



ALBUMS of ENGLISH SONG

No. IV.

JAMES HOOK.

PRICE ONE SHILLING & SIXPENCE.

LONDON & NEW YORK  
NOVELLO, EWER & CO.

# VOCAL ALBUMS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
<b>THOMAS A. ARNE.</b>			<b>LADY ARTHUR HILL.</b>		
TWENTY SONGS... ..	1/6	—	HOLIDAY SONGS ... ..	2/6	—
<b>BEETHOVEN.</b>			<b>JAMES HOOK.</b>		
*TWENTY-SIX SONGS (Vol. I.)	1/6	—	TWENTY SONGS... ..	1/6	—
*SEVENTEEN SONGS (Vol. II.)	1/6	—	<b>OLIVER KING.</b>		
*TWENTY-TWO SONGS (Vol. III.)	1/6	—	SIX SONGS (Baritone) ..	2/6	—
<b>KAREL BENDL.</b>			<b>LISZT.</b>		
*GIPSY SONGS. First Series ...	2/6	—	TWENTY SONGS... ..	1/6	—
Ditto. Second Series. (English			<b>H. MACCUNN.</b>		
and Bohemian) ... ..	2/6	—	CYCLE OF SIX LOVE LYRICS	2/6	—
TWELVE SONGS ("Loving			<b>A. C. MACKENZIE.</b>		
Hearts") ... ..	2/6	—	EIGHTEEN SONGS. Three		
<b>STERNDALE BENNETT.</b>			Books ... .. each	2/6	—
*TWELVE SONGS ... ..	1/0	2/6	EIGHTEEN SONGS. One Vol.	—	7/6
<b>GEO. J. BENNETT.</b>			SPRING SONGS ... ..	2/6	—
TEN SONGS (Robert Burns) ...	2/6	—	<b>MARIANI.</b>		
TWELVE SONGS (Shelley and			TWENTY-TWO SONGS. (Italian)	2/6	—
Rosssetti) ... ..	2/6	—	<b>MENDELSSOHN.</b>		
<b>BERLIOZ.</b>			SONGS. (With Portrait) ...	Folio	— 21/0
SUMMER NIGHTS (English and			*SONGS ... ..	4/0	6/0
French) ... ..	1/6	—	*SONGS (Deep Voice) ... ..	6/0	8/0
<b>SIR HENRY R. BISHOP.</b>			<b>MOORE.</b>		
TWENTY SONGS... ..	1/6	—	IRISH MELODIES ... ..	2/6	4/0
<b>J. BRAHMS.</b>			IRISH MELODIES ... Folio	—	21/0
TWENTY-TWO SONGS ... ..	1/6	—	<b>HENRY PURCELL.</b>		
TWELVE SONGS (English,			TWELVE SONGS... ..	2/6	—
French, and German Words),			<b>RANDEGGER.</b>		
Vols. I., II., III. and IV., for high			SACRED SONGS FOR LITTLE		
or deep voice ... .. each	3/0	—	SINGERS. Illustrated ... ..	2/6	5/0
<b>DORA BRIGHT.</b>			<b>A. RUBINSTEIN.</b>		
TWELVE SONGS... ..	2/6	—	TWENTY-FIVE SONGS ... ..	1/6	—
<b>E. DANNREUTHER.</b>			<b>SCHUBERT.</b>		
SIX SONGS (D. G. Rosetti) ...	2/6	—	TWENTY SONGS (Mezzo-Sop.)	1/6	—
FIVE SONGS (W. Morris) ...	2/6	—	TWENTY SONGS (Contralto) ...	1/6	—
<b>CHARLES DIBDIN.</b>			TWENTY SONGS (Sop. or Tenor)	1/6	—
TWENTY-ONE SONGS ... ..	1/6	—	*SCHWANENGESANG (Swan		
<b>ANTONIN DVOŘÁK.</b>			Songs) ... ..	1/6	—
*SIXTEEN SONGS (Op. 2, 5, 17,			*DIE SCHÖNE MÜLLERIN		
and 31) ... ..	2/6	—	(The Fair Maid of the Mill) ...	1/6	—
EIGHT LOVE SONGS (English,			*WINTERREISE (The Winter		
German, and Bohemian Words,			Journey), Op. 89 ... ..	1/6	—
Op. 83) ... ..	3/0	—	<b>SCHUMANN.</b>		
<b>J. W. ELLIOTT.</b>			*SONGS ... .. Folio	—	10/6
NATIONAL NURSERY SONGS			*MYRTHEN (26 Songs), Op. 25...	1/6	—
AND RHYMES. With Sixty-			*LIEDERKREIS (12 Songs), Op. 39	1/0	—
five Illustrations ... ..	—	7/6	*VOCAL ALBUM ... ..	2/6	4/6
<b>R. FRANZ.</b>			*WOMAN'S LOVE AND LIFE		
THIRTY SONGS ... ..	1/6	—	(8 Songs), Op. 42 ... ..	1/0	—
FOURTEEN SONGS (Robert			*TWELVE SONGS (Op. 35) ...	1/0	—
Burns) ... ..	2/6	—	DICHTERLIEBE (A Poet's Love),		
<b>HERMANN GOETZ.</b>			(16 Songs), Op. 48 ... ..	1/6	—
*EIGHTEEN SONGS (Op. 4, 12, 19)	2/6	—	<b>VARIOUS COMPOSERS.</b>		
<b>BATTISON HAYNES.</b>			OLD IRELAND (Irish Melodies)	2/6	—
ELIZABETHAN LYRICS ... ..	2/6	—	THE SUNLIGHT OF SONG.		
<b>HAYDN.</b>			46 Illustrations ... ..	—	5/0
TEN CANZONETS ... ..	1/6	—	*VOLKSLEIDER ALBUM (40		
			SONGS) ... ..	2/6	4/6
			ENGLISH FOLK-SONGS (edited		
			by W. A. Barrett)... ..	2/6	—

\* These Songs have German and English Words.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

ALBUMS OF ENGLISH SONG.

---

TWENTY SONGS

COMPOSED BY

JAMES HOOK

1746—1827.

---

EDITED, AND WITH PIANOFORTE ACCOMPANIMENTS, BY  
W<sup>M</sup>. ALEX<sup>R</sup>. BARRETT.

---

PRICE ONE SHILLING AND SIXPENCE.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

1

M

7

9

1



# JAMES HOOK.

(1746—1827.)

---

THERE are a great many people who have been charmed by the genius of this admirable musician who have never heard of his name. Some of his songs, such as "The lass of Richmond Hill" and "'Twas within a mile of Edinboro' town," have become national, and often find their way into programmes of popular music without the author's name appended. Hook was a man of great genius and industry, and in his time produced a vast number of works which were highly esteemed by his Contemporaries, and which were not without their influence upon posterity. He was born at Norwich in 1746, and was instructed in the principles of music by Charles Garland, Organist of the Cathedral. He came to London before he had completed his twentieth year, and composed some songs which were sung at Ranelagh and Richmond. He was organist and composer at Marylebone Gardens from 1769 to 1773, and left there in the following year to fulfil a like engagement at Vauxhall Gardens, where he remained until 1820, an engagement extending nearly fifty years. During this period he composed, it is said, over two thousand works, cantatas, glees, catches, songs, dramatic pieces, an oratorio "The Ascension" (1776), concertos, and sonatas for the organ and harpsichord, and the "Guida di Musica," the first book of instructions for the newly introduced instrument, the pianoforte. He is said to have been the first English organist who played Bach's fugues in public. He was organist of St. John's, Horsleydown, for many years. He died at Boulogne in 1827. His elder son, James Hook, D.D. (1772—1828), Prebendary of Winchester and Dean of Worcester, was the father of Dr. Walter Farquhar Hook, Dean of Chichester. His younger son, Theodore Edward (1788—1841), was the well-known novelist, wit, and humorist.

## CONTENTS.

---

		PAGE.
1.	Dear Mary, to thee ... .. <i>Tenor</i> ... ..	1
2.	O listen to the voice of love ... .. <i>Soprano</i> ... ..	6
3.	The ray that beams for ever .. .. <i>M.-Soprano</i> ... ..	10
4.	Bright Phœbus... .. <i>Baritone</i> ... ..	13
5.	Within a mile of Edinboro' town ... .. <i>Soprano</i> ... ..	19
6.	Alone by the light of the Moon ... .. <i>Baritone or Tenor</i> ... ..	23
7.	The Blackbird ... .. <i>Soprano</i> ... ..	28
8.	All on board of a Man-of-War ... .. <i>Baritone or Bass</i> ... ..	32
9.	Hush ev'ry breeze ... .. <i>Tenor</i> ... ..	37
10.	The dying Negro ... .. <i>Baritone</i> ... ..	44
11.	The disconsolate Sailor ... .. <i>Tenor</i> ... ..	46
12.	The Echo Song ... .. <i>Soprano</i> ... ..	49
13.	The cottage in the grove ... .. <i>Tenor</i> ... ..	52
14.	May morning ... .. <i>Baritone</i> ... ..	55
15.	The contented Shepherd .. .. <i>Tenor</i> ... ..	58
16.	Lashed to the helm ... .. <i>Baritone</i> ... ..	63
17.	Pretty little Sue ... .. <i>Tenor</i> ... ..	67
18.	The lass of Richmond Hill ... .. <i>Tenor</i> ... ..	71
19.	Content and a Cot ... .. <i>Tenor or Baritone</i> ... ..	75
20.	The Primrose Song ... .. <i>Soprano</i> ... ..	80

# DEAR MARY TO THEE.

1795.

James Hook.

*Andante.*

The piano introduction is in 4/4 time and B-flat major. It consists of three measures. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a simple harmonic accompaniment. Dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*).

The first phrase of the song is: "Tho' the mu - ses ne'er smile by the". The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Dynamics include forte (*f*), piano (*p*), and mezzo-forte (*mf*).

The second phrase of the song is: "light of the sun, Yet they vis - it my cot When my la - bour is done Tho' the". The vocal line continues in the treble clef, and the piano accompaniment continues in the grand staff. Dynamics include mezzo-forte (*mf*).

31 Oct. 19. Novello, 1.15.

mu - ses ne'er smile by the light\_ of the sun, Yet they

vis - it my cot when my la - bour is\_ done.

*f p f p*

And whilst on my pil - low of straw I re - cline A

*mf*

wreath of sweet flow'rets, they spor - tive - ly\_ twine, But in vain the fair damsels weave



chap-lets for me, Since my heart is de-vot-ed dear Ma-ry to thee, dear

Ma-ry to thee, dear Ma-ry to thee, since my heart is de-vot-ed dear

Ma-ry to thee.

*f p f p mf*

Full- oft- I re-flect on my  
When the shrill pipe and la-bour pro-

*f p f p mf*

in - di-gent fate, But re - flection and rea - son are e - ver too late, Full - claim the light dance, With transport I see my dear Ma - ry ad - vance, When the

oft I re - flect on my in - di - gent fate, But re - shrill pipe and la - bour pro - claim the light dance, With

-flec-tion and rea - son are e - ver too late.  
transport I see my dear Ma - ry ad - vance.

*f p f p*

They tell me I sigh for too beauteous a fair, And  
Then such grace she dis-plays while she trips mid the throng, That each

*mf*

fill my sad bo - som with doubt and des - pair, Then  
shep - herd with rap - ture to her, tunes his song, But by

hope kind - ly smil - ing a - verts their de - cree, For my  
none she's be - lov'd with such truth as by me, For my

heart is de - vot - ed dear Ma - ry to thee, dear Ma - ry to thee, dear  
heart is de - vot - ed dear Ma - ry to thee, dear Ma - ry to thee, dear

Ma - ry to thee, since my heart is de - vot - ed dear Ma - ry to thee.  
Ma - ry to thee, since my heart is de - vot - ed dear Ma - ry to thee.

