

COLUMBIA LIBRARIES OFFSITE
AVERY FINE ARTS RESTRICTED



AR01411640



Ex Libris

SEYMOUR DURST

t' Fort nieuw Amsterdam op de Manhatans



FORT NEW AMSTERDAM (NEW YORK), 1651.



*When you leave, please leave this book
Because it has been said
"Ever'thing comes t' him who waits
Except a loaned book."*

AVERY ARCHITECTURAL AND FINE ARTS LIBRARY
GIFT OF SEYMOUR B. DURST OLD YORK LIBRARY



Digitized by the Internet Archive
in 2013





THE

NEW YORK GLEE BOOK:

CONTAINING

ONE HUNDRED

GLEES, QUARTETTS, TRIOS, SONGS IN PARTS,

ROUNDS, AND CATCHES.

COMPOSED, SELECTED, AND HARMONIZED, WITH AN AD LIBITUM
ACCOMPANIMENT FOR THE PIANO FORTE

BY GEORGE LODER,

PRINCIPAL OF THE NEW YORK VOCAL INSTITUTE, AND MEMBER OF THE PHILHARMONIC AND VOCAL SOCIETIES.

HARTFORD:
PUBLISHED BY SILAS ANDRUS & SON.

1855.

OFFSITE

M
1530
.138
1855g

Entered according to the Act of Congress, in the year 1843, by

J. & H. G. LANGLEY,

in the Clerk's Office of the District Court, for the Southern District of New York.



REFLECT

TO THE

GLEE SOCIETIES

OF THE

UNITED STATES OF AMERICA

THIS WORK IS

RESPECTFULLY DEDICATED

BY THE

EDITOR

P R E F A C E .

DURING the last few years, some very important changes have taken place in the Musical World ; among which, the philanthropist views none with more pleasure than the spread of the "Divine Art" among a very numerous class of persons whose habits and avocations were supposed, formerly, to prevent its cultivation. This is mainly attributable to the fact, that professional Musicians in England and the United States, have, in imitation of the Germans, devoted their energies to the instruction of pupils in classes ; and, as a necessary consequence, a knowledge of sight singing, has come to be regarded, as in Germany, an essential part of education.

Glee singing, being pre-eminently social in its character, has become deservedly popular in this country ; and it was in view of this fact that the Editor addressed himself to the composition and compilation of this work. The rapid progress of the pupils under his method of instruction at the New York Vocal Institute, rendered a work of this nature absolutely necessary. The collections of Glees previously published are found to be either too scientific or too puerile ; and in some, unwarrantable liberties have been taken, both with the words and music of standard composers. The Editor has endeavored to avoid these faults ; and by a judicious selection from the old Masters, and a careful adaptation of many of the most beautiful writings of the modern German, Italian, and English composers, to prepare a work which will merit popularity. A Piano-Forte accompaniment has been added, not as being absolutely requisite to the effect, but as a convenience to accompanists.

Although this work is intended for Male voices, in many instances the Tenor parts can be sung with good effect by Sopranos ; this remark will apply particularly to the compositions for three voices.

The Glees most suited to beginners will be found on pages 13, 16, 21, 34, 41, 44, 46, 48, 55, 98, 107, 108, 111, 156, 183, 188, 220, 239, while the remainder are well adapted to the cultivation of a pure musical taste. The typographical execution and correctness of the work have never been excelled, and if its reception be commensurate with the pains taken with its production, the labor of the Editor will be amply repaid.

I N D E X.

<p>Absence, - - - - - 130</p> <p>Adieu, ye Streams, - - - 228</p> <p>Ah! Leave me not, - - - 134</p> <p>Ah! Why doth Sadness, - - 261</p> <p>An Argument, - - - - - 206</p> <p>And now the Sun's Meridian, - 184</p> <p>As Fades the Morn, - - - 256</p> <p>Beats there a Heart on Earth sincere, 41</p> <p>Boat Glee, - - - - - 13</p> <p>By my Sighs, - - - - - 118</p> <p>Come, boys, Drink, - - - 223</p> <p>Come Dwell with Me, - - - 158</p> <p>Come, silent Evening, - - - 22</p> <p>Comrades, List to the Storm without, 127</p> <p>Day Slowly Declining, - - - 66</p> <p>Enjoy Thyself howe'er Thou art, - 202</p> <p>Evening Shades are Falling round, 64</p> <p>Flow on, thou Shining River, - 46</p> <p>Good Health to Thee, (<i>Toast Glee</i>), - 76</p> <p>Good Morrow, - - - - - 56</p> <p>Good Night, - - - - - 198</p> <p>Hail Columbia, - - - - - 268</p> <p>Harvest Home, - - - - - 98</p> <p>Here in Sweet Sleep, - - - 217</p> <p>Home of Youth, - - - - - 209</p> <p>Hunting Chorus, (<i>Euryanthe</i>), - 100</p> <p>If while my Passion I Impart, - - 234</p> <p>I Gazed upon the Verdant Plain, - 95</p>	<p>I Go, sweet Friends, - - - - 82</p> <p>I know that thy young Heart is Changed, - - - - - 120</p> <p>I Love thee, Beautiful and Kind, - 86</p> <p>Inconstancy, - - - - - 84</p> <p>Indian Love, - - - - - 83</p> <p>In the Days when we went Gypsying, 124</p> <p>In Vain you tell your parting Lover, 33</p> <p>Italian Song, - - - - - 30</p> <p>I Think of Thee alone, - - - 241</p> <p>I would I were a careless Child, - 132</p> <p>Korner's "Sword Song," - - - 177</p> <p>Lady, Awake, - - - - - 136</p> <p>Les Regrets, - - - - - 162</p> <p>Lightly Tread, - - - - - 111</p> <p>Lovely Night, - - - - - 164</p> <p>Mariner's Song, - - - - - 122</p> <p>Melting Airs, - - - - - 220</p> <p>My Celia's Charms, - - - - - 33</p> <p>My Silvia wears a rosy Wreath, - 183</p> <p>Ne'er Trouble thyself, - - - - 150</p> <p>Never Doubt my Truth, - - - 226</p> <p>Night Song, - - - - - 214</p> <p>Non Nobis Domine, - - - - - 266</p> <p>Ode to Song, - - - - - 79</p> <p>Oft in the Stilly Night, - - - 108</p> <p>Oh! Calm, kind Heavens, - - - 52</p> <p>Oh! Come ye into the Summer Woods, 48</p> <p>Oh! Forbear to bid me Slight her, - 232</p>
--	---

Oh! Give me back those Hills once more, - - - -	18	The Chase, - - - -	140
Oh! Meet me, fair Maiden, - -	193	The faded Violet, - - - -	200
Ope thy Lattice, Lady Love, -	174	The fallen Rose, - - - -	230
Our native Home, - - - -	239	The Girl that I Love, - - - -	185
Our Voices let us Raise, - -	44	The Guardian Angel, - - - -	34
Praise of the Glee, - - - -	178	The Gypsy's Warning, - - - -	259
Praise of the Waltz, - - - -	250	The Letter of Flowers, - - - -	218
Rhine Wine, - - - -	154	The Light of Love, - - - -	253
Romance from Euryanthe, - -	92	The Minuett, - - - -	236
Rouse, brave Hunters, - - - -	243	The Sacrifice, - - - -	144
Say, my Heart, (<i>Herz mein Herz,</i>)	188	The Stream is softly Flowing, -	190
Sicilienne, - - - -	168	The Winterlied, - - - -	104
Slumber, Dearest, - - - -	212	Through all the Heavens, (<i>Or che in</i> <i>Cielo,</i>) - - - -	146
Soldier's Song, - - - -	68	'Tis Past, - - - -	59
Song of the Gondolier, - - - -	7	To our Musical Club, - - - -	107
Softly Sighs the Voice of Evening,	196	To Alexis, (<i>With a Rose,</i>) - - -	114
Spring, - - - -	16	Tyrolian War Song, - - - -	156
Student's Serenade, - - - -	71	We do not know how much we Love,	28
Sweet Enslaver, - - - -	167	Why did you Kick me down Stairs?	70
Spirit of Delight, - - - -	248	Wilt thou Lend me thy Mare? -	21
The Brook's Lullaby, - - - -	204	Winde, gentle Evergreen, - - -	55
The Charmed Sleeper, - - - -	264	Young Agnes, - - - -	24

THE

NEW-YORK GLEE BOOK.

SONG OF THE GONDOLIER.

Words from the "Anglo American."

Music by G. LODER.

ALLEGRETTO GRAZIOSO

1st Tenor. *p*
Swift - - - ly o'er the wa - - - - ter, Does my

2d Tenor. *p*
Swift - ly, swift - ly o'er the wa - ter Does my light gon-

1st Bass. *p*
Swift - ly, swift - ly o'er the wa - ter Does my light gon-

2d Bass. *p*
Swift - ly, swift - ly o'er the wa - ter Does my light, my

p

The musical score is written for four vocal parts (1st Tenor, 2d Tenor, 1st Bass, 2d Bass) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 9/8. The tempo is marked 'ALLEGRETTO GRAZIOSO'. The lyrics are: 'Swift - - - ly o'er the wa - - - - ter, Does my light gon-'. The piano part begins with a dynamic marking of *p*.

light gon-do - la glide; Fair I - tal - ia's
do - - - la glide; Fair I - tal-ia's fair - est
do - - - la glide; Fair I - tal - ia's fair - est
light gondo - - la glide; Fair I - tal - ia's fair - - - est

fair - - - - est daugh - ter Shall it waft thee o'er the
daugh - ter Shall it waft thee o'er the
daugh - - - - ter Shall it waft thee o'er the
daugh - ter Shall it waft thee o'er the

SONG OF THE GONDOIER.

1st. 2nd. *pp*

tide ? tide ? Balm - - - y, balm - y

1st. 2nd. *pp*

tide ? Shall it waft thee tide ? Balm - y breath of

1st. 2nd. *pp*

tide ? Shall it waft thee tide ? Balm - y breath of

1st. 2nd. *pp*

tide ? tide ? Balm - - - - y

1st. 2nd. *pp*

breath of flow'rs, Borne up - on sweet

flow'rs, balm - y breath of flow'rs, Borne up - on sweet

flow'rs, Balm - y breath of flow'rs, Borne up - on sweet

breath of flow'rs, Borne up - on sweet

ze - phyr's wing, From a thou - sand

ze - - - - phyr's wing, From a thou - - sand

ze - - - - - phyr's wing, From a thou - - sand

ze - - - - - phyr's wing, From a thou - - sand

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "ze - phyr's wing, From a thou - sand". The second and third vocal staves have hyphens under "ze" and "sand". The fourth vocal staff has hyphens under "ze" and "sand".

moon - - - lit bow-ers, On the wave their fra-grance fling. *Ad Lib.*

moon - lit bow - - - ers, On the wave their fra - grance fling. *Ad Lib.*

moon - lit bow'rs, On the wave their fra - grance fling. *Ad Lib.*

moon - lit bow'rs, On the wave their fra - - grance fling. *Ad Lib.*

The second system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "moon - - - lit bow-ers, On the wave their fra-grance fling. *Ad Lib.*". The second and third vocal staves have hyphens under "ers" and "grance". The fourth vocal staff has hyphens under "ers" and "grance". The fifth vocal staff has hyphens under "ers" and "grance".

Soft - ly, mu - sic swell - - ing, Steals from lutes far o'er the

Soft-ly, soft-ly, mu - sic swelling, Steals from lutes for o'er the

Soft-ly, soft-ly, mu - sic swelling, Steals from lutes far o'er the

Soft-ly, soft-ly, mu - sic swelling, Steals from lutes, from lutes far o'er the

sea ; Tales of love those lutes are tell - ing, La - dy,

sea ; Tales of love those lutes are tell - - ing,

sea ; Tales of love those lutes are tell - - ing,

sea ; Tales of love those lutes are tell - ing, La - - dy,

mine has one for thee, *pp* La-dy mine has

La - dy, mine has one for thee, *Ad Lib* La-dy mine has one for

La - dy, mine has one for thee, *pp* La-dy, mine has

mine has one for thee, *pp* for

Colla voce. pp

one for thee, *Dim. e Rall.* mine has one for thee.

thee, *Dim. e Rall.* mine has one for thee.

one for thee, *Dim. e Rall.* mine has one for thee.

thee, *Ad Lib.* La - dy, mine has one for thee. *Dim. e Rall.*

BOAT GLEE.

Arranged by G. LODER, from a Solfeggio by WILHELM.

1st Tenor. *ff* ALLEGRETTO MARCATO.

Gai - ly o'er the wa - ters see, our bark is float - ing light - - - ly,

2d Tenor. *ff*

Gai - ly o'er the wa - ters see our bark is float - ing light - - - ly,

1st Bass. *ff*

O'er the deep our bark is float - ing light - - - ly,

2d Bass. *ff*

O'er the deep, our bark is float - ing light - - - ly,

ff

Repeat *pp*.

Gai - ly o'er the wa - - ters see the moon is beam - ing bright - - - ly.

Gai - ly o'er the wa - - ters see the moon is beam - ing bright - - - ly.

O'er the deep the moon is beam - ing bright - - - ly.

O'er the deep the moon is beam - ing bright - - - ly.

pp

As we near the des-tined port our hearts are bound-ing mer-ri-ly, Our

As we near the des - - - tined port, bound - - - ing mer-ri - ly,

we near the des - - - tined port, bound - - ing mer-ri-ly, Our

Our hearts are bound-ing mer-ri-ly, so mer-ri-ly,

hearts are bound-ing mer - ri - ly, Our

As we pull a - way so cheer - i - ly,

hearts are bound-ing mer - ri - ly, Our

As we pull a - - way so cheer-i - ly,

hearts are bound-ing mer-ri-ly, As we pull a-way, Yo! Ho!

As we pull a-way, Yo! Ho!

hearts are bound-ing mer-ri-ly, Yo! Ho! Our hearts are bound-ing

Yo! Ho! Our hearts are bound-ing

f *p*

Da Capo al Fin.

As we pull a-way so cheer-i - - - ly, So

Da Capo al Fin.

As we pull a-way so cheer-i - - - ly, So

Da Capo al Fin.

mer-ri-ly. So gai-ly

Da Capo al Fin.

mer-ri-ly, As we pull so cheer - - - i - - - ly, So gai-ly

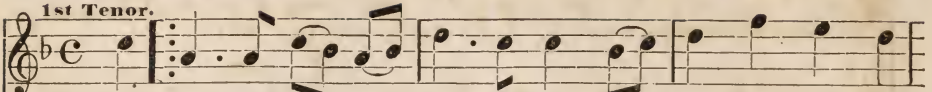
Da Capo al Fin.

SPRING.

Words by PEABODY.

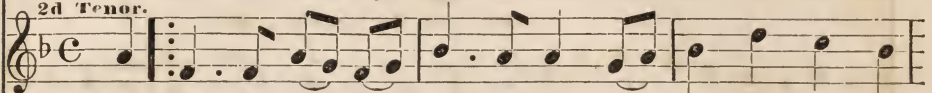
Music by WILHEM.

1st Tenor.



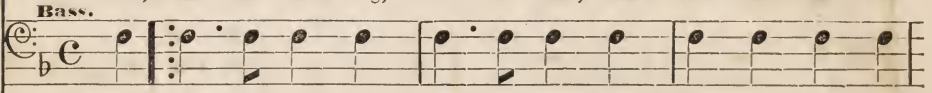
1. When bright - er suns and mild - er skies Pro - claim the op - 'ning
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour

2d Tenor.

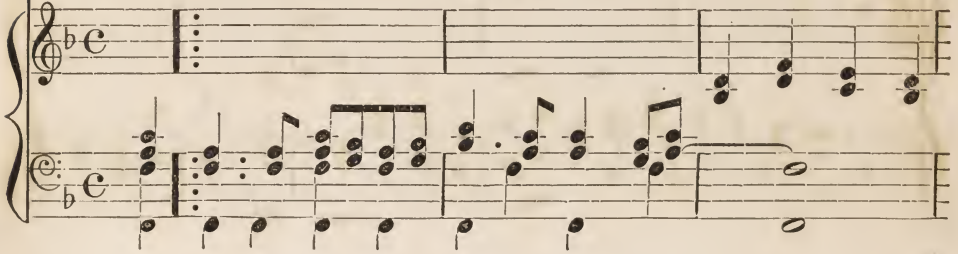


1. When bright - er suns and mild - er skies Pro - claim the op - 'ning
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour

Bass.



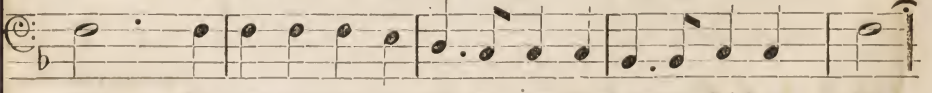
1. When bright - er suns and mild - er skies Pro - claim the op - 'ning
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour



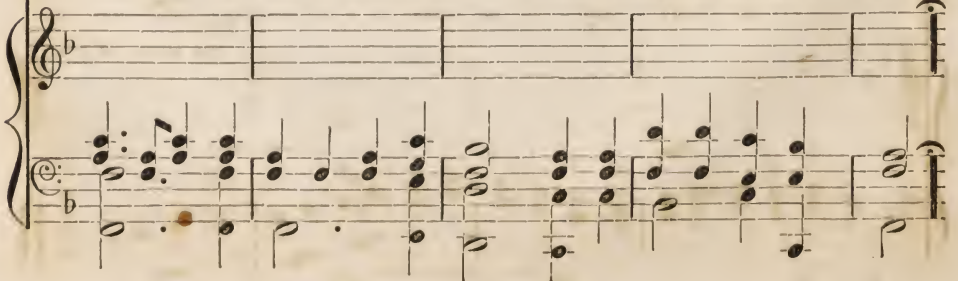
year, What various sounds of joy a - rise, What prospects bright ap - pear;
 ray Of ver - dure clothe the flow - 'ry soil A - long his care - less way;
 rise, The Spring of heav'n's e - ter - nal year Shall dawn the earth and skies;



year, What various sounds of joy a - rise, What prospects bright ap - pear;
 ray Of ver - dure clothe the flow - 'ry soil A - long his care - less way;
 rise, The Spring of heav'n's e - ter - nal year Shall dawn on earth and skies;



year, What various sounds of joy a - rise, What prospects bright ap - pear;
 ray Of ver - dure clothe the flow - 'ry soil A - long his care - less way;
 rise, The Spring of heav'n's e - ter - nal year Shall dawn on earth and skies;



Earth and her thou - sand voi - ces give Their thou - sand notes of
 The streams, all beau - ti - ful and bright, Re - flect the morn - ing
 No win - ter there, no shades of night Pro - fane those man - sions

Earth and her thou - sand voi - ces give Their thou - sand notes of
 The streams, all beau - ti - ful and bright, Re - flect the morn - ing
 No win - ter there, no shades of night Pro - fane those man - sions

Earth and her thou - sand voi - ces give Their thou - sand notes of
 The streams, all beau - ti - ful and bright, Re - flect the morn - ing
 No Win - ter there, no shades of night Pro - fane those man - sions

Da Capo.

praise; And all that by His mer - cy live, To God their off - ring raise. When
 sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth
 blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus

Da Capo.

praise; And all that by His mer - cy live, To God their off - ring raise. When
 sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth
 blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus

Da Capo.

praise; And all that by His mer - cy live, To God their off - ring raise. When
 sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth
 blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus

Da Capo.

OH! GIVE ME BACK THOSE HILLS ONCE MORE.

Words by B. W. CAREY MASSETT.

Music by G. LODER.

MODERATO. *p* Cres.

1st Tenor. *p* Cres.

1. Oh! give me back those hills once more, On whose rough sides I clambered

2d Tenor. *p* Cres.

2. I can - not bear this heartless throng, Who waste in re - vel - ling their

1st Bass. *p* Cres.

1. Oh! give me back those hills once more, On whose rough sides I clambered

2d Bass. *p* Cres.

1. Oh! give me back those hills once more, On whose rough sides I clambered

2. I can - not bear this heart - less throng, Who waste in re - vel -

free; Those for - est haunts a - - gain re - store, With

days; No mu - sic has their ri - bald song, No

free; Those for - est haunts a - - gain re - store, With

clambered free; Those for - est haunts a - - gain re - store, With
ling their days; No mu - sic has their ri - bald song, No

all their feath-ered min - strel-sy;
charm the dan - ce's wil - d'ring maze;

all their feath-ered min - strel - sy;
charm the dan - ce's wil - d'ring maze; *p* Ye Give

all their feath-ered min - strel - sy;
charm the dan - ce's wil - d'ring maze;

all their feath-ered min - strelsy; *p* Ye flow'rs whose fra - grance
charm the dan - ce's wil - d'ring maze; Give me the tran - quil,

p Ye flow'rs whose fra - - grance scents the gale, And
Give me the tran - - quil sooth-ing joy Of

flow'rs whose fragrance scents the gale, Ye flow'rs whose fragrance scents the gale, And
me the tran-quiet sooth-ing joy, Give me the tran-quiet sooth-ing joy Of

p Ye flow'rs whose fragrance scents the gale, And
Give me the tran-quiet sooth-ing joy Of

scents the gale, whose fragrance scents the gale,
sooth-ing joy, the tran-quiet sooth-ing joy And
Of

OH! GIVE ME BACK THOSE HILLS ONCE MORE.

riv - u - lets that gent - ly steal home, Through gras - sy mead and
 for - est glen and wood-land home, Where free from aught that

pp

riv - u - lets that gent - ly steal home, Through gras - sy mead and
 for - est glen and wood-land home, Where free from aught that

pp

riv - u - lets that gent - ly steal home, Through gras - sy mead and
 for - est glen and wood-land home, Where free from aught that

pp

riv - u - lets that gent - ly steal home, Through gras - sy mead and
 for - est glen and wood-land home, Where free from aught that

pp

ver-dant vale, A - gain their in - flu - ence I'd feel.
 can an - noy, In me - di - - ta - tion rapt I roam.

ver-dant vale, A - gain their in - flu - ence I'd feel.
 can an - noy, In me - di - ta - tion rapt I roam.

ver-dant vale, A - gain their in - flu - - ence I'd feel.
 can an - noy, In me - di - ta - tion rapt I roam.

ver-dant vale, A - - gain I'd feel.
 can an - noy, I roam, I roam.

ROUND.—“Wilt thou lend me thy Mare?”

DR. NARES.

1 Wilt thou lend me thy mare to go a mile?

2 But if thou wilt her to me spare,

3 Oh! Ho! say you so? 'Tis

The first system of the musical score, featuring three vocal parts (1, 2, 3) and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The vocal parts are written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs).

2 No! for she's lamed leap - - ing o - ver a stile.

3 Thou shalt have mon - ey for thy mare.

1 Mon - - ey will make the mare to go, 'Tis mon - ey will make the mare to go.

The second system of the musical score, continuing the three vocal parts and piano accompaniment. The key signature remains one flat. The time signature changes to 6/4 for the third vocal part. The system concludes with repeat signs for each part.

COME SILENT EVENING.

Words by Miss RICHARDSON.

Music by L. DE CALL.

mf 2d time *pp.* *p* *mf*

1. Come si - lent evening o'er us, In this se - ques-tered plain, And

mf 2d time *pp.* *p* *mf*

2. See twi - light fast de - scend - ing Up - on each dale and hill, The

mf 2d time *pp.* *p* *mf*

1. Come si - lent evening o'er us, In this se - ques-tered plain, And

mf 2d time *pp.* *p* *mf*

2. See twi - light fast de - scend - ing Up - on each dale and hill, The

p

f

as thou closest o'er us We'll chant our humble strain; Now love - ly na-ture

sun his last rays bend - ing, Now glimmers on the rill; Hark, thro' the si-lence

f

as thou closest o'er us We'll chant our humble strain; Now love - ly na-ture

f

sun his last rays bend - ing, Now glimmers on the rill; Hark, thro' the si-lence

Cres. *Dim.* *p* *Cres.*
 wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The
Cres. *Dim.* *p* *Cres.*
 reign - ing The flutes soft murmuring song, While night-in-gales com - plain - ing, Their
Cres. *Dim.* *p* *Cres.*
 wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The
Cres. *Dim.* *p* *Cres.*
 reign - ing The flutes soft murmuring song, While night-in-gales com - plain - ing, Their

moon with sil - v'ry light. long, their notes, Their melt-ing notes pro-long.
 melt-ing notes pro - - long, their notes, Their melt-ing notes pro-long.
 moon with sil - v'ry light. long, their notes, Their melt-ing notes pro-long.
 melt-ing notes pro - - long, their notes, Their melt-ing notes pro-long.

YOUNG AGNES.

Arranged from AUBER.

p 1st Tenor.

1. Young Ag - nes, beau - teous flow - - er! Sweet as bloom - ing

p 2^d Tenor.

2. The si - lent hour in - vites thee, No star sheds its

p 1st Bass.

1. Young Ag - nes, beau - teous, beau - teous flow - er, Sweet as bloom - ing
2. The si - lent, si - lent hours in - vite thee, No star sheds its

p 2^d Bass.

1. Young Ag - - - - nes, Sweet as bloom - ing
2. No star sheds, No star sheds its

p

pp

May, One eve - ning from her tow - - er, Thus

pp

ray, sheds its ray, No dan - ger, love, af - frights thee,

pp

May, bloom - ing May, One eve - ning from her tower, her tower, Thus
ray, sheds its ray, No dan - ger, dan - ger, love, af - frights thee

pp

May, bloom - ing May, One eve - - - - - ning Thus
ray, sheds its ray, No dan - - - - - ger, Then

poured her ten - der lay: The night now hath spread its shade,
 Where - fore dost thou stay; When sun - beams il - lume the sky,
 poured her ten - der lay:
 Where - fore dost thou stay;
 poured her ten - der lay; (1st & 2d v.) Night now hath
 Where - fore dost thou stay?

And 'twill hide thee from all; Then haste to thy faith - ful maid,
 Guar - dians then may appall, But now closed is ev - ry eye,
 spread its shade, Then haste dark - - - ness

Darkness veils bower and hall; Oh! haste beneath her tow - - er, Dost
 Let thy steps gent - ly fall, The si - lent hour in - vites, in-vites, Dost
 Oh! haste beneath, be - neath her tow - er,
 The si - lent hour in - vites, invites, Dost
 veils bower and hall; Oh! haste, Oh! haste, Dost

thou not hear love's call?
 thou not hear love's call? Dost thou not hear love's call? love's
 Dost not hear love's call? Dost thou not hear love's call? love's
 thou not hear love's call? Dost thou not hear love's call? love's

Dost thou not hear love's call ?

call ? Dost thou not hear love's call ? Dost thou not

call ? Dost thou not hear love's call ? Dost thou not

call ? love's call ? Dost thou not

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef with a key signature of one flat (B-flat). The second and third staves are also vocal lines in treble clef, with lyrics underneath. The fourth staff is a piano accompaniment in bass clef. The piano part consists of a simple harmonic accompaniment with a bass line and chords. The lyrics are: "Dost thou not hear love's call ? call ? Dost thou not hear love's call ? Dost thou not call ? Dost thou not hear love's call ? Dost thou not call ? love's call ? Dost thou not".

Dost thou not hear love's call ?

hear love's call ? love's call ? Dost thou not hear love's call ?

hear love's call ? love's call ? Dost thou not hear love's call ?

hear love's call ? love's call ? love's call ? call ?

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line in treble clef. The second and third staves are also vocal lines in treble clef, with lyrics underneath. The fourth staff is a piano accompaniment in bass clef. The lyrics are: "Dost thou not hear love's call ? hear love's call ? love's call ? Dost thou not hear love's call ? hear love's call ? love's call ? Dost thou not hear love's call ? hear love's call ? love's call ? love's call ? call ?".

