THE BRITISH
MALE VOICE CHOIR:
A HISTORY AND
CONTEMPORARY
ASSESSMENT

VOLUME 2

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## VOLUME TWO INDEX

### MUSICAL EXAMPLES:

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Ex. 1

**51.—COBBLER AN’ TINKER.**

**[DRINKING SONG]**

**FIRST VERSION.**

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

**Sung by Mr. John Burbery (Gamekeeper),**

**At Lyne, Sussex, 1892.**

We will all so mer-ry, mer-ry be
With a cob-bler and a
tin-ker.

You say "Cobb," I say "ler," You say "Tim" and

I say "ker," A cob-bler and a tin-ker.

(1st) "Cob," (and) "ler,"

(2nd) "Tim" (4th) "ker" (All) With a cob-bler and tin-ker.

Ex. 2

**FROM SIRBALD’S COLLECTION OF CATCHES, ETC. (1750)**

1. Three Balls and a Bear, a Cob-bler and a Tin-ker.

2. Cob Tim a Cob-bler and a Tin-ker.

3. ler ker, a Cob-bler and a Tin-ker.

Ex. 3

**Henry Purcell**

**1659—65**

1. ‘Since time so kind to us does prove, so kind to us does

2. ‘What do you mean? Oh, fie! Nay what do you

3. ‘I must, I must, I can’t for-bear, I can’t, I can’t for-

prove, do not, my dear, re-fuse my love.’

do, you’re the strang-est man that e’er I knew.’

bear, lie still, lie still my dear.’

-3-
Sir Walter enjoying his
damself one night, he tick-tick'd and
end of the matter, but in rapture cried
pleased her to so great a height.

O sweet Sir Walter, O switer swater, switer
O sweet Sir Walter, O switer swater, switer
O sweet Sir Walter, O switer swater, switer
O sweet Sir Walter, O switer swater, switer

O sweet Sir Walter, O sweet Sir Walter, O
Ex. 5

Henry Purcell
1659–95

Young Colin cleaving of a beam, at

Plump Joan when at night to bed they came, and

He laughing answered 'no, no, no, some

ev'ry thumping, thumping blow cried 'hem!' And

both were playing at the same, cried

work will split, will split with half a blow, be-

told his wife, and told his wife, and told his wife who the cause would

'hem! hem! hem! Pr-thee, pr-thee, pr-thee, Colin

-side now I bore, now I bore, now I bore, now, now, now I

know, that 'hem' made the wedge much farther go.

do, if ev er thou loved'st me dear, hem now'

bore I hem when I cleave, but now I bore'
Ex.6

My Lady and her maid, upon a merry pun, they
Joan lights three candles then, and sets them bolt up-right; with the
In comes my Lady then with all her might and main, she
made a match at farting, who should the wager win.
first fart she blew them out, with the next she gave them light.
blew them out and in and out and in and out again.

Ex.7

Bring the bowl and cool nantz, bring the bowl and cool nantz, and
Dip, dip your dish fair round to all jolly,
We need no damned drawers, our motions, our
let us be mixing we've a great deal of business, we've a
jolly punch drinkers we lose not a minute, we
motions are quicker, we sit at the well, boys, we
great deal of business, 'tis time to be fixing.
lose not a minute while we are our own skinkers.
sit at the well, boys, and drink richer liquor
Ex. 8
Henry Purcell
1659-95

Once, twice, thrice, I
since, and since I can no
so kiss my arse, so kiss my arse, so kiss my arse dis-
Ju - lated the scorn -
- dam - ful sow Good claret, good
ful puss as oft de - nied. And
to ne'er a bitch a - live So kiss my arse,
clar - ret is my mis - tress now!

Ex. 9
Richard Brown
d. 1710

In tomb - ed here lies good Sir Har - ry, be -
un - thought - ful ever - where, now he's dead and lost
loved full well but would not marry,

he doth lie, and she is kneeling.

-7-
Ex. 10

Dr Henry Aldrich
1648–1710

'Our friend at the Mermaid's down, down, at
Thy motion, Will is good, as to
her: 'The liquor's wholesome, right! 'tis a

Punts' there is evil sack, 'tis poison all at the
what concerns the cider, but then there's a thing in a

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

Crown, at Fleges let us take.'

hood, no flesh alive can abide

shite, make him shite, and the landlady make him spue.'

Ex. 11

A 3 Voc

A Catch

Dr I Wilton

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

Nose that's full of Snot that's no News tis so agree'd But to see a man knit a T'd in
to a true lover's knot Oh that's News to laugh at indeed
Ex. 13

Prithee Nicky, drink to Dicky path a bout the cheerfull Gifs path a.

here's Tom and Joe and Jack you know Dick will prove himself an Ais

tho' Dick I fear will make appear Nick must for a Blockhead pafs a

Blockhead a Blockhead a Blockhead must for a Blockhead pafs.

Ex. 14

Game of Jaudville.

I pas I pas I've done to all the night a-gain a-gain

I take a King I take a King again blest me a-gain you

pray madam I'll play alone I'll play alone Di'monds are Trumps

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

fearly pas one Hand in ten you dont the Cards way I can spy Sp-

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

such Tricks are shamefull meam such Tricks are shamefull oh fie oh

dille at bottom meam Spadille at bottom Spadille at bottom oh fie oh

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

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

Ex. 15

A canvassing Squire

with you with you will I stand and with you with you will I fall

This he stood up to speak

Ex. 16

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

The Maid

poor Molly what Folly poor Molly poor Molly what Folly the Maid

O shame O shame O shame O shame O shame poor Molly

My Lord is much to blame yes

the Maid the Maid the Maid's with Child O

what folly poor Molly what folly

you 'tis 'tis true my Lord is much to blame

O fie O fie, in Judgment you miscarry, what think you of Sir Harry? Whose Sir
Ex.17

No. 141 CANON Nine in One
IN THE PLEASANT SUMMER DAY
GLEE FOR MEN'S VOICES (A.T.T.B.)
Ex.18
THE POETRY WRITTEN BY W. E. BAKER
THE MUSIC COMPOSED BY
WILLIAM BEALE.

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

Allegretto.

In the pleasant summer day, Thro' the verdant fields we stray, To be

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

In the pleasant summer day, Thro' the verdant fields we

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

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

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

In the pleasant summer day, Thro' the verdant fields we

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

-13-
To be hold the glowing sun, cheering all.

To be hold the glowing sun, cheering all, cheering

To be hold the glowing sun, cheering all.

Hold to be hold the glowing sun, cheering all, cheering

... he shines upon.

Cheering all, cheering all... he shines upon.

Cheering all, he shines upon.

A round.

Screw the ground, Of

Flow's around, Strew the ground, Of fragrance rich and fairest dye... of fragrance rich and dye, of rich and fairest dye, of fragrance rich... and dye, of rich and fairest dye, of fragrance rich... and fragrance rich and fairest dye... of fragrance rich and dye, of rich and fairest dye, of fragrance rich... and fragrance rich and fairest dye, of fragrance rich and dye, of rich and fairest dye, of fragrance rich... and fragrance rich and farest dye, of fragrance rich and dye, of rich and fairest dye, of fragrance rich... and fragrance rich and fairest dye, of fragrance rich and dye, of rich and fairest dye, of fragrance rich... and
On the wing,

Sweet birds sing, Notes of soft-est melody.

But when hoary winter comes, Then we keep us to our homes, Siting round the jovial bowl, Sitting round the jovial bowl, That warms the heart and cheers the soul, warms the heart and cheers the soul.

Vivace. Poco a poco più animato.
not the nec-tar spare, let us not the nec-tar spare, let us not the nec-tar

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

not the nec-tar spare, let us not the nec-tar spare, let us not the nec-tar

Jest and song The hours pro-long, Let us not the nec-tar
Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare.

Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare.

Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare,

Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare,

Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare,

Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare,

Merry, merry hearts, Bear your parts, Jest and song
The hours prolong, let us not the nectar spare,
Ex.19  TO A KISS
A GLEE FOR MEN'S VOICES
THE WORDS WRITTEN BY PETER PINDAR
THE MUSIC COMPOSED BY
W. BEALE
(1784-1854)

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

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

-licious kiss, Why thou so sud-den-ly art gone,

-licious kiss, Why thou so sud-den-ly art gone,

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

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

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

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

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

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

-18-
should I sigh, On De- lia's lip with raptur'd eye, On De- lia's
sh- ing lip I see A thou-sand full
sh- ing lip I see A thou-sand full
sh- ing lip I see A thou-sand full

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

as sweet as thee, a thou-sand full as sweet as thee.
as sweet as thee, a thou-sand full as sweet as thee.
as sweet as thee, a thou-sand full as sweet as thee.
as sweet as thee, a thou-sand full as sweet as thee.
Voice to kindred voice unites, voice to kindred voice unites.

Harmony, voice to kindred voice unites, Harmony, voice to kindred voice unites, Harmony, voice to kindred voice unites, Harmony, voice to kindred voice unites.

Harmony whose magic art Voice to kindred voice unites.

Here thy choicest gifts impart, Come and bless our festive rites, Here thy choicest gifts impart, Come and bless our festive rites, Here thy choicest gifts impart, Come and bless our festive rites, Here thy choicest gifts impart, Come and bless our festive rites.
Ex.21  GO, ROSE

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

COMPOSED BY
W. BEALE.

(EDITED BY JOHN E WEST.)

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

Andante con moto.

tenderly and with expression.

poco cres.

Go, Rose, Find, happy

mp

poco cres.

Go, Rose, go, Rose, and on The-ml-ra's breast Find, happy

poco cres.

Go, Rose, go, Rose, and on The-ml-ra's breast Find, happy

poco cres.

Go, Rose, go, Rose, and on The-ml-ra's breast Find, happy

poco cres.

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

poco dim.

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

poco dim.

flow'r, happy flow'r, thy throne and tomb, Go, Rose, go,

poco dim.

flow'r, happy flow'r, thy throne and tomb, Go, Rose, go,

poco dim.

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

poco cres.

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

poco cres.

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

poco cres.

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

poco cres.
Find, happy flow'r, thy throne and tomb. When jealous of a

fate so blest, How shall I envy thee thy doom, how shall I

envy thee thy doom? Go, Rose, go, Rose, and on The-ni-ra's

breast Find, happy flow'r, thy throne and tomb,

breast poco cres.

29

30

31

32

33

34

35

poco cres.
Should some rude hand so-proach thee there,

Guard the sweet shrine thou wilt a - dorn; Ah! pun - ish those who rash - ly dare, And for my ri - vals keep thy thorn, Punish those who rash - ly dare, And for my ri - vals keep thy thorn.

Ah! punish those who rash - ly dare, And for my ri - vals keep thy thorn.
Go, Rose, go, Rose, and on The-mi-ra's breast Find, happy flow'r, thy throne and tomb.

When jealous of a fate so blest, How shall I envy thee thy doom?
Ex. 22

**STRIKE THE LYRE.**

**GLEE FOR A.T.T.B.**

**COMPOSED BY T. COOKE.**


*Allegro moderate s' spirited.*

**Alto**

Strike, strike the lyre, let music tell, The blessings spring shall scatter round,

And opening flowers paint the ground.

Fragrance shall float on every gale, And opening flowers paint the ground.

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

But she appears, and sorrow flies, pleasure smiles at her return.

**1st Tenor**

Strike, strike the lyre, let music tell, The blessings spring shall scatter round,

Fragrance shall float on every gale, And opening flowers paint the ground.

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

But she appears, and sorrow flies, pleasure smiles at her return.

**2nd Tenor**

Strike, strike the lyre, let music tell, The blessings spring shall scatter round,

Fragrance shall float on every gale, And opening flowers paint the ground.

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

But she appears, and sorrow flies, pleasure smiles at her return.

**Bass**

Strike, strike the lyre, let music tell, The blessings spring shall scatter round,

Fragrance shall float on every gale, And opening flowers paint the ground.

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

But she appears, and sorrow flies, pleasure smiles at her return.
-turn, but she appears, and sorrow dies, and pleasure smiles at her return.

-turn, she appears, sorrow flies, pleasure smiles at her return.

-turn, she appears, sorrow flies, pleasure smiles at her return.

-turn, she appears, sorrow flies, pleasure smiles at her return.

-turn, she appears, sorrow flies, pleasure smiles at her return.

-turn, she appears, sorrow flies, pleasure smiles at her return.

-turn, she appears, sorrow flies, pleasure smiles at her return.

I love the sweep of harp and trumpet's harmony, Like

I love the sweep of harp and trumpet's harmony, Like

I love the sweep of harp and trumpet's harmony, Like

I love the proud and solemn sweep of harp and trumpet's harmony, Like

swellings of the midnight deep, like

swellings of the midnight deep, like

swellings of the midnight deep, like

swellings of the midnight deep. Like

swellings of the midnight deep. Like

swellings of the midnight deep. Like

of the midnight deep, Like
But lovelier to my heart the tone that dies along the twilight's wing. But lovelier to my heart the tone that dies along the twilight's wing. But lovelier to my heart the tone that dies along the twilight's wing, just heard, just heard, just heard.
heard a silver sigh and gone, As if a spirit touch'd the

string, as if a spirit touch'd the string, as if a

string, as if a spirit touch'd the string, as if a

string, as if a spirit touch'd the string, as if a

spirit touch'd the string, as if a spirit touch'd, touch'd the string

spirit touch'd the string, as if a spirit touch'd, touch'd the string

spirit touch'd the string, as if a spirit touch'd, touch'd the string

spirit touch'd the string, as if a spirit touch'd, touch'd the string.

ALLEGRO moderato espressivo.

Welcome! welcome! welcome is the joyous strain, that bids the anxious lover

Welcome! welcome! welcome is the joyous strain, that bids the anxious lover

Welcome! welcome! welcome is the joyous strain, that bids the anxious lover

Welcome! welcome! welcome is the joyous strain, that bids the anxious lover

burn, that bids the anxious lover burn; the smile of

burn, that bids the anxious lover burn; the smile of

burn, that bids the anxious lover burn; the smile of

burn, that bids the anxious lover burn; welcome
beauty wakes again, and discord flies at her return,

beauty wakes again, and discord flies at her return,

beauty wakes again, discord flies at her return,

welcome, welcome, welcome discord flies at her return,

welcome, welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,

welcome, welcome discord flies at her return,
Respectfully Inscribed to the Rt. Hon. Lord BURGHERSH.

SHADES OF THE HEROES

EXS. 23-27

Glee for A.T.T.B. (and Chorus Ad Lib.)

The Words from "Ossian"

The Music composed by

THOMAS COOKE.

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

The words from "Ossian"

THE MUSIC COMPOSED BY

THOMAS COOKE.

The clouds of night come rolling down, rolling down, the

The stars of the north are shining bright, shining bright over the land of Crom-ia.

Crom-ia, the stars of the north are shining bright, shining bright over the land of Crom-ia.

Crom-ia, darkness rests on the steeps of Crom-ia.

Crom-ia, darkness rests on the steeps of Crom-ia.
Ex. 24

Allegretto.

they show their heads of fire, they show their heads of

rise over drowsy waves; they show their heads of

they show their heads of fire, they

Ex. 25

107

Large.

The ghosts of those he sings... come in their rusting shrouds; they bend... they
Andante con moto.

they come from the far-off, snow-topped mountains and, sailing over the

they come from the far-off, snow-topped mountains and, sailing over the

they come from the far-off, snow-topped mountains and, sailing over the

they come from the far-off, snow-topped mountains and, sailing over the

they come from the far-off, snow-topped mountains.

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

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

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

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

shell, we sent, we sent round the joy of the shell, we sent, we
HAIL! SMILING MORN.

GLEAN FOR FOUR VOICES.

ALTO.

P. Hail!...smiling morn, smiling morn, that tips the hills with gold.

f Hail!...smiling morn, smiling morn, that tips the hills with gold.

1ST TENOR, (See lower).

Hail!...smiling morn, smiling morn, that tips the hills with gold, whose rosy fingers ope the gates of day.

