

6

EIGHT
GLEES
for Four and Five Voices

Composed —————

And most humbly Inscribed to

HIS GRACE The DUKE of HAMILTON and BRANDON

By

R. J. S. Stevens

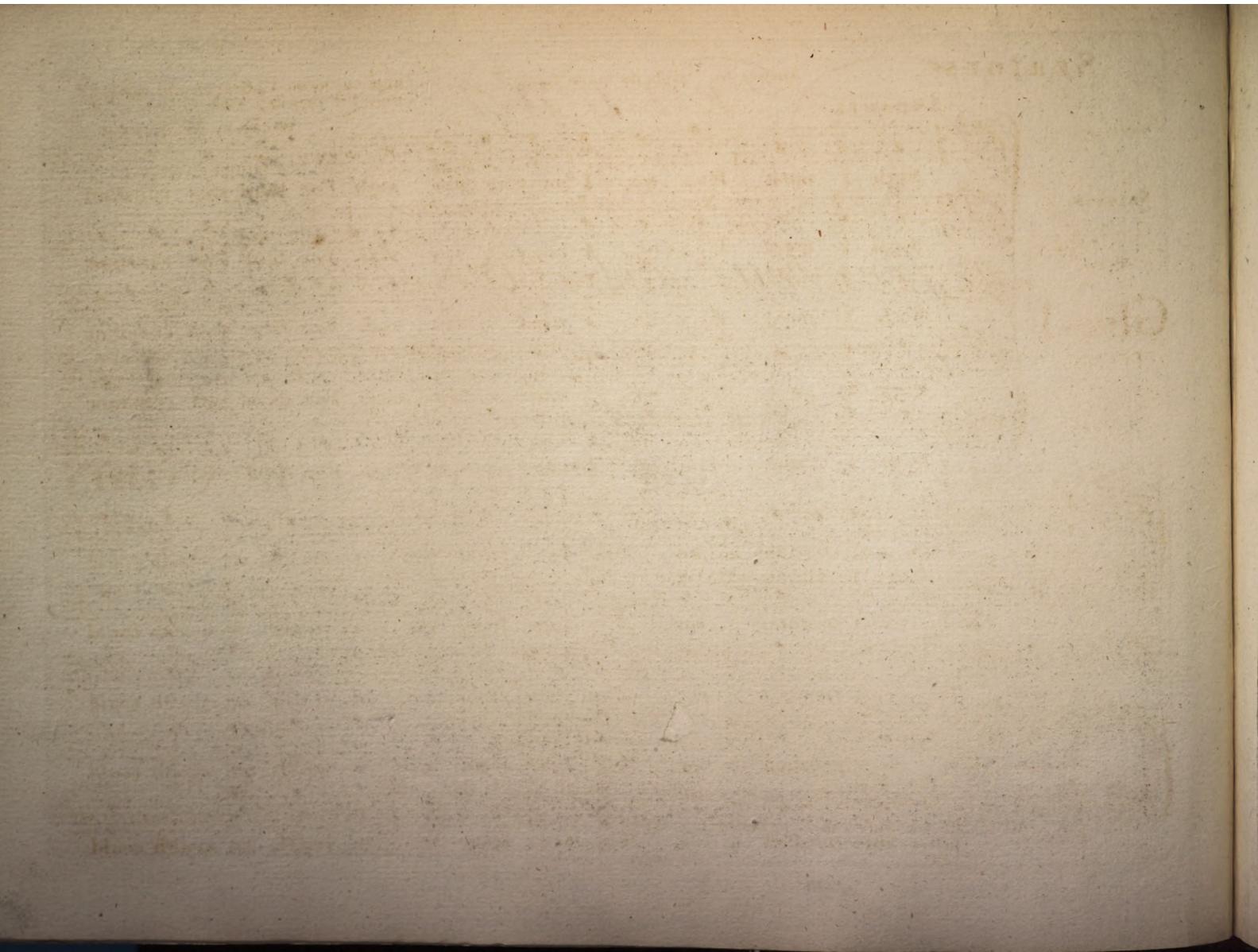
Opera 3

Price 8^s

Entered at Stationer's Hall.

LONDON Printed by Longman and Broderip N^o. 26 Cheapside and N^o. 13 Hay Market.
Manufacturers of Musical Instruments and Music Sellers to THEIR MAJESTIES, the PRINCE of WALES, and all the ROYAL FAMILY.

R. J. S. Stevens



SERIOUS

Answer to "Sigh no more Ladies"

(Sigh no more Ladies, should not be)
repeated when this Glee follows.

Written by M^r. BIRCH.

