The Minstrel Prince
Cantata

For Treble Voices

With Accompaniments of the Piano
(Guitar & Harmonium Ad Lib)

Written by
Mrs. Alexander Roberts

The Music
by
Joseph L. Roeckel

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Ent. Sta. Hall. Price 3/- net.

London
Hutchings & Romer,
39, Great Marlborough Street, W.
ARGUMENT.

In the distant past, when Lombardy was a distinct Kingdom, and ruled over by its own sovereign, the King died, leaving behind him a youthful son and daughter. A powerful noble seized on the crown, and would have slain the heir had he not escaped in the disguise of a minstrel. In this capacity he wandered through the countries adjoining his own kingdom of Lombardy, delighting the simple peasantry with the strains of his guitar, but being seized with an irrepressible longing to see his own beloved land again he ventured to cross the Alps, and appeared on the Northern plains of Lombardy, in the vintage time. There he remained till the end, when it was customary for the Contadini to make a pilgrimage to the Shrine of their patron Saint, and to present the richest clusters which the vine yielded. The Troubadour accompanied them, was recognized by his sister, Princess Stefania, who had taken refuge in the Convent of St. Catharine, and just at that moment a messenger arrived to announce to the Abbess the death of the usurper, thus making way for the restoration of the lawful heir.

CHARACTERS.

PRINCE LAMBERTO (IN THE DISGUISE OF A MINSTREL). CONTRALTO
PRINCESS STEFANIA (HIS SISTER). SOPRANO
BIANCA (CONTADINI). SOPRANO
TERESA. SOPRANO

ABBESS OF THE CONVENT OF ST. CATHARINE. CONTRALTO
CHORUS OF CONTADINI, VINTAGERS, NUNS, ETC.

INDEX.

INTRODUCTION. 1

1. VINTAGERS CHORUS. "O THE GAY GLAD VINTAGE TIME." 4
2. AIR (LAMBERTO). "MY ITALY, MY OWN LOVED LAND." 17
3. CHORAL INTERMEZZO. "HARK! HARK! A LOVELY STRAIN." 21
   AND CHORUS. "NOW AS SINKS THE GLOWING SUN." 23
4. RECIT. (BIANCA). "COME, YOUTHFUL STRANGER." 30
   AND TRIO. "BLUE WINGED SWALLOWS." 32
5. TARANTELLA. DANCE AND CHORUS. 39
6. SERENATA (LAMBERTO). "DEEP SILENCE REIGNS." 45
7. DUET INTERMEZZO. "ARISE, ARISE." 60
8. BARCAROLA. (CHORUS). 63
9. CHORAL RECIT. "O BIANCA, TELL US." 68
   AND BALLAD WITH CHORUS. "THE BRIDES OF VENICE." 69
10. INSTRUMENTAL INTERLUDE. 72
   AND PILGRIM CHORUS. "GRATEFUL GIFTS WE BRING." 75
11. AVE MARIA. "STEFANIA AND CHORUS." 78
   SCENA. "ONE CLEAR SWEET VOICE." 81
12. AND FINALE CHORUS. "BLESSED BE THE SAINT." 86

Book of the Words 6d each.
THE MINSTREL PRINCE.

CANTATA.

WORDS BY
MRS. ALEXANDER ROBERTS.

MUSIC BY
JOSEPH L. ROECKEL.

Andantino un poco maestoso. (M. M. 108)

con grandezza.

loco 3

pesante.

marcato.

(f. 525)
Andante espressivo. (M. M. \( \cdot \cdot = 56 \))

cantando.

\[ \text{segue.} \]

amoroso.

Agitando \& accellerando.

\[ \text{gva} \]

ff marcantissimo.
(M.M. \( \frac{3}{4} \) = 100)

trem.

pesante.
SCENE 1. The village of Lumberly, at the foot of the Alps.

No. 1. VINTAGERS' CHORUS.

Allegro animato. (M.M. 1 = 126)

O, the gay, glad vintage time, The calm, soft autumn days,
When the clustering grapes blush,
Ruby red, In the morning's golden haze,...........

