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A second Collection of
GLEES, MADRIGALS &c. &c.

For Three, Four, Five and

Six Voices.

Composed & inscribed by permission to

Philip Earl of Chesterfield

Knight of the most noble Order of the Garter &c. &c.

By W^m HORSLEY Mus. Bac. Oxon.

Organist of the Royal Hospital and Belgrave Chapel.

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In the following table the Author's idea of the exact time, in which each movement ought to be performed, is expressed by the different lengths of the Pendulum — See his former Collections; also the Monthly Magazine for Jan^y 1800.

	1 st MOVEMENT			2 ^d MOVEMENT			3 ^d MOVEMENT		
	Feet	Inches	Measure Note	Feet	Inches	Measure Note	Feet	Inches	Measure Note
Awake fair maid	1	4	— ♪ —	2	6	— ♪ —	—	—	—
Awake thou	1	8	— ♪ —	—	—	—	—	—	—
Ethereal race	3	6	— ♪ —	—	—	—	—	—	—
Hallelujah	—	10	— ♪ —	—	—	—	—	—	—
Here my Cloe	3	6	— ♩ —	—	—	—	—	—	—
In this fair vale	—	8	— ♪ —	2	6	— ♪ —	—	—	○
O may I steal along	2	10	— ♩ —	—	—	—	—	—	—
Rest gentle youth	2	6	— ♪ —	—	—	—	—	—	—
See how fair Flora	3	—	— ♪ —	2	—	— ♩ —	—	—	—
See the Chariot	1	—	— ♪ —	—	—	—	—	—	—
Tell me	2	6	— ♪ —	1	3	— ♪ —	2	6	— ♪ —
What sing	2	—	— ♪ —	1	8	— ♪ —	—	—	—

The Time of the above Compositions is also marked at the beginning of each movement, according to Maelzel's Metronome.



Folios p. 270

GLEE.

(The Poetry by Coleridge) 1
TENDERLY (P. 92)

ALTO ad lib: Tell me, Tell me, On what ho - - -
1st TENOR ad lib: Tell me, Tell, On what
2^d TENOR ad lib: Tell me, Tell, On what ho - - -
BASS ad lib: Tell me, Tell, On what

Cres. ly ground, May do mes tic peace be found?
Cres. ho - - - ly ground, May do mes tic peace be found?
Cres. ly ground,
Cres. ho - - - ly ground,

2

MODERATELY (♩ = 100)

May do - mestic peace be found? Halcyon daughter Halcyon daughter

May do - mestic peace be found? Halcyon daughter

May do - mestic peace be found?

May do - mestic peace be found?

of the skies, of the skies, Hal - cyon daughter of the skies

of the skies, of the skies, Hal - cyon daughter of the skies

Halcyon daughter of the skies,

Halcyon daughter of the skies,

skies, Halcyon daughter of the skies, Far on fearful wings she
 skies, Halcyon daughter of the skies, Far on fearful wings she
 Halcyon daughter of the skies - - - Far on fearful wings she
 Halcyon daughter of the skies - - - Far on fearful wings she

flies, From the pomp of scepter'd state; From the rebel's noi - sy hate. Adagio.
 flies, From the pomp of scepter'd state; From the rebel's noi - sy hate. Adagio.
 flies, From the pomp of scepter'd state; From the rebel's noi - sy hate. Adagio.
 flies, From the pomp of scepter'd state; From the rebel's noi - sy hate. Adagio.

4

TENDERLY (p 72)

In a cottage vale she dwells;
In a cottage vale she dwells;
In a cottage vale she dwells; List'ning
In a cottage vale she dwells;

List'ning list'ning to the sabbath bells the sabbath bells.
List'ning list'ning to the sabbath bells the sabbath bells.
to the sab - bath bells - - the sabbath bells.
List' ning List'ning

List' - - - ning list'ning to the
 List'ning list'ning to the sabbath bells. List'ning to the sabbath bells list'ning to the
 List'ning list'ning to the sabbath bells. List'ning to the sabbath bells list'ning to the
 List' - ning to the sab - - - bath bells list'ning to the

Adagio sab bath bells. While still a - round her steps are seen,
 Adagio sab - bath bells. While still a - round her steps are seen,
 Adagio sab - bath bells. While still a - round her steps are seen,
 Adagio sab - bath bells. While still a - round her steps are seen,

A handwritten musical score for four voices (SATB) and piano. The music is in common time, with a key signature of two flats. The vocal parts are arranged in four staves, each with a different color: soprano (red), alto (blue), tenor (green), and bass (black). The piano part is at the bottom, indicated by a treble clef and a bass clef. The lyrics are written below the staves, with some words underlined. The score includes several dynamics, such as 'Cres.' (crescendo) and 'Espres.' (espresso).

