

1135462

Mollison

Gems of English Harmony,

A Collection of favorite
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.

LONDON,

Price 11.5.6

HARRY MAY,
Music Publisher & Piano Forte Maker,
11, HOLBORN BARS.

Bayerische
Staatsbibliothek
München

29/9/558

TO THE PUBLIC.

THE unrivalled excellence of English Glees, 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 Glees 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.^{mo}
TENORE 2.^{do}
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
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;

(6)

ALLEGRO MODERATO

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 -

(7)

---bun---dance pour.

---bun---dance pour.

---bun---dance pour. the world's a---bun---dance

---bun---dance pour. , the

the world's a---bundance, the world's a-bun---dance

the world's a---bun-dance, the world's a-

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^{mo} *mf* O happy, happy, happy, happy fair, Your eyes are

VOCE 2^{do} *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 tunea-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 tunea-ble than lark to shepherd's ear. *Da Capo*

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

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

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

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

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

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

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

O hap-py, hap-py

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

dim *p* *pp* *f*

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.

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

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

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

(13)

First system of musical notation, measures 1-4. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "tongue sweet -air, Your eyes are load stars your". Musical markings include *p* (piano) and *cres* (crescendo). The piano part includes a *staccato* marking.

Second system of musical notation, measures 5-7. The lyrics continue: "eyes are load - - - stars, your eyes are load - - - stars, are". Musical markings include *il* (all), *f* (forte), and *cres* (crescendo). The piano accompaniment continues with a steady eighth-note pattern.

Third system of musical notation, measures 8-10. The lyrics are: "load - stars, and your tongue sweet air." Musical markings include *dolce* (sweet) and *hr* (half rest). The piano part concludes with a final chord.

(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!

3 *2* *3* *2* *3* *2* *3* *2* *3* *2*

AMOROSO, TENUTO

mf By wells and rills, in mea - dows green, We night - - - ly

mf By wells and rills, in mea - dows green, We night - - - ly

mf By wells and rills, in mea - dows green, We night - - - ly

mf By wells and rills, in mea - dows green, We night - - - ly

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.

Tempo Primo Staccato

(20)

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

f

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

f

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

f

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

f

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

p

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

p

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

p

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

p

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

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!

POOR INSECT, WHAT A LITTLE DAY;

Composed by
D^r CALLCOTT.

THE MAY-FLY.

Arranged by
JOHN WHITAKER.

MODERATELY FAST. (♩=108)

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

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

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

PIANO FORTO
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

dim: gay, And yet thou spread'st thy light wings *dim:* gay, And bid'st them spreading *cres:*

dim: gay, And yet thou spread'st thy light wings *dim:* gay, And bid'st them spreading *cres:*

dim: gay, And yet thou spread'st thy light wings *dim:* gay, And bid'st them spread - - - *cres:*

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

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

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

hum'm'st thy short and bu-sy tune, Un-

Thou hum'm'st thy short and bu-sy tune,

hum'm'st thy tune, Thou hum'm'st thy tune,

(24)

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: And careless while 'tis

short that noon has past: And careless while 'tis burning noon, And careless while 'tis

short that noon has past: 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,

be... thy storm of de - sti - ny, The

thy storm of de - sti - ny,

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

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.

1st TREBLE

2nd 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, lightning

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

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

in thun - - - der in thunder, light'ning or in rain?
in thun - - - der in thunder, light'ning or in rain?
thun - - - der in thunder, light'ning 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,
 p/p

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.

[illegible]

The musical score consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), each starting with a treble clef and a common time signature. The fourth staff is for piano accompaniment, featuring both a treble and bass clef. The lyrics are written below the vocal staves. Dynamics include *f* (forte) at the beginning of each vocal part and *p* (piano) after the first measure. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat).