WE DO NOT KNOW HOW MUCH WE LOVE.

Music by G. LODER.

CON SENTIMENTO.

mf 1st Tenor. Dim.

1. We do not know how much we love Un - til we come to

mf 2d Tenor. Dim.

2. We lin - ger while we turn a - way, We cling while we de-

mf 1st Bass. Dim.

1. We do not know how much we love Un - til we come to

mf 2d Bass. Dim.

2. We lin - ger while we turn a - way, We cling while we de-

mf *p*

Cres. Dim.

leave; An a - ged tree, a com-mon flower, Are things o'er which we

Cres. Dim.

part; And mem - o - ries, un-mark'd till then, Come crowd-ing on the

Cres. Dim.

leave; An a - ged tree, a com-mon flower, Are things o'er which we

Cres. Dim.

part; And mem - o - ries, un-mark'd till then, Come crowd-ing on the

Cres.

p **Cres.**

grieve; There is a pleasure in the pain That brings us back the past a-
say; Let what will lure our on-ward way, Farewell's a bit-ter word to

Cres. **Dim.**

grieve; There is a plea - sure in the pain that brings the past a-
heart; Let what will lure our on-ward way, Farewell's a bitter

p **Cres.** **Dim.**

grieve; There is a pleas - ure in the pain, That brings us back the past a-
heart; Let what will lure our onward way, Fare - well's a bitter word to

Cres. **Dim.**

grieve; There is a plea - sure in the pain that brings the past a-
heart; Let what will lure our on-ward way, Farewell's a bitter

Dim.

p **Cres.**

Dim. *p* *pp*

gain, There is a pleasure in the pain That brings us back the past a - gain.

Dim. *p* *pp*

word, Let what will lure our onward way, Farewell's a bitter word to say.

Dim. *p* *pp*

gain, There is a pleasure in the pain That brings us back the past a - gain.

Dim. *pp*

word, Let what will lure our onward way, Farewell's a bitter word to say.

Dim. *p* *pp*

Dim. *p* *pp*

ITALIAN SONG.

ALLEGRETTO GRAZIOSO.

Music by G. LODER.

p 1st Tenor.
Send me not hence a - way, Oh! bid me not a - dieu!

p 2d Tenor.
Send me not hence a - way, Oh! bid me not a - dieu!

p 1st Bass.
Send me not hence a - way, Oh! bid me not a - dieu!

p 2d Bass.
Send me not hence a - way, Oh! bid me not a - dieu!

p

pp 1st. 2d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

Cres. priv'd of you. Fair la - dy! cease to frown,
Dim. *p*
Cres. priv'd of you. Fair la - dy! cease to frown,
Dim. *p*
Cres. priv'd, I die de - priv'd of you. Fair la - dy! cease to frown,
Dim. *p*
Cres. priv'd of you. Fair la - dy! cease to frown,
Dim. *p*

Thy smiles are life to me; One glance from thee can drown Whole floods of mis - e - ry.
Rall.
Thy smiles are life to me; One glance from thee can drown Whole floods of mis - e - ry.
Rall.
Thy smiles are life to me; One glance can drown Whole floods of mis - e - ry.
Rall.
Thy smiles are life to me; One glance from thee can drown Whole floods of mis - e - ry.

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin

live near thee, Part-ed from thee, I die.

live near thee, Part-ed from thee, I die.

live near thee, Part-ed from thee, I die.

live near thee, Part-ed from thee, I die.

CATCH.—“My Celia’s Charms.”

WEBBE.

1 Would you know my Ce - lia's charms, would you know my
 2 I'm sure she's for-ti-tude, I'm sure she's for-ti-tude and truth, for-ti-tude and
 3 She's on-ly thir-ty, she's on-ly thir-ty,
 4 Ce - - lia ought to strive, For cer - tain - - ly she's fif-ty

2 Ce - lia's charms, which now ex - cite my fierce a - larms.
 3 truth, for-ti-tude and truth, To gain the heart of ev'ry youth, of ev'ry youth.
 4 She's on-ly thir-ty lov-ers now, The rest are gone, I can't tell how. No lon - ger
 1 five, she's fif-ty five, Cer - tain-ly she's fif-ty five.

THE GUARDIAN ANGEL.

Harmonized by G. LODER.

INNOCENTE.

1st Tenor.

1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to

2d Tenor.

1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to

Bass.

1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to

tem - ple, thy in - no - cent breast; At mid - night I steal from my
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your

tem - ple, thy in - no - cent breast; At mid - night I steal from my
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your

tem - ple, thy in - no - cent breast; At mid - night I steal from my
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your

sa - cred re - treat, When the chords of thy heart in soft u - ni - son
path-way may lie, Be it cloud - ed with sor - row, or brilliant with

sa - cred re - treat, When the chords of thy heart in soft u - ni - son
path-way may lie, Be it cloud - ed with sor - row, or brilliant with

sa - cred re - treat, When the chords of thy heart in soft u - ni - son
path-way may lie, Be it cloud - ed with sor - row, or brilliant with

beat; When thy bright eye is clos'd, when thy dark tres - ses
joy; My spi - rit shall watch thee wherev - er thou

beat; When thy bright eye is clos'd, when thy dark tres - ses
joy; My spi - rit shall watch thee wherev - er thou

beat; When thy bright eye is clos'd, when thy dark tres - ses
joy; My spi - rit shall watch thee wherev - er thou

flow art, In My beau - ti - ful wreaths o'er thy pil - low of snow, Oh!
 art, My in - cense shall rise from the throne of thy heart; Fare-

flow art, In My beau - ti - ful wreaths o'er thy pil - low of snow, Oh!
 art, My in - cense shall rise from the throne of thy heart; Fare-

flow art, In My beau - ti - ful wreaths o'er thy pil - low of snow, Oh!
 art, My in - cense shall rise from the throne of thy heart; Fare-

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "flow art, In My beau - ti - ful wreaths o'er thy pil - low of snow, Oh! art, My in - cense shall rise from the throne of thy heart; Fare-".

then I watch o'er thee, all pure as thou art, And lis - ten to
 well! for the sha - dows of eve - ning are fled, The young rays of

then I watch o'er thee, all pure as thou art, And lis - ten to
 well! for the sha - dows of eve - ning are fled, The young rays of

then I watch o'er thee, all pure as thou art, And lis - ten to
 well! for the sha - dows of eve - ning are fled, The young rays of

The second system of the musical score continues with three vocal staves and a piano accompaniment. The lyrics are: "then I watch o'er thee, all pure as thou art, And lis - ten to well! for the sha - dows of eve - ning are fled, The young rays of".

mu - sic which flows from thy heart, Oh! then I watch o'er thee, all morning are wreath'd round my head; Fare - well! for the sha - dows of

mu - sic which flows from thy heart, Oh! then I watch o'er thee, all morning are wreath'd round my head; Fare - well! for the sha - dows of

mu - sic which flows from thy heart, Oh! then I watch o'er thee, all morning are wreath'd round my head; Fare - well! for the sha - dows of

pure as thou art, And lis - ten to mu - sic which flows from thy heart. eve - ning are fled, The young rays of morning are wreath'd round my head.

pure as thou art, And lis - ten to mu - sic which flows from thy heart. eve - ning are fled, The young rays of morning are wreath'd round my head.

pure as thou art, And lis - ten to mu - sic which flows from thy heart. eve - ning are fled, The young rays of morning are wreath'd round my head.

IN VAIN YOU TELL YOUR PARTING LOVER.

Words by PRIOR.

Music by G. LODER.

CON ESPRESSIONE.

1st Tenor.

In vain you tell your part - ing lov - er You wish fair

2d Tenor.

Be gen - tle, and in pi - ty choose To wish the

1st Bass.

In vain you tell your part - ing lov - er You To

Be gen - tle, and in pi - ty choose To

2d Bass.

In vain you tell your part - ing lov - er You wish fair

winds may waft him o - - - ver. A - - las! what

wild - - - est tem - pests loose, That thrown a -

wish fair winds may waft him o - - - ver. A - - las! what
wish the wild - est tem - pests loose, That, thrown a -

winds wild - - - may waft him o - ver. A -
wild - - - est tem - pests loose, That

winds can hap - py prove, That bear me far from what I
 gain up - on the coast Where first my ship - wrecked heart was
 winds can hap - py prove, That bear me far from what I
 las! what winds can hap - py prove, That bear me far from what I
 thrown a - gain Up - on the coast Where first my ship wrecked heart was

love? *f* A - las! what dan - gers on the *p* main, Can e - qual
 lost, *f* I may once more re - peat my *p* pain, Once more in
 love? *f* A - las! what dan - gers on the *p* main Can e - qual
 lost, *f* I may once more re - peat my *p* pain, Once more in
p

those that I sus - tain, From slight-ed vows and cold dis-
 dy - - ing notes com - plain, Of slight-ed vows and cold dis-
 those that I sus - tain, From slight-ed vows and cold dis-
 dy - - ing notes com - plain, Of slight - ed vows and cold dis-

This system contains the first four staves of the musical score. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is B-flat major (two flats). The music features a melody with various ornaments and dynamics, including *pp* (pianissimo) and accents.

dain, From slight - ed vows and cold dis - dain.
 dain, Of slight - ed vows and cold dis - dain.
 dain, From slight - ed vows and cold dis - dain.
 dain, Of slight - ed vows and cold dis - dain .

This system contains the second four staves of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes chords and arpeggiated figures. The system concludes with a double bar line.

BEATS THERE A HEART ON EARTH SINCERE.

Arranged from AUBER.

ANDANTE ESPRESSIVO.

p 1st Tenor.

Beats there a heart on earth sin - cere ? A

p 2d Tenor.

Beats there a heart on earth sin - cere ? A

p 1st Bass.

Beats there a heart on earth sin - cere ? A

p 2d Bass.

Beats there a heart on earth sin - cere ? A

p

heart where guile - - - less love is known ;

heart where guile - less love is known ;

heart where guile - less love is known ;

heart where guile - less love is known ;

No pur-er gem this breast would wear, No dear-er trea - - sure

No pur-er gem this breast would wear, No dear-er trea - - sure

No pur-er gem this breast would wear, No dear-er trea - - sure

No pur-er gem this breast would wear, No dear-er trea - - sure

own! Where shall I turn? Ah! can this Cab-in The

own! Where shall I turn? Ah! can this Cab-in The

own! Where shall I turn? Ah! can this Cab-in The

own! Where shall I turn? Ah! can this Cab-in The

prize I search for at length con-ceal; Rests un-known in
 prize I search for at length con-ceal; Rests un-known in
 prize I search for at length con-ceal; Rests un-known in
 prize I search for at length con-ceal; in

such a cas-ket, That pearl, rank could ne'er re-veal?
 such a cas-ket, That pearl, rank could ne'er re-veal?
 such a cas-ket, That pearl, rank could ne'er re-veal?
 such a cas-ket, That pearl, rank could ne'er re-veal?

OUR VOICES LET US RAISE.

G. LODER.

1st Tenor. *p*

Our voi - ces let us raise, In har - mo - ny com -

2d Tenor. *p*

Our voi - ces let us raise, In har - mo - ny com -

Bass. *p*

Our voi - ces let us raise, In har - mo - ny com -

Cres. *f*

bined, And with sweet mu - sic's lays, Ex - alt each cheer - ful

Cres. *f*

bined, And with sweet mu - sic's lays, Ex - alt each cheer - ful

Cres. *f*

bined, And with sweet mu - sic's lays, Ex - alt each cheer - ful

p

mind; At - ten - tive let us be, To sound, and sense, and

p

mind; At - ten - tive let us be, To sound, and sense, and

p

mind; At - ten - tive let us be, To sound, and sense, and

p

Cres. *f*

time, While thus with cheer - ful glee, Our voi - ces we com - bine.

Cres. *f*

time, While thus with cheer - ful glee, Our voi - ces we com - bine.

Cres. *f*

time, While thus with cheer - ful glee, Our voi - ces we com - bine.

Cres. *f*

FLOW ON, THOU SHINING RIVER.

Words by MOORE.

Portuguese Air.

MODERATO ESPRESSIVO.

p 1st Tenor.

1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek
 2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

p 2d Tenor.

1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek
 2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

p Bass.

1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek
 2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

El - - la's bow'r, and give her The wreaths I fling o'er thee,
 leave those wreaths to with - er Up - on the cold bank there,

El - - la's bow'r, and give her The wreaths I fling o'er thee, And
 leave those wreaths to with - er Up - on the cold bank there, And

El - - la's bow'r, and give her The wreaths I fling o'er thee, And
 leave those wreaths to with - er Up - on the cold bank there, And

if she'll be mine, The cur - rent of our
when youth is o'er, Her lone and love - - less

tell her thus, if she'll be mine, The cur - rent of our
tell her thus, when youth is o'er, Her lone and love - less

tell her thus, if she'll be mine, The cur - rent of our
tell her thus, when youth is e'er, Her lone and love - less

lives shall be, With joy a-long their course to shine, Like those sweet flow'rs on thee.
charms shall be Thrown by up - on life's wee - dy shore, Like those sweet flow'rs from thee.

lives shall be, With joy a-long their course to shine, Like those sweet flow'rs on thee.
charms shall be, Thrown by up - on life's wee - dy shore, Like those sweet flow'rs from thee.

lives shall be, With joy a-long their course to shine, Like those sweet flow'rs on thee.
charms shall be, Thrown by up - on life's wee - dy shore, Like those sweet flow'rs from thee.

OH! COME YE INTO THE SUMMER WOODS.

Words by MARY HOWITT.

Melody by BOILDIEU.

ANDANTE GRAZIOSO.
1st Tenor.

1st time FF.

Oh! come ye in - to the sum - mer woods, There

2d Tenor.

1st time FF.

Oh! come ye in - to the sum - mer woods, There

Bass.

1st time FF.

Come,

Come,

en - t'reth no an - noy; All green - ly wave the chest-nut leaves, and the

en - t'reth no an - noy; All green - ly wave the chest-nut leaves, and the

Come,

Come,

Come,

Come,

1st. *pp* 2nd. *f*

earth is full of joy; Oh! joy! I can - not tell you

1st. *pp* 2nd. *f*

earth is full of joy; Oh! joy! I can - not tell you

1st. *pp* 2nd. *f* Unison.

Come, Come, Come, I can - not tell you

1st. 2nd.

The first system of the musical score includes three vocal staves and a piano accompaniment. The vocal parts are arranged in two systems. The first system has two vocal staves (1st and 2nd) and a bass line. The second system has two vocal staves (1st and 2nd) and a bass line. The piano accompaniment is shown in grand staff notation. Dynamics include *pp* (pianissimo) and *f* (forte). The tempo is marked with a common time signature.

half the sights of beau - ty you may see; The bursts of gol - den

half the sights of beau - ty you may see; The bursts of gol - den

half the sights of beau - ty you may see; The bursts of gol - den

The second system of the musical score continues the vocal parts and piano accompaniment. It features three vocal staves and a piano accompaniment. The lyrics are: "half the sights of beau - ty you may see; The bursts of gol - den". The piano accompaniment is shown in grand staff notation. Dynamics include *f* (forte). The tempo is marked with a common time signature.

sun - shine, And ma - ny a sha - dy tree; Oh! come ye in - to the

sun - shine, And ma - ny a sha - dy tree; Oh! come ye in - to the

sun - shine, And ma - ny a sha - dy tree; Come,

sum - mer woods! There en - t'reth no an - noy; All green - ly wave the

sum - mer woods! There en - t'reth no an - noy; All green - ly wave the

Come, Come, Come, Come,

chest - nut leaves, And the earth is full of joy, And the
chest - nut leaves, And the earth is full of joy, And the
Come, Come, Come, For the

This system contains three vocal staves and a piano accompaniment. The first two vocal staves are in treble clef, and the third is in bass clef. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "chest - nut leaves, And the earth is full of joy, And the chest - nut leaves, And the earth is full of joy, And the Come, Come, Come, For the".

earth is full of joy!
earth is full of joy!
earth is full of joy, full of joy, full of joy!
earth is full of joy, full of joy, full of joy!

This system continues the musical score with three vocal staves and a piano accompaniment. The first two vocal staves are in treble clef, and the third is in bass clef. The piano accompaniment is in grand staff. The lyrics are: "earth is full of joy! earth is full of joy! earth is full of joy, full of joy, full of joy! earth is full of joy, full of joy, full of joy!".

OH! CALM, KIND HEAVENS.—(Deh Calma, oh! Ciel.)

Harmonized by G. LODER.

ROSSINI.

ANDANTINO.

p 1st Tenor.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

2d Tenor.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

1st Bass.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

2d Bass.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

while, And send my best, my best be - loved, My

while, be - loved,

while, And send my best be - loved,

while, And send my best be - loved,

an - - guish to be - - guile. But if my prayers are

My an - guish to be - - guile, be - guile. But if my prayers are

My an - guish to be - - guile, be - guile. But if my prayers are

To be - - - - guile, be - guile. But if my prayers are

Cres. *f* *pp*
fruit - less, Let him at least re - - turn, To

Cres. *f* *pp*
fruit - less, Let him at least re - - turn, To

Cres. *f* *pp*
fruit - less, Let him at least re - - turn, To

Cres. *f* *pp*
fruit - less, Let him at least re - - turn, To

Cres. *f* *pp*

bathe with tears of pi - - ty, The dust with - - in my

bathe with tears of pi - - ty The dust with -

bathe with tears of pi - - ty The dust with -

bathe with tears of pi - - ty

The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, both in a key signature of one flat (B-flat major or D minor).

urn, my urn, The dust with - in my urn.

in my urn, The dust with - - in my urn, my urn.

in my urn, The dust with - - in my urn, my urn.

my urn, The dust with - - in my urn.

The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand, featuring some complex passages with sixteenth and thirty-second notes.

ROUND.—“Winde, gentle Evergreen.”

Dr. HAYES.

LARGHETTO.

1

Winde, gen - tle ev - er-green, to form a shade A-

2

Sweet i - vy, winde thy boughs, and in - ter - - twine With

3

Thus shall thy last - - - ing leaves with beau-ties hung, Prove

2

round the tomb where Soph - o - cles is laid.

3

blush - - ing ro - ses, and the clus - t'ring vine.

1

grate - - ful em - - - blems of the lays he sung.

GOOD MORROW.

Words by HEYWOOD, 1638.

Arranged from Mozart by G. LODER.

ALLEGRO MO.

1st Tenor.

1. Pack clouds a - way, and wel - come day, With night we ban - ish

2d Tenor.

2. Wake Ro - bin Red - breast from thy nest, Sing birds in ev' - ry

1st Bass.

1. Pack clouds a - way, and wel - come day, With night we ban - ish

2d Bass.

2. Wake Ro - bin Red - breast from thy nest, Sing birds in ev' - ry

sor - - row; Sweet air blow soft, mount, larks, a - loft, To

fur - - row; And from each hill let mu - sic shrill, Give

sor - - row; Sweet air blow soft, mount, larks, To

fur - - row; And from each hill let mu - - - - - sic

give my love good mor - row! Wings from the wind to
 my fair love good mor - row! Black - bird and thrush, in

give my love good mor - row! Wings from the wind to
 give my love good mor - row! Black - bird and thrush, in

give my love good mor - row! Wings from the wind to
 give my love good mor - row! Black - bird and thrush, in

give my love good mor - row! Wings
 give my love good mor - row! Black

please her mind, Notes from the lark I'll bor - row; Bird
 ev' - ry bush, Stare, lin - net, and blithe spar - row; Ye

please her mind, I will bor - row;
 ev' - - - ry bush, and blithe spar - row;

please her mind, I will bor - row;
 ev' - - - ry bush, and blithe spar - row;

from the wind, I will bor - row;
 bird and thrush, and blithe spar - row;

1. prùne thy wing, gay war - blers, sing, To give my love good
 2. pret - ty elves, a - - mong your-selves, Sing my sweet love good

1. Gay war - blers, sing, To give my love good

2. A - - - - - mong your-selves, Sing my sweet love sweet

1. Gay war - blers, sing, To give my love my

mor - row; To give my love good mor - row.

mor - row; Sing my sweet love good mor - row.

love good mor - row; give my love good mor - row.

love good mor - row; my sweet love good mor - row.

'TIS PAST.

Arranged from the "Lieder ohne Worte."

MENDELSSOHN.

CON MOLTO ESPRESSIONE.

1st Tenor.

1. 'Tis past, the fond and fleet-ing dream Of love and hope is o'er, And

2d Tenor.

2. Life's la - test tie hath se-vered been, Since thou hast ceased to be; Our

1st Bass.

1. 'Tis past, the fond and fleet - - ing dream Of hope and love is
2. Life's la - test tie hath se - - vered been, Since thou hast ceased to

2d Bass.

1. 'Tis past the fond and fleet-ing dream Of love and hope is o'er, And
2. Life's la - test tie hath se-vered been, Since thou hast ceased to be; Our

dark - ly steals life's trou-bled stream Un - to the si - lent shore, And

hearts the grave hath closed between, And what re-mains to me? Our

o'er, And dark - ly steals life's trou - - - - - bled stream, And
be; Our hearts the grave hath closed be-tween, Our

dark - ly steals life's stream, life's trou - - - bled stream,
hearts the grave hath closed, hath closed be - tween,



dark - ly steals life's troubled stream Un - to the si - lent shore. 'Tis
 hearts the grave hath closed between, And what re - mains for me? Life's
 dark - ly steals life's troubled stream Un - to the si - lent shore. 'Tis
 Un - to the si - lent shore. 'Tis
 And what re - - mains for me? Life's



past, the fond and fleet - ing dream of love and hope is o'er, And
 la - test tie hath se - vered been, Since thou hast ceased to be; Our
 past, the fond and fleet - - - ing dream Of love and hope is
 la - test tie hath se - - - vered been, Since thou hast ceased to
 past, the fond and fleet - ing dream of love and hope is o'er, And
 la - test tie hath se - vered been, Since thou hast ceased to be; Our

dark - ly steals life's trou - bled stream Un - to the si - lent shore, And
 hearts the grave hath closed be-tween, And what re-mains for me? Our

o'er, And dark - ly steals life's trou - - - - - bled stream, And
 be; Our hearts the grave hath closed be-tween, Our

dark - ly steals life's stream, life's trou - - - bled stream,
 hearts the grave hath closed, hath closed be - - tween,

dark - ly steals life's troubled stream Un - to the si - lent shore; But
 hearts the grave hath closed between, And what re-mains for me? In

dark - ly steals life's troubled stream Un - to the si - lent shore; But
 hearts the grave hath closed be-tween, And what re-mains for me? Life's

Un - to the si - - lent shore; But
 And what re - - mains for me? Life's

still this bro - ken heart of mine Shall be thy mem'ries mourn - ful shrine Till
this dark pil - grimage be - low? In vain re - gret a cher - ished woe, And

still this bro - ken heart of mine Shall be thy mem'ries
this dark pil - grimage be - low? In vain re - gret a

still this heart of mine Shall be thy mem'ries mourn - ful shrine Till
this dark pil - grimage? In vain re - gret a cher - ished woe, And

still this bro - ken heart of mine Shall be thy mem'ries
this dark pil - grimage be - low? In vain re - gret a

The first system consists of five staves. The top two staves are vocal parts with lyrics. The next two staves are piano accompaniment. The bottom staff is a grand staff (treble and bass clef) for the piano accompaniment.

1. it is laid at rest, is laid at rest with thine, Where grief is felt no more, Where
mournful shrine, Till it is laid at rest with thine, Where grief is felt no more, Where
cherished woe, And tears that cannot cease to flow, When-e'er I think of thee, When-

2. tears that cannot cease, that can-not cease to flow, When-e'er I think of thee, When-

mournful shrine, Till it is laid at rest with thine, Where grief is felt no more, Where
cherished woe, And tears that cannot cease to flow, When-e'er I think of thee, When-

The second system consists of five staves. The top two staves are vocal parts with lyrics. The next two staves are piano accompaniment. The bottom staff is a grand staff (treble and bass clef) for the piano accompaniment. Dynamics include *p* and *Cres.*

grief is felt no more, Till laid at rest with thine, Where
 e'er I think of thee, And tears that can - not cease, When-
 grie is felt no more, Till laid at rest with thine, Where
 e'er I think of thee, And tears that can - not cease, When-

grief is felt no more, Where grief is felt no more, Where grief is felt no more.
 e'er I think of thee, When-e'er I think of thee, When'er I think of thee.
 grief is felt no more, Where grief is felt no more, no more, Where grief is felt no more.
 e'er I think of thee, When-e'er I think of thee, of thee, When'er I think of thee.
 grief is felt no more, is felt think no more, Where grief is felt no more.
 e'er I think of thee, I think of thee, When - e'er I think of thee.
 grief is felt, Where grief is felt no more, Where grief is felt no more.
 e'er I think, When'er I think of thee, When'er I think of thee.

EVENING SHADES ARE FALLING ROUND.

Music by G. LODER.

ANDANTE.
1st Tenor. *p*

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the first line of music for the 1st Tenor part, starting with a treble clef and a key signature of two sharps. The tempo is marked 'ANDANTE' and the dynamic is 'p'.

Eve-ning shades are fall-ing round, Calm - ly na - ture now re - po - ses,

2d Tenor. *p*

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the first line of music for the 2d Tenor part, starting with a treble clef and a key signature of two sharps. The tempo is marked 'ANDANTE' and the dynamic is 'p'.

Eve-ning shades are fall-ing round, Calm - ly na - ture now re - po - ses,

1st Bass. *p*

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the first line of music for the 1st Bass part, starting with a bass clef and a key signature of two sharps. The tempo is marked 'ANDANTE' and the dynamic is 'p'.

Eve-ning shades are fall-ing round, Na - - - ture re - - - po - ses,

2d Bass. *p*

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the first line of music for the 2d Bass part, starting with a bass clef and a key signature of two sharps. The tempo is marked 'ANDANTE' and the dynamic is 'p'.

Eve-ning shades are fall-ing round, Na - - - ture re - - - po - ses,

Key signature: two sharps (F# and C#). Time signature: 2/4. The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The tempo is marked 'ANDANTE' and the dynamic is 'p'.

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the second line of music for the 1st Tenor part, starting with a treble clef and a key signature of two sharps. The dynamic is marked 'mf'.

Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es. Mu-sic hov-ers in the

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the second line of music for the 2d Tenor part, starting with a treble clef and a key signature of two sharps. The dynamic is marked 'mf'.

Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es. Mu-sic hov-ers in the

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the second line of music for the 1st Bass part, starting with a bass clef and a key signature of two sharps. The dynamic is marked 'mf'.

Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es. Mu - - - sic

Key signature: two sharps (F# and C#). Time signature: 2/4. The staff contains the second line of music for the 2d Bass part, starting with a bass clef and a key signature of two sharps.

Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es.

Key signature: two sharps (F# and C#). Time signature: 2/4. The piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The dynamic is marked 'mf'.

air, Sounds of gen-tle lutes are near us,
 air, Sounds of gen-tle lutes are near us,
 hov-ers, Sounds of gen-tle lutes arc near us,
 Mu-sic hov - ers in the air, Sounds of lutes are near us,

pp All is calm, se - rene - ly fair, Let thy pre-sence cheer us. **D. C.**
pp All is calm, se - rene - ly fair, Let thy pre-sence cheer us. **F. C.**
ppp All is calm, se - rene - ly fair, Let thy pre-sence cheer us. **D. C.**
pp All is calm, se - rene - ly fair, Let thy pre - sence cheer us. **D. C.**
pp All is calm, se - rene - ly fair, Let thy pre - sence cheer us. **D. C.**

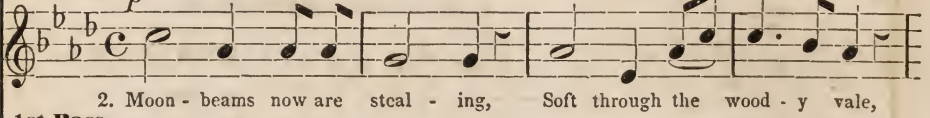
DAY SLOWLY DECLINING.

