

# Gems of English Harmony,

*A Collection of favorites*

GLEES, MADRIGALS, CATCHES,

ROUNDS,

CANONS & DUETS,

*Composed by the most*

Eminent Ancient and Modern Masters.

*Selected & Arranged with a*

CHARACTERISTIC ACCOMPANIMENT

FOR THE

## Piano Forte.

*Embracing the Imagery of the Poetry, &*

*the leading features of Orchestral Effect.*

BY  
J. WHITAKER, E. J. LODER & Co.

Vol.

*Ent. Sta. Hall.*

*Price 11.5.0*

LONDON,

HARRY MAY,

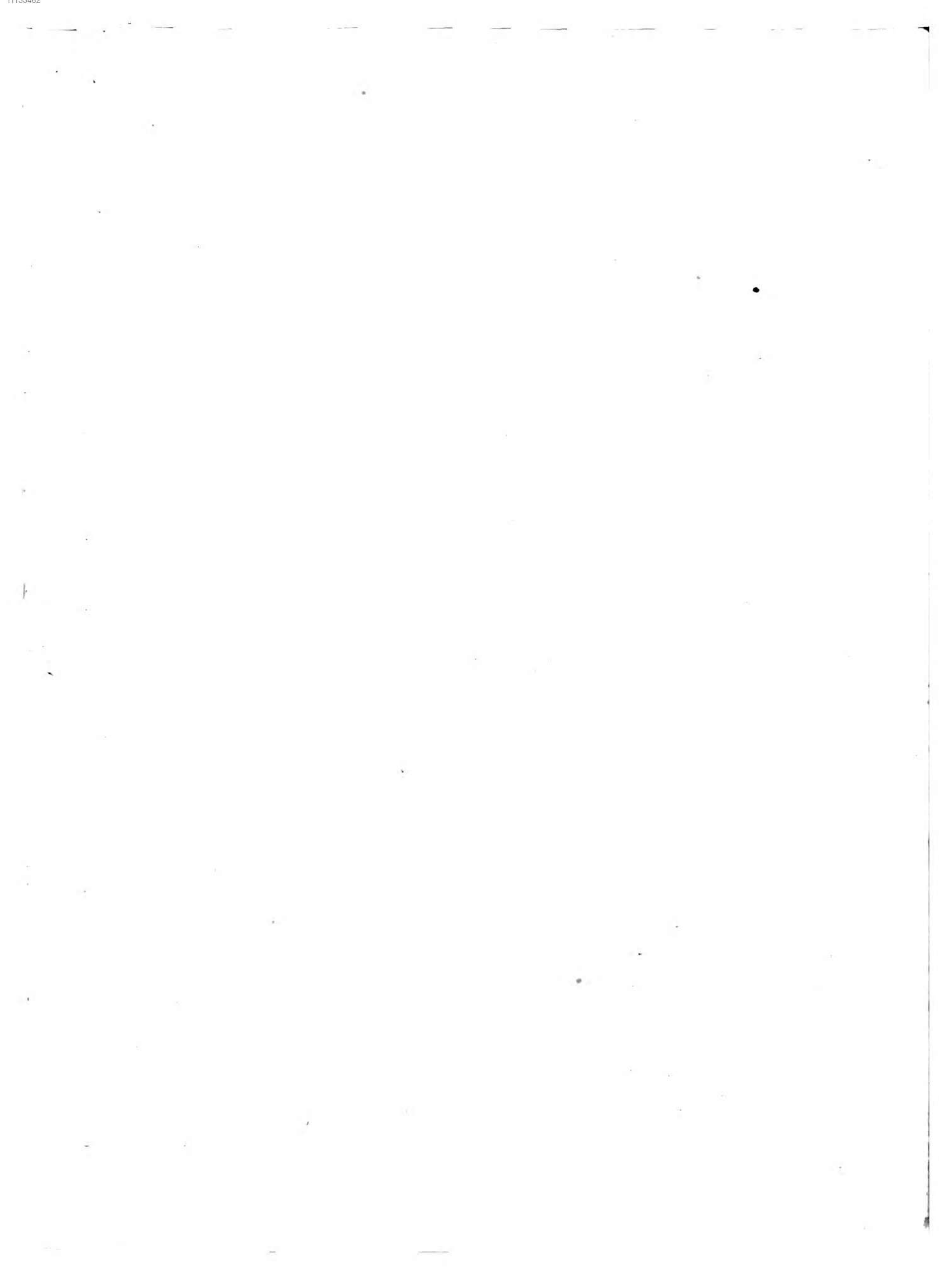
*Music Publisher & Piano Forte Maker,*

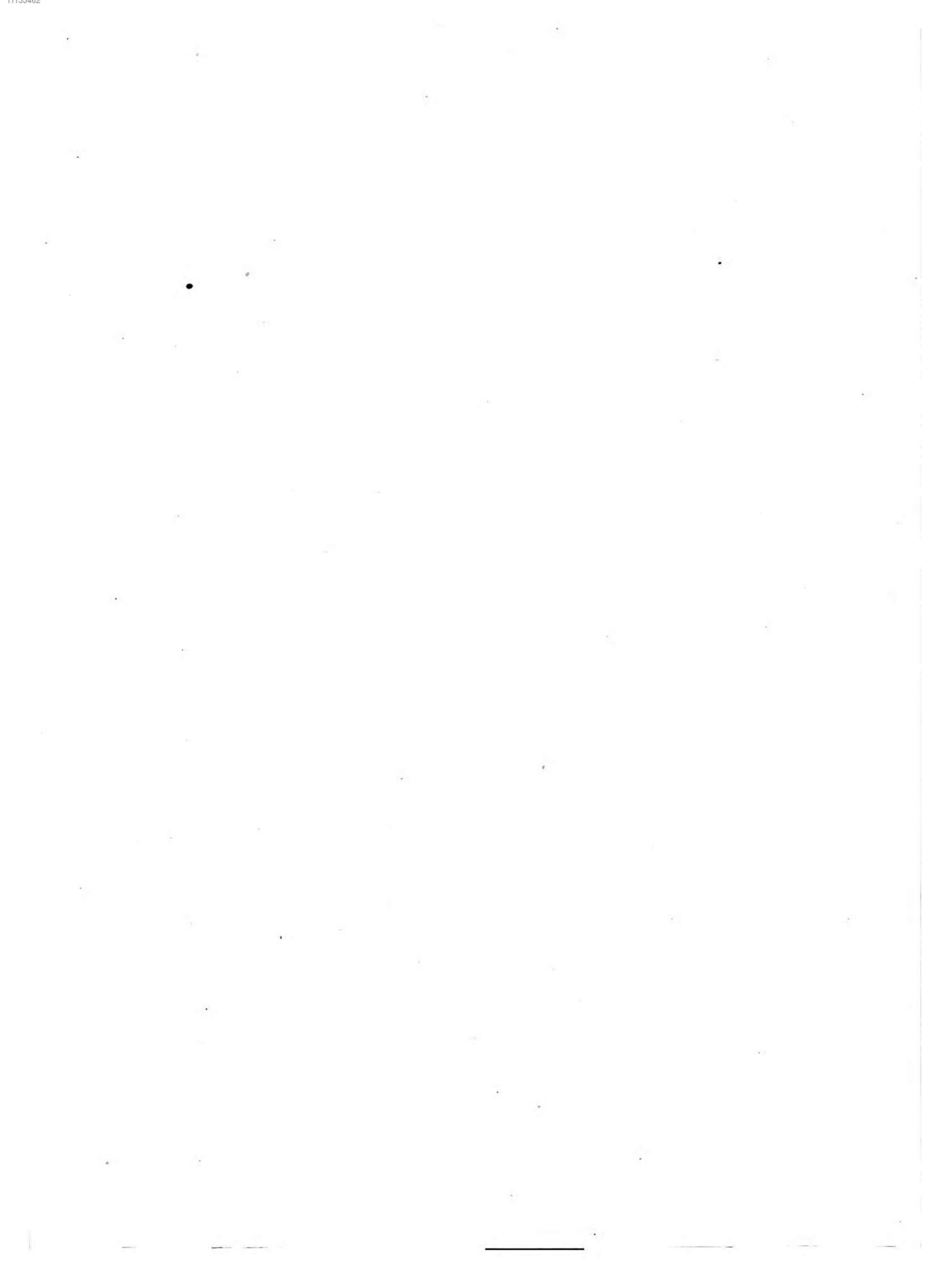
11, HOLBORN BARS.

Bayerische  
Staatsbibliothek  
München

29/9/1558

---





## TO THE PUBLIC.

---

THE unrivalled excellence of English Glee, Madrigals, Catches, Rounds, Canons, and Duets, has been universally allowed for ages: and the admirable and frequent performance of them at the Theatre, the Festive board, in the Concert room, and Domestic circle, at once proves them capable of delighting an audience comprising all grades of society. But, hitherto, the excellence of those performances has been sustained principally by professional persons, who are well acquainted with the use of the various Cleffs, and can readily condense the whole of the vocal parts, or score, (in the absence of a Pianoforte part) and thereby add an accompaniment which may keep the performers in tune, although it will not increase either the grandeur or richness of the performance. This is a species of knowledge and tact that very few amateur performers possess; whilst the majority of them are totally incapable of adding even such an accompaniment, however deficient it may be.

There are many charming Glee's published with an accompaniment formed upon this principle; but the effect produced is meagre, and, consequently, very unsatisfactory: thus, when a solo is introduced, which is neither intended for the subject of a Fugue, or even what is termed Imitation, the accompaniment is merely a repetition of it in single notes, performed only by the right or left hand; and this species of accompaniment is frequently extended to more than twenty bars in succession: a Pianoforte part having been added to the original compositions, which comprises the vocal parts only, as they occur. A similar accompaniment, if attempted by any single instrument in a numerous and well appointed orchestra, would tend rather to excite the risibility, than increase the pleasure of an audience.

The Pianoforte accompaniment to a Glee, should partake as much of characteristic and orchestral effect, as that of any other vocal composition: but no professional performer, however readily he may be able to read the various Cleffs, and condense a vocal score, could supply an accompaniment impromptu, that would be equal to one which was produced by mature deliberation: elegant specimens of which are to be found in the compositions of Storace, Bishop, Attwood, &c. "*Five times by the taper's light;*" "*The Chough and Crow;*" "*The Curfew,*" and "*As it fell upon a day,*" will always be admired by the lovers of concerted music. Most of the productions of both ancient and modern masters are without any Pianoforte accompaniment whatever; although many of the modern school are published with the defective accompaniment already mentioned.

The design of this undertaking is, therefore, to introduce to the notice of the musical Public, a splendid edition of the best works of our ancient and modern composers: comprising GLEES, MADRIGALS, CATCHES, ROUNDS, CANONS, and DUETS; together with A CHARACTERISTIC ACCOMPANIMENT FOR THE PIANOFORTE, that will at once embrace the imagery of the poetry, and the leading features of Orchestral effect. The Treble Cleff is also substituted for the C Cleff in the vocal parts.

The amateur Pianiste will thus be enabled to add richness and grandeur to the performance of some of the most delightful compositions of the English school, many of which are unknown to all but the experienced performer; and, even with him, a characteristic Pianoforte accompaniment added to the Madrigal, Catch, and Round, will be a pleasing novelty.

A few pieces, already having a Pianoforte accompaniment, corresponding with the original design of this work appear in it, and any alterations that may have been made in that accompaniment is for the sole purpose of increasing the general effect.

JOHN WHITAKER.

*Thavie's Inn, Holborn.*

## CONTENTS OF VOLUME I.

---

	Voices.	Authors.	Page
ARE THE WHITE HOURS FOR EVER FLED?.....	4	<i>Callcott</i>	100
AWAKE, ÆOLIAN LYRE.....	4	<i>Danby</i>	78
BRAGELA.....	3	<i>Stevens</i>	44
COME, LIVE WITH ME.....	4	<i>Webbe</i>	107
DESOLATE IS THE DWELLING OF MORNA.....	3	<i>Callcott</i>	129
FROM OBERON, IN FAIRY-LAND.....	4	<i>Stevens</i>	14
HAIL! STAR OF BRUNSWICK.....	4	<i>Webbe</i>	2
HERE, IN COOL GROT.....	4	<i>Ld. Mornington.</i>	88
IN PEACE, LOVE TUNES THE SHEPHERD'S REED.....	3	<i>Attwood</i>	112
LOCHINVAR.....	3	<i>Clarke</i>	140
LULLABY.....	4	<i>Harrison</i>	94
O, HAPPY FAIR!.....	3	<i>Shield</i>	8
PEACE TO THE SOULS OF THE HEROES.....	3	<i>Callcott</i>	82
THE ERL KING.....	3	<i>Ditto</i>	52
THE FRIAR OF ORDERS GRAY.....	3	<i>Ditto</i>	73
THE MAY-FLY.....	3	<i>Ditto</i>	22
THE RED-CROSS KNIGHT.....	3	<i>Ditto</i>	35
THE WITCHES.....	3	<i>King</i>	28
WHEN SAPPHO TUNED.....	3	<i>Danby</i>	124
WHEN TIME WAS ENTWINING.....	3	<i>Callcott</i>	96
WHEN WINDS BREATHE SOFT.....	5	<i>Webbe</i>	60
WHO COMES SO DARK?.....	3	<i>Callcott</i>	118
WITH A JOLLY FULL BOTTLE.....	3	<i>Wright</i>	92
YE SPOTTED SNAKES.....	4	<i>Stevens</i>	134



(2)

# HAIL! STAR OF BRUNSWICK!

Composed by  
S. WEBBE.

Arranged by  
JOHN WHITAKER.

ALLEGRO MODERATO

ALTO

TENORE 1.<sup>mo</sup>

TENORE 2.<sup>do</sup>

BASSO

PIANO FORTE

Hail! Hail! Hail! Star of Brunswick!

Hail! Hail! Hail! Star of Brunswick!