O, the gay, glad vintage time, The calm, soft autumn days,
When the clustering grapes blush,
Ruby red, In the morning's golden haze,...........

Ruby red, In the morning's golden haze,...........
When the clust'ring grapes, When the clust'ring grapes, When the clust'ring grapes, When the clust'ring grapes, When the grapes blush rub'by red, When the grapes blush rub'by red, When the grapes blush rub'by red, When the grapes blush rub'by red,
golden, golden haze!

golden, golden haze!

golden, golden haze!

What time the hunter's
cheery

What time the hunter's
cheery

notes

The mountain echoes

notes

The mountain echoes
Wake, happy bands to the upland.

Wake, In happy bands to the upland.

In happy bands to the upland.

In happy bands to the upland.

f

slopes, In happy bands to the upland

slopes, In happy bands to the upland

slopes, In happy bands to the upland

slopes, In happy bands to the upland

f joyously.

slopes Our way we laughing take,

slopes Our way we laughing take,

slopes Our way we laughing take,

slopes Our way we laughing take,

(No. 525)
way we laughing take,....
In happy

way we laughing take,....
In happy

way we laughing take,....
In happy

bands to the upland slopes Our way we laughing take, Our
bands to the upland slopes Our way we laughing take, Our
bands to the upland slopes Our

way we laughing take, No hearts so light, so glad as
way we laughing take, No hearts so light, so glad as
way we laughing take, No hearts so light, so glad as

C

(H.525)
As we rob the vine of its tresses fine,
And bear them glad a way!

And bear them glad a way.

(No. 525)
rob the vine of its tresses fine, and bear them

rob the vine of its tresses fine, and bear them

and bear them

glad away, glad away, glad away, glad away

Come prima,

O, the gay, glad vintage

O, the gay, glad vintage

O, the gay, glad vintage

(H. 525)
time, the calm, soft autumn days. When the
clust’ring grapes blush ruby red. In the mornings’
golden haze. In the mornings’

(H. 525)
grapes blush rub by red, the clust'ring grapes blush
grapes blush rub by red, the clust'ring grapes blush
grapes blush rub by red, the clust'ring grapes blush

rub by red, in the morn'ing's gold
rub by red, in the morn'ing's gold
rub by red, in the morn'ing's gold

—en... haze! In the
—en... haze! In the
—en... haze! In the

(Ant. mut.)

(H. 525)
mornings' golden, golden haze.

In the morning's golden, golden haze!

In the morning's golden, golden haze!

H 525
No. 2. Air — Prince Lambert. (Disguised as a Troubadour.)

Andante Sostenuto. (M. M. J = 76)


(Guitar) ad lib.

1. My intensely my

2. The vine-clad hills with

The small notes must be played upon the Piano when a Guitar is not available.

(H, 525)
own loved land,    I see thee once again
man---y a stream,    That babbling joins the river,

My feet from wand'ring once more stand,
The citron groves, where fireflies gleam,

Up on thy spreading plain,..... My Italy.....
And myrtles green forever, All, all are

(H. 325)
缴, my own loved land, My I—ta—ly, my
thine own loved land, All are thine my

Delice espress.

own loved land! There are the mountains that I
own loved land! My heart.... with hap-pi-ness brims

love ......... Bathed in the morn-ing glow.... Their
duc, ....... My breast.... all dan-ger dares ......... To

(H.525)
(Contadini descending to the plain.)

N° 3. CHORAL INTERMEZZO & CHORUS.

SOP. 1.  

SOP. 2.  

ALTO.  

Piano.  

Allegro con spirito. (M.M. \( \frac{\dot{\text{b}}}{\text{1}} = 184 \))

Hark! Hark! A lovely strain!

Hark! Hark! A lovely strain! A lovely strain, rises

Hark! Hark! A lovely strain, rises upwards from the plain!

Hark! Hark! A lovely strain, rises
upwards from the plain!

O joy! O joy! O joy! a Troubadour!

O joy! O joy! O joy! a Troubadour!