BASS.

Hail!...smiling morn, smiling morn, that tips the hills with gold, whose rosy fingers ope the gates of day.
Who the gay face of nature doth un-fold, at whose bright presence, darkness flies away, flies away,

Who the gay face of nature doth un-fold, at whose bright presence, darkness flies away, flies away;

Who the gay face of nature doth un-fold, at whose bright presence, darkness flies away, flies away;

Who the gay face of nature doth un-fold, at whose bright presence, darkness flies away, flies away;

Who the gay face of nature doth un-fold, at whose bright presence, darkness flies away, flies away.

-41-
Ex.29 DISCORD, DIRE SISTER.

GLEE FOR A.T.T.B.

COMPOSED BY
S. WEBBE.

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

Discord, discord, dire sister of the slaugt'ring pow'r,
Discord, discord, dire sister of the slaugt'ring pow'r,
Discord, discord, dire sister of the slaugt'ring pow'r,
Discord, discord, dire sister of the slaugt'ring pow'r,

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

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

stalks on earth while scarce the skies her horrid head can

stalks on earth, she stalks on earth...

...while scarce the skies her horrid head can

...she stalks on earth and shakes the world around.

bound she stalks on earth and shakes the world around. Dis-

...and shakes the world around, and shakes the world around.

dire sister of the slaught'ring pow'r, small at her
discord, of the slaught'ring pow'r, small at her
discord, dire sister of the slaught'ring pow'r, small at her

birth, but rising every hour, while scarce the skies her
birth, but rising every hour, while scarce the skies her
birth, but rising every hour, while scarce the skies her

birth, but rising every hour, while scarce the skies her
horrid head can bound, she stalks on earth and shakes the world around.

But lovely peace, in angel form, descending

quells the rising storm. Soft ease and sweet con-

tent... shall reign, And discord never rise again.
Ex.30

Breathe soft, ye Winds.

GLEE FOR THREE VOICES.

[Staff notation for musical score]

1st Voice.
Andante affetuoso.

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

2nd Voice.

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

BASS.

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

Shield her, ye trees, ye flow'rs a-round her grow; Breathe soft, ye

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

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

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

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

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

... a-round her grow; Ye swains, I beg you pass in si-lence
by, My love in yonder vale a - sleep doth lie, my

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

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

by, My love in yonder vale a - sleep doth lie, my
love in yonder vale, asleep doth lie; Ye swains, I

love in yonder vale, asleep doth lie; Ye swains, I

beg you pass in silence by, My love in yonder vale...

beg you pass in silence by, My love in yonder vale...

beg you pass in silence by, My love in yonder vale
I WISH TO TUNE MY QUIV'RING LYRE
A GLEE FOR FIVE VOICES
WHICH OAIN'D £ PRIZE. OIVEI(
BY
THE. UE$TLEXEN'S GLR CLUU, MANCHESTER.,
1833
PART OP A
rRANSL.ATI0N FROM ANACItEON—"TO HIS LYRE"—BY LORD 6YRON, IN "HOURS OF IDLENES5
THE MUSIC COMPOSED BY
SAMUEL SEBASTIAN WESLEY.

ALTO.

With spirit.

1st Tenor.

1st Bass.

2nd Tenor.

2nd Bass.

I wish to tune my quiv'ring lyre
To deeds, to deeds of fame.

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

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

echo from its rising swell, How heroes fought, how nations fell, how
echo from its rising swell, How heroes fought, how nations fell, how
echo from its rising swell, How heroes fought, how nations fell, how
echo from its rising swell, How heroes fought, how nations fell, how
echo from its rising swell, How heroes fought, how nations fell, how

heroes fought, how nations fell, nations fell.
heroes fought, how nations fell, nations fell.
heroes fought, how nations fell, nations fell.
heroes fought, how nations fell, nations fell.
heroes fought, how nations fell, nations fell. When
heroes fought, how nations fell, nations fell. When
When A-treus' sons advanc'd

A-treus' sons advanc'd... to war, advanc'd to war, advanc'd to

A-treus' sons advanc'd... to war, advanc'd to war, advanc'd to

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

war, Or Tyrian Cadmus roved a-far, or Tyrian Cadmus roved a-

-far, roved a-far; But, still to martial strains unknown... My

far, roved a-far; But, still to martial strains unknown... My

far, roved a-far; But, still to martial strains unknown... My

far, roved a-far; But, still to martial strains unknown... My

-52-
Fired with the hope of future fame, I seek some nobler hero's name.

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

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

The dy-ing chords are strung a-new, To war, to war, to war my harp is
wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

wakes silver notes of soft desire; To other

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.

soul is strung, And sweeter notes shall now be sung.
Love, love alone, my lyre shall claim, In songs of Tenderly.

Love alone, my lyre shall claim, In songs of Tenderly.

Love alone, my lyre shall claim, In songs of Tenderly.

Love alone, my lyre shall claim, In songs of Bliss, sighs of flame, in songs of bliss, and bliss, sighs of flame, in songs of bliss, and bliss, sighs of flame, in songs of bliss and sighs, and bliss, sighs of flame, in songs of bliss and

[Music notation]
ONCE IN ENGLAND'S AGE OF OLD.

Ex. 32

Music by
BAILDON.
1727(?) - 1774

ONCE IN ENGLAND'S AGE OF OLD.

Glee.

Allegro moderato.

1st TREBLE.

Once in England's age of Gold, Maids and Men were happy -

2nd TREBLE.

Once in England's age of Gold, Maids and Men were happy -

ALTO.

Once in England's age of Gold, Maids and Men were happy -

souled. They could sing the whole day long, merry catch or
dainty song. Merry merry catch or dainty song. Merry merry merry
dainty song. Merry merry catch or dainty song.

catch or dainty dainty song. Merry merry merry catch or dainty song.

catch or dainty dainty song. Merry merry merry catch or dainty song.

-60-
If you cast a doubt on that, think how good Sir Toby sat with the poor fool Ague-cheek laughing till his lungs were weak! If there lived in England

Poco andante.
then joyous-hearted Maids and Men, all that mellowed

mirth must be somewhere locked in you and me.

Allegro.

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

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

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

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

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

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

we can be as gay as they, And we can be as gay be as gay as they.
Lutew's Wild Chase.
Chorus For Four Men's Voices.
Composed by C. M. von Weber.

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

1st Tenor.
2nd Tenor.
1st Bass.
2nd Bass.

What streams from thee wood, where the sun - beams shine, Still near-er and near - er

What streams from thee wood, where the sun - beams shine, Still near-er and near - er

What streams from thee wood, where the sun - beams shine, Still near-er and near - er

What streams from thee wood, where the sun - beams shine, Still near-er and near - er

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

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

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

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

It shounging combine, The soul with dark hor-ror con- founding, And if this swar -

It shounging combine, The soul with dark hor-ror con- founding, And if this swar -

It shounging combine, The soul with dark hor-ror con- founding, And if this swar -

It shounging combine, The soul with dark hor-ror con- founding, And if this swar -

company's name you'd know, These are Lut - now.

company's name you'd know, These are Lut - now.

company's name you'd know, These are Lut - now.

company's name you'd know, These are Lut - now.

Lut - now! These are Lut - now's

Lut - now's rel - ers, s-hunting that go, These are Lut - now's

Lut - now's rel - ers, s-hunting that go, These are Lut - now's

Lut - now's rel - ers, s-hunting that go, These are Lut - now's

Lut - now's rel - ers, s-hunting that go, These are Lut - now's

-64-
The Wild Huntsman
Fantasia for Male Voice Choirs
(unaccompanied)

Based on Weber's melody for Körner's poem
"Laizow's Wild Jägd"

The Poem Adapted by
GORDON BOTTOMLEY

The Music by
JULIUS HARRISON

Quickly

What is it that glisters there, down the dark wood?