Hail! Hail! Hail! Star of Brunswick! If war's or-

Hail! Hail! Hail! Star of Brunswick! If war's or-

this Star shall dart its beams Thro' that black

this Star shall dart its beams Thro' that black cloud,

- dain'd, this Star shall dart its beams Thro' that black cloud, Thro' that black

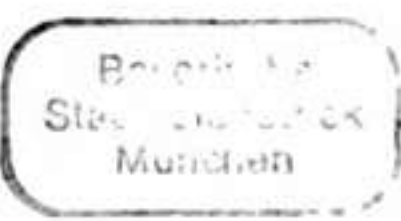
- dain'd, this Star shall dart its beams Thro' that black

cloud; which ri - - - - sing from the

cloud; which, ri - - - - sing from the Thames, With Thunder, with

cloud; With Thunder, with

cloud; which, ri - sing from the Thames, With Thunder, with





Thames, With Thun-der form'd of Brunswick's wrath, is  
 thun-der, With thun-der form'd of Brunswick's wrath, is  
 thun-der, With thun-der form'd of Brunswick's wrath, is  
 thun-der, With thun-der form'd of Brunswick's wrath, is

sent To claim the seas, the seas and awe... the  
 sent To claim the seas and  
 sent To claim the seas and awe the Con-tinent  
 sent To claim the seas and awe the

Con-ti-nent: Hail! Star of Brunswick!  
 awe the Con-ti-nent: Hail! Star of Brunswick!  
 awe the Con-ti-nent: Hail! Star of Brunswick!  
 Con-ti-nent: Hail! Star of Brunswick!

This shall di-rect it where the bolt to throw, a Star, for us; a

This shall di-rect it where the bolt to throw, a Star, for us; a

This shall di-rect it where the bolt to throw, a Star, for us; a

This shall di-rect it where the bolt to throw, a Star, for us; a

Comet, to the foe, a Star for us, a Star, for us; a Comet, to the foe.

Comet, to the foe, a Star for us, a Star, for us; a Comet, to the foe.

Comet, to the foe, a Star, for us; a Comet, to the foe.

Comet, to the foe, a Star, for us; a Comet, to the foe.

This shall direct us where the bolt to throw,

This shall direct us where. . . .

This shall direct us where

This shall direct us

(5)

where the bolt to throw, a Star, for us; a Comet, to the foe. a Star, for

where the bolt to throw, a Star, for us; a Comet, to the foe. a Star, for

where the bolt to throw, a Star, for us; a Comet, to the foe. a Star, for

where the bolt to throw, a Comet, to the foe. a Star, for

ANDANTE

us, a Comet, to the foe. by this, shall commerce

us, a Comet, to the foe. If peace shall smile by this, shall commerce

us, a Comet, to the foe. If peace shall smile by this, shall commerce

us, a Comet, to the foe. If peace shall smile by this, shall commerce

steer A steady course. . . . . in triumph round the sphere;

steer A steady course, A steady course in triumph round the sphere;

steer A steady course, A steady course in triumph round the sphere;

steer A steady course, a steady course in triumph round the sphere;

ALLEGRO MODERATO

(6)

And gath'ring tribute from each distant shore,  
 And gath'ring tribute from each distant shore,  
 And gath'ring tribute from each distant shore,  
 In Britain's lap the world's a -

gath'ring tri - bute, gath'ring tri - bute from each  
 gath'ring tri - bute, gath'ring tri - bute from each  
 gath'ring tri - bute from each dis - - - -  
 - - - bun - - - dance pour . . . . . from each

dis - - - tant shore, In Bri - tain's lap the world's a -  
 dis - - tant shore, In Bri - tain's lap the world's a -  
 - - - - - tant shore, In Bri - tain's lap the world's a -  
 dis - - tant shore, In Bri - tain's lap the world's a -

---bun---dance pour. . . . . the world's a---bun---dance  
the world's a---bundance, the world's a - bun - - dance  
the world's a - - bun - - dance, the world's a - - bun - - dance  
world's a - - - bun - - - dance, the world's a - - - bun - - - dance  
pour, in Bri---tain's lap the world's a - - bundance pour.  
---bun - - dance in Britain's lap the world's a - - bundance pour.  
pour, in Britain's lap the world's a - - bundance pour.  
pour. . . . . in Britain's lap the world's a - - bundance pour.

O HAPPY, HAPPY, HAPPY FAIR!

Composed by  
W. SHIELD.

Arranged by  
JOHN WHITAKER.

*VIVACE*

VOCE 1<sup>mo</sup> *mf* O happy, happy, happy, happy fair, Your eyes are

VOCE 2<sup>do</sup> *mf* O happy, happy fair, are

BASSO *mf* O happy, happy, happy, happy fair, Your eyes are

PIANO *mf*

FORTE

loadstars, and your tongue sweet air, More tune-able than lark to

loadstars, and your tongue sweet air, More tuneable than

loadstars, and your tongue sweet air,

shepherd's ear, When wheat is green, when hawthorn buds ap-

lark to shepherd's ear, More tune-a - - ble, More

More tuneable than lark, when wheat is green, when hawthorn

(9)

*ad lib*

-pear, More tune-a-ble than lark... to shepherd's ear. *Da Capo*

tune-a-ble than lark than lark to shepherd's ear. *Da Capo*

buds appear, More tune-a-ble than lark to shepherd's ear. *Da Capo*

More tune-a-ble than lark to shep-herd's ear. . . . .

More tune-a-ble than

. . . . . , When wheat is green, when hawthorn buds ap-

lark to shep- - herd's ear, When wheat is green, when hawthorn buds ap-

More tune-a-ble than lark to shepherd's ear, when hawthorn buds ap-

-pear, When wheat is green, when hawthorn buds ap - - pear, More

-pear, When wheat is green, when hawthorn buds ap - - pear,

-pear, When wheat is green, when hawthorn buds ap - - pear . . .

tune - a - ble than lark, when wheat . . . is green, More

More tune - a - ble than lark to shepherd's ear, More

More

tune - a - ble than lark . . . . to shep - - - herd's ear, When

tune - a - ble than lark to shep - - - herd's ear,

tune - a - ble than lark to shep - - - herd's ear,



wheat is green, when hawthorn buds ap - - - pear

when hawthorn buds ap - - - pear . . . .

When wheat is green,

O . . . . . hap - py, hap - py, hap - py, hap - py

dim *p* *pp* *f* O hap - py, hap - py

O hap - py, hap - py, hap - py, hap - py

fair, Your eyes are load - stars, and your tongue sweet air.

fair, are load - stars, and your tongue sweet air.

fair, Your eyes are load - stars, and your tongue sweet air.

*dolce*  
Hap - - - - py fair, hap - py fair; hap - py, hap - py  
*dolce*  
hap - py, hap - py, hap - py  
*dolce*  
hap - py fair, hap - py, hap - py, hap - py  
*dolce*

*p*  
fair, Your eyes are load - - stars, your eyes are  
*p*  
fair, Your eyes are load - - stars, your  
*p*  
fair, Your eyes are load - - stars, your

*cres* *il* *f*  
load - - - stars, your eyes are load - stars, and your  
*cres* *il* *f*  
eyes are load - stars, and your tongue. . . . .  
*cres* *il* *f*  
eyes are load - stars, and your  
*cres* *f*

tongue sweet -air, Your eyes are load stars your

... sweet air, Your eyes are

tongue sweet air. . . . ., Your eyes are

*staccato*

*cres*

eyes are load - - - stars, your eyes are

load - - - stars, your eyes are load - - - stars, are

load - - - stars, and your

*il* *f*

*cres* *f*

*f*

load - stars, and your tongue sweet air.

load - stars, and your tongue sweet air.

tongue sweet air.

*dolce*

*tr*

*dolce*

(14)  
FROM OBERON, IN FAIRY LAND,

Composed by  
R. I. S. STEVENS.

Arranged by  
JOHN WHITAKER.

**MODERATO STACCATO**

SOPRANO *mf* From O - - be - - ron, in fai - - ry land, The

ALTO *mf* From O - - be - - ron, in fai - - ry land, The

TENORE *mf* From O - - be - - ron, in fai - - ry land, The

BASSO *mf* From O - - be - - ron, in fai - - ry land, The

PIANO *mf*

FORTE

King of ghosts and sha-dows there; We Fai-ries all, at

King of ghosts and sha-dows there; We Fai-ries all, at

King of ghosts and sha-dows there; We Fai-ries all, at

King of ghosts and sha-dows there; We Fai-ries all, at

his com-mand, Are sent to view the night-sports here.

his com-mand, Are sent to view the night-sports here.

his com-mand, Are sent to view the night-sports here.

his com-mand, Are sent to view the night-sports here.

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

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

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

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

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

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

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

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

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

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

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

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

When lads and lasses mer-ry be, With possets and with juncates fine; Un-

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

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

then what sport! the wine runs short, The blushing cheeks with anger glow: Their

then what sport! the wine runs short, The blushing cheeks with anger glow: Their

then what sport! the wine runs short, The blushing cheeks with anger glow: Their

then what sport! the wine runs short, The blushing cheeks with anger glow: Their

*cres*

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

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

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

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

*f* *p*

ho, ho, ho! ho, ho, ho! ho, ho, ho! We answer nought, but ho, ho, ho!

ho, ho, ho! ho, ho, ho! ho, ho, ho! We answer nought, but ho, ho, ho!

ho, ho, ho! ho, ho, ho! ho, ho, ho! We answer nought, but ho, ho, ho!

ho, ho, ho! ho, ho, ho! ho, ho, ho! We answer nought, but ho, ho, ho!

AMOROSO, TENUTO

*mf* By wells and rills, in meadows green, We night - - - ly

*mf* By wells and rills, in meadows green, We night - - - ly

*mf* By wells and rills, in meadows green, We night - - - ly

*mf* By wells and rills, in meadows green, We night - - - ly

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

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

dance our hey - - - day guise; our Fai - - ry King and

dance our hey - - - day guise;

Queen, We chant, we chant our moonlight minstrelsies. And *cres*

Queen, We chant, we chant our moonlight minstrelsies. And *cres*

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

And *cres*



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

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

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

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

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

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

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

moonlight minstrel--sies.

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

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

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

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

*mf* Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Goblins

*mf* Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Goblins

*mf* Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Goblins

*mf* Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Goblins

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

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

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

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

frolick it, fro-lick it, so fro- - - lick, frolick it, so frolick, frolick

fro-lick it, fro - - - lick, frolick it, so frolick, frolick

frolick it, so frolick, frolick it, so frolick, frolick

frolick it, so frolick it, so frolick, frolick

lick it, frolick fro

it, frolick it, frolick it, frolick, fro

it, frolick it, frolick it, frolick, fro

it, frolick it, frolick it, frolick, fro

it, frolick it, frolick it, frolick, fro

it, frolick it, frolick it, frolick, fro

lick it, with ho, ho, ho! frolick it, with ho, ho, ho! frolick it, with

lick it, with ho, ho, ho! frolick it, with ho, ho, ho! frolick it, with

lick it, with ho, ho, ho! frolick it, with ho, ho, ho! frolick it, with

lick it, with ho, ho, ho! frolick it, with ho, ho, ho! frolick it, with

lick it, with ho, ho, ho! frolick it, with ho, ho, ho! frolick it, with

lick it, with ho, ho, ho! frolick it, with ho, ho, ho! frolick it, with

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

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

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

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

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

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

POOR INSECT, WHAT A LITTLE DAY;

Composed by  
DR. CALLCOTT.

THE MAY-FLY.

Arranged by  
JOHN WHITAKER.

MODERATELY FAST. (♩=108) *Cres.*

1st TREBLE  
Poor insect, Poor insect, what a lit-tle day;

2nd TREBLE  
Poor insect, Poor insect, what a lit-tle day;

BASS  
Poor insect, Poor insect, what a lit-tle

PIANO FORTO  
*p* *cres.* *cres.*

what a lit-tle day, Of sun-ny bliss is thine, what a  
what a lit-tle day, Of sun-ny bliss is thine, what a  
day; what a lit-tle day, what a lit-tle

day of sun-ny bliss is thine, And yet thou spreadst thy light wings  
day of sun-ny bliss is thine, And yet thou spreadst thy light wings  
day of sun-ny bliss is thine, And yet thou spreadst thy light wings

gay, And yet thou spread'st thy light wings gay, And bid'st them spreading

gay, And yet thou spread'st thy light wings gay, And bid'st them spreading

gay, And yet thou spread'st thy light wings gay, And bid'st them spread - - - -

shine, And bid'st them spreading, spread-ing shine. Thou

shine, And bid'st them spreading, spread-ing shine. Thou

--- ing shine, And bid'st them spreading shine. Thou

humm'st thy short and bu-sy tune, Un-

Thou humm'st thy short and bu-sy tune,

humm'st . . . . . thy tune, Thou humm'st . . . . . thy tune,

mindful of the blast, Un-mindful of the blast, Unmindful of the blast, And  
 Un-mindful of the blast, Unmindful of the blast, And  
 Un-mindful of the blast, Unmindful of the blast,

care-less while 'tis burning noon, And careless while 'tis burning noon, How  
 care-less while 'tis burning noon, And careless while 'tis burning noon, How  
 And care-less while 'tis burn- - - - - ing noon, How

short that noon has past: *cres:* And careless while 'tis  
 short that noon has past: *cres:* And careless while 'tis burning noon, And careless while 'tis  
 short that noon has past: *cres* And careless while 'tis burn - - - - -

burning noon, How short that noon, that noon has past. A show'r would lay, would

burning noon, How short that noon, that noon has past. A show'r would lay, would

---ing noon, How short that noon, that noon has past. A show'r would lay thy

lay thy beauty low, A show'r would lay, would lay thy beauty low, The dew of twilight

lay thy beauty low, A show'r would lay, would lay thy beauty low,

beau - - - ty low, A show'r would lay, thy beau - - ty low,

*cres:* be . . . thy storm of de - sti - ny, The

*cres:* thy storm of de - sti - ny,

The torrent of thy o - verthrow, The tor - rent of thy o - verthrow, The

*cres:*

torrent of thy o-verthrow, thy storm of destiny, Then, then, insect,  
thy storm of destiny, Then, then, insect,  
tor- rent of thy o-verthrow, thy storm of destiny, Then, then, insect,

Then, then, insect, spread thy shining wing, spread thy shining  
Then, then, insect, spread thy shining wing, spread thy shining  
Then, then, insect, spread thy shining wing,

wing, Hum on thy bu- sy lay, Hum on thy bu- sy lay,  
wing, Hum on thy bu- sy lay, Hum on thy bu- sy lay,  
spread thy shining wing, Hum on thy bu- sy lay, thy bu- sy lay,



For man, like thee, has but his spring, For man, like thee, has but his  
 For man, like thee, has but his spring, For man, like thee, has but his  
 For man, like thee, has but his spring, For man, like thee, has but his

spring, Like thine it fades a-way, For  
 spring, Like thine it fades a-way, For man, like thee, has but his spring, For  
 spring, Like thine it fades a-way, For man, like thee, has

man, like thee, has but his spring, Like thine, like thine it fades a-way.  
 man, like thee, has but his spring, Like thine, like thine it fades a-way.  
 man, like thee, has but his spring, Like thine, like thine it fades a-way.

