TO HIS ESTEEMED FRIEND, MRS. ALBERTO RANDEGGER.

SPRING SONGS

THE WORDS WRITTEN BY

A. P. GRAVES

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 44)

PRICE TWO SHILLINGS AND SIXPENCE.

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## CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first rose</td>
<td>1</td>
</tr>
<tr>
<td>Hope</td>
<td>4</td>
</tr>
<tr>
<td>Spring's secrets</td>
<td>8</td>
</tr>
<tr>
<td>Spring is not dead</td>
<td>15</td>
</tr>
<tr>
<td>April weather</td>
<td>20</td>
</tr>
<tr>
<td>A May song</td>
<td>24</td>
</tr>
<tr>
<td>Summer at last</td>
<td>28</td>
</tr>
</tbody>
</table>
I.

THE FIRST ROSE.

Lento molto. \( \text{\textit{d=46}} \).

A. C. Mackenzie, Op. 44.

The rose that in the

Spring-tide ventures forth To woo the Zephyr with her crin-son

smiles And o-dorous wiles Too of-ten

700x
chances on the cruel north;

For every kiss of his cold lips With poisonous

blight her beauty nips, Till, one by one, with down-cast
head. She weeps away her petals red.

And with the last be-rest of life and light Sighs

forth her passionate soul on the dark lap of night.

Ped. 7601
II.

HOPE.

Andantino. \( \frac{6}{\text{92}} \).

Summer hath too short a date

Autumn enters, ah! how soon,
Scattering with
scornful hate All the flowers, the flowers of June.

Nay, say not so, nay, say not

Nothing here below. But dies, To rise A-

- new, with rarer glow.
Now, no skylarks singing soar

Sunward, now, beneath the moon Love's own

nightingale no more lifts her magic tune!
Piu mosso.
a tempo
Nay, say not

mf

so, nay, say not so, But awhile they go—Their

calando

strain again All heaven shall o—ver—

calando

flow.
a tempo

pp
III.

SPRING'S SECRETS.

Allegretto. $\frac{\dot{\nu}}{\dot{\nu}} = 92$

Più lento, quasi recit.

As once I paused on poet

Tempo I.

Più lento, quasi recit.

wing In the green heart of a grove, I met the Spirit of the

calando

Tempo I.

Spring With her great eyes lit of love.
"Ancora più lento."

She took me gently by the hand And whispered in my

ra-vished ear  Secrets none may un-der-stand, Till she make their

mean-ing clear.
Allegretto vivace. \( \frac{\text{do}}{\text{re}} \text{ so.} \)

Why the prim - rose looks so pale.

Why the rose is set with thorns:

Why the ma - gic night-in - gale

Through the darkness mourns and mourns.

How the an - gels, as they
pass In their vesture pure and white

shadowy garden grass,

How their hidden hands uphold the fledgling thrrostle

mf

sempre
calando

p calando

a tempo

light.

calando

How their

p

in the
And

lift the low — ly lark on — high And hold him

sing — ing in the sky What hu — man
hearts delights her most?

The careless child with roses
crowned, The mourner, knowing that his lost

The
mourners, knowing that his lost:

Shall in the Eternal Spring be

found, shall in the Eternal Spring be found.
IV.

SPRING IS NOT DEAD.

Allegro moderato, \( \text{\textit{d}=sc} \)

Snow on the earth; though March is well nigh over,

Ice on the flood; Fingers of frost where late the hawthorn covered

burgeon with bud. Yet in the drift the patient
Primrose hiding, Yet in the stream the glittering

Troutlet gliding, Yet from the root the sap still

Upward springing, Yet overhead one faithful

Sparrow singing "Spring is not dead!"

Appassionato
Spring is not dead, is not dead!

Brows fringed with

snow, the furrowed brows of sorrow, Cheeks pale with

7001
Cares: Puls-es of pain that throb from night till mor-row;

Hearts of des-pair! Oh, yet take com-fort, still your

joy ap-proach-es, Dark is the hour that on the

dawn en-croach-es, A-pril's own smile shall yet suc-
-ceed your sighing

voice set every song - bird crying,

"Spring is not dead,"

dead!

V.