Words by * * *

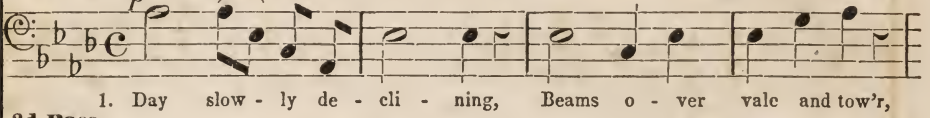
Music by WEBER.

ADAGIO.
1st Tenor. *p*

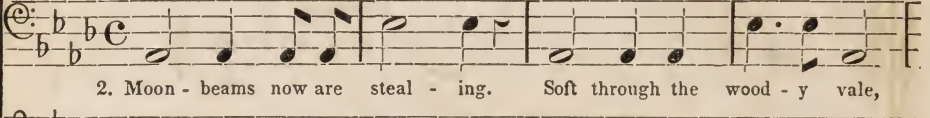

1. Day slow - ly de - cli - ning, Beams o - ver vale and tow'r,

2d Tenor. *p*


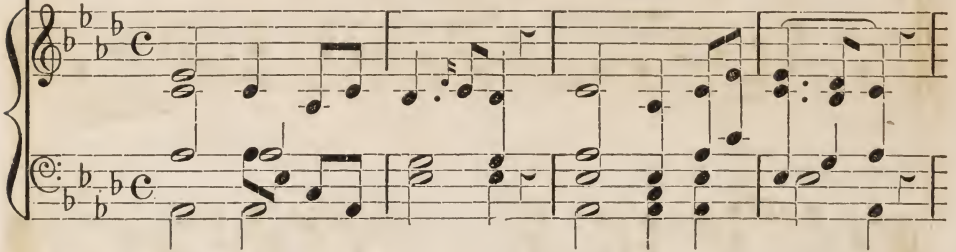
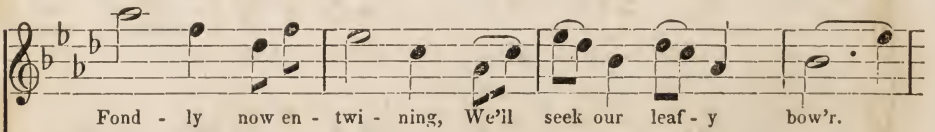
2. Moon - beams now are steal - ing, Soft through the wood - y vale,

1st Bass. *p*


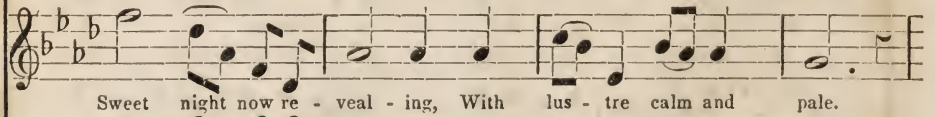
1. Day slow - ly de - cli - ning, Beams o - ver vale and tow'r,

2d Bass. *p*


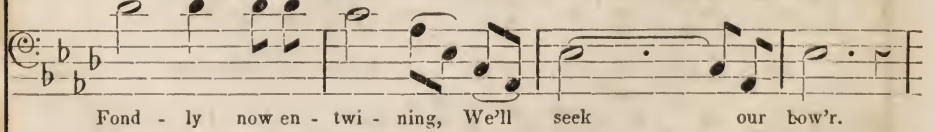
2. Moon - beams now are steal - ing. Soft through the wood - y vale,

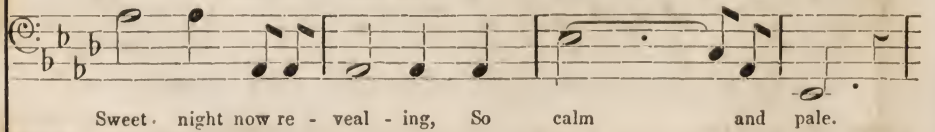
Fond - ly now en - twi - ning, We'll seek our leaf - y bow'r.



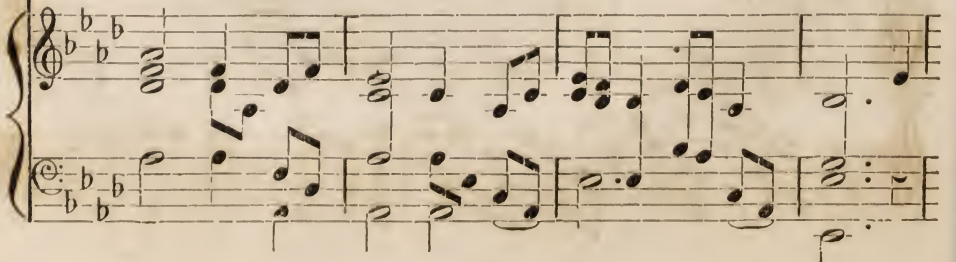
Sweet night now re - veal - ing, With lus - tre calm and pale.



Fond - ly now en - twi - ning, We'll seek our bow'r.



Sweet. night now re - veal - ing, So calm and pale.



Day slow - ly de - clin - ing, Beams o - ver vale and tow'r,
 Moon - beams now are steal - ing, Soft through the wood - y vale,
 Day slow - ly de - clin - - ing, Beams o - ver vale and tow'r,
 Moon - beams now are steal - ing, Soft through the wood - y vale,

Fond - - ly en - - twin - ing, We'll seek our leaf - y bow'r.
 Sweet night re - veal - ing, With lus - tre calm and pale
 Fond - - ly en - - twin - ing, We'll seek our leaf - y bow'r.
 Fond - - ly en - - twin - ing, We'll seek our bow'r.
 Sweet night re - veal - ing, So calm and pale.

SOLDIER'S SONG.

Arranged from ROSSINI.

MARZIALE.

Tenor. *f*

1. March on! all fear de - fy, March on! our ban - ners fly;
 2. March on! all dan - ger shun, March on! our du - ty's done;

1st Bass. *f*

1. March on! all fear de - fy, March on! our ban - ners fly;
 2. March on! all dan - ger shun, March on! our du - ty's done;

2d Bass. *f*

1. March on! all fear de - fy, March on! Our ban - ners fly;
 2. March on! all dan - ger shun, March on! our du - ty's done;

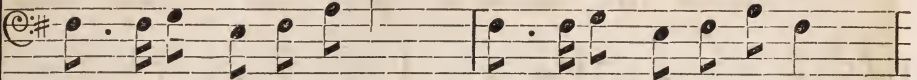
March on, the bat - tle's nigh, March a - way to vic - to - ry!
 March on, the bat - tle's won, Home - ward now to lib - er - ty!

March on, the bat - tle's nigh, March a - way to vic - to - ry!
 March on, the bat - tle's won, Home - ward now to lib - er - ty!

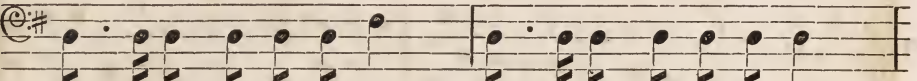
March on, the bat - tle's nigh, March a - way to vic - to - ry!
 March on, the bat - tle's won, Home - ward now to lib - er - ty!



Let the tim - id cow - ard turn, While our hearts with glo - ry burn,
 While our drip - ping brands we sheathe, Let the con - quer'd foe - man grieve,



Let the tim - id cow - ard turn, While our hearts with glo - ry burn,
 While our drip - ping brands we sheathe, Let the con - quer'd foe - man grieve,

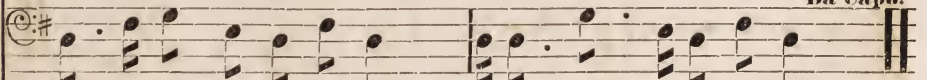


Let the tim - id cow - ard turn, While our hearts with glo - ry burn,
 While our drip - ping brands we sheathe, Let the con - quer'd foe - man grieve,



Da Capo.

Hark! the sound of trump and drum, Steady be, they come! they come!
 Tell the tale to na - tions all, Tyrants to the earth will fall!



Da Capo.

Hark! the sound of trump and drum, Steady be, they come! they come!
 Tell the tale to na - tions all, Tyrants to the earth will fall!



Da Capo.

Hark! the sound of trump and drum, Steady be, they come! they come!
 Tell the tale to na - tions all, Tyrants to the earth will fall!



Da Capo.

CATCH - Why did you Kick me Down Stairs?

Music by G. LODER.

1 *p* When first I at - tempt - ed your pi - ty to move, When

2 *p* Ah! why, why were you deaf to my prayers?

3 *mf* 'Twas right! I will own, to dis - sem - ble your love, *f* 'Twas right to dis -

4 *f* But why did you kick me, kick me down stairs?

pp

1 *p* first I at - tempt - - ed your pi . . . ty . . . to move,

2 deaf, deaf, deaf to my prayers?

3 *p* sem - ble your love, *f* 'Twas right to dis - sem - - ble your love,

4 *f* But why did you kick me? But why did you kick me down stairs?

STUDENT'S SERENADE.

Music by BENEDICT.

ALLEGRETTO.

1st Tenor. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

2d Tenor. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

1st Bass. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

2d Bass. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

swell - ing, When two in one tie thus fond - ly u - - nite.

swell - ing, When two in one tie thus fond - ly u - - nite.

swell - ing, When two in one tie thus fond - ly u - - nite.

swell - ing, When two in one tie thus fond - ly u - - nite.

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with chords in the bass clef.

f
Friendship's off-ring now we bring to thee, We hail this hap - py hour.

f
Friendship's off-ring now we bring to thee, We hail this hap - py hour.

We hail this hap - py hour.

The piano accompaniment continues with two staves (treble and bass clef) in the same key and time signature as the first system. The melody is primarily in the treble clef, with chords in the bass clef.

f Calm and sun-ny may life's path-way be, *p* And strewn with ma-ny a flower.

f Calm and sun-ny may life's path-way be, *p* And strewn with ma-ny a flower.

p And strewn with ma-ny a flower.

p And strewn with ma-ny a flower.

ff Hail! *pp* Hail! Bless'd be the home where love makes his

ff Hail! *pp* Hail! Bless'd be the home where love makes his

f Hail! *ff* Hail! *pp* Hail! Bless'd be the home where love makes his

ff Hail! *pp* Hail! Bless'd be the home where love makes his

Cres. *pp*

Cres.
 dwell - ing, Pleas-ure and Peace crown this hap-py, hap - py hour.
Cres.
 dwell - ing, Pleas-ure and Peace crown this hap - - py hour. Tra la la la
Cres.
 dwell - ing, Pleas-ure and Peace crown this hap - - py hour.
Cres.
 dwell - ing, Pleas-ure and Peace crown this hap - - py hour.

Tra la la, Tra la la Tra la la
 Tra la la la la, Tra la la la la, Tra la la
 Tra la, Tra la, Tra la la
 Tra la, Tra la, Tra la la

la la, Tra la la, Tra la la, Tra la la la la,
la la, Tra la la la la, Tra la la la la la la la,
la la la la la la, Tra la, Tra la la la la,
la la, Tra la, Tra la la la la,
la la la la la la la, Tra la, Tra la la la la,
la la, Tra la, Tra la la la la,

Tra la, Tra la la.
Tra la, Tra la la.
Tra la, Tra la la.
Tra la, Tra la la.
Tra la, Tra la la.

TOAST GLEE.—“Good health to thee.”

Music by G. LODER.

ALLEGRETTO.

1st Tenor. *ff*

Pass the brim - ming cup a - round, a - round, a - round,

2d Tenor. *ff*

Pass the brim - ming cup a - round, a - round, a - round,

Bass. *ff*

Pass the brim - ming cup a - round, a - round, a - round,

6

Chase a - way all care and sor - row; Let no joy - less sound with

Chase a - way all care and sor - row; Let no joy - less sound with

Chase a - way all care and sor - row; all care and sor - row, Let no joy - less

us be found, From time the hours we'll bor - row.

us be found, From time the hours we'll bor - row.

sound be found, From time the hours we'll bor - row.

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "us be found, From time the hours we'll bor - row." The piano part provides harmonic support with chords and moving lines.

Let the toast then hon - or'd be,

Let the toast then hon - or'd be,

Let the toast then hon - or'd be, Good health to thee,

The second system continues the piece with the same three vocal parts and piano accompaniment. The lyrics are: "Let the toast then hon - or'd be," followed by "Let the toast then hon - or'd be," and finally "Let the toast then hon - or'd be, Good health to thee,". The piano accompaniment includes a dynamic marking of *f* (forte) in the final measure.

Sing we all "Good health to thee!" Hours so joy-ful and so

Sing we all "Good health to thee!" Hours so joy-ful and so

Sing "good health to thee! Good health to thee!" Hours so joy-ful and so

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The piano accompaniment is in bass clef with the same key signature. The music features a simple melody with some grace notes and a steady accompaniment.

Da Capo al fin.

free, We'll length-en out un-til to-mor-row.

free, We'll length-en out un-til to-mor-row.

free, We'll length-en out un-til to-mor-row.

The second system continues the vocal melody and piano accompaniment. It includes three vocal staves and a piano accompaniment. The lyrics are: "free, We'll length-en out un-til to-mor-row." The system concludes with a double bar line and a fermata over the final note.

Da Capo al fin.

ODE TO SONG.

Music by WEBER.

MODERATO.
1st Tenor.

Joy - ful song, 'tis thee we hon - or, Thou giv'st

2d Tenor.

Joy - ful song, 'tis thee we hon - or, Thou giv'st

1st Bass.

Joy - ful song, 'tis thee we hon - or, Thou giv'st

2d Bass.

Joy - ful song, 'tis thee we hon - or, Thou giv'st

p

mf
zest un to the wine, Who - so - e'er pre-vents our

mf
zest un - to the wine, Who - so - e'er pre-vents our

mf
zest un - to the wine, Who - so - e'er pre-vents our

mf
zest un - to the wine, Who - so - e'er pre-vents our

ODE TO SONG.

sing - - ing, Robs us of a joy di - vine. *pp* While the
 sing - - ing, Robs us of a joy di - vine.
 sing - - ing, Robs us of a joy di - vine.
 sing - - ing, Robs us of a joy di - vine.

gen' - - rous wine is flow - ing, And our hearts with friend-ship
pp
 While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are
pp
 While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are
pp
 While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are

glow - ing, Then shall mu - sic's glad'-ning strain, O'er the
 glow - ing, Then shall mu - sic's glad'-ning strain, O'er the
 glow - ing, Then shall mu - sic's glad'-ning strain, O'er the
 glow - ing, Then shall mu - sic's glad'-ning strain, O'er the

f *Cres.*

soul its power re - tain, its power re - tain.
 soul its power re - tain, its power re - tain.
 soul its power re - tain, its power re - tain.
 soul its power re - tain, Yes, o'er the soul its power re - tain.

f

I GO, SWEET FRIENDS.

Words by Mrs. HEMANS.

WEBER.—Arranged by G. LODER.

ANDANTINO.

1st Tenor. *p*

1. I go, sweet friends, yet think of me When spring's young voice a-

2d Tenor. *p*

2. For - get me not a - round your hearth When cheer - ly smiles the

1st Bass. *p*

1. I go, sweet friends, yet think of me When spring's young voice a-

2d Bass. *p*

2. For - get me not a - round your hearth When cheer - ly smiles the

p

wakes the flowers, For we have wan - - dered

rud - - - dy place, For dear hath been its

wakes the flowers, For we have wan - - dered

rud - - - dy place, For dear hath been its

far and free In those bright hours, the
eve - - ning mirth To me, sweet friends, in

far and free In those bright hours, the
eve - - ning mirth To me, sweet friends, in

vio - let's hours, In those bright hours, the vio - let's hours.
o - ther days, To me, sweet friends, in o - ther days.

vio - let's hours, In those bright hours, the vio - let's hours.
o - ther days, To me, sweet friends, in o - ther days.

INCONSTANCY.

Words by Sir ROBERT AYTON, Sec'y to the Queen of James VI.

Music by G. LODER.

MODERATO CON MOTO.

1st Tenor.

1. I lov'd thee once, I'll love no more, Thine be the grief as is the
 2. No thing could have my love o'erthrown, If thou hadst still con-tin-ued

2d Tenor.

1. I lov'd thee once, I'll love no more, Thine be the grief as

1st Bass.

2. No thing could have my love o'erthrown, If thou hadst still con-

2d Bass.

1- I lov'd thee once, I'll love no more, Thine be the grief as

blame; Thou art not what thou wast be-fore, What rea-son I should be the
 mine; Yea, if thou hadst remained thy own, I might, perchance, have been the

is, the blame; Thou art not what thou wast be-fore, What rea-son I should be the

tin-ued mine; Yea, if thou hadst remained thy own, I might, perchance, have yet been

is the blame; Thou art not what thou wast be-fore, What reas-on I should be the

1. same; He that can love, un - lov'd a - gain, Hath bet - ter store of love than

2. thine; But thou thy free - dom did re - cal, That it thou might elsewhere en -

1. same; He that can love, un - lov'd a - gain, Hath bet - ter store of love than

2. thine; But thou thy free - dom did re - cal, That it thou might elsewhere en -

brain; God send me love, my debts to pay, While unthrifths fool their love a - way.

thrall; And then how could I but dis - dain, A cap - tive's cap - tive to re - main.

brain; God send me love, my debts to pay, While unthrifths fool their love a - way.

thrall; And then how could I but dis - dain, A cap - tive's cap - tive to re - main.

ROUND.—“I Loved thee, Beautiful and Kind.”

Music by BATTISHILL.

1 *p* I lov'd thee,

2 *p* and plight - ed, plight - ed an e -

3 *p* So al - - tered are thy face and

beau - ti - ful and kind, and plight - - - ed

ter - - - - nal vow, I lov'd, I lov'd thee,

mind, so al - tered are thy face and mind, 'twere per - ju -

an e - - ter - nal vow, and plight - - - ed
 beau - ti - - - ful and kind, and plight - - - ed, plight -
 ry to love thee now, to love thee now, 'twere per - ju -

This system contains the first three vocal staves and the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a flowing accompaniment with a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

an e - - - ter - - - - nal vow. 2
 - - - ed an e - - - - ter - - - - - nal vow. 3
 ry to love thee, love thee now. 1

This system contains the final three vocal staves and the piano accompaniment. The piano part continues with the same accompaniment style as the first system, ending with a final cadence. The numbers 1, 2, and 3 are placed at the end of the vocal staves, likely indicating first, second, and third endings or breath marks.

INDIAN LOVE.

Words from the "New Mirror."

Music by G. LODER.

ANDANTE ESPRESSIVO.

1st Tenor.

Tell me not that thou dost love me, Though it thrill me with de-

2d Tenor.

Tell me not that thou dost love me, Though it thrill me with de-

1st Bass.

Tell me not that thou dost love me, Though it thrill me with de-

2d Bass.

Tell me not that thou dost love me, Though it thrill me with de-

p

light; Thou art like the stars a - bove me, I, the low - ly earth at

light; Thou art like the stars a - bove me, I, the low - ly earth at

light; Thou art like the stars a - bove me, I, the low - ly earth at

light; Thou art like the stars a - bove me, I, the low - ly earth at

night, I, the low - ly earth at night. Hast thou (from kings de-

night, I, the low - ly earth at night. Hast thou (thou from kings de-

night, I, the low - ly earth at night. Hast thou (thou from kings de-

night, I the low - ly earth at night. (de-

scend - ed) Loved the In - dian cot - tage - born, And shall

scend - ed) Loved the cot - tage - born, And shall

scend - ed) Loved the cot - tage - born, And shall

scend - ed) Loved the cot - tage - born, And shall

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend - ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

for thy fa - ther's glo - ry, Wed the blood that's pure and free ; 'Tis e -

for thy fa - ther's glo - ry, Wed the blood that's pure and free ; 'Tis e -

for thy fa - ther's glo - ry, Wed the blood that's pure and free ; 'Tis e -

for thy fa - ther's glo - ry, Wed the blood that's pure and free ; 'Tis e -

for thy fa - ther's glo - ry, Wed the blood that's pure and free ; 'Tis e -

Cres. Dim. *pp* *f*

nough to gild my sto - ry That I once was loved by thee, That I

Cres. Dim. *pp* *f*

nough to gild my sto - ry That I once was loved by thee, That I

Cres. Dim. *pp* *f*

nough to gild my sto - ry That I once was loved by thee, That I

Cres. Dim. *pp* *f*

nough to gild my sto - ry That I once was loved by thee, That I

pp

pp

pp

once was loved by thee.

pp

once was loved by thee, was loved by thee.

pp

once was loved by thee, was loved by thee.

pp

once was loved by thee.

pp

pp

ROMANCE FROM EURYANTHE.

Words by F. W. ROSIER.

Music by WEBER.

ANDANTE CON MOTO.

1st Tenor.
1. In the twi - light glade at ev' - ning, Once I used with thee to

2d Tenor.
2. Of the flow'rs our path be - deck - ing, Oft I've made a wreath so

1st Bass.
3. Oft I've thought 'mid bat - tle storm - ing, Of that qui - - et twi - light

2d Bass.
1. In the twi - light glade at ev' - ning, Once I used with thee to

pp

Cres. *Dim.*
stray, While the moon and stars so bright - ly, Cheer'd our

Cres. *Dim.*
fair, Where the rose with li - lies blenā - ed, In - ter -

Cres. *Dim.*
spot, And the vows which while I breathe, Can nev - er

Cres. *Dim.*
stray, While the moon and stars so bright - ly, Cheer'd our

p

love - ly lone - ly way, There, while dark - - ly
 twin'd thy ra - ven hair, There, with nought but
 nev - er be for - got, Though mis - - - for - - - tune's
 love - ly lone - ly way, There, while dark - - - ly

p

Cres.

boughs hung o'er us, List' - - - ning to the
 heav'n a - bove us, Hand in hand, and
 low'r - - ing o'er us, Though the wreaths of
 boughs hung o'er us, List' - - - ning to the

Cres.

Cres.

night - wind's sigh, While the night - - in - gale so sweet - ly, To our
 heart to heart, Lov - er's vows so oft re - peat - ing, Nev - er
 flow'rs are gone, Faith - ful still the heart is beat - ing In this
 night - wind's sigh, While the night - - in - gale so sweet - ly, To our

ears brought mu - sic nigh, To our ears brought mu - sic nigh.
 nev - er more to part, Nev - er, nev - er more to part.
 breast for thee a - lone, In this breast for thee a - lone.
 ne - - ver more to part, nev - er more to part.
 breast for thee a - lone, for thee a - lone.
 ears brought mu - sic nigh, brought mu - sic nigh.

I GAZED UPON THE VERDANT PLAIN.

Words by G. E. SHIRLEY.

Music by G. LODER.

CON SENTIMENTO.

1st Tenor. *p*

1. I gazed up - on the ver - dant plain All bloom - ing, fair, and gay,

2d Tenor. *p*

2. I gazed up - on the world a - round, Men wand'ring to and fro,

1st Bass. *p*

1. I gazed up - on the ver - dant plain All bloom - ing, fair, and gay,

2d Bass. *p*

2. I gazed up - on the world a - round, Men wand'ring to and fro,

Still as the smooth un - ruf - - fled main, Tran - quil as Sab - bath

Some pleased with ev' - - ry emp - - ty sound, Some mournful, full of

Still as the smooth un - ruf - - fled main, Tranquil as Sab - bath

Still as the main, Tranquil as Sab - bath
Some mourn - - - ful, Some mournful, full of

I GAZED UPON THE VEDANT PLAIN.

mf
 day, I looked with-in, and gaz - ing there Saw no - thing ver - dant,
mf
 woe, The world with - in me seemed the same, No no - - - thing
 plea - - - sure
mf
 day, I looked with - in, and gaz - ing there Saw no - thing ver - dant
 plea - sure is there
mf
 woe, The world with - in me seemed the same, No no - - - thing
 plea - - - sure

pp
 no - - thing fair. I gazed up - on the ver - dant plain, All
pp
 with - - out pain. I gazed up - on the world a - round, Men
pp
 no - - thing fair. I gazed up - on the ver - dant plain, All
pp
 with - - out pain. I gazed up - on the world a - round, Men

bloom-ing, fair, and gay, Still as the smooth un - ruf - - fled main,
 wand'-ring to and fro, Some pleased with ev' - ry emp - ty sound,
 bloom-ing, fair, and gay, Still as the smooth un - ruf - - fled main,
 wand'-ring to and fro, Still Some as the main,
 Some mourn - - - ful

Tran-quil as Sab - bath morn, Tran-quil as Sab - bath morn.
 Some mournful, full of woe, Some mournful, full of woe.
 Tran-quil as Sab - bath morn, Tran-quil as Sab - bath morn.
 Some mournful, full of woe, Some mournful, full of woe.

HARVEST HOME.

Old English Melody.

ANDANTINO.

1st Tenor.

1. The har - vest moon is in the sky, The west seems all on
2. Let ev' - ry man that housed the corn Pour out the nut - brown

2d Tenor.

1. The har - vest moon is in the sky, The west seems all on
2. Let ev' - ry man that housed the corn Pour out the nut - brown

Bass.

1. The har - vest moon is in the sky, The west seems all on
2. Let ev' - ry man that housed the corn Pour out the nut - brown

fire, The corn shall all be housed and dry, Be - fore the light ex -
ale, And pledge on high from each full horn, The sic - kle and the

fire, The corn shall all be housed and dry, Be - fore the light ex -
ale, And pledge on high from each full horn, The sic - kle and the

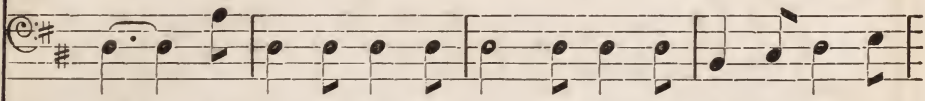
fire, The corn shall all be housed and dry, Be - fore the light ex -
ale, And pledge on high from each full horn, The sic - kle and the



pire. From ev' - ry field the wa - gons come, With sheaves piled fast and
flail; The arms the stand - ing corn that reap, May be their coun - try's



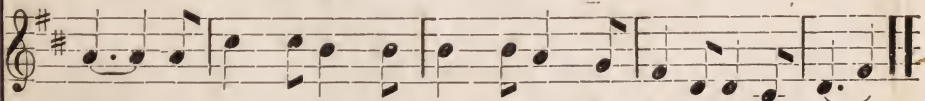
pire. From ev' - ry field the wa - gons come, With sheaves piled fast and
flail; The arms the stand - ing corn that reap, May be their coun - try's



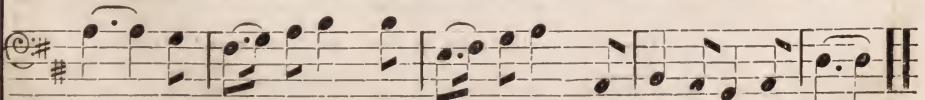
pire. From ev' - ry field the wa - gons come, With sheaves piled fast and
flail; The arms the stand - ing corn that reap, May be their coun - try's



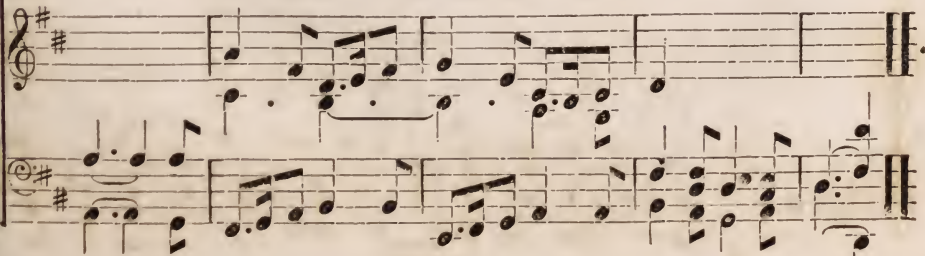
high, The reap - ers shout the har - vest home, The har - vest home we cry.
shield, From foes their na - tive home to keep, Up - on the bat - tle field.



high, The reap - ers shout the har - vest home, The har - vest home we cry.
shield, From foes their na - tive home to keep, Up - on the bat - tle field.



high, The reap - ers shout the har - vest home, The har - vest home we cry.
shield, From foes their na - tive home to keep, Up - on the bat - tle field.