Near-er we hear on the shivering air

Grim twilight ranks rang-ing on-der the gloom, And har-sh-sounding horn-blasts

Grim twilight ranks rang-ing on-der the gloom, And har-sh-sounding horn-blasts

Grim twilight ranks rang-ing on-der the gloom, And har-sh-sounding horn-blasts

Grim twilight ranks rang-ing on-der the gloom, And har-sh-sounding horn-blasts
Ex.35 BRIGHT SWORD OF LIBERTY
PART-SONG FOR TWO TENORS AND TWO BASSES.
THE WORDS BY J. V. S.
THE MUSIC COMPOSED BY
C. M. VON WEBER.

True sword! thy blade is gleaming, And bright as sun-beam seeming!

Sword of the brave and free, Bright sword of Liberty! Hur-rah, hur-rah, hur-rah!

The arm of right shall wield thee, To despot never yield thee,

Thou our defence shall be, Bright sword of Liberty! Hur-rah, hur-rah, hur-rah!

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

Sword of the brave and free, Bright sword of Liberty! Hur-rah, hur-rah, hur-rah!

The arm of right shall wield thee, To despot never yield thee,

Thou our defence shall be, Bright sword of Liberty! Hur-rah, hur-rah, hur-rah!

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

- True sword, to slay a stranger, Of wrong the stern a veng - er.
Soldiers' Lode.

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

Con anno.

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

2. And while the call to arms is peeling, Each soldier to his true love is

3. And while the call to arms is peeling, Each soldier to his true love is

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

Piano, and lib.

Solo one express.

Dear - est maid, now fare... thee

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

Dear maid, now fare thee well.
Fortune may be found at hand, learn to seize the happy moment, fortune lies at our command.

True happiness in modest ration lies, and modest ration maketh ev'ry thing suffice.

Neither right nor left, but onward. Against the foe our strong arm plying, and on God the Lord reliance.

Honor to women, our sorrows they brighten, life's roughest labor by

Ex.38

40.—THE RHINE.

There is a glorious word, a glorious German name, it pierces like a sword, it

swells the cheeks of fame. It is a name well known in story in tales of

love and songs of glory; it is a name sung far and near, a name above all others dear.

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

From Nibelungen song,
We learn of Siegfried bold,
Who lov'd his mistress long,
And ater his passion told.
We learn how Hagen, fierce with anger,
Slew Siegfried bold, who guess'd no danger.
The gold which to this murder led,
Lies buried in the Rhine's deep bed.
Ex. 39

60.—THE BATTLE OF LEIPZIG.

Poco Allegro.

SoLo.  

1st Ver. What spectres are those, the dark boughs among? They flit thro' the twilights now

2nd Ver. Behold, how they meet, and their weapons clash, On steeds thro' the air wildly

falling: Like grey sul len vapours they glide along; They chant forthwith cho r us their fury;

They furiously shout as they onwards dash, their bayonets gleam and their bright

ghostly song, Which now sounds like the distant wind wall ing.

as bres flash, While a round fall the dead and the dying.

Poco Adagio.

Grousa.

1st Ver. These spectres are heroes, who danger disdain'd, who danger disdain'd, who danger disdain'd, who danger disdain'd.

2nd Ver. All hail! ye brave heroes, who danger disdain'd, who danger disdain'd, The night when the battle of Leip zig was gain'd.

Poco Allegro.

SoLo.  

3rd Ver. The battle's loud din into silence falls, The arms of our men are vicio-

rous; To rest after bat tle, the trumpet calls; In triumph they enter Wal-

halias wide halls, Where they dwell e ver hap py and glo rious.

-70-
Ex. 40

Zigennerlied.

Andante ma non troppo.

[Music notation image]

M. B. 193.
Ex. 42  A Vintage Song.
From the unfinished Opera "LORELEY.
Words by W II.iiAM DbTmI-.nE.
London: Novello, Ewer and Co., 1 Brewer Street (W.), and 26, Foley St. (E.C.).

All steve and hoop the long year

All steve and hoop the long year through, We work'd with will and

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

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

We press'd the vineyard's treasure. Now bless be thou, oh, fresh-sung

We press'd the vineyard's treasure. Now bless be thou, oh, fresh-sung
CHOR. I. II. unis.
Allegro. Recit. (sensa Tempo)

Amazement! Do the Powers of Olympus deceive my senses?

Allegro. Recit.

I know, yet fear would deny, that I now behold Antigone here. Miserable child of a wretched father, of Olympus, ah! what means this? Say, can it be that
Ex. 44

Strophe I.

Andante con moto. (\textit{Pianoforte.})

Wonders in Nature we see and know, But the

chief of them all, is man: Over the awful abyss of the deep, He fearlessly

dares to sweep; And though its terrible stormy spray, He shapes his trackless
Ex.45

Thou hast dast to infringe thus the Monarch's command:—Can it be that thou art the of-ender?

Sentinel (sung.)
If in-her the she who hath borne the curse! Unfold'd, she entered it.

Andante. (d=60)
The Chorus Leader.

Allegro.

Creon.

To Madre there, and love them:
Loving them so well, go think of them:
While I exist, no woman shall convert me.

Andante. (d=60)

The Chorus Leader.

Laughter and pleasure express a woman's love: The flood of sorrow lingers over her

Creon.

For even the boldest will essay:
To fly from the approach of Death.

(Wail as Creon is about to pass.)
Ex. 46 Schubert Mailied

3 Haste to snatch a kiss, cresc. While yet spring-time is.

4 Hark, the ring-dove coos; pp Hark, his love he woo!

3 Haste to snatch a kiss, cresc. While yet spring-time is.

4 Hark, the ring-dove coos; pp Hark, his love he woo!

3 Haste to snatch a kiss, cresc. While yet spring-time is.

pp Lips will soon grow pale, ppp Soon will kiss — es fail. There's an end of kissing.

Be thou up and doing, Go thou too a-wooing. Lp

Spring will go a-missing, There's an end of kissing.

Be thou up and doing, Go thou too a-wooing. Lp

Spring will go a-missing, There's an end of kissing.

Be thou up and doing, Go thou too a-wooing.

Lips will soon grow pale, ppp Soon will kiss — es fail. There's an end of kissing.

Lips will soon grow pale, ppp Soon will kiss — es fail. There's an end of kissing.

Lips will soon grow pale, ppp Soon will kiss — es fail. There's an end of kissing.

Lips will soon grow pale, ppp Soon will kiss — es fail. There's an end of kissing.
None But The Lonely Heart

(Sehnsucht)

For Four-Part Chorus of Men's Voices

GOETHE

a cappella

FRANZ SCHUBERT

English version by Arthur Westbrook

Adapted by J. E. Laings

Edited by James Erb

Tenor I

None but the lonely heart can know my sadness, A-

Nur, wer die Sehnsucht kennt, weiss, was ich leide.

Tenor II

None but the lonely heart can know my sadness, A-

Nur, wer die Sehnsucht kennt, weiss, was ich leide.

Bass I

None but the lonely heart can know my sadness, A-

Nur, wer die Sehnsucht kennt, weiss, was ich leide.

Bass II-III

None but the lonely heart can know my sadness, A-

Nur, wer die Sehnsucht kennt, weiss, was ich leide.

Tenor I

see spread out above me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Tenor II

see spread out above me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Bass I

see spread out above me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Bass II-III

see spread out above me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Tenor I

to one who loves me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Tenor II

to one who loves me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Bass I

to one who loves me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

Bass II-III

to one who loves me, Ah, what a distance drear-

menge nach e-ner Set-er. Achi der mich liebt und kennt

None

-79-
Ex. 49  
Night.

English text by
FLORENCE HOARE.

F. A. KRUMMACHER.

Andante espressivo.

FRANZ SCHUBERT. Op. 17 No. 4.

How fair art thou, Wonderful si - lence hovering now! See! the stars so clearly glowing. Through the heavily pastures going, Bear to us who restless wand - der, ble - ren Sterne wandeln in den Himmel An - en und auf uns her-aus - der schauen,
Ex. 50  Schubert  *Song of the Spirits D.538*

Angry-ly foaming on it ra-geth,

Angry-ly foaming on it ra-geth,

Angry-ly foaming in haste it ra-geth.

Angry-ly foaming in haste it ra-geth.

Angry-ly foaming on it ra-geth to earth.

Angry-ly foaming on it ra-geth to earth.