Spotless honour's meeker mien; And, mindful of the past em - ploy,

Spotless honour's meeker mien; And, mindful of the past em - ploy,

Spotless honour's meeker mien; And, mindful of the past em - ploy,

Spotless honour's meeker mien; And, mindful of the past em - ploy,

Mem'ry bo - som spring of joy. mem' - ry bosom spring of joy.

Mem'ry bo - som spring of joy. mem'ry bosom spring of joy.

Mem'ry bo - som spring of joy. mem'ry bosom spring of joy.

Mem'ry bo - som spring of joy. mem'ry bosom spring of joy.

GLEE. (p 116)

The Poetry by Ben Jonson

TREBLE Mez

ALTO Mez

CHEERFULLY Mez

TENOR Mez

BASS Mez

See the chariot at hand here of Love, Where

See the chariot at hand here of Love, Where

See the chariot at hand here of Love, Where

See the chariot at hand here of Love, Where

in my La-dy ri - deth! Each that draws is a swan or a

in my La-dy ri - deth! Each that draws is a

in my La-dy ri - deth!

in my La-dy ri - deth!

A handwritten musical score for two voices and piano. The music is in common time, with a key signature of one flat. The vocal parts are written on treble and bass staves, and the piano part is on a separate staff below. The lyrics are written in a cursive hand, with some words printed in a larger, bold font.

The vocal parts sing:

dove each that draws is a swan or a dove, a swan or a dove, And
swan or a dove, is a swan or a dove, And
Each that draws is a swan or a dove, a swan or a dove, And
Each that draws is a swan is a swan or a dove, And

The piano part has lyrics starting with "well the car Love guid - eth. And well the car Love guid - eth." followed by three more lines of similar lyrics, each ending with "For" above the staff.

S. Mezzo

As she goes, all hearts do du - ty un-to her beau - ty, And en -

S. Mezzo

As she goes, all hearts do du - ty un-to her beau - ty,

S. Mezzo

As she goes, all hearts do du - ty un-to her beau - ty,

S. Mezzo

As she goes, all hearts do du - ty un-to her beau - ty,

en - amour'd do wish do wish, so they might but en - joy such a sight, That they

And en - amour'd do wish, so they might but en - joy such a sight, That they

And en - amour'd do wish, so they might but en - joy such a sight, That they

And en - amour'd do wish, so they might but en - joy such a sight, That they

A handwritten musical score for a four-part vocal piece. The music is written on four staves, each with a different key signature (G major, F major, E major, and D major). The lyrics are written below the staves, with some words underlined and 'For' or 'Mezzo' markings above certain notes. The score consists of two systems of music.

still were to run by her side, Thro' swords thro' seas - - - whi - ther
still were to run by her side, Through seas - - - - - whither
still were to run by her side, Through seas - - - - - whi - ther
still were to run by her side, thro'swords thro' seas - - - - - whither

she would ride. Thro' swords thro' seas whither she would ride. Have you
she would ride - - - - - whither she would ride. Have you
she would ride - - - - - whither she would ride. Have you
she would ride - - - - - whither she would ride. Have you

seen but a bright lilly grow, - Be - fore rude hands have pluck'd it? Ha' you
 seen but a bright lilly grow, - Be - fore rude hands have pluck'd it? Ha' you
 seen but a bright lilly grow, - Be - fore rude hands have pluck'd it? Ha' you
 seen but a bright lilly grow, - Be - fore rude hands have pluck'd it? Ha' you
 mark'd but the fall O' the snow, Be - fore the soil hath smutch'd it? Ha' you
 mark'd but the fall O' the snow, Be - fore the soil hath smutch'd it? Ha' you
 mark'd but the fall O' the snow, Be - fore the soil hath smutch'd it?
 mark'd but the fall O' the snow, Be - fore the soil hath smutch'd it?

A handwritten musical score for a four-part setting of a traditional ballad. The music is in common time and consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The vocal parts are labeled with letters above the staves: A, B, C, and D. The lyrics are written below the notes, corresponding to the vocal parts. The score includes dynamic markings such as "Pia" (piano) and "Piu Cres." (più crescendo). The handwriting is in black ink on aged paper.

felt the wool O' the beaver? Or swans down e - ver?
felt the wool O' the beaver? Or swans down e - ver?
Or swans down e - ver? Or have smelt O' the bud O' the
Or swans down e - ver? Or have smelt O' the bud O' the

Or the nard in the fire? Or have tasted the bag O' the
Or the nard in the fire? Or have tasted the bag O' the
briar? Or the nard in the fire? Or have tasted the bag O' the
briar? Or the nard in the fire? Or have tasted the bag O' the

For Dim Pia
 bee? O so white! O so soft! O so sweet is she! O so
 bee? O so white! O so soft! O so sweet is she! O so
 bee? O so white! O so soft! O so sweet is she! O so
 bee? O so white! O so soft! O so sweet is she! O so
 bee? O so white! O so soft! O so sweet is she!

