

To all you Ladies now on land

Three-part Glee for Men's Voices
(unaccompanied)

Edited by H. Clough-Leighter

John Wall Callcott
(1766-1821)

TENOR I
1. To all you La - dies now on land, We

TENOR II
1. To all you La - dies now on land, We

BASS
1. To all you La - dies now on land, We

PIANO
(For rehearsal only)

Allegretto con anima

men at sea in - dite; But first would have you un - der - stand, How

men at sea in - dite; But first would have you un - der - stand, How

men at sea in - dite; But first would have you un - der - stand, How

cresc.

hard it is to write: The Mu - ses now and Nep - tune, too, We

hard it is to write: The Mu - ses now and Nep - tune, too, We

hard it is to write: The Mu - ses now and Nep - tune, too, We

mf

cresc. *f* *poco rit.*

must im - plore to write to you, to write to you.

cresc. *f* *poco rit.*

must im - plore to write to you, to write to you.

cresc. *f* *poco rit.*

must im - plore to write to you, to write to you.

poco rit.

cresc. *f*

a tempo *p*

With a fa la la la la la la la, With a fa,

a tempo *p*

With a fa la la la la la la la, With a fa la la la

a tempo *p*

With a fa la la la

a tempo *p*

cresc. *mf*

With a fa la la la la, With a fa la la la la, With a

cresc. *mf*

la la la, With a fa la la la la, With a fa la la la la, With a

cresc. *mf*

la la la, With a fa la la, With a fa la la, With a

cresc. *mf*

fa la la la la la la, — With a *f* fa la la la
fa la la la la la la, — With a *f* fa la la la
fa la la la la, —

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. A dynamic marking of *f* (forte) is present above the vocal lines.

la la la, With a fa, — With a
la la la, With a fa la la la la la la, With a
With a *f* fa la la la la la la, With a

The second system continues the vocal and piano parts. It includes a dynamic marking of *f* in the bass line. The piano accompaniment continues with its rhythmic pattern, providing harmonic support for the vocal lines.

fa la la la la, With a fa la la la la, With a fa la la la la la la.
fa la la la la, With a fa la la la la, With a fa la la la la la la.
fa la la, With a fa la la, With a fa la la la la la.

The third system concludes the piece. The vocal lines end with a final note, and the piano accompaniment provides a concluding harmonic structure. The key signature changes to B major for the final few measures.

p

2. In Jus - tice you can - not re - fuse, To think of our dis -
 3. And now we've told you all our loves, And like - wise all our

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2. In Jus - tice you can - not re - fuse, To think of our dis -
 3. And now we've told you all our loves, And like - wise all our

cresc.

tress, When we, for hopes of hon - or, lose Our
 fears, In hopes this dec - la - ra - tion moves, Some

cresc.

tress, When we, for hopes of hon - or, lose Our
 fears, In hopes this dec - la - ra - tion moves, Some

cresc.

tress, When we, for hopes of hon - or, lose Our
 fears, In hopes this dec - la - ra - tion moves, Some

cresc.

mf

cer - tain hap - pi - ness; All these de - signs are - but to prove, Our -
 pi - ty for our tears; Let's hear of no in - con - stan - cy, We

mf

cer - tain hap - pi - ness; All these de - signs are - but to prove, Our -
 pi - ty for our tears; Let's hear of no in - con - stan - cy, We

mf

cer - tain hap - pi - ness; All these de - signs are - but to prove, Our -
 pi - ty for our tears; Let's hear of no in - con - stan - cy, We

mf

cresc. selves more wor - thy of your love, more wor - thy of your love.
 have e - nough of that at sea, of that at sea!

cresc. selves more wor - thy of your love, more wor - thy of your love.
 have e - nough of that at sea, of that at sea!

cresc. selves more wor - thy of your love, more wor - thy of your love.
 have e - nough of that at sea, of that at sea!

cresc. *f* *poco rit*

a tempo *p* With a fa la la la la la la la, With a fa,

a tempo *p* With a fa la la la la la la la, With a fa la la la

a tempo *p* With a fa la la la la la la la, With a fa la la la

a tempo *p* With a fa la la la

cresc. *mf* With a fa la la la la, With a fa la la la la, With a

cresc. *mf* la la la, With a fa la la la la, With a fa la la la la, With a

cresc. *mf* la la la, With a fa la la, With a fa la la, With a

cresc. *mf*

fa la la la la la la, — With a fa la la la

fa la la la la la la, — With a fa la la la

fa la la la la, —

f

la la la, With a fa, — With a

la la la, With a fa la la la la la la, With a

With a fa la la la la la la, With a

f

fa la la la la, With a fa la la la la, With a fa la la la la la la. *D.S.*

fa la la la la, With a fa la la la la, With a fa la la la la la la. *D.S.*

fa la la, With a fa la la, With a fa la la la la. *D.S.*