SOPRANO 1 ANDANTE

SOPRANO 2

ALTO

Glee I

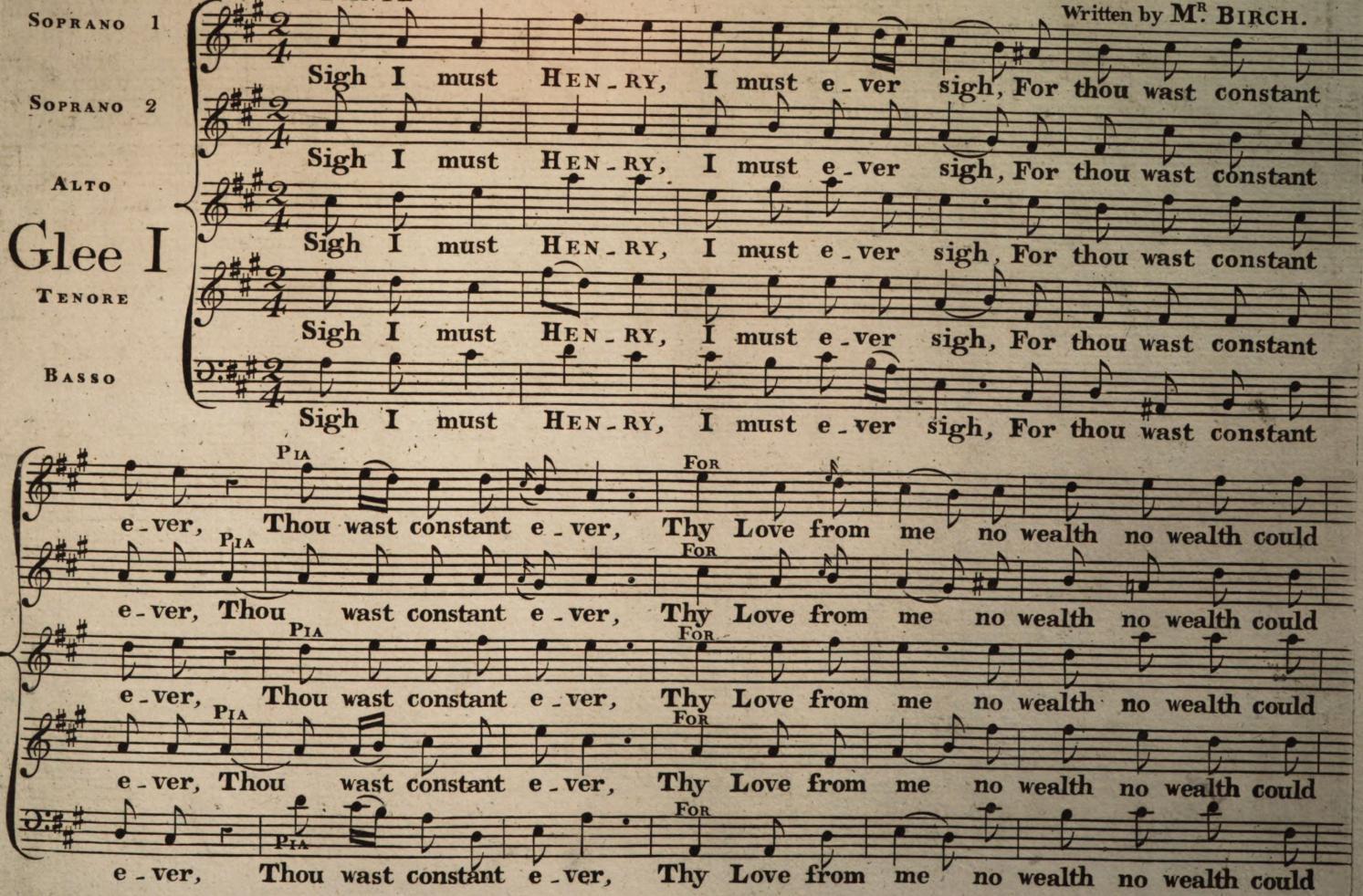
TENORE

BASSO

PIA

FOR

Sigh I must HEN-RY, I must e-ver sigh, For thou wast constant
Sigh I must HEN-RY, I must e-ver sigh, For thou wast constant
Sigh I must HEN-RY, I must e-ver sigh, For thou wast constant
Sigh I must HEN-RY, I must e-ver sigh, For thou wast constant
Sigh I must HEN-RY, I must e-ver sigh, For thou wast constant
Sigh I must HEN-RY, I must e-ver sigh, For thou wast constant
e-ver, Thou wast constant e-ver, Thy Love from me no wealth no wealth could
e-ver, Thou wast constant e-ver, Thy Love from me no wealth no wealth could
e-ver, Thou wast constant e-ver, Thy Love from me no wealth no wealth could
e-ver, Thou wast constant e-ver, Thy Love from me no wealth no wealth could
e-ver, Thou wast constant e-ver, Thy Love from me no wealth no wealth could
e-ver, Thou wast constant e-ver, Thy Love from me no wealth no wealth could



2

Pia.

buy, No pow'r but Death cou'd sever, No pow'r but Death cou'd se - ver, Then since 'tis
buy, No pow'r but Death cou'd sever, No pow'r but Death cou'd se - ver, Then since 'tis
buy, No pow'r but Death cou'd sever, No pow'r but Death cou'd se - ver, Then since 'tis
buy, No pow'r but Death cou'd sever, No pow'r but Death cou'd se - ver, Then since 'tis
buy, No pow'r but Death cou'd sever, No pow'r but Death cou'd se - ver, Then since 'tis
Cres. so, Tears still will flow, tho' once so blithe and bonny, Tho' once so blithe and
Cres. so, Tears still will flow, tho' once so blithe and bonny, Tho' once so blithe and
so, Tears still will flow, tho' once so blithe and bonny, Tho' once so blithe and
so, Tears still will flow, tho' once so blithe and bonny, Tho' once so blithe and
so, Tears still will flow, tho' once so blithe and bonny, Tho' once so blithe and

bon - ny, No more I'll change my sounds of Woe: For hey Nony No - ny
 bon - ny, No more I'll change my sounds of Woe: For hey Nony, No - ny;
 bon - ny, No more I'll change my sounds of Woe: For hey Nony, No - ny; Hey -
 bon - ny, No more I'll change my sounds of Woe: For hey Nony, No - ny; Hey -
 bon - ny, No more I'll change my sounds of Woe: For hey Nony, No - ny;

Hey No - ny, No - ny, Hey No - ny, No - ny, Hey No - ny, No - ny.
 Hey No - ny, No - ny, Hey No - ny, No - ny, Hey No - ny, No - ny.
 No - ny, No - ny, Hey No - ny, No - ny, Hey No - ny, No - ny.
 No - ny, No - ny, Hey No - ny, No - ny, Hey No - ny, No - ny.
 Hey No - ny, No - ny, Hey No - ny, No - ny, Hey No - ny, No - ny.

4

FOR

PIA

FOR

Sing I must HEN - RY, for thy truth I'll sing, Thy truth so ill re - qui - ted Thy

Sing I must HEN - RY, for thy truth I'll sing, Thy truth so ill re - qui - ted Thy

Sing I must HEN - RY, for thy truth I'll sing, Thy truth so ill re - qui - ted Thy

Sing I must HEN - RY, for thy truth I'll sing, Thy truth so ill re - qui - ted Thy

Sing I must HEN - RY, for thy truth I'll sing, Thy truth so ill re - qui - ted Thy

truth so ill re - qui - ted, Ah! me, the fair - est the fair - est pledge of Spring, E'er

truth so ill re - qui - ted, Ah! me, the fair - est the fair - est pledge of Spring, E'er

truth so ill re - qui - ted, Ah! me, the fair - est the fair - est pledge of Spring, E'er

truth so ill re - qui - ted, Ah! me, the fair - est the fair - est pledge of Spring, E'er

truth so ill re - qui - ted, Ah! me, the fair - est the fair - est pledge of Spring, E'er