Staff	Clef	Instrument/Voice	Dynamics	Lyrics
1	Treble	Soprano	<i>f</i> , <i>p</i>	That will be ere set of sun, ere set of sun,
2	Treble	Alto	<i>f</i> , <i>p</i>	That will be ere set of sun, ere set of sun,
3	Treble	Tenor/Bass	<i>f</i> , <i>p</i>	That will be ere set of sun, ere set of sun, ere set of
4	Grand (Treble & Bass)	Piano	<i>f</i> , <i>p</i>	(Accompaniment)

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 *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.

1st TREBLE

CHEERFULLY

2nd TREBLE

BASS

PIANO FORTE

Bugle Horn

Blow, Warder, blow thy sounding horn, And thy Banner wave on high; *f*

For the

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

f 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

Vic-tory.

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

f

cross.

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

f

cross.

^ Bugle Horn

f

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

p

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:

f

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,

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

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

Fagotto Solo *p* Soli *p/p* *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

merri ly, 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.

(14)

B R A G E L A.

Composed by
R. I. S. STEVENS.

Arranged by
JOHN WHITAKER.

ALLEGRO MODERATO

PIANO
FORTE



Soprano 1^{mo}
Soprano 2^{do}
Basso *Espressivo*

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



Espressivo

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



(45)

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

p

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

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

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

f

Gems of Fine Harmony Whittaker 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!

Gems of Eng: Harm^y — Whitaker

D & H

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

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

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

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! —

Empty vocal staves and piano accompaniment.

pp

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

pp

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

pp

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

mf *p*

cres

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

cres

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

cres

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

cres

f

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

f

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

f

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

f

(49)

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,

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. . . ,

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 - - - -

pp *cres* *tr*

- 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

f *ff* *f* *ff* *f* *ff*

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

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

This musical score is for a piece titled "Harp, Strike the Harp in praise of Bra-ge-la". It is arranged for three voices and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the first two staves of music. The second system contains the next two staves. The third system contains the final two staves, which end with a double bar line. The lyrics are: "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!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

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!

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

Composed by
D^r CALLCOTT.

THE ERL KING.

Arranged by
JOHN WHITAKER.

BRISKLY

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

2nd 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

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

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

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

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

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

cres: dim

cres: dim

cres: dim

cres: dim

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^y — Whitaker 6 M & M

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "dost thou not see The Erl King and his Daughter are waiting for me? Oh". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. Dynamics include *f* (forte) and *Oh*.

Second system of the musical score. The vocal line continues with lyrics: "shame thee, my Infant, 'tis fear makes thee blind, Thou see'st the dark willows which". The piano accompaniment continues with similar eighth-note patterns. Dynamics include *mf* (mezzo-forte).

Third system of the musical score. The vocal line concludes with lyrics: "wave in the wind; Thou see'st the dark willows which wave in the wind." The piano accompaniment continues. Dynamics include *dim* (diminuendo).

With Energy

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

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

The Father he trembled, he

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

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

doubled his speed, O'er hills and through forests he spurrd 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

pp

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.

espress:

(60)

WHEN WINDS BREATHE SOFT

Composed by
S. WEBBE.

Arranged by
JOHN WHITAKER.

MODERATELY SLOW ($\text{♩} = 76$)

TREBLE

ALTO

1st TENOR

2^d TENOR

BASS

PIANO

FORTE

Fagotto

Viola e Violoncello

When winds breathe

soft

When winds breathe

soft

When winds breathe

soft

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. . . . :

(62)

FASTER (♩ = 152)

A stronger, stronger gale. . . the
 A stronger gale the troubled wave a-
 A stronger gale the troubled wave a-wakes, a-wakes
 The surface
 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
 bil-lows bellow to the skies;
 billows bellow to the skies; On liquid rocks the tottering
 billows bellow to the skies; On liquid rocks 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

tottering 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.

SLOWLY

When, in an instant, He who rules the

When, in an instant, He who rules the

Je - ho - vah! God of Gods!

cres *f* 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. Harm. — Whitaker

M & M

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;

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.