## O LISTEN TO THE VOICE OF LOVE.

1795.

*Andante poco lento e sempre piano.*

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamics *mf* and *cresc.*

Musical score for the second system, including the vocal line with lyrics "O lis-ten, lis-ten to the" and piano accompaniment with dynamics *dim.*, *p*, and *pp*.

Musical score for the third system, including the vocal line with lyrics "voice of love, He calls my Daph-ne to the" and piano accompaniment.

grove, The prim-rose sweet be - decks the field, The

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "grove, The prim-rose sweet be - decks the field, The". The piano accompaniment is in a grand staff (treble and bass clefs) and includes a trill (tr) in the right hand and a piano (p) dynamic marking in the left hand.

tune - ful birds in - vite to - rove, To soft - er - joys let

The second system continues the vocal line with lyrics "tune - ful birds in - vite to - rove, To soft - er - joys let". The piano accompaniment features trills (tr) in both the right and left hands.

splen-dour yield, O lis-ten, lis-ten to - the voice of

The third system has lyrics "splen-dour yield, O lis-ten, lis-ten to - the voice of". The piano accompaniment includes a *slentando* marking and a *colla voce* marking.

love.

The fourth system concludes with the word "love." in the vocal line. The piano accompaniment features a trill (tr) in the right hand.

Where flow - ers their bloom - ing sweets ex - hale My  
Come share\_ with me the sweets of\_ spring, And

*pp*

*tr*

Daph - ne\_ fond - ly\_ let\_ us\_ stray, Where  
leave the\_ towns\_ tu - - mul - tuous\_ noise, The

whis - p'ring love\_ breathes forth his tale, And shep - herds  
hap - py\_ swains all cheer - ful sing And e - choes

*tr*

*p*

sing their art - less\_ lay, O lis-ten, lis-ten to the  
 still re - - peat their joys, Then lis-ten, lis-ten to the

voice of\_ love, He calls my Daph - - ne\_ to the  
 voice of\_ love, He calls my Daph - - ne\_ to the

grove.  
 grove.

## THE RAY THAT BEAMS FOR EVER.

*Grazioso.*

mf

There is a bloom that ne-ver

pp

fades a rose no storm — can se-ver, Be-yond the



tu - lips gau-dy shades, — A ray that beams, that beams for

e-ver, a ray that beams, — that beams for e-ver.

There is a charm sur-pass - ing art, That  
Then stranger if thou fain wouldst find, The

*pp*

speaks in ev - - ry fea-ture, That twines a - round a feel-ing  
 rose no storms— can sev-er, Go then and seek it in the

heart,— It is thy charm,thy charm O nature, it is thy charm, thy  
 mind,— The ray that beams,that beams for e-ver, the ray that beams, that

charm O nature.  
 beams for e-ver.

## BRIGHT PHOEBUS.

*Spiritoso.*

Musical score for the first system. The vocal line is a single note (G4) with a fermata, followed by a rest. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo is marked *Spiritoso*. The dynamic is *mf*. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The word "Bright" is written to the right of the vocal line.

Musical score for the second system. The vocal line begins with the lyrics "Phoebus has mount-ed the char-iot of day, And the Horns and the". The piano accompaniment continues with a similar rhythmic pattern. The dynamic is *p*.

Musical score for the third system. The vocal line continues with the lyrics "hounds call each sports-man a - way, and the Horns and the". The piano accompaniment continues with a similar rhythmic pattern.

Musical score for the fourth system. The vocal line concludes with the lyrics "hounds call each sportsman a - way." The piano accompaniment features a more complex rhythmic pattern, including sixteenth notes and a final flourish. The dynamic is *f*.

Thro' woods and through meadows with speed now they bound, While

health ro - sy\_ health is in ex - er - cise found, Thro' woods and through

mea - dows with speed now they bound, While health ro - sy

health is\_ in\_ ex - er - cise found, Hark a - way, hark a -

- way, Hark a - way is the word to the sound of the Horn

This system contains the first line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "- way, Hark a - way is the word to the sound of the Horn".

*p* *pp*

This system contains the second line of music. The vocal line features a triplet of eighth notes. The piano accompaniment includes dynamic markings *p* and *pp*. The lyrics are not present in this system.

And e - cho, and

*p*

This system contains the third line of music. The vocal line has a fermata over the first note. The piano accompaniment includes a dynamic marking *p*. The lyrics are: "And e - cho, and".

e - cho, and e - cho blithe e - cho makes jo - vial the morn.

*pp* *mf*

This system contains the fourth line of music. The vocal line continues with the lyrics: "e - cho, and e - cho blithe e - cho makes jo - vial the morn." The piano accompaniment includes dynamic markings *pp* and *mf*.

Each  
At

hill and each val - ley is love - ly to view, While Puss flies the  
length. Puss is caught and lies pant - ing for breath, And the shout of the

*p*

co - vert, and dogs quick pur - sue, while Puss flies the  
huntsman's the sig - nal of death, and the shout of the

co - vert, and dogs quick pur - sue.  
hunts - man's the sig - nal of death.

*f*

Be - hold where she flies o'er the wide spread - ing plain While the  
No joys can de - light like the sports of the field To —

loud ope - ning pack pur - sue her a - main, Be - hold where she  
hunt - ing all pas - times and plea - sures must yield, No — joys can de -

flies o'er the wide spread - ing plain, While the loud ope - ning  
- light like the sports of the field, To — hunt - ing all

pack — pur - sue her a main. Hark a - way, hark a -  
pas - times and pleasures must yield. *f*

- way Hark a-way is the word to the sound of the Horn.

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The lyrics are: "- way Hark a-way is the word to the sound of the Horn." The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

*p* *pp*

This system contains the next two staves of music. The vocal line features triplet markings (3) over groups of notes. The piano accompaniment includes dynamic markings *p* and *pp*.

And e - cho, and

*p*

This system contains the next two staves of music. The vocal line has a fermata over a note. The piano accompaniment includes a dynamic marking *p*.

e - cho, and e - cho blithe e - cho makes jo-vial the morn.

*pp*

*tr*

This system contains the final two staves of music. The vocal line includes a trill marking (*tr*) over a note. The piano accompaniment includes a dynamic marking *pp*.



# WITHIN A MILE OF EDINBORO TOWN.

*Lightly.*

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It consists of three measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "T'was with- in a mile of E-din - bo - ro town, In the". The music is in 4/4 time with a key signature of one sharp.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ro - sy time of the year, — Sweet li - lacs bloom'd and the". The music is in 4/4 time with a key signature of one sharp.

grass was down, And each shep - herd woo'd his dear.

Bon-nie Jock-ey blithe and gay, Kiss'd sweet Jen-ny mak-ing hay The

las - sie blush'd and frown-ing cried, No, no it won - not do, I

can-not, can-not, won-not, won-not, mun-not buc-kle to.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The second system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Jock-ey was a - wag that ne - ver would wed Though long he / But where he vow'd he would make her his bride, Though his flocks". The piano accompaniment continues with a similar rhythmic pattern.

The third system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "had fol - low - ed the lass — Con - ten - ted she earn'd and ate / and his herds were but few. — She — gave him her hand and a". The piano accompaniment continues with a similar rhythmic pattern.

The fourth system of music includes a vocal line with lyrics and piano accompaniment. The lyrics are: "her brown bread, And mer - ri - ly turn'd up the grass. / kiss be - side, And vow'd she'd for e - ver be — true." The piano accompaniment continues with a similar rhythmic pattern.

Bon-ny Jock-ey blithe and free      Won her heart right mer-ri-ly      Yet  
 Bon-ny Jock-ey blithe and free      Won her heart right mer-ri-ly      At

still she blush'd and frown-ing cried, No no it won-not do, I —  
 church she no more frown-ing cried, No no it won-not do, I —

can-not, can-not, won-not, won-not, mun-not buc-kle to.  
 can-not, can-not, won-not, won-not, mun-not buc-kle to.

# ALONE BY THE LIGHT OF THE MOON.

*Andantino.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest. The middle and bottom staves are piano accompaniment in 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 piano part begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system continues the musical score with three staves. The vocal line remains silent. The piano accompaniment continues with the same rhythmic patterns. The dynamic marking *calando* (diminuendo) is placed in the right-hand piano staff, indicating a gradual decrease in volume. The piano part features more complex rhythmic figures, including sixteenth-note runs in the right hand.

The third system includes a vocal line with lyrics. The lyrics are: "The day is de-part - ed and round from the cloud, The —". The piano accompaniment continues below. The dynamic marking *pp* (pianissimo) is placed in the left-hand piano staff, indicating a very soft volume. The piano part features a more active bass line with eighth-note patterns.

moon in her beau-ty ap - pears,      The      voice of the night - in-gale

war - bles a-loud,      The mu - sic of love in our ears.      Mar -

- i - a appear! now the sea - son so sweet with the beat of the heart is in

tune.      The time is so ten - der for lo - vers to meet,      A -

- lone by the light of the moon, a - lone by the light of the

moon, a - lone by the light of the moon, a -

- lone by the light of the moon, a - lone by the light of the moon.

*tr*  
*f*

*calando*

I can-not when pre - sent un - fold what I feel, I  
Your name from the shepherds when e - ver I hear, My

*pp*

sigh, can a lov - er do more, Her name to the shep - herds I  
bo - som is all in a glow, Your voice when it vi - brates so

ne - ver re-veal, Yet I think of her all the day o'er. Ma-  
sweet thro' mine ear, My heart thrills, my eyes o - ver - flow. Ye

- ri - a my love, do you long for the grove, Do you sigh for an in - ter-view  
pow'rs of the sky, will your beau-ty di-vine, In - dulge a fond lo - ver his



soon, Does e'er a kind thought run on me as you rove A -  
boon, Shall heart spring to heart and Ma - ri - a be mine,

- lone by the light of the moon, a - lone by the light of the

moon, a - lone by the light of the moon, a -

- lone by the light of the moon, a - lone by the light of the moon.

## THE BLACKBIRD.

1794.

Thomas Upton.

*Andantino.*

The first system of the musical score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a quarter rest, then a quarter note G4, and ends with a quarter note G4. The piano accompaniment starts with a *mf* dynamic and consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Trills are marked above the first and third measures of the piano part. The system concludes with the vocal note G4 and the text "'Twas".

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "on a bank of dai-sies sweet, A lone-ly maid-en sigh'd, The". The piano accompaniment features a *p* dynamic and continues the rhythmic pattern from the first system. The system ends with a quarter note G4 in the vocal line.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "lit-tle lambs play'd at her feet, While she in sor-row cried. Where". The piano accompaniment features a *espress.* dynamic and continues the rhythmic pattern. The system ends with a quarter note G4 in the vocal line.

*slentando*

is my love, where can he stray When thus a black-bird sung, Sweet,

*colla voce* *pp*

sweet, sweet, sweet, he will not stay, sweet, sweet, sweet, sweet, he

*slentando*

will not stay, The air with music rung, Sweet, sweet, sweet, sweet, he

will not stay, The air with music rung.

*mf*

Ah!  
Sing

mock me not bold bird, she said, And why, pray, tar - ry  
on she cried, thou charm - ing bird, Those dul - cet notes re

*p*

here, Dost thou be - moan some young - ling fled, Or  
- peat, No mu - sic e'er like thine was heard, So

*espress.*

hast thou lost thy dear. Dost thou la - ment his ab - sence? say, A -  
tru - ly sweet, sweet, sweet. Oh! that my love were here to - day, Once

*slentando*

- gain the black-bird sung, Sweet, sweet, sweet, sweet, he  
more the black-bird sung,

*colla voce* *pp*

will not stay, sweet, sweet, sweet, sweet, he will not stay, The

*slentando*

air with mu - sic rung, Sweet, sweet, sweet, sweet, he

will not stay, The air with mu - sic rung.