Angry-ly foaming in haste it ra-geth to earth.

Angry-ly foaming in haste it ra-geth to earth.
if $k^*$ -ward.

Rugged boulders in vain oppose it.

ward. Rugged boulders in vain oppose it, oppose it.

ward.

sf

Rugged boulders in vain oppose it, oppose it.

-ward.

Rugged boulders in vain oppose it.

pose it rugged boulders in vain oppose it.

pose it rugged boulders in vain oppose it.

Rugged boulders in vain oppose it rugged boulders in vain oppose it.
Ex. 51
THE PATRIOT'S VOW
(DER DEUTSCHE SCHWUR)
PART SONG FOR MEN'S VOICES
THE ENGLISH WORDS TRANSLATED FROM THE GERMAN OF PETER CORNELIUS BY W. G. ROTHERY
THE MUSIC COMPOSED BY
PETER CORNELIUS.
(Op 15, No 3)

Ex. 52
THE OLD SOLDIER'S DREAM
(DER ALTE SOLDAT)
CHORUS FOR SIX TENOR AND THREE BASS VOICES
THE ENGLISH WORDS BY W. G. ROTHERY
THE MUSIC COMPOSED BY
PETER CORNELIUS.
(Op 12, No 1)
1. Let Sounds of Joy Be Heard
(Lasst Lautenspiel Und Becherklang)

For Three-Part Chorus of Men's Voices

English version by L.P. acappella

Ritornelle Op.65, No. 2
arranged by Lloyd Pfauls

Ex.53

Robert Schumann

Tenor

Bass 1

Bass 2

Far (lively) [D=92]

Let sounds of joy with every cup uplifted be heard this day when all the young are feasting! The festive time for us will soon be over. The festive

Let sound of joy with every cup uplifted be heard this day when all the young are feasting! The festive

Let sounds of joy with every cup uplifted be heard this day when all the young are feasting! The festive

Let sounds of joy with every cup uplifted be heard this day when all the young are feasting! The festive
Langsam, zart

Zur ne zucht des Herbstes Wind, der die Rosens-...
3. The Minnesingers

(Die Minnesänger)

For Four-Part Chorus of Men's Voices

a cappella

Robert Schumann, Op. 33, No. 2

arranged by Lloyd Pfautsch

Ex.55

Heinrich Henn

English version by L. P.

Leicht, kurz (lightly, detached) [ \( \text{a tempo} \)]

Tenor 1

Zu dem Wett ge-san ge stren-ten
Come the mun - ne-singer for - ward
bold - ly strid - ing to the hall

Tenor 2

Zu dem Wett ge-san ge stren-ten
Come the mun - ne-singer for - ward
bold - ly strid - ing to the hall

Bass 1

Zu dem Wett ge-san ge stren-ten
Come the mun - ne-singer for - ward
bold - ly strid - ing to the hall

Bass 2

Zu dem Wett ge-san ge stren-ten
Come the mun - ne-singer for - ward
bold - ly strid - ing to the hall

Zu dem Wett ge-san ge stren-ten
Come the mun - ne-singer for - ward
bold - ly strid - ing to the hall

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his

Phantau, die schlu - mend wil - de, at des Mun - ne-sänger's Pferd, und die
Fan - ta - ry, who spark-les wild - ly, is the mun - ne-singer's horse With his
Ex. 56 Schumann *Lotusblume* Op. 33 No. 3

Haup te er - was - set se trüum-end die Nacht.
low ered. She dreams as she waits for the night.

Der Mond ist ihr Büh - le.
The moon is her low er.

Licht unt ahm ent-schlie - sert se freund - lich ihr.
Light and ahm can - cer - sert her friend - lih.

Von bier an nads und pacts cc was schueller.
From here, somewhat faster little by little...
THE MARTYRS OF THE ARENA.

Music by
LAURENT DE RILLE.

Ent. Sta. Hall.

Maestro. \( \text{f} \) 72.

1st TENOR.

(8\text{\textsuperscript{8}} lower.)

2nd TENOR.

(8\text{\textsuperscript{8}} lower.)

1st BASS.

2nd BASS.

Great Cæsar, with our dying breath, Thus we hail thee!

The body thou canst doom to death, Willing tools will not fail thee; The body thou canst doom to death, Willing tools will not fail thee; The body thou canst doom to death, Willing tools will not fail thee; The body thou canst

But the soul shall hold fast her faith. O Cæsar, with our death, But the soul shall hold fast her faith. O Cæsar, with our death, But the soul shall hold fast her faith. O Cæsar, with our death, But the soul shall hold fast her faith. O Cæsar, with our

Great lord of life and death!

Great lord of life and death!

Great lord of life and death!

Great lord of life and death!
He that is mighty will not fail you, He will be your stay, He will be your stay.
He that is mighty will not fail you, He will be your stay, He will be your stay.
He that is mighty will not fail you, He will be your stay, He will be your stay.
All'gen.

Falsehood and malice may assail you, and hell dismay.
Falsehood and malice may assail you, and hell dismay.
Falsehood and malice may assail you, and hell dismay.
Falsehood and malice may assail you, and hell dismay.

He that is mighty will not fail you, he will be your stay.
He that is mighty will not fail you, he will be your stay.
He that is mighty will not fail you, he will be your stay.
He that is mighty will not fail you, he will be your stay.

Friends of truth shall be victorious, for truth is mighty.
Friends of truth shall be victorious, for truth is mighty.
Friends of truth shall be victorious, for truth is mighty.
Friends of truth shall be victorious, for truth is mighty.

Righteous cause is glorious, and wins the light, and wins the light.
Righteous cause is glorious, and wins the light, and wins the light.
Righteous cause is glorious, and wins the light, and wins the light.
Righteous cause is glorious, and wins the light, and wins the light.

I'll live, to strains that will sweeten the strife.
I'll live, to strains that will sweeten the strife.
I'll live, to strains that will sweeten the strife.
I'll live, to strains that will sweeten the strife.

I'll live, List to strains that will sweeten the strife.
I'll live, List to strains that will sweeten the strife.
I'll live, List to strains that will sweeten the strife.
I'll live, List to strains that will sweeten the strife.

-91-
Ex. 59 The Light of the World
FIRST-PRIZE SETTING FOR MALE VOICE CHORUS
Composed by ENOS WATKINS, F.R.C.O., A.R.C.M

James Broadbent & Son, Ltd., Publishers, Boston Spa, Yorks
Ex.60  

MYFANWY (ARABELLA)  

FOUR-PART SONG.  

For Male Voices.  

English Words by the late "Goss exercising the Words by Mr. W. G. Masters.  

Music by Hy. Perry (Mrs. S. A. C. Morris).  

Moderato.  

1. In the morning, O! My lady,  
   You see my tears fall down  
   Why should your heart be heavy? I'm not lost,  
   From these eyes most burning.  

2. What have I done, oh, come at four o'clock,  
   To war it is from you  
   What have I done, oh, come at four o'clock,  
   To war it is from you  

3. For to my heart, while you were asleep,  
   May some new, unequalled  
   For to my heart, while you were asleep,  
   May some new, unequalled  

4. Ah, wound me, O! My lady,  
   Take you from my heart  
   Ah, wound me, O! My lady,  
   Take you from my heart  

Tenor.  

Moderato.  

Piano
Ex. 61 Jenkins, Cyril  The Assyrian Came Down Op. 7 No. 1

Like the leaves of the forest when summer is

Like leaves of the forest when summer is

Like the leaves of the forest, That

green, That host with their banners was

host, That host with their banners was

seen: Like the leaves of the forest when Autumn hath

blown, That host on the morrow lay withered and strown.

-94-
To Mr Ted Lewis and the Williamstown Male Choir.

The Lee Shore.

PART-SONG for T.T.B.B.

THOMAS HOOD.

CIRIL JENKINS.

Op. 81.

Ex.62

Allegro con fuoco. \( \frac{J}{2} \text{ min.} \)

Tenors.

Sleet and hail and thunder, sleet and hail and thunder!

Sleet and hail and thunder, sleet and hail and thunder!

