

79957

SONGS

FROM

SHAKESPEARE

THE EARLIEST KNOWN SETTINGS

EDITED BY

J. FREDERICK BRIDGE, MUS D.

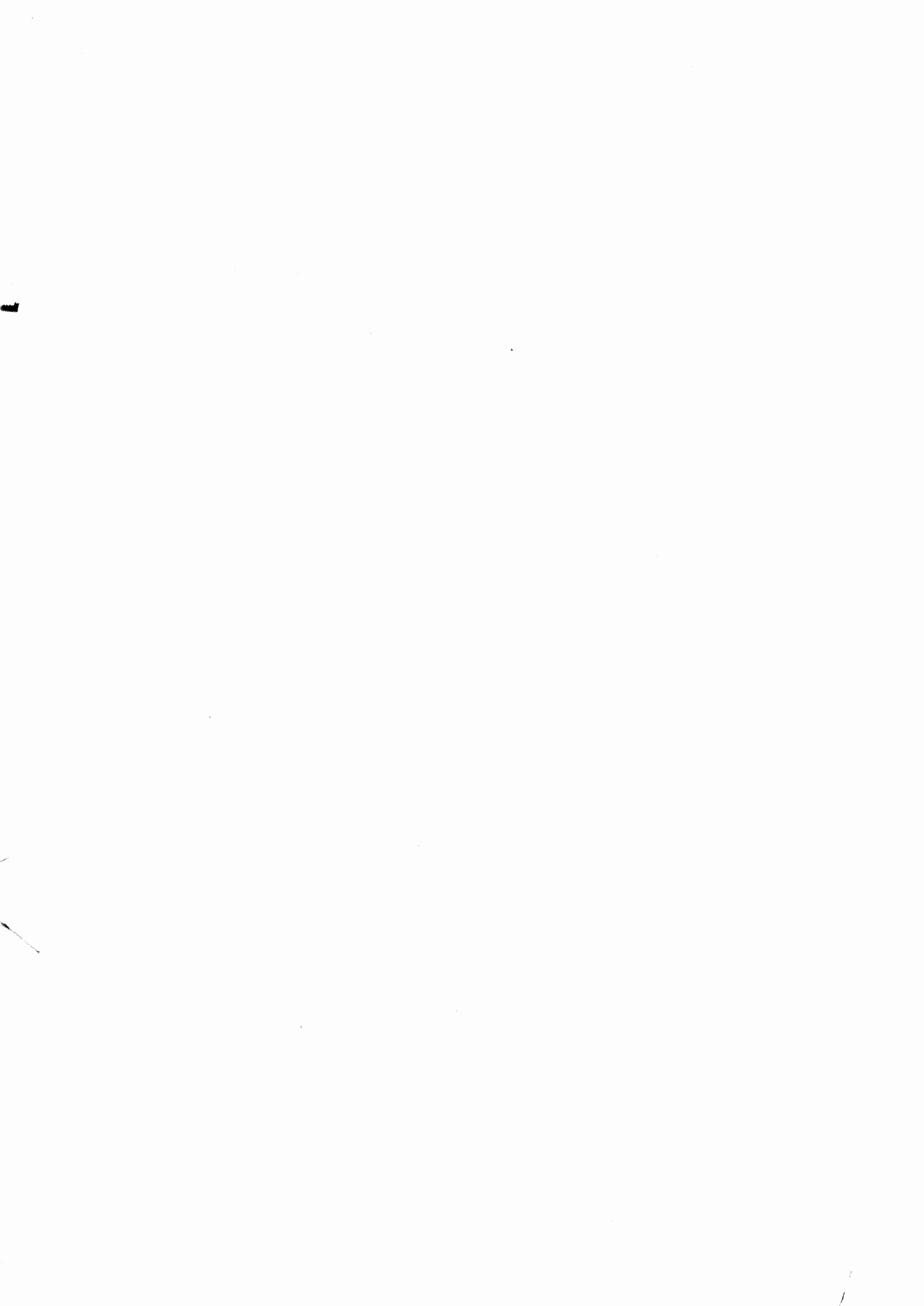
(RING EDWARD PROFESSOR OF MUSIC IN THE UNIVERSITY OF LONDON—
GRESHAM PROFESSOR OF MUSIC).