HUNTING CHORUS FROM EURYANTHE.

Words by F. W. ROSIER.
ALLEGRO MARCATO.

Music by WEBER.

1st Tenor. *f*

1. The sun's gay beam on the hill top glows, (*Echo*) the hill top glows, *ppp*

2d Tenor. *f*

2. Our ar - rows wing'd with the speed of light, (*Echo*) the speed of light, *ppp*

1st Bass. *f*

1. The sun's gay beam on the hill top glows, (*Echo*) the hill top glows, *ppp*

2d Bass. *f*

2. Our ar - rows wing'd with the speed of light, (*Echo*) the speed of light, *ppp*

f (*Echo*) *ppp*

The dew lies thick in the vale's re - pose, (*Echo*) the

The ea - gles reach in their lof - ty flight, (*Echo*) their

The dew lies thick in the vale's re - pose, (*Echo*) the

The ea - gles reach in their lof - ty flight, (*Echo*) their

f (*Echo*) *ppp*

Detailed description: This is a page of a musical score for a hunting chorus. It features five systems of music. The first system contains the vocal entries for the 1st Tenor and 2nd Tenor. The second system contains the vocal entries for the 1st Bass and 2nd Bass. The third system shows the piano accompaniment for the first two systems, with a dynamic marking of *f* and an *Echo* section marked *ppp*. The fourth system contains the vocal entries for the first two vocal parts with lyrics: 'The dew lies thick in the vale's re - pose, (*Echo*) the' and 'The ea - gles reach in their lof - ty flight, (*Echo*) their'. The fifth system contains the piano accompaniment for the fourth system, with a dynamic marking of *f* and an *Echo* section marked *ppp*. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'ALLEGRO MARCATO'.

mf

vale's re-*po*se. Be - fore the lark we leave our rest, New

mf

lof - ty flight. We rouse the wolf with - in his den, And

mf

vale's re-*po*se. Be - fore the lark we leave our rest, New

mf

lof - ty flight. We rouse the wolf with - in his den, And

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a prominent bass line with a 'f' dynamic marking. The vocal lines are marked with 'mf'.

plea-sures rise with - in the breast.

swift pur - sue him through the glen.

p

plea-sures rise with - in the breast. Then cir - cle the morn-ing cup a -

p

swift pur - sue him through the glen. With cou - rage we fol-low o'er the

p

The second system of the musical score continues the composition. It features the same vocal and piano parts. The piano part is marked with 'p' (piano) in several places. The vocal lines continue with the lyrics provided.

HUNTING CHORUS FROM EURYANTHE.

The musical score is arranged in two systems. The first system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system contains five staves: four vocal staves and one piano accompaniment staff. The key signature is B-flat major (two flats), and the time signature is common time (C). Dynamics include *Cres.*, *ff*, and *pp*. The lyrics are printed below the vocal staves.

System 1:

- Vocal 1:** Then cir - cle the morn - ing cup a - round, And
- Vocal 2:** With cour - age we fol - low o'er the ground, Our
- Vocal 3:** round, Then cir - cle the morn - ing cup a - round, And
- Vocal 4:** ground, With cour - age we fol - low o'er the ground, Our
- Piano:** Accompaniment for the first system.

System 2:

- Vocal 1:** joy - ful the horns in cho - rus sound, No joy - like the chase can e'er be
- Vocal 2:** horns through the woods and vales re - sound, No joy like the chase can e'er be
- Vocal 3:** joy - ful the horns in cho - rus sound, No joy like the chase can e'er be
- Vocal 4:** horns through the woods and vales re - sound, No joy like the chase can e'er be
- Piano:** Accompaniment for the second system.

ff

found, *ff* And joy - ful the horns in cho - rus sound; No

found, Our horns through the woods and vales re - sound; No

found, *ff* And joy - ful the horns in cho - rus sound; No

found, *ff* Our horns through the woods and vales re - sound; No

f

Sva.

joy like the chase can e'er be found, (*ppp* Echo) *ppp* Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) *ppp* Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) *ppp* Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) *ppp* Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) *ppp* Can e'er be found.

(*ppp* Echo) *ppp*

THE WINTERLIED.

Words by * * *.
MODERATO CON MOTO.

Music by MENDELSSOHN.

1st Tenor. *mf* *p*

1. The win - ter blast is howl - ing drear, The i - ci - cles hang
 2. A hap - py blithe - some child was I, Like bloom - ing, frolic

2d Tenor. *mf* *pp*

2. A hap - py blithe - some child was I, child was

1st Bass. *mf* *pp*

1. The win - ter blast is howl - ing drear, howl - - ing

2d Bass. *mf* *pp*

2. A hap - py blithe - some child was I, child was

p *pp*

Cres. *Dim.*

low; The trees their leaf - less branches rear, The hol - ly ber - ries
 May;

Cres. *Dim.*

I; Ere Sum - mer's glo - rious prime was nigh, Stern Autumn brought de -

Cres. *Dim.*

drear; The trees their leaf - less branches rear, The hol - ly ber - ries

Cres. *Dim.*

I; Ere Sum - mer's glo - rious prime was nigh, Stern Au - tumn brought de -

p
 glow; A - - round the cheer - ful Christ - - mas hearth, Dear
 cay; Now Win - - ter's blast is howl - - ing by, All
 glow;
 glow; A - round the cheer - - ful Christ - mas hearth,
 cay; Now Win - ter's blast is howl - ing by,

friends are clust' - ring nigh, For me no hope is
 mourn - ful and a - lone, I'll lay me calm - ly
 friends are clust' - ring nigh, For me no hope is
 Dear friends are clust - - ring nigh, For me no hope is
 All mourn - ful and a - lone, I'll lay me calm - ly

left on earth, 'Tis hard so young to die, 'Tis
 down to die, For me all joy is flown, For
 left on earth, 'Tis hard so young to die, to
 left on earth, 'Tis hard so young to die, so young to
 down to die, For me all joy is flown, all joy is

hard so young, so young to die, 'Tis hard so young, so young to die.
 me, for me all joy is flown, For me, for me all joy is flown.
 die, - - - - - so young to die.
 flown, - - - - - all joy is flown,
 - - - - -

ROUND.—“To our Musical Club.”

1

To our mu - si - cal club here's long life and pros - per - i - ty, May it

2

May con - cord and har - mo - ny ev - er a - bound, And di -

3

May the song and the glee go a - round and a - round, Till com -

2

fleur - ish with us, and so on to pos - ter - i - ty;

3

vi - sions here on - - ly in our mu - sic be found;

1

pan - ions are wea - - - ry of mu - si - cal sound.

OFT IN THE STILLY NIGHT.

MOORE'S Melodies.

GRAZIOSO.

1st Tenor. *p*

1. Oft in the stil - ly night, Ere slum - bers chain hath bound me,
 2. When I re - mem - ber all The friends so linked to - ge - - ther,

2d Tenor. *p*

1. Oft in the stil - ly night, Ere slum - bers chain hath bound me,
 2. When I re - mem - ber all The friends so linked to - ge - - ther,

Bass. *p*

1. Oft in the stil - ly night, Ere slum - bers chain hath bound me,
 2. When I re - mem - ber all The friends so linked to - ge - - ther,

Cres.

Dim.

Fond mem' - ry brings the light of o - ther days a - round me; The
 I've seen a - round me fall Like leaves in win - try wea - ther, I

Cres.

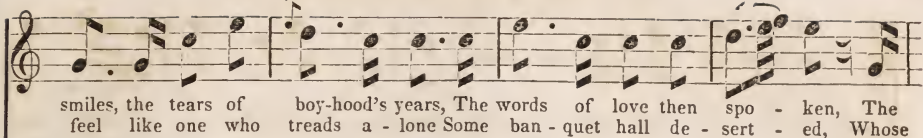
Dim.

Fond mem' - ry brings the light of o - ther days a - round me; The
 I've seen a - round me fall Like leaves in win - try wea - ther, I

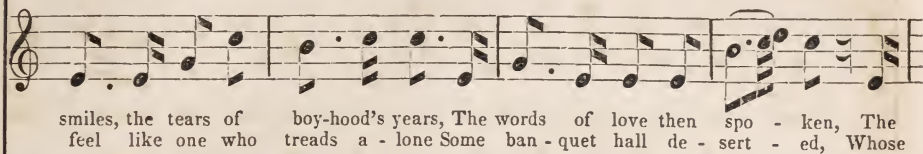
Cres.

Dim.

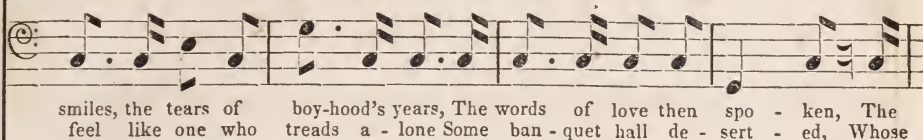
Fond mem' - ry brings the light of o - ther days a - round me; The
 I've seen a - round me fall Like leaves in win - try wea - ther, I



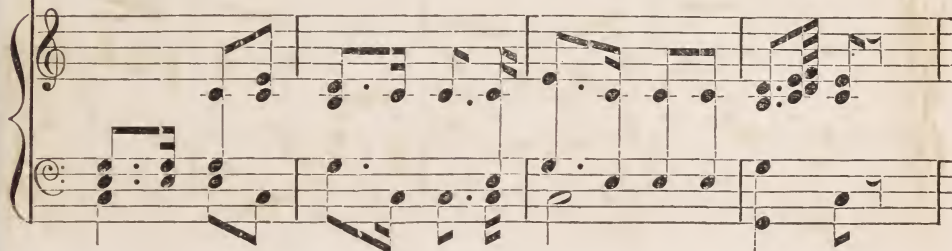
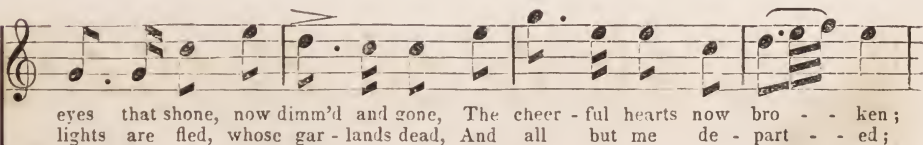
smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban - quet hall de - sert - ed, Whose



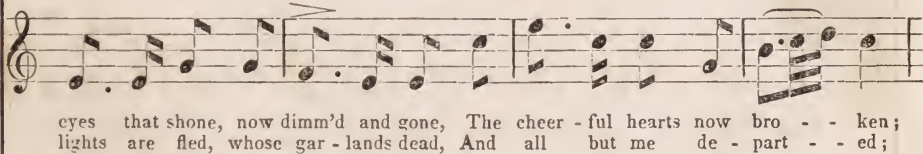
smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban - quet hall de - sert - ed, Whose



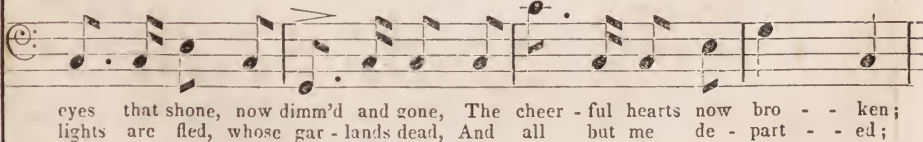
smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban - quet hall de - sert - ed, Whose

eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - - ken;
lights are fled, whose gar - lands dead, And all but me de - part - - ed;



eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - - ken;
lights are fled, whose gar - lands dead, And all but me de - part - - ed;



eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - - ken;
lights are fled, whose gar - lands dead, And all but me de - part - - ed;



Thus in the stilly night Ere slumber's chain hath bound me,

Thus in the stilly night Ere slumber's chain hath bound me,

Thus in the stilly night Ere slumber's chain hath bound me,

Fond mem'ry brings the light of other days around me.

Fond mem'ry brings the light Of other days around me.

Fond mem'ry brings the light Of other days around me.

LIGHTLY TREAD.

Composed by JOHN SCOTLAND.

ANDANTE.

1st Tenor. *p*
 Light - ly tread, 'tis hal - lowed ground; Hark! a-

2d Tenor. *p*
 Light - ly tread, 'tis hal - lowed ground; Hark! a-

Bass. *p*
 Light - ly tread, 'tis hal - lowed ground; Hark! a-

Cres.
 bove, be - low, a - round, Fai - - ry bands their

Cres.
 bove, be - low, a - round, Fai - - ry bands their

Cres.
 bove, be - low, a - round, Fai - - ry bands their

vi - - gils keep, While frail mor - tals sink to sleep.

vi - - gils keep, While frail mor - tals sink to sleep.

vi - - gils keep, While frail mor - tals sink to sleep.

And the moon with fee - ble rays, Gilds the brook that

And the moon with fee - ble rays, Gilds the brook that

And the moon with fee - ble rays, Gilds the brook that

bub - - bling plays, As in mur - murs soft it

bub - - bling plays, As in mur - murs soft it

bub - - bling plays, As in mur - murs soft it

flows, Mu - - - sic meet for lov - - - er's woes.

flows, Mu - - - sic meet for lov - - - er's woes.

flows, Mu - - - sic meet for lov - - - er's woes.

TO ALEXIS. (With a rose.)

HIMMEL.—Harmonized by G. LODER.

ALLEGRETTO GRAZIOSO.

1st Tenor.

To A - lex - is I send thee, He from hence - forth will re-

2d Tenor.

To A - lex - is I send thee, He from hence - forth will re-

1st Bass.

To A - lex - is I send thee, He from hence - forth will re-

2d Bass.

To A - lex - is I send thee, He from hence - forth will re-

gard thee; Smile when he shall look to - ward thee, Be as

gard thee; Smile when he shall look to - ward thee, Be as

gard thee; Smile when he shall look to - ward thee, Be as

gard thee; Smile when he shall look to - ward thee, Be as

I my-self should be, From the bud just newly blown, I send him

I my-self should be, From the bud just newly blown, I send him

I my-self should be, From the bud just blown, I

I my-self should be, From the bud just blown, I

thee, he will ca - res thee, Ah! then, Ah! then his

thee, he will ca - res thee, Ah! then, Ah! then his

send him thee, I send thee, Ah! then, Ah! then his

send him thee, I send thee, Ah! then, Ah! then his

lips shall fond - ly press thee, shall fond - ly, fond - ly

lips shall fond - ly press thee, shall fond - ly, fond - ly

lips shall fond - ly press thee, shall fond - ly, fond - ly

lips shall fond - ly press thee, shall fond - ly, fond - ly

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

press thee, All thy im - port shall be known Like a breathing kiss, sweet

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

Rall.

thoughts must tend to find me, At the sun - ny noon-tide hour.

Rall.

thoughts must tend to find me, At the sun - ny noon-tide hour.

Rall.

thoughts must tend to find me, At the sun - ny noon-tide hour.

Rall.

thoughts must tend to find me, At the noon - - - tide hour.

BY 'MY SIGHS.

BEETHOVEN.—Arranged by G. LODER.

ADAGIO CON ESPRESSIONE.

1st Tenor. *p*

By my sighs you may dis - cov - er What soft

2d Tenor. *p*

By my sighs you may dis - cov - er What soft

1st Bass. *p*

By my sighs you may dis - cov - er What soft

2d Bass. *p*

By my sighs you may dis - cov - er What soft

p

wish - es touch my heart; Eyes can speak, and tell the

wish - es touch my heart; Eyes can speak, and tell the

wish - es touch my heart; Eyes can speak, and tell the

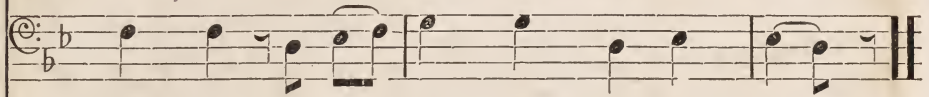
wish - es touch my heart; Eyes can speak, and tell the



lov - er What the tongue must not im - - part.



lov - er What the tongue must not im - - part.



lov - er What the tongue must not im - - part.



lov - er What the tongue must not im - - part.



SECOND VERSE.

Blushing shame forbids revealing
 Thoughts your breast may disapprove ;
 But 'tis hard, and past concealing,
 When we truly, fondly love.

I KNOW THAT THY YOUNG HEART IS CHANGED.

Words by ALFRED BISHOP, Esq.

Music by G. LODER.

CON ESPRESSIONE.

1st Tenor. *p*

1. I know that thy young heart is changed, Thy step is light and

2d Tenor. *p*

2. I see them bend - ing at thy shrine, I hear them fond - ly

1st Bass. *p*

1. I know that thy young heart is changed, Thy step is light and

2d Bass. *p*

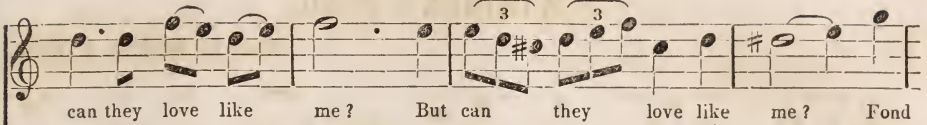
2. I see them bend - ing at thy shrine, I hear them fond - ly

free, And ma - ny hearts a - - round thee cling, But

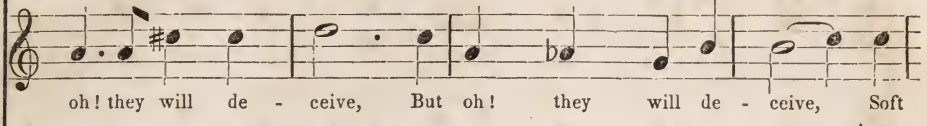
breathe Soft ac - cents in thy will - ing ear; But

free, And ma - ny hearts a - - round thee cling, But

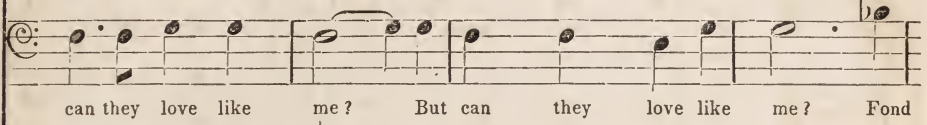
breathe Soft ac - cents in thy will - ing ear; But



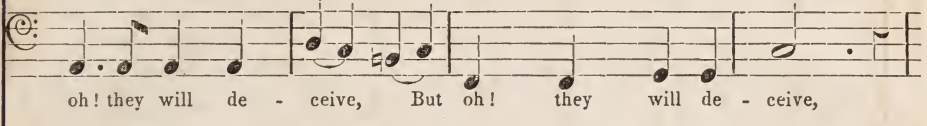
can they love like me? But can they love like me? Fond



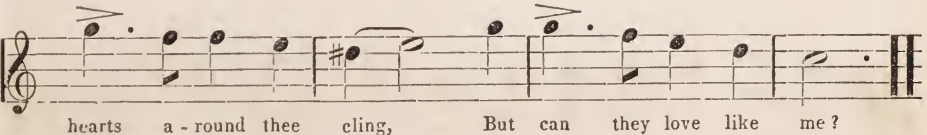
oh! they will de - ceive, But oh! they will de - ceive, Soft



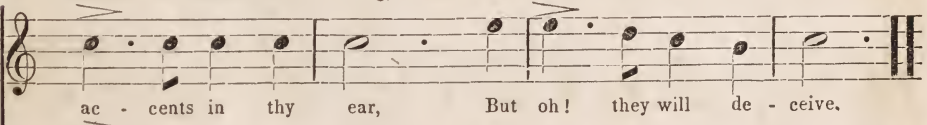
can they love like me? But can they love like me? Fond



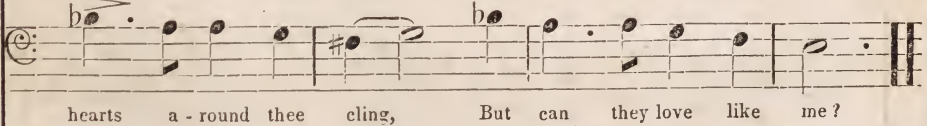
oh! they will de - ceive, But oh! they will de - ceive,

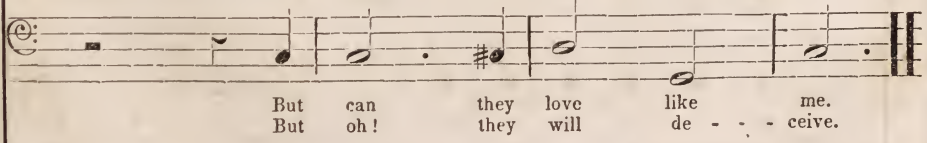
hearts a - round thee cling, But can they love like me?



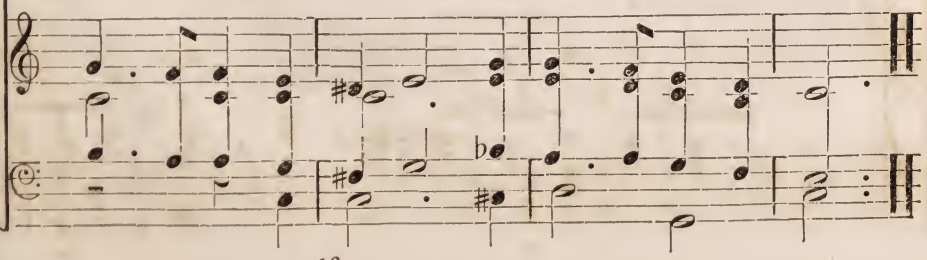
ac - cents in thy ear, But oh! they will de - ceive.



hearts a - round thee cling, But can they love like me?



But can they love like me.
But oh! they will de - - - ceive.



MARINER'S SONG.

Music by MICHAEL HAYDN.

VIVACE.

1st Tenor.

1. Come fill the bowl, let north wind howl, The

2d Tenor.

2. Though waves high roll, let not a soul On

1st Bass.

1. Come fill the bowl, let north wind howl, The

2d Bass.

2. Though waves high roll, let not a soul On

sun in the ocean is sink - - - -

dan - - - gers ev - er be think - - - -

sun in the ocean is sink - - - -

dan - - - gers ev - er be think - - - -

ing; The north - ern bear sends fros - ty air, Be
 ing; With glass in hand we'll hail the land, Be
 ing; The north - ern bear sends fros - ty air, Be
 ing; With glass in hand we'll hail the land, Be

drink - ing, boys, be drink - - - - - ing.
 drink - ing, boys, be drink - - - - - ing.
 drink - - ing, boys, now be drink - - - - - ing.
 drink - - ing, boys, now be drink - - - - - ing.

THE DAYS WHEN WE WENT GYPSYING.

SPORLE.—Harmonized by G. LODER.

MODERATO CON ANIMA.

1st Tenor.

1. In the days when we went gyp - sy - ing, A long time a - go, The

2d Tenor.

2. We fill'd a glass to ev' - ry lass, And all our friends most dear, And

1st Bass.

1. In the days when we went gyp - sy - ing, A long time a - go,

2d Bass.

2. We fill'd a glass to ev' - ry lass, And all our friends most dear,

The first system of the musical score consists of five staves. The top staff is for the 1st Tenor, the second for the 2d Tenor, the third for the 1st Bass, and the fourth for the 2d Bass. The bottom two staves are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is in a moderate tempo with a lively character. The vocal parts have lyrics, and the piano part provides harmonic support.

lads and las-ses in their best Were dress'd from top to toe; We danc'd and sung the

wish'd them ma-ny hap - py days, And many a hap - py year; To friends a - way we

Were dress'd from top to toe; We danc'd and sung the

And many a hap - py year; To friends a - way we

The second system of the musical score continues the piece with five staves. It follows the same layout as the first system, with vocal parts and piano accompaniment. The lyrics continue across the vocal staves. The piano accompaniment remains consistent in style and instrumentation.

joc - und song up - on the for - est green, And naught but mirth and
 turn'd our thoughts With feel - ings kind and free, And oh! we wish'd them
 joc - und song up - on the for - est green, And naught but mirth and
 turn'd our thoughts With feel - ings kind and free, And oh! we wish'd them

jol - li - ty A - round us could be seen; And thus we pass'd the time, Nor
 with us there Be - neath the for - est tree; And thus we pass'd the pleasant time, Nor
 jol - li - ty A - round us could be seen; And thus we pass'd the pleasant time, Nor
 with us there Be - neath the for - est tree; And thus we pass'd the time, Nor

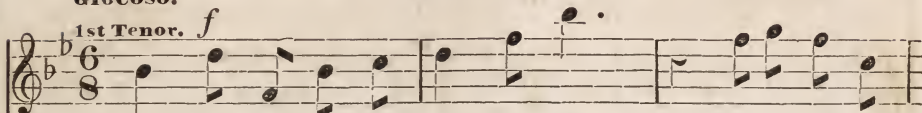
thought of care or woe, In the days when we went gyp-sy-ing A long time a-
 thought of care or woe, In the days when we went gyp-sy-ing A long time a-
 thought of care or woe, In the days when we went gyp-sy-ing A long time a-
 thought of care or woe, In the days when we went gyp-sy-ing A long time a-

go, In the days when we went gyp-sy-ing, A long time a-go.
 go, In the days when we went gyp-sy-ing, A long time a-go.
 go, In the days when we went gyp-sy-ing, A long time a-go.
 go, In the days when we went gyp-sy-ing, A long time a-go.

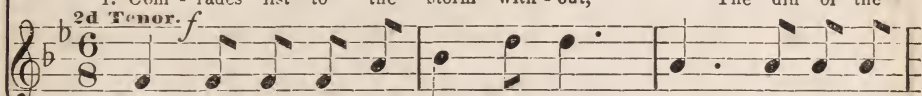
COMRADES, LIST TO THE STORM WITHOUT.

Arranged from Zampa, by G. LODER.

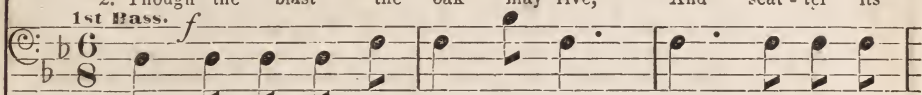
GIOCOSO.

