HANDEL

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HENRY PURCELL

# YE TUNEFUL MUSES

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# COMPOSITIONS

BY

# S. COLERIDGE-TAYLOR

## (VOCAL).

### CANTATAS.

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1. O THOU, MINE OTHER, STRONGER PART .. .. .. 2 0
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3. HER LOVE .. .. .. .. .. .. .. 2 0
4. THE DARK EYE HAS LEFT US .. .. .. .. 2 0
5. O SHIP THAT SAILEST .. .. .. .. .. .. 2 0
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KEEP THOSE EYES. (THOMAS MOORE.) Soprano and Tenor .. 3 0

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BY THE WATERS OF BABYLON. Sol-fa, 2d. .. .. .. .. 0 4
IN THEE, O LORD, HAVE I PUT MY TRUST. Sol-fa, 2d. .. .. 0 4
LIFT UP YOUR HEADS. Sol-fa, 1½d. .. .. .. .. .. 0 4
LORD IS MY STRENGTH, THE. Sol-fa, 3d. .. .. .. .. 0 4
NOW LATE ON THE SABBATH DAY. Sol-fa, 2d. .. .. .. 0 4
O YE THAT LOVE THE LORD. Sol-fa, 2d. .. .. .. .. 0 3
TE DEUM. In F .. .. .. .. .. .. .. .. 0 6
BENEDICTUS. In F .. .. .. .. .. .. .. 0 6
JUBILATE. In F .. .. .. .. .. .. .. .. 0 4
MAGNIFICAT AND NUNC DIMITTIS. In F .. .. .. .. 0 6

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*FROM THE GREEN HEART OF THE WATERS. (From "Ulysses.") Sol-fa, 2d. .. .. .. .. .. .. .. .. 0 4
PIXIES, THE. Sol-fa, 2d. .. .. .. .. .. .. 0 4
*WHAT CAN LAMBKINS DO. Sol-fa, 2d. .. .. .. .. 0 4

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LONDON: NOVELLO AND COMPANY, LIMITED.

(July, 1900.)

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NOVELLO'S ORIGINAL OCTAVO EDITION

# WELCOME SONG 1686

*Ye tuneful muses raise your heads*

BY

## HENRY PURCELL

EDITED BY

R. VAUGHAN WILLIAMS

(PRICE TWO SHILLINGS)

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

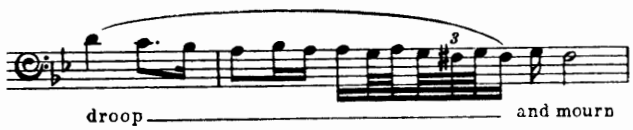
# NOTE

THIS vocal score, prepared from Dr. R. Vaughan Williams's edition of the full score (vol. 18 of the Purcell Society's edition), has been printed specially for the Festival of English Music arranged by the Cambridge University Musical Society for performance during the Congress of the International Society for Musical Research held at Cambridge July 29 to August 4, 1933. This performance is probably the first for over two hundred years.

The original orchestra consists of strings and *continuo*. The accompaniments arranged by Dr. Vaughan Williams from the *continuo* should be played on a harpsichord. When a harpsichord is not available, a pianoforte can be used. It is suggested that kettle drums and trumpets, if available, may be used on pp. 17, 18 and 19.

There are solo voice parts for tenor on pp. 18 and 31, and for bass on p. 12. The solo parts (originally composed for a male alto) on pp. 8 and 26 can be sung by a contralto. The bass duet on p. 3, the soprano duet on p. 30, and the ' verse ' trio on p. 20 may be sung (if desired) in each case by a small semi-chorus. Similarly the trio on p. 24 (originally composed for two male altos and a bass) may be sung by a small semi-chorus (C.C.B. or C.T.B.).

According to Mr. Arnold Dolmetsch the sign ⁓ is a combination of an appoggiatura, a shake and a turn. Thus, on p. 3, in the last bar, the first bass-part should be sung as follows :—



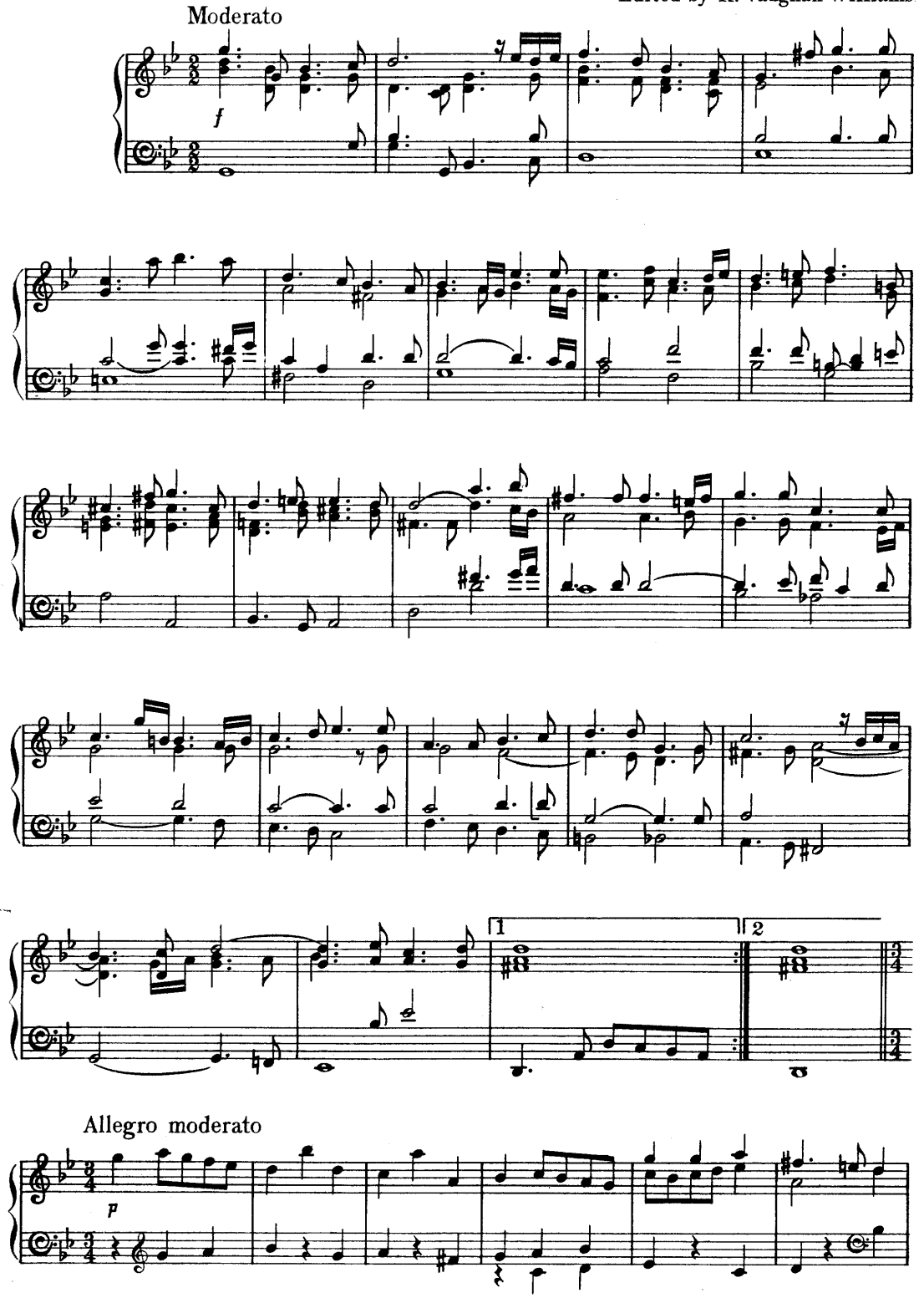

There may be more beats in the shake according to the tempo and the skill of the singer.

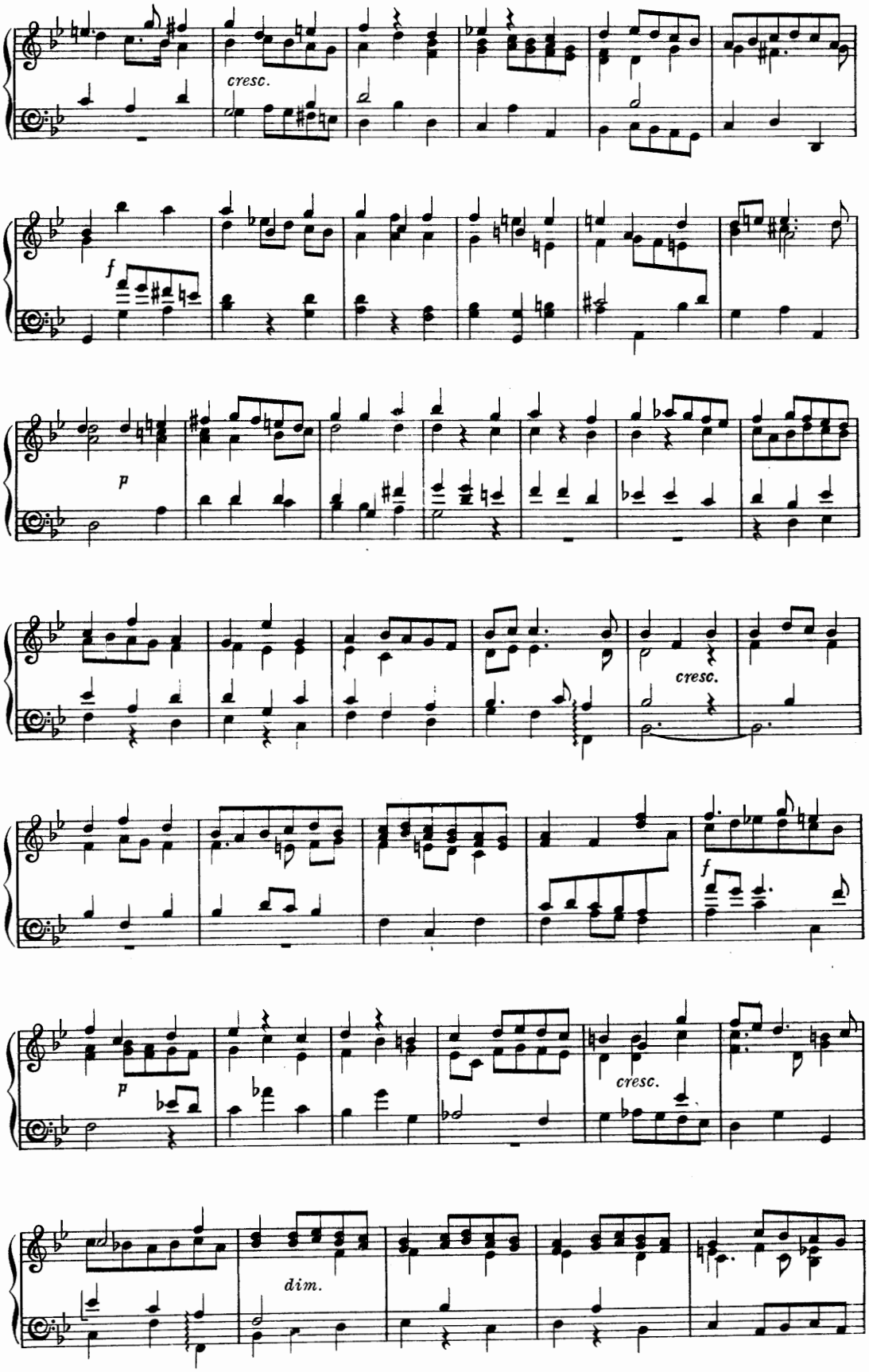
C. B. R.

