

PHILADELPHIA  
AND  
NEW YORK  
GLEE BOOK



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1911-12. B. C. C. B.

1912-13. B. C. C. B.

1913-14. B. C. C. B.

1914-15. B. C. C. B.

1915-16. B. C. C. B.

1916-17. B. C. C. B.

1917-18. B. C. C. B.

1918-19. B. C. C. B.

1919-20. B. C. C. B.


1920-21. B. C. C. B.

1921-22. B. C. C. B.

1922-23. B. C. C. B.

1923-24. B. C. C. B.

1924-25. B. C. C. B.



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Philadelphia and New York

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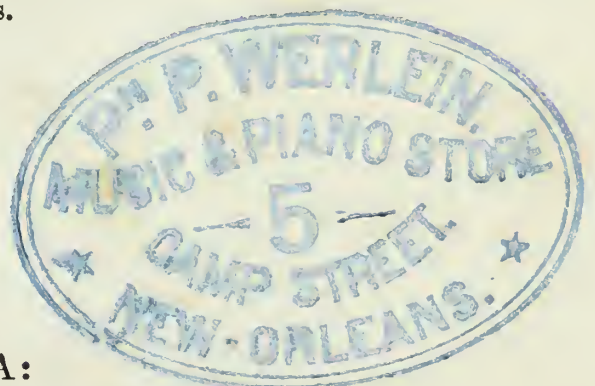
NOV 7 1934

UNIVERSITY OF ILLINOIS

BY

GEORGE LODER,

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



PHILADELPHIA:

LEE & WALKER, 722 (LATE 188) CHESTNUT ST.

J. B. LIPPINCOTT & CO., 20 NORTH FOURTH ST.

1857.

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TO THE  
**GLEE SOCIETIES**  
OF THE  
UNITED STATES OF AMERICA

THIS WORK IS  
RESPECTFULLY DEDICATED

BY THE

EDITOR

879904

# P R E F A C E .

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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 accompanyists.

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.



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PHILADELPHIA AND 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



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

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

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.**

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*

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

Musical staff for 1st Tenor, treble clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

2d Tenor. *ff*

Musical staff for 2d Tenor, treble clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

1st Bass. *ff*

Musical staff for 1st Bass, bass clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

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

2d Bass. *ff*

Musical staff for 2d Bass, bass clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

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

Piano accompaniment for the first system, grand staff, key signature of two sharps (F# and C#), common time. The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

Repeat *pp*.

Musical staff for 1st Tenor, treble clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

Repeat *pp*.

Musical staff for 2d Tenor, treble clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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

Repeat *pp*.

Musical staff for 1st Bass, bass clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

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

Repeat *pp*.

Musical staff for 2d Bass, bass clef, key signature of two sharps (F# and C#), common time. The melody begins with a quarter note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

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

Repeat *pp*.

Piano accompaniment for the second system, grand staff, key signature of two sharps (F# and C#), common time. The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

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*

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

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

mer - ri - ly. So gai - ly

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

**Da Capo al Fin.**

**Da Capo al Fin.**

**Da Capo al Fin.**

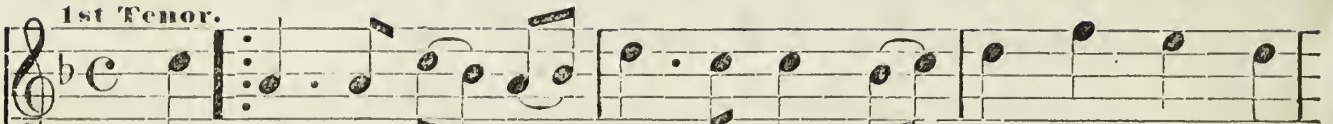
**Da Capo al Fin.**

## SPRING.

Words by PEABODY.

Music by WILHEM.

1st Tenor.



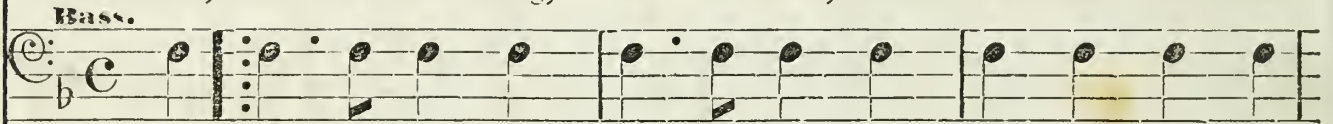
1. When bright - er suns and mild - er skies Pro - claim the op - 'ning  
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -  
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour

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



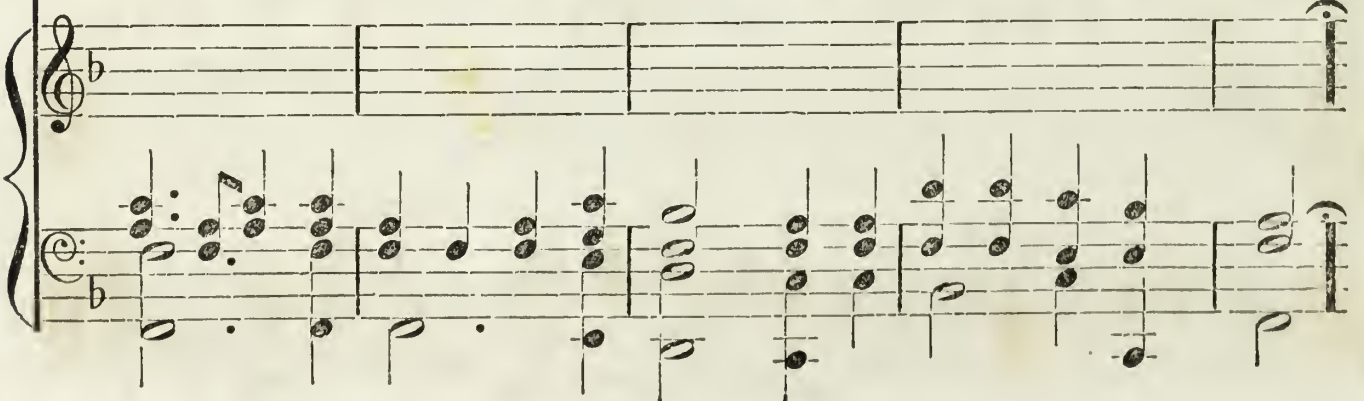
year, What various sounds of joy a - rise, What prospects bright ap - pear;  
 ray Of ver - dure clothe the flow - 'ry soil A - long his care - less way;  
 rise, The Spring of heav'ns e - ter - nal year Shall dawn the earth and skies;

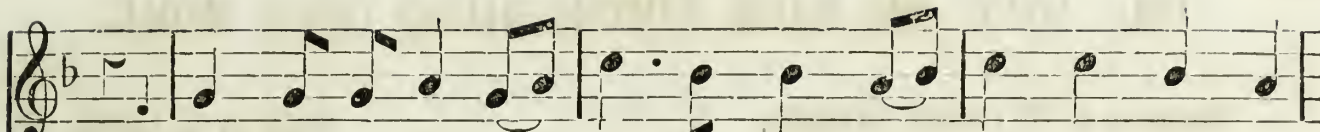


year, What various sounds of joy a - rise, What prospects bright ap - pear;  
 ray Of ver - dure clothe the flow - 'ry soil A - long his care - less way;  
 rise, The Spring of heav'ns e - ter - nal year Shall dawn on earth and skies;

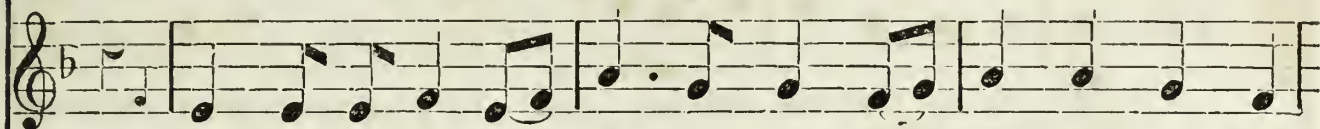


year, What various sounds of joy a - rise, What prospects bright ap - pear;  
 ray Of ver - dure clothe the flow - 'ry soil A - long his care - less way;  
 rise, The Spring of heav'ns e - ter - nal year Shall dawn on earth and skies;





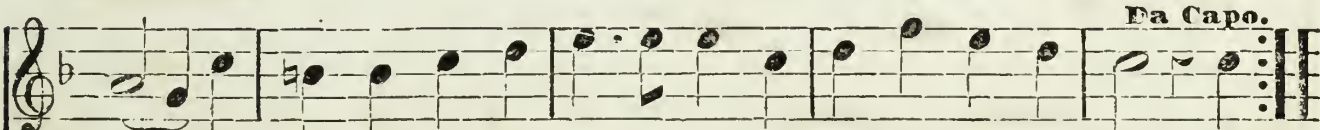
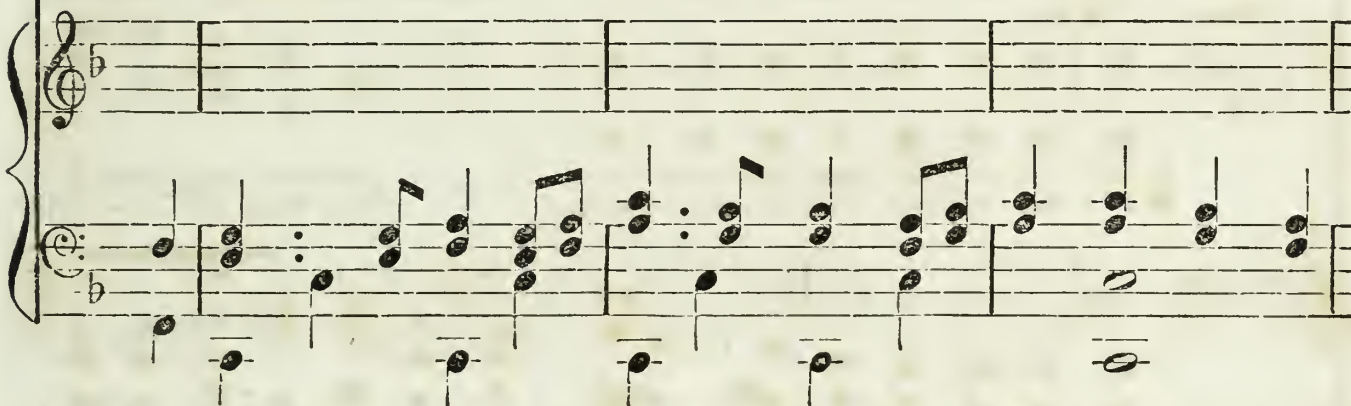
Earth and her thou - sand voi - ces give Their thou - sand notes of  
The streams all beau - ti - ful and bright, Re - flect the morn - ing  
No win - ter there, no shades of night Pro - fane those man - sions



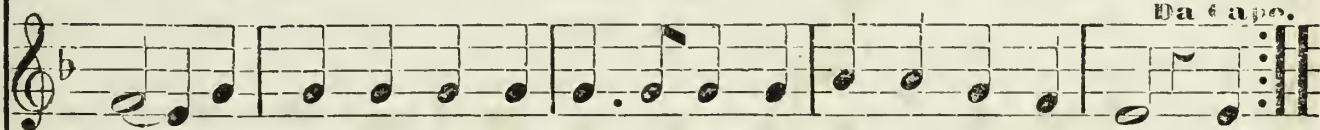
Earth and her thou - sand voi - ces give Their thou - sand notes of  
The streams, all beau - ti - ful and bright, Re - flect the morn - ing  
No win - ter there, no shades of night Pro - fane those man - sions



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



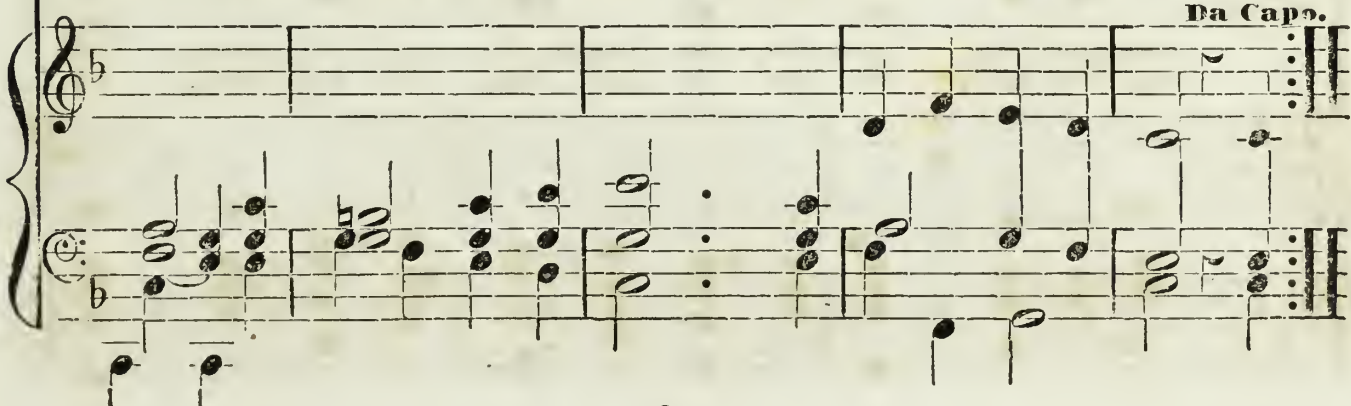
Da Capo.  
praise; And all that by His mer - cy live, To God their off - 'ring raise. When  
sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth  
blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus



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.  
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blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus



# OH! GIVE ME BACK THOSE HILLS ONCE MORE.

Words by B. W. CAREY MASSETT.

