

ALBUMS of ENGLISH SONG

No. IV.

JAMES HOOK.

PRICE ONE SHILLING & SIXPENCE.



LONDON & NEW YORK  
NOVELLO, EWER & CO.



# VOCAL ALBUMS.

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\* These Songs have German and English Words.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

ALBUMS OF ENGLISH SONG.

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TWENTY SONGS

COMPOSED BY

JAMES HOOK

1746—1827.

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

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PRICE ONE SHILLING AND SIXPENCE.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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# JAMES HOOK.

(1746—1827.)

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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.

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# DEAR MARY TO THEE.

1795.

James Hook.

*Andante.*

The piano introduction is in 4/4 time, key of 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 line of the song features a vocal melody and piano accompaniment. The lyrics are: "Tho' the mu - ses ne'er smile by the". The piano accompaniment continues with similar textures to the introduction, with dynamics ranging from *f* to *mf*.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "light of the sun, Yet they vis - it my cot When my la - bour is done Tho' the". The piano accompaniment remains consistent in style and dynamics.

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.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed in the first measure of the piano part, and *cresc.* is placed in the fourth measure.

The second system continues the musical score. The vocal line begins with a whole rest for two measures, followed by the lyrics "O lis-ten, lis-ten to the". The piano accompaniment continues with various dynamics: *dim.* in the first measure, *p* in the second measure, and *pp* in the third measure. A trill (*tr*) is marked in the fourth measure of the piano part.

The third system continues the musical score. The vocal line has the lyrics "voice of love, He calls my Daph-ne to the". The piano accompaniment continues with a steady bass line and a melodic right hand.

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

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the left hand and chords in the right hand. A trill (tr) is marked above the first piano staff.

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

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a more active eighth-note accompaniment. Trills (tr) are marked above the piano staff.

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

The third system of the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note accompaniment. A trill (tr) is marked above the first piano staff, and the instruction *colla voce* is written below the piano staff.

love.

The fourth system of the musical score. The vocal line consists of a single half note G4. The piano accompaniment features a more active eighth-note accompaniment. A trill (tr) is marked above the piano staff.

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

*pp*

*tr*

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

*p*

*tr*

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

*slentando*

*colla voce*

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 in treble clef with a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same time signature and key signature. The tempo marking is *Spiritoso*. The word "Bright" is written at the end of the vocal line.

Musical score for the second system. The vocal line continues with the lyrics: "Phoebus has mount-ed the char-iot of day, And the Horns and the". The piano accompaniment is in grand staff. The dynamic marking *p* (piano) is present.

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 is in grand staff.

Musical score for the fourth system. The vocal line concludes with the lyrics: "hounds call each sportsman a - way." The piano accompaniment is in grand staff and ends with a *f* (forte) dynamic marking.

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 line of music. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

*p* *pp*

This system contains the second line of music. The vocal line features a triplet of eighth notes (G4, A4, B4), followed by a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with chords and a bass line. Dynamics include piano (*p*) and pianissimo (*pp*).

And e - cho, and

This system contains the third line of music. The vocal line has a half rest, followed by a half note G4, a half note A4, a half note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

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

This system contains the fourth line of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a trill on G4. The piano accompaniment continues with chords and a bass line. Dynamics include pianissimo (*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 and piano accompaniment. The lyrics are: "T'was with- in a mile of E-din - bo - ro town, In the". The piano accompaniment consists of a simple harmonic accompaniment with quarter notes in the right hand and eighth notes in the left hand.

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "ro - sy time of the year, — Sweet li - lacs bloom'd and the". The piano accompaniment continues with a similar harmonic accompaniment, including some chords with grace notes.

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 staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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 second system continues the vocal line and piano accompaniment. The lyrics are positioned below the vocal staff.

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 third system continues the vocal line and piano accompaniment. The lyrics are positioned below the vocal staff.

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 fourth system concludes the vocal line and piano accompaniment. The lyrics are positioned below the vocal staff.

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 G major (two flats) and 4/4 time. The piano part begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

The second system continues the musical score with three staves. The vocal line remains silent. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *calando* (diminuendo) is placed at the end of the system, indicating a gradual decrease in volume.

The third system includes a vocal line with lyrics. The piano accompaniment continues. The dynamic marking *pp* (pianissimo) is placed at the beginning of the piano part in this system. The lyrics are: "The day is de-part - ed and round from the cloud, The —".

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

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 and piano parts. 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 with the established rhythmic pattern. The system ends with a quarter note G4 in the vocal line.