WHEN SHALL WE THREE MEET AGAIN?

Composed by  
M. P. KING.

THE WITCHES.

Arranged by  
JOHN WHITAKER.

1<sup>st</sup> TREBLE

2<sup>nd</sup> TREBLE

BASS

PIANO FORTE

*MAESTOSO.*

When when shall

When when shall

When shall we three meet again, In thunder, light'ning, or in rain, when shall

we three meet a - gain, In thunder, light'ning, or in rain. . . .

we three meet a - gain, In thunder, light'ning, or in rain, in thunder, light'ning,

we three meet a - gain, In thunder, light'ning, in thunder, light'ning,

or in rain, In thunder, or in rain,

or in rain, light'ning

or in rain, When shall we three meet a - gain, when shall

in thunder, or in rain, when shall we three  
lightning, when shall we three meet a -  
we three meet a - gain, when shall we three meet a - - gain,

meet when shall we three meet a - gain, In thunder, lightning, or in rain,  
gain when shall we three meet a - - gain, In thunder, lightning, or in rain,  
when shall we three meet a - - gain, In thunder, lightning, or in rain, in

in thun - - - - - der in thunder, lightning or in rain?  
in thun - - - - - der in thunder, lightning or in rain?  
thun - - - - - der in thunder, lightning or in rain?

When the hur - - - ly - - - bur - ly's done,

When the bat - tle's lost and won,  
When the bat - tle's lost and won,  
When the hur - - -

When the bat - tle's lost and won,  
When the bat - tle's lost and won,  
- - - ly - - bur - ly's done, When the hur - ly -

When the hurly-bur-ly's done, When the bat - - tle's  
When the hur-ly  
bur-ly's done, When the bat - - tle's lost and won, lost and

lost lost . . . . . and won, When the  
bur-ly's done, When the bat-tle's lost and won, When the bat - - tle's  
won lost lost and won, When the  
Tromba

bat-tle's lost and won, When the bat - tle's lost and won, When the  
lost and won, When the battle's lost and won,  
bat-tle's lost and won, When the battle's lost and won,

bat - tle's lost When the bat - tle's lost and won,  
When the bat - tle's lost and won,  
When the

When the bat-tle's lost and won, and  
When the bat - tle's lost, lost... and won, When the battle's lost and  
bat - tle's lost, When the bat-tle's lost and won, and

won and won, When the bat-tle's  
won When the battle's lost and won, When the battle's lost, When the bat-tle's  
won and won,  
pp

lost and won, When the bat-tle's lost and won.

lost and won, When the bat-tle's lost lost . . . . and won.

When the bat-tle's lost, When the bat-tle's lost and won.

*ANDANTE*

That will be ere set of sun, *piu f* That will be ere set of sun,

That will be ere set of sun, *piu f* That will be ere set of sun,

That will be ere set of sun, *piu f* That will be ere set of sun,

That will be ere set of sun, That will be will be ere set of sun, That will

That will be ere set of sun, *f* ere set of sun, *p*

That will be ere set of sun, *f* ere set of sun, *p*

That will be ere set of sun, *f* ere set of sun, *p* ere set of

*dolce* *f* *dim:*

That will be ere set of sun, That will be ere set of

*dolce* *f* *dim:*

That will be will be That will be ere set of

sun . . . . . ere set of sun . . . . . That will be ere set of

*dolce* *f* *dim:*

*dolce* *f* *dim:*

sun *dolce* That will be will be That will be ere

sun *f* *dim:* That will be ere

sun *p* That will be ere set of sun *f* *dim:* That will be ere

sun ere set of sun . . . . . ere set of sun . . . . . That will be ere

*p* *dolce* *f* *dim:*

*ten:* *p*

set of sun . . . . . ere set of sun.

*ten:* *p*

set of sun, ere set of sun, ere set of sun.

*ten:* *p*

set of sun, ere set of sun, ere set of sun.

*pp*



BLOW, WARDER, BLOW THY SOUNDING HORN,

Composed by  
DR. CALLCOTT.

THE RED-CROSS KNIGHT

Arranged by  
JOHN WHITAKER.

1<sup>st</sup> TREBLE

CHEERFULLY

2<sup>nd</sup> TREBLE

BLOW, WARDER, BLOW THY SOUNDING HORN, AND THY BANNER WAVE ON HIGH;

BASS

For the

PIANO

FORTE

Bugle Horn

in the Ho-ly Land, And have won the Vic-to-ry, And have won the

in the Ho-ly Land, And have won the Vic-to-ry, And have won the

Christians have fought in the Ho-ly Land, And have won the Vic-to-ry, And have won the

Victory.

Victory. Loud, loud the Warder blew his horn, And his Banner wav'd on high;

Victory. Loud, loud the Warder blew his horn, his horn, And his Banner wav'd on high;

Bugle Horn

Let the

*f* Let the mass be sung, And the bells be rung, And the feast, the feast eat merri-ly,

*mf*

mass be sung, And the bells be rung, And the feast, the feast eat merrily. Let the

eat merrily. Let the

And the feast, the feast eat merrily. Let the

mass be sung, And the bells be rung, And the feast, the feast eat mer-ri-ly. the

mass be sung, And the bells be rung, And the feast, the feast eat mer-ri-ly. the

mass be sung, And the bells be rung, And the feast, the feast eat mer-ri-ly. the

Arpa

feast eat merrily, merrily, mer - - - ri - - ly. The Warder look'd from his

feast eat merrily, merrily, mer - - - ri - - ly.

feast eat merrily, merrily, mer - - - ri - - ly.

Tow'r on high, As far as he could see, I see a bold Knight, and by his red cross, He

I see a bold Knight, and by his red cross, He

I see a bold Knight, and by his red cross, He

comes from the East Country. Then loud the Warder blew his horn, And call'd till he was hoarse

comes from the East Country.

comes from the East Country.

Bugle

*f*

I see a bold knight, And on his shield bright, He beareth a flaming

*f*

I see a bold knight, And on his shield bright, He beareth a flaming

*f*

I see a bold knight, And on his shield bright, He beareth a flaming

cross.

cross. Then down the Lord of the Castle came, The Red Cross Knight to

cross.

Bugle Horn

meet, And when the Red Cross Knight he espied, Right loving he did him greet.

Thou'rt welcome here, dear Red Cross Knight, dear Knight, For thy fame's well known to me:

Thou'rt welcome here, dear Red Cross Knight, For thy fame's well known to me:

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines.

And the mass shall be sung, And the bells shall be rung, And we'll feast right merri-ly,

And the mass shall be sung, And the bells shall be rung, And we'll feast right merri-ly,

And the mass shall be sung, And the bells shall be rung, And we'll feast right merri-ly,

This system contains the third, fourth, and fifth systems of music. All three systems have vocal lines with lyrics and piano accompaniment. The piano part continues with a rhythmic accompaniment, featuring chords and moving lines.

merri-ly; And we'll feast right merrily, merrily, mer- - - - ri - ly.

merri-ly; And we'll feast right merrily, merrily, mer- - - - ri - ly.

merri-ly; And we'll feast right merrily, merrily, mer- - - - ri - ly.

Arpa

This system contains the sixth, seventh, and eighth systems of music. The sixth and seventh systems have vocal lines with lyrics and piano accompaniment. The eighth system has a piano accompaniment with the word 'Arpa' written below it. The piano part features a rhythmic accompaniment with chords and moving lines.

Oh! I am come from the Ho-ly Land, where Saints did live and die; Be-

Fagotto Solo *p* *pp* *Soli* *f*

- hold the device. I bear on my shield, the Red Cross Knight am I, And

we have fought in the Holy Land and we've won the Vic - to - ry, For with

valiant might, did the Christians fight, and made the proud Pagans fly.

Thou'rt welcome here, dear Red Cross Knight, dear Knight, come lay thy Armour

Thou'rt welcome here, dear Red Cross Knight, dear Knight, come lay thy Armour

Thou'rt welcome here, dear Red Cross Knight, come lay thy Armour

by, And for the good ti - - dings thou dost bring, We'll feast us

by, And for the good ti - - dings thou dost bring, We'll feast us

by, And for the good ti - - dings thou dost bring, We'll feast us

merrily, merrily, mer - - - ri - - ly, For all in my Castle shall re-joice,

merrily, merrily, mer - - - ri - - ly, For all in my Castle shall re-joice,

merrily, merrily, mer - - - ri - - ly, For all in my Castle shall re-joice,

That we've won the Vic-to-ry, that we've won the Vic-to-ry;

That we've won the Vic-to-ry, that we've won the Vic-to-ry;

That we've won the Vic-to-ry, that we've won the Vic-to-ry; And the

mass shall be sung, And the Bells shall be rung, And the feast eat merrily,

And the mass shall be sung, And the bells shall be rung, And the

mer-ri-ly. And the



feast, the feast eat mer-ri-ly, And the mass shall be sung, And the  
 the feast eat mer-ri-ly, And the mass shall be sung, And the  
 feast, the feast eat mer-ri-ly, And the mass shall be sung, And the

bells shall be rung, And the feast, the feast eat mer-ri-ly, the  
 bells shall be rung, And the feast, the feast eat mer-ri-ly, the  
 bells shall be rung, And the feast, the feast eat mer-ri-ly, the

feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.  
 feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.  
 feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.

B R A G E L A .

Composed by  
R. I. S. STEVENS.

Arranged by  
JOHN WHITAKER.

ALLEGRO MODERATO

PIANO  
FORTE

The piano introduction consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The second system continues the piece with a similar texture, marked with *f*.

Soprano 1<sup>mo</sup>  
Soprano 2<sup>do</sup>  
Basso *Espressivo*

O strike the Harp in praise of my love, The lone - - ly

This section contains the vocal staves for Soprano 1<sup>mo</sup>, Soprano 2<sup>do</sup>, and Basso. The Basso part is marked *Espressivo*. Below the vocal staves is the piano accompaniment for the first line of lyrics: "O strike the Harp in praise of my love, The lone - - ly". The piano part includes dynamics *p*, *mf*, and *p*.

*Espressivo*

O strike the Harp in praise of my love,  
sun-beam of Dun - scaith!—

This section contains the vocal staves for Soprano 1<sup>mo</sup>, Soprano 2<sup>do</sup>, and Basso. The Basso part is marked *Espressivo*. Below the vocal staves is the piano accompaniment for the second line of lyrics: "O strike the Harp in praise of my love, sun-beam of Dun - scaith!—". The piano part includes dynamics *mf*.

Strike the Harp in praise of Bra - ge - la! Strike the Harp in praise of  
Strike the Harp in praise of Bra - ge - la! Strike the Harp in praise of  
Strike the Harp in praise of Bra - ge - la! Strike the Harp in praise of

Bra - gela! Strike the Harp, the Harp in praise in praise of Brage - la! -  
Bra - gela! Strike the Harp, the Harp in praise in praise of Brage - la! -  
Bra - gela! Strike the Harp, the Harp in praise in praise of Brage - la! -

Gems of Fine Harmony Writings 3 D & H

*dolce*  
She that I left in the Isle of mist, the Isle of  
*dolce*  
She that I left in the Isle of  
*dolce*  
She that I left in the Isle of mist, the Isle of mist, the Isle of

mist, the spouse of Semo's son! the spouse of Semo's son! Strike the  
mist, the spouse of Semo's son! the spouse of Semo's son! Strike the  
mist, the spouse of Semo's son! the spouse of Semo's son! Strike the

Harp in praise of Bra-ge-la! Strike the Harp in praise of Bra-ge-la!  
Harp in praise of Bra-ge-la! Strike the Harp in praise of Bra-ge-la!  
Harp in praise of Bra-ge-la! Strike the Harp in praise of Bra-ge-la!

Strike the Harp, the Harp, Strike the Harp in praise of Bragela! Strike the Harp, the Harp, Strike the Harp in praise of Bragela! Strike the Harp, the Harp, Strike the Harp in praise of Bragela! Strike the Harp, the Harp, Strike the Harp in praise of Bragela!