Music by G. LODER.

MODERATO.  
1st Tenor. *p* Cres.

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

2d Tenor. 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,  
2. I can - not bear this heart-less throng,

On whose rough sides I  
Who waste in re - vel -

*p* Cres. !

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

Cres. !

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

Cres. !

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

Cres. !

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;

Ye  
Give

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

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

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

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,      And  
sooth-ing joy, the tran-quiet sooth-ing joy      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 Where free from aught that

ver - dant vale, A - gain their in - flu - ence I'd feel.  
 can an - noy, In me - di - ta - tion rapt 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 consists of three vocal staves (1, 2, and 3) and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The piano part is written in grand staff notation with treble and bass clefs.

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

Thou shalt have mon - ey for thy mare.

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

The second system of the musical score continues the round with three vocal staves and piano accompaniment. The key signature remains one flat. The time signature changes to 6/4 for the third vocal part. The piano part continues in grand staff notation.

# 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*

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

1st. 2nd. *pp*

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

1st. 2nd. *pp*

melt-ing notes pro - - long, their notes, Their melt-ing notes pro-long.

1st. 2nd. *pp*

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

1st. 2nd. *pp*

melt-ing notes pro - - long, their notes, Their melt-ing notes pro-long.

# YOUNG AGNES.

Arranged from AUBER.

*p* 1<sup>st</sup> Tenor.

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

*p* 2<sup>d</sup> Tenor.

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

*p* 1<sup>st</sup> 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<sup>d</sup> 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

This system contains the first four staves of music. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: "Dost thou not hear love's call ?" followed by "call ? Dost thou not hear love's call ? Dost thou not" on the second staff, "call ? Dost thou not hear love's call ? Dost thou not" on the third staff, and "call ? love's call ? Dost thou not" on the fourth staff. The piano accompaniment consists of two staves (treble and bass clef).

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 ?

This system contains the next four staves of music. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: "Dost thou not hear love's call ?" followed by "hear love's call ? love's call ? Dost thou not hear love's call ?" on the second staff, "hear love's call ? love's call ? Dost thou not hear love's call ?" on the third staff, and "hear love's call ? love's call ? love's call ?" on the fourth staff. The piano accompaniment consists of two staves (treble and bass clef).

# WE DO NOT KNOW HOW MUCH WE LOVE.

CON SENTIMENTO.

Music by G. LODER.

*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.** *p* *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*  
Send me not hence a - way, Oh! bid me not a - dieu!

*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.* *Dim.* *p*

priv'd of you. Fair la - dy! cease to frown,

*Cres.* *Dim.* *p*

priv'd of you. Fair la - dy! cease to frown,

*Cres.* *Dim.* *p*

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

*Cres.* *Dim.* *p*

priv'd of you. Fair la - dy! cease to frown,

*Cres.* *p*

*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 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

The first system consists of four vocal staves (1-4) and a grand staff (piano accompaniment). The music is in common time (C) and features a melody with lyrics. The piano accompaniment is in the lower register.

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 second system continues the melody and piano accompaniment. It includes four vocal staves (2-5) and a grand staff. The lyrics are spread across these staves. The system concludes with a double bar line.

## 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.

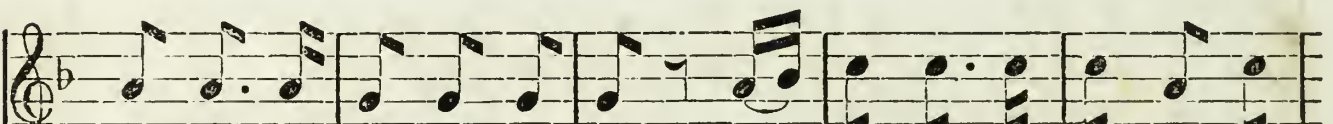


1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen  
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to

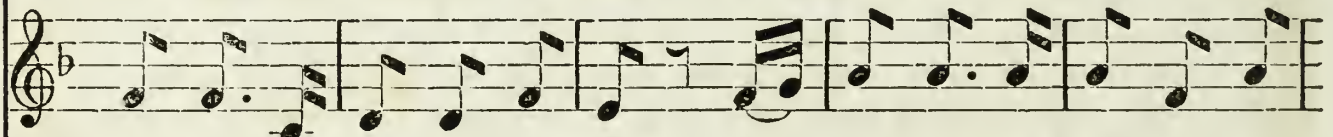
## Bass.



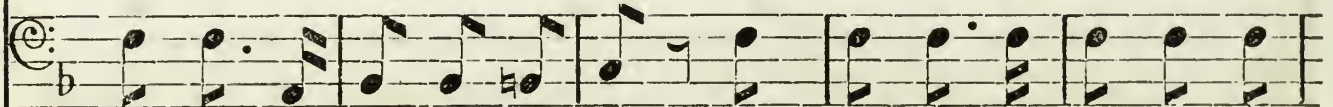
1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen  
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to



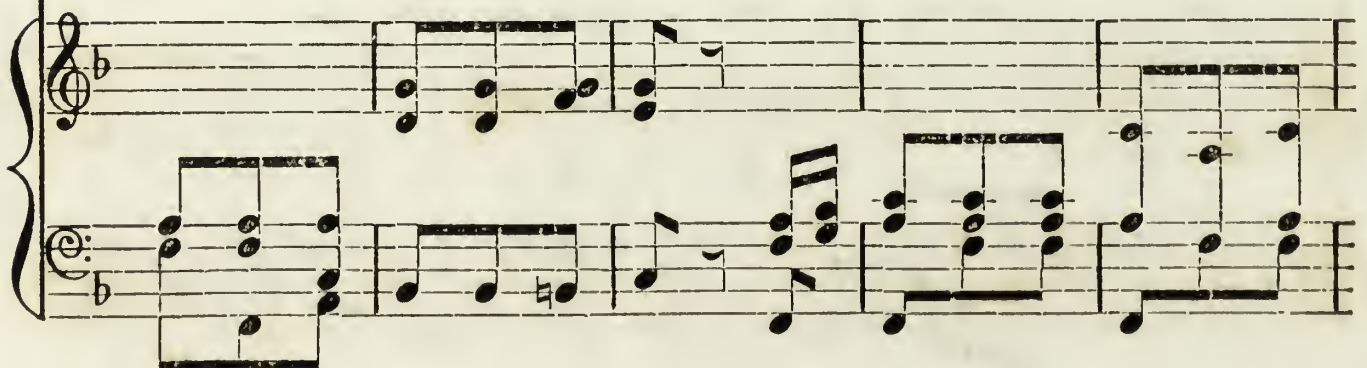
tem - ple, thy in - no - cent breast; At mid - night I steal from my  
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your



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 brill - iant 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 brill - iant 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 brill - iant 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-

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





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

2d Tenor.  
*p*  
 Be gen - tle, and in pi - ty choose To wish the

1st Bass.  
*p*  
 In vain you tell and your part - ing lov - er choose You  
 Be gen - tle, and in pi - - ty choose To

2d Bass.  
*p*  
 In vain you tell your part - ing lov - er You wish fair

*mf*

*pp*

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

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

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 .

# BEATS THERE A HEART ON EARTH SINCERE.

Arranged from AUBER.

ANDANTE ESSPRESSIVO.

*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

*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*

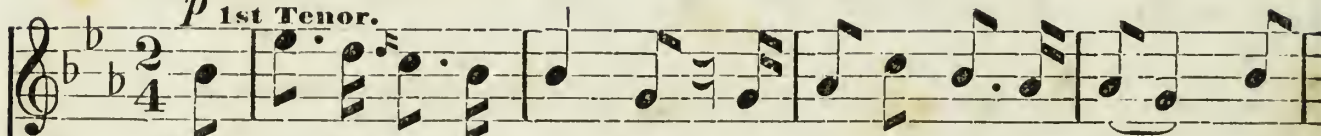
# FLOW ON, THOU SHINING RIVER.

Words by MOORE.

Portuguese Air.

MODERATO ESPRESSIVO.

*p* 1st Tenor.



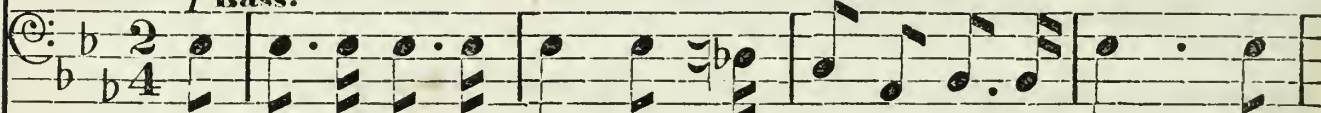
1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek  
2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

*p* 2d Tenor.

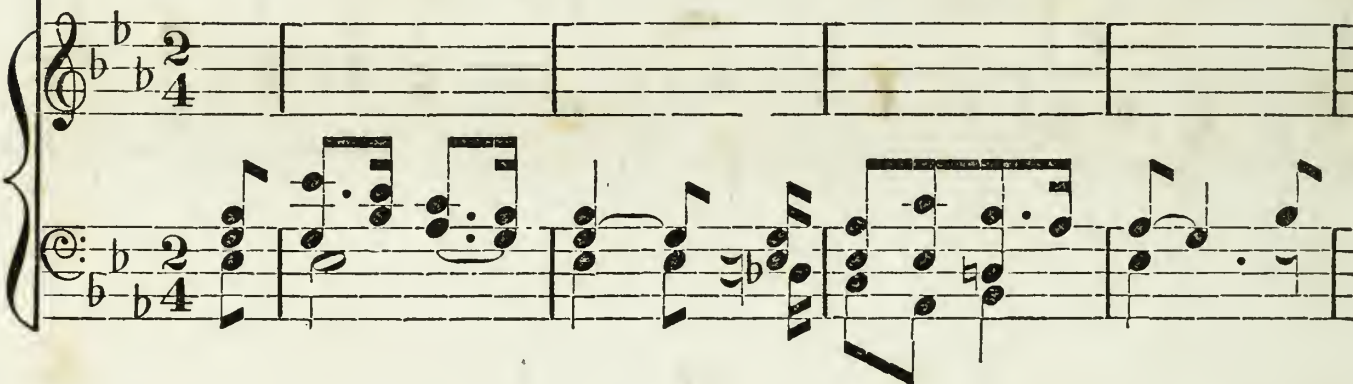


1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek  
2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