Summer came was blighted, E'er Summer came was blighted, Then since 'tis so,
PIA
Summer came was blighted, E'er Summer came was blighted, Then since 'tis so,
PIA
Summer came was blighted, E'er Summer came was blighted, Then since 'tis so,
PIA
Summer came was blighted, E'er Summer came was blighted, Then since 'tis so,
PIA
Summer came was blighted, E'er Summer came was blighted, Then since 'tis so,

Tears still will flow, Tho' once so blithe and bonny Tho' once so blithe and
Cres.
Tho' once so blithe and bonny FOR
Tears still will flow, Tho' once so blithe and bonny Tho' once so blithe and
Cres.
Tho' once so blithe and bonny FOR
Tears still will flow, Tho' once so blithe and bonny Tho' once so blithe and
Cres.
Tho' once so blithe and bonny FOR
Tears still will flow, Tho' once so blithe and bonny Tho' once so blithe and
Cres.
Tho' once so blithe and bonny FOR

6

PIA
bonny, No more I'll change my sounds of Woe; For hey Nony No - ny

PIA
bonny, No more I'll change my sounds of Woe; For hey Nony No - ny PIA

PIA
bonny, No more I'll change my sounds of Woe; For hey Nony No - ny Hey -
PIA

PIA
bonny, No more I'll change my sounds of Woe; For hey Nony No - ny Hey -

PIA
bonny, No more I'll change my sounds of Woe; For hey Nony No - ny

FOR
Hey Nony No - ny, Cres. Hey No - ny No - ny, DIM. Hey No - ny No - ny.

PIA
Hey Nony No - ny, Hey FOR No - ny No - ny, Hey PP. No - ny No - ny.

Nony No - ny, Cres. Hey FOR No - ny No - ny, DIM. Hey PP. No - ny No - ny.

PIA
Nony No - ny, Hey FOR No - ny No - ny, Hey PP. No - ny No - ny.

Hey Nony No - ny, Hey No - ny No - ny, Hey No - ny No - ny.

CHEARFUL.

ALLEGRO MODERATO.

From Dr. Percy's Reliques
of Ancient Poetry.

Glee II

SOPRANO 1 soprano 2 TENORE BASSO

mez voce mez voce mez voce mez voce

Over the Mountains and over the waves, Under the Fountains and
Over the Mountains and over the waves,
Under the Fountains and
Under the Fountains and

under the graves, FOR Over
Over Floods that are deepest which Neptune obey, Over
under the graves, FOR that are deepest which Neptune obey,
under the graves, FOR Over Floods which Neptune obey,

Rocks that are steepest PIA. ten:
 Love Love Love will find out the
 Rocks that are steepest PIA. ten:
 Love Love Love will find out the
 O'er Rocks that are steepest PIA. ten:
 Love Love Love will find out the
 O'er Rocks that are steepest PIA. ten:
 Love Love Love will find out the
 way Love will find out the way. Where there is no place for the Glow Worm to lye
 way Love will find out the way. Where there is no place for the Glow Worm to lye
 way Love will find out the way.
 way Love will find out the way.

PIA

Where the

PIA

Where the Midge to venture dares not the

mez:voce

Where there is no space for receipt of a fly

PIA

Where the Midge to venture

mez:voce

Where there is no space for receipt of a fly

PIA

Where the

PIA

Midge to venture dares not left fast herself she lay, If Love come why he cares not

Cres.

PIA

Midge to venture dares not left fast the lay, If Love come why he cares not

Cres.

PIA

dares not dares not left fast herself she lay,

Cres.

PIA

If

PIA

Midge to venture dares not left fast herself she lay,

PIA

If

*Midge. a small insect. a kind of Gnat.

PIA
but soon but soon finds out the way.
PIA
but soon finds out the way but soon finds out the way.
PIA
Love come why he cares not but soon finds out the way but soon finds out the way.
FOR
Love come why he cares not but soon finds out the way.

LARGO
GRAZIOSO

Some think to lose him by having him con - fin'd and
Some think to lose him by having him con - fin'd and
Some think to lose him by having him con - fin'd and
Some think to lose him by having him con - fin'd and

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on four staves, and the piano part is on a fifth staff at the bottom. The vocal parts consist of four lines of lyrics, each repeated three times. The lyrics are:

some do sup - pose him (poor thing) to be blind Some think to lose him by
some do sup - pose him (poor thing) to be blind Some think to lose him by
some do sup - pose him (poor thing) to be blind Some think to lose him by
some do sup - pose him (poor thing) to be blind Some think to lose him by

ha - ving him con - find and some do sup - pose him (poor thing) to be blind,
ha - ving him con - find and some do sup - pose him (poor thing) to be blind,
ha - ving him con - find and some do sup - pose him (poor thing) to be blind,
ha - ving him con - find and some do sup - pose him (poor thing) to be blind,

The piano part includes dynamic markings such as **pp** (pianissimo) and **w** (wedge symbol). The score is written on aged, yellowed paper.

12.

FOR PIA
But if ne'er so close ye wall him do the best that you may blind Love (if so you
FOR PIA
But if ne'er so close ye wall him do the best that you may blind Love (if so you
FOR PIA
But if ne'er so close ye wall him do the best that you may blind Love (if so you
FOR PIA
But if ne'er so close ye wall him do the best that you may blind Love (if so you
m voce
call him) will find out the way Love - - - so you call him will find out the way.
m voce
call him) will find out the way Blind Love if so you call him will find out the way.
m voce
call him) will find out the way Love - - - so you call him will find out the way.
m voce
call him) will find out the way Blind Love if so you call him will find out the way.

ALLEGRO MODERATO

mez: voce

You may esteem him a Child for his might or you may deem him a Coward for his flight, But if

mez: voce

You may esteem him a Child for his might or you may deem him a Coward for his flight, But if

mez: voce

You may esteem him a Child for his might or you may deem him a Coward for his flight,

mez: voce

You may esteem him a Child for his might or you may deem him a Coward for his flight,

She whom love doth honour be conceal'd from the Day set a thousand Guards up-on her love will

She whom love doth honour be conceal'd from the Day set a thousand Guards up-on her love will

set a thousand Guards up-on her love will

set a thousand Guards up-on her

PP FOR Staccato
 find out the way love will find out the way. You may train the Ea - gle to stoop to your Fist
 PP FOR
 find out the way love will find out the way. You may train the Ea - gle to stoop to your Fist
 PP FOR
 find the way love will find out the way. You may train the Ea - gle to stoop to your Fist
 PP FOR
 love will find out the way. You may train the Ea - gle to stoop to your Fist

PIA
 or you may in - vei - gle the Phœnix of the East.

