

BASS SONGS.

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BASS SONGS.

I WOULD I WERE A KING.

Words by
SIR ALEXANDER COCKBURN, Bart G.C.B.

Music by
ARTHUR SULLIVAN.

Allegro con brio.

Piano

ff *sf sf* *f* *dim.*

The piano introduction consists of four measures. The right hand features a series of chords and a descending melodic line, while the left hand plays a steady eighth-note accompaniment. Dynamics range from fortissimo (ff) to diminuendo (dim.).

I would I were a King, fair maid, As

mf

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment is a rhythmic eighth-note pattern. The dynamic is marked mezzo-forte (mf).

Kings there were of old, My sceptre and my

The second line continues the vocal melody and piano accompaniment. The piano accompaniment remains a consistent eighth-note pattern.

cha - riots, And my slaves on bend-ed knee, My

The third line concludes the vocal phrase and piano accompaniment shown on this page. The piano accompaniment continues with the same eighth-note pattern.

scep - tre, my cha - riots, And my slaves on bend - ed

cresc.

knee, My mar - ble baths, my

f *sf* *mf*

Pa - la-ces, My di - - a - dem of gold, My

cresc.

migh - ty hosts, my na - vies, Which the sea could scarce-ly hold, I'd

cresc.

give them with my Kingdom For a look of love from thee!

sf *ff*

And were I Jove, the earth, the air, The

dim. *p*

dim. *

wa - ter's wide do - main, - The Ti - - tans chain'd in

cresc.

cresc.

dark - ness, And th'Im - mor - - tals in their bliss, - The

dim. *p*

dim.

fir - mament, its count-less stars, And all that they con-

pp

-tain- And time and space, and Heav'n it-self,- My

cresc molto.

cresc molto.

vast and boundless reign- I'd give them all,- I'd give them all,- I'd give them

f

all; And were I Jove, the earth, the air,- The

rit. *ff* *a tempo.*

con gran forza. *rit.* *ff* *a tempo.* *meno f*

water's wide do - main,- The Ti - - tans chain'd in

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 one sharp (F#) and a 3/4 time signature. The lyrics are "water's wide do - main,- The Ti - - tans chain'd in". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

dark - ness And th'Im - mor - - tals in their bliss,- I'd give them

cresc.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "dark - ness And th'Im - mor - - tals in their bliss,- I'd give them". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *cresc.* (crescendo) is placed above the piano part in the final measure of this system.

all,- I'd give them all,- I'd give them all..... to thee, my Love, In

ff *colla voce.*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "all,- I'd give them all,- I'd give them all..... to thee, my Love, In". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and a *colla voce.* (colla voce) instruction. The piano part has a more active bass line in the final measure.

bar-ter for..... a kiss!

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "bar-ter for..... a kiss!". The piano accompaniment features a dynamic marking of *ff* and a *rit.* (ritardando) marking. The piano part has a more active bass line in the final measure.

MAVOURNEEN.

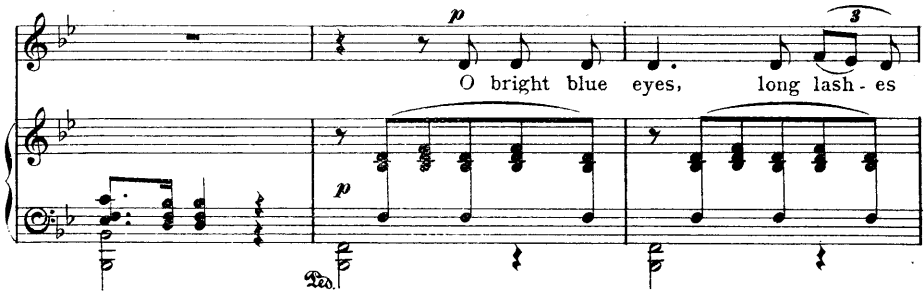
Words by
GEORGE WEATHERLY.

Music by
FLORENCE AYLWARD.

Andante.

Voice. 

Piano. 

 *p* *3*
O bright blue eyes, long lash - es

 *p* *3*
un - der, Twin homes of love, and thought and won - der,

cresc.  *cresc.* *3*
Sweet is your ma - - gic pow'r, for

lo, I see you where - - so-e'er I go,

dim.
I see you where - so - e'er..... I go.

mf 3
Light of my life, my star, my sun, Ma-vour- neen,

dear - est one, Ma-vour- neen, dear - est one. *f* 3
Light of my life, my star, my

p 3
sun..... Ma-vour- neen, dear - est one, Ma-vour- neen,

rit.
 dear - est, dear - est one.
colla voce.

Oh true pure

wo - man's heart and mind, In which earth's good - - ness is.... en -

- shrined.... Sweet is your ma - - - gic
cresc.

pow'r, for lo, You guide me where - so - e'er I

dim.
 go, You guide me where - so - e'er..... I go.

mf *s*
 Light of my life, my star, my sun, Ma-vour - neen,

f *s*
 dear - est one, Mavourneen, dear - est one, Light of my life, My star, my

p *s*
 sun,..... Mavour-neen, dear - est one, Mavour - neen,

rit.
 dear-est, dear-est one.
colla voce. *pp*

THE MONK WITHIN HIS CELL.

(From the Opera "ROBIN HOOD")

Words by
JOHN OXENFORD.

Music by
G. A. MACFAREN.

Tempo giusto.

Piano.

The musical score is written for piano and consists of five systems of music. The first system is a grand staff with treble and bass clefs, containing two staves. The tempo is marked 'Tempo giusto.' and the dynamics are *ff*, *ff*, *f*, *ff*, *ff*, and *f*. The second system continues the piece with a dynamic of *mf*. The third system features a *cresc.* marking. The fourth system also features a *cresc.* marking. The fifth system concludes with a *ff* dynamic and includes a trill (*tr*) and a fermata over the final notes.

dim.

dim.

The Monk within his cell Lives

p

p

mer - ri - ly, lives mer - - ri - ly but not so well,.....

..... but not so well..... As the

cresc.

Somnour* who at.... large can roam, And al - ways makes himself at home,

For where's the churl who dares.... refuse To....

give his best..... To the aw - - ful guest, Who

comes to.... claim the Ab - bey dues.

* Sumner.

Oh gen-tle Sompnour, pray be kind,

We're in arrear we ownit,

Pry - thee do not be se-

- vere, A lit-tle res - pite pray afford And then we shall not

fail, Just taste this Capon smoking on the board,.... And quaff this

cup of foam - ing Ale, Just taste this Ca - pon smoking on the

a piacere. *a tempo.*
board,..... And quaff this cup..... of..... foam - ing Ale."

colla parte. *f a tempo:* *pp*

(In falsetto.)
"Good Mas - ter Somp - nour, do..... not frown,....."

Good Master Somp - nour, do not frown!"..... Says some fair

dam - sel look - ing down, And then she wears a win - ning smile, The heart of

cresc.

i - ron to be - guile, Then where's the churl that dares re -

f

- fuse To give his best To the aw - ful guest Who comes to claim the

f

a piacere.

Ab - - bey dues.

ff

Allegro.

The Sompnour hath a liqu-rish taste, The Sompnour doats on

boild and roast, He loves strong Ale with a swimming toast, He joys to clasp

..... a slen-der waist, He joys to clasp a slen-der waist.

a tempo.

colla voce.

stringendo al fine.

Search all the world and find a man To match the Sompnour if you

p *cresc.*

can, Search all the world and find a man To match the Somp - - -

a piacere. *a tempo.*

f *sf* *colla voce.* *p* *cresc.*

più mosso.

nour if you can, Search all the world and find a

man To match the Sompnour if you can, Search all the

world and find a man To match the Sompnour if you

can, To match the Sompnour if you can, if you

can.

FROM RUSHY BEDS OF SILVER NILE.

Words by
EDWARD FITZBALL.

(From the Opera "KEOLANTHE.")

Music by
BALFE.

Allegro moderato.

Voice. 

Piano. 













From rush - y beds of sil - ver
How man - y thou - sand years I've

Nile..... A wand - ring Sprite come I; Thro'
seen..... These sil - ly mor - tals still Trudge

bound - less time I laugh at men..... When born and when they
round the globe a - round, a - round,..... Like blind mules in a.....

die. At
mill. For

kings or beg-gars all a-like, At kings and beg-gars all a-
clods of earth or dust they fight, For clods of earth or dust they

mp

- like, That joy, that joy or sor-row quaff, Frail
fight, And yield, and yield their ten-der span, In

mor-tals blind-er far than moles, Still, still at you I
love, in war, or peace they're fools, We spi-rits laugh at

f

laugh, Ha! ha! ha! ha! ha! ha! ha!
man, Ha! ha! ha! ha! ha! ha! ha!

mp

ha! at you I laugh, ha! ha! ha! ha! ha! ha! ha!
 ha! we laugh at man, ha! ha! ha! ha! ha! ha! ha!

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ha! at you I laugh, at you I laugh, at you I
 ha! we laugh at man, we laugh at man, we laugh at

The second system continues the vocal and piano parts. The vocal line repeats the phrase "ha! at you I laugh, at you I laugh, at you I" followed by "ha! we laugh at man, we laugh at man, we laugh at". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

laugh,..... at you I..... laugh.
 man,..... we laugh at..... man.

The third system shows the vocal line with dotted lines indicating a breath or a pause. The piano accompaniment includes a section marked *ff* (fortissimo) with triplets of eighth notes in the right hand.

The fourth system shows the piano accompaniment continuing with triplets and other rhythmic figures. The vocal line is mostly silent, with a few notes at the end of the system.

A PLEADING.

Words by
F. J. WHISHAW.

Music by
TSCHAIKOWSKY.

Andante sostenuto.

Voice.

espress.

Piano

a piena voce

'Tis Spring and ev - 'ry

beat - ing heart re - joi - ces,

All na - ture throbs

cresc.

with rust - ling ec - sta - cy.

Yet still thou'rt si - lent,

mf

mf

dear-est of all voi - ces, And oh! the earth's a voice-less waste for

me! Ah! speak, for love is not so soon for -

- got - ten, So dear a Past in Mem - ry's heart must

lie, Like some sweet strain, by thoughts of love be - got - ten,

That throbs and lin - gers on, too sweet to die!

ff a tempo.

Like some sweet

Poco stringendo.

mf cre - scen - do. *ff*

dim. *mf*

strain by thoughts of love be - got - ten, That throbs and lin - gers

dim. *mf*

on, too sweet..... to die. *espress.*

THE BELL RINGER.

Words by
JOHN OXENFORD.

Music by
W. VINCENT WALLACE.

Andante ma non troppo.

Piano.

dolce.

I set the bell a - ring - ing When the
I set the bell a - toll - ing When the

decrease mp *fz*

bride to the al - tar was led, And I lov'd to hear it
bride to the churchyard was borne, And the dis - mal notes went

swing - ing So mer - ri - ly o - ver my head. The
roll - ing To tell..... of a heart..... for - lorn; The

chil - dren flung gay gar - lands round, While I sent forth the
 won - dring chil - dren stood a - ghast, As sa - ble mourn - - ers

2nd. Verse.

jo - - cund sound; Then ma - ny... tears were shed, but yet, The
 by them pass'd; And she is... gone, so fair, so young," Thus

mp

rall un poco. *a tempo.*

young lip smil'd while the cheek was wet. Ah.....
 loud la - ment - ed the i - rou tongue. Ah.....

cr. sc. *p a tempo.*

me! ah..... me! ah
 me! ah..... me! ah

mf

me!..... a song of joy..... and hope Was heard a - far as I
 me!..... a song of per - ish'd hope Was heard a - far as I

p
p sotto voce.
 pull'd my rope, as I pull'd my
 pull'd my rope, as I pull'd my

rope.
 rope.

I set the bell a - peal - ing When in

sha - dow is bur - ied the day, And a won - drous spell is

steal - ing Oer the hearts of the grave.... and gay; The

a - ged hear the fu - n'ral chime Of slow - ly, sure - ly

animandosi.
dy - ing time, The youth - ful hear a cheer - ing.... strain That

rall un poco. tells them day will re - vive a - gain. *a tempo con espress.* Ah.....
colla voce. *p a tempo.*

me! ah..... me! ah

mf

me!..... a song of grief... and hope is heard.... a - far as I

p

pull my rope, A song of grief and

cresc.
p

hope..... is heard a - far.... as I pull..... my

a piacere. *molto rall.*
p colla voce.

rope.

rall e dim. *mp*

OH, BUT TO HEAR THY VOICE.

Words by
F. J. WHISHAW.

Music by
TSCHAÏKOWSKY.

Allegro agitato.

Piano.

meno f

mf

Oh would but Heavn in pi - ty grant a

boon to me! I should not ask for life, for

praise or emp - ty glo - ry. Oh,

let those pray for life whose days are full of joy, Let

più p

those who will have fame, a name to live in sto - ry!

For me, I'd bart - er all that men have held most dear,

cresc.