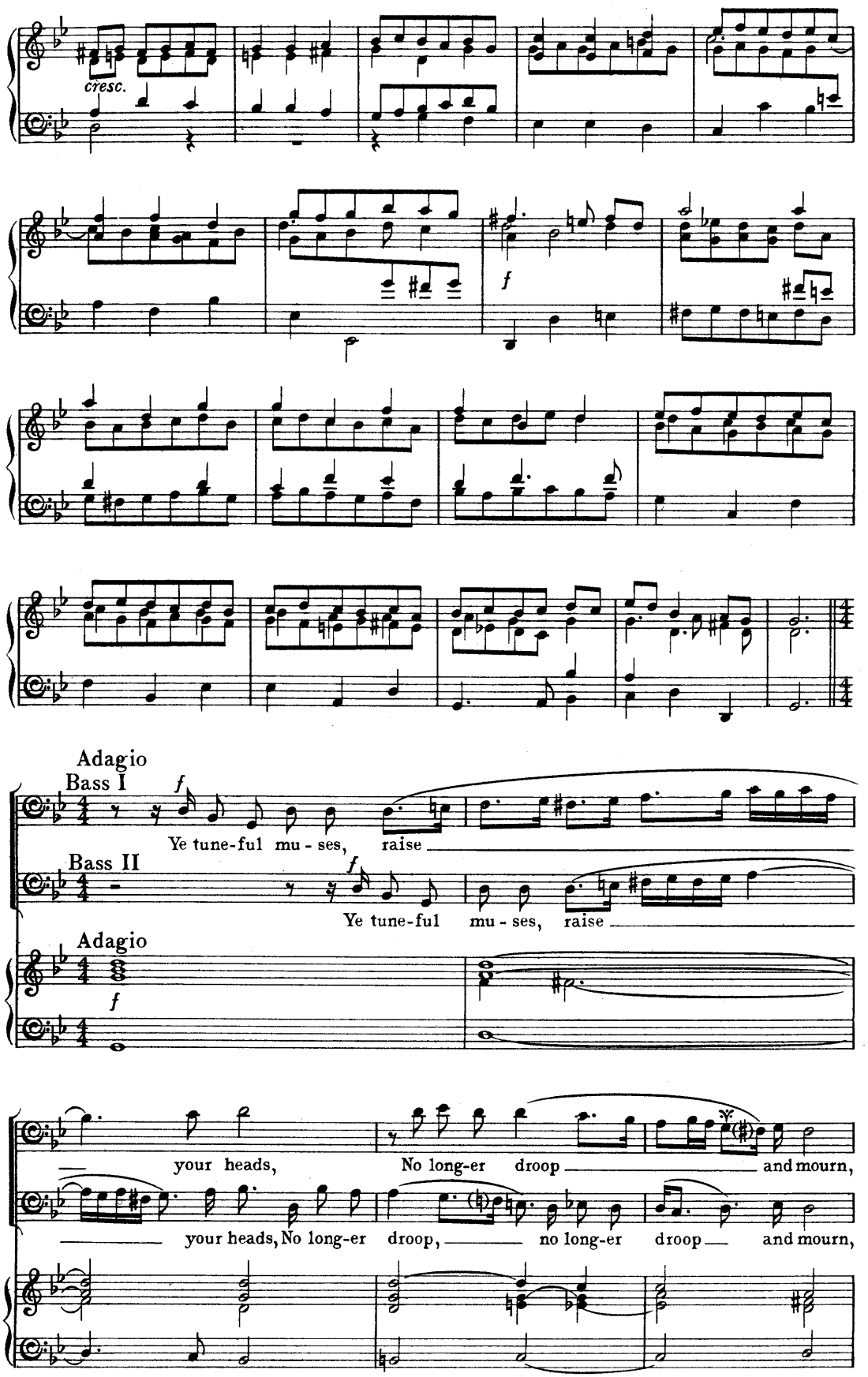
# WELCOME SONG 1686

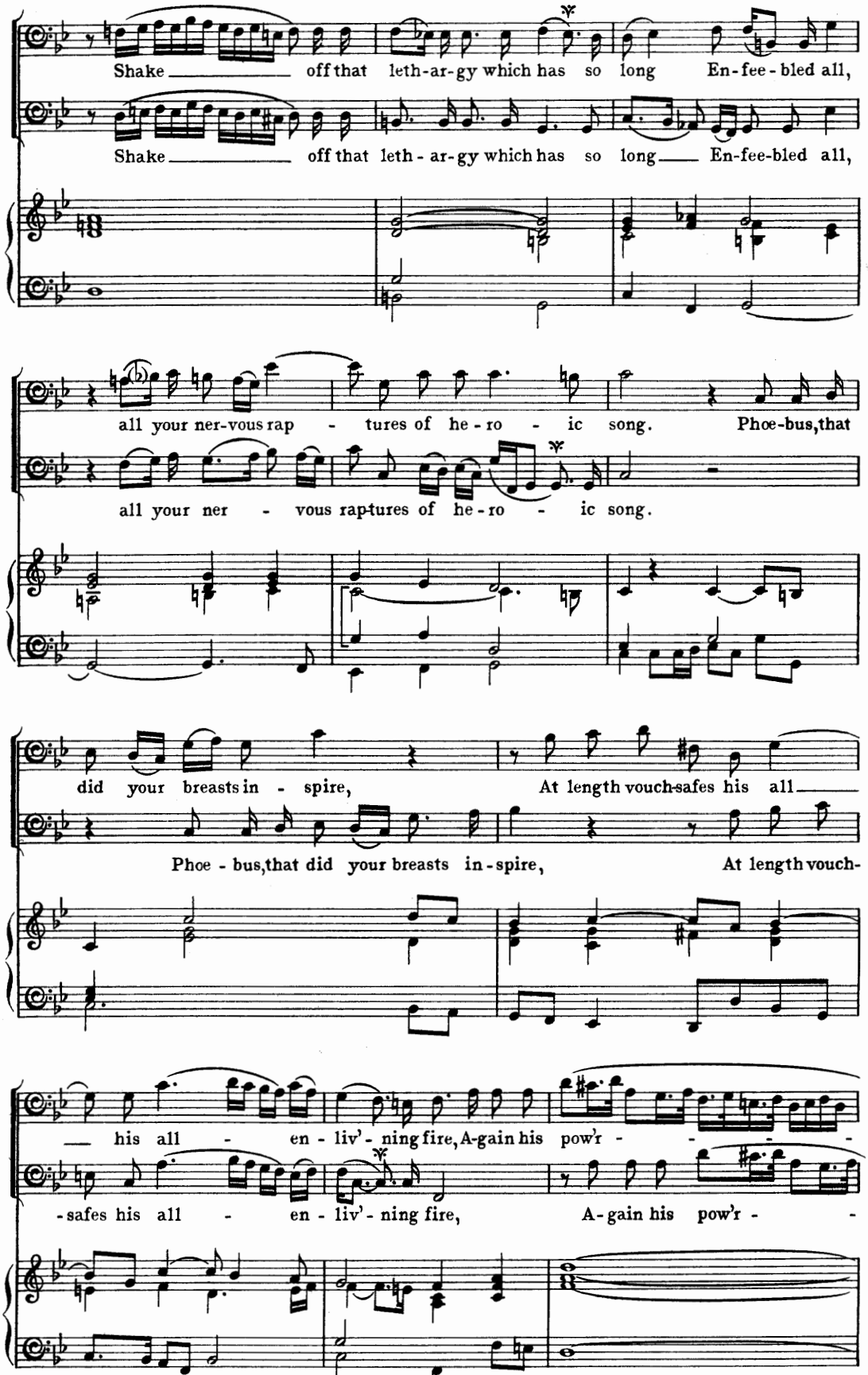
## YE TUNEFUL MUSES, RAISE YOUR HEADS

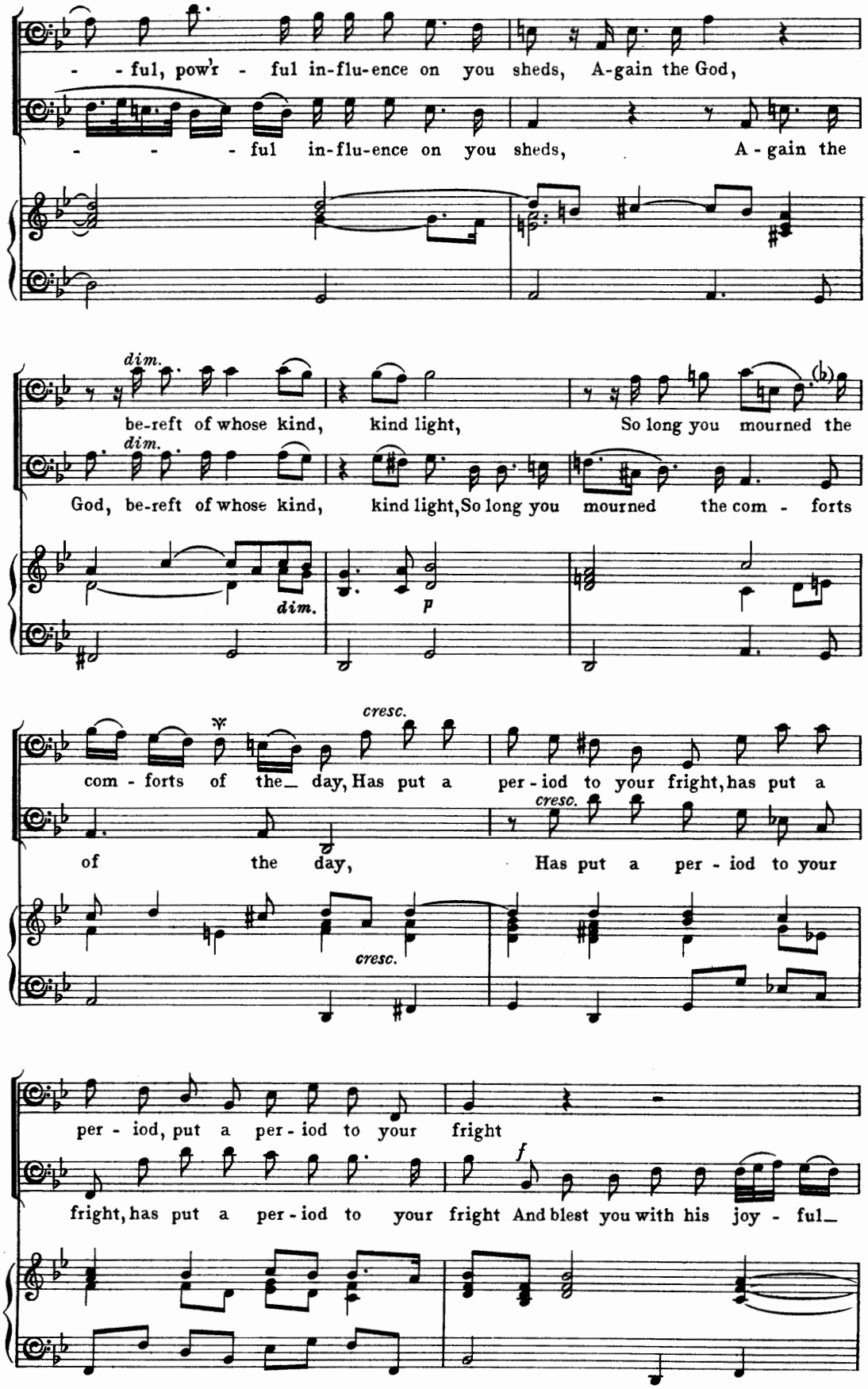
Henry Purcell
Edited by R. Vaughan Williams

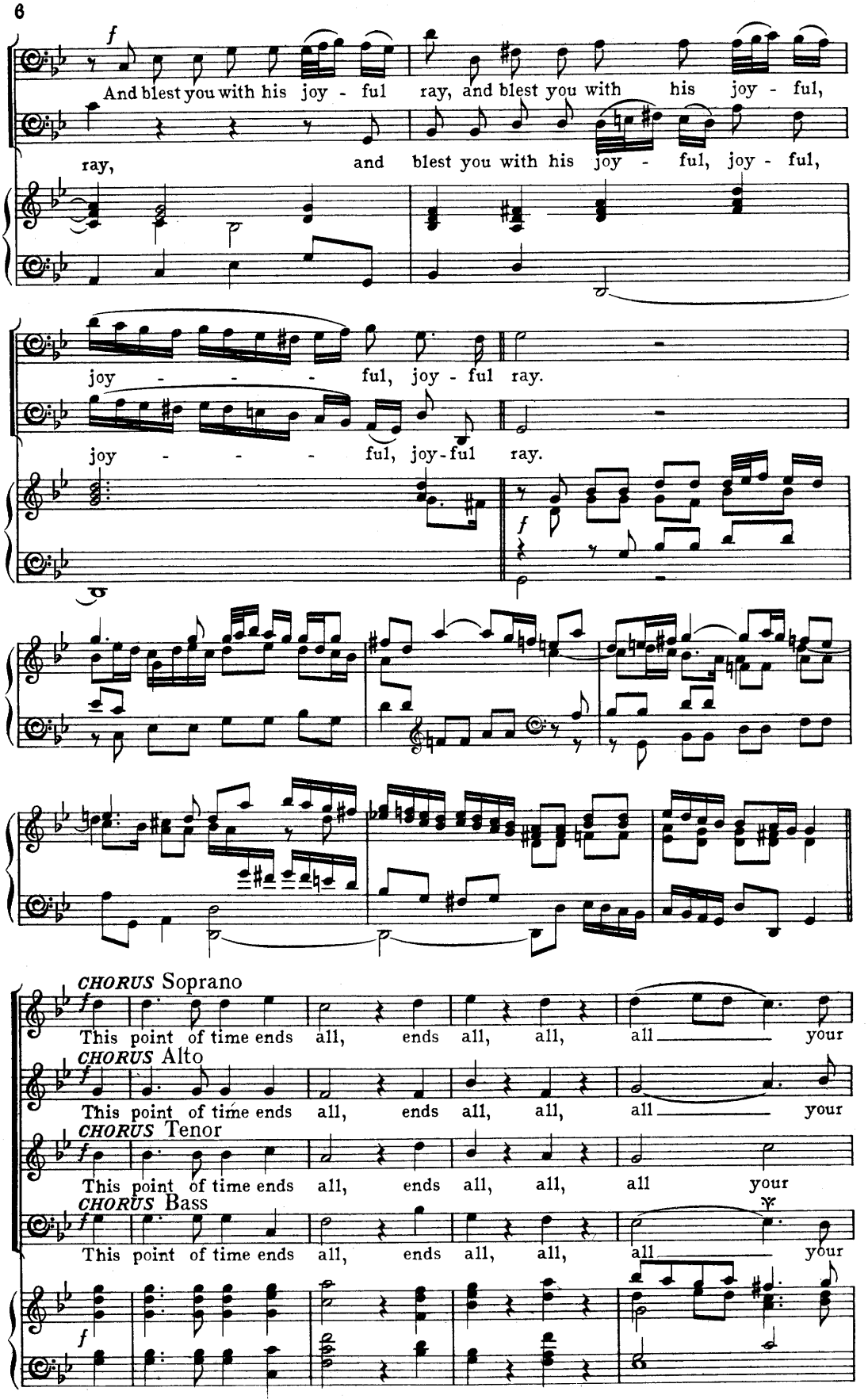


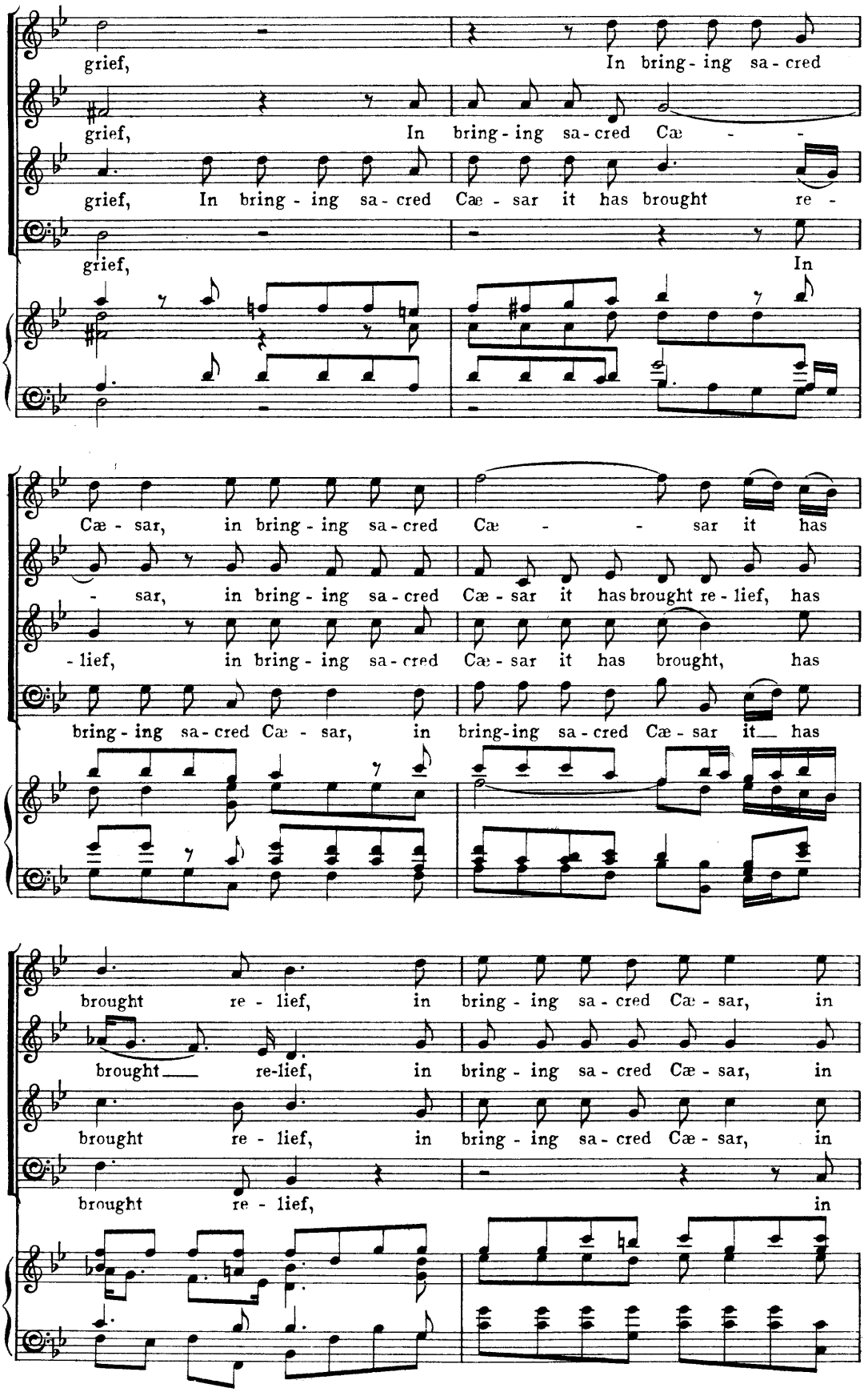

cresc.
f
p
cresc.
f
p
cresc.
dim.

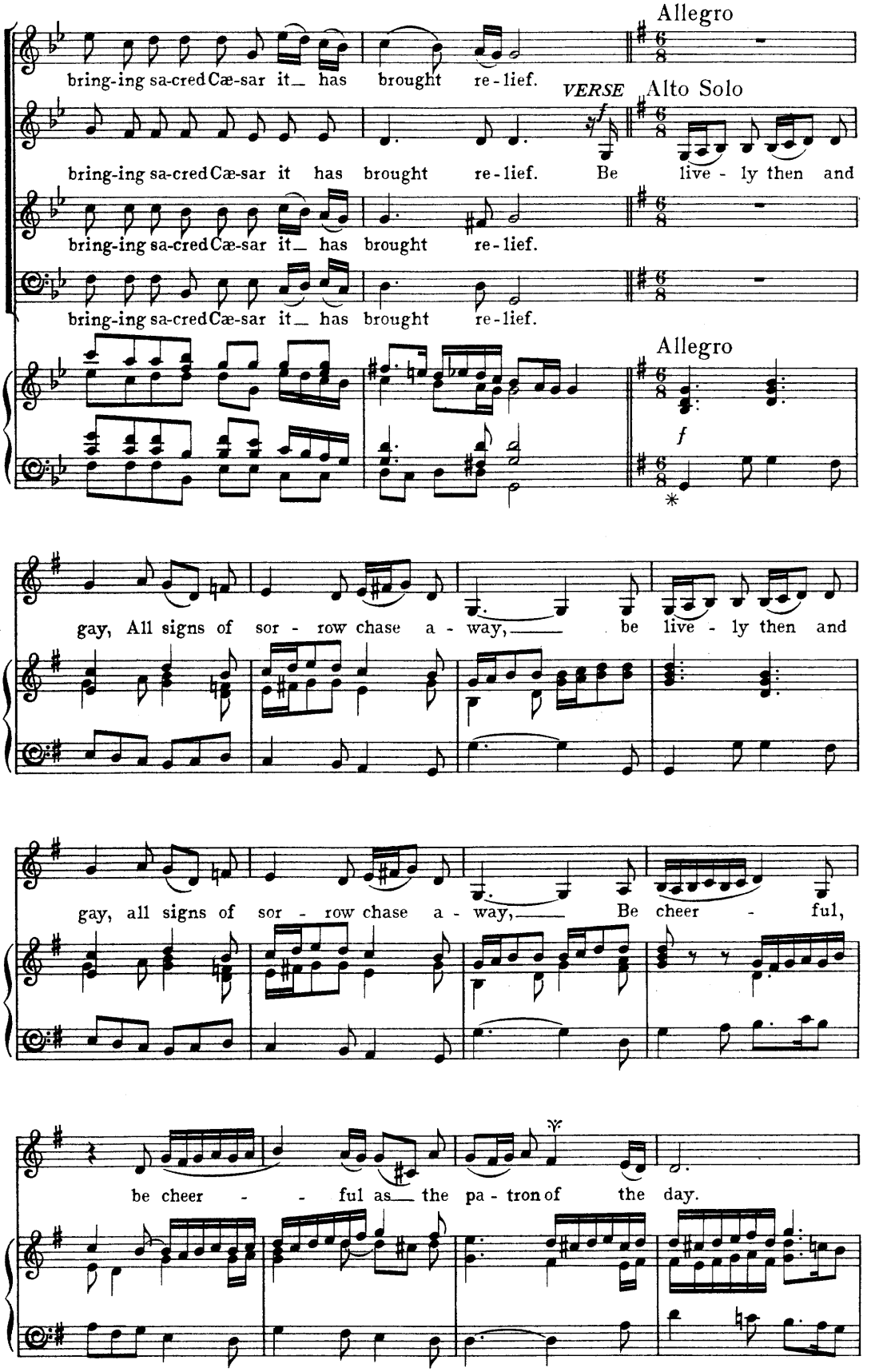

cresc.
f
Adagio
Bass I
f
Ye tune-ful mu - ses, raise
Bass II
f
Ye tune-ful mu - ses, raise
Adagio
f
your heads,
No long-er droop
and mourn,
your heads, No long-er droop,
no long-er droop
and mourn,


Shake off that leth-ar-gy which has so long En-fee-bled all,
Shake off that leth-ar-gy which has so long En-fee-bled all,
all your ner-vous rap - tures of he-ro - ic song. Phœ-bus, that
all your ner - vous rap-tures of he-ro - ic song.
did your breasts in - spire, At length vouch-safes his all
Phœ - bus, that did your breasts in-spire, At length vouch-
his all - en - liv'-ning fire, A-gain his pow'r -
-safes his all - en - liv'-ning fire, A-gain his pow'r -