O joy! O joy! O joy! a Troubadour!
Allegrcetto Vivace. (M.M. \( j = 116 \))

Now as sinks the glowing sun,

Now as sinks the glowing sun,

Now as sinks the glowing sun,

p \( \text{sempre leggero.} \)

When the toils of day are done, When the fire flies flit and glance,

When the toils of day are done, When the fire flies flit and glance,

When the toils of day are done, When the fire flies flit and glance,
Then we'll tread the mazy dance! Now as sinks the glowing sun,

When the toils of day are done, When the fire flies flit and glance,

Then we'll tread the mazy dance! In and out with tripping foot,
To the strains of minstrel lute, In and out with tripping foot,
To the strains of minstrel lute, In and out with tripping foot,
To the strains of minstrel lute, In and out with tripping foot,
To the strains of minstrel lute, In and out with tripping foot,
To the strains of minstrel lute, In and out with tripping foot,
To the strains of minstrel lute, In and out with tripping foot,
To the strains of minstrel lute, In and out!}

(H.525)
When the toils of day are done, When the fire flies flit and glance,

Then we'll tread the mazy dance, Now as sinks the glowing sun,

When the toils of day are done, When the fire flies flit and glance, We'll

(H.525)
Andante. (M.M. \( \frac{d}{4} = 92 \))

Recit.

Come youthful stranger, weary and foot-sore, To thee we ope each hospitable door.

O stay with us, and with thy light guitar Chase

(H. 325)
care and sorrow from our hearts,
from our hearts a-

Sempre colto voce.

(LAMBERTO) Andante.

far; Whereer thro' all the world I roam;
'Mong kindly

Andante.

hearts, there there ......... is home!

rall. .........

rall......

express. rall motto.

(H.525)
(M.M. \( \text{\textsc{i.e.}} \) = 48)

\( \text{\textsc{roll.}} \) a Tempo.

\( p \) \( \text{\textsc{dot}} \)

(BLANCA.)

Blue-winged swallows, passing guests, What have you to
tell..... Of your home across the sea Where you fondly
dwell?..... Where the skies are clouded o'er, Bleak and cold the

(H.525)
air,...... Where the orange ne - ver grows, Nor the myr - tile

rall....... a Tem - po.

fair!..... Blue winged swallows, will you tell Why you love that

rall........... dolce.

land so well? Blue winged swallows, will you tell, Why you love that

altargando Andante sost:

colla parte.

Tempo \( \text{Io} \) (TERESA) \( \text{Più Animato. M.M.}_{-84} \)

land so well? Yes, the skies are

Tempo \( \text{Io} \) \( \text{f} \) \( \text{accel} \) Più Animato.

(R.525)
clouded o'er, bleak and cold the air,........ The myrtle, nor the

orange grows, but yet their home is there.... They brave the ocean,

tempest-tossed, each returning year,........ There to build their

sheltering nest, their loved brood to rear,.... 'Neath the eaves, where
hides their nest, Is the spot they love the best, Is the

Let sweet home be where it may, Let sweet home be where it may, Let sweet home be where it may,

In a sunny land, Or where storms wildly rave,

In a sunny land, Or where storms wildly rave,

In a sunny land, Or where storms wildly rave

(H.525)
Round a rocky strand.... Where our eyes first saw the light,
Round a rocky strand.... Where our eyes first saw the light,
Round a rocky strand.... Where our eyes first saw the light,

Where our childhoods years.... With loving care were
Where our childhoods, childhoods years With loving care were
Where our childhoods years With loving care were

watched o'er, With fond and anxious fears.... The land, the land that
watched o'er, With fond and anxious fears.... The land, the land that
watched o'er, With fond and anxious fears.... The land that

(H.525)
(H.525)
Land, best loved on earth... Best loved on

Earth, best loved, best loved... on...

Earth, best loved, best loved... on...

Earth!... Earth!... Earth!

(H. 525)
No. 5. TARANTELLA DANCE AND CHORUS.

Tempo di Tarantella. M.M. $\cdot \cdot \cdot = 192$. 

marcato.

marcato ma leggero.

f

$\text{bva}$

$\text{bva}$

L.H.