All, all the bliss that Heavn can lend to mor - tal keep - ing, To

p

- scen - do.

see thy sweet eyes light as in the days of old,.....

cre - - - scen - - - do.
Light ra - dian - t as the dawn that ends a night of

weep - ing! Oh, once a - gain to see thy dear lips

part and smile, To know that in thy heart faith

stir'd a - gain to wa - king. Oh,

ff
sempre.

but to hear thy voice,..... which grief has hush'd a -

poco ritard.
- while,..... And see in thy sweet soul the dawn of hap- pi -
poco ritard.

a tempo.
-ness new break - ing.

dim.

pp

AH! WEEP NO MORE.

Words by
F. J. WHISHAW.

Music by
TSCHAIKOWSKY.

Moderato assai.

Voice.

Piano.

mf

pp

pp

pp

legatissimo.

p

Ah,

weep no more, my dar - ling, do not sor - row,

Ah, dry those tears, I love thee still, my own!

p cresc.

The sky that's marr'd by clouds to - night, to -

cresc.

mf cresc.

- mor - row Will smile se - rene, my dar -

sempre cresc.

f

- ling, do not sor - - - row!

poco string.

mf

Nay, chide no lon - ger, see,

rall.

pp

p riten.

I have re - pent - ed, Dear heart tor - ment -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "I have re - pent - ed, Dear heart tor - ment -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo is marked "p riten." (piano, ritardando).

- ed! Ah,

The second system continues the vocal line with the lyrics "- ed! Ah,". The piano accompaniment maintains the same rhythmic pattern as in the first system. The vocal line has a long note on "ed!" followed by a short rest and then "Ah,".

weep no more! a word in haste that's spo - ken

The third system features the vocal line with the lyrics "weep no more! a word in haste that's spo - ken". The piano accompaniment continues with the same eighth-note accompaniment. The vocal line has a long note on "no more!" followed by a short rest and then "a word in haste that's spo - ken".

By lov - ing lips, should be in haste for - got!

The fourth system features the vocal line with the lyrics "By lov - ing lips, should be in haste for - got!". The piano accompaniment continues with the same eighth-note accompaniment. The vocal line has a long note on "By lov - ing lips," followed by a short rest and then "should be in haste for - got!".

p *cresc.*

The sud - den show'r a sum - mer day that's

mf *cresc.*

bro - ken, Of sun's sweet reign the end.....

sempre cresc.

f *poco stringendo.*

..... doth not be - to - - - ken.

mf

Ah, chide no lon - ger,

rall.

pp *p riten.*

see, I have re - pent - ed,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a rest, followed by the lyrics "see, I have re - pent - ed,". The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and melodic lines. The dynamic markings *pp* and *p riten.* are placed above the vocal staff.

Dear heart for - ment -

The second system continues the musical score. The vocal line has a rest followed by the lyrics "Dear heart for - ment -". The piano accompaniment continues with a similar harmonic structure. The dynamic marking *pp* is present in the piano part.

- ed!

espress.

The third system shows the vocal line with a rest and the lyrics "- ed!". The piano accompaniment features a more active melodic line in the right hand. The dynamic marking *espress.* is placed above the piano part.

pp

The fourth system continues the piano accompaniment. It features a series of chords and a melodic line in the right hand. The dynamic marking *pp* is placed above the piano part.

The fifth system concludes the piano accompaniment with a final chord and a melodic flourish in the right hand.

THE DRUM-MAJOR'S SONG.

(AIR DU TAMBOUR MAJOR.)

The English Words by
PAUL ENGLAND.Music by
AMBROISE THOMAS.

Moderato. *RECIT.*

Voice.

Yes, 'tis plain as the day! All la - dies love a
Je com - prends que la belle ai - me le mi - li -

Piano.

sol - dier! What feel - ing heart could blame so fine a
- tai - re, on ne peut pas blâ - mer ce noble es -

taste? No maid, sure, could re - sist..... a gal - lant gay Drum -
- sor leur fille est le vrai lot..... du beau tam - bour ma -

Andante sostenuto.

dolce.

major!
- joy!

Court - ed by
en - fant ché.

all, be they low - ly or might - y, Prompt at the
- ri des da - mes des gri - set - tes, en - fant gâ -

p

call of the coy or the flight - y, Those threads of
- té des boudoirs des guin - guet - les, les fils

gold on his coat... gleaming brightly Are few - er far, are few - er far
dor de ses é - pau - let - tes sont moins brillants et moins nombreux

cresc.

Than his triumphs in Cupid's pret-ty war, Those threads of
 que..... ses..... tri-om- phes amou- reux, les fils.

gold on his coat gleaming bright - - ly Are few - er
 d'or de ses é - pau - let - - les sont moins nom -

far..... Than his triumphs in Cupid's war Ah!
 breux..... que sestriom - phes amou - reux Ah!

Allegro moderato ♩=112.
 Blaz-ing all in gold, who so. fine as a gay Drum - Ma - jor!
 Le tambour ma - jor tout ga - lonné d'or a par-tout la pom - me,

Nèer a man, I'll wag - er, Half so gal - lant, half so bold!.....
c'est un su - perbe hom - me, rempli de va - leur, de cœur et d'hon - neur.....

Who so..... fine as a gay Drum - Ma - jor!
le tam - bour ma - jor a par - tout la pom - me,

Nèer a man, I'll wag - er, Half so gal - lant, half so bold!
c'est un su - perbe hom - me, rempli de va - leur, de cœur et d'hon - neur.

When his cane he rais - es, Then you'll sing his prais - es!
de sa canne un si - gne comme u - ne con - si - gne

At his slight-est sign For-ward moves the line! March a-way!.....
 met en mou-ve - ment tout le ré - gi - ment à l'instant,.....

.....March a-way! At his slight-est sign For-ward moves the line! Ah!.....
 à l'instant, met en mou - ve - ment tout le ré - gi - ment! Ah!.....

Blaz - ing all in
 le tam - bour ma -

gold, Who so fine as a gay Drum-Ma - jor! Ne'er a man, I'll wager, Half so
 - jor tout galonné d'or a partout la pom - me, partout l'on re - nom - -

gal-lant, half so bold! Neer a man, neer a man so gal-lant
- me le tambour ma - jor pour le cœur la va - leur, à lui la

or..... so bold!
pomme et l'hon - neur

p grazioso.
But.....
mais.....

Sun - day is the time to see our he - ro in his splen - -
mais c'est le di - man - che quand il pen - che sur la han - -

- dour!
- che, Now
Ah,

mark with what a no - ble air he swag - gers up the street!
vo - yez que de grâ - ce, que de grâce et de fier - té,

And if he chance a pret - ty girl to
et si le ca - ma - ra - de à la pa -

meet, See how he aims..... his glan - ces shy and ten - der,
- ra - de en ta - pi - nois..... lui lan - ce une œil - la - - de

tr

Till beau - ty's heart will beat..... And beau - ty's
le cœur de la beau - té..... tout a - gi-

pp

eyes pro - claim a will - ing glad sur - ren - - - der.
- té sou - dain va bat - tre la cha - ma - - - de.

cresc.

tr

For not a maid - en in the land Can the call of love with -
car..... ja - mais, jamais, ja - mais..... un cœur n'a ré - sis -

tr

tr

- stand, When our he - ro gives command. No, not a maid - en can with -
- té à son a - ma - bi - li - té, ja - mais un cœur n'a ré - sis -

pp

3 a piacere.

a tempo.

- stand, When our he - ro gives com - mand, Ah!..... Blaz - ing all in
 - té à son a - ma - bi - li - té. Ah!..... le tam - bour ma -

gold, Who so fine as a gay Drum - Ma - jor!
 - jor tout ga - lonné d'or a par - tout la pom - me,

Near a man, I'll wag - er, Half so gal - lant, half so
 cest un su - perbe hom - me rempli de va - leur, de cœur et d'hon -

bold!
 - neur!

Who so fine as a gay Drum - Ma - jor!
 le tambour ma - jor a par - tout la pom - me,

f

Néer a man, I'll wag-er, Half so gal-lant, half so bold!
par-tout lon re - nom - - - me le tam-bour ma - jor!

f *ff* *f*

Hark!
quest-ce

3 *3* *3* *3*

3 *cresc.* *ff*

'Tis the sig-nal! The post must be ta-ken!
u-ne re-dou-te à pren-dre sans dou-te

3 *3* *3* *3* *8*

cresc. *f* *p*

Dou-ble, sol-diers, dou-ble! Swift to the fray! Our
met-tons nous en route au pas re-dou-blé, pour

8

hearts high are beat - ing! We shall win the
 nous quel - le fê - te! rien ne nous ar -

day! Sol - diers
 rè - te! la ba -

love the din of bat - tle,
 - taille est u - ne fê - te,

Hap - piest 'mid the can - non's rat - tle!
 oui, pour nous c'est u - ne fê - te!

The e - ne - my yield!
len - ne - mi cri - blé

They fly from the
a bien - tôt trem

field!
- blé,

Yes, the e - - ne - my
l'en - ne - mi a bien -

fly from the field! And high on the tow - ers, where shot falls in
tôt..... trem - blé et sur la mu - rail - le per - cés de mi -

show - - - ers, Flung wide to the
trail - - - le ces no - bles lam

ff

skies, Our flag proudly flies! yes, our flag proud - ly
 - beaux ce sont nos dra - peaux, nos dra -

ff

flies! 'Tis the flag of glo - ry, Famed in song and
 - beaux! sa - lu - ons leur gloi - re, c'est no - tre vic -

sto - ry! Now home - ward, my men!..... Home - ward once a -
 - toi - re, al - lons, mes en - fants,..... bat - tons vile aux

gain!.....
 champs

cresc.

Blaz - ing all in gold, who so fine as a gay Drum - Ma - jor!
 le tambour ma - jor tout ga - lon - né dor à par - tout la pom - me

ff

Ah!.....
 Ah!.....

p

Ah!..... Ah!.....
 Ah!..... Ah!.....

f *p* *f* *p*

None so fine! Ah!..... Ah!.....
 lui l'hon - neur Ah!..... Ah!.....

f *p* *f* *p*

..... Ah! none so fine, no,
 Ah! lui l'honneur oui,

none so gal - lant, none so bold,
 pour le cœur et la va - leur,

No, none so gal - lant, none so bold!
 à lui la pom - me et l'honneur.

SIMON THE CELLARER.

Words by
W. H. BELLAMY.

Music by
J. L. HATTON.

Allegretto.

Piano.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one flat and a 6/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line starts with a quarter note G3, followed by eighth notes F3-E3, quarter notes D3-C3, and quarter notes B2-A2. The second system continues the melody with a sixteenth-note run of G4-A4-B4-C5-D5-E5-F5-G5, followed by quarter notes F5-E5, D5-C5, and B4-A4. The bass line continues with quarter notes G3-F3, E3-D3, C3-B2, and A2-G2.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment continues with the same melody as the introduction. The lyrics are: "Old Si-mon the cel-lar - er keeps a rare store Of Malmsey and Mal - voi - Dame Mar-ge - ry sits in her own still room, And a ma - tron sage is".

The second line of the song features a vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment continues with the same melody as the introduction. The lyrics are: "- sie, And Cy - prus, and who can say how ma - ny more! For a she; From thence oft at cur - few is waft - ed a fume, She".

cha - ry old soul is he,..... A cha - ry old soul..... is
says it is Rose - ma - rie,..... She says it is Rose - ma -

he..... Of Sack and Ca - na - ry he nev - er doth fail, And
- rie..... But there's a small cup-board be - hind the back stair, And the

ad lib.

all the year round there is brewing of ale; Yet he nev - er ail - eth he
maids say they of - ten see Mar - ge - ry there. Now Mar - ge - ry says that she

leggiero: *colla voce sosten.*

a tempo.

quaint - ly doth say, While he keeps to his so - ber six fla - gons a day: But *p*
grows ve - ry old, And must take a something to keep out the cold! But

a tempo. *p.*

ho! ho! ho! his nose doth show How oft the black Jack to his
ho! ho! ho! old Si-mon doth know Where ma-ny a flask of his

lips doth go. But ho! ho! ho! his nose doth show How
best doth go. But ho! ho! ho! old Si-mon doth know Where

oft the black Jack to his lips doth go.
ma-ny a flask of his best doth go.

Old Simon reclines in his high-back'd chair,
And talks about taking a wife;
And Margery often is heard to declare
She ought to be settled in life.
But Margery has (so the maids say) a tongue,
And she's not very handsome, and not very young;
So somehow it ends with a shake of the head,
And Simon he brews him a tankard instead,—
While ho! ho! ho! he will chuckle and crow,
What! marry old Margery! no, no, no!

I AM A ROAMER.

Words by
CHORLEY.

Allegro vivace.

Music by
MENDELSSOHN.

Piano.

f *ff*

f

I am a

p staccato.

roam-er bold and gay Who thro' the world have danc'd my way!

Aye..... who thro' the world have danc'd my way. From

f

Po-land to the I - rish Sea, Do I know all, and all know me, and

all know me; From Po-land to the I - rish Sea, Do I know all and

all know me, and all know me, and all know me.