The third system concludes the piece. The vocal line has the lyrics "lit-tle lambs play'd at her feet, While she in sor-row cried. Where". The piano accompaniment is marked *espress.* and features a more active rhythmic pattern with sixteenth notes in the right hand. 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

*p*

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

*f*

Should the  
As for

*tr*

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  
cour-age 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 and represent the piano accompaniment. The middle staff is a treble clef staff with a key signature of one sharp and a time signature of 2/4, starting with a dynamic marking of *mf*. It contains four measures of music, including a repeat sign in the second measure. The bottom staff is a bass clef staff with a key signature of one sharp and a time signature of 2/4, containing four measures of music with a consistent eighth-note accompaniment pattern.

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 and a time signature of 2/4, containing four measures of whole rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef staff with a key signature of one sharp and a time signature of 2/4, containing four measures of music. The bottom staff is a bass clef staff with a key signature of one sharp and a time signature of 2/4, containing four measures of music with a consistent eighth-note accompaniment pattern.

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 and a time signature of 2/4, containing four measures of music with lyrics underneath: "Hush ev - 'ry breeze let no - thing". The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef staff with a key signature of one sharp and a time signature of 2/4, starting with a dynamic marking of *p*. It contains four measures of music. The bottom staff is a bass clef staff with a key signature of one sharp and a time signature of 2/4, containing four measures of music with a consistent eighth-note accompaniment pattern.

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 half 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 empty, indicated by a series of horizontal lines. The piano accompaniment continues with the eighth-note pattern in both hands, maintaining the steady accompaniment.

*p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is empty. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking *p* is placed at the beginning of the piano part. The system 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 rest, followed by the lyrics. 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 the lyrics. 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 the lyrics. 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. The right hand plays a series of eighth notes in a descending scale, while the left hand provides a simple 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

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 -

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

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.

*p* *calando pp* *ppp*

If he  
 Thy ad -

*pp*

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 - sver 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 -

*pp*

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

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

*poco rall.*

*colla voce*

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.*

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

May-day morn, And charms the ra - vish'd ear,      The mys - tic dance a  
smiles thus drest Ye can - not sooth my care,      Sweet May can bring no  
light-wing'd gale, 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

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 begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes.

The first line of the vocal melody begins with a piano (*p*) dynamic. The lyrics are: "In storm when clouds ob - scure the sky, And thun - ders roll and". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second line of the vocal melody continues with the lyrics: "light-nings fly, In — midst of all these dire a - larms, I". The piano accompaniment maintains its rhythmic accompaniment.

The third line of the vocal melody concludes with the lyrics: "think my Sal - ly — on thy charms, The troub - led main the". The piano accompaniment ends with a *più f* (piano fortissimo) 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'erwhelm, 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

*piu 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 followed by a quarter note 'On' in the fifth measure.

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

*p*

Detailed description: This system contains measures 6-8. The vocal line continues with the lyrics 'Rich-mond Hill there lives a lass, More bright than May-day'. The piano accompaniment continues with a piano (*p*) dynamic. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

Detailed description: This system contains measures 9-11. The vocal line continues with the lyrics 'morn,— Whose charms all o-ther maids surpass, A rose with-out a'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

thorn. This 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 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.

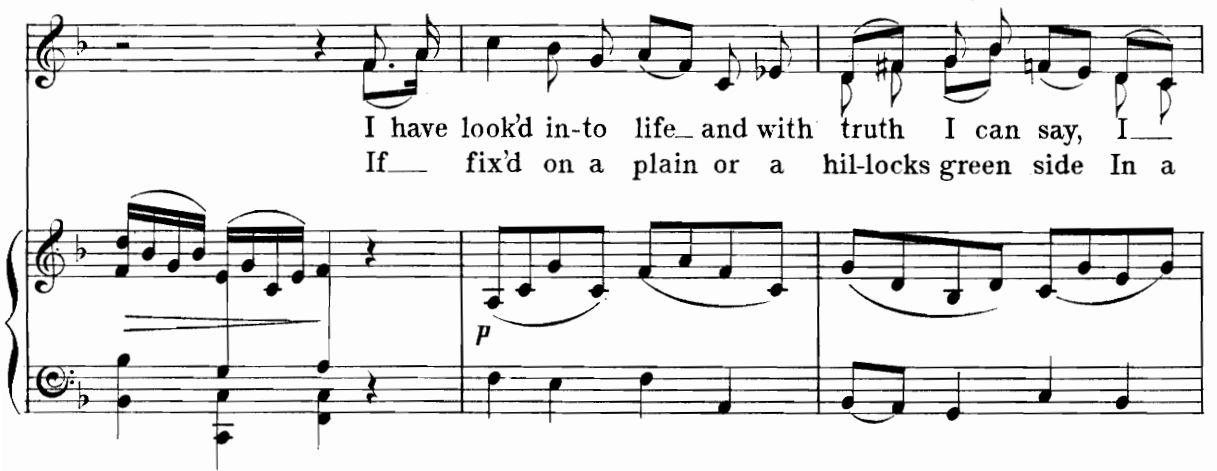
1790.

