

**THE BRITISH
MALE VOICE CHOIR:
A HISTORY AND
CONTEMPORARY
ASSESSMENT**

VOLUME 2

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VOLUME TWO INDEX

MUSICAL EXAMPLES :

CHAPTER TWO (Nos. 1-17)	3
CHAPTER THREE (Nos. 18-32)	13
CHAPTER SIX (Nos. 33-97)	64
Music Titles, sources and British Library References	141

51.—COBBLER AND TINKER.

Ex.1

[DRINKING SONG.]

FIRST VERSION.

Noted by Lucy Broadwood
and J. A. Fuller-Matland.

SUNG BY MR. JOHN BURBERRY (GAMEKEEPER),
AT LYNE, SUSSEX, 1892.

Brisk.

We will all so mer-ry, mer-ry be With a cob-ler and a
tin-ker. You say "Cobb," I say "ler," You say "Tin" and
I say "ker," A cob-ler and a tin-ker. (1st) "Cobb" (2nd) "ler,"
(2nd) "Tin" (4th) "ker" (All) With a cob-ler and tin-ker.

Ex.2

FROM SIBBALD'S *Collection of Catches, etc.* (1780)

1 Three Bulls and a Bear, a Cob-ler and a Tin-ker. 2
2 Cob Tin a Cob-ler and a Tin-ker. 3
3 ler ker, a Cob-ler and a Tin-ker. 1

Ex.3

Henry Purcell
1659-95

1 'Since time so kind to us does prove, so kind to us does
2 'What do you mean?' Oh, fie! Nay what do you
3 'I must, I must, I can't for-bear, I can't, I can't for-
prove, do not, my dear, re-fuse my love.'
do, you're the strang-est man that e'er I knew.'
bear, lie still, lie still my dear.'

Ex.4

Henry Purcell
1659-95

1 Sir Wal - ter en - joy - ing — his
2 that she could not con - tain t'wards the
3 O sweet Sir Wal - ter, O sweet Sir Wal - ter, O

dam - sel — one night, he tick - l'd and
end of the mat - ter, but in rap - ture cried
sweet Sir sweet Sir Wal - ter. O swit - ter swat - ter, swit - ter

pleased her to so great — a height,
out 'O sweet Sir Wal - ter,
swat - ter, swit - ter swat - ter, swit - ter swat - ter. swit - ter swat - ter.'

Ex.5

Henry Purcell
1659-95

1 Young Co - lin cleav - ing of a beam, at
2 Plump Joan when at night to bed they came, and
3 He laugh - ing ans - wer'd 'no, no, no, some

ev - 'ry thump-ing, thump-ing blow cried 'hem!' And
both were play - ing at the same, cried
work will split, will split with half a blow, be -

told his wife, and told his wife, and told his wife who the cause would
'hem! hem! hem! Pri-thee, pri-thee, pri-thee, Co-lin
- side now I bore, now I bore, now I bore, now, now, now I

know, that 'hem' made the wedge much far - ther go.
do, if ev - er thou loved'st me dear, hem now!
bore I hem when I cleave, but now I bore'

Ex.6

William Ellis
d.1674

1 My La - dy and her maid, up - on a mer - ry pin, they

2 Joan lights three can - dles then, and sets them bolt up - right; with the

3 In comes my La - dy then with all her might and main, she

made a match at fart - ing, who should the wa - ger win,

first fart she blew them out, with the next she gave them light.

blew them out and in and out and in and out a - gain.

Ex.7

Henry Purcell
1659-95

1 Bring the bowl and cool nantz, bring the bowl and cool nantz, and

2 Dip, dip your dish fair a - round to all jol - ly,

3 We need no damn'd draw-ers, our mo - tions, our

let us be mix - ing: we've a great deal of busi - ness, we've a

jol - ly punch drink - ers: we lose not a min - ute, we

mo - tions are quick - er, we sit at the well, boys, we

great deal of busi - ness, 'tis time to be fix - ing.

lose not a min - ute while we are our own skink - ers.

sit at the well, boys, and drink rich - er li - quor

Ex.8

Henry Purcell
1659 - 95

1
Once, twice, thrice, I

2
since, and since I can no

3
so kiss my arse, so kiss my arse, so kiss my arse dis -

Ju - lia tried the scorn -

bet - ter, bet - ter thrive, I'll cringe

- dan - ful sow Good cla - ret, good

- ful puss as oft de - nied. And

to ne'er a bitch a - live So kiss my arse,

cla - ret is my mis - tress now!

Ex.9

Richard Brown
d. 1710

1
In tomb - ed here lies good Sir Har-ry, be -

2
when he did live and had his feel - ing,

3
but now he's dead and lost his feel - ing,

loved full well, but would not mar - ry,

she did lie, and he was kneel - ing,

he doth lie, and she is kneel - ing.

Ex.10

Dr Henry Aldrich
1648-1710



1
'Our friend at the Mermaid's down, down, at

2
'Thy motion, Will is good, as to

3
her' 'The liquor's wholesome, right!' 'tis a

Punts' there is evil sack, 'tis poison all at the

what concerns the cedar, but then there's a thing in a

purge and a vomit too, for the liquor will make a man

Crown, at Figgel let us take.'

hood, no flesh alive can abide

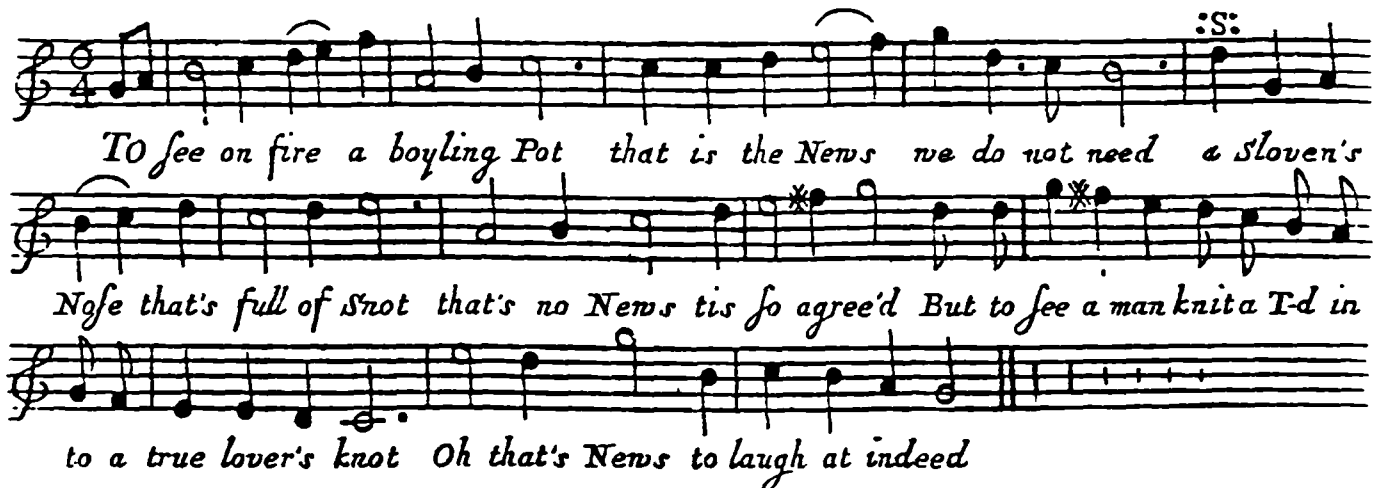
shite, make him shite, and the land-lady make him spue.'

Ex.11

A 3 Voc

A (43)
Catch

D^r I Wilfon



To see on fire a boyling Pot that is the News we do not need a Sloven's

Nose that's full of Snot that's no News tis so agree'd But to see a man knit a T-d in

to a true lover's knot Oh that's News to laugh at indeed

Ex.12

Adam Caught Eve

Baldom

Ad-am caught — Eve — by the fur — be — low
And that's the ol-dest Catch I know And that's the ol-dest Catch I
Oh did he so? — Oh did he so? —

Ad-am caught — Eve — by the fur — be — low —
Know And that's the ol — dest — Catch — I — know —
Oh did he so? — Oh did he so? —

Ex.13 *Not too fine*

Catch

1st Prithes Nicky . drink to Dicky push a - - bout the chearfull Glafs push a -

2^d here's Tom and Joe and Jack you know Dick will prove himself an Afs

3^d tho' Dick I fear will make appear Nick must for a Blockhead pufs

.bout push a - bout push about push a - bout push about the chearfull chearfull Glafs

an Afs an Afs will prove himself an Afs

Blockhead Blockhead Blockhead must for a Blockhead pufs.

45

Ex.14 *Game of Sredrille*

Catch

1st I pafs I pafs I've done fo all the night a - gain a - gain

2^d I take a King I take a King again blefs me a - gain you

3^d pray madam stay I'll play alone I'll play alone Di'monds are Trumps

the Cards owe me a spite this Lady knows you this Lady knows you fo do I

scarcely pafs one Hand in ten you dealt the Cards may I can spy Spu-

the Game is won with Mattadores the Game is won with Mattadores

such Tricks are shamefull ma'am such Tricks are shamefull oh fie oh

-dille at bottom ma'am Spadille at bottom Spudille at bottom oh fie oh

Lord such a rout Lord such a rout Lord such a rout Lord such a rout such a rout such

fie oh fie such Tricks such Tricks are shamefull ma'am oh fie oh fie!

fie oh fie Spadille Spadille at bottom ma'am oh fie oh fie!

rout such a rout but Losers must have leave to pout to pout to pout.

The CANVAS

Ex.15

Allegro

1st A canvassing Squire a canvassing Squire

Catch 2^d with you with you will I stand and with you with you will I fall

3^d This he stood up to speak and much truth was found

amidst drunken 'midst drunken E. lectors swore he'd live and he'd die swore he'd

and with you will I fall will stand will fall with

in it much truth was found in it when he fell down dead drunk dead drunk

live and he'd die and he'd die with his Friends and Protectors

you thus embark'd will I venture will venture my All

fall down dead drunk dead drunk dead drunk in the very next minute

Ex.16

N.B. When the Signal is given to conclude at the double Bar running thro' the Lines; then go on and each Performer is to keep his Part.

Moderato

1st The Maid the Maid the Maid the Maid's with Child O shame

Catch 2^d poor Molly what Folly poor Molly poor Molly what Folly the Maid

3^d shame shame O shame O shame O shame poor Molly

O shame shame O shame. My Lord is much to blame yes

the Maid the Maid the Maid's with Child O who I

what folly poor Molly what folly

you tis true my Lord is much to blame

O fie O fie, in Judgement you miscarry, what think you of Sir Harry? yes Thee Sir

who me Sir? it

who me Sir? Not
 yes Thee Sir, Thee Sir, Thee Sir,
 really can't be Sir I'll tell you more a non I much suspect Sir John yes Thee Sir
 guilty's my Plea Sir why then, let's all agree, Sir, 'tis You, or You, or Me, Sir, till Moll shall fix on
 why then, let's all agree, Sir, 'tis You, or You, or Me, Sir, till Moll shall fix on
 why then, let's all agree, Sir, 'tis You, or You, or Me, Sir, till Moll shall fix on
 One, till Moll shall fix, till Moll shall fix, fix on One
 One, till Moll shall fix, till Moll shall fix, fix on One
 One, till Moll shall fix, till Moll shall fix, on One

Ex.17

Nº 141 CANON Nine in One

67

Let's have a Peal for John Cooks Soul for he was a very very honest Man an honest Man
 Let's have a Peal for John Cooks Soul for he was a very very honest Man an honest
 Let's have a Peal for John Cooks Soul for he was a very very honest Man
 Let's have a Peal for John Cooks Soul for he was a very very honest
 Let's have a Peal for John Cooks Soul for he was
 Let's have a Peal for John Cooks Soul
 Let's have a Peal for John Cooks
 Let's have a Peal for
 Let's have a

IN THE PLEASANT SUMMER DAY

GLEE FOR MEN'S VOICES (A.T.T.B.)

Ex.18 THE POETRY WRITTEN BY W. E. BAKER

THE MUSIC COMPOSED BY

WILLIAM BEALE.

LONDON NOVELLO AND COMPANY, LIMITED, AND NOVELLO, EWER AND CO., NEW YORK

Allegretto.

ALTO.
1st TENOR.
2nd TENOR.
BASS.

In the plea-sant sum-mer day, Thro' the ver - dant fields we stray, To be -

In the plea-sant sum-mer day, Thro' the ver dant fields we stray, To be -

In the plea-sant sum-mer day, Thro' the ver - dant fields we stray, To be -

In the plea-sant sum-mer day. Thro' the ver-dant fields we stray, To be -

5

- hold the glow-ing sun, Cheer-ing all he shines up - on, cheer-ing all

- hold the glow-ing sun, Cheer-ing all he shines up - on, In the

- hold the glow-ing sun, Cheer-ing all he shines up - on, In the

- hold the glow-ing sun, Cheer-ing all he shines up - on,

10

he shines . . . up - on,

pleasant summer day, in the plea-sant sum-mer day, Thro' the ver-dant fields we

pleasant summer day, . . . the summer day, Thro the ver - dant fields we

In the pleasant summer day, . . . To be -

15

To be - hold the glow - ing sun, Cheer - ing all . . .
 stray, To be - hold . . . the glow - ing sun, Cheer - ing all, cheer - ing
 hold, to be - hold the glow - ing sun, Cheer - ing all, cheer - ing

20

he shines . . . up - on.
 all, cheer - ing all, cheer - ing all . . . he shines . . . up - on.
 cheer - ing all, cheer - ing all he shines up - on.
 all, . . . cheer - ing all . . . he shines up - on.

25 *Andante.*

Flow'rs a - round, Strew the ground, Of
 Flow'rs a - round, . . . Strew . . . the ground, Of fra - grance rich and fair - est
 Flow'rs a - round, . . . Strew the ground, Of fra - grance rich and fair - est
 Flow'rs a - round, Strew the ground, Of

32

fra - grance rich and fair - est dye, . . . of . . . fra - grance rich and
 dye, . . . of rich and fair - est dye, of fra - grance rich . . . and
 dye, of rich and fair - est dye, of fra - grance rich and
 fra - grance rich and fair - est dye, of fra - grance rich and

37

fair - est dye, . . . On the wing, on the wing, Sweet birds sing, sweet birds
 fair - est dye, On the wing, on the wing, Sweet birds sing,
 fair - est dye, On the wing, on the wing, Sweet birds sing,
 fair - est dye, On the wing, on the wing, Sweet birds sing,

71

not the nec-tar spare, let us not the nec-tar spare, let us not the nec-tar
Jest and song The hours pro-long, Let us not the nec-tar
Jest and song The

74

Jest and song The hours pro-long, Let us
spare, Mer-ry hearts, Bear
spare, Mer-ry hearts, Bear your parts, Mer-ry
hours pro-long, Let us not the nec-tar spare, let us not the nec-tar spare,

77

not the nec-tar spare, Mer-ry hearts, mer-ry hearts, mer-ry hearts, Bear your parts,
your parts, bear your parts,
hearts, Bear, bear, bear your parts,
Mer-ry, mer-ry, mer-ry hearts, Bear your parts,

80

Mirth and song are death to care, mirth and
Mirth and song are death to care, mirth, mirth and
Mirth and song are death to care, mirth, mirth and
Mirth and song are death to care,

85

Più animato.

song are death to care, Mer-ry, mer-ry hearts, Bear your parts,
song are death to care, Mer-ry, mer-ry, mer-ry hearts, Bear your parts,
song are death to care, Mer-ry hearts, Bear your parts, Mer-ry
are death to care, Mer-ry, mer-ry hearts, Bear your parts,

84

Mer-ry, mer-ry hearts, Bear your parts, Jest and song The

Mer-ry, mer-ry hearts, Bear your parts, . . . Jest and song The hours pro-long, the

hearts, Bear your parts, Jest and song, . . . jest and song The

Mer-ry, mer-ry hearts, Bear your parts, Jest and song The

93

hours . . . pro-long, Let us not, let us not the nec-tar spare, let us

hours pro-long, let us not the nec-tar spare, let us

hours pro-long, Let us not the nec-tar spare, let us

hours pro-long, Let us not the nec-tar spare, let us not the

97

not the nec-tar spare, Mer-ry, mer-ry hearts, Bear your parts, Mirth and

not the nec-tar spare, Mer-ry, mer-ry hearts, Bear your parts, Mirth and

not the nec-tar spare, Mer-ry, mer-ry hearts, Bear your parts, Mirth and

nec-tar spare, Mer-ry, mer-ry hearts, Bear your parts, Mirth and

101

song are death to care, mirth and song are death to care,

song are death to care, mirth and song are death to care, are death to

song are death to care, mirth and song are death to care, are death to

song are death to care, mirth and song are death to care, are death to

106

Andante. *rall.*

are death to care, mirth and song are death . . . to care.

care, are death to care, mirth and song are death to care.

care, are death to care, mirth and song are death to care.

care, are death to care, mirth and song are death to care.

Ex.19 TO A KISS

A GLEE FOR MEN'S VOICES

THE WORDS WRITTEN BY PETER PINDAR

THE MUSIC COMPOSED BY

W. BEALE

(1784—1854)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EVER AND CO, New York.

ALTO.
1st TENOR.
2nd TENOR.
BASS.

Soft child of Love, .. thou baln - y bliss, In - form me, O de -

Soft child of Love, thou baln - y bliss, In - form me, O de -

Soft child of Love, thou baln - y bliss, In - form me, O de -

Soft child of Love, thou baln - y bliss, In - form me, O de -

- li - cious kiss, Why thou so sud - den - ly art gone, Lost,

- li - cious kiss, Why . . . thou so sud - den - ly . . . art gone,

- li - cious kiss, Why . . . thou so sud - den - ly . . . art gone,

- li - cious kiss, . . . Why thou so sud - den - ly art gone, Lost,

lost .. in the mo - ment thou art won. Yet go, for where - fore

Lost in the mo - ment thou art won. Yet go, for where - fore

Lost in the mo - ment thou art won. Yet go, for where - fore

lost in the mo - ment thou art won. Yet go, for where - fore

should I sigh, *mf* On De - ha's lip with rap - tur'd eye. On De - lia's

should I sigh, *mf* On De - lia's

should I sigh, *mf* On De - ha's lip with rap - tur'd eye, On

should I sigh, *mf* On De - ha's lip with rap - tur'd eye, On

blush - ing lip I see A thou -

blush ing lip I see . . . A thou - sand full

De - lia's blush - ing lip I see A thou - sand

De - lia's blush - ing lip I see A thou - sand

. sand full as sweet as thee, a thou - sand full as sweet as thee. *cres.*

as sweet as thee, a thou - sand full as sweet as thee. *cres.*

full as sweet as thee, as sweet as thee. *cres.*

full as sweet as thee, a thou - sand full as sweet as thee. *cres.*

Ex.20 HARMONY

FOUR-PART SONG FOR MEN'S VOICES
THE WORDS WRITTEN BY E. TAYLOR

THE MUSIC COMPOSED BY
W. BEALE.

LONDON. NOVELLO AND COMPANY, LIMITED, AND NOVELLO, EWER AND CO., New York.

Adagio. Allegro moderato.

ALTO.
1st TENOR.
2nd TENOR.
BASS.

Har-mo-ny, whose un-seen force, Rules the star-ry, star-ry worlds... a -
Har-mo-ny, whose un-seen force, Rules the star-ry worlds... a -
Har-mo-ny, whose un-seen force, Rules the star-ry, star-ry worlds a -
Har-mo-ny, whose un-seen force, Rules the star-ry worlds... a -

7

- bove, Har-mo-ny, Har-mo-ny, Har-mo-ny, whose unseen force, Rules the star
- bove, Har-mo-ny, Har-mo-ny, Har-mo-ny, whose unseen force, Rules the
- bove, Har-mo-ny, Har-mo-ny, Har-mo-ny,
- bove, Har-mo-ny, Har-mo-ny, Har-mo-ny,

14

ry worlds... a - bove, rules the
star-ry worlds a - bove, rules the star-ry worlds... a -
whose un-seen force, Rules the star-ry worlds, the star-ry worlds
whose unseen force, Rules the star-ry, star-ry

19

star-ry worlds a - bove, And in their e - ter - nal course Guides
bove, a - bove, And in their e - ter - nal course Guides... the
a - bove, And in their e - ter - nal course Guides... the
worlds a - bove, And in their e - ter - nal course Guides

60

kin - dred voice u - nites, voice . . . to kin - dred voice u - nites, u . . .
Voice, . . . voice to kin - dred, to kin - dred

Voice to kin - dred voice u - nites, voice to kin - dred voice u . . .

66

Voice to kin - dred voice u - nites, voice to kindred voice u - nites, Har - mo - ny,
. nites, voice to kin - dred voice u - nites, Har - mo - ny,
voice, to kin - dred voice u - nites, . . . u - nites, Har - mo - ny,
. nites, . . . u - nites, u - nites, Har - mo - ny,

72

Har - mo - ny whose ma - gic art Voice to kin - dred voice . . . u - nites.
Har - mo - ny whose ma - gic art Voice to kin - dred voice u nites. . .
ny whose ma - gic art Voice to kin - dred voice . . . u - nites. . .
Har - mo - ny whose ma - gic art Voice to kin - dred voice u . nites.