The Tarantelle,

With French *vi-elle*, The

p staccato.

min - u - ets With ca - sta - nets, The rig - a - doon, The

A - rab tune, The pol - ka hop, The new *ga - loppe*, The Ta - ran - telle, With

French *vi - elle*, The min - u - ets, With ca - sta - nets, The rig - a - doon, The

A - rab tune, The pol - ka hop, The new *ga - loppe*, I know 'em

all from A to Z, And by my heels can save my head,

pp

f

f *p*

f *p*

f
Aye,..... by my heels can save my head; I know 'em



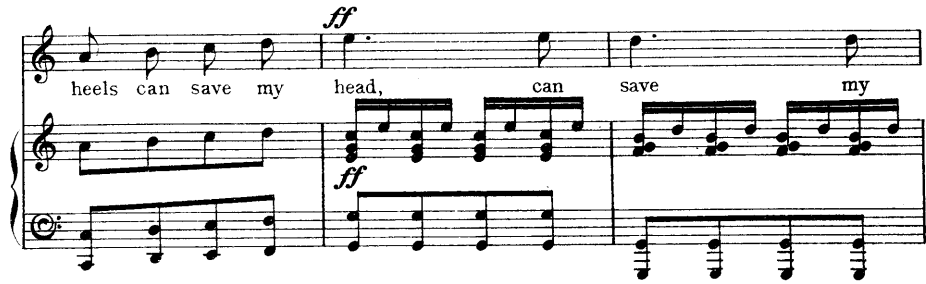
all from A to Z, And by my heels can save my head, And by my

cresc.
p cresc.



ff
heels can save my head, can save my

ff



head.



ff



I am the man, what e'er they play, Can put you in the pro-per

p staccato.

way, Aye,..... can put you in the pro-per

f p

way, Where ev - 'ry clown a - mong ye all Would

f sf

stum - ble o'er his leg and fall, o'er his leg and fall! Where

f ff f

ev - ry clown a - mong ye all Would stumble o'er his leg and fall, o'er his leg and

sf *ff*

fall, o'er his leg and fall. You

p

know not yet The pirouette, Nor

p staccato.

Scot - tish reel With toe and heel, For a quad - rille You

pp

have no skill, A bear could do A Valse like you, You know not yet The

v

pi - rou - ette, Nor Scot - tish reel With toe and heel, For a quad - rille You

have no skill, A bear could do A Valse like you; But pi - ty

f

I am come to show And teach you rus - tics all I know,

f *p*

Aye,..... teach you rus-tics all I know, But pi-ty

I am come to show And teach you rus-tics all I know, But pi-ty

cresc.

I am come, am come, am come to

ff

show. But pi-ty I am come to show, And teach you rus-tics all I

p

know, But pi-ty I am come, am come to show.

ff

Maestoso.

ff
Thank the good stars, who, you..... to



teach, Have put a mas - ter in your reach.



f
What pro - fits arm, or..... leg, or.....



span? Save one can use..... them like a.....



man, Save one can use..... them like..... a



Tempo I.

man..... a man.....

mp staccato. *cresc.*

a man, What pro - fits,

pro - fits arm, or leg, or span? Save one can use 'em like a man, Save

cresc. *mf*

one can use 'em like a man, Save one can, one can use 'em,

cresc.

use 'em like a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics "use 'em like a". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

man.

ff

The second system continues the musical score. The vocal line is mostly silent, with the word "man." appearing at the beginning. The piano accompaniment continues with a similar rhythmic pattern, marked with a forte dynamic (*ff*).

The third system shows the piano accompaniment continuing its rhythmic pattern. The vocal line remains silent.

The fourth system concludes the musical score. The piano accompaniment continues with a similar rhythmic pattern, ending with a final cadence. The vocal line remains silent.

O PURE AND TENDER STAR OF EVE.

(O DU MEIN HOLDER ABENDSTERN)

English words by
PAUL ENGLAND.

From "Tannhäuser"

Music by
RICHARD WAGNER.

Moderato.

Voice. *p*

Like death's grim sha-dow dark-ness round me
Wie To-des-ah-nung Dämm-rung deckt die

Piano. *p*

ho-vers; A mist-y shroud the som-bre val-ley
Lan-de, um-hüllt das Thal mit schwärz-li-chem Ge-

Piano. *p*

co-vers; The spi-rit that would soar to yon-der
-wan-de; der See-le, die nach je-nen Höhn ver-

Piano. *p*

height Doth shrink in dread be-fore that aw-ful
-langt, vor ih-rem Flug durch Nacht und Grau-sen

Piano. *p*

flight. *bangt.* There shin-est thou, the
Da schein-est du, O

p *pp* *tremolando*

fair-est star in heav-en, Whose gen-tle beams to mor-tal eyes are
lieb-lichster der Ster-ne, dein sanf-tes Licht ent-sen-dest du der

pp

* *ff*

giv-en, Be-fore thy ra-diance night's dim ter-rors fail, For
Fer-ne, die nächt'-ge Dämm'-rung theilt dein lie-ber Strahl, und

pp

thou dost point me the way through the vale.
freund-lich zeigst du den Weg aus dem Thal.

pp *p*

$\text{♩} = \text{♩}$

O pure and
O du mein

pp

ten - der star..... of eve, Sweet is the com - fort
hol - der A - - bend - stern, wohl grüsst'ich im - mer

thou..... dost give! This faith - ful heart's un - heed - ed
dich..... so gern; vom Her - zen das sie nie..... ver -

p espress. *pp*

sigh Bear to her when she shall pass..... thee by;
- rieth grü - sse sie, wenn sie vor - bei..... dir zieht,

cresc. *f*

When, borne a - loft on an - gel pin - ions, Her
 wenn sie ent - schwebt dem Thal der Er - den, ein

soul shall en - ter heav'n's do - min - ions,
 sel' - ger En - gel dort zu wer - den,

mf

p un poco ritard. *più p*

When, borne a - loft on an - gel der
 wenn sie ent - schwebt dem Thal der

tremolando. *ppp*

più ritard. *cresc.*

pin - ions, Her soul shall
 Er - den, ein sel' - ger

poco cresc.

dim.

en - - ter
En - - gel

heav'n's
dort

do -
zu

dim.

- min - ions.
wer - den.

- min - ions.
wer - den.

mp

espress.

p a tempo.

pp rit.

mp

THOUGH FAITHLESS MEN.

(SE IL RIGOR.)

Cavatina from "LA EBREA?"

The English Words by
PAUL ENGLAND.

Music by
HALÉVY.

Andante.

Voice.

Though faith-less men, fu - rious - ly
Se il ri - gor e la ven -

Piano.

ra - ging, Turn from the light..... they can - not see,
- del - la lor fan scor - dar..... la san - ta fè,

Yet may Thy voice, proud thoughts as - sua - ging, Thy voice,..... O
chr il pr - don, chr la chr - men - za, o Ciel,..... o

vibrato.

Lord, may lead them once more to Thee. Yet may Thy voice, proud
Ciel, in tal di li gui - dia te, che il per - don, che

pp

senza rigore.

thoughts as - suaging, O Lord, lead them home to Thee. O Lord, O
la cle - men - za, o Ciel, li gui - dia te, o Ciel, o

Lord, let Thy voice lead them home to Thee!
Ciel, li gui - di, li gui - dia te!

p

Trust in the
Non ci scor-

Lord! He is gra - - cious and mild;
-diam del suo san - - to vo - ler,

He op - - ens His
al sen strin -

arms to the wan - - der - ing child. Trust in the Lord! He is gracious and
-giam lo smar - ri - - to fi - gliuol, non ci scor - diam del suo san - to vo -

mild; He op - ens His arms to the wan - der - ing child.
-ler, strin - giam al sen lo smar - ri - - to fi - gliuol!

Though faith - less men, fu - rious - ly ra - ging,
 Se il ri - gor e la ven - det - ta

Turn from the light..... they can - not see,
 lor fan scor - dar..... la san - ta fè,

Yet may Thy voice, proud thoughts as - sua - ging, Thy
 che il per - don, che la cle - men - za, o

voice,..... O Lord, may lead them once more to Thee.
 Ciel, o Ciel, in tal di li gui - di a te,

senza rigore.

Yet may Thy voice, proud thoughts as-suaging, O Lord, lead them home to Thee. O Lord,
che il per-don, che la clem-en-za, o Ciel, li guidi a te, o Ciel,

..... O Lord, let Thy voice lead them home to Thee, Let Thy
 o Ciel, in tal di li gui - - dia te, in tal

pp

voice, O Lord, lead them home,..... lead them home once more to
 di li gui-di il per - do - - no, li..... gui - di a

pp

Thee!
 te!

pp smorz. *pp* *ff*

WITHIN THESE SACRED BOWERS.

(QUI SDEGNO.)

(IN DIESEN HEIL'GEN HALLEN.)

(Air from the Opera "The Magic Flute")

MOZART.

Larghetto.

Voice.



With - in these sa - cred bow - ers The
 Qui sde - gno non sac - cen - de e
 In die - sen heil - gen Hal - len, kennt

Piano.



wretch shall find re - pose; No gloo - my ven - geance low - ers, Soft
 sog - gior - nar non sa,..... la col - pa non of - fen - de, tro -
 man die Ra - che nicht, und ist der Mensch ge - fal - len führt



pi - ty heals his woes; While friendships hand his steps shall
 - va ver - ror pie - tà; Fra - ter - no a - mor u - ni - sce i
 Lie - be ihn zur Pflicht; Dann wan - delt er an Freun - des



stay, And hope shall point to bright - er day, While friendship's
 cor, in pa - ce i di pas - siam co - si, fra - ter - no a -
 Hand. vergnügt und froh ins bes - - sre Land, dann wan - delt

hand his steps shall stay, And hope shall point to brighter day, While friendship's
 mor u - ni - scr i cor, in pa - ce i di pas - siam co - si, in pa - ce i
 er an Freundes Hand, vergnügt und froh ins bes - sre Land, dann wan - delt

hand his steps shall stay, And hope shall point to bright - er day, to
 di pas siam co - si, fin - ché si vien d'O - si - ri in sen, pas -
 er an Freun - des Hand, verg - nügt und froh ins bes - sre Land, ins

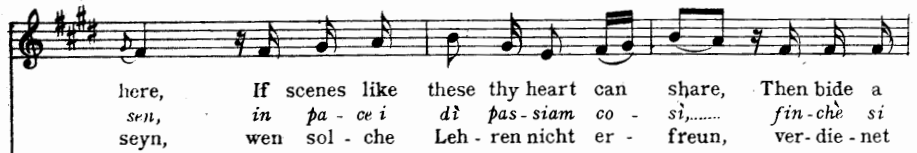
bright - er day, bright - er day. Here,
 siam, pas - siam co - si. L'in
 bes - sre, ins bes - - sre Land. In

far from noise and folly, Fra - ter - nal love pre -
 - gan - no qui non ri - de nel ma - sche - ra - re il
 die - sen heil' gen Mau - ern, wo Mensch den Menschen....

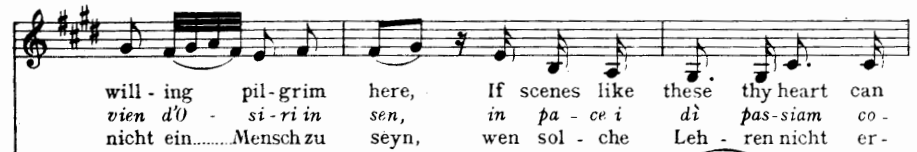
sides,.... And sweet - est me - lan - cho - ly A
 ver:..... fra noi cia - scun di - vi - de l'af -
 liebt,.... kann kein Ver - rä - ther lau - ern, weil

hal - low'd guest re - sides. If scenes like
 - fan - no ed il.... pia - cer. In pa - ce i
 man dem Feind "ver - giebt." Wen sol - che

these thy heart..... could share, Then bide a will - ing pil - grim
 di pas - siam co - sì, fin - chè si vien d'O - si - - ri in
 Leh - ren nicht..... er - freun ver - die - net nicht ein Mensch zu



here, If scenes like these thy heart can share, Then bide a
sen, *in pa - ce i di pas - siam co - si,* *fin - chè si*
 seyn, wen sol - che Leh - ren nicht er - freun, ver - die - net

will - ing pil - grim here, If scenes like these thy heart can
vien d'O - si - ri in sen, *in pa - ce i di pas - siam co -*
 nicht ein.....Mensch zu seyn, wen sol - che Leh - ren nicht er -




share, Then bide a wel - come pil - grim here, a wel - come
- si, *fin - chè si vien d'O - si - ri in sen,* *d'O - - si - ri, d'O -*
 - freun, ver - die - net nicht ein Mensch zu seyn, ein Mensch, ein




pil - - grim here.
 - si - - ri in sen.
 Mensch zu seyn.



THE ERL KING.

DER ERLKÖNIG.

English words by M. X. HAYES.
German words by GOETHE.

Music by
SCHUBERT.

Vivace,

Piano

First system of piano introduction. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *f*. Features a rapid sixteenth-note pattern in the right hand and a triplet eighth-note pattern in the left hand.