*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



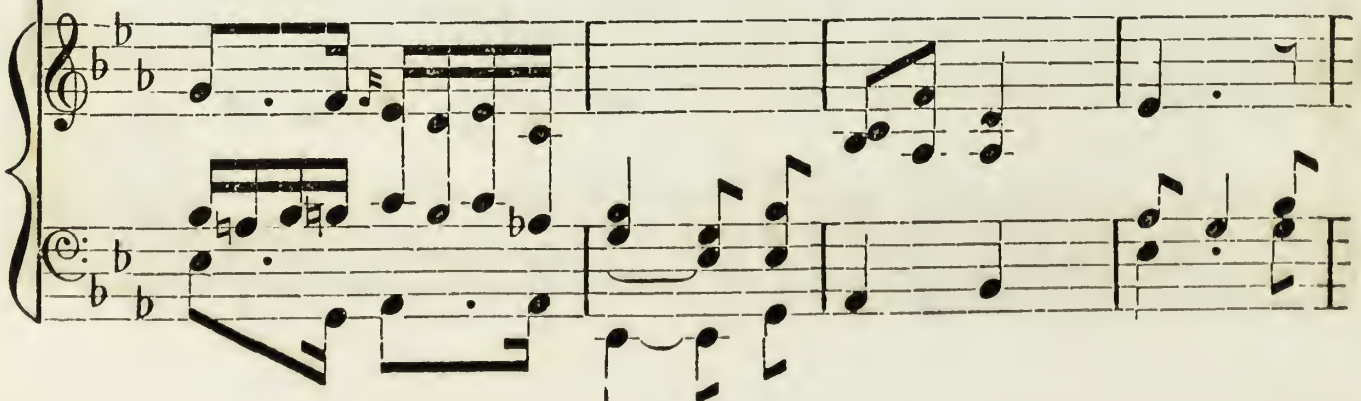
El - - la's bow'r, and give her The wreaths I fling o'er thee, Seek  
leave those wreaths to with - er Up - on the cold bank there, Then



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,

*pp*

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.

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

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,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "sun - shine, And ma - ny a sha - dy tree; Oh! come ye in - to the". The piano part features a rhythmic accompaniment with chords and single notes. The word "Come," is written below the third vocal staff.

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,

The second system of the musical score continues the piece. It features three vocal staves and a piano accompaniment. The lyrics are: "sum - mer woods! There en - t'reth no an - noy; All green - ly wave the". The piano part continues with a similar rhythmic accompaniment. The word "Come," is written below each of the four vocal staves.

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 the first three staves of the musical score. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The lyrics are: 'chest - nut leaves, And the earth is full of joy, And the' on the first line; 'chest - nut leaves, And the earth is full of joy, And the' on the second line; and 'Come, Come, Come, For the' on the third line.

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

This system contains the next four staves of the musical score. The top two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: 'earth is full of joy!' on the first line; 'earth is full of joy!' on the second line; and 'earth is full of joy, full of joy, full of joy!' on the third line.

## 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 -

*p* 2d Tenor.

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

*p* 1st Bass.

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

*p* 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

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

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

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.

## 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, 1633.

Arranged from Mozart by G. LODER.

ALLEGRETTO.

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. prune 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.



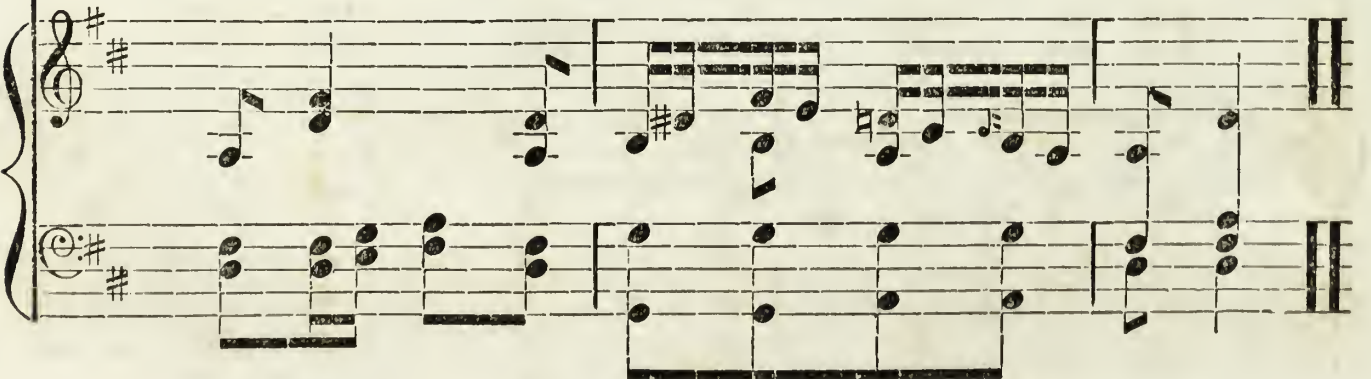
mor - row; Sing my sweet love good mor - row.



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."

MEDELSON.

CON MOLTO ESPRESSIONE.

1st Tenor.

Musical notation for the first line of the 1st Tenor part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

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

2d Tenor.

Musical notation for the first line of the 2d Tenor part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

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

1st Bass.

Musical notation for the first line of the 1st Bass part, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

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.

Musical notation for the first line of the 2d Bass part, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

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

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The dynamics range from mezzo-forte (*mf*) to piano (*p*).

Musical notation for the second line of the 1st Tenor part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a piano (*p*) dynamic.

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

Musical notation for the second line of the 2d Tenor part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a piano (*p*) dynamic.

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

Musical notation for the second line of the 1st Bass part, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a piano (*p*) dynamic.

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

Musical notation for the second line of the 2d Bass part, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a piano (*p*) dynamic.

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

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The dynamics range from mezzo-forte (*mf*) to piano (*p*).

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 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 dark pil - grimage be - low? In vain re - gret a

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-

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-

gries 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 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*

1st Tenor. *p*

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

2d Tenor. *p*

2d Tenor. *p*

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

1st Bass. *p*

1st Bass. *p*

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

2d Bass. *p*

2d Bass. *p*

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

*p*

*mf*

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

*mf*

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

*mf*

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

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

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 are 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. **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.**  
*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 night 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 Pass. *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*

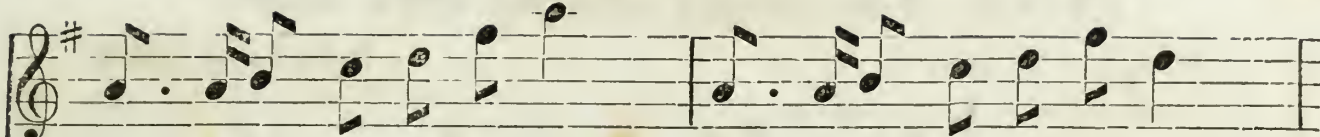
1. March on! all fear de - fy, March on! Our ban - ners fly;  
 2. March on! all dan - ger shun, March on! our du - ty's done;

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!

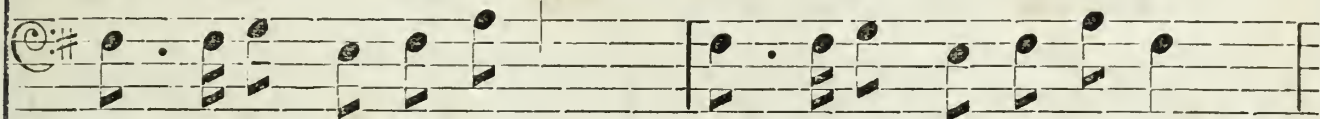
March on, the bat - tle's nigh, March a - way to vic - to - ry!  
 March on, the bat - tle's won, Home - ward now to lib - er - ty!

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,



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.



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*

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

2

3 deaf, deaf, deaf to my prayers?

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

1 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.

*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.

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

*f* Hail! *ff* Hail! *pp* Hail! 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, Tra la la la la, Tra 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, Tra la, Tra la la la la,

la la, Tra la, Tra 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.

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*

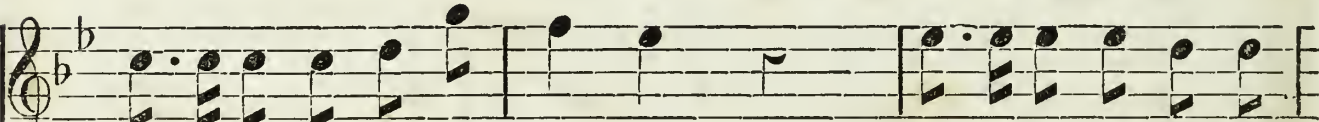
Pass the brim - ming cup a - round, a - round, a - round,

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.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with a treble and bass clef. The lyrics are: 'us be found, From time the hours we'll bor - row.' The piano part features a simple harmonic accompaniment with a steady bass line.

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,

This system continues the musical score. It features three vocal staves and a 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 continues with a similar harmonic structure, ending with a final chord.

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

**Da Capo al fin.**

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

**Da Capo al fin.**

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

**Da Capo al fin.**

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

**Da Capo al fin.**

# ODE TO SONG.

Music by WEBER.

**MODERATO.**  
1st Tenor.

Musical staff for the 1st Tenor part, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4.

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

2d Tenor.

Musical staff for the 2d Tenor part, identical in notation to the 1st Tenor part.

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

1st Bass.

Musical staff for the 1st Bass part, featuring a bass clef, a key signature of two flats, and a 3/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3.

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

2d Bass.

Musical staff for the 2d Bass part, identical in notation to the 1st Bass part.

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

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3. The piece starts with a piano (*p*) dynamic marking.

Musical staff for the 1st Tenor part, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4.

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

*mf*

Musical staff for the 2d Tenor part, identical in notation to the 1st Tenor part.

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

*mf*

Musical staff for the 1st Bass part, featuring a bass clef, a key signature of two flats, and a 3/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3.

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

*mf*

Musical staff for the 2d Bass part, identical in notation to the 1st Bass part.

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

*mf*

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand plays a melody of quarter notes G4, A4, B4, C5, B4, A4. The left hand plays a bass line of quarter notes G3, A3, B3, C4, B3, A3. The piece continues with a mezzo-forte (*mf*) dynamic marking.

This system contains five staves of music. The first four staves are vocal parts, each with the lyrics: "sing - - ing, Robs us of a joy di - vine. While the". The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff has a *pp* dynamic marking.

This system contains six staves of music. The first staff is a vocal part with the lyrics: "gen' - - rous wine is flow - ing, And our hearts with friend-ship". The second and third staves are vocal parts with the lyrics: "While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are". The fourth and fifth staves are vocal parts with the same lyrics. The sixth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The second, third, and fourth staves have *pp* dynamic markings.

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

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.

## 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.  
violet's hours, In those bright hours, the violet'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 unthrifts 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 unthrifts 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 -

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

## INDIAN LOVE.

Words from the "New Mirror."

Music by G. LODER.

ANDANTE ESSPRESSIVO.

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*

*Cres.* light; Thou art like the stars a - bove me, *Dim.* I, the low - ly earth at *pp*

*Cres.* light; Thou art like the stars a - bove me, *Dim.* I, the low - ly earth at *pp*

*Cres.* light; Thou art like the stars a - bove me, *Dim.* I, the low - ly earth at *pp*

*Cres.* light; Thou art like the stars a - bove me, *Dim.* I, the low - ly earth at *pp*

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-

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 two flats (B-flat and E-flat). The bottom three staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "night, I, the low - ly earth at night. Hast thou (from kings de-". The first vocal line ends with a fermata over the final note. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

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

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The bottom three staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "scend - ed) Loved the In - dian cot - tage - born, And shall". The first vocal line ends with a fermata over the final note. The piano accompaniment continues with a similar rhythmic pattern to the first system.

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-

*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*

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.

# 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*

stray, While the moon and stars so bright - ly, Cheer'd our

fair, Where the rose with li - lies blend - ed, In - ter -

spot, And the vows which while I breathe, Can nev - er

stray, While the moon and stars so bright - ly, Cheer'd our

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



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

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

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

*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  
*mf*  
 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  
*pp*

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. ROSSIER.  
ALLEGRO MARCATO.

Music by WEBER.

1st Tenor.