1st Tenor. *f*

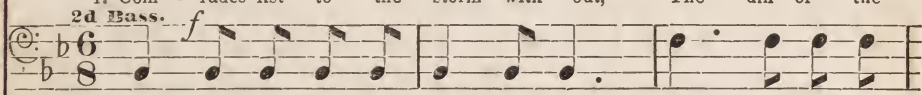
1. Com - rades list to the storm with - out, The din of the

2d Tenor. *f*

2. Though the blast the oak may rive, And scat - ter its

1st Bass. *f*

1. Com - rades list to the storm with - out, The din of the

2d Bass. *f*

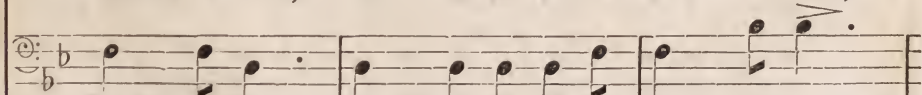
2. Though the blast the oak may rive, And scat - ter its



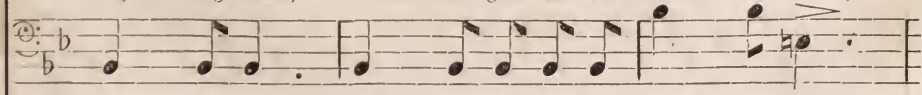
rag - - ing wind; Sound the glee and the cho - - rus shout,



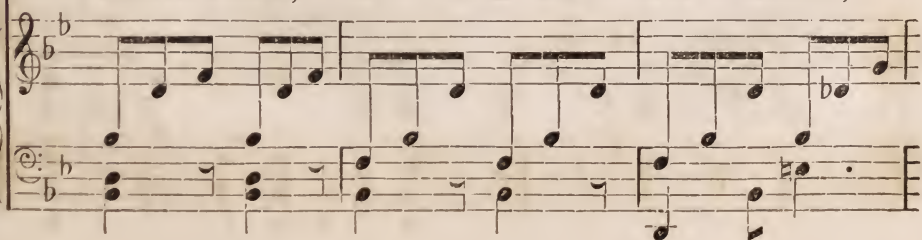
branch-es a - round, Still the oak with the storm can strive,



rag - - ing wind; Sound the glee and the cho - - rus shout,



branch-es a - round, Still the oak with the storm can strive,



God Bac - chus sits en - shrined. Can - ker - ing care from our hearts we cast,
Till rent the trunk be found. Like the brave oak to our homes we cling,

God Bac - chus sits en - shrined. Care from our hearts we cast.
Till rent the trunk be found. Like the brave oak we cling,

God Bac - chus sits en - shrined. Can - ker - ing care from our hearts we cast,
Till rent the trunk be found. Like the brave oak to our homes we cling.

God Bac - chus sits en - shrined. Care from our hearts we cast.
Till rent the trunk be found. Like the brave oak we cling,

Sor - row's a moo - dy, trou - ble - some guest; Drink though this mo - ment may

Storms may a - rise, and death may chill, Joy - ous and mer - ri - ly

Sor - row's a moo - dy, trou - ble - some guest; Drink though this mo - ment may

Storms may a - rise, and death may chill, Joy - ous and mer - ri - ly

ff be our last, Drink as we mer - ri - ly pass the jest.
ff still we'll sing, Fear-ful of nought and reck-less of ill.
ff be our last, Drink as we mer - ri - ly pass the jest.
ff still we'll sing, Fear-ful of nought and reck-less of ill.

Da Capo al *ff*

ff Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!
ff Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!
ff Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!
ff Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!

Da Capo al *ff*

ABSENCE.

Music by SCHNEIDER.

POCO ADAGIO.

1st Tenor. *p*

1. The night with deep - 'ning sha - dows

2d Tenor. *p*

2. But ah! the love - - - ly night re-

1st Bass. *p*

1. The night with deep - - n'ing sha - dows

2d Bass. *p*

1. The night with deep - 'ning sha - - - - dows
2. But ah! the love - ly night re-

steal - ing, Its man - tle o'er the land - scape throws, As

turn - ing Brings no for - get - - fulness to me; I

steal - ing, Its man - tle o'er the land - scape throws, As if to
turn - ing Brings no for - get - - fulness to me; I lie, I

steal - ing, Its man - tle o'er the land - scape throws, As
turn - ing Brings no for - get - ful - ness to me; I

if to shade each hu - man feel - ing, And wrap all na - ture in re -
 lie and watch in cease - less mourn - ing For him who's toss'd upon the
 shade, to shade each hu - man feel - ing, And wrap all na - ture
 lie and watch in cease - less mourn - ing For him who's toss'd up -
 if to shade each hu - man feel - ing, And wrap all na - ture
 lie and watch in cease - less mourn - ing For him who's toss'd up -

pose, And wrap all na - ture in re - - pose.
 sea, For him who's toss'd up - on the sea.
 in re - pose, All na - ture in re - - pose.
 on the sea, up - on, up - on the sea.
 in re - pose, All na - ture in re - pose.
 on the sea, up - on, up - on the sea.

I WOULD I WERE A CARELESS CHILD.

Words by BYRON.
LARGHETTO.
1st Tenor.

Arranged from a German Song by EBERWEIN, by G. LODER.

1. I would I were a care - - - less child,

2d Tenor.

1st Bass.

2. Place me a - long the rocks I love, Still Which

2d Bass.

2. I would I were a care - less child,

1st Bass.

2. Place me a - long the rocks I love,

2d Bass.

2. I would I were a care - less child,

p

Still dwell - ing in my High - - land cave,
Which sound to o - - - - cean's wild - - est roar;

2d Tenor.

dwell - - - - ing in my High - - land cave,
sound to o - - - - cean's wild - - est roar;

1st Bass.

Still dwell - ing in my High - - land cave,
Which sound to o - - - - cean's wild - - est roar;

2d Bass.

Still dwell - ing in my High - - land cave,
Which sound to o - - - - cean's wild - - est roar;

1st Tenor.

Still dwell - ing in my High - - land cave,
Which sound to o - - - - cean's wild - - est roar;

Or roam - ing through the dusk - - - y wild,
 I ask but this, a - gain to rove, Through
 Or roam - ing through the dusk - - - y wild, Or
 I ask but this, a - gain to rove, Through

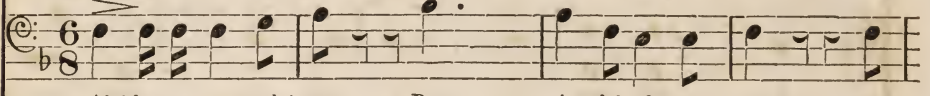
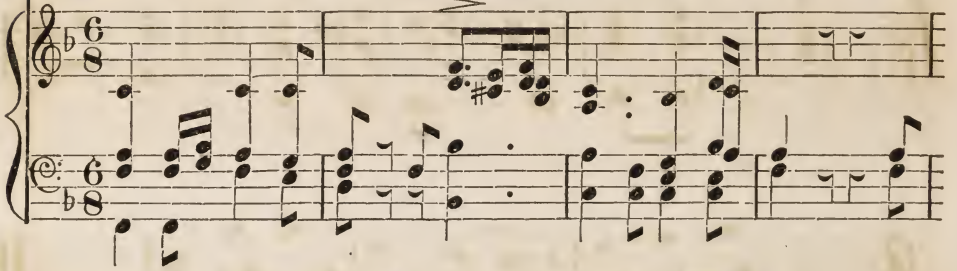
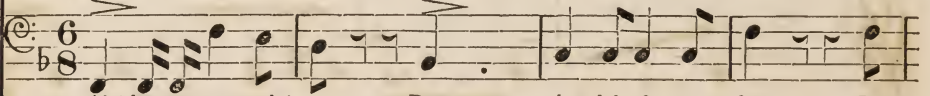
This system contains the first two lines of the vocal melody and the piano accompaniment. The vocal parts are in G minor (one flat) and 2/4 time. The piano accompaniment is in the same key and time, with a steady eighth-note accompaniment in the right hand and chords in the left hand.

Or bound - ing o'er the dark blue wave.
 Through scenes my youth hath known be - fore.
 bound - - ing o'er the dark blue wave.
 scenes my youth hath known be - - - fore.

This system contains the second two lines of the vocal melody and the piano accompaniment. The vocal parts continue in G minor and 2/4 time. The piano accompaniment follows the same pattern as the first system, ending with a double bar line.

AH! LEAVE ME NOT.

Arranged by G. LODER, from an Aria by ASIOLI.

ADAGIO.**1st Tenor.****2d Tenor.****1st Bass.****2d Bass.**

whom shall I con - fide, If thou in - con - - - - - stant prove, The

whom shall I con - fide, If thou in - con - - - - - stant prove, The

whom shall I con - fide, If thou in - con - - - - - stant prove, The

whom shall I con - fide, If thou in - con - - - - - stant prove, The



bit - ter thought were death, To bid, to bid my love a - dieu; No,

bit - ter thought were death, To bid my love a - dieu;

bit - ter thought were death, To bid my love a - dieu;

bit - ter thought were death, To bid my love a - dieu;

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a different vocal line. The bottom two staves are piano accompaniment. The music is in a minor key (one flat) and common time. The lyrics are: "bit - ter thought were death, To bid, to bid my love a - dieu; No," followed by "bit - ter thought were death, To bid my love a - dieu;" repeated three times.

no, I could not live If e'er de - priv'd of you.

No, I could not live If e'er de-priv'd of you.

No, I could not live If e'er de-priv'd of you.

No, I could not live If e'er de-priv'd of you.

The second system of the musical score consists of six staves. The top four staves are vocal parts, each with a different vocal line. The bottom two staves are piano accompaniment. The music is in a minor key (one flat) and common time. The lyrics are: "no, I could not live If e'er de - priv'd of you." followed by "No, I could not live If e'er de-priv'd of you." repeated three times.

SERENADE.—“Lady, awake!”

Harmonized from Norma, by G. LODER.

ALLEGRETTO MODERATO.

1st Tenor.
 1. La - - dy awake, Deep si - - lence round

2d Tenor.
 2. La - - dy awake, The moon on high

1st Bass.
 1. La - - dy awake, Deep si - - lence round

2d Bass.
 2. La - - dy awake, The moon on high

sheds o'er the earth a gloom profound;

Laughs at the clouds that pass her by;

sheds o'er the earth a gloom profound;

Laughs at the clouds that pass her by;

Look from thy lat - - tice forth a-while, List No

No en - vious cloud thy bliss shall mar,

Look from thy lat - - tice forth a - while,

No en - vious cloud thy bliss shall mar,

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a common time signature. The right hand features a melodic line with sixteenth-note patterns, and the left hand provides a harmonic accompaniment with chords and single notes.

to our fer - - vent song;
list - 'ning ear be nigh;

No list - 'ning ear be nigh;

List to our fer - - vent song;

No list - 'ning ear be nigh;

The piano accompaniment continues with similar melodic and harmonic patterns as the first system, maintaining the B-flat key signature and common time.

Chap - lets of rose and myr - - - tle twined,
 What though the en - vious world may frown,
 Chap - lets of rose and myr - - - tle twined,

This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'Chap - lets of rose and myr - - - tle twined, What though the en - vious world may frown, Chap - lets of rose and myr - - - tle twined,'.

Li - - ly and eg - - - lan - - tine;
 Nay, ne - ver heed them long;
 Li - - ly and eg - - lan - - tine;
 Nay, ne - - ver heed them long;

This system contains the second three vocal staves and the second two staves of the piano accompaniment. The vocal parts continue in treble clef with a key signature of one flat. The piano accompaniment continues in bass clef with the same key signature. The lyrics are: 'Li - - ly and eg - - - lan - - tine; Nay, ne - ver heed them long; Li - - ly and eg - - lan - - tine; Nay, ne - - ver heed them long;'. The piano accompaniment includes figured bass notation with the number '6' appearing in several measures.

La - - dy, we bring; Soft breathes the wind, List List

Lo - - vers a - lone such joys may own;

La - - dy, we bring; Soft breathes the wind,

Lo - - vers a - lone such joys may own;

The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The key signature is one flat (B-flat). The right hand features a melodic line with sixteenth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. The number '6' is written below the right hand in several measures.

to our fer - - vent song;

List to our fer - - vent song;

List to our fer - - vent song;

List to our fer - - vent song;

The piano accompaniment continues with two staves. The right hand has a melodic line with sixteenth-note patterns, and the left hand provides a harmonic accompaniment. The number '6' is written below the right hand in several measures.

THE CHASE.

Words by B. W. C. MASSETT, Esq.

Music by G. LODER.

ALLEGRETTO GIOCOLO.

1st Tenor. *f*

1. Mount, boys, mount, the sun is up, Fra-grant the breath of day, Stay but to empty the

2d Tenor. *f*

2. Fol-low, boys, fast, the sun is high, Nor let your spir - its flag; Hur - rah! Hur - rah! how

1st Bass. *f*

1. Mount, boys, mount, the sun is up, Fra-grant the breath of day, Stay but to empty the

2d Bass. *f*

2. Fol-low, boys, fast, the sun is high, Nor let your spir - its flag; Hur - rah! Hur - rah! how

f

Repeat PP. 1st. 2nd.

stir - - rup cup, Then a - way to the chase, a - way! way!

Repeat PP. 1st. 2nd.

gal - - lant-ly boundeth the no - ble stag. stag. The

Repeat PP. 1st. 2nd.

stir - - rup cup, Then a - way to the chase, a - way! way!

Repeat PP. 1st. 2nd.

gal - - lant-ly bound-eth the no - ble stag. stag. The

1st. 2nd.

Repeat PP.

Swift-ly we fly o'er the dew - y ground, While soft on the breeze is borne The

chase, the chase, long live the chase! 'Tis a glo - rious sport of old, The

Swift-ly we fly o'er the dew - y ground, While soft on the breeze is borne The

chase, the chase, long live the chase! 'Tis a glo - rious sport of old, The

dis - tant bay of the hound, And the spi - rit
check to bay red - - - - - den, the nerve to brace, And to make the

The check to red - den, the nerve to brace, To

The dis - tant bay of the stur - dy hound, The

dis - tant bay of the hound, And the spi - rit
check to bay red - - - - - den, the nerve to brace, And to make the

cheer spi - - ing horn.
spi rit bold.

f make the spi - - rit, make the spi - - rit, make the spi - rit bold.

f spi - rit cheer - ing, spi - rit cheer - ing, spi - rit cheer - ing horn.

cheer spi - - ing horn.
spi rit bold.

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

ff

Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a -

ff

Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a-way, a-way,

ff

Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a-way, a-way,

ff

the stir - rup cup, Then a - way to the chase, a - way, a -

ff

Dim. *pp.*

way, a - way.

Dim. *pp.*

a - way, a - way.

Dim. *pp.*

a - way, a - way.

Dim. *pp.*

way, a - way.

pp.

THE SACRIFICE.

Music by FUSS.

SLOW.

1st Tenor.

1. I place an off-ring at thy shrine, From taint and blem-ish

2d Tenor.

1. I place an off-ring at thy shrine, From taint and blem-ish

1st Bass.

1. I place an off-ring at thy shrine, From taint and blem-ish

2d Bass.

1. I place an off-ring at thy shrine, From taint and blem-ish

clear, *f* Sim-ple and pure in its de-sign, *p* Of all that

clear, *f* Sim-ple and pure in its de-sign, *p* Of all that

clear, *f* Sim-ple and pure in its de-sign,

clear, Sim-ple, Sim-ple and pure in its de-sign,
2. prize, on-ly prize, on-ly to re-tain

The musical score consists of five systems. The first four systems are vocal lines with lyrics underneath. The first system is in treble clef with a key signature of two flats (B-flat and E-flat). The second system is also in treble clef. The third system is in alto clef with a key signature of two flats. The fourth system is also in alto clef. The fifth system is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats. Dynamics include *p* (piano) and accents.

I hold dear, that I hold dear, Of all that I hold dear, that I hold dear.

I hold dear, that I hold dear, Of all that I hold dear, that I hold dear.

p Of all that I hold dear, Of all that I hold dear, that I hold dear.

p Of all that I hold dear, Of all that I hold dear, that I hold dear.

Of all that I hold dear, Of all that I hold dear, that I hold dear.
The notice of thine eyes, The notice of, the notice of thine eyes.

SECOND VERSE.

I yield thee back thy gifts again,
Thy gifts which most I prize,
Desirous only to retain
The notice of thine eyes.

THROUGH ALL THE HEAVENS.—(Or Che in Cielo.)

DONIZETTI.—Arranged by G. LODER.

LARGHETTO.
1st Tenor.

1. Through all the Heav'n o'er-cloud - - ed, Neither moon nor star is

2d Tenor.

2. On-ly dream thou of the hour When thy heart to mine was

1st Bass.

1. Through all the Heav'n o'er-cloud - - ed, Neither moon nor star is

2d Bass. *p*

2. On-ly dream thou of the hour When thy heart to mine was

p

beam - - ing; O'er the lakes in dark - ness shroud - - ed, Not a

plight - - ed; May that heart, as yet un - blight - - ed, Nev - er

beam - - ing; O'er the lakes in dark - ness shroud - - ed, Not a

plight - - ed; May that heart, as yet un - blight - - ed, Nev - er

lone - ly ray is gleam - - ing, Light - ly slum - ber, oh! my
 know of grief the pow - er, Light - ly slum - ber, oh! my
 lone - ly ray is gleam - ing, Light - ly slum - ber, oh! my
 know of grief the pow - - er, Light - ly slum - ber, oh! my

dear one, While a - wakes this ten - der care,
 dear one, While a - wakes this ten - der care, While a -
 dear one, While a - wakes this ten - der care, While a -
 dear one, While a - wakes this ten - der care, While

While a - wakes this ten - der
wakes this ten - der care, a - wakes a - wakes this ten - der
wakes this ten - der care, a - wakes a - wakes this ten - der
A - - - wakes, a - wakes, a - wakes this ten - der

care, Ah! - - - Ah!
care, a-wakes, a - wakes, this ten - der care, a-wakes, a-
care, a-wakes, a - wakes, this ten - der care, a-wakes, a-
care, a-wakes, a - wakes, this ten - der care, a-wakes, a-

I breathe the
wakes this ten - der care, 'Tis for thee I breathe the prayer the
wakes this ten - der care, for thee I breathe, I breathe the
wakes this ten - der care, for thee I breathe, I breathe the

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase: "I breathe the". The second staff is another vocal line, also in treble clef, with lyrics: "wakes this ten - der care, 'Tis for thee I breathe the prayer the". The third and fourth staves are piano accompaniment in bass clef, providing harmonic support for the vocal lines. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

prayer.
prayer.
prayer.
prayer.

The second system of the musical score consists of four staves, all of which are vocal lines in treble clef. Each staff contains the word "prayer." followed by a long, sustained note. The key signature remains two flats. The staves are arranged vertically, with the top staff being the highest vocal line and the bottom staff being the lowest. The notes are held for a significant duration, suggesting a slow tempo or a moment of reflection.

The third system of the musical score consists of two staves, both in grand staff format (treble and bass clefs). The music is primarily piano accompaniment, featuring a mix of eighth and sixteenth notes. The key signature is two flats. The bottom staff has a more active melodic line, while the top staff provides harmonic support with chords and moving lines. The system concludes with a double bar line.

NE'ER TROUBLE THYSELF.

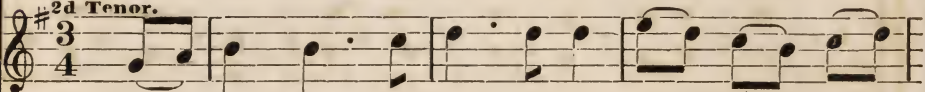
Composed by MATTHEW LOCK, first published in PLAYFORD'S Collection, A. D. 1673.

1st Tenor.



Ne'er trou - ble thy - self with the times nor their

2d Tenor.



Ne'er trou - ble thy - self with the times nor their

Bass.



Ne'er trou - ble thy - self with the times nor their




turn - ings, Af - flic - tions run cir - cu - lar and wheel a -



turn - ings, Af - flic - tions run cir - cu - lar and wheel a -



turn - ings, Af - flic - tions run cir - cu - lar and wheel a -



bout; A - way with thy mur - mur - ing, and thy heart burn - ing,

bout; A - way with thy mur - mur - ing, and thy heart burn - ing,

bout; A - way with thy mur - mur - ing, and thy heart burn - ing,

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "bout; A - way with thy mur - mur - ing, and thy heart burn - ing," repeated on each staff.

With the juice of the grape we'll quench the fire out.

With the juice of the grape we'll quench the fire out.

With the juice of the grape we'll quench the fire out.

The second system continues with three vocal staves and a piano accompaniment. The lyrics are: "With the juice of the grape we'll quench the fire out." repeated on each staff. The musical notation includes various rhythmic values and rests, and ends with a double bar line and repeat dots.

Ne'er chain nor im - pri - - son thy soul up in

Ne'er chain nor im - pri - son thy soul up in

Ne'er chain nor im - pri - son thy soul up in

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Ne'er chain nor im - pri - - son thy soul up in".

sor - row, What fails us to - - day, to - day, may be-

sor - row; What fails us to - - day, to - day, may be-

sor - row; What fails us to - day may be-

The second system of the musical score consists of four staves. The top three staves are vocal parts and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "sor - row, What fails us to - - day, to - day, may be-", "sor - row; What fails us to - - day, to - day, may be-", and "sor - row; What fails us to - day may be-".

friend us to - mor - row, What fails us to -
 friend us to - mor - row, What fails us to - day, may be -
 friend us to - mor - row, What fails us to - day, to -

Da Capo al *S*
 day may be - - friend us to - mor - row.
 friend us, be - - friend us to - mor - row.
 day, may be - - friend us to - mor - row.
 Da Capo al *S*

RHINE WINE.

HIMMEL.—Harmonized by G. LODER.

MAESTOSO.

1st Tenor.

1. How sweet to hear, from the banks of bon - ny Rhine, boys, The

2d Tenor.

2. Then crown the cup with gifts that here a - bound, boys, And

1st Bass.

3. Yet while from wine such lus - ty joys we bor - row, And

2d Bass.

1. How sweet to hear, from the banks of bon - ny Rhine, boys, The

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in common time (C) and begins with a series of chords and moving lines in both hands, supporting the vocal parts above.

mer - - ry, mer - - ry vin - tage song! It

gai - - ly, gai - - ly drain the bliss; There

gai - - ly, gai - - ly drain the bliss; May

mer - - ry, mer - - ry vin - tage song! It

Piano accompaniment for the second system, continuing the grand staff from the first system. It includes the vocal lines for the second system, with lyrics: 'mer - - ry, mer - - ry vin - tage song! It gai - - ly, gai - - ly drain the bliss; There gai - - ly, gai - - ly drain the bliss; May mer - - ry, mer - - ry vin - tage song! It'. The piano part provides harmonic support with chords and melodic fragments.

speaks the joys, the joys of spark-ling wine, boys, As
 is no land in Eu - rope's am-ple round, boys, Can
 ev' - ry hon - - est heart that's sunk in sor - row, Be
 speaks the joys, the joys of spark-ling wine, boys, As

blithe it flows a - - long.
 boast - - - of wine like this,
 cheer'd - - - by wine like this.
 blithe it flows a - - long.

TYROLIAN WAR SONG.

National Air.

ALLEGRO MARZIALE.

1st Tenor. *ff*

pp

1. What Ho! What Ho! The e - - choes re - sound. El-

2d Tenor. *ff*

pp

2. What Ho! What Ho! Brave hun - ters, a - rise! What

1st Bass. *ff*

pp

1. What Ho! What Ho! The e - - choes re - sound. What

2d Bass. *ff*

pp

2. What Ho! What Ho! Brave hun - ters, a - rise! What

Piano accompaniment for the first system, including grand staff and bass clef. The music features a strong *ff* dynamic in the beginning and a *pp* dynamic towards the end.

lu - rel - lu! El - lu - rel - lu! Ty - ro - li - ans, y^o ho!

Ho! What Ho! Brave hunt - ers, a - rise!

Ho! What Ho! The e - - choes re - sound.

Ho! What Ho! Brave hunt - ers, a - rise!

Piano accompaniment for the second system, including grand staff and bass clef. The music continues with a *pp* dynamic.

ff Like an a - va - lanche of snow, We will burst up - on the foe. *pp* El -

ff From each gla - cier wild and steep, Let our cries of free - dom sweep. *pp* What

ff Like an a - va - lanche of snow, We will burst up - on the foe. *pp* What

ff From each gla - cier wild and steep, Let our cries of free - dom sweep. *pp* What

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "Like an a - va - lanche of snow, We will burst up - on the foe. El -" with dynamics *ff* and *pp*. The second pair of vocal staves has lyrics: "From each gla - cier wild and steep, Let our cries of free - dom sweep. What" with dynamics *ff* and *pp*. The piano accompaniment is written in a grand staff (treble and bass clefs) with dynamics *ff* and *pp*.

lu - rel - lu, el - lu - rel - lu, Ty - ro - - - lians y' ho!

Ho! What Ho! Ty - ro - - - lians, y' ho!

Ho! What Ho! Ty - ro - - - lians, y' ho!

Ho! What Ho! Ty - ro - - - lians, y' ho!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has lyrics: "lu - rel - lu, el - lu - rel - lu, Ty - ro - - - lians y' ho!" with a fermata over the final note. The second pair of vocal staves has lyrics: "Ho! What Ho! Ty - ro - - - lians, y' ho!" with a fermata over the final note. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a double bar line at the end of the system.

COME DWELL WITH ME.

Composed by LEE.—Harmonized by G. LODER.

MODERATO CON MOTO.

1st Tenor. *p*

1. Come dwell, come dwell with me, And our home shall be, our home shall be A

2d Tenor. *p*

2. The tendrils of a pur - ple vine A - - round the rus - tic porch shall twine; The

1st Bass. *p*

1. Come dwell, come dwell with me, And our home shall be, our home shall be A

2d Bass. *p*

2. The tendrils of a pur - ple vine A - - round the rus - tic porch shall twine; The

plea - sant cot in a tran - quil spot, With a dis - tant view of the

wood - bine and the wild - rose flower Will make each casement seem a

plea - sant cot in a tran - quil spot, With a dis - tant view of the

wood - bine and the wild - rose flower Will make each casement seem a

mf
 chang - ing sea. My cot - tage is a ma - gic scene, The
mf
 bower. My cot - tage is a ma - gic scene, The
mf
 chang - ing sea. My cot - tage is a ma - gic scene, The
mf
 bower. My cot - tage is a ma - gic scene, a ma - gic scene, The

Ad Lib.

shelt'ring boughs seem ev - er green, The streamlet as it flows a -
Ad Lib.
 shelt'ring boughs seem ev - er green, The streamlet as it flows a -
Ad Lib.
 shelt'ring boughs seem ev - er green, The streamlet as it flows a -
Ad Lib.
 shelt'ring boughs seem ev - er green, The streamlet as it flows a -
Ad Lib.
pp

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-".

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

The second system of the musical score continues with five staves. The vocal parts and piano accompaniment are shown. The lyrics are: "long Is mur-mur - ing a fai - ry song. Come dwell with me, Come". The piano part includes a *pp* (pianissimo) dynamic marking.

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics for the vocal parts are: "dwell with me, Come dwell with me, Come" (Soprano), "dwell with me, come, come, come, come, Come" (Alto), "dwell with me, come, come, come, come, Come" (Tenor), and "dwell with me, come, come, come, Come" (Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics for the vocal parts are: "dwell with me, Come dwell with me, Come dwell with me." (Soprano), "dwell with me, Come dwell with me, Come dwell with me." (Alto), "dwell with me, Come dwell with me, Come dwell with me." (Tenor), and "dwell with me, Come dwell with me, Come dwell with me." (Bass). The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

LES REGRETS.

Arranged from GALLENBERG, by G. LODER.

CON MOLTO SENTIMENTO.