81 *Andante e sostenuto.*

Here thy choic - est gifts im - part, Come and bless . . . our
Here thy choic - est gifts im - part, Come . . . and bless our
Here thy choic - est gifts im - part, Come . . . and bless our
Here thy choic - est gifts im - part,

87

fes - tive rites, Here thy choic - est gifts . . . im - part, . . .
fes - tive rites, come . . . and bless our fes - tive rites, . . .
fes - tive rites, come, . . . come . . . and bless our fes - tive
come, come and bless our fes - tive rites,

93 *dim.*

come and bless our fes-tive rites, come and bless fes-tive rites,
 come and bless our fes-tive rites, come and bless our fes-tive rites,
 rites, come and bless our fes-tive rites, come . . . and bless our rites,
 come and bless our fes-tive rites, come and bless our fes-tive rites,

101

Here thy choic-est gifts im-part, Come, come and bless our
 Here thy choic-est gifts im-part, Come and bless our
 Here thy choic-est gifts im-part, Come, come and bless our
 Here thy choic-est gifts im-part, Come and

107 *cres.* *tr*

fes-tive rites, . . . come and bless our fes-tive rites.
 fes-tive rites, come, come and bless our fes-tive rites.
 fes-tive rites, . . . our fes-tive rites.
 bless our rites, . . . come and bless our fes-tive rites.

Allegro. 113

mezza voce. A-pol-lo in-vites us come
 Let Bro-ther to Bro-ther good fel-low-ship prof-fer, A-pol-lo in-vites us come
mezza voce. Let Bro-ther to Bro-ther good fel-low-ship prof-fer, A-pol-lo in-vites us come
 A-pol-lo in-vites us come

119

bow at his shrine;
 bow at his shrine; The Glee and the Catch are the in-cense we of-fer, The
 bow at his shrine; The
 bow at his shrine;

125

Glee and the Catch are the in - cense we of - fer, The Glee and the Catch are the
 Glee and the Catch are the in - cense we of - fer, The Glee, . . . the
 The Glee and the Catch are the

131

The Glee and the Catch are the in - cense we of - fer, the
 in - cense we of - fer, the Glee, . . . the Glee, . . . the
 Glee and the Catch, the Glee and the Catch are the in - cense we of - fer, the
 in - cense we of - fer, A - pol - lo in - vites us come bow at his shrine, A . . .

137

Glee and the Catch are the in - cense we of - fer, A - pol - lo in - vites us come
 Glee and the Catch are the in - cense we of - fer, A - pol - lo in - vites us come
 Glee and the Catch are the in - cense we of - fer, A - pol - lo in - vites us come
 . pol - lo in - vites us come bow at his shrine, A - pol - lo in - vites us come

143

bow at his shrine, . . . The
 bow at his shrine, Let Bro - ther to Bro - ther good fel - low-ship prof - fer, The
 bow at his shrine, Let Bro - ther to Bro - ther good fel - low-ship prof - far, The
 bow at his shrine, . . . The

149

bond that u - nites us is Mu sic, Mu
 bond that u - nites us is Mu . . . is Mu - . . . sic, Mu . . .
 bond . . . is Mu - . . . sic, Mu . . .
 bond that u - nites us is Mu

Ex.21 GO, ROSE

GLEE FOR FOUR VOICES (A.T.T.B.)

COMPOSED BY

W. BEALE.

(EDITED BY JOHN E WEST.)

LONDON: NOVELLO AND COMPANY, LIMITED, NEW YORK: THE H W GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante con moto.
tenderly and with expression.*

ALTO. *mp* *poco cres.*
Go, Rose, Find, hap - py

1st TENOR. *mp* *poco cres.*
Go, Rose, go, Rose, .. and on The-mi-ra's breast Find, .. hap - py

2nd TENOR. *mp* *poco cres.*
Go, Rose, go, Rose, and on The-mi-ra's breast Find, hap - py

BASS. *mp* *poco cres.*
Go, Rose, go, Rose, and on The-mi-ra's breast Find, hap - py

poco dim.

flow'r, find, hap - py flow'r, thy throne and tomb, .. Go, Rose, go,

flow'r, find thy throne and tomb, .. Go, Rose, go,

flow'r, hap - py flow'r, thy throne and tomb, Go, Rose, go,

flow'r, hap - py flow'r, thy throne and tomb, Go, Rose, go,

13 *poco cres.*

Rose, and on The - mi - ra's breast Find, hap - py flow'r, thy throne and tomb,

Rose, Find, hap - py flow'r, thy throne and tomb, thy throne and tomb,

Rose, and on The - mi - ra's breast Find thy throne and tomb,

Rose, and on The - mi - ra's breast, Find, hap - py flow'r, thy throne and tomb,

20 *p* *tr*

find, hap-py flow'r, . . thy throne and tomb. When jea-lous of a

find, hap-py flow'r, thy throne and tomb. When jea-lous of a

find, hap-py flow'r, . . thy throne and tomb. When jea-lous of a

find, hap-py flow'r, . . thy throne and tomb. When jea-lous of a

26

fate so blest, How shall I en - vy thee thy doom, how shall I

fate so blest, How shall I en - vy thee thy doom, how shall I

fate so blest, How shall I en - vy thee thy doom, how shall I en - vy thee thy

fate so blest, How shall I en - vy thee thy doom,

32

how shall I

en - vy thee . . thy doom, how shall I en - vy thee,

doom, how shall I en - vy thee, en - vy thee thy doom,

how shall I

37

en - vy thee thy doom? Go, Rose, go, Rose, and on The - mi - ra's

en - vy thee thy doom! Go, Rose, go, Rose,

en - vy thee thy doom? Go, Rose, go, Rose, and on The - mi - ra's

en - vy thee thy doom? Go, Rose, go, Rose, and on The - mi - ra's

45 *poco cres.*

breast Find, hap - py flow'r, thy . . throne and . . tomb,

Find, hap - py flow'r, thy throne and tomb, thy throne and tomb,

breast Find thy throne and tomb,

breast Find, hap - py flow'r, thy throne and tomb,

50

find, hap-py flow'r, . . thy throne and tomb. Go, Rose, go, Rose.

find, hap-py flow'r, thy throne and tomb. Go, Rose, go, Rose.

find, hap-py flow'r, . . thy throne and tomb. Go, Rose, go, Rose.

find, hap-py flow'r, . . thy throne and tomb. Go, Rose, go, Rose.

58 *Allegro moderato.*

Should some rude hand ap-proach thee there,

Should some rude hand ap - proach thee there, ap - proach thee there,

Should some rude hand ap - proach . . thee there,

Should some rude hand ap - proach thee there,

64 *Andante sostenuto.*

Guard the sweet shrine thou wilt . . a - dorn; Ah! pun-ish those who rash-ly

Guard the sweet shrine thou wilt a - dorn; Ah! pun - ish,

Guard the sweet shrine thou wilt a - dorn; Ah! pun - - ish

Guard the sweet shrine thou wilt . . a - dorn; Ah! pun - ish

69

dare, ah! punish those who rashly dare, And for . . my ri - vals keep thy

punish those who rashly dare, rash-ly dare, And for . . my ri - vals keep thy

those, ah! punish those who rashly dare, pun-ish

those who rash - ly dare, And for . . my ri - vals keep thy

75

thorn, Ah! punish those who rash-ly dare, And for my ri-vals keep thy thorn, keep thy thorn.

thorn, Punish those who rash-ly dare, And for my ri-vals keep thy thorn, keep thy thorn.

those who rash - ly dare, And for my ri-vals keep thy thorn.

thorn, and for my ri - vals keep thy thorn, thy thorn.

Tempo lmo. 81

mp Go, Rose, Find, hap - py *poco cres.*

mp Go, Rose, go, Rose, . . and on The-mi-ra's breast Find, . . hap-py *poco cres.*

mp Go, Rose, go, Rose, and on The-mi-ra's breast Find, hap-py *poco cres.*

mp Go, Rose, go, Rose, and on The-mi-ra's breast Find, hap - py *poco cres.*

80 *poco dim.*

flow'r, find, hap - py flow'r, thy . . throne and tomb, . . Go, Rose, go, *poco dim.*

flow'r, find thy throne and tomb, . . Go, Rose, go, *poco dim.*

flow'r, hap - py flow'r, thy throne and tomb, Go, Rose, go, *poco dim.*

flow'r, hap - py flow'r, thy throne and tomb, Go, Rose, go, *poco dim.*

93 *poco cres.*

Rose, and on The - mi - ra's breast, Find, hap - py flow'r, thy throne and tomb, *poco cres.*

Rose, Find, hap - py flow'r, thy throne and tomb, thy throne and tomb, *poco cres.*

Rose, and on The - mi - ra's breast, *poco cres.* Find thy throne and tomb, *poco cres.*

Rose, and on The - mi - ra's breast, Find, hap - py flow'r, thy throne and tomb, *poco cres.*

100 *p* *tr*

find, hap - py flow'r, . . thy throne and tomb. When jea - lous of a *p*

find, hap - py flow'r, thy throne and tomb. When jea - lous of a *p*

find, hap - py flow'r, . . thy throne and tomb. When jea - lous of a *p*

find, hap - py flow'r, . . thy throne and tomb. When jea - lous of a *p*

106 *p*

fate so blest, How shall I en - vy thee thy doom, *p*

fate so blest, How shall I en - vy thee thy doom, how shall I *p*

fate so blest, How shall I en - vy thee thy doom, how shall I en - vy thee thy *p*

fate so blest, How shall I en - vy thee thy doom, *p*

112

how shall I
en - vy thee . . thy doom, how shall I en - vy thee,
doom, how shall I en - vy thee, en - vy thee thy doom,
how shall I

117

en - vy thee thy doom? Go, Rose, go, Rose, and on The - mi - ra's
en - vy thee thy doom? Go, Rose, go, Rose,
en - vy thee thy doom? Go, Rose, go, Rose, and on The - mi - ra's
en - vy thee thy doom? Go Rose, go, Rose, and on The - mi - ra's

125

poco cres.

breast Find, hap - py flow'r, thy . . throne and . . tomb,
Find, hap - py flow'r, thy throne and tomb, thy throne and tomb,
breast Find thy throne and tomb,
breast Find, hap - py flow'r, thy throne and tomb,

130

p *rall.* *pp*

find, hap - py flow'r, . . thy throne and tomb. Go, Rose, go, Rose.
find, hap - py flow'r, thy throne and tomb. Go, Rose, go, Rose.
find, hap - py flow'r, . . thy throne and tomb. Go, Rose, go, Rose.
find, hap - py flow'r, . . thy throne and tomb. Go, Rose, go, Rose.

Ex.22 STRIKE THE LYRE.

GLEE FOR A.T.T.B.

COMPOSED BY

T. COOKE.

LONDON. NOVELLO AND COMPANY, LIMITED, AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato e spiritoso.

ALTO
Strike, strike the lyre, let mu - sic tell, The bless - ings spring shall scat - ter round,

1st TENOR.
(Svs. lower.)
Strike, strike the lyre, let mu - sic tell, The bless - ings spring shall scat - ter round,

2nd TENOR
(Svs. lower.)
Strike, strike the lyre, let mu - sic tell, The bless - ings spring shall scat - ter round,

BASS.
Strike, strike the lyre, let mu - sic tell, The bless - ings spring shall scat - ter round

And ope - ning flow - rets paint the ground.

Fra - grance shall float on ev' - ry gale, And ope - ning flow - rets paint the ground.

Fra - grance shall float on ev' - ry gale, And ope - ning flow - rets paint the ground.

Fra - grance shall float on ev' - ry gale, And ope - ning flow - rets paint the ground.

whole hours in sighs, Con - demn'd the ab - sent fair to mourn,

Oh! I have past whole hours in sighs, Con - demn'd the ab - sent fair to mourn,

whole hours in sighs, Condemn'd the ab - sent fair to mourn,

Oh! I have past whole hours in sighs, Condemn'd the ab - sent fair to mourn,

But she ap - pears, and sor - row flies, and plea - sure smiles at her re -

she ap - pears, and sor - row flies, plea - sure smiles at her re -

But she ap - pears, sor - row flies, plea - sure smiles at her re -

But she ap - pears, sor - row flies, plea - sure smiles at her re

- turn, but she ap-pears, and sor - row flies, . and plea - sure smiles at . her re -

- turn, she ap-pears, sor - row flies, plea - sure smiles at her re

- turn, she ap-pears, sor - row flies, plea - sure smiles at her re

- turn, she ap-pears, sor - row flies, plea - sure smiles at her re -

- turn, plea-sure smiles at her re - turn, plea-sure smiles at her re - turn.

- turn, plea-sure smiles . . at her re - turn, plea-sure smiles . . at her re - turn.

- turn, plea-sure smiles at her re - turn, plea - sure smiles at her re - turn.

- turn, plea-sure smiles at her re - turn, plea - sure smiles at her re - turn.

I love the sweep Of harp and trumpet's nar - mo-ny, Like

I love the sweep . . Of harp and trumpet's har - mo-ny, Like

I love the sweep Of harp and trumpet's har - mo-ny, Like

I love the proud and so-lemn sweep Of harp and trumpet's har - mo-ny, Like

swell - ings of the mid - - night deep, like

swell - - ings of the mid - night deep, like

swell - - ings of the mid - - night deep, like

swell - - - - - ings

swell - - ings of the mid - - night deep. Like

swell - - ings of the mid - - night deep, . . Like

swell - - ings of the mid - - night deep, . . Like

of the mid - - night deep, Like

an - - thems of the ope - - ning sky, like

an - - thems of the ope - - ning sky, like

an - - thems of the ope - - ning sky, like

an - - thems of the ope - - ning sky, like

an - - thems of the ope ning sky. *ritard.*

an - - thems of the ope - ning sky. *ritard.*

an - - thems of the ope - ning sky. *ritard.*

an - - thems of the ope - ning sky. *ritard.*

Andante ♩ = 80.

But love - - lier to my heart the tone that dies a -

But love - - lier to my heart the tone that dies a -

But love - - lier to my heart the tone that dies a -

- long the twi - - light's wing, But love - lier to my heart the

- long the twi - - light's wing, But love - lier to my heart the

But love - lier to my heart the

- long the twi - - light's wing, But love - lier to my heart the

tone that dies a - long the twi - light's wing just heard, just

tone that dies a - long the twi - light's wing, just heard just

tone that dies a long the twi - light's wing, just heard .

tone that dies a - long the twi - - light's wing, just heard, just

dolce
 heard a silver sigh and gone, As if a spi - rit touch'd the
dolce
 heard a silver sigh and gone, As if . . . a spi - rit touch'd the
 and gone, *dolce.*
 heard a silver sigh and gone, As if . . . a spi - rit touch'd the

string, as if a spi - rit touch'd the string, as if a
 string, as if a spi - rit touch'd the string, as if . . . a
 as if a spi - rit touch'd the string, as if a
 string, as if a spi - rit touch'd the string, as if . . . a

spi - rit touch'd the string, as if a spi - rit touch'd, touch'd the string
 spi - rit touch'd the string, as if a spi - rit touch'd, touch'd the string
 spi - rit touch'd the string, as if a spi - rit touch'd, touch'd the string
 spi - rit touch'd the string, as if a spi - rit touch'd, touch'd the string.

ALLEGRO marcato e animato.
 Wel - come! wel - come! welcome is the joyous strain, that bids the anxious lo - ver
 Wel - come! wel - come! welcome is the joyous strain, that bids the anxious lo - ver
 Wel - come! wel - come! welcome is the joyous strain, that bids the anxious lo - ver
 Wel - come! wel - come! that bids the anxious lo - ver

burn. that bids the anx - ious lo - - ver burn; the smile of
 burn, that bids . . . the anx - ious lo - - ver burn; the smile of
 burn, that bids the anx - ious lo - - ver burn; the smile of
 burn. that bids . . . the anx - ious lo - - ver burn; wel - - come

beau - ty wakes a - gain, and dis - cord flies at her re - turn,
 beau - ty wakes a - gain, and dis - cord flies at her re - turn,
 beau - ty wakes a - gain, dis - cord flies at her re - turn,
 wel - come, wel - - come, wel - come dis - cord flies at her re - turn,

dis - cord flies at her re - turn, the smile of beau - ty
 dis - cord flies at her re - turn the smile of beau - ty
 dis - cord flies at her re - turn, wel - come, wel - come,
 dis - cord flies at her re - turn, wel - come, wel - come,

wakes a - gain, dis - cord flies at her re - turn...
 wakes a - gain, and dis - cord flies at her . . re - turn...
 wel - come, wel - come, dis - cord flies at her re - turn...
 wel - come, wel - come dis - cord flies at her . . re - turn, . .

fies, dis - cord flies at
 flies, flies, dis - cord flies at
 flies, dis - cord flies at
 flies, and dis - - - cord flies at

her re - turn, . . . flies, . . .
 her re - turn . . . flies, flies,
 her re - turn . . . flies, . . .
 her re - turn, dis - cord flies. and dis

dis - cord flies . at her re - turn, . dis - cord flies,
 dis - cord flies . at her re - turn, and dis - cord flies,
 dis - cord flies . at her re - turn, and dis - cord flies,
 . . . cord flies . at her re - turn, flies, . . .

dis - cord flies, dis - cord flies . at her re - turn, and
 dis - cord flies, . . . dis - cord flies . at her re - turn, and
 dis - cord flies, flies at her re - turn, and
 dis - cord flies at her re - turn,

dis - - cord flies, dis - - cord flies, dis - cord
 dis - - cord flies, dis - - cord flies, . . . dis - cord
 dis - - cord flies, dis - - cord flies, . . . dis - cord
 flies, dis - cord

flies . at her re - turn, dis - cord flies at her re -
 flies . at her re - turn, dis - cord flies at her re
 flies at her re - turn, dis - cord flies at her re -
 flies . at her re - turn, dis - cord flies at her re -

- turn, dis - - cord flies at her re - - turn.
 - turn, dis - - cord flies at her re - - turn.
 - turn, dis - - cord flies at her re - - turn.
 - turn, dis - - cord flies at her re - - turn.

Respectfully Inscribed to the Rt. Hon. Lord BURGHESH.

Exs.23-27 SHADES OF THE HEROES

GLEE FOR A.T.T.B.B (AND CHORUS AD LIB.)

THE WORDS FROM "OSSIAN"

THE MUSIC COMPOSED BY

THOMAS COOKE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Largo. *Solo.*

ALTO. Roll - ing down,

1st TENOR. *Solo.* Roll - ing down,

2nd TENOR. *Solo.* Roll - ing down,

1st BASS. *Solo. mf* The clouds of night come roll - ing down, roll - ing down, the

2nd BASS.

5 *Poco più mosso.*

come roll - ing down, roll - ing down!

come roll - ing down, roll - ing down! Dark - ness rests on the steeps of

come roll - ing down, roll - ing down! Dark - ness rests on the steeps of . .

clouds of night come roll - ing down, roll - ing down! Dark - ness rests on the steeps of

Solo. roll - ing down!

12 *mf Tempo lmo.*

dark - ness rests on the steeps of Crom - ia.

Crom - ia, dark - ness rests on the steeps of Crom - ia.

Crom - ia, dark - ness rests on the steeps of Crom - ia.

Crom - ia, The stars of the north a -

dark - ness rests on the steeps of Crom - ia.

19 *Allegretto.*

they shew their heads of fire, they shew their heads of
 they shew their heads of fire, they shew their heads of
 they shew their heads of fire, they shew their heads of
 . rise o-ver drow - sy waves; they shew their heads of fire, they shew they heads of
 they shew their heads of fire, they

Ex.24

Largo. *Solo.*

ALTO. *p* Roll - ing down,
 1st TENOR. *Solo. p* Roll - ing down,
 2nd TENOR. *Solo. p* Roll - ing down,
 1st BASS. *Solo. mf* The clouds of night come roll - ing down, roll . ing down, *mf* the
 2nd BASS.

Ex.25

107 *Largo.*

The ghosts of those he sings . . come in their rust-ling shrouds; they bend, . . they

Ex.26

119

Andante con moto.

they come from the far - off, snow - topt mountains and, sail - ing o'er . . the

they come from the far - off, snow - topt mountains and, sail - ing o'er . . the

they come from the far - off, snow - topt mountains the

they come from the far - off, snow - topt mountains and, sail - ing o'er . . the

they come from the far - off, snow - topt moun-tains.

Ex.27

85

shell, we sent, we sent round the joy of the shell, we sent, we

shell, we sent, we sent round the joy of the shell, we sent, we

shell, we sent, we sent round the joy of the shell, we sent, we

shell, we sent, we sent round the joy of the shell, we sent, we

shell, we sent, we sent round the joy of the shell, we sent, we

Ex.28

HAIL! SMILING MORN.

GLEE FOR FOUR VOICES,

SPOFFORTH.

Vivace. f

ALTO. *f* Hail! smi - ling morn, smi - ling morn, . that tips the hills with

1ST TENOR, (See lower). *f* Hail! hail! smi - ling morn, smi - ling morn, . that tips the hills with

2ND TENOR, (See lower). *f* Hail! hail! smi - ling morn, smi - ling morn, . that tips the hills with

BASS. *f* Hail! hail! smi - ling morn, smi - ling morn,

p gold, that tips the hills with gold, whose ro - sy fin - gers ope the gates of day

f gold, that tips the hills with gold, whose ro - sy fin - gers ope the gates of day

p gold, that tips the hills with gold, whose ro - sy fin - gers ope the gates of day, : . . .

f that tips the hills with gold, whose ro - sy fin - gers ope the gates of day,

. ope the gates, the gates of day. Hail! hail! . hail! .

. ope the gates, the gates of day. Hail! hail! hail! hail! .

. . . . ope . . the gates . of day, ope the gates, the gates of day. Hail! hail! hail! hail! .

. ope the gates, the gates of day. Hail! hail! hail! hail! .