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

M
10/11/11
21/11/11



PREFATORY NOTE.

THE songs in this little volume were prepared for my lectures at Gresham College. The interest they excited prompts me to publish them. As the earliest known settings of some of Shakespeare's most beautiful lyrics, they cannot fail to be acceptable.

These songs I have endeavoured to present, as far as possible, in their original form and free from alterations. Where the composer has appended a figured bass, I have taken it as the groundwork of my accompaniment.

A few particulars of the various songs are appended :—

Two versions of "O mistress mine" are given. No. 1 is taken from "The First Booke of Consort Lessons made by divers exquisite authors for six Instruments, collected by Thomas Morley, 1599." Only parts for the "Treble-Violl" (which gives us the melody) and Flute (an inner part) are now known.* I have included the Flute part in the accompaniment, the *top note but one of every chord* being the original "Flute" part. In Morley's Violl part, the "Repeat" is from the bar to which I have allotted the words "O stay and hear," instead of from the bar "That can sing"; but Byrd, in the Fitzwilliam Virginal Book (see No. 2 of this Volume), gives the repetition as here given, an arrangement which is certainly more effective.

The second version of "O mistress mine" has for an accompaniment Byrd's Virginal part, which is found in the so-called "Queen Elizabeth's Virginal Book," now in the Fitzwilliam Library. The melody, as it appears here, differs somewhat from Morley's version.

"It was a lover and his ass" is here given in its original and complete form. It is taken from "The First Booke of Ayres or Little Short Songs," to sing and play to the Lute, with the Bass Viole, by Thomas Morley, 1600. For this correct version I am indebted to the kindness of Mr. Wooldridge, the editor of a new edition of Chappell's "Popular Music of the Olden Time," who has also furnished me with the Bass Viole part. Upon this I have founded the accompaniment.

"O willo, willo" (No. 4) is a version of the song which Shakespeare inserted in "Othello"—the words are there altered to apply to a female character and allotted to *Desdemona*—the melody is from a MS. in the British Museum. The numerous "rests" between the phrases, which are a beautiful feature of this setting, have been hitherto omitted in the various printed copies. They are in the original MS.

"Where the Bee sucks" (No. 5) and "Full fathom five" (No. 6) are taken from "Cheerful Ayres or Ballads," published at Oxford by Dr. Wilson, in 1659. Wilson has appended the name of R. Johnson to these two songs. Johnson was a well-known lutenist and composer and a contemporary of Shakespeare. He wrote the music to the "Tempest" in 1612. These are, one can hardly doubt, the original settings of these two lyrics.

"Take, O take," Dr. Wilson (No. 7), is found in his book of "Cheerful Ayres" mentioned above.

"Where the Bee sucks," Pelham Humfrey (No. 8), is another beautiful setting of this song. An interesting variation in the words will be noticed.

"A poor soul sat sighing," Pelham Humfrey (No. 9), is another version of the song in "Othello." This copy is taken from Stafford Smith's "Musica Antiqua."

"Full fathom five" (No. 10) and "Come unto these yellow sands" (No. 11), by John Banister, are interesting specimens. They were written before Purcell's well-known settings. The bold opening of "Full fathom five" (upon a chord of the sixth on F sharp) is in the original.

The words of "Come unto these yellow sands" are those of Shakespeare. Purcell set an altered version by Dryden.

J. F. B.

* Since the book was published I have discovered the part for the Cittern in the Bodleian Library.

CONTENTS.

1.	O mistress mine	Traditional Air	From "Consort Lessons." (T. Morley.) Printed in 1599.
2.	O mistress mine	Traditional Air	Accompaniment from "The Fitzwilliam Virginal Book." (Byrd.) Circ. 1600.
3.	It was a lover and his lass...	T. Morley Circ. 1600.
4.	O willo, willo, willo...	Traditional	From a MS. in the British Museum.
5.	Where the bee sucks	R. Johnson Circ. 1600.
6.	Full fathom five	R. Johnson Circ. 1600.
7.	Take, O take	J. Wilson 1594-1673.
8.	Where the bee sucks	P. Humfrey	} 1647-1674.
9.	A poor soul sat sighing	P. Humfrey	
10.	Full fathom five	J. Banister	} 1630-1679.
11.	Come unto these yellow sands	J. Banister	

O MISTRESS MINE.