C. H. L. senza rall.

(No. 525)
tasks are ended. Calm the western sun sinks down,

Haste ye, to the dance then maidens,

labours crown, Come, then come, our tasks are ended,

(H.328)
Haste ye, haste to the
Calm the western sun sinks down,

dance then maidens, Pure delights our labours crown!

Come now, come, our tasks are ended, Calm the western

(H.525)
sun sinks down, Haste ye to the dance then
sun sinks down, Haste ye to the dance then
sun sinks down, Haste ye to the dance then

maiden, Pure delights our labours crown!
maiden, Pure delights our labours crown!
maiden, Pure delights our labours crown!

Un poco meno mosso. (M.M. $= 134$)
(BIANCA & TERESA.) Solf.
dolce

Sweet the hour when shadows lengthen, Sweet the

$\Delta$ Triangle. (ad lib.)

(H. 525)
strains of the soft guitar,..... Come, O youths, come

mer - ry maidens, Join the dance'neath the evening star.

(tutti.) dolce
Sweet the hour when shadows lengthen, Sweet the strains of the
dolce
Sweet the hour when shadows lengthen, Sweet the strains of the
dolce
Sweet the hour when shadows lengthen, Sweet the strains of the

(H.525)
soft guitar.... Come, O youths, come merry maidens,

Join the danceneath the evening star, Dance then dance, and

let no sorrow, O'er our hearts exert its power,

(Cm7)

(R.525)
Care not for the sad to-morrow, Joy, joy all in the present

hour. Sweet the hour when shadows lengthen, Sweet the strains of the

soft guitar, Come O youths, come merry maidens, Join the

(H.525)
Come now, come, our tasks are ended, Calm the western sun sinks down, Haste ye to the dance then,

Come now, come, our tasks are ended, Calm the western sun sinks down, Haste ye to the dance then,

Come now, come, our tasks are ended, Calm the western sun sinks down, Haste ye to the dance then,

Come now, come, our tasks are ended, Calm the western sun sinks down, Haste ye to the dance then,

Come now, come, our tasks are ended, Calm the western sun sinks down, Haste ye to the dance then,

Come now, come, our tasks are ended, Calm the western sun sinks down, Haste ye to the dance then,

\* Tambourine from here ad lib: (H.525)
Come, our tasks are ended, Calm the western sun sinks down,

Haste ye to the dance then maidens,

Come now, Pure delights our labours crown,
Come, our tasks are ended, Calm the western
sun sinks down, Hasten to the dance then,
maiden, Pure delights our labours crown,
Dance then, dance and let no sorrow o'er our hearts exist.

--ert its power, Care not for the sad tomorrow.

Joy, joy all in the present hour! Tra la.

With great spirit.
(With the nightfall the Vintagers return to their homes. Lamberto alone remains.)

**N° 6. SERENATA. (LAMBERTO.)**

*Andantino.*

*PIANO*

*Andante. (M.M. ° = 80)*

*Cantando.*

*Lento.*

*Andante espressivo.*

*(M.M. ° = 108)*

*(H. 525)*
1. Deep silence reigns o'er wood and hill,
2. Low in the sky, dark night's fair queen

The tinkling goat bells now are arises on the tranquil

(H.525)
still, scene,
And nought is heard, save
And shines with cold and

murm'ring rill
glist'ring sheen

All nature
On slumb'ring

sleeps
lake

The night in-gale in o-live
And hap-py hearts are sunk to

(a Tempo.)

(H.525)
grove,

Not yet hath wak'd his song of rest,

Light as the bird in downy

love,

And only one pale

nest,

But I alone am

star above,

care oppressed,

Her vigil

A lone

(N.525)
keeps, But I a lone am

And only one pale

wake But I a lone am

star above Her vigil

care op prest, A lone I

keeps! wake! espress.

(piano) rall dim. PP

(H.525)
SCENE II. (On the Arno Morning.)

No. 7. DUET INTERMEZZO, (Bianca & Teresa.)
Andantino un poco maestoso (M.M. = 108.)