FORTIS
 The

PIA
 or you may in - vei - gle the Phœnix of the East. The Li - oness ye may move her the

FORTIS
 The Li - oness ye may

FORTIS

the Li-o-ness ye may move her to give o'er her prey. yet will you ne'er dis-
Li-o-ness ye the Li-o-ness ye may move her to give o'er her prey. yet Love -
Li-o-ness ye the Li-o-ness ye may move her to give o'er her prey. move her the Li-o-ness ye may move her to give o'er her prey. yet will you ne'er dis-

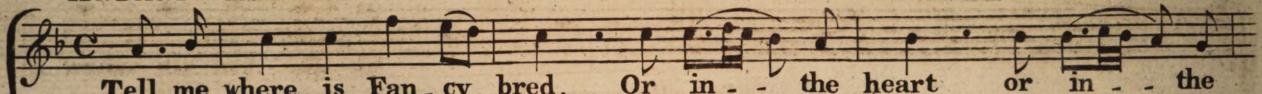
-co-ver love - when love finds out the way, when love finds out the way.
yet will you ne'er dis-co-ver when love - when love finds out the way.
yet will you ne'er dis-co-ver when love finds out the way, when love finds out the way.
-co-ver when love finds out when love finds out the way.

SERIOUS.

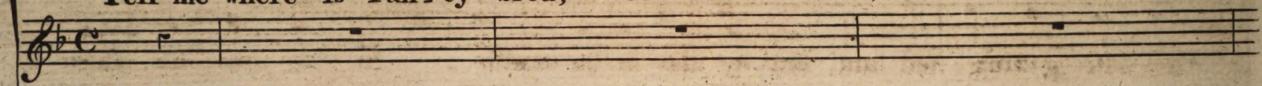
ANDANTE ma non PRESTO.

From Shakespear.

SOPRANO 1



SOPRANO 2

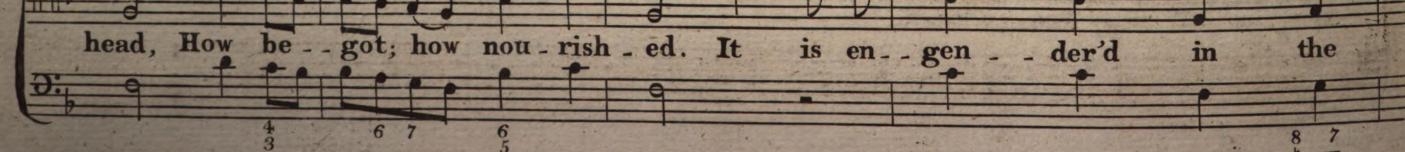
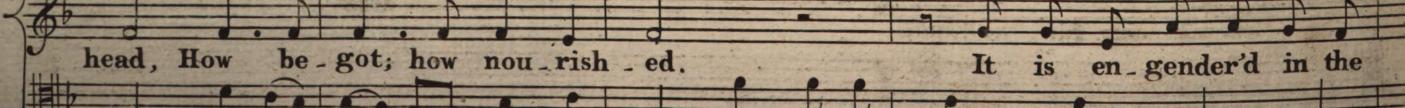
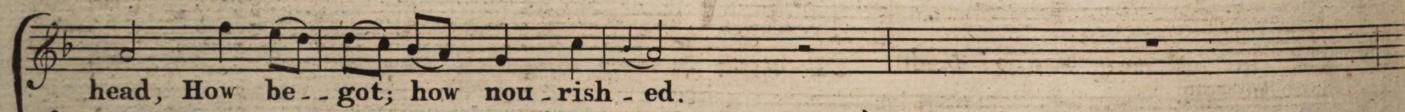
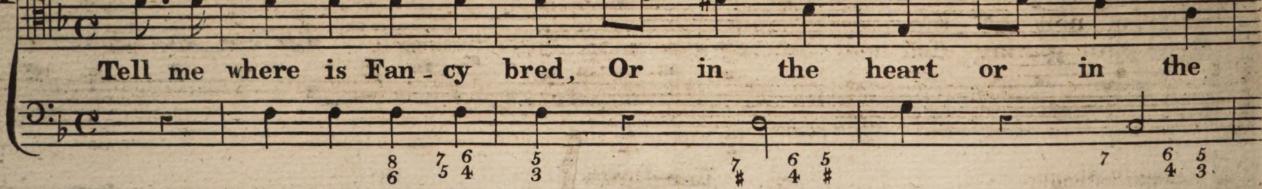


SOPRANO 3



Glee III

TENORE



A musical score for a vocal piece with piano accompaniment. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The vocal part includes lyrics in three different sections. The piano part features various dynamics and time signatures.

The vocal lyrics are:

- in the cra - dle where it lies.
- Eyes with gazing fed and fan - cy dies in the cradle in the cra - dle where it lies.
- Eyes with gazing fed and fan - cy dies in the cradle the cradle the cra - dle where it lies.
- Eyes with gazing fed and fan - cy dies in the cradle the cradle the cra - dle where it lies.

The piano accompaniment includes the following markings:

- Largo Softenuto
- Larghetto
- Largo Softenuto
- Largo

Time signatures and key changes are indicated by numbers and symbols below the piano staff, such as 6, 6, 6, 6, 6, 6, 7, 5, 6.

A handwritten musical score for three voices and piano. The score consists of two systems of music, each with three staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The piano accompaniment is represented by a single staff at the bottom of the page.

The vocal parts consist of lyrics set to a rhythmic pattern of eighth and sixteenth notes. The lyrics are:

System 1:

- Soprano: dong bell ding ding ding ding dong bell ding ding ding ding
- Alto: ding ding ding dong bell ding ding ding ding dong bell ding ding ding
- Bass: ding ding ding ding dong bell ding ding ding ding bell ding ding ding ding

System 2:

- Soprano: ding ding ding dong bell ding ding ding ding ding ding ding ding bell.
- Alto: ding dong bell ding ding ding ding ding ding ding ding ding bell.
- Bass: ding ding ding dong bell ding dong ding ding ding ding ding ding bell.