Twelfth Night.

The Melody from
Morley's Consort Lessons, 1599.

Allegro moderato.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a rest for four measures, followed by the lyrics "O mis-tress". The piano accompaniment is in G major and 3/4 time, starting with a mezzo-forte (*mf*) dynamic. The piano part features a steady bass line and a treble line with chords and some melodic movement.

The second system continues the vocal and piano parts. The vocal line has the lyrics "mine, where— are you roam-ing? O mis-tress mine, where— are you". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, then softens to piano (*p*) for the second phrase. The piano part provides harmonic support with chords and a consistent bass line.

The third system concludes the piece. The vocal line has the lyrics "roam-ing? O, stay and hear; your— true love's com-ing, That— can". The piano accompaniment features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The piano part includes a melodic flourish in the treble and a steady bass line.

sing both high and low: Trip no further, pret-ty

sweet - - ing; Jour - neys end in lov - ers meet - ing, Ev -

- ery wise man's son doth know.

What is love? 'tis not here - af - ter;

P What is love? 'tis not here - af - ter; Pre - sent mirth hath

CRES.

P

CRES.

— pre-sent laughter; What's to come is still un - sure: In

f

dim.

f

dim

— de - lay there lies no plen - - - ty; Then come kiss me,

f

f

— sweet and twen - ty, Youth's a stuff will not en - dure.

P

CRES.

rall.

P

CRES.

rall.

O MISTRESS MINE.

Twelfth Night.

Traditional Air. The Accompaniment by
William Byrd, circ. 1600.
(From The Fitzwilliam Virginal Book.)

Moderato.

The piano introduction is in G major and 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The music is marked *mf* (mezzo-forte). The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A *ritard.* (ritardando) marking is placed over the final few notes of the introduction.

The first vocal phrase is: "O Mis - tress mine, where are you roam - ing?". The melody is in G major and 3/2 time, marked *mf*. The piano accompaniment is also marked *mf*. The lyrics are written below the vocal line.

The second vocal phrase is: "O — Mis - tress mine, where are you roaming? O, stay and hear;". The melody is in G major and 3/2 time, marked *p* (piano). The piano accompaniment is also marked *p*. The lyrics are written below the vocal line. A *CRSC.* (Crescendo) marking is placed above the piano part at the end of the phrase.

The final vocal phrase is: "your true love's com-ing, That can sing both high and low:". The melody is in G major and 3/2 time, marked *f* (forte). The piano accompaniment is also marked *f*. The lyrics are written below the vocal line.

dim. Trip — no fur-ther, pret - ty sweet - ing; Jour-neys end

f

dim. *f*

P in lov - ers meet - ing, Ev - - ery wise man's

p

ritard. son — doth know.

ritard. *p*

mf What is love? 'tis not here - af - ter;

ritard. *mf*

p What is love? 'tis not here - af - ter; *cresc.* Pre - sent mirth.

hath pre-sent laughter; *f* What's to come is still un-sure:

dim. In de - lay there lies no plen - ty; *f* Then come kiss me,

p sweet and twen-ty, Youth's a stuff will not en - dure. *ritard.*

IT WAS A LOVER AND HIS LASS.

As you like it.

Thomas Morley, circ.1600.

Fast.

P
It

mf *p*

ETESC.

was a lov - er and his lass, With a hey, and a ho, and a

ETESC.

fz. *P*

hey no-ni - no, and a hey — no-ni no - ni - no.

f *P*

ETESC.