Musical notation for the 1st Tenor part, first system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

2d Tenor.

Musical notation for the 2d Tenor part, first system. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

1st Bass.

Musical notation for the 1st Bass part, first system. It begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

2d Bass.

Musical notation for the 2d Bass part, first system. It begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

Musical notation for the piano accompaniment, first system. It features a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

Musical notation for the 1st Tenor part, second system. It continues with a treble clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

Musical notation for the 2d Tenor part, second system. It continues with a treble clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

Musical notation for the 1st Bass part, second system. It continues with a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

Musical notation for the 2d Bass part, second system. It continues with a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.

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

Musical notation for the piano accompaniment, second system. It features a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a piano (*ppp*) section.



*mf*

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

*mf*

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

*f*

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*

Then cir - cle the morn-ing cup a - round, And  
 With cour - age we fol - low o'er the ground, Our  
 round, Then cir - cle the morn-ing cup a - round, And  
 ground, With cour - age we fol - low o'er the ground, Our

joy - ful the horns in cho - rus sound, No joy - like the chase can e'er be  
 horns through the woods and vales re - sound, No joy like the chase can e'er be  
 joy - ful the horns in cho - rus sound, No joy like the chase can e'er be  
 horns through the woods and vales re - sound, No joy like the chase can e'er be

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

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

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

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

*Sva.* . . . . .

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

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

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

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

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

**2d Bass.** *mf* *pp*

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

glow; *p* A - - round the cheer - ful Christ - - mas hearth, Dear  
 cay; *p* Now Win - - ter's blast is howl - - ing by, All  
 glow;  
 glow; *p* 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 down on earth, 'Tis hard me 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




flour - 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;



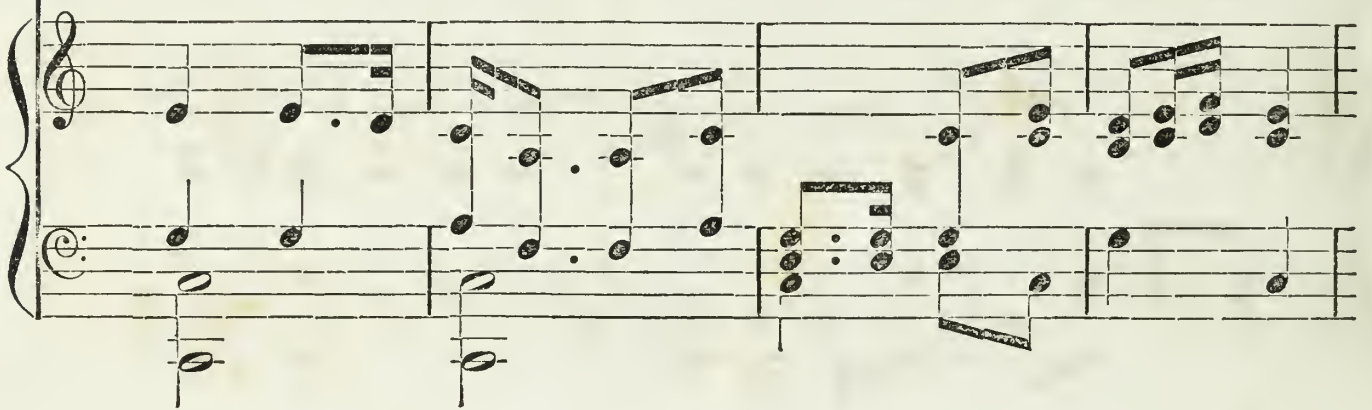
Thus in the stil - ly night Ere slum - ber's chain hath bound me,



Thus in the stil - ly night Ere slum - ber's chain hath bound me,



Thus in the stil - ly night Ere slum - ber's chain hath bound me,



Fond mem' - ry brings the light of o - ther days a - round me.



Fond mem' - ry brings the light Of o - ther days a - round me.



Fond mem' - ry brings the light Of o - ther days a - round 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-

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

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

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.

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.

1. &amp; Tenor.

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

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

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

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

*mf* *p*

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

thee, he will ca - resse 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

*pp*

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "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.

The second system continues with four vocal staves and a piano accompaniment. It includes the instruction "Rall." (Ritardando) above the first and second vocal staves. The lyrics are: "thoughts must tend to find me, At the sun - ny noon-tide hour." and "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 ESSPRESSIONE.

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

*p*

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

The musical score is arranged in two systems. The first system contains four vocal staves (1st Tenor, 2d Tenor, 1st Bass, 2d Bass) and a piano accompaniment. The second system contains four vocal staves and a piano accompaniment. The music is in common time (C) and the key signature has one sharp (F#). The tempo/mood is marked 'CON ESSPRESSIONE' and the dynamics are marked 'p' (piano). The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across notes. The piano accompaniment is written in a grand staff (treble and bass clefs).

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 score consists of five staves. The top two staves are for the 1st and 2nd Tenors, both in treble clef with a key signature of two flats and a 3/4 time signature. The next two staves are for the 1st and 2nd Basses, both in bass clef with the same key signature and time signature. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature and time signature. The lyrics are written below the vocal staves.

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 score continues the vocal parts and piano accompaniment from the first system. It consists of five staves with the same instrumental and vocal parts as the first system. The lyrics are written below the vocal staves.



The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "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". The next two staves are vocal parts (Tenor and Bass) with the same lyrics. The bottom two staves are piano accompaniment for the right and left hands. The key signature is B-flat major (two flats) and the time signature is common time (C).

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics: "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". The next two staves are vocal parts with the same lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part includes a *pp* (pianissimo) dynamic marking.

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

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

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

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

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

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

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

*f* 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.

**ALLEGRO.**

**1st Tenor. *f***

Musical staff for 1st Tenor, treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the first line of the vocal melody.

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

**2d Tenor. *f***

Musical staff for 2d Tenor, treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the second line of the vocal melody.

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

**1st Bass. *f***

Musical staff for 1st Bass, bass clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the third line of the vocal melody.

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

**2d Bass. *f***

Musical staff for 2d Bass, bass clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the fourth line of the vocal melody.

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

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with a brace on the left. The music is in 6/8 time and one flat key signature.

Musical staff for 1st Tenor, treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the fifth line of the vocal melody.

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

Musical staff for 2d Tenor, treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the sixth line of the vocal melody.

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

Musical staff for 1st Bass, bass clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the seventh line of the vocal melody.

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

Musical staff for 2d Bass, bass clef, key signature of one flat (Bb), 6/8 time signature. The staff contains the eighth line of the vocal melody.

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

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with a brace on the left. The music is in 6/8 time and one flat key signature.

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 *S*

*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!

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

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

# 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 mourning 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.

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

1st Bass.

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

2d Bass.

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

*p*

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

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

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

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.

## AH! LEAVE ME NOT.

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

ADAGIO.  
1st Tenor.

Ah! leave me not, ah! no, Dear i - - dol of my love, In

2d Tenor.

Ah! leave me not, ah! no, Dear i - - dol of my love, In

1st Bass.

Ah! leave me not, ah! no, Dear i - dol of my love, In

2d Bass.

Ah! leave me not, ah! no, Dear i - dol of my love, In

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 consists of five vocal staves and a grand staff. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "bit - ter thought were death, To bid, to bid my love a - dieu; No,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 continues the vocal and piano parts. The lyrics are: "no, I could not live If e'er de - priv'd of you." and "No, I could not live If e'er de-priv'd of you." The piano accompaniment continues with the same rhythmic pattern as the first system.

# 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,

6 6 6 6

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 ;

6 6 6

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 two vocal parts and 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,". The piano part features a simple harmonic accompaniment with some triplet-like figures.

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 two vocal parts and 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: "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 part continues with a similar accompaniment, including some sixteenth-note passages and a prominent bass line with the number '6' (likely indicating a fingering or a specific note).

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: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a melodic line with sixteenth-note patterns and rests, while the left-hand part provides a harmonic accompaniment with chords and single notes.

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 part has a melodic line with sixteenth-note patterns and rests, and the left-hand part provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

# THE CHASE.

Words by B. W. C. MASSETT, Esq.  
ALLEGRETTO GIOCOSSO.

Music by G. LODER.

1st Tenor. *f*

1. Mount, boys, mount, the sun is up, Fra-grant the breath of day, Stay but to emp-ty 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 emp-ty the

2d Bass. *f*

2. Fol-low, boys, fast, the sun is high, Nor let your spir - its flag; Hur - rah! Hur - rah! how

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 *Pl.*



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 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 red - - - - - den, the nerve to brace, And to make the

cheer spi - - - ing horn.  
spi - - - rit 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 rit bold.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'cheer spi - - - ing horn.' and 'spi - - - rit rit bold.' The second staff is a vocal line with lyrics 'make the spi - - rit, make the spi - - rit, make the spi - rit bold.' The third staff is a vocal line with lyrics 'spi - rit cheer - ing, spi - rit cheer - ing, spi - rit cheer - ing horn.' The fourth staff is a vocal line with lyrics 'cheer spi - - - ing horn.' and 'spi - - - rit rit bold.' The fifth staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines.

*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;

Detailed description: This system contains six staves. The first four staves are vocal lines with lyrics 'Mount, boys, mount, the sun is up, Fra - grant the breath of day;'. The fifth staff is a vocal line with lyrics 'Mount, boys, mount, the sun is up, Fra - grant the breath. of day;'. The sixth staff is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines.

*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,

*ff*

Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a-way,

*ff*

the stir - rup cup, Then a - way to the chase, a - way, a -

*Dim.* *pp.*

way, a - way. - - - - -

*Dim.* *pp.*

a - way, a - way. - - - - -

*Dim.* *pp.*

a - way, a - way. - - - - -

*Dim.* *pp.*

way, a - way. - - - - -

## 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

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.  
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.

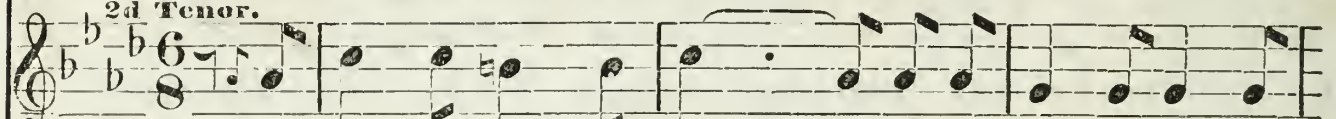
## THROUGH ALL THE HEAVENS.—(Or Che in Cielo.)

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



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-





## 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,

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.

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

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-

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 -

day may be - - friend us to - mor - row. *Da Capo al* §

friend us, be - - friend us to - mor - row. *Da Capo al* §

day, may be - - friend us to - mor - row. *Da Capo al* §

# 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

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

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*

1. What Ho! What Ho! The e - - choes re - sound. El-

2d Tenor. *ff*

2. What Ho! What Ho! Brave hun - ters, a - rise! What

1st Bass. *ff*

1. What Ho! What Ho! The e - - choes re - sound. What

2d Bass. *ff*

2. What Ho! What Ho! Brave hun - ters, a - rise! What

*ff* *pp*

lu - rel - lu! El - lu - rel - lu! Ty - ro - li - ans, y' 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!



*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

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!