## ALL ON BOARD OF A MAN-OF-WAR.

1791.

Thomas Upton.

*With spirit.*

*f*

Would you

know pretty Nan, how we pass our time, While we sai-lors are toss'd on the

sea, Why be-lieve me my girl, in each sea-son and clime, True

heart - ed and mer - ry we be. Tho' tem - pests may blow, still un -

- mind - ful of care, So the fid - dles but strike up a bar, — Why we

*rall.* sing and we dance, toast our sweethearts and laugh, *a tempo* All on board of a man - of -

*colla voce*

- war, all on board of a man - of - war, all on

*f*

board of a man - of - war, Why we sing and we dance, toast our

sweethearts and laugh, All on board of a man - of - war.

Should the  
As for

foe bear in sight, and all hands call'd on deck, Don't think jol - ly sai - lers are  
this thing and that, which the lub - bers on shore, Would fain make our lass - es be



cow'd, — No, we'll teach them the old Bri-tish flag to res-pect, And  
- lieve, — Why, d'ye see, its pa-la - ver my girl no-thing more, So—

bid them de - fi - ance a - loud, Then to it like li - ons per-  
Nan pret - ty Nan, do not grieve, No— dan-ger can ev - er our

- haps we may go, What then? do we whine at a scar, — No, we  
courage af - fright, Or— shake the true love— of a tar, — And where

*rall.* sing and we fight, till we take her in tow, All on board of a man - of -  
ev - er we're steer-ing, we still feel de-light, All on board of a man - of -  
*colla voce*

*a tempo*

- war. All on board of a man-of - war, all on  
 - war. All on board of a man-of - war, all on

board of a man - of - war, No we sing and we fight till we  
 board of a man - of - war, And where - ev - er we're steer - ing we

*p*

take her in tow, All on board of a man - of - war.  
 still feel de - light, All on board of a man - of - war.

# HUSH EV'RY BREEZE.

RONDO.  
1800.

*Andantino.*

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It contains three measures of whole rests. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. Both are in 2/4 time with a key signature of one sharp. The middle staff begins with a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of whole rests. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. Both are in 2/4 time with a key signature of one sharp. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

The third system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music with lyrics underneath: "Hush ev - 'ry breeze let no - thing". The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. Both are in 2/4 time with a key signature of one sharp. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble, with a dynamic marking of *p* (piano) in the second measure.

move My De - lia sings and sings of

love, A - round the win - - ning gra - - ces

*mf*

wait And calm con - tent - ment guards the seat.

*p*

Hush ev - 'ry breeze let no - thing move My

*p*

*ad lib.*

De - lia sings and sings of love.

*colla voce*

In the sweet

*p*

shade, my De - lia stay, You'll scorch those

charms more sweet than May The sun now

ra - ges in his noon, 'Tis pi - ty, 'tis

pi - ty sure to part so soon, — 'tis pi - ty, 'tis

*ad lib.*  
pi - ty, sure to part so soon. *tr* Hush ev - 'ry breeze let  
*a tempo*

*colla voce*  
*P a tempo*

*ad lib.*

no - - thing move My De - - lia sings \_\_\_\_\_ and

*colla voce*

sings of \_\_\_\_\_ love.

*p*

*Slower.*

Oh! hear me De - - lia, hear me now, In

*p*

chime— pro - pi - - tious to— my— vow, So may thy

charms no chan - ges prove, But bloom— for e - ver

like my love, So may thy charms no chan - ges

prove, But bloom for e - ver like my love.



Hush ev' - ry breeze let no - thing move My

*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a quarter note E5. The lyrics are "Hush ev' - ry breeze let no - thing move My". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar eighth-note pattern, both starting on G4. A piano dynamic marking *p* is placed at the beginning of the piano part.

*ad lib.*  
De - - lia sings \_\_\_\_\_ and sings of \_\_\_\_\_ love.

*colla voce*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note D5, followed by a quarter note E5, then a half note F5, and ends with a quarter note G5. The lyrics are "De - - lia sings \_\_\_\_\_ and sings of \_\_\_\_\_ love." Above the vocal line, the instruction *ad lib.* is written. The piano accompaniment continues with the eighth-note pattern. In the left hand, the instruction *colla voce* is written below the first two measures. The piano part concludes with a final chord in G major.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line is a whole rest. The piano accompaniment continues with the eighth-note pattern in both hands, maintaining the texture established in the previous systems.

*p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is a whole rest. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking *p* is placed at the beginning of the piano part. The piece concludes with a final chord in G major.

## THE DYING NEGRO.

1800.

*Andante puntato.*

The piano introduction consists of two systems of music. The first system shows the treble and bass clefs with a 4/4 time signature. The second system continues the piano accompaniment with chords and moving lines in both hands.

O'er my toil with-er'd limbs sick-ly lan-guors are spread And the  
A - gainst the hot breez-es hard struggles my breast Slow,

The vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

dark mists of death on my eye - lids are spread Be - fore my last sufferings how  
slow beats my heart and I has - ten to rest. No lon-ger shall an-guish my

The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

glad-ly I bend, For the strong arm of death is the arm of a friend.  
faint bo - som rend, For the strong arm of death is the arm of a friend.

*ad lib.*

The vocal line concludes with a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

No more shall I sink in the  
Ye ruf - fians who tore me from

deep scorching air No more shall sharp hunger my weak bo - dy tear No  
all I held dear Who mocked at my wailing and smiled at my tear Now,

more on my limbs shall keen lash - es de - scend For the strong arm of death is the  
now shall I 'scape ev'ry tor - ture shall end For the strong arm of death is the *ad lib.*

arm of a friend.  
arm of a friend.

## THE DISCONSOLATE SAILOR.

1794.

*Andante.*

The piano introduction consists of three measures in 4/4 time, marked *Andante*. The key signature is two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

When my mo - ney was gone that I gained in the wars And the  
The face that would smile when my purse was well lined Shew'd a

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction.

world 'gan to frown on my fate What matter'd my zeal or my  
dif - fer - ent as - pect to me And when I could nought but in -

The second system continues the vocal and piano parts. The vocal line has a slight melodic rise and then a fall.

ho - nour - ed fears When in - dif - f'rence stood at each  
- gra - ti - tude find I turn'd once a - - gain to the

The third system concludes the vocal and piano parts. The vocal line ends with a final note on the word 'gain'.

gate. I thought it un-wise to re -  
sea. A hand-ker-chief held all the

- pine at my lot Or to bear with cold look on the shore So  
treasure I had Which o - ver my shoul-der I threw A -

I packed up all the trif - ling rem - nants I'd got And a  
- way than I trudged with a heart ra - ther sad To join

trifle a - las was my store.  
with some jol - ly ship's crew.

The sea was less trou-bled by far than my mind For  
And I vow'd if once more I was ta - ken in tow I'd

when the wide main I sur - veyed I could not help think - ing the  
let the un - grat - ful ones see That the tur - bu - lent winds and the

world as un - kind And for - tune a slip - per - ry  
bil - lows could show More kind - ness than they did to

jade.  
me.

## THE ECHO SONG.

1790.

*Allegretto moderato.*

E - cho

*pp*

tell me while I wander O'er this fai - ry plain to prove him, E - cho

tell me while I wan-der O'er this fai - ry plain to prove him, If my

shepherd still grows fon-der, Ought I in re - turn to love him, ought I

*Echo.*  
*p* *pp*  
 in re-turn to love him. Love him, love him. If my shepherd still grows

*Echo.*  
 fonder Ought I in re-turn to love him. Love him, love him.

If he  
 Thy ad -

loves, as is the fashion, Should I chur-lish-ly for-sake him? If he  
 -vice, then, I'll ad - here to, Since in Cu - pids chains I've led him, Thy ad -



loves as is the fashion Should I chur-lish-ly for - sake him? Or in  
-vice then, I'll ad - here to, Since in Cu-pids chains I've led him, And with

pi - ty to his passion, Fond-ly to my bo-som take him, fond-ly  
Hen-ry shall not fear to Mar-ry, if you an-swer wed him, mar-ry

*Echo.*  
*p* to my bo-som take him. Take him, *pp* take him. Or in pi - ty to his  
if you an-swer wed him. Wed him, wed him. And with Hen-ry shall not

*Echo.*  
passion, Fondly to my bo - som take him. Take him, take him.  
fear to Mar-ry, if you an - swer wed him. Wed him, wed him.

*p* *calando pp* *PPP*

## THE COTTAGE IN THE GROVE.

1796.

*Allegretto.*

*mf*

Now  
O  
Here

wan - ton gales per - fume the glade Be - neath the wood - bines  
come my fair - est love - ly maid O share the sweets of  
ro - ses red and ro - ses white With ri - val sweets my

frag - nant shade Each shep - herd breathes his love, \_\_\_\_\_ each  
 ru - ral shade O come to me my love, \_\_\_\_\_ O  
 fair in - vite, These ru - ral joys to prove, \_\_\_\_\_ these

*cresc.*

shep-herd breathes his love. From all that's fresh, from all that's fair, I've  
 come to me my love. Here mu - sic charms with ma - gic sound While  
 ru - ral joys to prove. Here har - mo - ny de - lights to dwell, Con -

*p*

*rall.*

cull'd each sweet to deck with care, My Cot - tage in the  
 love and plea - sure reign a - round, My Cot - tage in the  
 - tent is found with - in my cell, My Cot - tage in the

*colla voce*

grove. From all that's fresh from all that's fair, I've  
 grove. Here mu - sic charms with ma - gic sound, While  
 grove. Here har - mo - ny de - lights to dwell Con -

cull'd each sweet to deck with care, My Cot - tage in the  
 love and plea - sure reign a - round, My Cot - tage in the  
 - tent is found with - in my cell, My Cot - tage in the

*poco rall.*  
 grove. I've cull'd each sweet to deck with care, My  
 grove. While love and plea - sure reign a - round, My  
 grove. Con - tent is found with - in my cell, My

*colla voce*

*rall.*  
 Cot - tage in the grove, — my Cot - tage in the grove.  
 Cot - tage in the grove, — my Cot - tage in the grove.  
 Cot - tage in the grove, — my Cot - tage in the grove.

*p* *colla voce*

## MAY MORNING.

1796.

*Andantino innocente.*

The musical score is written in G major (one sharp) and 6/8 time. It consists of a piano introduction and a vocal section with piano accompaniment. The piano introduction is marked *mf* and *f*. The vocal section begins with the lyrics: "Sweet mu - sic wakes the Ye blos - som'd shrubs in In baff - ling nets the". The piano accompaniment for the vocal section is marked *p*. The lyrics continue: "May - day morn, And charmsthe ra - vish'd ear, The mys - tic dance a smiles thusdrest Ye can - not sooth my care, Sweet May can bring no light-wing'dgale, I'd fet - ter as it blows, The ver - nal rose that".

Sweet mu - sic wakes the  
Ye blos - som'd shrubs in  
In baff - ling nets the

May - day morn, And charmsthe ra - vish'd ear, The mys - tic dance a  
smiles thusdrest Ye can - not sooth my care, Sweet May can bring no  
light-wing'dgale, I'd fet - ter as it blows, The ver - nal rose that

- round the thorn, Re - news the smil - ing year. I feel re - new'd love's  
 joy or rest, While Lau - ra frowns des - pair. Re - new'd I feel love's  
 scents the vale, I'd call on win - try snows. E'er I would hope to

ten - der pain, Re - new'd is Lau - ra's cold dis - dain. ———  
 ten - der pain, Re - new'd is Lau - ra's cold dis - dain. ——— Sweet  
 soothe my pain, Re - new'd is Lau - ra's cold dis - dain. ———

mu - sic wakes the May - day morn and charms the ra - vish'd

ear, The rus - tic dance a - round the thorn, Re -

- news the smil-ing year. — Sweet mu - sic wakes the May-day morn and

charms the ra - vish'd ear, — The rus - tic dance a - round the thorn, Re -

- news the smil - ing year, — re - news the smil - ing year, — re -

*rall.*  
- news the smil - ing year.