APRIL WEATHER.

Allegretto. \( \frac{d}{d} = 92 \).

Life like ours is April weather
Tears and smiles,

Smiles and tears
Sighs and laughter linked to-ge-ther;

Pianissimo animato molto

\( \text{Pianissimo animato molto} \)
Fears and hopes, hopes— and fears,

Storm and sunshine, hither, thither,

Shift-ing through the spheres. Storm and sunshine,

hither, thither, shift-ing through the spheres
Allegro.

Tempo I.

Tis

parlando

love alluring, harming, healing;

Bliss his yes!

più lento

woe his no!

Fortune's smile and frown revealing

più lento

Foe in friend, friend in foe;
VI.

A MAY SONG.

Andantino grazioso. \( \frac{4}{4} \) 63.

Some go smiling through the grey time, Under naked, song-less bowers:

Some go mourning all the May time, Mid the laughing leaves and flow'rs,
Mid the laughing leaves and flowers. Why is this, why is this, why is this,

Rosy Bliss Comes to kiss Winter grey?

Why, ahh! why. Doth Sorrow sigh On the lap of lovely May,
Tempo I.

Happy love, with song and smiling,

Through the wither'd woodland goes: Hapless love hath no beguiling

From the red-breast or the rose, From the red-breast or the rose.
This is why Woods may sigh,
Flow-ers
die and hearts be gay:
This, a- las! The
pi- teous pass That leaves us mourning all the May,

That leaves us mourning all the May,
VII.
SUMMER AT LAST.

Allegro, non troppo presto. \( \text{d} = \text{se} \)

Swallows soar in the blue,

Butterflies dance on the green,

Roses are blushing the
garden through, With lilies laughing between, And

bowers long stripp'd by the blast Have leap'd into leaf at

Ped.

last, And the whole earth is shouting, "A-

way with all doubting? The winter is

7001
The winter is over and past.

A tempo, meno mosso.

No pale face presses the pane,
Open the casements start to the breeze
that is balm to the burning brain.
Surcease to the stricken heart,
While out of the May-bush white...
black-bird sits with delight, "All melancholy is folly,
folly, When the June she is glowing bright,

When the June she is glowing bright!"
March was a hoyden rude,
April a flirt un-
mf
Ped.