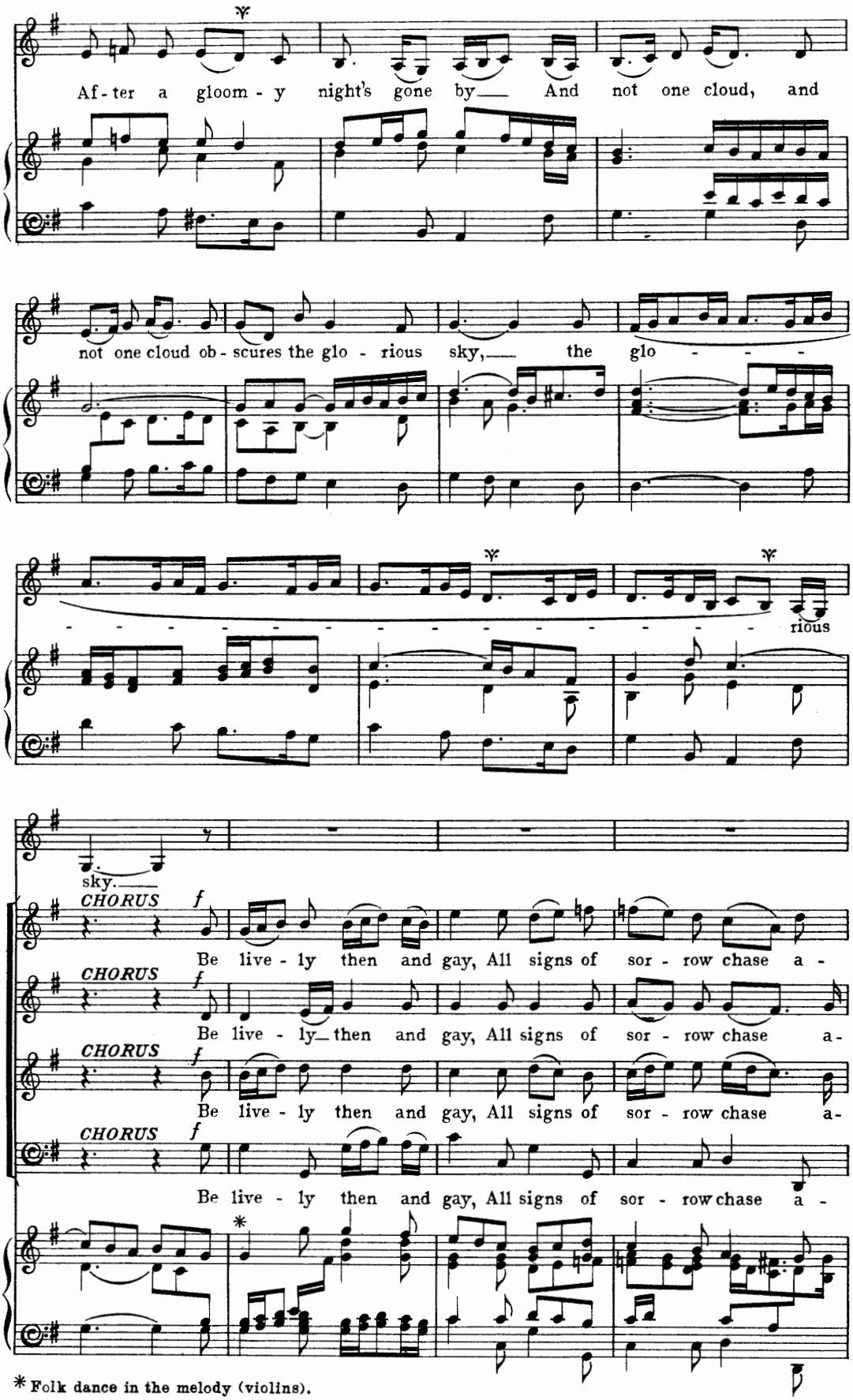

- - ful, pow'r - ful in-flu-ence on you sheds, A-gain the God,
- - - ful in-flu-ence on you sheds, A - gain the
dim.
be-reft of whose kind, kind light, So long you mourned the
dim.
God, be-reft of whose kind, kind light, So long you mourned the com - forts
dim.
p
cresc.
com - forts of the_ day, Has put a per - iod to your fright, has put a
cresc.
of the day, Has put a per - iod to your
cresc.
per - iod, put a per - iod to your fright
f
fright, has put a per - iod to your fright And blest you with his joy - ful_


f
And blest you with his joy - ful ray, and blest you with his joy - ful,
ray, and blest you with his joy - ful, joy - ful,
joy - - - ful, joy - ful ray.
joy - - - ful, joy - ful ray.
f
CHORUS Soprano
This point of time ends all, ends all, all, all your
CHORUS Alto
This point of time ends all, ends all, all, all your
CHORUS Tenor
This point of time ends all, ends all, all, all your
CHORUS Bass
This point of time ends all, ends all, all, all your

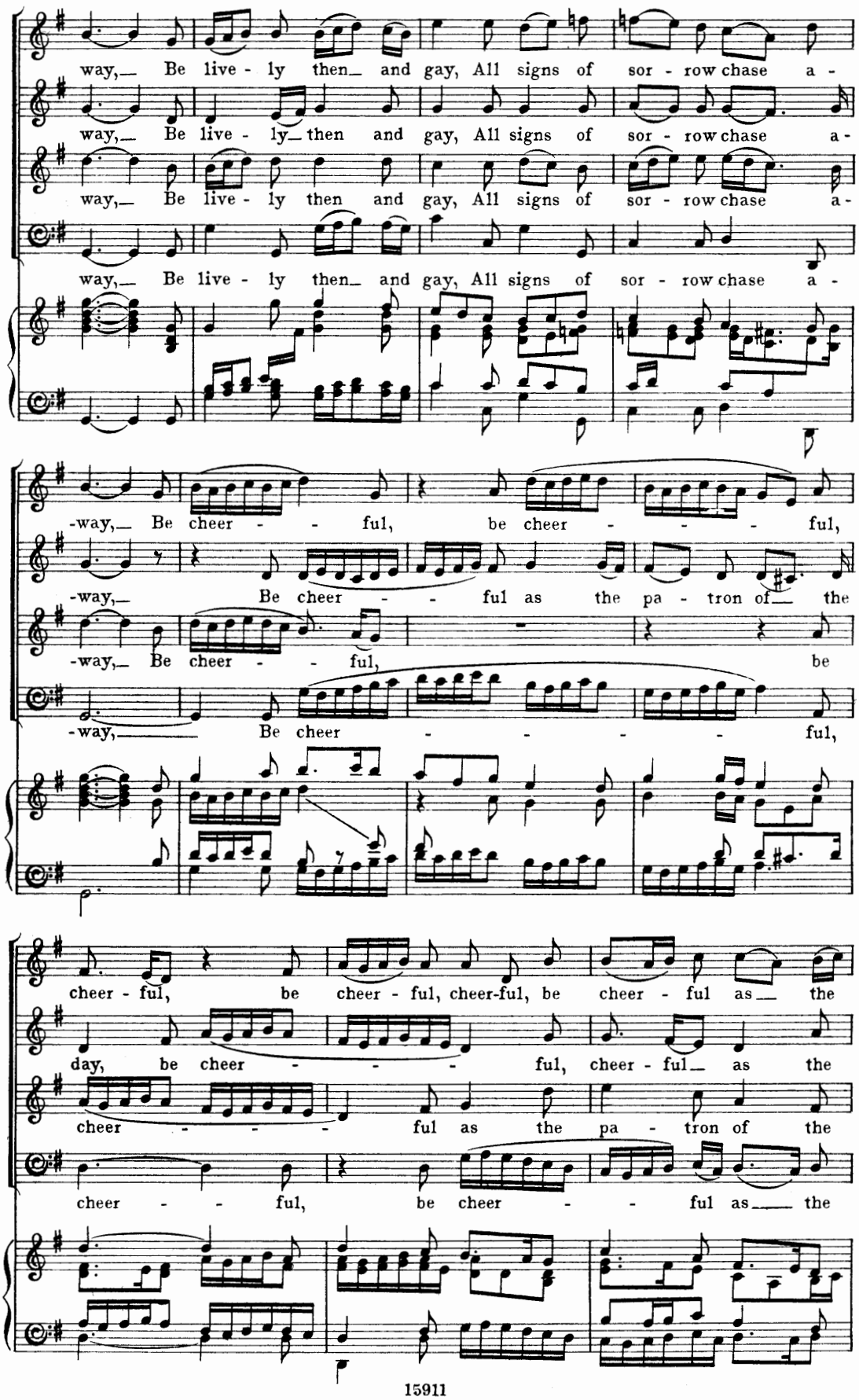

grief,
In bring - ing sa - cred
grief,
In bring - ing sa - cred Cæ - -
grief,
In bring - ing sa - cred Cæ - sar it has brought re -
grief,
In
Cæ - sar, in bring - ing sa - cred Cæ - - sar it has
- sar, in bring - ing sa - cred Cæ - sar it has brought re - lief, has
- lief, in bring - ing sa - cred Cæ - sar it has brought, has
bring - ing sa - cred Cæ - sar, in bring-ing sa - cred Cæ - sar it has
brought re - lief, in bring - ing sa - cred Cæ - sar, in
brought re-lief, in bring - ing sa - cred Cæ - sar, in
brought re - lief, in bring - ing sa - cred Cæ - sar, in
brought re - lief,
in

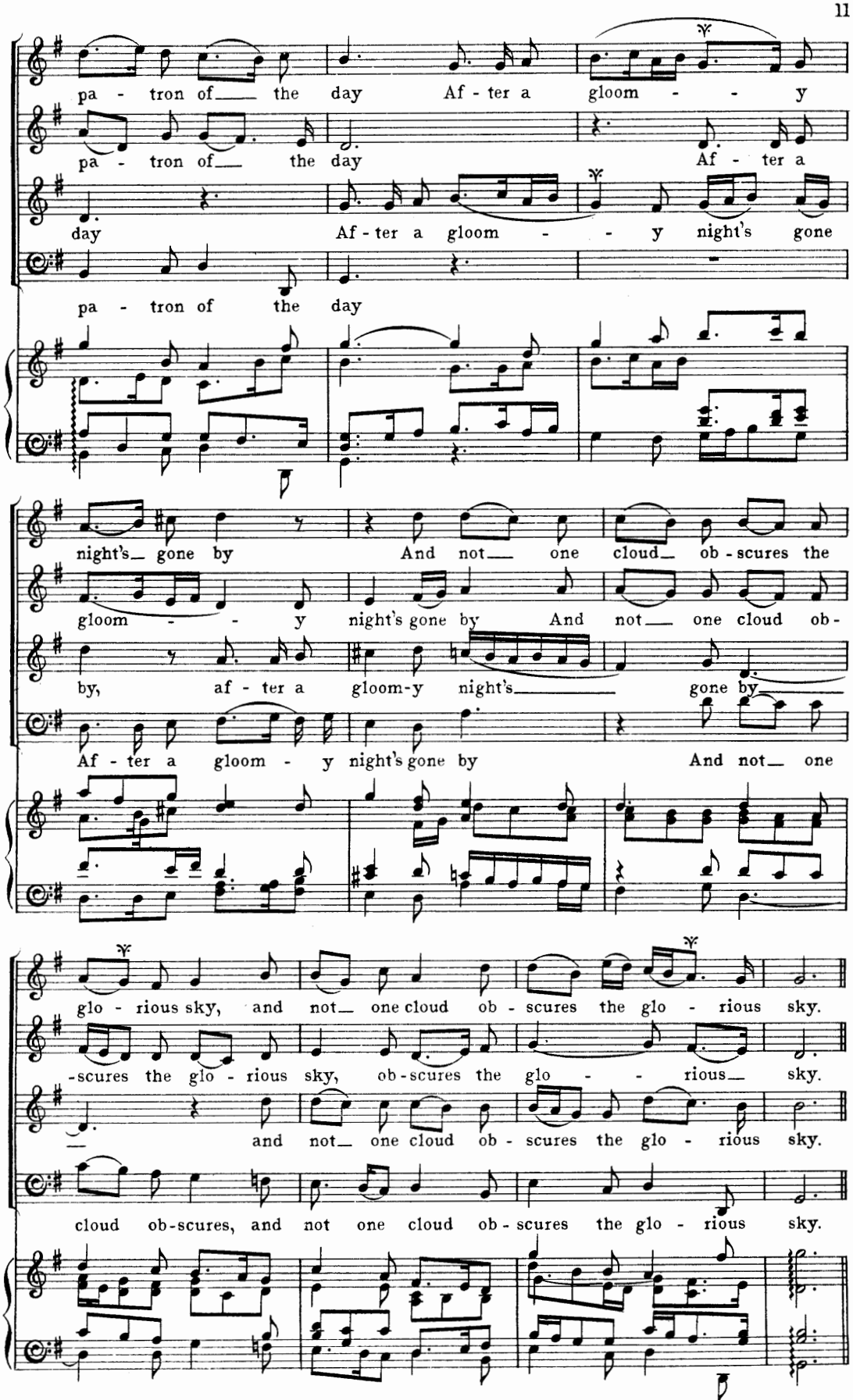


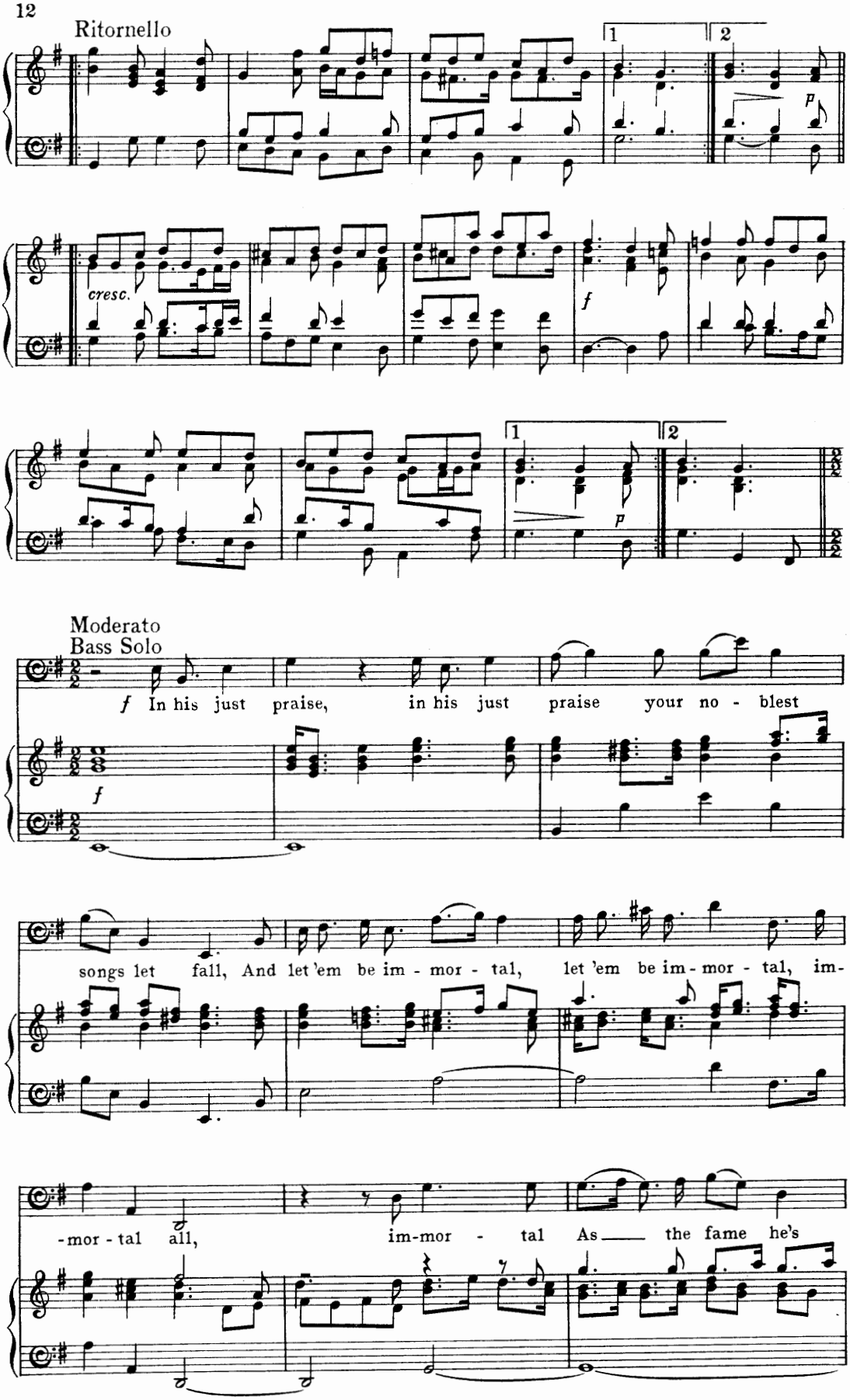

*Folk dance in the bass.