(Bianca & Teresa) (mezzo.)

A....rise, A....rise, the boat un....moor,
Come, Maidens all, come Troubadour, Come, Maidens all, come

Troubadour; Now, now is come thaointed day, When

we go forth our vows to pay, And tribute offer

(H. 525)
of the vine
To our own Saint, Saint
Ca---tha.

of the vine
To our own Saint, Saint Ca---tha.

Più moderato.

-rine, With tale and lute, and flowing rhyme, Our minstrel will be.

-rine, With tale and lute, and flowing rhyme, Our minstrel will be.

Più moderato.

-guile the time.

-guile the time.

poco a poco calmandosi e rall.

(dim)

(H.525)
N° 8. BARCAROLA. (Chorus.)

Tempo di Barcarola, (M.M. = 120)

1. Sailing a-way, At break of day, On the breast of the brimming
2. Floating a-long, With laugh and song, While the gentle breeze is

1. Sailing a-way, At break of day, On the breast of the brimming
2. Floating a-long, With laugh and song, While the gentle breeze is

ri-----ver, Blue as the sky Where al-ders sigh, And
blow-ing, Our voi-ces chime, In rhyth-mic time, With the

ri-----ver, Blue as the sky Where al-ders sigh, And
blow-ing, Our voi-ces chime, In rhyth-mic time, With the

ri-----ver, Blue as the sky Where al-ders sigh, And
blow-ing, Our voi-ces chime, In rhyth-mic time, With the

Δ Triangle in second verse only, and pp (8.525)
Pass we each grove, Where songs of love The toils of the labour light en, ri ver,
On and a way, While sunbeams play On the breast of the brimming ri ver,

Pass we each grove, Where songs of love The toils of the labour light en, ri ver,
On and a way, While sunbeams play On the breast of the brimming ri ver,

Pass we each grove, Where songs of love The toils of the labour light en, ri ver,
On and a way, While sunbeams play On the breast of the brimming ri ver,
And meadows gay
And all things seem
Stretch far away, Which
glow ing flow'rets
brighten,
Fair as a dream, That
haunts the soul for
e - ver,
express

Sailing a way, At
break of day, On the
Floating a long, With
laugh and song While the

Sailing a way, At
break of day, On the
Floating a long, With
laugh and song While the

Sailing a way, At
break of day, On the
Floating a long, With
laugh and song While the

(H.525)
breast of the brimming river, Blue as the sky Where voices chime, In rhythmic time With the

breast of the brimming river, Blue as the sky Where alders sigh And rhythmic time With the

breast of the brimming river, Blue as the sky Where alders sigh And rhythmic time With the

white-leaved aspens quiver, Sailing away!
river's rapid flowing, Floating along!
white-leaved aspens quiver, Sailing away!
river's rapid flowing, Floating along!
white-leaved aspens quiver, Sailing away!
river's rapid flowing, Floating along!

(H. 525)
Sailing away!
Floating along!

Sailing away!
Floating along!

Sailing away!
Floating along!

Sailing away!
Floating along!

Sailing away!
Floating along!

Sailing away!
Floating along!

H. 525
Tempo Marziale.

(CHORUS.) Recit.

O Bianca!

Tell us of the Brides of Venice, Who were borne a way By a band of cruel

Pirates

On their wedding day!

(H.525)
1. With
2.
3. But

Tempo Giusto. \((M. M. \doteq 92.\))

in a vast Ca...thedral dim, The prayers a...rise, the
Sires and hus...bands crowd a...round, To shield each pale and
not in grief the time they spend, The boats are manned by

vows are said, And swells on high the nup...tial hymn, And
tremb...ling bride, But thro’ their midst the cor...sairs bound, And
young and old, And to the oars their strength they bend, To
blessings fall on each fair head, When hark! above the
tear the mail: drums from their side! Them fainting to their
o-ver-take the pi-rate! The winds of heav'n their
loud A-men, A sac-ri-geous sound they hear, It
ships they bear, Un-moor their barks, and hie a-way, What
efforts aid, And ere has sunk the glow-ing sun, Saint
is the tramp of arm-ed men, And on the, thres-hold
la-men-ta-tion now is there, Where all be-fore was
Mark's proud ban-ner high dis-played, Pro-claims the love-ly

(H.525)
they appear! And bright and gay!
Brides are won!