Cres For S.
 white! O so soft! so sweet is she! S.
 white! O so soft! so sweet is she! S.
 white! O so soft! so sweet is she! S.
 O so soft! so sweet is she!

GLEE.

WITH ANIMATION BUT NOT TOO FAST. (P 72)

ALTO

A-wake! awake fair maid,

the sylvan

TENOR

A-wake! awake fair maid, the sylvan lyre, - Now fraught with

BASS

A-wake! the sylvan lyre, Now fraught with love's po-e-tic

lyre, Now fraught with love's po-e-tic fire, Floats on the Zephyrs wing: It

love now fraught with love'spo-e-tic fire, Floats floats on the Zephyrs wing: It

fire Now fraughtwith love'spo-e-tic fire, Floats on the Zephyrs wing: It

waves the lillies o'er thy head; It ho-vers round thy vir-gin bed; Yet

waves the lillies o'er thy head; It ho-vers round thy vir gin bed; Yet

waves the lillies o'er thy head; It ho-vers round thy vir-gin bed; Yet

scarcely dares to sing. - - Yet scarcely dares to sing. The bosom
 scarcely dares to sing. - - Yet scarcely dares to sing. The bosom
 scarcely dares to sing. - - Yet scarcely dares to sing. The bosom

of the evening gale, Which sheds its dew-drops o'er the vale, Receives - -
 of the evening gale, Which sheds its dew-drops o'er the vale, Receives the am'rous
 of the evening gale, Which sheds its dew-drops o'er the vale, Receives the am'rous

receives the am'rous strain. the am' - - rous strain the am'rous strain.
 strain receives the am'rous strain. - the am'rous strain receives the am'rous strain.
 strain the am' - - rous strain. re-ceives re - ceives the am'rous strain.

16 TENDERLY (p 66)

A - las! that breeze, - - - how highly blest, Shall nes - tle in thy
A - las! that breeze, that breeze how highly blest, Shall nes - tle in thy
A - las! that breeze, that breeze how highly blest, Shall nes - tle in thy

snow - y breast, Whisp'ring a lover's pain - - -
snow - y breast, Whisp'ring a lover's pain - - - whisp'ring a
snow - y breast, Whisp'ring a lover's pain - - - whisp'ring a

whisp'ring a lover's pain. whisp'ring a lover's pain. A. pain.
lover's pain. whisp'ring whisp'ring a lover's pain. A. pain.
lover's pain. a lover's pain. whisp'ring a lover's pain. A. pain.

ROUND (P 60)

(Langhorne's Visions of Fancy; Elegy I.)

17

TENDERLY

1 Rest, gentle youth! Rest, gen - - - tle youth! while on the
2 Sounds that move smooth - er than the steps of ease, the steps of ease, and
3 gen - - - tle youth! - - - while on the quiv'ring breeze Slides
4 Sounds - - - that move smooth - - - er than the steps of ease,
quiv'ring breeze slides - - to thine ear this softly breath - - ing strain; || 2
pour ob - livion pour ob - li - vion in the ear the ear - - of pain. Rest || 3
- - to thine ear this soft - ly breath - - ing breathing strain; || 4
And pour ob - li - vion in the ear the ear - - of pain. || 7

Words p. 70

8 GLEE (p. 56)

(The Poetry from Thompson's Ode on Aeolus's Harp.)

The musical score consists of five staves, each representing a different vocal part: ALTO, 1st TENOR, 2^d TENOR, 1st BASS, and 2^d BASS. The music is in common time, with a key signature of one flat. The score includes dynamic markings such as Cres (crescendo), For (forte), and Pia (piano). The lyrics, written in a cursive hand, are taken from Thompson's Ode on Aeolus's Harp. The first section of lyrics is:

E - the - rial race, in - ha - bi - tants of air, - - -
E - the - rial race, in - ha - bi - tants of air, Who hymn your
E - the - rial race, in - ha - bi - tants of air, Who hymn your
E - the - rial race, in - ha - bi - tants of air, Who - - -
E - the - rial race, in - ha - bi - tants of air, Who

The second section of lyrics continues:

Who hymn your God a - - mid the secret grove; Ye unseen
God a - - mid the se - - cret grove; Ye unseen
God hymn - - your God a mid the se - - cret grove; Ye unseen
hymn who hymn your God a mid the se - - cret grove; Ye unseen
hymn your God a - - mid the se - - cret grove; Ye unseen

For

beings, to my harp - re-pair And raise ma-jes-tic strains,
 beings, to my harp re - - pair, And raise majestic
 beings, to my harp re - - pair, And raise majestic strains,
 beings, to my harp re - - pair, And raise ma -
 beings, to my harp re - - pair, And raise ma -
 beings, to my harp re - - pair, And raise ma-jes - tic

Dolce Pia pp
 raise majestic strains, or melt in love melt - in love. melt - in love.
 strains, or melt in love melt - in love. melt - in love.
 melt - in love.. melt in love.
 jes - tic strains - - - raise majestic strains or melt in love.
 strains, majes - tic strains or melt in love.. melt - - - in love.

Pia

Let me, ye wand'ring spi - rit s of the wind, Who, as wild fan - cy

Pia

Let me, ye wand'ring spirits of the wind, Who, as wild fan - cy

Pia

Let me, ye wand'ring spi - rit s of the wind, Who, -

Pia

Let me, ye wand'ring spirits of the wind, Who, - as wild

Pia

Let me, ye wand'ring spirits of the wind, Who, -

Pia

prompts you, touch the string, Smit with your

Dim

For

prompts you, touch the string, Smit with your

Dim

For

as wild fancy prompts you, touch the string, Smit with your

Dim

For

fancy prompts you, touch the string, Smit with your

Dim

For

as wild fancy prompts you, touch the string, Smit with your

theme, be in your cho - rus join'd, For till you cease my muse for
 theme, be in your cho - rus join'd, for till you
 theme, be in your cho - rus join'd,
 theme, be in your cho - rus join'd, Dolce
 theme, be in your cho - rus join'd, For till you
 theme, be in your cho - rus join'd Dolce
 - gets for - gets to sing. my muse for - gets to
 cease my muse for - gets to sing. for till you
 For till you cease my muse for - gets to sing. my muse for -
 cease my muse for - gets to sing. my muse for - gets to
 cease my muse for - gets to sing. my muse for - gets to

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of two systems of music. The top system starts with a forte dynamic and includes lyrics for all three voices. The bottom system begins with a piano dynamic (Cres.) and also includes lyrics for all three voices. The music is written in common time, with various clefs (F, C, B) and key signatures (F major, B-flat major). The vocal parts are on three staves, and the piano part is on a single staff below the voices.

22

sing. for till you cease my muse - for - gets to
cease my muse for - gets to sing. for - gets to
gets to sing. for till you cease my muse for - gets to
sing. for till you cease my muse for - gets for - gets to
sing. for till you cease my muse for - gets for - gets to
sing.

Cres. For sing. my muse - for - gets to sing.
sing. for till you cease my muse for - gets to sing.
Cres. For sing. for till you cease my muse for - gets to sing.
Cres. For sing. my muse for - gets for - gets to sing.
Cres. For sing. my muse for - gets to sing.

(P. 66)

(The Poetry from Drayton's 7th Eclogue.)

1st TREBLE See how fair Flora decks our fields our fields with

2^d TREBLE See how fair Flo - ra how fair Flo - ra decks our fields with

MADRIGAL See how fair Flo - ra how fair Flo - ra decks our fields with

TENOR See how fair

BASS

flowers, See See how fair Flora decks our fields decks our fields with flowers,

flow'rs, See how fair Flora decks our fields our fields with

Flora decks our fields decks our fields with flow'rs, See Flo - ra

See how fair Flora decks our fields with flow'rs, See how fair Flora decks our

And cloaths our groves in gaw-dy gaw - dy sum - mer's green, cloaths our
 flow'rs And cloaths our groves in gawdy gawdy summer's green, cloaths our
 decks our fields with flow'rs, And cloaths our
 fields with flow'rs,

groves in gaw - dy sum - mer's green, And wanton spring
 groves in gaw - dy sum - mer's green, And wanton spring pours
 groves in gaw-dy gaw - dy summer's green, And wan - ton.
 And cloaths our groves in gawdy sum - mer's green, And

and wan-ton spring pours forth pours forth her bal-my show'r's To hasten
 forth her bal-my show'r's wan-ton spring pours forth her bal-my show'r's
 spring wan-ton spring pours forth her bal-my show'r's To
 wan-ton spring pours forth her balm - - - my show'r's To

Ceres, harvests hallow'd hallow'd Queen. harvests hal-low'd hal-low'd Queen.
 To hasten Ceres, harvests hallow'd Queen. harvests hal-low'd hallow'd Queen.
 hast-en Ceres, harvests hallow'd Queen. har - - - vests hal-low'd Queen.
 hast-en Ceres, harvests hallow'd hal - - - - low'd Queen.