And ye winds that rave

Till the sands there-under join the sul-len

ye winds that rave

Till the sands there-under join the sul-len

Basses.

Sleet and hail and thunder, sleet and hail and thunder!

Sleet and hail and thunder, sleet and hail and thunder!

And ye winds that rave

Till the sands there-under join the sul-len

ye winds that rave

Till the sands there-under join the sul-len

Winds that like a demon howl, howl, howl

Winds that like a demon howl, howl, howl

howl with horrid note

Round the toil-ing sea-man in his tossing boat.

howl with horrid note

Round the toil-ing sea-man in his tossing boat.

howl with horrid note

Round the toil-ing sea-man in his tossing boat.

howl with horrid note

Round the toil-ing sea-man in his tossing boat.

Sleet and hail and thunder, sleet and hail and thunder.

Sleet and hail and thunder, sleet and hail and thunder.

Sleet and hail and thunder, sleet and hail and thunder.
FEASTING I WATCH
PART-SONG FOR MEN'S VOICES

The words from The Greek Anthology (Marcus Argentarius) translated by Richard Garnett.

The music composed by
EDWARD ELGAR.

(Gr. 45. No. 1)†

With the kind permission of the Executors.
† Five Part-songs contain English and German words.

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Ex.65 Elgar The Reveille

Thus they answered, ho-ping, fear ing, Till a trum-pet-voce pro-claim-ing, Saul.

Thus they answered, ho-ping, fear ing, Till a trum-pet-voce pro-claim-ing, Saul.

Nobilmente.

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

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"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

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"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was

"My cho- sen, cho- sen peo- ple, come " Then the drum, Lo' was
Ex.66 Elgar *The Herald*

Lento  Allegro molto

"Go!... tell the dead I come." With a proud smile...

"Go!... tell the dead I come." With a proud smile...

"Go!... tell the dead I come." With a proud smile...

"Go!... tell the dead I come." With a proud smile...

The war-nor with a stab set out his soul. When

The war-nor with a stab set out his soul.

The war-nor with a stab set out his soul.

The war-nor with a stab set out his soul.

The war-nor with a stab set out his soul.

When died and amidst through all the other world.

When died and amidst through all the other world.
When dead and launched through all the other word.

poco allargando

Till the great shade... should it enter.
Ex.67 Bantock *Lucifer in Starlight*

And now up-on his west-ern wing he leaned.

Poor mee.

Now his huge bulk o'er Af-rica's sands o'er-reened.

Now the black planet.

And now up-on his west-ern wing he leaned.

Poor mee.

Now his huge bulk o'er Af-rica's sands o'er-reened.

Now the black planet.
Ex.69  Bantock  *The Fighting Temeraire*

Poco meno moto

There's a far bell ringing At the

setting of the sun, And a phantom voice is

singing Of the great days done...
Ex.70  Bantock Festival Song

Moderato.

1st Tenor.

Sowers of the living seed, Let your hearts in joy our lay!

2nd Tenor.

Sowers of the living seed, Let your hearts in joy our lay!

1st Bar. 

Sowers of the living seed, Let your hearts in joy our lay!

2nd Bar.

Sowers of the living seed, Let your hearts in joy our lay!

Toilers for Man's noblest need, Guides a long life's morning way!

With exultant singing Let the heavens be ringing,

With exultant singing Let the heavens be ringing,

With exultant singing Let the heavens be

Joy and gladness bringing In to work and

ringing, Joy and gladness bringing In to work and

ringing, Joy and gladness bringing In to work and

ringing, Joy and gladness bringing In to work and

-104-
Ex. 71 Hegar *The Phantom Host* Op. 17

They felt the grip of an iron hand, they felt the grip of an iron hand,

fret the grip of an iron hand, they felt the grip of an iron hand,

felt the grip of an iron hand, they felt the grip of an iron hand,

felt the grip of an iron hand, they felt the grip of an iron hand,

felt the grip of an iron hand, they felt the grip of an iron hand,
Ex.72 Hegar Walpurga Op.30

【歌词内容】

troth-word, Swear it, all your fear - est wrath de - fy - ing; Hark! I swear it.

on my might - est troth-word, Swear it, all your fear - est wrath de - fy - ing;

on my might - est troth-word, Swear it, all your fear - est wrath de - fy - ing;

swear it on my troth-word, Swear it, all your fear - est wrath de - fy - ing;

swear it on my troth-word, Swear it, all your fear - est wrath de - fy - ing;

on my might - est troth-word, Swear it, all your fear - est wrath de - fy - ing;

on my might - est troth-word, Swear it, all your fear - est wrath de - fy - ing;

on my might - est troth-word, Swear it, all your fear - est wrath de - fy - ing;

on my might - est troth-word, Swear it, all your fear - est wrath de - fy - ing;

【其他内容】

1. Make her mine, mine with pas-sion-us en - bra - ces, make her mine.

2. Make her mine, mine with pas-sion-us en - bra - ces, make her mine.

3. Make her mine, mine with pas-sion-us en - bra - ces, make her mine.

4. Make her mine, mine with pas-sion-us en - bra - ces, make her mine.
Ex. 73 Parry Orpheus

Orpheus was a man of note, Who lived so long.

A tempo.

Orpheus was a man of note, Who lived so long.

Con sostenuto.

Orpheus was a man of note, Who lived so long.

A tempo.

Orpheus was a man of note, Who lived so long.

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Orpheus was a man of note, Who lived so long.

A tempo.
Ex. 74 Fletcher Vision of Belshazzar

Fiery and forceful.

The King was on his throne... The Sa-traps throng'd the hall...

becoming slower and serious.

Juda Fi - dah did vi- nes - Je - bo - rah's ves - seis hold. The god - less...

Mysterious and ominous.

Her - then's wun... In that same hour and hall, The...

An - gus of a hand Came forth against the wall, And wrote as if on
Ex. 75 Boughton *The Blacksmith*

**Tenor I.**

Strong rhythm: rather quick.

**Tenor II.**

Aw

**Bass I.**

\[ \text{Hammer, hammer, hammer} \]

**Bass II.**

Aw

\[ \text{Hammer, hammer, hammer} \]

Ex. 76 Holst *Dirge For Two Veterans*

**Andante mesto.**

\[ pG \text{ minor.} \]

**Tenors.**

The last sun-beam Light-ly falls from the fin-jibed Sab-bath, On the

**Basses.**

The last sun-beam Light-ly falls from the fin-jibed Sab-bath, On the

**Piano.**

| B minor. |

pap B minor.

pave-ment here, and there be-yond it is looking Down a new-made dou-ble grave.

| B minor. |

Lo, the moon as-cend-ing, Up from the east the sil-ver round moon

| B minor. |

Lo, the moon as-cend-ing, Up from the east the sil-ver round moon

-109-
ti-ful o-ver the house-tops, ghast-ly, phan-tom moon, im-mense and si-

ti-ful o-ver the house-tops, ghast-ly, phan-tom moon, im-mense and si-

I see a sad pro-

And I hear the sound of com-ing full-keyed bu-gles, All the

channels of the ci-ty streets they're flood-ing, As with voi-ces and with
Exs.83-84

HAUNTED
Phantasy for Male Voice Choir

Music by C ARMSTRONG GIBBS

Poem by MORDAUNT CURRIE

Key G min. (Dob. 6b)

Con moto rubato (± about 84)

1st Tenor

2nd Tenor

1st Bass

2nd Bass

6 Pulse measure

G. m. l.

Bay-ning of hounds, stea-dy, ru-

Bay-ning of hounds, stea-dy, re-

Bay-ning of hounds, stea-dy, re-

Baying of hounds, stea-dy, re-

-sent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

-sent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

-sent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

-sent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.

-sent-less, stern; Bay-ing in woods, chas-ing a phan-tom deer.
Marston Moor 1644

Poem by
MORDAUNT CURRIE

For Male Voice Choir

Music by
G. ARMSTRONG GIBBS

Ex.85

"Who is on my side— who? Our silver trumpets calls.

general hit - death by. Hark now! his message falls.

general hit - death by. Hark now! his message falls.

general hit - death by. Hark now! his message falls.

general hit - death by. Hark now! his message falls.

general hit - death by. Hark now! his message falls.