## 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*



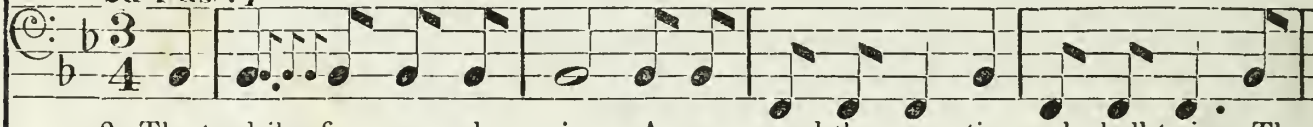
2. The tendrils of a pur - ple vine A - - round the rus - tic porch shall twine; The

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

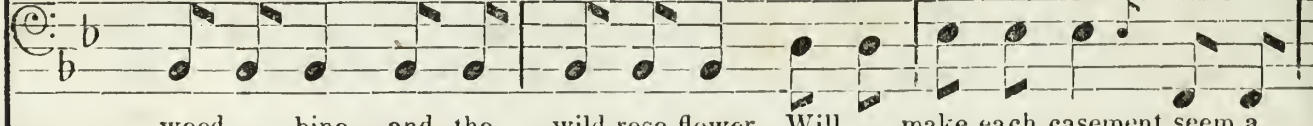
plea-sant cot in a tran - quil spot, With a dis - tant view of the



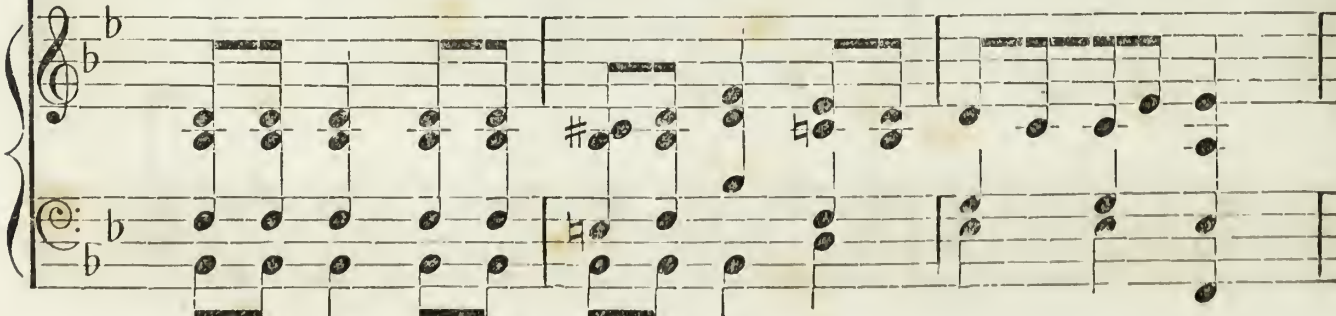
wood - bine and the wild-rose flower Will make each casement seem a



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-

*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-

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come *pp*

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come *pp*

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come *pp*

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come *pp*

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 (Bb) and the time signature is common time (C). The lyrics for the vocal parts are: "dwell with me, Come dwell with me, Come" (top staff), "dwell with me, come, come, come, come, Come" (second staff), "dwell with me, come, come, come, come, Come" (third staff), and "dwell with me, come, come, come, Come" (fourth staff). The piano accompaniment features a steady eighth-note bass line and a more active treble line.

The second system of the musical score consists of five staves, continuing the vocal and piano parts from the first system. The lyrics for the vocal parts are: "dwell with me, Come dwell with me, Come dwell with me." (top staff), "dwell with me, Come dwell with me, Come dwell with me." (second staff), "dwell with me, Come dwell with me, Come dwell with me." (third staff), and "dwell with me, Come dwell with me, Come dwell with me." (fourth staff). The piano accompaniment continues with similar rhythmic patterns, including some chromatic movement in the bass line.

# LES REGRETS.

Arranged from GALLENBERG, by G. LODER.

CON MOLTO SENTIMENTO.

**1st Tenor.** *p* *pp*

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* *pp*

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* *pp*

1. Oh! days of my child - hood's home, Far, far for -

**2d Bass.** *p* *pp*

2. Oh! mem' - ry, why with me dwell? Why make my

*f* *p*

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

*f* *p*

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

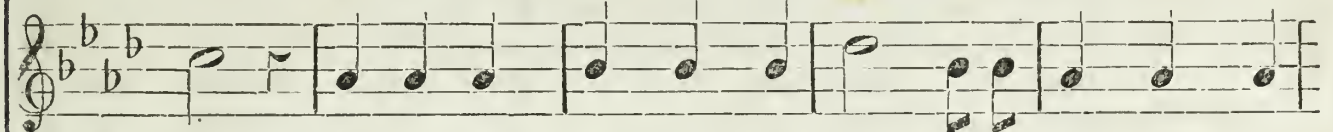
*f* *p*

ev - er flown, Joys that I grieve I e'er had known, Nev - er to re -

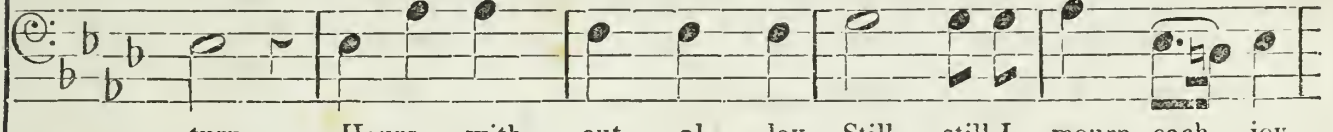
heart to swell? Thou ring'st of hap - pi - ness the knell, Mournful on mine



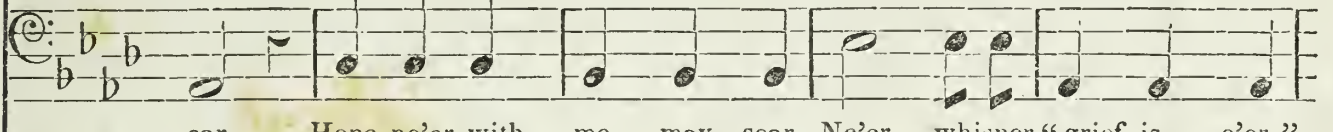
turn. Hours of de-light without al-loy, Still, still I mourn each fa-tal joy.  
ear. Hope ne'er again with me may soar, Ne'er to me whisper "grief is o'er."



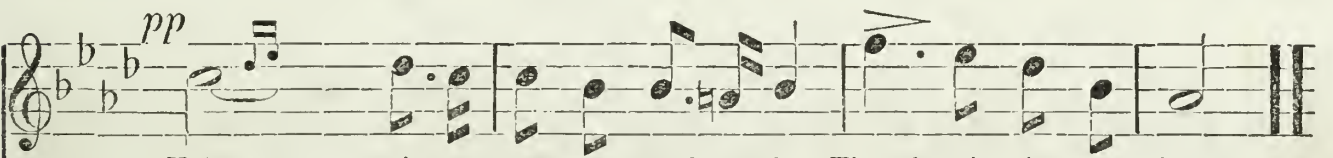
turn. Hours with - out al - loy, Still, still I mourn each joy.  
ear. Hope ne'er with me may soar, Ne'er whisper "grief is o'er."



turn. Hours with - out al - loy, Still, still I mourn each joy.



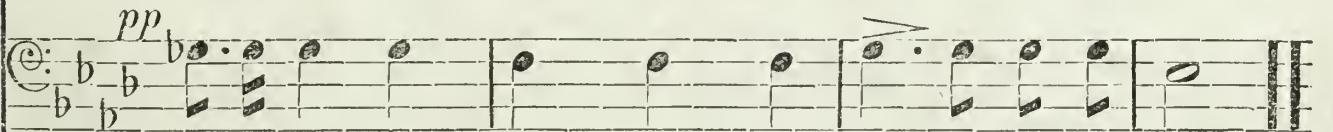
ear. Hope ne'er with me may soar, Ne'er whisper "grief is o'er."



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.



Vain re - grets my soul em - - ploy, Thoughts that in me burn.  
Pity a - lone the tear may store, Dropt up - on my bier.



Vain re - grets my soul em - - ploy, Thoughts that in me burn.



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*

1. Love - ly night, oh! love - - ly night, Spread - ing

2d Tenor. *p* Cres. *f*

2. Ho - ly night, oh! ho - - ly night, Plac - - ing

1st Bass. *p* Cres. *f*

1. Love - ly night, oh! love - - ly night, Spread - ing

2d Bass. *p* Cres. *f*

2. Ho - ly night, oh! ho - - ly night, Plac - ing

*p* Cres. *f*

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  
 turn 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.*

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*

# 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* *f* *p*

For - tune be but now my friend, Let thy sun - shine

2d Tenor. *f* *p* *f* *p*

For - tune be but now my friend, Let thy sun - shine

1st Bass. *f* *p* *f* *p*

For - tune be but now my friend, Let thy sun - shine

2d Bass. *f* *p* *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

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

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

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

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

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

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

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

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

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

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

*Rall.* *A tempo.* *f*

*p Rall.* *A tempo.* *f*

*p Rall.* *A tempo.* *f*

*Rall.* *A tempo.* *f*

*Rall.* *A tempo.*

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-

*f*

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.**

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

For - tune be but now my friend, Let thy sun - shine

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

For - tune be but now my friend, Let thy sun - shine

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

For - tune be but now my friend, Let thy sun - shine

*f* *p* *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,

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

gild my brow; At thy shrine be - hold me bend,

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

gild my brow; At thy shrine be - hold me bend,

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

gild my brow; At thy shrine be - hold me bend,



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 MOVTO.*

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,

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* *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!

# 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

*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* Segue Andantino.

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

*ff* Segue Andantino.

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

*ff* Segue Andantino.

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

*ff* Segue Andantino.

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

*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

*Andantino. pp*



*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

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.

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

1. And now the sun's me - ri - dian beams Their brightest rays un - fold, And

2d Tenor.

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

2. Oh! Christ! Thou Son of Right-eous-ness, Far bright-er beams are Thine; Oh!

1st Bass.

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

3. To God the Fa - ther, God the Son, And God the Ho - ly Ghost, All

2d Bass.

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

1. And now the sun's me - ri - dian beams Their brightest rays un - fold, And

*p* *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.

Meoldy 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

**Bass. *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

*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*

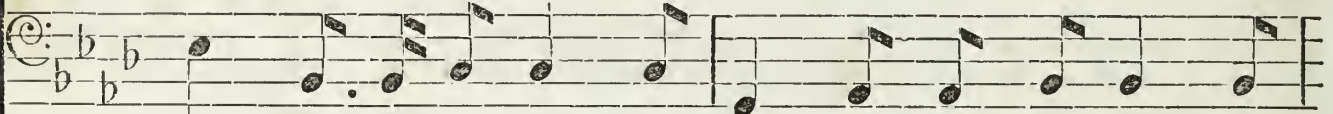
eyes beam - ing fond - ly, Af - fec - tion to prove, All the  
 eyes to my ri - val in - ces - - sant - ly rove, What a



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,



ne'er can de - part from the girl that I love, From the  
 ne'er can de - part from the girl that I love,

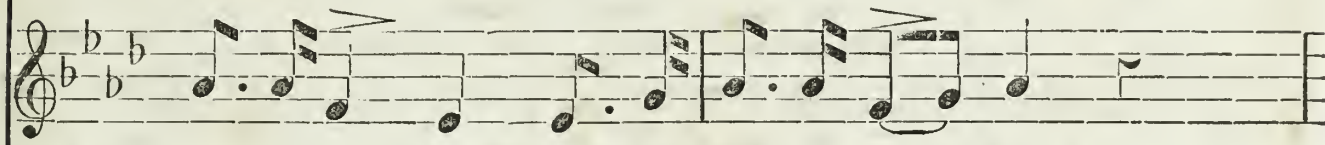


ne'er can de - part from the girl that I love, From the  
 ne'er can de - part from the girl that I love,





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.

1. Say, my heart, whence comes thine an - guish? And what

2d Tenor.

Say, my heart, whence comes thine an - guish? And what

1st Bass.

Say, my heart, whence comes thine an - guish? And what

2d Bass.

Say, my heart, whence comes thine an - guish? And what

Say, my heart, whence comes thine an - guish? And what

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-

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-



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.  
ANDANTE.

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-

blow - ing; In my bark light - ly la - - den There is

dorn - ing; If the world, love, thou fear - est, Where so

blow - ing; In my bark light - ly la - den There is

dorn - ing; If the world, love, thou fear - est, Where so

room, safe sweet, for thee; E'en now the shore sur-  
 can'st thou be; No eye can there 'tis

safe, so safe can'st be; No eye can there sur-

room, is room for thee; E'en now the shore 'tis

safe, so safe can'st be, 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-

**Rall.**

cleav - ing; Then haste a - board, gen - tle mai - - - den! haste a -  
 tray us!