Who the gay face . of na-ture doth un-fold

Who the gay face . of na-ture doth un-fold, . Who the gay face . . of na-ture doth un-

Who the gay face . of na-ture doth un-fold, . Who the gay face . . of na-ture doth un-

Who the gay face . of na-ture doth un-fold, . Who the gay face . . of na-ture doth un-

. . . , at whose bright presence, darkness flies a-way, flies a-way, flies a -

- fold, . at whose bright presence darkness flies a-way, flies a-way,

- fold, . at whose bright presence darkness flies a-way, flies a-way,

- fold, . at whose bright presence darkness flies a-way, flies a-way,

crec. *rall. f a tempo.*
 - way, dark - ness flies a - way, dark - ness flies a - way; at whose bright

pp *crec.* *rall. f a tempo.*
 flies a-way, dark - ness flies a-way, dark - ness flies a - way; at whose bright

pp *crec.* *rall. f a tempo.*
 flies a-way, dark - ness flies a-way, dark - ness flies a - way; at whose bright

pp *crec.* *rall. f a tempo.*
 flies a-way, dark - ness flies a-way, dark - ness flies a - way; at whose bright

presence dark-ness flies a-way, flies a-way : . . .

presence dark-ness flies : a-way, darkness flies a-

presence dark-ness flies : . . . : a-way, flies a-way . . .

presence dark-ness flies : : a-way, darkness flies a-

Dynamic markings: fz, p, cres.

. Hail! hail! hail! hail! hail! hail! hail! hail!

- way, darkness flies a-way, Hail! . . hail! hail! hail! . . hail! hail!

. Hail! hail! hail! hail! hail! hail! hail! hail!

way, darkness flies a-way, Hail! hail! hail! hail! hail! hail! hail! hail!

Dynamic marking: f

Ex.29 DISCORD, DIRE SISTER.

GLEE FOR A.T.T.B.

COMPOSED BY

S. WEBBE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

Larghetto. ♩ = 63.

ALTO,
8ve lower.

Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r,

1st TENOR,
8ve lower.

Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r, .

2nd TENOR,
8ve lower.

Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r,

BASS.

Dis - cord. dis - cord, dire sis - ter of the slaught'ring pow'r,

cres.

Small at her birth, . . but ris - ing, ris - - ing ev' - - ry hour;

cres.

Small at her birth, but ris - - ing, ris - ing ev' - ry hour;

cres.

Small at her birth, but ris - - ing, but ris - ing ev' - - ry hour;

cres.

Small at her birth, but ris - ing, ris - - ing ev' - ry hour;

Allegro animato. ♩ = 88.

While scarce the skies her hor-rid head can bound, she stalks on earth

While scarce the skies her hor-rid head can bound, she

While scarce the skies her hor-rid head can bound, she stalks

While scarce the skies her hor-rid head can bound, she

while scarce the skies her hor-rid head can bound, she
 stalks on earth while scarce the skies her hor-rid head can bound,
 on earth . . . while scarce the skies her hor-rid head can
 stalks on earth, she stalks on earth . . .

stalks on earth and shakes the world a - - round.
 she stalks on earth and shakes the world a round.
 bound she stalks on earth and shakes the world a - - round. Dis -
 and shakes the world a - round, and shakes the world a - round.

dire sis-ter of the slaught' - - ring pow'r, small 'at her
 dis - - cord, of the slaught' - ring pow'r, small at her
 - - cord, of the slaught'ring pow'r, small at her
 dis - - cord, dire sis-ter of the slaught' - ring pow'r, small at her

cres. birth, but ris - ing ev' - ry hour, while scarce the skies her
cres. birth, but ris - ing ev' - ry hour, while scarce the skies her
cres. birth, but ris - ing but ris - - ing ev' - ry hour, her
cres. birth, but ris - ing ev' - ry hour, while scarce the skies her



hor-rid head can bound, she stalks on earth and shakes the world a-round.

hor-rid head can bound, she stalks on earth and shakes the world a-round.

hor-rid head can bound, she stalks, she stalks on earth and shakes the world a-round.

hor-rid head can bound, she stalks on earth and shakes the world a-round.

Andante sostenuto ed espressivo. ♩ = 63

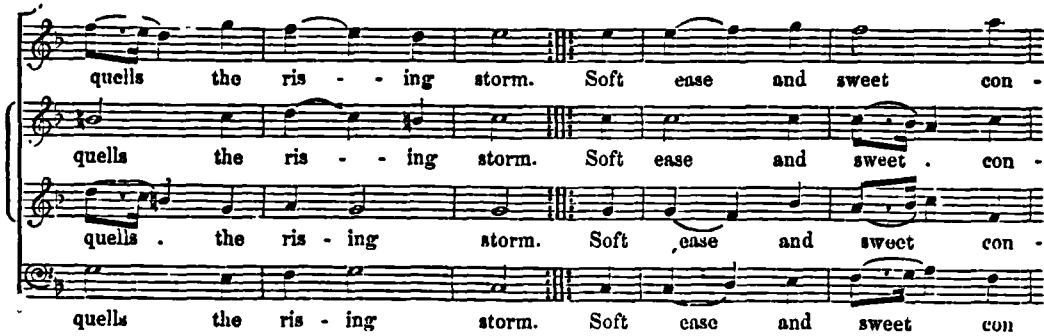


But love-ly peace, in an-gel form, De-scend-ing

But love-ly peace, in an-gel form. De-scend-ing, descending

But love-ly peace, in an-gel form, Descend-ing

But love-ly peace, in an-gel form, De-scend-ing



quells the ris-ing storm. Soft ease and sweet con-

quells the ris-ing storm. Soft ease and sweet con-

quells the ris-ing storm. Soft ease and sweet con-

quells the ris-ing storm. Soft ease and sweet con-



-tent shall reign, And dis-cord ne-ver rise a-gain.

-tent shall reign, And dis-cord ne-ver rise a-gain.

-tent shall reign, And dis-cord ne-ver rise a-gain.

-tent shall reign, And dis-cord ne-ver rise a-gain.

-tent shall reign, And dis-cord ne-ver rise a-gain.

Ex.30

Breathe soft, ye Winds.

GLEE FOR THREE VOICES.

WILLIAM PAITON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante affettuoso.

1st VOICE. *p*
Breathe soft, ye winds, ye wa - ters gent - ly flow,

2nd VOICE. *p*
Breathe soft, ye winds, ye wa - ters gent - ly flow,

BASS. *p*
Breathe soft, ye winds, ye wa - ters gent - ly flow,

cres. *f*
Shield her, ye trees, ye flow'r's... a-round her grow; Breathe soft... ye

cres. *f*
Shield her, ye trees, ye flow'r's... a-round her grow; Breathe soft... ye

cres. *f* *p*
Shield her, ye trees, ye flow'r's a - round her grow; Breathe soft, ye

cres.
winds, ye wa - ters gent - ly flow,.. Shield her, ye trees, ye flow'r's

cres.
winds, ye wa - ters gent - ly flow,.. Shield her, ye trees, ye flow'r's

cres.
winds, ye wa - ters gent - ly flow, Shield her, ye trees, ye flow'r's

... a-round her grow; Ye swains, I beg you pass in si - lence

... a-round her grow; Ye swains, I beg you pass in si - lence

a - round her grow; . . Ye swains, I beg you pass in si - lence

by, . . . My love . . . in yon - der vale . . . a - sleep . . . doth lie, my
 by, . . . My love . . . in yon - der vale . . . a - sleep doth lie, my
 by, My love in yon - der vale a - sleep doth lie, my

winds, ye wa - ters gent - ly flow, . . . Shield her, ye trees, ye flow'rs
 winds, ye wa - ters gent - ly flow, . . . Shield her, ye trees, ye flow'rs
 winds, ye wa - ters gent - ly flow, Shield her, ye trees, ye flow'rs

. . . a - round her grow; Ye swains. I beg you pass in si - lence
 . . . a - round her grow; Ye swains, I beg you pass in si - lence
 a - round her grow; . . . Ye swains, I beg you pass in si - lence

by, . . . My love . . . in yon - der vale . . . a - sleep . . . doth lie, my
 by, . . . My love . . . in yon - der vale . . . a - sleep doth lie, my
 by, My love in yon - der vale a - sleep doth lie, my

cres. *dim.*
 love in yon - der vale . . a - sleep doth lie; Ye swains, I
cres. *dim.*
 love . . in yon - der vale . . a - sleep doth lie; Ye swains, I
cres. *dim.*
 love . . in yon - der vale a - sleep doth lie; Ye . . swains, I

beg you pass in si - lence by, . . My love . . . in yon - der vale . .
 beg you pass in si - lence by, . . My love . . . in yon - der vale . .
 beg you pass in si - lence by, My love in yon - der vale

dim. *cres.* *dim.*
 . a - sleep doth lie, my love in yon - der vale . . a - sleep doth lie.
dim. *cres.* *dim.*
 . . . a - sleep doth lie, my love in yon - der vale . . a - sleep doth lie.
dim. *cres.* *dim.*
 a - sleep doth lie, my love . . in yon - der vale a - sleep doth lie.

I WISH TO TUNE MY QUIV'RING LYRE

A GLEE FOR FIVE VOICES

WHICH GAINED A PRIZE, GIVEN BY THE GENTLEMEN'S GLEE CLUB, MANCHESTER, 1833
PART OF A TRANSLATION FROM ANACREON—"TO HIS LYRE"—BY LORD BYRON, IN "HOURS OF IDLENESS."

THE MUSIC COMPOSED BY

SAMUEL SEBASTIAN WESLEY.

Ex.31

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EVER AND CO., NEW YORK.

With spirit.

ALTO.
I wish to tune my quiv'-ring lyre To

1st TENOR.
I wish to tune my quiv'-ring lyre To

2nd TENOR.
my quiv'-ring lyre To

1st BASS.
my quiv'-ring lyre To deeds, to

2nd BASS.
I wish to tune my quiv'-ring lyre. my lyre To

deeds of fame . . and notes of fire, to deeds, to deeds of fame and

deeds of fame . . and notes of fire, to deeds of fame and

deeds of fame and notes of fire, to deeds of fame and

deeds of fame . . and notes . . of fire, to deeds of fame and

deeds of fame and notes of fire, to deeds of fame and

6 *dim.*
notes of fire, I . . wish to tune my quiv'-ring lyre To

dim.
notes of fire, I . . wish to tune my quiv'-ring lyre . . . To deeds, to

dim.
notes of fire, my quiv'-ring lyre, To

dim.
notes of fire, my quiv'-ring lyre, To

dim.
notes of fire, I wish to tune my quiv'-ring lyre, my lyre To



9

deeds of fame and notes . . of fire, to deeds of fame and notes of fire, To
 deeds of fame and notes . . of fire, to deeds of fame and notes of fire, To
 deeds of fame and notes of fire, to deeds of fame and notes of fire To
 deeds of fame and notes . . of fire, to deeds of fame and notes of fire, To
 deeds of fame and notes of fire, to deeds of fame and notes of fire, To

e - cho from its ris - ing swell, How he - roes fought, how na - tions fell, how
 e - cho from its ris - ing swell, How he - roes fought, how na - tions fell, how
 e - cho from its ris - ing swell, How he - roes fought, how na - tions fell, how
 e - cho from its ris - ing swell, How he - roes fought, how na - tions fell, how
 e - cho from its ris - ing swell, How he - roes fought, how na - tions fell, how

17

he - roes fought, how na - tions fell. na - tions fell.
 he - roes fought, how na - tions fell. na - tions fell.
 he - roes fought, how na - tions fell. na - tions fell.
 he - roes fought, how na - tions fell. na - tions fell. When
 he - roes fought, how na - tions fell. na - tions fell. Whea

21

When A - treus' sons ad - vanc'd
When A - treus' sons ad - vanc'd

A - treus' sons ad - vanc'd . . . to war, ad-vanc'd to war, ad-vanc'd to
A - treus' sons ad - vanc'd . . . to war, ad-vanc'd to war, ad-vanc'd to

24

When A - treus' sons ad - vanc'd . . . to war,
. . . . to war, ad-vanc'd to war, ad-vanc'd to war, ad - vanc'd . . . to war, advanc'd to

. . . . to war, ad-vanc'd to war, ad-vanc'd to war, ad - vanc'd . . . to war, advanc'd to
war, to war, to war, ad-vanc'd to war, ad - vanc'd to war, when

war, to war, to war, ad-vanc'd to war, ad - vanc'd to war, when

27

advanc'd to war, advanc'd to war, . . . advanc'd to war, . . . ti.

war, advanc'd to war, . . .

war, advanc'd to war, ad - vanc'd, . . . advanc'd to war, advanc'd to

A - treus' sons ad - vanc'd . . . to war, . . .

A - treus' sons ad - vanc'd . . . to war, . . . to war,

30

war, . . . advanc'd to war, ad-vanc'd, advanc'd to war, . . . to
 . . . advanc'd to war, to war, ad-vanc'd to war, . . . advanc'd to war, . . . to
 war, advanc'd to war, to war, ad-vanc'd to war, to war, . . . advanc'd to war, to
 when A - treus' sons ad - vanc'd . . . to war, . . . to
 when A - treus' sons ad - vanc'd . . . to war, . . . to

33

war, Or Ty - rian Cad-mus roved a - far, or Ty - rian Cad-mus roved a -
 war, Or Ty - rian Cad-mus roved a - far, or Ty - rian Cad-mus roved a -
 war, Or Ty - rian Cad-mus roved a - far, or Ty - rian Cad-mus roved a -
 war, Or Ty - rian Cad-mus roved a - far, or Ty - rian Cad-mus roved a -
 war, Or Ty - rian Cad-mus roved a - far, or Ty - rian Cad-mus roved a -

37

- far, roved a - far; But, still to mar - tial strains un - known . . . My
 - far, roved a - far; But, still to mar - tial strains un - known . . . My
 - far, roved a - far; But, still to mar - tial strains un - known . . . My
 - far, roved a - far; But, still to mar - tial strains un - known . . . My
 - far, roved a - far; But, still to mar - tial strains un - known . . . My

43

lyre re - turns . . to love a - lone, my lyre re - turns to love a - lone.

lyre re - turns . . to love a - lone, my lyre re - turns to love a - lone.

lyre re - turns . . to love a - lone, my lyre re - turns to love a - lone.

lyre re - turns to love a - lone, my lyre re - turns to love a - lone.

lyre re - turns to love a lone, my lyre re - turns to love a - lone.

51

Fired with the hope of fu - ture fame, I seek some no - bler he - ro's name...

Fired with the hope of fu - ture fame, I seek some no - bler he - ro's name...

Fired with the hope of fu - ture fame, I seek some no - bler he - ro's name...

Fired with the hope of fu - ture fame, I seek some no - bler he - ro's name...

Fired with the hope of fu - ture fame, I seek some no - bler he - ro's name...

60

The dy - ing chords are strung a - new, To war, to war . . my harp is

The dy - ing chords are strung a - new, . . To war, to war my harp is

To war, to war . . my harp is

To war, to war to war . . my harp is

The dy - ing chords are strung a - new, To war, to war, to war my harp is

63

due, to war, to war my harp is due, to war, to war my

due, to war, to war my harp . is due, to war, to war my

due, to war, to war my harp, my harp is due, to war, to war my

due, to war, to war my harp is due, to war my

due, to war, to war my harp is due,

66

dim. harp is due. . . All, all in vain . . . my way - ward

dim. harp is due. . . All, all in vain my way - ward

dim. harp is due. . . All, all in vain my way - ward

dim. harp is due. . . All, all in vain my way - ward

dim. is due. . . All, all in vain my way - . . ward

71

lyre . . . Wakes . . . sil - ver notes of . . . soft de - - sire, . . .

lyre Wakes sil - ver notes of soft . . . de - sire, . . .

lyre Wakes sil - ver notes of soft de - sire,

lyre Wakes sil - ver notes of . . . soft de - - sire.

lyre Wakes sil - ver notes of soft de - sire, . . .

77

wakes sil - ver notes of soft de - sire ; To o - ther

wakes sil - ver notes of soft de - sire ; To o - ther

wakes sil - ver notes of soft de - sire ;

wakes sil - ver notes of soft de - sire ; To o - ther

82

deeds my . . soul is strung, to . . o - ther deeds my . .

deeds my soul is strung, to o - ther deeds my

my soul is . . strung, to . . o - ther deeds my

deeds my . . soul is strung, to o - ther deeds my

87

soul is strung, And sweet - er notes shall now be sung.

soul is strung, And sweet - er notes shall now be sung.

And sweet - er notes shall now be sung.

soul is strung, And sweet - er notes shall now be sung.

soul is strung, And sweet - er notes shall now be sung.

93

Tenderly.
 Love, love a - lone . . . my lyre . . . shall claim, In songs of
Tenderly.
 Love a - lone my lyre . . . shall claim, In songs of
Tenderly.
 In songs of
Tenderly.
 Love a - lone . . . my lyre . . . shall claim, In songs, . . . in songs of . . .
Tenderly.
 Love a - lone my lyre shall claim, In songs of

98

bliss, sighs . of flame, in songs of bliss, and
 bliss, sighs of flame, in songs of bliss, and
 bliss, sighs of flame, in songs . . . of bliss and sighs, and
 bliss, and sighs . . . of flame,
 bliss, sighs of flame, in songs of bliss and

103

sighs . . . of flame, in songs of bliss . . . and sighs of
ten.
pp sighs of flame, . . . in songs of bliss . . . and sighs . . . of . . .
ten.
pp sighs of flame, in songs of bliss . . . and sighs . . . of . . .
 in songs of bliss and sighs of
 sighs of flame, in songs . . . of bliss . . . and sighs of

102

flame, in songs of bliss and sighs . . of flame, in
 flame, in songs of bliss and sighs of flame, . . in
 flame, in songs . . of bliss and sighs, and sighs of flame, in
 flame,
 flame, in songs of bliss and sighs of flame, in

113

songs of bliss . and sighs of flame. Love, love a .
 songs of bliss and sighs . . of flame. . . Love a . .
 songs . . of bliss . and sighs of flame. Love a . .
 songs of bliss and sighs . of flame. . . Love a . .
 songs of bliss . . and sighs of flame. . . Love a . .

118

- lone . . my lyre . . shall claim, In songs of bliss,
 - lone my lyre . . shall claim, In songs of bliss,
 - lone . . my lyre shall claim, In songs of bliss,
 - lone my lyre . . shall claim, In songs, . . in songs of bliss and sighs . .
 - lone my lyre shall claim, In songs of bliss,

123

sighs of flame, of bliss . . . and sighs of

sighs of flame, in songs . . of bliss and sighs . . of

sighs of flame, in songs of bliss and sighs of

. . . of flame, in songs of

sighs of flame, in songs of bliss and sighs of

128

flame, . . in . . songs of bliss . . and sighs . . of . .

flame, in songs . . of . . bliss . . and sighs . . of

flame, in songs of bliss . . and sighs of

flame, in songs of bliss . . and sighs . . of

flame, in songs of bliss . . and sighs of

132

flame, of bliss . and sighs of

flame, in songs . . of . . bliss and sighs . . of . .

flame, songs of bliss and sighs of

flame, songs, sighs of

flame, songs of bliss and sighs of

136

flame, . . . in songs of bliss . . . and sighs . . . of
flame, in songs . . . of bliss and sighs . . . of
flame, in songs of bliss . . . and sighs of
flame, in songs of bliss and . . . sighs . . . f
flame, in songs of bliss and . . . sighs of

140

flame, in songs . . . of bliss and sighs . . . of flame
flame, in songs . . . of bliss and sighs . . . of flame.
flame, in songs . . . of bliss and sighs . . . of flame.
flame, in songs . . . of bliss and sighs . . . of flame.
flame, in songs . . . of bliss and sighs . . . of flame.

Ex.32

ONCE IN ENGLAND'S AGE OF OLD.

GLEE.

Music by
BAILDON.
1727(?) - 1774

Allegro moderato.

1st TREBLE.  Once in Eng - land's age — of Gold, Maids and Men were hap - py -

2nd TREBLE.  Once in Eng-land's age — of Gold, Maids and Men were hap - py -

ALTO.  Once in Eng - land's age of Gold, Maids and Men were hap - py -

 souled. They could sing the whole — day long, mer - ry catch or

 souled. They could sing the whole — day long, mer - ry catch or dain -

 souled. They could sing the whole day long, mer - ry catch or

 dain - ty song Merry merry catch or dain-ty song mer-ry merry merry catch or

 - ty song Merry merry catch or dain-ty song mer-ry merry merry catch or

 dain - ty song Merry merry catch or dain-ty song merry merry merry

 dain-ty dain-ty song *craso.* mer-ry merry merry catch mer-ry catch or dain - ty song.

 dain-ty dain-ty song *craso.* mer-ry merry merry catch mer-ry catch or dain - ty song.

 catch or dain-ty dain-ty song *craso.* merry merry mer-ry catch or dain-ty song.

mf
 If you cast a doubt on that, think how good Sir To - by
mf
 If you cast a doubt on that, think how good Sir To - by
mf
 If you cast a doubt on that, think how good Sir To - by

cresc.
 sat with the poor fool A - gue-cheek laugh - ing till his
cresc.
 sat with the poor fool A - gue-cheek laugh - ing
cresc.
 sat with the poor fool A - gue-cheek laugh - ing

f
 lungs were weak! laugh - ing laughing laughing laugh-ing till his
f
 laugh - ing laugh-ing laughing laugh-ing laugh-ing laughing laughing laugh-ing till his
f
 laugh - ing laugh - ing laugh-ing laugh-ing laughing laughing laugh-ing till his
 (A few alterations in the 2nd treble part have been made here)

§ Poco andante.
p
 lungs his lungs were weak! If there lived in Eng - land
p
 lungs his lungs were weak! If there lived in Eng-land
p
 lungs his lungs were weak! If there lived in Eug-land

then Jo-cund - heart-ed Maids and Men— all that mel - lowed

then Jo-cund - heart - ed Maids and Men— all that mel - lowed

then Jo-cund - heart-ed Maids and Men, all that mel - lowed

mirth must be Some-where locked in you and me.

mirth must be Some - where locked in you and me.

mirth must be Some - where locked in you and me.