1. It is the tramp of armed men, And
2. What lamentation now is there, Where
3. Saint Mark's proud banner high displayed Pro-

Alto,

1. And
2. Where
3. Pro-

on the threshold they appear!
all before was bright and gay!
claims the lovely Brides are won!

(3rd time)
SCENE III. (The Convent of Saint Catharine.)

N° 10. Instrumental Interlude & PILGRIM CHORUS.

Andante.

PIANO.

*Molto espressivo.

(MM a = 56)
Soprani I & II.

PILGRIM CHORUS.

Grateful gifts we bring To thy sacred shrine,

Andante. (M.M. = 58)

Grateful gifts we bring To thy sacred shrine,

Po Tempo.

And our vows we pay, Sweet Saint Catherine. To thy hand we owe

And our vows we pay, Sweet Saint Catherine. To thy hand we owe

pp

Ripening sun and showers, And soft winds that blow Thro' the summer hours.

Ripening sun and showers, And soft winds that blow Thro' the summer hours.

(H.525)
Throughout pp

At thy feet we lay, Yield we what is thine, And our debt repay,

Clusters of the vine....

Clusters of the vine....

At thy feet we lay, Yield we what is thine, And our debt repay,
Holy martyr'd maid,

Ever be our guide,

Keep and bless us

still,

And with us abide,

Sweet Saint Catharine...
**No. II. AVE MARIA. (Chorus of Nuns in the Abbey.)**

*STEFANIA. (solo)*

1. Mother Mary, hear our pray'r
   Take us nath thy loving care.
2. Bring him safely to his own,
   Place him on his Father's throne.

*Lento. (M.M. $\frac{3}{4} = 76$)*

1. Take us nath thy loving care,
2. Place him on his Father's throne.

*HARMONIUM or PIANO.*

When the shades of night descend,
Be thou near to guard, defend,
O let cruel warfare cease,
And bring, in a lasting peace,

Be thou near to guard, defend,
And bring, in a lasting peace,

Be thou near to guard, defend,
And bring, in a lasting peace,

*Where practicable, this Ave Maria should be sung and played behind the scenes.*

*(H. 525)*
Ave Maria

Look upon our country's woe, Lay the proud usurper low,
Mother Mary ever nigh, Hear thy suppliant children's cry,

* A large glass or china bowl makes an excellent substitute for a bell, when struck by a
drumstick the head of which is made of sponge or some other soft material. The pitch of the note may be regulated
by water in the bowl.

(H. 525)
Our lost Prince to us restore, And we'll praise thee evermore!
Unto us thy grace extend, Keep us safe unto life's end.

Bell. (all in)

Ave Maria, Ave Maria!
SCENA. PRINCESS, STEFANIA, ABBESS AND LAMBERTO, AND FINAL CHORUS.

Allegro Agitato. (M.M. $\frac{4}{4} = 168$)

(LAMBERTO)
Con anima.

One clear, sweet voice I hear a--bove the rest!

(N. 535)
One face I see close to the window seat!

Now upon me fall her wondering eyes!

Recit., f

She knows me! She knows me

Joyfully.

'Tis he, under this strange disguise!

My sister!
(THE ABBESS)

Sister! mine! Andantino.

Catherine, and all the Saints be praised! A messenger pro-

claims our Tyrant dead! Would that we knew where our loved Prince had

colla voce.

(STEFANIA)

fled, That to his Father's throne he might be raised! O holy Mother Abbess,
see, In yonder pilgrim company, My royal brother

in disguise. And see, he doth me recognize! I thank thee! I

thank thee! Mary pitying Mother, I thank thee For

thus restoring my lost brother! Tempo Agitato
Allegro con spirito. M.M. ø = 158.