May a melting maid to be wood, But

poco calando

June is a bride new wedded. Hush, oh, hush and

poco calando

a tempo

hark! For the nightingale and the lark
Link in her praise Their passion-ate lays, Between the dawn and the dark, Between the dawn and the dark.
<table>
<thead>
<tr>
<th>NOVELLO’S ORIGINAL OCTAVO EDITIONS</th>
<th>ORATORIOS, CANTATAS, ODIES, MASSES, &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANZ ALT.</td>
<td>SIR W. STERNDALE BENNET.</td>
</tr>
<tr>
<td>THE PAYS' PROLIFIC (Female voices)</td>
<td>THE MAY QUEEN (Sopr.-Alto)</td>
</tr>
<tr>
<td>SPLENDID TIME (sopr.)</td>
<td>THE WOMAN OF SAMARIA (Sopr.-Alto)</td>
</tr>
<tr>
<td>SUMMERS (alt.)</td>
<td>INTERNATIONAL EXHIBITION (Sopr.-Alt.)</td>
</tr>
<tr>
<td>THE GOLDEN CITY (alto)</td>
<td>G. R. BEJEMANN.</td>
</tr>
<tr>
<td>THE WISHING STONE (alt.)</td>
<td>THE DAY OF REST (Female voices)</td>
</tr>
<tr>
<td>STAR OF THE SEAS (sopr.)</td>
<td>E. M. ROYCE.</td>
</tr>
<tr>
<td>THE SILVER CLOUD (alto)</td>
<td>THE LAI OF THE BROWN ROYAL.</td>
</tr>
<tr>
<td>BANNER BELLS (sopr.)</td>
<td>YOUNG LOCHINVAR.</td>
</tr>
<tr>
<td>B. AGUZZETTI</td>
<td>J. BRADFORD.</td>
</tr>
<tr>
<td>MISSA DE SANCTO ABLANO (Eng.)</td>
<td>HARVEST CANTATA.</td>
</tr>
<tr>
<td>THOMAS ANDERTON.</td>
<td>THE SONG OF JUJUBE.</td>
</tr>
<tr>
<td>YULE TIDE</td>
<td>PLAINE, THE LORD.</td>
</tr>
<tr>
<td>THE NORMAN BON (Sopr.-Alto)</td>
<td>W. F. BRADAW.</td>
</tr>
<tr>
<td>WRECK OF THE HESPERUS (Sopr.-Alto)</td>
<td>GASPAR DECEZA.</td>
</tr>
<tr>
<td>W. L. ARGENT.</td>
<td>J. BRAHMS.</td>
</tr>
<tr>
<td>MASS, IN B FLAT.</td>
<td>A SONG OF DESTINY.</td>
</tr>
<tr>
<td>P. ARMES.</td>
<td>C. BRAUEN.</td>
</tr>
<tr>
<td>BEZUKH</td>
<td>SIGHT ...</td>
</tr>
<tr>
<td>ST. JOHN THE EVANGELIST (Sopr.)</td>
<td>J. C. BRIDGE.</td>
</tr>
<tr>
<td>ST. BARNABAS (Sopr.)</td>
<td>REDEL ...</td>
</tr>
<tr>
<td>E. ASPA.</td>
<td>J. F. BRIDGE.</td>
</tr>
<tr>
<td>THE GIPSYES</td>
<td>BOCK: AGES (Sopr.-Alto)</td>
</tr>
<tr>
<td>ENYMAUN ...</td>
<td>MOUNT MCKIB.</td>
</tr>
<tr>
<td></td>
<td>BOUNTY.</td>
</tr>
<tr>
<td>STABAT MATER (Sopr.)</td>
<td>CALLED 'ORE (Sopr.-Alto)</td>
</tr>
<tr>
<td>J. EITHER.</td>
<td>THE REPENTANCE OF NINEVES.</td>
</tr>
<tr>
<td>MASS, IN B MAJOR.</td>
<td>CLEOPATRA (Sopr.-Alto)</td>
</tr>
<tr>
<td>MISSA BREVIS, IN A</td>
<td>THE LIGHT OF THE ISLAND.</td>
</tr>
<tr>
<td>THE PASSION (S. Metres.)</td>
<td>EDWARD BUNNET.</td>
</tr>
<tr>
<td>CHRISTMAS ORATORIO</td>
<td>CUT OF THE DEEP (13th Psalm)</td>
</tr>
<tr>
<td>MAGNIFICAT:</td>
<td>W. PYRD.</td>
</tr>
<tr>
<td>GOD'S LOVE FOR YOU.</td>
<td>MASS FOR FOUR VOICES (In F minor)</td>