**Rall.**

tray us; Then haste a - board gen - tle mai - den, haste,

**Rall.**

cleav - - ing; Then haste a - board gen - tle mai - den, haste,

**Rall.**

tray us; Then haste a - board gen - tle mai - den, haste,

**Dim.**

board, haste a - board, love to me.

**ff** Haste a - board, a - board, a - - - board to me.

**ff** Haste a - board, a - board, a - - - board to me.

**ff** Haste a - board, a - board, a - - - board to me.

**ff** 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

2d Tenor.

2. Ah! why shouldst thou trem - - ble, While

1st Bass.

1. Oh! meet me, fair mai - - den, In

2d Bass.

2. Ah! why shouldst thou trem - - ble, While

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-

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;

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

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

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.

# GOOD NIGHT!

Words by SHELLEY.

Music by SPOHR.

**GRAZIOSO.**

**1<sup>st</sup> Tenor.**

Musical notation for the 1st Tenor part, first line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4.

1. Good night? ah! no; the hour is ill

**2d Tenor.**

Musical notation for the 2d Tenor part, first line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4.

1. Good night? ah! no; the hour is ill

**1st Bass.**

Musical notation for the 1st Bass part, first line. It features a bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3.

1. Good night? ah! no; the hour is ill

**2d Bass.**

Musical notation for the 2d Bass part, first line. It features a bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3.

1. Good night? ah! no; the hour is ill

Piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 6/8. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment.

Musical notation for the 1st Tenor part, second line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody continues with quarter notes D5, E5, and F#5, then a half note E5, and finally a half note D5.

Which se - vers those it should u - nite; Let us re - main to -

Musical notation for the 2d Tenor part, second line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody continues with quarter notes D5, E5, and F#5, then a half note E5, and finally a half note D5.

Which se - vers those it should u - nite; Let us re - main to -

Musical notation for the 1st Bass part, second line. It features a bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody continues with quarter notes D4, E4, and F#4, then a half note E4, and finally a half note D4.

Which se - vers those it should u - nite; Let us re - main to -

Musical notation for the 2d Bass part, second line. It features a bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody continues with quarter notes D4, E4, and F#4, then a half note E4, and finally a half note D4.

Which se - vers those it should u - nite; Let us re - main to -

Piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 6/8. The music continues with a piano (*p*) dynamic, featuring more complex chordal textures and melodic lines in both hands.

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!

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 MOTTO.

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

En - joy thy - self, how - e'er thou art, Be - tide what will, man's better part Is

En - joy thy - self, how - e'er thou art, Be - tide what will, man's better part Is

En - joy thy - self, how - e'er thou art, Be - tide what will, man's better part Is

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

nerve and right good feel - - - - - ing; Quake

nerve and right good feel - - - - - ing; Quake

nerve and right good feel - - - - - ing; Quake

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  
 mists of night, And how broad - ly a - bove us is

*mf*

calm shalt thou sleep, 'Till my streams quaffed dry By the  
 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,

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "where we all dif - fer, all, all dif - fer," on the first line; "dif - fer, where we all dif - fer, dif - fer," on the second line; and "dif - fer, we all dif - fer," on the third line.

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

The second system consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment. The lyrics are: "dif - fer, and yet all a - gree, In" on the first line; "where we all dif - fer, and yet all a - gree, In" on the second line; and "and yet all a - gree, In" on the third line.

*f* *p*  
 truth, and in tone, and in best har - mo - ny, in best, in

*f* *p*  
 truth, and in tone, and in best har - mo - ny, in best, in

*f* *p*  
 truth, and in tone, and in best har - mo - ny, in best, in

*f* *p*  
 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-

heart; Ere they fade from my mem'ry

lieved, Knowing naught of sus - pi - gion

heart; Ere they fade from my mem'ry

lieved, Knowing naught of sus - pi - gion.

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

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 hearted, 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 hearted, For I knew not of guile,

*pp*

In my own hap - py val - ley, Did my heart ne'er re - pine.

And I felt joy - ous heart-ed, For I knew not of guile.

In my own hap - py val - ley, Did my heart ne'er re - pine.

And I felt joy - ous heart-ed, For I knew not of guile.

# SLUMBER, DEAREST.

Music by WEBER.

ANDANTE.

1st Tenor.

Musical notation for the 1st Tenor part, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked *p* (piano). The melody consists of six measures of music.

1. Slum - - ber, dear - - est, safe - - - ly slum - - ber,

2d Tenor.

Musical notation for the 2d Tenor part, first staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked *p*. The melody consists of six measures of music.

2. Now the flow'rs are gent - - ly clos - - ing,

1st Bass.

Musical notation for the 1st Bass part, first staff. It begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked *p*. The melody consists of six measures of music.

1. Slum - ber, dear - - est, safe - - - ly slum - - ber,

2d Bass.

Musical notation for the 2d Bass part, first staff. It begins with a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked *p*. The melody consists of six measures of music.

2. Now the flow'rs are gent - - ly clos - - ing,

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked *p*. The accompaniment features a flowing, arpeggiated pattern in the right hand and a steady bass line in the left hand.

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.

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked *p*. The accompaniment continues with the same arpeggiated pattern as the first system.



*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,

*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.

# 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

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts are for 1st Tenor, 2nd Tenor, 1st Bass, and 2nd Bass. Each vocal staff is in a soprano clef with a key signature of two sharps (D major) and a 3/4 time signature. The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. The piano part begins with a series of chords and single notes in the right hand, and a steady bass line in the left hand.

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

Detailed description: This system continues the vocal and piano parts from the first system. It contains the same four vocal staves and the piano accompaniment. The lyrics for this system are: "ev - er a - bound - - - ing, A - round her bed, sweet". The piano accompaniment continues with similar harmonic support for the vocal lines.

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

couch at - tend - - ing, Let our soft ac - cents swell, To

**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. Prim.**

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.**

## 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

*p*

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 OXENFORD.

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: 'hope to hear; Melt - - ing as a'. There is a double bar line with repeat dots in the middle of the system.

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

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: 'lo - - - ver's prayer, Joys to flat - - - ter'. There is a double bar line with repeat dots in the middle of the system.

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! *ff* Sum sum sum sum sum sum sum sum *pp*

well, We'll cheer with three times three, O-ho! *ff* Sum sum sum sum sum sum sum sum *pp*

glass and then We'll fill, fill a - gain, O-ho! *ff* Sum sum sum sum sum sum sum sum *pp*

Hy-del-dee Hy-del-dee.

sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum

sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum

sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum

The first system of the musical score for 'Come, Boys, Drink'. It features a piano introduction in the right hand and a rhythmic accompaniment in the left hand. The vocal line consists of two phrases: 'Hy-del-dee' followed by 'Hy-del-dee.' The accompaniment is composed of repeated eighth-note patterns in the right hand and chords in the left hand.

hy-del-dee, hy-del - dee, hy-del-dee, hy-del-dee,

sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum

sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum

sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum sum

The second system of the musical score. It begins with a piano introduction in the right hand. The vocal line has four phrases: 'hy-del-dee, hy-del - dee, hy-del-dee, hy-del-dee,'. The accompaniment continues with the same rhythmic patterns as the first system.

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.

Musical staff for 1st Tenor, treble clef, key signature of three sharps (F#, C#, G#), common time. The melody begins with a piano (*p*) dynamic. The lyrics are: "Nev - er doubt my truth, Let no fear op - press thee ;".

Nev - er doubt my truth, Let no fear op - press thee ;

2d Tenor.

Musical staff for 2d Tenor, treble clef, key signature of three sharps, common time. The melody begins with a piano (*p*) dynamic. The lyrics are: "Nev - er doubt my truth, Let no fear op - press thee ;".

Nev - er doubt my truth, Let no fear op - press thee ;

1st Bass.

Musical staff for 1st Bass, bass clef, key signature of three sharps, common time. The melody begins with a piano (*p*) dynamic. The lyrics are: "Nev - er doubt my truth, Let no fear op - press thee ;".

Nev - er doubt my truth, Let no fear op - press thee ;

2d Bass.

Musical staff for 2d Bass, bass clef, key signature of three sharps, common time. The melody begins with a piano (*p*) dynamic. The lyrics are: "Nev - er doubt my truth, Let no fear op - press thee ;".

Nev - er doubt my truth, Let no fear op - press thee ;

Piano accompaniment for the first system, grand staff (treble and bass clefs), key signature of three sharps, common time. The dynamics are marked *pp* (pianissimo). The accompaniment features a steady bass line and chords in the right hand.

Musical staff for 1st vocal part of the second system, treble clef, key signature of three sharps. The melody includes first and second endings, marked "1st." and "2nd." with repeat signs.

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

Musical staff for 2nd vocal part of the second system, treble clef, key signature of three sharps. The melody includes first and second endings, marked "1st." and "2nd." with repeat signs.

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

Musical staff for 1st Bass of the second system, bass clef, key signature of three sharps. The melody includes first and second endings, marked "1st." and "2nd." with repeat signs. There are 'x' marks above some notes.

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

Musical staff for 2d Bass of the second system, bass clef, key signature of three sharps. The melody includes first and second endings, marked "1st." and "2nd." with repeat signs.

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

Piano accompaniment for the second system, grand staff, key signature of three sharps. The dynamics are marked *pp*. The accompaniment continues with the same texture as the first system, including first and second endings.

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-



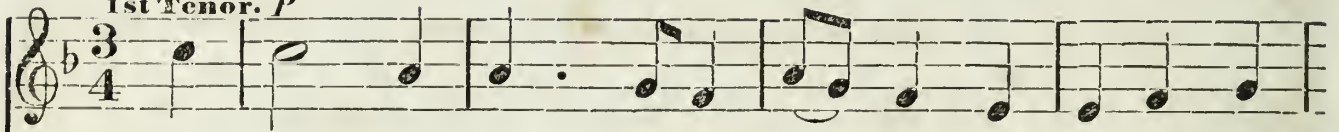
*p* dieu! Ye trees by bloom-ing spring ar - rayed, *f* Ye birds that war - ble  
*p* dieu! But, An - na, forced from thee to part, *f* What an - guish swells my  
*p* dieu! Ye trees by bloom-ing spring ar - rayed, *f* Ye birds that war - ble  
*p* dieu! But, An - na, forced from thee to part, *f* What an - guish swells my

*p* through the shade, *pp* A - dieu! A - dieu! A - dieu! A - dieu!  
*p* rend - ing heart, *pp* A - dieu! A - - dieu! A - dieu! A - dieu!  
*p* through the shade, *pp* A - dieu! A - - dieu! A - dieu! A - dieu!  
*p* rend - ing heart, *pp* A - dieu! 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*

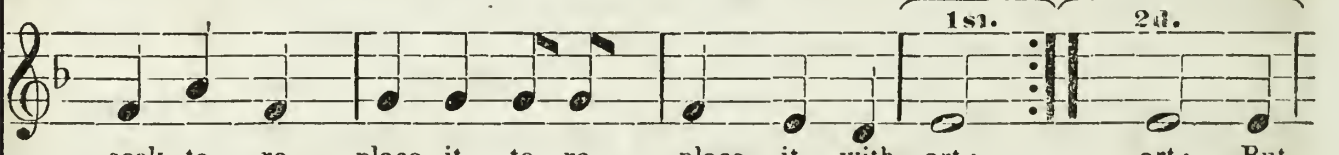
1. A rose, a rose from her bo - som has stray'd, I'll  
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas

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



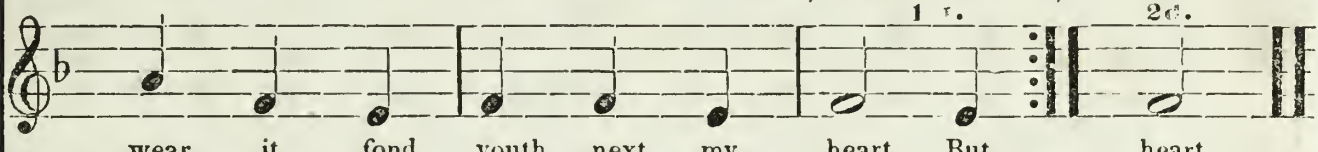
no! no, no, no! 'twill her slum - bers in - - vade, I'll  
ne'er, no, no, ne'er, from her bo - som hadst: flown, Her



wear it, fond youth, next my heart. But heart.  
bo - - som's the man - sion of peace. Thou peace.