That o'er the green corn - field did pass In the

ETESC.

spring time, the spring time, In spring time, the on - ly pret - ty

ring time, When birds do sing, hey ding a ding - ding, hey

ding a ding - ding, hey ding a ding - ding, Sweet lov - ers love the

spring In spring time. In spring time, the on - - ly pret - ty

ring time, When birds do sing, hey ding a ding-ding, hey

p *CTESC.* *f*

p *CTESC.* *f*

ding a ding-ding, hey ding a ding-ding, Sweet lov - ers love the

p *rall.*

p *rall.*

spring. Be -

a tempo

mf *p*

- tween the a - cres of the rye, With a hey, and a ho, and a

CTESC.

CTESC.

hey no-ni - no, and a hey ——— no-ni no - ni - no.

These pret - ty coun - try folks would lie, In the

spring time, the spring time, In spring time, the on - ly pret - ty

ring time, When birds do sing, hey ding a ding - ding, hey

ding a ding-ding, hey ding a ding-ding, Sweet lov - ers love the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a melody of eighth and quarter notes. The piano accompaniment consists of chords and single notes. A dynamic marking of *p* (piano) is placed above the vocal line.

spring. In spring time. In spring time the on - - ly pret - ty

The second system continues the piece. The vocal line has a dynamic marking of *f* (forte) above it. The piano accompaniment includes a *cresc.* (crescendo) marking in the lower staff. The melody continues with quarter and eighth notes.

ring time, When birds do sing, hey ding a ding-ding, hey

The third system features a vocal line with a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The piano accompaniment also has a *cresc.* marking. The vocal line includes a melodic phrase with a slur and an accent (^) over the final note.

ding a ding-ding, hey ding a ding-ding, sweet lov - ers love the

The fourth system concludes the piece. The vocal line has a *p* (piano) dynamic marking and a *rall.* (rallentando) marking. The piano accompaniment also has a *p* and *rall.* marking. The melody ends with a final note.

spring. P
This

a tempo
mf *p*

CRSC.

ca - rol they be - gan that hour, With a hey, and a ho, and a

CRSC.

f *p*

hey no - ni - no, with a hey ——— no ni no - ni - no,

f *p*

CRSC.

How that a life was but a flower In the

CRSC.

spring time, the spring time, In spring time, the on - ly pret - ty

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and single notes, with a dynamic marking of *f* (forte) appearing in the second measure.

ring time, When birds do sing, hey ding a ding - ding hey

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) at the start, followed by a *CRISC.* (crescendo) marking. The piano accompaniment also features a *p* marking and a *CRISC.* marking. The system ends with a dynamic marking of *f*.

ding a ding - ding, hey ding a ding - ding, Sweet lov - ers love the

The third system shows the vocal line and piano accompaniment. The vocal line starts with a *p* marking. The piano accompaniment continues with chords and moving lines.

spring the spring time. In spring time, the on - - ly pret - ty

The fourth system concludes the piece. The vocal line begins with a *CRISC.* marking, followed by a *f* marking. The piano accompaniment also features a *CRISC.* marking and a *f* marking. The system ends with a *f* marking.

ring time, When birds do sing, hey ding a ding - ding, hey

ding a ding - ding, hey ding a ding - ding sweet lov - ers love the

spring. And

there-fore take the pre - sent time, With a hey and a ho, and a

hey no-ni - no, and a hey — no-ni no - ni - no

For love is crown - ed with the prime, In the

spring time, the spring time, In spring time, the on - ly pret - ty ring time, When

birds do sing, hey ding a ding - ding, hey ding a ding - ding, hey

ding a ding-ding, *P* Sweet lov - ers love the spring, *crusc.* In spring time.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a piano (*P*) dynamic and includes a crescendo (*crusc.*) marking. The piano accompaniment consists of chords and moving lines in both hands.

In spring time, the on - - ly pret - ty ring time, *P* When birds do sing, hey *crusc.*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a piano (*P*) dynamic and a crescendo (*crusc.*) marking. The piano accompaniment features a forte (*f*) dynamic in the left hand and a piano (*P*) dynamic in the right hand, with a crescendo (*crusc.*) marking.

ding a ding-ding hey *f* ding a ding-ding hey *P* ding a ding-ding sweet

The third system continues the vocal line and piano accompaniment. The vocal line features a forte (*f*) dynamic and a piano (*P*) dynamic. The piano accompaniment includes a forte (*f*) dynamic and a piano (*P*) dynamic.

rall. lov - ers love the spring.