Allegro.

Here then the proof that we give our life is— just as good to live, And

Here then the proof that we give our life is— just as good to live,

Here then the proof that we give our life is just as good to live,

we can be as gay and we can be as gay, as gay— as they,

And we can be as gay— and we can be as gay as they, And

And we can be as gay and we can be as gay as they, And we can be as

p And we can be as gay be as gay— And we can be as
cresc.
 we can be as gay be as gay And we can be as gay and
cresc.
 gay as they And we can be as gay and we can be as

f animato
 gay be as gay — as they, And we can be as gay, he as
f
 we can be as gay as gay as they, And
f
 gay be as gay as gay as they, And we can be as gay, be as

gay, be as gay, be as gay as they And
p
 we can be as gay, be as gay as they And we can be as
p
 gay, be as gay, be as gay as they And we can be as

f rall
 we can be as gay, be as gay as they, be as gay as they.
f
 gay be as gay And we can be as gay be as gay as they.
f
 gay be as gay And we can be as gay be as gay as they.

Ex.33

Lützow's Wild Chase.

CHORUS FOR FOUR MEN'S VOICES.

Composed by C. M. von WEBER.

LONDON NOVELLO AND COMPANY, LIMITED, AND NOVELLO, EWER AND CO., NEW YORK.

Allegro molto. *cres.*

1st TENOR. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

2nd TENOR. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

1st Bass. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

2nd Bass. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

cres.

sound - ing! It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

sound - ing! It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

sound - ing! It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

sound - ing! It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

shouting combine, The soul with dark hor - ror con - found - ing, And if this swart

shouting combine, The soul with dark hor - ror con - found - ing, And if this swart

shouting combine, The soul with dark hor - ror con - found - ing, And if this swart

shouting combine, The soul with dark hor - ror con - found - ing, And if this swart

com - pa - ny's name you'd know, These are Lut - zow's

com - pa - ny's name you'd know, These are Lut - zow's

com - pa - ny's name you'd know, These are Lut - zow's

Lüt - zow! These are Lut - zow's

pp

nd - ers, a - hunt - ing that go, . . . these are Lut - zow's nd - ers, a - hunt - ing that go. . .

nd - ers, a - hunt - ing that go, . . . these are Lut - zow's nd - ers, a - hunt - ing that go. . .

nd - ers, a - hunt - ing that go, . . . these are Lut - zow's nd - ers, a - hunt - ing that go. . .

nd - ers, a - hunt - ing that go, . . . these are Lut - zow's nd - ers, a - hunt - ing that go. . .

The Wild Huntsman

Fantasia for Male Voice Choirs
(unaccompanied)

Based on Weber's melody for Körner's poem
"Lützow's Wilde Jagd"

The Poem Adapted by
GORDON BOTTOMLEY

The Music by
JULIUS HARRISON

Quickly

Key E^b

TENOR I
What is it that glit - ters there, down the dark wood?.....

TENOR II
What is it that glit - ters there, down the dark wood?.....

BASS I
What is it that glit - ters there, down the dark wood?.....

BASS II
What is it that glit - ters there, down the dark wood?.....

..... Near - er we hear on the shi - ver - ing air

..... Near - er we hear on the shi - ver - ing air

..... Near - er we hear on the shi - ver - ing air

..... Near - er we hear on the shi - ver - ing air

f.d. D^b
sotto voce
Grim twi - light ranks rang - ing un - der the gloom. And harsh - sounding horn - blasts

sotto voce
Grim twi - light ranks rang - ing un - der the gloom, And harsh - sounding horn - blasts

sotto voce
Grim twi - light ranks rang - ing un - der the gloom, And harsh - sounding horn - blasts

sotto voce
Grim twi - light ranks rang - ing un - der the gloom, And harsh - sounding horn - blasts

Ex.35 BRIGHT SWORD OF LIBERTY

PART-SONG FOR TWO TENORS AND TWO BASSES.

THE WORDS BY J. V. S.

THE MUSIC COMPOSED BY
C. M. VON WEBER.

London. NOVELLO, EWER AND CO., 1, Berners Street (W.), and 30 & 31, Queen Street (E.C.)

Con spirito.

1st TENOR. True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

2nd TENOR. True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

1st BASS. True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

2nd BASS. True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

The arm of right shall wield thee, To des-pot nev-er yield thee,

The arm of right shall wield thee, To des-pot nev-er yield thee,

The arm of right shall wield thee, To des-pot nev-er yield thee,

The arm of right shall wield thee, To des-pot nev-er yield thee,

Thou our defence shalt be, Bright sword of Lib-er-ty! Hur-rah, hur-rah, hur-rah!

Thou our defence shalt be, Bright sword of Lib-er-ty! Hur-rah, hur-rah, hur-rah!

Thou our defence shalt be, Bright sword of Lib-er-ty! Hur-rah, hur-rah, hur-rah!

Thou our defence shalt be, Bright sword of Lib-er-ty! Hur-rah, hur-rah, hur-rah!

True sword, to slaves a stranger, Of wrong the stern a-veng-er,

True sword, to slaves a stranger, Of wrong the stern a-veng-er,

True sword, to slaves a stranger, Of wrong the stern a-veng-er,

True sword, to slaves a stranger, Of wrong the stern a-veng-er,

Ex.36 FOUR-PART SONG FOR MEN'S VOICES.

F. KÜCKER.

London. NOVELLO, EWER AND CO., 1, Berners Street (W.), and 31, Fenchurch Lane (E.C.). New York J. L. PETERS, 348, Broadway.

Con anima.

1st ALTO (Soprano).

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

1st TENOR (Soprano).

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

2nd TENOR (Soprano).

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

BASS.

1. Be - fore the morning sun is beam - ing, And soldiers of their conquests are
2. And while the call to arms is peal - ing, Each soldier to his true love is

Con anima.

PIANO. *ad lib.*
♩ = 100.

un poco lento.

dream - ing, The drum re-sounds to arms, to arms.
steal - ing, Per - haps to bid the last fare - well. *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } Di - de -
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } Di - de -
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms. } Di - de -
steal - ing, Per - haps to bid the last fare - well. } *un poco lento.*

* These three bars are usually sung as though written thus :-

poco rit. *un poco lento.*

drum re-sounds to arms, to arms, Dr - rum dab dab, Dr - rum dab dab, Dr - rum dab dab.

H *Solo con espress.*

Dear - est maid, now fare . . . thee

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- rum dum dum, di - de-rum dum dum, di - de - rum dum dum, di - de-rum dum dum, di - de -

- well, Dear - est maid, now fare . . . thee

- rum dum dum, di - de - rum dum dum, di - de - rum dum dum, di - de - rum dum dum, di - de

- rum dum dum, di - de - rum dum dum, di - de - rum dum dum, di - de - rum dum dum, di - de

- rum dum dum, di - de - rum dum dum, di - de - rum dum dum, di - de - rum dum dum, di - de

TUTTI. *poco riten.* **SOLO.** **TUTTI.** *a tempo.*

well, Dear-est maid, now fare thee well, now fare . . thee well, Dear-est maid, now fare thee

- rum, Dear-est maid, now fare thee well, now fare thee well. Dear-est maid, now fare thee

- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee

- rum, Dear-est maid, now fare thee well, now fare thee well, Dear-est maid, now fare thee

SOLO. *ritard.* **TUTTI.** *f*

well, . . . now fare . . thee well, fare-well, fare - well . .

well, fare thee well, fare-well, fare - well . .

well, fare thee well, fare-well, fare - well . .

well, fare thee well, fare-well, fare - well . .

16 *mp* *cres.*
 Fortune may be found at hand, Learn to seize the hap- py moment, Fortune lies at our command.

17 *p*
 True happiness in mode - ra - tion lies, And mode - ra - tion maketh ev' - ry - thing suf - fice.

18
 Neither right nor left, but onward, 'Gainst the foe our strong arm plying, And on God the Lord re - lying.

19
 Ho - nor to wo - men' our sor - rows they bright - en, Life's roughest la - bour by

Ex.38

40.—THE RHINE.

Poco Allegro.

There is a glorious word, A glorious German name, It pierces like a sword, It swells the cheeks of Fame. It is a name well known in sto - ry, In tales of love, and songs of glo - ry; It is a name sung far and near, A name above all others dear.

MAX V. SCHWABENBERG.

It is the German Rhine—
 A monarch rich and old;
 Its very name, like wine,
 Doth make our hearts grow bold.
 In its defence each German rallies,
 To guard its hills and vine-clad valleys;
 As to a King, all Germans pay
 Obedient homage to its sway.

From Nibelungen song,
 We learn of Siegfried bold,
 Who lov'd his mistress long,
 And ne'er his passion told.
 We learn how Hagen, fierce with anger,
 Slew Siegfried bold, who guess'd no danger.
 The gold which to this murder led,
 Lies buried in the Rhine's deep bed.

60.—THE BATTLE OF LEIPZIG.

Poco Allegro.

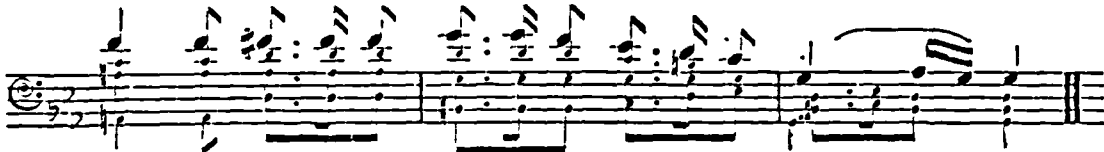
Solo. *pp*



1st Ver. What spectres are those, the dark boughs a-mong? They fit thro' the twilight now
2nd Ver. Be - hold, how they meet, and their wea - pons clash, On steeds thro' the air wild-ly



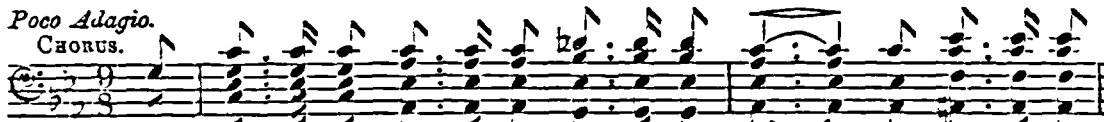
fail - ing: Like grey sul-len vapours they glide along; They chaunt forth in cho-rus their
fly - ing; They fu - rious-ly shout as they onwards dash, their bayonets gleam and their bright



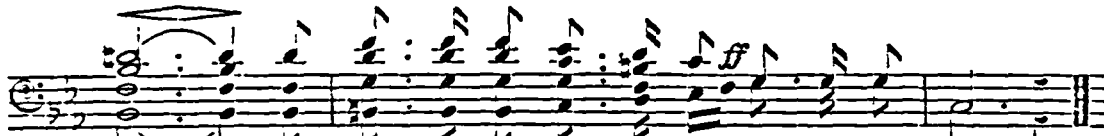
ghost - ly song, Which now sounds like the dis - tant wind wail - - ing.
sa - bres flash, While a - round fall the dead and the dy - - ing.

Poco Adagio.

Chorus.



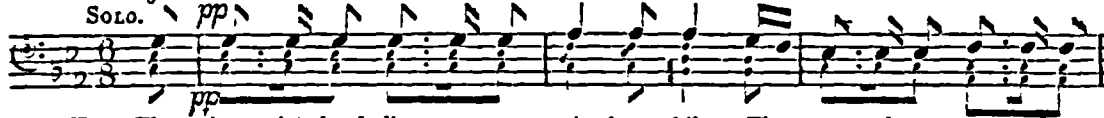
1st Ver. These spectres are he - roes, who dan - ger dis - dain'd, who dan - ger dis -
2nd Ver. All hail! ye brave he - roes, who dan - ger dis - dain'd, who dan - ger dis -



- - dain'd, . . The night when the bat - tle of Leip - zig was gain'd.
- - dain'd, . . The night when the bat - tle of Leip - zig was gain'd.

Poco Allegro.

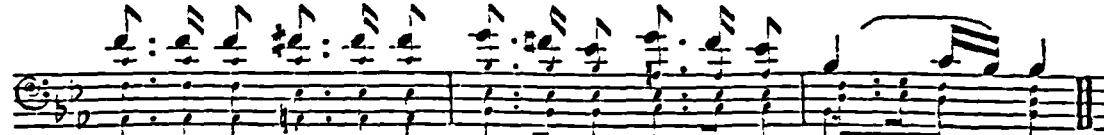
Solo. *pp*



3rd Ver. The bat - tle's loud din in - to si - lence falls, The arms of our men are vic -



- - to - rious; To rest af - ter bat - tle, the trum - pet calls; In triumph they en - ter Wal -



- - hal - la s wide halls, Where they dwell e - ver hap - py and glo - - rious.

Ex.40

Zigenerlied.

Goethe.

Nº 4.

Andante ma non troppo.

Im Na-hel-ge-ris-sel, im tie-fen Schnee, im wil-den Wald, in der Win-ter-nacht, *pp* Ich
Wand

Im Na-hel-ge-ris-sel, im tie-fen Schnee, im wil-den Wald, in der Win-ter-nacht, *pp* Ich
Wand

hör-te der Wäl-de Hanger-ge-höl, ich hör-te der Er-len Ge-lärche WIL-le was was was was was was
WIL-le wand

hör-te der Wäl-de Hanger-ge-höl, ich hör-te der Er-len Ge-lärche WIL-le was was was was was was
WIL-le wand

wand | WI-le hat | *pp* | Ich schoss ein-mal et-ne
WI-le hat | wille was was was was was was wand | WI-le hat | WI-le hat |
wand | Was was was wand | *pp* | Ich schoss ein-mal et-ne
WI-le hat | wille was was was was was wand | WI-le hat | WI-le hat

Katz am Zaun, der Aase, der Herz, die schwarze Le-be Katz: da kamen des Nachts sieben Weir-wöl-zu mir-wur-n
Wand

Katz am Zaun, der Aase, der Herz, die schwarze Le-be Katz: da kamen des Nachts sieben Weir-wöl-zu mir-wur-n
Wand

die-ben Weiber vom Dorf. WIL-le was was wand WIL-le was was wand WI-le ha-wi-le ha-wi-le hat Ich kann-er die
die-ben Weiber vom Dorf. Ich kann-er die

M. B. 123.

all ich kannte die wohl, die Anne, die Barbe, die Ursel, die Käth, die Lise, die Barbe, die Erna, die Betha die
 Was wagt
 all ich kannte sie wohl, die Anne, die Barbe, die Ursel, die Käth, die Lise, die Barbe, die Erna, die Betha die
 Was wagt

heulen im Kreise mich an, Wille was was was was was was was
 Wille was
 Wille was was was was was was was
 heulen im Kreise mich an, Wille was was was was was was was
 Wille was
 Wille was was was was was was was

Wi - to hai Da haust' ich die alle bei Na - men last
 was was was was! Wi - to hai Wille hai
 Wille wille was
 was was was was! Wi - to hai Wille hai

was willst du, Anne? was willst du, Beth? Da rüttelten sie sich, da schüttelten sie sich und liefen und heulten da.

was Wille was was was! Wille wo wo wo! Wille ha, wi, to ha, wi, to hai Wo wo wo, wi, to hai

Ex.41 Mendelssohn *Periti Autem* Op.115

(67) 5

. . . nem, in om-nem ae-ter-ni ta-tem, ae-ter-ni ta-tem, in om-
 . . . len, in sol-len er-hö-het wer-den, er-hö-het wer-den, in sol-
 . . . nem, in om-nem ae-ter-ni ta-tem, in om-
 . . . len, in sol-len er-hö-het wer-den, in sol-
 . . . nem ae-ter-ni ta-tem, ae-ter-ni ta-tem, in om-nem ae-ter-ni-
 . . . len er-hö-het, er-hö-het, er-hö-het wer-den, in sol-len er-hö-het
 ta-tem, in om-nem, in om-nem, in om-nem, in om-nem ae-ter-ni-
 wer-den, in sol-len er-hö-het, in sol-len er-hö-het, in sol-len er-hö-het

nem ae-ter-ni ta-tem, in om-nem, in om-nem ae-ter-ni-
 len er-hö-het wer-den, in sol-len er-hö-het
 nem ae-ter-ni ta-tem, in om-nem ae-ter-ni ta-tem, in
 len er-hö-het wer-den, in sol-len er-hö-het wer-den, in
 ta-tem, ae-ter-ni ta-tem, in om-nem ae-ter-ni ta-tem, in om-nem
 wer-den, er-hö-het werden, in sol-len er-hö-het werden, in sol-len
 ta-tem, ae-ter-ni ta-tem, in om-nem, in om-nem, in om-nem, in om-nem
 wer-den, er-hö-het wer-den, in sol-len er-hö-het

ta-tem, ae-ter-ni ta-tem, Pe-ri-ti au-tem ful-ge-bunt ut ful-gorae the-re-
 werden, er-hö-het werden. Es strahlen hell die Ge-*f marcato* rech-ten, wie leuchten im e-wi-gen Glan-ze des Her-
 ri-to-ru-to
 om-nem ae-ter-ni ta-tem, Pe-ri-ti au-tem ful-ge-bunt ut ful-gorae the-re-
 sol-len er-hö-het werden. Es strahlen hell die Ge-*f marcato* rech-ten, wie leuch-ten im Glan-ze des Her-
 ri-to-ru-to
 ta-tem, ae-ter-ni ta-tem, Pe-ri-ti au-tem ful-ge-bunt ut ful-gorae the-re-
 werden, er-hö-het werden. Es strahlen hell die Ge-*f marcato* rech-ten, wie leuch-ten im Glan-ze des Her-
 ri-to-ru-to
 om-nem ae-ter-ni ta-tem, Pe-ri-ti au-tem ful-ge-bunt ut ful-gorae the-re-
 sol-len er-hö-het werden. Es strahlen hell die Ge-*f marcato* rech-ten, wie leuch-ten im Glan-ze des Her-
 ri-to-ru-to

A Vintage Song.

From the unfinished Opera "LORELEY."

Words by WILLIAM DUTHIE.

F. MENDELSSOHN BARTHOLDY, Op. 38, No. 3.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 23, FOLLY (E.C.).

Allegro comodo.

1st TENOR (Sopr. lower).

2nd TENOR (Sopr. lower).

1st BASS.

2nd BASS.

ACCOMP.

On stave and hoop the long year

On stave and hoop the long year

Allegro comodo.

through, We work'd with will and plea - sure,

On stave and hoop the long year through, We work'd with will and

through, We work'd with will and plea - sure,

On stave and hoop the long year through, We work'd with will and

And when the cask was firm and true, We press'd the vineyard's

plea - sure, And when the cask was firm and true,

And when the cask was firm and true, We press'd the vineyard's

plea - sure, And when the cask was firm and true,

treasure. Now blest be thou, blest be thou, oh, fresh'ning

We press'd the vineyard's treasure, Now blest be thou, blest be thou, oh, fresh'ning

treasure. Now blest be thou, blest be thou, oh, fresh'ning

We press'd the vineyard's treasure. Now blest be thou, oh, fresh'ning

Exs.43-45 Mendelssohn *Antigone* Op.55

CHOR. I. II. unis.
Allegro. Recit. (*senza Tempo*)

Amazement! Do the Pow'rs of O - lympus deceive my senses?

Allegro. Recit.

I know, yet fain would de - ny, that I now behold An-ti-gone here. Mi-se-rable

child of a wretched father, of Or - di-gus, ah! what means this? Say, can it be that

Ex.44

Strophe I.
Andante con moto. (♩ = 144.)

Tenori. II. **CHOR. II.**

Bassi.

Pianoforte.

Wonders in Nature we see, and see, But the

chief of them all, is man: O'er the awful abyss of the deep, He fearlessly

dares to sweep; And though its terrible stormy spray, He shapes his trackless

Ex.45

f *sempre cresc.* *ff* *Lento*
 thou hast dar'd to in-fringe thus the Monarch's command;— Can it be that thou art the of-fender?
f *sempre cresc.* *ff* *Lento.*

Sentinel (stout)
 It is - he - tis she who hath hurried the course!
ff *Allegro.* *ff*
 Unaided, she inter'd it!
Creon.
 To Hades then, and love them -
 Loving them so well, go thither!
 While I exist, no woman shall control me.

No 2^b
Andante. (♩ = 80)
The Chorus Leader.

See from the gates Lament comes: The tears she sheds express a sister's love: The cloud of sorrow lowers over her
pp

brow, How faded is the lustre of her cheek!
f *din. e ritard.* *pp*
 (Cue.)
Creon.
 For even the boldest will cease
 To fly from the approach of Death.
 (Antiphonal and Lament are before the Pause.)

Ex.46 Schubert Mailed

3 Haste to snatch a kiss, *cresc.* While yet spring-time is.
 4 Hark, the ring-dove coos; *pp* Hark, his love he woo!
 3 Haste to snatch a kiss, *cresc.* While yet spring-time is!
 4 Hark, the ring-dove coos; *pp* Hark, his love he woos!
 3 Haste to snatch a kiss, *cresc.* While yet spring-time is!
 4 Hark, the ring-dove coos; *pp* Hark, his love he woos!