</tr>
<tr>
<td>GOD'S TIME IS THE BEST (Sopr.-Alto)</td>
<td>CARISI.</td>
</tr>
<tr>
<td>CHRIST IN HEAVENESS.</td>
<td>SYPHON.</td>
</tr>
<tr>
<td>O computational MILLION</td>
<td>SUPPLUCTION.</td>
</tr>
<tr>
<td>WITNESS AND PRAY (Sopr.-Alto)</td>
<td>J. BARNBY.</td>
</tr>
<tr>
<td>THE USE OF ISRAEL.</td>
<td>GEORGE CANTER.</td>
</tr>
<tr>
<td>THEN, PROCEED TO TREATY.</td>
<td>SINIFONIA CANTATA (15th Psalm)</td>
</tr>
<tr>
<td>WHEN WILL GOD RECALL MY SPIRIT</td>
<td>WILLIAM CARET.</td>
</tr>
<tr>
<td>JESUS, NOW WILL WE PRAISE THEE ...</td>
<td>PLACIDA.</td>
</tr>
<tr>
<td>REBEKAH (Sopr.-Alto)</td>
<td>CHERUBINI.</td>
</tr>
<tr>
<td>THE LORD IS KING (Sopr.-Alto)</td>
<td>BACH: AGES (Sopr.-Alto)</td>
</tr>
<tr>
<td>LEONARD BARNES.</td>
<td>SECOND MASS, IN D MINOR.</td>
</tr>
<tr>
<td>THE BRIDAL DAY</td>
<td>THIRD MASS (Sopr.-Alto)</td>
</tr>
<tr>
<td>J. F. LARMETT.</td>
<td>FOURTH MASS, IN C.</td>
</tr>
<tr>
<td>THE ANCIENT MAGNIFIER (Sopr.-Alto)</td>
<td>E. T. CIPPI.</td>
</tr>
<tr>
<td>THE RISING OF L AZAURUS</td>
<td>NAAM.</td>
</tr>
<tr>
<td>PARADISE AND THE PERI</td>
<td>FREDERICK COBER.</td>
</tr>
<tr>
<td>BEETHOVEN.</td>
<td>THE BANDAL OF ARIEL (Sopr.-Alto)</td>
</tr>
<tr>
<td>THE PRAISE OF MUSIC</td>
<td>SIR MICHAEL COSTA.</td>
</tr>
<tr>
<td>RUINS OF THE EARTH</td>
<td>THE DREAM ...</td>
</tr>
<tr>
<td>ENGAGE, OR, DAVID IN THE WILDERNESS</td>
<td>H. COWARD.</td>
</tr>
<tr>
<td>MOURN OF OLIVES</td>
<td>THE STORY OF BETHANY (Sopr.-Alto)</td>
</tr>
<tr>
<td>MASS, IN C</td>
<td>E. H. COLEND.</td>
</tr>
<tr>
<td>COMMUNION SERVICE, IN C.</td>
<td>ST. JOHN'S EVE (Sopr.-Alto)</td>
</tr>
<tr>
<td>THE CHORAL SYMPHONY</td>
<td>SONG OF THANKSGIVING.</td>
</tr>
<tr>
<td>THE CHORAL FANTASIA (Sopr.-Alto)</td>
<td>SLEEPING BEAUTY (Sopr.-Alto)</td>
</tr>
<tr>
<td>THE VITAL PORTION (Sopr.-Alto)</td>
<td>RUTH (Sopr.-Alto)</td>
</tr>
<tr>
<td>THE CAMEA LORD AND A PROSPEROUS VOYAGE</td>
<td>J. MAUDE CRAMON.</td>
</tr>
<tr>
<td>THE SPIRITUAL ARE DEPARTED</td>
<td>I WILL MTTNIFY THEE, Q SOD (Sopr.-Alto)</td>
</tr>
<tr>
<td>KAREL BENEDICT.</td>
<td>W. CREBEL.</td>
</tr>
<tr>
<td>WATERSPRITE'S REVENGE (Female voices)</td>
<td>EUDORA (A dramatic 16th).</td>
</tr>
<tr>
<td>WILFRED BENEDICT.</td>
<td>PALESTINE ...</td>
</tr>
<tr>
<td>THE LADY OF SHELLEY (Female voices)</td>
<td>W. CROTTY.</td>
</tr>
<tr>
<td>ST. PETERS</td>
<td>THE PAINTING ...</td>
</tr>
<tr>
<td>THE LEGEND OF ST. CECILIA (Sopr.-Alto)</td>
<td>W. H. CUMMINGS.</td>
</tr>
<tr>
<td>SIR JULIUS BENEDICT.</td>
<td>groups.</td>
</tr>
</tbody>
</table>
NOVELLO’S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