The fourth system concludes the piece. The vocal line is marked *rall.* (rallentando). The piano accompaniment includes a *rall.* marking in the left hand and an *a tempo* marking in the right hand.

O WILLO, WILLO, WILLO!

Melody from a
M. S. in the British Museum.

Very slow.

The

p

cresc.

poore soule sate sigh-inge by a sick - a-moore tree,

cresc.

pp

Singe wil - lo, wil - lo, wil - lo! With his

ppp

cresc.

Detailed description: The musical score is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of three systems. The first system shows the vocal line starting with a whole rest followed by a half note G4, and the piano accompaniment starting with a piano (p) dynamic. The second system contains the lyrics 'poore soule sate sigh-inge by a sick - a-moore tree,' with a crescendo (cresc.) marking above the vocal line. The piano accompaniment also features a crescendo (cresc.) marking. The third system contains the lyrics 'Singe wil - lo, wil - lo, wil - lo! With his' and includes dynamic markings for piano-piano (pp) and piano-piano-piano (ppp), along with a final crescendo (cresc.) marking.

A version of the song which Shakespeare inserted in Othello. The words are there altered to apply to a female Character, and allotted to Desdemona.

hand in his bos - om, and his heade up - on his knee: O

f

wil - lo, wil - lo, wil - lo, wil - lo! O wil - lo, wil - lo, wil - lo,

wil - lo! Shall be my gare - land Singe all a greene wil - lo,

pp *cresc.*

wil - lo, wil - lo, wil - lo! Aye me the greene wil - lo must

pp *f* *rall.* *p*

be my gare - land.

He sigh'd in his sing-inge, and made a greate

moane, Singe wil - lo, wil-lo, wil-lo! I am

deade to all plea - sure, my trewe love she is gone; O

wil - lo, wil - lo, wil - lo, wil - lo! O wil - lo, wi - lo, wil - lo,

wil - lo! Shall be my gare - land. Singe all a greene

wil - lo, wil - lo, wil - lo, wil - lo! Aye

me the greene wil - lo must be my gare - - land.

WHERE THE BEE SUCKS.

The Tempest.

R. Johnson. 1612.

Lively.

p

mf

Where the bee sucks, there suck I: _____ In a cow-slip's

mf

p *CRES.*

bell I lie; There I couch when owls do cry On the

p *CRES.*

bat's back I do fly Af - ter sum - mer mer - ri - ly.

f

f

Mer-ri - ly, Mer-ri - ly shall I live now Un - der the blos - som that

p

p

hangs on the bough Mer-ri - ly, mer-ri - ly shall I live now

cresc.

cresc.

Un - der the blos - som that hangs on the bough.

f

rall.

f

rall.

FULL FATHOM FIVE.

The Tempest.

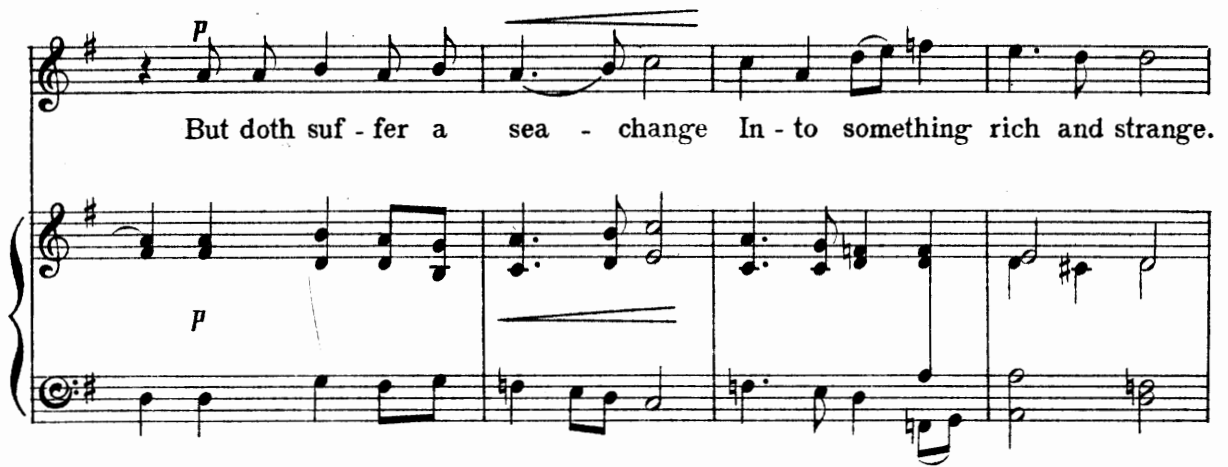
R. Johnson. 1612.