*p* *f*

Harp, the Harp, Strike the Harp in praise of Bra - ge - la! —  
Harp, the Harp, Strike the Harp in praise of Bra - ge - la! —  
Harp, the Harp, Strike the Harp in praise of Bra - ge - la! —

Gems of Eng: Harm<sup>y</sup> — Whitaker 5 D & W

Love - - - ly, Love - - - ly, with her flow - ing hair, her

Love - - - ly, Love - - - ly, with her flow - ing hair, her

Love - - - ly, Love - - - ly, with her flow - ing hair, her

flow - - - - ing hair. . . , is the white bo - - - som'd

flow - - - - ing hair, is the white bo - - - som'd

flow - - - - ing hair. . . , is the white bo - - - som'd

Daugh - - ter of Sorg - - - - - lan! - Strike the Harp in praise of

Daugh - - ter of Sorg - - - - - lan! - Strike the Harp in praise of

Daugh - - ter of Sorg - - - - - lan! - Strike the Harp in praise of

Bra - ge - la! Strike the Harp in praise of Bra - ge - la, The lone - ly  
 Bra - ge - la! Strike the Harp in praise of Bra - ge - la, The lonely  
 Bra - ge - la! Strike the Harp in praise of Bra - ge - la, The lone - ly

Sun - beam of Dun - scaith! Love - - - ly, love - - - ly,  
 Sun - beam of Dun - scaith! Love - - - ly, love - - - - ly,  
 Sun - beam of Dun - scaith! Love - - - ly, love - - - - ly,

*dolce*

with her flow - ing hair, her flow - - - - ing hair . . . ,  
 with her flow - ing hair, her flow - - - - ing hair,  
 with her flow - ing hair, her flow - - - - ing hair . . . ,

*cres*

is the white bo - - - - som'd Daugh - ter of Sorg - - - -

is the white bo - - - - som'd Daughter of Sorg - - - -

is the white bo - - - - som'd Daugh - ter of Sorg - - - -

- lan! lovely is the white bo - som'd Daughter of Sorg - - - - lan! - Strike the

- lan! lovely is the white bo - som'd Daughter of Sorg - - - - lan! - Strike the

- lan! white bo - - - som'd Daughter of Sorg - - - - lan! - Strike the

Harp in praise of Bra - ge - la, Strike the Harp in praise of Bra - ge - la, Strike the

Harp in praise of Bra - ge - la, Strike the Harp in praise of Bra - ge - la, Strike the

Harp in praise of Bra - ge - la, Strike the Harp in praise of Bra - ge - la, Strike the



Harp, Strike the Harp in praise of Bra - ge - la, Strike the  
Harp, Strike the Harp in praise of Bra - ge - la, Strike the  
Harp, Strike the Harp in praise of Bra - ge - la, Strike the

Harp, Strike the Harp in praise of Bra - ge - la!  
Harp, Strike the Harp in praise of Bra - ge - la!  
Harp, Strike the Harp in praise of Bra - ge - la!

Gems of Eng: Harm<sup>y</sup> - Whitaker.

WHO IS IT THAT RIDES THRO' THE FOREST SO FAST,

Composed by  
D<sup>r</sup> CALLCOTT.

THE ERL KING.

Arranged by  
JOHN WHITAKER.

*BRISKLY*

1<sup>st</sup> TREBLE *mf* Who is it that rides thro' the forest so fast, Whilst night glooms a-

2<sup>nd</sup> TREBLE *mf* Who is it that rides thro' the forest so fast, Whilst night glooms a-

BASS *mf* Who is it that rides thro' the forest so fast, Whilst night glooms a-

PIANO *mf*

FORTE

- round him, whilst chill roars the blast? The Father who holds his young Son in his

- round him, whilst chill roars the blast? The Father who holds his young Son in his

- round him, whilst chill roars the blast? The Father who holds his young Son in his

arm, And close in his mantle has wrapt him up warm;

arm, And close in his mantle has wrapt him up warm; Why trembles my

arm, And close in his mantle has wrapt him up warm;

*espress:*

My Father, my Father, the Erl King is  
darling? why shrinks he with fear?

*espress:*

near! The Erl King with his Crown, and his beard long and white. My Child you're de-  
My Child you're de-  
My Child you're de-

*p*

*pp*

- ceiv'd by the vapours of night, My Child you're de-ceiv'd by the vapours of night.  
- ceiv'd by the vapours of night, My Child you're de-ceiv'd by the vapours of night.  
- ceiv'd by the vapours of night, My Child you're de-ceiv'd by the vapours of night.

If thou wilt dear Baby, with me go a--way, I'll give thee fine garments, we'll

play a fine play; Fine flowers are growing, white, scar-let, and blue, On the

*espress:*  
My Fa-ther, my Fa-ther, and  
banks of yon ri-ver, and all are for you.  
*espress:*

dost thou not hear, What words the Erl King whispers soft in my ear? Oh

Oh

Oh

*pp*

hush thee my Child, set thy bosom at ease; Thou hear'st but the willows when

hush thee my Child, set thy bosom at ease; Thou hear'st but the willows when

hush thee my Child, set thy bosom at ease; Thou hear'st but the willows when

*cres:* murmurs the breeze, Thou hear'st but the willows when *dim* murmurs the breeze.

*cres:* murmurs the breeze, Thou hear'st but the willows when *dim* murmurs the breeze.

*cres:* murmurs the breeze, Thou hear'st but the willows when *dim* murmurs the breeze.

*cres* murmurs the breeze, Thou hear'st but the willows when *dim* murmurs the breeze.

If thou wilt, dear Baby, with me go a - way, My Daughter shall nurse thee, so

fair and so gay; My Daughter, in purple and gold who is drest, Shall

*espress:*  
My Father, my Father, and  
love thee, and kiss thee, and sing thee to rest.  
*espress:*

Gems of Eng: Harm<sup>y</sup> — Whitaker 6 M & M

dost thou not see The Erl King and his Daughter are waiting for me? Oh

Oh

Oh

*f*

shame thee, my Infant, 'tis fear makes thee blind, Thou see'st the dark willows which

shame thee, my Infant, 'tis fear makes thee blind, Thou see'st the dark willows which

shame thee, my Infant, 'tis fear makes thee blind, Thou see'st the dark willows which

*mf*

*mf*

*mf*

wave in the wind; Thou see'st the dark willows which wave in the wind.

wave in the wind; Thou see'st the dark willows which wave in the wind.

wave in the wind; Thou see'st the dark willows which wave in the wind.

*dim*

*dim*

*dim*

*With Energy*

I love thee, I doat on thy features so fine; I must and will have thee, and

*f*

*Espress*

My Father, my Father, oh hold me now fast, He

force makes thee mine.

*p espress*

*Very Fast*

pulls me, he hurts me, he'll have me at last. The Father he trembled, he

The Father he trembled, he

The Father he trembled, he

*f*



doubled his speed, O'er hills and through forests he spurr'd his black steed; But

doubled his speed, O'er hills and through forests he spurr'd his black steed; But

doubled his speed, O'er hills and through forests he spurr'd his black steed; But

*slowly*  
when he ar - riv'd at his own Castle door, Life throbb'd in the poor Baby's

*slowly*  
when he ar - riv'd at his own Castle door, Life throbb'd in the poor Baby's

*slowly*  
when he ar - riv'd at his own Castle door, Life throbb'd in the poor Baby's

*espress.*  
bosom no more; Life throbb'd in the poor Baby's bosom no more.

*espress.*  
bosom no more; Life throbb'd in the poor Baby's bosom no more.

*espress.*  
bosom no more; Life throbb'd in the poor Baby's bosom no more.

WHEN WINDS BREATHE SOFT

Composed by  
S. WEBBE.

Arranged by  
JOHN WHITAKER.

MODERATELY SLOW (♩ = 76)

TREBLE

ALTO

1<sup>st</sup> TENOR

2<sup>d</sup> TENOR

BASS

PIANO

FORTE

Fagotto

Viola e Violoncello

a - long the si-lent

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

When winds breathe soft. . . a - long the silent deep, a - long the si-lent

a - - - long the si-lent

a - - - long the si-lent

Soli

Violini

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

peaceful billows sleep, the bil-lows sleep. . . . :  
curl, the peaceful billows sleep. . . . :  
the peaceful bil-lows sleep. . . . :  
the peaceful billows sleep. . . . :  
peaceful billows sleep. . . . :  
peaceful billows sleep. . . . :

FASTER (♩ = 152)

*mf* A stronger, stronger gale. . . the  
*mf* A stronger gale the troubled wave a-  
*mf* A stronger gale the troubled wave a-wakes, a-wakes  
*mf* The surface  
*mf* A stronger gale the troubled wave a-wakes

troubled wave a-wakes . . . . . ; The surface  
 -wakes; The sur - - - face roughens, and the ocean shakes,  
 The surface roughens, the ocean  
 roughens, the ocean shakes. . . . . the ocean shakes. . . . .  
 and the o - - cean shakes, the ocean shakes,

roughens, and the ocean shakes, the ocean shakes, the ocean.

the ocean shakes, the ocean shakes. . . . .

shakes, the surface roughens, and the ocean shakes, shakes,

the ocean shakes. . . . .

the ocean shakes, the ocean shakes. . . . .

shakes, the ocean shakes. . . . .

*piu f* the ocean shakes. . . . . , More dread - - - ful,

More dread - ful still when furious storms . . . a - rise when furious

the ocean shakes. . . , More dread - - ful still, *piu f*

the ocean shakes. More

*piu f*

More dread-ful still, when furious storms a-rise, The mounting  
 more dreadful still, when furious storms a-rise, The mounting  
 storms... a-rise, when furious storms... a-rise, The mount-ing  
 more dreadful still, when fu-rious storms arise, The mounting  
 dread-ful still, when furious storms a-rise, The mount-ing

*ff*

bil-lows bellow to the skies;  
 bil-lows bellow to the skies; the tottering  
 billows bellow to the skies; On liquid rocks the tottering  
 billows bellow to the skies; On liquid rocks the

Unnumber'd sur - ges lash the  
ves - - - sels' toss'd, Unnumber'd sur - ges lash the  
Un - - - num - ber'd sur - ges lash the  
ves - - - sels' toss'd, Unnumber'd sur - ges lash the  
totring vessel's toss'd, Unnumber'd sur - ges lash the

foam - ing coast, unnumber'd surges lash the foam - ing coast: *ff*  
foam - ing coast, unnumber'd surges lash the foam - ing coast: *ff* The  
foam - ing coast, unnumber'd surges lash the foam - ing coast: *ff* The  
foam - ing coast, un - - num - ber'd surges lash the foam - ing coast: *ff* The  
foam - ing coast, unnumber'd surges lash the foam - ing coast: *ff* The

*ff*

The ra-ging waves, ex-ci-ted by the blast,

ra-ging waves, the ra-ging waves, ex-ci-

ra-ging waves, ex-ci-ted by the blast,

ra-ging waves, ex-ci-ted by the blast,

ra-ging waves, ex-ci-ted by the blast,

*ff*

Whit-en with wrath, whiten with wrath, and split the stur-dy

-----ted by the blast, whiten with wrath, and split the sturdy

Whit-en with wrath . . . . ., and split the stur-dy

Whit-en with wrath . . . . ., and split the stur-dy

Whit-en with wrath . . . . ., and split the stur-dy



mast split the stur-dy mast.

mast split the stur-dy mast.

mast split the stur-dy mast.

mast split the stur-dy mast.

mast split the stur-dy mast.

When, in an instant, He who rules the

When, in an instant, He who rules the

*SLOWLY*

*p*

*p*

Je - ho - vah! God of Gods!

*cres* *f* *p*

and fire, Je - ho - vah! God of Gods! In pleasing

*cres* *f*

floods, Earth, air, and fire, Je - ho - vah! God of Gods!

*cres* *f*

air, and fire, Je - ho - vah! God of Gods!

*cres* *f*

floods, Earth, air, and fire, Je - ho - vah! God of Gods!

*cres* *f* *p*

Gems of Eng. Harmy - Whitaker

M & M

And bids the waters, and the  
accents speaks his sov'reign will his sov'- - reign will, And bids the waters, and the  
And bids the waters, and the  
In pleasing accents speaks his sov'reign will, And bids the waters, and the  
And bids the waters, and the

MODERATELY SLOW  $\text{♩} = 72$

winds, be still be still. . . . ! Hush'd, hush'd, hush'd are the winds  
winds, be still be still. . . . ! Hush'd, hush'd, hush'd are the winds  
winds, be still. . . . !  
winds, be still. . . . be still!  
winds, be still. . . . be still!

hush'd, hush'd, hush'd are the winds, the waters cease to  
hush'd, hush'd, hush'd are the winds, the waters cease to roar;

The first system of the musical score consists of six staves. The top two staves are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "hush'd, hush'd, hush'd are the winds, the waters cease to" on the first line and "hush'd, hush'd, hush'd are the winds, the waters cease to roar;" on the second line. The next two staves are empty. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a series of chords and a melodic line in the right hand.

roar; Safe are the seas, and silent as the shore.  
Safe are the seas, and si - lent silent as the shore.  
Safe are the seas, and si - lent as the shore.

The second system of the musical score continues with six staves. The top two staves are vocal staves. The lyrics are: "roar; Safe are the seas, and silent as the shore." on the first line, "Safe are the seas, and si - lent silent as the shore." on the second line, and "Safe are the seas, and si - lent as the shore." on the third line. The next two staves are empty. The bottom two staves are piano accompaniment. The piano part continues with chords and a melodic line. The system ends with a double bar line and repeat signs.