*colla voce.* *decresc.*

# THE CONTENTED SHEPHERD.

1796.

MRS Robinson.

*Andantino.*

By the side of a mountain o'er

sha - dow'd with trees, With thick clus - ters of vine in - ter -

- ming - led and wove, I be - hold my thatch'd cot - tage dear

man - sion of ease, The seat of con - tentment of friendship and love.

*f* *p* *mf*



Each morn when I o - pen the

latch of my door, My heart throbs with rap - ture to hear the birds sing, And at

night when the dance in the vil - lage is o'er, On my pil - low I strew the first

ros - es of spring, And at night when the dance in the vil - lage is o'er, and at

*ad lib.*

night when the dance in the vil - lage is o'er, On my pil - low I strew the first

*colla voce*

ros - es of spring. When I  
I —

*mf*

hide in the for - est from noon's scorch - ing ray, While the  
sing and my song is the car - ol of joy, My —

*p*

tor - rents — deep mur - murs e - cho - ing sound, When the  
cheek glows with health like the wild rose in bloom, I —

herds quit their pas - ture to quaff the clear stream, And the  
dance, yet for - get not tho' blithe some and gay, That I

flocks in the vale lie ex - tend - ed a - round.  
mea - sure the foot - steps that lead to the tomb.

I muse but my thoughts are con - tend - ed and free, I re -  
Con - tent - ed to live yet not fear - ful to die, With a

- get not the splen - dour of rich - es and pride, The de -  
con - science un - spot - ted I pass thro' lifes - scene, On the

- lights of re - tire - ment are dear - er to me, — Than the  
wings of de - lights ev' - ry mo - ment shall fly, — And the

proudest ap - pen - dage to greatness all - ied, The de - lights of re - tirement are  
end of my days be re - sign'd and se - rene, On the wings of de - lights ev' - ry

dear - er to me, the de - lights of re - tire - ment are  
mo - ment shall fly, on the wings of de - lights ev' - ry

*ad lib.*  
dear - er to me, Than the prou - dest ap - pen - dage to great - ness all - ied.  
mo - ment shall fly, And the end of my days be re - sign'd and se - rene.

*colla voce*

## LASHED TO THE HELM.

1788.

*Andantino pomposo.*

The piano introduction is in 4/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The bass line starts with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The introduction ends with a quarter note D in the right hand and a quarter note G in the left hand.

*p*

In storm when clouds ob - scure the sky, And thun - ders roll and

*p*

The first line of the vocal melody begins with a quarter rest, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

light-nings fly, In — midst of all these dire a - larms, I

The second line of the vocal melody begins with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

think my Sal - ly — on thy charms, The troub - led main the

*più f*

The third line of the vocal melody begins with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a *più f* dynamic marking.

wind and rain, My ar - dent pas - sion — prove,

Lash'd to the helm, Should seas o'er-whelm, I'd think on thee my — love, I'd

think on thee my — love, I'd think on thee my — love. —

*p*

Lash'd to the helm, Should seas o'er-whelm, I'd think of — thee my love.

*p* *f*

When  
But

rocks ap-pear on ev'-ry side, And art is vain, The  
should the gra-cious pow'rs be kind, Dis-pel the gloom, And

*p*

ship to guide, In va-ried shapes when death ap-pears, The  
still the wind, And waft me to thy arms once more, Safe

*p*

thoughts of thee my bo-som cheers, The troub-led main the  
to my long lost na-tive shore, No more the main, I'd

*più f*

wind and rain, My ar - dent pas - sion — prove,  
tempt a - gain, But ten - der joys we — prove,

Lash'd to the helm, Should seas o'er-whelm, I'd think on thee my — love, I'd  
I then with thee, Should hap - py be, And think of naught but — love, and

think on thee my — love, I'd think on thee my love. —  
think of naught but — love, and think of naught but love. —

Lash'd to the helm, Should seas o'er-whelm, I'd think on thee my love.  
I then with thee, Should hap - py be, And think of naught but love.

*p*



# PRETTY LITTLE SUE.

1805.

*Grasioso.*

My fair ye

swains is gone a - stray, The lit-tle wan - d'rer lost her way, In gath'ring

flows the o - ther day Sing high, sing high, sing high, sing low, O lead her

home ye gentle swains Who know an ab - - sent lovers pains, And bring in

safe - ty o'er the plains, and bring in safe - ty o'er the plains, and

bring in safe-ty o'er the plains, My pret-ty, pret - ty, pret-ty lit - tle

Sue, my pret-ty lit - tle Sue, my pret-ty lit - tle Sue, And bring in

safe - ty o'er the plains, My pret-ty, pret - ty, pret-ty lit - tle Sue.

*ad libit.*

*colla voce*

When-e'er a  
But rest my

*mf*

charm - ing form you see Sere - ne - ly grave, se - date - ly free, O bring her,  
soul, and bless your fate, The gods who form'd her so com - plete, Will safe - ly

*p*

for it must be she. Sing high, sing high, sing high, sing low, When such a  
guard her harmless feet. Sing high, sing high, sing high, sing low, O lead her

*ff* *p*

tune - ful voice you hear, As makes you think a sy - ren's near, O bring her,  
home, ye gen - tle swains, Who know an ab - - sent lov - ers pains, And bring in

*p*

for it is my dear, O bring her, for it is my dear, O  
safe - ty o'er the plains, And bring in safe - ty o'er the plains, and

bring her, for it is my dear, My pret - ty, pret - ty, pret - ty lit - tle  
bring in safe - ty o'er the plains, My pret - ty, pret - ty, pret - ty lit - tle

Sue, my pret - ty lit - tle Sue, my pret - ty lit - tle Sue, O bring her,  
Sue, my pret - ty lit - tle Sue, my pret - ty lit - tle Sue, And bring in

*ad lib.*  
for it is my dear, My pret - ty, pret - ty, pret - ty lit - tle Sue.  
safe - ty o'er the plains, My pret - ty, pret - ty, pret - ty lit - tle Sue.  
*colla voce*

# THE LASS OF RICHMOND HILL.

1790.

Leonard Mc Nally.

*Allegretto.*

On

*mf* *p*

Detailed description: This system contains the first five measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a mezzo-forte (*mf*) dynamic and transitions to piano (*p*) in the third measure. The vocal line starts with a whole rest in the first measure, followed by a quarter note in the second measure, and continues with eighth notes in the subsequent measures.

Rich-mond Hill there lives a lass, More bright than May-day

*p*

Detailed description: This system contains the next five measures of the piece. The vocal line continues with eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic is marked piano (*p*).

morn,— Whose charms all o-ther maids surpass, A rose with-out a

Detailed description: This system contains the final five measures of the piece. The vocal line concludes with a half note. The piano accompaniment continues with the same eighth-note accompaniment pattern. The piece ends with a final chord in the piano part.

thorn. This lass so neat, With

*f*

smiles so sweet, Has won my right good will, — I'd crown's re-sign To

call her mine Sweet lass of Richmond Hill, sweet lass of Richmond

Hill, sweet lass of Richmond Hill, I'd crown's re-sign To

call her mine, Sweet lass of Richmond Hill.

*mf*

Ye Ze - phyr's gay that  
How hap - py will the

*p* *p*

fan the air, And wan-ton in the grave, — Oh! whisper to my  
shepherd be, Who calls this Nymph his own, — O may her choice be

charming fair, I die for her I love. This  
fix'd on me Mine's fix'd on her a - lone. This

*f*

lass so neat, With smiles so sweet, Has won my right good will, — I'd  
 lass so neat, With smiles so sweet, Has won my right good will, — I'd

crown's re-sign To call her mine, Sweet lass of Richmond Hill, sweet  
 crown's re-sign To call her mine, Sweet lass of Richmond Hill, sweet

lass of Richmond Hill, sweet lass of Richmond Hill, I'd  
 lass of Richmond Hill, sweet lass of Richmond Hill, I'd

crown's re-sign To call her mine, Sweet lass of Richmond Hill.  
 crown's re-sign To call her mine, Sweet lass of Richmond Hill.



# CONTENT AND A COT.

1790.

*Andantino poco lento.*

mf

The piano introduction consists of four measures in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic marking is *mf*.

I have look'd in-to life\_ and with truth I can say, I\_  
If\_ fix'd on a plain or a hil-locks green side In a

*p*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I have look'd in-to life\_ and with truth I can say, I\_ If\_ fix'd on a plain or a hil-locks green side In a". The piano part includes a dynamic marking of *p*.

find high - est bliss lies in\_ low - li - est lot, From my  
val - ley or wood, or\_ dale\_ mat - ters not, From op -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "find high - est bliss lies in\_ low - li - est lot, From my val - ley or wood, or\_ dale\_ mat - ters not, From op -".

breast drive the de - mon of pride far a - way, \_\_\_\_\_ And  
 - pres - sion and false-hood, O let me but hide, \_\_\_\_\_ And

give me kind heav'n, Con - tent and a cot, \_\_\_\_\_ con - tent and a cot, con -  
 give me kind heav'n, Con - tent and a cot, \_\_\_\_\_ con - tent and a cot, con -

-tent and a cot Then give me kind heav'n Con - tent and a cot.  
 -tent and a cot Then give me kind heav'n Con - tent and a cot.

May I ne'er ex - pect clo - thing, or  
 In the sweat of my brow make me

food with - out toil, Or co - vet the wealth that's dis -  
till my scant ground, To raise fruits, and herbs for the

- hon - est - ly got, Tho' man be un - grate - ful, not  
dish or the pot, While my in - no - cent babes with my

so is the soil, And give me kind heav'n, Con -  
lams fro - lic round, And give me kind heav'n, Con -

- tent and a cot, con - tent and a cot, con -  
- tent and a cot, con - tent and a cot, con -

-tent and a cot, Then give me kind heav'n, Con-tent and a cot.  
 -tent and a cot, Then give me kind heav'n, Con-tent and a cot.

With the wife of my youth, till old  
 Thus as life wears a - way, let us

age let me live, And soothe the sad pang, that may  
 live free from blame, Our love ne - ver cool, nor our

come to our lot, The er - rors of each, teach us  
 an - ger e'er hot, May our girls, and our boys prove pre-

each to for - give And give me kind heav'n, Con -  
- cise - - ly the same Then grant them kind heav'n, Con -

-tent and a cot, con - tent and a cot, con -  
-tent and a cot, con - tent and a cot, con -

-tent and a cot, And give me kind heav'n, Con -  
-tent and a cot, Then grant them kind heav'n, Con -

-tent and a cot.  
-tent and a cot.

*p*

## THE PRIMROSE SONG.

1793.

Upton.

*Allegretto.*

*mf*

When na - ture first sa - - lutes the spring, And  
 Stern win - ter may en - - robe with snow, Each  
 Thus win - ter must to spring give way, As

*p*

fields all green ap - - pear, — The fea - ther'd tribes their  
 val - ley dale and hill, — Thro' - out the world bid  
 sea - sons roll a - - long, — The thorn - bud blos - soms

mat-tins sing And hail the ver-dant year.  
 tem-pests blow, And freeze the bub-bling rill.  
 with the May, The lark re-sume his song.