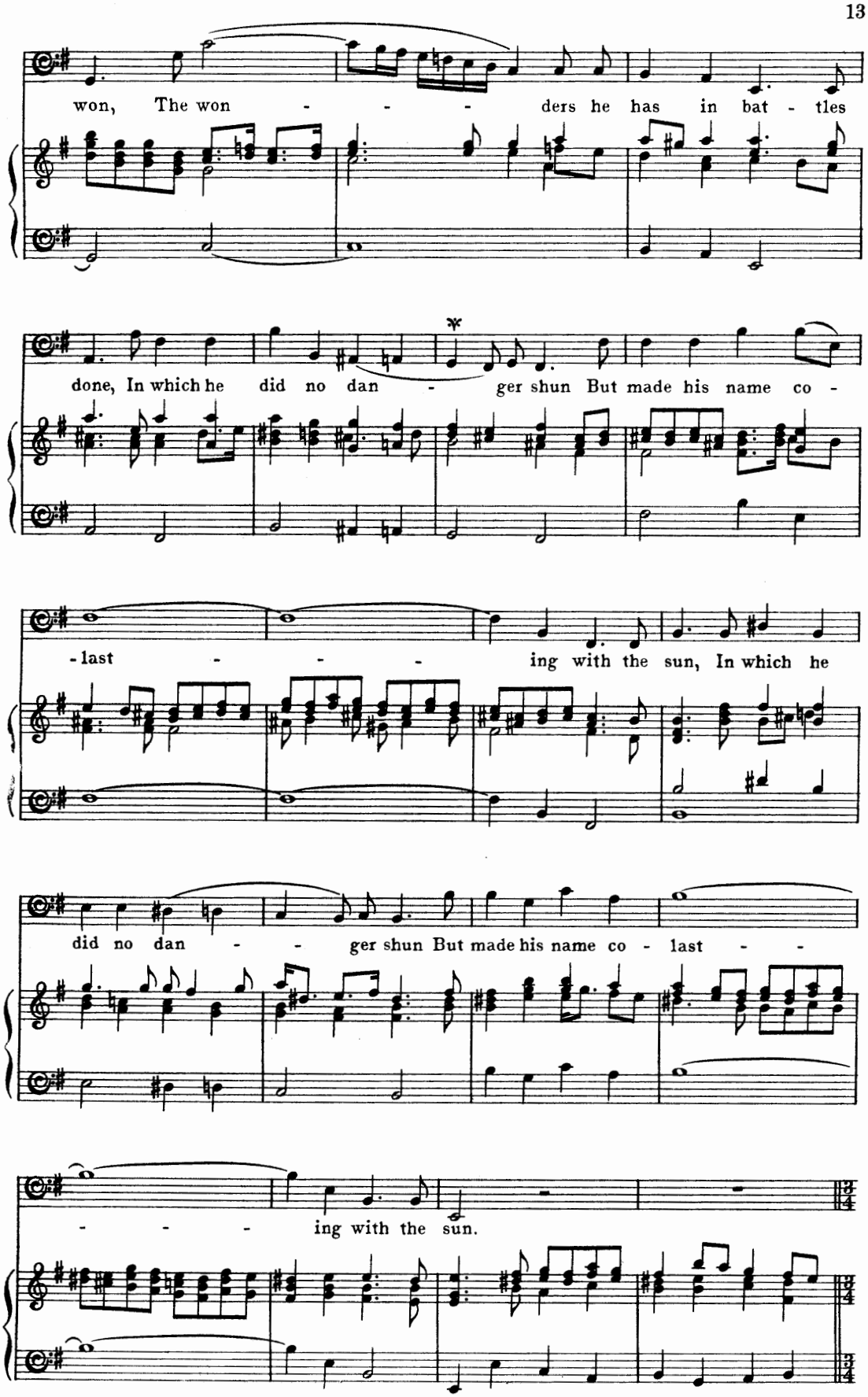


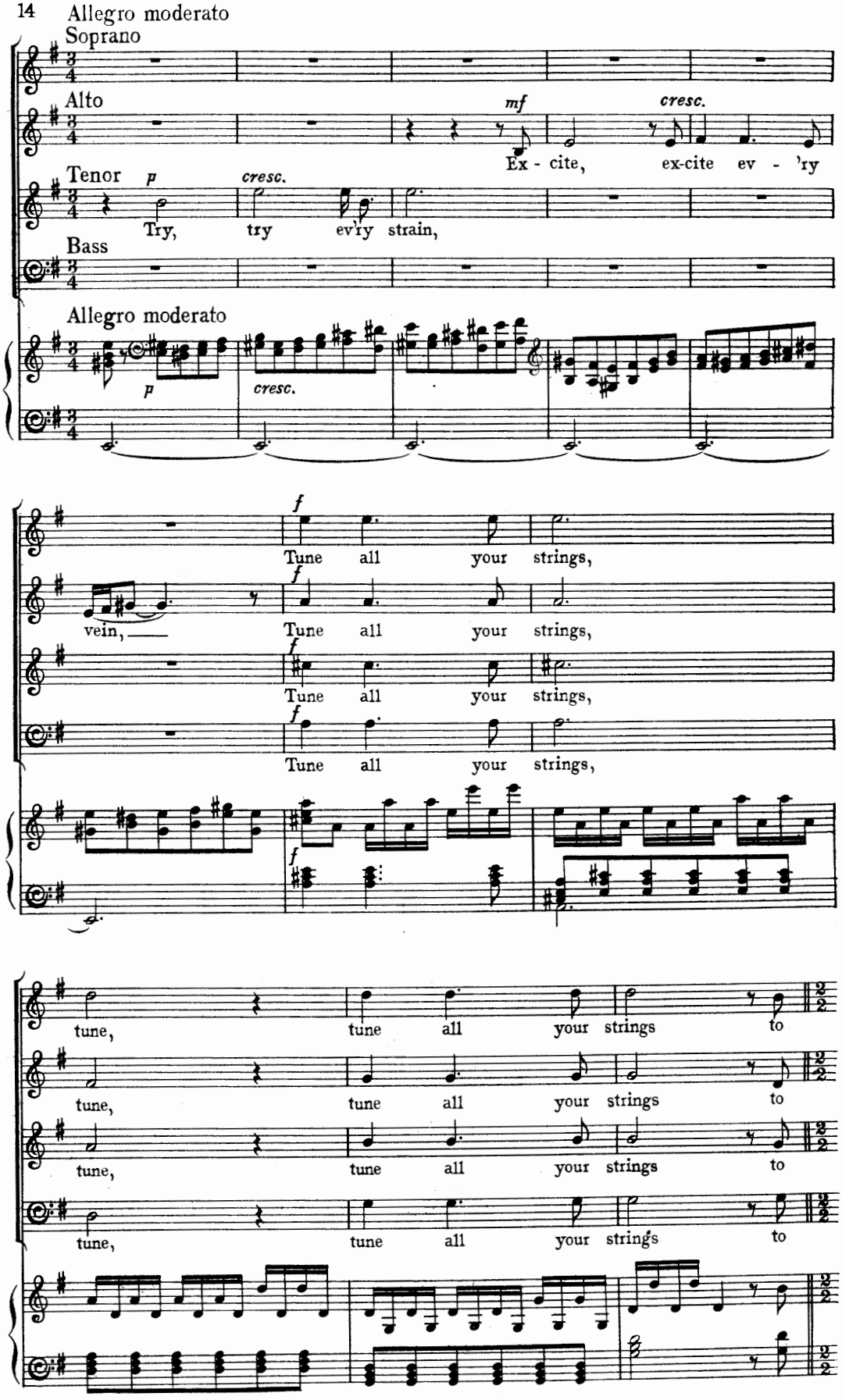

* Folk dance in the melody (violins).

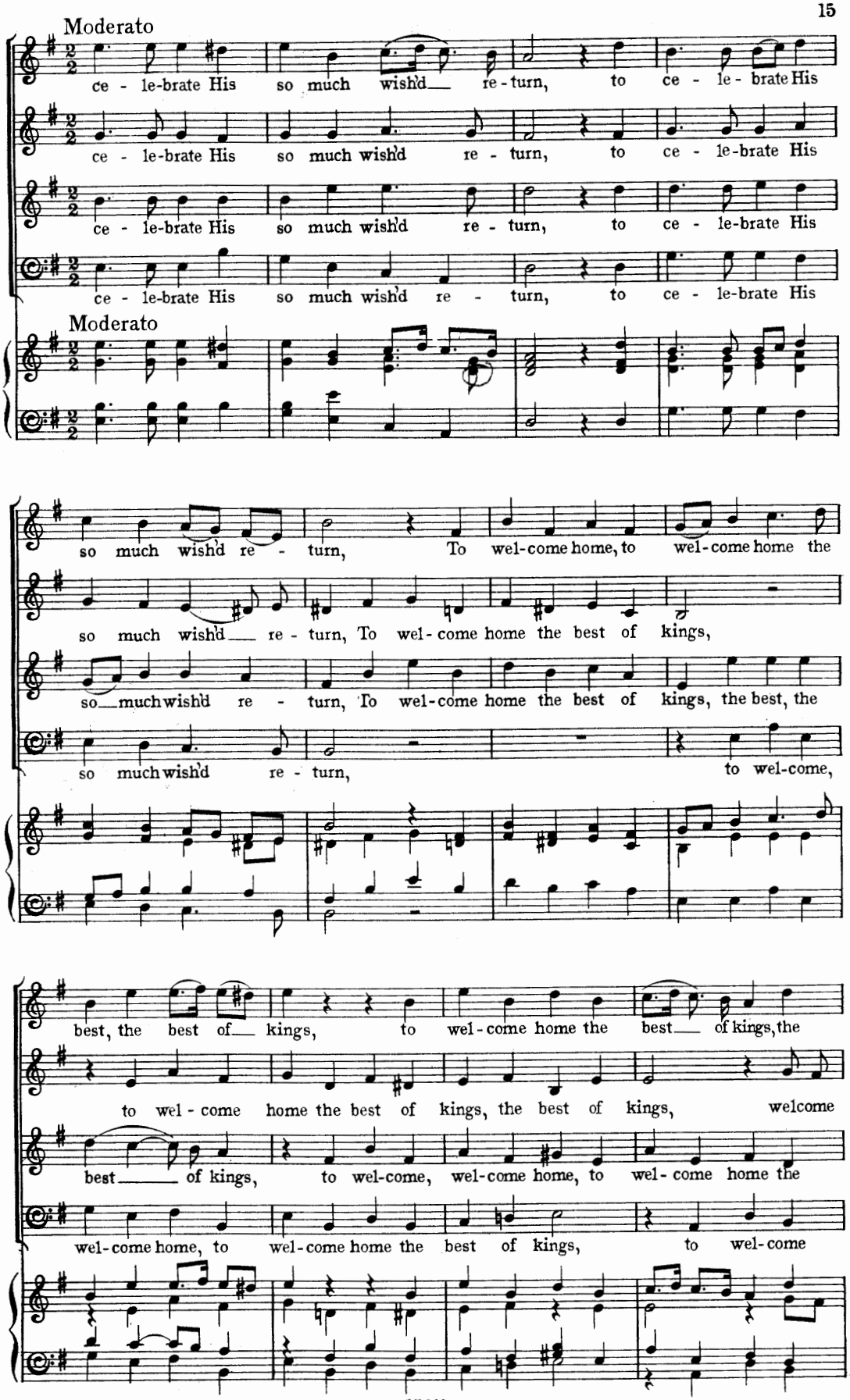

way, Be live - ly then and gay, All signs of sor - row chase a -
way, Be live - ly then and gay, All signs of sor - row chase a -
way, Be live - ly then and gay, All signs of sor - row chase a -
way, Be live - ly then and gay, All signs of sor - row chase a -
-way, Be cheer - - ful, be cheer - - - ful,
-way, Be cheer - - ful as the pa - tron of the
-way, Be cheer - - ful, be
-way, Be cheer - - - - ful,
cheer - ful, be cheer - ful, cheer-ful, be cheer - ful as the
day, be cheer - - - ful, cheer - ful as the
cheer - - - ful as the pa - tron of the
cheer - - ful, be cheer - - ful as the

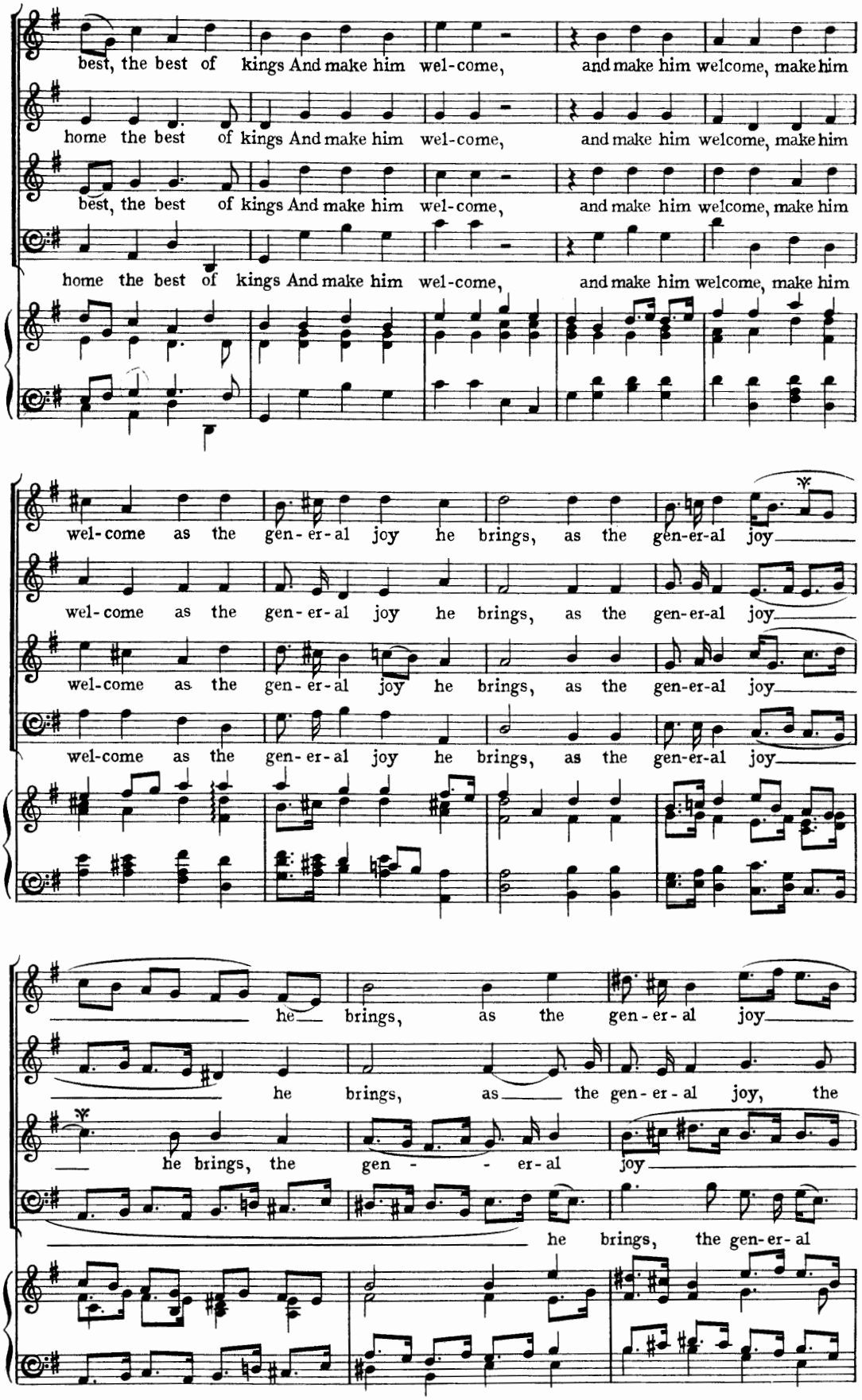

pa - tron of the day Af - ter a gloom - - y
pa - tron of the day Af - ter a
day Af - ter a gloom - - y night's gone
pa - tron of the day
night's gone by And not one cloud ob - scures the
gloom - - y night's gone by And not one cloud ob -
by, af - ter a gloom-y night's gone by
Af - ter a gloom - y night's gone by And not one
glo - rious sky, and not one cloud ob - scures the glo - rious sky.
-scures the glo - rious sky, ob-scures the glo - - rious sky.
and not one cloud ob - scures the glo - rious sky.
cloud ob-scures, and not one cloud ob - scures the glo - rious sky.

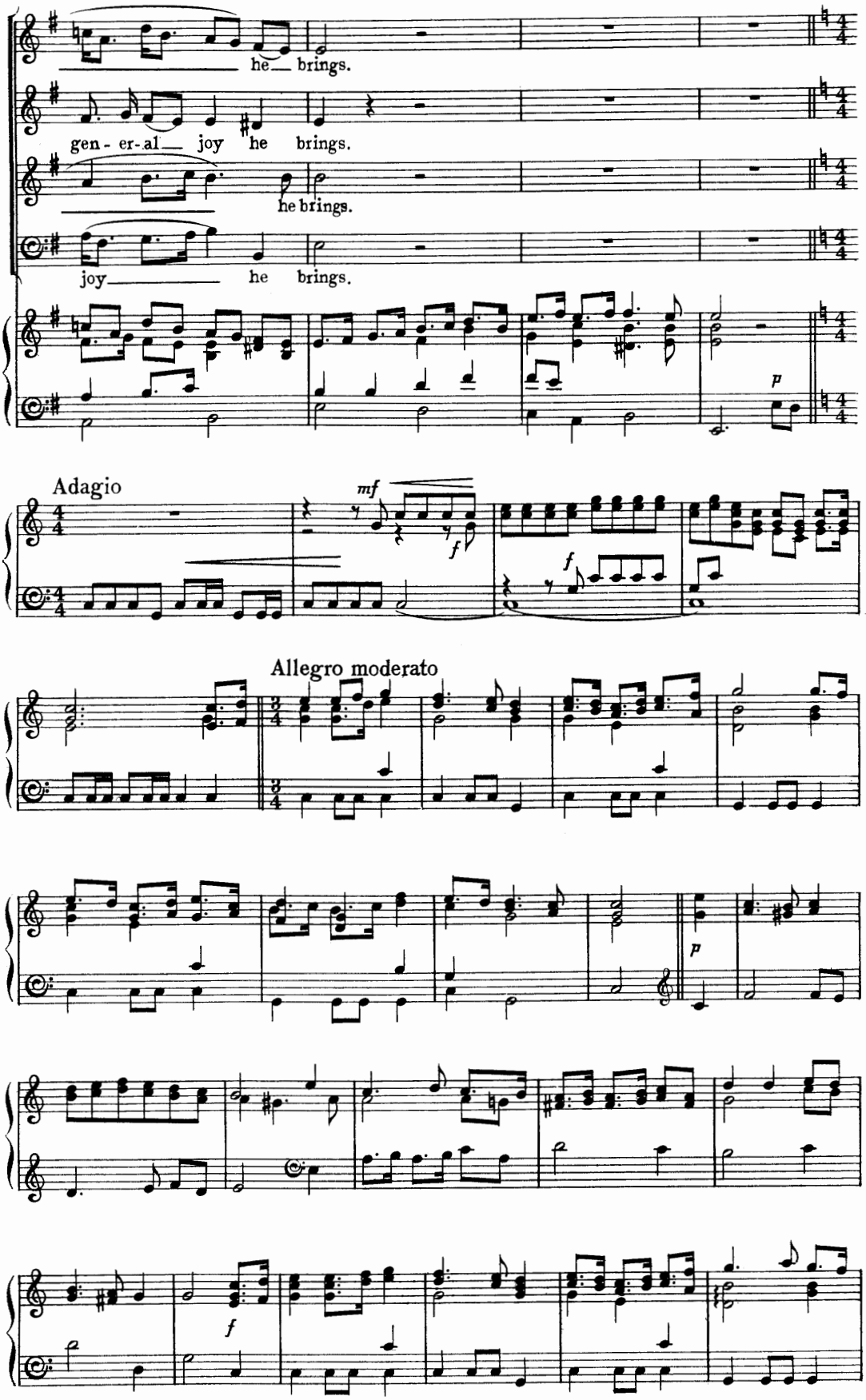

Ritornello
1
2
cresc.
f
p
Moderato
Bass Solo
f In his just praise, in his just praise your no - blest
songs let fall, And let 'em be im - mor - tal, let 'em be im - mor - tal, im-
-mor - tal all, im-mor - tal As the fame he's