3 Spring will go a-miss-ing, There's an end of kiss-ing.
 4 Be thou up and do-ing, Go thou too a-woo-ing.
 3 Spring will go a-miss-ing, There's an end of kiss-ing.
 4 Be thou up and do-ing, Go thou too a-woo-ing.
 3 Spring will go a-miss-ing, There's an end of kiss-ing.
 4 Be thou up and do-ing, Go thou too a-woo-ing.

3 Lips will soon grow pale, *ppp* Soon will kiss - es fail. *p* There's an
 4 Like the lone-ly dove *cresc.* Seek thee out _____ a love. *dim.* Go thou
 3 Lips will soon grow pale, *ppp* Soon will kiss - es fail. *p* There's an
 4 Like the lone-ly dove *cresc.* Seek thee out _____ a love. *dim.* Go thou

3 end of kiss-ing. Lips will soon grow pale, *ppp* Soon will kiss - es fail.
 4 too a-woo-ing. Like the lone-ly dove Seek thee out _____ a love.
 3 end of kiss-ing. Lips will soon grow pale, *ppp* Soon will kiss - es fail.
 4 too a-woo-ing. Like the lone-ly dove Seek thee out _____ a love.
 3 end of kiss-ing. Lips will soon grow pale, *ppp* Soon will kiss - es fail.
 4 too a-woo-ing. Like the lone-ly dove Seek thee out _____ a love.

Exs.47-48 None But The Lonely Heart

(Sehnsucht)

For Four-Part Chorus of Men's Voices
a cappella

GOETHE

English version by Arthur Westbrook

Adapted by J. E.

FRANZ SCHUBERT

Edited by James Erb

Langsam (Slow) $\text{♩} = 40$

Tenor I
None but the lone-ly heart can know my sad-ness, A-
Nur, wer die Sehnsucht kennt, weiss, was ich lei-de, Al-

Tenor II
None but the lone-ly heart can know my sad-ness, A-
Nur, wer die Sehnsucht kennt, weiss, was ich lei-de, Al-

Bass I
None but the lone-ly heart can know my sad-ness, A-
Nur, wer die Sehnsucht kennt, weiss, was ich lei-de, Al-

Bass II-III
None but the lone-ly heart can know my sad-ness, A-
Nur, wer die Sehnsucht kennt, weiss, was ich lei-de, Al-

lone and far a-part from joy and glad-ness, Heavn's bound-less arch I
lein und ab-ge-trennt von al-ler freu-de, Seh' ich an's Fir-ma-

lone and far a-part from joy and glad-ness, Heavn's bound-less arch I
lein und ab-ge-trennt von al-ler freu-de, Seh' ich an's Fir-ma-

lone and far a-part from joy and glad-ness, Heavn's bound-less arch I
lein und ab-ge-trennt von al-ler freu-de, Seh' ich an's Fir-ma-

A-lone and far a-part, Heavn's bound-less arch I
Al-lein und ab-ge-trennt, Seh' ich an's Fir-ma-

see spread out a-bove me Ah, what a dis-tance drear
ment nach je-ner Sei-te. Ach! der mich liebt und kennt

see spread out a-bove me. Ah, what a dis-tance drear
ment nach je-ner Sei-te. Ach! der mich liebt und kennt

see spread out a-bove me. Ah! how
ment nach je-ner Sei-te. Ach! der

see spread out a-bove me. Ah! how
ment nach je-ner Sei-te. Ach! der

to one who loves me, Ah, what a dis-tance drear to one who
ist in der Wei-te, Ach! der mich liebt und kennt ist in der

to one who loves me, Ah, what a dis-tance drear to one who
ist in der Wei-te, Ach! der mich liebt und kennt ist in der

far, one who loves me, Ah, what a dis-tance drear to one who
ist in der Wei-te, Ach! der mich liebt und kennt ist in der

far, one who loves me, Ah, how far, one who
ist in der Wei-te, Ach! der ist in der

part from joy and glad - - - - - ness Heavn's bound-less arch I
 trennt von al - ler Freu - - - - - de, Seb' ich an's Fir - ma -

part from joy and glad - - - - - ness Heavn's bound-less arch I
 trennt von al - ler Freu - - - - - de, Seb' ich an's Fir - ma -

part from joy and glad - - - - - ness Heavn's bound-less arch I
 trennt von al - ler Freu - - - - - de, Seb' ich an's Fir - ma -

lone and far a - part from joy and glad - ness Heavn's bound-less arch I
 lein und ab - ge-trennt von al - ler Freu - de, Seb' ich an's Fir - ma -

see spread out a - bove _____ me. None but the
 ment nach je - ner Sei - - - - - te. Nur, wer die

see spread out a - bove _____ me. None but the
 ment nach je - ner Sei - - - - - te. Nur, wer die

see spread out a - bove _____ me. None but the
 ment nach je - ner Sei - - - - - te. Nur, wer die

see spread out a - bove _____ me. None but the
 ment nach je - ner Sei - - - - - te. Nur, wer die

Ex.49 **Night.**

D 983 c

English text by
 FLORENCE HOARE.
 F. A. KRUMMACHER.

Four-part Song for Male Voices.

FRANZ SCHUBERT. Op.17 No.4.

Andante espressivo.

1st Tenor. How fair art thou, Wonderful si - lence hovering now! See! the stars so
Wie schön bist du, freundliche Stil - le, himmlische Ruh! *So - het, wie die*

2nd Tenor. How fair art thou, Wonderful si - lence hovering now! See! the stars so
Wie schön bist du, freundliche Stil - le, himmlische Ruh! *So - het, wie die*

1st Bass. How fair art thou, Wonderful si - lence hovering now! See! the stars so
Wie schön bist du, freundliche Stil - le, himmlische Ruh! *So - het, wie die*

2nd Bass. How fair art thou, Wonderful si - lence hovering now! See! the stars so
Wie schön bist du, freundliche Stil - le, himmlische Ruh! *So - het, wie die*

clear - ly glowing, Thro' the heavly pastures go - ing, Bear to us who restless wan - der,
kla - ren Sterne wandeln in des Himmels Lu - en und auf uns her - zu - der schau - en,

clear - ly glowing, Thro' the heavly pastures go - ing, Bear to us who restless wan - der,
kla - ren Sterne wandeln in des Himmels Lu - en und auf uns her - zu - der schau - en,

clear - ly glowing, Thro' the heavly pastures go - ing, Bear to us who restless wan - der,
kla - ren Sterne wandeln in des Himmels Lu - en und auf uns her - zu - der schau - en,

clear - ly glowing, Thro' the heavly pastures go - ing, Bear to us who restless wan - der,
kla - ren Sterne wandeln in des Himmels Lu - en und auf uns her - zu - der schau - en.

Ex.50 Schubert *Song of the Spirits* D.538

An - gri - ly foam - ing on it ra - geth,
An - gri - ly foam - ing on it ra - geth,
An - gri - ly foam - ing in haste — it ra - geth, —
An - gri - ly foam - ing in haste — it ra - geth, —

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and slurs.

an - gri - ly foam - ing on it ra - geth to earth - .
an - gri - ly foam - ing on it ra - geth to earth - .
an - gri - ly foam - ing in haste — it ra - geth to earth - .
an - gri - ly foam - ing in haste — it ra - geth to earth - .

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music continues with similar rhythmic patterns and includes some slurs and rests.

ward. *ff* Rugged boulders in vain op -

ward. *ff* Rugged boulders in vain op - pose it, op -

ff ward. Rugged boulders in vain op - pose it, op - pose it.

ward.

7 *sf* *sf*

- pose it *ff* rugged boulders in vain op - pose it.

- pose it. *ff* rugged boulders in vain op - pose it.

ff Rugged boulders in vain op - pose it rugged boulders in vain op - pose it.

ff Rugged boulders in vain op - pose it rugged boulders in vain op - pose it.

sf *sf*

Ex.51 THE PATRIOT'S VOW (DER DEUTSCHE SCHWUR)

PART-SONG FOR MEN'S VOICES

THE ENGLISH WORDS TRANSLATED FROM THE GERMAN OF PETER CORNELIUS BY W. G. ROTHERY

THE MUSIC COMPOSED BY

PETER CORNELIUS.

(Op 12, No 3)

LONDON NOVELLO AND COMPANY, LIMITED, AND NOVELLO, EWER AND CO, NEW YORK.

Allegro energico.

1st TENOR. *mf*
To patriot hearts, by true e-mo-tion fired, In freedom's name there is a vow con -

2nd TENOR. *mf*
To patriot hearts, by true e-mo-tion fired, In freedom's name there is a vow con -

1st BASS. *mf*
To patriot hearts, by true e-mo-tion fired, In freedom's name there is a vow con -

2nd BASS. *mf*
To patriot hearts, by true e-mo-tion fired, In freedom's name there is a vow con -

mf 5
- - fi - ded, For free - dom's cause her sons will be in-spired, While by that

mf
- - fi - ded, For free - dom's cause her sons will be in-spired, While by that

mf
- - fi - ded, For free - dom's cause her sons will be in-spired, While by that

mf
- - fi - ded, For free - dom's cause her sons will be in-spired, While by that

Ex.52 THE OLD SOLDIER'S DREAM (DER ALTE SOLDAT)

CHORUS FOR SIX TENOR AND THREE BASS VOICES
THE ENGLISH WORDS BY W. G. ROTHERY

THE MUSIC COMPOSED BY

PETER CORNELIUS.

(Op 12, No. 1)

LONDON. NOVELLO AND COMPANY, LIMITED, NEW YORK THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Tranquilly.
p *crec.* *p*

1st & 2nd BASSES. *crec.*
When sun - set is near - ing I dream - i - ly gaze On cit - ies sp -

3rd Bass. *crec.*
When sun - set is near - ing I dream - i - ly gaze.. On cit - ies sp

crec. *p*
- pear - ing Mid the sun's glow - ing rays; . . . From their tow'rs golden gleam - ing

crec.
- pear - ing Mid the sun's glow - ing rays; From . . . their tow'rs golden

mfp *p*
Soft voi - ces call, From their tow'rs gold-en gleam - ing

gleam - ing voi - ces call, From . . . their tow'rs gold-en

Ex.53

1. Let Sounds of Joy Be Heard

(Lasst Lautenspiel Und Becherklang)

For Three-Part Chorus of Men's Voices *
a cappella

English version by L.P

Robert Schumann
Ritornelle Op. 65, No. 2
arranged by Lloyd Pfautsch

Frisch (lively) [♩ = c.92]

Tenor

Bass 1

Bass 2

Lasst Lau - ten - spiel und Be - cher - klang nicht ra - sten, so
Let sounds of joy with ev - 'ry cup up - lift - ed be

Lasst
Let

lang' es Zeit ist zu der Ju - gends Fe - sten' Ist
heard this day when all the young are feast - ing! The

Lau - ten - spiel und Be - cher - klang nicht ra - sten, so lang' es
sounds of joy with ev - 'ry cup up - lift - ed be heard this

nach und nach stärker (strengthen little by little)

Fa - schung aus, so fol - gen dann die Fa - sten, ist Fa - schung
fes - tive time for us will soon be o - ver. The fes - tive

Lasst Lau - ten -
Let sounds of

Zeit ist zu der Ju - gend Fe - sten' Ist Fa - schung
day when all the young are feast - ing! The fes - tive

aus, so fol - gen dann die Fa - sten, ist Fa - schung
time for us will soon be o - ver. The fes - tive

spiel und Be - cher - klang nicht ra - sten, so lang' es
joy with ev - 'ry cup up - lift - ed be heard this

aus, so fol - gen dann die Fa - sten, ist Fa - schung
time for us will soon be o - ver. The fes - tive

aus, so fol - gen dann die Fa - sten, ist Fa - schung
time for us will soon be o - ver. The fes - tive

Ex.54 Schumann *Zurue* Op.65 No.5

Langsam, zart

Tenor I

Zür - ne nacht des Herb - stes Wind, der die

Tenor II

Zur - ne nacht des Herb - stes Wind, der die Ro - - sen - rau - bet,

Bass I

Bass II

Ro - sen - rau - bet, son - dern Ro - sen - geh' ge - schwind pflu -

son - dern Ro - sen - geh' ge - schwind pflu - cken eh' er schnaubet

Zur - ne nacht - des Herb - stes Wind, der die

Zur - ne nacht des Herb - stes Wind, der die Ro - sen - rau - bet,

- cken, eh' er schnaubet. Zur - ne nacht - des Herb - stes

Zür - ne nacht - des Herb - stes Wind der die Ro - sen -

Ro - sen - rau - bet, son - dern Ro - sen - geh' ge -

son - dern Ro - sen - geh' ge - schwind pflu - cken, eh' er

Wind, der die Ro - sen - rau - bet, zur - ne nacht, zur - ne nacht!

rau - bet zur - ne nacht, zur - ne nacht, zur - ne nacht!

schwind pflu - cken, eh' er schnaubet. Zür - ne nacht, zur - ne nacht!

schnaubet, Zür - ne nacht, zur - ne nacht, zur - ne nacht!

Coda pp *ritard.*

Ex.55

3. The Minnesingers (Die Minnesänger)

Heinrich Heine
English version by L P

For Four-Part Chorus of Men's Voices
a cappella

Robert Schumann, Op. 33, No. 2
arranged by Lloyd Pfautsch

Leicht, kurz (lightly, detached) [♩ = c.88]

Tenor 1
Zu dem Wett ge - san ge shrei - ten Min - ne - sän - ger jetzt her - bei,
Come the mun - ne - sing - ers for - ward bold - ly strid - ing to the hail

Tenor 2
Zu dem Wett - ge - san - ge shrei - ten Min - ne - sän - ger jetzt her - bei,
Come the mun - ne - sing - ers for - ward bold - ly strid - ing to the hail.

Bass 1
Zu dem Wett - ge - san - ge shrei - ten Min - ne - sän - ger jetzt her - bei,
Come the mun - ne - sing - ers for ward bold - ly strid - ing to the hail

Bass 2
Zu dem Wett - ge - san ge shrei - ten Min - ne - sän - ger jetzt her - bei,
Come the min ne - sing - ers for - ward hold - ly strid - ing to the hail.

et das gebt ein seit - sam strei - ten, ein gar seit - sa - mes Tur - nei'
There the sing - ing con - test so a - maz - ing will be heard by all

et das gebt ein seit - sam strei - ten, ein gar seit - sa - mes Tur - nei'
There the sing - ing con - test so a - maz - ing will be heard by all.

et. das gebt ein seit - sam strei - ten, ein gar seit - sa - mes Tur - nei'
There the sing - ing con - test so a - maz - ing will be heard by all.

et. das gebt ein seit - sam strei - ten, ein gar seit - sa - mes Tur - nei'
There the sing - ing con - test so a - maz - ing will be heard by all

Phan - ta sie, die schäu - mend wil - de, ist des Min - ne - sän - ger's Pferd, und die
Fan - ta - sy, who spark - les wild - ly, is the mun - ne - singer's horse With his

Phan - ta - sie, die schäu - mend wil - de, ist des Min - ne - sän - ger's Pferd, und die
Fan - ta - sy, who spark - les wild - ly, is the mun - ne - singer's horse With his

Phan - ta - sie, die schäu - mend wil - de, ist des Min - ne - sän - ger's Pferd, und die
Fan - ta - sy, who spark - les wild - ly, is the mun - ne - singer's horse With his

Phan - ta sie, die schäu - mend wil - de, ist des Min - ne - sän - ger's Pferd, und die
Fan - ta - sy, who spark - les wild - ly, is the mun - ne - singer's horse With his

ritard. Kunst — dient ihm zum Schil - de, und das Wort, das ist sein Schwert. Hüb - sche
Art — to be his shield — and his Word, his might - y force. Love - ly

ritard. Kunst — dient ihm zum Schil - de, und das Wort, das ist sein Schwert. Hüb - sche
Art — to be his shield — and his Word, his might - y force. Love - ly

ritard. Kunst — dient ihm zum Schil - de, und das Wort, das ist sein Schwert. Hüb - sche
Art — to be his shield — and his Word, his might - y force. Love - ly

ritard. Kunst — dient ihm zum Schil - de, und das Wort, das ist sein Schwert. Hüb - sche
Art — to be his shield — and his Word, his might - y force. Love - ly

Ex.56 Schumann *Lotusblume* Op.33 No.3

Haupt er - wartet sie traum - end die Nacht.
 low - ered She dreams as she waits for the night

Der Mond ist ihr Buh - le. mit
 The moon is her lov - er, his

Der Mond ist ihr Buh - le. er weckt sie mit
 The moon is her lov - er, she wakes to his

Der Mond ist ihr Buh - le, er weckt sie mit
 The moon is her lov - er, she wakes to his

Mond, der ist ihr Buh - le, er weckt sie mit sei - nem
 moon he is her lov - er she wakes to his fond em -

sei - nem Licht, und ihm ent - schlei - ert sie freund - lich ihr
 fond - em - brace To him a - lone she un - cov - ers her

sei - nem Licht, und ihm ent - schlei - ert sie freund - lich ihr
 fond - em - brace To him a - lone she un - cov - ers her

sei - nem Licht, und ihm ent - schlei - ert sie freund - lich ihr
 fond - em - brace To him a - lone she un - cov - ers her

Licht, und ihm ent - schlei - ert sie freund - lich ihr
 brace To him a - lone she un - cov - ers her

(From here, somewhat faster little by little)

pp Von hier an nach und nach et was schneller

from - mes Blu - men - ge - sicht Sie blüht und glüht und leuch - tet, und
 love - ly flo - wer - face She blooms and glows and bright - ens and

from - mes Blu - men - ge - sicht. Sie blüht und glüht und leuch - tet, und
 love - ly flo - wer - face. She blooms and glows and bright - ens and

from - mus Blu - men - ge - sicht. Sie blüht und glüht und leuch - tet, und
 love - ly flo - wer - face. She blooms and glows and bright - ens and

from - mus Blu - men - ge - sicht Sie blüht und glüht und leuch - tet, und
 love - ly flo - wer - face She blooms and glows and bright - ens and

THE MARTYRS OF THE ARENA.

Music by

LAURENT DE RILLE.

Ent. Sta. Hall.

Maestoso. $\text{♩} = 72.$

1st TENOR.
(8va lower.)

2nd TENOR.
(8va lower.)

1st BASS.

2nd BASS.

Great Cæ - sar, with our
Great Cæ - sar, with our
Great Cæ - sar, with our
Great Cæ - sar, with our dy - ing breath, Thus we hail

$\text{♩} = 80.$

dy - ing breath, Thus we hail thee!

dy - ing breath, Thus we hail thee!

dy - ing breath, Thus we hail thee! The bo - dy thou canst doom to

thee! Thus we hail thee! The bo - dy thou canst

The bo - dy thou canst doom to

death, Will - ing tools will not fail thee; The bo - dy thou canst

doom to death, Will - ing tools will not fail thee; The bo - dy thou canst

$\text{♩} = 60.$

But the soul shall hold fast her faith. O Cæ - sar, with our

death, But the soul shall hold fast her faith. O Cæ - sar, with our

doom to death, But the soul shall hold fast her faith. O Cæ - sar, O Cæ - sar, with our

doom to death, But the soul shall hold fast her faith. O Cæ - sar, O Cæ - sar, with our

dy - ing - breath, Thus we hail thee! Great lord of life and death!

dy - ing breath, Thus we hail thee! Great lord of life and death!

dy - ing breath, Thus we hail thee! Great lord of life and death!

dy - ing breath, Thus we hail thee! Great lord of life and death!

Ex.58 Adam *Les Enfants de Paris*

Tempo lmo. sostenuto.

Hark! what strains of sol - emn glad - ness Are heard fill - ing the
 Hark! what strains of sol - emn glad - ness Are heard fill - ing the
 Hark! what strains of sol - emn glad - ness Are heard fill - ing the
 Hark! what strains of sol - emn glad - ness Are heard fill - ing the

air! . . Sweet as hope that dawns on sad - ness, The gloom of
 air! . . Sweet as hope that dawns on sad - ness, The gloom of
 air! . . Sweet as hope that dawns on sad - ness, The gloom of
 air! . . Sweet as hope that dawns on sad - ness, The gloom of

legato

doubt dis - pel - ling, A joy - ful day fore - tel - ing, To fol - low the
 doubt dis - pel - ling, A joy - ful day fore - tel - ing, To fol - low the
 doubt dis - pel - ling, A joy - ful day fore - tel - ing, To fol - low the
 doubt dis - pel - ling, A joy - ful day fore - tel - ing, To fol - low the

night of de - spair. Men that toil in the bat - tle of
 night of de - spair. Men that toil in the bat - tle of
 low de - spair. Men that toil in the bat - tle of
 low de - spair. Men that toil in the bat - tle of

life, List to strains that will sweet-en the strife! . . . The

life, List to strains that will sweet-en the strife! . . . The

life, List to strains that will sweet-en the strife! . . . The

life, List to strains that will sweet-en the strife! . . . The

rall. dolce *mf* *rall. dolce* *mf* *rall. dolce* *mf* *rall. dolce* *mf*

right-eous cause alone is glo-rious, And wins the fight, and wins the fight. The

right-eous cause alone is glo-rious, And wins the fight, and wins the fight. The

right-eous cause is glo-ri-ous, And wins the fight, and wins the fight. The

right-eous cause is glo-ri-ous, And wins the fight, and wins the fight. The

Allegro *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

friends of truth shall be vic-to-ri-ous, For truth is might, for truth is might!

friends of truth shall be vic-to-ri-ous, For truth is might, for truth is might!

friends of truth vic-to-ri-ous, For truth is might, for truth is might!

friends of truth vic-to-ri-ous, For truth is might, for truth is might!

ff *mf* *ff* *mf* *ff* *mf* *ff* *mf*

False-hood and mal-ice may as-sail you, And hell dis-may,

False-hood and mal-ice may as-sail you, And hell dis-may, . . .

