

79050

# TENOR SONGS.

*IMPERIAL EDITION.*

---

BOOSEY & CO.,

295, REGENT STREET, LONDON, W.;

NEW YORK:

9, East 17th Street;

AND

TORONTO:

229, Yonge Street.



# ALPHABETICAL INDEX.

TITLES.	WORDS BY	MUSIC BY	PAGE
Adelaide (English) ... ..	<i>John Oxenford</i> ... ..	} <i>Beethoven</i> ... ..	2
Do. (German) ... ..	<i>Matthiesson</i> ... ..		
Alice, where art thou? ... ..	<i>Wellington Guernsey</i> ... ..	<i>J. Ascher</i> ... ..	48
Auf Flügeln des Gesanges ... ..	... ..	<i>Mendelssohn</i> ... ..	128
Auld lang syne ... ..	<i>Burns</i> ... ..	<i>Scotch Air</i> ... ..	179
Bay of Biscay (The) ... ..	<i>Andrew Cherry</i> ... ..	<i>J. Davy</i> ... ..	154
Believe me, if all those endearing } young Charms ... ..	<i>T. Moore</i> ... ..	" <i>My Lodging</i> " ... ..	162
Be thou faithful unto Death ... ..	From " <i>St. Paul</i> " ... ..	<i>Mendelssohn</i> ... ..	86
Bloom is on the Rye (The) ... ..	<i>Ed. Fitzball</i> ... ..	<i>Bishop</i> ... ..	148
Blumenkranz (Der) ... ..	... ..	<i>Mendelssohn</i> ... ..	120
Come into the Garden, Maud ... ..	<i>Tennyson</i> ... ..	<i>Balfe</i> ... ..	13
Deeper and deeper still ... ..	From " <i>Jephtha</i> " ... ..	<i>Handel</i> ... ..	97
Draw the Sword, Scotland ... ..	<i>J. R. Planché</i> ... ..	... ..	168
Dream (The) ... ..	<i>William Stigand</i> ... ..	<i>Rubinstein</i> ... ..	133
Eily Mavourneen ... ..	From " <i>The Lily of Killarney</i> " ... ..	<i>Benedict</i> ... ..	54
Fliehe hin, Nachtigall ... ..	<i>Von Viedert</i> ... ..	} <i>Rubinstein</i> ... ..	136
Fly away, Nightingale ... ..	<i>William Stigand</i> ... ..		
Garland (The) ... ..	<i>T. Moore</i> ... ..	<i>Mendelssohn</i> ... ..	120
Good-bye, Sweetheart, good-bye ... ..	<i>Folkestone Williams</i> ... ..	<i>J. L. Hatton</i> ... ..	19
Good night, good night, Beloved ..	<i>Longfellow</i> ... ..	<i>Balfe</i> ... ..	22
Hark, hark! the Lark ... ..	<i>Shakespeare</i> ... ..	<i>Schubert</i> ... ..	112
How many hired Servants? ... ..	} From " <i>The Prodigal Son</i> " ... ..	<i>Arthur Sullivan</i> .	72
I will arise ... ..			
Ichabod ... ..	<i>F. J. Wishaw</i> ... ..	<i>Tschaikowsky</i> ... ..	64
If with all your hearts ... ..	From " <i>Elijah</i> " ... ..	<i>Mendelssohn</i> ... ..	93
In native Worth (Recit. and Air) ... ..	From " <i>Creation</i> " ... ..	<i>Haydn</i> ... ..	78
Inspirez-moi } (Recit. and Air) Lend me your aid }	From " <i>Irene</i> " ... ..	<i>Gounod</i> ... ..	180
Leis', rudere, heir ... ..	... ..	<i>Schumann</i> ... ..	105
Macgregors' Gathering ... ..	<i>Sir Walter Scott</i> ... ..	<i>A. Lee</i> ... ..	173
Mary of Argyile ... ..	<i>C. Jefferys</i> ... ..	<i>S. Nelson</i> ... ..	166
Minstrel Boy (The) ... ..	<i>T. Moore</i> ... ..	<i>Irish Air</i> ... ..	164
My own, my guiding Star... ..	<i>John Oxenford</i> ... ..	<i>G. A. Macfarren</i> . ..	46
Nöel (English) ... ..	<i>Maria X. Hayes</i> ... ..	} <i>Adolphe Adam</i> ... ..	141
Do. (French) ... ..	<i>M. Cappeau</i> ... ..		
Oft in the stilly Night ... ..	<i>T. Moore</i> ... ..	<i>Irish Air</i> ... ..	160
Once again ... ..	<i>Lionel H. Lewin</i> ... ..	<i>Arthur Sullivan</i> .	29
On Wings of Song... ..	<i>Paul England</i> ... ..	<i>Mendelssohn</i> ... ..	128
O, 'tis a glorious Sight to see ... ..	<i>J. R. Planché</i> ... ..	<i>Weber</i> ... ..	36
Row gently here, my Gondolier ... ..	<i>T. Moore</i> ... ..	<i>Schumann</i> ... ..	105
Sally in our Alley ... ..	<i>XVII. Century</i> ... ..	<i>Henry Carey</i> ... ..	156
Serenade ... ..	<i>M. X. Hayes</i> ... ..	<i>Schubert</i> ... ..	108
Serenade ... ..	<i>F. J. Wishaw</i> ... ..	<i>Tschaikowsky</i> ... ..	59
Sigh no more, Ladies ... ..	<i>Shakespeare</i> ... ..	<i>R. J. S. Stevens</i> .	152
Ständchen ... ..	... ..	<i>Schubert</i> ... ..	108
Ständchen (Hark, hark! the Lark) ... ..	... ..	<i>Schubert</i> ... ..	112
Then shall the Righteous ... ..	From " <i>Elijah</i> " ... ..	<i>Mendelssohn</i> ... ..	90
Then you'll remember me ... ..	<i>A. Bunn</i> ... ..	<i>Balfe</i> ... ..	32
Tom Bowling ... ..	<i>Dibdin</i> ... ..	<i>Dibdin</i> ... ..	158
Traum (Der) ... ..	<i>W. Osterwald</i> ... ..	<i>Rubinstein</i> ... ..	133
'Twas April... ..	<i>F. J. Wishaw</i> ... ..	<i>Tschaikowsky</i> ... ..	67
Venetianisches Gondellied ... ..	... ..	<i>Mendelssohn</i> ... ..	124
Waft her, Angels, through the Skies ... ..	From " <i>Jephtha</i> " ... ..	<i>Handel</i> ... ..	97
Was ist Sylvia? ... ..	... ..	<i>Schubert</i> ... ..	114
When through the Piazzetta ... ..	<i>T. Moore</i> ... ..	<i>Mendelssohn</i> ... ..	124
Where e'er you walk (Semele) ... ..	<i>Pope</i> ... ..	<i>Handel</i> ... ..	84
Who is Sylvia? ... ..	<i>Shakespeare</i> ... ..	<i>Schubert</i> ... ..	114
Yes, let me like a Soldier fall ... ..	<i>Ed. Fitzball</i> ... ..	<i>Vincent Wallace</i> .	34

# CLASSIFIED INDEX.

ADAM (ADOLPHE)—	ENGLISH WORDS BY	PAGE
Noël (with French and English words) ... ..	<i>Maria X. Hayes</i> ...	141
ASCHER (J.)—		
Alice, where art thou? ... ..	<i>Wellington Guernsey</i> .	48
BALFE—		
Come into the Garden, Maud ... ..	<i>Tennyson</i> ... ..	13
Good night, good night, Beloved ... ..	<i>Longfellow</i> ... ..	22
Then you'll remember me ... ..	<i>A. Burn</i> ... ..	32
BEETHOVEN—		
Adelaide (with German and English words) ...	<i>John Oxenford</i> ...	2
BENEDICT—		
Eily Mavourneen ... ..	<i>From "The Lily of Killarney"</i>	54
BISHOP—		
The Bloom is on the Rye ... ..	<i>Ed. Fitzball</i> ...	148
CAREY (HENRY)—		
Sally in our Alley ... ..	<i>XVII. Century</i> ...	156
DAVY (J.)—		
The Bay of Biscay ... ..	<i>Andrew Cherry</i> ...	154
DIBDIN—		
Tom Bowling ... ..	<i>Dibdin</i> ... ..	158
GOUNOD—		
Lend me your aid (Inspirez-moi), Recit. and Air ...	<i>From "Irene"</i> ...	180
HANDEL—		
Deeper and deeper still	} ... ..	<i>From "Jephtha"</i> ...
Waft her, Angels, through the Skies		
Where e'er you walk ( <i>From "Semele"</i> ) ... ..	} ... ..	<i>Pope</i> ... ..
HATTON (J. L.)—		
Good-bye, Sweetheart, good-bye ... ..	<i>Folkestone Williams</i> ..	19
HAYDN—		
In native Worth (Recit. and Air) ... ..	<i>From "Creation"</i> ...	78
LEE (A.)		
Macgregors' Gathering ... ..	<i>Sir Walter Scott</i> ...	173
MACFARREN (G. A.)—		
My own, my guiding Star ... ..	<i>John Oxenford</i> ...	46

MENDELSSOHN—	ENGLISH WORDS BY	PAGE
Be thou faithful unto Death ... ..	<i>From " St. Paul "</i> ...	86
The Garland (Der Blumenkranz) ... ..	<i>T. Moore</i> ...	120
If with all your Hearts ... ..	<i>From " Elijah "</i> ...	93
On Wings of Song (Auf Flügeln des Gesanges) ...	<i>Paul England</i> ...	128
Then shall the Righteous shine forth ... ..	<i>From " Elijah "</i> ...	90
When through the Piazzetta (Venetianisches Gondellied) ... ..	<i>T. Moore</i> ...	124
 NELSON (S.)—		
Mary of Argyle ... ..	<i>C. Jefferys</i> ...	166
 RUBINSTEIN—		
The Dream (Der Traum) ... ..	<i>William Stigand</i> ...	133
Fly away, Nightingale (Fliehe hin, Nachtigall) ...	<i>William Stigand</i> ...	136
 SCHUBERT—		
Hark, hark! the Lark (Ständchen) ... ..	<i>Shakespeare</i> ...	112
Serenade (Ständchen) ... ..	<i>M. X. Hayes</i> ...	108
Who is Sylvia? (Was ist Sylvia?) ... ..	<i>Shakespeare</i> ...	114
 SCHUMANN—		
Row gently here, my Gondolier (Leis', rudere, hier) .	<i>T. Moore</i> ...	105
 STEVENS (R. J. S.)—		
Sigh no more, Ladies ... ..	<i>Shakespeare</i> ...	152
 SULLIVAN—		
How many hired Servants } ... ..	<i>From " The Prodigal Son "</i> ...	72
I will arise		
Once again ... ..	<i>Lionel H. Lewin</i> ...	29
 TSCHAIKOWSKY—		
Ichabod ... ..	<i>F. J. Whishaw</i> ...	64
Serenade ... ..	<i>F. J. Whishaw</i> ...	59
'Twas April ... ..	<i>F. J. Whishaw</i> ...	67
 WALLACE (VINCENT)—		
Yes, let me like a Soldier fall ... ..	<i>Ed. Fitzball</i> ...	34
 WEBER—		
O, 'tis a glorious sight to see ... ..	<i>J. R. Planché</i> ...	36
<hr/>		
IRISH AIRS—		
Believe me, if all those endearing young charms ...	<i>T. Moore</i> ...	162
The Minstrel Boy ... ..	<i>T. Moore</i> ...	164
Oft in the stilly Night ... ..	<i>T. Moore</i> ...	160
 SCOTCH AIRS—		
Auld lang syne ... ..	<i>Burns</i> ...	179
Draw the Sword, Scotland ... ..	<i>J. R. Planché</i> ...	168



# TENOR SONGS.

## ADELAIDE.

English words by JOHN OXENFORD.  
 German words by MATTHISSON.

Music by  
 BEETHOVEN.

*Larghetto.*  
 Piano. *dolce p*

Through the gar - - den of  
 Ein - sam wan - delt dein

Spring I free - ly — wan - der, While soft light with its ma - gic falls a -  
 Freund im Früh - lings - gar - ten mild vom lieb - lich - en Zau - ber - licht um -

- round me, Hav - ing first thro' the branch - es flit - ted  
 - flos - sen, das durch wan - ken - de Blü - then - zwi - ge

*rf* *p*



trembling, A - de laide, dear one!  
 zil - tert, A - de - la - i - de!

*cresc.* *dim.* *cresc.*

A - de laide, dear one! On the face of the  
 A - de - la - i - de! In der spie - gelnden

*dim.*

lake, On snow - y  
 Fluth, im Schnee der

moun - tains, In the clouds that the set - ting sun has tint - ed, Mid the  
 Al - pen, in des sin - ken - den Ta - ges Gold - ge - wöl - ken, im Ge.

stars scat - ter'd o'er us, beams thine im - age, thine  
 - fil - de der Ster - ne strahlt dein Bild - niss, dein

im - age, A - de - laide, brightly. On the  
 Bild - niss, A - de - la - i - de! In des

clouds that the set - ting sun has tint - ed, 'Mid the stars scat - ter'd  
 sin - ken - den Tag - es Gold - ge - wöl - ken, im Ge - fil - de der

o'er us, beams thine im - age, thine  
 Ster - ne strahlt dein Bild - niss, dein

im - age, A - de - laide, brightly  
 Bild - niss, A - de - la - i - de!

Through the leaves the sweet breath of ev'ning  
 A - bend - - - - - lüft - chen im zar - ten Lau - be

whis - pers,  
 flüs - tern,

*pp*

May's bright bells through the grass are light - ly  
 Sil - ber - glück - chen des Mats im Grase

tinkling, Stream lets mur - mur, and night in - gales are  
 süßeln, Wel - len rau - schen, und Nach - ti - gal - len

*f* *p*

hymn - ing, Streamlets mur - mur, and  
 flö - ten, Wel - len rau - schen und

night - in - gales are hymn - ing,  
 Nach - ti - gal - len flö - ten:

A - de - laide, on - ly; Through the  
 A - de - la - i - de. A - bend.

leaves the sweet breath of ev - 'ning whis - pers, May's bright  
 - lüft - chen im aar - ten Lau - be flüs - tern, Sil - ber.

bells thro' the grass are soft - ly tink - ling, Stream - lets  
 - glöck - chen des Mais im Gra - se säu - seln, Wel - len

mur - mur, and night - in - gales are hymn - ing, and night - in - gales are  
 rau - schen und Nach - ti - gal - ten flö - ten; und Nach - ti - gal - ten

hymn - ing; A - - de - - laide,  
 flö - ten; A - - de - - la

on - ly! A - - de - - laide, on - ly!  
 - i - del! A - - de - - la - i - del!

## Allegro molto.

Soon, oh won-der, oh won-der, up -  
 Einst, o Wun-der! o Wun-der! ent -

*p*

- on my tomb will blos - som,  
 - blüht auf mei - nem Gra - be,

*f*

Oh won - der, up - on my tomb will  
 o Wun - der! ent - blüht auf mei - nem

*p*

blos - som - One small flow'r from my fond heart's ash - es  
 Gra - be ei - ne Blu - me der A - sche mei - nes

spring - ing, my \_\_\_\_\_ fond heart's ash - es  
 Her - zens; der \_\_\_\_\_ A - sche mei - nes

spring - ing, On its pe - tals, on its pe - tals one  
 Her - zens; deut - lich schimmert, deut - lich schimmert auf

*cresc.*

name will bright - ly glis - ten, one name will bright - ly glis - ten,  
 je - dem Pur - pur - blätt - chen, auf je - dem Pur - pur - blätt - chen:

*f* *fp*

Can you not guess it?  
 A - de - la - i - de!

*p* *cresc.*

Can you not guess it?  
 A - de - la - i - de!

*f* *sf*

Soon, oh won - der,  
 Einst, o Wun - der!

*f*

soon, oh won.der,  
einst, o Wun.der!

*sf* *p*

yes, soon on my tomb a flow'r will  
ent - blüht, ach ent - blüht auf mei - nem

*p*

blos - som, One small flow'r from my fond heart's ash - es  
Gra - be ei - ne Blu - me der A - sche mei - nes

spring - ing, this fond heart's ash - es  
Her - zens, der A - sche mei - nes

*f*

spring - ing, On its pet.als, on its  
Her - zens; deut - lich schimmert, deut - lich

*p* *pp* *cresc.*



pet - als one name will bright - ly glis - ten, one name will bright - ly  
 schimmert auf je - dem Pur - pur - blätt - chen, auf je - dem Pur - pur -

glis - ten. A - de - laide on - ly,  
 - blätt - chen: A - de - la - i - de!

A - de - laide on -  
 A - de - la - i -

- ly! bright - ly, bright - ly, One name will bright - ly  
 - de! deut - lich schimmert auf je - dem Pur - pur -

glis - ten, one name will bright - ly glis - ten:  
 - blätt - chen, auf je - dem Pur pur blätt - chen:

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "A - de - laide on -". The piano accompaniment includes dynamic markings: *p*, *cresc.*, and *ff*.

Second system of the musical score. The vocal line continues with lyrics: "- ly! de! A -". The piano accompaniment includes dynamic markings: *p* and *cresc.*.

Third system of the musical score. The vocal line continues with lyrics: "- de - laide on - ly! de!". The piano accompaniment includes dynamic markings: *ff*, *sf*, and *p*.

Fourth system of the musical score, primarily consisting of piano accompaniment with various chordal textures and melodic lines.

Fifth system of the musical score. The vocal line has lyrics: "A - de - laide on - ly! A - de - la - i - de!". The piano accompaniment includes dynamic markings: *pp*.

# COME INTO THE GARDEN, MAUD.

Words by  
TENNYSON.

Music by  
BALFE.

Voice.

Piano.

*dolce*

Come in . to the gar - den, Maud, For the black bat, night, has

flown; Come in . to the gar - den, Maud, I am

here at the gate a lone. I am here — at the gate a lone. And the

*cresc.* *rall.* *a tempo* *p* *riten.*

*cresc.* *f* *rall.* *f* *p*

*a piacere*

wood - bine spi - ces are waf - ted a broad, And the musk of the ro - ses

*colla parte*

blown, For a breeze of morn - ing moves, And the planet of love is on

*p*

high, Be gin - ning to faint in the light that she loves, On a

*f* *p*

*rall.* *cresc.*

bed of daf - fo - dil sky, To faint in the light of the

*colla voce* *cresc.*

*f riten a piacere*

sun she loves, To faint in the light and to die.

*p a piacere* *pp a tempo*

Come! come! Come in to the gar - den, Maud, For the

black bat, night, has flown, Come in to the gar - den,

*cresc.* *f*

Maud, I am here at the gate a lone, I am here at the gate a

*cresc.* *ff*

- lone, I am here at the gate a

lone.

*dolce*  
Queen of the rose - bud gar - den of girls, Come

*f rall.* *pp*

hi - ther, the dan - ces are done, In gloss of sa - tin and

glimmer of pearls, Queen li - ly, and rose, in one. Shine

*rall.*  
out, little head, sunning o - ver with curls. To the flow - ers and be - their

*riten. a piacere.*

Sun. Shine out, Shine out! and be their Sun. Come in. to the gar - den,

*stacc.*

*pp*

Maud, For the black bat, night, has flown;

*p accel.*

Come in. to the gar - den, Maud, She is coming, my own, my

*pp*

*f pp accel.*

sweet, Were it ev - er so ai - ry a tread, My heart would hear her and

*f p*

beat, Were it earth in an earth - y bed,

*f p*

*f p*

*f*

*rall.*

## Allegro.

*ff a tempo*

Come, \_\_\_\_\_ my own, my sweet, Come, \_\_\_\_\_

— my own, my sweet, Maud, Maud, come, I'm

*pp* *cresc.* *f*

here at the gate a - lone.

*f* *f* *ff a tempo*



# GOOD-BYE, SWEETHEART, GOOD-BYE.

Words by  
FOLKESTONE WILLIAMS.

Music by  
J. L. HATTON.

Andante con moto.

Voice.

The first system of music shows the beginning of the piece. The voice line starts with a whole rest. The piano accompaniment begins with a piano (*p*) dynamic and features several triplet patterns in the right hand. A *cresc* (crescendo) marking is placed over the piano part.

The  
The

The second system continues the piano accompaniment with a piano (*p*) dynamic. The voice line has a whole rest followed by a half note. The piano part features a *legato* marking and continues with a steady eighth-note accompaniment.

bright stars fade, the morn is break - ing, The  
sun is up, the lark is soar - ing, Loud

The third system contains the first line of lyrics. The voice line is written in a treble clef with a key signature of two flats. The piano accompaniment continues with a *legato* marking and a steady eighth-note accompaniment.

dew - drops pearl each bud and leaf, And  
swells the song of chan - ti - cleer, The

The fourth system contains the second line of lyrics. The voice line continues with the melody. The piano accompaniment features a *legato* marking and continues with a steady eighth-note accompaniment.

I from thee my leave am tak - ing, With bliss too brief, with  
lev - ret bounds o'er earth's soft floor - ing, Yet I am here,

bliss, \_\_\_\_\_ with bliss \_\_\_\_\_ too brief. How  
yet \_\_\_\_\_ I \_\_\_\_\_ am here: For

*dim.* *pp ad lib.*

*cresc.* *colla parte*

sinks my heart with fond a - larms, The tear is hid - ing  
since night's gums from heav'n did fade, And morn to flor - al

*cresc.*

*cresc.*

in mine eye: For time doth thrust me from thine arms; "Good  
lips doth hie, I could not leave thee, though I said "Good

*p dim.*

*pp*

*con moto*

- bye, sweetheart, good - bye, Good - bye, sweetheart, good -  
 - bye, sweetheart, good - bye, Good - bye, sweetheart, good -

*cresc molto*

- bye." For time doth thrust me  
 - bye." I could not leave thee,

from thine arms; "Good - bye, sweet heart, good - bye."  
 though I said "Good - bye, sweet heart, good - bye."

*colla voce* *mf* *cresc.*

2nd time.

2nd time.

*p* 2nd time.

# GOOD NIGHT! GOOD NIGHT! BELOVED!

Words by  
LONGFELLOW.

Music by  
BALFE.

Allegretto moderato.

Voice.

Piano.

*ff*

*p*

*dim.*

*pp*

*ppp*

Good night,

*pp*

*stacc.*

good night, — good night, — good night, — be -

*cresc.*

- lov - ed! I come, — I come — to watch o'er

*cresc.*

thee, — I come, — I come to watch o'er thee; To be

*cresc.* *dim.* *p*

near thee, to be near thee, a -

*p*

lone, — a - lone — is peace for me, To be

*pp*

near thee, to be near thee, a - lone, — a - lone — is.

peace for me. *f* Thine eyes are stars of morn - ing, Thy

lips are crim - son flowers, *p* Good night, good night, be - lov -

- ed! *f* Thine eyes are stars of morn - ing, Thy lips are crim - son

flowers, *p* Good night, good night, be - lov - - ed! While I

count the wea - ry hours, while I count the wea - ry hours, — Good

night, \_\_\_\_\_ be - lov - ed, *poco riten.* While I count the wea - ry

hours, while I count the wea - ry hours, — Good night, \_\_\_\_\_ be -

lov - ed! *tempo*

*tempo*

*f*  
Ah! thou moon that shin - - est,

*f stacc.*

Ar - gent clear a - bove, a - bove, All night

*f*

long en - - light - - en My sweet

la - dy love, my la - dy love en - light - -

*pp* *smorz.*

- en. Good night, good

*pp* *dim.* *pp*



night, Good night, good night, be

lov - ed! Good night, good night, be lov -

ed! Thine eyes are stars of morn - ing, Thy lips are crim - son

flowers,

Good night, be lov -

*ritenuto* *cresc.*

ed! While I count the wea-ry hours, while I count the wea-ry hours,— God

*p* *ritenuto* *cresc.*

*f* *ritenuto*

night, be- lov- ed! To be

*p*

near thee, to be near thee, a-lone,— a-lone— is peace for

**Allegro.**

me. Good night! good night! good night! good

**Allegro.** *f* *ff*

night!

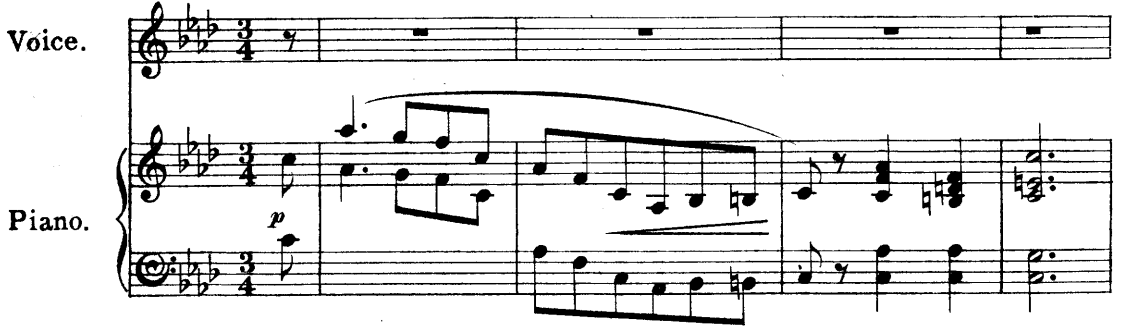
*ff*

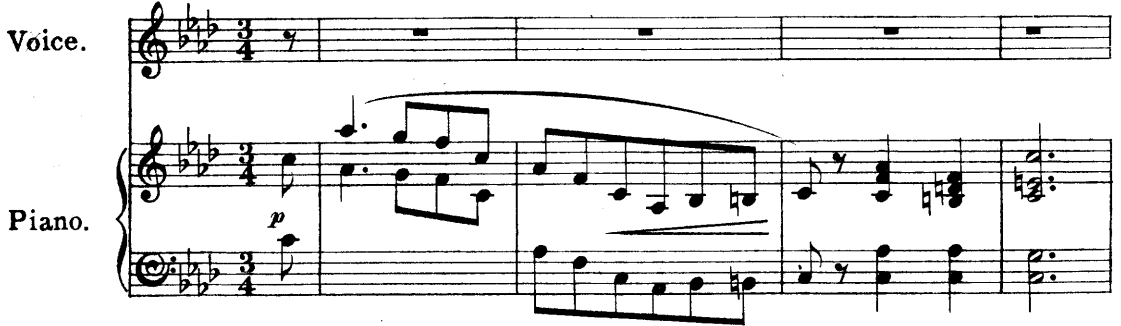
# ONCE AGAIN.

Words by  
LIONEL H. LEWIN.

Music by  
ARTHUR SULLIVAN.

*Andante espressivo.*

Voice. 

Piano. 