And tho' the coun-try boasts of sweets, Un-known to those in-  
 The spring will come with smil-ing face, And spread much joy a-  
 And tho' the coun-try boasts of sweets, Un-known to those in-

town, How sweet to hear in Lon-don streets, how sweet to hear in-  
 -round, Give free-dom to each wa-try race, give free-dom to each  
 town, How sweet to hear in Lon-don streets, how sweet to hear in-

Lon-don streets, The cry both up and down, the cry both up and  
 wa-try race, And wake the pleas-ing sound, and wake the pleas-ing  
 Lon-don streets, The cry both up and down, the cry both up and

*slentando*

down, the cry both up and down, Two bunch-es a  
 sound, and wake the pleas-ing sound, Two bunch-es a  
 down, the cry both up and down, Two bunch-es a

*colla voce*

pen - ny prim - ro - ses two bun - ches a pen - ny.  
 pen - ny prim - ro - ses two bun - ches a pen - ny.  
 pen - ny prim - ro - ses two bun - ches a pen - ny.

*f*



NOVELLO'S ORIGINAL OCTAVO EDITIONS  
OF  
Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover	Paper Boards	Clash Gilt		Paper Cover	Paper Boards	Clash Gilt	
<b>FRANZ ABT.</b>					<b>SIR W. STERNDALÉ BENNETT.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—	THE MAY QUEEN (SOL-FA, 1/0) ...	3/0	3/6	5/0	
SPRINGTIME (ditto) ...	2/6	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0)...	4/0	—	6/0	
SUMMER (ditto) ...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	
THE GOLDEN CITY (ditto) ...	2/6	—	—	<b>G. R. BETJEMANN.</b>				
THE WISHING STONE (ditto) ...	2/6	—	—	THE SONG OF THE WESTERN MEN ...	1/0	—	—	
THE WATER FAIRIES (ditto) ...	2/6	—	—	<b>W. R. BEXFIELD.</b>				
THE SILVER CLOUD (ditto) ...	2/6	—	—	ISRAEL RESTORED ...	4/0	—	6/0	
MINSTER BELLS (ditto) ...	2/6	—	—	<b>JOSIAH BOOTH.</b>				
<b>B. AGUTTER.</b>					THE DAY OF REST (Female voices) ...	2/6	—	
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	<b>E. M. BOYCE.</b>				
<b>THOMAS ANDERTON.</b>					THE LAY OF THE BROWN ROSARY ...	1/6	—	
YULE TIDE ...	1/6	2/0	3/0	YOUNG LOCHINVAR ...	1/6	—	—	
THE NORMAN BARON ...	1/0	—	—	<b>J. BRADFORD.</b>				
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—	
<b>W. I. ARGENT.</b>					THE SONG OF JUBILEE ...	2/0	—	
MASS, IN B FLAT ...	2/6	—	—	PRaise THE LORD ...	2/0	—	—	
<b>P. ARMES.</b>					<b>W. F. BRADSHAW.</b>			
HEZEKIAH ...	2/6	—	—	GASPAR BECERRA ...	1/6	—	—	
ST. JOHN THE EVANGELIST ...	2/6	—	—	<b>J. BRAHMS.</b>				
ST. BARNABAS ...	2/0	—	—	A SONG OF DESTINY ...	1/0	—	—	
<b>E. ASPA.</b>					SIGURD ...	5/0	—	
THE GIPSIES ...	1/0	—	—	<b>J. C. BRIDGE.</b>				
ENDYMION ...	4/0	—	—	DANIEL ...	3/6	—	—	
<b>ASTORGA.</b>					RUDEL ...	4/0	—	
STABAT MATER ...	1/0	1/6	—	<b>J. F. BRIDGE.</b>				
<b>BACH.</b>					ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...	1/0	—	
MASS, IN B MINOR ...	2/6	3/0	4/0	MOUNT MORIAH ...	3/0	—	—	
MISSA BREVIS, IN A ...	1/6	—	—	BOADICEA ...	2/6	—	—	
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	CALLIRHOÉ (SOL-FA, 1/6) ...	2/6	3/0	4/0	
<i>Abridged, as used at St. Paul's</i>					NINEVEH ...	2/6	3/0	4/0
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	THE REPENTANCE OF NINEVEH ...	2/6	3/0	4/0	
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	<b>DUDLEY BUCK.</b>				
MAGNIFICAT ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0	
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	<b>EDWARD BUNNETT.</b>				
GOD SO LOVED THE WORLD ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	<b>W. BYRD.</b>				
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	
O LIGHT EVERLASTING ...	1/0	—	—	<b>CARISSIMI.</b>				
BIDE WITH US ...	1/0	—	—	JEPHTHAH ...	1/0	—	—	
A STRONGHOLD SURE ...	1/0	—	—	SUPPLICATION ...	5/0	—	—	
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	<b>GEORGE CARTER.</b>				
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6	
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	<b>WILLIAM CARTER.</b>				
THOU GUIDE OF ISRAEL ...	1/0	—	—	PLACIDA ...	2/0	2/6	4/0	
JESU, PRICELESS TREASURE ...	1/0	—	—	<b>CHERUBINI.</b>				
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	SECOND MASS, IN D MINOR... ..	2/0	2/6	3/6	
<b>J. BARNEY.</b>					THIRD MASS (CORONATION) ...	1/0	1/6	2/6
REBEKAH (SOL-FA, 0/9) ...	1/0	1/6	2/6	FOURTH MASS, IN C ...	1/0	1/6	2/6	
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	<b>E. T. CHIPP.</b>				
<b>LEONARD BARNES.</b>					JOB ...	4/0	—	
THE BRIDAL DAY ...	2/6	—	4/6	NAOMI ...	2/0	—	—	
<b>J. F. BARNETT.</b>					<b>FREDERICK CORDER.</b>			
THE ANCIENT MARINER (SOL-FA, 2/0) ...	3/6	4/0	5/0	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—	
THE RAISING OF LAZARUS ...	6/6	—	9/0	<b>SIR MICHAEL COSTA.</b>				
PARADISE AND THE PERI ...	4/0	—	—	THE DREAM ...	1/0	—	—	
<b>BEETHOVEN.</b>					<b>H. COWARD.</b>			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	THE STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—	
RUINS OF ATHENS ...	1/0	1/6	2/6	<b>F. H. COWEN.</b>				
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0	
MOUNT OF OLIVES ...	1/0	1/6	2/6	A SONG OF THANKSGIVING... ..	1/6	—	—	
MASS, IN C ...	1/0	1/6	2/6	SLEEPING BEAUTY (SOL-FA, 1/6) ...	2/3	3/0	4/0	
COMMUNION SERVICE, IN C ...	1/6	—	3/0	RUTH (SOL-FA, 1/6) ...	4/0	4/6	6/0	
MASS, IN D ...	2/0	2/6	4/0	<b>J. MAUDE CRAMENT.</b>				
THE CHORAL SYMPHONY ...	2/6	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)...	2/6	—	—	
DITTO, THE VOCAL PORTION ...	1/0	—	—	<b>W. CRESER.</b>				
THE CHORAL FANTASIA (SOL-FA, 0/6) ...	1/0	—	—	EUDORA (A dramatic Idyll) ...	2/6	—	—	
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	<b>W. CROTCH.</b>				
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	PALESTINE ...	3/0	3/6	5/0	
<b>KAREL BENDL.</b>					<b>W. H. CUMMINGS.</b>			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	THE FAIRY RING ...	2/6	—	—	
<b>WILFRED BENDALL.</b>								
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—					
(DITTO, SOL-FA, 1/0) ...	—	—	—					
<b>SIR JULIUS BENEDICT.</b>								
ST. PETER ...	3/0	3/6	5/0					
THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0					
PASSION MUSIC FROM ST. PETER ...	1/6	—	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
TE DEUM ... ..	1/6	—	—	W. G. CUSINS.			
THE DESERT (Male voices) ... ..	1/6	2/0	—	FÉLICIEN DAVID.			
BETHANY ... ..	4/0	—	—	P. H. DIEMER.			
LAZARUS ... ..	2/6	—	—	M. E. DOORLY.			
MASS IN E MINOR ... ..	5/0	—	—	F. G. DOSSERT.			
ST. LUDMILA ... ..	5/0	6/0	7/6	ANTONÍN DVORĀK.			
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0	DITTO (German and Bohemian Words) ... ..	8/0	—	—
PATRIOTIC HYMN... ..	1/6	—	—	DITTO (German and Bohemian Words) ... ..	6/0	—	—
REQUIEM MASS ... ..	5/0	6/0	7/6	DITTO (German and Bohemian Words) ... ..	3/0	—	—
SALVATOR MUNDI ... ..	2/6	—	—	A. E. DYER.			
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	H. J. EDWARDS.			
THE ASCENSION ... ..	2/6	—	—	THE EPIPHANY ... ..	2/0	—	—
THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—	PRAISE TO THE HOLIEST ... ..	1/6	—	—
ELYSIUM ... ..	1/0	—	—	ROSALIND F. ELLICOTT.			
THE LADY OF THE ISLES ... ..	1/6	—	—	THE ANGELS OF THE BELLS (Female voices)... ..	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)... ..	1/6	—	—	THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—
THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—	ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—	NIELS W. GADE.			
PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—	ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	ZION ... ..	1/0	1/6	2/0
ZION ... ..	1/0	1/6	2/0	THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	COMALA ... ..	2/0	2/6	4/0
COMALA ... ..	2/0	2/6	4/0	CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—	HENRY GADSBY.			
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—	ALCESTE ... ..	2/0	—	—
ALCESTE (Male voices) ... ..	4/0	—	—	SEMELE... ..	3/0	3/6	5/0
COLUMBUS (Male voices)... ..	2/6	—	—	THE PASSION ... ..	3/0	3/6	5/0
HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—	THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0
THE SHUNAMMITE ... ..	3/0	—	—	ALEXANDER BALUS ... ..	3/0	3/6	5/0
THE WILD HUNTSMAN ... ..	1/0	1/6	—	HERCULES ... ..	3/0	3/6	5/0
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	ATHALIAH ... ..	3/0	3/6	5/0
PASSION SERVICE ... ..	2/6	3/0	4/0	ESTHER... ..	3/0	3/6	5/0
RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0	SUSANNA ... ..	3/0	3/6	5/0
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	THEODORA ... ..	3/0	3/6	5/0
TEN VIRGINS' (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	BELSHAZZAR ... ..	3/0	3/6	5/0
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
PHILIPPI ... ..	2/6	—	—	THE MESSIAH, ditto, Pocket Edition ... ..	1/0	1/6	2/0
ORPHEUS ... ..	3/6	—	—	THE MESSIAH, edited by W. T. Best ... ..	2/0	2/6	4/0
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/0	—	—	ISRAEL IN EGYPT, edited by Mendelssohn ... ..	2/0	2/6	4/0
NGENIA ... ..	1/0	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ... ..	1/0	1/6	2/0
THE WATER-LILY (Male voices) ... ..	1/6	—	—	JUDAS MACCABÆUS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0
THE REDEMPTION (English words) (Sol-FA, 2/0)... ..	5/0	6/0	7/6	SAMSON (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
THE WATER-LILY (Male voices) ... ..	1/6	—	—	SOLOMON ... ..	2/0	2/6	4/0
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	JEPHTHA ... ..	2/0	2/6	4/0
DITTO, Sol-FA (Latin and English)... ..	2/0	—	—	JOSHUA ... ..	2/0	2/6	4/0
THE REDEMPTION (English words) (Sol-FA, 2/0)... ..	5/0	6/0	7/6	DEBORAH ... ..	2/0	2/6	4/0
DITTO (French Words) ... ..	8/4	—	—	SAUL ... ..	2/0	2/6	4/0
DITTO (German Words)... ..	10/0	—	—	CHANDOS TE DEUM ... ..	1/0	1/6	2/6
MESSE SOLENNELLE (St. CECILIA)... ..	1/0	1/6	2/6	DETTINGEN TE DEUM ... ..	1/0	1/6	2/6
OUT OF DARKNESS ... ..	1/0	—	—	UT RECHT JUBILATE ... ..	1/0	—	—
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	Or, singly:—			
DITTO (Out of Darkness) ... ..	1/0	—	—	THE KING SHALL REJOICE ... ..	0/8	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem) ... ..	1/0	—	—	ZADOK THE PRIEST ... ..	0/3	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	MY HEART IS INDITING ... ..	0/8	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—	LET THY HAND BE STRENGTHENED ... ..	0/6	—	—
				THE WAYS OF ZION ... ..	1/0	—	—
				ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6
				L'ALLEGRO ... ..	2/0	2/6	4/0
				HAYDN.			
				THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
				THE CREATION, Pocket Edition ... ..	1/0	1/6	2/0
				THE SEASONS ... ..	3/0	3/6	5/0
				Each Season, singly ... ..	1/0	—	—
				FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
				DITTO (Latin and English) ... ..	1/0	1/6	2/6
				SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
				THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/6	2/6
				DITTO (Latin) ... ..	1/0	1/6	2/6
				SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
				THE PASSION: OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6	4/0
				TE DEUM (English and Latin) ... ..	1/0	—	—
				INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—
				BATTISON HAYNES.			
				THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—
				H. HEALE.			
				JUBILEE ODE ... ..	1/6	—	—
				C. SWINNERTON HEAP.			
				FAIR ROSAMOND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0
				EDWARD HECHT.			
				ERIC THE DANE ... ..	3/0	—	—
				O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—
				GEORGE HENSCHEL.			
				OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
				HENRY HILES.			
				FAYRE PASTOREL ... ..	6/6	—	—
				THE CRUSADERS ... ..	2/6	—	—
				FERDINAND HILLER.			
				NALA AND DAMAYANTI ... ..	4/0	—	6/0
				A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover	Paper Board	Cloth Gilt.		Paper Cover	Paper Board	Cloth Gilt.
<b>HEINRICH HOFMANN.</b>				<b>MENDELSSOHN—continued.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0	AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