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 $\text{♩} = 50$

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
D^r CALLCOTT.

Arranged by
JOHN WHITAKER.

MODERATO

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

2nd 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

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 -
p
Open Pedal

ANDANTE

Lyre, A - - wake! And give to rapture
Lyre, A - - wake! And give to rapture
Lyre, A - - wake! And give to rapture
- wake, A - - wake! And give to rapture
mez

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

Fagotti *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.

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. ... to the roar, to the roar, to the roar.

Gems of Eng. Harm. — Whitaker

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 *pp*
FORTE

Peace peace peace peace peace to the souls of the

Peace peace peace peace peace to the souls of the

Peace peace peace peace peace to the souls of the

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

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

f
Heroes! Their deeds were great in fight, their

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

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

p
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;
 let them shew their features in war, in war, in war;
 war, let them shew their features in war, in war, in war;

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 - - - der, the thun - - - der, the

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

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

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

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

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

heav'n: my soul then shall be firm in danger, 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: But be thou on a

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

p Expressively

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, 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

peace, when the *ff* din of arms is *p* past, when the *p* din of arms, of

peace, when the *ff* din of arms is *p* past, when the *p* din of arms, of

peace, when the *ff* din of arms is *pp* past, when the *p* din of arms, of

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

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

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

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

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, Clarineti

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;
 Fagotti Tutti

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

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

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

Her beams, re- flect-ed from the wave, our re-vels

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: Nor yet for art-ful

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

floor: Nor yet for art-ful strains we

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

[illegible]

WITH A JOLLY FULL BOTTLE

Composed by
M^r WRIGHT.

Arranged by
JOHN WHITAKER.

CON SPIRITO

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

2nd 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
f

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 contrivers be left in the

England, the Queen, and the Church, May all plotting contrivers be left in the

England, the Queen, and the Church, May all plotting contrivers 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

ten

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, lulla-by. . .

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

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

heart, its boon bestowing, lul - - -

lullaby, lulla-by, 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. . .

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

ad lib: *dim:*

ad lib: *dim:*

ad lib: *dim:*

ad lib: *dim:*

ad lib: *dim:*

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*

PIANO FORTE *p* *dolce*

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

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

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

dolce
 new, may its ver-dure for e - ver be new, Young Love shall en -
dolce
 new, may its ver-dure for e - ver be new Young Love shall en -
dolce
 new, may its ver-dure 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
espress
 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

cres *cres* *cres*

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

dolce *dolce* *dolce* *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.

ALTO

1st TENOR

2nd TENOR

BASS

PIANO
FORTE

ANDANTE UN POCO LARGHETTO

sempre piano

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

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

Are the white

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

dolce

day? And ev'ry bloom-ing pleasure dead,

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

poco più lento

pain., And
 pain, And grief suc- - ceed to joy.
 pain., And grief suc- - ceed to
 pain., And grief suc -
 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

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, return, return, re -

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

- turn with the re - turn - ing year, re - turn, return, return, 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
1st TENOR
2nd TENOR
BASS
PIANO
FORTE

ANDANTE (♩=88)

mex
Come, *mex*: live with me,
Come, *mex*: live with me, come, come,
Come, *mex*: live with me, come,
Come, live with me,
mex:
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 plea-sures prove; That grove and val - - - ley, hill and
 all the plea-sures prove; That grove and val - - - ley, hill and
 all the plea-sures prove; That grove and valley, hill and
 all the plea-sures prove; That grove and val - - - ley, hill and

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

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

live with me . . . and be my love. *espress* *tr* The shepherd
 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* *tr*
 For thy de - light, each May morn -

- 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

move, Then live with me and be my love.

move, Then live with me and be my love.

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

move, Then live with me and be my love.

Gems of Eng: Harm. — Whitaker.