W. G. CUSINS.

TE DEUM

FÉLICIEN DAVID.

THE DESERT (Male voices)

P. H. DIELMANN.

BETHANY

M. E. DÓRÖLY.

LAZARUS

F. G. DÖSSERT.

MASS IN E MINOR

ANTONIN DVOŘÁK.

ST. LUDMILA

DITTO (German and Bohemian Words)

THE SPECTRE’S BRIDE

DITTO (German and Bohemian Words)

START MATER

PANHARMIC HYMN

REQUIEM MASS

A. E. DYER.

SALVATOR MUNDI

ELEKTRA OF SOCCOCLES

H. J. EDWARDS.

THE ASCENSION

THE STROPHES OF HALL

PRAISE TO THE HOLIEST

ROSA-LIND F. ELLICOTT.

ELYSIUM

HENRY FARMER.

MASS, IN B FLAT (Latin and English)

FRANCES B. FOSTER.

THE LADY OF THE ISLES

NIELS W. GADE.

THE ANGELS OF THE BELLS (Female voices)

ROBERT FRANZ.

PRAISE YE THE LORD (15th Psalm)

PSYCHE (Sol-la-16)

SPRING’S MESSAGE (Sol-la-16)

ERL KING’S DAUGHTER (Sol-la-6) (Ditra)

ZION

THE CRUSADERS (Sol-la-16)

CORNELIA

CHRISTMAS EVE (Sol-la-6a-6)

HENRY GAISBY.

LOD OF THE ISLES

ALEISTEIS (Male voices)

COLOMBIA

G. GARRATT.

HARVEST CANTA D (Sol-la-6)

THE SHUNMANNITE

R. MACHILL GARTH.

THE WILD HUNTSMAN

A. R. GAUL.

JOAN OF ARC (Sol-la-16)

PASSION SERVICE

ST THOMAS (Sol-la-6)

THE HOLY CITY (Sol-la-16)

TEN VIRGINS (Sol-la-16)

FRED. GERMENSHEM.

SALAMIS: A TRUMPET SONG (Male voices)

GARFIELD

P. E. ADAMSTONE.

PHILIPPI

GLUCK.

HERMANN GOETZ.

BY THE WATERS OF BABYLON (15th Psalm)

J. B. NIGMOD.

THE WATERTYLY (Male voices)

CH. GOUNOD.

MORS ET VITA (Latin and English)

DITTO (Sol-la-6)

THE REDemptionT (English and Latin) (Sol-la-16)

DITTO (French Words)

DITTO (German Words)

MESS MERSELLE (St. Cecilia)

OUT OF DARKESS (Sol-la-16)

COMMUNION SERVICE (Messe Sollenelle)

TROISIEME MESE SOLEMELLE

DE PROFUNDES (15th Psalm) (Latin)

DITTO

THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS

GALLIA (Sol-la-6)

DAUGHTERS OF JERUSALEM

A. M. GOODHART.

EARL, HADAN’S DAUGHTER

ARETHUSA

G. H. GRAUN.

THE PASSION OF OUR LORD (Duet Tenors)

TE DEUM

J. O. GRIMM.

THE SOUL’S ASPIRATION

G. HALFORD.

THE PARACLETE

HANDEL.

ALEXANDER’S FEAST

ACIS AND GALATEA

DITTO, New Edition, edited by J. Darby

ALCESTE

SEMELE

THE PASSION

THE TRIUMPH OF TIME AND TOIL

ALEXANDER BALUS

HERCULES

ATHALIAH

ESTHER

SOLOMON

SUSANNA

THEODORAH

BELSHAZZAR

THE MESSIAH, edited by V. Novello (Sol-la-16)

THE MESSIAH, ditto, Pocket Edition

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SAMSON (Sol-la-16)

SOLOMON

JOSEPH

DEFTINGEN TE DEUM

URTECH JUBILATE

O PRAISE THE LORD (Chase of Angels)

CORONATION AND FUNERAL ANTHEMS

THE KING SHALL REJOICE

ZADOK THE PRIEST

MY HEART IS INExpecting

LET THEM HANG ME STRANGLED

THE WAYS OF ZION

ODYE ON ST. CECILIA’S DAY

L’ALLEGRO

HAYDN.

THE CREATION (Sol-la-16)

THE CREATION, Pocket Edition

THE SEASONS

CHINOISE

FIRST MASS, IN B FLAT (Latin)

DITTO (Latin and English)

SECOND MASS, IN C (Latin)

THIRD MASS (IMPERIAL) (Latin and English)

DITTO (Latin and English)

SIXTEENTH MASS (Latin)

THE PASSION, OR, SEVENTH LAST WORDS OF OUR SAVIOUR ON THE CROSS

TE DEUM (English and Latin)

INSIDE, ET VANE CUR!” (Ditra)

BATTISON HAYNES.

THE PAINERS’ HILE (Female voices)

H. HEALE.

JUBILEE ONE

C. SWINNERTON HEAP.

FAIR ROSAMOND (Sol-la-6)

EDWARD HICHT.