Moderato e maestoso. *mf*

Full fa - thom

five thy fa - ther lies; Of his bones are co - ral made; Those are

pearls that were his eyes: No - thing of him that doth fade,

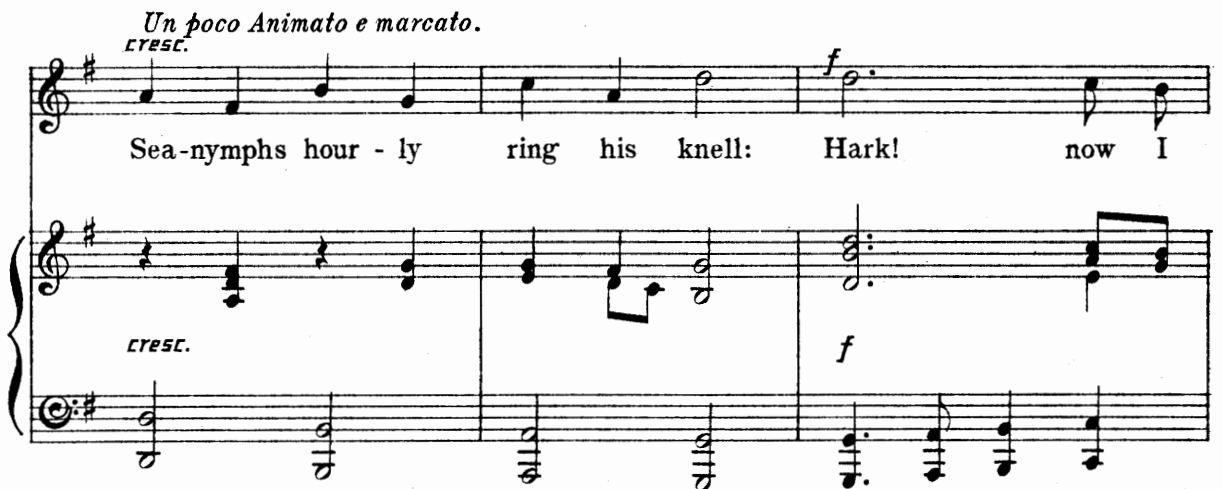


p

But doth suf - fer a sea - change In - to something rich and strange.

p

Un poco Animato e marcato.
cresc.



f

Sea-nymphs hour - ly ring his knell: Hark! now I

cresc. *f*



f

hear them, Hark!— now I hear them,— Ding - dong, bell.

f

f
Ding-dong, ding-dong, bell, Ding-dong, ding-dong, bell,
f

Ding-dong, ding-dong, bell, *pp* Ding-dong, ding-dong, bell,
pp

cresc. Ding-dong, ding-dong, bell, *f* *rall.* Ding-dong, ding-dong, bell.
cresc. *rall.*

TAKE O TAKE THOSE LIPS AWAY.

From select Ayres to sing to the Theorbo or Bass Viol.

Measure for Measure.

J. Wilson. 1594 - 1673.

Adagio con molto espress.

Take, _____ O take those lips _____ a -

-way, That so sweet-ly were for - sworn; And those eyes, the

break of day, Lights that do mis - lead the morn:

But my kis - ses bring a - gain; Seals of love, but seal'd in vain.

p *mf* *p* *f* *rall.*

WHERE THE BEE SUCKS.