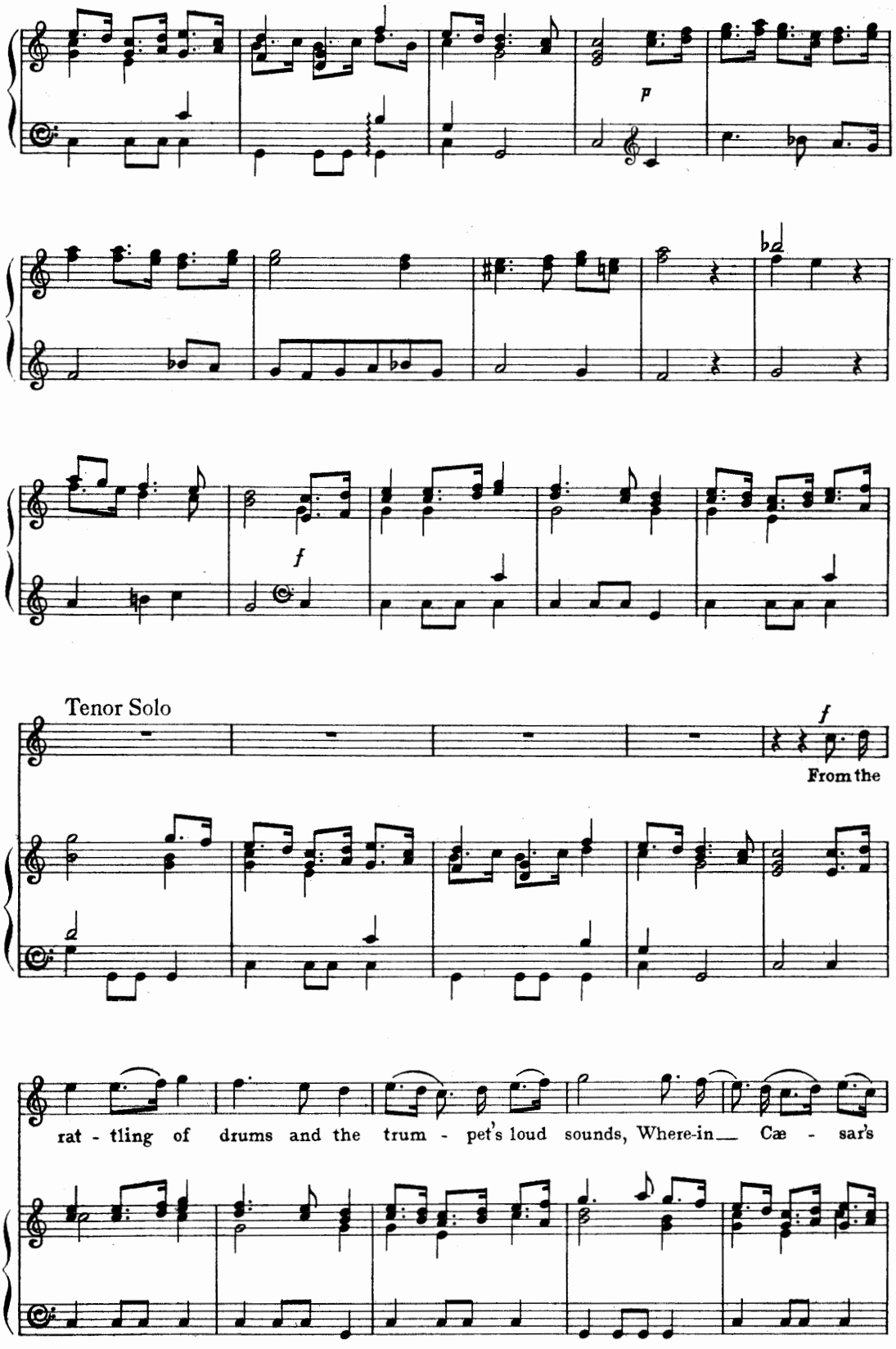

won, The won - - - - ders he has in bat - tles
done, In which he did no dan - ger shun But made his name co -
- last - - - ing with the sun, In which he
did no dan - - ger shun But made his name co - last - -
- - - - ing with the sun.

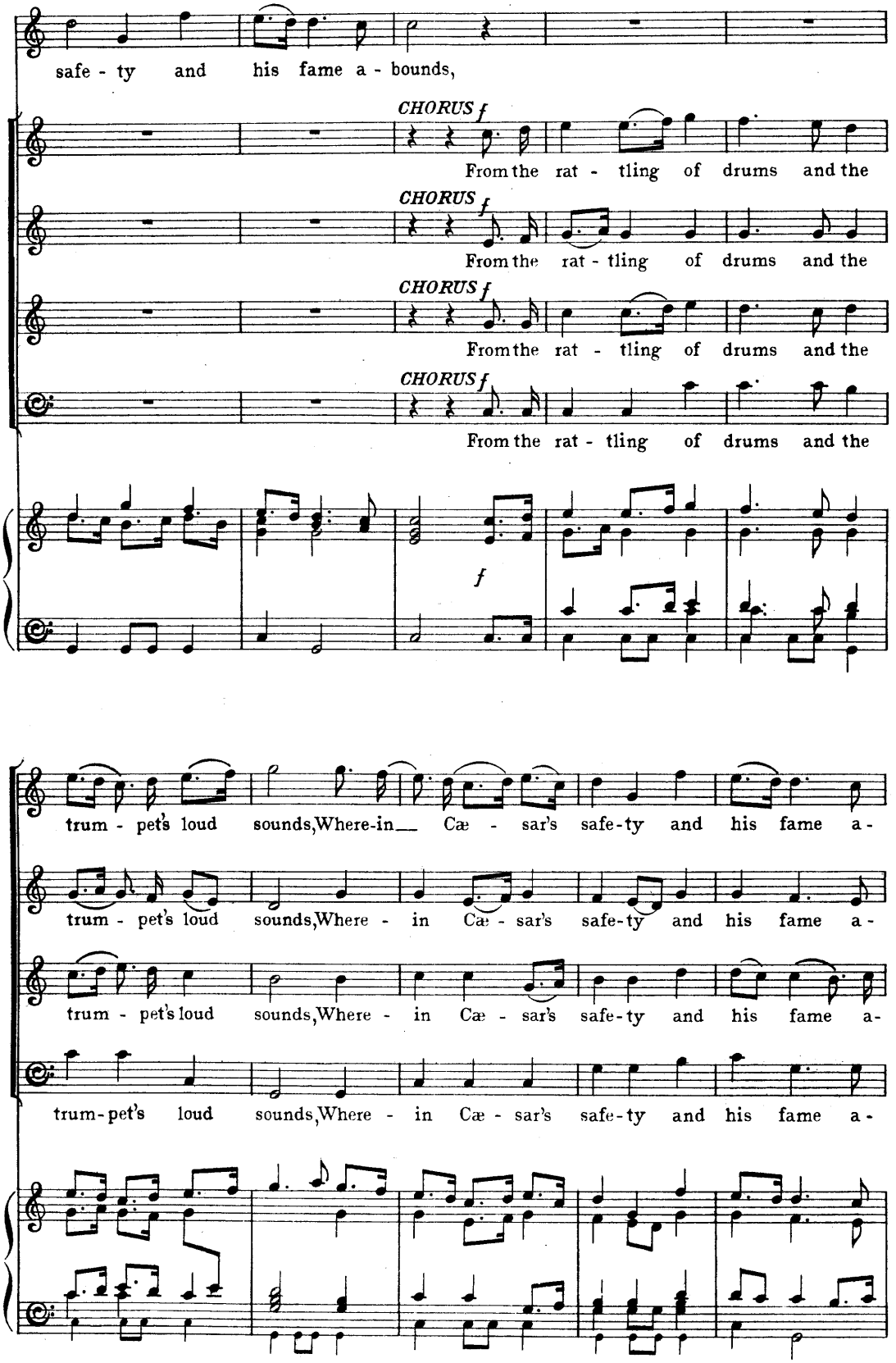

Allegro moderato
Soprano
Alto
mf
cresc.
Ex - cite, ex-cite ev - 'ry
Tenor
p
cresc.
Try, try ev'ry strain,
Bass
Allegro moderato
p
cresc.
f
Tune all your strings,
vein,
Tune all your strings,
Tune all your strings,
Tune all your strings,
tune, tune all your strings to
tune, tune all your strings to
tune, tune all your strings to
tune, tune all your strings to

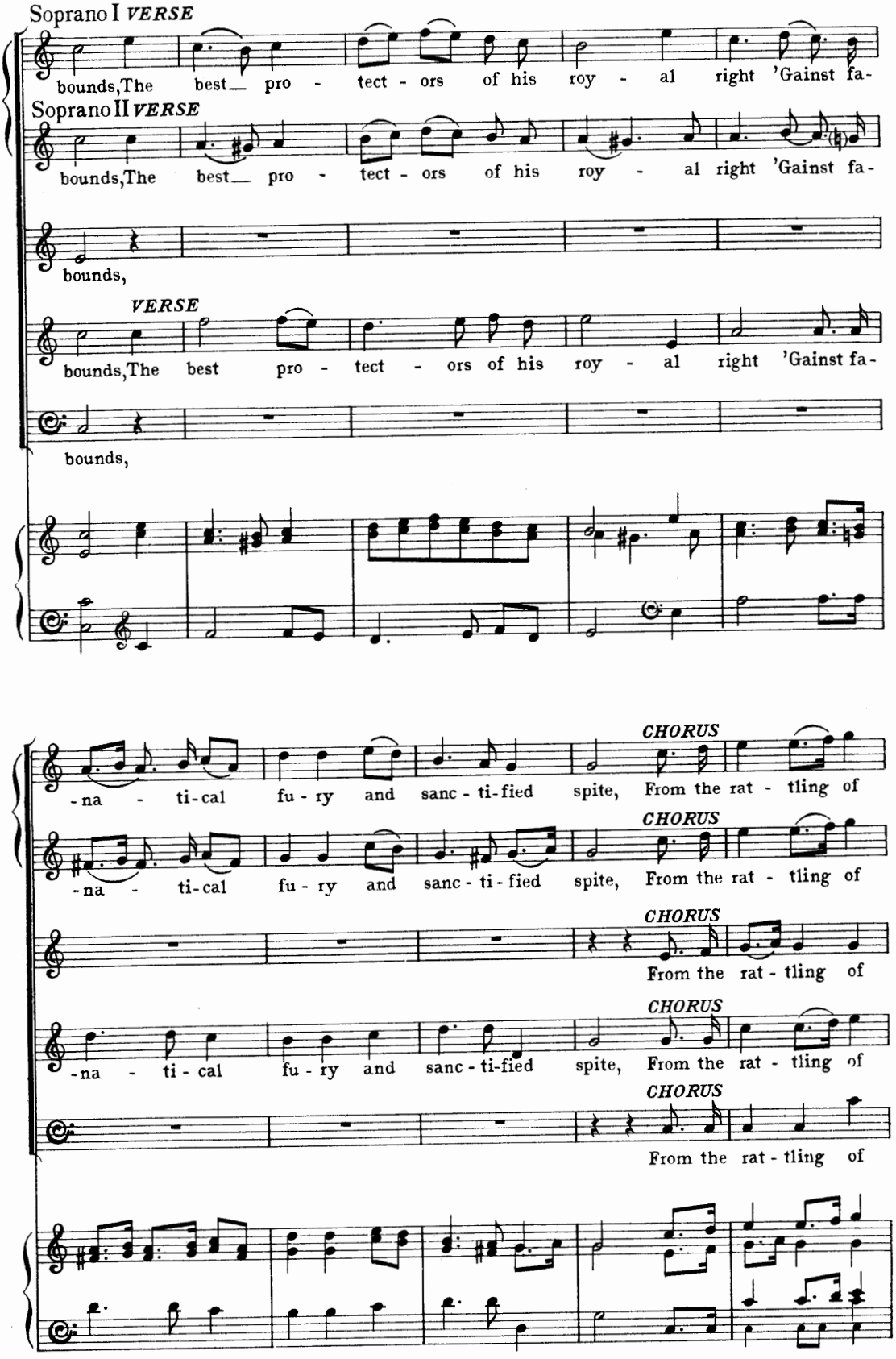

Moderato
ce - le-brate His so much wish'd re - turn, to ce - le - brate His
ce - le-brate His so much wish'd re - turn, to ce - le-brate His
ce - le-brate His so much wish'd re - turn, to ce - le-brate His
ce - le-brate His so much wish'd re - turn, to ce - le-brate His
Moderato
so much wish'd re - turn, To wel-come home, to wel-come home the
so much wish'd re - turn, To wel - come home the best of kings,
so much wish'd re - turn, To wel-come home the best of kings, the best, the
so much wish'd re - turn, to wel-come,
best, the best of kings, to wel-come home the best of kings, the
to wel - come home the best of kings, the best of kings, welcome
best of kings, to wel-come, wel-come home, to wel - come home the
wel-come home, to wel-come home the best of kings, to wel-come

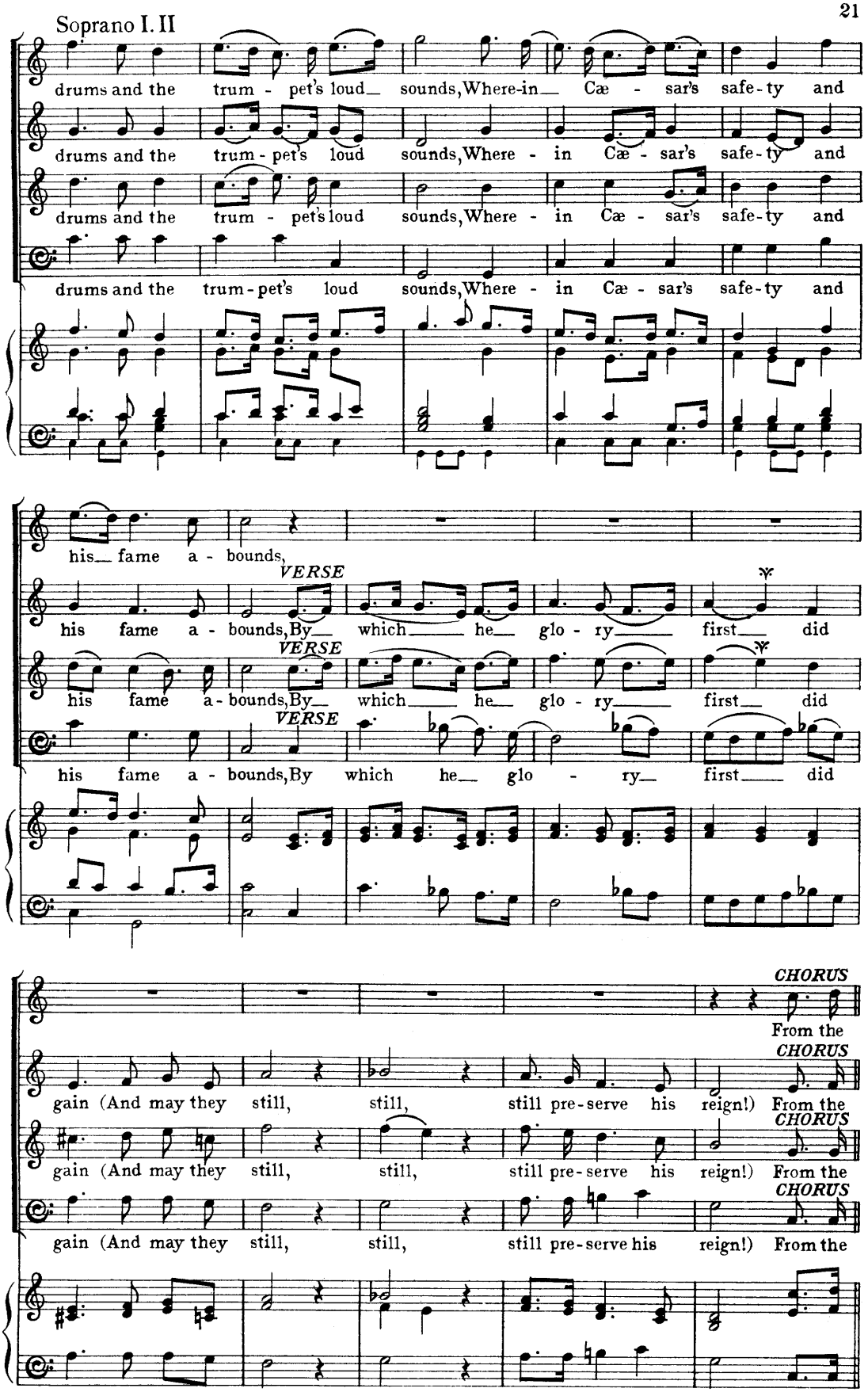

best, the best of kings And make him wel-come, and make him welcome, make him
home the best of kings And make him wel-come, and make him welcome, make him
best, the best of kings And make him wel-come, and make him welcome, make him
home the best of kings And make him wel-come, and make him welcome, make him
wel-come as the gen-er-al joy he brings, as the gen-er-al joy
wel-come as the gen-er-al joy he brings, as the gen-er-al joy
wel-come as the gen-er-al joy he brings, as the gen-er-al joy
wel-come as the gen-er-al joy he brings, as the gen-er-al joy
he brings, as the gen-er-al joy
he brings, as the gen-er-al joy, the
he brings, the gen - er-al joy
he brings, the gen-er-al