1st Tenor. *p*

1. Oh! days of my hap - py childhood's home, Far, far a -
 1. Oh! mem - - - o - ry, why dost with me dwell, Why make my

2d Tenor. *p*

1. Oh! days of my child - hood's home, Far, far for -
 2. Oh! mem' - ry, why with me dwell? Why make my

1st Bass. *p*

1. Oh! days of my child - hood's home, Far, far for -

2d Bass. *p*

2. Oh! mem' - ry, why with me dwell? Why make my

way for - ev - er flown, Joys that I grieve I e'er had known, Never to re -
 throbbing heart to swell? Thou ring'st of hap - pi - ness the knell, Mournful on mine

ev - er flown, Joys that I grieve I e'er had known, Nev - er to re -
 heart to swell? Thou ring'st of hap - pi - ness the knell, Mournful on mine

ev - er flown, Joys that I grieve I e'er had known, Nev - er to re -
 heart to swell? Thou ring'st of hap - pi - ness the knell, Mournful on mine

turn. Hours of de-light without al-loy, Still, still I mourn each fa-tal joy.
 ear. Hope ne'er again with me may soar, Ne'er to me whisper "grief is o'er."

turn. Hours with - out al - loy, Still, still I mourn each joy.
 ear. Hope ne'er with me may soar, Ne'er whisper "grief is o'er."

turn. Hours with - out al - loy, Still, still I mourn each joy.
 ear. Hope ne'er with me may soar, Ne'er whisper "grief is o'er."

pp
 Vain, vain re-grets my soul em-ploy, Thoughts that in me burn.
 Pi- - - ty a-lone the tear may store, Dropt up-on my bier.

pp
 Vain re-grets my soul em - - ploy, Thoughts that in me burn.
 Pity a-lone the tear may store, Dropt up-on my bier.

pp
 Vain re-grets my soul em - - ploy, Thoughts that in me burn.

pp
 Pity a-lone the tear may store, Dropt up-on my bier.

LOVELY NIGHT.

Words by F. W. ROSIER.

Music by CHWATAL.

ANDANTINO.

1st Tenor. *p* **Cres.** *f*

2d Tenor. *p* **Cres.** *f*

1st Bass. *p* **Cres.** *f*

2d Bass. *p* **Cres.** *f*

p **Cres.** *f*

1. Love - ly night, oh! love - - ly night, Spread - ing

2. Ho - ly night, oh! ho - - ly night, Plac - ing

1. Love - ly night, oh! love - - ly night, Spread - ing

2. Ho - ly night, oh! ho - - ly night, Plac - ing

o - - ver hill and mea - dow, Soft and slow thy

bright - er worlds be - fore us, Hap - pi - ness thou

o - - ver hill and mea - dow, Soft and slow thy

bright - er worlds be - fore us, Hap - pi - ness thou

ha - - zy sha - dow Soon our wea - ried eye - lids
 shed - - dest o'er us; Oh! that we might ne'er re -
 ha - - zy sha - dow Soon our wea - ried eye - lids
 shed - - dest o'er us; Oh! that we might ne'er re -

close, And slum - - ber in thy blest re-
 turn To this dull earth to weep and
 close, slum - - ber in thy blest re-
 turn this dull earth to weep and

pose, Soon our wea - - ried eye - lids
 mourn, Oh! that we might ne'er re-

pose, Soon our wea - - ried eye - lids
 mourn, Oh! that we might ne'er re-

p *Cres.*

p *Cres.*

p *Cres.*

p *Cres.*

close, And slum - ber in thy blest re - pose.
 turn To this dull earth to weep and mourn.

close, And slum - ber in thy blest re - pose.
 turn To this dull earth to weep and mourn.

f *p*

f *p*

f *p*

f *p*

ROUND—"Sweet Enslaver."

Music by ATTERBURY.

1 Sweet en-slav-er, can you tell, How I learnt to love so well?

2 In the morn - ing, in the morn - ing, when I rise,

3 All that plea-ses in his view, Is my hope to look on you, to

2 Sweet en - sla - ver, can you tell, How I learnt to love so well?

3 In the morn-ing when I rise, If the sun-shine strike my eyes,

1 look, to look on you, Is my hope to look on you.

SICILIENNE.

ALLEGRO MODERATO.

MEYERBEER.—From Robert le Diable.

1st Tenor. *f* > *p*

For - tune be but now my friend, Let thy sun - shine

2d Tenor. *f* > *p*

For - tune be but now my friend, Let thy sun - shine

1st Bass. *f* > *p*

For - tune be but now my friend, Let thy sun - shine

2d Bass. *f* > *p*

For - tune be but now my friend, Let thy sun - shine

f *p* *f* *p*

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

f *p* *f* *p*

with me now. Gold does but de - ceive me, A

with me now. Gold does but de - ceive me, A

with me now. Gold does but de - ceive me, A

with me now. Gold does but de - ceive me, A

p

glitt' - ring, glitt' - ring toy at best; But it yet, be-

glitt' - ring, glitt' - ring toy at best; But it yet, be-

glitt' - ring, glitt' - ring toy at best; But it yet, be-

glitt' - ring, glitt' - ring toy at best; But it yet, be-

lieve me, Shall be, shall be, shall be my spi - rit's zest.

lieve me, Shall be, shall be my spi - - - rit's zest. Pass the

lieve me, Shall be, shall be my spi - - - rit's zest. Pass the

lieve me, Shall be, shall be my spi - - - rit's zest. Pass the

Now our hearts with rapt - ure fill;

wine, boy, Joys di - vine, boy, Now our hearts with rapt - ure fill; Ne'er de-

wine, boy, Joys di - vine, boy, Now our hearts with rapture fill; Ne'er de-

wine, boy, Joys di - vine, boy, Now our hearts with rapt - ure fill; Ne'er de-

From our board dis - pels all
 spond - ing, Mirth a - bound - ing, From our board dis - pels all
 spond - ing, Mirth a - bound - ing, From our board dis - pels all
 spond - ing, Mirth a - bound - ing, From our board dis - pels all

Rall. **Ad Libitum.**
 ill, dis - pels all ill, all ill.
 ill, all ill, all ill.
 ill, all ill, all ill.
 ill, all ill, all ill.
Cadenza ad Lib.

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

f *p* *f* *p*

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

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

Let suc - cess, Let suc - cess, Let suc - cess be
 Let suc - cess, Let suc - cess, Let suc - cess be
 Let suc - cess, Let suc - cess, suc - cess, Let suc - cess, suc - cess be
 Let. Let suc - cess, Let suc - cess, suc - cess be

with me now, Let suc - cess be with me now.
 with me now, Let suc - cess be with me now.
 with me now, Let suc - cess, suc - cess be with me now.
 with me now, Let suc - cess, suc - cess be with me now.

SERENADE.—“Ope thy lattice, lady love.”

Words by B. W. C. MASSETT, Esq.
MODERATO CON MOTO.

Music by G. LODER.

1st Tenor. *p* Cres.

1. Ope thy lat - tice, la - dy love, List the songs we

2d Tenor. *p* Cres.

2. Ope thy lat - tice, la - dy love, Bright and brave in-

1st Bass. *p* Cres.

1. Ope thy lat - tice, la - dy love, List the songs we

2d Bass. *p* Cres.

2. Ope thy lat - tice, la - dy love, Bright and brave in-

Dim. *pp*

sing; True as stars that shine a - bove,

Dim. *pp*

vite; Yet if thou wilt cru - el prove,

Dim. *pp*

sing; True as stars that shine a - bove,

Dim. *pp*

vite; Yet if thou wilt cru - el prove,

Dim. *pp*

Are the vows we bring. **Fine.** Ope thy
 List our fond "Good night." **Fine.** Ope thy
 Are the vows we bring. **Fine.** Ope thy
 List our fond "Good night." **Fine.** Ope thy

lat - - - tice, la - - - dy fair, Shade not those blue
 lat - - - tice, la - - - dy fair, Shade not those blue
 lat - - - tice, la - - - dy fair, Shade not those blue
 lat - - - tice, la - - - dy fair, Shade not those blue

eyes, Whose glance can dis - - si - - pate des-
 eyes, Whose glance can dis - - si - - pate des-
 eyes, Whose glance can dis - - si - - pate des-
 eyes, Whose glance can dis - - si - - pate des-

Da Capo al fin.

pair, Rise then, fair - - - est, rise.
 pair, Rise then, fair - - - est, rise.
 pair, Rise then, fair - - - est, rise.
 pair, Rise then, fair - - - est, rise-

Da Capo al fin.

Da Capo al fin.

Da Capo al fin.

Da Capo al fin.

KÖRNER'S SWORD SONG.

Words from the German, by J. N.S.

Music by WEBER.

1st Tenor. *f* *p*

1. True sword, thy dark blade gleaming, And bright as sun - beam seem - ing;

2d Tenor. *f*

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

1st Bass. *f* *p*

3. True sword to slaves a stran - ger, Of wrong the stern a - - ven - ger;

2d Bass. *f* *p*

4. Shine thus, dark blade for - ev - er, Sub - dued thou canst be nev - er;

f *p*

f *ff*

Sword of the brave and free, Bright sword of liberty, Hur - rah! Hur-rah! Hur - rah!

f *ff*

Thou our de-fence shalt be, Bright sword of liberty, Hur - rah! Hur-rah! Hur - rah!

f *ff*

Thus shalt thou ever be, Bright sword of lib-er-ty, Hur - rah! Hur-rah! Hur - rah!

f *ff*

Thou shalt our war-cry be, Bright sword of liberty, Hur - rah! Hur-rah! Hur - rah!

ff

PRAISE OF THE GLEE.

Words by B. W. C. MASSETT, Esq.

Music by G. LODER.

ALLEGRETTO GIOCOLO.

1st Tenor. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

2d Tenor. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

1st Bass. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

2d Bass. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

mf

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

ff

cheek, War-rior's lance and charg-er's prance, These our po - ets seek. *Segue Andantino.*

ff

cheek, War-rior's lance and charg-er's prance, These our po - ets seek. *Segue Andantino.*

ff

cheek, War-rior's lance and charg-er's prance, These our po - ets seek. *Segue Andantino.*

ff

cheek, War-rior's lance and charg-er's prance, These our po - ets seek. *Segue Andantino.*

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino.

pp

sheen, In si - lent grove A - lone to rove, And

sheen, si - lent grove A - lone to rove, And

sheen, si - lent grove A - lone to rove, And

sheen, And

f **Tempo Primo.**

med - i - tate un - - seen. But give me the

med - i - tate un - - seen. But give me the

med - i - tate un - - seen. But give me the

med - i - tate un - - seen. But give me the

Tempo Primo.

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

CATCH.—“My Silvia wears a Rosy Wreath.”

Music by JOHN PARRY.

ALLEGRETTO.

1 My Sil - via wears, My Sil - via wears, My

2 A wig, A wig, A

3 Ann paints, Ann paints, Ann

p

2 Sil - via wears a ro - sy wreath, By me for her en - twined.

3 wig is by her mo - ther worn, By bar - ber's skill de - - signed.

1 paints and sings, And in her style Dis - plays a grace - ful mind.

Cres.

AND NOW THE SUN'S MERIDIAN BEAMS.

Music by BERNER.

ADAGIO.

1st Tenor.

1. And now the sun's me - ri - dian beams Their brightest rays un - fold, And

2d Tenor. Cres. *p*

2. Oh! Christ! Thou Son of Right-eous-ness, Far bright-er beams are Thine; Oh!

1st Bass. *p* Cres. *p*

3. To God the Fa - ther, God the Son, And God the Ho - ly Ghost, All

2d Bass. *p* Cres. *p*

1. And now the sun's me - ri - dian beams Their brightest rays un - fold, And

p

f *ff*

fill the air on ev - ry side With darts of glitt'ring gold, with darts of gold.

f *ff*

may our souls their influence feel, Those rays of love di - vine, of love di - vine.

f *ff*

glo - ry be from saints on earth, And from the an - gel host, the an - gel host.

f *ff*

fill the air on ev - ry side With darts of glitt'ring gold, of glitt'ring gold.

f

THE GIRL THAT I LOVE.

Melody by BISHOP, Arranged by G. LODBR.

ANDANTINO GRAZIOSO.

1st Tenor. *p*

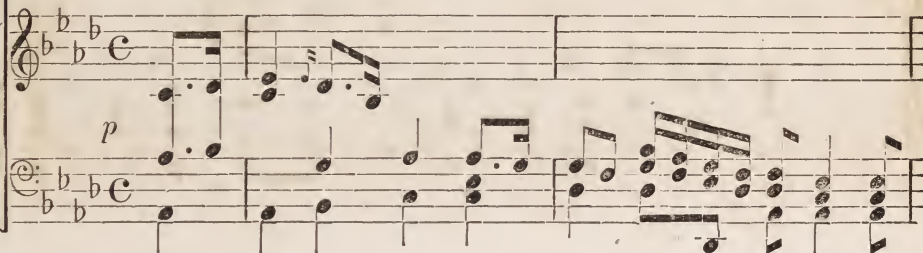
1. When the girl that I love With good hu - mor is smi - ling, Her
 2. When the girl that I love This fond heart is tor - ment - ing, Her

2d Tenor. *p*

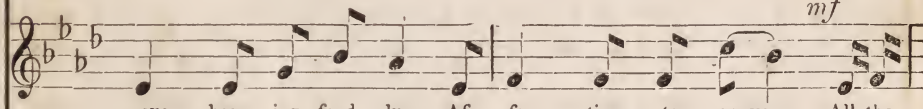
1. When the girl that I love With good hu - mor is smi - ling, Her
 2. When the girl that I love This fond heart is tor - ment - ing, Her

Fass. *p*

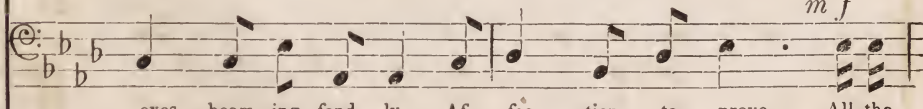
1. When the girl that I love With good hu - mor is smi - ling, Her
 2. When the girl that I love This fond heart is tor - ment - ing, Her

p

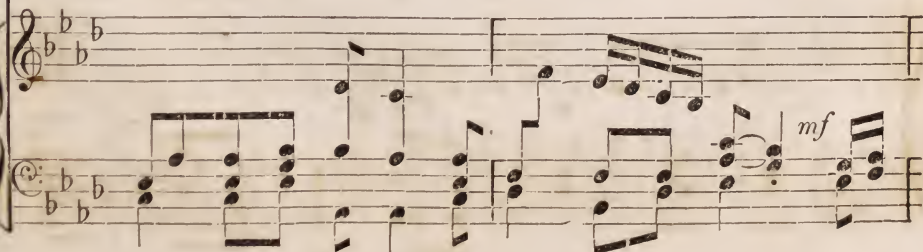
eyes beam - ing fond - ly, Af - fec - tion to prove, All the
 eyes to my ri - val in - ces - sant - ly rove, What a

mf

eyes beam - ing fond - ly, Af - fec - tion to prove, All the
 eyes to my ri - val in - ces - sant - ly rove, What a

mf

eyes beam - ing fond - ly, Af - fec - tion to prove, All the
 eyes to my ri - val in - ces - sant - ly rove, What a

mf*mf*

WHEN THE GIRL THAT I LOVE.

cares of my bo - som So sweet - ly be - guil - ing, I
 med - ley of pas - sion My bo - - som is rend - ing, I

cares of my bo - som So sweet - ly be - guil - ing, I
 med - ley of pas - sion My bo - - som is rend - ing. I

cares of my bo - som So sweet - ly be - guil - ing, I
 med - ley of pas - sion My bo - - som is rend - ing, I

ne'er can de - part from the girl that I love, From the
 ne'er can de - part from the girl that I love, *pp*

ne'er can de - part from the girl that I love, From the
 ne'er can de - part from the girl that I love, *pp*

ne'er can de - part from the girl that I love, From the
 ne'er can de - part from the girl that I love, *pp*

girl that I love, From the girl that I love. I
 girl that I love, From the girl that I love,
 girl that I love, From the girl that I love,

ne'er can de - part from the girl that I love.
 The girl I love, The girl that I love.
 The girl I love, The girl that I love.

“SAY MY HEART.—(Herz mein Herz.)

Music by WEBER.

MODERATO.

1st Tenor.

Musical staff for the 1st Tenor part, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a piano (*p*) dynamic. The lyrics are: "1. Say, my heart, whence comes thine an - guish? And what

1. Say, my heart, whence comes thine an - guish? And what

2d Tenor.

Musical staff for the 2d Tenor part, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a piano (*p*) dynamic. The lyrics are: "Say, my heart, whence comes thine an - guish? And what

Say, my heart, whence comes thine an - guish? And what

1st Bass.

Musical staff for the 1st Bass part, starting with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a piano (*p*) dynamic. The lyrics are: "Say, my heart, whence comes thine an - guish? And what

Say, my heart, whence comes thine an - guish? And what

Musical staff for the 2d Bass part, starting with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a piano (*p*) dynamic. The lyrics are: "Say, my heart, whence comes thine an - guish? And what

Say, my heart, whence comes thine an - guish? And what

Piano accompaniment for the first system, consisting of a grand staff with a treble and bass clef. The music is in a key signature of one flat (B-flat) and common time (C). It begins with a piano (*p*) dynamic and features a rhythmic accompaniment with chords and moving lines.

Musical staff for the 1st Tenor part, continuing the melody. The lyrics are: "means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

Musical staff for the 2d Tenor part, continuing the melody. The lyrics are: "means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

Musical staff for the 1st Bass part, continuing the melody. The lyrics are: "means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

Musical staff for the 2d Bass part, continuing the melody. The lyrics are: "means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

means that bit - ter sigh? Here are love - ly scenes a - round thee, Though be-

Piano accompaniment for the second system, continuing the grand staff from the first system. The music maintains the same key signature and time signature, with a piano (*p*) dynamic. The accompaniment features a steady rhythmic pattern with chords and moving lines.

neath a for - eign sky, Though be - neath a for - eign sky.

neath a for - eign sky, Though be - neath a for - eign sky.

neath a for - eign sky, Though be - neath a for - eign sky.

neath a for - eign sky, Though be - neath a for - eign sky.

SECOND VERSE.

Oh! I know whence comes this anguish,
 Whence my sighs and sadness come;
 There are lovely scenes around me,
 But not one that looks like home.

THE STREAM IS SOFTLY FLOWING.

Words by PLANCHE.
ANDANTINO.

Arranged from ROSSINI by G. LODER.

1st Tenor. *p*

1. The stream is soft - ly flow - ing, The breeze is gent - ly

2d Tenor. *p*

2. Come, fair - er than the morn - ing, My lone - - ly bark a -

1st Bass. *p*

1. The stream is soft - ly flow - ing, The breeze is gent - ly

2d Bass. *p*

2. Come, fair - er than the morn - ing, My lone - - ly bark a -

Cres.

blow - ing; In my bark light-ly la - - den There is

Cres.

dorn - ing; If the world, love, thou fear - est, Where so

Cres.

blow - ing; In my bark light - ly la - den There is

Cres.

dorn - ing; If the world, love, thou fear - est, Where so

f room, safe sweet, for thee; *pp* E'en now the shore sur-
 safe can'st thou be; No eye can there 'tis

f safe, so safe can'st be; *pp* No eye can there sur-

f room, is room for thee; *pp* E'en now the shore 'tis

f safe, so safe can'st be, *pp* No eye can there sur-

leav - - - ing, the sil - - - ver wa - - - ters
 vey us, No bab - - - bling tongue be-

vey us, No bab - - - bling tongue be-

leav - - - ing, the sil - - - ver wa - - - ters

vey us, No bab - - - bling tongue be-

THE STREAM IS SOFTLY FLOWING.

Rall. *f* *ff* *3*

cleav - ing; Then haste a - board, gen - tle mai - - - den! haste a -
 tray us!

Rall. *f*

tray us; Then haste a - board gen - tle mai - den, haste,

Rall. *f*

cleav - - ing; Then haste a - board gen - tle mai - den, haste,

Rall. *f*

tray us; Then haste a - board gen - tle mai - den, haste,

Dim. *p*

board, haste a - board, love to me.

ff *p*

Haste a - board, a - board, a - - board to me.

ff *p*

Haste a - board, a - board, a - - board to me.

ff *p*

Haste a - board, a - board, a - - board to me.

OH! MEET ME, FAIR MAIDEN.

Words by B. W. C. MASSETT, Esq.

Music arranged from BEETHOVEN by G. LODER.

1st Tenor.
 1. Oh! meet me, fair mai - - den, In
 2. Ah! why shouldst thou trem - - ble, While

2d Tenor.
 1. Oh! meet me, fair mai - - den, In
 2. Ah! why shouldst thou trem - - ble, While

1st Bass.
 1. Oh! meet me, fair mai - - den, In
 2. Ah! why shouldst thou trem - - ble, While

2d Bass.
 1. Oh! meet me, fair mai - - den, In
 2. Ah! why shouldst thou trem - - ble, While

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs: 1st Tenor and 2nd Tenor on the top two staves, and 1st Bass and 2nd Bass on the bottom two staves. Each vocal staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of two flats and a 3/4 time signature. The piano part includes triplet markings (indicated by a '3' over a group of notes) and a dynamic marking of 'p' (piano).

some sha - dy grove, For deep - ly is
 sup - pliant I kneel? I could not dis-

some sha - dy grove, For deep - ly is
 sup - pliant I kneel? I could not dis-

The second system of the musical score continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment as the first system. The lyrics are: "some sha - dy grove, For deep - ly is sup - pliant I kneel? I could not dis-". The piano accompaniment continues with triplet markings and a dynamic marking of 'p'.

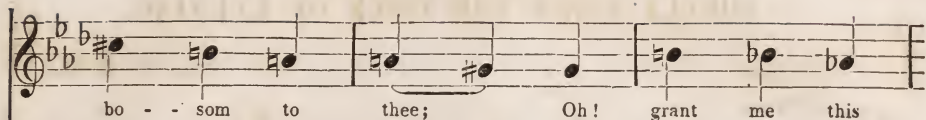
OH! MEET ME, FAIR MAIDEN.

la - - den, This fond heart with love;
 sem - - ble, Th'e - - mo - - tion I feel;
 la - - den, This fond heart with love;
 sem - - ble, Th'e - - mo - - tion I feel;

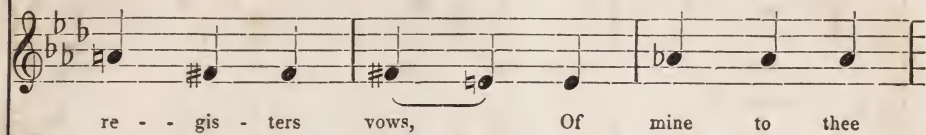
The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "la - - den, This fond heart with love; sem - - ble, Th'e - - mo - - tion I feel; la - - den, This fond heart with love; sem - - ble, Th'e - - mo - - tion I feel;". The piano part features triplet patterns in the right hand.

There will I un - - - bur - - then This
 Then fear not, for Hea - - ven, Who
 There will I un - - - bur - - then This
 Then fear not, for Hea - - ven, Who

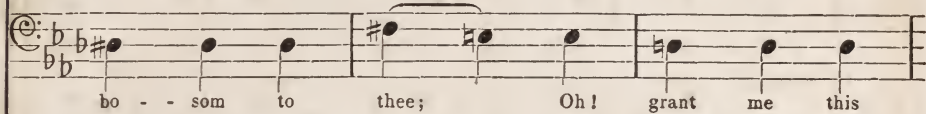
The second system continues the musical score with four vocal staves and two piano accompaniment staves. The lyrics are: "There will I un - - - bur - - then This Then fear not, for Hea - - ven, Who There will I un - - - bur - - then This Then fear not, for Hea - - ven, Who". The piano accompaniment continues with triplet patterns in the right hand.



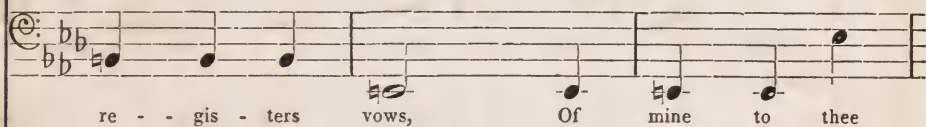
bo - - som to thee; Oh! grant me this



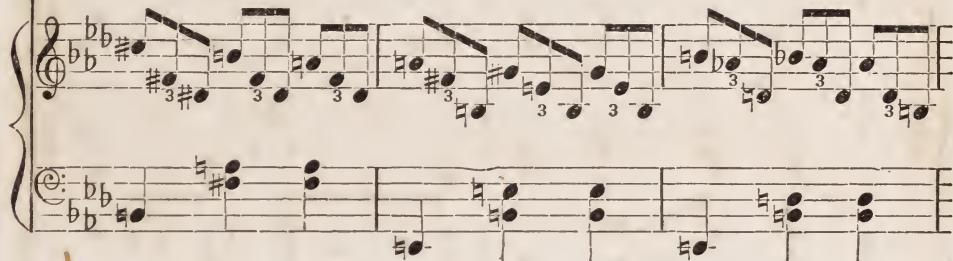
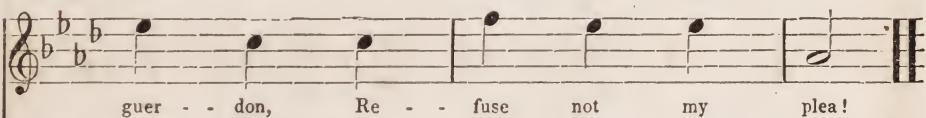
re - - gis - ters vows, Of mine to thee



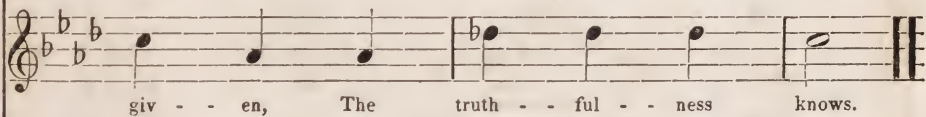
bo - - som to thee; Oh! grant me this



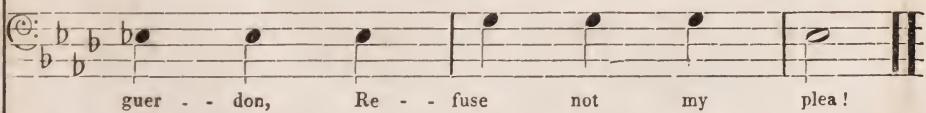
re - - gis - ters vows, Of mine to thee

guer - - don, Re - - fuse not my plea!



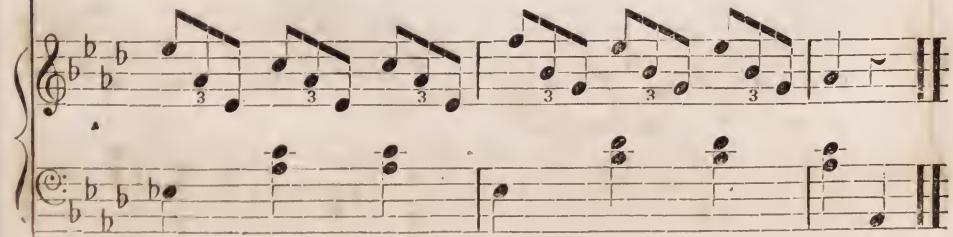
giv - - en, The truth - - ful - - ness knows.



guer - - don, Re - - fuse not my plea!



giv - - en, The truth - - ful - - ness knows.



SOFTLY SIGHS THE VOICE OF EVENING.

ADAGIO.

Music by WEBER.

1st Tenor. *p*

1. Soft - ly sighs the voice of eve - - ning,

2d Tenor. *p*

2. While near thee my breast is heav - - ing,

1st Bass. *p*

1. Soft - ly sighs the voice of eve - - ning,

2d Bass. *p*

2. While near thee my breast is heav - - ing,

p

Steal - - ing through yon wil - - - - low glen ;

From thy side I'll nev - - - - er rove ;

Steal - - ing through yon wil - - - - low glen ;

From thy side I'll nev - - - - er rove ;

While the stars, like guar - - - dian spi - - rits,
 Oh! may heav'ns pro - - tec - - tion shel - - ter

While the stars, like guar - - dian spi - - rits,
 Oh! may heav'ns pro - - tec - - tion shel - - ter

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of a simple harmonic accompaniment with a steady eighth-note bass line and chords in the right hand.

Set their night - - - ly watch a - - bove.
 Her my heart must ev - - er love.