6

D & H

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

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

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

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

Dolce

Love rules the court, the

steed; the court, the

camp, the grove, And men be -

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

(115) :

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

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 --

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

8va

Cornet Flageolet

Bassi

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

p

p

p

tr

3

Tromba

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

cres

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

cres

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

p

cres

f

Gems of Eng. Harm^y — *Whitaker*

WHO COMES SO DARK FROM OCEAN'S ROAR?

Composed by
D^r CALLCOTT.Arranged by
JOHN WHITAKER.

ALTO

TENOR

BASS

PIANO

FORTE

ad Lib:
mex:

Who comes so dark from ocean's roar

MODERATO ♩ = 108

mex
Who comes so dark

mex
Who comes so dark

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

p espress:
mex:

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?

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

Autumn's shadowy cloud, like Autumn's shadowy cloud?

dim

RATHER FASTER (♩ = 120)

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

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

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

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

(120)

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!

This musical score is for a hymn in G major (one sharp). It features three vocal staves and a piano accompaniment. The melody is simple and repetitive, with the lyrics 'eyes are flames of fire, are flames of fire!'. The piano accompaniment consists of a steady bass line and chords in the right hand.

STILL FASTER ♩ = 144

mez Son of the

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

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

mez

This musical score is for a hymn in G major (one sharp). It is marked 'STILL FASTER' with a tempo of 144 beats per minute. The lyrics are 'Son of the cloudy night! re - tire, retire, . . .'. The score includes vocal staves with 'mez' (mezzo) markings and a piano accompaniment.

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

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

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

dim

This musical score continues the hymn 'Son of the cloudy night'. It features vocal staves with 'dim' (diminuendo) markings and a piano accompaniment. The lyrics are 'cloud-y night! re - - tire, re - tire. re - - - - - tire;'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

(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:

dim re - - - tire thou to thy Cave. *Rather Slow and with Expression* But let us sit by the

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

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

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

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

(123)

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

ALTO

BASS

PIANO
FORTE

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

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

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

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

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

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^r CALLCOTT.Arranged by
JOHN WHITAKER.

SLOWLY (♩ = 72)

1st TREBLE
Desolate is the dwelling of Mor - - na, Desolate is the dwelling of

2nd 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;

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)

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

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

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

- nowned in our day, We shall be re - nowned in our day.

- nowned in our day, We shall be re - nowned in our day.

- nowned in our day, We shall be re - nowned in our day.

With Animation (♩ = 132)

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

The mark of my

f

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

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

ALTO *mf* Ye spotted snakes with dou-ble tongue, Thorn-y

TENOR *mf* Ye spotted snakes with dou-ble tongue, Thorn-y

BASS *mf* Ye spotted snakes with dou-ble tongue, Thorn-y

PIANO *f* *mf*

FORTE

hedgehogs be not seen; *p*

hedgehogs be not seen; *p* Newts and

hedgehogs be not seen; Newts and blindworms, newts and

hedgehogs be not seen; Newts and blindworms, newts and

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

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

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

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

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

queen, Come not near our fai-ry queen. *p con espress*

Sing in your sweet lul-la-by, 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 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, lul-la-by, lul-la-by.

Flauto

Fagotti

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 spiders come not here, Hence! *f*
 Weaving spiders come not here, Weaving spiders come not here, Hence! *f*
 Weaving spiders come not here, Weaving spiders come not here, Hence! *f*
 Weaving spiders come not here, Hence! *f*
 hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles *ff*
 hence, ye long-legg'd spinners, hence, ye long-legg'd spinners, hence! Beetles *ff*
 hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles *ff*
 hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Beetles *ff*
 black approach not near; Worm and snail do no of- - *cres*
 black approach not near; Worm and snail do no of- - - *cres*
 black approach not near; Worm and snail do no of- - - *cres*
 black approach not near; Worm and snail do no of- - *cres*

(138)

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

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

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

p 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 8a* lul - la - - by, *pp* lul - la -

Violini

- 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 -

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

Flauto

Violini

(140)
O YOUNG LOCHINVAR IS COME OUT OF THE WEST

Composed by
D^r CLARKE.