"Oh let your faith be sure: And be your purpose strong:

Endure, brave hearts, endure, brave hearts, endure.

Oh let your faith be sure:

Your purpose strong: Endure, brave hearts, endure, brave hearts, endure.
Ex.86 IT WAS A LOVER AND HIS LASS

Part-song for Male Voices

Words by W SHAKESPEARE
Music by C. ARMSTRONG GIBBS

Leggiero con grazia

1st TENOR

1. It was a lover and his lass,
With a hey no-o-o-no,
That

betwixt the acres of the rye,
These

and

and

and

With a hey, and a ho,
and a hey no-o-o-no,

With a hey, and a ho, and a hey no-o-o-no,

With a hey, and a ho, and a hey no-o-o-no,

With a hey, and a ho, and a hey no-o-o-no,
-gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet? What the

- gan to beat, What dread hands and what dread feet? What the

- gan to beat, What dread hands and what dread feet? What the

- gan to beat, What dread hands and what dread feet? What the

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- gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet?

- gan to beat, What dread hands and what dread feet?
Ex. 88 Harrison  Marching Along

pressing a troop un- able to move And see the rogues flourish and

rit. a tempo

hon-est folk droop, Marched a-long, fifty score strong,

TENOR I  

Marched them a-long, fifty score strong,

TENOR II  

Marched them a-long, fifty score strong,

BASS I  

Marched them a-long, fifty score strong,

BASS II  

Marched them a-long, fifty score strong,

rit. a tempo

Marched them a-long, fifty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fifty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fifty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fifty score strong, Great-heart-ed gen-tle-men,

Marched them a-long, fifty score strong, Great-heart-ed gen-tle-men,
Yet never a word...

Ne-ver a word!

night.'

Ne-ver a word!

Prestissimo [d = 144]

With that be heard a little tine

With that be heard a little tine

With that be heard a little tine

Prestissimo [d = 144]

una corda

By his lady's coach as he
Says, 'Althoug! am my

la-dy's foot-page, Yet I am Lord Bar-nard's man! Then he's cast off his hose and

cast off his shoon, Set down his feet and ran, .... And where the bridges were
ff con forza
bro-kendown He bent his bow and swam.
bro-kendown He bent his bow and swam.
bro-kendown He bent his bow and swam.

TENOR
A-wake! a-wake! thou Lord
BARITONE
A-wake! a-wake! thou Lord

Bar-nard, As thou art a man of life!

Lit-tle
I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

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I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.

I lit-ed up the co-ver-let, He lit-tled.
Ex.91 Make a joyful noise unto the Lord
for male voice choir
with organ or piano
or unaccompanied

Psalm 100

MICHAEL HEAD
Serve the Lord with gladness... with gladness... with gladness...
Ex.92  Stravinsky *Cantata: Babel*
Ex. 93 Barber (from) A Stopwatch And An Ordnance Map

All under the olive trees,

All under the olive trees,

All under the olive trees,

All under the olive trees.

All under the olive trees.

All under the olive trees.

All under the olive trees.
Ex. 95 Dodgson *A Country Wedding Mss.* (1987)
Ex.96  Mathias  O Salutaris Hostia  Op.48

Allegro ritmico

U no tri-no-que Domi-no,

U no tri-no-que Domi-no,

U no tri-no-que Domi-no,

U no tri-no-que Domi-no,

U no tri-no-que Domi-no,

U no tri-no-que Domi-no,

Do-mi-no, Sit sem-pi-ter-na glo-ri-a, Sit sem-pi-

Do-mi-no, Sit sem-pi-ter-na glo-ri-a, Sit
Ex.97 Connors  The Unanimous Dance

Ah such behaviour and what was the good of a fly-er honey
way such behaviour and what was the good of a fly-er honey
du-bi-ous be-ha-viour and what was the good of a fly-er honey
way and what was the good of a fly-er honey

Look even the sea-gulls were

in that predicament with out any med-i-ca-ment even the
in that predicament with out med-i-ca-ment
Più lento subito  a tempo  Più lento

They had other ideas in mind

Sick as a dog cat

Ponderous or sick as a dog cat

But not our hoot of an owl  a tempo

Più lento subito  a tempo
MUSIC EXAMPLES USED IN CHAPTERS ONE, TWO and SIX

In most cases, two references are given: the first traceable edition and the edition used for the numbered Example. Wherever possible, reference numbers are quoted (in bold type) for the British Library Catalogue of Printed Music to 1980.

Ex.1    Anon. *Cobbler And Tinker* - reprinted in Folk Song Journal Vol.5 No.19 p.216 London 1928

Ex.2    Anon. *Three Bulls And A Bear* - reprinted ibid. p.218

Ex.3    Henry Purcell *Since Time So Kind*


Robinson B.W. and Hall R.F. (eds.) _The Aldrich Book of Catches_ (Novello) 108 p.115

Ex.4    Henry Purcell *Sir Walter Enjoying His Damsel*

No.3 of Three Catches London 1740 G.316.e.(42) - also in _Pleasant Musical Companion_ (as above)

Robinson and Hall 110 p.116

Ex.5    Henry Purcell *Young Colin Cleaving Of A Beam*

E.Jones for Henry Playford London 1691 G.83.a.

Robinson and Hall 117 p.121

Ex.6    William Ellis *My Lady And Her Maid*

_Catch As Catch Can_ Printed for John Benson and John Playford: London 1652 A.410

Robinson and Hall 33 p.64

Ex.7    Henry Purcell *Bring The Bowl And Cool Nantz*

_Joyful Cuckoldom_ J.Heptinstall for Henry Playford 1761 K.5.b.15

-141-
Robinson and Hall 102 p.110

Ex.8 Henry Purcell *Once, Twice, Thrice, I Julia Tried*

_The Pleasant Musical Companion_ 1701 (as above) A.412.e.

Robinson and Hall 108 p.115

Ex.9 Richard Brown *Intombed Here Lies Good Sir Harry*

_The Pleasant Musical Companion_ (as above) A.412.e.

Robinson and Hall 88 p.98

Ex.10 Henry Aldrich *Our Friend At The Mermaid's Down*


Robinson and Hall 81 p.93

Ex.11 I.Wilson *To See On Fire A Boiling Pot*

Facsimile reproduced in _The Catch Club or Merry Companions_ Da Capo Press Edition New York 1965

Ex.12 Thomas Baildon *Adam Caught Eve*

Reproduced by the author from The Warren Collection Volume 10 1772 - Canterbury Cathedral Library


Ex.14 Anon. *Game of Tredille* - ibid. Vol.11 p.70 1773

Ex.15 Luftmann Atterbury *The Canvas* - ibid. Vol.8 p.30 1770

Ex.16 Thomas Arne *The Maid* - ibid. Vol.11 p.2 1773


Ex.18 William Beale *In The Pleasant Summer Day*
Novello Orpheus (New Series) No.287 (1896) E.1748

Ex.19 William Beale  To A Kiss ibid. No.277 (1894) ditto

Ex.20 William Beale  Harmony ibid. No.305 (1897) ditto

Ex.21 William Beale  Go Rose ibid. No.443 (1908) ditto

Ex.22 Thomas Cooke  Strike The Lyre

Joseph Alfred Novello: London c.1830 fol. H.2832.g.(16)

Novello Orpheus Vol.2 No.39 E.1748

Exs.23-27 (from) Thomas Cooke  Shades Of Heroes

J.Power: London 1832 fol. H.2832.1.(9)

Novello Orpheus (New Series) No.453 E.1748

Ex.28 Reginald Spofforth  Hail Smiling Mom

Printed for the composer by Preston: London c.1820 fol. E.270.1.(4)

Williams Select Glees and Madrigals No.17 (undated - no CPM ref.)

Ex.29 Samuel Webbe  Discord, Dire Sister Of The Slaughtering Power


Novello's Glee Hive No.20 London 1853 F.280.c.

Ex.30 Willam Paxton  Breathe Soft, Ye Winds


Novello Orpheus (New Series) No.158 E.1748

Ex.31 Samuel Sebastian Wesley  I Wish To Tune My Quivering Lyre

D'Almaine & Co.: London (c.1840) fol.