WITH SPIRIT (p. 92)

A handwritten musical score for a four-part setting. The music is in common time with a key signature of two sharps. The vocal parts are arranged as follows: Bass (B), Tenor (T), Alto (A), and Soprano (S). The bass part has a higher vocal range than usual. The lyrics are repeated four times, with the first three times in common time and the last time in 6/8 time. The music includes various rests and dynamic markings like 'forte' (f) and 'piano' (p).

Now Shepherds lay their winter weeds a-way, And in neat
Now Shepherds lay their winter weeds a-way, And in neat
Now Shepherds lay their winter weeds a-way, And in neat
Now Shepherds lay their winter weeds a-way, And in neat

jackets sporting on the plains, - - - - And at the rivers fish-ing
jackets sporting on the plains, And at the ri - vers fish - ing
jackets sporting on the plains, And at the ri - vers fish - ing
jackets sporting on the plains, - - - - And at the rivers fish-ing

A handwritten musical score for four voices (SATB) and piano, page 27. The music is in common time, with a key signature of two sharps. The vocal parts are arranged in two staves: soprano and alto on top, tenor and bass on the bottom. The piano part is on the left side of the page. The lyrics are written below the notes. The score consists of two systems of music.

day by day, Now who so frolic as the Shepherd swains the Shepherd
day by day, Now who so frolic as the Shepherd Shepherd
day by day, Now who so
day by day,

swains? Now who so frolic as the Shepherd
swains? Now who so frolic as the Shepherd
frolic as the Shepherd swains? Now who so
Now who so frolic as the Shepherd swains? who so frolic as the

swains Now who so fro-lie as the Shepherd swains? Now who so
 swains Now who so fro-lie as the Shepherd swains? Now who so
 fro-lie who so fro-lie as the Shep-herd swains?
 Shep - - - herd swains as the Shepherd swains?

Cres For
 fro-lie who so fro-lie as the Shepherd swains?
 Cres For
 fro-lie who so fro-lie as the Shepherd swains?
 Cres For
 Now who so fro-lie as the Shepherd swains?
 Cres For
 Now who so fro-lie as the Shepherd swains?

(q 60) *HERE MY CLOE.*
GLEE Composed by W^m Horsley. Mus. Bac. Circ.

(The Poetry from Anacreon; Ode XXII.)

SOPRANO Here my Clo - e, charming maid, Here, be -neath the

ALTO Here my Clo - e, charming maid, Here, be -neath the

TENOR Here my Clo - e, charming maid, Here, be -neath the ge - nial

BASS Here my Clo - e, charming maid, Here, be -neath the

ge - nial shade, Shel - ter'd from each ru - der wind,

ge - nial shade, Shel - ter'd from each ru - der wind,

ge - nial shade, Shel - ter'd shelter'd from each ru - der wind,

ge - nial shade, Shel - ter'd from each ru - der wind, Lovely

A handwritten musical score for a four-part vocal piece, likely a hymn or spiritual. The music is in common time and consists of two staves. The top staff begins with a treble clef, and the bottom staff begins with a bass clef. The key signature is one sharp (F# major). The music includes lyrics in all four parts. Measure 1: "Love - - - ly Clo - - e lie re - clin'd. Lo! for thee the" (repeated three times). Measure 2: "the bal - my breeze, Gen - tly fans gen - tly fans the wav - ing trees." (repeated three times). Measure 3: "Gen - - - tly fans the wav - - ing trees." (repeated three times). The score features dynamic markings such as "Cres" (crescendo) and "dim." (diminuendo), and a fermata symbol over the third measure of the first staff.

Love - - - ly Clo - - e lie re - clin'd. Lo! for thee the
Love - - - ly Clo - - e lie re - clin'd. Lo! for thee the
Love - - - ly Clo - - e lie re - clin'd. Lo! for thee the
Clo - - e Love - ly Clo - - e lie re - clin'd. Lo! for thee the
the bal - my breeze, Gen - tly fans gen - tly fans the wav - ing trees.
bal - - my breeze, Gen - - - tly fans the wav - - ing trees.
bal - - my breeze, Gen - tly fans the wav - - ing trees.
bal - - my breeze, Gen - - - tly fans the wav - ing trees.

Streams, that whis - per through the grove, whisper Whis - per low the
Streams, that whis - - per through the grove, Whis - - per low the
Streams, that whis - per through the grove, Whis - per low the
Streams, that whis - per through the grove, Whisper whis - per low the

Dolce e pp voice of love. whis - - per low the voice of love.
Dolce e pp voice of love. whis - - per low the voice of love.
Espres voice of love. whis - - per low the voice of love.
Dolce e pp voice of love. whis - - per low the voice of love.