I lin - ger round the ve - ry spot Where  
For ev - er yet my thoughts in - cline, And



years a - go we met, And won - der when you  
back my mem - ry slips, I feel warm fin - gers



quite for - got, Or if you quite for - get, And  
lock'd in mine, I see those quiv - 'ring lips, Whose

ten - der yearn - ings rise a - new, For love that used to  
mur - murs came like mu - sic through, When mine had set them

be, If you could know that I was true, And  
free, That all the world was naught to you Who

I that you — were — free, — Ah! —  
on - ly want - ed — me, — Ah! —

*rall.*

Love — once a - gain; meet me once a -  
Love — once a - gain; meet me once a -

*con tenerezza*  
*p*

- gain, — Old love is — wa - king,  
- gain, — Old love is — wa - king,

*ff con passione*

shall it wake in vain! Love \_\_\_\_\_ once a -  
 shall it wake in vain! Love \_\_\_\_\_ once a -

*cresc.* *ff*

*Red.* \*

- gain, meet me once a - gain,  
 - gain, meet me once a - gain, \_\_\_\_\_

*sf Red.* \* *sf Red.* \* *Red.* \*

Old love is wa - - king, shall it wake in vain,  
 Old love is wa - - king, shall it wake in vain,

*con forza* *ff con forza*

shall it wake, it wake.

\* *Red.* \*

shall it wake in vain!  
 shall it wake in vain!

*sf* *sf* *Red.* \* *Red.* \*

1. 2.

# THEN YOU'LL REMEMBER ME.

Words by  
A. BUNN.

Music by  
BALFE.

*Andante cantabile.*

VOICE.

PIANO.

*dolce*

*p*

*cresc.*

*pp*

*p a tempo*

*rall.*

*pp*

1. When o - ther lips and o - ther hearts their  
2. cold - ness or de - ceit shall slight the

tales of love shall tell In lan - guage whose ex - cess im - parts the  
beau - ty now they prize, And deem it but a fad - ed light which

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante cantabile'. The piano accompaniment starts with a 'dolce' marking and a piano dynamic 'p'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part enters with a long note, followed by the lyrics. The score includes two verses of lyrics. Performance markings include 'cresc.' (crescendo), 'pp' (pianissimo), 'p a tempo' (piano at tempo), and 'rall.' (rallentando). There are also dynamic markings like 'dolce' and 'p'.

pow'r they feel so well, There may per - haps, in  
burns within your eyes, When hol - low hearts shall

such a scene, some re - col - lec - tion be Of days that have as  
wear a mask 'twill break your own to see: In such a mo - ment

hap - py been, and you'll re - mem - ber me, and you'll re -  
I — but ask that you'll re - mem - ber me, that you'll re -

- mem. ber, you'll re. mem - ber me!  
- mem. ber, you'll re. mem - ber me!

1. When  
2.

# YES! LET ME LIKE A SOLDIER FALL.

Words by  
E. FITZBALL.

Music by  
VINCENT WALLACE.

Tempo di marcia.

Piano. *pp* *mf*

Yes! let me like a sol - dier fall Up -  
I on - ly ask of that proud race, Which

- on some o - pen plain, This breast ex - panding for the ball, To  
ends its blaze in me, To die the last, and not dis - grace Its

blot out ev - ry stain. Brave man - ly hearts con - fer my doom, That  
an - cient chi - val - ry! Tho' o'er my clay no ban - ner wave, Nor



gent - ler ones may tell, How - e'er forgot, un - known my tomb, I  
 trum - pet re - quem swell, E - nough they mur - mur o'er my grave. He

7 for 2<sup>nd</sup> time. *pp*

like a sol - dier fell, How - e'er for - got, un -  
 like a sol - dier fell, E - nough they mur - mur

known my tomb, I like a sol - dier fell, I like a sol - dier  
 o'er my grave, He like a sol - dier fell, He like a sol - dier

or

*cresc.*

fell.  
 fell.

*mf* *ff*

## O 'TIS A GLORIOUS SIGHT TO SEE.

(OBERON.)

Words by  
J. R. PLANCHÉ.Music by  
WEBER.

*Allegro moderato.* *RECIT.*

Voice. Yes! e-ven Love to Fame must

Piano. *p* *f*

yield; No recreant knight am I; My

home is on the battle field, My song the bat-tle cry!

*Allegro pesante.*

O! 'tis a

glo - rious sight to see The charge of the Christ.ian chi - val -

The first system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and block chords in the left hand.

- ry, When thun - der.ing over the ground they go, Their

The second system of the musical score. The vocal line has a quarter rest, followed by a half note G4, quarter notes A4, B4, and a triplet of eighth notes C5, B4, A4. The piano accompaniment continues with the eighth-note pattern in the right hand and block chords in the left hand.

lan - ces le - vell'd in long, long row! Their lan - ces le - vell'd in

The third system of the musical score. The vocal line has a half note G4, quarter notes A4, B4, and a half note C5. The piano accompaniment features a more active right hand with eighth-note runs and block chords in the left hand.

long, long row! \_\_\_\_\_

The fourth system of the musical score. The vocal line has a half note G4, a whole note A4, and a whole note B4. The piano accompaniment continues with eighth-note runs in the right hand and block chords in the left hand, marked with a *cresc.* dynamic.

The fifth system of the musical score. The vocal line has a whole rest. The piano accompaniment features a complex right hand with sixteenth-note runs and block chords in the left hand, ending with a final chord.

One shock, and those

lan - ces are shiver'd all, But they shi - ver not in

vain, But they shi - ver not in vain, They have

rais'd for the foe a ram - part wall With the

bo - dies of the slain, with the bo - dies of the slain!

*rit.*  
*p rit. pp*

On they spur o - ver dy - ing\_ and

*ff*

dead, Swords are flash - ing round ev - 'ry

head, They are rais - ed a - gain, but they gleam no more, Ev'ry

*p*

blade is dimm'd with gore! *a piacere* The fight is

*a piacere*

done! The field is won! Their

*ff* *colla voce* *ff*

trum - pets star - tle the sink - ing sun! As the night winds whirl the red -

leaves a - far. They have scat - ter'd the might of the Mos - le -

- mah! They have scat - ter'd the might of the

Mos - - - le - mah!

*Andante.* Mourn, ye maidens, ye

mai - dens of Pa - les - - tine, - - Your lo - vers - - lie stark - - in the

cold moon - - shine! - - The eyes - - ye kiss'd - - ere ye

bade - - them go, Are food for the kite, and the hood - - ed

crow! Mourn, ye mai - dens of Pa - - les - - tine, Your

lo - vers - - lie stark - - in the cold moon - - shine!

*colla voce*

## Allegretto.

Joy to the high-born dame of

*ff* *p*

France! Con-quest waits on her war-rior's lance!

Joy to the girls of fair Guen-ne! Their lo-vers are

hast-ning home a-gain!

Hark! they come! the brave ones

*cresc.* *poco* *a poco*



see! Who have hum - bled the pride of Pay - nim -

- rie.

*ff*

*Allegro.*

Twine the wreath,

the feast pre - pare! Fill to the brim the

gob - let fair; Fill to the brim the gob - let

fair; Strike the harp; and, loud and high,

*p*

Swell the song of Vic - to - ry! Swell the song of

Vic - to - ry!

*ff*

Twine the wreath, the feast pre - pare, Fill to the

*p*

brim the gob - let fair; Strike the harp; and, loud and high, Swell the

song of Vic - to - ry! Strike the harp; and, loud and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "song of Vic - to - ry!" followed by a long note, then "Strike the harp; and, loud and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamic markings include *ff* (fortissimo) and *p* (piano).

high, Swell the song of Vic - to - ry!

The second system continues the vocal line with the lyrics "high, Swell the song of Vic - to - ry!". The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in both hands.

Swell the song of Vic - to - ry! Strike the harp; and, loud and

The third system continues the vocal line with the lyrics "Swell the song of Vic - to - ry! Strike the harp; and, loud and". The piano accompaniment features a more complex texture with chords and moving lines.

high, Swell the song of Vic - to - ry!

The fourth system continues the vocal line with the lyrics "high, Swell the song of Vic - to - ry!". The piano accompaniment features a more complex texture with chords and moving lines.

The fifth system consists of a piano accompaniment. The vocal line is silent. The piano part features a complex texture with chords and moving lines, including a final cadence.

# MY OWN, MY GUIDING STAR.

Words by  
JOHN OXENFORD.

Music by  
G. A. MACFARREN.

Andante cantabile.

Voice.

Piano.

*p dolce* *sf*

*p*

Thy gen-tle voice would lead me on, My own, my guid-ing  
Thou need'st not doubt, thou need'st not grieve, I bear a po-tent

star,— Till ev-'ry sense of life were gone, E'en wert thou plac'd a-  
spell, Be cer-tain Love will ne'er de-ceive The heart that serves him

- far. And now thou deign'st so near to shine, With rays that warm and  
well. I know my path will lead me right With such a prize in

cheer, The sur - est, firm - est hopes are mine, My  
view, And hap - py o - mens bless my sight, That

soul - is strange to fear. Yes, thy gen - tle light shall lead me on, My  
must, - that shall be true. Yes, thy gen - tle light shall lead me on, My

own, my guid - ing star, ——— My own, my guid - ing  
own, my guid - ing star, ——— My own, my guid - ing

star!  
star!

1. 2.

## ALICE, WHERE ART THOU?

Words by  
WELLINGTON GUERNSEY.

Music by  
J. ASCHER.

Andante con espress.

Voice.

Piano.

*p*

*cresc.*

*rit.*

The

birds sleep - ing gen - tly, sweet Ly - ra gleam. eth bright, Her

rays tinge the fo - rest and all seems glad to - night; The

wind - sigh - ing by me, cool - ing my fever'd brow, — The

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "wind - sigh - ing by me, cool - ing my fever'd brow, — The". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes.

stream flows as e - ver, yet, A - lice, where art thou? One

The second system continues the musical score. The vocal line lyrics are "stream flows as e - ver, yet, A - lice, where art thou? One". The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning of the system. The musical notation remains consistent with the first system, showing the vocal melody and the piano accompaniment.

year back this e - ven, and thou wert by my side, —

The third system of the musical score features the vocal line lyrics "year back this e - ven, and thou wert by my side, —". The piano accompaniment continues with its characteristic rhythmic and harmonic patterns, supporting the vocal melody.

and thou wert by my side,

The fourth and final system on this page shows the vocal line lyrics "and thou wert by my side,". The piano accompaniment concludes the phrase with a final cadence. The overall structure of the score is a single melodic line with piano accompaniment in a 4/4 time signature and a key signature of three flats.

Vow - - ing - - - - - to love me; One

*p*

year past this e - ven, and thou wert by my side,

*p* *ff*

Vow - ing to love me, A - lice, what - - e'er might be -

*p*

- tide.

*dolce.*



The

sil - ver rain fal - ling, just as it fall - eth now, — And

all things slept gen - tly, Ah! A - lice, where art thou? I've

sought thee by lake - let, I've sought thee on the hill, — And

in the pleasant wild wood, when winds blew cold and chill; I've

sought thee in forest, I'm looking heav'nward now,—

I'm looking heav'nward now.

Oh! there, 'mid the star-shine, I've

sought thee in for - est, I'm look - ing heav'nward now.

*p* *ff*

Detailed description: This system contains the first line of the song. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The lyrics are "sought thee in for - est, I'm look - ing heav'nward now." The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*).

Oh! — there, a - mid the star.shine, A.lice, I know art

*p*

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "Oh! — there, a - mid the star.shine, A.lice, I know art". The piano accompaniment continues with the same rhythmic patterns as the first system. A piano (*p*) dynamic is indicated at the start of the system.

thou.

*dolce.*

Detailed description: This system contains the third line of the song, which is a short phrase "thou." followed by a long melisma. The piano accompaniment features a prominent eighth-note figure in the right hand, marked with an 8-measure slur. The left hand continues with a steady accompaniment. The dynamic is marked *dolce.*

*rit.* *f*

Detailed description: This system contains the final line of the song, which is a melisma. The piano accompaniment continues with the eighth-note figure in the right hand. The dynamic is marked *rit.* (ritardando) and *f* (fortissimo) towards the end of the system.

## EILY MAVOURNEEN.

(THE LILY OF KILLARNEY.)

Music by  
BENEDICT.

Andante espressivo.

Voice.

Piano.

*f* *3* *dim.*

Ei - ly Mavour.neen, I see thee before me,

Fair - er than ever, with Death's pal - lid hue. — Mor - tal thou art not, I

hum - bly adore thee, Yea, with a love which thou knowest is true.

*cresc.* *dolce* *cresc.*

Look'st thou in an - ger, - ah no, such a feel - ing

Ne'er in thy too gen - tle heart had a place, Soft - ly the smile of for -

- give - ness is steal - ing, Ei - ly, my own, o'er thy beau - ti - ful face;

*un poco stringendo*

*cresc. assai* The smile of for - give - ness is steal - ing, *f* Ei - ly, my own, o'er thy *dim. e rall.*

*f* *calando*

beauti - ful face.

*f*

Once would my heart, with the

*dim.* *p*

wild - est e - mo - tion, Throb, dear - est Ei - ly, when

*p*

near me wert thou; Now I regard thee with deep, calm de - vo - tion,

*rit.*

Nev - er, bright an - gel, I lov'd thee as now.

*dolce*

Though in this world were so cru - el - ly blight - ed

*p*

All the fond hopes of thy in - no - cent heart, Soon in a ho - li - er

re - gion u - ni - ted, Ei - ly Mavour - neen, we nev - er shall part;

*un poco stringendo*

Soon in a ho - li - er re - gion u. ni - ted, Ei - ly Ma. vourneen, we

*f* *calando*

nev. er shall part, Soon in a ho - li - er re - gion u. ni - ted,

Ei - ly Ma - vour - neen, we ne - - 'er shall

*rall. assai*

part. \_\_\_\_\_

*pp*



## A SERENADE.

Words by  
F. J. WHISHAW.Music by  
TSCHAIKOWSKY.

Allegretto.

Voice.

Piano.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked 'Allegretto'. The piano part starts with a *p* dynamic. The score is divided into four systems. The first three systems show the piano accompaniment with the voice part above it. The fourth system includes the lyrics 'Sleep,..... the' under the voice line. The piano part in the fourth system is marked *mp*. The score ends with a double bar line.

stars are on high and the moon..... o'er her king-dom is state - li - ly

sail - ing. *p cresc.* Sleep,..... my love, but the dawn is at

*p* *pp* cre - - scen -

hand,..... and the moon - light will soon be a - pal - ing.

*f* *mf* *p*

- do. *pp*

*p* cre - - scen -

Dream,..... my love, of the flow'rs,

*cre - - scen -*

*do.* *mf*

Dream..... of sweet van - ished hours, Hours.....

- do. *mp*

..... too short for love and for pleas -

*p*

*f dim.*

- ure,..... Soft..... and

*mf*

*p*

low in the val - ley the stream..... its sweet..... lull - a -

*cresc.*

- by..... is sing - ing. Bree - - - zes, waked from their sleep, to thy

*cresc.*

*piu f*

win - - dow the scent of ro - ses are bring - - - ing,

*f*

*mf*

Sweet..... birds all drow-si - ly breathe whisper'd mel - o - dy,

*mf*

Short-est night is too long..... for leis - ure!

*pp*

*p*

Sleep..... the stars are on high and the moon..... o'er her

*p*

king-dom is state - li - ly sail - ing. Sleep..... my

*p cresc.*

*pp*

*p*

*pp*

love, but the dawn is at hand,..... and the moon-light will

*f*

*cresc.*

*mf*

soon be a - pal - ing. When..... the

*p* cre -

*mf* *p* *pp* cre -

Detailed description: This system contains the first two lines of music. The vocal line starts with the lyrics 'soon be a - pal - ing.' followed by a long rest and then 'When..... the'. The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include *mf*, *p*, and *pp*. The word 'cre -' is written above the piano part.

- scen - - do. moonlight is dead, And..... the darkness is fled,- Then wake!

- scen - - do. *mf*

Detailed description: This system contains the next two lines of music. The vocal line continues with '- scen - - do.' followed by 'moonlight is dead, And..... the darkness is fled,- Then wake!'. The piano accompaniment continues with similar textures. Dynamics include *mf*. The word 'scen - do.' is written below the piano part.

morn was made for love..... and pleas - - ure!.....

*f* *p*

Detailed description: This system contains the third line of music. The vocal line has 'morn was made for love..... and pleas - - ure!.....'. The piano accompaniment features a more active texture. Dynamics include *f* and *p*.

*p*

Detailed description: This system is primarily piano accompaniment. It features a flowing melody in the right hand and a steady bass line in the left hand. The dynamic is *p*.

*p dim.* *pp*

Detailed description: This system is primarily piano accompaniment. It features a flowing melody in the right hand and a steady bass line in the left hand. Dynamics include *p dim.* and *pp*.

# ICHABOD.

Words by  
F. J. WHISHAW.

Music by  
TSCHAIKOWSKY.

Moderato.

Voice. *12/8*  
There's a spell on the face of the stream

Piano. *12/8*  
*p*

As it glides like a snake thro' the wood, And the birds sit a -

mo - ping and brood Like the sha - dow-y things in a dream.

*p*

There's a spell in the hedgerows to-day, For the ro - ses are

*mf* *p dolce*

*cresc.*

fad - ing or dead,                      And the glo - ry of Heav'n o - ver-head

*cresc.*

Is as fa - ded and dis - mal as they!                      There's a spell in the

sun - light to - day,                      For the sun he is sul - - len and

red,.....                      And the voice of the south wind is

dead,.....                      And dead is the glo - ry of May!.....

*ff* string.

There is death, oh my love, in my heart! Oh my love, there is

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "There is death, oh my love, in my heart! Oh my love, there is". The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a more melodic line. A dynamic marking of *ff* is present above the piano part.

*rit.* *ff* *meno mosso*

death in the air, And my soul it is dead with despair, For to-

The second system continues the vocal line with lyrics "death in the air, And my soul it is dead with despair, For to-". The piano accompaniment features a *rit.* (ritardando) in the left hand and a *ff* (fortissimo) *meno mosso* (less motion) in the right hand. The piano part has a more active, rhythmic accompaniment.

day, oh my love, we must part!.....

*molto rit.*

The third system concludes the vocal line with "day, oh my love, we must part!.....". The piano accompaniment is marked *molto rit.* (molto ritardando) and features a dense, sustained chordal texture in the right hand.

*a tempo* *p*

The fourth system is a piano solo section. It begins with a *p* (piano) dynamic and an *a tempo* marking. The right hand plays a series of chords, while the left hand has a more active, rhythmic accompaniment.

*pp*

The fifth system continues the piano solo section with a *pp* (pianissimo) dynamic. It features a melodic line in the right hand with first and second endings, and a rhythmic accompaniment in the left hand.



# 'T WAS APRIL.

Words by  
F. J. WHISHAW.

Music by  
TSCHAIKOWSKY.

*Allegro moderato.*

*espr.*

Piano.

The first system of piano accompaniment is in 6/8 time, key of B-flat major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with eighth notes. Dynamics include *p* and *mf*. Fingerings are indicated with numbers 1-5.

The second system continues the piano accompaniment with similar rhythmic patterns and dynamics. It includes slurs and fingerings for both hands.

The first line of the vocal melody is in 2/4 time, key of B-flat major. The lyrics are "Oh, once when love - ly spring was". The vocal line is marked *mf*. The piano accompaniment below is in 6/8 time, marked *p* and *mf*.

The second line of the vocal melody continues with the lyrics "young, And earth still lay half sleep - ing, And e'en the". The vocal line is marked *mf*. The piano accompaniment below is in 6/8 time, marked *p*.

blackbird had not sung, The grass was scarce-ly peep - ing,

This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are: "blackbird had not sung, The grass was scarce-ly peep - ing,"

*semplice.*  
When ear - ly prim - rose starr'd the wood, The her - ald sweet..... of

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "When ear - ly prim - rose starr'd the wood, The her - ald sweet..... of". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

sum - mer, And oh! the air was sweet and good, For

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "sum - mer, And oh! the air was sweet and good, For". The piano accompaniment continues with a dynamic marking of *p*.

*più f*  
spring was a new com - er. 'Twas Ap - ril,

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics: "spring was a new com - er. 'Twas Ap - ril,". The piano accompaniment includes dynamic markings of *più f* and *mf*.

and the year was young, Oh, sweet the wood was smell - ing,

This system contains the ninth and tenth lines of music. The vocal line continues with the lyrics: "and the year was young, Oh, sweet the wood was smell - ing,". The piano accompaniment includes a dynamic marking of *p*.

I told a tale that maid-ens love, You lis - ten'd to the

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a dynamic marking of *p* (piano). The piano accompaniment consists of a flowing eighth-note melody in the right hand and a simple bass line in the left hand.

tell - ing. Oh life, oh spring, oh dawn of

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a *piu. f* (pizzicato forte) marking in the left hand. The melody in the right hand continues with eighth-note patterns.

love, Oh hand to my hand cling - ing!

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte). The piano accompaniment continues with the same eighth-note melody in the right hand and bass line in the left hand.

*espres.* Can *cre - - scen - - do*

The fourth system features a vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* and includes the instruction *espres.* (espressivo). The piano accompaniment has a dynamic marking of *mf* and includes the instruction *cre - - scen - - do*. The piano accompaniment features a more complex texture with eighth-note patterns and some doublets in the right hand.

you for - get that dear - est morn, That

The fifth system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment continues with the eighth-note melody in the right hand and bass line in the left hand.

ro - bin, ..... sweet - ly sing - - - ing? 'Twas

Ap - ril, and the year was young, The earth still lay half -

*Molto meno mosso.*  
*cre - scen - do*  
 - sleep - ing, We stood to - geth - er hand in hand,

Half smil - ing, half weep - ing! Can you for -

- get that Ap - ril morn? That ro - bin's sweet

*riten. ad libitum.*

*a tempo.* *con tutti forza.*

sing - ing? Oh life, ..... oh

*a tempo.* *rit*

joy, ..... oh dawn of love, Oh

*en* *u* *to.*

lips to my lips cling - - - ing!

*en* *u* *to.* *p a tempo.*



of my Fa - ther's have bread e.nough

*simile*

and to spare, And I

*cresc.*

pe - rish with hun - - - ger!

*p*

*p*  
*Ped.*

I will a - rise and go to my Fa

ther. I will a - rise and go to my

Fa - ther, and will say un - to

him Fa - ther, Fa - ther, I have sin - ned

a - gainst Heaven and be - fore thee,

\*



And am no more wor - thy to be




cal - led thy son

*pp*

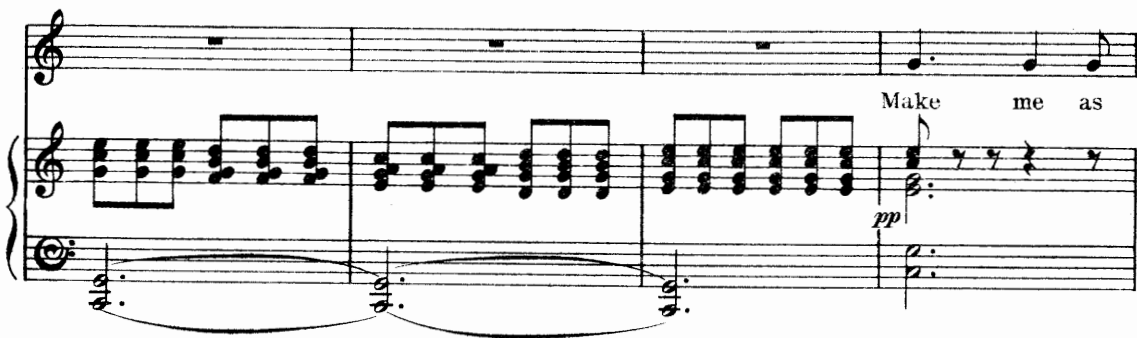
*Ed.*

\*



Make me as

*pp*



one of thy hir - ed ser - vants,



Make me as one of thy hir - ed ser - vants.



*mf* *cresc.*

I will a - rise and go to my

Fa - - ther, and will say un - to

*p* *cresc.*

him Fa - - ther, Fa - -

*f* *Red.*

ther, I have sin - - ned a - gainst

*p* *cresc.* *accl.*

Heaven, a - gainst Heaven, a - gainst

*ff*  
*ff* *rall.*

Heaven and be - fore thee,

*colla voce* *dim.*  
*fer.*

And am no more wor - thy to be

*p* *p* *dim.*

cal - led thy son.

*mp* *mp*


## IN NATIVE WORTH.

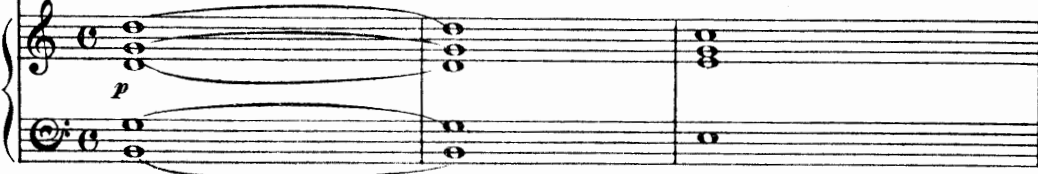
RECITATIVE AND AIR.

(THE CREATION.)

HAYDN.

RECIT.

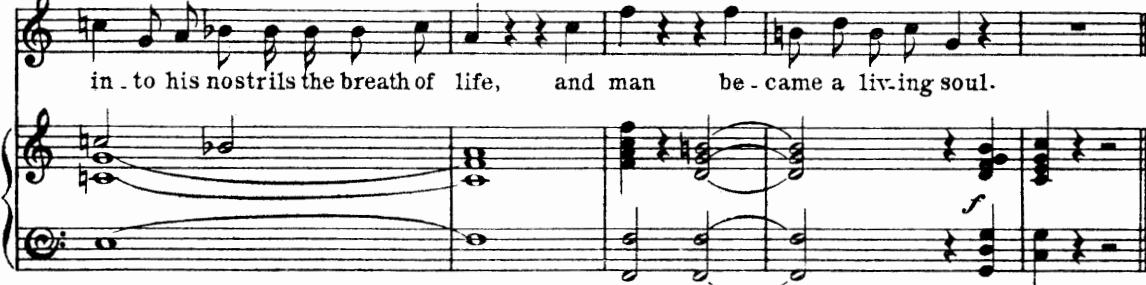
Voice.  *And God cre-a-ted man in His own i-mage, In the i-mage of*

Piano.  *p*

*God cre-a-ted He him; Male and fe-male cre-a-ted He them; He breath-ed*



*in-to his nostrils the breath of life, and man be-came a liv-ing soul.*



AIR.  
Andante. ( $\text{♩} = 88$ .)