Set their night - - - ly watch a - - bove.
 Her my heart must ev - - er love.

The second system continues the musical score. It includes the same vocal and piano parts as the first system. The lyrics are repeated for a second vocal part. The piano accompaniment remains consistent with the first system, providing a soft harmonic background for the vocal lines.

GOOD NIGHT!

Words by SHELLEY.

Music by SPOHR.

GRAZIOSO.

1st Tenor.

p

1. Good night? ah! no; the hour is ill

2d Tenor.

p

1. Good night? ah! no; the hour is ill

1st Bass.

p

1. Good night? ah! no; the hour is ill

2d Bass.

p

1. Good night? ah! no; the hour is ill

Which se - vers those it should u - nite; Let us re - main to -

Which se - vers those it should u - nite; Let us re - main to -

Which se - vers those it should u - nite; Let us re - main to -

Which se - vers those it should u - nite; Let us re - main to -

geth - er still, Then it will be good night, good night.

geth - er still, Then it will be good night, good night.

geth - er still, Then it will be good night, good night.

geth - er still, Then it will be good night, good night.

SECOND VERSE.

How can I call the lone night good,
 Though thy sweet wishes wing its flight;
 Be it not thought, said, understood,
 Then it will be *good night*.

THIRD VERSE.

To hearts which near each other move,
 From evening close to morning light,
 The night is good; because my love,
 They never *say good night*.

THE FADED VIOLET.

Words by SHELLEY.

Music by G. LODER.

1st Tenor. *p*

The o - - dor from the flow'r is gone, Which

2d Tenor. *p*

The o - - dor from the flow'r is gone, Which

1st Bass. *p*

The o - - dor from the flow'r is gone, Which

2d Bass. *p*

The o - - dor from the flow'r is gone, Which

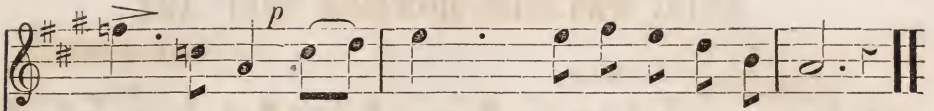
p

like thy kiss-es, breathed on me; The co - lor from the

like thy kiss-es, breathed on me; The co - lor from the

like thy kiss-es, breathed on me; The co - lor from the

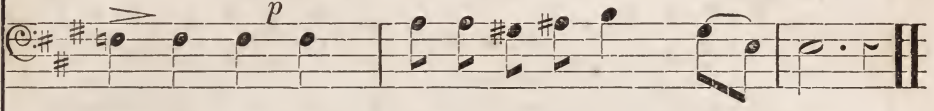
like thy kiss-es, breathed on me; The co - lor from the



flower is gone, Which glowed of thee, and on - ly thee!



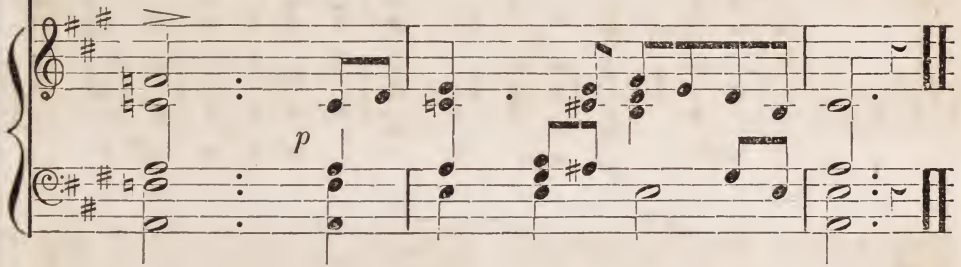
flower is gone, Which glowed of thee, and on - - ly thee!



flower is gone, Which glowed of thee, and on - - ly thee!



flower is gone, Which glowed of thee, and on - - ly thee!



SECOND VERSE.

A shrivelled, lifeless, vacant form,
 It lies on my abandoned breast,
 And mocks the heart which yet is warm,
 With cold and silent rest.

ENJOY THYSELF, HOW'EER THOU ART.

Music by WEBER.

MODERATO CON MOTO.

1st Tenor.
En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

2d Tenor.
En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

1st Bass.
En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

2d Bass.
En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

nerve and right good feel - - - - ing; Quake

nerve and right good feel - - - - ing; Quake

nerve and right good feel - - - - ing; Quake not, quake not at ev'ry

nerve and right good feel - - - - ing; Quake

not at ev'-ry tri- fling pain, But wait till all is well a - gain; No

not at ev'-ry tri- fling pain, But wait till all is well a - gain; No

tri - - fling, tri- fling pain, But wait till all is well a - gain; No

not at ev'-ry tri- fling pain, But wait till all is well a - gain; No

grief is past the heal - ing, No grief is past the heal - ing.

grief is past the heal - ing, No grief is past the heal - ing.

grief is past the heal - ing, No grief is past the heal - ing.

grief is past the heal - ing, No grief is past the heal - ing.

THE BROOK'S LULLABY.

Arranged from REISSIGER by G. LODER.

MODERATO.

1st Tenor. *p*

1. Wea - ry wand' - rer, re - pose, Thy sad eye - lids close ;

2d Tenor. *p*

2. None thy slum - bers shall break 'Till all shall wake ; In

1st Bass. *p*

1. Wea - ry wand' - rer, re - pose, Thy sad eye - lids close ;

2d Bass. *p*

2. None thy slum - bers shall break 'Till all shall wake, In

p

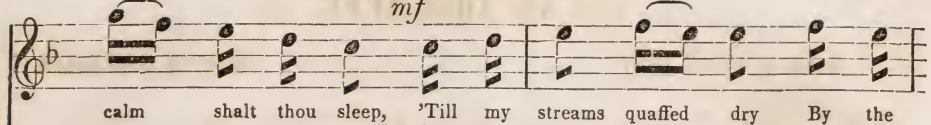
This is thy home, thou shalt dwell with me ; In bed so deep, Calm,

sleep thou shalt bury both grief and joy ; The moon shines bright Through

This is thy home, thou shalt dwell with me ; In bed so deep, Calm,

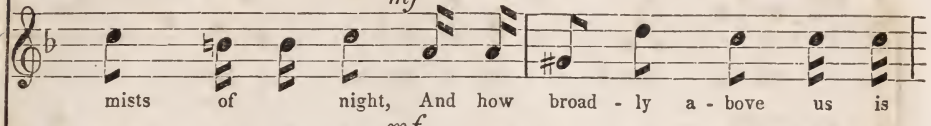
sleep thou shalt bury both grief and joy ; The moon shines bright Through

mf



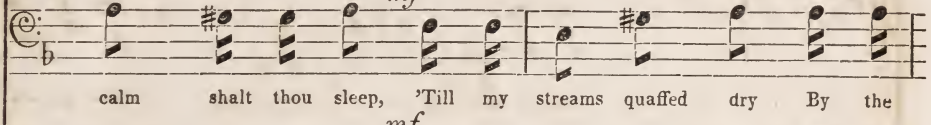
calm shalt thou sleep, 'Till my streams quaffed dry By the

mf



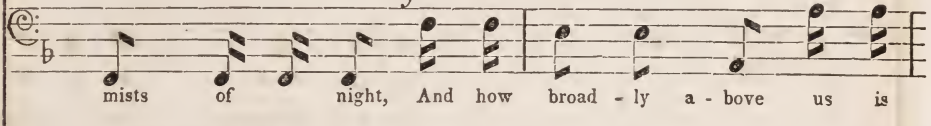
mists of night, And how broad - ly a - bove us is

mf

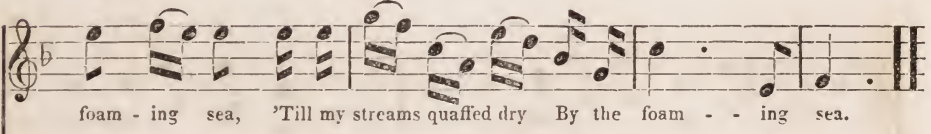


calm shalt thou sleep, 'Till my streams quaffed dry By the

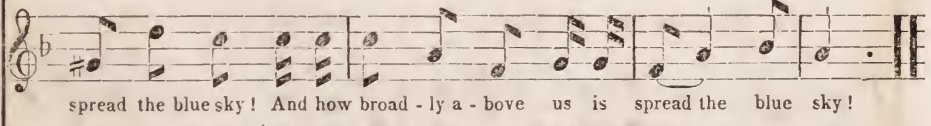
mf



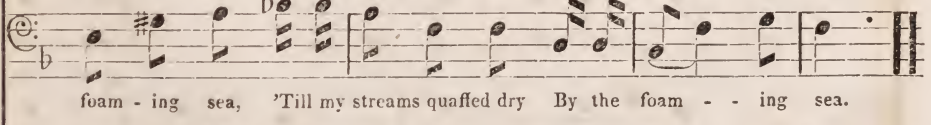
mists of night, And how broad - ly a - bove us is

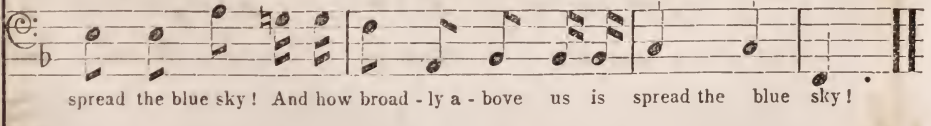
foam - ing sea, 'Till my streams quaffed dry By the foam - - ing sea.



spread the blue sky ! And how broad - ly a - bove us is spread the blue sky !



foam - ing sea, 'Till my streams quaffed dry By the foam - - ing sea.



spread the blue sky ! And how broad - ly a - bove us is spread the blue sky !



AN ARGUMENT.

Words by LEIGH HUNT.

Music by MOSCHELES.

1st Tenor.

An ar - gu - ment, like a good tri - - o, should be;

2d Tenor.

An ar - gu - ment, an ar - gu - ment, like a good

Bass.

An ar - gu - ment, like a good

Where we all dif - fer, Where we all dif - fer,

tri - - o should be; Where we all dif - fer, Where we all

tri - - o should be; Where we all dif - fer, we



where we all dif - fer, all, all dif - fer,



dif - fer, where we all dif - fer, dif - fer,



dif - fer, we all dif - fer,



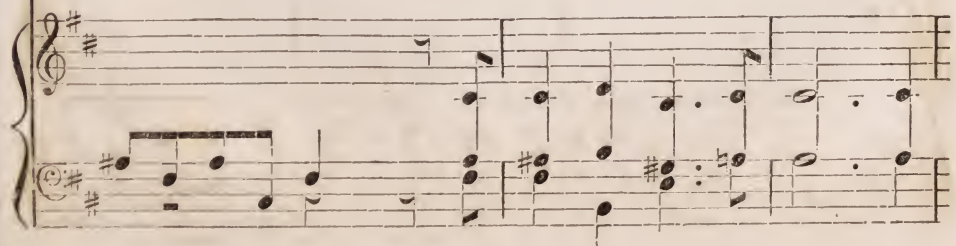
dif - fer, and yet all a - gree, In



where we all dif - fer, and yet all a - gree, In



and yet all a - gree, In



truth, and in tone, and in best har - mo - ny, in best, in

truth, and in tone, and in best har - mo - ny, in best, in

truth, and in tone, and in best har - mo - ny, in best, in

best har - mo - ny, har - - - mo - ny.

best har - mo - - - ny, har - - - mo - ny.

best har - mo - - - ny.

HOME OF YOUTH.

Composed by HEROLD.

ALLEGRETTO CON ESPRESSIONE.

1st Tenor.
 1. Home of youth, all thy pleasures Are im-pressed on my
 2. Give me back, not these on-ly, But the heart which be-

2d Tenor.
 1. Home of youth, all thy pleasures Are im-pressed on my
 2. Give me back, not these on-ly, But the heart which be-

1st Bass.
 1. Home of youth, all thy pleasures Are im-pressed on my
 2. Give me back, not these on-ly, But the heart which be-

2d Bass.
 1. Home of youth, all thy pleasures Are im-pressed on my
 2. Give me back, not these on-ly, But the heart which be-

The first system of the score features four vocal staves (1st Tenor, 2d Tenor, 1st Bass, and 2d Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "1. Home of youth, all thy pleasures Are im-pressed on my 2. Give me back, not these on-ly, But the heart which be-".

heart; Ere they fade from my mem'ry
 lieved, Knowing naught of sus-pi-cion
 heart; Ere they fade from my mem'ry
 lieved, Knowing naught of sus-pi-cion

The second system of the score continues the vocal parts and piano accompaniment. The lyrics are: "heart; Ere they fade from my mem'ry lieved, Knowing naught of sus-pi-cion heart; Ere they fade from my mem'ry lieved, Knowing naught of sus-pi-cion".

Life it-self must de - part, In the land
 'Till too of - - ten de - ceiv'd, In the days

Life it-self must de - part, In the land
 'Till too of - - ten de - ceiv'd, In the days

mf *Cres.*

mf *Cres.*

mf *Cres.*

mf *Cres.*

mf *Cres.*

of the stran - ger, sighs and tears are but mine.
 of my child - hood Ev' - ry face wore a smile ;
 of the stran - ger, sighs and tears are but mine.
 of my child - hood Ev' - ry face wore a smile ;

Cres.

pp

In my own hap - py val - ley, Did my heart ne'er re - pine,

pp

And I felt joy - ous heart-ed, For I knew not of guile,

pp

In my own hap - py val - ley, Did my heart ne'er re - pine,

pp

And I felt joy - ous heart-ed, For I knew not of guile,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (treble clef) contains the lyrics: "In my own hap - py val - ley, Did my heart ne'er re - pine," and "And I felt joy - ous heart-ed, For I knew not of guile,". The second pair of vocal staves (bass clef) contains the lyrics: "In my own hap - py val - ley, Did my heart ne'er re - pine," and "And I felt joy - ous heart-ed, For I knew not of guile,". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a *pp* dynamic marking.

pp

In my own hap - py val - ley, Did my heart ne'er re - pine.

pp

And I felt joy - ous heart-ed, For I knew not of guile.

pp

In my own hap - py val - ley, Did my heart ne'er re - pine.

pp

And I felt joy - ous heart-ed, For I knew not of guile.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves (treble clef) contains the lyrics: "In my own hap - py val - ley, Did my heart ne'er re - pine." and "And I felt joy - ous heart-ed, For I knew not of guile." The second pair of vocal staves (bass clef) contains the lyrics: "In my own hap - py val - ley, Did my heart ne'er re - pine." and "And I felt joy - ous heart-ed, For I knew not of guile." The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a *pp* dynamic marking. A triplet of eighth notes is marked with a '3' above it in the first vocal staff of this system.

SLUMBER, DEAREST.

Music by WEBER.

ANDANTE.

1st Tenor.
p
 1. Slum - - ber, dear - - est, safe - - - ly slum - - ber,

2d Tenor.
p
 2. Now the flow'rs are gent - - ly clos - - ing,

1st Bass.
p
 1. Slum - ber, dear - - est, safe - - - ly slum - - ber,

2d Bass.
p
 2. Now the flow'rs are gent - - ly clos - - ing,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs: 1st Tenor and 2nd Tenor on the top two staves, and 1st Bass and 2nd Bass on the bottom two staves. The piano accompaniment is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'ANDANTE' and the dynamics are 'p' (piano). The lyrics are: '1. Slum - - ber, dear - - est, safe - - - ly slum - - ber,' and '2. Now the flow'rs are gent - - ly clos - - ing,'.

Let sweet sleep op - - - press thine eyes ;

Eve - - - ning dews a - - - round them fall.

Let sweet sleep op - - - press thine eyes ;

Eve - - - ning dews a - - - round them fall.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'Let sweet sleep op - - - press thine eyes ;' and 'Eve - - - ning dews a - - - round them fall.' The musical notation follows the same format as the first system, with four vocal staves and a piano accompaniment grand staff.

Cres.

May sweet vi - - sions with - - - out num - - - ber,

Cres.

In their fai - - ry bow'rs re - - - pos - - - ing,

Cres.

May sweet vi - - sions with - - - out num - - - ber,

Cres.

In their fai - - ry bow'rs re - - - pos - - - ing,

The piano accompaniment for the first system consists of two staves. The right hand plays a melodic line with a key signature of one sharp (F#) and a time signature of common time (C). The left hand provides harmonic support with chords and moving lines. The music is marked with a crescendo (Cres.) and features a key change from B-flat to F#.

pp

Cheer - - ing dreams be - - - fore thee rise,

pp

Slum - - b'ring 'till thy ma - - - tin call.

pp

Cheer - - ing dreams be - - fore - - - thee rise,

pp

Slum - - b'ring 'till thy ma - - - - tin call.

The piano accompaniment for the second system consists of two staves. The right hand plays a melodic line with a key signature of one sharp (F#) and a time signature of common time (C). The left hand provides harmonic support with chords and moving lines. The music is marked with piano (pp) and features a key change from F# to B-flat.

NIGHT SONG.

Melody by VÉLETTE.

ANDANTINO GRAZIOSO.

1st Tenor. *p*

Joy ev - er sur - round - - - ing, Peace

2d Tenor. *p*

Joy ev - er sur - round - - - ing, Peace

1st Bass. *p*

Joy ev - er sur - round - - - ing, Peace

2d Bass. *p*

Joy ev - er sur - round - - - ing, Peace

ev - er a - bound - - - ing, A - round her bed, sweet

ev - er a - bound - - - ing, A - round her bed, sweet

ev - er a - bound - - - ing, A - round her bed, Sweet

ev - er a - bound - - - ing, A - round her bed, Sweet

1st.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

2d. Fine. *mf*

shed, To calm all trace of sor - - row. While round her

shed, To calm all trace of sor - - row. While round her

shed, To calm all trace of sor - - row. While round her

shed, To calm all trace of sor - - row. While round her

2d. Fine. *mf*

couch at - tend - - ing, Let our soft ac - cents swell, To

couch at - tend - - ing, Let our soft ac - cents swell, To

couch at - tend - - ing, To

couch at - tend - - ing, Let our soft ac - cents swell, To

p *f*

Da Capo e poi la Tempo Secondo.

heav'n our pray'rs while send - ing, That peace with her may dwell. **Dim.**

heav'n our pray'rs while send - ing, That peace with her may dwell. **Da Capo e poi la Tempo Secondo. Dim.**

heav'n our pray'rs while send - ing, That peace with her may dwell. **Da Capo e poi la Tempo Secondo. Dim.**

heav'n our pray'rs while send - ing, That peace with her may dwell. **Da Capo e poi la Tempo Secondo. Dim.**

heav'n our pray'rs while send - ing, That peace with her may dwell. **Da Capo e poi la Tempo Secondo. Dim.**

ROUND.—“Here in sweet sleep.”

Music by HORSLEY.

DOLCEMENTE.

1 *pp*
Here in sweet sleep the son of Ni - con lies, He sleeps, for who shall

2 *pp*
Here in sweet sleep the son of Ni - con lies, He sleeps, for who shall

3 *pp*
He sleeps, for who shall say the good man dies; for

say the good man dies? who shall say the good man dies? Here

say the good man dies? for who shall say - - - the good man dies.

who shall say, who shall say the good man dies?

N. B. The pauses are for the close.

THE LETTER OF FLOWERS.

Words translated from the German, by JOHN OXFENFORD.

Music by SCHUBERT.

1st Tenor.

1. To yon - der love - ly maid - en, These flow-rets would I send, To

2d Tenor.

2. Thou myr-tle, whis-per light - ly, My hopes how sweet they be! That

1st Bass.

1. To yon - der love - ly maid - en, These flow-rets would I send, To

2d Bass.

2. Thou myr-tle, whis-per light - ly, My hopes how sweet they be! That

p

say my soul is la - den, And would its sor-rows end. Thou rose, so fresh-ly

nev-er star so bright-ly Shone o'er my path as she. "De - spair is kill-ing

say my soul is la - den, And would its sor-rows end. Thou rose, so fresh-ly

nev-er star so bright-ly Shone o'er my path as she. "De - spair is kill-ing

blow-ing, Tell how my bo - som burns, Tell how my tears are
 an - guish," Thou ma - ri - gold shall say; "With - out her I shall
 blow-ing, Tell how my bo - som burns, Tell how my tears are
 an - guish," Thou ma - ri - gold shall say; "With - out her I shall

flow - ing, My heart how deep it mourns, My heart how deep it mourns.
 lan - guish, And in the grave de - cay, And in the grave de - cay.
 flow - ing, My heart how deep it mourns, My heart how deep it mourns.
 lan - guish, And in the grave de - cay, And in the grave de - cay.

MELTING AIRS SOFT JOYS INSPIRE.

Words by HUGHES.

Music by DR. HAYES.

AFFETTUOSO.

1st Tenor.

Melt - - - ing airs soft joys in-

2d Tenor.

Melt - - - ing airs soft joys in-

3d Tenor.

Melt - - - ing airs soft joys in-

Bass.

Melt - - - ing airs soft joys in-

spire, Airs for droop - - - ing

spire, Airs for droop - - - ing

spire, Airs for droop - - - ing

spire, Airs for droop - - - ing

hope to hear; Melt - - ing as a

hope to hear; Melt - - ing as a

hope to hear; Melt - - ing as a

hope to hear; Melt - - ing as a

lo - - - ver's prayer, Joys to flat - - - ter

lo - - - ver's prayer, Joys to flat - - - ter

lo - ver's prayer, Joys to flat - - - ter

lo - - - ver's prayer, Joys to flat - - - ter

dull de - - - spair, and soft - - - - ly

dull de - - - spair, and soft - - - - ly

dull de - - - spair, and soft - - - - ly

dull de - - - spair, and soft - - - - ly

soothe the am' - - - rous fire.

soothe the am' - - - rous fire.

soothe the am' - - - rous fire.

soothe the am' - - - rous fire.

COME, BOYS, DRINK.

Words by W. BALL.
VIVACE.

Music by MARSCHNER.

1st Tenor.

1. Come, boys, drink and mer - ry be, the wine - cup drain! Send the spark-ling

2d Tenor.

2. Care and sor - row hence a - way, Far shall flee; Here what should they

1st Bass.

3. Let the gen'-rous heart draw near, and share our glee; He who means us

2d Bass.

4. Come, boys, come, then, jo - vial be, Join the strain, Drink an - oth - er

nec - tar round, Fill, fill a - gain! O-ho!

do, I pray, with you or me? O-ho! Sum sum sum sum sum sum sum sum

well, We'll cheer with three times three, O-ho! Sum sum sum sum sum sum sum sum

glass and then We'll fill, fill a - gain, O-ho! Sum sum sum sum sum sum sum sum

COME, BOYS, DRINK.

Musical score for the first system of "Come, Boys, Drink." It features a grand staff with treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The lyrics "sum sum sum sim sum sum sum sum sum sum sum sum sum sum sum sum" are written below the vocal lines. The phrase "Hy-del-dee Hy-del-dee." appears above the second and fourth measures of the vocal line. The piano accompaniment is in the left hand, featuring chords and rhythmic patterns.

Musical score for the second system of "Come, Boys, Drink." It continues the grand staff notation from the first system. The lyrics "sum sum sum sim sum sum sum sum sum sum sum sum sum sum sum sum" are repeated. The phrase "hy-del-dee, hy-del - dee, hy-del-dee, hy-del-dee," is written above the vocal line, with "hy-del-dee," appearing above the second, fourth, and sixth measures. The piano accompaniment continues with its characteristic chordal and rhythmic structure.

hy-del-dee, hy-del-dee, hy-dee-del dum, hur-rah! Here to-night we'll
 sum sum sum sum sum hy-dee-del dum, hur-rah! Here to-night we'll
 sum sum sum sum sum hy-dee-del dum, hur-rah! Here to-night we'll
 sum sum sum sum sum hy-dee-del dum, hur-rah! Here to-night we'll

mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!
 mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!
 mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!
 mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!

NEVER DOUBT MY TRUTH.

Composed by HENSELT.

Arranged by G. LODER.

ANDANTE CANTABILE.

1st Tenor. *p*
 Nev - er doubt my truth, Let no fear op - press thee ;

2d Tenor. *p*
 Nev - er doubt my truth, Let no fear op - press thee ;

1st Bass. *p*
 Nev - er doubt my truth, Let no fear op - press thee ;

2d Bass. *p*
 Nev - er doubt my truth, Let no fear op - press thee ;

pp

All thy cares to soothe, Let me cheer thy trou-bled breast. **1st.** **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. **1st.** **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. **1st.** **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. **1st.** **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. **1st.** **2nd.**

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

ADIEU, YE STREAMS!

Composed by REISSIGER.

Arranged by G. LODER.

1st Tenor. *f* *p*

1. A - dieu, ye streams that smooth - - - ly flow; A - dieu! A -

2d Tenor. *f* *p*

2. From you, with - out a pang, I fly, A - dieu! A -

1st Bass. *f* *p*

1. A - dieu, ye streams that smooth - - - ly flow; A - dieu! A -

2d Bass. *f* *p*

2. From you, with - out a pang, I fly, A - dieu! A -

f *pp*

dieu! Ye ver - nal airs, that soft - ly blow, A - dieu! A -

f *pp*

dieu! And drop no tear, and heave no sigh, A - dieu! A -

f *pp*

dieu! Ye ver - nal airs, that soft - ly blow, A - dieu! A -

f *pp*

dieu! And drop no tear, and heave no sigh, A - dieu! A -

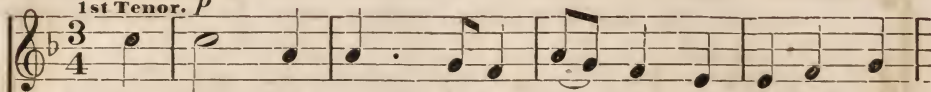
dieu! *p* Ye trees by bloom-ing spring ar - rayed, *f* Ye birds that war - ble
 dieu! *p* But, An - na, forced from thee to part, *f* What an - guish swells my
 dieu! *p* Ye trees by bloom-ing spring ar - rayed, *f* Ye birds that war - ble
 dieu! *p* But, An - na, forced from thee to part, *f* What an - guish swells my

through the shade, *p* A - dieu! *pp* A - dieu! A - dieu! A - dieu!
 rend - ing heart, *p* A - dieu! *pp* A - - dieu! A - dieu! A - dieu!
 through the shade, *p* A - dieu! *pp* A - - dieu! A - dieu! A - dieu!
 rend - ing heart, *p* A - dieu! *pp* A - - dieu! A - dieu! A - dieu!

THE FALLEN ROSE.

Music by WEBBE.

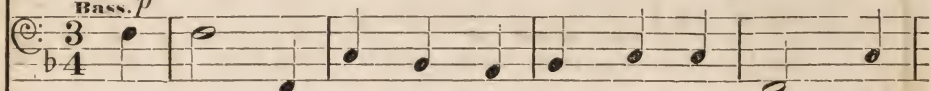
AFFETTUOSO.