Blessed be the Saint! Our prayer is heard! Our noble

Prince is found! O let the joyful

tidings fly To all the country round!
Blessed be the Saint! Our pray'r is heard, Our

noble Prince is found! O let the

noble Prince is found! O let the

joyful tidings fly, O let the joyful

(h.525)
Tidings fly to all the country round...
turned to gladsome day,..... Once more sweet peace is ours! All care and strife shall pass a-way,.....

All care and strife shall pass a-way,..... And yield to happy, happy hours, And yield to happy hours!.....

(H.525)
(Sopran, Tutti.)

Dark night is turned to glad some

Dark night is turned to glad some

dim

day, Once more sweet peace is ours, All
day Once more, once more sweet peace is ours, All

care and strife shall pass away, All care and strife shall
care and strife shall pass away, All care and strife shall
care and strife shall pass away, All care and strife shall

E cresc.

(II.525)
Dark night is turned to glad some day,

All care and strife shall pass away!

All care and strife, shall pass away.
Shall pass away! Dark night..............

All care and strife Shall pass a-way. Dark

is turned to glad

dark night is turned to glad

some, glad some day, All care..............

(H.525)
all the country, the country, to
all the country, the country, to
all the country, the country, to

H

all the country
all the country
all the country

Piu mosso. (M.M. \( \dot{=} \) 168.)

round! With grateful hearts, beloved Prince To thee we
round! With grateful hearts, beloved Prince To thee we
round! With grateful hearts, beloved Prince To thee we

(h.325)
Ho, ho, ho, ho, ho, ho. Bring, Bring, Bring, Bring!
To thee to thee, To thee to thee, To thee to thee.
(HARMONIUM AND PIANO)


More! Long live our rightful King! Long live
More! Long live our rightful King! Long live
More! Long live our rightful King! Long live

(H. 525)
Presto. (M.M. c = 200) 99

our right ful, our right ful King!
our right ful, our right ful King!
our right ful, our right ful King!

Long live our King!
Long live our King!
Long live our King!

Our right ful King!
Our right ful King!
Our right ful King!

(6.523)
Long live our King

our right ful King!

our right ful King!

our right ful King!
Vocal Trios
FOR VARIOUS VOICES,

PUBLISHED BY HUTCHINGS & ROMER, LONDON, W

No. 1. THE LANTERN ................. S.S.C. or S.T.B. ....... A. ROWLAND.
2. COURAGE, FAINT HEART ........... S.S.C. ........ MRS. A. GOCKEVE.
3. THE DISPUTE, S.M.S. & C.—S.M.S. & B. or T.Bar. & B. ... J. GREENHILL.
5. WE COBBLELS LEAD A MERRY LIFE M.S.or C.T.B. J. GREENHILL.
7. BREAK, BREAK, BREAK .................. S.S.C. .......... T. ANDERTON.
8. THE HARP IN THE AIR ................ S.S.C. ........... W. V. WALLACE.
10. IT WAS A LOVER AND HIS LASS ...... S.S.C. .......... J. GREENHILL.
11. WHERE THE HONEY BEE GOES ........ S.S.C. .......... HENRY SMART.
12. THE SLEEPERS (With Soprano Solo) .. S.S.C. .......... J. GREENHILL.
13. ROW GONDOLIER ..................... S.S.C. .......... FRANK D'ALQUEN.
15. RINGDOVES COO ..................... S.S.C. .......... SIR G. A. MACFARREN.

PRICE FOURPENCE EACH.