The piano part at the bottom of the page has a single staff with a treble clef, a key signature of one flat, and a common time signature. It features a simple harmonic progression with chords and bass notes.

SERIOUS.

AMOROSO Espressivo.

Written by M^r. Sheridan.

ALTO. PIA Cres. PIA

TENORE I. PIA Cres. PIA

Glee IV. PIA Cres. PIA

TENORE 2. PIA Cres. PIA

BASSO. PIA Cres. PIA

Ask't thou how long my love shall stay, When all that's new is past, How long ah DELIA can I
 Ask't thou how long my love shall stay, When all that's new is past, How long ah DELIA can I
 Ask't thou how long my love shall stay, When all that's new is past, How long ah DELIA can I
 Ask't thou how long my love shall stay, When all that's new is past, How long ah DELIA can I
 say how long my life will last, Dry be that tear, be hush'd that sigh, At least I'll love thee 'till I die,
 say how long my life will last, Dry be that tear, be hush'd that sigh, At least I'll love thee 'till I die,
 say how long my life will last, Dry be that tear, be hush'd that sigh, At least I'll love thee 'till I die,
 say how long my life will last, Dry be that tear, be hush'd that sigh, At least I'll love thee 'till I die,

20

be hush'd that figh at least I'll love the till I die. And does that

Dry be that tear be hush'd that figh at least I'll love the till I die. And does that

Dry be that tear be hush'd that figh at least I'll love the till I die. And does that

Dry be that tear be hush'd that figh at least I'll love the till I die. And does that

thought af - fect thee too the thought of Damons death that he who on - ly lives for

thought af - fect thee too the thought of Damons death that he who on - ly lives for

thought af - fect thee too the thought of Damons death that he who on - ly lives for

thought af - fect thee too the thought of Damons death that he who on - ly lives for

you must yield his faithfull breath hush'd be that figh be dry that tear nor let us lose our
you must yield his faithfull breath hush'd be that figh be dry that tear nor let us lose our
you must yield his faithfull breath hush'd be that figh be dry that tear nor let us lose our
you must yield his faithfull breath hush'd be that figh be dry that tear nor let us lose our
Heaven here - - - - be dry that tear nor let us lose our Heaven here.
Heaven here hush'd be that figh be dry that tear nor let us lose our Heaven here.
Heaven here hush'd be that figh be dry that tear nor let us lose our Heaven here.
Heaven here hush'd be that figh be dry that tear nor let us lose our Heaven here.

SERIOUS.

Answer to the preceeding Glee.

SOPRANO

ALTO

Glee V

TENORE

BASSO

ANDANTE

Think'st thou my DAMON I'd fore-go, This tender lux-u-ry of

Think'st thou my DAMON I'd fore-go, This tender lux-u-ry of

Think'st thou my DAMON I'd fore-go, This tender lux-u-ry of

Think'st thou my DAMON I'd fore-go, This tender lux-u-ry of

Woe, Which better than the tongue im-parts, The feelings of im-passion'd hearts,

Woe, Which better than the tongue im-parts, The feelings of im-passion'd hearts,

Woe, Which better than the tongue im-parts, The feelings of im-passion'd hearts,

Woe, Which better than the tongue im-parts, The feelings of im-passion'd hearts,

PIA

Blest if my sighs and tears but prove the winds and waves that waft to Love.

PIA

Blest if my sighs and tears but prove the winds and waves that waft to Love

PIA

Blest if my sighs and tears but prove the winds and waves that waft to Love

PIA

Blest if my sighs and tears but prove the winds and waves that waft to Love

FOR

Blest if my sighs and tears but prove the winds and waves that waft to Love.

FOR

Blest if my sighs and tears but prove the winds and waves that waft to Love.

FOR

Blest if my sighs and tears but prove the winds and waves that waft to Love.

D. #

Blest if my sighs and tears but prove the winds and waves that waft to Love.

Can true af - fec - tion cease to fear. Poor is the Joy not worth a tear did passion
 Can true af - fec - tion cease to fear. Poor is the Joy not worth a tear did passion
 Can true af - fec - tion cease to fear. Poor is the Joy not worth a tear did passion
 Can true af - fec - tion cease to fear. Poor is the Joy not worth a tear did passion
 e - ver know con - tent How weak the rapture words can paint how weak the rap - ture
 e - ver know con - tent How weak the rapture words can paint how weak the rap - ture
 e - ver know con - tent can paint how weak the rap - ture
 e - ver know con - tent how weak the rap - ture

A handwritten musical score for four voices, likely a setting of a hymn or spiritual song. The music is written in common time with a key signature of one sharp (F#). There are four staves, each with a different vocal range: soprano (highest), alto, tenor, and bass (lowest). The lyrics are written below each staff, starting with "words can paint then let my sighs and tears but prove the winds and waves that waft to" and ending with "love then let my sighs and tears but prove the winds and waves that waft to love." The score includes several measures of music with various note heads and rests, separated by vertical bar lines. The lyrics are repeated three times for each staff, with the final "love" line being repeated once more.

m FOR
words can paint then let my sighs and tears but prove the winds and waves that waft to

m FOR
words can paint then let my sighs and tears but prove the winds and waves that waft to

m FOR
words can paint then let my sighs and tears but prove the winds and waves that waft to

m FOR
words can paint then let my sighs and tears but prove the winds and waves that waft to

FOR
love then let my sighs and tears but prove the winds and waves that waft to love.

FOR
love then let my sighs and tears but prove the winds and waves that waft to love.

FOR
love then let my sighs and tears but prove the winds and waves that waft to love.

FOR
love then let my sighs and tears but prove the winds and waves that waft to love.