1st.

2d.



wear it, fond youth, next my heart, But heart.  
bo - - som's the man - sion of peace. Thou peace.

1st.

2d.



wear it, fond youth, next my heart, But heart.  
bo - - som's the man - sion of peace. Thou peace.

1st.

2d.



## 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.

2. Though the ten - der flame were dy - - ing, Love would light it at her

1st Bass.

1. Oh! for - bear to bid me slight her, Soul and sen - ses take her

2d Bass.

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

leap to leave my heart. Strong, though soft a lo - ver's chain, Charmed with  
 ear my soul sur - prize. Deaf, I see the fate I shun; Blind, I  
 leap to leave my heart. Strong, though soft a lo - ver's heart, Charmed with  
 ear my soul sur - prize. Deaf, I see the fate I shun; Blind, I

woe, and pleased with pain, Charmed with woe, and pleased with pain.  
 hear I am un - done, Blind, I hear I am un - done.  
 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.

2. Ah! no, re - ject the thought - less claim, In

1st Bass.

1. If, while my pas - - sion I im - - - part,

2d Bass.

2. Ah! no, re - ject the thought - less claim,

*p*

Cres.

deem, you deem my words un - - true,

deem, you deem my words un - - true,

Cres.

pi - - - ty to your lo - - - - - ver,

pi - - - ty to your lo - - - - - ver,

Cres.

You deem, you deem my words un - - true,

You deem, you deem my words un - - true,

In pi - ty to your lo - - - - - ver,

Cres.

You deem my words un - - - - - true,

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  
 Oh! place your hand up - - - on my heart, Feel  
 That thrill - ing touch would aid the flame It

*p*

how it throbs, it throbs for thee. *tr*  
 wish - - es to dis - - - co - - - - - ver.  
 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*

3/4

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

2d Tenor. *f*

3/4

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

1st Bass. *f*

3/4

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -

2d Bass. *f*

3/4

Trip, feat - ly trip the mea - sure o'er, Sweep light - ly

*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. Grace - ful - ly bend - ing

state - ly min - u - - et - - to. Grace - ful - ly bend - ing

state - ly min - u - - et - - to. Grace - ful - - - ly

state - ly min - u - - et - - to. 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

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.*

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*

## 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*

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

*p*

ears how blest the sound! The shore we love, though bleak and

*p*

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.

Cres.

## 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* V. S.

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan ;

*pp* V. S.

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan ;

*pp* V. S.

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan ;

*pp* V. S.

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan ;

*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.

*f* *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

*f* *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

*f* *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

## ROUSE, BRAVE HUNTERS.

Music by BERNER.

ALLEGRO.

1st Tenor. *f*

1. Rouse, brave hun - ters, from your rest, Wel - come song and

2d Tenor. *f*

2. O'er the gla - cier wild and steep, Where the foam - ing

1st Bass. *f*

1. Rouse, brave hun - ters, from your rest, Wel - come song and

2d Bass. *f*

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,

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,



morrow, Good mor - row, Good mor - row,

Good morrow, Good mor - row, Good mor - row,

Good morrow, Good mor - row, Good

Good morrow, Good mor - row,

Good morrow, Good morrow,

Good morrow, Good morrow,

morrow, Good

Good morrow,

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 'Good mor-row,'. The second staff is another vocal line with lyrics 'Good mor-row, Good'. The third staff is a vocal line with lyrics 'mor-row, Good mor-row,'. The fourth staff is a vocal line with lyrics 'Good mor-row, Good mor - - - - -'. 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 'Good mor - - - - -'. The second staff is a vocal line with lyrics 'mor - - - - - row, Good mor - - -'. The third staff is a vocal line with lyrics 'Good mor - - - - - row,'. The fourth staff is a vocal line with lyrics 'row, Good mor - row, Good'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "row, Good mor - - - - row, Good mor - row." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The vocal parts have various melodic lines, some with slurs and ties, and some with rests. The lyrics are placed below the vocal staves, with hyphens indicating syllables that span across multiple notes or measures.

## 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,  
*Cres.*  
 Many a wea - ry night and day! 'Tis since thou art fled a - way,  
*Cres.*  
 Thou art love and life! Oh! come, Make once more my heart thy home,  
*Cres.*

*f*  
 Many a wea - ry night and day, 'Tis since thou art fled a - way.  
*f*  
 Thou art love and life! Oh! come, Make once more my heart thy home.  
*f*  
 Many a wea - ry night and day, 'Tis since thou art fled a - way.  
*f*  
 Thou art love and life! Oh! come, Make once more my heart thy home.  
*f*  
*p*

# THE PRAISE OF THE WALTZ.

Arranged from STRAUSS by G. LODER.

ALLEGRETTO GRAZIOSO.

*p*

**#1st Tenor.**

Swift and light in ma - - zy dance, The whirl - ing

**#2d Tenor.**

Swift and light in ma - - zy dance, The whirl-ing

**1st Bass.**

Swift and light in ma - - zy dance, The whirl-ing

**2d Bass.**

Swift and light in ma - - zy dance, The walt-

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

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;

The first system consists of five vocal staves and two piano accompaniment staves. The key signature is two sharps (F# and C#). The vocal lines are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2). The piano accompaniment is in the right and left hands. The lyrics are: "faint - ly fall In rapture at the hap-py 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

The second system consists of five vocal staves and two piano accompaniment staves. The key signature remains two sharps. The vocal lines are arranged in a four-part setting. The piano accompaniment continues. The lyrics are: "Now in loud - - er, loud - er strain Let the". The first vocal line includes a dynamic marking *f* and a fermata over the word "strain".

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

The first system of the musical score consists of five staves. The top four staves are vocal lines for different voices, each with lyrics underneath. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "echo - - ing roof com - plain, Joy - ous at the" (top line), "echo-ing roof com - - plain, Joy - ous at the" (second line), "echo-ing roof com - - plain, Joy - ous at the" (third line), and "the roof com - plain, Joy - ous at the" (fourth line).

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 second system of the musical score consists of five staves. The top four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "well known sound, From the spring - ing floor re - bound." (top line), "well known sound, From the springing floor re - bound." (second line), "well known sound, From the springing floor re - bound." (third line), and "well known sound, From the floor re - bound." (fourth line). The piano accompaniment continues from the first system.



# 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

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and melodic lines in the right and left hands.

*pp* of love. Ho - - - ly love!

*pp* of love. Ho - ly love.

*pp* of love. Ho - ly love.

*fp* light of love. Ho - ly love.

*pp*

The piano accompaniment continues with a grand staff, maintaining the harmonic structure and dynamics indicated by the *pp* and *fp* markings.

## 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

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are for 1st Tenor, 2d Tenor, 1st Bass, and 2d Bass. The piano accompaniment is written for the right and left hands. The music is in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'ANDANTE' and the dynamics are 'p' (piano). The lyrics are: '1. The dark clouds are scowl - ing, on the wild waste, The' and '2. The pale light of sor - - row, o'er thee is shed, And'.

*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

The second system of the musical score continues the vocal parts and piano accompaniment. It features four vocal staves and a piano accompaniment. The dynamics are marked 'Cres.' (Crescendo). The lyrics are: 'shrill wind is sound - - ing o'er the drear moor, The' and '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,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "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.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "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 DOTTH 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

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 bottom three staves are piano accompaniment in bass clef. The lyrics are: 'now, Like rag - ing o - - cean its bil - lows stays. The grave's dark weak - ness is on me'. The piano part features a steady accompaniment with chords and moving lines in both hands.

roll. If but to leave thee my heart hath torn, My an-guish  
 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-guish  
 now. But yet to leave thee, no chord had torn, If but thy

The second system of the musical score also consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The bottom three staves are piano accompaniment in bass clef. The lyrics are: 'roll. If but to leave thee my heart hath torn, My an-guish now. But yet to leave thee, no chord had torn, If but thy'. The piano part continues with a similar accompaniment style, providing harmonic support for the vocal lines.

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.

Music by G. LODER.

MODERATO GRAZIOSO.

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 eith-er side her tranc-ed form, Forth streaming from a braid of pearl; The

grown, On eith-er side her tranc-ed form, Forth stream-ing from a braid of pearl; The heart, She sleeps, on eith-er side up-swells the gold-fring'd pillow lightly prest, She

grown, On eith-er side her tranc-ed form, Forth streaming from a braid of pearl; The

heart, She sleeps, on eith-er 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.

*Cres.* sleeps nor dreams, but ev-er dwells A per-fect form, in per-fect rest.

*Cres.* slum-brous light is rich and warm, And moves not on the round-ed curl.

*Cres.* sleeps nor dreams, but ev-er dwells A per-fect form, in per-fect rest.

## 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, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "am! Sed no - mi - ne Tuo", "glo - ri - am! Sed no - mi - ne Tuo", and "Tuo da glo - - ri - am! Sed". There are square brackets under the lyrics "am!" and "Sed" in the first line, and "glo - ri - am!" and "Sed" in the second line, indicating phrasing or breath marks.

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 (F# and C#), and the time signature is 4/4. The lyrics are: "glo - ri - am! Non no - bis, Do - mi - ne! Non", "da glo - ri - am! Non no - bis, Do - mi -", and "no-mi - ne Tuo da glo - ri - am! Non". There are square brackets under the lyrics "glo - ri - am!" and "Non" in the first line, and "da glo - ri - am!" and "Non" in the second line, indicating phrasing or breath marks.

# HAIL COLUMBIA!

National Air.

MAESTOSO.

1st Tenor. *f*

Musical staff for 1st Tenor, 2/4 time signature, starting with a treble clef and a forte dynamic marking.

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

2d Tenor. *f*

Musical staff for 2d Tenor, 2/4 time signature, starting with a treble clef and a forte dynamic marking.

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

1st Bass. *f*

Musical staff for 1st Bass, 2/4 time signature, starting with a bass clef and a forte dynamic marking.

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

2d Bass. *f*

Musical staff for 2d Bass, 2/4 time signature, starting with a bass clef and a forte dynamic marking.

Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

Piano accompaniment for the first system, 2/4 time signature, starting with a grand staff and a forte dynamic marking.

Musical staff for 1st Tenor, 2/4 time signature, starting with a treble clef.

Who fought and bled in free - dom's cause, Who fought and bled in

Musical staff for 2d Tenor, 2/4 time signature, starting with a treble clef.

Who fought and bled in free - dom's cause, Who fought and bled in

Musical staff for 1st Bass, 2/4 time signature, starting with a bass clef.

Who fought and bled in free - dom's cause, Who fought and bled in

Musical staff for 2d Bass, 2/4 time signature, starting with a bass clef.

Who fought and bled in free - dom's cause, Who fought and bled in

Piano accompaniment for the second system, 2/4 time signature, starting with a grand staff.