ERIC THE DANE

G. HENSCHEL.

OUT OF DARKNESS (15th Psalm)

HENRY HILES.

FAVRE PASTOREL.

THE CRUSADERS

FERDINAND HILLER.

NALA AND DAMAYANTI

A SONG OF VICTORY (Sol-la-6)

A. M. HILDEBRAND.

GAY MAY I JOIN THE CHOIR INVISIBLE

G. H. GRAUN.

THE PASSION OF OUR LORD (Duet Tenors)

TE DEUM

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FAVRE PASTOREL.

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FERDINAND HILLER.

NALA AND DAMAYANTI

A SONG OF VICTORY (Sol-la-6)
<table>
<thead>
<tr>
<th>Piece/Composer</th>
<th>Year</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HINRICH HOFMANN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pair Musica</td>
<td>250</td>
<td>2/3</td>
</tr>
<tr>
<td>Cinderella</td>
<td>350</td>
<td>2/4</td>
</tr>
<tr>
<td><strong>SONG OF THE NORM (Female voices)</strong></td>
<td>350</td>
<td>2/4</td>
</tr>
<tr>
<td>Hummel</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FIRST MASS IN B FLAT</strong></td>
<td>300</td>
<td>2/8</td>
</tr>
<tr>
<td><strong>COMMUNION SERVICE</strong></td>
<td>300</td>
<td>2/6</td>
</tr>
<tr>
<td><strong>SECOND MASS IN E FLAT</strong></td>
<td>300</td>
<td>2/6</td>
</tr>
<tr>
<td><strong>COMMUNION SERVICE, B FLAT</strong></td>
<td>300</td>
<td>2/6</td>
</tr>
<tr>
<td><strong>THIRD MASS IN D</strong></td>
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NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

A. L. PEACE.
ST. JOHN THE BAPTIST...
A. H. D. PRENDERGAST.
THE SECOND ADVENT...

PERGOLESI.
STABAT MATER (Female voices) [Sol-fa, 0/8]...

CIBO PINSUTI.
PHANTOMS—PANTASMI NELL' OMBRA...

E. FROUT.
DAMON AND PHINTIAS (Male voices)...

THE RED CROSS KNIGHT (Sol-fa, 2/0)...

E. FREUT.
THE HUNDREDTH PSALM...

FREEBIE...

HERESWORTH...

QUEEN AMELIE (Female voices)...

PURCELL.
DIDO AND AENEAS...

TE DEUM AND JUBILATE, IN D...

J. F. H. READ.
HAROLD...

HARTMANNUS...

CARACTERE...

THE CONSECRATION OF THE BANNER...

IN THE FOREST (Male voices)...

PSYCHE...


J. V. ROBERTS.
JONAH...

W. S. ROCKSTRO.
THE GOOD SHEPHERD...

ROLAND ROGERS.
FRAYER AND PRAISE...

ROMBER.

THE TRANSLATION OF THE ETERNAL...

ROSSINI.
STABAT MATER (Sol-fa, 1/9)...

MOSES IN EGYPT...

CHARLES B. RUFENBER.
DIVINE LOVE...

C. SAINTON-DOLBY.
FLORIMEL (Female voices)...

CAMILLE SAINT-SAENS.
THE HEAVENS DECLARE—CELI ENNARANT (19th Psalm)...

SCHUBERT.
MASS, IN A FLAT...

COMMUNION SERVICE, Ditto...

MASS, IN B FLAT...

COMMUNION SERVICE, Ditto...

MASS, IN E FLAT (Ditto)...

COMMUNION SERVICE, Ditto...

Mass, in C...

COMMUNION SERVICE, Ditto...

Mass, in D...

COMMUNION SERVICE, Ditto...

Mass, in F...

COMMUNION SERVICE, Ditto...

SONG OF MIRIAM (Sol-fa, 0/8)...

SCHUMANN.
THE MINSBREL'S CURSE...

THE KING'S SON...

MIGNON'S RENDITION...

PARADISE AND THE PEARL (Sol-fa, 1/0)...

MANFRED...