*p*

In

na - tive worth and ho - nour clad, With beau - ty, cou - rage, strength a - dor'd. E -

- rect with front se - rene he stands— A man, the

*cresc.*

lord and king of na - ture all.

His large and arched

brow - sublime, Of wisdom deep de -

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by the lyrics "brow - sublime," and then "Of wisdom deep de -". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamics include a forte *f* marking and a piano *p* marking.

-clares the seat; And in his eyes with

The second system continues the vocal line with "-clares the seat;" and "And in his eyes with". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. Dynamics include a sforzando *sf* marking and a piano *p* marking.

bright - ness shines The soul, the breath and

The third system continues the vocal line with "bright - ness shines The soul, the breath and". The piano accompaniment has a dense texture with many chords in the right hand and a bass line. Dynamics include a forte *f* marking and a piano *p* marking. The word "gives" is written below the piano part.

i - - - - - mage of his God.

The fourth system continues the vocal line with "i - - - - - mage of his God.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line. Dynamics include a forte *f* marking.

And

The fifth system continues the vocal line with "And". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line. Dynamics include a piano *p* marking.

in his eyes with bright - - ness shines The

soul, the breath and. i - - mage of ——— his

God.

With fondness leans up - on his breast The

part-ner for him form'd, A wo - man fair and grace - ful spouse, A

wo-man fair and grace - - ful spouse. Her

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "wo-man fair and grace - - ful spouse. Her". The piano accompaniment starts with a piano (*pp*) dynamic marking. The music is in a 4/4 time signature.

soft - ly smi - ling vir - gin looks, Of flow - - 'ry

The second system continues the vocal line and piano accompaniment. The lyrics are "soft - ly smi - ling vir - gin looks, Of flow - - 'ry". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

spring — the mir - ror, Be - speak

The third system continues the vocal line and piano accompaniment. The lyrics are "spring — the mir - ror, Be - speak". The piano accompaniment includes a melodic line in the right hand and a supporting bass line in the left hand.

him love, — love — and

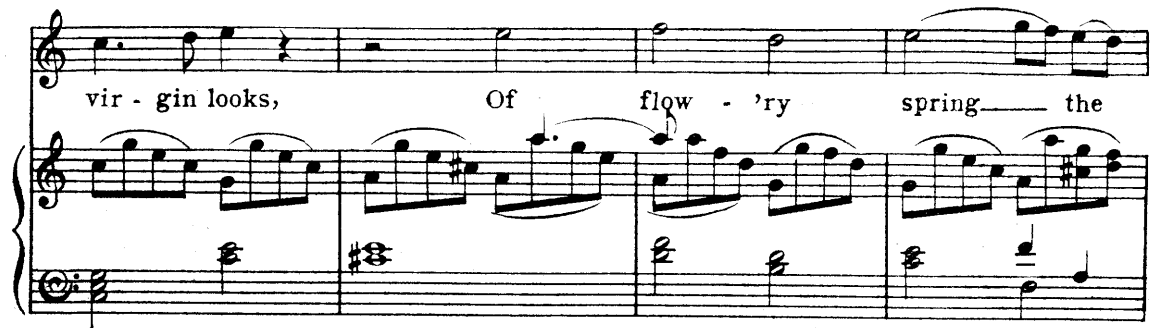
The fourth system continues the vocal line and piano accompaniment. The lyrics are "him love, — love — and". The piano accompaniment includes a melodic line in the right hand and a supporting bass line in the left hand.

joy — and bliss. Her soft - ly smi - ling

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "joy — and bliss. Her soft - ly smi - ling". The piano accompaniment includes a melodic line in the right hand and a supporting bass line in the left hand.



vir - gin looks, Of flow - 'ry spring — the



mir - ror, Be - - speak him



love, — love — and joy — and



bliss, Be - speak him love, and



joy — and bliss.



# WHERE'ER YOU WALK.

Words by  
POPE.

(SEMELE.)

Music by  
HANDEL.

♩ Largo. ♩ = 66

Voice: Where - e'er you walk cool

Piano: *p* *pp*

gales shall fan the glade, Trees, where you sit, shall crowd in to a shade;

Trees, where you sit, shall crowd in to a shade; *cresc.*

*dim.* *p*

Where - e'er you walk cool gales shall fan the glade,

*pp*

Trees, where you sit, shall crowd in to a shade;

*ad lib.*

Trees, where you sit, shall crowd in -

*colla voce*

*a tempo*

- to a shade.

*f a tempo*

Where - e'er you tread the blushing flow'rs shall rise, And

*Fine. pp*

all things flourish, and all things flourish where.

*Adagio*

e'er you turn your eyes, where - e'er you turn your eyes, where - e'er you turn your eyes.

*D. C.*

*Adagio*

## BE THOU FAITHFUL UNTO DEATH.

(ST. PAUL.)

Music by  
MENDELSSOHN.

Adagio. ♩ = 88

Voice.

Piano.

*p*

Be — thou faith - ful un - to death, And

I will give to thee a — crown of life, — be — thou

faith - ful un - to death, and I will give to

thee a crown, a crown of life, and I will give to

thee, to thee a crown of life.

Be not a - fraid, be not a -

- fraid, My help is nigh, be not a-fraid, be not a .

*cresc.*

- fraid, My help is nigh, be not a-fraid, My help is

*cresc.*

nigh, be not a-fraid, Be — thou faith - ful un - to

*f*

death, and I will give to — thee, give — to

*dim.* *p*

thee a crown of life. Be not a . fraid, My help is nigh, My

*p* *cresc.*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with lyrics: "thee a crown of life. Be not a . fraid, My help is nigh, My". The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a *p* (piano) dynamic and includes a *cresc.* (crescendo) marking. The music is in a common time signature and features a key signature of one flat.

help is nigh, Be not a . fraid, My

*p* *sf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics: "help is nigh, Be not a . fraid, My". The piano accompaniment continues on two staves. It features a *p* (piano) dynamic in the first measure and a *sf* (sforzando) dynamic in the final measure. The piano part includes various rhythmic patterns and chordal textures.

help is nigh. Be thou

*p* *pp* *dim.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics: "help is nigh. Be thou". The piano accompaniment continues on two staves. It features a *p* (piano) dynamic in the first measure, followed by a *pp* (pianissimo) dynamic and a *dim.* (diminuendo) marking. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

faith . . . ful un . to death.

*pp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics: "faith . . . ful un . to death." The piano accompaniment continues on two staves. It features a *pp* (pianissimo) dynamic. The piano part includes a melodic line in the right hand and a supporting bass line in the left hand, ending with a fermata over the final chord.

# THEN SHALL THE RIGHTEOUS SHINE FORTH.

(ELIJAH.)

MEDELSSOHN.

Andante sostenuto. (♩ = 80.)

Voice. Then, then shall the righteous shine forth as the

Piano. *p*

sun in their heav'nly Fa - ther's realm,

*mf*

shine forth as the sun in their heav'nly Fa - ther's realm,

*sf*

*p*

Then shall the right-eous shine forth in their heav'n - ly Fa - ther's



realm, as the sun, — as the sun — in their heav'nly Fa - thers'

realm. Joy on their head shall be for e - ver -

last - ing, Joy on their head shall be for e - ver - last - ing, and all

sor - row and mourn - ing shall flee a - way, shall flee — a way for

e - ver, Then, then shall the righteous shine forth as the

sun in their heav'nly Fa - ther's realm; shine forth, shine in their

heav'n - ly Fa - ther's realm; shine forth as the sun

— in their heav'nly Fa - ther's realm; Then shall the right - eous

shine in their heav'nly Fa - ther's realm.

## IF WITH ALL YOUR HEARTS.

RECITATIVE AND AIR.

(ELIJAH.)

MENDELSSOHN.

RECIT.

Voice. *Ye peo-ple, rend your hearts, rend your hearts, and not your*

Piano. *fp*

*garments for your transgressions; the prophet E-li-jah hath sealed the heavens through the*

*cresc.* *sf*

*word of God. I there-fore say to you, for sake your i-dols, return to God; for He is*

*f* *p*

*slow to an-ger, and merciful, and kind, and gracious, and re-penteth Him of the e-vil.*

*sf* *p*

## AIR.

Andante con moto. ♩ = 72.

"If with all your hearts ye truly

seek Me, ye shall e-ver sure-ly find Me." Thus saith our

God, "If with all your hearts ye truly seek Me,

ye shall e-ver sure-ly find Me." Thus saith our God, thus—

saith our— God. *cresc.* Oh! that I knew—where I might

find Him, that I might e-ven come be-fore His pre-sence! Oh! that I

knew—where I might find Him, that I might e-ven come be-fore His pre-sence!

come— be-fore His pre- sence! *p* Oh! that I knew— *dim.*

where I might find Him. "If with all your

*pp* *sf*

hearts ye truly seek Me, ye shall e . ver sure . ly find Me."

Thus saith our\_ God, "Ye shall e . ver sure . ly find Me."

*sf*

Thus saith our\_ God.

*p* *Ped.*

DEEPER, AND DEEPER STILL.

and

WAPT HER, ANGELS.

RECIT. AND AIR from "JEPHTHA."

HANDEL.

**Largo.**      **RECIT.**

Voice.      *p*      *f*      *pp*      *pp*      *f*      *f*      *ten.*

Piano.

Deep-er, and deep-er still, thy good-ness, child, Pier-ceth a  
 fa-ther's bleed-ing heart, and checks the cru-el sen-tence on my fal-tring  
 tongue. Oh! let me whis-per it to the rag-i-  
 winds, Or howl-ing de-serts; for the ears of men  
 It is too shock-ing. Yet, have I not vow'd? And can I

think the great Je . ho . vah sleeps, Like Che . mosh, and such fa . bled de . i . ties?

Ah! no, Heav'n heard my

*cresc.* *f*

thoughts, and wrote them down. It must be so. 'Tis

this that racks my brain, And pours in . to my

*p* *cresc.* *p*

breast a thou . sand pangs, That

*p* *mf*



lash me in - to mad - ness. Hor - rid

thought! hor - rid thought! My on - ly daugh - ter! So

dear a child, Doom'd by a fa - ther! Yes, the vow is

past, And Gil - e - ad hath triumph'd o'er his foes. There - fore,

to - morrow's dawn, to - morrow's dawn - I can no more!

ARIOSO.

Andante larghetto. (♩ = 84.)

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andante larghetto' with a quarter note equal to 84 beats per minute. The dynamics are marked 'mp dolce'.

Second system of the musical score. The piano accompaniment continues with a more active texture, featuring sixteenth-note patterns in the right hand. The dynamics are marked 'p'.

Third system of the musical score. The vocal line enters with the lyrics 'Waft her, an-gels, through the'. The piano accompaniment features a 'tr' (trill) in the right hand and a 'cresc.' (crescendo) marking. The dynamics are marked 'p'.

Fourth system of the musical score. The vocal line continues with the lyrics 'skies, Waft her, an-gels, through the'. The piano accompaniment features a 'p dolce' marking and a 'p' dynamic marking.

skies, Far a-bove yon a-zure plain, far a-bove yon a-zure

plain. An-gels, waft her through the

skies, waft her through the skies, Far a-bove yon a-zure

plain, far a-bove yon a-zure

*ad lib.*

plain;  
*a tempo*  
*mf*

Glorious there, like you, to  
*cresc.*  
*mp*

rise, There, like you, for ever reign, Glorious there, like you, to  
*p* L.H.

rise, There, like you, for ever  
*p*

reign, for ev - er reign,

*ad lib.*  
There, like you, for ev - er reign.

*a tempo*  
Waft her, an - gels, thro' the skies,

Waft her, an - gels, thro' the skies, Far a - bove yon a - zure

plain, far a - bove yon a - zure plain.

An - gels, waft her through the skies, waft her through the

skies, Far a - bove yon a - zure plain, far a -

*ad lib.*  
- bove yon a - zure plain.

*a tempo*  
*mf*

*cresc.*

## ROW GENTLY HERE, MY GONDOLIER.

LEIS; RUDERE, HIER.

The English words by  
THOS. MOORE.Music by  
SCHUMANN.

Allegretto. *p*

Voice. *p*

Piano. *p*

Row gen - tly  
Leis; ru - dere,

here, my gon - do - lier, Soft - ly, so soft - ly  
hier, mein Gon - do - lier, leis; leis! die Fluth vom

wake the tide, That not an ear on earth may hear, But hers to whom we  
Ru - der sprüht so lei - se dass, dass sie uns nur ver - nimmt, zu der wir

*pp* glide. Had heav'n but tongues to speak, as well As star - ry eyes to see, Oh!  
ziehn. O könn - te wie er schau - en kann, der Him - mel re - den, traun, er

*pp* *ritard.* *ritard.*

think what tales 'twould have to tell Of wand'ring youths like me. Hush,  
*sprache vieles wohl von dem, was Nachts die Sterne schaun. Leis;*

- tar - - - dan - - - do  
 hush, hush, hush!  
*leis', leis', leis'*

*Red. \**

Now rest thee here, my gon - do - lier;  
*Nun ra - ste hier, mein Gon - do - lier.*

rest here! for up I go, hush,  
*hier! hier! In's Boot die Ru - der, sacht,*



hush, to climb yon light bal - co - ny's height, While thou keep'st watch be -  
 sacht, auf zum Bal - ko - - ne schwing' ich mich, doch du hältst un - ten

- low. Ah! did we take for heav'n a - bove But half the pains that  
 Wacht; o woll - ten halb so eif - rig nur dem Him - mel wir uns

we Take day and night for wo - man's love, What an - gels we should  
 weihn, als schö - ner Wei - ber Dien - sten, traum, wir könn - ten En - gel

ri - - - tar - - - dan - - - do  
 be! Hush, hush, hush, hush!  
 sein! Sacht, sacht, sacht, sacht!

*Ad.*

# SERENADE.

(STÄNDCHEN.)

The English words by  
M. X. HAYES.

Music by  
SCHUBERT.

Moderato.

Voice.

Piano.

*pp*

Soft. est plead. ings  
Lei. se fle. - hen

shall my song bear Through the night to thee,  
mei. ne Lie. - der durch die Nacht zu dir,

In. the si. - lent grove be. low then, Dar. - ling, come to me!  
In. den stil. - len Hain her. nie. - der, Lieb. - chen, komm zu mir.

Sien. der trees here sigh. ing mur. - mur  
Flü. - sternid schlan. - ke Wip. - fel rau. - schen

In the moon - light clear,                      In - the moon - light clear;  
 In des Mon - des Licht,                      in - des Mon - des Licht,

*pp*

Here no en - vious ear may lis - ten,                      Nought, love, need'st thou fear!  
 des Ver - rä - thers feind - lich Lau - schen,                      fürch - te, Hol - de, nicht,

Nought, love, need'st thou fear!  
 fürch - te Hol - de, nicht.

*f*                      *mf*

*pp*

Hark, the Night - in - gale is sing - ing,                      She                      in - vi - teth thee!  
 Hörst die Nach - ti - gal - len schla - gen?                      ach!                      sie fle - hen dich,

*pp*

In soft notes so sweetly sing - ing  
mit der Tü - ne süs - sen Kla - gen

Pleads she now for me.  
fle - - hen sie - für mich.

She doth know the bosom's yearning, Knoweth true love's smart,  
Sie ver - steh'n des Bu - sens Sch - nen, ken - nen Lie - bes - schmerz,

Knoweth true love's smart, Thrilling with her sil - v'ry war - ble  
ken - nen Lie - bes - schmerz, rüh - ren mit den Sil - ber - tö - nen

Ev - 'ry ten - der heart, Ev - 'ry ten - der heart.  
je - des wei - che Herz. je - des wei - che Herz.

In thy breast let pi - ty wa - ken,      Dar - ling, hear'st thou me?  
Lass auch dir die Brust be - we - gen,      Lieb - chen, hö - re mich,

*cresc.*

Trem - bling fain I would approach thee,  
be - bend harr' ich dir ent - ge - gen,

*f*

Come and cheer thou me,      Come and cheer thou me!  
komm, be - glu - cke mich!      komm, be - glu - cke mich!

*p*      *f*

Come, cheer thou me!  
be - glu - cke mich!

*decresc.*      *pp*

*dim.*

## HARK! HARK! THE LARK.

(STÄNDCHEN.)

The English words by  
SHAKESPEARE.Music by  
SCHUBERT.

Allegretto.

Voice.

Piano.

Hark! Hark! the lark at  
Horch! horch! die Lerch' im

Heav'n's gate sings, And Phœ - bus 'gins to rise, His steeds to wa - ter  
A - ther blau, und Phö - bus neu - er - weckt, tränkt sei - ne Ro - sse

at those springs, On cha - lic'd flow'rs that lies, On cha - lic'd flow'rs that  
mit dem Thau, der Blu - men - kel - che deckt, der Blu - men - kel - che

lies. And wink - ing ma - ry - buds be - gin To ope their gold - en  
 deckt. Der Rin - gel - blu - me Knos - se schleusst die gold - nen Aug - lein

eyes; With ev - 'ry - thing that pret - ty bin, My La - dy sweet, a -  
 auf, mit al - - lem, was - du rei - zend ist, du sü - sse Maid, steh'

- rise, With ev - 'ry - thing that pret - ty bin, My La - dy sweet, a -  
 auf, mit al - - lem, was du rei - zend ist, du sü - sse Maid, steh'

*cresc.*

- rise, a - rise, a - rise, My La - dy sweet, a -  
 auf, steh' auf, steh' auf, du sü - sse Maid, steh'

*decresc.* *cresc.*

- rise, a - rise, a - rise My La - dy sweet, a - rise!  
 auf, steh' auf, steh' auf, du sü - sse Maid, steh' auf!

*decresc.* *p*

## WHO IS SYLVIA?

(WAS IST SYLVIA?)

The English words by  
SHAKESPEARE.Music by  
SCHUBERT.

Moderato.

Piano. *pp*

Who is Syl - via,      What is  
Was ist Syl - via,      sa - get

she, —      That all our swains com - mend her?  
an, —      dass sie die wei - te Flur      preist?

Ho - ly, fair, —      and wise is  
Schön und zart, —      sch ich sie



she; — The heav'ns such grace did lend — her,  
 nakn; — auf Him-mels Gunst und Spur — weist,

*pp*

That a - dor - ed she might —  
 dass ihr al - les un - ter

be. — That a - do - red she might  
 than. — das ihr al - les un - ter

be.  
 than.

Is she kind, — as she is  
Ist sie schön — und gut da

fair? — For beau - ty lives with kind - ness;  
zu? — Reiz labt wie mil - de Kind - heit

To her eyes — doth  
Ih - rem Aug' — eilt

Love re - pair, — To help him of his  
A - mor zu, — dort heilt er sei - ne

blind - ness;  
Blind - heit,

And und

be - ing  
ver -

*pp*

help'd -  
- weilt -

in - ha - bits there, And  
in sü - sser Ruh,

be - ing help'd in ha - bits there.  
und ver - weilt in sü - sser Ruh'.

Then to Syl - via let us  
 Da - rum Syl - via, tön, o

*pp*

sing, That Syl - via is ex - cel - ling;  
 Sang. der hol - den Syl - via Eh - ren,

She ex - cels — each  
 je - den Reis — be -

mor - tal thing, — Up - on the dull earth  
 - sitzt sie lang. — den Er - de kann ge -

dwel - ling: To her  
- wä - ren, Krän - ze

*pp*

gar - lands let us bring,  
ihr und Sai - ten - klang,

To her gar - lands let us bring.  
Krän - ze ihr und Sai - ten - klang.

## THE GARLAND.

(DER BLUMENKRANZ.)

The English words by  
T. MOORE.Music by  
MENDELSSOHN.

Andante con moto. *p*

Voice. By Ce - lia's - ar - bour  
An Ce - lia's - Baum, in

Piano. *p*

all the night Hang hu - mid  
stil ler Nacht, hängt Blu - men,

wreaths, the lo - ver's vow, And hap - ly at the  
treu - er Lie - be Pfand, viel - leicht wenn - neu der

*p dolce*  
morn - ing light My love shall twine thee  
Mor - gen lacht, flicht euch zum Kranz der

round — her brow, — My love — shall twine — thee  
 Lieb — sten Hand, — flicht euch — zum Kranz — der

*cresc.*  
 round — her brow, — My love — shall twine — thee  
 Lieb — sten Hand, — flicht euch zum Kranz — der

*cresc.*

round her brow. — Then, if up-  
 Lieb — sten Hand. — Und fällt auf

*cresc.*

— on her bo - som bright Some drops of dew should fall from thee, — Some  
 ih - res Bu - sens Pracht ein Tröpf - chen Thau aus eu - rem Schoss, — ein

*p*

drops of dew \_\_\_\_\_ should fall from thee, **Some**  
 Tröpf - chen Thau \_\_\_\_\_ aus eu - rem Schoss, **ein**

drops of dew should fall from thee, \_\_\_\_\_  
 Tröpf - chen Thau aus eu - rem Schoss, \_\_\_\_\_

Then if up - on her bo - som bright **Some**  
 und fällt auf ih - res Bu - sens Pracht **ein**

drops of dew \_\_\_\_\_ should fall from thee, **Tell**  
 Tröpf - chen Thau \_\_\_\_\_ aus eu - rem Schoss, **Dann**



her they are not drops of night, But  
sagt es sei kein Thau der Nacht, nur

*p*

tears of sor-row shed by me, not  
Thränen die ihr Freund ver-goss. kein

*p* *pp* *cresc.*

*espressivo* *dim.*  
drops of night, But tears of sor-row shed by  
Thau der Nacht, nur Thränen die ihr Freund ver-

*dim.* *p*

me.  
-goss.

*sf*

## WHEN THROUGH THE PIAZZETTA.

(VENETIANISCHES GONDELLIED.)

The English words by  
T. MOORE.Music by  
MENDELSSOHN.

Allegretto non troppo.

Voice.

Piano.

*pp*

When  
Wenn

through the Piazzetta Night breathes the cool air, Then,  
durch die Piazzetta die Abendluft weht, dann

dearest Ninetta, I'll come to thee there; Be-  
weisst du, Ninetta, wer wartend hier steht du

neath thy mask shrouded, I'll know thee afar, As  
weisst, wer trotz Schlei-er wird Maske dich kennt, du

*f* Love — knows, tho' cloud - ed, Its own Ev' - ning Star, *sf*  
*weiss,* — *wie die* Schn - sucht im Her - zen mir brennt,

— knows, tho' cloud - ed, Its own Ev' - ning Star.  
*wie die* Schn - sucht im Her - zen mir brennt.

*p*  
 In garb, then, re - sem - bling Some  
 Ein Schif - fer - kleid trag' ich zur

gay gon - do - lier, — I'll whis - per thee, tremb - ling,  
*sch* bi - gen Zeit, — und zit - ternd dir sag' — ich:

*dim.* *pp* *poco*

Our bark, love, is near,      Our bark, love, is near ————      Now,  
 das Boot ist be - reit,      das Boot ist be - reit ————      O

*a poco cresc.* *f*

now, while there hov - er those clouds - near the moon, — O  
 komm jetzt, wo Lu - nen noch Wol - ken um - zieh'n, — O

*f* *cresc.* *f* *dim.*

come, love, — O come, love! 'Twill waft - thee safe  
 komm jetzt, — O komm jetzt! lass durch die La -

*p* *f*

o - ver Yon si - lent La - goon,      waft — thee safe  
 gu - nen, Ge - lieb - te,      uns flich'n,      durch — die La -

*dim.*

o - ver Von si - - - lent La - goon!  
 - gu - nen, Ge - lieb - - - te, uns flich'n!

*pp*

When through the Pia - zet - ta Night breathes the cool  
 Wenn durch — die Pia - zet - ta die A - bendluft

air, Then, dear - est Ni - net - ta, I'll come  
 weht, dann weisst — du, Ni - net - ta, wer war -

to thee there.  
 - tend hier steht.

ON WINGS OF SONG.  
(AUF FLÜGELN DES GESANGES.)

The English words by  
PAUL ENGLAND.

Music by  
MENDELSSOHN.

Andante tranquillo.

Voice.

On wings of song I'll bear thee, To  
Auf Flü - geln des Ge - sang - es, Herz -

Piano.

*pp* *sempre piano e legato*

those fair A - sian lands, Where the broad wave of the  
- lieb - chen, trag' ich dich fort, fort nach den Flu - ren des

Gan - ges Flows on through its flow - 'ry strands. For  
Gang - es, dort weiss ich den schön - sten Ort; du

*f* *p*

there in a ro - seate gar - den, Where the moon - charmid breeze is  
liegt ein roth - bliü - hen - der Gar - ten in stil - len Mon - den -

*ped.* \* *ped.* \*

dumb, — Thy love - ly kin, the lo - tus,  
 -schein, — die Lo - tos - blu - men er - war - ten ihr

*cresc.* *do*

Wait till their sis - ter come; — The love - ly lo - tus are  
 trau - tes Schwes - ter - lein, — die Lo - tos - blu - men er -

*dim.* *p* *pp*

wait - - - ing Un - til their sis - ter come.  
 - war - - - ten ihr trau - tes Schwester - lein.

*cresc.* *p* *cresc.*

The  
Die

*f* *dim.* *p*

vio - lets whis - per to - ge - - ther And gaze on the star - lit  
 Veil - chen kich - ern und ko - - sen, und schau'n nach den Ster - nen em -

*sempre piano e legato*

skies, Ten - der - ly sway - ing, the ro - - ses Will  
 - for, heim - lich er - züh - len die Ro - - sen sich

min - gle their per - fum'd sighs; O - ver the leaves come  
 duf - ten - de Mähr - chen in's Ohr. Es hü - pfen her - bei und

*p*

leap - - ing The soft - eyed, wa - ry ga - zelles; And  
 lau - - schen die from - men, klu - gen Ga - zell'n und

*Red. \**

from the sa - cred ri - - - ver A dis - tant mur - mur  
 in der Fer - ne rau - - schen des heil' - gen Stro - mes

*scen - do dim.*



swells, \_\_\_\_\_ And from the sa - cred ri -  
 Well'n, \_\_\_\_\_ und in der Fer - ne rau -

*p* *cresc.*

ver A dis - tant mur - mur swells.  
 schen des heil' - gen Stro - mes Well'n.

*p* *cresc.*

Be -  
 Dort

*f* *dim.*

-neath the palm - tree sha - dow, Stretch'd on the breath - ing  
 wol - len wir nie - der - sin - ken un - ter den Pal - men -

*cresc.*

flow'rs, We'll drink the love - la - den si - lence And  
 baum, und Lieb' und Rit - he trin - ken, und

*cresc.*

*cresc.* *f*

dream through bliss - ful hours, And  
*träu - men se - li - gen Traum,* und

*dim.*

dream through bliss - ful hours,  
*träu - men se - li - gen Traum,*

*dim.*

dream through the  
*sel' - gen*

*sed.* \* *sed.* \*

hours! \_\_\_\_\_  
 Traum. \_\_\_\_\_

*pp*

## THE DREAM.

(DER TRAUM.)