Translated from
"Alma del gran Pompeo"

Glee VI

SERIOUS

LARGO

SOPRANO

ALTO

TENORE 1

TENORE 2

BASSO

What a frail life! In fear and trembling past, Form'd by a

What a frail life! In fear and trembling past, Form'd by a

What a frail life! In fear and trembling past, Form'd by a

What a frail life! In fear and trembling past, Form'd by a

What a frail life! In fear and trembling past, Form'd by a

What a frail life! In fear and trembling past, Form'd by a

breath to perish by a blast, To this sad Goal does ev'ry mortal

breath to perish by a blast, To this sad Goal does ev'ry mortal

breath to perish by a blast, To this sad Goal does ev'ry mortal

breath to perish by a blast, To this sad Goal does ev'ry mortal

breath to perish by a blast, To this sad Goal does ev'ry mortal

run, Dust his be - gin - ning, a Stone,
run, Dust his be - gin - ning, a Stone,
run, Dust his be - gin - ning, a Stone, Staccato, FOR.
run, Dust his be - gin - ning, a Stone, But
run, Dust his be - gin - ning, And his end a Stone,
Staccato FOR
But yes - ter - day the World in
Staccato FOR
But yes - ter - day the World in Arms, the World in Arms in
yes - ter - day the World in Arms, the World in Arms, But yes - ter - day the World in
Staccato FOR
But yes - ter - day the World in Arms, in Arms, the World in

arms the world in arms in arms he led, now in an Urn his
 arms the world in arms in arms he led, now in an Urn his
 arms the world in arms in arms he led, now in an Urn his
 arms the world in arms in arms he led, now in an Urn his
 arms the world in arms in arms he led, now in an Urn his
 arms the world in arms in arms he led, now in an Urn his
 moul - der - ing dust his moul - der - ing dust is laid.
 moul - der - ing dust his moul - der - ing dust is laid.
 moul - der - ing dust his moul - der - ing dust is laid.
 moul - der - ing dust his moul - der - ing dust is laid.
 moul - der - ing dust his moul - der - ing dust is laid.

Glee VII

TENORE 1.

BASS

From Shenstone

LARGO ANDANTE

ALTO

O ME - MO - RY! ce - les - tial Maid, Who gleanst the
 Sostenuto PIA

O MEMO - RY! ce - lestial Maid, Who gleanst the Flowrets cropt by
 PIA

O MEMO - RY! ce - les - tial Maid, Who gleanst the Flowrets
 Sostenuto PIA

O ME - MO - RY! ce - les - tial Maid, Who gleanst the

Flowrets cropt by time, And suff'ring not a leaf to fade, Preservst the blosoms the
 Cres.

time, cropt by time, And suff'ring not a leaf to fade, Preservst the blosoms, Preservst the
 Cres.

cropt cropt by time, And suff'ring not a leaf a leaf to fade, Preservst, preservst the
 Cres.

Flowrets cropt by time, And suff'ring not a leaf to fade, Preservst the blosoms the

PIA
blofs - oms of our prime, Bring, bring those mo - ments to my
PIA
blofs - oms of our prime, Bring, bring those mo - ments to my
PIA
blofs - oms of our prime, Bring, bring those mo - ments to my
PIA
blofs - oms of our prime, Bring, bring those mo - ments to my
PIA
mind, When life was new and LES - BIA kind, Life was new and LESBIA
PIA
mind, When life was new and LES - BIA kind, Life was new and LESBIA
PIA
mind, When life was new and LES - BIA kind, Life was new and LESBIA
PIA
mind, When life was new and LES - BIA kind, Life was new and LESBIA

Cres.

PIA

FOR

kind, When Life was new and LES-BIA kind, Life was
kind, When Life was new and LES-BIA kind, Life was
kind, When Life was new and LES-BIA kind, Life was
kind, When Life was new and LES-BIA kind, Life was
kind, When Life was new and LES-BIA kind, When life was new and LES-BIA kind.
new and LES-BIA kind, When life was new and LES-BIA kind.
new and LES-BIA kind, When life was new and LES-BIA kind.
new and LES-BIA kind, When life was new and LES-BIA kind.
new and LES-BIA kind, When life was new and LES-BIA kind.

ALLEGRETTO

FOR
And bring that gar - land, that garland to my sight, With which - my

FOR
And bring that gar - land, that garland to my sight, With which - my

FOR
And bring that garland to my sight, - With which my

FOR
And bring that gar - land to my sight, my sight, - With which my

fa - vor'd crook she bound, And bring that wreath of Ro - - ses

fa - favor'd crook she bound, And bring that wreath of Roses bright, that wreath of Ro - - ses

fa - favor'd crook she bound, And bring that wreath of Ro-ses, wreath of Ro - - ses

fa - favor'd crook she bound, That wreath of Roses

bright, Which then my festive temples crown'd, bring that wreath of Ro - ses bright, of Ro - ses
 bright, Which then my festive temples crown'd, And bring that wreath of Ro - ses, Ro - ses
 bright, Which then my festive temples crown'd, And bring that wreath of Roses, of Ro - ses
 bright, And bring that wreath of Ro - ses, of Ro - ses

bright, Which then my fes - tive tem - ples crown'd.
 bright, Which then my festive temples crown'd, my festive temples, festive temples crown'd.
 bright, Which then my festive temples crown'd, Which then my fes - tive, my festive temples crown'd.
 bright, Which then my tem - ples, then my festive temples crown'd.

And to my rap - tur'd ear con - vey, The gentle, gentle
 And to my rap - tur'd ear con - vey, The gentle
 And to my rap - tur'd ear con - vey,
 And to my rap - tur'd ear con - vey,
 And to my rap - tur'd ear con - vey,

things she deign'd to say, And to my rap - tur'd
 things she deign'd to say, And to my rap - tur'd
 she deign'd to say, And to my rap - tur'd
 gentle things she deign'd to say, And to my rap - tur'd

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system is in common time and G major. It features three staves: a soprano staff, an alto staff, and a bass staff. The vocal parts are labeled 'FOR' above the notes and 'PIA' below the notes. The lyrics describe gentle things being conveyed. The bottom system is also in common time and G major, featuring three staves: soprano, alto, and bass. The vocal parts are labeled 'FOR' above the notes and 'PIA' below the notes. The lyrics continue the theme of gentle things. The score is written on aged, yellowed paper.

FOR PIA
ear con - -vey, The gen - -tle things she deign'd to say, The gen - -tle
FOR PIA
ear con - -vey, The gen - -tle things she deign'd to say, The gen - -tle
FOR PIA
ear con - -vey, she deign'd to say, The gen - -tle
FOR PIA
ear con - -vey, The gen - -tle things The gen - -tle
things, The gen - -tle gen - -tle things she deign'd to say.
things, The gen - -tle gen - -tle things she deign'd to say.
things, The gen - -tle things she deign'd to say.
things, The gen - -tle things she deign'd to say.