WITH ANIMATION ♩ = 88

Now say, what joy e - lates . . . the sailor's breast, With prosp'rous gales so

Now say, what joy. . . elates the sailor's breast, With prosp'rous gales so

Now say, what joy. . . elates the sailor's breast, With prosp'rous gales so

Now say, what joy. . . elates the sailor's breast, With prosp'rous gales so un -

Now say, what joy. . . elates the sailor's breast, With prosp'rous gales so

unexpected blest! What ease, what transport, in each face is seen! The

unexpected blest! What ease, what transport, in each face is seen! The

unexpected blest! What ease, what transport, in each face is seen! The

--- expected blest! What ease, what transport, in each face is seen! The

unexpected blest! What ease, what transport, in each face is seen! The

heav'ns look bright, the air and sea se - - - rene:

heav'ns look bright, the air and sea se - rene:

heav'ns look bright, the air and sea se - - - rene: For ev' - - - ry plaint we

heav'ns look bright, the air and sea se - - - rene: For ev'ry plaint. . we hear.

heav'ns look bright, the air and sea se - rene:

For ev'ry plaint we hear a joy - ful strain To

For ev'ry plaint we hear a joy - ful strain To

hear a joyful strain we hear a joy - ful strain To

. . . a joyful strain For ev'ry plaint we hear a joy - ful strain To

For ev'ry plaint we hear a joy - ful strain To

Him, whose pow'r unbounded rules the main, whose pow'r unbounded,  
Him, whose pow'r un - - bounded rules the main, whose pow'r unbounded,  
Him, whose pow'r un-bounded rules the main, whose pow'r unbounded,  
Him, whose pow'r un - - bounded rules the main, whose pow'r unbounded, to  
Him, whose pow'r un - - bounded rules the main, to Him

**SLOWLY**  $\text{♩} = 50$  *f*

un-bounded, to Him, whose pow'r un - bound - ed rules the main  
whose pow'r un-bounded, to Him, whose pow'r un - bound - ed rules the main  
whose pow'r un-bounded, to Him, whose pow'r un - bound - ed rules the main  
Him, whose pow'r un-bounded, to Him, whose pow'r whose pow'r unbounded rules the main  
whose pow'r un-bounded, to Him, whose pow'r un - bound - ed rules the main

IT WAS A FRIAR, OF ORDERS GRAY,

Composed by  
DR. CALLCOTT.

Arranged by  
JOHN WHITAKER.

*MODERATO*

1<sup>st</sup> TREBLE *mf* It was a Friar, of orders gray, Walk'd forth to tell his

2<sup>nd</sup> TREBLE *mf* It was a Friar, of orders gray, Walk'd forth to tell his

BASS *mf* It was a Friar, of orders gray, Walk'd forth to tell his

PIANO *mf*

FORTE

heads; And he met with a Lady fair, Clad in a Pilgrim's weeds. Now

heads; And he met with a Lady fair, Clad in a Pilgrim's weeds. Now

heads; And he met with a Lady fair, Clad in a Pilgrim's weeds.

Heav'n thee save! Thou rev'rend Friar, I pray thee tell to me, If

Heav'n thee save! Thou rev'rend Friar, I pray thee tell to me, If

e-ver at your holy shrine, My true love thou did'st see?  
e-ver at your holy shrine, My true love thou did'st see?  
"And how should I your

"O by his cockle hat and staff, And  
"O by his cockle hat and staff, And  
true love know, From many another one."

by his sandal shoon."  
by his sandal shoon."  
"O Lady! he's dead and gone; Lady he's dead and gone, And



“Weep no more  
“Weep no more  
at his head a green grass turf, And at his heels a stone. Weep no more La - - dy

La - - dy, Weep no more La - dy, Lady weep no more, Thy sor - row is in  
La - - dy, Weep no more La - dy, Lady weep no more.  
Weep no more, La - - dy, Thy sor - row is in

vain, For violets pluck'd, the sweetest show'rs Will ne'er make grow a - gain, For  
For violets pluck'd, the sweetest show'rs Will ne'er make grow a - gain, For  
vain, For violets pluck'd, the sweetest show'rs Will ne'er make grow a - gain, For

vio-lets pluck'd, the sweetest show'rs, Will ne'er make grow a - gain; Yet  
vio-lets pluck'd, the sweetest show'rs, Will ne'er make grow a - gain; Yet  
vio-lets pluck'd, the sweetest show'rs, Will ne'er make grow a - gain; Yet

stay, fair La - dy, rest a - while, Be - neath yon clois - ter wall,  
stay, fair La - dy, rest a - while, Be - neath yon clois - ter wall,  
stay, fair La - dy, rest a - while, Be - neath yon clois - ter wall,

See, thro' the haw - - thorn blows the cold wind, And drizzling rain doth fall.  
See, thro' the hawthorn the wind, And drizzling rain doth fall.  
See . . . . , And drizzling rain doth fall.

blows. . . . . the cold wind blows. . . . . the cold wind, And  
blows. . . . . the cold wind blows. . . . . the cold wind,  
See, thro' the hawthorn blows the cold wind See, thro' the hawthorn blows the cold wind, And

drizzling rain doth fall." "O stay me not, thou holy Friar, O stay me not I pray; No  
"O stay me not, thou holy Friar, O stay me not I pray; No  
drizzling rain doth fall." "O stay me not, thou holy Friar, O stay me not I pray; No

drizzling rain that falls on me, Can wash my fault a - way, Can wash my fault a - way.  
drizzling rain that falls on me, Can wash my fault a - way, Can wash my fault a - way.  
drizzling rain that falls on me, Can wash my fault a - way, Can wash my fault a - way.

(78)  
AWAKE, ÆOLIAN LYRE, AWAKE!

Composed by  
J. DANBY.

Arranged by  
JOHN WHITAKER.

LARGO E SOSTENUTO

TREBLE  
ALTO  
TENOR  
BASS

PIANO  
FORTE

A - wake, A - wake. . . , Æ - olian Lyre, A - wake, Æ - olian  
A - - - wake . . . , Awake, Æ - olian Lyre, A - wake, Æ - olian  
A - wake, A - - wake, Æ - olian Lyre, A - wake, Æ - olian  
A - - - wake. . . . . , Æ - olian Lyre. . . . . , A -

ANDANTE

Lyre, A - - wake! And give to rapture  
Lyre, A - - wake! And give to rapture  
Lyre, A - - wake! And give to rapture give to rapture  
- wake, A - - wake! And give to rapture give to rap - ture

all thy trembling strings; From Helicons har -  
all thy trembling strings From Helicons harmonious springs, har -  
all thy trembling strings; From Helicons har - mo - nious springs,  
all thy trembling strings; From Helicons har - mo - - nious

...mo-nious springs. . . . , A thou-sand rills. . .

...mo-nious springs, har-mo-nious springs, A thou-sand rills their har-mo-nious springs, A thou-sand rills their springs, har-mo-nious har-mo-nious springs, A thou-sand rills their

A thousand rills their mazy progress take:

mazy progress take A thousand rills their mazy progress take: The

mazy progress take A thousand rills their mazy progress take: The

mazy progress take A thousand rills their mazy progress take:

Drink life and fragrance as they flow.

laughing flow'rs that round them blow,

laughing flow'rs that round them blow,

Drink life and fragrance as they flow.

LARGO SOSTENUTO

Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic,  
 Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic,  
 Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic,  
 Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic,

SPIRITOSO

smooth, and strong, and Ce-res' golden reign:  
 smooth, and strong, and Ce-res' golden reign:  
 smooth, and strong, Thro' ver-dant vales  
 smooth, and strong, Thro' ver-dant vales

*p* *f* *p* *f* *p* *f* *p* *f*

Faggotti Oboi Violino

Now . . . . . , now headlong, im-petuous, see it pour.  
 Now . . . . . , now headlong, im - petuous, see it pour.  
 Now rolling down the steep a - main, headlong, im - petuous, see it pour.  
 Now rolling down the steep a - main . . . . . , see it pour.

*f* *f* *f* *f*

Tutti

The rocks and nodding groves re  
 see it pour see it pour; The rocks and nodding groves re  
 see it pour see it pour; The rocks and nodding groves re

bel-low to the roar. *ff* re-  
 bel-low to the roar. *ff* re-  
 bel-low to the roar. *ff* re-  
 bel-low to the roar. *ff* re-

---bel---low to the roar, to the roar, to the roar.  
 ---bel---low to the roar, to the roar, to the roar.  
 ---bel---low to the roar, to the roar, to the roar.  
 ---bel---low to the roar, to the roar, to the roar.

PEACE TO THE SOULS OF THE HEROES!

Composed by  
DR. CALLCOTT.

Arranged by  
JOHN WHITAKER.

*SLOW*  $\text{♩} = 56$

ALTO *pp*  
TENOR *pp*  
BASS *pp*  
PIANO FORTE *pp*

Peace peace peace peace peace to the souls of the

*f*

Heroes! Their deeds were great in fight, their deeds were great in

Heroes! Their deeds were great in fight, their deeds were great in

Heroes! Their deeds were great in fight, their

*p*

fight, in fight; Let them ride a - - round me on clouds, on

fight, in fight; Let them ride a - - round me on

deeds, were great in fight; Let them



clouds . . . , on clouds, let them shew their features in war,  
clouds, on clouds, on clouds, let them shew their features in war,  
ride a - - round me on clouds, let them shew their features in war, let them

let them shew. . . . . , let them shew. . . their fea-tures in  
let them shew. . . . . , let them shew. . . . .  
shew their features in war, let them shew their fea-tures in

war, let them shew their features in war, in war, in war;  
poco al ff p ff  
let them shew their features in war, in war, in war;  
poco al ff p ff  
war, let them shew their features in war, in war, in war;  
pp ff

*With Resolution*

*f* My

My soul then shall be firm, firm. . . in danger, and mine

soul then shall be firm in danger, and mine arm like the

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

*f*

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

- - - - - der, mine arm like the thunder, like the thunder of

- - - - - der, mine arm like the thunder, like the thunder of

thun - - - - - der, like the thun - - - - - der, like the thunder of

heav'n: my soul then shall be firm in danger, shall be

heav'n: my soul then shall be firm in danger,

heav'n: my soul then shall be firm firm . . . in danger,

firm . . . . ., shall be firm . . . . .

and mine arm like the thun - - - - - der, like the thun - - - - - der, like the

and mine arm like the thun - - - - - der, like the thun - - - - - der, like the

and mine arm like the thunder of heav'n:

thun- - - - - der and mine arm like the thunder of heav'n: *p Expressively*

thun - - - - - der and mine arm like the thunder of heav'n: But be thou on a

*f*

*f*

*f*

*p* Viola

*espres:*

O Morna, be thou on a moon-beam, O Mor-na,

*espres:*

moon-beam, O Morna, O Mor-na,

*espres:*

O Mor-na, *dolce*

O Mor-na, near the window of my

*espres:*

*Bassi* *Viola* *Bassi* *dolce*

near the window of my rest, when my thoughts are of peace, when my thoughts are of  
near the window of my rest, when my thoughts are of peace, when my thoughts are of  
rest the window of my rest, when my thoughts are of peace, when my thoughts are of

The first system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment. The piano part features a complex texture with many triplets and sixteenth-note patterns.

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

The second system continues the musical piece. It features three staves. The vocal lines (top two) include dynamic markings such as *ff* and *p*. The piano accompaniment (bottom staff) includes dynamic markings like *ff* and *pp*, along with various articulations and triplet markings.

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

The third system concludes the piece. It features three staves. The vocal lines (top two) end with a double bar line and repeat dots. The piano accompaniment (bottom staff) also concludes with a double bar line and repeat dots. The piano part continues with triplet and sixteenth-note patterns.

HERE IN COOL GROT, AND MOSSY CELL.

Composed by  
LORD MORNINGTON.

Arranged by  
JOHN WHITAKER.

**SLOW** **MODERATELY FAST**

**TREBLE** Here in cool grot, and mos - sy cell, We rural fays and

**ALTO** Here in cool grot, and mos - sy cell, We

**TENOR** Here in cool grot, and mos - sy cell, We

**BASS** Here in cool grot, and mos - sy cell, We

**PIANO**

**FORTE**

fairies, we ru - ral fays, we ru - ral fays and fai - ries dwell;

ru - ral fays and fai - ries, we ru - ral fays and fai - ries dwell;

ru - ral fays and fai - ries, we ru - ral fays and fai - ries dwell;

ru - ral fays and fai - ries, we ru - ral fays and fai - ries dwell;

Tho' rare - ly seen by mor - tal eye, When the pale moon as - cending

Tho' rare - ly seen by mor - tal eye, When the pale moon as - cending

Tho' rare - ly seen by mor - tal eye, When the pale moon as - cending

Tho' rare - ly seen by mor - tal eye, When the pale moon as - cending

high, Darts, darts thro' yon limes her quiv'ring, quiv'ring beams, We frisk it  
 high, Darts thro' yon limes her quiv'ring, quiv'ring beams, We  
 high, Darts thro' yon limes her quiv'ring, quiv'ring beams, We  
 high, Darts thro' yon limes her quiv'ring, quiv'ring beams, We

*cres*  
*cres*  
*cres*  
*cres*

frisk it, frisk it, frisk it, frisk it near these chry-stal streams, frisk it  
 frisk it, frisk it, frisk it, frisk it near these chry-stal streams,  
 frisk it, frisk it, frisk it, frisk it near these chry-stal streams, frisk it  
 frisk it, frisk it, frisk it, frisk it near these chry-stal streams,

*f*  
*f*  
*f*  
*f*

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

Clarinetti

frisk it, frisk it near these chry-stal streams;  
 frisk it, frisk it, frisk it near these chry-stal streams;  
 frisk it, frisk it near these chry-stal streams;  
 frisk it, frisk it, frisk it near these chry-stal streams;

*f*  
*f*  
*f*  
*f*

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

Fagotti  
*f* Tutti

Her beams, re- flect-ed from the wave, *dim*

Her beams, re- flect-ed from the wave, *cres* Afford the light our re- vels *dim*

Her beams, re- flect-ed from the wave, *cres* Afford the light our re- vels *dim*

Her beams, re- flect-ed from the wave, *p* our re- vels *cres* *dim*

*dim*

The turf, with daisies' broider'd o'er, Exceeds, we wot, the pa- rian

crave; The turf, with daisies' broider'd o'er, Ex- ceeds, we wot, the pa- rian

crave; The turf, with daisies' broider'd o'er, Ex- ceeds, we wot, the pa- rian

crave; The turf, with daisies' broider'd o'er, Ex- ceeds, we wot, the pa- rian

floor: *cres* Nor yet for art- ful

floor: *cres* Nor yet for art- ful strains, nor yet for art- ful

floor: *cres* Nor yet for art- ful strains we

floor: *cres* Nor yet for art- ful strains we call, for art- - ful



The musical score is arranged in three systems, each with five staves. The top four staves are for voices, and the bottom staff is for piano accompaniment. The lyrics are: "strains we call, we call, we call, But listen, listen, listen, listen to the water-fall, listen, listen, listen, listen to the water fall." The score includes various musical notations such as dynamics (*p*, *f*, *pp*, *cres*), articulation (*open pedal*), and phrasing slurs. The piano part features a prominent arpeggiated accompaniment.