English translation by WILLIAM STIGAND.

German words by W. OSTERWALD.

(From the Russian by SCHUKOWSKY.)

Music by  
RUBINSTEIN.

Moderato. *p*

Voice. *p*

Twas in a mea - dow  
Am Wie - sen - hü - gel

Piano. *p*

by the way, Where on the hay I slum - ber'd, A  
schlum - mert' ich dem brei - ten Weg zu ne - ben, ein

gen - tle dream up - bore me where Float an - gel hosts un -  
süß - ser Traum ent - rüek - te mich da - hin, wo En - gel

*mf*

- num ber'd. I  
schwe - ben. Ich

*dim.*

wak - end, and with sigh pro - found, Look'd sad - ly, vain - ly, all a - round.  
wach - te auf und seufz - te schwer und blick - te trau - rig um mich her;

*p*

Then came a song that way a - long, A fair young min - strel  
kam mit Ge - sang die Strass'ent - lang ein jun - ger Sän - ger

*cresc.* *mf*

sing - - - - ing; And through the trees pass'd  
gan - - - - gen, Schon schwand er hin - ter

*p*

like a gleam, While still the tones were  
Busch und Baum, als noch die Tö - ne

ring - - ing, Ah \_\_\_\_\_ were they  
 klan - - - gen, ach \_\_\_\_\_ wa - ren

those which from my dream Still to \_\_\_\_\_  
 sie's die mir den Traum süß in \_\_\_\_\_

*dim.* *cresc.*

— my soul were cling - - - ing?  
 — die See - le san - - - - - gen?

*dim.* *p*

# FLY AWAY, NIGHTINGALE.

(FLIEHE HIN, NACHTIGALL.)

Translation by WILLIAM STIGAND.

German words by von VIEDERT.

(From the Russian of KOLZOFF.)

Music by

RUBINSTEIN.

Allegretto con moto.

Voice.

Piano.

Sing no more at my win - dow, sweet Night - in - gale: Fly a -  
 Sin - ge, Nach - ti - gall, nicht mir am Fen - ster - rand, flie - he

way through the wood to my na - tive vale, Pour - ing  
 fort in den Wald, in mein Hei - math - land, hab' das

forth to my love at her win - dow - sill All the sad - ness and  
 Fen - ster - chen lieb mei - ner Her - zens - maid, schluchze see - len - voll

grief which my soul doth fill; Say I with - er with -  
 trüb' ihr von mei - nem Leid, sag dass ich oh - ne

meno mosso  
 - out her, am worn - - - by sighs, As on the steppes in the  
 sie wel - ke hin - - - vor Weh, wie da - hin welkt im

meno mosso

au - tumn the clo - ver dies, as on the steppes in the au - tumn the  
 Herbst auf der Stepp' der Klee, wie da - hin welkt im Herbst auf der

Tempo I.  
 clo - ver dies. With - out  
 Stepp' der Klee. Dun - kel

her, oh, how dark is the moon at night! With out her is the  
 ist oh - ne sie Nachts des Mon - des Licht, oh - ne sie wärmt mich

*p*

sun all be - reft of light; with out her whose bright smile lulld me  
 Tags auch die Son - ne nicht, oh - ne sie wes - sen Blick lüch - elt

oft to rest, When my wea - ry head I laid up - on her  
 sonst mir zu, und an wes - sen Brust legt sich mein Kopf zur

breast, With out her gen - tle words and her lov - ing voice, And her  
 Ruh; oh - ne sie wes - sen Wort könnt mich sonst er - freun, wes - sen

*rit.*

*mf rit.*



*rit.*

greet - ing no more can my heart re - joice, And her greet - ing no  
 Lied, wes - sen Gruss kömmt zu Her - zen sein, wes - sen Lied, wes - sen

*rit.* *dim.*

more can my heart re joice.  
 Gruss, kömmt zu Her - zen sein?

*p* *cresc.*

*a tempo*

Sing: oh Night - in - gale, sing not to  
 Sin - ge, Nach - ti - gall, nicht dei - ne

*rit.* *p*

me thy lay! Fly thou  
 Lie - der mir. flie - he

home, fly thou home, fly to  
heim, flie. he heim, flie. he

*f*

her a way, fly thou home, fly thou  
hin zu ihr, flie. he heim, flie. he

*cresc.* *f*

home, fly to her  
heim, flie. he hin

*p* *cresc.*

a way! ihr!  
zu ihr!

*cresc.*

8

*loco.* *p*

## NÖEL.

English Words by MARIA X. HAYES.  
French Words by M. CAPPEAU.

Music by  
ADOLPHE ADAM.

Andante Maestoso.

Voice.

Mid - night, O  
Mi - nuit! Chré -

Christ - ian, 'tis the hour so sol - emn, When God as man des - cend - ed from - tien, c'est l'heu - re so - len - nel - le Où l'hom - me Dieu des - cen - dit jus - qu'à

Heav'n, To take on Him the weight of our trans - nous, Pour ef - fa - cer la ta - che o - ri - gi -

- gres - sions, That we might be by the Fa - ther for - giv'n! The - nel - le Et de son Père ar - rê - ter le cour - roux. Le

whole wide world with ho - ly hope is trembling, For on this night our  
*mon - de en - tier tres - sail - le d'es - pé - ran - ce A cet - te nuit qui*

Sa - viour did ap - pear! Wait — on your knees, — ye  
*lui don - ne un Sau - veur! Peu - - ple à ge - noux — at -*

peo - - ple, for de - li - vrance, 'Tis Christ - - mas,  
*- tends — ta dé - li - van - ce, No - ël! — No -*

Christ - - mas that brought — our Sa - viour here! 'Tis  
*- ël! — voi - ci — le Ré - demp - teur! No -*

Christ - - mas, Christ - - mas that brought our Sa - viour  
*- ël! — No - ël! — voi - ci le Ré - demp -*

here!  
-teur!

*ff marcato*

Oh may the  
De no - tre

light — of ar - dent faith con - duct us Un - to the cradle of the Ho - ly —  
foi — que la lu - mière ar - den - te Nous gui - de tous au ber - ceau de l'en -

Child,  
- fant,

As in those days when shone a star in  
Com - me au - tre - fois une é - toi - le bril -

Hea - ven Which led the kings un - to — that Presence mild — The  
- lan - te Y con - dui - sit les chefs — de l'o - ri - ent — Le

*pp*

King of Kings lay in a hum-ble man-ger; Ye earth-ly great, who  
*Roi des Rois nait dans une hum-ble crè - ché, Puis-sans du jour, fiers*

proud and vain ap-pear, Learn to be meek, Learn from  
*de vo-tre gran-deur! A vo-tre or-gueil, C'est de*

this low-ly stran-ger, Bow low \_\_\_\_\_ be-  
*là qu'un Dieu prè - che, Cour-bez \_\_\_\_\_ vos*

-fore your great \_\_\_\_\_ Re-deem-er here! Bow  
*fronts de - vant \_\_\_\_\_ le Ré - demp-teur! Cour-*

*cresc.*

low be - fore your great Re - deem - er  
 bez vos fronts de - vant le Ré - demp -

*rall.*

here!  
 - teur!  
*a tempo ff marcato*

*tr*

Our Sa - viour broke ev - 'ry bond, and re -  
 Le Ré - demp - teur a bri - sé toute en -

- deem'd us From sin's do - min - ion, and Heav'n now is gain'd;  
 - tra - ve, La ter - re est li - bre et le ciel est ou - vert,

Con. q'rors are we who be. fore lay in sla - vry, And love u -  
 Il voit un frère où n'é-tait qu'un es - cla - ve, La-mour u -

- nites those who were once en - chain'd. What words could tell how  
 - nit ceux qu'en-chai-nait le fer! Qui lui di - ra no -

*pp*

price-less is the bless-ing? For us He suf - fer'd. pain and sor-row here.  
 - tre re-con-nais-san - ce? C'est pour nous tous qu'il naît, qu'il souf - fre, et meurt,

Lift up each voice, thanks to our Lord ex -  
 Peu - - ple de - bout chan - te ta dé - li -

*f*



- press - ing, 'Tis Christ - mas doth bring our Re -  
 - vran - - ce, No - ël! No - ël! chant -

- deem - er still more near, 'Tis Christ - mas doth bring our Re -  
 - ons - - le Ré - demp - teur, No - ël! No - ël! chan -

*cresc.*

- deem - er more near!  
 - tons le Ré - demp - teur!

*rall.* *a tempo* *ff marcato*

*tr*

## THE BLOOM IS ON THE RYE.

Words by  
EDWARD FITZBALL.

Music by  
SIR H. R. BISHOP.

Andantino espressivo, non troppo lento.

Voice.

Piano. *dolce sostenuto*

My pret-ty Jane, my pret-ty Jane — Ah! nev-er, nev-er look so

shy, But meet me, meet me in the ev'-ning, While the

bloom is on the Rye The Spring is wa - ning

fast, my Love, The corn is in the ear; The Summer nights are

com - ing, Love, The moon shines bright and clear; Then

pretty Jane, my dear - est Jane, Ah! nev - er look so shy, - But -

meet me, meet me in the ev - 'ning, While the bloom is on the

Rye. —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note 'Rye.' followed by a half note rest. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking and a piano (*p*) marking.

But name the day, the wedding day, — And I will buy — the

The second system continues the vocal line with the lyrics 'But name the day, the wedding day, — And I will buy — the'. The piano accompaniment continues with a similar rhythmic pattern. The vocal line has a half note rest after 'day,' and another half note rest after 'buy —'. The piano accompaniment features a consistent eighth-note pattern in the right hand.

ring. — The lads and maids in — fa - vors white, And —

The third system continues with the lyrics 'ring. — The lads and maids in — fa - vors white, And —'. The vocal line has a half note rest after 'ring.' and another half note rest after 'And —'. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a fermata over the final note.

vil - lage bells, the vil - lage bells shall ring — The Spring is wa - ning

The fourth system continues with the lyrics 'vil - lage bells, the vil - lage bells shall ring — The Spring is wa - ning'. The vocal line has a half note rest after 'ring —'. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a fermata over the final note. A mezzo-forte (*mf*) marking is present in the piano accompaniment.

fast, my Love, — The corn — is in — the ear, The

The fifth system continues with the lyrics 'fast, my Love, — The corn — is in — the ear, The'. The vocal line has a half note rest after 'Love, —' and another half note rest after 'ear, The'. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a fermata over the final note and a trill (*tr*) marking above the final note. A piano (*p*) marking is present in the piano accompaniment.

Sum-mer nights are com-ing, Love, The moon shines bright and

clear; Then pret-ty Jane, my dear-est Jane, Ah!

nev-er look so shy, But meet me, meet me in the

ev-ning, While the bloom is on the Rye.

## SIGH NO MORE, LADIES.

Words by  
SHAKESPEARE.

Music by  
R. J. S. STEVENS.

*Allegretto.*

Voice.

Piano.

*p*

*tr*

*dim.*

*p*

*pp*

Sigh no more, la - dies, la - dies, sigh no  
Sing no more dit - ties, la - dies, sing no  
more, Men were de - cei - vers ev - er, Men were de - cei - vers ev - er;  
more, Of dumps so - - dull and heavy, Of dumps so - - dull and hea - vy;  
One foot in sea, and one - - on shore, To one thing con - stant  
The fraud of men was ev - - er so, - - Since sum - mer first was

nev.er, To one thing constant nev.er;  
lea.fy, Since sum.mer first was lea.fy; Then sigh not so,

But let them go, And be you blithe and bon.ny, And be you blithe and

bon.ny, Con.vert.ing all your sounds of\_ woe, Con.vert.ing all your sounds of\_ woe, To

Hey non.ny, non.ny, Hey non.ny, non.ny, Hey non.ny,

non.ny, Hey non.ny, non.ny.

## THE BAY OF BISCAY.

Words by  
ANDREW CHERRY.

Music by  
J. DAVY.

Moderato.

Piano.

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with quarter and eighth notes. Dynamics include *f* (forte) and *p* (piano).

1. Loud roard the dreadful thun-der, The rain a de-luge  
2. Now, dash'd up - on the bil - low, Her op'ning tim - bers

The first two lines of the song are set in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Loud roard the dreadful thun-der, The rain a de-luge / 2. Now, dash'd up - on the bil - low, Her op'ning tim - bers". Dynamics include *f* and *p*.

show'rs, The clouds were rent a - sun - der By light-ning's vi - vid  
creak, Each fears a wa - try pil - low, None stop the dread - ful

The third and fourth lines of the song are in 2/4 time. The lyrics are: "show'rs, The clouds were rent a - sun - der By light-ning's vi - vid / creak, Each fears a wa - try pil - low, None stop the dread - ful". Dynamics include *f* and *p*.

pow'rs. The night was drear and dark, Our poor de - vo - ted  
leak. To cling to slip - p'ry shrouds, Each breath-less sea - man

The fifth and sixth lines of the song are in 2/4 time. The lyrics are: "pow'rs. The night was drear and dark, Our poor de - vo - ted / leak. To cling to slip - p'ry shrouds, Each breath-less sea - man". Dynamics include *p*.

bark, Till next day there she lay In the Bay of Bis.cay, O!  
crowds, As she lay till next day In the Bay of Bis.cay, O!

The final two lines of the song are in 2/4 time. The lyrics are: "bark, Till next day there she lay In the Bay of Bis.cay, O! / crowds, As she lay till next day In the Bay of Bis.cay, O!". Dynamics include *p* and *f*.



3. At length the wish'd for  
4. Her yield-ing tim-bers

mor-row Broke thro' the ha-zy sky, Ab-sorb'd in si-lent  
sev-er, Her pitch-y seams are rent, When Heav'n, all boun-teous

sor-row, Each heav'd a bit-ter sigh. The dis-mal wreck to view Struck  
ev-er, Its bound-less mer-cy sent. A sail in sight ap-pears, We

hor-ror in the crew, As she lay all that day In the  
hail her with three cheers, Now we sail, with the gale, From the

Bay of Bis-cay, O!  
Bay of Bis-cay, O!

## SALLY IN OUR ALLEY.

17<sup>th</sup> Century.Music by  
HENRY CAREY.

Andante.

Voice. Of

Piano. *p* *mf* *mf* *pp*

all the girls that are so smart There's none like pret - ty Sal - ly, She

is the dar - ling of my heart, And lives in our - al - ley. There

is no la - - dy in the land That's half so sweet as Sal - ly, She is the

dar-ling of my heart, And lives in our al-ley.

Of all the days with-in the week I dear-ly love but one day, And

that's the day that comes be-twixt The Sat-ur-day and Mon-day: Oh,

then I'm dress'd all in my best To walk a-broad with Sal-ly, She is the

dar-ling of my heart, And lives in our al-ley.

My master, and the neighbours all,  
 Make game of me and Sally;  
 And but for her I'd rather be  
 A slave, and row a galley.

But when my seven long years are out,  
 Oh, then I'll marry Sally;  
 And then how happily we'll live!  
 But not in our alley.

## TOM BOWLING.

DIBDIN.

Andante con espressione.

Voice.

Piano.

*p*

*pp*

*sempre pp*

*mf cresc.*

Here, a sheer hulk, lies poor Tom Bowl - ing, The dar - ling of our  
 Tom nev - er from his word de - part - ed, His vir - tues were so  
 crew; No more he'll hear the tem - pest howl - ing, For  
 rare; His friends were ma - ny and true - heart - ed, His  
 death has broach'd him to. His form was of the  
 Poll was kind and fair: And then hed sing so

(H. 4137)

man - liest beau - ty, His heart was kind and - soft, -  
blithe and jol - ly, Ah! ma - ny's the time and - oft; - But

Faith - ful be - low, Tom did his - du - ty, And now he's gone a - -  
mirth is turn'd to me - lan - cho - ly, For Tom is gone a - -

- loft, - And now he's gone - a - loft, -  
- loft, - And now he's gone - a - loft, -

Yet shall poor Tom find pleasant weather,  
When He, who all commands,  
Shall give, to call life's crew together,  
The word to pipe all hands:

Thus death, who kings and tars despatches,  
In vain Tom's life hath doff'd;  
For tho' his body's under hatches,  
His soul is gone aloft.

# OFT IN THE STILLY NIGHT.

Words by  
THOMAS MOORE.

Irish Air.

Andante.

Voice.

Piano.

Oft in the stil - ly night, Ere slum - ber's chain has bound me,  
When I re - mem - ber all The friends so link'd to - ge - - ther

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

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

*mf*

eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - ken!  
lights are fled, whose gar - land's dead, And all but he de - part - ed! —

*p* *pp*

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

*p*

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

# BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

Air. "MY LODGING IS ON THE COLD GROUND."

Words by  
THOMAS MOORE.

Andantino.

Voice.

Piano.

1. Be - lieve me, if all those en - dear - ing young charms, Which I  
2. It - is not while beau - ty and youth are thine own, And thy

gaze on so fond - ly to - day, — Were to change by to - mor - row, and  
cheeks un - pro - fan'd by a - tear, — That the fer - vour and faith of a

fleet in my arms, Like - fai - ry gifts fa - ding a - way, — Thou wouldst  
soul can be known, To which time will but make thee more dear; — No, the



still be a dor'd, as this mo.ment thou art, Let thy love.li.ness fade as it  
heart that has tru . ly lov'd nev. er for. gets, But as tru . ly loves on to the

will \_\_\_\_\_ And a . round the dear ru . in each wish of my heart Would en .  
close, \_\_\_\_\_ As the sun. flower turns on her god, when he sets, The same

*pp*

.twine it . self ver. dant.ly still. \_\_\_\_\_  
look which she turn'd when he rose. \_\_\_\_\_

*pp* *mf*

*dim.* *p*

## THE MINSTREL-BOY.

Air—"THE MOREEN."

Words by  
THOMAS MOORE.

With spirit.

Voice

Piano

The

Min - strel-boy to the war is gone, In the ranks of death you'll find — him; His

fa - ther's sword he has gir - ded on, And his wild harp slung be - hind — him.

"Land of song!" said the war - rior bard, "Tho' all the world be - trays thee, One

sword, at least, thy right shall guard. One faith - ful harp - shall praise — thee!"

The Min.strel fell! but the

foe.man's chain Could not bring his proud soul un - - der; The harp he lov'd ne'er

spoke again,For he tore its cords a - sun - - der; And said,"No chains shall

sul - ly thee, Thou soul of love and brav.er - y! Thy songs were made for the

pure and free,They shall ne - ver sound in sla - ve-ry!"

## MARY OF ARGYLE.

Words by  
C. JEFFERYS.

Music by  
S. NELSON.

Poco Allegretto e con delicatezza.

Piano.

I have heard the mavis singing His

love-song to the morn, I have seen the dewdrop clinging To the rose just newly born; But a

sweeter song has cheer'd me At the ev'ning's gentle close, And I've seen an eye still brighter Than the

*cresc.*

*ritard.* dewdrop on the rose; 'Twas thy voice, my gentle Mary, And thine artless winning smile, That

*mf colla voce* *a tempo*

made this world an E - den, Bon-ny Ma-ry of Ar-gyle!

*mf* *ad lib.* *cresc.* *a tempo*

Though thy voice may lose its sweetness,  
 And thine eye its brightness too;  
 Though thy step may lack its fleetness,  
 And thy hair its sunny hue:  
 Still to me wilt thou be dearer  
 Than all the world can own;  
 I have lov'd thee for thy beauty,  
 But not for that alone:  
 I have watch'd thy heart, dear Mary,  
 And its goodness was the wile  
 That has made thee mine for ever,  
 Bonny Mary of Argyle.

## DRAW THE SWORD, SCOTLAND!

Words by  
J.R. PLANCHÉ.

*Lively.*

PIANO.

The musical score is written for piano and consists of four systems. The first system is an instrumental introduction in 4/4 time, marked 'Lively.' and 'PIANO.' It features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of one sharp (F#). The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords. Dynamics include a forte 'f' marking and several accents (>). The second system continues the instrumental introduction, with a fortissimo 'ff' marking appearing in the bass clef. The third system introduces the vocal melody in the treble clef, with the lyrics 'Draw the sword, Scot-land! Scot-land! Scot-land! O - ver moor and moun-tain hath' written below it. The piano accompaniment in the bass clef is marked 'p' (piano). The fourth system continues the vocal melody with the lyrics 'pass'd the fie - ry sign; The pi-broch is peal - ing! peal - ing! peal - ing! Who' and includes a 'pp.' (pianissimo) marking in the bass clef.

Draw the sword, Scot-land! Scot-land! Scot-land! O - ver moor and moun-tain hath

pass'd the fie - ry sign; The pi-broch is peal - ing! peal - ing! peal - ing! Who

heeds not the summons is nae son o' thine.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and continues with a half note E and a quarter note F. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, with a forte (*f*) dynamic marking.

The clans they are gath'ring! gath'ring! gath'ring! The

The second system continues the musical score. The vocal line has a quarter rest, followed by eighth notes G, A, B, and C, then a quarter note D, and continues with a half note E and a quarter note F. The piano accompaniment includes a piano (*p*) dynamic marking and features a melodic line in the right hand and chords in the left hand.

clans they are gath'ring by loch and by lea; The banners they are fly - ing!

The third system continues the musical score. The vocal line has a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and continues with a half note E and a quarter note F. The piano accompaniment features a forte (*f*) dynamic marking and consists of chords in both hands.

fly - ing! fly - ing! The ban - ners they are fly - ing that lead to vic - to - ry!

The fourth system concludes the musical score. The vocal line has a quarter note G, followed by eighth notes A, B, and C, then a quarter note D, and continues with a half note E and a quarter note F. The piano accompaniment features a forte (*f*) dynamic marking and consists of chords in both hands.

Draw the sword, Scot-land! Scotland! Scot-land! Charge as ye have charg'd in the

*p*

days lang syne; Sound to the on - set, the on - set, the on - set,

*f*

He who but fal-ters is nae son o' thine.

*f*

*pp più lento*

Sheath the sword, Scotland! Scotland! Scotland!

*pp*



Sheath the sword, Scot-land! for dimm'd is its shine; Thy foe-men are flee-ing!

flee-ing! flee-ing! And who kens nae mer-cy is nae son o' thine.

The strug-gle is o-ver!

o-ver! o-ver! The strug-gle is o-ver! the vic-to-ry won! There are

tears for the fall - en! the fall - en! the fall - en! And glo - ry for all who their

*p*

Tempo I.

du - ty have done. Sheath the sword, Scot - land! Scot - land! Scot - land!

*p*

With thy lov'd this - tle new lau - rels en - twine; Time ne'er shall part them,

part them, part them, But hand down the gar - land to each son o' thine.

## MACGREGORS' GATHERING.

Words by  
Sir WALTER SCOTT.

Music by  
A. LEE.

Allegro.

Piano. *pp*

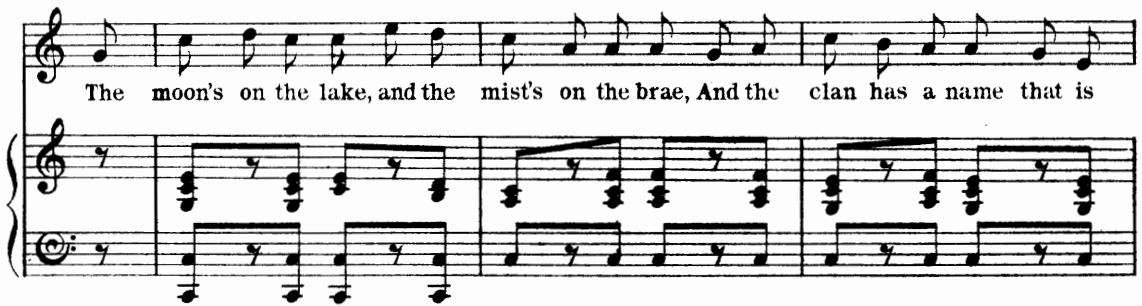
*cresc.*

tutti. *ff*

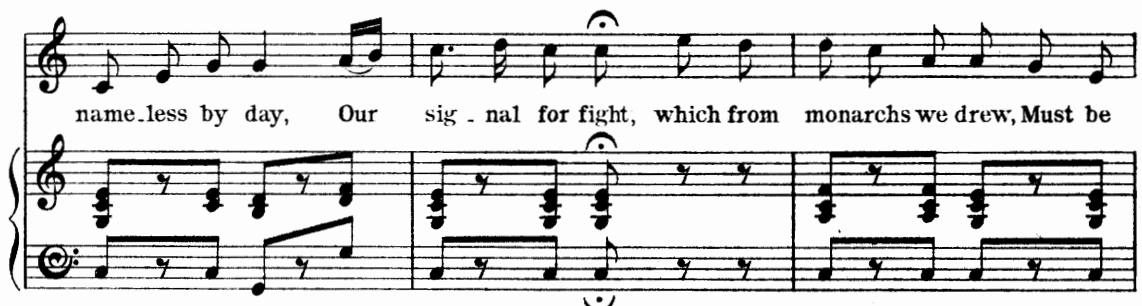
Oboe. *pp*

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system is marked 'Allegro.' and 'Piano.' with a dynamic marking of *pp*. The second system includes a *cresc.* marking. The third system is marked 'tutti.' and *ff*, and includes an Oboe part with a *pp* dynamic. The fourth and fifth systems continue the piano accompaniment.

The moon's on the lake, and the mist's on the brae, And the clan has a name that is



name-less by day, Our sig-nal for fight, which from monarchs we drew, Must be



heard but by night, in our venge-ful ha-loo, then ha-loo, ha-loo,



ha-loo, — Gre-ga-lach. If they



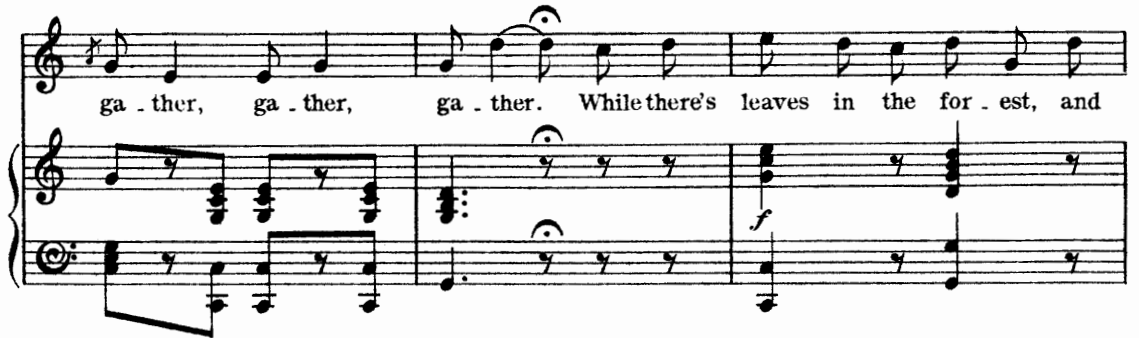
rob us of name, and pur-sue us with Bea-gles, Give their roofs to the flame, and the



flesh to the Ea-gles. Then ga-ther, ga-ther, ga-ther,



ga-ther, ga-ther, ga-ther. While there's leaves in the for-est, and



foam on the ri-ver, Mac-gre-gor, des-pite them, shall flou-rish for ev-er.