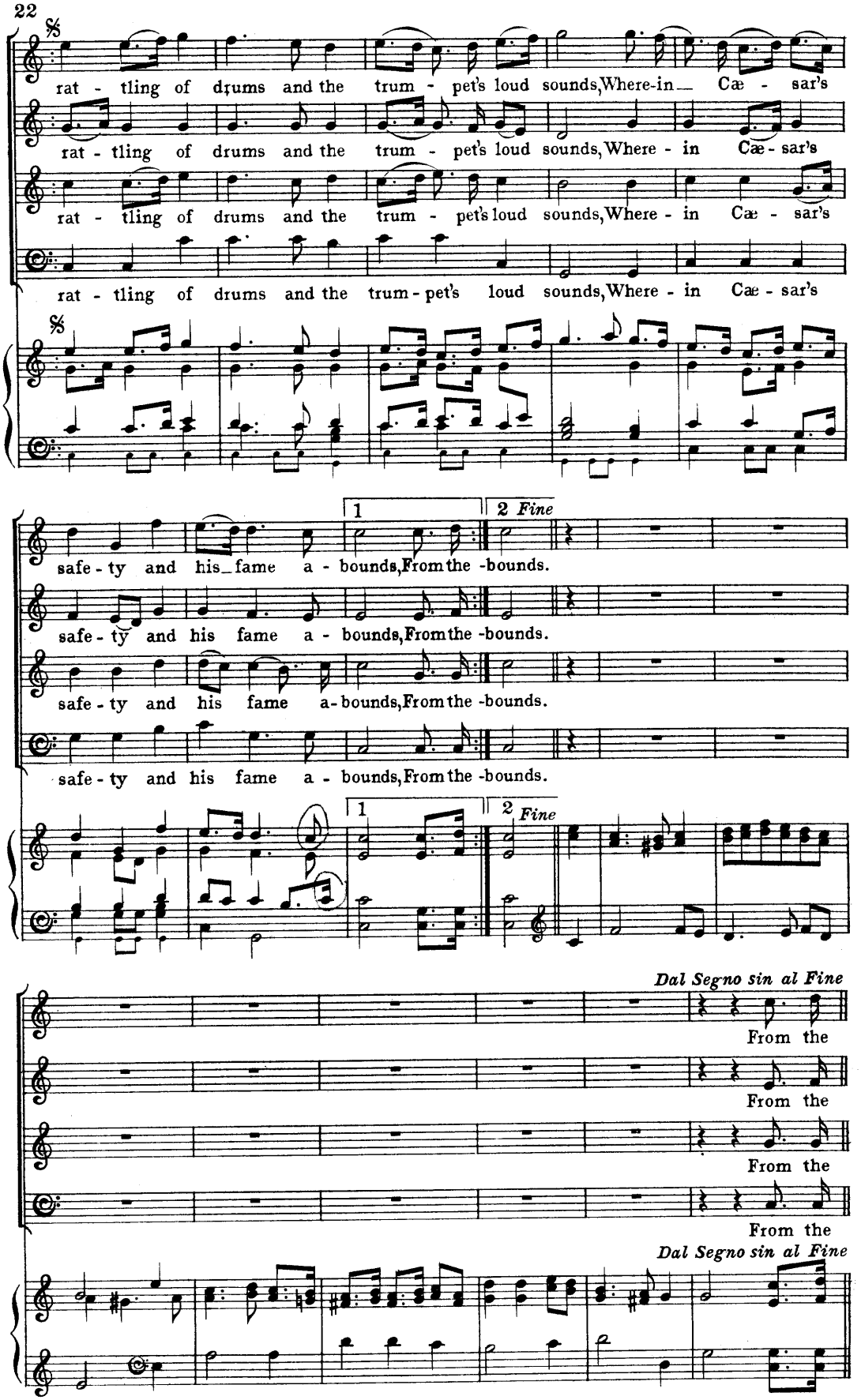

he brings.
gen - er-al joy he brings.
he brings.
joy he brings.
Adagio
mf
f
f
p
Allegro moderato
p
f

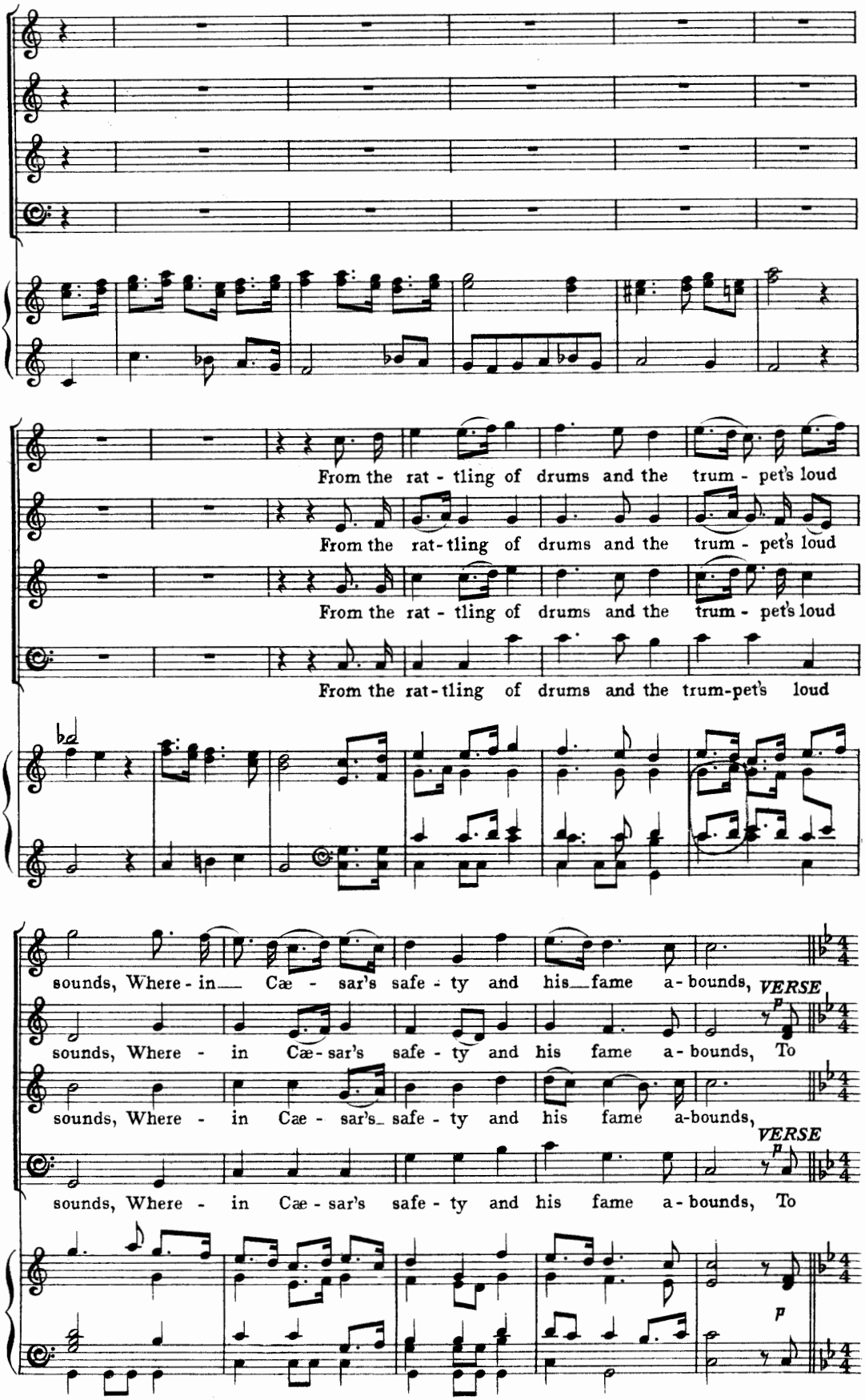

p
f
Tenor Solo
f
From the
rat - tling of drums and the trum - pet's loud sounds, Where-in Cæ - sar's

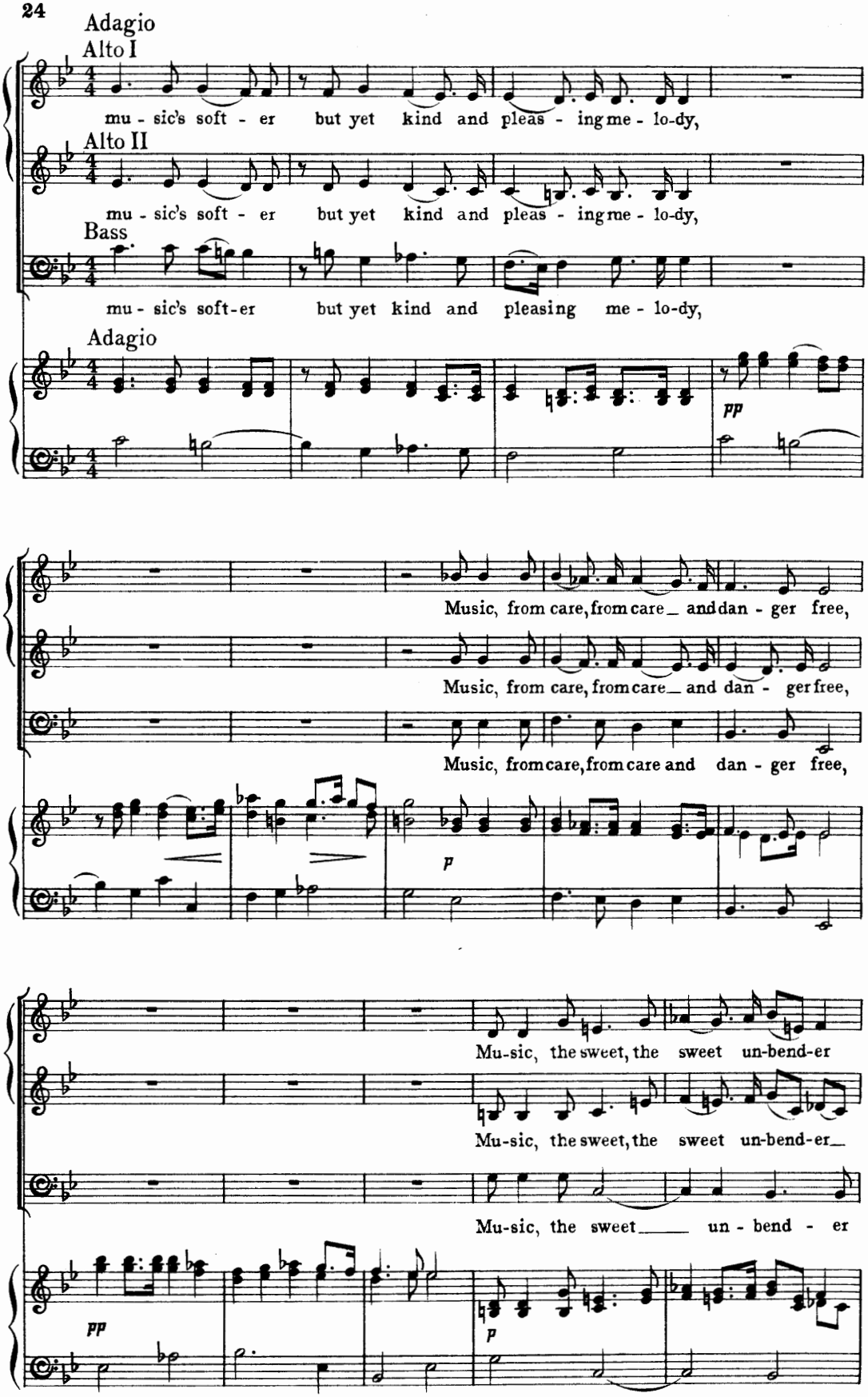

safe - ty and his fame a - bounds,
CHORUS f
From the rat - tling of drums and the
CHORUS f
From the rat - tling of drums and the
CHORUS f
From the rat - tling of drums and the
CHORUS f
From the rat - tling of drums and the
f
trum - pet's loud sounds, Where-in Cæ - sar's safe-ty and his fame a-
trum - pet's loud sounds, Where - in Cæ - sar's safe-ty and his fame a-
trum - pet's loud sounds, Where - in Cæ - sar's safe-ty and his fame a-
trum-pet's loud sounds, Where - in Cæ - sar's safe-ty and his fame a-

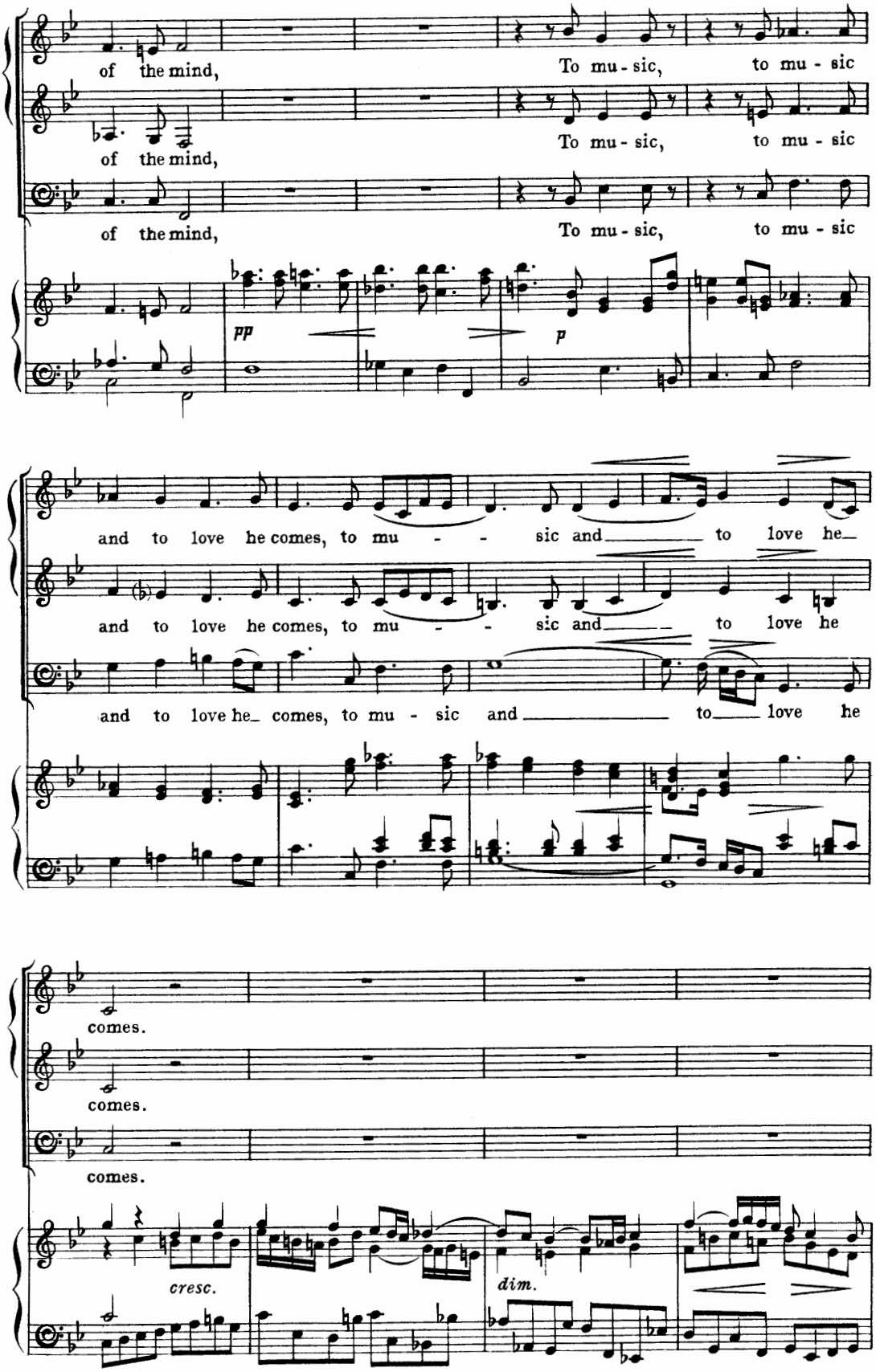

Soprano I VERSE
bounds,The best pro - tect - ors of his roy - al right 'Gainst fa-
Soprano II VERSE
bounds,The best pro - tect - ors of his roy - al right 'Gainst fa-
bounds,
VERSE
bounds,The best pro - tect - ors of his roy - al right 'Gainst fa-
bounds,
CHORUS
-na - ti-cal fu - ry and sanc - ti-fied spite, From the rat - tling of
CHORUS
-na - ti-cal fu - ry and sanc - ti-fied spite, From the rat - tling of
CHORUS
From the rat - tling of
CHORUS
-na - ti - cal fu - ry and sanc - ti-fied spite, From the rat - tling of
CHORUS
From the rat - tling of

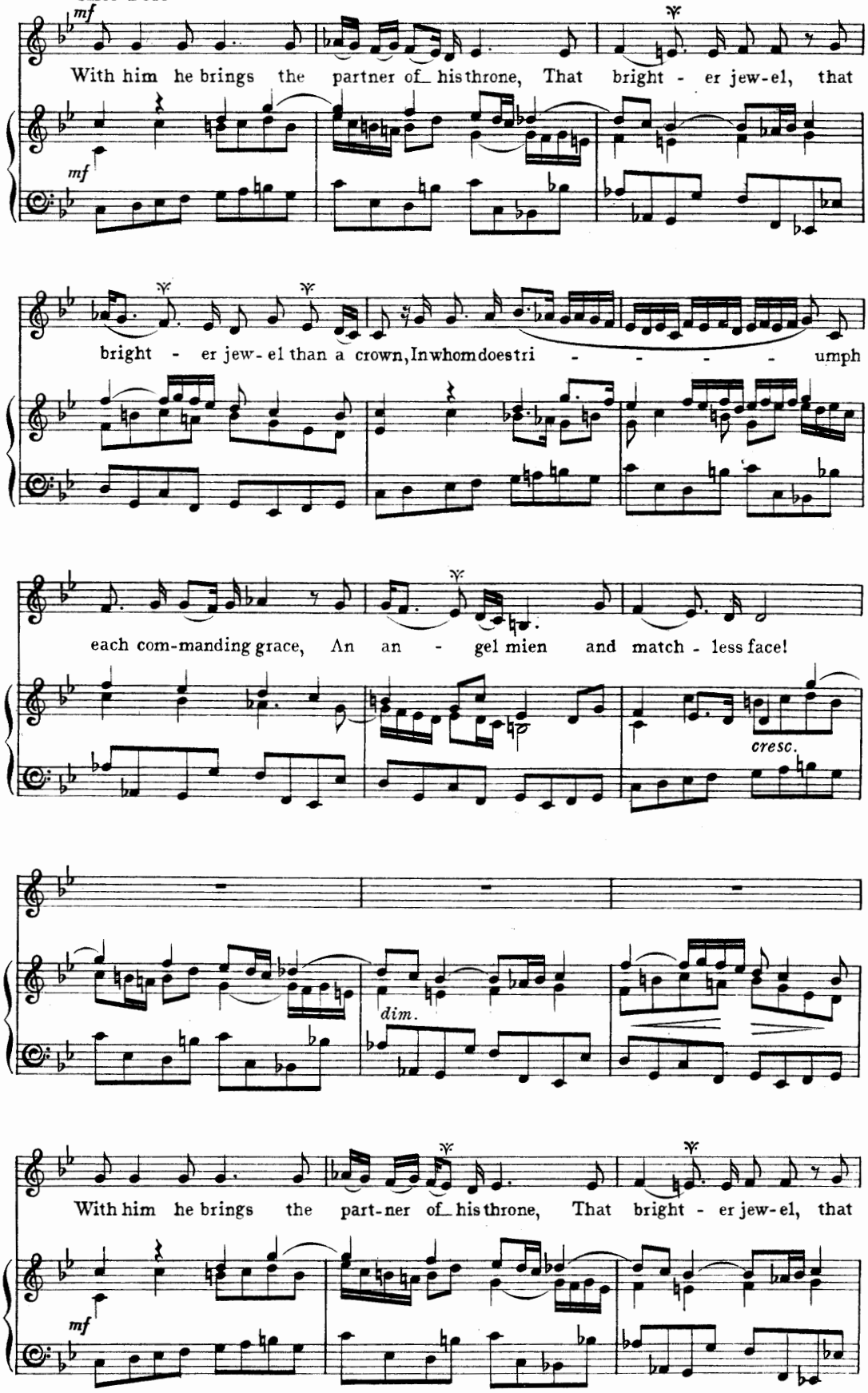

Soprano I. II
drums and the trum - pet's loud sounds, Where-in Cæ - sar's safe-ty and
drums and the trum - pet's loud sounds, Where - in Cæ - sar's safe-ty and
drums and the trum - pet's loud sounds, Where - in Cæ - sar's safe-ty and
drums and the trum - pet's loud sounds, Where - in Cæ - sar's safe-ty and
his fame a - bounds,
VERSE
his fame a - bounds, By which he glo - ry first did
VERSE
his fame a - bounds, By which he glo - ry first did
VERSE
his fame a - bounds, By which he glo - ry first did
CHORUS
From the
CHORUS
gain (And may they still, still, still pre-serve his reign!) From the
CHORUS
gain (And may they still, still, still pre-serve his reign!) From the
CHORUS
gain (And may they still, still, still pre-serve his reign!) From the