Second system of piano introduction. Treble clef, bass clef. Key signature: one flat. Dynamics: *p*. Continues the sixteenth-note pattern in the right hand and triplet eighth-note pattern in the left hand.

Third system of piano introduction. Treble clef, bass clef. Key signature: one flat. Continues the sixteenth-note pattern in the right hand and triplet eighth-note pattern in the left hand.

Fourth system of piano introduction. Treble clef, bass clef. Key signature: one flat. Dynamics: *pp*. Continues the sixteenth-note pattern in the right hand and triplet eighth-note pattern in the left hand.

Vocal entry and piano accompaniment. Treble clef, bass clef. Key signature: one flat. The vocal line is in the treble clef. The piano accompaniment continues the sixteenth-note pattern in the right hand and triplet eighth-note pattern in the left hand.

Who rides there so late through
Wer rei - - tet so spät durch

night so wild? A
Nacht und Wind? Es

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'night' (Nacht), followed by a quarter note 'so' (und), a quarter note 'wild?' (Wind?), and a whole note 'A' (Es). The piano accompaniment features a dense texture of chords in the right hand and a simple bass line in the left hand.

lov - - - ing fa - - ther with his young
ist der Va - - ter mit sei - - - nem

The second system continues the vocal line with 'lov - - - ing' (ist der) on a half note, 'fa - - ther' (Va - - ter) on a half note, 'with his' (mit sei - - -) on a half note, and 'young' (nem) on a half note. The piano accompaniment maintains its dense chordal texture.

child; He clasp'd his boy close
Kind; er hat den Kna - - - ben

The third system features the vocal line with 'child;' (Kind;) on a half note, 'He' (er) on a half note, 'clasp'd' (hat) on a half note, 'his' (den) on a half note, 'boy' (Kna - - -) on a half note, and 'close' (ben) on a half note. The piano accompaniment continues with its characteristic dense accompaniment.

with his fond arm, And clo - - - ser,
wohl in dem Arm, er fasst ihn

The fourth system shows the vocal line with 'with his' (wohl in) on a half note, 'fond arm,' (dem Arm,) on a half note, 'And' (er) on a half note, 'clo - - - ser,' (fasst ihn) on a half note. The piano accompaniment continues with its dense accompaniment.

clo - ser to keep him warm.
si - cher, er hält ihn warm.

The fifth system concludes the vocal line with 'clo - ser' (si - cher,) on a half note, 'to' (er) on a half note, 'keep' (hält) on a half note, 'him' (ihn) on a half note, and 'warm.' (warm.) on a half note. The piano accompaniment continues with its dense accompaniment.

First system of musical notation, featuring a piano accompaniment with a steady eighth-note pattern in the right hand and a melodic line in the left hand.

Second system of musical notation, including vocal lines with lyrics and piano accompaniment.

“My son, what makes thy sweet
 “Mein Sohn, was birgst du so

Third system of musical notation, including vocal lines with lyrics and piano accompaniment.

face grow so white?
 bang dein Ge - sicht?
 “See,
 “Siehst,

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment.

fa - - - ther, 'tis the Erl - King in
 Va - - - ter, du den Erl - - kö - nig

sight!
nicht?

The Erl - - - King
den Er - - - len -

The first system of the musical score. The vocal line is in a soprano register, starting with a rest followed by the lyrics 'sight!' and 'nicht?'. The piano accompaniment consists of a right-hand part with a dense, rhythmic chordal texture and a left-hand part with a more melodic line. The key signature has one flat, and the time signature is 4/4.

stands there with crown and.... shroud"
- kö - nig mit Kron und.... Schweif?"

The second system of the musical score. The vocal line continues with the lyrics 'stands there with crown and.... shroud"' and '- kö - nig mit Kron und.... Schweif?'. The piano accompaniment maintains its dense texture, with a dynamic marking of *mf* (mezzo-forte) in the left hand.

"My son, it is some mist - y cloud"
"Mein Sohn, es ist ein Ne - bel-streif."

The third system of the musical score. The vocal line has the lyrics '"My son, it is some mist - y cloud"' and '"Mein Sohn, es ist ein Ne - bel-streif."'. The piano accompaniment continues with its characteristic dense texture.

"Thou
"Du

The fourth system of the musical score. The vocal line has the lyrics '"Thou"' and '"Du"'. The piano accompaniment concludes the system with its dense texture.

dear - - est boy, wilt come with
 lie - - bes Kind, komm' geh' mit

pp

me? And ma - - ny games I'll
 mir! gar schö - - ne Spie - - le

play..... with thee; Where va - - ried
 spiel' ich mit dir; manch' bun - - te

blos - - soms grow on the wold, And my
 Blu - - men sind an dem Strand; mei-ne

mo - - ther hath ma - - ny a robe of gold" "My
 Mut - ter hat manch' gül - - - den Ge-wand!" "Mein

fa - - ther, my fa - ther, say, didst thou not
 Va - - ter, mein Va - ter, und hö - - rest du

hear The Erl-King whis-per so low in mine
 nicht was Er-len-kö-nig mir lei - - se ver-

p *decrsc.*

ear?" "Be
 - spricht?" "Sei

tran- quil, then be tran- quil, my child, 'Mong with- er'd
 ru - hig, blei - be ru - hig, mein Kind; in dür - ren

leaves the wind bloweth wild?" "Wilt
 Blät - tern säu - selt der Wind?" "Willst,

come, proud boy, wilt thou come with me, Where my beauteous daugh-ter doth
 fei - ner Kna - be, du mit mir gehn? mei - ne Töch - ter sol - len dich

wait for thee? With my daugh-ter thoult join in the dance ev - ry night, She'll
 war - ten schön; mei - ne Töch - ter..... füh - ren den nacht - li - chen Reihn und

lull thee with sweetsongs to give thee delight, And lull thee with sweet songs to
wie - gen und tan - zen und sing - en dich ein, Sie wie - gen und tan - zen und

give thee delight!" "My fa - - ther, my
sing - en dich ein!" Mein Va - - ter, mein

fa - ther, And canst thou not trace The
Va - ter, und siehst du nicht dort Erl -

Erl - King's daugh - ter in yon dark place?"
- kö - nigs Töch - ter am düs - - tern Ort?"

"My son, my son, the
 "Mein Sohn, mein Sohn, ich

form you there see is on - ly the hol - low
 seh' es ge - nau: es scheinen die al - ten

cresc.

grey wil - low tree."
 Wei - - den so grau."

ff

"I love thee well, with
 "Ich lie - be dich, mich

p *pp*

me thou shalt ride on my course, And if thou art un -
 reizt dei - ne schö - ne Ge - stalt; und bist du nicht

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a dense texture of sixteenth notes in the right hand and a bass line with a low octave sign.

will - - ing, I seize thee by force!" "Oh,
 wil - - lig, so brauch' ich Ge - walt!" "Mein

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *ff* (fortissimo) is present in the piano part.

fa - ther! my fa - ther! thy child clo - ser clasp, The
 Va - ter, mein Va - ter, jetzt fasst - er mich an! Der

The third system shows the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present in the piano part.

Erl - King hath seizd me with i - - - cy
 Erl - - kö - nig hat mir ein Leids ge -

The fourth system shows the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *sf* (sforzando) is present in the piano part.

grasp!"
- than!"

His fa - - ther shudder'd, His
Den Va - - ter grauset's, er

accel.

pace grew more wild, He held to his
rei - - tet ge - schwind, er hält in den

cresc.

bo - som his poor moan - ing child.
Ar - men das äch - - zen - de Kind.

He reach'd that house with toil and
er reicht den Hof mit Müh' und

RECIT.

dread - But in his arms lo! his child lay dead!
Noth; in seinen Ar - men das Kind war todt! *Andante.*

THE WANDERER.

DER WANDERER.

English words by M. X. HAYES.
 German words by SCHMIDT.

Music by
 SCHUBERT.

Piano. *Lento* ♩ = 63

The first system of the piano introduction features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment. The tempo is marked 'Lento' with a quarter note equal to 63 beats per minute. The dynamics are marked 'pp' (pianissimo) and '3' (triplets) are indicated over the first four measures.

The second system continues the piano introduction. The treble clef has a more complex texture with sixteenth notes. The dynamics are marked 'cresc.' (crescendo) and 'f' (forte) in the final measure.

The vocal entry begins with the lyrics: "I come here from my mountains / Ich kom-me vom Ge-bir-ge". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked 'p' (piano).

The vocal entry continues with the lyrics: "lone, / her, The vale is dim, / es dampf das Thal,". The piano accompaniment remains consistent with the previous system, marked 'pp' (pianissimo).

The vocal entry concludes with the lyrics: "The sea doth moan, / es braust das Meer, The es". The piano accompaniment features a more active eighth-note pattern in the right hand, marked 'cresc.' (crescendo). A handwritten 'fin' is written at the bottom right of the system.

sea doth moan.
braust das Meer.

The first system features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "sea doth moan. braust das Meer." The piano accompaniment is in bass clef, consisting of a steady eighth-note pattern in the left hand and a more active eighth-note pattern in the right hand. Dynamics include *ff* and *pp*.

I wan - der.....
Ich wand - le.....

The second system continues the vocal line with the lyrics "I wan - der....." and "Ich wand - le.....". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *pp*.

still with pain and care,
still, bin we - - nig froh,

The third system features the vocal line with lyrics "still with pain and care," and "still, bin we - - nig froh,". The piano accompaniment continues. Dynamics include *pp*.

And e - - ver ask, while sigh - - ing,
und im - - mer fragt der Seuf - - zer,

The fourth system features the vocal line with lyrics "And e - - ver ask, while sigh - - ing," and "und im - - mer fragt der Seuf - - zer,". The piano accompaniment continues. Dynamics include *pp*.

"where?" e - - ver "where?" The
"wo?" im - - mer "wo?" Die

The fifth system features the vocal line with lyrics "'where?' e - - ver 'where?' The" and "'wo?' im - - mer 'wo?' Die". The piano accompaniment continues. Dynamics include *ppp*.

sun to me... seems dim and cold, The flow'rs are pale, and life seems old; Their
 Son - ne dünkt mich hier so kalt, die Blü - the welk, das Le - ben alt, und

speech doth seem but emp - ty sound, A stran - ger I..... on for - eign ground.
 was sie re - den, lee - rer Schall, ich bin ein Fremdling ü - ber - all.

poco più mosso.

Where art thou, where art thou, Mine own dear - est
 Wo bist du? wo bist du, mein ge - lieb - tes

land? I seek..... in vain..... thy
 Land? ge - sucht..... ge - ahnt..... und

Allegro

far..... off strand. That land, that land so
 nie..... ge - kannt! Das Land, das Land so

pp *fp*

fresh and green, so fresh and green Where rich - est ro - ses
 hoff - nungsgrün, so hoff - nungsgrün, das Land, wo mei - ne

p

may be seen; Where dwell the friends I love to see, Where sleep the dead so
 Ro - sen blüh'n, wo mei - ne Freun - de wan - delnd geh'n, wo mei - ne Tod - ten

cresc. *f*

dear to me, That land where they my lan - guage speak; O land,..... where
 auf - er - steh'n, das Land, das mei - ne Spra - che spricht, O Land,..... wo

fp

Tempo I. lento.

art thou? I wan-der still in pain and
 bist du? Ich wand-le still, bin we - nig

fp *mp* *dim.*

care, And ev - er ask, with sigh - ing,
 froh, und im - mer fragt der Seuf - zer,

"where?" ev - er "where?" A spi - rit-voice doth whisper near,
 "wo?" im - mer "wo?" Im Gei - ster-hauch tönt's mir zu - rück,

mp *solld*

"There, where thou art not, all joy is there!"
 "Dort, wo du nicht bist, dort ist das Glück."

MAIDS MAY BOAST.

(SI LES FILLES D'ARLÈS)

English Words by PAUL ENGLAND.

French Words by M. CARRÉ.

GOUNOD.

Andantino quasi allegretto, e risoluto.

Voice.

Piano.

ff

Maids may boast their sov' - reign pow - er,
Si les fil - les d'Ar - les sont rei - nes

p

Bloom - ing fair as a - ny flow - er,
Quand le plai - sir les ras - sem - ble aux a - rè - nes,

Maids may boast their sov' - reign pow - er;
Si les fil - les d'Ar - les sont rei - nes

Yet each gal - lant lad, I ween, Lords it o'er his dain - ty queen,
Les bou - vriers aus - si je crois Dans la lande en feu sont rois,

p

With a ring Plays the king, plays the king!.....
Oui, là - bas ils sont rois, ils sont rois,.....

cresc. *f*

Ev - ry maid that's worth the winning; Proud and coy at lovè's be - gin - ning,
Et s'ils veu - lent pren - dre fem - me La plus fière au fond de l'à - me

fp

When she's wed Bows her head, bows her head!.....
Se sou - met à leur choix, à leur choix.....

p

Then the hap - py man, thrall to love and beau - ty,
 Mais fier à son tour de son doux ser - va - ge,

From his throne de - scends, all to do her du - ty,
 Et quittant pour toi son dé - sert sau - va - ge

Proud of such sweet hom - age, plays a sub - ject's part,.....
 De - vant tous, ô bel - le, Our - ri - as vain - queur.....