Glen - or - chy's proud mountain, Col - churn and her towers, Glen - strae and Glenly - on, no

lon - ger are ours, We're land - less, land - less, land - less Gre - ga - lach,

*ad lib.* Tempo I.  
land - less, land - less, land - less. Thro' the depths of Loch Ka - trineThe

steed shall ca - reer, O'er the peak of Ben Lomond the gal - ley shall steer, And the

rocks of Craig Royston, like i - ci - cles melt, Ere our wrongs be for - got, or our

vengeance un - felt. Then ha - loo, ha - loo, ha - loo, Gre - ga - lach.

If they rob us of name, and pur -

*valoresamente*  
sue us with Beagles, Give their roofs to the flame, and the flesh to the Ea - gles, Then

ga - ther, ga - ther, ga - ther, ga - ther, ga - ther,

*pp*

ga - ther. While there's leaves in the fo - rest, and foam on the ri - ver, Mac -

*f*

- gre - gor, des - pite them, shall ——— flou - rish for ev - er.

*ff*

*brillante*



# AULD LANG SYNE.

BURNS.

*Affettuoso.*

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The right hand plays a series of eighth notes, while the left hand plays chords in a steady, rhythmic pattern.

Should auld acquaintance be forgot, And ne . ver brought to min'? Should auld acquaintance

The vocal line begins with a quarter rest followed by a melody of eighth and quarter notes. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.

be forgot, And days o' lang syne? For auld lang syne, my dear, For

The vocal line includes a fermata over the word 'syne'. The piano accompaniment continues with chords and a rhythmic bass line.

auld lang syne, We'll tak' a cup o' kind.ness yet, For auld lang syne.

The vocal line ends with a fermata. The piano accompaniment concludes with a final chord in the right hand and a rhythmic bass line.

We twa hae run about the braes,  
 And pu'd the gowans fine;  
 But we've wander'd mony a weary foot,  
 Sin' auld lang syne.  
*For auld lang syne, etc.*

We twa hae paidit in the burn  
 Frae morning sun till dine;  
 But seas between us braid hae roar'd  
 Sin' auld lang syne.  
*For auld lang syne, etc.*

L

And there's a hand, my trusty frien',  
 And gie's a hand o' thine;  
 And we'll tak' a right gude willy waught  
 For auld lang syne.  
*For auld lang syne, etc.*

And surely ye'll be your pint stoup  
 As surely I'll be mine!  
 And we'll tak' a cup o' kindness yet,  
 For auld lang syne.  
*For auld lang syne, etc.*

# LEND ME YOUR AID.

RECITATIVE AND AIR.

(from IRENE.)

English words by  
HENRY FARNIE.

GOUNOD.

Moderato assai maestoso.

Piano.

First system of piano introduction. Treble and bass clefs. Key signature: two flats. Time signature: common time. Dynamics: *ff*. Features triplets and slurs.

Second system of piano introduction. Treble and bass clefs. Key signature: two flats. Time signature: common time. Dynamics: *ff*. Features triplets and slurs.

RECIT.

Recitative and piano accompaniment, first system. Treble clef for voice, piano accompaniment in bass clef. Key signature: two flats. Time signature: common time. Dynamics: *ritard.*

How  
Fai-

Recitative and piano accompaniment, second system. Treble clef for voice, piano accompaniment in bass clef. Key signature: two flats. Time signature: common time. Dynamics: *ff*. Features triplets.

frail and weak a thing is man!...  
- bles - se de la race hu-mai - ne!

How poor this work of ours!  
Quelle ou-vre fai - sons-nous?

Hide-ous and vain it standeth, A ..... dwell-ing for lux-u-  
*Tâche impuissante et vai - ne! Un pa-lais pour la vo-lup-*

- ry,..... A temple fit for pride! Hardly worthy of man!  
 - tê! *Un tem-ple pour l'or - gueil! digne à pei - ne d'un homme!*

All no-ble-ness a-want-ing! This they call,..... this they call Building  
*Tou - te grandeur ab - sen - te! Et c'est là..... ce qu'on nomme Crê-*

for all e-ter-ni-ty!..... Sons..... of Tu-bal Cain,.....  
 - er pour l'é - ter - ni - té! *Fils de Tu-bal - ka - ïn.....*

Oh, strong and no-ble race,..... Be - ne-factors of man!.....  
*Ô grande et for-te ra - ce! Bien-fai - teurs.... des hu - mains!.....*

High and God - like minds, In your path through the world Ye left a track of  
*O su-bli-mes es - prits, Qui de vo - tre pas - sage a - vez lais - sé la*

great - ness, Li - ba-nus bear - eth wit - ness, in vast no-ble ru - ins, Where far the  
*tra - - ce Sur le Li-ban su - perbe en de vas - tes dé - bris! É - tait - ce*

sand heap high the desert plain,..... E - ven there rise the won-d'rous forms ye..... have  
*là vos œu-vres co - los - sa - les Quand vos mains bâ - tis - saient les murs d'Hé - no - chi -*

made..... From..... out..... the past in so - - lem...  
 - a..... Gi-gan-tes-ques tra-vaux aux for-mes i-dé-

*Led.* \* *Led.* \*

gran - - deur. Ah!..... before your awful power I bow the  
 - a - - les! Tels..... que le cré - a - teur mê-me s'en ef - fray-

*cresc.* *ff* *Led.* \*

*Andantino moderato.* head!..... Lend me your aid, Oh race di-  
 - a!..... *p* Ins - pi - rez - moi, ra - ce di-

*dim.* *p* *Led.* \*

vine!..... Fathers of old..... to whom I've prayed,.....  
 vi - - - ne! No-bles a-ieux..... en qui j'ai foi!.....

*cresc.* *dim.*

Spi-rits of pow'r,                    be your help mine .....                    Lend me your aid,.....  
*Maî-tres puissants*                    *que je de - vi - - - ne!*                    *Ins - pi - rez - moi,*.....

*p*                    *cres - - cen -*

*Leg.*                    \* *Leg.*                    \*                    \* *Leg.*                    \* *Leg.*                    \*

- do                    *f*                    *ppoco animato*  
 Fathers of old.....                    to whom I've prayed,.....                    O lend your aid,.....  
*No-bles a-teux,*.....                    *ra - ce di - vi - - ne,*                    *Ins - pi - rez moi!*.....

- do                    *f*                    *collu voce*                    *f*

*Leg.*                    \* *Leg.*                    \*                    \* *Leg.*                    \*                    \* *Leg.*                    \*

*p*  
 Oh grant.....                    that my wild dream be not.....                    vain,.....  
*Au gré*.....                    *de mon rêve en dé - li - - - re*.....

*p*

That fu - - - ture time.....                    shall owe to me.....  
*Je veux*.....                    *lais - ser*.....                    *au genre hu - main*.....

*cresc.*                    *dim.*

*p*

A work their bards will sing in their strain,..... Tho' Cha - os  
 Une œu - vre di - gne qu'on l'ad - mi - - - re, Cet - te

still, Cha - os..... still..... an ir - - - on  
 vasque aux puis-sants con - tours,..... la mer..... d'ai-

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

sea,..... From the caul-dron the mol - ten wave..... Soon will  
 - rain!..... Dans le sa - ble dé-jà..... mou - lé - - - e, Quelle y

flow in-to its mould..... of sand:..... And ye, oh sons of Tu-bal  
 soit d'un seul jet..... cou - lé - - - e! Et vous, fils de Tu-bal-ka-

*cresc.*

*cresc.*

*rit.*

Cain, Fire, oh fire my soul. And guide my hand!  
 -in, En-flammex mon gē-ni-e et con-duit-sez ma main!

*molto* *f* *rit* *ff*

*ff* **Tempo I.**

Lend me your aid, Oh, race di-vine,  
 Ins-pi-rem-moi, race di-vi-ne!

**Tempo I.**

*ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fathers of old, to whom I've prayed,  
 No-bles a-îeux en qui j'ai foi!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Spi-rits of pow'r, be your help mine!  
 Maî-tres puis-sants que je de-vi-ne!

*Ped.* \* *Ped.* \* *Ped.* \*



Lend me your aid, ..... Fa-thers of old, ..... to whom I've  
*Ins - pi - rez - moi,* ..... *No - bles a - ieux,* ..... *ra - ce di -*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

prayed ..... Lend me your aid, ..... O lend your  
*- vi - - ne,* ..... *Ins - pi - rez - moi,* ..... *Ins - pi - - rez -*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*colla voce*

aid!  
*- moi!*

*a tempo*

*Leg.* \*

*Leg.* \* *Leg.* \* *Leg.* \*

*Leg.* \* *Leg.* \*

# BASS SONGS, STANDARD AND POPULAR.

PRICE TWO SHILLINGS EACH, NET.

The Compass of the first Key only is given: from this the Compass of the other Keys can readily be found.

	Compass of 1st Key.	Sung by		Compass of 1st Key.	Sung by
<b>STEPHEN ADAMS.</b>			<b>GODFREY MARKS.</b>		
SONG FOR THE GIRL I LOVE, G, A, and B minor	D to Eb	Mr. Wilfrid Douthitt	ON THE ROLLING WAVE, D, E and F minor	A to D	All Basses
COMRADES OF YESTERDAY, B7, C & D	G to D	Mr. Wilfrid Douthitt	<b>CHARLES MARSHALL.</b>		
BEN THE BO'SUN, D and Eb	A to D	Mr. Harry Dearth	THE SEA, G and A	F to D	Mr. Robert Radford
THE BELL AT SEA, D, Eb and F	A to D	Mr. Harry Dearth	<b>E. J. MARGETSON.</b>		
GOOD COMPANY, Eb, F, G and A	B7 to Eb	All Basses	TOMMY LAD, C, D and Eb	A to D	Mr. Harry Dearth
THE LITTLE HERO, B7, C and D	B7 to D	Mr. Maybrick	<b>THEO. MARZIALS.</b>		
THE LIFEBOAT MEN, B7, C and D	A7 to D	Mr. Ivor Foster	ASK NOTHING MORE, D, Eb and F	B to Eb	Mr. Barrington Foote
THE MIDSHIPMITE, B7, C and D	B7 to D	Mr. Maybrick	THREE SAILOR BOYS, A7 and B7	E7 to Eb	Mr. Santley
SHIPWRECKED, B7, C and D	B7 to D	Mr. Maybrick	<b>FRANK L. MOIR.</b>		
THEY ALL LOVE JACK, D, Eb and F	A to D	All Basses	DOWN THE VALE, C, D7, Eb, F and G	A to C	All Basses
THORA, D, Eb, F and G	A to D	Mr. Ivor Foster	<b>J. L. MOLLOY.</b>		
<b>FRANCES ALLTSEN.</b>			THE BOATSWAIN'S STORY, C, D and Eb	G to D	Mr. Santley
AN OLD ENGLISH LOVE SONG, A, C and Eb	A to D	Mr. H. Thorndike	THE CARNIVAL, B7, C, D7 and Eb	A to D	Mr. Ivor Foster
PRINCE IVAN'S SONG, D, F and A minor	A to D	Mr. Charles Tree	THE LIGHTHOUSE KEEPER, C and D	C to D	Mr. Barrington Foote
A SONG OF THANKSGIVING, C, Eb, F and G	A to C#		THE SAILOR'S DANCE, D, Eb and F	A to D	Mr. Harry Dearth
YOUTH, G, A, Eb and C	G to D	Mr. Harry Dearth	THREE MERRY MEN, D and F	A to E	Mr. Barrington Foote
<b>EDWARD ARMSTRONG.</b>			<b>MERLIN MORGAN.</b>		
THE ROAD, B7 and C	F to Eb	Mr. Robert Radford	JOLLY OLD BACHELOR, D and Eb	A to E	Mr. Harry Dearth
<b>AUGUSTUS BARRATT.</b>			STRIKE UP A SONG, A, B7 and C	A to E	Mr. Harry Dearth
SHIP'S TALES, Eb, F and G	B7 to C	All Basses	<b>A. A. NEEDHAM.</b>		
PRIVATE DONALD, C and D	B7 to D	Mr. H. Lane Wilson	THE QUEEN OF CONNEMARA, C & D	G to E	Signor Foli
<b>ROBERT BATTEN.</b>			<b>CIRO PINSUTI.</b>		
THE HARVEST DANCE, B7 and C	B7 to D	Mr. H. Lane Wilson	THE NIGHT WATCH	G# to E	Mr. Barrington Foote
SEA-LIFE, F and G	A to D	Mr. H. Lane Wilson	<b>PRINCE PONIATOWSKI.</b>		
<b>A. H. BEHREND.</b>			THE YEOMAN'S WEDDING SONG, G, A and B7	C to D	All Basses
MY FRIEND, F, G and A7	G to D	Mr. Santley	<b>ROGER QUILTER.</b>		
<b>T. C. STERNDALÉ BENNETT.</b>			FILL A GLASS WITH GOLDEN WINE, C, D2, Eb and E	C to Eb	
CORPORAL MIKE	A to D		<b>W. SANDERSON.</b>		
<b>A. H. BREWER.</b>			DRAKE GOES WEST, C and D	G to D	Mr. Ivor Foster
LITTLE ADMIRAL (THE), B7, C & Eb	B7 to D		ENGLAND'S CALL, B7, C and D	B7 to Eb	Mr. Norman Williams
<b>JOHNSON BROCKLY.</b>			FRIEND O' MINE, F, G, Ab, B2 and C	G to C	Mr. Norman Williams
YE MARINERS OF ENGLAND	A to E	Mr. Robert Radford	SHIPMATES O' MINE, F and G	G to D	Mr. Norman Williams
<b>W. H. BULLOCK.</b>			UP FROM SOMERSET, B7, C and D	Ab to C	Mr. Ivor Foster
PADDY'S CHOICE	A to D	Mr. Harry Dearth	<b>J. SARJEANT.</b>		
<b>MARY CARMICHAEL.</b>			BLOW, BLOW, THOU WINTER WIND, B, C and D minor	F# to D	Signor Foli
QUAFF WITH ME THE PURPLE WINE (Shield)	A to Eb	Mr. Norman Salmond	<b>A. SOMERVELL.</b>		
<b>FREDERIC CLAY.</b>			THE LITTLE RED FOX, D and Eb	A to D	Mr. Plunket Greene
GIPSY JOHN, D and E	A to D	Mr. Santley	<b>W. H. SQUIRE.</b>		
<b>ERIC COATES.</b>			THE BO'SUN'S LAMENT, C and D	G to D	Mr. Harry Dearth
MOTHER ENGLAND'S BREWING, C and D	G to D		MOUNTAIN LOVERS, B7, C, Eb and F	B7 to D	Mr. Norman Williams
REUBEN RANZO, G, D and Eb	C to D	Mr. Harry Dearth	PALS, A2 and B7	A7 to Eb	Mr. Harry Dearth
STONECRACKER JOHN, D and Eb	A to D	Mr. Harry Dearth	SERGEANT OF THE LINE, F, G and A	A to C	Mr. Harry Dearth
<b>GERARD F. COBB.</b>			THE WATCHMAN, C, D and E	G to D	Mr. Harry Dearth
MOUNT, GALLANTS ALL	C to E	Mr. Watkin Mills	<b>C. V. STANFORD.</b>		
<b>WADDINGTON COOKE.</b>			DRAKE'S DRUM, C and D minor	B7 to D	Mr. Plunket Greene
STAND FAST, G, A and B7	D to D	Mr. Plunket Greene	EVA TOOLE, C, D7 and Eb	B to D	Mr. Plunket Greene
<b>C. NOVELLO DAVIES.</b>			FATHER O'FLYNN, Ab, B7 and C	Ab to Eb	Signor Foli and Mr. Santley
FRIEND, D, E and G	G to E	Mr. Wilfrid Douthitt	MOLLY BRANNIGAN, Eb, F and Ab	B7 to Eb	Mr. Plunket Greene
<b>Arr. by J. ORD HUME.</b>			THE OLD SUPERB, Ab, B7 and C	Ab to D7	Mr. Plunket Greene
COCK O' THE NORTH	C to D		THE SMITH'S SONG, B7 and C	D to Eb	Mr. Plunket Greene
<b>J. AIRLIE DIX.</b>			TROTIN' TO THE FAIR, C, D, Eb and F	B to D	Mr. Plunket Greene
SOLDIER, WHAT OF THE NIGHT? C, D and F	G to D	Mr. Charles Knowles	<b>S. COLERIDGE TAYLOR.</b>		
JOLLY OLD CAVALIER, B7, C and Eb	G to D	Mr. Charles Knowles	THOU ART RISEN MY BELOVED, D, F and G minor	A to D	Mr. Robert Radford
THE TRUMPETER, F, G, A and C	A to C	Mr. Charles Knowles	<b>A. GORING THOMAS.</b>		
SOLDIER'S TOAST (A), C, D and F	B to D	Mr. Charles Knowles	THE BLACKSMITH'S HAMMER, Eb and F	B7 to Eb	Mr. Franklin Clive
<b>EDWARD ELGAR.</b>			<b>JOAN TREVALSA.</b>		
THE PIPES OF PAN, G, A and B	B7 to D	Mr. Ivor Foster	ON HIS MAJESTY'S SERVICE	D to E	
A WAR SONG, C and D	F# to D	Mr. Robert Radford	<b>H. TROTÈRE.</b>		
<b>A. SCOTT GATTY.</b>			MY OLD SHAKO, B7, C and Eb	B7 to D	Mr. Chas. Knowles
GALLANTS OF ENGLAND, A7 and B7	C to Eb	Signor Foli	SHORT CUT (A), D, Eb and F	B to E	A to D
<b>EDWARD GERMAN.</b>			THE DEATHLESS ARMY, A, B7 and D	A to A	All Basses
GLORIOUS DEVON, C, D and F	B to D		GO TO SEA, F, G, Ab and C	A to C	Mr. Robert Radford
<b>ARTHUR E. GODFREY.</b>			<b>M. V. WHITE.</b>		
THE ADVENTURER, B7 and C	F to D	Mr. Harry Dearth	KING CHARLES, F and G	C to C	Mr. Plunket Greene
<b>PERCY GODFREY.</b>			<b>H. LANE WILSON.</b>		
AN EMPIRE SONG	C to D		THE BEGGAR'S SONG, G and Ab	G to D	Mr. H. Lane Wilson
<b>BATTISON HAYNES.</b>			FALSE PHILLIS, A and C	A to C#	Mr. H. Lane Wilson
OFF TO PHILADELPHIA, C and D	G to D	Mr. Plunket Greene	THE TINKER'S SONG, B7 and D7	B7 to D	Mr. H. Lane Wilson
<b>W. H. JUDE.</b>			WHEN DULL CARE, F and G	A to D	Mr. H. Lane Wilson
THE WONDERS OF THE DEEP, F and G	F to D		<b>HAYDN WOOD.</b>		
<b>A. L.</b>			SEA ROAD (THE), B7, C and D	B7 to D	Mr. Harry Dearth
HEAR ME, YE WINDS AND WAVES, G and A minor	G to Eb	Mr. Hamilton Earle	<b>CHAS. WOOD.</b>		
<b>LIZA LEHMANN.</b>			THE JUG OF PUNCE, F and G	C to D	Mr. Plunket Greene
MUSTARD AND CRESS, D7 and Eb	A7 to Eb	Mr. Denis O'Sullivan	<b>A. WOODFORDE-FINDEN.</b>		
<b>S. LIDDLE.</b>			KASHMIRI SONG, B7, C and D	B7 to D	Mr. Hamilton Earle
SONG OF THE SONS OVERSEA, C, D7 and Eb	C to D	Mr. Robert Radford			

## BASS SONGS (IMPERIAL EDITION).

41 Popular Standard and Classical Songs, paper cover, 2/6; limp cover, gilt, 4/-; or in French Morocco, limp, gilt edges, 7/-

See also "THE ROYAL EDITIONS," contents free.

THE MUSICAL CABINET, One Shilling each Number.

No. 98. Twenty-two Baritone and Bass Songs.

THE CAVENDISH MUSIC BOOKS, One Shilling each.

No. 118. Ten Standard Bass Songs (1st Selection)  
No. 132. Seven " " (2nd " )

# TENOR SONGS, STANDARD AND POPULAR.

PRICE TWO SHILLINGS EACH, NET.

The Compass of the first Key only is given, from this the Compass of the other Keys can be readily found.

	Compass of 1st Key	Sung by		Compass of 1st Key.	Sung by
<b>STEPHEN ADAMS.</b>			<b>HARTWELL-JONES.</b>		
ADIEU MARIE, Eb, F, G and Ab	Bb to Eb	Mr Edward Lloyd	DREAM DIVINE (A), D, F and G	B to D	Mr. Thomas Thomas
BY THE WATERS, Eb, F, G and Ab	Bb to Eb	Mr Edward Lloyd	<b>SIDWELL JONES.</b>		
FAREWELL IN THE DESERT, C, D, Eb and F	C to E	Mr John McCormack	FRIENDSHIP'S RAINBOW, Bb, C & Eb	C to Eb	
FIONA, C, D, Eb and F	C to E	Mr Edward Lloyd	<b>G. HENSCHEL.</b>		
GARONNE (THE), Eb, F, G and Ab	Eb to Eb	Mr Edward Lloyd	FLORENTINE SERENADE (A), F & G	D to G	Mr. Edward Lloyd
GOOD COMPANY, Eb, F, G and A	Bb to Eb	Mr Edward Lloyd	SONG OF FLOWERS (A)	Eb to Ab	Mr. Edward Lloyd
HOLY CITY (THE), Ab, Bb, C and Db	C to Eb	Mr Edward Lloyd	<b>GERALD F. KAHN.</b>		
(Organ or Harmonium part, price 3d.)			I LOOKED INTO YOUR HEART	D to G	
Chorus part, in <i>Contra</i> , price 3d., and in <i>Tonic Sol-fa</i> , price 1d.)			OUT IN THE BAY, Eb, F and A?	Bb to Eb	Mr Ivor Walters
ISLAND OF DREAMS (THE), C, D, Eb and F	C to E	Mr Edward Lloyd	<b>LIZA LEHMANN.</b>		
LIGHT OF THE WORLD, Eb, F, G & Ab	C to Eb	Mr Edward Lloyd	BONNIE WEE THING, Eb and G	C to F	Mr John McCormack
MAID OF MALABAR, D, Eb, E & F	D to E	Mr Jack Robertson	THERE ARE BIRDS IN THE VALLEY	Eb to Ab	Mr. Walter Hyde
MAID OF THE MILL (THE), Eb, F, G and Ab	D to Eb	Mr Edward Lloyd	<b>FRANCO LEONI.</b>		
MONA, C, D, Eb, E and F	C to E	Mr Edward Lloyd	THE LOVER'S LULLABY, C, D & E	C to E	Mr. Ben Davies
NIRVANA, Bb, C, D and Eb	C to Eb	Mr Edward Lloyd & Mr. Ben Davies	<b>S. LIDDLE.</b>		
ROMANY LASS, Ab, Bb and C	C to E	Mr Edward Lloyd	A FAREWELL, G, Ab, Bb, C and Db	D to D	Mr. John McCormack
ROSES, A?, B?, C and D?	Eb to F	Mr Edward Lloyd	<b>F. N. LÖHR.</b>		
SONG FOR THE GIRL I LOVE, G, A and B minor	D to Eb	Mr Edward Lloyd	MARGARITA, Bb, C and Eb	C to Eb	Mr. Edward Lloyd
SILVER MOON, Db, Eb and F	Db to F	Mr Ivor Walters	<b>HERMANN LÖHR.</b>		
STAR OF BETHLEHEM (THE), Eb, F, G and Ab	Bb to Eb	Mr Edward Lloyd	WHEN THOU ART NEAR ME, C, D & E	C to F	Mr. Herbert Grover
(Organ or Harmonium part, price 3d.)			<b>D. MACMURROUGH.</b>		
<b>W. E. ALLEN.</b>			EILEEN ABOON, D and F	B to E	Mr John McCormack
RETURN AND STAY, Eb and F	D to F	Mr Henry Piercy	MACUSHLA, F, Ab and Bb	C to Eb	Mr John McCormack
<b>FLORENCE AYLWARD.</b>			<b>C. MARSHALL.</b>		
I GAZE NOT NOW, OH MAIDEN	Db to Ab	Mr Whitworth Mitton	CHILD'S SONG, Eb, F and A?	Bb to Eb	Mr John McCormack
MAVOURNEEN, Bb, C and Eb	Bb to Eb	Mr Charles Chilley	DEAR LOVE, REMEMBER ME, G, Ab, Bb and C	C# to E	Mr John McCormack
MY LOVE, MY CROWN, C, Eb and F	B to E		I HEAR YOU CALLING ME, G, Ab, Bb and C	D to E	Mr John McCormack
<b>M. W. BALFE.</b>			WHEN SHADOWS GATHER, Bb, C, D and E	Bb to Eb	Mr John McCormack
COME INTO THE GARDEN, MAUD, C and D	C to F	All Tenors	<b>JOHN W. METCALF.</b>		
GOOD-NIGHT, BELOVED, Eb and G	Eb to F	All Tenors	ABSENT, Eb, F, G, A? and Bb	Bb to C	
<b>ROBERT BATTEN.</b>			WITHOUT YOU, D and F	D to D	Mr John McCormack
SOUTHERN SONG, C and E	C to F	Mr John McCormack	<b>FRANK L. MOIR.</b>		
<b>T. C. STERNDALE BENNETT.</b>			BY A DISTANT SEA, D and F	D to F	All Tenors
TAKE, OH TAKE THOSE LIPS AWAY, F, G and A	C to F	Mr John McCormack	DOWN THE VALE, C, D?, Eb, F & G	A to C	
<b>J. BLUMENTHAL.</b>			ONLY ONCE MORE, D, Eb, F and G	Bb to E	
I WISH THOU WERT NOT GOING, B? and D?	C to F	Mr Sims Reeves	<b>J. L. MOLLOY.</b>		
SANS ADIEU, C, Eb and F	B to E	Mr Edward Lloyd	CARNIVAL (THE), Eb, C, D? and Eb?	A to D	Mr. Charles Chilley
TRUTH SHALL THEE DELIVER, G and Eb	D to E	Mr Sims Reeves	<b>E. NEWTON.</b>		
<b>C. W. CADMAN.</b>			AILSA MINE, C, D and F	C to D	All Tenors
AT DAWNING, E, G?, Ab and A	B to D?	Mr John McCormack	GONDOLIERA, G and A	D to G	
<b>IVAN CARVILL.</b>			<b>ATTILIO PARELLI.</b>		
STORY AND SONG, C and Eb	B to F	Mr Ben Davies	NEATH SOUTHERN MOON, F, G & A	C to F	Mr John McCormack
<b>EMILIE CLARKE.</b>			<b>C. PINSUTI.</b>		
IF TO LOVE THEE, C and Eb	A to E		LAST WATCH (THE), D, F and G	D to E	All Tenors
SONG OF GREETING, Eb, F and G	Eb to Eb		LIGHT OF LOVE (THE), B? and D?	D to F	Mr Henry Piercy
<b>FREDK. CLIFFE.</b>			<b>ROGER QUILTER.</b>		
WHEN, G, Ab and B?	D to E		FILL A GLASS WITH GOLDEN WINE, C, D?, Eb and E	C to E	
<b>F. A. COOTE.</b>			LOVE'S PHILOSOPHY, C, D and F	A to E	Mr Gervase Elwes
TO BE NEAR YOU, A?, B?, C and D?	Bb to Eb		<b>J. PARISH ROBERTSON.</b>		
<b>ELLEN COWDELL.</b>			JEAN UPON THE UPLANDS, C, D & F	C to E	Mr. Ivor Walters
THE SEA HATH ITS PEARLS, B?, C and D?	C to F	Mr Harold Wilde	<b>W. SANDERSON.</b>		
<b>F. H. COWEN.</b>			TIRED HANDS, G, Ab, B? and C	B to D	
AUBADE, D and F	C# to E	Mr Sims Reeves	UNTIL, Db, Eb and F	Bb to Eb	
WHEN THE WORLD IS FAIR, Eb, F, G and Ab	Bb to Eb	Mr Edward Lloyd	<b>ALICIA SCOTT.</b>		
<b>GARNET WOLSELEY COX.</b>			PARTED, C, Eb and F	C to E	Mr John McCormack
THOSE AZURE EYES, A, B?, C & D?	C# to E	Mr Whitworth Mitton	WITHIN THE GARDEN OF MY HEART, C and E	C to E	Mr John McCormack
<b>ISIDORE DE SOLLA.</b>			<b>W. H. SQUIRE.</b>		
LIGHT OF MY SOUL, C, Eb and F	B to E	Mr Lloyd Chandos	LIKE STARS ABOVE, A, B?, C and D	C# to E	All Tenors
<b>COTSFORD DICK.</b>			MOUNTAIN LOVERS, B?, C, Eb and F	Bb to D	Mr John McCormack
FAREWELL, IF EVER FONDEST PRAYER, F and Ab	C to F	Mr Joseph Maas	STARS IN THE VALLEY, C, D and F	C to D	
<b>EDWARD ELGAR.</b>			THE TOKEN, C, D? and F	B to E	
IN THE DAWN, C, Eb and E?	C to E	Mr John Coates	<b>ARTHUR SULLIVAN.</b>		
IS SHE NOT PASSING, D, F and G	C# to E		GAY HUSSAR (THE), G and B?	D to E	
<b>EATON FANING.</b>			LOVE LAID HIS SLEEPLESS HEAD, D, E, F and G	A to E	Mr Sims Reeves & Mr Edward Lloyd
HEARTS, C and D?	E to G	Mr Edward Lloyd	ONCE AGAIN, D and F	C to E	Mr Sims Reeves
THOU ART NOT NEAR, Ab and Bb	C to G		<b>HOPE TEMPLE.</b>		
<b>MONK GOULD.</b>			ALL MY WORLD, D, Eb and F	C to F	Mr Herbert Grover
MOLLY DEAR, F, G and B?	C to D	Mr Walter Hyde	GOLDEN ARGOSY (A), B?, C and Eb	A to Eb	Mr Edward Lloyd
<b>PHILIP HARKER.</b>			SLEEP, MY BELOVED, F, G and Ab	C to F	Mr Ben Davies
I LOVE ALWAYS, B? and C	Bb to Eb		THOUGHTS AND TEARS, C, D?, Eb & F	C to E	Mr Ben Davies
<b>FRITZ B. HART.</b>			<b>A. GORING THOMAS.</b>		
LOVE, I AM WAITING	E to G	Mr John Harrison	BELOVED, C and Eb	D to G	Mr John Coates
			O VISION ENRANCING (Esmeralda), Db, Eb and F	Bb to Eb	All Tenors
			<b>R. H. WALTHEW.</b>		
			DREAMS OF THE DAY AND THE NIGHT, Eb, G and A?	Bb to F	Mr Ivor Walters
			STARS OF THE SUMMER NIGHT, D & F	D to E	
			<b>MAUDE VALERIE WHITE.</b>		
			TO MARY, F, G, Ab and B?	C to D	All Tenors
			<b>HENRY J. WOOD.</b>		
			DARLING, HOW I LOVE YOU, D and F	D to E	Mr Ben Davies
			<b>A. WOODFORDE-FINDEN.</b>		
			HOW SOFTLY RUNS THE AFTERNOON, A and Db	Bb to F	Mr Gwynne Davies