WITH A JOLLY FULL BOTTLE

Composed by  
M<sup>r</sup> WRIGHT.

Arranged by  
JOHN WHITAKER.

**CON SPIRITO**

**1<sup>st</sup> TENOR**  
With a jol-ly full bottle let each man be arm'd, We must be, We

**2<sup>nd</sup> TENOR**  
With a jol-ly full bottle let each man be arm'd, good subjects

**BASS**  
With a jol-ly full bottle let each man be arm'd good subjects

**PIANO FORTE**

must be, We must be good subjects when our hearts are thus warm'd; We

good subjects good subjects when our hearts are thus warm'd;

good subjects good subjects when our hearts are thus warm'd;

must be good subjects when our hearts are thus warm'd; Here's a health to Old

good subjects when our hearts are thus warm'd; Here's a health to Old

good subjects when our hearts are thus warm'd; Here's a health to Old

England, the Queen, and the Church, May all plotting con-trivers be left in the

England, the Queen, and the Church, May all plotting con-trivers be left in the

England, the Queen, and the Church, May all plotting con-trivers be left in the

lurch; May England's great Monarch bravely fight her just cause, Es-tablish long

lurch; May England's great Monarch bravely fight her just cause, Es-tablish long

lurch; May England's great Monarch bravely fight her just cause, Es-tablish long

Tromba

Peace, our Re-li-gion, and Laws. Es-tablish long Peace, our Re-ligion and Laws.

Peace, our Re-li-gion, and Laws. Es-tablish long Peace, our Re-ligion and Laws.

Peace, our Re-li-gion, and Laws. long Peace, our Re-ligion and Laws.

(94)  
PEACEFUL SLUMB'RING ON THE OCEAN,

Harmonized by  
HARRISON (Air by STORACE)

Arranged by  
JOHN WHITAKER.

*SOAVE, Legato e Sempre Piano*

SOPRANO  
ALTO  
TENORE  
BASSO

Peaceful slumb'ring on the o-cean, Seamen fear no danger nigh;

PIANO  
FORTE

The winds and waves in gen-tle motion, Soothe them with their lul-la-by, lulla-by.

The winds and waves in gen-tle motion, Soothe them with their lul-la-by, Soothe.

The winds and waves in gen-tle motion, Soothe them with their lul-la-by, Soothe.

The winds and waves in gen-tle motion, Soothe.

lullaby, lullaby, lullaby, Soothe them with their lul-la-by, lulla-by. Is the

Soothe them with their lul-la-by, lulla-by. Is the

Soothe them with their lul-la-by, lulla-by. Is the

Soothe them with their lul-la-by. . . . Is the

wind tempestuous blowing? Still no danger they des... cry; The guileless

wind tempestuous blowing? Still no danger they des... cry; The guileless

wind tempestuous blowing? Still no danger they des... cry; The guileless

wind tempestuous blowing? Still no danger they des... cry; The guileless

heart, its boon bestowing, Soothes them with its lullaby, lullaby...

heart, its boon bestowing, Soothes them with its lullaby, lul - - -

heart, its boon bestowing, Soothes them with its lullaby, lul - - -

heart, its boon bestowing, Soothes them with its lullaby, lul - - -

lullaby, lullaby, lullaby, Soothes them with its lullaby, lul - la - - - by.

- - - la - - - by, Soothes them with its lullaby, lul - la - - - by.

- - - la - - - by, Soothes them with its lullaby, lul - la - - - by.

- - - la - - - by, Soothes them with its lullaby, lul - la - - - by.

WHEN TIME WAS ENTWINING THE GARLAND OF YEARS,

Composed by  
DR. CALLCOTT.

Arranged by  
JOHN WHITAKER.

ANDANTE CON ESPRESSIONE (♩ = 96)

COUNTER TENOR *dolce*  
TENOR *dolce*  
BASS *dolce*

When Time was en - - twin - ing the gar - land of years, Which to

PIANO FORTE *p* *dolce*

crown my be - - lov - ed was giv'n,

crown my be - - lov - ed was giv'n, *p* Though

crown my be - - lov - ed was giv'n, *p* Though some of the leaves might be

sul - lied with tears;

some of the leaves might be sul - lied with tears; Yet the flowers were all

sul - lied with tears; . . . . . with tears; Yet the flowers were all

the flow'rs were all gather'd in heav'n. . . . . in *cres*

gather'd the flow'rs were all gather'd in heav'n in heav'n. . . . . *cres*

gather'd in heav'n in heav'n were all gather'd in *cres*

heav'n. . . . . *espress* the flow'rs were all gather'd in heav'n.

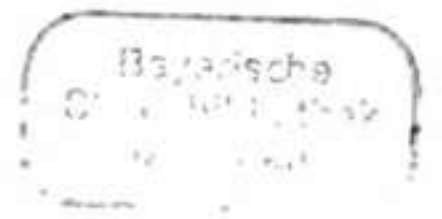
heav'n. . . . . *espress* the flow'rs were all ga-ther'd in heav'n.

heav'n. . . . . *espress* the flow'rs were all ga-ther'd in heav'n.

And long may this gar-land be sweet to the eye,

And long may this gar-land be sweet to the eye,

this gar-land to the eye, May its



May its verdure for e-ver be  
 May its verdure for e-ver be  
 verdure for e-ver be new. . . . . be

new, may its verdure for e-ver be new, *dolce* Young Love shall en-  
 new, may its verdure for e-ver be new, *dolce* Young Love shall en-  
 new, may its verdure for e-ver be new, Young Love shall en-

rich it with ma-ny a sigh, *espress*  
 rich it with ma-ny a sigh, *And* Pi-ty shall nurse it with  
 rich it with ma-ny a sigh, *And* Pi-ty shall nurse it with  
*dolce*



Young Love. . . . .  
dew. Young Love shall en - - rich it with ma - ny a  
dew. Young Love shall en - - rich it with ma - ny a

*cres*  
*cres*  
*cres*  
*p*

And pi - - ty shall nurse it with dew, shall nurse it shall  
sigh, And pi - - ty shall nurse it with dew, shall nurse it shall  
sigh, And pi - - ty shall nurse it with dew, . . . . .

*dolce*  
*dolce*  
*dolce*  
*cres*  
*cres*  
*cres*  
*cres*

nurse it, And pi - - ty shall nurse it with dew.  
nurse it, And pi - - ty shall nurse it with dew.  
And pi - - ty shall nurse it with dew.

*dim*  
*dim*  
*dim*  
*dim*

ARE THE WHITE HOURS FOR EVER FLED?

Composed by  
DR. CALLCOTT.

Arranged by  
JOHN WHITAKER.

ANDANTE UN POCO LARGHETTO.

ALTO  
1<sup>ST</sup> TENOR  
2<sup>ND</sup> TENOR  
BASS  
PIANO FORTE

Are the white hours for e-ver fled, for e-ver  
*sempre piano*

Are the white hours for e-ver fled, for e-ver  
*sempre piano*

Are the white  
*sempre piano*

Are the white  
*sempre piano*

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

day? *dolce* And ev'ry bloom - ing pleasure dead,  
day? *dolce* And ev'ry bloom - ing pleasure dead,  
us'd to mark the cheerful day? That  
us'd to mark the cheerful day? That

*dolce*

That led th'en - raptur'd soul a-stray, th'en  
 That led th'en - raptur'd soul a-stray, th'en  
 led th'en raptur'd soul a - - - stray?  
 led th'en raptur'd soul a - - - stray? a - - - - - stray then

- raptur'd soul a - - - stray? Too fast the ro-sy footed train, The  
 - raptur'd soul a - - - stray? Too fast the ro-sy footed train, The  
 - raptur'd soul a - - - stray? Too fast the ro-sy footed train, The  
 - raptur'd soul a - - - stray? Too fast the ro-sy footed train, The

*poco più lento*  
 blest delicious moments past; Pleasure must now give way to  
 blest delicious moments past; Pleasure must now give way to  
 blest delicious moments past; Pleasure must now give way to  
 blest delicious moments past; Pleasure must now give way to

The musical score is arranged in three systems, each with four vocal staves and a grand piano accompaniment. The lyrics are: "pain. . . . ., And grief suc - - ceed to joy. . . . .", "grief suc - - ceed to joy at last, and and grief suc - - ceed to joy. . . . .", "joy at last, at last, at last, and - - ceed to joy. . . . . and grief suc -", "grief suc - - ceed to joy at last, to and grief suc - - ceed to joy, to grief suc - - ceed, and grief suc - - ceed to - ceed to joy. . . . . at". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

joy at last, grief succeed to joy at last.  
joy at last, grief succeed to joy at last.  
joy at last, grief succeed to joy at last.  
last at last, grief succeed to joy at last.

O! daugh- - - - - ters of e - - - - - ter - - - - - nal Jove! re -  
O! daugh- - - - - ters of e - - - - - ter - - - - - nal Jove! re -  
O! daughters, daugh - - - - - ters of e - - - - - ter - - - - - nal Jove! . . .  
O! daughters, daugh - - - - - ters of e - - - - - ter - - - - - nal Jove! re -

- turn, re - - - - - turn. . . . with the re - - - - - turn - - - - - ing year; O!  
- turn, re - - - - - turn. . . . with the re - - - - - turn - - - - - ing year; O!  
. . . . re - - - - - turn with the re - - - - - turn - - - - - ing year;  
turn. . . . re - - - - - turn with the re - - - - - turn - - - - - ing year;

daugh- - - - - ters of e - - - - ter - - - - - nal Jove! re - - - - turn, re -

daugh- - - - - ters of e - - - - ter - - - - - nal Jove! re - - - - turn, re -

O! daughters, daugh- - - - - ters of e - - - - ter - - - - - nal Jove! re - - - - turn, re - - -

O! daughters, daugh- - - - - ters of e - - - - ter - - - - - nal Jove! re - - - - turn. . . . re -

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

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

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

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

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

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

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

- turn with the 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

smiles, and love, Bring pleasure back, and smiles, and love, Let blooming love a -  
 smiles, and love, Bring pleasure back, and smiles, and love, Let blooming love a -  
 pleasure back, and smiles, and love, Let blooming love a -  
 pleasure back, and smiles, and love, Let blooming love a -

- gain appear, Let bloom - - - - ing blooming love a - - gain ap - - pear, Let  
 - gain appear, Let bloom - - - - ing blooming love a - - gain ap - - pear, Let  
 - gain appear, Let blooming love a - - gain ap - - pear, Let  
 - gain appear, Let blooming love a - - gain ap - - pear, Let

blooming love a - -gain appear, let blooming love a - -gain appear, let  
blooming love a - -gain appear, let blooming love a - -gain appear, let  
blooming love a - -gain appear, let blooming love a - -gain appear,  
blooming love a - -gain appear, let blooming love a - -gain appear,

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

- -gain ap - -pear, appear, a - -gain. . . . . ap - - -pear.  
- -gain ap - -pear, a - -gain, again, a - -gain ap - -pear.  
- -gain ap - -pear, appear, a - -gain, again, a - -gain ap - -pear.  
- -gain ap - -pear. . . . . again, a - -gain ap - -pear.



(107)  
**COME, LIVE WITH ME, AND BE MY LOVE.**

Composed by  
**S. WEBBE.**

Arranged by  
**JOHN WHITAKER.**

**ALTO** *ANDANTE* (♩=88) *mex*  
Come, *mex:* live with me,

**1<sup>st</sup> TENOR**  
Come, *mex:* live with me, come, come,

**2<sup>nd</sup> TENOR**  
Come, *mex:* live with me, come,

**BASS**  
Come, live with me,

**PIANO** *mex:*  
**FORTE**

come, live with me, and be my love. . . ,  
come, live with me, and be my love. . . ,  
And we will  
come, come, live with me, and be my  
And we will all . . . the pleasures prove, we will  
And we will all the plea- - - - sures prove, we will  
all the plea- - - sures prove, the plea- - - sures prove, we will  
love, And we will

all the pleasures prove; That grove and valley, hill and

all the pleasures prove; That grove and valley, hill and

all the pleasures prove; That grove and valley, hill and

all the pleasures prove; That grove and valley, hill and

field, Or woods and steep - - - y mountains yield. And I will

field, Or woods and steep - - - y mountains yield. And I will

field, Or woods and steep - - - y mountains yield. And I will

field, Or woods and steep - - - y mountains yield.

And twine and twine a thou - - - sand fragrant

make thee beds of ro - - - ses, A

make thee beds of ro - - - ses, A

And twine and twine a thousand 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 -

cap of flow'rs, and ru - - ral kir - - - tle, Em -

po - sies; A cap of flow'rs, and ru - - ral kir - tle, Em -

broi - - der'd all with leaves of myr - tle. A belt of

broi - - der'd all with leaves of myr - tle. A belt of

broi - der'd all with leaves of myr - tle.

broi - der'd all with leaves of myr - tle.

*GRAZIOSO*  $\text{♩} = 69$

straw, and i - - vy buds,

straw, and i - - vy buds,

A co - ral clasp, and am - ber

A co - ral clasp, and am - ber

Then *f*  
 And if these plea - sures may . . . thee move, Then *f*  
 studs; And if these plea - sures may . . . thee move, Then *f*  
 studs; And if these plea - sures may thee move, Then

live with me . . . and be my love. The shepherd *espress* *tr*  
 live with me and be my love.  
 live with me and be . . . my love.  
 live with me and be my love.

swains shall dance . . . and sing, *tr*  
 For thy de - light, each May morn - *tr*

- ing;  
If joys like these, thy mind may move,  
Then live with

*dolce*  
If joys like these, thy mind may  
*dolce*  
If joys like these, thy mind may  
*dolce*  
If joys like these, thy mind may  
me . . . , and be my love. If joys . . . like these, thy mind may

*f* move, Then live with me and be my love.  
*f* move, Then live with me and be my love.  
*f* move, Then live with me and be . . . my love.  
*f* move, Then live with me and be my love.