At his la - dy's feet lays his will - ing heart.
 Se courbe à les pieds pour ga - gner ton cœur.

cresc. *pp* *ff*

Would he seek to
Our - ri - as, bou -

shun dis - as - ter, Man must prove him -
vier de Ca - mar - gue N'est point de ceux qu'on dé -

- self the mas - ter, Would he seek to
dai - gne et qu'on nar - gue Our - ri - as, bou -

shun dis - as - ter, He must wield the scep-tre well;
vier de Ca - mar - gue, Son tri - dent de fer en main;

Each re - bell - ion firm - ly quell, Claim his right,
 Peut bra - ver le genre hu - main Et suit droit

Rule by might, rule by might!.....
 son che - min, son che - min,.....

But when all re - volt is ov - er, Let him turn from
 Le domp - teur que rien ne domp - te Pour par - ler à

king to lov - er, Hum - bly sue, Sweet - ly woo,
 qui l'af - fron - te N'at - tend pas à de - main,

sweet - ly woo!..... Then, you hap - py
à de - main,..... Mais fier à son

pp

man, thrall to love and... beau - - ty,
tour de son doux ser - va - - ge,

From your throne de - scend, all to do her....
Et quit - tant pour toi son dé - sert sau -

du - - ty; Proud of such sweet hom - - age,
- va - - ge, De - vant tous, ô..... bel - - le,

play a sub - ject's part..... At your la - dy's
 Our - ri - as vain - queur..... Se courbe à tes

feet..... lay your will - ing heart! At her
 pieds pour ga - gner ton cœur. De - vant

feet lay your will - ing heart!..... O hap - py
 tous Our - ri - as vain - queur..... Se courbe à tes

man,.... At her dear feet lay your will - ing heart.....
 pieds,.... Se courbe à tes pieds pour ga - gner ton cœur.....

VULCAN'S SONG.

(From the Opera "Philemon et Baucis.")

English words by
PAUL ENGLAND.Music by
CH. GOUNOD.

Allegro moderato.

Piano.

Where loud my hea - vy ham - mers
Au bruit des lourds mar - teaux d'ai -

sound..... And bright my fur - nace fires are
- rain..... Au sombre é - clat de la four -

glow - - ing,..... With - in my king - dom under - ground I reign su -
 - nai - - se..... Dans mon em - pi - re sou - ter - rain . Je marche et

-preme, no ri-val know - - - ing; No
 je res - pire à l'ai - - - se; Je

great - er mon-arch can be found..... But when a - bove I
 règne en mai - tre sou - ve - rain..... Mais chez vous, j'en ai

Un poco più mosso.

ven-ture, O - lym - pus' halls to en - ter, My gri - my form and
 hon - te, Cha - que fois que j'y mon - te J'en - ra - ge de me

face Quick-ly bring me to dis-grace, As I... go limping slowly, I can
voir Si dif-forme et si noir, Mon as-pect vous fait ri-re Et tout

hear them whis-per low - - - ly: "No won-der Beau-ty's
bas j'en-tends di - - - re: "Vé-nus n'a - vait pas

Queen With him would not be seen!" L... dare no lon-ger
tort, Il mé-ri-te son sort!" Sans é-cou-ter le....

stay, But with heavy hurried steps I haste a - way. So
res-te, Loin du sé-jour cé-les-te Moi, je - fais. Voi-

now you know,..... So now you know,..... So
-là pour - quoi,..... voi - là pour - quoi,..... voi -

now you know Why I re - main be - low!.....
-là pour - quoi J'aime à res - ter chez moi.....

cresc.

Be -
Sous les

-low, in realms of end-less night..... A val-iant
monts fer - més au ciel bleu..... Je commande

ar - my I as - sem - - - ble,..... My swarthy slaves of.... gi-ant
à toute une ar - mé - - - e..... Denoîrs gé-ants maîtres du

might, Who at my faint-est nod will trem -
feu Au sein de l'ar-den-te fu - mé -

cresc.

- ble. There I reign a god..... in my
- e. Com - me vous là - haut..... je suis

ff

Un poco più mosso. *p*
right,..... But when a - bove I ven - ture, O
Dieu!..... Mais quand Ju-non m'in - vi - te A

dim *p*

- lym - pus' halls to en - ter, My gri - my form and face.... Quick - ly
 lui ren - dre vi - si - te, J'en - ra - ge de me voir..... Si dif -

bring me to dis - grace, As I... go limp - ing slow - ly, I... can
 - forme et si noir, Mon as - pect la fait ri - re, Et tout

hear them whisper low - - - ly: "No won - der Beau - ty's
 bas j'en - tends di - - - re: "Vé - nus n'a - vait pas

Queen With him would not be seen!" I..... dare no lon - ger
 tort, Il.... mé - ri - te son sort!" Sans é - cou - ter le

stay, But with hea- vy hur- ried steps I... haste a - way.....
 res - te, Loin du sé- jour cé - les - te Moi, je fuis.....

pp

So now you know,..... So now you
 Voi - là pour - quoi,..... voi - là pour -

know,..... So now you know Why I re - main be -
 - quoi,..... voi - là pour - quoi J'aime à res - ter chez

cresc.

- low!.....
 moi.....

I WILL NOT GRIEVE.

(ICH GROLLE NICHT.)

The English words by
M. X. HAYES.

Music by
SCHUMANN.

Moderato. *mf*

Voice. *mf*

I will not grieve al- though my
Ich grol - le nicht und wenn das

Piano. *mf*

heart..... should break, Tho' thou art lost to
Herz..... auch bricht, E - wig ver - lor - nes

me, Tho' thou couldst thus de - ceive!..... I
Lieb, e - wig ver - lor - nes Lieb,..... ich

will..... not grieve, I will..... not
grol - le nicht, ich grol - - - le

grieve. Tho' diamonds deck, and boundless wealth be thine, No ray of
 nicht. Wie du auch strahlst, in Di - a - man - ten - fracht. es fällt kein

joy up-on thy heart shall shine, Nor will I grieve.
 Strahl in dei - nes Her - zens Nacht, das weiss ich lüngst.

fritard.

..... I will not grieve al - tho' my
 Ich grol - le nicht und wenn das

heart. should break. I dreamt it long a -
 Herz. auch bricht. Ich sah dich ja im

- go, That thou would'st cause me cru-el grief and woe. I've seen the
 Trau-me und sah die Nacht in dei-nes Her-zens Rau-me, und sah die

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

cresc. *ritard.*
 ser-pent on thy heart that preys,..... And know'n thy hapless hours and wea-ry
 Schlang'die dir am Her-zen frisst,..... ich sah mein Lieb,wie sehr du e-lend

The second system continues the musical score. It includes performance markings: *cresc.* (crescendo) above the vocal line and *ritard.* (ritardando) above the piano part. The vocal line has a long note with a slur over it. The piano accompaniment continues with its rhythmic pattern, showing some dynamic markings like *cresc.* in the bass line.

days. I will not grieve, I will not grieve.....
 bist. Ich grol-le nicht, ich grol-le nicht.....

The third system shows the vocal line with a long note and a slur. The piano accompaniment includes a dynamic marking *f* (forte) and a *vel.* (velocity) marking. The piano part features a complex rhythmic pattern with many beamed notes.

The fourth system shows the vocal line with a long note and a slur. The piano accompaniment includes a dynamic marking *f* (forte) and a *vel.* (velocity) marking. The piano part features a complex rhythmic pattern with many beamed notes.

I TRIUMPH! I TRIUMPH!

(VITTORIA! VITTORIA!)

The English words by
PAUL ENGLANDMusic by
GIACOMO CARISSIMI.

Allegro con brio.

Voice. *f*
I
Vit -

Piano.

tri - umph! I tri - umph! I tri - umph! The last word is
to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria, mio

p
spo - - ken. Fare - well to my sighs! Fare - well to my
co - - re! Non la - gri-mar più, Non la - gri-mar

cresc. *f*
tears! At length I have bro - ken The bond - age of years! I
più, È sciol - ta d'A - mo - re La ser - - vi - tu; Vit -

cresc.

tri - umph! The last word is spo - - ken. Fare - well to my
 - to - ria! Vit - to - ria, mio co - - re! Non la - gri-mar

tears! At length I..... have bro - ken The... bond - age of
 più, È sciol - ta d'A - mo - re La ser - - vi -

cresc.

years! At last.....
 - tu; È sciol -

p cresc.

..... I have bro - ken The bond - age of years.
 - - ta d'A - mo - re La ser - - vi - - tu!

Though beau-ty to con-quest With ar-dour ad-van-ces, And mar-shals a-
 Gia l'em-pia a tuoi dan-ni Fra stuo-lo di sguardi, Con vez-zi bu-

-gainst me Her ten-der-est glan-ces, Her fol-ly, her false-hood, No
 -giar-di Di-spo-se gl'in-gan-ni; Le fro-de, gli af-fan-ni Non

cresc.

more can de-ceive me, Her fraud and her cruel-ty No long-er can
 han-no più lo-co Del cru-do suo fo-co, E spen-to lar-

mf

grieve me. I tri-umph, I tri-umph, I tri-umph! The last word is
 -do-re! Vit-to-ria! Vit-to-ria! Vit-to-ria! Vit-to-ria, mio

f

p *cresc.*

spo - - ken. Fare-well to my sighs! Fare-well to my tears! At
 co - - re! Non la - grimar più, Non la - grimar più, È

length I have bro-ken The bond-age of years! At last.....
 sciol - ta d'A - mo - re La ser - - vi - tu; È sciol - - .

cresc. *p*

cresc. *f*

..... I have bro-ken The
 ta d'A - mo - re La

cresc.

bond-age of years.
 ser - - vi - tù.

Fair eyes false-ly smi-ling, Now cease your pur - su - ing, No more your be -
 Da lu - ci ri - den - ti Non e - sce più stra - le, Che pia - ga mor -

-guil - ing Shall work my un - do - - ing, My pain and my tor - ment For
 - ta - le Nel pet - to m'au - ven - - ti; Nel duol ne' tor - men - ti Jo

cresc.

cresc.

ev - er are ban - - ished, O'er - thrown are love's for - ces, And all fear hath
 più non mi sfac - - cio, È rot - to o - gni lac - cio, Spa - ri - to il ti -

mf

mf

van - - ish'd. I tri - umph, I tri - umph, I tri - umph! The last word is
 - mo - - re! Vit - to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria, mio

f

f

p *cresc.*

spo - ken. Fare-well to my sighs! Fare-well to my tears! At
co - re! Non la - grimar più, Non la - grimar più, È

p

length I have bro - ken The bond-age of years! At last.....
sciol - ta d'A - mo - re La ser - vi - tù; È sciol -

cresc. *p*

cresc. *f*

I have bro - ken The
- ta d'A - mo - re La

cresc. *f*

bond - age of years.
ser - vi - tù.

NAZARETH.

Words by
HENRY F. CHORLEY.

Music by
CHARLES GOUNOD.

Moderato quasi Andante.

Voice. 

p Tho' poor be the cham - ber, Come here, come and a - 

- dore; Lo! the Lord of Hea - - ven *dim.* 

cresc. Hath to mor - tals giv - - en Life for e - ver - more, 

Life for e - ver - more,..... Life for e - ver - more.....

cresc. *dim.* *p*

Shep - herds who

p *cresc.* *dim.* *p* *mf*

fold - ed your flocks be - side you, Tell what was

told by an - gel voi - ces near:..... "To you this

night..... is born He who will guide you Thro' paths of

p *dim.* *pp*

peace to liv - ing wa - ters clear?.....

colla voce.

p Tho' poor be the cham - - ber, Come here, come and a -

p

- dore: Lo! the Lord of Hea - - ven

cresc. *dim.*

Hath to mor - tals giv - - - en Life for e - ver -

cresc. *dim.*

more.....

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

Kings from a far land, draw near, and be -

- hold Him, Led by the beam whose

warn - ing bade ye come;..... Your crowns cast

down..... with robe roy - al en -

- fold Him; Your King des -

- cends to earth from bright - er home.....

colla voce.

rit.

pp

Tho' poor be the cham - ber, Come here, come and a -

pp a tempo.

- dore,..... Lo! the Lord of Hea - - ven

cresc.

dim.

Hath to mor - tals giv - - en Life for e - ver -

cresc.

dim.

- more.....

p

cresc.

dim.

p

Wind to the ce - dars pro - claim the joy - ful

sto - - ry, Wave of the sea, the

ti - dings bear... a - far... The night is

gone!..... Be - hold, in all..... its glo - - ry, All

broad and bright ri - ses thE - ter - - nal Morn - ing

Star... Tho' poor be the cham - ber, Come

f

rit. * *rit.* * *rit.* *

here, come and a - dore; Lo! the Lord of

rit. * *rit.* * *rit.* *

Hea - - ven Hath to mor - tals giv - - en

dim.