FAUST...

ADVENT HYMN, "IS LOWLY GOSPE...

NEW YEAR'S SONG (Sol-fa, 0/8)...

H. SCHUTZ.
THE PASSION OF OUR LORD...

BERTRAM LUARD SELBY.
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TRAGUS"...

J. SHORT.
MASON (Reg. George)...

MASON (Reg. Joseph)...

MASON, in C...

JOHAN...

R. SLOMAN.
SUPPLICATION AND PRAISE...

HENRY SMART.
KING RENEE'S DAUGHTER (Female voices)...

THE BRIDE OF DUNKIRKEN (Sol-fa, 1/8)...

J. M. SMITON.
KING ARTHUR...

ARIAIAND (Sol-fa, 0/8)...

ALICE MARY SMITH.
THE RED KING (Mas's voices)...

THE SONG OF THE LITTLE BALTING (Dittos)...

ODIE TO THE NORTH-EAST WIND...

ODIE TO THE PASSIONS...

A. SOMERVILLE.
MASS (In C minor)...

CHARLOTTE S. SPEER.
THE DAY DREAM...

SPOHR.
MASS (for 8 solo voices and double choir)...

HYMN TO ST. CECILIA...

CALVARY...

FALL OF BABYLON...

LAST JUDGMENT (Sol-fa, 1/0)...

THE CHRISTIAN'S PRAYER...

GOD, THOU ART GREAT (Sol-fa, 0/8)...

HOW NOW, IS ANY THERE DWELLING FAIR...?

JEREHAVAH, LORD OF HOSTS...

JOHN STAINER.
THE CRUCIFIXION (Sol-fa, 0/8)...

ST. MARY MAGDALEN (Sol-fa, 1/0)...

THE DAUGHTERS OF JABURUS (Sol-fa, 1/0)...

C. VILLIERS STANFORD.
EDEN...

THE VOYAGE OF MALIBUNDE...

CARMEN SABRACORE...

THE EVANGEL (Sol-fa, 0/8)...

GOD IN OUR HOPS (4th Psalm)...

CEDIPUS REX (Male voices)...

THE BATTLE OF THE BALTIC...

H. W. STEWARTSON.
GIDEON...

J. STORER.
THE TOURNAMENT...

E. C. SUCH.
NASCUS AND ECHO...

GOD IS OUR REFUGE (4th Psalm)...

ARTHUR SULLIVAN.
THE GOLDEN LEGEND (Sol-fa, 0/8)...

ODIE FOR THE COLONIAL AND INDIAN...

EXHIBITION...

FESTIVAL TE DEUM...

W. TAYLOR.
ST. JOHN THE BAPTIST...

A. GORING THOMAS.
THE SUN-WORSHIPPERS...

E. H. THORNE.
BE MERCIFUL UNTO ME...

VAN BREES.
ST. CECILIA'S DAY (Sol-fa, 0/8)...

CHARLES VINCENT.
THE VILLAGE QUEEN (Female voices)...

R. H. WALKER.
THE LITTLE MERMAID (Female voices)...

JERUSALEM...

W. WEBBER.
IN CONSTANT ORDER (Hymn)...

MASS, IN C (Latin and English)...

COMMUNION SERVICE IN C FLAT (Ditto)...

PRECURSOR...

THREE SEASONS...

S. WESLEY.
IN EXITU ISRAEL...

DIXIT DOMINUS...

S. S. WESLEY.
O LORD, THOUART MY GOD...

C. LEE WILLIAMS.
THE LAST NIGHT AT BETHANY (Sol-fa, 1/8)...

THOMAS WINGHAM.
MASS, IN D...

TE DEUM (Latin)...

CHAS. WOOD.
ODIE TO THE WEST WIND...

J. M. W. YOUNG.
THE RETURN OF ISRAEL TO PALESTINE...

LONDON & NEW YORK: NOVELLO, EWER AND CO.
### NOVELLO'S
### ORIGINAL OCTAVO EDITION OF OPERAS.

**EDITED BY**

NATALIA MACFARREN and BERTHOLD TOURS.


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<td>Fra Diavolo</td>
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<td>Ger. &amp; Eng.</td>
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