CANON, FOUR IN ONE.

MODERATELY FAST. (♩ = 120)

ALTO S.
 1st TENOR Pia.
 2^d TENOR S.
 BASS Pia.
 Hal - le - lu - jah Halle - lu - jah
 Hal - le - lu - jah Halle - lu - - - - -
 Hal - le - lu - jah Halle - lu - - - - - jah
 Hal - le - lu - - - - - jah

lu - - - - - jah For ♩ . Praise the Lord for he is
 - - - - - jah For ♩ . Praise the Lord for he is great, and
 - - - - - For ♩ . Praise the Lord for he is great, and cannot worthi - ly be prai - sed,
 - - - - - For ♩ . Praise the Lord for he is great, and cannot worthi - ly be prai - sed,

great and cannot worthily be praised O praise the Lord

cannot worthily be praised O praise the Lord for he is

O praise the Lord for he is great and cannot not worthily not

O praise the Lord for he is great and cannot not worthily not worthily be

for he is great and cannot not worthily not worthily be prai - sed.

great and cannot not worthily not worthily be prai - sed. Hall

worthily be prai - sed.

Hal - le - le - jah Halle - lu -

prai - sed.

Hal - le - le - jah Halle - lu -

GLEE.

(No. 100)

(The Poetry from Young's Ocean)

TREBLE

O may I steal A - long the vale Of
 O may I steal A - long the vale Of
 O may I steal A - long the vale Of
 O may I steal A - long the vale Of
 O may I steal A - long the vale Of

1st ALTO2^d ALTO

TENOR

BASS

hum - ble life, se - cure from foes! My friend sin -
 hum - ble life, se - cure from foes! My friend sin -
 hum - ble life, se - cure from foes! My friend sin -
 hum - ble life, se - cure from foes! My friend sin -
 hum - ble life, se - cure from foes! My friend sin -

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on four-line staves, and the piano part is on a single staff below them. The vocal parts begin with "cere, My judg - ment clear, And gen - tle busi - ness" repeated three times. The piano part begins with "my re - pose. gen - tle busi - ness my re - pose." followed by three repetitions of the same phrase. The vocal parts end with "my re - pose." and the piano part ends with "my re - pose." The score is written in cursive ink on aged paper.

cere, My judg - ment clear, And gen - tle busi - ness
cere, My judg - ment clear, And gen - tle busi - ness
cere, My judg - ment clear, And gen - tle busi - ness
cere, My judg - ment clear, And gen - tle busi - ness
cere, My judg - ment clear, And gen - tle busi - ness
cere, My judg - ment clear, And gen - tle busi - ness
my re - pose. gen - tle busi - ness my re - pose.
my re - pose. gen - tle busi - ness my re - pose.
my re - pose. gen - tle busi - ness my re - pose.
my re - pose. gen - tle busi - ness my re - pose.
my re - pose. gen - tle busi - ness my re - pose.

My mind be strong be strong To com - bat wrong! Grateful, to
 My mind be strong To com - bat wrong! Grateful, to
 My mind be strong To com - bat wrong! Grateful, to
 My mind be strong To com - bat wrong! Grateful, to
 My mind be strong To com - bat wrong! Grateful, to
 Heav'n, for fa - vours shewn! Soft to com - plain, For
 Heav'n, for fa - vours shewn! Soft to com - plain, For
 Heav'n, for fa - vours shewn! Soft to com - plain, For
 Heav'n, for fa - vours shewn! Soft to com - plain, For

A handwritten musical score for a four-part choir (SATB) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in two staves: soprano/alto on top and bass/tenor on the bottom. The piano part is on the right side of the page. The score consists of two systems of music. The first system starts with the lyrics "o - thers pain, And bold to triumph o'er my". The second system continues with "own! bold to triumph to tri - umph o'er my own!". The music features various dynamics such as Cres (crescendo), For (forte), and Pia (piano). The score is written on aged paper with some foxing and staining.

GLEE.

CHEERFULLY. (P 138)

The Poetry from Langhorne's
Visions of Fancy.