*Andantino poco lento.*



mf

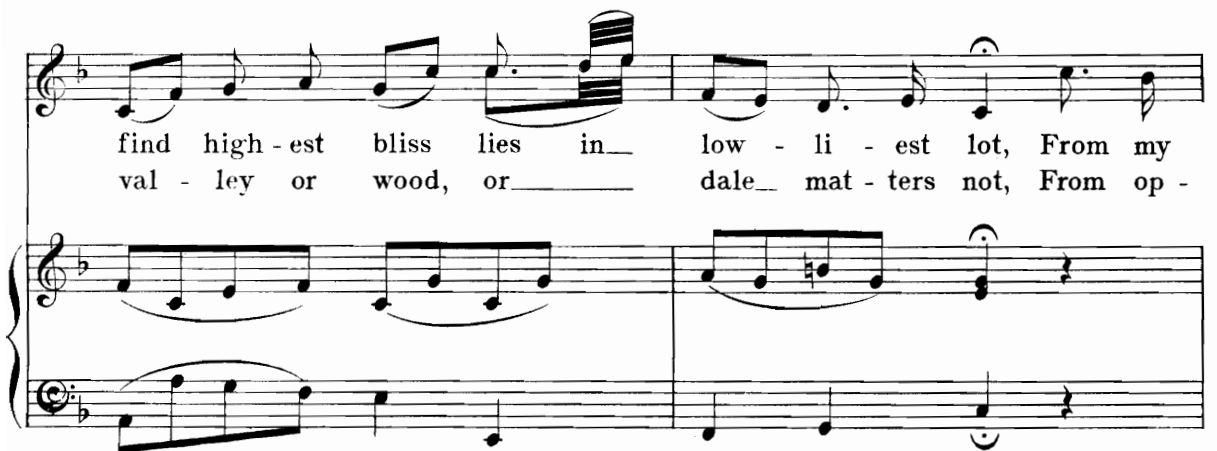
The piano introduction consists of four measures in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic marking is *mf*.



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 system of the vocal and piano accompaniment. The vocal line begins with a rest in the first measure, followed by the lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *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 system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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.*

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

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

*slentando*

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

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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 REDEMPTION (French Words) ... ..	8/4	—	—	SOLOMON ... ..	2/0	2/6	4/0
MESSE SOLENNELLE (St. CECILIA)... ..	1/0	1/6	2/6	JEPHTHA ... ..	2/0	2/6	4/0
OUT OF DARKNESS ... ..	1/0	—	—	JOSHUA ... ..	2/0	2/6	4/0
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	DEBORAH ... ..	2/0	2/6	4/0
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	SAUL ... ..	2/0	2/6	4/0
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	CHANDOS TE DEUM ... ..	1/0	1/6	2/6
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem) ... ..	1/0	—	—	DETTINGEN TE DEUM ... ..	1/0	1/6	2/6
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	UT RECHT JUBILATE ... ..	1/0	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—	O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—
				CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
				Or, singly:—			
				THE KING SHALL REJOICE ... ..	0/8	—	—
				ZADOK THE PRIEST ... ..	0/3	—	—
				MY HEART IS INDITING ... ..	0/8	—	—
				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) ... ..	2/0	2/6	4/0
STABAT MATER ... ..	3/0	3/6	—	THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	
<b>H. H. HUSS.</b>					MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
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) ... ..	4/0	—	6/0
ST. JOHN THE DIVINE ... ..	1/0	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—	—	
<b>JOHN WILLIAM JACKSON.</b>					FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
I CRIED UNTO GOD ... ..	1/6	—	—	Ditto (Male voices) ... ..	1/0	—	—	
<b>W. JACKSON.</b>					CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—
THE YEAR ... ..	2/0	2/6	—	THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—	
<b>D. JENKINS.</b>					SON AND STRANGER (Operetta) ... ..	4/0	—	—
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) ... ..	3/0	—	—
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) ... ..	0/4	—	—
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) ... ..	0/6	—	—
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 ... ..	0/8	—	—
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) ... ..	1/0	—	—
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 ... ..	1/0	—	—
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(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) ... ..	1/0	1/6	2/6
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<b>G. A. MACFARREN.</b>					THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—
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