Life for e - ver - more, Life for e - - ver -

p

cresc. rit.

. more, Life for e - ver - more.....

cresc. rit. *dim.* *p* *trem.*

Fine.

CLOUDS MAY RISE.

(SORGE INFAUSTA.)

Recit. and Air from "ORLANDO"

HANDEL.

Recit.

Voice. 

O ye, my spi-rits
O voi del mio po -

Piano. 



 true, who serve my power, Ex - ert a-gain your skill to aid my
 - ter min - is - tri e-letti, Or la vos-tra vir - tu - de u - ni - te



 pur-pose, Trans-form this fo-rest to a cavern!
 me - co, Si cangi il bos-co in spe-co.



 There set a watch o'er the
 Là al fu-ror dell' E

he - ro in his mad - ness, For..... vic - to - ry ere long shall crown our
 - ro - e . si - ate - ne at - tenti che fra po - chi momen - ti av - ro vit-

ef - forts, - To his mind shall re - turn Reason in its glo - ry.
 - to - ria, e l'E - roe ren - de - ro sa - no al - la glo - ria.

AIR.

Allegro. (♩ = 100)

Clouds may rise, and tem - pests dark - ling, Sea and sky in
 Sor - gein - fau - stau - na pro - cel - la! Cheo - scu - rar fâ il

mf *dim.* *p*

gloom... ar - ray - ing; Soon a star, with splen - - dors spark - ling,
 Cie - lo eil ma - re; Splen - de fau - sta poi la stel - la,

cresc.

May appear to... greet our eyes,
 Che ogni cor ne... fa go - der,

p

May ap - pear...
 Che ogni cor...

ff

to
ne

cresc.

greet our eyes:
fă go-der.

Clouds may rise, and
Sor - gein - fau - stau

f

p

tem - pests dark - ling, Sea and sky in gloom array - ing,
na pro - cel - lu, Sor - gein - fau - - sta u - na procel - la,

p

Sea and sky in gloom ar - ray - - - - ing;
Cheo - scu - rar fa il ciel e il ma - - - - re;

cresc.

Soon a star, with splen-dor spark-ling, May ap-pear to greet our
 Splen-de fau-sta poi la stel-la, Ch'o-gni cor ne fà go-

eyes, to greet our eyes.....
 - der, Ne fà go-der.....

Adagio.

Soon a star, with splendor spark-ling, May appear to greet our eyes.
 Splende fau-sta poi la stel-la Ch'o-gni cor ne fà go-der.

Great and good men, of times straying, May re-trace their steps to
 Può ta-lor il for-teer-ra-re, Ma, ri-sor-to dall'er-

Fine. *rit.*

mor-row, And from that which caus'd their sorrow. Joy's bright star may yet a-
 ro-re Quel che pria gli diè do-lo-re, Cau sa im-men-so il

cresc.

-rise, Joy's star,
 suo pia-cer,

ad lib.

Joy's bright star may yet a-rise.
 Cau-sa im-men-so il suo pia-cer:

Dal Segno.

rit. alla

D. S.

LOVE THAT'S TRUE WILL LIVE FOR EVER.

(SI, TRA I CEPPI.)

From "BERENICE"

The English Words by PAUL ENGLAND.

HANDEL.

Andantino con moto ben marcato. ♩ = 138.

Piano. *f*

The first system of the piano introduction, starting with a forte (f) dynamic. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass clef part begins with a whole note chord. The melody in the treble clef consists of a series of chords and moving lines.

The second system of the piano introduction, continuing the musical texture from the first system.

Lovethat's true will live for e - ver, Nought on
Si, trai cep - pi e le ri - tor - te La mia

The vocal entry, first system. The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment continues with a piano (p) dynamic.

earth its course can stay.... Nought on earth its....course can
fè ris - plen - de - ra; La mia fè ris - plen - de -

The vocal entry, second system. The vocal line continues with the lyrics. The piano accompaniment features a forte (f) dynamic followed by a piano (p) dynamic.

stay, Nought on earth, nought on earth its....course can stay.....
ra, La mia fè, la mia fè ris - plen - de - ra.....

The vocal entry, third system. The vocal line concludes with the lyrics. The piano accompaniment continues with a piano (p) dynamic.

tr tr

..... Love that's true.... will live for e - ver, Nought on
Si, tra i ceppi e le ri - tor - te La mia

f p f

earth..... its course can stay.
fe..... ris - plen - de - ra.

f

Love that's
Si, tra i

p

true will live for e-ver, Nought on earth its course can stay,....
 cep - pi e le ri - tor - te La mia fe ris - plen - de - ra.....

Nought on earth its course can stay, Nought..... its course can
 La mia fe ris - plen - de - ra..... ris - plen - de -

stay. Love that's true will live for e-ver, Love that's
 - ra, La mia fe tra le ri - torte, Si, tra i

true will live for e-ver, Nought on earth its course can.... stay,
 cep - pi e le ri - tor - te, La mia fe ris - plen - de - - ra,

f *rf* *rf*

Nought on earth its... course can stay; No, nought its...course can stay.....
 La mia fe ris - plen - de - ra, ris - plen - - de - ra

f *rf* *rf* *rf p*

adagio. *Tempo I.*

.....Twill live for e - ver, Nought on earth its course can...stay.
tra le ri - tor - te, La mia fe ris - plen - de - ra.

cresc. *mf* *adagio.*

f

First time segue.

Second time fine.

Cru - el death our lives may.... se - ver, Love will
 No, ne pur l'is - tes - sa..... mor - te Il mio

still en dure for aye,..... will still.....
 fo - coes - tin - - gue - rà.....

..... en - dure for aye, Cru - el death our
 No, ne pur l'is -

Adagio. *D.C.*
 lives.... may.... se - ver, Love will still..... en - dure for aye.
 - tes - sa mor - te Il mio fo - coes - tin - gue - rà.

p Adagio.

BORN AMID THE RUGGED WILDWOOD.

139

(NASCE AL BOSCO)

From the opera "Ezio"

English words by M. X. HAYES.

Allegro moderato. (♩ = 84)

HANDEL.

Piano

The first system of the piano introduction features a treble clef with a key signature of two flats and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A forte (f) dynamic marking is present.

The second system continues the piano introduction with similar melodic and rhythmic patterns in both hands.

The third system continues the piano introduction, maintaining the established musical texture.

The fourth system of the piano introduction concludes with a crescendo (cresc.) and a forte (f) dynamic marking. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Born a - mid the rug - ged wild - wood,
Na - sce al bo - sco in roz - za cu - na,
ten

The vocal entry begins with the lyrics "Bred a shep-herd from... my childhood, Fortune gave to me as dow-er". The right hand has a melodic line, and the left hand has a rhythmic accompaniment. A tenor (ten) marking is present.

Bred a shep - herd from... my childhood, Fortune gave to me as dow - er
Un fe - li - cr pa - - sto - rel - lo, E... con lau - re di... for - tu - na
ten

O-ver king-doms vast to reign,
 Giun-gei re - gni a do-mi - nar.

cresc.

Viol.

For - tune gave to
 E con lau - re

p *cresc.*

me as dow - er O-ver king - doms vast to reign.
 di for - tu - na Giun-gei re - gni a do - mi - nar.

mf *cresc.* *f*

Born a-mid the rug - - ged wild-wood, Bred a shep - herd
 Na - sce al bo - sco in roz - - za cu - na, Un fe - li - - ce

from..... my child-hood, For - tune gave to me..... as dow - er
 pa - - sto - rel - lo, E con l'au - re di..... for - tu - na

cresc.

O - ver king-doms vast to reign..... Ah,.....
 Giun - gei re-gni a do - mi - nar..... Ah,.....

For - tune gave to me as dow - er O - - ver king - doms
 E con l'au - re di for - tu - na Guin - ge i re - gni a

p *cresc.*

vast to reign,
 do - - mi - nar,

p

O - ver king - doms vast to reign.
 Giun - ge i re - gni a do - mi - nar.

f

Those who are born 'mid pur - ple splendour
 Pres - so al tro - noin re - gie fa - sce

p

Fine. *p*

Oft are wretched in all their grandeur, Forc'd, by fate's re-lent-less power,
Sien-tu-ra-to un al-tro na-sce, E fra li-re del-la sorte,

Herds to tend up-on the plain, Forc'd, by fate's re-
Va gli ar-men-ti a pa-sco-lar..... E fra li-re

-lent-less pow-er, Herds to tend up - on the plain,
del-la sorte, Va gli ar-men-ti a pa-sco-lar.

Forc'd by fate's re-lent-less pow-er, Herds to tend up - on the plain.
E fra li-re del-la sorte, Vag li ar-men-ti a pa-sco-lar.

Adagio.

p mf D.C.

IT MUST BE SO,
and
Pour forth no more unheeded Prayers.

Recit. and Air from "JEPHTHA"

HANDEL.

Recit: - ZEBEL.

Voice. *Largo e staccato.* It must be so;

Piano.

Or these vile Ammonites (Our lordly tyrants now these eighteen years) Will

crush the race of Is-ra-el, Since heav'n vouchsafes not, with immediate choice, To

point us out a lea-der, as be-fore, Our-selves must choose: And who so fit a

man As Gilead's son, our brother, valiant Jeph-tha? True we have

slighted, scorn'd, ex-pell'd him hence, As of a stran-ger born.

But well I know him: his gen-rous soul dis - dains a mean re -

-venge, When his dis-tress-ful coun-try calls his aid. And, perhaps, heavn may

fa-vour our re-quest, If with re-pen-tant hearts we sue for mercy.

POUR FORTH NO MORE UNHEEDED PRAYERS.-

AIR:- Vivace.

The musical score is written in a three-system format. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Vivace'. The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics 'Pour forth no more un-' are placed under the vocal line in the fourth system.

f

p

f

p

Pour forth no more un-

heed - - ed prayrs, Pour forth no more un -

- heed - - - ed prayrs, To i-dols deaf and

vain, To i-dols

deaf and vain,

To

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a dotted quarter note, followed by eighth and quarter notes, and ends with a half note. The piano accompaniment consists of chords and single notes in both hands.

i - - - - - dols deaf and vain.

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth and quarter notes. The piano accompaniment includes a section with sixteenth-note patterns in the right hand.

The third system is primarily piano accompaniment. The right hand features a complex pattern of sixteenth and thirty-second notes, while the left hand plays chords and single notes.

Pour forth no more un -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by eighth and quarter notes. The piano accompaniment includes a section with sixteenth-note patterns in the right hand.

heed - - - ed pray'rs, Pour forth no

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'heed', followed by a quarter rest, then a dotted quarter note 'ed', a quarter rest, and a half note 'pray'rs'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with eighth and sixteenth notes in the right hand.

more un - heed - - - ed pray'rs, un - -

The second system continues the vocal line with a half note 'more', a quarter rest, a dotted quarter note 'un -', a quarter rest, a dotted quarter note 'heed -', a quarter rest, a dotted quarter note 'ed', a quarter rest, and a half note 'pray'rs, un -'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of chords and eighth notes.

- heed - - - ed pray'rs To i - dols

pp

The third system shows the vocal line with a dotted quarter note '- heed -', a quarter rest, a dotted quarter note 'ed', a quarter rest, and a half note 'pray'rs'. The piano accompaniment continues, with a *pp* (pianissimo) dynamic marking appearing in the right hand. The system concludes with a half note 'To' and a quarter note 'i - dols'.

deaf, To

The fourth system features a vocal line with a half note 'deaf,' followed by a quarter rest and a half note 'To'. The piano accompaniment continues with a steady bass line and chords in the right hand.

idols deaf and vain,

To i - -dols.... deaf and

vain; Pour forth no more un-heed-ed pray'rs, Pour forth no

more un-heed-ed pray'rs To i-dols deaf, To i-dols

vain: To i -

Adagio.

- dols deaf and vain, To i - dols deaf and

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef). The tempo is marked 'Adagio'.

Tempo I.

vain.

The second system continues the piano accompaniment. The vocal line is mostly empty, with the word 'vain.' written below the first staff. The tempo is marked 'Tempo I.'.

The third system continues the piano accompaniment. The vocal line is empty.

The fourth system continues the piano accompaniment. The vocal line is empty.

Fine.

The fifth system concludes the piano accompaniment. The vocal line is empty. The word 'Fine.' is written at the end of the system.

Fine.

No more with vile un - - hal - - low'd airs,

p

The sa - cred rites pro - - - fane, No more, no

more, no more, no more The sa - - cred

rites pro - fane, With vile un - hal - - low'd

airs, No more the sa - - cred

rites pro - - fane, No more with

vile un - - hal - low'd. airs, The sa -

Adagio. *Da capo sino al Fine.*

-cred rites pro - fane. The sa - cred rites pro - fane.

Da capo sino al Fine.

I RAGE, I MELT, I BURN!

and

O Ruddier than the Cherry.

(Recit. and Air from "ACIS and GALATEA.")

HANDEL.

Furioso.

Voice.

Piano.

ff

Recit.