False-hood and mal-ice may as-sail you, And hell dis-may, . . .

False-hood and mal-ice may as-sail you, And hell dis-may;

pp *dim* *pp* *dim* *pp* *dim* *pp* *dim*

He that is mighty will not fail . . . you, He will be your stay, He will be your stay. . .

He that is mighty will not fail . . . you, He will be your stay, He will be your stay.

He that is mighty will not fail you, He will be your stay, He will be your stay.

He that is mighty will not fail you, He will be your stay, He will be your stay.

pp *rall. e cres.* *f* *dim.* *pp* *rall. e cres.* *f* *dim.* *pp* *rall. e cres.* *f* *dim.* *pp* *rall. e cres.* *f* *dim.*

rall. dolce *mf*

life, Lust to strains that will sweet-en the strife! . . . The

life, Lust to strains that will sweet-en the strife! . . . The

life, Lust to strains that will sweet-en the strife! . . . The

life, Lust to strains that will sweet-en the strife! . . . The

Allegro. *ff* *mf*

right-eous cause a-lone is glo-rious, And wins the fight, and wins the fight. The

right-eous cause a-lone is glo-rious, And wins the fight, and wins the fight. The

right-eous cause is glo-ri-ous, And wins the fight, and wins the fight. The

right-eous cause is glo-ri-ous, And wins the fight, and wins the fight. The

ff *mf*

friends of truth shall be vic-to-ri-ous, For truth is might, for truth is might!

friends of truth shall be vic-to-ri-ous, For truth is might, for truth is might!

friends of truth vic-to-ri-ous, For truth is might, for truth is might!

friends of truth vic-to-ri-ous, For truth is might, for truth is might!

pp *dim*

False-hood and mal-ice may as-sail you, And hell dis-may,

False-hood and mal-ice may as-sail you, And hell dis-may, . .

False-hood and mal-ice may as-sail you, And hell dis-may, . .

False-hood and mal-ice may as-sail you, And hell dis-may;

pp *rall. e. cres.* *f* *dim.*

He that is mighty will not fail . . you, He will be your stay, He will be your stay. . .

He that is mighty will not fail . . you, He will be your stay, He will be your stay.

He that is mighty will not fail you, He will be your stay, He will be your stay.

He that is mighty will not fail you, He will be your stay, He will be your stay.

Dedicated to the Richmond Hill Male Voice Choir, Bournemouth.

Ex.59 The Light of the World.

FIRST-PRIZE SETTING FOR MALE VOICE CHOIRS.

Composed by ENOS WATKINS, F.R.C.O., A.R.C.M

JAMES BROADBENT & SON, LTD, Publishers, BOSTON SPA, YORKS

Words by HERBERT G. WATKINS.

Moderato. f

1st TENOR. In Zi - on's an - cient ci - ty, With ,oy - ous songs and rites, And

2nd TENOR. In Zi - on's an - cient ci - ty, With songs and rites, And

1st BASS. In Zi - on's ci - ty, With ,oy - ous songs and rites, And

2nd BASS. In Zi - on's an - cient ci - ty, With ,oy - ous songs and rites, And

PIANO. *Moderato. f*

wav - ing palms and lan - terns, They kept the Feast of Lights.

wav - ing palms and lan - terns, They kept the Feast of Lights.

wav - ing palms and lan - terns, They kept the Feast of Lights. With His dis - ciples

wav - ing palms and lan - terns, They kept the Feast of Lights. With His dis - ciples

Ex.60

MYFANWY (ARABELLA)

FOUR-PART SONG.

For Male Voices.

English Words by the late "CORRELL"
Welsh Words by MYNDDOG.

Mus. by JOSEPH PARRY (Mus. Soc. Conlat.)

mf Moderato.

1st TENOR.

1. Pa - ham mae dig - tar, O! My - fan - wy, Yn llen - with lyg iud du - on
If thy shoots wrath's lightning, I - ra - bel la, From those jet eyes / was clouds thy
mf

2nd TENOR.

2. Pa beth a wnaethwn, O! My - fan - wy, I haed - u gwg dy ddw - rud
What have I done, oh, cru - el fair one, To me - it e'en a frown / ro
mf

1st BASS.

3. My - fan - wy bodd yr oed oth (yw - rd, Dan heul - wen ddvagner on - ol
Full be thy heart with joy for ev - er, My time ne'er cy - near on the
mf

2nd BASS.

PIANO

mf *Moderno*

di..... A'rh rudd - isa tir - ion, O! My - fan - wy, Heb wrt - do wrth f'v neweloi
These cheeks that once with love blus'd on me, Why are they pale and blood - less

hardd? A chwar - ea'r oedd - it, O! My - fan - wy, A than - on amradd oerch i'v
there? Am I too fond, or art thou Je - lous? Or prayst thou but to humiliate

dwid, A boed i ros - yn gwrad - og lech - yd I ddawn - sto gwnniwoid ar dy
bwr: Through life may beauty's rose and lo - ly Dance on thy smooth cheeks as

Teyrn Cymru, Rhif 3.

(1)

Ex.61 Jenkins, Cyril *The Assyrian Came Down* Op.7 No.1

2

was like stars on the sea, When the blue wave rolls
 was like stars on the sea, When the blue wave rolls
 stars on the sea, When the blue wave rolls
 stars on the sea, When the blue wave rolls

night - ly on deep Gal - i - lee.
 night - ly on deep Gal - i - lee.
 night - ly on deep Gal - i - lee.
 night - ly on deep Gal - i - lee.

Tranquillo e espress
 Like the leaves of the for - est when sum - mer is
 Like the leaves of the for - est when sum - mer is
 Like leaves of the for - est when sum - mer is
 Like the leaves of the for - est, That
 green, That host with their ban - ners at sun - set was
 green, That host with their ban - ners at sun - set was
 green, That host with their ban - ners was
 host, that host with their ban - ners at sun - set was

cresc
 seen: Like the leaves of the for - est when Au - tumn hath
 seen: Like the leaves of the for - est when Au - tumn hath
 seen: Like the leaves of the for - est when Au - tumn hath
 seen: Like the leaves of the for - est when Au - tumn hath

pp
 blown, That host on the mor - row lay with - ered and strown.
 blown, That host on the mor - row lay with - ered and strown.
 blown, That host on the mor - row lay with - ered and strown.
 blown, That host on the mor - row lay with - ered and strown.

Ex.62

The Lee Shore.

PART-SONG for T.T.B.B.

THOMAS HOOD.

CYRIL JENKINS.

Op. 81.

Allegro con fuoco. ♩ : 120.

TENORS.
1 Sleet and hail and thunder, sleet and hail and thun - der!
2 Sleet and hail and thunder, sleet and hail and thun - der! And ye winds that

BASSES.
1 Sleet and hail and thunder, sleet and hail and thun - der! And ye winds that
2 Sleet and hail and thunder. sleet and hail and thun - der!

ye winds that rave Till the sands there-un - der Tinge the sul - len
rave Till the sands, the sands there-un - der Tinge the sul - len
rave Till the sands, the sands there-un - der Tinge the sul - len
ye winds that rave Till the sands there-un - der Tinge the sul - len

wave Winds that like a de-mon Howl, howl,
wave. Winds that like a de-mon Howl, howl,
wave. Winds that like a de-mon Howl, howl, howl,
wave. Winds that like a de-mon Howl, howl, howl,

howl with horrid note Round the toil - ing sea-man In his tossing boat.
howl with horrid note Round the toil - ing sea-man In his tossing boat.
howl with horrid note Round the toil - ing sea-man In his tossing boat.
howl with horrid note Round the toil - ing sea-man In his tossing boat.

Feroce.
Sleet and hail and thun - der, sleet and hail and thunder
Sleet and hail and thunder, thun - der, sleet and hail and thunder.
Sleet and hail and thun - der, sleet and hail and thunder.
Sleet and hail and thunder, thun - der, sleet and hail and thunder.

Ex.63 Wagner *The Holy Supper Of The Apostles*

ff.
 heil' - gen Geist, dei - nen heil' - - - - - gen - Geist!
 Ho - ly Ghost, send the Ho - - - - - ly Ghost!
 - prit sur nous, fais des - cen - - - - - dre l'Es - prit!
ff.
 heil' - gen Geist, dei - nen heil' - - - - - gen Geist!
 Ho - ly Ghost, send the Ho - - - - - ly Ghost!
 - prit sur nous, fais des - cen - - - - - dre l'Es prit!
ff.
 heil' - gen Geist, dei - nen heil' - - - - - gen Geist!
 Ho - ly Ghost, send the Ho - - - - - ly Ghost!
 - prit sur nous, fais des - cen - - - - - dre l'Es - prit!
ff.
 heil' - gen Geist, sen - de uns - der - nen heil' - gen Geist!
 Ho - ly Ghost, send us down - Thy - Ho - ly Ghost!
 - prit sur nous, fais des - cen - dre en nous l'Es - prit!
ff.

Sen - de uns - - - - - dei - nen heil' - - - - - gen Geist, sen - de uns
 Send us Thy - - - - - bles - sed Ho - - - - - ly Ghost, send us Thy
 Fais des - cen - - - - - dre l'Es - prit - - - - - sur nous, fais des - cen -
 Sen - de uns - - - - - dei - nen Geist, - - - - - sen - de
 Send Thy blest - - - - - Ho - ly Ghost, - - - - - send o
 Fais des - cen - - - - - dre l'Es - prit - - - - - fais des -
 Sen - de uns - - - - - dei - nen heil' - - - - - gen Geist, - - - - - sen - de
 Send o - - - - - send us Thy Ho - - - - - ly Ghost, - - - - - send o
 Fais des - cen - dre l'Esprit Saint sur nous, fais des -
 Sen - de uns - - - - - dei - nen heil' - - - - - gen Geist, - - - - - sen - de
 Send, o - - - - - send us Thy Ho - - - - - ly Ghost, - - - - - send o
 Fais des - cen - dre l'Esprit Saint sur nous, fais des -

- - - - - dei - nen heil' - - - - - gen Geist, sen - de uns - - - - - dei - nen heil' - gen
 - - - - - bles - sed Ho - - - - - ly Ghost, we be - seech - - - - - Thee to send down to
 - - - - - dre l'Es - prit - - - - - sur nous, fais des - cen - - - - - dre sur nous l'Esprit
 uns - - - - - dei - nen Geist, - - - - - sen - de uns - - - - - dei - nen
 send us to us - - - - - we be - seech - - - - - Thee to
 - - - - - cen - dre sur nous - - - - - l'Esprit Saint, - - - - - l'Es - prit
 uns - - - - - dei - nen heil' - - - - - gen Geist, - - - - - send' uns dei - nen
 send us the Ho - - - - - ly Ghost, - - - - - we be - seech - - - - - Thee.
 - - - - - cen - dre l'Esprit Saint sur nous, - - - - - l'Es - prit Saint sur
 uns - - - - - dei - nen heil' - - - - - gen Geist,
 send us the Ho - - - - - ly Ghost,
 - - - - - cen - dre l'Esprit Saint sur nous.

Ex.64

FEASTING I WATCH

PART-SONG FOR MEN'S VOICES

THE WORDS FROM THE GREEK ANTHOLOGY (MARCUS ARGENTARIUS) TRANSLATED BY RICHARD GARNETT*

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 45, No. 1) †

Allegro.
ff

1st TENOR.
Feast - ing I watch with west - ward - look - ing eye . . The flash - ing

2nd TENOR.
Feast - ing I watch with west - ward - look - ing eye . . The flash - ing

1st BASS.
Feast - ing I watch with west - ward - look - ing eye . . The flash - ing

2nd BASS.
Feast - ing I watch with west - ward - look - ing eye . . The flash - ing

Allegro. ♩ = 120.

(For practice only)

con - stel - la - tions' pa - gean - try. Sol - emn . . and

con - stel - la - tions' pa - gean - try. Sol - emn . . and

con - stel - la - tions' pa - gean - try. Sol - emn | and.

con - stel - la - tions' pa - gean - try. Sol - emn . . and

* With the kind permission of the Translator.

† Five Part-Songs complete, English and German words.

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Ex.65 Elgar *The Reviville*

claim ing, Said, . . .

Thus they answered, ho - ping, fear ing, Till a trum - pet - voice pro - claim - ing, Said, . . .

Thus they answered, ho - ping, fear ing, Till a trum - pet - voice, pro - claim - ing, Said,

. . . claim ing, Said,

Nobilmente.
allargando e sostenuto.

ten. *fff* *pp a tempo* *rit*

"My cho - sen, cho - sen peo - ple, come!" Then the drum, Lo' was

allargando e sostenuto. *fff* *pp a tempo.* *rit*

"My cho - sen, cho - sen peo - ple, come!" . . . Then the drum, Lo' was

allargando e sostenuto *fff* *pp a tempo* *rit.*

"My cho - sen, cho - sen peo - ple, come!" . . . Then the drum, Lo' was

allargando e sostenuto. *fff* *a tempo.* *rit*

"My cho - sen, cho - sen peo - ple. come!" Then the drum, Lo' was

Poco allargando. *sostenuto* *Lento, molto espress. e sostenuto.*

p espress. *tutta forza.* *fff*

dumb, For the great heart of the na - tion, throb - bing, throb - bing,

p espress. *tutta forza.* *fff*

dumb, For the great heart of the na - tion, throb - bing, the great heart of the

p espress. *tutta forza.* *fff*

dumb, For the great heart of the na - tion, throb - bing, the great heart of the

p espress. *molto cres* *fff sf*

dumb, For the great heart of the na - tion, throb - bing, throb - bing,

dim. *p* *pp ma distinto.*

throb - bing, throb - bing, an - swered, "Lord, . . . we come!"

dim. *p* *pp ma distinto.*

na - tion, . . . throb - bing, an - swered, "Lord, . . . we come!"

dim. *p* *pp ma distinto.*

na - tion, . . . throb - bing, an - swered, "Lord, . . . we come!"

dim. *p* *pp ma distinto.*

throb - bing, throb - bing, an - swered, "Lord, . . . we come!"

Ex.66 Elgar *The Herald*

Tap the wings. He called his faithful her - aid -
 Tap the wings. He called his faithful her - aid - to his side -
 Tap the wings. He called his faithful her - aid - to his side -
 Tap the wings. He called his faithful her - aid -

Lento Allegro molto

"Go! . . . tell the dead I come." . . . With a proud smile . . .
 "Go! . . . tell the dead I come." . . . With a proud smile . . .
 "Go! . . . tell the dead I come." . . . With a proud smile . . .
 "Go! . . . tell the dead I come." . . . With a proud smile . . .

The war - rior with a stab let out his soul, Which
 The war - rior with a stab let out his soul, Which
 The war - rior with a stab let out his soul,
 The war - rior with a stab let out his soul,

dead and shrieked through all the oth - er world,
 Which
 Which dead and shrieked through all the oth - er world,

f

which
 died and shrieked through all the oth - er world. which
 which died and shrieked through all the oth - er world.
 Which died and shrieked through all the oth - er world.

poco allargando *dim.* *p*

died and shrieked through all, through all the oth - er world.
 died and shrieked through all, through all the oth - er world.
 which died and shrieked, and shrieked thro all the oth - er world.
 which died and shrieked, and shrieked thro all the oth - er world.

Lento *ppp* *fff* *(Echo)*

"Ye dead! My mas - ter comes! My
 "Ye dead! My mas - ter comes! My
 "Ye dead! My mas - ter comes! My
 "Ye dead! My mas - ter comes! My

rit. *Più lento* *dim.*

mas - ter comes!" And there was pause
 mas - ter comes!" And there was pause
 mas - ter comes!" And there was pause
 mas - ter comes!" And there was pause

ppp *ppp*

Till the great shade ... should en - ter.
 Till the great shade ... should en - ter.
 Till the great shade ... should en - ter.
 Till the great shade ... should en - ter.

Ex.67 Bantock *Lucifer in Starlight*

Larghetto non troppo lento *mf*

Up-on his west-ern wing he
Up-on his west-ern wing he
Up-on his west-ern wing he

mp *dim.*
And now up-on his west-ern wing he leaned.

dim. *poco accel.* *f*
leaned, . . . up-on his wing he leaned, . . . Now his huge bulk o'er Af-ric's
dim. *poco accel.* *mp*
leaned, . . . up-on his wing he leaned, . . . Now his huge bulk o'er Af-ric's
dim. *mp*
leaned, . . . up-on his wing he leaned, . . . up-on his

mf *espress.* *dim.* *f*
Up-on his west-ern wing he leaned, . . .
Up-on his west-ern wing he leaned, he leaned, Now his huge bulk o'er Af-ric's
mf *dim.* *poco accel.*
up-on his west-ern wing, . . . Now his huge bulk o'er Af-ric's
poco accel.

cres. *meno f* *calando*
sands . . . ca-reened, . . . o'er Af-ric's sands ca-reened, . . . Now the black planet
cres. *meno f* *dim.*
sands . . . ca-reened, . . . o'er Af-ric's sands ca-reened, . . . Now the black planet
p *calando.* *dim.*
western wing he leaned, . . . up-on his west-ern wing, . . .
p *calando.* *dim.*
up-on his west-ern wing, . . .

cres. *meno f* *calando*
sands ca-reened, o'er Af-ric's sands . . . ca-reened, . . . Now the black plan-et
cres. *meno f* *dim.*
sands ca-reened, o'er Af-ric's sands . . . ca-reened, . . . Now the black plan-et
meno f *calando.*
sands ca-reened, o'er Af-ric's sands . . . ca-reened, . . . Now the black plan-et

Ex.68 Bantock Sweet Delight

sost *espress.* *dim.*
 loved, so blessed, in my be-loved am I;
sost *dim.*
 loved, so blessed, in my be-loved am I;
sost *dim.*
 loved, so blessed, in my be-loved am I;
sost e dim. *mp*
 so blessed, in my be-loved am I; Which till their

mp *piu p*
 Which till their eyes ache, which till their eyes ache,
mp *piu p*
 Which till their eyes ache, which till their eyes ache,
mp *piu p*
 Which till their eyes ache, which till their eyes ache,
piu p
 eyes ache, which till their eyes ache,

poco a poco rallentando.
A. mf espress. *dim.* *pp* *sost.*
 let iron men en - vy!
mf espress. *dim.* *pp* *sost.*
 let iron men en - vy!
mf espress. *dim.* *pp* *sost.*
 let iron men, let iron men en - vy!
mf espress. *sost. e dim.* *pp* *sost.*
 let iron men en - vy!

Ex.69 Bantock *The Fighting Temeraire*

Poco meno moto

bell, bell, bell, bell, bell, bell, bell, bell, bell.

At the

There's a far bell ring - ing At the

There's a far bell ring - ing At the

bell, bell, bell, bell, (ah

set - ting of the sun, And a phan - tom voice is

set - ting of the sun, And a phan - tom voice is

set - ting of the sun, And a phan - tom voice is

sing - ing Of the great days done...

sing - ing Of the great days done...

sing - ing Of the great days done...

Ex.70 Bantock Festival Song

Moderato.

1st TENOR. Sow - ers of the liv - ing seed, Lift your hearts in joy - ous lay!

2nd TENOR. Sow - ers of the liv - ing seed, Lift your hearts in joy - ous lay!

1st BASS. Sow - ers of the liv - ing seed, Lift your hearts in joy - ous lay!

2nd BASS. Sow - ers of the liv - ing seed, Lift your hearts in joy - ous lay!

mf Toil - ers for Man's no - blest need, Guides a - long life's morn - ing way!

mf Toil - ers for Man's no - blest need, Guides a - long life's morn - ing way!

mf Toil - ers for Man's no - blest need, Guides a - long life's morn - ing way!

mf Toil - ers for Man's no - blest need, Guides a - long life's morn - ing way!

Toil - ers for Man's no - blest need, Guides a - long life's morn - ing way!

Grasso.

f With ex - ult - ant sung - ing Let the heavens be ring - ing,

f With ex - ult - ant sung - ing Let the heavens be ring - ing,

f With ex - ult - ant sung - ing Let the heavens be

f With ex - ult - ant sung - ing Let the heavens be

piu f Joy and glad-ness bring . . . ing In - to work and

piu f Joy and glad-ness bring . . . ing . . . In - to work and

piu f ring - ing, Joy and glad-ness bring - ing . . . In - to work and

piu f ring - ing, Joy and glad-ness bring - ing . . . In - to work and

Ex.71 Hegar *The Phantom Host* Op.17

♩ = 166
Piu mosso, poco a poco sempre più e crescendo.

felt the grip of an i - ron hand. grip of an i - ron
 felt the grip of an i - ron hand, grip of an i - ron *mf*
 They
 felt the grip of an i - ron hand, they felt the grip of an i - ron hand,

sempre cres. *♩ = 30.* *♩ = 66.*

hand, grip of an i - ron hand, grip, grip, .
sempre cres.
 hand, grip of an i - ron hand, grip. grip, .
sempre cres. *f* *fz*
 felt . the grip of an i - ron hand, grip, grip,
sempre cres. *f*
 grip, grip of an i - ron hand, grip, grip, .