From Beaumont and Fletcher

SOPRANO 1.
SOPRANO 2.
TENORE
BASSO

Glee VIII

MODERATO

A-way a-way de-lights a-way a-way de-lights a-

A-way a-way de-lights a-

A-

way de-lights go seek some o-ther dwell-

way de-lights A-way a-way de-lights go seek some o-ther dwell-

way a-way delights a-way de-lights go seek some o-ther dwell-

A-way a-way de-lights go seek some o-ther dwell-

sing for I must die, fare . well false love thy tongue is e . ver
 sing for I must die, fare . well false love thy tongue is e . ver
 sing for I must die, fare . well false love
 sing for I must die, fare . well false love

tel . ling lye af . ter lye thy tongue is e . ver tel . ling
 tel . ling lye af . ter lye thy tongue is e . ver tel . ling
 lye af . ter lye thy tongue is e . ver tel . ling
 lye af . ter lye

FOR m voce
lye af-ter lye, a-las for pi-ty

FOR m voce
lye af-ter lye, for e-ver let me rest now from thy smarts a-las for pi-ty

FOR m voce
lye af-ter lye, for e-ver let me rest now from thy smarts a-las for pi-ty

FOR m voce
lye af-ter lye, for e-ver let me rest now from thy smarts a-las for pi-ty

FOR dolce
go and fire their hearts that have been hard to thee mine was not so mine was not so, a-

FOR
go and fire their hearts that have been hard to thee mine was not so mine was not so,

FOR
go and fire their hearts that have been hard to thee mine was not so mine was not so,

FOR
go and fire their hearts that have been hard to thee mine was not so mine was not so,

away away delights a-way a-way delights a-way de-lights
 PIA
 away away delights a-way de-lights a-way a-way delights
 PIA
 away away delights a-way delights
 PIA
 away away delights
 PIA

go seek some o-ther dwell-ing for I must die farewell false love, thy tongue is e-ver
 Cres. FOR PIA
 go seek some o-ther dwell-ing for I must die farewell false love, thy tongue is e-ver
 Cres. FOR PIA
 go seek some o-ther dwell-ing for I must die farewell false love,
 Cres. FOR
 go seek some o-ther dwell-ing for I must die farewell false love,

FOR PIA FOR
tel ling lye af ter lye thytongue - is e ver tel ling lye af ter lye .

FOR PIA FOR
tel ling lye af ter lye thytongue - is e ver tel ling lye af ter lye .

FOR PIA FOR
lye af ter lye thytongue - is e ver tel ling lye af ter lye .

FOR PIA
lye af ter lye

PIA
ne ver a gain de lu ding love shall know me for I will die and all those griefs that

PIA
ne ver a gain de lu ding love shall know me for I will die and all those griefs that

PIA
ne ver a gain de lu ding love shall know me for I will die and all those griefs that

PIA
ne ver a gain de lu ding love shall know me for I will die and all those griefs that

think to o-ver-grow me shall be as I for e-ver will I sleep, for
 m voce

think to o-ver-grow me shall be as I for e-ver will I sleep
 m voce

think to o-ver-grow me shall be as I for e-ver will I
 m voce

think to o-ver-grow me shall be as I for e-ver will I
 m voce

Cres. FOR
 e-ver will I sleep while poor Maids cry a-las for pity stay and let us die with thee.

Cres. FOR
 I sleep while poor Maids cry a-las for pity stay and let us die with thee.

Cres. FOR
 sleep will I sleep while poor Maids cry a-las for pity stay and let us die with thee.

Cres. FOR
 sleep will I sleep while poor Maids cry a-las for pi-ty stay and let us die with thee.

PIA
Men can not mock us in the clay Men can not mock us in the
PIA
Men can not mock us in the clay Men can not mock us not mock us in the
PIA
Men can not mock us in the clay can not mock us in the
PIA
Men can not mock us in the clay can not mock us in the

dolce
clay, a-way a-way delights a-way a-way delights a-way de-lights
dolce
clay, a-way a-way delights a-way a-way delights a-way de-lights a-
clay,
clay, a-way a-way de-lights a-
clay, dolce
a-

Go seek some other dwell ing for I must die, farewell false love thy
 way a - way delights, Go seek some o - ther dwell ing for I must die, farewell false love thy
 way delights, Go seek some other dwell ing for I must die, farewell false love
 way a - way delights, Go seek some other dwell ing for I must die, farewell false love

tongue is e - ver tel ling lye after lye, thy tongue is e - ver tel ling lye af - ter lye.
 tongue is e - ver tel ling lye after lye, thy tongue is e - ver tel ling lye af - ter lye.
 lye after lye, thy tongue is e - ver tel ling lye af - ter lye.
 lye after lye, lye af - ter lye.

MUSICAL PUBLICATIONS,
Printed and Sold by Longman & Broderip, at the
Dollo N^o. 26, Cheapfite, & N^o. 3, Hay-Market, London