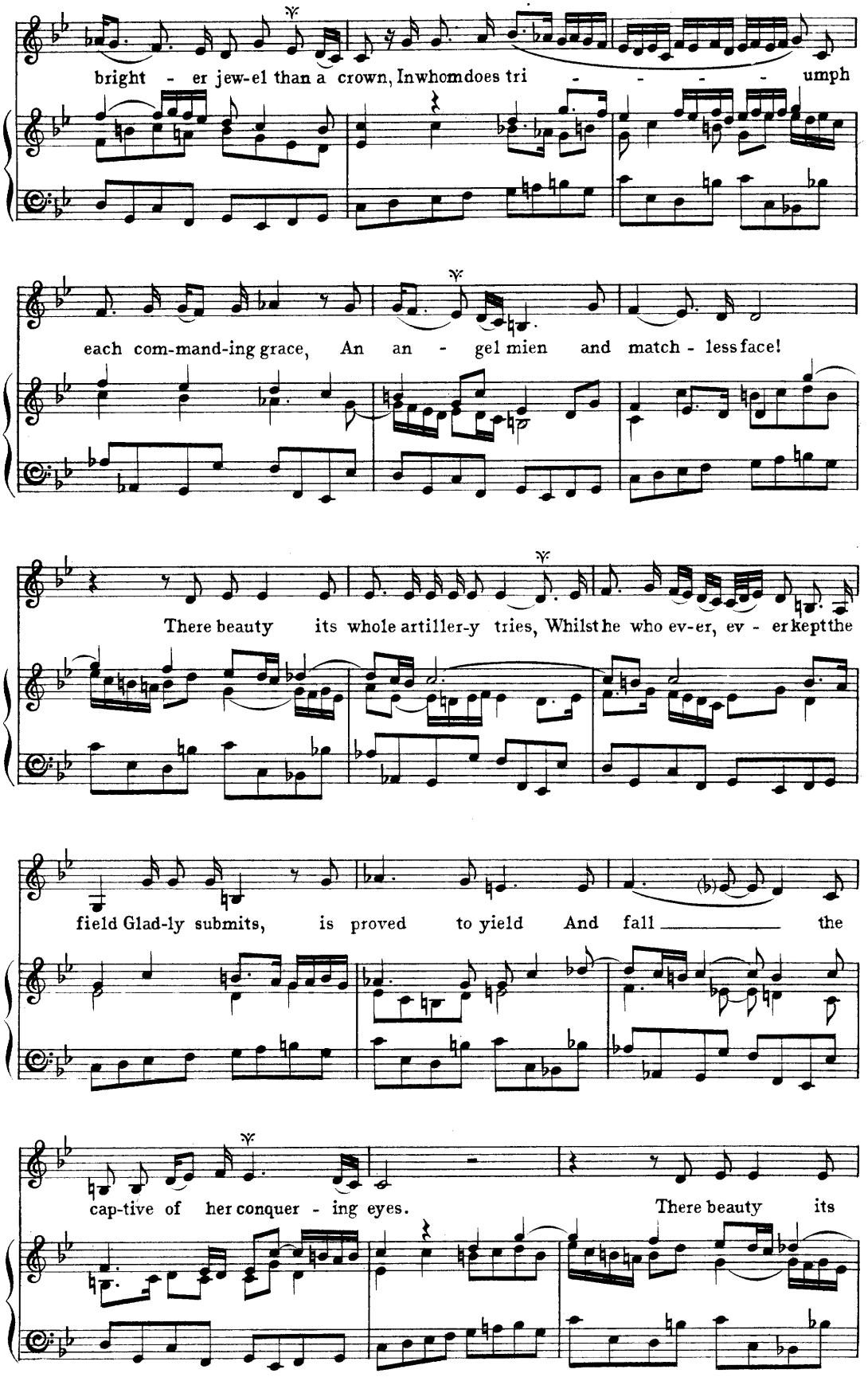

rat - tling of drums and the trum - pet's loud sounds, Where-in Cæ - sar's
rat - tling of drums and the trum - pet's loud sounds, Where - in Cæ - sar's
rat - tling of drums and the trum - pet's loud sounds, Where - in Cæ - sar's
rat - tling of drums and the trum - pet's loud sounds, Where - in Cæ - sar's
1
2 Fine
safe - ty and his fame a - bounds, From the - bounds.
safe - ty and his fame a - bounds, From the - bounds.
safe - ty and his fame a - bounds, From the - bounds.
safe - ty and his fame a - bounds, From the - bounds.
1
2 Fine
Dal Segno sin al Fine
From the
From the
From the
From the
Dal Segno sin al Fine

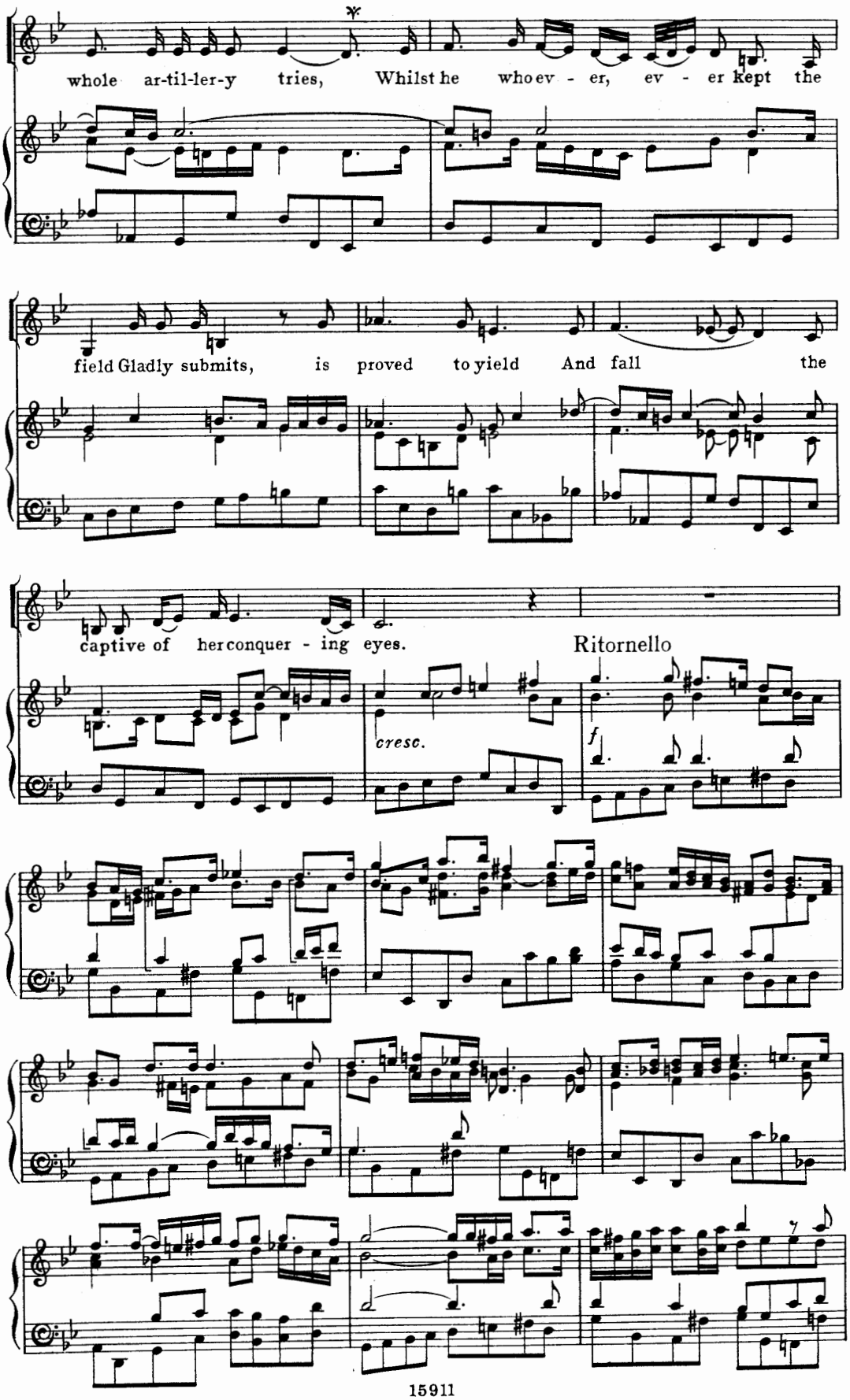

From the rat - tling of drums and the trum - pet's loud
From the rat - tling of drums and the trum - pet's loud
From the rat - tling of drums and the trum - pet's loud
From the rat - tling of drums and the trum-pet's loud
sounds, Where - in Cæ - sar's safe - ty and his fame a - bounds,
VERSE
sounds, Where - in Cæ - sar's safe - ty and his fame a - bounds, To
sounds, Where - in Cæ - sar's safe - ty and his fame a-bounds,
VERSE
sounds, Where - in Cæ - sar's safe - ty and his fame a - bounds, To

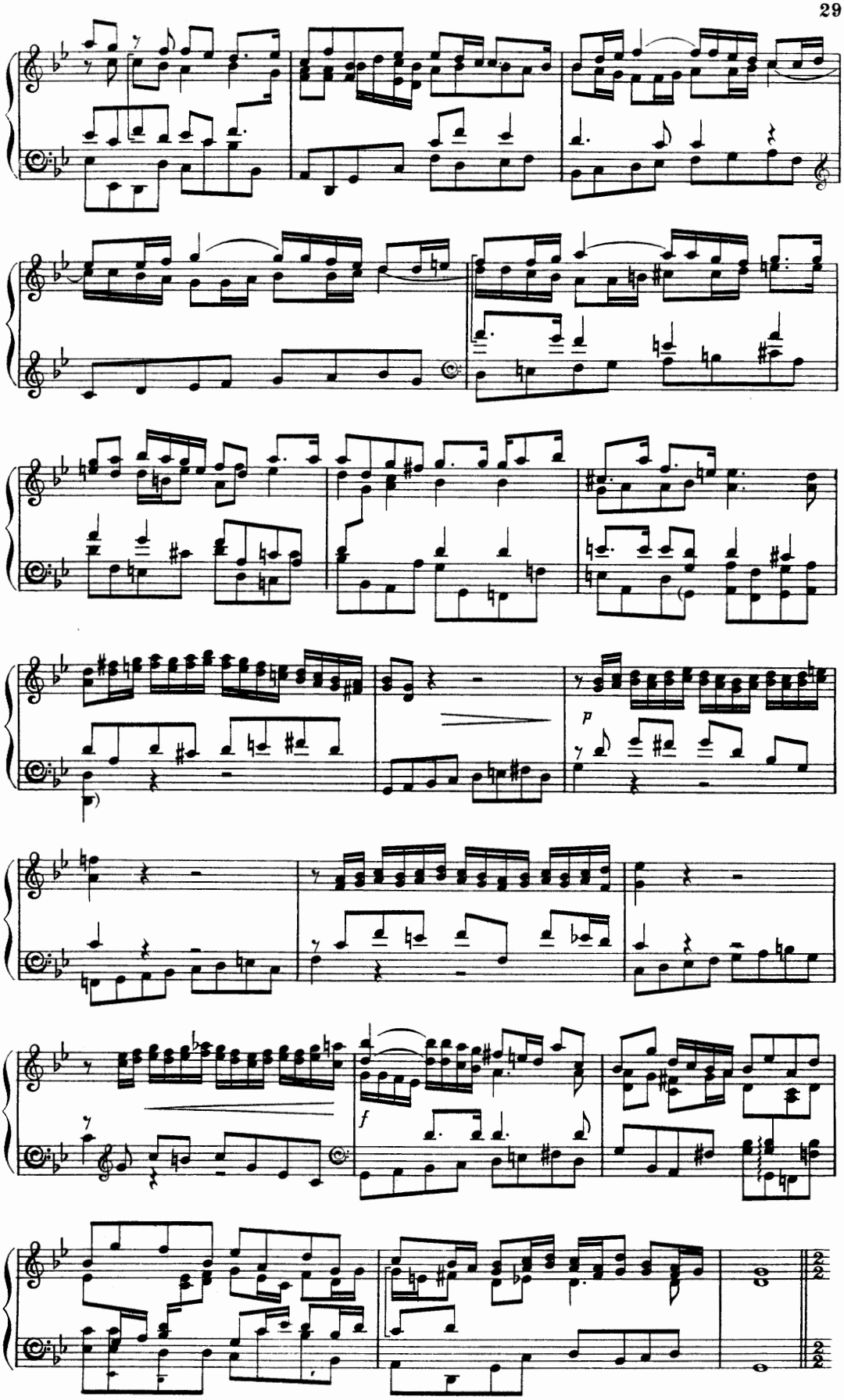

Adagio
Alto I
mu - sic's soft - er but yet kind and pleas - ing me - lo-dy,
Alto II
mu - sic's soft - er but yet kind and pleas - ing me - lo-dy,
Bass
mu - sic's soft-er but yet kind and pleasing me - lo-dy,
Adagio
pp
Music, from care, from care_ and dan - ger free,
Music, from care, from care_ and dan - ger free,
Music, from care, from care and dan - ger free,
p
Mu-sic, the sweet, the sweet un-bend-er
Mu-sic, the sweet, the sweet un-bend-er_
Mu-sic, the sweet_____ un - bend - er
pp
p

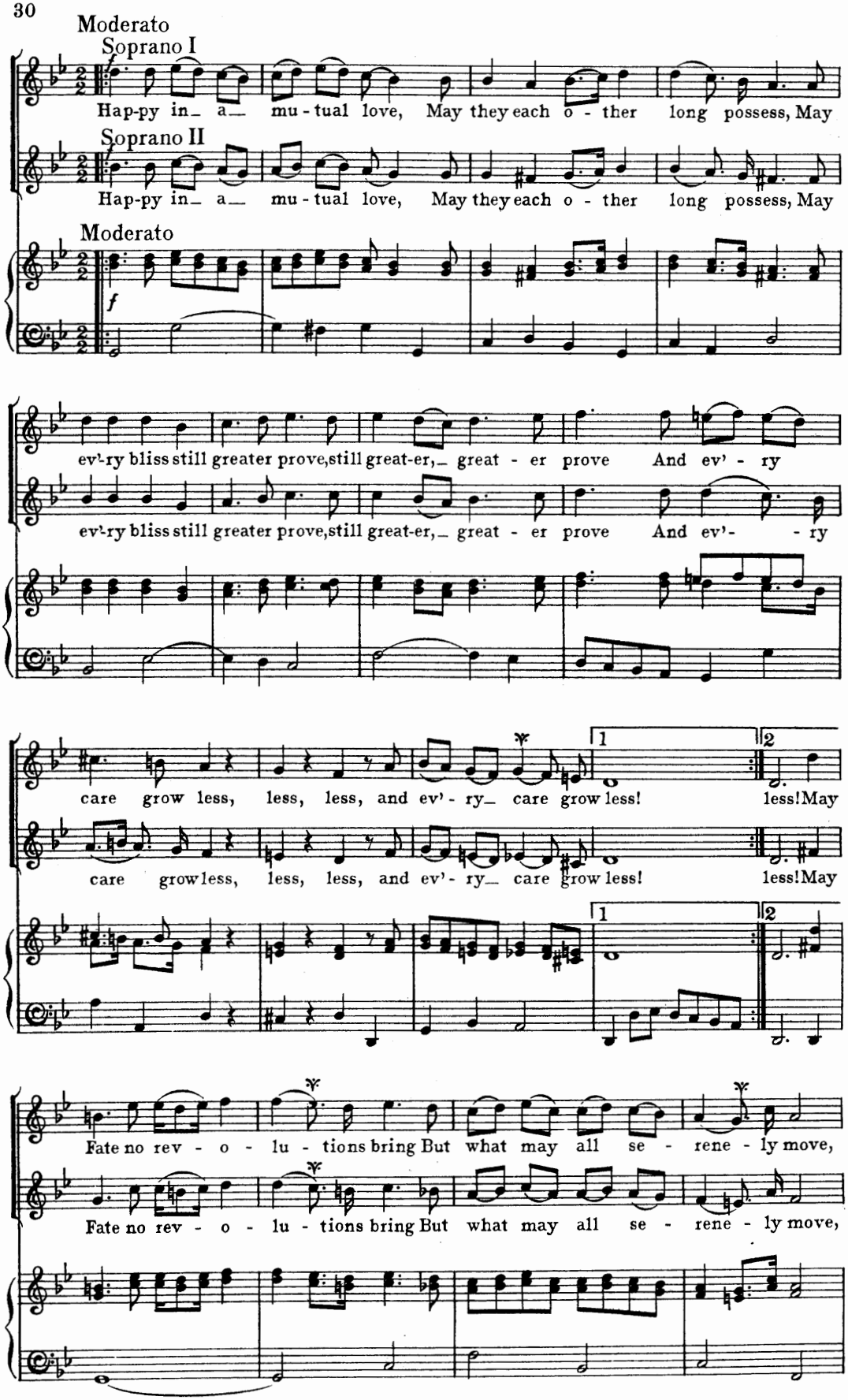

of the mind,
To mu - sic, to mu - sic
of the mind,
To mu - sic, to mu - sic
of the mind,
To mu - sic, to mu - sic
pp
p
and to love he comes, to mu - - sic and to love he
and to love he comes, to mu - - sic and to love he
and to love he comes, to mu - sic and to love he
comes.
comes.
comes.
cresc.
dim.