♩ = 80. *fz* *mf*

grip of an i - ron hand. Hard was its grasp and chill,
fz *mf*
 grip of an i - ron hand. Hard was its grasp and chill,
fz *mf*
 grip of an i - ron hand. Hard was its grasp and chill,
fz *mf*
 grip of an i - ron hand. Hard was its grasp and chill,

Meno mosso. *p* *pp*

hard was its grasp and chill, The flick - ring pul - ses ceased to beat, For
 hard was its grasp and chill, The flick - ring pul - ses ceased to beat, For
 hard was its grasp and chill; The flick - ring pul - ses ceased to beat, For
 hard was its grasp and chill, . . . its grasp was hard and

Ex.72 Hegar Walpurga Op.30

troth-word, Swear it, all your fierc-est wrath de-fy-ing, Hark! I swear it,
troth-word, Swear it, all your fierc-est wrath de-fy-ing; Hark! I swear it,
troth-word, Swear it, all your fierc-est wrath de-fy-ing; Hark! I
troth-word, Swear it, all your fierc-est wrath de-fy-ing; Hark! I

on my might-i-est troth-word, Swear it, all your fierc-est wrath de-fy-ing;
on my might-i-est troth-word, Swear it, all your fierc-est wrath de-fy-ing;
swear it on my troth-word, Swear it, all your fierc-est wrath de-fy-ing;
swear it on my troth-word, Swear it, all your fierc-est wrath de-fy-ing;

Mod tranquillo. *cres.*
I will woo with kiss-es, kiss-es, your Wal-pur-ga, I will *cres.*
I will woo with kiss-es, kiss-es, your Wal-pur-ga, I will *cres.*
I will woo with kiss-es, kiss-es, your Wal-pur-ga, Bend that *cres.*
I will, woo with kiss-es your Wal-

bend that head, I will bend that head with tress-es gold-en,
bend... bend that head, I will bend that head with tress-es gold-en,
head with tress-es, I... will bend that head with tress-es gold-en,
pur-ga, Wal-pur-ga,

pp *mp*
Make her mine, mine with pas-sion-ate em-bra-ces, make her mine...
Make her mine with pas-sion-ate em-bra-ces, make her mine...
Make her mine with pas-sion-ate em-bra-ces, with pas-sion-ate em-bra-ces.
Make her mine with pas-sion-ate em-bra-ces, make her mine...

Ex.73 Parry Orpheus

Allegro moderato. *rit.*

ALTO. Or - pheus was a man of note, Who lived so long

TENOR. Or - pheus was a man of note, Who lived so long

BARITONE. Or - pheus was a man of note, Who lived so long

BASS. Or - pheus was a man of note, Who lived so long

a tempo. *con sentimento.*

- go, That what he played, and how he sang, We

- go, That what he played, and how he sang, We

- go, That what he played, and how he sang, We

- go, That what he played, and how he sang, We

real - ly, real - ly, real - ly do, real - ly do not know 'Tis

real - ly, real - ly, real - ly do not know, (we do not know) 'Tis

real - ly, real - ly, real - ly, real - ly, real - ly do not know, (we do not know.) 'Tis

real - ly, real - ly, real - ly, real - ly, real - ly, real - ly, real - ly do not know, (we do not know) 'Tis

said that at his voice . . . around The lions meek - ly lay, The horse . .

said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, The

said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, The

'Tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said, 'tis said,

cresc. molto. *mf*

stood still, . . . dogs hunt ing stayed, The

horse stood still, . . . dogs hunt ing stayed, The

horse stood still, . . . dogs hunt ing stayed, The

The horse stood still, . . . dogs hunt ing stayed, The

Ex.74 Fletcher *Vision of Belshazzar*

Fiery and forceful.

1st Tenor. The King was on his throne, . . . The Sa-traps thron'g'd the hall, . . .

2nd Tenor. The King was on his throne, . . . The Sa-traps thron'g'd the hall; . . .

1st Bass. The King was on his throne, . . . The Sa-traps thron'g'd the hall, . . .

2nd Bass. The King was on his throne, . . . The Sa-traps thron'g'd the hall, . . .

A thousand bright lamps shone O'er that high fes-ti-val, A thou-sand cups of gold, In

A thousand bright lamps shone O'er that high fes-ti-val; A thou-sand cups of gold, In

A thousand bright lamps shone O'er that high fes-ti-val; A thou-sand cups of gold, In

A thousand bright lamps shone O'er that high fes-ti-val; A thou-sand cups of gold, In

becoming slower and serious.

Ju-dah deem'd di-vine— Je-ho-vah's ves-sels hold . . . The god-less

Ju-dah deem'd di-vine— Je-ho-vah's ves-sels hold . . . The god-less

Ju-dah deem'd di-vine— Je-ho-vah's ves-sels hold . . . The god-less

Ju-dah deem'd di-vine— Je-ho-vah's ves-sels hold . . . The god-less

Mysterious and ominous.

Hea-then's wine. . . In that same hour and hall, The

Hea-then's wine. . . In that same hour and hall, The

Hea-then's wine. . . In that same hour and hall, The

Hea-then's wine. . . In that same hour, , The fingers of a

fin-gers of a hand Came forth against the wall, And wrote as if on

fin-gers of a hand Came forth against the wall, And wrote as if on

fin-gers of a hand Came forth against the wall, And wrote as if on

hand . . . Came forth . . . a-gainst the wall, And wrote . . . as if on

Db minor. *dim.*

- ti-ful o-ver the house-tops, gha-st - ly, phan-tom moon, Im-mense and si -

- ti-ful o-ver the house-tops, gha-st - ly, phan-tom moon, Im-mense and si -

1

- lent moon. _____

- lent moon. _____

1

1st & 2nd Trumpets.

3rd Trumpet.

Bombardons.

p

I see a sad pro -

And I hear the sound of com-ing full - keyed bu - gles, All the

- ces - sion And I hear the sound of com-ing full - keyed bu - gles, All the

chan - nels of the ci - ty streets they're flood-ing, As with voi - ces and with

chan - nels of the ci - ty streets they're flood-ing, As with voi - ces and with

Ex.77 Holst *Manas: Hymns from the Rig Veda* Op.26 No.4

rall. *a tempo*
rall. *a tempo*
rall. *a tempo*
rall. *a tempo*

call thee back to dwell with us a - gain.
 call thee back to dwell with us a - gain.
 call thee back to dwell with us a - gain. O thou who hast fled a - way
 call thee back to dwell with us a - gain.

p dolce
p dolce
 TUTTI. *p dolce*

To bathe thyself in ra-diant light, To bathe thy-self in ra-diant
 To bathe thyself in ra-diant light, To bathe thy-self in ra-diant light, in
 To bathe, To bathe thy-self in ra-diant light, in

rall. e dim. *pp* *ppp*
rall. e dim. *pp* *ppp*
rall. e dim. *pp* *ppp*

light, Whose flashing beams flow on through space in ev-er last-ing streams: We call thee
 light, Whose flashing beams flow on through space in ev-er last-ing streams: We call thee
 light, Whose flashing beams flow on through space in ev-er last-ing streams: We call thee

back to dwell with us a - gain.
 back to dwell with us a - gain.
 back to dwell with us a - gain.
 O thou who hast fled a-way Towards the dread unknown

mf *dim.*
mf *dim.*
mf *dim.* *senza misura. misterioso*
mf *dim.* *SOLO*

We call thee back to dwell with us a - gain.
 We call thee back to dwell with us a - gain.
 We call thee back to dwell with us a - gain. O thou who hast fled away To be u-nited with the
 to dwell with us a - gain.

ppp
ppp
ppp TUTTI.
ppp

We call thee back to dwell with us a - gain.
 We call thee back to dwell with us a - gain.
 All that is and is to be. We call thee back to dwell with us a - gain.
 We call thee back to dwell with us a - gain.

Ex.78 Roberts *Crossing The Bar*

Andante sostenuto (♩ = 63-66)

TENOR I
 Sun-set and even-ing star And one clear call for
 Mach-lud, a'r se-ren hwy'r A'r al-wad glir i

TENOR II
 Sun-set and even-ing star And one clear call for
 Mach-lud, a'r se-ren hwy'r A'r al-wad glir i

BASS I
 Sun-set and even-ing star And one clear call for
 Mach-lud, a'r se-ren hwy'r A'r al-wad glir i

BASS II
 Sun-set and even-ing star And one clear call for
 Mach-lud, a'r se-ren hwy'r A'r al-wad glir i

me! And may there be no moan-ing of the bar, And
 ms! Gridd-fan - nau'r traeth-for a ddis-ta-won llwyr, Gridd-dim.

me! And may there be no moan-ing of the bar, And
 ms! Gridd-fan nau'r traeth-for a ddis-ta-won llwyr, Gridd-dim.

me! And may there be no moan-ing of the bar, And
 ms! Gridd-fan - nau'r traeth-for a ddis-ta-won llwyr, Gridd-dim.

me! And may there be no moan-ing of the bar, And
 ms! Gridd-fan - nau'r traeth-for a ddis-ta-won llwyr, Gridd-dim.

may there be no moan-ing of the bar, When I put out to
 -fan - nau'r traeth-for a ddis-ta-won llwyr, Pan hwy'l - iaf gy-da'r

may there be no moan-ing of the bar, When I put out to
 -fan - nau'r traeth-for a ddis-ta-won llwyr, Pan hwy'l - iaf gy-da'r

I may there be no moan-ing of the bar, When I put out to
 -fan - nau'r traeth-for a ddis-ta-won llwyr, Pan hwy'l - iaf gy-da'r

may there be no moan-ing of the bar, When I put out to
 -fan - nau'r traeth-for a ddis-ta-won llwyr, Pan hwy'l - iaf gy-da'r

seal When I put out to seal When
 lli! Pan hwy'l - iaf gy-da'r lli! Pan

seal When I put out to seal
 lli! Pan hwy'l - iaf gy-da'r lli!

seal When I put out to seal When I
 lli! Pan hwy'l - iaf gy-da'r lli! Pan hwy'l

seal When I put out to seal When I put out,
 lli! Pan hwy'l - iaf gy-da'r lli! Pan hwy'l - iaf,

I put out to seal When I put out to
 hwy'l p - iaf gy-da'r lli! Pan hwy'l - iaf gy-da'r

When I put out to seal When I put out to
 Pan hwy'l - iaf gy-da'r lli! Pan hwy'l - iaf gy-da'r

When I put out to seal When I put out to
 - iaf, Pan hwy'l - iaf gy-da'r lli! Pan hwy'l - iaf gy-da'r

When I put out to seal When I put out to
 Pan hwy'l - iaf gy-da'r lli! Pan hwy'l - iaf gy-da'r

Ex.79 Jones arr. Thomas *Deus Salutis*

4 *mp*

mf cresc.

Mi gan af am rin-wedd - a'r gwael, Mi gar-ia'r groes - mi
I'll praise the vir-tues of Thy death, I'll bear the cross - I'll

mp *mf cresc.*

nos - ia'r - don, Ond - cael dy an - ian dan fy
breast the - side, If - Thou thy - self in me a -

mf

rall

mron. A - men, A - men, A - men, A - - - men.
side A - men, A - men, A - men, A - - - men.

rall.

cresc. *p*

my wont-ed joys for-sake me And deep des-pair, and deep-
 die Freu-de ist ver-schoun-den Und tie-fer Schmerz, und tie-
 fy mhles-er gynt a gil-sodd, An o-baith du an o-
 di-let-ti mis pas-sa-ts I can-tis mis, I can-

cresc *p*

my wont-ed joys for-sake me And deep des-pair
 die Freu-de ist ver-schoun-den Und tie-fer Schmerz
 fy mhles-er gynt a gil-sodd, An o-baith du an o-
 di-let-ti mis pas-sa-ts I can-tis mis,

p

joys for-sake me And deep des-pair doth o-
 ist ver-schoun-den Und tie-fer Schmerz mich ach
 gynt a gil-sodd, An o-baith du ddaeth ac
 mis pas-sa-ts I can-tis mis son di-

p

joys for-sake me And deep des-pair doth o-
 ist ver-schoun-den Und tie-fer Schmerz mich ach
 gynt a gil-sodd, An o-baith du ddaeth ac
 mis pas-sa-ts I can-tis mis son di-

Ex.82 Viadana Ave Verum

tranquillo *p*

T. I
 Hail thou lov-ly rum Cor-pus, na-tum de Ma-
 Hen ffych gorff di-ym-wad, an-wyd in e

T. II

B. I
 A-ve ve-rum Cor-pus, na-tum de Ma-
 Hail thou lov-ly rum Cor-pus, na-tum de Ma-
 Hen ffych gorff di-ym-wad, an-wyd in e

B. II
 A-ve ve-rum Cor-pus, na-tum de Ma-
 Hail thou lov-ly rum Cor-pus, na-tum de Ma-
 Hen ffych gorff di-ym-wad, an-wyd in e

mp

Vir-gin Ma-ry born; Tru-ly didst thou suf-fer
 Fair-y For-wyn bur; A-berth dros-om wed-ti

Vir-gin Ma-ry born; Tru-ly didst thou suf-fer
 Fair-y For-wyn bur; A-berth dros-om wed-ti

Vir-gin Ma-ry born; Tru-ly didst thou suf-fer
 Fair-y For-wyn bur; A-berth dros-om wed-ti

Vir-gin Ma-ry born; Tru-ly didst thou suf-fer
 Fair-y For-wyn bur; A-berth dros-om wed-ti

mf

in cru-ce pro-ho-mi-ne; cru-ci-ficd;
 an-guish, for man-kind wert cru-ci-ficd;
 led u ar groes-bren dan hoel-ten dur;

in cru-ce pro-ho-mi-ne; cru-ci-ficd;
 an-guish, for man-kind wert cru-ci-ficd;
 led u ar groes-bren dan hoel-ten dur;

in cru-ce pro-ho-mi-ne; cru-ci-ficd;
 an-guish, for man-kind wert cru-ci-ficd;
 led u ar groes-bren dan hoel-ten dur;

in cru-ce pro-ho-mi-ne; cru-ci-ficd;
 an-guish, for man-kind wert cru-ci-ficd;
 led u ar groes-bren dan hoel-ten dur;

To Irving Silverwood
and the Holms Valley Male Voice Choir

Exs.83-84

HAUNTED

Phantasy for Male Voice Choir

Poem by
MORDAUNT CURRIE

Music by
C ARMSTRONG GIBBS

Con moto rubato (♩ = about 94)

Key G min. (Doh = Eb) ||

1st Tenor
Ma-gic of the moon! Ma-gic of the

2nd Tenor
Ma-gic of the moon!

1st Bass
Ma-gic of the moon!

2nd Bass

6 Pulse measure G t.m.1

2 Pulse measure

moon! Bay-ing of hounds, stea-dy, re-

Ma-gic of the moon! Bay-ing of hounds, stea-dy, re-

Ma-gic of the moon! Bay-ing of hounds, stea-dy, re-

Bay-ing of hounds, stea-dy, re-

ad.f.Eb

f.Eb

-lent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

-lent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

-lent-less, stern; Bay-ing in woods, chas-ing a phan-tom

-lent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

Ex.84

star - ing ex - pec - tant; Hark! Hark! Cleav - ing the out - most
 star - ing ex - pec - tant, Hark! Hark! Cleav - ing the out - most dark,
 star - ing ex - pec - tant, Hark! Hark! Cleav - ing the out - most dark,
 star - ing ex - pec - tant; Hark! Hark! Cleav - ing the out - most dark,
 dark, Phi - lo - mel's cry,
 Grief of tired Earth call - ing to peace on high, Un - der the
 Grief of tired Earth, Un - der the
 Grief of tired Earth call - ing to peace on high,
 Phi - lo - mel's cry, Un - der the moon,
 moon. Un - der the moon, Phi - lo - mel's
 moon. Un - der the moon, Phi - lo - mel's
 cry, Un - der the moon.
 cry, Un - der the moon.
 cry, Un - der the moon.
 Un - der the moon.

calando *pp* *possibile*
calando *pp* *possibile*
calando *pp* *possibile*
calando *pp* *possibile*

Marston Moor 1644

Poem by
MORDAUNT CURRIE

For Male Voice Choir

Music by
C ARMSTRONG GIBBS

Ex.85

* The beat, whether in $\frac{2}{2}$ or $\frac{4}{4}$ remains constant. The d in $\frac{2}{2}$ equals the d in $\frac{4}{4}$

Key Bb | Or $d = \text{abt } 40$

TENOR I
TENOR II
BASS I
BASS II

Who is on my side - who? Our
One sil-ver trum - pet calls. Our
One sil-ver trum-pet calls. Our
One sil-ver trum-pet calls. Our

general ri - deth by - Hark now! his mess-age falls
general ri - deth by - Hark now! his mess-age falls.
general ri - deth by - Hark now! his mess - age falls
general ri - deth by - Hark now! his mess - age falls.

"Oh let your
"Oh let your faith..... be
"Oh let your faith be sure, your faith be
"Oh let your faith... be sure: And be your pur - pose

faith..... be sure: And be your pur- pose strong: "Oh let your faith be
sure- And be your pur - - pose strong: En - dure, brave hearts, en -
sure: your pur- pose strong: En - dure, brave hearts, en -
strong: your pur- pose strong: En - dure, brave hearts, en -
sure. your pur- pose strong: En - dure, brave hearts, en -

Ex.86

IT WAS A LOVER AND HIS LASS

Part-song for Male Voices

Words by
W SHAKESPEARE

Music by
C. ARMSTRONG GIBBS

Leggiero con grazia

1st TENOR
2nd TENOR
1st BASS
2nd BASS

1. It was a lo - ver and his lass,
- tween the a - cres of the rye,
With a hey, and a ho, and a hey no-ni-no,
With a hey, and a ho, and a hey no-ni-no,
With a hey, and a ho, and a hey no-ni-no,
With a hey, and a ho, and a hey no-ni-no,

mf

o'er the green corn field did pass, In the spring - time, thr on - ly pret - ty
pret - ty coun - try folks would lie,
In the spring - time, the on - ly pret - ty
In the spring - time, the on - ly pret - ty
In the spring - time, the on - ly pret - ty

ring - time, When birds do sing, When birds do sing . .
ring - time, hey ding a ding, ding; hey
ring - time, hey ding a ding, ding; hey
ring - time, When birds do sing, When birds do sing . .

mp

..... Sweet lo - vers love the spring. Sweet lo - vers, sweet
ding a ding, ding; Sweet lo - vers love the spring. Sweet lo - vers
ding a ding, ding; Sweet lo - vers love the spring. Sweet lo - vers
..... Sweet lo - vers love the spring. Sweet

f p

Ex.87 Gibbs *Tiger, Tiger*

- gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet? What the

- gan to beat, What dread hands and what dread feet? What the

What the hammer? What the chain? In what furnace was thy brain? What the

What the hammer? What the chain? In what furnace was thy brain? What the

hammer? What the chain? In what furnace was thy brain? What the

hammer? What the chain? In what furnace was thy brain? What the

an-vil? What dread grasp Dare its dead - ly ter - rors clasp? When the

an-vil? What dread grasp Dare its dead - ly ter - rors clasp? When the

an - vil? What dread grasp Dare its dead - ly ter - rors clasp? When the

an-vil? What dread grasp..... Dare its dead - ly ter - rors clasp? When the

Largamente

stars threw down their spears, And wa-tered hea-ven with their tears, *Al'm.....*

stars threw down their spears, And wa-tered hea-ven with their tears, *Al'm.....*

stars threw down their spears, And wa-tered hea-ven with their tears, Did He smile His

stars threw down..... their spears, And wa-tered hea-ven with their tears,

Ex.88 Harrison *Marching Along*

press - ing a troop un - a - - ble to stoop And see the regues flourish and

cresc.

rit. a tempo

hon-est folk droop, Marched them a-long, fif-ty score strong,

TENOR I

Marched them a-long, fif-ty score strong,

TENOR II

CHORUS

BASS I

Marched them a-long, fif-ty score strong,

BASS II

Marched them a-long, fif-ty score strong,

Marched them a-long, fif-ty score strong,

rit. a tempo

Marched them a-long, fif-ty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fif-ty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fif-ty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fif-ty score strong, Great-heart-ed gen-tle-men,

strong, Marched them fif-ty score strong, Great-heart-ed gen-tle-men,

cresc.

Exs.89-90 Britten *The Ballad of Little Musgrave and Lady Barnard*

pp
 Yet ne-ver a word!.....

pp
 Ne-ver a word!.....

pp
 night. 'Ne-ver a word!.....

50

pp marcato

sempre

Prestissimo [♩. = 144] *pp*

With that be - heard a lit - tle ti - ny

pp

With that be - heard a lit - tle ti - ny

pp

With that be - heard a lit - tle ti - ny

Prestissimo ♩. = 144

ppp

una corda

pp

page, By his la - dy's coach as he

page, By his la - dy's coach as he

page, By his la - dy's coach as he

60

pp cresc. e staccato

ran. Says, 'Although I am my

pp cresc. e staccato

ran. Says, 'Although I am my

pp cresc. e staccato

ran. Says, 'Although I am my

pp poco a poco cresc.

pp cresc.

più f e cresc

la-dy's foot-page, Yet I am Lord Bar-nard's man!' Then he's cast off his hose and

più f e cresc.

la-dy's foot-page, Yet I am Lord Bar-nard's man!' Then he's cast off his hose and

più f e cresc.

la-dy's foot-page, Yet I am Lord Bar-nard's man!' Then he's cast off his hose and

più f e cresc. (tre corde)

più f e cresc.

cresc. molto

cast off his shoon, Set down his feet and ran, And where the bridges were

cresc. molto

cast off his shoon, Set down his feet and ran, And where the bridges were

cresc. molto

cast off his shoon, Set down his feet and ran, And where the bridges were

cresc. molto

cresc. molto

bro-kendown He bent his bow and swam.

bro-kendown He bent his bow and swam.

bro-kendown He bent his bow and swam..