LONDON
HUTCHINGS & ROMER,
39, GREAT MARLBOROUGH STREET,
W.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Part</th>
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<tr>
<td>1</td>
<td>The Gamblers</td>
<td>O. Barri</td>
<td>S.A.T.B.</td>
<td>3d.</td>
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<tr>
<td>2</td>
<td>Old Mother Hubbard</td>
<td>A. Carnall</td>
<td>S.A.T.B.</td>
<td>4d.</td>
</tr>
<tr>
<td>3</td>
<td>The Old Couple</td>
<td>A. Carnall</td>
<td>T.T.B.B.</td>
<td>6d.</td>
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<td>The Maypole</td>
<td>A. Behr</td>
<td>S.A.T.B.</td>
<td>6d.</td>
</tr>
<tr>
<td>5</td>
<td>Lady-bird</td>
<td>R. Wurtz</td>
<td>S.A.T.B.</td>
<td>3d.</td>
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<tr>
<td>6</td>
<td>Friendly Moonlight</td>
<td>R. Wurtz</td>
<td>S.A.T.B.</td>
<td>3d.</td>
</tr>
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<td>7</td>
<td>Parting</td>
<td>R. Wurtz</td>
<td>S.A.T.B.</td>
<td>3d.</td>
</tr>
<tr>
<td>8</td>
<td>Peace and Goodwill (Christmas Carol)</td>
<td>H. Lochel</td>
<td>S.A.T.B.</td>
<td>6d.</td>
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<tr>
<td>9</td>
<td>Merrily o'er the Stream we glide</td>
<td>E. Piazzini</td>
<td>S.A.T.B.</td>
<td>4d.</td>
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<tr>
<td>10</td>
<td>Hurrah for a Soldier's Life</td>
<td>C. H. Hewitt</td>
<td>S.A.T.B.</td>
<td>3d.</td>
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<td>Rossini</td>
<td>S.A.T.B.</td>
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<td>Christmas Morning (Carol)</td>
<td>Arthur H. Brown</td>
<td>S.A.T.B.</td>
<td>3d.</td>
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<td>Where is Sweet Contentment found?</td>
<td>C. Oberthar</td>
<td>S.A.T.B.</td>
<td>3d.</td>
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<td>14</td>
<td>When the Dawn awakes with Glory</td>
<td>T. Moody</td>
<td>S.A.T.B.</td>
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<td>15</td>
<td>Say not the struggle nought availeth</td>
<td>G. Prescott</td>
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<tr>
<td>16</td>
<td>Equestrian Courtship</td>
<td>W. V. Wallace</td>
<td>S.S.T.B.</td>
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<td>17</td>
<td>Angels that around us hover</td>
<td>E. Piazzini</td>
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<td>When Flora at Eve</td>
<td>Henry Dryden</td>
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<td>Eaton Haring</td>
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<td>The Four Winds</td>
<td>G. A. Macfarren</td>
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<td>Heart Shooting</td>
<td>G. A. Macfarren</td>
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<td>The Evening Farewell</td>
<td>Seymour Smith</td>
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<td>Whistling for the Wind</td>
<td>Balfe</td>
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<td>6d.</td>
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<td>24</td>
<td>Wine, Wine, the Magician thou art</td>
<td>J. L. Lochel</td>
<td>S.S.A.T.B.</td>
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<td>25</td>
<td>The Voice of Spring</td>
<td>H. F. Hullah</td>
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<td>26</td>
<td>God save the King (Full Anthem)</td>
<td>W. V. Wallace</td>
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<td>Peace to the Memory of the Brave</td>
<td>W. H. Montgomery</td>
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<td>28</td>
<td>A Christmas Carol</td>
<td>Horace Hill</td>
<td>S.A.T.B.</td>
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<tr>
<td>29</td>
<td>At the Daybreak</td>
<td>J. Allanor Benson</td>
<td>S.A.T.B.</td>
<td>6d.</td>
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<td>Sing a Song for Sireness</td>
<td>Wallace</td>
<td>S.C.B.</td>
<td>4d.</td>
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<td>31</td>
<td>Though the World</td>
<td>Wallace</td>
<td>T.T.B.B.</td>
<td>6d.</td>
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<tr>
<td>32</td>
<td>Come away to the Chase (Hunting Song)</td>
<td>Clement Locky</td>
<td>S.A.T.B.</td>
<td>7d.</td>
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<tr>
<td>33</td>
<td>The Story of the Cross</td>
<td>Cico Pinsut</td>
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<td>4d.</td>
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<td>34</td>
<td>My Lady is the Flower of Flowers</td>
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