ALTO. Mez: In this fair Vale e - ter - nal Spring shall smile, And Time un -

TENOR. Mez: In this fair Vale e - ter - nal Spring shall smile, And Time un -

BASS. Mez: In this fair Vale e - - - ter - nal Spring shall smile,

envious crown each ro - - seate hour; And

en - - vious crown each roseate ro - - seate hour, And Time un - envious crown each

And Time un - envious crown each ro - - seate hour crown each

Time un - en - vious crown each roseate hour; E - ter - - - nal joy shall

ro - - seate hour unenvious crown each roseate hour; E - ter - - - nal joy shall

ro - - seate hour unenvious crown each roseate hour; E - ter - - - nal

eve . ry care be . guile, Breathe in each gale Breathe in each gale and
 eve . ry care be . guile, Breathe in each gale Breathe in each gale and
 joy shall care be . guile, Breathe in each gale Breathe in each gale and
 bloom in eve . ry flow'r Breathe in each gale and bloom in eve . ry flow'r .
 bloom in eve . ry flow'r Breathe in each gale and bloom in eve . ry flow'r .
 bloom in eve . ry flow'r Breathe in each gale and bloom in eve . ry flow'r .

Mez.
 Un . fad . ing green shall these fair groves a . -dorn; Those li . ving meads im -
Mez.
 Un . fad . ing green shall these fair groves a . -dorn; Those living
Mez.
 Unfading green shall these fair groves a . - -dorn ;

A handwritten musical score for voice and piano. The music is in common time, with a key signature of two sharps. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of six staves of music. The lyrics are written below the vocal line. There are several dynamics indicated, such as *Cres.* (crescendo) and *for.* (forte). Measure numbers 1 through 12 are present above the staff lines. The vocal line starts with "mortal flow'rs im-mor-tal flow'rs un-fold," followed by "In ro-sy li-v ing meads im-mor-tal flow'rs un-fold," and "Those living meads im-mor-tal flow'rs un-fold," all in *Cres.* The piano part provides harmonic support with sustained notes and chords. The lyrics continue with "smiles shall rise each blushing Morn, And every Eve-ning close close in," repeated twice, and then "smiles shall rise each blushing Morn, And every Evening close in clouds of gold. Eve-ry Eve-ning close in clouds of gold." The final line is "Eve-ry Eve-ning close in clouds of gold." The score ends with a repeat sign and a three-quarter time signature.

40

mortal flow'rs im-mor-tal flow'rs un-fold, In ro-sy
li-v ing meads im-mor-tal flow'rs un-fold, In ro-sy
Those living meads im-mor-tal flow'rs un-fold, In ro-sy

smiles shall rise each blushing Morn, And every Eve-ning close close in
smiles shall rise each blushing Morn, And every Eve-ning close close in
smiles shall rise each blushing Morn, And every Evening close in

clouds of gold. Eve-ry Eve-ning close in clouds of gold.
clouds of gold. Eve-ry Eve-ning close in clouds of gold.
clouds of gold. Eve-ry Eve-ning close in clouds of gold.

TENDERLY. (P 60)
espres: —

A musical score page from a vintage book. The title 'TENDERLY' is at the top left, followed by '(P 60)'. The page number '41' is at the top right. The music consists of two staves. The top staff has a tempo marking 'espres.' above it. The bottom staff has a tempo marking 'espres.' above it. The lyrics 'The ten - der loves that watch thy slumb'ring rest, And round the flow'rs and balm - y' are written below the bottom staff.

The ten - der loves that watch thy slumb'ring rest, And round the flow'rs and balm - y
The ten - der loves that watch thy slumb'ring rest, And round the flow'rs and balm - y

A page from a musical score featuring a soprano vocal line. The lyrics are: "joys for ever pure for e - ver new. with joys for ever pure for e - - ver new." The music consists of a single melodic line on a staff with various note heads and rests. The tempo is indicated as 'Cres.' (crescendo) and 'dim.' (diminuendo). The key signature is one sharp, and the time signature is common time.

joys for ever pure for e - ver new. with joys for ever pure for e - ver new.

CANON FOUR IN TWO.

WITH ANIMATION. (p 80)

(Ephesians Chap. 5. Verse 14.)

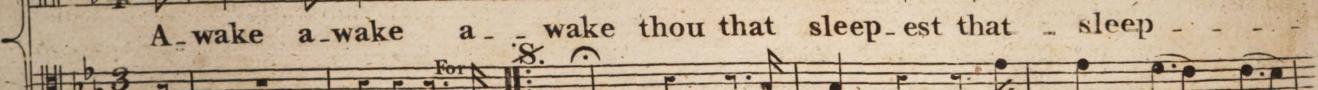
CANTO



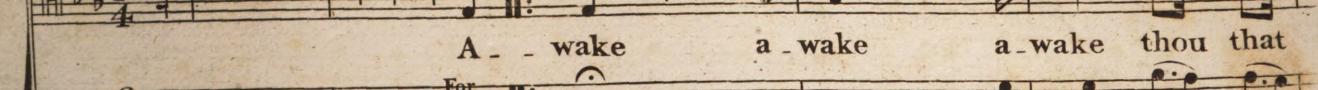
ALTO



TENOR



BASS



dead and Christ shall give thee light Christ and

est and rise rise from the dead from the dead

sleepest and rise from the dead and Christ shall give thee light

sleep - est that sleep - est and rise rise from the dead from the

Christ shall give thee light shall give thee light - - - and Christ shall
and Christ shall give thee light - - - Christ shall
Christ and Christ shall give thee light shall give thee light - -
dead and Christ shall give thee light - - -