1st Tenor. *p*

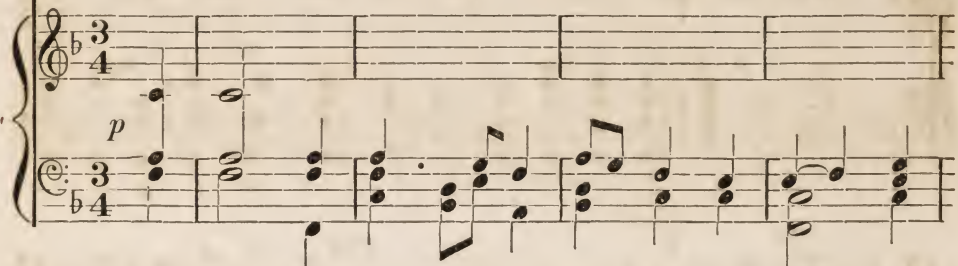
1. A rose, a rose from her bo - som h stray'd, I'll
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas

2d Tenor. *p*

1. A rose, a rose from her bo - som has stray'd, I'll
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas

Bass. *p*

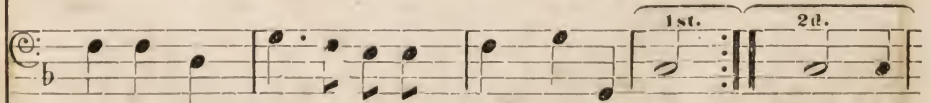
1. A rose, a rose from her bo - som has stray'd, I'll
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas



seek to re - place it, to re - - place it with art; art; But
 Daph - ne, 'twas Daph - ne that gave thee thy place, place, Thou



seek to re - place it, to re - - place it with art; art; But
 Daph - ne, 'twas Daph - ne that gave thee thy place, place, Thou



seek to re - place it, to re - - place it with art; art; But
 Daph - ne, 'twas Daph - ne that gave thee thy place, place, Thou



no! no, no! 'twill her slum - bers in - - vade, I'll
ne'er, no, ne'er from her bo - som hadst flown, Her

no! no, no! 'twill her slum - bers in - - vade, I'll
ne'er, no, ne'er from her bo - som hadst flown, Her

no! no, no, no! 'twill her slum - bers in - - vade, I'll
ne'er, no, no, ne'er, from her bo - som hadst flown, Her

wear it, fond youth, next my heart. But heart.
bo - - som's the man - sion of peace. Thou peace.

wear it, fond youth, next my heart. But heart.
bo - - som's the man - sion of peace. Thou peace.

wear it, fond youth, next my heart. But heart.
bo - - som's the man - sion of peace. Thou peace.

OH! FORBEAR TO BID ME SLIGHT HER.

Music by HUMMELL.

Arranged by G. LODER.

LARGHETTO.

1st Tenor. *p*

1. Oh! for - bear to bid me slight her, Soul and sen - ses take her

2d Tenor. *p*

2. Though the ten - der flame were dy - - ing, Love would light it at her

1st Bass. *p*

1. Oh! for - bear to bid me slight her, Soul and sen - ses take her

2d Bass. *p*

2. Though the ten - der flame were dy - - ing, Love would light it at her

p

mf

part; Could my death it - self de - light her, Life should

mf

eyes; Or her tune - ful voice ap - ply - ing, Though my

mf

part; Could my death it - self de - light her, Life should

mf

eyes; Or her tune - ful voice ap - ply - ing, Though my

p

leap to leave my heart. Strong, though soft a lo - ver's chain, Charmed with

p

ear my soul sur - prize. Deaf, I see the fate I shun; Blind, I

p

leap to leave my heart. Strong, though soft a lo - ver's heart, Charmed with

p

ear my soul sur - prize. Deaf, I see the fate I shun; Blind, I

p

woe, and pleased with pain, Charmed with woe, and pleased with pain.

hear I am un - done, Blind, I hear I am un - done.

p

woe and pleased with pain, Charmed with woe and pleased with pain.

hear I am un - done, Blind, I hear I am un - done.

IF, WHILE MY PASSION I IMPART.

Words by COLERIDGE.

Music by G. LODER.

ANDANTE.
1st Tenor. *p*

1. If, while my pas - - sion I im - - - part, You

2d Tenor. *p*

2. Ah! no, re - ject the thought - less claim, In

1st Bass. *p*

1. If, while my pas - - sion I im - - - part,

2d Bass. *p*

2. Ah! no, re - ject the thought - less claim,

p

Cres.

deem, you deem my words un - - true,

pi - - - ty to your lo - - - - - ver,

Cres.

You deem, you deem my words un - - true,

In pi - ty to your lo - - - - - ver,

Cres.

You deem my words un - - - - - true,

In pi - ty to your lo - - - - - ver,

p

Oh! place your hand up - - - on my heart, Feel
 That thrill - ing touch would aid the flame It

p

Oh! place your hand up - - - on my heart, Feel
 That thrill - ing touch would aid the flame It

p

tr

how it throbs, it throbs for thee.
 wish - - es to dis - - - co - - - - - ver.

tr

how it throbs, it throbs for thee.
 wish - - es to dis - - - co - - - - - ver.

THE MINUETT.

Arranged by G. LODER.

Music by MOZART.

1st Tenor. *f*

2d Tenor. *f*

1st Bass. *f*

2d Bass. *f*

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

Cres.

- - a - melled floor; Borne on the air, let mu - sic pour The

Cres.

- - a - melled floor; Borne on the air, let mu - sic pour The

Cres.

- - a - melled floor; Borne on the air, let mu - sic pour The

Cres.

o'er th'en - a - melled floor; Borne on the air let mu - sic pour The

state - ly min - u - - et - - to. *p* Grace - ful - ly bend - ing

state - ly min - u - - et - - to. *p* Grace - ful - ly bend - ing

state - ly min - u - - et - - to. *p* Grace - ful - - - ly

state - ly min - u - - et - - to. *p* Grace - ful - - - ly

state - ly min - u - - et - - to. *p* Grace - ful - - - ly

now ad - vance, Dis - play naught un - gain - ly

now ad - vance, ad - vance, Dis - play naught un - gain - ly

bend - - - ing ad - vance, Dis - play naught un - gain - ly

bend - - - ing ad - vance, Dis - play naught un - gain - ly

bend - - - ing ad - vance, Dis - play naught un - gain - ly

in the dance; whirl - ing waltz or rus - tic
 in the dance; whirl - ing waltz or rus - tic
 in the dance; No whirl - ing waltz or rus - tic
 in the dance; No whirl - ing waltz or rus - tic

Cres.
Cres.
Cres.
Cres.

gal - lop's prance, But court - ly min - u - et - - to.
 gal - lop's prance, But court - ly min - u - et - - to.
 gal - lop's prance, But court - ly min - u - et - - to.
 gal - lop's prance, But court - ly min - u - et - - to.

p
p
p
p

OUR NATIVE HOME.

Music by G. LODER.

CON ANIMA.

1st Tenor. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

2d Tenor. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

1st Bass. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

2d Bass. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

p

cars how blest the sound! The shore we love, though bleak and

p

ears how blest the sound! The shore we love, though bleak and

p

ears how blest the sound! The shore we love, though bleak and

p

ears how blest the sound! The shore we love, though bleak and

OUR NATIVE HOME.

dear, To Mem'-ry's voice the heart will bound.

dear, To Mem'-ry's voice the heart will bound.

dear, To Mem'-ry's voice the heart will bound.

dear, To Mem'-ry's voice the heart will bound.

dear, To Mem'-ry's voice the heart will bound.

SECOND VERSE.

Though other climes be fairer far,
 The heart in them is sad and lone;
 In peaceful vale, or field of war,
 We sigh for thee, our Native Home.

I THINK OF THEE ALONE.

Music by CARAFA.

ANDANTINO.

1st Tenor. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

2d Tenor. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

1st Bass. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

2d Bass. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; *V. S.*

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; *V. S.*

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; *V. S.*

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; *V. S.*

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

dy - ing moon is pal - ing, Then I think of thee a - lone.

dy - ing moon is pal - ing, Then I think of thee a - lone.

dy - ing moon is pal - ing, Then I think of thee a - lone.

ROUSE, BRAVE HUNTERS.

Music by BERNER.

ALLEGRO.

1st Tenor. *f*

2d Tenor. *f*

1st Bass. *f*

2d Bass. *f*

1. Rouse, brave hun - ters, from your rest, Wel - come song and
 2. O'er the gla - cier wild and steep, Where the foam - ing

mer - ry jest; From the hill top wild and drear,
 tor - rents leap, Shout the wel - come cry to all,
 mer - ry jest; From the hill top wild and drear,
 tor - rents leap, Shout the wel - come cry to all,

Greet we with the well known cheer,
 Meet - ing with our Ma - - - tin call,

Greet we with the well known cheer,
 Meet - ing with our Ma - - - tin call,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "Greet we with the well known cheer, Meet - ing with our Ma - - - tin call," repeated on two lines.

Good mor - - row, Good mor - - row, Good
 Good mor - - row, Good mor - - row,
 Good mor - - row, Good mor - - row,
 Good mor - - row, Good mor - - row,

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "Good mor - - row, Good mor - - row, Good", "Good mor - - row, Good mor - - row,", "Good mor - - row, Good mor - - row,", and "Good mor - - row, Good mor - - row,".

This system contains five staves of music. The first two staves are vocal parts with lyrics: "morrow, Good mor - row, Good mor - row," and "Good morrow, Good mor - row, Good mor - row,". The third and fourth staves are bass parts with lyrics: "Good morrow, Good mor - row, Good" and "Good morrow, Good mor - row,". The fifth staff is a grand staff (piano accompaniment).

This system contains five staves of music. The first two staves are vocal parts with lyrics: "Good morrow, Good morrow," and "Good morrow, Good morrow,". The third and fourth staves are bass parts with lyrics: "morrow, Good" and "Good morrow,". The fifth staff is a grand staff (piano accompaniment).

Good mor-row,
Good mor-row, Good
mor-row, Good mor-row,
Good mor-row, Good mor - - - - -

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

Good mor - - - - -
mor - - - - - row, Good mor - - - - -
Good mor - - - - - row,
row, Good mor - row, Good
- - - - -

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

row, Good mor - - - -
row, Good mor
Good mor
mor - - row, Good mor - row, Good mor - - - -

The first system of the musical score consists of six staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "row, Good mor - - - -", "row, Good mor", "Good mor", and "mor - - row, Good mor - row, Good mor - - - -".

row, Good mor - - - - row, Good mor - row.
row, Good mor - - - - row, Good mor - row.
row, Good mor - - - - row, Good mor - row.
row, Good mor - - - - row, Good mor - row.

The second system of the musical score consists of six staves, continuing from the first system. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "row, Good mor - - - - row, Good mor - row.", "row, Good mor - - - - row, Good mor - row.", "row, Good mor - - - - row, Good mor - row.", and "row, Good mor - - - - row, Good mor - row." The system concludes with a double bar line.

SPIRIT OF DELIGHT.

Words by SHELLEY.

Composed by G. LODER.

1st Tenor.

1. Rare-ly, rare-ly com-est thou, Spi-rit of de-light!

2d Tenor.

2. I love Love, though he has wings, And like light can flee,

1st Bass.

1. Rare-ly, rare-ly com-est thou, Spi-rit of de-light!

2d Bass.

2. I love Love, though he has wings, And like light can flee,

Where-fore hast thou left me now, Many a day and night,

But a-bove all oth-er things, Spi-rit I love thee!

Where-fore hast thou left me now, Many a day and night,

Spi-rit I love thee!

Cres.
 Many a wea-ry night and day! 'Tis since thou art fled a-way,
 Thou art love and life! Oh! come, Make once more my heart thy home,
 Many a wea-ry night and day! 'Tis since thou art fled a-way,
 Thou art love and life! Oh! come, Make once more my heart thy home,

Detailed description: This system contains the first two stanzas of the song. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first two stanzas are marked with a 'Cres.' (Crescendo) dynamic. The lyrics are: 'Many a wea-ry night and day! 'Tis since thou art fled a-way, Thou art love and life! Oh! come, Make once more my heart thy home, Many a wea-ry night and day! 'Tis since thou art fled a-way, Thou art love and life! Oh! come, Make once more my heart thy home,'

f Many a wea-ry night and day, *p* 'Tis since thou art fled a-way.
f Thou art love and life! *p* Oh! come, Make once more my heart thy home.
f Many a wea-ry night and day, *p* 'Tis since thou art fled a-way.
f Thou art love and life! *p* Oh! come, Make once more my heart thy home.

Detailed description: This system contains the second two stanzas of the song. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first two stanzas are marked with a 'f' (forte) dynamic, and the second half of each stanza is marked with a 'p' (piano) dynamic. The lyrics are: 'Many a wea-ry night and day, 'Tis since thou art fled a-way. Thou art love and life! Oh! come, Make once more my heart thy home. Many a wea-ry night and day, 'Tis since thou art fled a-way. Thou art love and life! Oh! come, Make once more my heart thy home.'

THE PRAISE OF THE WALTZ.

Arranged from STRAUSS by G. LODER.

ALLEGRETTO GRAZIOSO.

1st Tenor. *p*

Swift and light in ma - - zy dance, The whirl - ing

2d Tenor. *p*

Swift and light in ma - - zy dance, The whirl - ing

1st Bass. *p*

Swift and light in ma - - zy dance, The whirl - ing

2d Bass. *p*

Swift and light in ma - - zy dance, The walt-

The first system of the musical score includes four vocal staves (1st Tenor, 2d Tenor, 1st Bass, 2d Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO GRAZIOSO'. The vocal parts are marked with a piano (*p*) dynamic. The lyrics are: 'Swift and light in ma - - zy dance, The whirl - ing' for the tenors and basses, and 'Swift and light in ma - - zy dance, The walt-' for the 2d Bass. The piano accompaniment begins with a piano (*p*) dynamic.

walt - zers now ad - vance; The lan - guid eye - lids

walt-zers now ad - - vance; The lan-guid eye - lids

walt-zers now ad - - vance; The lan-guid eye - lids

zers ad - vance; The eye - - - - lids

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'walt - zers now ad - vance; The lan - guid eye - lids' for the tenors and basses, and 'walt-zers now ad - - vance; The lan-guid eye - lids' for the 2d Bass. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics for the 2d Bass in the second system are: 'zers ad - vance; The eye - - - - lids'.

faint - ly fall In rapture at the hap-py call;

faint-ly fall In rap-ture at the hap-py call ;

faint-ly fall In rap-ture at the hap-py call ;

fall In rap - - - ture at the call ;

f Now in loud - - er, loud - er strain Let the

f Now in loud-er, loud-er strain Let the

f Now in loud-er, loud-er strain Let the

f Now in loud - - er, loud - er strain Let

echo - - ing roof com - plain, Joy - ous at the
 echo-ing roof com - - plain, Joy - ous at the
 echo-ing roof com - - plain, Joy - ous at the
 the roof com - plain, Joy - ous at the

well known sound, From the spring - ing floor re - bound.
 well known sound, From the springing floor re - bound.
 well known sound, From the springing floor re - bound.
 well known sound, From the floor re - bound.

THE LIGHT OF LOVE.

Music by SEYFRIED.

CANTABILE.

1st Tenor.

2d Tenor.

1st Bass.

2d Bass.

Calm - ly and pale - - - - ly The morn - ing breaks a -

Calm - ly and pale - - - - ly The morn - ing breaks a -

Calm - ly and pale - - - - ly The morn - ing breaks a -

Calm - ly and pale - - - - ly The morn - ing breaks a -

bove, Soft - ly we hail thee, In lan - guage sweet of

bove, Soft - ly we hail thee, In lan - guage sweet of

bove, Soft - ly we hail thee, In lan - guage sweet of

bove, Soft - ly we hail thee, In lan - guage sweet of

N B.—This Glee may be sung with good effect by two Sopranos instead of Tenors.

love. Like the morn ing light, my vows to thee

love. Like the morn-ing light, my vows to thee

love. Like the morn - ing light,

love. My vows to thee

Stead - fast still will prove; Thy smile will

Stead - fast still will prove, will prove; Thy smile will

my vows will prove; Thy smile will

true will prove, will prove; Thy smile will

be to me The ho - ly light, the ho - ly light

be to me The ho - ly light, the ho - ly light

be to me The ho - ly light, the ho - ly light

be to me The ho - - - ly light, the

of love. Ho - - - ly love!

of love. Ho - ly love.

of love. Ho - ly love.

light of love. Ho - ly love.

AS FADES THE MORN.

Portuguese Air.

ANDANTINO.

1st Tenor.

1. As fades the morn, 'mid dew - drops born, And yields to burn - ing

2d Tenor.

2. The on - ly balm This heart to calm, Re - mains, dear maid, with

1st Bass.

1. As fades the morn 'mid dew - drops born, And yields to burn - ing

2d Bass.

2. The on - ly balm This heart to calm, Re - mains, dear maid, with

noon, My heart thus dead, its fresh - ness fled, Be -

you, Whose pity - ing tear, with in - fluence dear, Would

noon, My heart thus dead, its fresh - ness fled, Be -

you, Whose pity - ing tear, with in - fluence dear, Would

neath loves with - 'ring pow'r de - clines as soon. The
 sweet - ly fall like morn's re - fresh - ing dew. Then,

neath loves with - 'ring pow'r de - clines as soon. The
 sweet - ly fall, like morn's re - fresh - ing dew. Then,

dew - y eve re - turn - ing, Shall cheer the flow'rs that
 then my heart re - viv - ing, No long - - er left to

dew - y eve re - turn - ing, Shall cheer the flow'rs that
 then my heart re - viv - ing, No long - - er left to

lan - guish; But, ah! what balm this heart shall calm? What
lan - guish; Re - leased from pain, would bloom a - gain, And

lan - guish; Re - leased from pain, would bloom a - gain,

lan - guish; But, ah! what balm this heart shall calm?

lan - guish; Re - leased from pain, would bloom a - gain,

dew of hope as - suage my an - - guish?
sweet - - - est joy suc - ceed to an - - guish.

And sweet - est joy suc - ceed to an - - guish.

What dew of hope as - suage my an - - guish?

And sweet - est joy suc - ceed to an - - guish.

THE GYPSY'S WARNING.

Words by ALFRED BISHOP, Esq.
ANDANTE.

Music by G. LODER.

1st Tenor. *p*

1. The dark clouds are scowl - ing, on the wild waste, The

2d Tenor. *p*

2. The pale light of sor - - row, o'er thee is shed, And

1st Bass. *p*

1. The dark clouds are scowl - ing, on the wild waste, The

2d Bass. *p*

2. The pale light of sor - - row, o'er thee is shed, And

p

Cres.

shrill wind is sound - - ing o'er the drear moor, The

Cres.

night's gloom - y man - - tle round thee is thrown, Fair

Cres.

shrill wind is sound - - ing o'er the drear moor, The

Cres.

night's gloom - y man - - tle round thee is thrown, Fair

thun - - der is howl - - ing, haste maid - - en, haste, No
 for - - tune hath left thee, each joy hath fled, Quick,

thun - - der is howl - - ing, haste maid - - en, haste, No
 for - - tune hath left thee, each joy hath fled, Quick,

shel - - ter is near thee, From Win - ter's wild roar.
 quick, wretch - ed wan - der - er, Back to thy home.

shel - - ter is near thee, From Win - ter's wild roar.
 quick, wretch - ed wan - der - er, Back to thy home.

AH! WHY DOTH SADNESS?

Arranged by G. LODER.

1st Tenor. *p*

1. Ah! why doth sad - ness cloud my brow? Why deep e -

2d Tenor. *p*

2. The breath of sum - mer round me plays, Its balm - y

1st Bass. *p*

1. Ah! why doth sad - ness cloud my brow? Why deep e -

2d Bass. *p*

2. The breath of sum - mer round me plays, Its balm - y

pp

Cres.

mo - tion de - press my soul? E'en thought is mad - ness to me

Cres.

sweet - ness now laves my brow; But death's dark slum - ber with me

Cres.

mo - tion de - press my soul? E'en thought is mad - ness to me

Cres.

sweet - ness now laves my brow; But death's dark slum - ber with me

AH! WHY DOTTH SADNESS?

now, Like rag - ing o - - cean its bil - lows
 stays. The grave's dark weak - ness is on me

now, Like rag - ing o - - cean its bil - lows
 stays. The grave's dark weak - ness is on me

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a grand staff (treble and bass clefs) for the piano accompaniment. The lyrics are: "now, Like rag - ing o - - cean its bil - lows stays. The grave's dark weak - ness is on me". The music features a dynamic marking of *f* (forte) and includes slurs and accents.

roll. If but to leave thee my heart hath torn, My an-ghish
 now. But yet to leave thee, no chord had torn, If but thy

roll. If but to leave thee my heart hath torn, My an-ghish
 now. But yet to leave thee, no chord had torn, If but thy

The second system of the musical score consists of five staves, similar in layout to the first system. The lyrics are: "roll. If but to leave thee my heart hath torn, My an-ghish now. But yet to leave thee, no chord had torn, If but thy". The music continues with the same key signature and includes dynamic markings and slurs.

now more deep must be; Thou didst de - ceive me when on that
 heart to me were free, Thou didst de - ceive me, when on that
 now more deep must be; Thou didst de - ceive me when on that
 heart to me were free, Thou didst de - ceive me, when on that

morn, Thou breathedst the vow to love but me.
 morn, Thou breathedst the vow to love but me.
 morn, Thou breathedst the vow to love but me.
 morn, Thou breathedst the vow to love but me.

THE CHARMED SLEEPER.

Words by TENNYSON.
MODERATO GRAZIOSO.

Music by G. LODER.

1st Tenor. *p*

1. Year af - ter year un - to her feet, The while she slum - - ber -

2d Tenor. *p*

2. She sleeps, her breath - ings are not heard, In pa - lace cham - - bers

1st Bass. *p*

1. Year af - ter year un - to her feet, The while she

2d Bass. *p*

2. She sleeps, her breath - ings are not heard, In pa - lace

p

eth a - - lone, O - - ver the pur - ple cov - er - let, The maiden's jet - black hair hath

mf *p*

far a - part; The fragrant tresses are not stirr'd That lie up - on her charmed

mf *p*

slumbereth a - lone, O - ver the pur - ple cov - er - let, The maiden's jet - black hair hath

mf *p*

chambers far a - part, The fra - grant tresses are not stirr'd, That lie up - on her charmed

grown, On either side her transc-ed form, Forth streaming from a braid of pearl; The

grown, On either side her transc-ed form, Forth stream-ing from a braid of pearl; The heart, She sleeps, on either side up-swells the gold-fring'd pillow lightly prest, She

grown, On either side her transc-ed form, Forth streaming from a braid of pearl; The

heart, She sleeps, on either side up-swells the gold-fring'd pillow light-ly prest, She

Cres. slum-brous light is rich and warm, And moves not on the round-ed curl. *pp*

Cres. sleeps nor dreams, but ev - er dwells A per - fect form, in per-fect rest. *pp*

Cres. slum-brous light is rich and warm, And moves not on the round-ed curl. *pp*

Cres. sleeps nor dreams, but ev - er dwells A per - fect form, in per-fect rest. *pp*

NON NOBIS, DOMINE.

CANON.

Music by W. BIRD ; 1590.

Alto.

Non no - bis, Do - mi - ne! Non no - - - bis.

Tenor.

Non no - bis, Do - mi - - ne! Non no -

Bass.

Non no - bis, Do - mi -

Sed no - mi - ne Tuo da glo - - - ri -

bis, Sed no - mi - ne Tuo da

ne! Non no - - - - bis, Sed no - mi - ne

am! Sed no - mi - ne Tuo

glo - ri - am! Sed no - mi - ne Tuo

Tuo da glo - - ri - am! Sed

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: am! Sed no - mi - ne Tuo, glo - ri - am! Sed no - mi - ne Tuo, Tuo da glo - - ri - am! Sed.

glo - ri - am! Non no - bis, Do - mi - ne! Non

da glo - ri - am! Non no - bis, Do - mi -

no - mi - ne Tuo da glo - ri - am! Non

The second system of the musical score consists of four staves. The top three staves are vocal parts and the bottom two are piano accompaniment. The key signature is two sharps. The lyrics are: glo - ri - am! Non no - bis, Do - mi - ne! Non, da glo - ri - am! Non no - bis, Do - mi - no - mi - ne Tuo da glo - ri - am! Non. The system ends with a double bar line and repeat dots.

HAIL COLUMBIA!

National Air.

MAESTRO.

1st Tenor. *f*

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

2d Tenor. *f*

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

1st Bass. *f*

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

2d Bass. *f*

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

Who fought and bled in free - dom's cause, Who fought and bled in

Who fought and bled in free - dom's cause, Who fought and bled in

Who fought and bled in free - dom's cause, Who fought and bled in

Who fought and bled in free - dom's cause, Who fought and bled in

free - dom's cause, And when the strain of war was gone En-

free - dom's cause, And when the strain of war was gone En-

free - dom's cause, And when the strain of war was gone En-

free - dom's cause, And when the strain of war was gone En-

The first system of the musical score consists of six staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom two staves are piano accompaniment. The music is in 3/4 time and G major. The lyrics for all parts are: "free - dom's cause, And when the strain of war was gone En-".

joyed the peace your val - or won, Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

The second system of the musical score consists of six staves. The top four staves are vocal parts with lyrics underneath. The bottom two staves are piano accompaniment. The lyrics for all parts are: "joyed the peace your val - or won, Let In - de - pen - dence". The piano accompaniment features triplet markings (indicated by a '3' above the notes) in the first two measures of each vocal line.

be our boast, Ev - - er mind - ful what it cost;

be our boast, Ev - - er mind - ful what it cost;

be our boast, Ev - - er mind - ful what it cost;

be our boast, Ev - - er mind - ful what it cost;

be our boast, Ev - - er mind - ful what it cost;

be our boast, Ev - - er mind - ful what it cost;

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are piano accompaniment in C major. The bottom two staves are a grand piano accompaniment. The lyrics are: "be our boast, Ev - - er mind - ful what it cost;".

Ev - er grate - ful for the prize; Let its al - - tar

Ev - er grate - ful for the prize; Let its al - - tar

Ev - er grate - ful for the prize; Let its al - - tar

Ev - er grate - ful for the prize; Let its al - - tar

Ev - er grate - ful for the prize; Let its al - - tar

Ev - er grate - ful for the prize; Let its al - - tar

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are piano accompaniment in C major. The bottom two staves are a grand piano accompaniment. The lyrics are: "Ev - er grate - ful for the prize; Let its al - - tar".

ff Chorus.

reach the skies. Firm, u - ni - ted let us be,

reach the skies. Firm, u - ni - ted let us be,

reach the skies. Firm, u - ni - ted let us be,

reach the skies. Firm, u - ni - ted let us be,

ff

Detailed description: This block contains the first chorus of the song, arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. Each vocal line begins with the lyrics 'reach the skies.' followed by a double bar line and then 'Firm, u - ni - ted let us be,'. The piano part features a prominent melody with a 'ff' dynamic marking. The score is written on a grand staff with treble and bass clefs.

Rally - ing round our Lib - er - ty, As a band of

Rally - ing round our Lib - er - ty; As a band of

Rally - ing round our Lib - er - ty: As a band of

Rally - ing round our Lib - er - ty; As a band of

Detailed description: This block contains the second chorus of the song, arranged for four vocal parts and piano accompaniment. Each vocal line begins with the lyrics 'Rally - ing round our Lib - er - ty,' followed by 'As a band of'. The piano part continues with a similar melodic line. The score is written on a grand staff with treble and bass clefs.

HAIL COLUMBIA !

Broth - ers joined Peace and safe - ty we shall find.

Broth - ers joined Peace and safe - ty we shall find.

Broth - ers joined Peace and safe - ty we shall find.

Broth - ers joined Peace and safe - ty we shall find.

SECOND VERSE.

Immortal patriots! rise once more;
 Defend your rights, defend your shore:
 Let no rude foe, with impious hand,
 Invade the shrine where sacred lies,
 Of toil and blood the well-earned prize.
 While offering peace, sincere and just,
 In Heaven we place a manly trust,
 That truth and justice will prevail,
 And every scheme of bondage fail.
 Firm, united, &c.

THIRD VERSE.

Sound, sound the trump of fame,
 Let Washington's great name
 Ring through the world with loud applause,
 Let every clime to freedom dear
 Listen with a joyful ear.
 With equal skill, and god-like power,
 He governed in the fearful hour
 Of horrid war; or guides, with ease,
 The happier times of honest peace.
 Firm, united, &c.