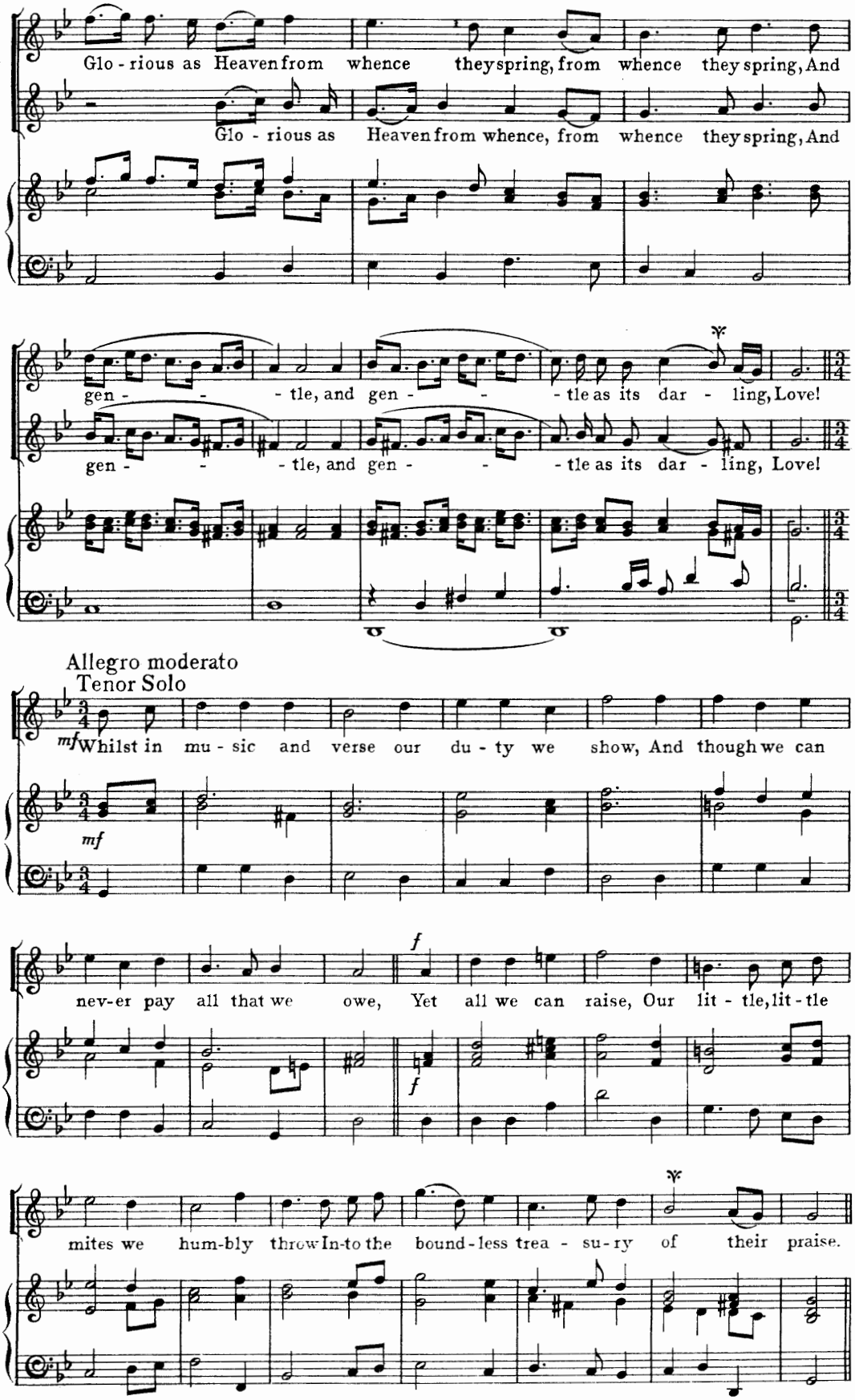

Alto Solo
mf
With him he brings the partner of his throne, That bright - er jew-el, that
mf
bright - er jew-el than a crown, In whom doestri - - - - - umph
each com-manding grace, An an - gel mien and match - less face!
cresc.
dim.
With him he brings the part-ner of his throne, That bright - er jew-el, that
mf


bright - er jew-el than a crown, In whom does tri - - - - - umph
each com-mand-ing grace, An an - gel mien and match - less face!
There beauty its whole artiller-y tries, Whilst he who ev-er, ev - er kept the
field Glad-ly submits, is proved to yield And fall the
cap-tive of her conquer - ing eyes. There beauty its


whole ar-til-ler-y tries, Whilst he who ev - er, ev - er kept the
field Gladly submits, is proved to yield And fall the
captive of her conquer - ing eyes.
Ritornello
cresc.
f

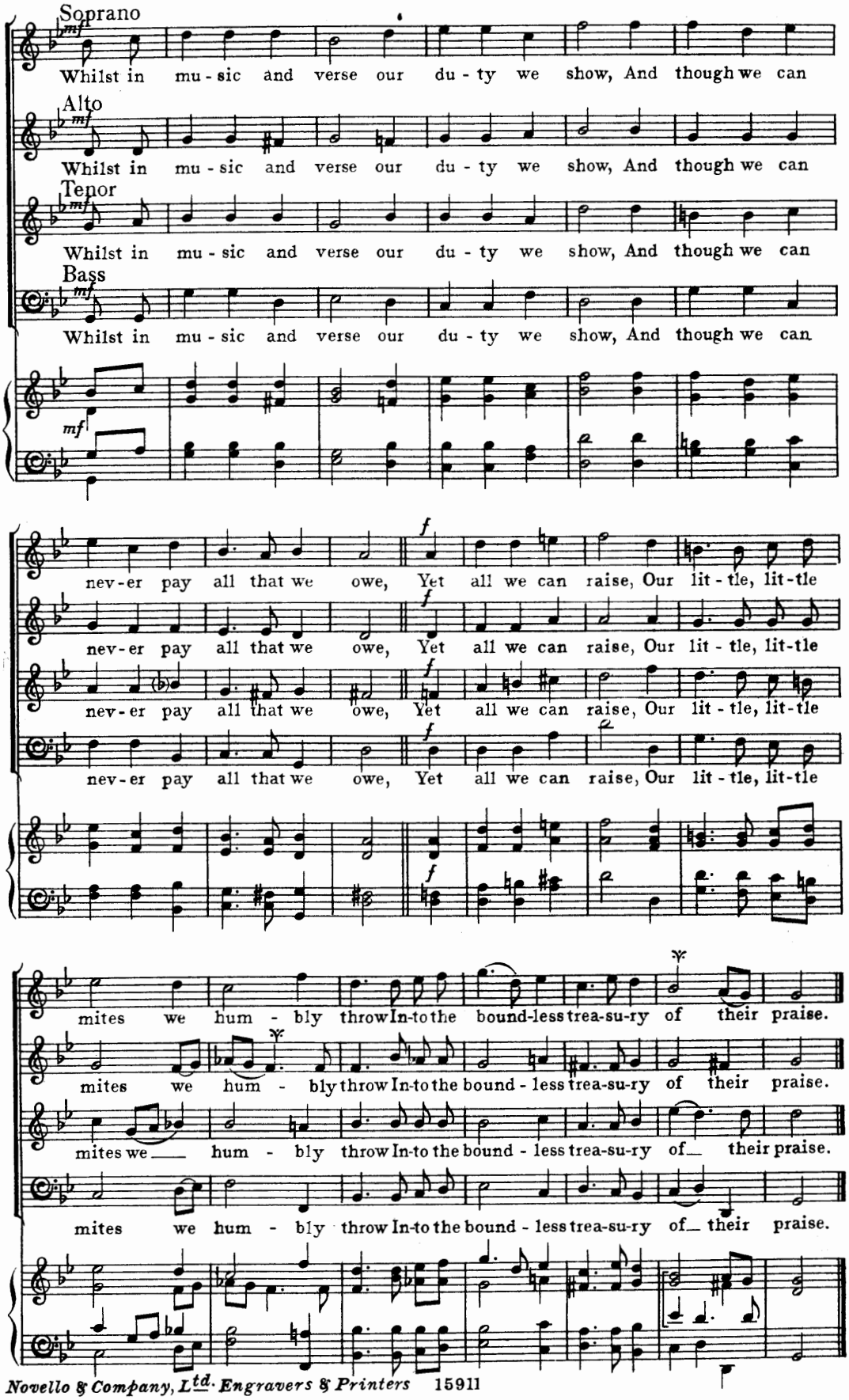

p
f


Moderato
Soprano I
Hap-py in_ a_ mu - tual love, May they each o - ther long possess, May
Soprano II
Hap-py in_ a_ mu - tual love, May they each o - ther long possess, May
Moderato
ev'-ry bliss still greater prove, still great-er,_ great - er prove And ev' - ry
ev'-ry bliss still greater prove, still great-er,_ great - er prove And ev'- - ry
care grow less, less, less, and ev' - ry_ care grow less! less! May
care grow less, less, less, and ev' - ry_ care grow less! less! May
Fate no rev - o - lu - tions bring But what may all se - rene - ly move,
Fate no rev - o - lu - tions bring But what may all se - rene - ly move,


Glo - rious as Heaven from whence they spring, from whence they spring, And
Glo - rious as Heaven from whence, from whence they spring, And
gen - - - tle, and gen - - - tle as its dar - ling, Love!
gen - - - tle, and gen - - - tle as its dar - ling, Love!
Allegro moderato
Tenor Solo
mf Whilst in mu - sic and verse our du - ty we show, And though we can
mf
nev-er pay all that we owe, Yet all we can raise, Our lit - tle, lit - tle
f
f
mites we hum-bly throw In-to the bound-less trea - su-ry of their praise.



252612

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—— God goeth up with shouting.
——†God so loved the world.
——†God's time is the best.
——† Ditto (Welsh Words).
—— Hold in affection Jesus Christ.
——†How brightly shines yon star of morn.
—— If thou but sufferest God to guide thee.
——†Jesu, Priceless Treasure (Motet).
——† Ditto (Welsh Words).
—— Jesus, now will we praise Thee.
—— Jesus sleeps, what hope remaineth.
—— Let songs of rejoicing be raised.
—— Lord is a sun and shield, The.
——†Lord is my Shepherd, The.
—— Lord, rebuke me not
——*†Magnificat in D.
——†My spirit was in heaviness.
—— O Christ, my all in living.
—— O Jesu Christ, Thou Prince of Peace.
——†O Light Everlasting.
—— O praise the Lord all ye nations (Psalm 117) Motet.
—— O praise the Lord for all His mercies.
—— O teach me, Lord, my days to number.
—— Praise our God Who reigns in Heaven.
—— Praise thou the Lord, Jerusalem.
—— Ready be, my soul, alway.
—— Rise, O Soul.
—— Sages of Sheba, The.
——†Sleepers, wake.
——†Spirit also helpeth us, The (Motet).
——†Stronghold Sure, A.
—— There is nought of soundness in all my body.
—— Thou Guide of Israel.
—— Wailing, crying, mourning, sighing.
—— Watch ye, pray ye.
—— When will God recall my spirit.
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DAVIES, H. W.—†Hervé Riel.
—— Ode on Time
DUNHILL, T. F.—†Tubal Cain.
ELGAR, E.—†For the Fallen.
——†Fourth of August, The.
—— Te Deum and Benedictus, in F.
ELLICOTT, R. F.—Elysium.
FRANZ, R.—Praise ye the Lord.
GADE, N. W.—†Christmas Eve.
——†Erl-King's Daughter, The.
—— Zion.
GARRETT, G. M.—†Harvest Cantata.
GAUL, A. R.—†Ruth (Choruses only).
GOETZ, H.—†By the Waters of Babylon.
——†Nœnia.
GOODHART, A. M.—Earl Haldan's Daughter.
GOUNOD, CH.—Daughters of Jerusalem.
—— De Profundis (Latin).
—— Ditto (English).
——*†Gallia.
—— Messe Solennelle, Ste. Cécile (Latin).
—— Out of Darkness.
—— Passion, The.
GRAY, A.—Legend of the Rock Buoy Bell.
GRIMM, J. O.—Soul's Aspiration, The.
HANDEL.—†Acis and Galatea.
—— Chandos Te Deum.
—— Dettingen Te Deum.
—— Dixit Dominus.
——*Except the Lord build the house.
—— Hercules (Choruses only).
——†Israel in Egypt (Pocket Edition).
——†Judas Maccabæus (Ditto.)
——†Messiah (Ditto).
——*Nisi Dominus.
—— O come, let us sing unto the Lord.
——†O praise the Lord.
—— Ode on St. Cecilia's Day.
—— Passion of Christ, The (Abridged).
——†Semele (Abridged Concert Ed.), Act I.
—— Utrecht Jubilate.
—— Ways of Zion, The.
HARRISON, J.—Christmas Cantata.
——†Harvest Cantata.
HARRISS, C. A. E.—Sands of Dee, The.
HARWOOD, BASIL.—Love Incarnate.
HAYDN.—†Creation, The (Pocket Edition).
——*Mass, in B flat (No. 1).
—— Mass, in B flat (No. 1) (Latin).
—— Mass, in C (No. 2) (Latin).
—— Mass, in D (No. 3) (Latin).
——*Mass, in D (No. 3).
——*Te Deum Laudamus, in C.
—— Seasons, The, From:
†Spring, Autumn.
Summer, Winter.
HECHT, E.—O may I join the choir invisible
HIGGS, H. M.—Erl-King, The.
HILLER, F.—†Song of Victory, A.
HOLST, G.—Ode on a Grecian Urn.
HUMMEL.—Mass, in B flat (No. 1).
—— Mass, in E flat (No. 2).
—— Mass, in D (No. 3).
ILIFFE, F.—Sweet Echo
JENSEN, A.—†Feast of Adonis, The.
JORDAN, W.—Blow ye the trumpet in Zion.
LAWES, H.—Comus (Music only).
LEMARE, E. H.—'Tis the spring of souls to-day.
LEO, L.—Dixit Dominus.
LLOYD, C. H.—O give thanks unto the Lord.
—— Song of Balder, The.
MACCUNN, H.—†Lord Ullin's Daughter.
——†Wreck of the Hesperus, The.
MACFARREN, G. A.—†May Day.
—— Outward Bound.
MACKENZIE, A. C.—†Bride, The.
MACPHERSON, C.—Sing unto God.
MENDELSSOHN.—†As the hart pants.
——†Athalie.
——*Ave Maria (Saviour of Sinners).
——†Christus.
——†Come, let us sing.

MENDELSSOHN—*continued.*
——†Elijah (Pocket Edition).
——†Festgesang (Hymns of Praise).
——†Hear my Prayer.
——†Hymn of Praise (Lobgesang).
——*†Lauda Sion.
——†Lord, how long.
——†Loreley.
—— Man is Mortal.
——*Not unto us.
——*St. Paul (Pocket Edition).
——†Walpurgis Night, The First.
——†When Israel out of Egypt came.
MEYERBEER.—91st Psalm (Latin).
—— 91st Psalm (English).
MOZART.—King Thamos.
——*Mass in C (No. 1).
—— Mass in B flat (No. 7) (Latin).
—— Mass in G (No. 12) (Latin).
—— Mass in G (No. 12) (English).
—— Mass, Requiem, in D minor (No. 15) (Latin).
——*†Mass, Requiem, in D minor (No. 15).
NORTH, S.—†In the Morning.
PALESTRINA.—Surge Illuminare.
PARKER, H. W.—Kobolds, The.
PARRY, C. H. H.—†Blest Pair of Sirens.
——†Chivalry of the Sea, The (Naval Ode).
—— Glories of our Blood and State, The.
—— Te Deum Laudamus (Coronation).
PINSUTI, C.—Phantoms.
PROUT, E.—Freedom.
——†Hundredth Psalm, The.
PURCELL.—Te Deum and Jubilate, in D
——†Te Deum, in D.
—— Te Deum, in D (Latin).
ROMBERG.—Harmony of the Spheres, The
——†Lay of the Bell, The.
—— Te Deum Laudamus, in D.
——†Transient and the Eternal, The.
ROSSINI.—*†Stabat Mater.
SACHS, ED.—King Cups.
—— Water-Lilies.
SCHUBERT.—†Song of Miriam.
SCHUMANN.—Advent Hymn, "In Lowly Guise."
—— King's Son, The
—— Manfred.
—— Mignon's Requiem.
——†New Year's Song.
—— Pilgrimage of the Rose.
SCHUTZ, H.—Passion of our Lord, The
SELBY, B. L.—Dying Swan, The.
SILAS, E.—Mass, in C.
SMITH, A. B.—In Glorious Freedom.
SMITH, A. M.—Ode to the North-East Wind
SPOHR.—Christian's Prayer, The.
——†God, Thou art Great.
—— Hymn to St. Cecilia.
——†Last Judgment, The.
STEPHEN, D.—†Laird o' Cockpen, The.
STOCKER, S.—Song of the Fates.
STOJOWSKI, S.—Springtime.
SULLIVAN, A.—Exhibition Ode.
—— †Te Deum (Thanksgiving).
THIMAN, E. H.—†Last Supper, The.
——†Parables, The
THOMAS, A. G.—†Sun Worshippers, The.
THORNE, E. H.—Be merciful unto me.
TOURS, B.—Festival Ode, A.
WAGNER.—Flying Dutchman (A Selection from Act II.)
WALKER, E.—Hymn to Dionysus, A.
—— Ode to a Nightingale.
WEBER, C. M.—Jubilee Cantata.
—— *Mass in E flat.
—— *Mass in G.
—— Preciosa.
—— Three Seasons.
WESLEY, S.—Dixit Dominus.
WESLEY, S. S.—O Lord, Thou art my God.
WEST, J. E.—Lord, I have loved the habitation of Thy House.
—— Song of Zion, A.
WOOD, C.—Ode to the West Wind
WOODMAN, R. T.—Falmouth.

*The Works marked thus * have Latin and English words. Those marked thus † may be had in Tonic Sol-fa Notation.*
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