The Tempest.

P. Humfrey. 1670.

Lively.

Where the
 bee sucks, there suck I: In a cow-slip's bell I
 lie; There I couch when owls do cry. On the ^{*}swal-low's
 wings I fly Af - ter sum - mer mer - ri - ly.

* This interesting variation in the words appears in Humfrey's printed copy in the British Museum.

CRESC.

Mer - ri - ly, mer - ri - ly shall I live now

CRESC.

Un - der the blos - som that hangs on the bough.

f

Mer - ri - ly, mer - ri - ly shall I live now

f

f

Un - der the blos - som that hangs on the bough.

f

A POOR SOUL SAT SIGHING.

Othello.

P. Humfrey. 1647 - 1674.

Andante con espress.

p
A

poor soul sat sigh - ing, by a sy - ca - more tree, Sing

cresc.
wil - low, wil - low! With his hand in his bo - som, his—
cresc.

A version of the song which Shakespeare inserted in Othello. The words are there altered to apply to a female Character, and allotted to Desdemona.

head on his knee: *p* O wil-low, wil-low! *pp* O wil-low, wil-low!

p *pp* *rall.*

He sigh-ed and sobb'd, and af-ter each groane, I'm

Cresc.

dead to all joys since my true-love is gone; O

p

wil-low, wil-low! *pp* O wil-low, wil-low!

pp *rall.*

cresc.

Come, all ye for - sa - ken, and mourn now with me, Who

cresc. *p*

speaks of a false love, mine's fal - ser than she. O

f *dim.*

f

wil - low, wil - low! O wil - low, wil - low! O wil - low, wil - low!

p *pp* *rall.*

p *pp rall.*

FULL FATHOM FIVE.

The Tempest.

J. Banister, 1630 - 1679.

Maestoso.

f Full fath - om

f

f

p

five thy fa - ther lies; Of his bones are cor - al

p

made; Those are pearls that were his eyes:

No - thing of him that doth fade, But doth suf - fer

a sea - - change In - to some - thing rich and

strange. *p* Sea - nymphs hour - ly ring his knell:

cresc. Hark! now I hear them, — *f.* Ding - dong bell. Ding, ding, ding,

ding-dong bell, *Repeat p* § Ding, ding, ding, ding - dong bell. § *Repeat p* §

COME UNTO THESE YELLOW SANDS.

The Tempest.

J. Banister, 1630 - 1679.

Andante grazioso.

The piano introduction consists of two measures. The first measure features a treble clef with a whole note chord of G4, Bb4, and D5. The bass clef has a whole note chord of G2, Bb2, and D3. The second measure continues with a treble clef containing a half note chord of G4, Bb4, and D5, followed by a half note chord of G4, Bb4, and D5. The bass clef has a half note chord of G2, Bb2, and D3, followed by a half note chord of G2, Bb2, and D3. A piano dynamic marking 'p' is placed below the first measure.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: "Come un - to these yel - low sands, And then take hands:". The piano accompaniment starts with a treble clef and a key signature of one flat. The first measure has a half note chord of G4, Bb4, and D5. The second measure has a half note chord of G4, Bb4, and D5. The third measure has a half note chord of G4, Bb4, and D5. The fourth measure has a half note chord of G4, Bb4, and D5. The fifth measure has a half note chord of G4, Bb4, and D5. The sixth measure has a half note chord of G4, Bb4, and D5. A piano dynamic marking 'mf' is placed below the first measure, and a piano dynamic marking 'p' is placed below the fifth measure.

The second line of the song features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: "Court - sied when you have and kiss'd (The wild waves whist)". The piano accompaniment starts with a treble clef and a key signature of one flat. The first measure has a half note chord of G4, Bb4, and D5. The second measure has a half note chord of G4, Bb4, and D5. The third measure has a half note chord of G4, Bb4, and D5. The fourth measure has a half note chord of G4, Bb4, and D5. The fifth measure has a half note chord of G4, Bb4, and D5. The sixth measure has a half note chord of G4, Bb4, and D5. A piano dynamic marking 'mf' is placed below the first measure, and a piano dynamic marking 'p' is placed below the fifth measure.