I rage,..... I

rage, I rage, I melt, I burn; The fee-ble god has

Adagio: p *ff furioso.*

stabbd me to the heart. Thou trus-ty pine, prop of my god-like

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

steps, I lay thee by. Bring me a hun-dred reeds, of de-cent growth, To make a

The second system continues the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment includes a prominent chordal texture in the right hand and a bass line in the left hand.

pipe for my ca - pa - cious mouth. In soft en-chant-ing

Adagio e piano.

The third system features a vocal line with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment is marked *Adagio e piano* and includes a long, sustained chord in the right hand and a bass line in the left hand.

ac-cents let me breathe, Sweet Ga-la-te-a's beauty, and my love.

The fourth system concludes the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment features a chordal texture in the right hand and a bass line in the left hand.

O RUDDIER THAN THE CHERRY.

Voice. *Air* ✱

O rud-dier than the cherry! O sweeter than the

Piano.

ber-ry! O rud-dier than the cher-ry! O sweeter than the

berry! O nymph, more bright than moon-shine night, Like kid- lings, blithe and

mer-ry! O

nymph, more bright than moon-shine night, Like kid - lings, blithe and merry! Like

kid - lings, blithe and merry! Like kid - lings, blithe and merry! O

ruddier than the cherry! O sweeter than the berry! O ruddier than the cherry! O

sweeter than the berry! O ruddier than the cherry! O sweeter than the berry! O

nymph, more bright than moon-shine night, Like kid-lings, blithe and mer -

- ry, blithe and merry! O nymph, more bright than

moon-shine night. Like kid-lings, blithe and merry!

Ripe as the melt - ing clus - ter, No li - ly has such

Fine. *p*

lustre, Yet hard to tame as raging flame, And fierce as storms that bluster, Yet hard to tame as

raging flame, And fierce as storms that blus -

ter, Yet hard to tame as raging flame, And fierce as storms that

bluster. *p* *D.C.*

MY LODGING IS THE CELLAR HERE.

(DER MANN IM KELLER)

English Words by
JOHN OXENFORD.

Old German. Air.

Con spirito.

Voice.  *My
Im*

Piano. 

lodg-ing is the cel-lar here, Up-on a cask I'm seat-ed, The
küh-len Kel-ler sitz ich hier, auf ein-*em* Fass voll Re-ben, bin

choi-cest wine that heart can cheer, To me is free-ly met-ed; The
fro-hen Muth's und las-se mir vom al-ler-be-sten ge-ben. Der

riten.

cel-lar-man de-serves my praise, From du-ty ne-ver shrink-ing, He
Kü-per zieht den He-ber voll, ge-hor-sam mei-nem Win-ke, reicht

colla voce.




deft - ly fills the glass I raise When drink - ing, drink - ing, drink - ing. ✓
 mir das Glas, ich halt's em - por, und trin - ke, trin - ke, trin - ke.

Im
 Mich

haunt - ed by a de - mon grim, The fiend of thirst they call him, And
 plagt ein Dä - mon, Durst ge - nannt, doch, um ihn zu ver - scheuchen, nehm

fill my tank - ard to the brim When - e'er I... would ap - pal him. The
 ich mein Deck - el - glas zur Hand und lass mir Rheinwein rei - chen. Die

riten.

world to one vast bro - ther - hood One chain of ro - ses link - ing, I
 gan - ze Welt er - scheint mir nun in ro - sen - ro - ther Schmin - ke, ich

colla voce.

a tempo.

ne - ver feel my heart so good As when drinking, drinking, drinking.
 könn - te Nie - mand Leid - es thun, ich trin - ke, trin - ke, trin - ke.

To
Al -

ban - ish thirst I vain - ly haste, It comes back all the quicker, Such
 lein mein Durst ver - mehrt sich nur bei je - dem vol - len Bech - er, das

is the lot of those who taste The Rhine's in - spir - ing li - quor; I
 ist die lei - di - ge Na - tur der ech - ten Rheinwein - zech - er. Doch

riten.

can - not see what harm is done If to the floor I'm sink - ing, I
 tröst ich mich, wenn ich zu - letzt vom Fass zu Bo - den sin - ke, ich

colla voce.

a tempo.

ne - ver in - jure an - y one When I'm drinking, drinking, drinking!
 ha - be kei - ne Pflicht ver - letzt, ich trin - ke, trin - ke, trin - ke.

TYRANNIC LOVE!
and
Ye Verdant Hills.

Recit: and Air from "Susanna"

HANDEL.

Voice.  Tyrannic Love! I feel thy cruel dart,

Piano. 

 Nor age pro- tects me from the burn- ing smart. What!



 seat- ed with the El- ders of the land To guide stern Jus- tice' un- re- lent- ing



 hand, Shall I sub- mit, shall I submit to feel the ris- ing



fires! Youth pleads a war-rant for his fond de-

f *sf*

-sires, But when the blood should scarce attempt to flow, I

f *p* *mf*

feel the purple torrents fierce-ly glow: Love conquers all, a-

cresc. *sf* *f*

-las! I find it so. Bear me re-

p *p* *f* *ff*

- sist - less down the rap - id tide; No faith - ful

pi - lot shall my ves - sel guide, No friendly star her gen - tle light sup -

- plies, But pitch - y clouds in - volve the dark - en'd

skies, — The tempest howls! the foaming sur - ges

roar! While I, un - hap - py, quit the sa - fer shore.

YE VERDANT HILLS.

AIR.

Larghetto. ($\text{♩} = 80$)

Voice.

Piano.

Ye

dim.

ver-dant hills, ye balm-y vales, Bear wit-ness of my pains! How

oft have Shi - nar's flow'r - y dales Beentaught my am - rous strains! The

wound-ed oaks in yonder grove Re - tain the name of her I love; the wounded

oaks in yon - der grove retain the name of her..... I love.

The

stream that mur - murs through the plains, The breeze that soft - ly blows, My

love songs min - gle in your strain, My heart knows no re - pose. By

mos - sy fount and grot I rove, And gently murmur songs of love; by mossy

fount and grot I rove, and gently murmur songs of love.

And

ev - er as I wan - der forth Thy name I breathe a - round: From

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "ev - er as I wan - der forth Thy name I breathe a - round: From". The piano accompaniment is in a bass clef, starting with a piano (*p*) dynamic. It includes chords and moving lines in both hands.

east to west, from south to north, Thy prais - es still re - sound. Oh

The second system continues the vocal line with the lyrics "east to west, from south to north, Thy prais - es still re - sound. Oh". The piano accompaniment continues with similar harmonic support.

fair - est of thy love - ly race, Let me adore that angel face; Oh fair - est

The third system features the lyrics "fair - est of thy love - ly race, Let me adore that angel face; Oh fair - est". The piano accompaniment includes a melodic line in the right hand and a more rhythmic line in the left hand.

of thy love - ly race, Let me a - dore that an - gel face.

The fourth system contains the lyrics "of thy love - ly race, Let me a - dore that an - gel face." The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

The fifth system shows the final part of the piano accompaniment, concluding with a final chord in the right hand and a sustained bass line in the left hand.

LOVE LEADS TO BATTLE.

(PUPILLE NERE.)

Music by
BUONONCINI.

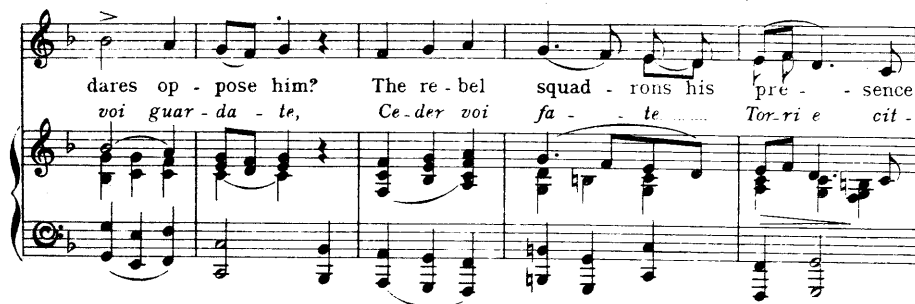
Allegro maestoso.

Voice. 

Piano. 



Love leads to bat - tle, who
Pu - pil - le ne - re, Se



dares op - pose him? The re - bel squad - rons his pre - - - - -
voi guar - da - te, Ce - der voi fa - - - - - Tor - ri e cit -



cresc.
fly, fly, fly, fly,
- tà, Tor - - ri e cil - - - - - - tà,

Love leads to bat - tle, who dares op - pose him? The re - - bel
 Pu - pil - le nr - re, Se voi guar - da - te, Ce - der voi

f cresc. poco a poco
 squad - rons his pre - sence fly. See how the He - ro drives all be -
 fa - - tè Tor - ri e cit - là. Il mio cor de - bo - le fra - gil qual

- fore..... him, Arm - ed with light - ning shot from her eye.
 cre - - ta Co - me re - si - ste - re A voi po - trà?

mf cresc. poco a poco
 See how the He - ro drives all be - fore..... him, Arm - ed with light - ning
 Il mio cor de - bo - le fra - gil qual cre - ta Co - me re - si - ste - re

dolce

shot from her eye, Love leads to bat-tle, who dares op - pose him?
A voi po - trà? Pu - pil - le ne - re, Se voi guar - da - te

The re - bel squad - rons his pre - - sence fly, fly,
Ce - der voi fa - - te..... Tor - ri e cit - tà, Tor - - ri e

cresc.

fly,..... fly,..... Love leads to bat-tle, who dares op -
cit - - tà, Pu - pil - le ne - re, Se voi guar -

rall. 1. 2.

- pose him? The re - - bel squad - rons his pre-sence fly. fly.
- da - te, Ce - der voi fa - - te Tor - ri e cit - tà. tà.

THE OLD ENGLISH GENTLEMAN.

CHARLES H. PURDAY.

Allegretto.

Voice.

Piano.

f

The first system of the musical score consists of three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a whole rest followed by a quarter rest. The middle and bottom staves are for the piano, with a grand staff (treble and bass clefs). The piano part starts with a dynamic marking of *f* (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system of the musical score continues the piece. It consists of three staves. The top staff (voice) has a whole rest followed by a quarter rest. The middle and bottom staves (piano) continue the accompaniment with eighth notes and chords. The piano part concludes with a double bar line.

1. I'll sing you a good old song that was made by a good old pate, Of a
 2. His hall so old was hung a.bout with pikes, and guns, and bows, And

fine Old Eng - lish Gen - tle - man who had an old es - tate; And who
 swords, and good old buck - lers which had stood some tough old blows; 'Twas

kept up his old man - sion at a boun - ti - ful old rate, With a
 there "His Wor - ship" sat in state, in doub - let and trunk hose, And

good old por - ter to re - lieve the old poor at his gate, Like a
 quaffd his cup of good old sack to com - fort his old nose, Like a

fine old Eng - lish Gen - tle - man, One of the Old - en Time.
 fine old Eng - lish Gen - tle - man, One of the Old - en Time.

3. When Win - ter old brought frost and cold, he o - pened house to all, And
 4. But life, though sweet, is fleet - ing fast, and years roll swift - ly by; And

though four score and ten his years, he feat - ly led the ball; Nor
 au - tumn's fall - ing leaf pro - claim'd this good Old Man must die; He

was the house-less wan-der-er e'er dri-ven from his hall, For
laid him down right tran-quil-ly, ex-pired with-out a sigh; A

while he feast-ed all the great, he ne'er for-got the small; Like a
sol-lemn sil-ence reign'd a-round, and tears be-dew'd each eye, For this

fine old Eng-lish Gen-tle-man, One of the Old-en Time.
fine old Eng-lish Gen-tle-man, One of the Old-en Time.

HEART OF OAK.

Words by
DAVID GARRICK.

Music by
DR BOYCE.

Moderato.

Piano.

The piano introduction consists of two systems of music. The first system shows the right hand with a treble clef and a key signature of one sharp (F#), playing a series of chords and single notes. The left hand, with a bass clef, plays a rhythmic accompaniment of eighth and sixteenth notes. The second system continues this accompaniment with more complex chordal textures.

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics: "Come cheer up my lads, 'tis to / We neer see our foes but we". The piano accompaniment provides a steady accompaniment with chords and moving lines in both hands.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics: "glo - ry we steer, To add something new to this won - der - ful year, To / wish them to stay, They nev - er see us but they wish us a - way, If they". The piano accompaniment continues with a consistent rhythmic pattern.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics: "hon - our we call you, not press you like slaves, For who are so free as the / run, why we fol - low, and run them a - shore, And if they on't fight us, we". The piano accompaniment ends with a final chord and a fermata.

sons of the waves. } Heart of oak are our ships, jol - ly
can not do more.

tars are our men, we al - ways are ready, stea - dy, boys, steady, We'll

ad lib.

colla voce.

fight and will con - quer a - gain and again.

a tempo.

cresc.

sf

p

They swear they'll invade us, these terrible foes,
They frighten our women, our children and beaus;
But should their flat bottoms in darkness get o'er,
Still Britons they'll find to receive them on shore.

ff

sf

They swear they'll invade us, these terrible foes,
They frighten our women, our children and beaus;
But should their flat bottoms in darkness get o'er,
Still Britons they'll find to receive them on shore.
Heart of oak, &c.