(112)  
IN PEACE, LOVE TUNES THE SHEPHERD'S REED,

Composed by  
T. ATTWOOD.

Arranged by  
JOHN WHITAKER.

**MODERATO**  
*psostenuto*

1<sup>st</sup> TREBLE  
2<sup>nd</sup> TREBLE  
BASS  
PIANO FORTE

In peace, Love tunes the shep - - herds' reed,  
In peace, Love tunes the shep - - herds' reed,  
In peace, Love tunes the shep - - herds' reed, In

Flageolet  
Corni  
Bassi

war. . . . , in war. . . . , he mounts the warrior's steed; In  
In  
In

Tromba

halls, in gay at - tire, is seen, In ham - lets, dan - ces on the green, In  
halls, in gay at - tire, is seen, In ham - lets, dan - ces on the green, In  
halls, in gay at - tire, is seen, In ham - lets, dan - ces on the green, In

*cres* *p* *cres* *p* *cres* *p* *cres*

ham - - - lets, dan - ces on the green, dances, dan - - - - - ces on the

ham - lets, dan - ces on the green, dances, dan - - - - - ces on the

ham - lets, dan - ces on the green, dances, dan - ces on the

green, dances, dan - - - - - ces on the green:

green, dances, dan - - - - - ces on the green:

green, dances, dan - - ces on the green:

In peace, Love tunes the shep - herd's reed,

In peace, Love tunes the shep - herd's reed,

In peace, Love tunes the shep - herd's reed, In

*Flageolet*  
*Corni*

war . . . . . , in war . . . . . , he mounts the war - rior's

*Dolce*  
Love rules . . . . . the court, the  
Love rules . . . . . the  
stead; the court, the  
camp . . . . . , the grove, And men . . . . . be -  
court, the camp, the grove, And men . . . . . be -  
camp . . . . . , the grove, And men be -



---low, and saints . . . . . a --- bove; Love

---low. . . . . , and saints . . . . . a --- bove;

---low. . . . . , and saints . . . . . a --- bove;

rules the court, the camp, the grove, And men be -- low, and

the court, the camp, the grove, And men be -- low, and

the court, the camp, the grove, And men be -

*cres* saints, and saints *f* a --- bove, and saints *p* a --- bove . . . . . In

*cres* saints . . . . . a --- bove. In

*cres* --- low, and saints *f* a --- bove, and saints *p* a --- bove . . . . . In

peace, Love tunes the shep - - - herd's reed,

peace, Love tunes. . . . the shep - - - herd's reed,

peace, Love tunes the shep - - - herd's reed, *8va* In

*f* *tr* *f*

Cornet Flageolet Bassi

war. . . . , in war. . . . , he mounts the warrior's steed; For

*p* *p* *tr* *p*

Tromba

*3* *3* *3* *3* *3* *3*

love is heav'n, and heav'n is love, For

*cres* *f* *f* *f*

love is heav'n, and heav'n is love, For

*cres* *f* *f* *f*

love is heav'n, and heav'n is love, For

*p* *cres* *f* *f*

love is heav'n, and heav'n is love, For love is  
 love is heav'n, and heav'n is love, For love is  
 love is heav'n, and heav'n is love, For love is

heav'n, and heav'n is love, For love is heav'n, and heav'n is  
 heav'n, and heav'n is love, For love is heav'n, and heav'n is  
 heav'n, and heav'n is love, For love is heav'n, and heav'n is

love . . . . .  
 love . . . . .  
 love . . . . .

WHO COMES SO DARK FROM OCEAN'S ROAR?

Composed by  
DR. CALLCOTT.

Arranged by  
JOHN WHITAKER.

ALTO

TENOR

BASS

PIANO FORTE

*ad Lib:*  
*mez:*

Who comes so dark from ocean's roar . . . . .

MODERATO ♩ = 108

*mez*  
Who comes so dark

*mez*  
Who comes so dark

*espress:*  
like Au-tumn's sha - - dowy cloud, from ocean's

*p espress:*  
*mez:*

from ocean's roar . . . . . ? like Autumn's shadowy

from ocean's roar . . . . . ? like Autumn's shadowy

roar, from ocean's roar? like Autumn's shadowy cloud, like

cloud, like Autumn's shadowy sha----- dowy *dim* cloud?  
*dim* cloud, like Autumn's shadowy sha----- dowy cloud?  
 Autumn's shadowy cloud, like Autumn's shadowy cloud?  
*dim*

RATHER FASTER ( $\text{♩} = 120$ )

*pp* Death is trem - - - -bling in his hand, is trem - - - -bling in his hand! His *f*  
*pp* Death is trem - - - -bling in his hand, is trem - - - -bling in his hand! His *f*  
*pp* Death is trem - - - -bling, Death is trembling in his hand! *f*

eyes are flames of fire, his eyes are flames of fire, his  
 eyes are flames of fire, his eyes are flames of fire, his  
 His eyes are flames of fire, his eyes are flames of fire,

eyes are flames of fire, are flames of fire!

eyes are flames of fire, are flames of fire!

fire, his eyes are flames . . . of fire, are flames of fire!

STILL FASTER ♩ = 144 *mez*

Son of the

Son of the cloudy night! re - tire, retire, . . .

Son of the cloudy night! re - tire, retire . . . . . , re - - - - tire,

cloud-y night! re - - tire, re - tire. . . . . re - - - - - tire;

..... Son . . . . . , Son of the cloud-y night! re - - - - tire;

re - - - - tire, Son of the cloud-y night! re - - - - tire;

(121) ALLEGRETTO  
*cres*

SLOWER VERY SLOW

*p* Son of the cloudy night! re-tire, Call thy winds, and fly, call.

*p* Son of the cloudy night! re-tire, Call thy winds, and fly, call.

*p* Son of the cloudy night! re-tire, Call thy winds, and fly,

*p* *cres*

RATHER SLOWER

*pp* . . . thy winds, and fly: re-tire thou to thy Cave, re-tire, re-

*pp* . . . thy winds, and fly: re-tire thou to thy Cave, re-

*pp* call thy winds, and fly: re-tire thou to thy Cave, . . . . .

*pp*

- - -tire, re-tire, thou to thy Cave, re-tire thou to thy Cave:

- - -tire, re-tire, thou to thy Cave, re-tire thou to thy Cave:

retire, re-tire thou to thy Cave:

*Rather Slow and with Expression*

*dim* re - - - tire thou to thy Cave. But let us sit by the  
*dim* re - - - tire thou to thy Cave. But let us sit by the  
 re - - - tire thou to thy Cave. But let us sit by the  
*dim* *mex*

mos - - - sy fount; let us hear the mournful voice of the breeze,  
 mos - - - sy fount; let us hear the mournful voice of the breeze,  
 mos - - - sy fount; let us hear the mournful voice of the breeze,

*dolce* when it sighs on the grass of the Cave,  
*dolce* when it sighs on the grass of the Cave,  
 on the grass of the Cave, Let us hear the mournful  
*dolce*



*dolce*

Let us hear the mournful voice of the breeze, when it

*dolce*

when it

voice of the breeze,

Clarineti

*dolce*

sighs, when it sighs, sighs on the

sighs, *dolce* when it sighs, sighs on the

when it sighs, when it sighs on the

Fagotto

Tutti

grass of the Cave, when it sighs on the grass of the Cave.

grass of the Cave, . . . . . on the grass of the Cave.

grass of the Cave, when it sighs on the grass of the Cave.

WHEN SAPPHO TUN'D THE RAPTUR'D STRAIN,

Composed by J DANBY.

Arranged by JOHN WHITAKER.

**MAESTOSO**  
*mez*

**TREBLE**  
When Sappho tun'd. the raptur'd strain, The list'ning wretch.

**ALTO**  
When Sappho tun'd. . . the raptur'd strain, The list'ning wretch The

**BASS**  
When Sappho tun'd tun'd the raptur'd strain,

**PIANO FORTE**  
*mez*

for - - - got his pain, the list'ning wretch for - - - got his

list'ning wretch forgot his pain, The list'ning wretch for - got his

The list'ning wretch for - - - got his

pain; With art di - - - vine, the lyre she strung, With art divine, the lyre she

pain; the lyre she strung, With art divine, the lyre she

pain; With art di - - - vine, the lyre she strung, the lyre she

strung. . . . , With art di - vine the lyre she strung, Like thee she play'd, like  
 strung. . . . , With art di - vine the lyre she strung, Like thee she play'd. . . .  
 strung, With art di - vine the lyre she strung, Like

thee she play'd, like thee she sung. For when she  
 . . . . , like thee she sung. For when she struck the quiv'ring wire, The  
 thee she play'd, like thee she sung.

struck the quiv'ring wire, The ea - ger breast was all, was all on fire,  
 ea - ger breast was all, was all on fire, the ea-ger breast was  
 For when she struck the quiv'ring wire, the ea-ger breast was

For when she struck the quiv'ring, quiv'ring wire, the  
all on fire, was all on fire, For when she  
all on fire, For when she struck the quiv'ring wire, the

*tr* ea-ger breast was all on fire, The eager breast was all on fire, For when she  
struck the quiv'ring, quiv'ring wire, The eager breast was all . . . on fire, For when she  
ea-ger breast was all on fire, For when she

*tr* struck the quiv'ring wire, The ea--ger breast was all on fire, The ea-ger  
struck the quiv'ring wire, The ea--ger breast was all on fire,  
struck the quiv'ring wire, The ea-ger breast was all on fire, The ea-ger

breast was all on fire, For when she struck the quiv'ring

For when she struck the quiv'ring wire, the ea-ger breast was

breast was all on fire,

ADAGIO

wire, the ea-ger breast, The ea-ger breast was all was all on fire;

all was all on fire, The ea-ger breast was all on fire;

For when she struck the quiv'ring wire, the ea-ger breast was all on fire;

RATHER SLOW

*dolce*

But when she tun'd she tun'd the vo-cal lay, she tun'd. . . .

But when she tun'd she tun'd the vo-cal lay, she tun'd. . . .

*dolce*

(128)

she tun'd the vo-cal lay  
 she tun'd the vo-cal lay

**MAESTOSO**

The captive soul was charm'd a--way, But when she tun'd she  
 The captive soul was charm'd a--way, But when she tun'd she  
 The captive soul was charm'd a--way, But when she tun'd she

tun'd the vo-cal lay, the captive soul was charm'd a----way.  
 tun'd the vo-cal lay, the captive soul was charm'd a----way.  
 tun'd the vo-cal lay, the captive soul was charm'd a----way.

DESOLATE IS THE DWELLING OF MORNA

Composed by  
D<sup>r</sup>. CALLCOTT.

Arranged by  
JOHN WHITAKER.

*SLOWLY* (♩ = 72)

1<sup>st</sup> TREBLE  
Desolate is the dwelling of Mor - - na, Desolate is the dwelling of

2<sup>nd</sup> TREBLE  
Desolate is the dwelling of Mor - - na, Desolate is the dwelling of

BASS  
Desolate is the dwelling, the dwelling of

PIANO  
FORTE

*pp* Morna; Silence, *pp* Silence, is in the house of her fathers; *cres* Raise the song of

Morna; Silence, is in the house of her fathers;

Morna; Silence,

*pp* *cres*

*cres* mourn - ing, O bards! Over the land of strangers; over, over the land of strangers;

*cres* Raise the song of mourning, the song of mourn - ing Over the land of strangers;

*cres* Raise the song of mourning, the song of mourn - ing Over the land of strangers;

*dolce* *sf*

They have but fall'n be-fore us, They have but fall'n be-fore us, For one day,

*dolce* *sf*

They have but fall'n be-fore us, They have but fall'n be-fore us, For one day,

*dolce* *sf*

They have but fall'n be-fore us, They have but fall'n be-fore us, For one day,

*Faster* (♩ = 138)

one day we must fall. Yet a few years and the blast of the desert comes, And

one day we must fall. Yet a few years and the blast of the desert comes, And

one day we must fall. Yet a few years and the blast of the desert comes,

whistles round the half-worn shield, And whistles round . . . the shield, And

whistles round the half-worn shield, the half worn half-worn shield.

And whistles round the half-worn shield, And



whistles round the half-worn shield, And whistles round the half-worn shield.

And whistles round the half-worn shield.

whistles round the half-worn shield, And whistles round the half-worn shield.

*With Resolution* (♩ = 112)

*f* Let the blast of the desert come, *mf* We shall be re -

*f* Let the blast of the desert come, *mf* We shall be re -

- nowned in our day, *f* We shall be re - nown - ed in our day.

- nowned in our day, *f* We shall be re - nown - ed in our day.

*f* We shall be re - nown - ed in our day.

*With Animation* (♩ = 132)

*f* The mark of my arm shall be in battle, be in bat-tle,

The mark of my

shall be in battle, be in battle, The mark of my arm shall be in

arm shall be in battle, be in battle, The mark of my arm shall be in

The mark of my arm shall be in bat-tle, be in

battle, My name in the song of bards, My name in the song of bards, My

battle, My name in the song of bards,

battle, My name in the song of bards, My name in the song of bards, My

*p*

name in the song of bards, The mark of my arm shall be in battle, be in

*f* The mark of my arm shall be in

name in the song of bards, . . . . . shall be in bat-tle, be in

*f*

8ves.

battle, My name in the song of bards, My name in the song of bards, My name.

battle, My name in the song of bards, My name in the song of bards, My

battle, My name in the song of bards, My name in the song of bards, My

*p* *f* *p*

My name in the song of bards, in the song of bards!

name in the song of bards, My name in the song of bards, in the song of bards!

name in the song of bards, My name in the song of bards, in the song of bards!

*cres* *ff* *slowly*

(134)  
YE SPOTTED SNAKES WITH DOUBLE TONGUE,

Composed by  
R. I. S. STEVENS.