give thee light shall give thee light - - A-wake a-wake a - -
give thee light give thee light A-wake a-wake a - -
and Christ shall give thee light shall give thee light - - A - -
Christ shall give thee light give thee light A - -

MADRIGAL. (p 80)

(The Poetry from Brown's Inner Temple Masque)

SOPRANO 1st

Nought but love nought but

SOPRANO 2^d

Nought but love nought but

SOPRANO 3rd

Nought but love nought but

ALTO

What sing the sweet birds in each grove?

TENOR

What sing the sweet birds in each grove?

BASS

What sing the sweet birds in each grove?

love.

All - de - light all - de -

love.

All - de - light all - de -

love. Mez:

All de light all de

What sound our Echos day and night?

What sound our Echos day and night?

What sound our Echos day and night?

light all delight
light all delight
light
What doth each wind breathe us that fleets?
What doth each wind breathe us that fleets?
What doth each wind breathe us that fleets?
sweets
Endless sweets endless end - less sweets.
Endless sweets endless end - less sweets.
Endless sweets endless end - less sweets.
doth each wind breathe us that fleets?
What doth each wind breathe us that fleets?
What doth each wind breathe us that fleets?

16 (p. 96)

Is there a place on Earth this Isle ex - cels? Or a ny Nymphs more hap - py
Is there a place on Earth this Isle ex - cels? Or a ny Nymphs more happy
Is there a place on Earth this Isle ex - cels? Or a ny Nymphs more happy
Is there a place on Earth this Isle ex - cels? Or a ny Nymphs more happy
Is there a place on Earth this Isle ex - cels? Or a ny Nymphs more happy
Is there a place on Earth this Isle ex - cels? Or a ny Nymphs more happy
live than we? When all our songs our songs, When all our songs -
live than we? When all our songs all our songs, When all our songs all our
live than we? When all our *pianissimo* songs, When all our songs all our
live than we? When all our songs,
live than we? When all our songs, all our songs, our
live than we? When all our songs, When all our

our sounds, and breathings be, That here all love, delight, and sweet ness
sounds, and breathings be, That here all love, delight, and
sounds, all our breathings be,
When all our sounds our breathings be,
songs our sounds, and breathings be,
dwell. all de - light and sweet - ness dwell. here love, de -
sweet - ness dwell. That here all love, de - light and sweet ness dwell.
That here all love, de light, and sweet - ness dwell. - - - - - delight and
That here all love, delight, and sweet - ness
That here all love, delight, and sweet - ness

48

light and sweet - ness dwells. That here all love de -
That here all love, delight, and sweet - ness dwells. That here all
sweet - ness dwells. That here all love, delight, and sweet - ness
That here all love, delight, and sweet - ness dwells here de -
dwell. here all love, de - light, and sweet - ness
sweet - ness dwells. here all love, de -
light, and sweet - ness dwells. here all love, de -
light, and sweet - ness dwells. here all love, de -
light, and sweet - ness dwells. That here all love, de -
light, and sweet - ness dwells. That here all love, de -
light, and sweet - ness dwells. That here all love, de -
light, and sweet - ness dwells. Here love delight and sweetnes dwells
dwell. That here all love, delight, and sweet - ness dwells.

light, and sweet - ness dwells. That here here all love, delight, and
light, and sweet - ness dwells. here all love, and
love delight and sweet - ness dwells. here love, de - light, and
sweet - ness dwells. That here all love delight, and sweet - ness
That here all love, delight and sweet - ness dwells. all love, and
dwells Here all love, and sweet - ness, love and
dim. Cres. fin. sweetness dwells. here all love, delight, and sweet - ness dwells.
dim. Cres. fin. sweetness dwells. here all love, and sweet - ness, dwells.
sweetness dwells. here all love, delight, and sweet - ness, dwells.
sweetness dwells. here all love delight and sweet - ness dwells.
dim. Cres. fin. sweetness dwells. here all love and sweet - ness dwells.
sweetness dwells. here all love and sweet - ness dwells.
dim. Cres. fin. sweetness dwells. here love de - light and sweet - ness dwells.