THE BRAVE OLD OAK.

Words by
H. F. CHORLEY.

Music by
E. J. LODER.

With boldness and animation.

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. Dynamics include *f* and *p*.

A song for the Oak, the brave old Oak, Who hath

The first system of the song features a vocal line and piano accompaniment. The piano part includes a repeat sign and a *ff* dynamic marking.

ruld in the green-wood long; Here's health and renown to his broad green crown, And his

The second system continues the vocal and piano accompaniment.

fif-ty... arms so strong! There's fear in his frown when the sun goes down, And the

The third system continues the vocal and piano accompaniment.

fire in the west fades out, And he sheweth his might on a

The fourth system concludes the vocal and piano accompaniment.

wild mid-night When storms thro' his branches shout. Then sing to the Oak, the....

ad lib. *pp* *a tempo.*

f rit. *pp a tempo.*

brave old Oak, Who stands in his pride a-lone, And.....

still flourish he, a..... hale green tree, When a hundred years are gone.

cresc. *ff*

p *ff*

D. C. al Fine. S.

In the days of old when the spring with gold
 Was lighting his branches grey,
 Through the grass at his feet crept maidens sweet
 To gather the dew of May;
 And all that day to the rebeck gay
 They frolick'd with lovesome swains—
 They are gone—they are dead—in the churchyard laid,
 But the tree he still remains.
 Then sing to the Oak, &c.

He saw the rare times when the Christmas chimes
 Were a merry sound to hear,
 And the squire's wide hall and the cottage small
 Were full of good English cheer;
 Now gold hath the sway we all obey,
 And a ruthless king is he;
 But he never shall send our ancient friend
 To be toss'd on the stormy sea.
 Then here's to the Oak, &c.

DOWN AMONG THE DEAD MEN.

Words by
DYER.

Music
About 1700.

Allegro vigoroso.

Voice.

Piano.

f e marcato.

Here's a health to the King, and a last - ing peace, To
Let charm - ing beau - ty's health go round, In

mf

fac - tion an end, to wealth in - crease; Come, let's drink it
whom ce - les - tia! joys are found, May con - fu - sion

while we have breath For there's no drink - ing af - ter death, And
still pur - sue The sel - fish wo - man - ha - ting crew, And

he that will this health de - ny, Down among the dead men,
they that wo - men's health de - ny,

cresc.
Down a - mong the dead men, Down, down, down, down,
f

Down among the dead men let him lie.
sf *ff*

In smil - ing Bac - chus' joys I'll roll, De - ny no pleasure
 May love and wine their rites main - tain, And their u - nit - ed

to my soul; Let Bac - chus' health round brisk - ly.... move, For
 plea - sure reign, While Bac - chus' trea - sure crowns the board, We'll

Bac - chus is a friend to Love, And he that will this health de - ny,
 sing the joys that both af - ford, And they that wont with us comply,

Down among the dead men, Down among the dead men, Down, down, down, down,

Down among the dead men let him lie.

SCOTS, WHA HAE WI' WALLACE BLED!

BURNS

Andante moderato.

Piano.

The piano introduction is in 2/4 time, G major, and Andante moderato. It consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a simple accompaniment. Dynamics include *mf* and *dim.*

Scots, wha hae wi' Wal-lace bled, Scots wham Bruce has af - ten led, Wel - come to your

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part has a steady eighth-note accompaniment. Dynamics include *mf*.

go - ry bed, Or to vic - to - rie! Now's the day an' now's the hour,

The second line continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment.

See the front of bat-tle lour; See approach proud Edwards pow'r, Chains and slave - rie!

The third line concludes the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment.

2.

Wha would be a traitor knave?
 Wha would fill a coward's grave?
 Wha sae base as be a slave?
 Let him turn an' flee!
 Wha, for Scotland's king an' law,
 Freedom's sword would strongly draw,
 Freeman stand, an' freeman fa',
 Let him on wi' me!

3.

By oppresion's woes an' pains,
 By your sons in servile chains,
 We will drain our dearest veins,
 But they shall be free.
 Lay the proud usurpers low!
 Tyrants fall in ev'ry foe!
 Liberty's in every blow!
 Let us do or dee!

THE ROAST BEEF OF OLD ENGLAND.

Words and Music by LEVERIDGE.

Allegro.

Piano.

The piano introduction is in 6/8 time, marked 'Allegro'. It features a treble and bass clef with a key signature of two sharps (D major). The music consists of a series of chords and melodic lines in both hands, starting with a piano (p) dynamic.

1. When mighty roast beef was the Eng-lishman's food, It en-no-bled our hearts, and en-
 2. But since we have learnt from ef-fem-in-ate France To eat all their rag-outs as
 3. Our fa-thers of old were ro-bust, stout, and strong, And kept o-pen house, with good

The first system shows the vocal melody and piano accompaniment for the first three lines of the verse. The piano part continues with a steady accompaniment of chords and eighth notes.

rich-ed our blood, Our sol-diers were brave, and our cour-tiers were good.
 well as to dance, We're fed up with no-thing but vain com-plais-ance.
 cheer all day long, Which made their plump ten-ants re-joice in this song, -

The second system continues the vocal melody and piano accompaniment for the second and third lines of the verse. The piano part maintains the same accompaniment style.

O! the Roast Beef of old England! And O! for old England's Roast Beef!

O! the Roast Beef of old England! And O! for old England's Roast Beef!

O! the Roast Beef of old England! And O! for old England's Roast Beef!

The third system shows the vocal melody and piano accompaniment for the chorus, which is repeated three times. The piano part features a more active accompaniment with some melodic lines in the bass.

4. When good Queen E - liz - a - beth sat on the throne, Ere cof - fee, and tea, and such
 5. In those days, if fleets did pre - sume on the main, They sel - dom or ne - ver re -
 6. Oh, then we had stomachs to eat and to fight, And when wrongs were cooking to

slip - sops were known, The world was in ter - ror if she did but frown.
 - turnd back a - gain, As wit - ness the vaunt - ing Ar - ma - da of Spain.
 set ourselves right, But now were, a - hem! I could, but, good - night.

O! the Roast Beef of old England! And O! for old England's Roast Beef!.....

O! the Roast Beef of old England! And O! for old England's Roast Beef!.....

O! the Roast Beef of old England! And O! for old England's Roast Beef!.....

THE HARP THAT ONCE THRO' TARÁ'S HALLS.

Words by
THOMAS MOORE.

(Air.— GRAMACHREE.)

Andante.

The

Piano. *p con espressione.*

harp that once thro' Ta - ra's halls The soul of mu - sic shed, Now hangs as mute on

Ta-ra's walls As if that soul were fled; So sleeps the pride of for-mer days, So

glo-ry's thrill is o'er, And hearts, that once beat high for praise, Now

cresc.

feel that pulse no more. No

cresc.

more to chiefs and ladies bright The harp of Ta-ra swells: The chord alone that

breaks at night Its tale of ruin tells. Thus freedom now so seldom wakes, The

only thro she gives Is when some heart in-dig-nant breaks, To

cresc.

show that still she lives.....

cresc. *dim.*

THE MINSTREL BOY.

Words by
THOMAS MOORE.

(Air "THE MOREEN!")

With spirit.

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 girded on, And his wild harp slung be - hind him.

dim.

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

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

The Minstrel fell, but the

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

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

sul - ly thee, Thou soul of love and bra - ve - ry! Thy songs were made for the

pure and free, They shall never sound in sla - very

BONNIE DUNDEE.

SIR WALTER SCOTT.

SCOTCH.

Allegretto.

Voice.

Piano. *mf*

1. To the Lords of Con-ven-tion 'twas Cla-ver housespoke: Ere the King's crown go down there are
2. Dun-dee he is mounted, he rides up the street, The bells they ring back-ward, the

p

crowns to be broke, Then each ca-val-ier who loves hon-our and me, Let him
drums they are beat, But the pro-vost(douce man)said, "Just e'en let it be, For the

fol-low the bon-nets of Bon-nie Dun-dee. } Come fill up my cup, come
toun is weel rid o' that deil o' Dun-dee.

mf

fill up my can, Come saddle my horses, and call out my men; Un-

hook the west port, and let us gae free, For it's up wi' the bonnets of Bonnie Dundee.

mf

3.

There are hills beyond Pentland, and lands beyond Forth,
 Be there lords in the south, there are chiefs in the north;
 There are brave Duinnewassels, three thousand times three,
 Will cry, "Hey for the bonnets o' Bonnie Dundee!"

Come fill up my cup, *etc.*

4.

Then awa' to the hills, to the lea, to the rocks,
 Ere I own a usurper I'll crouch with the fox;
 And tremble, false whigs, in the midst o' your glee,
 Ye hae no seen the last o' my bonnets and me.

Come fill up my cup, *etc.*

THE HUNDRED PIPERS.

Words by
LADY NAIRNE.

Allegro.
Piano. *ff*

The piano introduction is in 6/8 time, marked 'Allegro' and 'Piano. ff'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Wi' a hun-dred pi-pers an' a', an' a'; Wi' a hun-dred pi-pers an'

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: 'Wi' a hun-dred pi-pers an' a', an' a'; Wi' a hun-dred pi-pers an''. The piano accompaniment consists of eighth notes in the bass clef.

a', an' a', We'll up an' gie'em a blaw, a blaw, Wi' a hun-dred pi-pers an'

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: 'a', an' a', We'll up an' gie'em a blaw, a blaw, Wi' a hun-dred pi-pers an''. The piano accompaniment consists of eighth notes in the bass clef.

a', an' a'; Oh it's over the Bor-der a - wa', a-wa', It's over the Bor-der a -

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: 'a', an' a'; Oh it's over the Bor-der a - wa', a-wa', It's over the Bor-der a -'. The piano accompaniment consists of eighth notes in the bass clef, with a 'mp' dynamic marking.

- wa', a-wa', We'll on an' we'll march to Car-lisle Ha', Wi' its yetts, its cas-tel an'

The fourth line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: '- wa', a-wa', We'll on an' we'll march to Car-lisle Ha', Wi' its yetts, its cas-tel an''. The piano accompaniment consists of eighth notes in the bass clef, with a 'cresc:' dynamic marking.

a' an' a', Wi' a hun-dred pipers an' a, an' a', Wi' a hun-dred pipers an'

a, an' a', We'll up an' gie 'em a blaw, a blaw, Wi' a hun-dred pipers an'

a, an' a'

f *rit e dim.* *ff a tempo.*

Oh! our sodger lads look'd braw, look'd braw,
 Wi' their tartans, kilts, an' a', an' a';
 Wi' their bonnets, an' feathers, an' glitt'ring gear,
 An' pibrochs sounding sweet an' clear.
 Will they a' return to their ain dear glen?
 Will they a' return—our Hieland men?
 Second sighted Sandy look'd fu' wae,
 And mithers grat when they march'd awa':
 Wi' a hundred pipers an' a', an' a',
 Wi' a hundred pipers an' a', an' a';
 But they'll up an' gie 'em a blaw, a blaw,
 Wi a hundred pipers an' a', an' a'.

Oh wha is foremaist o' a; o' a'?'
 Oh wha does follow the blaw, the blaw?
 Bonnie Charlie, the king o' us a; hurra!
 Wi' his hundred pipers an' a; an' a!
 His bonnet an' feather he's wavin' high!
 His prancing steed maist seems to fly!
 The nor' wind plays wi' his curly hair,
 While the pipers blaw in an unco flare!
 Wi' a hundred pipers an' a; an' a',
 Wi' a hundred pipers an' a; an' a',
 We'll up an' gie 'em a blaw, a blaw,
 Wi' a hundred pipers an' a; an' a'.

The Esk was swollen, sae red, sae deep;
 But shoulther to shoulther the brave lads keep;
 Twa thousand swam ower to fell English ground,
 An' danc'd themselves dry to the pibroch's sound.
 Dumfounder'd, the English saw, they saw!
 Dumfounder'd, they heard the blaw, the blaw!
 Dumfounder'd, they a' ran awa', awa';
 Frae the hundred pipers an' a; an' a'!
 Wi' a hundred pipers an' a; an' a',
 Wi' a hundred pipers an' a; an' a',
 We'll up an' gie 'em a blaw, a blaw,
 Wi' a hundred pipers an' a; an' a'.

AULD LANG SYNE.

BURNS.

Affettuoso.

Piano.

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

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

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

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, &c.

We twa hae paidl't in the burn
Frae morning sun till dine;
But seas between us braid hae roar'd
Sin' auld lang syne.
For auld lang syne, &c.

And there's a hand, my trusty frien';
And gie's a hand o' thine;
And we'll tak' a richt gude willy-waught
For auld lang syne.
For auld lang syne, &c.

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

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	WHEN SHE ANSWERED ME.

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OVER HERE. Sung by Mr. PLUNKET GREENE.	Sung by Mr. PLUNKET GREENE.
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