## TENOR SONGS (Imperial Edition).

Forty-four songs of the highest class, popular, standard and classical.  
Price 2/6, paper cover, 4/- in handsome limp cover, gilt edges.  
or in French Morocco, limp gilt edges, 7/-

## THE CAVDISH MUSIC BOOKS. One Shilling Each.

No 4.—Mr SIMS REEVES Ballad Concert Album.  
.. 24.—Mr. EDWARD LLOYD'S Ballad Concert Album

## THE TENOR ALBUM (Operatic).

Fifty songs for tenor, edited by Josiah Pittman.  
All the songs have Italian and English words, and are published in the original keys, without abbreviation or alteration.  
Price 5/- paper cover; 7/6 cloth, gilt edges.

No. 112.—Twelve Standard Tenor Songs.  
.. 131.—Mr. EDWARD LLOYD'S Second Concert Album.

# BARITONE SONGS, STANDARD AND POPULAR.

PRICE TWO SHILLINGS EACH, NET.

The Compass of the first Key only is given; from this the Compass of the other Keys can be readily found.

	Compass of 1st Key	Sung by		Compass of 1st Key	Sung by
<b>STEPHEN ADAMS.</b> COMRADES OF YESTERDAY, B $\flat$ , C and D SONG FOR THE GIRL I LOVE, G, A and B minor } BEN THE BO'SUN, D and E $\flat$ ... GOOD COMPANY, E $\flat$ , F, G and A ... THE BELL AT SEA, D, E $\flat$ and F ... THE HOLY CITY, A $\flat$ , B $\flat$ , C and D $\flat$ } (Organ or Harmonium part, price 3d.) Chorus part, in C only, price 3d. and in Tonic Sol-fa price 1d.)	G to D D to E $\flat$ A to D B $\flat$ to E $\flat$ A to D C to E $\flat$	Mr. Wilfrid Douthitt Mr. Wilfrid Douthitt Mr. Harry Dearth All Baritones Mr. Harry Dearth All Baritones	<b>F. L. MOIR.</b> DOWN THE VALE, C, D $\flat$ , E $\flat$ , F and G ONLY ONCE MORE, D, E $\flat$ , F and G ...	A to C B $\flat$ to E	All Baritones All Baritones
THE LITTLE HERO, B $\flat$ , C and D ... ROSES, A $\flat$ , B $\flat$ , C and D $\flat$ ... THEY ALL LOVE JACK, D, E $\flat$ and F ... THORA, D, E $\flat$ , F and G ... THE VETERAN'S SONG, C, D, E $\flat$ and F ... YOUR DEAR BROWN EYES, F, G and A $\flat$ ...	B $\flat$ to D D $\flat$ to E $\flat$ A to D A to D C to D C to E	Mr. Maybrick Mr. Maybrick Mr. Ivor Foster	<b>J. L. MOLLOY.</b> THE CARNIVAL, B $\flat$ , C, D $\flat$ and E $\flat$ ... THE LIGHTHOUSE KEEPER, C and D ... THE SAILOR'S DANCE, D, E $\flat$ and F TO-MORROW WILL BE FRIDAY, E $\flat$ and F ...	A to D C to D A to D B $\flat$ to E $\flat$	All Baritones Mr. Barrington Foots Mr. Harry Dearth Mr. Barrington Foots
<b>FRANCES ALLITSEN.</b> PRINCE IVAN'S SONG, D, F and G A minor ... A SONG OF THANKSGIVING, ... C, E $\flat$ , F and G ... YOUTH, G, A, B $\flat$ and C ...	A to D A to C $\sharp$ G to D	Mr. Charles Tree Mr. Harry Dearth	<b>A. A. NEEDHAM.</b> THE DONOVANS, A $\flat$ and B $\flat$ ... WHO CARRIES THE GUN, F and G ...	Ab to F B $\flat$ to D	Mr. Plunket Greene
<b>AUGUSTUS BARRATT.</b> SHIP'S TALES E $\flat$ , F and G ...	B $\flat$ to C	All Baritones	<b>IVOR NOVELLO.</b> BLUE EYES, E $\flat$ , F and G ...	B $\flat$ to E $\flat$	Mr. Wilfrid Douthitt
<b>ROBERT BATTEN.</b> LOVE'S CONTENT, A $\flat$ and C ... SEA-LIFE, F and G ... SOUTHERN SONG, C and E ... THE HARVEST DANCE, B $\flat$ and C ... THE SWEETEST FLOWER, A, C & D $\flat$	C to E $\flat$ A to D C to F B $\flat$ to D C $\sharp$ to C $\sharp$	Mr. H. Lane Wilson Mr. H. Lane Wilson Mr. H. Lane Wilson	<b>ATTILIO PARELLI.</b> NEATH SOUTHERN MOON, F, G and A	C to F	
<b>A. H. BEHREND.</b> MY FRIEND, F, G and A $\flat$ ...	G to D	Mr. Santley	<b>PRINCE PONIATOWSKI.</b> THE YEOMAN'S WEDDING SONG, G, A and B $\flat$ ...	C to D	Mr. Santley
<b>T. C. STERDALE BENNETT.</b> CORPORAL MIKE ... TAKE, OH, TAKE THOSE LIPS AWAY } F, G and A ... }	A to D C to F		<b>J. PARISH ROBERTSON.</b> JEAN UPON THE UPLANDS, C, D & F	C to E	
<b>W. N. BULLOCK.</b> PADDY'S CHOICE ...	A to D	Mr. Harry Dearth	<b>GEOFFREY RYLEY.</b> A BRITISH EMPIRE SONG ...	C to F	Mr. W. P. Chatham
<b>C. W. CADMAN.</b> AT DAWNING, E, G $\flat$ , A $\flat$ and A ...	B to D $\sharp$		<b>W. SANDERSON.</b> TIRED HANDS, G, A $\flat$ , B $\flat$ and C ... UNTIL, D $\flat$ , E $\flat$ and F ... DRAKE GOES WEST, C and D ...	B to D E $\flat$ to E $\flat$ G to D	Mr. Ivor Foster Mr. Ivor Foster
<b>FREDERICK CLIFFE.</b> WHEN, G, A $\flat$ and B $\flat$ ...	D to E	Mr. Charles Knowles	<b>CHAS. SANTLEY.</b> CHRISTMAS COMES BUT ONCE A } YEAR, C and D ... }	G to E $\flat$ A to E	Mr. Santley Mr. Santley
<b>ERIC COATES.</b> GWENNY, C, D $\flat$ and E $\flat$ ... MOTHER ENGLAND'S BREWING } C and D ... }	A to E G to D	Mr. Ivor Foster	<b>J. SARJEANT.</b> BLOW, BLOW, THOU WINTER WIND, } B, C, and D minor ... }	F $\sharp$ to D	
REUBEN RANZO, C, D and E $\flat$ ... STONECRACKER JOHN, D and E $\flat$ ... THE AWAKENING, C, D and E $\flat$ ...	C to D A to D C to F	Mr. Harry Dearth Mr. Harry Dearth Mr. Wilfrid Douthitt	<b>ALICIA SCOTT.</b> WITHIN THE GARDEN OF MY HEART, C and E ...	C to E	
<b>F. A. COOTE.</b> TO BE NEAR YOU, A $\flat$ , B $\flat$ and D $\flat$ ...	B $\flat$ to E $\flat$		<b>A. SOMERVELL.</b> THE LITTLE RED FOX, D and E $\flat$ ...	A to D	Mr. Plunket Greene
<b>C. NOVELLO DAVIES.</b> FRIEND, D, E and G ... WITHOUT THEE, G and A minor ...	G to E C to E $\flat$	Mr. Wilfrid Douthitt Mr. Wilfrid Douthitt	<b>W. H. SQUIRE.</b> THE BO'SUN'S LAMENT, C and D ... CORPORAL'S DITTY, E $\flat$ , F & G ... LIKE STARS ABOVE, A, B $\flat$ , C and D ... MOUNTAIN LOVERS, B $\flat$ , C, E $\flat$ and F ... SERGEANT OF THE LINE, F, G and A ... STARS IN THE VALLEY, C, D and F ... THE TOKEN, C, D $\flat$ and F ... THE WATCHMAN, C, D and E ...	G to D A $\flat$ to C C $\sharp$ to E B $\flat$ to D A to C A to D B to E G to D	Mr. Harry Dearth Mr. Harry Dearth Mr. Harry Dearth Mr. Harry Dearth Mr. Ivor Foster Mr. Harry Dearth
<b>CHARLES DEACON.</b> A ROSE MEMORY, F, G and B $\flat$ ...	C to D	Mr. Hugh Peyton	<b>C. V. STANFORD.</b> EVA TOOLE, C, D $\flat$ and E $\flat$ ... FATHER O'LYNN, A $\flat$ , B $\flat$ and C ... THE OLD SUPERB, A $\flat$ , B $\flat$ and C ... THE SMITH'S SONG, B $\flat$ and C ... TROTTIN' TO THE FAIR, C, D, E $\flat$ & F ... MOLLY BRANNIGAN, E $\flat$ and F ...	B to D A $\flat$ to E $\flat$ A $\flat$ to D $\flat$ D to E $\flat$ B $\flat$ to D B $\flat$ to E $\flat$	Mr. Plunket Greene Mr. Santley Mr. Plunket Greene Mr. Plunket Greene Mr. Plunket Greene Mr. Plunket Greene
<b>J. AIRLIE DIX.</b> SOLDIER, WHAT OF THE NIGHT? } C, D and F ... }	G to D		<b>ARTHUR SULLIVAN.</b> I WOULD I WERE A KING, D, E $\flat$ & F	C $\sharp$ to E	Mr. Santley
DOBBIN AND I ... JOLLY OLD CAVALIER, E $\flat$ , C and E $\flat$ ... SOLDIER'S TOAST (A), C, D and F ... THE TRUMPETER, F, G, A and C ...	C to E G to D B to D A to C	Mr. Charles Knowles Mr. Charles Knowles Mr. Charles Knowles	<b>S. COLERIDGE TAYLOR.</b> THOU ART RISEN, MY BELOVED, } D, F and G minor ... }	A to D	Mr. Robert Radford
<b>EDWARD ELGAR.</b> THE PIPES OF PAN, G, A and B ...	B $\flat$ to D	Mr. Ivor Foster	<b>HOPE TEMPLE.</b> FOND HEART FAREWELL, C, D $\flat$ } and E $\flat$ ... }	E to F C to D	Mr. Santley
<b>EDWARD GERMAN.</b> GLORIOUS DEVON, C, D and F ...	B to D		<b>E. TESCHEMACHER.</b> I WANT YOUR SYMPATHY, D, F and G	A to E	Mr. Wilfrid Douthitt
<b>ARTHUR E. GODFREY.</b> THE ADVENTURER, B $\flat$ and C ...	A $\flat$ to D	Mr. Harry Dearth	<b>H. TROTÈRE.</b> MY OLD SHARO, B $\flat$ , C and E $\flat$ ... SHORT CUT (A), D, E $\flat$ & F ... THE DEATHLESS ARMY, A, B $\flat$ and D ... GO TO SEA, F, G, A $\flat$ and C ...	B $\flat$ to D B to E A to D A to C	Mr. Charles Knowles All Baritones Mr. H. Lane Wilson
<b>PERCY GODFREY.</b> AN EMPIRE SONG ...	C to D		<b>M. V. WHITE.</b> KING CHARLES, F and G ... TO MARY, F, G, A $\flat$ and B $\flat$ ...	C to C C to D	Mr. Plunket Greene
<b>GERALD F. KAHN.</b> OUT IN THE BAY, E $\flat$ , F and A $\flat$ ...	B $\flat$ to E $\flat$		<b>H. LANE WILSON.</b> THE BEGGAR'S SONG, G and A $\flat$ ... FALSE PHILLIS, A and C ... THE PRETTY CREATURE ... SOUND ARGUMENT ... THE TINKER'S SONG, B $\flat$ and D $\flat$ ... WHEN DULL CARE, F and G ...	G to D A to C $\sharp$ C to F E $\flat$ to E $\flat$ B $\flat$ to D A to D	Mr. H. Lane Wilson Mr. H. Lane Wilson Mr. H. Lane Wilson Mr. H. Lane Wilson Mr. H. Lane Wilson
<b>LIZA LEHMANN.</b> BONNIE WEE THING, E $\flat$ and G ...	C to F		<b>HAYDN WOOD.</b> SEA ROAD (THE), B $\flat$ , C and D ... SHEILA, C and D ...	B $\flat$ to D A to D	Mr. Harry Dearth Mr. Wilfrid Douthitt
<b>S. LIDDLE.</b> A FAREWELL, G, A $\flat$ , B $\flat$ , C and D $\flat$ ... SONG OF THE SONS OVERSEA, C, D $\flat$ and E $\flat$ ... }	D to D C to D	Mr. Robert Radford	<b>A. WOODFORDE-FINDEN.</b> CRYSTAL HEART (A) ... HOW SOFTLY RUNS THE AFTER- NOON, A and D $\flat$ ... KASHMIRI SONG, B $\flat$ , C and D ... O FLOWER OF ALL THE WORLD C, D $\flat$ and F ...	D to F B $\flat$ to F B $\flat$ to D C to E	Mr. Ivor Foster
<b>D. MACMURROUGH.</b> MACUSHLA, F, A $\flat$ and B $\flat$ ...	C to E $\flat$				
<b>E. J. MARGETSON.</b> TOMMY LAD, C, D and E $\flat$ ...	A to D	Mr. Harry Dearth			
<b>CHARLES MARSHALL.</b> CHILD'S SONG, E $\flat$ , F and A $\flat$ ... DEAR LOVE REMEMBER ME } G, A $\flat$ , B $\flat$ and C ... }	B $\flat$ to E $\flat$ C $\sharp$ to E				
I HEAR YOU CALLING ME, } G, A $\flat$ , B $\flat$ and C ... }	D to E				
THE SEA, G and A ... WHEN SHADOWS GATHER, B $\flat$ , C, D and E ... }	B to D B $\flat$ to E $\flat$	Mr. Ivor Foster			

## BARITONE SONGS (IMPERIAL EDITION).

47 Popular and Standard Songs, paper cover, 2/6; limp cover, gilt, 4/-; or in French Morocco, limp, gilt edges, 7/-  
See also The Royal Editions; The Cavendish Music Books; The Musical Cabinet; &c. Contents free.

THE  
**IMPERIAL EDITION**  
 OF  
**SONG BOOKS.**

A NEW SERIES, CONTAINING  
 SONGS OF THE HIGHEST CLASS, POPULAR, STANDARD, AND CLASSICAL,  
 ALL WITH PIANOFORTE ACCOMPANIMENTS AND ENGLISH WORDS.

**Price 2s. 6d. each volume, paper cover ;**  
*also in handsome limp cover, gilt edges, 4s. ; or, elegantly bound in Red French Morocco, limp, 7s.*

SOPRANO SONGS, Vol. I. [43]* SOPRANO SONGS, Vol. II. * MEZZO-SOPRANO SONGS, Vol. I. [47]* MEZZO-SOPRANO SONGS, Vol. II. [40]* CONTRALTO SONGS, Vol. I. [50]* CONTRALTO SONGS, Vol. II. [37]* BARITONE SONGS [47]* TENOR SONGS [44]*	BASS SONGS [44]* SACRED SONGS, SOPRANO [31] SACRED SONGS, CONTRALTO [42] SACRED SONGS, TENOR [34] SACRED SONGS, BARITONE [32] GERMAN FOLK SONGS [83] (with English words only.) TSCHAIKOWSKY'S SONGS [44] (with English words only.)
--	--

\* In these nine volumes the Songs by German, French and Italian Composers have the original Words in addition to the English translation.

**ENGLISH TRADITIONAL SONGS AND CAROLS,**  
 collected and edited, with Annotations and Pianoforte Accompaniments, by  
**LUCY E. BROADWOOD.**

Price 2s. 6d., paper cover ; 4s. in limp cover, gilt edges. Edition with words and voice parts only (in Old Notation and Tonic Sol-fa), 1s.

**ELIZABETHAN LOVE SONGS.**

Edited and arranged with Pianoforte Accompaniments, Composed or adapted from the Lute Tablature, by  
**FREDERICK KEEL.**

Price 2s. 6d., paper cover ; 4s. in limp cover, gilt edge ; or elegantly bound in Red French Morocco, limp, 7s.

**RHYTHMIC SERIES.**

**THE NATIONAL SONG BOOK ;**

A complete collection of the Folk Songs, Carols and Rounds, suggested by the Board of Education for the use of schools, edited and arranged by CHARLES VILLIERS STANFORD.

	s.	d.			s.	d.	
Vocal Score, paper cover ... ..	net	3	0	English Songs, <i>only</i> ... ..	net	0	3
Do. limp, gilt ... ..	"	4	6	Scotch Songs " ... ..	"	0	3
Edition with words and voice parts only (in Old Notation and Tonic Sol-fa) ... ..	"	0	9	Irish Songs " ... ..	"	0	3
Do. do. cloth ... ..	"	1	0	Welsh Songs " ... ..	"	0	3
				Carols, Rounds and Catches ... ..	"	0	2
				Edition with words only ... ..	"	0	6

**A GOLDEN TREASURY OF SONG, Four Volumes ;**

*Vols. 1 & 2* contain unique collections of Solos, all within moderate compass.  
*Vol. 3* contains carefully selected Duets and Part Songs for Female Voice.  
*Vol. 4* contains choice collection of Part Songs for Male Voices.

*Recommended for use in Families and Schools.*

Price of each volume,

Paper cover, 2s. 6d. ; limp, gilt, 4s. ; limp French Morocco, 7s.

LIST OF CONTENTS FREE ON APPLICATION.

**BOOSEY & CO., LONDON AND NEW YORK.**

# THE ROYAL EDITION OF SONG BOOKS AND OPERATIC ALBUMS.

Price 2s. 6d. each, in paper covers; 4s. in cloth, gilt edges.

**Songs of England. (28). In 3 Vols.**  
EDITED BY J. L. HATTON AND EATON FANING.

**Songs of Scotland. (333). In 2 Vols.**  
EDITED BY COLIN BROWN, J. PITTMAN,  
MYLES B. FOSTER, & DR. CHARLES MACKAY.

**Songs of Ireland. (108).**  
EDITED BY J. L. HATTON AND J. L. MOLLOY,  
Including Seventy-eight of Moore's Irish Melodies  
and Thirty National Songs.

**Songs of Wales. (69).**  
With Welsh and English Words.  
EDITED BY BRINLEY RICHARDS.

**Manx National Songs. (51).**  
With English Words, Selected from the MS. Collec-  
tion of THE DEEMSTER GILL, DR. J. CLAGUE,  
and W. H. GILL, and arranged by W. H. GILL.

**Mozart's Songs. (37).**  
With German, Italian, and English Words.

**Beethoven's Songs. (76).**  
With German and English Words.

**Mendelssohn's Songs & Duets. (60).**  
EDITED BY J. PITTMAN.  
Fifty-four Songs, and the Six Popular Duets, Op. 63,  
with German and English Words.

**Schumann's Songs. (75).**  
With German and English Words.  
EDITED BY J. L. HATTON.

**Schubert's Songs. (115). In 2 Vols.**  
With German and English Words.  
EDITED BY J. A. KAPPEY & MYLES B. FOSTER.

**Rubinstein's Songs. (59).**  
With German and English Words. New and en-  
larged edition.

**Rubinstein's Duets. (18).**  
With German and English Words.  
EDITED BY HERMANN EISOLDT.

**Handel's Oratorio Songs. (55).**  
EDITED BY W. T. BEST.

**Handel's Opera Songs (52).**  
With Italian and English Words.  
EDITED BY W. T. BEST.

**Songs from the Oratorios. (49).**  
EDITED BY MYLES B. FOSTER.  
Selected from the most famous works of Handel,  
Mendelssohn, Haydn, Rossini, Bach, Spohr, and  
Arthur Sullivan.

**Songs of France. (60).**  
With French and English Words.

**Songs of Germany. (100).**  
With German and English Words.  
EDITED BY J. A. KAPPEY

**Songs of Italy. (54).**  
Canti Popolari and Modern Italian Songs, with  
Italian and English Words.

**Songs of Scandinavia and Northern  
Europe. (83).**  
National & Popular Songs, with English Words only.  
EDITED BY J. A. KAPPEY.

**Songs of Eastern Europe. (100).**  
EDITED BY J. A. KAPPEY.  
Volkslieder of Austria, Hungary, Bohemia, Servia,  
&c., with English Words only.

**Songs from the Operas.**

A collection of popular Operatic Songs, transposed  
into medium keys. In Two Vols., price 2s. 6d.  
each, paper covers, 4s. cloth, gilt edges. Each  
Book contains 50 Songs, with Italian and English  
Words.

Vol. I. Mezzo-Soprano and Contralto.

Vol. II.—Tenor and Baritone.

**Modern Ballads. (50).**  
By Sullivan, Pinsuti, Molloy, Cowen, Gabriel, Gatty,  
Marzials, Aidé, Claribel, &c., &c.

**Sacred Songs. (101).**  
EDITED BY JOHN HILES.  
By the most celebrated Ancient and Modern Com-  
posers, and including several new compositions.

**Humorous Songs. (72).**  
EDITED BY J. L. HATTON.  
New and Popular Social Songs by Offenbach, Lecocq,  
Sullivan, Hatton, H. J. Byron, Hood, Hook,  
Blewitt, Bayly, &c.

**Duets for Ladies' Voices. (24).**  
EDITED BY RANDEGGER.  
Choice Duets by Handel, Rossini, Bishop, Haydn  
Sullivan, Balfe, Mendelssohn, &c., &c.