Novello Orpheus (New Series) No.168 E.1748

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Ex.32  Joseph Baildon *Once in England's Age of Old*

Stainer and Bell Old Airs and Glees No.86 ed. G. Holst (1916) F.1137.a.(86)

Ex.33  Weber *Lutzow's Wild Chase*

In *The Harmonicon* Vol.7 1829 P.P.1947

Novello Orpheus (New Series) No.57 (1879) E.1748

Ex.34  Harrison *The Wild Huntsman*

Winthrop Rogers - Boosey and Hawkes (1946) F.163.jj.(22)

Ex.35  Weber *Bright Sword of Liberty*

Ferdinand Beyer (1855?) Vaterlands Lieder No.57 H.814.f

Novello Orpheus (New Series) No.48 (1879) E.1748

Ex.36  Kuchen *Soldier's Love*

Orig. solo song *Blanche* London (1863) H.2126.(27)

Novello Orpheus No.112 (1876) P.P.1945.aa

Exs.37-39  Nageli and Pfieffer - excerpts from *81 Part Songs*


Ex.40  Mendelssohn *Zigeunerlied* Op.120 No.4

Leipzig 1874  E.600.p.(4)


Ex.41  Mendelssohn *Periti Autem* Op.115

Leipzig 1869 E.193.g.(2)


Ex.42  Mendelssohn *Vintage Song* Op.98 No.3

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In *The Musical Times* No.308 (1868) P.P.1945.aa

Novello Ewer and Co.: London (c.1870) fol.

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


Novello - translation by W. Bartholemew (undated)

Ex.46 Schubert *Mailied* P.1


Exs.47-48 Schubert *Sehnsucht* D656

Diabelli & Co.: Vienna (1827) F.409.z.


Ex.49 Schubert *Nacht* D.983c

Diabelli & Co.: Vienna (1838) Hirsch IV 612

Curwen; London (undated) No.50531

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

C.A.Spina Vienna 1858 Hirsch IV 644

Novello (1905) F.409.a.(9)

Ex.51 Cornelius *Patriot's Vow* Op.12 No.3

E.W.Fritsch: Leipzig (1890) F.1356.b.

Novello Orpheus (New Series) No.409 (1906) E.1748

Ex.52 Cornelius *Old Soldier's Dream* Op.12 No.1

E.W.Fritsch (ibid.)

Novello Orpheus (New Series) No.382 (1905) E.1748

Ex.53 Schumann *Lasst Lautenspiel* Op.65 No.2

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Breitkopf & Hartel: Leipzig (1887) F.432.f.(2)


Ex.54 Schumann *Zume* Op.65 No.5
Breitkopf (ibid)

Ex.55 Schumann *The Minnesingers* Op.33 No.2
Breitkopf (ibid.)
Lawson-Gould (ibid.)

Ex.56 Schumann *Lotusblume* Op.33 No.3
Breitkopf (ibid.)
Lawson-Gould (ibid.)

Ex.57 de Rille *Martyrs Of The Arena*
London (1872) No.10 of Plaistow Part-Songs E.627
Curwen: London (1881) The Apollo Club No.15 - later 50015 F.667

Ex.58 Adam *Les Enfins de Paris*
London (1872) No.3 of Plaistow Part-Songs E.627
*Comrades In Arms* Novello Orpheus (New Series) No.482 E.1748

Ex.59 Jenkins, Enos *Light Of The World*
James Broadbent & Son: Boston Spa (1909)

Ex.60 Parry *Myfanwy* Op.4 No.3
I.Jones: Treherbert (c.1880) E.626.ii.(13)
Snell and Sons, Swansea (1931) F.1974.i.(50)

Ex.61 Jenkins, Cyril *The Assyrian Came Down* Op.7 No.1
Curwen: London (1915) The Apollo Club No.514 - later 50514 F.667 -146-
Ex.62  Jenkins, Cyril  *The Lee Shore* Op.81
       Curwen (ibid.) No.547 - later 50547 F.667

Ex.63  Wagner *The Holy Supper Of The Apostles*
       Breitkopf & Hartel: Leipzig (1844) fol. Hirsch IV 930
       Novello, Ewer & Co.: London (1898) F.530.r.

Ex.64  Elgar  *Feasting I Watch* Op.45 No.5
       Novello: London (1903) F.163.i.(4)
       Novello Orpheus (New Series) No.366  E.1748

Ex.65  Elgar  *The Reveille*
       Novello (ibid.) No.449

Ex.66  Elgar  *The Herald*
       Novello (ibid.) No.598

Ex.67  Bantock  *Lucifer in Starlight*
       Novello (ibid.) No.516

Ex.68  Bantock  *Sweet Delight*
       Curwen: London (1921) The Apollo Club No.583 - later 50583  F.667

Ex.69  Bantock  *The Fighting Temeraire*
       Joseph Williams: London 1940  G.1112.i.(12)

Ex.70  Bantock  *Festival Song*
       Novello Orpheus (New Series) No.523  E.1748

Ex.71  Hegar  *The Phantom Host* Op.17
       Novello (ibid.) No.399
Ex.72 Hegar *Walpurga Op.30*

*Novello (ibid.)* No.465

Ex.73 Parry *Orpheus*

*Novello (ibid.)* No.489

Ex.74 Fletcher *Vision of Belshazzar*

*Novello (ibid.)* No.573

Ex.75 Boughton *The Blacksmith*

*Curwen: London (1924) The Apollo Club* No.606 - later 50606  F.667

Ex.76 Holst *Dirge For Two Veterans*

*Curwen (ibid.)* (1914) No.542 - later 50542

Ex.77 Holst *Manas: Hymns from the Rig Veda Op.26 No.4*

*Stainer & Bell: London (1911)*  F.1268.f.(4)

Ex.78 Roberts *Crossing The Bar*

*Joseph Williams: London (1933) St. Cecilia Series* 25 No.7  F.1526

Ex.79 Jones arr. Thomas *Deus Salutis*

*Gwynn Publishing: Llangollen (1944) No.4021*  F.1176.n.(27)

Ex.80 Handl *In Nomine*

*Tonnus Primus Musici, Typus Georgii Nigrini Prague 1586*  A.126.e.

*Gwynn (ibid.)* (1954) No.4035  F.231.nn.(11)

Ex.81 Weelkes *Aye Me My Wonted Joys*

*In Madrigals to 3, 4, 5 and 6 voyces Thomas Este: London 1597*  K.3.k.(15)

*Gwynn (ibid.)* (1961) No.4046  E.1563.a.(2)

Ex.82 Viadana *Ave Verum*
In *100 Concerti Ecclesiastici* Giacomo Vincenti: Venice 1607  D.212.f.

Gwynn (ibid.) (1952) No.4031  F.231.nn.(7)

Exs.83-84  Gibbs *Haunted*


Ex.85  Gibbs *Marston Moor 1644*

Boosey (ibid.) (1936)  F.163.gg.(25)

Ex.86  Gibbs *It Was A Lover And His Lass*

Boosey (ibid.) (1932)  F.163.cc.(36)

Ex.87  Gibbs *Tiger, Tiger*

Boosey (ibid.) (1932)  F.163.cc.(37)

Ex.88  Harrison *Marching Along*

Boosey (ibid.) (1937)  F.163.hh.(17)

Exs.89-90  Britten *The Ballad of Little Musgrave and Lady Barnard*

Boosey (ibid.) (1952)  E.1603.b.(7)

Ex.91  Head *Psalm 100*


Ex.92  Stravinsky *Cantata: Babel*

Schott: Mainz (c.1950)

Schott: London (1953) No.4412  C.915.e.(1)

Ex.93  Barber (from) *A Stopwatch And An Ordnance Map*


Ex.94  Brown *A World Of Light* Mss. (1985)

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Ex.95  Dodgson  A Country Wedding  Mss. (1987)

Ex.96  Mathias  O Salutaris Hostia Op.48
        Oxford Choral Songs (1972)

Ex.97  Connors  The Unanimous Dance