CINDERELLA ... ..	4/0	—	—	COME, LET US SING (95th Psalm) ... ..	1/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
<b>HUMMEL.</b>				(Ditto, SOL-FA, 0/8)			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6	NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	ST. PAUL (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6	ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0) ... ..	1/0	1/6	2/6
THIRD MASS, IN D ... ..	1/0	1/6	2/6	LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	(Ditto, SOL-FA, 0/4)	—	—	—
ALMA VIRGO (Latin and English) ... ..	0/4	—	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3) ... ..	1/0	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—	Ditto ... ..	0/4	—	—
<b>W. H. HUNT.</b>				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ... ..			
STABAT MATER ... ..	3/0	3/6	—	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
<b>H. H. HUSS.</b>				MIDSUMMER NIGHT'S DREAM (Female voices) ... ..			
AVE MARIA (Female voices) ... ..	1/0	—	—	ATHALIE (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
<b>F. ILIFFE.</b>				ANTIGONE (Male voices) (SOL-FA, 1/0) ... ..			
ST. JOHN THE DIVINE ... ..	1/0	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—	6/0
<b>JOHN WILLIAM JACKSON.</b>				FESTGESANG (Hymns of Praise) ... ..			
I CRIED UNTO GOD ... ..	1/6	—	—	Ditto (Male voices) ... ..	1/0	—	—
<b>W. JACKSON.</b>				CHRISTUS (SOL-FA, 0/6) ... ..			
THE YEAR ... ..	2/0	2/6	—	THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
<b>D. JENKINS.</b>				SON AND STRANGER (Operetta) ... ..			
DAVID AND SAUL (SOL-FA, 2/0) ... ..	3/0	3/6	—	LORELEY (SOL-FA, 0/6) ... ..	1/0	—	—
<b>A. JENSEN.</b>				ŒDIPUS AT COLONOS (Male voices) ... ..			
THE FEAST OF ADONIS ... ..	1/0	—	—	TO THE SONS OF ART (Ditto) (SOL-FA, 0/3) ... ..	1/0	—	—
<b>W. JOHNSON.</b>				JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ... ..			
ECCE HOMO ... ..	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
<b>C. WARWICK JORDAN.</b>				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—	SING TO THE LORD (98th Psalm) ... ..	0/3	—	—
<b>ALFRED KING.</b>				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..			
THE EPIPHANY ... ..	3/0	—	—	AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0	—	—
<b>N. KILBURN.</b>				<b>MEYERBEER.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
<b>OLIVER KING.</b>				Ditto (English) ... ..			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—	<b>B. MOLIQUE.</b>			
THE NAIADS (Female Voices) ... ..	2/6	—	—	ABRAHAM ... ..	3/0	3/6	5/0
<b>J. KINROSS.</b>				<b>MOZART.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—	KING THAMOS ... ..	1/0	1/6	—
(Ditto, SOL-FA, 0/6)	—	—	—	FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
<b>H. LAHEE.</b>				SEVENTH MASS, IN B FLAT ... ..			
THE SLEEPING BEAUTY (Female voices) ... ..	2/6	—	—	COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—
(Ditto, SOL-FA, 0/6)	—	—	—	TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
<b>LEONARDO LEO.</b>				Ditto (Latin and English) (SOL-FA, 0/9) ... ..			
DIXIT DOMINUS ... ..	1/0	1/6	—	REQUIEM MASS ... ..	1/0	1/6	2/6
<b>H. LESLIE.</b>				Ditto (Latin and English) (SOL-FA, 1/0) ... ..			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	LITANIA DE VENERABILI ALTARIS (Eb) ... ..	1/6	2/0	3/0
<b>F. LISZT.</b>				LITANIA DE VENERABILI SACRAMENTO (Bb) ... ..			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	SPLENDENTE TE DEUS ... .. First Motet	0/3	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	O GOD, WHEN THOU APPEAREST ditto ... ..	0/3	—	—
<b>C. H. LLOYD.</b>				HAVE MERCY, O LORD ... .. Second Motet			
ALCESTIS ... ..	3/0	—	—	GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—
ANDROMEDA ... ..	3/0	3/6	5/0	<b>E. MUNDELLA.</b>			
HERO AND LEANDER ... ..	1/6	—	—	VICTORY OF SONG (Female voices) ... ..	1/0	—	—
THE SONG OF BALDER ... ..	1/0	—	—	<b>DR. JOHN NAYLOR.</b>			
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	JEREMIAH ... ..	3/0	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—	<b>JOSEF NEŠVERA.</b>			
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	DE PROFUNDIS ... ..	2/6	—	—
<b>W. H. LONGHURST.</b>				<b>HERBERT OAKELEY.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—	SELECTION FROM A JUBILEE LYRIC ... ..	1/0	—	—
<b>HAMISH MACCUNN.</b>				REV. SIR FREDK. OUSELEY.			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ... ..	1/0	—	—	<b>R. P. PAINE.</b>			
<b>G. A. MACFARREN.</b>				THE LORD REIGNETH (93rd Psalm) ... ..			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0	THE PRODIGAL SON ... ..	1/6	—	2/6
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6	GREAT IS THE LORD ... ..	1/0	—	—
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—	<b>PALESTRINA.</b>			
OUTWARD BOUND ... ..	1/0	—	2/6	MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—
<b>A. C. MACKENZIE.</b>				MISSA PAPA MARCELLI ... ..			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	MISSA BREVIS ... ..	2/6	—	—
THE STORY OF SAYID ... ..	3/0	3/6	5/0	MISSA "O ADMIRABILE COMMERCIMUM" ... ..	2/6	—	—
JASON ... ..	2/6	3/0	4/0	<b>H. W. PARKER.</b>			
THE BRIDE (SOL-FA, 0/8) ... ..	1/0	—	—	THE KOBOLDS ... ..	1/0	—	—
THE ROSE OF SHARON (SOL-FA, 2/0) ... ..	5/0	6/0	7/6	<b>C. H. H. PARRY.</b>			
JUBILEE ODE ... ..	2/6	—	—	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
THE COTTER'S SATURDAY NIGHT ... ..	2/0	—	—	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ... ..	2/0	—	—
THE NEW COVENANT ... ..	1/6	—	—	BLEST PAIR OF SIRENS (SOL-FA, 0/8) ... ..	1/0	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	AJAX AND ULYSSES ... ..	1/0	—	—
<b>F. W. MARKULL.</b>				PROMETHEUS UNBOUND ... ..			
ROLAND'S HORN ... ..	2/6	—	—	JUDITH ... ..	5/0	6/0	7/6
<b>F. E. MARSHALL.</b>				L'ALLEGRO (SOL-FA, 1/6) ... ..			
PRINCE SPRITE (Female Voices) ... ..	2/6	—	—	ETON ... ..	2/0	—	—
<b>J. H. MEE.</b>				<b>DR. JOSEPH PARRY.</b>			
HORATIUS (Male voices) ... ..	1/0	—	—	NEBUCHADNEZZAR ... ..	3/0	4/0	5/0
<b>MENDELSSOHN.</b>				Ditto, SOL-FA ... ..			
ELIJAH (SOL-FA, 1/0) ... ..	2/0	2/6	4/0	THE CRUSADER ... ..	3/6	—	—
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0	<b>T. M. PATTISON.</b>			
				MAY DAY (SOL-FA, 0/6) ... ..			
				THE MIRACLES OF CHRIST (SOL-FA, 0/9) ... ..			
				THE ANCIENT MARINER ... ..			
				THE LAY OF THE LAST MINSTREL ... ..			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Knots Cover	Paper Boards	Clash Gilt		Paper Cover	Paper Boards	Clash Gilt
<b>A. L. PEACE.</b>				<b>HENRY SMART.</b>			
ST. JOHN THE BAPTIST ... ..	2/6	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
<b>A. H. D. PRENDERGAST.</b>				THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...			
THE SECOND ADVENT ... ..	1/6	—	—	<b>J. M. SMIETON.</b>			
<b>PERGOLESI.</b>				KING ARTHUR ... ..			
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—	ARIADNE (Sol-FA, 0/9) ... ..			
<b>CIRO PINSUTI.</b>				<b>ALICE MARY SMITH.</b>			
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—	THE RED KING (Men's voices) ... ..			
<b>E. PROUT.</b>				THE SONG OF THE LITTLE BALTUNG (ditto) ...			
DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—	DITTO, Sol-FA, 0/8			
THE RED CROSS KNIGHT (Sol-FA, 2/0) ... ..	4/0	4/6	6/0	ODE TO THE NORTH-EAST WIND ... ..			
THE HUNDRETH PSALM ... ..	1/0	—	—	ODE TO THE PASSIONS ... ..			
FREEDOM ... ..	1/0	—	—	<b>A. SOMERVELL.</b>			
HEREWARD ... ..	4/0	—	—	MASS (in C minor) ... ..			
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—	<b>CHARLTON T. SPEER.</b>			
<b>PURCELL.</b>				THE DAY DREAM ... ..			
DIDO AND ÆNEAS ... ..	2/6	—	—	<b>SPOHR.</b>			
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	MASS (for 5 solo voices and double choir) ...			
<b>J. F. H. READ.</b>				HYMN TO ST. CECILIA ... ..			
HAROLD ... ..	4/0	—	6/0	CALVARY ... ..			
BARTIMEUS ... ..	1/6	—	—	FALL OF BABYLON ... ..			
CARACTACUS ... ..	2/6	—	—	LAST JUDGMENT (Sol-FA, 1/0) ... ..			
THE CONSECRATION OF THE BANNER ... ..	1/6	—	—	THE CHRISTIAN'S PRAYER ... ..			
IN THE FOREST (Male voices) ... ..	1/0	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6) ... ..			
PSYCHE ... ..	5/0	—	7/0	HOW LOVELY ARE THY DWELLINGS FAIR... ..			
<b>J. V. ROBERTS.</b>				JEHOVAH, LORD OF HOSTS ... ..			
JONAH ... ..	3/0	—	—	<b>JOHN STAINER.</b>			
<b>W. S. ROCKSTRO.</b>				THE CRUCIFIXION (Sol-FA, 0/8) ... ..			
THE GOOD SHEPHERD ... ..	2/6	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0) ... ..			
<b>ROLAND ROGERS.</b>				THE DAUGHTER OF JAIRUS (Sol-FA, 0/9) ...			
PRAYER AND PRAISE ... ..	4/0	—	—	<b>C. VILLIERS STANFORD.</b>			
<b>ROMBERG.</b>				EDEN ... ..			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8)	1/0	1/6	2/6	THE VOYAGE OF MÆLDUNE ... ..			
THE TRANSIENT AND THE ETERNAL ... ..	1/0	—	—	CARMEN SÆCULARE ... ..			
Ditto, Sol-FA, 0/4				THE REVENGE (Sol-FA, 0/9) ... ..			
<b>ROSSINI.</b>				GOD IS OUR HOPE (46th Psalm) ... ..			
STABAT MATER (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	ŒDIPUS REX (Male voices) ... ..			
MOSES IN EGYPT ... ..	6/0	6/6	7/6	THE BATTLE OF THE BALTIC ... ..			
<b>CHARLES B. RUTENBER.</b>				<b>H. W. STEWARDSON.</b>			
DIVINE LOVE ... ..	2/6	—	—	GIDEON ... ..			
<b>C. SAINTON-DOLBY.</b>				<b>J. STORER.</b>			
FLORIMEL (Female voices) ... ..	2/6	—	—	THE TOURNAMENT ... ..			
<b>CAMILLE SAINT-SAËNS.</b>				<b>E. C. SUCH.</b>			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ... ..	1/6	—	—	NARCISSUS AND ECHO ... ..			
<b>SCHUBERT.</b>				GOD IS OUR REFUGE (46th Psalm) ... ..			
MASS, IN A FLAT ... ..	1/0	1/6	2/6	<b>ARTHUR SULLIVAN.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	THE GOLDEN LEGEND (Sol-FA, 2/0) ... ..			
MASS, IN E FLAT ... ..	2/0	2/6	4/0	ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	FESTIVAL TE DEUM ... ..			
MASS, IN B FLAT ... ..	1/0	1/6	2/6	<b>W. TAYLOR.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	ST. JOHN THE BAPTIST ... ..			
MASS, IN C ... ..	1/0	1/6	2/6	<b>A. GORING THOMAS.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	THE SUN-WORSHIPPERS ... ..			
MASS, IN G ... ..	1/0	1/6	2/6	<b>E. H. THORNE.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	BE MERCIFUL UNTO ME ... ..			
MASS, IN F ... ..	1/0	1/6	2/6	<b>VAN BREE.</b>			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	ST. CECILIA'S DAY (Sol-FA, 0/9) ... ..			
SONG OF MIRIAM (Sol-FA, 0/6) ... ..	1/0	—	—	<b>CHARLES VINCENT.</b>			
<b>SCHUMANN.</b>				THE VILLAGE QUEEN (Female voices) ...			
THE MINSTREL'S CURSE ... ..	1/6	—	—	THE LITTLE MERMAID (Female voices) ...			
THE KING'S SON ... ..	1/0	—	—	<b>R. H. WALKER.</b>			
MIGNON'S REQUIEM ... ..	1/0	—	—	JERUSALEM ... ..			
PARADISE AND THE PERI (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	<b>WEBER.</b>			
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn) ... ..			
MANFRED ... ..	1/0	—	—	MASS, IN G (Latin and English) ... ..			
FAUST ... ..	3/0	3/6	5/0	MASS, IN E FLAT (Ditto) ... ..			
ADVENT HYMN, "IN LOWLY GUISE" ... ..	1/0	—	—	COMMUNION SERVICE IN E FLAT ... ..			
NEW YEAR'S SONG (Sol-FA, 0/6) ... ..	1/0	—	—	JUBILEE CANTATA ... ..			
<b>H. SCHUTZ.</b>				PRECIOSA ... ..			
THE PASSION OF OUR LORD ... ..	1/0	—	—	THREE SEASONS ... ..			
<b>BERTRAM LUARD SELBY.</b>				<b>S. WESLEY.</b>			
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ... ..	3/6	—	—	IN EXITU ISRAEL ... ..			
<b>J. SHORT.</b>				DIXIT DOMINUS ... ..			
MASS (S. George) ... ..	3/6	—	—	<b>S. S. WESLEY.</b>			
MASS (S. Joseph) ... ..	2/0	—	—	O LORD, THOU ART MY GOD ... ..			
<b>E. SILAS.</b>				<b>C. LEE WILLIAMS.</b>			
MASS, IN C ... ..	1/0	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)			
JOASH ... ..	4/0	—	—	<b>THOMAS WINGHAM.</b>			
<b>R. SLOMAN.</b>				MASS, IN D ... ..			
SUPPLICATION AND PRAISE ... ..	5/0	—	—	TE DEUM (Latin) ... ..			
				<b>CHAS. WOOD.</b>			
				ODE TO THE WEST WIND ... ..			
				<b>J. M. W. YOUNG.</b>			
				THE RETURN OF ISRAEL TO PALESTINE ...			

# NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

EDITED BY

NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

	Paper Cover.	Cloth, gilt.		Paper Cover.	Cloth, gilt.
<b>AUBER.</b>					
FRA DIAVOLO. French & Eng.	3/6	5/0	THE SON AND STRANGER	4/0	—
MASANIELLO. French & Eng.	3/6	5/0	LORELEY ... ..	1/0	—
<b>BEETHOVEN.</b>			<b>MEYERBEER.</b>		
FIDELIO. Ger. and Eng. ...	3/6	5/0	L'ETOILE DU NORD. Ital. and Eng. ... ..	5/0	7/6
<b>BELLINI.</b>			<b>MOZART.</b>		
NORMA. Ital. and Eng. ...	3/6	5/0	DON GIOVANNI. Ital. and Eng.	3/6	5/0
LA SONNAMBULA. Ital. & Eng.	3/6	5/0	LE NOZZE DI FIGARO. Ital. and Eng. ... ..	3/6	5/0
I PURITANI. Ital. and Eng. ...	3/6	5/0	DIE ZAUBERFLÖTE. Ger. and Eng. ... ..	3/6	5/0
<b>F. H. COWEN.</b>			IL SERAGLIO. Ger. and Eng.	3/6	5/0
THORGRIM ... ..	5/0	7/6	COSI FAN TUTTE ... ..	5/0	7/6
<b>DONIZETTI.</b>			<b>PURCELL.</b>		
LUCIA DI LAMMERMOOR. Ital. and Eng. ... ..	3/6	5/0	DIDO AND ÆNEAS ... ..	2/6	—
LUCREZIA BORGIA. Ital. and Eng. ... ..	3/6	5/0	<b>ROSSINI.</b>		
LA FIGLIA DEL REGGI- MENTO. Ital. and Eng. ...	3/6	5/0	IL BARBIERE. Ital. and Eng.	3/6	5/0
<b>FLOTOW.</b>			GUILLAUME TELL. French and Eng. ... ..	5/0	7/6
MARTHA. Ger. and Eng. ...	3/6	5/0	<b>SCHUMANN.</b>		
<b>GLUCK.</b>			GENOVEVA. Ger. and Eng. ...	3/6	5/0
ORPHEUS. Ital. and Eng. ...	3/6	—	<b>VERDI.</b>		
IPHIGENIA IN AULIS. French and Eng. ... ..	3/6	5/0	IL TROVATORE. Ital. and Eng.	3/6	5/0
IPHIGENIA IN TAURIS. French and Eng. ... ..	3/6	5/0	RIGOLETTO. Ital. and Eng.	3/6	5/0
<b>Dr. H. HILES.</b>			LA TRAVIATA. Ital. and Eng.	3/6	5/0
WAR IN THE HOUSEHOLD	4/0	—	ERNANI. Ital. and Eng. ...	3/6	5/0
<b>MACFARREN.</b>			<b>WAGNER.</b>		
THE SOLDIER'S LEGACY ...	6/0	—	TRISTAN AND ISOLDE. Ger. or Eng. ... ..	10/0	—
<b>MACKENZIE.</b>			TANNHÆUSER. Ger. and Eng.	3/6	5/0
COLOMBA ... ..	5/0	7/6	LOHENGRIN. Ger. and Eng.	3/6	5/0
Ditto. German Words ...	8/0	—	FLYING DUTCHMAN. Ger. and Eng. ... ..	3/6	5/0
THE TROUBADOUR ...	5/0	7/6	<b>WEBER.</b>		
<b>MASSENET.</b>			OBERON. Ital. and Eng. ...	3/6	5/0
MANON. English words ...	6/0	8/0	DER FREISCHÜTZ. Ger. and Eng. ... ..	3/6	5/0
			EURYANTHE. Ger. and Eng.	3/6	5/0
			PRECIOSA. Ger. and Eng. ...	1/6	3/0

(To be continued.)

# NOVELLO, EWER & CO.'S CIRCULATING MUSIC LIBRARY

1, BERNERS STREET, W.

## TERMS OF SUBSCRIPTION.

CLASS A	- - -	ONE GUINEA	- -	PER ANNUM.
CLASS B)	- - -	TWO GUINEAS	- -	PER ANNUM.
CLASS E)		Six Months, £1 5s.; Three Months, 15s.; One Month, 8s.; One Week, 3s.		
CLASS C)	- - -	THREE GUINEAS	- -	PER ANNUM.
CLASS F)		Six Months, £1 15s.; Three Months, £1 1s.; One Month, 12s. 6d.; One Week, 5s.		
CLASS D)	- - -	FIVE GUINEAS	- -	PER ANNUM.
CLASS G)				

Subscriptions received by all Musicsellers in town or country.

### TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (one copy of each) including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, WHICH MAY BE EXCHANGED TWICE A WEEK. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the subscriber to the same privileges as Class C, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

\*.\* The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

### COUNTRY.

- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes (WHICH MAY BE EXCHANGED ONCE A WEEK, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

\*.\* FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED.

NOVELLO, EWER & CO.'S

# MUSIC PRIMERS

EDITED BY

SIR JOHN STAINER.

		s.	d.
1.	THE PIANOFORTE - - - - E. PAUER	2	0
2.	THE RUDIMENTS OF MUSIC - - - W. H. CUMMINGS	1	0
3.	THE ORGAN - - - - J. STAINER	2	0
4.	THE HARMONIUM - - - - KING HALL	2	0
5.	SINGING ( <i>Paper Boards, 5s.</i> ) - - - A. RANDEGGER	4	0
6.	SPEECH IN SONG ( <i>Singer's Pronouncing Primer</i> ) A. J. ELLIS, F.R.S.	2	0
7.	MUSICAL FORMS - - - - E. PAUER	2	0
8.	HARMONY - - - - J. STAINER	2	0
9.	COUNTERPOINT - - - - DR. BRIDGE	2	0
10.	FUGUE - - - - JAMES HIGGS	2	0
11.	SCIENTIFIC BASIS OF MUSIC - - - DR. STONE	1	0
12.	DOUBLE COUNTERPOINT - - - DR. BRIDGE	2	0
13.	CHURCH CHOIR TRAINING - - - REV. J. TROUTBECK	1	0
14.	PLAIN SONG - - - - REV. T. HELMORE	2	0
15.	INSTRUMENTATION - - - - E. PROUT	2	0
16.	THE ELEMENTS OF THE BEAUTIFUL IN MUSIC - E. PAUER	1	0
17.	THE VIOLIN - - - - BERTHOLD TOURS	2	0
18.	TONIC SOL-FA - - - - J. CURWEN	1	0
19.	LANCASHIRE SOL-FA - - - JAMES GREENWOOD	1	0
20.	COMPOSITION - - - - J. STAINER	2	0
21.	MUSICAL TERMS - - - - STAINER AND BARRETT	1	0
22.	THE VIOLONCELLO - - - JULES DE SWERT	2	0
23.	TWO-PART EXERCISES (396) - - - JAMES GREENWOOD	1	0
24.	DOUBLE SCALES - - - - FRANKLIN TAYLOR	1	0
25.	MUSICAL EXPRESSION - - - - MATHIS LUSSY	3	0
26.	SOLFEGGI ( <i>Paper Boards, 5s.</i> ) - - FLORENCE A. MARSHALL	4	0
	<i>Or, in Three Parts, 1s. 6d. each.</i>		
27.	ORGAN ACCOMPANIMENT - - - DR. BRIDGE	2	0
28.	THE CORNET - - - - H. BRETT	2	0
29.	MUSICAL DICTATION. Part I. - - - DR. RITTER	1	0
30.	MUSICAL DICTATION. Part II. - - - DR. RITTER	2	0
31.	MODULATION - - - - JAMES HIGGS	2	0
32.	DOUBLE BASS - - - - A. C. WHITE	3	0
33.	EXTEMPORIZATION - - - - DR. SAWYER	2	0
34.	ANALYSIS OF FORM - - - H. A. HARDING	2	0
35.	500 FUGUE SUBJECTS AND ANSWERS ARTHUR W. MARCHANT	3	0
36.	HAND GYMNASTICS - - - T. RIDLEY PRENTICE	1	6
37.	MUSICAL ORNAMENTATION ( <i>in the Press</i> ) ED. DANNREUTHER		

(TO BE CONTINUED.)