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-

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-

joyed the peace your val - or won, Let In - de - pen - dence

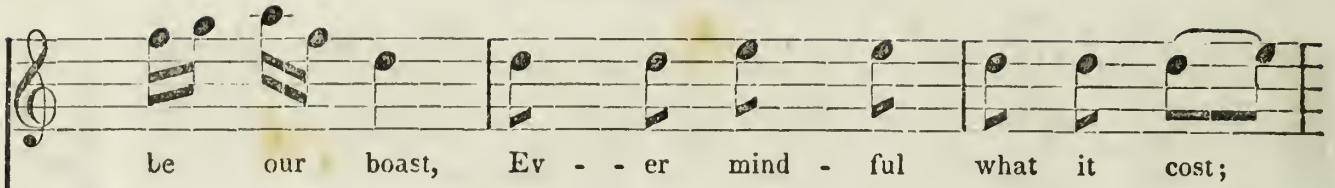
joyed the peace your val - or won. Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

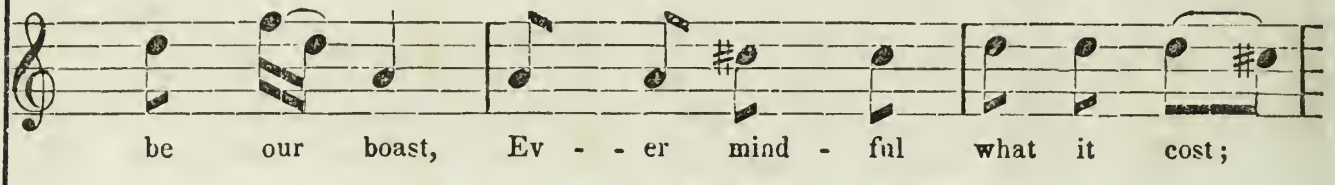
joyed the peace your val - or won. Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

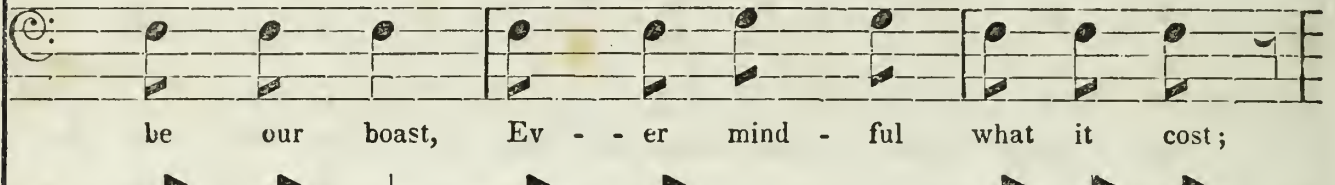
joyed the peace your val - or won. Let In - de - pen - dence



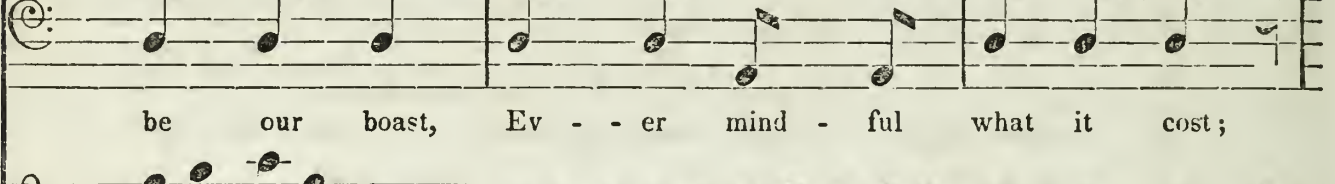
be our boast, Ev - - er mind - ful what it cost;



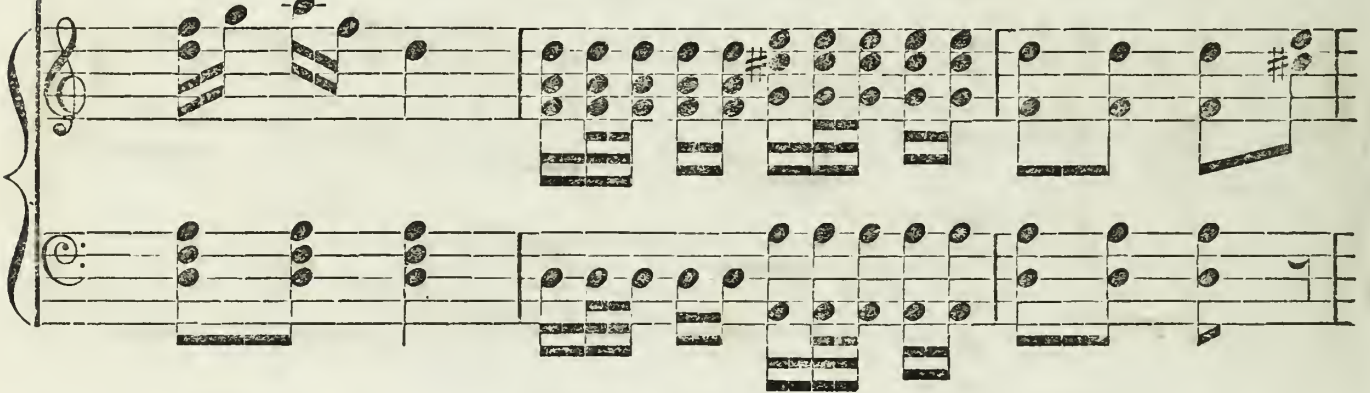
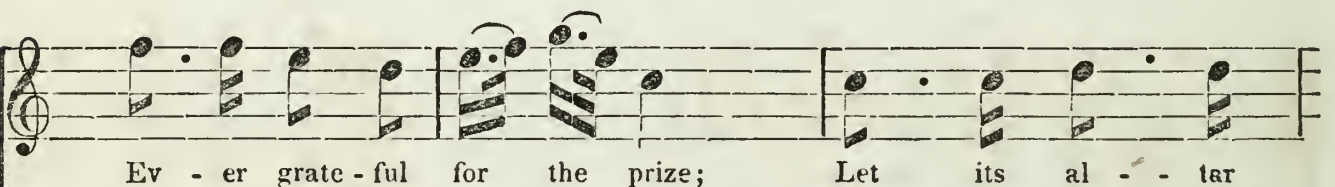
be our boast, Ev - - er mind - ful what it cost;



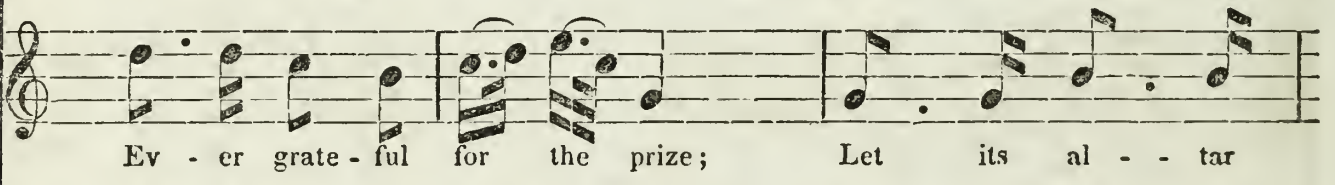
be our boast, Ev - - er mind - ful what it cost;



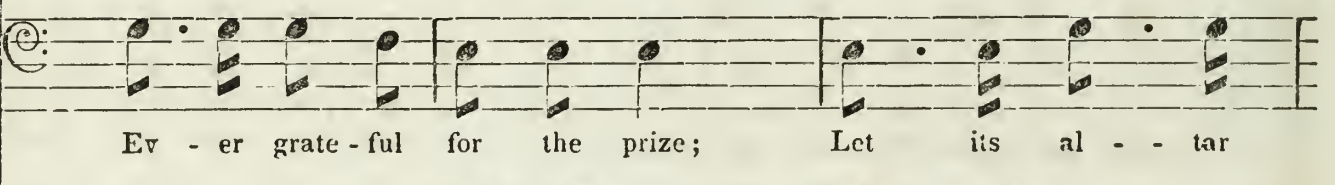
be our boast, Ev - - er mind - ful what it cost;

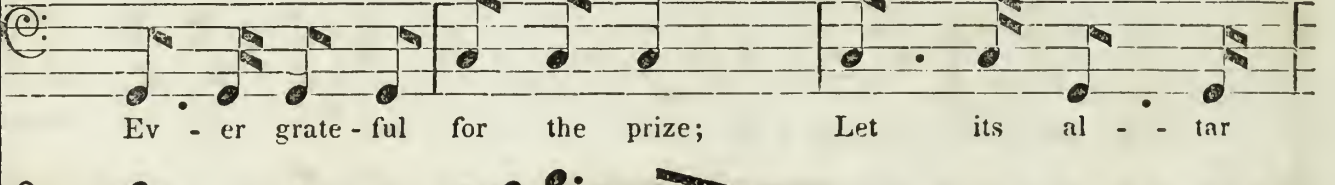
Ev - er grate - ful for the prize; Let its al - - tar



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



*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 accompaniment consists of two staves (treble and bass clef) with a forte (*ff*) dynamic marking. The music is in common time and features a strong, rhythmic accompaniment.

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 (Soprano, Alto, Tenor, Bass) 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 accompaniment consists of two staves (treble and bass clef). The music continues with the same rhythmic accompaniment as the first chorus.

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.

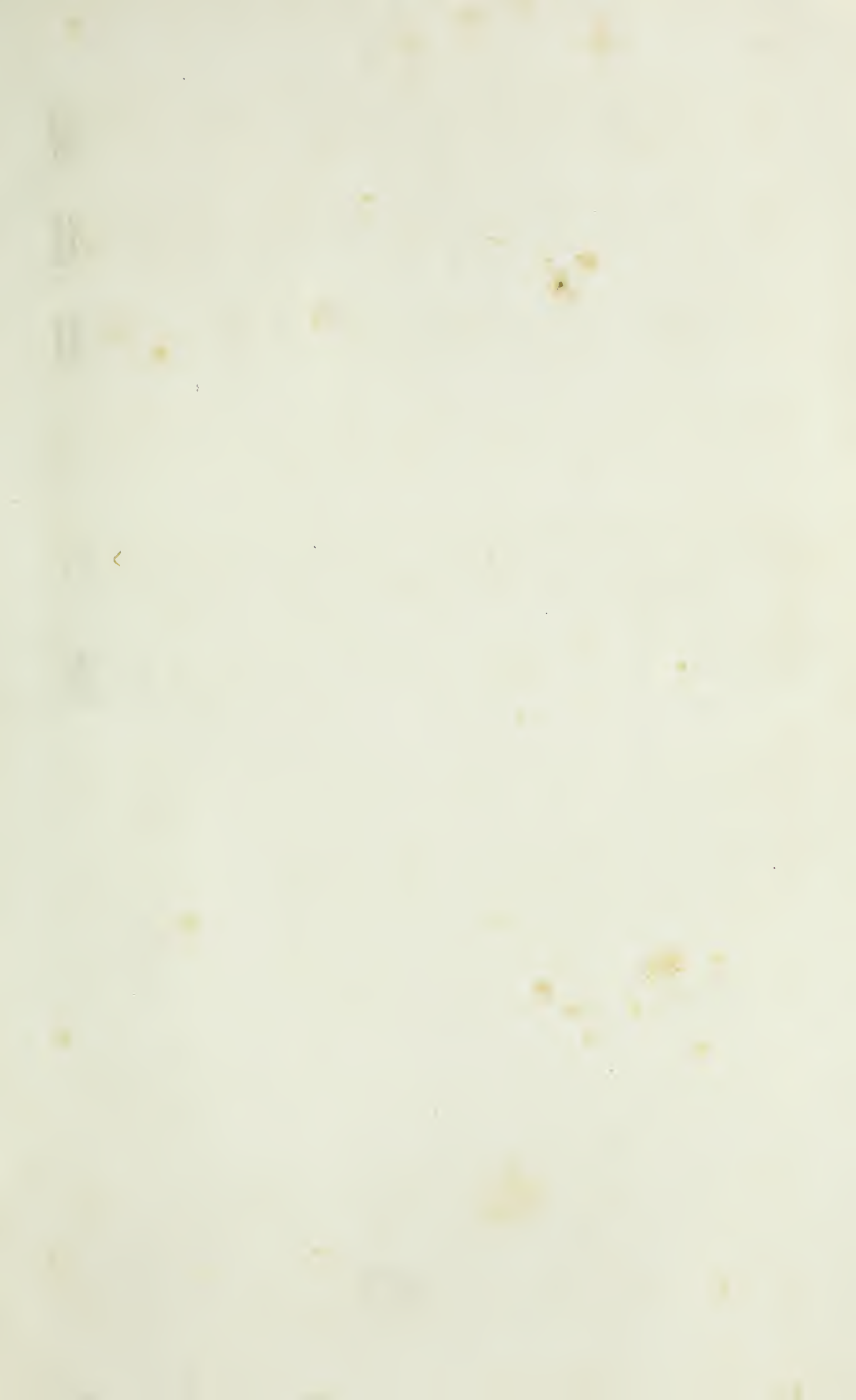
## THIRD VERSE.

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.

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