**Albums of Operatic Duets.**  
Vol. I.—20 Duets, Soprano and Mezzo-  
Soprano.  
Vol. II.—20 Duets, Soprano and Contralto.

Each, 2s. 6d. paper cover, 4s. cloth. Vols. I. and II.  
in one book, 5s. paper cover; 7s. 6d. cloth gilt.

## Double Volumes.

### THE ROYAL OPERATIC ALBUMS.

Price 5s. each, paper covers; 7s. 6d. cloth, gilt edges.

The most comprehensive collection of Dramatic Music ever published, containing 186 Celebrated Songs,  
Scenas, &c., from renowned Operas, including several hitherto unknown in England.

All the songs, &c., have Italian and English Words, and are published in the original keys, without alteration.

**Vol. I.—The Prima Donna's Album.**  
41 Songs for Soprano.

**Vol. II.—The Contralto Album.**  
50 Songs for Mezzo-Soprano or Contralto.

**Vol. III.—The Tenor Album.**  
50 Songs for Tenor.

**Vol. IV.—The Baritone Album.**  
45 Songs for Baritone.

FULL LIST OF CONTENTS ON APPLICATION.

HOUSEY & CO., 295, REGENT STREET, LONDON, W., and 9, EAST 17th STREET, NEW YORK.

# THE ROYAL EDITION OF OPERAS,

For Voice and Pianoforte, with Italian and English Words (except where otherwise stated),  
EDITED BY SIR ARTHUR SULLIVAN, JOSIAH PITTMAN, &c.

The English adaptations by JOHN OXENFORD, H. F. OHORLEY, C. L. KENNEY, ROBERT REECK, &c.

The whole of the Operas are published in the most complete form, and correspond in every case exactly with the original scores. Supplements are given with several Operas, containing additional pieces that have never before appeared in any country. All the recitatives are published without abridgment.

		Paper Covers.	Cloth Gilt.			Paper Covers.	Cloth Gilt.		
BALLO IN MASCHERA	Verdi	3	6	5	LUCIA DI LAMMERMOOR	Donizetti	3	6	5
BARBIERE DI SIVIGLIA	Rossini	3	6	5	LUOREZIA BORGHIA	"	3	6	5
BOHEMIAN GIRL (English)	Balfe	3	6	5	MARITANA (English)	Wallace	3	6	5
CROWN DIAMONDS	Auber	3	6	5	MARTHA	Flotow	3	6	5
DINORAH	Meyerbeer	3	6	5	MASANIELLO	Auber	3	6	5
DOMINO NOIR	Auber	3	6	5	MASCOOTTE (English)	Audran	3	6	5
DON GIOVANNI	Mozart	3	6	5	MEDEUSE MALGRÉ LUI (Fr. & Eng.)	Gounod	3	6	5
DON PASQUALE	Donizetti	3	6	5	MIRELLA	"	3	6	5
ELISIR D'AMORE	"	3	6	5	MOUNTAIN SYLPH (English)	Barnett	3	6	5
FAUST (with the original Eng. words)	Gounod	3	6	5	NORMA	Belini	3	6	5
FAVORITA	Donizetti	3	6	5	PORTER OF HAVRE	Cagnoni	3	6	5
FIDELIO (with the four Overtures)	Beethoven	3	6	5	PRE-AUX-CLEROS (French & English)	Herold	3	6	5
FIGARO	Mozart	3	6	5	PURITANI	Bellini	3	6	5
FIGLIA DEL REGGIMENTO	Donizetti	3	6	5	RIGOLETTO	Verdi	3	6	5
FILLE DE MADAME ANGOT (Eng. & Fr.)	Lecocq	3	6	5	ROBERT LE DIABLE	Meyerbeer	5	0	7
FLAUTO MAGICO	Mozart	3	6	5	ROSE OF CASTILE (English)	Balfe	3	6	5
FLIEGENDE HOLLÄNDER (Flying Dutchman) German and English	Wagner	3	6	5	SATANELLA (English)	Balfe	3	6	5
Ditto, Italian and English	"	3	6	5	SEMIRAMIDE	Rossini	3	6	5
FRA DIAVOLO	Auber	3	6	5	SEIGE OF ROUELLE (English)	Balfe	3	6	5
FREISCHÜTZ (Ital., Ger., & English)	Weber	3	6	5	SONNAMBULA	Bellini	3	6	5
GRAND DUCHESS (English & French)	Offenbach	3	6	5	TANNHAUSER (English and German)	Wagner	3	6	5
GUILLEUME TELL	Rossini	5	0	7	TRAVIATA	Verdi	3	6	5
HUGUENOTS	Meyerbeer	5	0	7	TROVATORE	"	3	6	5
LILY OF KILLARNEY (English)	Benedict	3	6	5	WATER CARRIER (Les Deux Journées) (English, French, and German)	Cherubini	3	6	5
LOHENGRIN (Ital., Ger., & English)	Wagner	3	6	5	ZAMPA (English and French)	Herold	3	6	5

BOOSEY'S GUIDE TO THE OPERA, containing the Plots and incidents of all the well-known Operas, with short sketches of the lives of the Composers. Price 2s. 6d., cloth.

## OPERAS AND OPERETTAS.

SHAMUS O'BRIEN.....Stanford	5	0	TATTERCOATS...A. Scott Gatty	3	0	BOCCACCIO.....Suppe	5	0
MUCHADO ABOUT NOTHING ..	5	0	BEGGAR-STUDENT...Millöcker	5	0	LA VIE.....Offenbach	5	0
MA MIE ROSETTE.....Lacome	5	0	PAULINE.....Cowen	7	6	PERICHOLE, new ed. Eng.	5	0
THE BASOCHE.....Messenger	6	0	RIVAL POETS.....E. German	5	0	MISS MARIANA.....Jones	6	0
EMERALDA.....Thomas	6	0	INDIANA.....Audran	5	0	PETER THE SHIPWRIGHT, Lortzing	5	0
NADESHDA....."	6	0	GRAND MOGUL....."	6	0	THE CHIEFTAIN.....Sullivan	5	0
VEILED PROPHET...Stanford	7	6	POT-POURRI.....Lambelet	6	0	LOVE AND LAW.....Caryll	2	6
CANTERBURY PILGRIMSStanford	6	0	ROYAL STAR.....Clerice	6	0	VENETIAN SINGER..Jakobowski	3	0

## BALLAD OPERAS.

With dialogue, stage directions, and historical introductions. Edited by J. L. HATTON and JOHN OXENFORD.

Price 1s. each, or the four Operas in cloth, gilt, 5s.

NO SONG, NO SUPPER.	BEGGAR'S OPERA.	ROSINA.	LOVE IN A VILLAGE.
---------------------	-----------------	---------	--------------------

## DRAWING-ROOM OPERETTAS, &c.

With stage directions and dialogue.

†*THE GOOSE GIRL, a Musical Play for the Young (Eight Solo Parts and Chorus) A. Scott-Gatty	3	0	*PIOKWIOK (2 M., 2 F.)	E. Solomon	2	6
†*RUMPELSTILTSKIN, a Musical Play for the Young (Six Solo Parts and Chorus) A. Scott-Gatty	3	0	L. S. D. MUSICAL CHARADE (2 M., 1 F.) A. S. Gatty	0	6	
†*THE THREE BEARS, a Musical Play for the Young (Ten Solo Parts and Chorus) A. Scott-Gatty	3	0	†PAQUERETTE (1 M., 3 F.)	Offenbach	2	6
ELSA'S FAIRY, a Musical Play for Girls (Four Solo Parts and Chorus).....Myles B. Foster	1	0	COX AND BOX (3 M.).....Arthur Sullivan	2	6	
†THE WOODEN SPOON (2 M., 2 F.)...Hope Temple	2	6	†A DRESS REHEARSAL (12 F.).....Louis Diehl	2	6	
GOOD-NIGHT, BABBETTE, Musical Idyll Liza Lehmann	4	0	AN ADAMLESS EDEN (17 F.).....W. Slaughter	2	6	
OLLA PODRIDA, an Operatic Charade (for Treble or Mixed Voices).....Louis Diehl	2	6	*THE POST BAG, a Lesson in Irish (2 M., 1 F.) Esposito	2	6	
†COQUETTE (3 M., 4 F., & Ch.) Sopwith & Rawlinson	3	0	GENTLEMAN OF THE ROAD, Operetta (4 M., 2 F.) by H. Farjeon	3	0	
			THE ENCHANTED ISLAND (3 M., 2 F.) R. H. Wallhew	3	0	
			FACT AND FANCY (2 M., 2 F.).....G. H. Stone	2	6	
			DREAM LOVER (2 M., 2 F.).....S. Coleridge-Taylor	2	6	

(M. = Male characters. F. = Female characters.)  
\* Separate Librettos can be had. † Band Parts can be had from the Publishers.

## BOOSEY'S CABINET OPERAS FOR PIANOFORTE.

BALLO IN MASCHERA, 1s.	DON PASQUALE, 1s.	LOHENGRIN, 2s.	PRINCESS OF TREBIZONDE, 1s.
BARBIERE DI SIVIGLIA, 1s.	ERNANI, 1s.	LUCIA DI LAMMERMOOR, 1s.	PERICHOLE, 1s.
BASOCHE, 3s.	FAVORITA, 1s.	LUOREZIA BORGHIA, 1s.	RIGOLETTO, 1s.
BEGGAR-STUDENT, 2s. 6d.	FIDELIO, 1s.	MADAME ANGOT, 1s.	ROBERT LE DIABLE, 1s.
BOCCACCIO, 2s.	FIGLIA DEL REGGIMENTO, 1s.	MA MIE ROSETTE, 3s.	SATANELLA, 1s.
BRIGANDS, 1s.	FLAUTO MAGICO, 1s.	MARTHA, 1s.	SEMIRAMIDE, 1s.
CHIEFTAIN, 3s.	FLYING DUTCHMAN, 2s.	MASANIELLO, 1s.	SHAMUS O'BRIEN, 3s.
CRISPINO E LA COMARE, 1s.	FRA DIAVOLO, 1s.	MASCOOTTE, 2s. 6d.	SONNAMBULA, 1s.
CROWN DIAMONDS, 1s.	FREISCHÜTZ, 1s.	MIRELLA, 2s. 6d.	TANNHAUSER, 2s.
DAME BLANCHER, 1s.	GENEVIEVE DE BRABANT, 1s.	NADESHDA, 3s.	TRAVIATA, 1s.
DINORAH, 2s.	GRAND DUCHESS, 1s.	NORMA, 1s.	TROVATORE, 1s.
DOMINO NOIR, 1s.	HUGUENOTS, 2s.	NOZZE DI FIGARO, 1s.	VEPRES SICILIENNES, 2s.
DON JUAN, 1s.	JOLIE PARFUMÈRE, 1s.	OBBERON, 1s.	WILLIAM TELL, 1s.
			ZAMPA, 1s.

BOOSEY & CO., 295, REGENT STREET, LONDON, W.; and 9, EAST 17th STREET, NEW YORK.

# SONG-CYCLES, ALBUMS, AND VOLUMES OF SONGS, Etc.

	s.	d.		s.	d.
<b>Frances Allitsen.</b>			<b>Alma Goetz.</b>		
MOODS AND TENSES. Cycle of Eight Songs ...	4	0	FOUR SONGS from "THE GARDEN OF KAMA." Two Editions, for high and low voice... each	3	0
<b>J. W. Alves.</b>			<b>T. Halgh.</b>		
SONGS OF BURMA, Two Sets ... ..each	2	6	A LOVE STORY. Song Cycle for Baritone ...	3	0
<b>Florence Aylward.</b>			<b>Hamilton Harty.</b>		
ALBUM OF SIX SONGS ... ..	2	6	THREE FLOWER SONGS ... ..	2	6
<b>A. L.</b>			THREE TRADITIONAL ULSTER AIRS. Two Editions, for low and high voice ... each	2	6
TWELVE OLD SCOTCH SONGS, Two Editions, for low and high voice ... .. each	3	0	SIX SONGS OF IRELAND ... ..	4	0
<b>H. Drury Baker.</b>			<b>Joseph Holbrooke.</b>		
YE OLDE NURSERY RHYMES. Cloth gilt ...	5	0	SIX CHARACTERISTIC SONGS ... ..	2	6
<b>Hubert Bath.</b>			FIVE BOHEMIAN SONGS ... ..	2	6
THREE INDIAN SONGS. Two Editions, for high and low voice ... .. each	2	6	(Band parts and Full Score may be had.)		
<b>A. H. Behrend.</b>			<b>Amy E. Horrocks.</b>		
DUETS FOR LADIES' VOICES (Six) ... ..	4	0	SIX GREEK LOVE SONGS ... ..	4	0
<b>Lucy E. Broadwood.</b>			<b>Herbert Hughes.</b>		
ENGLISH TRADITIONAL SONGS, paper cover ...	2	6	IRISH COUNTRY SONGS ... ..	3	6
(also limp gilt, 4s.; limp morocco, 7s.)			<b>John Ireland.</b>		
Do. (words and voice parts only)	1	0	SONGS OF A WAYFARER ... ..	3	0
<b>Mary Carmichael.</b>			<b>Frederick Keel.</b>		
ALBUM OF SIX SONGS. Words by A. P. Graves	2	6	ELIZABETHAN LOVE SONGS, paper cover ...	2	6
<b>S. Coleridge-Taylor.</b>			(also limp gilt, 4s.; limp morocco, 7s.)		
SONGS OF SUN AND SHADE ... ..	4	0	THREE OLD ENGLISH LYRICS ... ..	2	6
LITTLE SONGS FOR LITTLE FOLKS ... ..	2	0	<b>M. Kennedy-Fraser.</b>		
FIVE FAIRY BALLADS. Two Editions, for low and high voice ... .. each	4	0	SONGS OF THE HEBRIDES, cloth ... ..	21	0
<b>Eric Coates.</b>			<b>F. Korbay.</b>		
LACE AND PORCELAIN. Three Songs ... ..	2	6	FIVE SONGS. VERSES BY W. E. HENLEY ...	5	0
FOUR OLD ENGLISH SONGS, Two Editions, for low and high voice ... .. each	3	0	<b>Agnes H. Lambert.</b>		
<b>Houston Collisson.</b>			TEN SONGS FROM A GARDEN ... ..	4	0
A KERRY COURTING. Irish Song Cycle (S.A.T.B.)	3	0	<b>Liza Lehmann.</b>		
<b>Frederic H. Cowen.</b>			THE WELL OF SOBROW, Three Contralto Songs	2	6
ALBUM OF SIX OLD ENGLISH SONGS ... ..	4	0	NINE FAVOURITE SOPRANO SONGS. Two Editions, for medium and high voice each	3	6
<b>H. Walford Davies.</b>			THE GOLDEN THRESHOLD. An Indian Song Garland, for Solo Voices and Quartet (S.A.T.B.)	3	6
EIGHT NURSERY RHYMES. No. 1 (S.A.T.B.) ...	1	6	SELECTION from "THE GOLDEN THRESHOLD"	2	6
Do. No. 2 (S.S.A.) ... ..	1	0	BIRD SONGS. Two Editions, for medium and high voice ... .. each	3	6
<b>Arnold Dolmetsch.</b>			THE DAISY CHAIN. Twelve Songs of Child- hood, for Solo Voices and Quartet (S.A.T.B.)	5	0
SELECT ENGLISH SONGS AND DIALOGUES OF THE 16th AND 17th CENTURIES. Book I.	3	6	MORE DAISIES. New Songs of Childhood for Solo Voices and Quartet ... ..	5	0
Do. Do. Book II.	3	6	SONGS OF LOVE AND SPRING. Cycle of Songs and Duets for Contralto and Baritone ...	4	0
<b>Edward Elgar.</b>			THE LIFE OF A ROSE. Seven Short Songs. Two Editions, for high and medium voice, each	3	6
SEA PICTURES. Cycle of Five Contralto Songs. Vocal Score, three Editions—English, German and French words ... .. each	4	0	ALBUM OF NINE ENGLISH SONGS ... ..	4	0
(Full score and Band parts may be had.)			<b>Laura G. Lemon.</b>		
<b>Arthur Foote.</b>			CANADIAN SONG CYCLE ... ..	3	0
TWELVE SONGS ... ..	3	0	<b>Samuel Liddle.</b>		
<b>Elvira Gambogi.</b>			SEVEN OLD ENGLISH LYRICS ... ..	4	0
CHILD-LAND. Cycle of Songs and Duets for equal voices ... ..	5	0	NINE SONGS ... ..	3	0
<b>A. S. Gatty.</b>			EIGHT CHRISTINA ROSSETTI POEMS ... ..	4	0
PLANTATION SONGS, with Choruses and Piano- forte accompaniments (Six Songs in each book) Vols. 1 to 4 ... .. each	2	0	<b>C. A. Lidgley.</b>		
Vols. 1, 2 & 3 with Banjo accomp. ... ..	2	0	A LOVER'S MOODS. Song Cycle ... ..	4	0
Vol. 1 with Guitar accomp. ... ..	2	0	A SONG OF LIFE (Seven Songs) ... ..	4	0
Vol. 1 in Tonic Sol-fa Notation ... ..	1	0	<b>Hermann Lohr.</b>		
<b>Edward German.</b>			THE LITTLE SUNBONNET. Song Cycle ...	4	0
THREE BARITONE SONGS ... ..	2	6	<b>E. B. Manning.</b>		
<b>Alma Goatley.</b>			SIX LIMERICKS ... ..	2	6
FOUR NURSERY RHYMES, set for S.A.T.B. ...	1	0	<b>Frank L. Molr.</b>		
			SILVER MEMORIES (Six Songs) ... ..	4	0
			ALBUM OF SIX SONGS ... ..	2	6
			<b>Lynedoch Moncrieff.</b>		
			SONGS FROM TENNYSON ... ..	4	0



# VOLUMES OF IRISH SONGS AND TRADITIONAL AIRS.

## THE IRISH MELODIES OF THOMAS MOORE.

*The Original Airs Restored and Arranged for the Voice, with Pianoforte Accompaniments, by*  
**CHARLES VILLIERS STANFORD.**

PRICE 5s., PAPER COVER.

The following three Songs from this collection may be had separately. Price 60 cents each net:—  
DRINK TO HER. Sung by Mr. PLUNKET GREENE. | OH! YE DEAD. Sung by Mr. PLUNKET GREENE.  
QUICK! WE HAVE BUT A SECOND. A flat and B flat. Sung by Mr. PLUNKET GREENE.

## SONGS OF OLD IRELAND.

A Collection of FIFTY IRISH MELODIES.

THE WORDS BY  
**ALFRED PERCEVAL GRAVES.**

THE MUSIC ARRANGED BY  
**CHARLES VILLIERS STANFORD.**

PRICE 5s., PAPER COVER; 7s. 6d., CLOTH GILT.

The following Songs from this volume may be had separately. Price 60 cents each net:—  
THE FOGGY DEW. | A SAILOR LAD.  
THE WILLOW TREE. | 'TWAS PRETTY TO BE IN BALLINDERRY.  
AN IRISH LULLABY. | MY LOVE'S AN ARBUTUS. F, G, A flat and B flat  
BATTLE HYMN. | THE LITTLE RED LARK.  
FATHER O'LYNN. A flat, B flat, and C. | THE SMITH'S SONG.  
EMER'S FAREWELL. | WHEN SHE ANSWERED ME.

## SONGS OF ERIN.

A Collection of FIFTY IRISH FOLK-SONGS.

THE WORDS BY  
**ALFRED PERCEVAL GRAVES.**

THE MUSIC ARRANGED BY  
**CHARLES VILLIERS STANFORD.**

PRICE 5s., PAPER COVER.

The following Songs from this collection may be had separately. Price 60 cents each net:—  
Sung by Mr. PLUNKET GREENE. | Sung by Mr. PLUNKET GREENE.  
AWAY TO THE WARS. | KITTY OF THE COWS.  
BEAUTIFUL CITY OF SLIGO. F, G, A, and B flat. | REMEMBER THE POOR. G and B flat.  
EVA TOOLE. C, D flat, and E flat. | TROTTIN' TO THE FAIR. C, D, E flat, and F.  
I'LL ROCK YOU TO REST. E flat, E, F, and G. | Sung by Madame ADA CROSSLEY.

## IRISH FOLK-SONGS.

A Collection of Twenty-five Old Irish Melodies, hitherto comparatively unknown.

THE WORDS BY  
**ALFRED PERCEVAL GRAVES.**

THE AIRS ARRANGED BY  
**CHARLES WOOD.**

PRICE 3s. 6d., PAPER COVER.

The following Songs from this volume may be had separately. Price 60 cents each net:—  
Sung by Mr. PLUNKET GREENE. | Sung by Mr. PLUNKET GREENE.  
THE CUCKOO MADRIGAL. G and A. | THE JUG OF PUNCH.  
DARBY KELLY. | THE KERRY COW.  
OVER HERE. | HEIGHO, THE MORNING DEW  
COME, SIT DOWN BESIDE ME. G and A flat. | LOVE AT MY HEART.

## IRISH COUNTRY SONGS.

EDITED, ARRANGED, AND FOR THE MOST PART COLLECTED BY  
**HERBERT HUGHES.**

PRICE 3s. 6d., PAPER COVER.

## THE SONGS OF IRELAND (The Royal Edition).

*Comprising the most favourite of MOORE'S IRISH MELODIES and a large collection of*  
*OLD SONGS and BALLADS.*

Edited by **J. L. HATTON** and **J. L. MOLLOY.**

PRICE 2s. 6d., PAPER COVER; 4s., CLOTH GILT.

*Full lists of Contents of the above Volumes sent on application.*

### The Complete Collection of **ANCIENT IRISH MUSIC**

In Simple Melodic Form,

AS NOTED BY

**GEORGE PETRIE, LL.D., R.H.A. (1789-1866).**

Edited, from the Original Manuscripts, by  
**CHARLES VILLIERS STANFORD,**

In three parts, 5s. each; Edition de Luxe, 7s. each;  
or, in one volume, cloth, 15s. or 21s.

Published for the Irish Literary Society of London.

### **OLD IRISH CROONAUNS**

AND OTHER TUNES,

In Simple Melodic Form,

Re-collected and collected by

Miss **HONORIA GALWEY,**

COMPRISING

Jigs, Reels, Dances, Songs and Ballads.

Price 2s., paper cover.

**BOOSEY & CO., 295, Regent Street, London, W.,**  
And 9, EAST 17th STREET, NEW YORK.

# THE CAVENDISH MUSIC BOOKS.

PRICE ONE SHILLING EACH.

THIRTY-TWO PAGES, FULL MUSIC SIZE.

No.

1. SONGS OF THE DAY. (10). Book 1.
2. MME. SHERRINGTON'S BALLAD CONCERT ALBUM. 11 Sgs.
3. MME. A. STERLING'S BALLAD CONCERT ALBUM. 10 Sgs.
4. MR. SIMS REEVES' BALLAD CONCERT ALBUM. 11 Songs.
5. MR. SANTLEY'S BALLAD CONCERT ALBUM. 13 Songs.
6. ALBUM OF DANCE MUSIC. Nine Sets.
7. FIRST PIANOFORTE ALBUM. Eight celebrated Pieces.
8. SECOND PIANOFORTE ALBUM. Seven celebrated Pieces.
9. THIRD PIANOFORTE ALBUM. Seven celebrated Pieces.
10. FOURTH PIANOFORTE ALBUM. Eight celebrated Pieces.
11. MADAME ARABELLA GODDARD'S PIANOFORTE ALBUM.
12. FANTASIAS, by LISZT. (3).
13. LILLIE'S PICTURE MUSIC FOR YOUNG PERFORMERS.
14. FIRST JUVENILE ALBUM. 16 Pieces for Pianoforte.
15. SACRED AIRS for Young Performers on the Piano. (8).
16. DANCE MUSIC AS DUETS.
17. MODERN DUETS FOR LADIES' VOICES. (6).
18. MODERN SACRED SONGS. (10).
19. SCOTCH SONGS. (20). 1st Selection.
20. IRISH BALLADS. (20).
21. OLD ENGLISH BALLADS. (20). 1st Selection.
22. ALBUM OF NATIONAL DANCES. 93 Country Dances, &c.
23. MOORE'S IRISH MELODIES. (68). For Pianoforte.
24. MR. E. LLOYD'S FIRST BALLAD CONCERT ALBUM.
25. DUETS FOR MEN'S VOICES. (6).
26. CLASSICAL READINGS FOR THE PIANOFORTE. (17).
27. SACRED READINGS FOR THE PIANOFORTE. (21).
28. RECOLLECTIONS OF THE OPERA, FOR PIANOFORTE. (Book 1). 26 Pieces.
29. GAVOTTE ALBUM. 1st Selection. Twelve Gavottes.
30. FIFTH PIANOFORTE ALBUM. Eight Popular Pieces.
31. SONGS OF THE DAY. (10). Book 2.
32. SONGS OF THE DAY. (10). Book 3.
33. ALBUM OF MARCHES AS DUETS. (10).
34. MINUET ALBUM. 18 Minuets.
35. HUMOROUS SONGS FOR THE DRAWING ROOM. (12).
36. SCHUMANN'S DUET ALBUM FOR YOUNG PERFORMERS.
37. CALLCOTT'S HANDEL ALBUM. Part 1. 57 Oratorio Airs for Pianoforte.
38. CALLCOTT'S HANDEL ALBUM. Part 2. 61 Opera Airs for Pianoforte.
39. OVERTURES AS DUETS. (3). 1st Selection.
40. ALBUM OF NATIONAL DANCES OF EUROPE. (34).
41. BOCCACCIO AND MASCOTTE DANCE ALBUM.
42. ALBUM OF OLD DANCES. (18).
43. ALBUM OF POLONAISES. (12).
44. POPULAR PIECES FOR YOUNG PERFORMERS. (9).
45. SECOND JUVENILE ALBUM. 15 Pieces for Pianoforte.
46. SONGS OF THE DAY. (10). Book 4.
47. SIR ARTHUR SULLIVAN'S SONGS. (8).
48. MENDELSSOHN'S SONGS WITHOUT WORDS. (Bks. 1, 2, 3).
49. MENDELSSOHN'S SONGS WITHOUT WORDS. (Bks. 4, 5, 6).
50. DUETS FOR SOPRANO AND CONTRALTO, by HATTON. (6).
51. SIXTH PIANOFORTE ALBUM. Seven celebrated Pieces.
52. HALF-HOURS WITH OFFENBACH AND AUDRAN. As Duets for the Pianoforte, by Calcott and de Vilbac.
53. SHORT PIECES FOR PIANOFORTE. (10).
54. PIECES BY A. P. WYMAN. (7).
55. OPERATIC FANTASIAS by KUHE and FAVARGER. (4).
56. PIECES BY SCHULHOFF. (5).
57. PIECES BY GOTTSCHALK. (6). 1st Selection.
58. STANDARD OVERTURES. (4). Book 1.
59. PIECES BY C. D. BLAKE. (7).
60. MARCHES BY AMERICAN COMPOSERS. (10). Book 1.
61. THIRD JUVENILE ALBUM. 16 Pieces for Pianoforte.
62. MARCH ALBUM. Twelve celebrated Marches.
63. POPULAR PIECES FOR THE PIANOFORTE. (8).
64. POPULAR BARITONE SONGS. (10).
65. MODERN BARITONE SONGS. (10).
66. PIANOFORTE DUETS BY VOLKMAN. 12 Pieces.
67. STANDARD OVERTURES. (4). Book 2.
68. SONGS OF THE DAY. (10). Book 5.
69. SONGS AND HYMNS FOR SUNDAY EVENING. (46).
70. SEVENTH PIANOFORTE ALBUM. Eleven Pieces.
71. AMERICAN BALLADS. (14). 1st Selection.
72. PIECES BY GOTTSCHALK. (7). 2nd Selection.
73. VOCAL DUETS BY MENDELSSOHN and RUBINSTEIN. (11).
74. WALTZES BY STRAUSS, LANNER, and LABITZKY. (48).
75. AMERICAN PIECES FOR PIANOFORTE. (9). 1st Selection.
76. AMERICAN BALLADS. (14). 2nd Selection.