*Animato.**CRSC.*

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

CRSC.

f Hark, hark! Bow - wow. The watch - dogs bark: *f* Bow - wow. Hark, hark! *p* I

f *p* *f*

hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.

rall.

rall.

VOCAL EXERCISES FOR ALL VOICES

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

ALBERTO RANDEGGER

CONCONE

50 Lessons for the Medium Part of the Voice. (Cloth, 3s.) | 40 Lessons for Bass or Baritone.
25 Lessons. A Sequel to the Fifty Lessons for the | 15 Vocalises for Soprano.
Medium Part of the Voice. | 15 Vocalises (same as above) for Contralto or Mezzo
40 Lessons for Contralto | Soprano.

Price One Shilling and Sixpence each.

AUGUSTE PANSEON

FORTY MELODIC AND PROGRESSIVE VOCAL EXERCISES
FOR SOPRANO OR TENOR.

IN TWO PARTS.

PART I. Containing Nos. 1 to 26. | PART II. Containing Nos. 27 to 40

Price Two Shillings each Part.

FORTY-TWO MELODIC AND PROGRESSIVE VOCAL EXERCISES
FOR CONTRALTO, BARITONE, OR BASS.

IN TWO PARTS.

PART I. Containing Nos. 1 to 29. | PART II. Containing Nos. 30 to 42.

Price Two Shillings each Part.

FIFTY VOCALISES FOR TWO VOICES

(SOPRANO AND MEZZO-SOPRANO, OR TENOR AND SOPRANO, OR TENOR AND BARITONE).

IN TWO PARTS.

PART I. Containing Nos. 1 to 30. | PART II. Containing Nos. 31 to 50.

Price Two Shillings each Part.

MARCO BORDOGNI

TWENTY-FOUR VOCAL EXERCISES

FOR MEZZO-SOPRANO.

Price One Shilling and Sixpence.

SONGS FROM THE OPERAS & ORATORIOS

WITH MARKS OF EXPRESSION AND PHRASING BY

ALBERTO RANDEGGER

LE NOZZE DI FIGARO.

BOOK 1.

SOPRANO (The Countess).

1. PORGI AMOR. 2. DOVE SONO.
3. AL DESIO DI CHI T' ADORA.

BOOK 2.

SOPRANO (Susanna and Cherubino).

1. DEH VIENI, NON TARDAR. 2. NON SO PIÙ COSA SON.
3. VOI, CHE SAPETE. 4. UN MOTO DI GIOJA.

BOOK 3.

BARITONE (Figaro).

1. SE VUOL BALLARE. 2. NON PIÙ ANDRAI.
3. APRITE UN PO' QUEGL' OCCHI.

BOOK 4.

BARITONE AND BASS (The Count and Bartolo).

1. VEDRÒ MENTR' IO SOSPIRO. 2. LA VENDETTA.

DON GIOVANNI.

BOOK 1.

SOPRANO (Donna Anna and Donna Elvira).

1. NON MI DIR. 2. MI TRADÌ.

BOOK 2.

SOPRANO (Zerlina).

1. VEDRAI CARINO. 2. BATTI, BATTI, O BEL MASETTO

BOOK 3.

TENOR (Don Ottavio).

1. IL MIO TESORO. 2. DALLA SUA PACE.

BOOK 4.

BARITONE AND BASS (Don Giovanni and Leporello).

1. DEH, VIENI ALLA FINESTRA.
2. FIN CH'HAN DEL VINO. 3. MADAMINA.

Price Two Shillings each.

THE SOLO MUSIC IN MENDELSSOHN'S "ELIJAH."

SOPRANO, CONTRALTO, AND TENOR, *each One Shilling and Sixpence.*

BASS SOLO MUSIC. *Two Shillings and Sixpence.*

HANDEL'S SONGS

FROM THE ORATORIOS. Four Books, each containing Twelve Songs.

SOPRANO, CONTRALTO, TENOR, BARITONE OR BASS. *Price Two Shillings each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.