Arranged by
JOHN WHITAKER.

RATHER LIVELY

1st TREBLE
O young Lochin-var is come out of the west, Through

2nd 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^o *p dol:*

NB. In this Glee the original Accompaniment is retained with the exception of pages 142, 143 & 149.
Gems of Eng. Harm^y - Whitaker

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
 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
 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.

2^d 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
 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
 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.

(144)

3^d Verse.
POMPESO

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

ff *mex* brothers and all: Then spoke the bride's father, his hand on his sword, (*f* *p* For the

ff *mex* brothers and all: Then spoke the bride's father, his hand on his sword, (*f* *p* For the

ff *mex* brothers and all: Then spoke the bride's father, his hand on his sword, (*f* *p* For the

pp *cal^o* poor craven bridegroom said never a word) (*3* *p* *f* O come ye in peace here, or

pp *cal^o* poor craven bridegroom said never a word) (*3* *p* *f* O come ye in peace here, or

pp *cal^o* poor craven bridegroom said never a word) (*3* *p* *f* O come ye in peace here, or

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*

pp *f* *ff* *Allegro Scherzando* *mez*

come ye in peace here, or come ye in war, Or to dance at our bridal, young

come ye in peace here, or come ye in war, Or to dance at our bridal, young

come ye in peace here, or come ye in war, Or to dance at our bridal, young

pp *f* *ff* *Allegro Scherzando* *mez*

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



moderato

"I long woo'd your daughter, my suit you de-nied; Love swells like the Solway, but ebbs like its tide. And now am I come for this lost love of mine, To lead but one 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."

moderato

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

mez *p Dolce* *f*

hall such a galliard did grace, While her mother did fret, and her fa-ther did

p *f* *pp* *f*

mez *ANDANTE* *p*

fume, And the bridegroom stood dangling his bon-net and plume; And the

mez *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*

p dol: One touch to her hand, and one word in her ear, When they *mex*

p dol: One touch to her hand, and one word in her ear, When they *mex*

p dol: One touch to her hand, and one word in her ear, When they *mex*

p dol: One touch to her hand, and one word in her ear, When they *mex*

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

mex la-dy he swung, So light in the saddle be-fore her he sprung

mex la-dy he swung, So light in the saddle be-fore her he sprung

mex la-dy he swung, So light in the saddle be-fore her he sprung

mex 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.

p *f*

VIVACE

There was mounting 'mong Græmes of the Netherby clan; Forsters, Fenwicks, and

f

Musgraves, they rode and they ran; There was racing, and chasing, on

ff

p **ANDANTE**

Can-no-bie Lee, But the lost bride of Netherby ne'er did they see.

p

Tempo 1^{mo}

ff *mex*

So daring in love, and so dauntless in war, Have ye e'er heard of gallantlike

ff *mex*

So daring in love, and so dauntless in war, Have ye e'er heard of gallant like

ff *mex*

So daring in love, and so dauntless in war, Have ye e'er heard of gallant like

Tempo 1^{mo} *ff* *mex*

f *ff* *p*

young Lochinvar? So daring in love, and so dauntless in war, Have ye e'er heard of

f *ff* *p*

young Lochinvar? So daring in love, and so dauntless in war, Have ye e'er heard of

f *ff* *p*

young Lochinvar? So daring in love, and so dauntless in war, Have ye e'er heard of

mex *ff* *p*

f *mex* *f*

gallant like young Lochinvar? Have ye e'er heard of gallant like young Lochinvar?

f *mex* *f*

gallantlike young Lochinvar? Have ye e'er heard of gallant like young Lochinvar?

f *mex* *f*

gallantlike young Lochinvar? Have ye e'er heard of gallant like young Lochinvar?

f *mex* *f*