Arranged by  
JOHN WHITAKER.

LIVELY ♩ = 92

TREBLE  
ALTO  
TENOR  
BASS  
PIANO  
FORTE

Ye spotted snakes with dou-ble tongue, Thorn-y

hedgehogs be not seen; Newts and  
hedgehogs be not seen; Newts and blindworms, newts and

Newts and blindworms do no wrong, Come not near our fai-ry  
blindworms, newts and blindworms do no wrong, Come not near our fai-ry  
blindworms, newts and blindworms do no wrong, Come not near our fai-ry  
blindworms, newts and blindworms do no wrong, Come not near our fai-ry

queen, Come not near our fai - ry queen. *con espress*  
 queen, Come not near our fai - ry queen. Phi - lo - mel with me - lo -  
 queen, Come not near our fai - ry queen.  
 queen, Come not near our fai - ry queen.  
*p con espress*

Sing in your sweet lul - la - by, sing in  
 - dy, Sing in your sweet lul - la - by, sing, sing in your in  
 Sing in your sweet lul - la - by sing... sing in your sweet.  
 Sing in your sweet lul - la - by sing in  
*p* *cres* *cres* *cres* *cres* *cres*

your sweet lul - la - - by, lul - la lul - la lul - la - - by, lul - la lul - la lul - la - - by.  
 your sweet lul - la - - by, lul - la lul - la lul - la - - by, lul - la - - by.  
 lul - la lul - - la - - by, lul - la - - by, lul - la lul - la lul - la - - by.  
 your sweet lul - la - - by, *ga* lul - la - - by, lul - la - - by.  
*Flauto*  
*Faggotti*

Ne - ver harm, nor spell, nor charm, Come our love - ly la - - dy

Ne - ver harm, nor spell, nor charm, Come our love - ly la - - dy

Ne - ver harm, nor spell, nor charm, Come our love - ly la - - dy

Ne - ver harm, nor spell, nor charm, Come our love - ly la - - dy

nigh; So good night, so good night, so good night, with lul-la lul-la -

nigh; So good night, so good night, so good night, with lul - - la - -

nigh; So good night, so good night, so good night, with lul-la lul-la -

nigh; So good night, so good night, so good night, with lul - - la - -

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

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

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

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

Flauto

Fagotti

Weaving spi-ders come not here, Hence!

Weaving spiders come not here, Weaving spiders come not here, Hence!

Weaving spiders come not here, Weaving spiders come not here, Hence!

Weaving spiders come not here, Hence!

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles

hence, ye long-legg'd spinners, hence, ye long-legg'd spinners, hence! Beetles

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles

black approach not near; Worm and snail do no of--

black approach not near; Worm and snail do no of--

black approach not near; Worm and snail do no of--

black approach not near; Worm and snail do no of--

*p con espress:*

- fence, worm and snail do no of - - - fence. Philo - mel with melo-

- fence, worm and snail do no of - fence.

- fence, worm and snail do no of - - - fence.

- fence, worm and snail do no of - fence.

*p con espress:*

- dy,

*p* Sing in your sweet lul-la - - by, *cres* sing in

Sing in your sweet lul - la - by, in your sweet *cres*

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

Sing in your sweet lul - la - - by, sing in *cres*

your sweet lul - la - - - by, lul-la, lul-la, lul-la - - by, lul-la, lul-la, lul-la -

lul - la, lul - - la - - by, lul-la, lul-la, lul-la - - by, lul-la, lul-la, lul-la -

- by, sweet lul - la - - - by, lulla - - by, lul-la -

your sweet lul - la - - - by, *Flauto 8<sup>a</sup>* lul-la - - by, *pp* lul-la -

*Violini*



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

nigh; So good night, so good night, so good night with lulla, lulla -  
nigh; So good night, so good night, so good night with lul - la -  
nigh; So good night, so good night, so good night with lulla, lulla -  
nigh; So good night, so good night, so good night with lul - la -

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

Flauto 8a  
Violini

(140)  
O YOUNG LOCHINVAR IS COME OUT OF THE WEST

Composed by  
D<sup>r</sup> CLARKE.

Arranged by  
JOHN WHITAKER.

**RATHER LIVELY**

**1<sup>st</sup> TREBLE**  
O young Lochin-var is come out of the west, Through

**2<sup>nd</sup> TREBLE**  
O young Lochin-var is come out of the west, Through

**BASS**  
O young Lochin-var is come out of the west, Through

**PIANO FORTE**

all the wide border his steed was the best; And save his good broadsword he

all the wide border his steed was the best; And save his good broadsword he

all the wide border his steed was the best; And save his good broadsword he

weapons had none, He rode all unarm'd, And he rode all a-lone; So

weapons had none, He rode all unarm'd, And he rode all a-lone; So

weapons had none, He rode all unarm'd, And he rode all a-lone; So

*cal<sup>o</sup>* *p dol:*

*cal<sup>o</sup>* *p dol:*

*cal<sup>o</sup>* *p dol:*

*p* *cal<sup>o</sup>* *p dol:*

NB. In this Glee the original Accompaniment is retained with the exception of pages 142, 143 & 149.  
Gems of Eng. Harm<sup>y</sup> - Whitaker - 2 -

D & H

faith-ful in love, And so dauntless in war, There ne-ver was  
faith-ful in love, And so dauntless in war, There ne-ver was  
faith-ful in love, And so dauntless in war, There ne-ver was

*f* *mex* *f* *mex* *f* *mex*

knight like the young Lochin-var. So faith-ful in love, And so  
knight like the young Lochin-var. So faith-ful in love, And so  
knight like the young Lochin-var. So faith-ful in love, And so

*dolce* *f* *dolce* *f* *dolce* *f*

daunt-less in war, There never was knight like the young Lochinvar.  
daunt-less in war, There never was knight like the young Lochinvar.  
daunt-less in war, There never was knight like the young Lochinvar.

*mex* *mex* *mex*

2<sup>d</sup> Verse.

He staid not for brake, and he stop'd not for stone; He swam the Eske

He staid not for brake, and he stop'd not for stone; He swam the Eske

He staid not for brake, and he stop'd not for stone; He swam the Eske.

ri-ver, where ford there was none; But ere he a-light-ed at

ri-ver, where ford there was none; But ere he a-light-ed at

ri-ver, where ford there was none; But ere he a-light-ed at

Ne-ther-by gate, The bride had consented; the gallant came late: For a

Ne-ther-by gate, The bride had consented; the gallant came late: For a

Ne-ther-by gate, The bride had consented; the gallant came late: For a

laggard in love, and a dastard in war, Was to wed the fair El-len of

laggard in love, and a dastard in war, Was to wed the fair El-len of

laggard in love, and a dastard in war, Was to wed the fair El-len of

*f* *dolce* *f*

*f* *dolce* *f*

*f* *p dolce* *f*

brave Lochin-var; For a lag-gard in love, and a dastard in

brave Lochin-var; For a lag-gard in love, and a dastard in

brave Lochin-var; For a lag-gard in love, and a dastard in

*p* *f*

*p* *f*

*p* *f*

*p* *f*

war, Was to wed the fair El-len of brave Lochin-var.

war, Was to wed the fair El-len of brave Lochin-var.

war, Was to wed the fair El-len of brave Lochin-var.

*mex:* *dolce*

*mex:* *dolce*

*mex:* *dolce*

*mex:* *dolce*

3<sup>d</sup> Verse.  
POMPOSO

*f* So bold-ly he enter'd the Netherby Hall, Among bridesmen, and kinsmen, and

*f* So bold-ly he enter'd the Netherby Hall, Among bridesmen, and kinsmen, and

*f* So bold-ly he enter'd the Netherby Hall, Among bridesmen, and kinsmen, and

brothers and all: Then spoke the bride's father, his hand on his sword, (For the

brothers and all: Then spoke the bride's father, his hand on his sword, (For the

brothers and all: Then spoke the bride's father, his hand on his sword, (For the

poor craven bridegroom said never a word) "O come ye in peace here, or

poor craven bridegroom said never a word) "O come ye in peace here, or

poor craven bridegroom said never a word) "O come ye in peace here, or

*pp cal<sup>o</sup>* **LENTO** *3/4* *p* *f*

*Allegro Scherzando* *Lento*

come ye in war; Or to dance at our bridal, young Lord Lochin-var? O

come ye in war; Or to dance at our bri-dal, young Lord Lochin-var? O

come ye in war; Or to dance at our bridal, young Lord Lochin-var? O

*Allegro Scherzando* *Lento*

*Allegro Scherzando*

come ye in peace here, or come ye in war, Or to dance at our bridal, young Lord Lochin-var? Or to dance at our bri-dal, young Lord Lochin-var?"

come ye in peace here, or come ye in war, Or to dance at our bridal, young Lord Lochin-var? Or to dance at our bri-dal, young Lord Lochin-var?"

come ye in peace here, or come ye in war, Or to dance at our bridal, young Lord Lochin-var? Or to dance at our bri-dal, young Lord Lochin-var?"

*Allegro Scherzando*

*p* *f*

Lord Lochin-var? Or to dance at our bri-dal, young Lord Lochin-var?"

Lord Lochin-var? Or to dance at our bri-dal, young Lord Lochin-var?"

Lord Lochin-var? Or to dance at our bri-dal, young Lord Lochin-var?"

*p* *f*

LOCHINVAR

*mex* *f* *p*

"I long wo'd your daughter, my suit you de-nied; Love swells like the Solway, but

*f* *p*

ebbs like its tide. And now am I come for this lost love of mine, To lead but one

MODERATO

measure, drink one cup of wine. There are maidens in Scotland more lovely by

far, That would gladly be bride to the young Lochin-var. There are maidens in

Scotland more love-ly by far, That would gladly be bride to the young Lochin-var."



AIR SOPRANO  
MODERATO

The bride kiss'd the goblet; the knight took it up, He quaff'd off the

wine and he threw down the cup. She look'd down to blush, and she look'd up to

sigh, With a smile on her lips, and a tear in her eye. He

took her soft hand ere her mother could bar, "Now tread we a measure!" said

young Lochin-var. "Now tread we a measure!" said young Lochin-var.

**MODERATO**

*p Dolce* *f*

So state-ly his form, and so love-ly her face, That never a

*mex* *p Dolce* *f*

hall such a galliard did grace, While her mother did fret, and her fa-ther did

*pp* *f*

*mex* **ANDANTE** *p*

fume, And the bridegroom stood dangling his bon-net and plume; And the

*mex* *pp*

**VIVACE**

bridemaids whisper'd "Twere better by far To have match'd our fair cou-sin with

*p*

*Lento*

young Lochin-var, To have match'd our fair cou-sin with young Lochin-var"

*Lento*

*Tempo* *mo*

*pp* *dol:* One touch to her hand, and one word in her ear, When they *mez*

*p* *dol:* One touch to her hand, and one word in her ear, When they *mez*

*pp* *dol:* One touch to her hand, and one word in her ear, When they *mez*

*pp* *dol:* One touch to her hand, and one word in her ear, When they *mez*

*Faster*

*p* reach'd the hall door, And the charger stood near; So light to the croupe the fair

*p* reach'd the hall door, And the charger stood near; So light to the croupe the fair

*p* reach'd the hall door, And the charger stood near; So light to the croupe the fair

*p* reach'd the hall door, And the charger stood near; So light to the croupe the fair

*mez* la-dy he swung, So light in the saddle be--fore her he sprung

*mez* la-dy he swung, So light in the saddle be--fore her he sprung

*mez* la-dy he swung, So light in the saddle be--fore her he sprung

*mez* la-dy he swung, So light in the saddle be--fore her he sprung

*Agitato* *ff* *Imo Tempo.*

"She is won! we are gone, o-ver bank, bush, and scaur; They'll have

"She is won! we are gone, o-ver bank, bush, and scaur; They'll have

"She is won! we are gone, o-ver bank, bush, and scaur; They'll have

*Agitato* *ff*

fleet steeds that follow" quoth young Lochinvar. "She is won! we are gone, over

fleet steeds that follow" quoth young Lochinvar. "She is won! we are gone, over

fleet steeds that follow" quoth young Lochinvar. "She is won! we are gone, over

bank, bush, and scaur; They'll have fleet steeds that fol-low" quoth

bank, bush, and scaur; They'll have fleet steeds that fol-low" quoth

bank, bush, and scaur; They'll have fleet steeds that fol-low" quoth

young Lochin-var "They'll have fleet steeds that fol-low" quoth young Lochinvar.  
young Lochinvar "They'll have fleet steeds that fol-low" quoth young Lochinvar.  
young Lochinvar "They'll have fleet steeds that fol-low" quoth young Lochinvar.

VIVACE

There was mounting 'mong Græmes of the Netherby clan; Forsters, Fenwicks, and

Musgraves, they rode and they ran; There was racing, and chasing, on

ANDANTE

Can-no-bie Lee, But the lost bride of Netherby ne'er did they see.

*Tempo 1<sup>mo</sup>*

So daring in love, and so dauntless in war, Have ye e'er heard of gallantlike

So daring in love, and so dauntless in war, Have ye e'er heard of gallant like

So daring in love, and so dauntless in war, Have ye e'er heard of gallant like

*ff* *mezz* *mezz* *mezz*

young Lochinvar? So daring in love, and so dauntless in war, Have ye e'er heard of

young Lochinvar? So daring in love, and so dauntless in war, Have ye e'er heard of

young Lochinvar? So daring in love, and so dauntless in war, Have ye e'er heard of

*f* *ff* *p* *f* *ff* *p* *mezz* *ff* *p*

gallant like young Lochinvar? Have ye e'er heard of gallant like young Lochinvar?

gallantlike young Lochinvar? Have ye e'er heard of gallant like young Lochinvar?

gallantlike young Lochinvar? Have ye e'er heard of gallant like young Lochinvar?

*f* *mezz* *f* *mezz* *f* *mezz* *f* *f*