TENOR *f vivace*

BARITONE *f vivace*

A-wake! a-wake! thou Lord

A-wake! a-wake! thou Lord

50

ff con forza

f con forza

Bar-nard, As thou art a man of life! Lit-tle

Bar-nard, As thou art a man of life! Lit-tle

Lit-tle

Ex.90

morendo-

lift-ed up the co-ver - let, He lift - ed

lift-ed up the co-ver - let, He lift - ed

lift-ed up the co-ver - let, He lift - ed

morendo-

(morendo)- -G P. -

up the sheet: *A -*

up the sheet: *A -*

up the sheet: *A -*

(morendo)- -G P. -

200

ff

Grave [*d = d of preceding*]

- rise, a-rise, thou Lit-tle . Mus-grave, And put thy clo-thes

- rise, a-rise, thou Lit-tle . Mus-grave, And put thy clo-thes

- rise, a-rise, thou Lit-tle . Mus-grave, And put thy clo-thes

Grave [*d = d of preceding*]

portamento

on; It shall neer be said in my coun - try I've killed a na-ked

portamento

on, It shall neer be said in my coun - try I've killed a na-ked

portamento

on; It shall neer be said in my coun - try I've killed a na-ked

ff

Ex.91 Make a joyful noise unto the Lord

for male voice choir
with organ or piano
or unaccompanied

Psalms 100

MICHAEL HEAD

Allegro (♩ = 63)

ORGAN or PIANO

f *rhythmic*

ten rubato *ten* *a tempo*

TENOR I *Sostenuto*

Make a joy - ful noise, un - to the Lord,

TENOR II

Make a joy - ful noise, un - to the Lord,

BASS I

Make a joy - ful noise, un - to the Lord,

BASS II

Make a joy - ful noise, un - to the Lord,

Make a joy - ful noise, all ye lands.

Make a joy - ful noise, all ye lands.

Make a joy - ful noise, all ye lands.

Make a joy - ful noise, all ye lands.

mf

piu f

6-part

ten. ten.

Serve the Lord with glad - ness, with glad - ness, with glad -

Serve the Lord with glad - ness, with glad - ness, with glad -

Serve the Lord with glad - ness, with glad - ness, with glad -

Serve the Lord with glad - ness, with glad - ness, with glad -

p Subito

- ness. Come be - fore his

- ness. Come be - fore his

- ness. Come be - fore his

- ness. Come be - fore his

p *pp*

pres - ence with sing - ing,

pres - ence with sing - ing,

pres - ence with sing - ing, sing - ing,

pres - ence with sing - ing, sing - ing,

Ex.92 Stravinsky *Cantata: Babel*

13 14

Flc.

Fl 1.2.

Ob 1.2.

Clar 1.2.

Cl. bss.

1.
Bass

2.

1.2
Hr

3.4.

7. Vers:
Chorus
Has - ab / Go to, / till we find / let us go - / - men / seem, and / - ter - ren / there can / - ter - ren / find their / - ra / (language, / So call them out / that they may not

1.
Vi

2.

Vi.

V.C.

C.B.

Ex.93 Barber (from) *A Stopwatch And An Ordnance Map*

espr
p
All un-der the ol - - - - - ive trees, —
All un-der the ol - - - - - ive trees,
All un-der the ol - - - - - ive
neath. — All un-der the
espr

p *senza cresc.* *espr*
— ah — All un-der the ol - - - - - ive trees.
espr *senza cresc.*
All un-der the ol - - - - - ive trees.
senza cresc.
trees, — the ol - - - - - ive trees.
senza cresc.
ol - - - - - ive trees.

Ex.94 Brown A World Of Light Mss. (1985)

Tenors (unison)

Man
hath still
ei-ther toys,
ei-ther
toys, or

sempre staccato

Cara,
He hath no
root, -
nor to one
place - is
tied, -
He - hath no root, -
no - root, -

root, -
He hath no
root - nor to one
place - is tied, -
He - hath no root, -
nor to one place, nor to one place
is

nor to one place
is tied,
tied,
nor to one place is tied,

But e - - - ver rest - - - - less and ir - re - - -

The musical score is written in a system of staves. The top staff is for Tenors (unison) in a soprano clef, with lyrics underneath. The bottom staff is for piano accompaniment in a bass clef. The score is divided into several systems, each with a vocal line and a piano line. The piano part features complex rhythmic patterns and dynamic markings such as 'sempre staccato', 'Cres', and 'f'. The lyrics are written in a mix of uppercase and lowercase letters, with some words hyphenated across lines. The key signature changes from one flat to two flats, and the time signature is 7/8.

Ex.95 Dodgson A Country Wedding Mss. (1987)

Yk

ppp *ppp*

T
hol-low but the purple hil-locks en-joyed - fine wea-ther when we

B
hol-low but the purple hil-locks en-joyed - fine wea-ther when we

3

3

3

4

3

4

pp

Soli

Soli

Went to - play - them to - church - to - - - ge - ther How - it - comes

Went to - play - them to - church - to - - - ge - ther How - it - comes

3

3

3

4

3

4

ppp

ppp

Tutti

Tutti

Soli

Soli

back!] and - car - ried them there How - it - comes

back!] and - car - ried them there How - it - comes

ppp

Handwritten musical score for the first system. The top staff is a piano accompaniment in 3/4 time, starting with a *pp* dynamic. The vocal lines below are in 3/4 time and include the lyrics: "back, and Car-rick them- there in an af-ter, an". The vocal parts are marked *Tutti* and *dim*. The piano accompaniment includes a *f* dynamic and a *dim* marking.

Handwritten musical score for the second system. The piano accompaniment continues with a *p* dynamic. The vocal lines continue with the lyrics: "af-ter, an af-ter. af-ter year". The vocal parts are marked *p* and *dim*. The piano accompaniment includes a *p* dynamic and a *dim* marking.

rit. - - - - - a tempo (Allegro)

ri - a U - no tri - no - que
 U - no tri - no - que
 ri - a. U - no tri - no - que
 U - no tri - no - que

cresc. *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf*

Do - mi - no, - U - no tri - no - que Do - mi - no, -
 Do - mi - no, - U - no tri - no - que Do - mi - no, -
 Do - mi - no, - U - no tri - no - que Do - mi - no, -
 Do - mi - no, - U - no tri - no - que Do - mi - no, -

f *f* *f* *f*

U - no tri - no - que Do - mi - no, - Quae vi - tam
 U - no tri - no - que Do - mi - no, - Quae vi - tam
 U - no tri - no - que Do - mi - no, - Quae
 U - no tri - no - que Do - mi - no, - Quae

Ex.97 Connors *The Unanimous Dance*

ig - no - mo - ny
 ig - no - mo - ny *mp* passed such a
 ig - no - mo - ny *mp* year and a day such
 ig - no - mo - ny *mp* of a year far a -

mp *mp* *cresc* *poco*

mp Ah such be - ha - viour *f* and what was the good of a fl - ver ho - ney
 way such be - ha - viour *f* what was the good of a fl - ver ho - ney
 du - bi - ous be - na - viour *f* and what was the good of a fl - ver ho - ney
 - way *f* and what was the good of a fl - ver ho - ney

a *poco* *f*

p look *mf* e - ven the sea - gulls were
p with out a - ny me - di - ca - ment *mf* ev - en the
p in that predi - ca - ment with out me - di - ca - ment
p in that predi - ca - ment with out a - ny me - di - ca - ment *mf* e - ven

sen - si - ble and *ff* stayed in the air

sea gulls sen-si-ble *ff* stayed in the air

e - ven the sea gulls *ff* stayed in the air

sea gulls *ff* stayed in the air

Più lento subito *a tempo* *Più lento*

f sick as a dog cat *p* oh no

a tempo *f* sick as a dog cat *p* oh no

ponderous *f* or sick as a dog cat *p* oh no

mf but not our hoot of an owl *Più lento*

Più lento subito *a tempo*

a tempo

they had o - ther i - deas in mind

they had o - ther i - deas in mind

they had o - ther i - deas in mind

a tempo *mp*

MUSIC EXAMPLES USED IN CHAPTERS ONE, TWO and SIX

In most cases, two references are given: the first traceable edition and the edition used for the numbered Example. Wherever possible, reference numbers are quoted (in bold type) for the British Library Catalogue of Printed Music to 1980.

- Ex.1 Anon. *Cobbler And Tinker* - reprinted in Folk Song Journal Vol.5 No.19 p.216 London 1928
- Ex.2 Anon. *Three Bulls And A Bear* - reprinted *ibid.* p.218
- Ex.3 Henry Purcell *Since Time So Kind*
The Second Book of the Pleasant Musical Companion William Pearson for Henry Playford: London 1701 **A.412.e.**
Robinson B.W. and Hall R.F. (eds.) *The Aldrich Book of Catches* (Novello) 108 p.115
- Ex.4 Henry Purcell *Sir Walter Enjoying His Damsel*
No.3 of Three Catches London 1740 **G.316.e.(42)** - also in *Pleasant Musical Companion* (as above)
Robinson and Hall 110 p.116
- Ex.5 Henry Purcell *Young Colin Cleaving Of A Beam*
E.Jones for Henry Playford London 1691 **G.83.a.**
Robinson and Hall 117 p.121
- Ex.6 William Ellis *My Lady And Her Maid*
Catch As Catch Can Printed for John Benson and John Playford: London 1652 **A.410**
Robinson and Hall 33 p.64
- Ex.7 Henry Purcell *Bring The Bowl And Cool Nantz*
Joyful Cuckoldom J.Heptinstall for Henry Playford 1761 **K.5.b.15**

- Robinson and Hall 102 p.110
- Ex.8 Henry Purcell *Once, Twice, Thrice, I Julia Tried*
The Pleasant Musical Companion 1701 (as above) A.412.e
 Robinson and Hall 108 p.115
- Ex.9 Richard Brown *Intombed Here Lies Good Sir Harry*
The Pleasant Musical Companion (as above) A.412.e.
 Robinson and Hall 88 p.98
- Ex.10 Henry Aldrich *Our Friend At The Mermaid's Down*
Supplement of New Catches to The Pleasant Musical Companion William
 Pearson for Henry Playford: London 1702 A.412.g.
 Robinson and Hall 81 p.93
- Ex.11 I.Wilson *To See On Fire A Boiling Pot*
 Facsimile reproduced in *The Catch Club or Merry Companions* Da Capo
 Press Edition New York 1965
- Ex.12 Thomas Baildon *Adam Caught Eve*
 Reproduced by the author from The Warren Collection Volume 10 1772 -
 Canterbury Cathedral Library
- Ex.13 Anon. *Prithee Nicky* Facsimile from *ibid.* Vol.11 p.71 1773
- Ex.14 Anon. *Game of Tredille* - *ibid.* Vol.11 p.70 1773
- Ex.15 Luftmann Atterbury *The Canvas* - *ibid.* Vol.8 p.30 1770
- Ex.16 Thomas Arne *The Maid* - *ibid.* Vol.11 p.2 1773
- Ex.17 Anon. *Canon nine in one* Facsimile from *Collection of Canons, Catches
 Glees etc.* Vol.I Muzio Clementi 1803 - in Library of English Folk Song
 and Dance Society, London
- Ex.18 William Beale *In The Pleasant Summer Day*

- Novello Orpheus (New Series) No.287 (1896) **E.1748**
- Ex.19 William Beale *To A Kiss* *ibid.* No.277 (1894) **ditto**
- Ex.20 William Beale *Harmony* *ibid.* No.305 (1897) **ditto**
- Ex.21 William Beale *Go Rose* *ibid.* No.443 (1908) **ditto**
- Ex.22 Thomas Cooke *Strike The Lyre*
- Joseph Alfred Novello: London c.1830 fol. **H.2832.g.(16)**
- Novello Orpheus Vol.2 No.39 **E.1748**
- Exs.23-27 (from) Thomas Cooke *Shades Of Heroes*
- J.Power: London 1832 fol. **H.2832.1.(9)**
- Novello Orpheus (New Series) No.453 **E.1748**
- Ex.28 Reginald Spofforth *Hail Smiling Morn*
- Printed for the composer by Preston: London c.1820 fol. **E.270.1.(4)**
- Williams Select Glees and Madrigals No.17 (undated - no CPM ref.)
- Ex.29 Samuel Webbe *Discord, Dire Sister Of The Slaughtering Power*
- The Third Book of Catches, Canons and Glees* Printed for R. Birshall:
London (1815?) fol. **H.1652.o.(49)**
- Novello's Glee Hive No.20 London 1853 **F.280.c.**
- Ex.30 Willam Paxton *Breathe Soft, Ye Winds*
- George Walker: London (1822) fol. **G.809.j.(10)**
- Novello Orpheus (New Series) No.158 **E.1748**
- Ex.31 Samuel Sebastian Wesley *I Wish To Tune My Quivering Lyre*
- D'Almaine & Co.: London (c.1840) fol.
- Novello Orpheus (New Series) No.168 **E.1748**

- Ex.32 Joseph Baidon *Once in England's Age of Old*
 Stainer and Bell *Old Airs and Glees* No.86 ed. G. Holst (1916) **F.1137.a.(86)**
- Ex.33 Weber *Lutzow's Wild Chase*
 In *The Harmonicon* Vol.7 1829 **P.P.1947**
 Novello Orpheus (New Series) No.57 (1879) **E.1748**
- Ex.34 Harrison *The Wild Huntsman*
 Winthrop Rogers - Boosey and Hawkes (1946) **F.163.jj.(22)**
- Ex.35 Weber *Bright Sword of Liberty*
 Ferdinand Beyer (1855?) *Vaterlands Lieder* No.57 H.814.f
 Novello Orpheus (New Series) No.48 (1879) **E.1748**
- Ex.36 Kuchen *Soldier's Love*
 Orig. solo song *Blanche* London (1863) **H.2126.(27)**
 Novello Orpheus No.112 (1876) **P.P.1945.aa**
- Exs.37-39 Nageli and Pfeiffer - excerpts from *81 Part Songs*
 English edition: Novello (1857) in *Library for the Diffusion of Musical Knowledge* **E.330.f.**
- Ex.40 Mendelssohn *Zigeunerlied* Op.120 No.4
 Leipzig 1874 **E.600.p.(4)**
 Collected Works *Kritisch Durchgesehene* edited by J.Piety Vol.17 Breitkopf & Hartel: Leipzig 1874-80 fol. **H.664**
- Ex.41 Mendelssohn *Periti Autem* Op.115
 Leipzig 1869 **E.193.g.(2)**
 Novello's *Collection of Anthems* Vol.12 No.255 (1876) **E.618.a.**
- Ex.42 Mendelssohn *Vintage Song* Op.98 No.3

In *The Musical Times* No.308 (1868) P.P.1945.aa

Novello Ewer and Co.: London (c.1870) fol.

Exs.43-45 Mendelssohn *Antigone* Op.55

Kistner: Leipzig (1851?) fol. H.665.1.

Novello - translation by W. Bartholemew (undated)

Ex.46 Schubert *Mailed* ~~D.X~~

London (1928) ed. Whittaker F.1777.b.

Exs.47-48 Schubert *Sehnsucht* D656

Diabelli & Co.: Vienna (1827) F.409.z.

Lawson-Gould ed. James Erb - Robertson (1976) E.729.gg.(3)

Ex.49 Schubert *Nacht* D.983c

Diabelli & Co.: Vienna (1838) Hirsch IV 612

Curwen; London (undated) No.50531

Ex.50 Schubert *Song of the Spirits* D.538

C.A.Spina Vienna 1858 Hirsch IV 644

Novello (1905) F.409.a.(9)

Ex.51 Cornelius *Patriot's Vow* Op.12 No.3

E.W.Fritsch: Leipzig (1890) F.1356.b.

Novello Orpheus (New Series) No.409 (1906) E.1748

Ex.52 Cornelius *Old Soldier's Dream* Op.12 No.1

E.W.Fritsch (ibid.)

Novello Orpheus (New Series) No.382 (1905) E.1748

Ex.53 Schumann *Lasst Lautenspiel* Op.65 No.2

Breitkopf & Hartel: Leipzig (1887) F.432.f.(2)

Lawson-Gould ed. Pfautsch - Robertson (1980) F.163.zz.(15)

Ex.54 Schumann *Zurue* Op.65 No.5

Breitkopf (ibid)

Ex.55 Schumann *The Minnesingers* Op.33 No.2

Breitkopf (ibid.)

Lawson-Gould (ibid.)

Ex.56 Schumann *Lotusblume* Op.33 No.3

Breitkopf (ibid.)

Lawson-Gould (ibid.)

Ex.57 de Rille *Martyrs Of The Arena*

London (1872) No.10 of Plaistow Part-Songs E.627

Curwen: London (1881) The Apollo Club No.15 - later 50015 F.667

Ex.58 Adam *Les Enfans de Paris*

London (1872) No.3 of Plaistow Part-Songs E.627

Comrades In Arms Novello Orpheus (New Series) No.482 E.1748

Ex.59 Jenkins, Enos *Light Of The World*

James Broadbent & Son: Boston Spa (1909)

Ex.60 Parry *Myfanwy* Op.4 No.3

I.Jones: Treherbert (c.1880) E.626.ii.(13)

Snell and Sons, Swansea (1931) F.1974.i.(50)

Ex.61 Jenkins, Cyril *The Assyrian Came Down* Op.7 No.1

Curwen: London (1915) The Apollo Club No.514 - later 50514 F.667

- Ex.62 Jenkins, Cyril *The Lee Shore* Op.81
Curwen (ibid.) No.547 - later 50547 F.667
- Ex.63 Wagner *The Holy Supper Of The Apostles*
Breitkopf & Hartel: Leipzig (1844) fol. Hirsch IV 930
Novello, Ewer & Co.: London (1898) F.530.r.
- Ex.64 Elgar *Feasting I Watch* Op.45 No.5
Novello: London (1903) F.163.i.(4)
Novello Orpheus (New Series) No.366 E.1748
- Ex.65 Elgar *The Reveille*
Novello (ibid.) No.449
- Ex.66 Elgar *The Herald*
Novello (ibid.) No.598
- Ex.67 Bantock *Lucifer in Starlight*
Novello (ibid.) No.516
- Ex.68 Bantock *Sweet Delight*
Curwen: London (1921) The Apollo Club No.583 - later 50583 F.667
- Ex.69 Bantock *The Fighting Temeraire*
Joseph Williams: London 1940 G.1112.i.(12)
Roberton: Wendover (1974) E.1501.kk.(1)
- Ex.70 Bantock *Festival Song*
Novello Orpheus (New Series) No.523 E.1748
- Ex.71 Hegar *The Phantom Host* Op.17
Novello (ibid.) No.399

- Ex.72 Hegar *Walpurga Op.30*
Novello (*ibid.*) No.465
- Ex.73 Parry *Orpheus*
Novello (*ibid.*) No.489
- Ex.74 Fletcher *Vision of Belshazzar*
Novello (*ibid.*) No.573
- Ex.75 Boughton *The Blacksmith*
Curwen: London (1924) The Apollo Club No.606 - later 50606 **F.667**
- Ex.76 Holst *Dirge For Two Veterans*
Curwen (*ibid.*) (1914) No.542 - later 50542
- Ex.77 Holst *Manas: Hymns from the Rig Veda Op.26 No.4*
Stainer & Bell: London (1911) **F.1268.f.(4)**
- Ex.78 Roberts *Crossing The Bar*
Joseph Williams: London (1933) St. Cecilia Series 25 No.7 **F.1526**
- Ex.79 Jones arr. Thomas *Deus Salutis*
Gwynn Publishing: Llangollen (1944) No.4021 **F.1176.n.(27)**
- Ex.80 Handl *In Nomine*
Tonnus Primus Musici, Typus Georgii Nigrini Prague 1586 **A.126.e.**
Gwynn (*ibid.*) (1954) No.4035 **F.231.nn.(11)**
- Ex.81 Weelkes *Aye Me My Wonted Joys*
In Madrigals to 3, 4, 5 and 6 voyces Thomas Este: London 1597 **K.3.k.(15)**
Gwynn (*ibid.*) (1961) No.4046 **E.1563.a.(2)**
- Ex.82 Viadana *Ave Verum*

In *100 Concerti Ecclesiastici* Giacomo Vincenti: Venice 1607 D.212.f.

Gwynn (ibid.) (1952) No.4031 F.231.nn.(7)

Exs.83-84 Gibbs *Haunted*

Boosey & Hawkes: London (1935) in Winthrop Rogers Edition - Festival Series of Choral Music F.163.ee.(45)

Ex.85 Gibbs *Marston Moor 1644*

Boosey (ibid.) (1936) F.163.gg.(25)

Ex.86 Gibbs *It Was A Lover And His Lass*

Boosey (ibid.) (1932) F.163.cc.(36)

Ex.87 Gibbs *Tiger, Tiger*

Boosey (ibid.) (1932) F.163.cc.(37)

Ex.88 Harrison *Marching Along*

Boosey (ibid.) (1937) F.163.hh.(17)

Exs.89-90 Britten *The Ballad of Little Musgrave and Lady Barnard*

Boosey (ibid.) (1952) E.1603.b.(7)

Ex.91 Head *Psalm 100*

Roberton: Wendover (1976) No.53009 E.460.cc.(11)

Ex.92 Stravinsky *Cantata: Babel*

Schott: Mainz (c.1950)

Schott: London (1953) No.4412 C.915.e.(1)

Ex.93 Barber (from) *A Stopwatch And An Ordnance Map*

Schirmer: New York (1970) No.8799 G.1414.c.(4)

Ex.94 Brown *A World Of Light* Mss. (1985)

Ex.95 Dodgson *A Country Wedding* Mss. (1987)

Ex.96 Mathias *O Salutaris Hostia* Op.48

Oxford Choral Songs (1972)

Ex.97 Connors *The Unanimous Dance*

Max Music: Warrington (1989)