HARP MUSIC	VOCAL MUSIC	VOCAL MUSIC	VOCAL MUSIC
<i>Jeanne Almude</i>	1 6 Favorite Songs continued	1 6 Favorite Song's continued	1 6 Catches Canons &c continued
<i>Legards French Indian Songs</i>	2 0 <i>Dunne & Pease's Dialogue</i>	2 0 <i>Sangayne, Please to Conger</i>	2 0 <i>Hannigan's Song</i> &c ea
<i>Moyers English Songs</i>	3 0 <i>Riders Epithalamium in Zebulon</i>	2 0 <i>Symo the Soulfireing</i>	1 6 <i>Catches Canons &c continued</i>
<i>French Dots</i>	7 8	2 0 <i>Sorcer's Concerto</i>	1 6 <i>Irish & Scotch Elegies</i>
<i>Moyers and Cuardine Dots</i>	10 6	1 6 <i>Taylor's</i>	1 6 <i>Op. 8.</i>
<i>Book of Cantatas</i>	1 0	2 0 <i>Taylor's each</i>	1 6 <i>Cantatas</i>
<i>Moreau French Songs</i>	3 0 <i>Ganthony's Songs</i>	2 0 <i>Tellme and Cupid tell me</i>	1 6 <i>Quartette</i>
<i>D'Book 3d</i>	3 0 <i>Temperley's Set</i>	2 0 <i>Tendraces</i>	1 6 <i>Ladies Elegies</i>
<i>VOCAL MUSIC</i>	<i>2d Set</i>	3 0 <i>The Arts in Belles Stratagem</i>	1 6 <i>Zorden Crise</i>
<i>Favorite Songs Sung at the Fairies' Fairies &c</i>	<i>Guadiana for 72</i>	3 0 <i>Critic</i>	2 0 <i>Millett's Canzonets</i>
<i>Annie Bonny Scotchman</i>	1 0	3 0 <i>The Fairies Song</i>	1 6 <i>Melody's Canzonets</i>
<i>Cuckoo a Pardon</i>	2 0 <i>Guadiana &c</i>	1 6 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Fairies Hunt &c. 199</i>	1 0 <i>Canzoneta Open</i>	1 6 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Glennie's Capriccious Lady</i>	1 0 <i>16 and 22 each</i>	3 0 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Song in Honour of Prince William</i>	3 0 <i>Granadine, Holly with Sels</i>	1 6 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Song and Fathers</i>	1 0 <i>Guadiana for 72</i>	1 6 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>of the Mill</i>	1 0 <i>Hawdon's Songs</i>	1 6 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Sixten</i>	3 0 <i>Hercules 1st & 3d Set</i>	1 6 <i>The Fairies Song</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Tread Grove</i>	3 0 <i>Hoaks 1st & 3d Set each</i>	1 6 <i>The Queen to numb'ca</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Abrams Songs 3 Sets each</i>	5 0 <i>Iltis Taylor's 3d Set</i>	2 0 <i>Maurigny's Songs</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>As you mean to be early or thid Land of Delight And Redding</i>	6 0 <i>Jackons' Song & Highland Fiddle</i>	1 6 <i>Wessex Shepherd Maid</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Ditto with Instrumental Parts</i>	6 0 <i>Jackons' Song & Highland Fiddle</i>	2 0 <i>Wynne</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Songs 2 d Set ea</i>	1 0 <i>Larkspur's Op. 1</i>	3 0 <i>Ye Fairies ye Pady & Divas</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Banister Initiations</i>	2 0 <i>Op. 1c 1st each</i>	3 0 <i>Ye Fairies ye Pady & Divas</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Earthly Sons 2 Sets each</i>	1 0 <i>Out to Fancy 2</i>	2 0 <i>Ye Fairies sweet Sleep</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Fathers Five Sets each</i>	2 0 <i>Flask'd up all my Treasure</i>	1 6 <i>deceive me</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Tico Sets each</i>	2 0 <i>In this fluidy high retreat</i>	1 6 <i>Miscellaneous Collections of Songs &c for Voice & Harpichord</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Bells Violets</i>	2 0 <i>My Fairie's Favorite Song</i>	1 6 <i>Cathope's favorite Collection</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Meaday and Songs</i>	2 0 <i>in the Several Crew</i>	1 6 <i>of Songs engraved on Cop.</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Bondu's Songs</i>	3 0 <i>My Eyes may gape</i>	1 6 <i>per in 2 Vols each</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Billington's Canzonets</i>	2 0 <i>No sport to the Chase can compare</i>	1 6 <i>Thalian Collection of Sonatas</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Two Sets each</i>	1 0 <i>Nan and Frier</i>	1 6 <i>introduced in several</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Blowtheth than my Seats dear Beauty like Bach</i>	6 0 <i>Ode to Contentment</i>	1 6 <i>connected by 2 books ea</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Brave Boys let us go unice again we are Free</i>	1 0 <i>Orcharat a charming Thing</i>	1 6 <i>Op. 1 Pastoral Ballad</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Brofrys Songs 3 sets ea</i>	1 0 <i>a Ballie</i>	1 6 <i>Amusement for the Ladies &c</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Broderip's Canzonets A</i>	1 0 <i>o'wucky should I sorrow wherever I know sin</i>	1 6 <i>Collection of Favorite Catch</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Careys Songs</i>	1 0 <i>Ombrea Chiroce</i>	1 0 <i>Clear's, Hawthorne by Dr</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Carters Canzonets</i>	3 0 <i>Pizzi Songs</i>	1 0 <i>Apollon & Daphne</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Claiks</i>	3 0 <i>Reels with Parts</i>	1 0 <i>Arnold's Catch Club Harmon</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Come range from your Trainer</i>	3 0 <i>Harpichord</i>	1 0 <i>Arnold's Catch Club Harmon</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Corris Medley</i>	1 0 <i>Stadler's Melodeon Songs</i>	1 0 <i>Baird's Songs</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Cupids Dream</i>	1 0 <i>Thing</i>	1 0 <i>Braderup's Tales</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Cymon and Ephigene</i>	1 0 <i>Scheby's</i>	1 0 <i>come live with me (Glee</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Darold Man Sing by Sig. Madeline</i>	1 0 <i>Schubert's 2 Canzonets</i>	1 0 <i>Dublin's Catch</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>School of Anacreon</i>	1 0 <i>Eido Catchy Glee</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>Search Song & Setea each</i>	1 0 <i>Giovanna's Canzoneta Op. 5</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>Shepherds that have lost my love</i>	1 0 <i>Glen in the Plock of Bacon</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>with Instrumetal Parts</i>	1 0 <i>Hales Social Harmony</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Diana Hunting Cantata</i>	1 0 <i>Sherds</i>	1 0 <i>Dr. Board</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>Song en haring Sign Allerg</i>	1 0 <i>ATB the older may be had</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>mittre Op. of'll Convito</i>	1 0 <i>diminute 3 Parts Viz.</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>Serafflous' Songs</i>	1 0 <i>First Macaroni Ode</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>Rondo</i>	1 0 <i>Second Macaroni Ode</i>	1 6 <i>Op. 1 Pastoral Ballad</i>
<i>Dolphins Hunting Cantata</i>	1 0 <i>comes 12 Sover</i>	1 0 <i>Third Macaroni Ode</i>	1 6 <i>Op. 1 Pastoral Ballad</i>