Any of the above may be had strongly bound in boards, price 6d. each extra

# CANTATAS for FEMALE VOICES.

---

<b>FRANZ AET.</b>				s.	d.				
THE FAYS' FROLIC	...	...	2	6					
THE WATER FAIRIES	...	...	2	6					
THE SILVER CLOUD	...	...	2	6					
THE WISHING STONE	...	...	2	6					
MINSTER BELLS	...	...	2	6					
THE GOLDEN CITY	...	...	2	6					
SPRINGTIME	...	...	2	6					
Tonic Sol-fa Edition	...	...	0	6					
SUMMER	...	...	2	6					
<b>WILFRED BENDALL.</b>									
THE LADY OF SHALOTT	...	2	6						
Tonic Sol-fa Edition	...	1	0						
<b>KAREL BENDL.</b>									
THE WATER-SPRITE'S REVENGE	...	...	1	0					
<b>JOSIAH BOOTH.</b>									
THE DAY OF REST	...	2	6						
<b>CHARLOTTE SAINTON-DOLBY.</b>									
FLORIMEL	...	2	6						
<b>MYLES B. FOSTER.</b>									
THE BONNIE FISHWIVES	...	2	6						
THE ANGELS OF THE BELLS	1	6							
<b>BATTISON HAYNES.</b>									
THE FAIRIES' ISLE	...	2	6						
<b>H. HOFMANN.</b>									
SONG OF THE NORNS	...	1	0						
<b>H. H. HUSS.</b>									
AVE MARIA	...	1	0						
<b>OLIVER KING.</b>									
THE NAIADS (Op. 56)	...	2	6						
<b>N. KILBURN.</b>									
THE SILVER STAR	...	1	6						
<b>JOHN KINROSS.</b>				s.	d.				
SONGS IN A VINEYARD	...	2	6						
Tonic Sol-fa Edition	...	0	6						
<b>HENRY LAHEE.</b>									
THE SLEEPING BEAUTY	...	2	6						
Tonic Sol-fa Edition	...	0	6						
<b>C. H. LLOYD.</b>									
THE GLEANERS' HARVEST	...	2	6						
<b>G. A. MACFARREN.</b>									
SONGS IN A CORNFIELD	...	2	6						
<b>F. A. MARSHALL.</b>									
PRINCE SPRITE	...	2	6						
<b>MENDELSSOHN.</b>									
A MIDSUMMER NIGHT'S DREAM	...	1	0						
THREE MOTETS	...	1	0						
<b>E. MUNDELLA.</b>									
VICTORY OF SONG	...	1	0						
<b>PERGOLESI.</b>									
STABAT MATER	...	1	0						
Tonic Sol-fa...	...	0	6						
<b>E. PROUT.</b>									
QUEEN AIMÉE	...	2	6						
<b>HENRY SMART.</b>									
KING RENÉ'S DAUGHTER	...	2	6						
Tonic Sol-fa Edition	...	1	0						
<b>CHARLES VINCENT.</b>									
THE LITTLE MERMAID	...	2	6						
THE VILLAGE QUEEN	...	2	6						
<b>HILDA WALLER.</b>									
THE SINGERS	...	1	0						

LONDON & NEW YORK: NOVELLO, EWER AND CO.



# VOCAL DUETS.

		Paper Cover.	Cloth Gilt.			Paper Cover.	Cloth Gilt.
<b>FRANZ ABT.</b>				<b>MENDELSSOHN.</b>			
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1 ...	...	2/6	—	THIRTEEN TWO-PART SONGS ...	...	1/0	2/0
TWENTY-FOUR DUETS (Sop. and Cont.) Book 2 ..	...	2/6	—	Tonic Sol-fa ...	...	0/8	—
<b>STERNDALE BENNETT.</b>				<b>THIRTEEN TWO-PART SONGS ...</b>			
FOUR SACRED DUETS ...	...	1/0	—	THIRTEEN TWO-PART SONGS (German and English)	...	2/0	4/0
<b>F. H. COWEN.</b>				<b>MOORE.</b>			
SIX DUETS (Sop. and Cont.) ...	...	2/6	—	IRISH MELODIES. Duets ...	...	1/0	—
<b>E. DANNREUTHER.</b>				<b>CIRO PINSUTI.</b>			
FIVE TWO-PART SONGS ...	...	2/6	—	SIX TWO-PART SONGS ...	...	2/6	—
<b>E. C. FORD.</b>				<b>SIX TWO-PART SONGS. Se- cond Set ...</b>			
SIX TWO-PART SONGS ...	...	2/6	—	<b>CARL REINECKE.</b>			
<b>MYLES B. FOSTER.</b>				<b>TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices) ...</b>			
SIX TWO-PART SONGS ...	...	1/0	—	... 1/6 —			
SIX TWO-PART ANTHEMS ...	...	1/0	—	<b>RUBINSTEIN.</b>			
Singly, THREEPENCE each.				EIGHTEEN TWO-PART SONGS ...	...	2/6	4/6
<b>BATTISON HAYNES.</b>				<b>H. SMART.</b>			
SIX DUETS (Sop. and Cont.) ...	...	2/6	—	NINE SACRED DUETS (Sop. and Cont.) ...	...	2/6	—
SIX TWO-PART SONGS ...	...	2/6	—	<b>SCHUMANN.</b>			
<b>OLIVER KING.</b>				<b>THIRTY-FIVE VOCAL DUETS (German and English Words) ...</b>			
SIX DUETS (Sop. and Cont.) ...	...	2/6	—	... 2/6 —			
<b>JOHN KINROSS.</b>				<b>CHARLES WOOD.</b>			
SONGS OF THE FOREST. Six Two-part Songs ...	...	1/0	—	<b>SIX TWO-PART SONGS. For Solo Voices (or Female Chorus)</b>			
Singly, THREEPENCE each.				2/6 —			

# PIANOFORTE ALBUMS.

Edited by BERTHOLD TOURS.

No.		Paper Cover.	Cloth Gilt.	No.		Paper Cover.	Cloth Gilt.
	<b>BACH.</b>				<b>BERTHOLD TOURS.</b>		
1.	TWENTY COMPOSITIONS	1/0	—	26.	A JUVENILE ALBUM (Duets)	2/0	—
2.	TWENTY COMPOSITIONS	1/0	—		<b>J. MOSCHELES.</b>		
3.	TWENTY COMPOSITIONS	1/0	—	27.	DOMESTIC LIFE (Twelve Characteristic Duets), Book 1	2/0	—
	In one volume ...	—	4/0	28.	Ditto ditto, Book 2	2/0	—
					In one volume ...	—	4/0
	<b>HANDEL.</b>				<b>HALFDAN KJERULF.</b>		
4.	TWENTY-FOUR COMPOSI- TIONS ...	1/0	—	29.	NINE COMPOSITIONS ...	1/0	—
5.	TWENTY-FOUR COMPOSI- TIONS ...	1/0	—	30.	TEN COMPOSITIONS ...	1/0	—
6.	TWENTY-FOUR COMPOSI- TIONS ...	1/0	—	31.	TWENTY-THREE COMPO- SITIONS ...	1/0	—
	In one volume ...	—	4/0		In one volume ...	—	4/0
	<b>VARIOUS COMPOSERS.</b>				<b>ALEX. MACKENZIE.</b>		
7.	FIFTEEN MARCHES ...	1/0	—	32.	SIXTY-FIVE NATIONAL SCOTCH DANCES ...	1/0	—
8.	FIFTEEN MARCHES ...	1/0	—	33.	SIXTY-SIX NATIONAL SCOTCH DANCES ...	1/0	—
9.	FIFTEEN MARCHES ...	1/0	—	34.	SIXTY-NINE NATIONAL SCOTCH DANCES ...	1/0	—
	In one volume ...	—	4/0		In one volume ...	—	4/0
10.	SIXTEEN GAVOTTES, &c.	1/0	—		<b>A. C. MACKENZIE.</b>		
11.	SIXTEEN GAVOTTES, &c.	1/0	—	35.	EIGHT COMPOSITIONS...	1/0	—
12.	SIXTEEN GAVOTTES, &c.	1/0	—	36.	NINE COMPOSITIONS ...	1/0	—
	In one volume ...	—	4/0	37.	SIX COMPOSITIONS ...	1/0	—
					In one volume ...	—	4/0
	<b>WOLLENHAUPT.</b>				<b>RUDOLF ALTSCHUL.</b>		
13.	TEN COMPOSITIONS ...	1/0	—	38.	FIFTY HUNGARIAN NA- TIONAL SONGS ...	1/0	—
14.	TEN COMPOSITIONS ...	1/0	—		<b>ANATOLE LIADOFF.</b>		
15.	TEN COMPOSITIONS ...	1/0	—	41.	EIGHT COMPOSITIONS...	1/0	—
	In one volume ...	—	4/0	42.	FOUR COMPOSITIONS ...	1/0	—
				43.	SEVEN COMPOSITIONS...	1/0	—
	<b>SCHWEIZER.</b>				In one volume ...	—	4/0
16.	EIGHT SCOTTISH AIRS (Duets) ...	1/0	—		<b>CÉSAR CUI.</b>		
				44.	THIRTEEN COMPOSITIONS	1/0	—
	<b>SPINDLER.</b>			45.	SEVEN COMPOSITIONS...	1/0	—
17.	NINE COMPOSITIONS ...	1/0	—	46.	SEVEN COMPOSITIONS...	1/0	—
18.	NINE COMPOSITIONS ...	1/0	—		In one volume ...	—	4/0
19.	TEN COMPOSITIONS ...	1/0	—				
	In one volume ...	—	4/0				
	<b>HERMANN GOETZ.</b>						
20.	LOSE BLÄTTER (Op. 7), 1-5	1/0	—				
21.	LOSE BLÄTTER (Op. 7), 6-9	1/0	—				
22.	GENREBILDER (Op. 13) ...	1/0	—				
	In one volume ...	—	4/0				
	<b>J. RHEINBERGER.</b>						
23.	SEVEN COMPOSITIONS...	1/0	—				
24.	ELEVEN COMPOSITIONS	1/0	—				
25.	SEVEN COMPOSITIONS...	1/0	—				
	In one volume ...	—	4/0				

LONDON & NEW YORK: NOVELLO, EWER AND CO.