\* Violin Parts of Nos. 126 and 137, Sixpence each

No.

77. SONGS FOR YOUNG GIRLS. (18).
78. SONGS OF THE DAY. (10). Book 6.
79. SHORT AMERICAN PIECES. (9). 2nd Selection.
80. PIECES BY SIR W. STERNDALE BENNETT. (8).
81. OLD ENGLISH BALLADS. (20). 2nd Selection.
82. SCOTCH SONGS. (20). 2nd Selection.
83. WELSH SONGS (Welsh and English words). (18).
84. RUBINSTEIN'S SONGS (German & English words). (12)
85. SONGS BY SIR W. S. BENNETT & OTHER COMPOSERS. (11)
86. SCHUMANN'S FIRST ALBUM FOR THE YOUNG. (44 Characteristic Pieces).
87. SCHUMANN'S FANTASIE-STÜCKE, Op. 12. (8 Pieces).
88. SCHUMANN'S WALDSCHEINEN, Op. 82, & PAPILLONS, Op. 2
89. BEETHOVEN'S & MOZART'S CELEBRATED WALTZES. (50)
90. ALBUM OF MODERN DANCE MUSIC. (8 Sets).
91. CLEMENTI'S NINE SONATINAS.
92. GAVOTTE ALBUM. 2nd Selection. (18 Gavottes).
93. SMALLWOOD'S DANCE ALBUM FOR YOUNG FOLKS.
94. CELEBRATED OPERA-BOUFFE SONGS. (11).
95. CHOPIN'S BEST PIANOFORTE PIECES. (8). Book 1.
96. CHOPIN'S BEST PIANOFORTE PIECES. (11). Book 2.
97. SAMUEL LOVER'S SONGS.
98. GOUNOD'S SONGS. (10).
99. FAHRBACH'S POLKAS. (16).
100. AMERICAN BALLADS. (15). 3rd Selection.
101. AMERICAN PIECES FOR PIANOFORTE. (12). 3rd Selection
102. ORATORIO GEMS. 16 Popular Songs. 1st Selection
103. SONGS OF THE DAY. (10). Book 7.
104. DUETS FOR LADIES' VOICES. (7).
105. SMALLWOOD'S JUVENILE DUET ALBUM FOR PIANO.
106. "MARITANA" and "THE BOHEMIAN GIRL." The Principal Airs arranged for Pianoforte.
107. MARZIALS' ALBUM. 9 Songs by Theo. Marzials.
108. EIGHTH PIANOFORTE ALBUM. Eight Pieces.
109. NATIONAL ANTHEMS OF ALL NATIONS FOR PIANO.
110. FOURTH JUVENILE ALBUM. 15 Pieces for Pianoforte.
111. ORATORIO GEMS (Songs). 2nd Selection.
112. STANDARD TENOR SONGS. (12).
113. SHORT PIECES FOR THE PIANOFORTE, by MENDELSSOHN and BEETHOVEN.
114. MADAME BELLE COLE'S CONCERT ALBUM. 13 Songs.
115. STANDARD SOPRANO SONGS. (8).
116. OVERTURES AS DUETS. (3). 2nd Selection.
117. POPULAR ENGLISH BALLADS. (12).
118. STANDARD BASS SONGS. (10). 1st Selection.
119. AMERICAN SONGS. (10). 4th Selection.
120. SACRED GEMS FROM MENDELSSOHN. (16). For Piano
121. SMALLWOOD'S AMERICAN DANCE ALBUM. 16 Pieces.
122. SEVEN SONGS BY BLUMENTHAL.
123. STANDARD VOCAL DUETS. (6).
124. POPULAR DUETS FOR LADIES' VOICES. (8). [Johnson]
125. HATTON'S SONGS. (12). Words by Herrick & Bee
126. BOOSEY'S DANCE ALBUM. (Thine Alone Valse, &c.)\*
127. SONGS BY TSCHAIKOWSKY. (12), with English Words
128. MISS E. FLORENCE'S CONCERT ALBUM. 10 Songs.
129. FIFTH JUVENILE ALBUM. 17 Pieces for Pianoforte.
130. RECOLLECTIONS OF THE OPERA, for Pianoforte. Book 2. 18 Pieces.
131. MR. E. LLOYD'S SECOND BALLAD CONCERT ALBUM.
132. STANDARD BASS SONGS. (7). 2nd Selection.
133. MARCHES BY AMERICAN COMPOSERS. (13). Book 2.
134. EASY PIECES FOR PIANO (12), by A. Renaud. 1st Set.
135. SONGS OF THE DAY. (8). Book 8.
136. BALFE ALBUM OF SONGS AND DUETS. (7).
137. BOOSEY'S DANCE ALBUM. (1898).\*
138. REGIMENTAL MARCHES. (58).
139. RUSSIAN MELODIES. (15). For the Pianoforte.
140. POPULAR ENGLISH SONGS. (9).
141. CHOPIN'S EIGHT VALSES. Edited by Elsie Horne.
142. CHOPIN'S NOCTURNES. Complete, edited by H. Horne.
143. ORIGINAL PIECES FOR THE PIANOFORTE, for Young Performers. Tschaiakowsky.
144. ALBUM OF MARCHES. Standard and Popular. (10).
145. STANDARD AND POPULAR CONTRALTO SONGS. (7). 1st Set
146. STANDARD AND POPULAR BARITONE SONGS. (8).
147. SIX SONGS BY SCHUBERT, transcribed for Pianoforte by W. Kuhe.
148. SONGS BY CLARIBEL. (13).
149. TEN EASY PIECES FOR PIANO, by A. Renaud. 2nd Set.
150. CONTRALTO SONGS. (9). 2nd Selection.

\*\* A detailed List of Contents sent on application.

# THE DIAMOND MUSIC BOOKS.

32 to 40 pages. Demy 4to.

PRICE SIXPENCE EACH NUMBER

- 1 The Singing Master. Complete instructions in the art of Singing, with numerous exercises, solfeggi, &c.
- 2 The Music Master. Complete instructions for playing the Pianoforte; including the elements of music and all necessary scales, exercises, studies and numerous short pieces.
- 3 The Violin Master. A complete Method for playing the Violin, with copious studies in every branch of practice.
- 4 Family Glee Book (40 Gleees and Part-songs). 1st Selection
- 5 Harmonium (or American Organ) Voluntary Book (50 Pieces) 1st Selection.
- 6 Select Pianoforte Pieces (6). Book 1.
- 7 Ditto (10). Book 2.
- 8 Gavottes and Minnets (12). 1st Selection.
- 9 Marches (14).
- 10 Sacred Songs (46).
- 11 Scotch Songs (30). 1st Selection.
- 12 Irish Songs (30).
- 13 Old English Songs (30). 1st Selection.
14. Modern English Songs (10). Book 1.
15. Ditto (10). Book 2.
- 16 New American Songs (12).
- 17 Songs of the Sea (15).
- 18 Reels, Country Dances, &c. (75).
- 19 Juvenile Pianoforte Book (24 Pieces).
- 20 Juvenile Song Book (41 Songs).
- 21 Selection of the most popular of Mendelssohn's Songs without Words (17 Nos.)
22. Selection from Schumann's 1st Album for the Young (31 Pieces)
23. National Airs for the Pianoforte (67).
24. Sacred Airs for the Pianoforte (18). Book 1.
25. Schubert's Songs (9).
26. Celebrated Vocal Duets (8).
27. Modern English Songs (10). Book 2.
28. Select Pianoforte Pieces (8). Book 2.
29. Strauss' Waltzes 1st Selection.
30. Dance Music by the best Composers (8 Sets).
31. Waldteufel's four Waltzes (complete).
32. Popular American Pieces for Pianoforte (10)
33. Gavottes and Minnets (14). (2nd Selection)
34. Balfe's Songs (10), including those from "The Bohemian Girl."
35. Songs for Boys. (23).
36. Harmonium (or American Organ) Voluntary Book (27 Pieces). 2nd Selection.
37. Ditto. Ditto. (18 Pieces). 3rd Selection.
38. Favourite Overtures (5).
39. Humorous songs (15).
40. Family Glee Book (40 Gleees and Part-songs). 2nd Selection
41. Modern English Songs (10). Book 4.
42. L. S. D. Musical Charade by A. S. Gatty.
43. Select Pianoforte Pieces (13). Book 4.
44. Sacred Airs for the Pianoforte (31). Book 2.
45. Christmas Carols, new and old (50).
46. "Maritana," the principal Songs, &c.
47. Mendelssohn's Music to "A Midsummer Night's Dream."
48. Locke's Music to "Macbeth."
49. Bounds, Catches, and Canons (100).
50. Scotch Songs (30). 2nd Selection.
51. Old English Songs (30). 2nd Selection.
52. Strauss' Waltzes. 2nd Selection.
53. Family Glee Book (40 Gleees and Part-songs). 3rd Selection.
54. Sacred Songs (9).
55. Popular Airs from "Maritana" and "The Bohemian Girl," easily arranged for the Pianoforte. (Smallwood.)
56. Secular Readings for the Harmonium or American Organ (16)
57. Modern English Songs (24), by Famous Composers, in Tonic Sol-fa notation.
58. Christmas Carols, New and Old. (50.) Tonic Sol-fa Edition of No. 45 of this Series.
59. Christy Minstrel Songs. (17.)
60. Scotch Songs. 3rd Selection. (23.)
61. Select Pieces for American Organ. (13.)
62. Anthems by Mendelssohn, Sullivan, Barnby, and others.
63. Family Glee Book. 4th Selection. (40 Gleees and Part Songs.)

# BOOSEY'S MUSICAL CABINET.

PRICE ONE SHILLING EACH NUMBER.

- |   |  |  |
|---|--|--|
| <ol style="list-style-type: none"> <li>1 Mendelssohn's Songs (20).</li> <li>2 Balfe and Longfellow's Songs (10).</li> <li>3 Verdi's Songs (14).</li> <li>4 &amp; 75 Christy Songs. 1st Selection (20).</li> <li>5 Polkas and Galops (50).</li> <li>6 Gems from Operas for Piano (25).</li> <li>7 Another's Original Pieces (9).</li> <li>8 Nocturnes and Mazurkas (10).</li> <li>10 Drawing-room Pieces. 1st Select. (13).</li> <li>11 Beethoven's Songs (15).</li> <li>12 Hatton's Songs (12).</li> <li>13 New Ballads. First Selection (12).</li> <li>14 Kucken's Songs (15).</li> <li>16 Vocal Duets by Mendelssohn, Kucken, and Keller (12).</li> <li>18 Schubert's Songs (13).</li> <li>22 Handel's Sacred Songs (16).</li> <li>23 Standard Overtures. 1st Selection (10).</li> <li>25 Christy Songs. Second Selection (20).</li> <li>26 &amp; 70 Christy Songs. 3rd Selection (22)</li> <li>27 Christy Songs. Fourth Selection (20).</li> <li>28 Standard Songs. Men's Voices (18).</li> <li>29 Standard Songs. Ladies' Voices (16).</li> <li>30 Dance Music as Duets.</li> <li>31 Bellini's Songs (10).</li> <li>33 Mendelssohn's Songs Without Words (the six books).</li> <li>36 German Songs (10).</li> <li>40 "Trovatore," Piano Solo.</li> <li>41 "Traviata," Piano Solo.</li> <li>42 Welsh Songs (20).</li> <li>46 -52 Beethoven's 32 Sonatas. In 7 Numbers.</li> <li>60 "Ballo in Maschera," Piano Solo.</li> <li>64 Comic Songs (25).</li> <li>65 Country Dances, Reels, Jigs, &amp;c. (100).</li> <li>66 Christy Airs for the Pianoforte (100).</li> <li>70 Christy Songs. (With No. 26).</li> <li>71 83, &amp; 91 Christy Songs. 5th Select. (20).</li> <li>72 Sacred Pieces for the Pianoforte (20).</li> <li>73 Standard Songs. Men's Voices. Third Selection (16).</li> <li>74 Sacred Songs (14).</li> <li>75 Christy Songs. (With No. 4).</li> <li>76 Sir H. Bishop's Songs (14).</li> <li>77 New Ballads. Second Selection.</li> <li>78 English, Irish, Scotch, and Welsh Airs for the Pianoforte (100).</li> <li>79 Drawing-room Pieces. 2nd Select. (10).</li> <li>80 Heller's Short Pieces (12).</li> <li>82 National Anthems for Piano (15).</li> <li>83 Vocal Duets by Balfe, Braham, Bishop, Gabriel, &amp;c. (10).</li> <li>84 Kube's Fantasias (8).</li> <li>85 Heller's Promenades d'un Solitaire.</li> <li>86 Mendelssohn's Shorter Pieces (8).</li> <li>87 Leybach's Fantasias (6).</li> </ol> | <ol style="list-style-type: none"> <li>88 Christy Songs. (With No. 71).</li> <li>91 Christy Songs. (With No. 71).</li> <li>92 "Crispino e la Comare," Piano Solo.</li> <li>93 Christy Songs. Sixth Selection (25).</li> <li>94 Favourite Old Songs (20).</li> <li>98 Baritone and Bass Songs (22).</li> <li>99 Schubert's Four Impromptus and Six Moments Musicaux.</li> <li>100 Schumann's Short Pieces (22).</li> <li>101 Strauss' Waltzes. First Selection (6)</li> <li>102 Dance Music. First Selection.</li> <li>104 "Sonnambula," Piano Solo.</li> <li>105 "Freischütz," Piano Solo.</li> <li>106 "Grand Duchess," Piano Solo.</li> <li>107 "Norma," Piano Solo.</li> <li>108 "Martha," Piano Solo.</li> <li>109 "Barbiera," Piano Solo.</li> <li>110 "Fidello," Piano Solo.</li> <li>111 "Lucrezia Borgis," Piano Solo.</li> <li>112 "Don Juan," Piano Solo.</li> <li>113 Schumann's First Album. (43 Pieces).</li> <li>114 Beethoven's Waits Album (45).</li> <li>115 "Robert le Diable," Piano Solo.</li> <li>117 Chopin's Valses. Complete.</li> <li>118 "Figaro," Piano Solo.</li> <li>119 "Bigoletto," Piano Solo.</li> <li>120 Thalberg's Art of Singing applied to the Pianoforte.</li> <li>121 Thalberg's 3 Celebrated Fantasias.</li> <li>122 "Don Pasquale," Piano Solo.</li> <li>123 "Domino Noir," Piano Solo.</li> <li>124 "Zampa," Piano Solo.</li> <li>125 "William Tell," Piano Solo.</li> <li>126 "Fra Diavolo," Piano Solo.</li> <li>127 "Crown Diamonds," Piano Solo.</li> <li>128 "Masaniello," Piano Solo.</li> <li>129-133 Mozart's Sonatas. 5 Numbers.</li> <li>134-137 Schubert's Sonatas. 4 Numbers.</li> <li>138 Gounod's Songs (12).</li> <li>139 Molloy's and Sullivan's Songs (12).</li> <li>140 Heller's Studies (24).</li> <li>142 "Lucia," Piano Solo.</li> <li>143 Chopin's Mazurkas. Complete.</li> <li>144 Schubert's Fantasia Sonata, Op. 78.</li> <li>145 Dolores's Songs (12).</li> <li>146 Dance Music. Second Selection.</li> <li>147 New Ballads. Third Selection (20).</li> <li>148 Christy Songs. Seventh Selection (20).</li> <li>149 "Princess of Trebizonde," Piano Solo.</li> <li>150 "Perichole," Piano Solo.</li> <li>151 "Briganda," Piano Solo.</li> <li>152 Songs of a Grandfather (9).</li> <li>154 "Genevieve de Brabant," Piano Solo.</li> <li>155 Gungl's Waltzes. Complete (8).</li> <li>156 Offenbach Dance Music. (8 Dances.)</li> <li>157 Strauss' Waltzes. 2nd Selection (6).</li> </ol> | <ol style="list-style-type: none"> <li>158 Claribel's Ballads (12).</li> <li>159 Schumann's Second Album.</li> <li>160 Schumann's Third Album.</li> <li>161 Heller's Petit Album. (10 Pieces.)</li> <li>162 Offenbach's Songs (12).</li> <li>163 Gatty's Ballads (12).</li> <li>164 Madame Angot Dance Number.</li> <li>166 Popular Pieces for Pianoforte (10).</li> <li>167 Strauss' Waltzes. Third Selection (6).</li> <li>168 Sullivan's Songs (10).</li> <li>169 Gabriel's Songs (10).</li> <li>170 Santley's New Ballads (10).</li> <li>171 Chopin's Nocturnes (18).</li> <li>173 Waldteufel Dance Number. (8 Dances)</li> <li>173 Little's Song Book. 60 Nursery and Youthful Songs.</li> <li>175 "Dame Blanche," Piano Solo.</li> <li>176 "Ernani," Piano Solo.</li> <li>177 "Favorita," Piano Solo.</li> <li>178 "Figlia," Piano Solo.</li> <li>179 "Madame Angot," Piano Solo.</li> <li>180 "Plauto Magico," Piano Solo.</li> <li>181 "Jolie Parfumeuse," Piano Solo</li> <li>182 "Satanella," Piano Solo.</li> <li>183 "Semiramide," Piano Solo.</li> <li>184 "Dinorah," Piano Solo. Double No., 2s.</li> <li>186 "Huguenots," Piano Solo.</li> <li>186 "Lohengrin," Piano Solo.</li> <li>187 "Tannhauser," Piano Solo.</li> <li>188 "Vesper Siciliennes," Piano Solo.</li> <li>189 Beethoven's Shorter Pieces (5)</li> <li>190 Field's Nocturnes (10).</li> <li>191 Weber's Pianoforte Works (5). Bk. 1</li> <li>192 Do. do. (6). Bk. 2</li> <li>193 Hummel's Pianoforte Works (5).</li> <li>194 Dusek's Sonatas (4). Book 1.</li> <li>195 Do. &amp;c. (5). Book 2.</li> <li>196 Christy Songs. Eighth Selection (24)</li> <li>198 Newest Dance Music. (7 Dances.)</li> <li>199 "Fliegende Hollander," Piano Solo. Double No., 2s.</li> <li>200 Lamotte's Waits Album (6).</li> <li>201 Waldteufel's Waits Album (8).</li> <li>202 "Oberon," Piano Solo.</li> <li>203 Rubinstein's First Album. (12 Pieces.)</li> <li>204 Brahms' Piano Album. (3 Pieces.)</li> <li>208 Chopin's Preludes for Piano.</li> <li>209 Bach's Pianoforte Album. (15 Pieces.)</li> <li>210 Rubinstein's Second Album. (7 Pieces.)</li> <li>211 Overtures. Second Selection (9).</li> <li>212 March Album. (36 Marches.)</li> <li>213 Rubinstein's Third Album. (7 Pieces)</li> <li>214 Schumann's Albumblätter. (20 Pieces)</li> <li>215 Dibdin Song Book. (19 Songs.)</li> <li>216 Robert Franz Album. (26 Songs.)</li> <li>217. "Mirella," Piano Solo.</li> </ol> |
|---|--|--|

Full List of Contents of the above two Series sent on application.

BOOSEY & CO., 295, REGENT STREET, LONDON, W., and 9, EAST 17th STREET, NEW YORK.

# CHORAL WORKS.

## ORATORIOS, MASSES, CANTATAS, &c.

	Paper Covers.		Cloth Limp.	Cloth Boards.		Paper Covers.		Cloth Limp.	Cloth Boards.		
	s.	d.	s.	d.		s.	d.	s.	d.		
<b>AKERROYD.</b>					<b>LEMARE (E. H.)</b>						
MASQUE OF MAY MORNING ...	2	6			†THE SONG OF SONGS ...	0	9				
<b>ALLITSEN (Frances).</b>					<b>LEHMANN (Liza).</b>						
†FOR THE QUEEN ...	2	6			†THE GOLDEN THRESHOLD ...	3	6				
<b>BACH.</b>					†ONCE UPON A TIME ...	2	6				
PASSION (S. Matthew) ...	1	6	2	0	†YOUNG LOCHINVAR ...	1	6				
„ Chorales and Text only ...	0	6	...	1	0	<b>LIDDLE.</b>					
†SLEEPERS, WAKE! (Edited by Stanford) ...	1	0			†THE MERMAID ...	1	0				
<b>BATH (Hubert).</b>					<b>MENDELSSOHN.</b>						
‡LEGEND OF NERBUDDA ...	2	6			ELIJAH (New Ed.) ...	1	0	2	0		
<b>BEETHOVEN.</b>					ST. PAUL „ ...	1	0	2	0		
MASS IN C ...	1	0	1	6	ATHALIE „ ...	1	0	2	0		
MOUNT OF OLIVES ...	1	0	1	6	WALPURGIS NIGHT ...	1	0	1	6		
<b>BENNETT.</b>					HYMN OF PRAISE ...	1	0	1	6		
MAY QUEEN ...	1	0			<b>MILES.</b>						
„ (Tonic Sol-fa Notation)	0	6			†HYMN BEFORE SUNRISE ...	1	6				
<b>CAMPBELL.</b>					<b>MOZART.</b>						
†THEY THAT GO DOWN ...	1	6			TWELFTH MASS ...	1	0	1	6		
<b>COWEN.</b>					REQUIEM MASS ...	1	0	1	6		
†THE TRANSFIGURATION ...	2	0			<b>PONIATOWSKI (Prince).</b>						
‡*ROSE MAIDEN ...	2	6	...	4	0	MASS IN F ...	2	6			
„ (Tonic Sol-fa Notation)	1	6			<b>PURCELL.</b>						
‡*CORSAIR ...	3	6			†KING ARTHUR ...	2	0				
<b>DENZA.</b>					<b>ROSSINI.</b>						
GARDEN OF FLOWERS ...	3	0			STABAT MATER ...	1	0	1	6		
<b>ELGAR.</b>					<b>STANFORD.</b>						
‡*CORONATION ODE (1911 Edn.)	2	6			‡*STABAT MATER ...	2	6				
„ (Tonic Sol-fa Ed.)	1	0			†WELLINGTON ...	2	6				
<b>FOX.</b>					†ODE TO DISCORD ...	2	0				
HAMILTON TIGHE ...	1	0			†WELCOME SONG ...	1	0				
<b>GOLDSCHMIDT.</b>					‡*REQUIEM ...	4	0				
“MUSIC.” An Ode ...	1	0			*†THE DRUM ...	3	0				
(With Organ accompt. Harp Part, 6d.; Choir Part, 2d.)					†LAST POST ...	1	0				
<b>GOUNOD.</b>					„ (Tonic Sol-fa Notation)	0	8				
MESSE SOLENNELLE ...	1	0	1	6	‡*†THREE HOLY CHILDREN (New Edition) ...	4	0				
<b>HANDEL.</b>					„ (Tonic Sol-fa Notation)	1	0				
MESSIAH (New Ed.) ...	1	0	2	0	*†ELEGIAC ODE ...	2	0				
„ (Octavo) ...	1	0	1	6	†THE BARD ...	2	0				
ACIS AND GALATEA ...	1	0	1	6	‡PHAUDRIG CROHOORE ...	1	6				
DETTINGEN TE DRUM ...	1	0	1	6	„ (Tonic Sol-fa Notation)	0	9				
ISRAEL IN EGYPT (New Ed.) ...	1	0	2	0	†THE LORD OF MIGHT ...	0	6				
JUDAS MACCABEUS ...	1	0	1	6	†OUR ENEMIES HAVE FALLEN AWAKE, MY HEART ...	1	0				
<b>HAYDN.</b>					<b>SULLIVAN.</b>						
CREATION (New Ed.) ...	1	0	2	0	‡*PRODIGAL SON (New Ed.) ...	1	0	...	2	6	
„ (Octavo) ...	1	0	1	6	„ (Tonic Sol-fa Notation)	0	6				
IMPERIAL MASS ...	1	0	1	6	„ (Harmonium Part 2s. 6d.)						
<b>HOLMES.</b>					†*ON SHORE AND SEA ...	0	9				
CHRISTMAS DAY (Sacred) ...	2	6			„ (Tonic Sol-fa Notation)	0	6				
<b>HOWELL.</b>					<b>THOMAS.</b>						
‡*LAND OF PROMISE ...	2	6	...	4	0	‡THE SWAN AND SKYLARK ...	2	6	...	4	0
‡*SONG OF THE MONTHS ...	2	6			„ (Tonic Sol-fa Notation)	1	6				
<b>KAPPEY.</b>					<b>WALTHER.</b>						
PER MARE, PER TERRAM ...	3	0	...	4	6	†JOHN-A-DREAMS ...	3	0			
†WANDERING MINSTRELS ...	0	6			†ODE TO A NIGHTINGALE ...	1	6				
					„ (Tonic Sol-fa Notation)	0	9				
					<b>WOOD.</b>						
					†ON TIME. An Ode. ...	1	6				
					†DIRGE FOR TWO VETERANS ...	1	6				

\* Chorus Parts may be had.  
† Orchestral Parts are published.

‡ Librettos are published separately.  
† Bund Parts may be had from the Publishers.

N.B.—Full scores of most of the above Cantatas, &c., may be had on hire from the Publishers.

A Complete detailed Catalogue of Boosey & Co.'s Choral Music sent on application.

**BOOSEY & CO., 295, REGENT STREET, LONDON, W., and 9, EAST 17th STREET, NEW YORK.**