



**A CYCLE OF  
OLD ENGLISH  
MELODIES**

For four Voices  
Quartets & Solos

WORDS WRITTEN AND ADAPTED  
MUSIC ARRANGED AND COMPOSED BY

**M. LANE WILSON**

• BOOSEY • & • CO. •  
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# FLORA'S HOLIDAY,

A CYCLE  
OF  
OLD ENGLISH MELODIES;

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BY

H. LANE WILSON.

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PRICE \$1.50 NET

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# FLORA'S HOLIDAY.



I.—COME, ALL YE LADS AND LASSES.

(QUARTET.)



COME, all ye lads and lasses,  
Put on your handsome graces,  
For this the time and place is  
For us to sport and play.

Away with care and melancholy,  
Let us all be brisk and jolly,  
Flora commands a holiday,  
Fa la la.

The fairest flowers are springing,  
The woodland bells are ringing,  
The birds are all a-singing,  
This merry morn of May.

Away with care and melancholy,  
Let us all be brisk and jolly,  
Flora commands a holiday,  
Fa la la.

## 2.—LOVE'S GREETING

(SONG : SOPRANO.)

---

SHEPHERDESSES, pretty lasses,  
Come, let's trip it upon the green ;  
Shepherdesses, pretty lasses,  
Such a May-day was never seen !

Flora smiling, all beguiling,  
Earth in beauty doth appear,  
Give kindly greeting, fond vows repeating,  
Maidens lend a willing ear ;  
No time for sighing, or cold denying,  
For love alone we welcome here.  
Fa la.

The lily and rose their sweets disclose  
From bud and blossom their perfume rare ;  
The meadows a-blow, the streams o'erflow,  
And nature is smiling ev'rywhere.

Shepherdesses, pretty lasses,  
Come, let's trip it upon the green ;  
Shepherdesses, pretty lasses,  
Such a May-day was never seen !

---

## 3.—TELL ME, CHARMING CREATURE.

(SONG : TENOR.)

---

TELL me, tell me, charming creature,  
Will you never ease my pain ?  
Must I die for ev'ry feature,  
Must I always love in vain ?

If your wand'ring heart is beating  
For new lovers, let it be ;  
But,—when you have done coquetting,  
Name a day, and fix on me.

4.—GENTLE DAWN.

(QUARTET.)

---

GENTLE dawn steals o'er the mountain,  
Gilding with radiance the meadow and vale;  
Zephyrs stir the rippling fountain,  
Birds trill their matins o'er hill and dale.

---

5.—THE COUNTRY DANCE.

(QUARTET.)

---

Now, John and Kate, and Bob and Bet,  
The fiddler's come to play;  
Come, foot it lightly o'er the grass  
And tune a merry lay.

While we sing and dance around,  
Echo answers back the sound,  
Nought but mirth and joy be found  
On Flora's Holiday!  
With a Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O.

Then to a leafy bow'r they went,  
When tired of sport and play;  
And John kissed Kate, and Bob kissed Bet,  
And bade them name the day.

While we sing and dance around,  
Echo answers back the sound,  
Nought but mirth and joy be found  
On Flora's Holiday!  
With a Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O.



6.—MAIDENS, BEWARE YE!

(SONG: CONTRALTO.)

MAIDENS, beware ye!  
Love will insnare ye  
If you but look or lend an ear;  
Words will detain ye,  
Sighs will trapan ye,  
Tears will draw you into the snare;  
Then in time, beware!

Daily you'll find it,  
If you'll but mind it,  
How many hearts love doth betray!  
Let this concern ye,  
Let their fate learn ye,  
From the danger to run away!  
Then in time, beware!

---

7.—SOUND ARGUMENT.

(BARITONE.)

WE mortals made up of frail clay,  
Alas! are the children of sorrow;  
And, though bright, brisk and merry to-day,  
We all may be wretched to-morrow.  
For sunshine is followed by rain,  
Then fearful of life's stormy weather,  
Lest pleasure should only bring pain,  
Let us all be unhappy together.

It appears, from this argument, plain  
That wisdom is nothing but folly,  
And that pleasure's a term that means pain,  
And that joy is your true melancholy;  
That all those who laugh ought to cry!  
That 'tis fine game and fun to be grieving,  
And that since we must all of us die,  
We should all be unhappy while living.

For sunshine is followed by rain,  
Then fearful of life's stormy weather,  
Lest pleasure should only bring pain,  
Let us all be unhappy together.

ENCORE VERSE.

If a mortal would point out the life  
That on earth would be nearest to heaven,  
Let him,—thanking his stars,—choose a wife  
To whom truth and honour are given ;  
But honour and truth are so rare,  
And gossips will make your ears tingle,  
That, with all my respect for the fair,  
I'd advise him to sigh,—and keep single !  
For sunshine is followed by rain, etc.

EXTRA ENCORE VERSE.

I grant the best blessing we know  
Is a friend—for true friendship's a treasure ;  
And yet, lest your friend prove a foe,  
Oh taste not the dangerous pleasure.  
For friendship's a flimsy affair,  
For riches and health are a bubble,  
And nothing's delightful but care,  
Nor anything pleasing but trouble.  
For sunshine is followed by rain, etc.

---

8.—THE PEDLAR.

(A CATCH.)

---

BUY, buy, buy, buy !  
See what you want before you buy.  
Ground ivy, a cure for the toothache,  
Or a drop for your eye ;  
A ring for your sweetheart,  
A brooch for your wife ;  
Pegs and kettles, the finest in town ;  
A kerchief, and a kirtle, and a ribbon, and a lace,  
For half-a-crown !

---

9—THE COMMOTION OF LOVE.

(QUARTET.)

---

Oh, LOVE puts 'em all in commotion ;  
For do what you will,  
You cannot keep still,  
No more than the wind or the ocean.  
Oh, Love keeps the world all a-going ;  
For say what you may,  
You're bound to obey  
When Cupid your heart sets a-glowing.

# COME, ALL YE LADS AND LASSES.

Words adapted by  
H. LANE WILSON.

Music arranged & Composed by  
H. LANE WILSON.

Deciso. M.M. (♩ = 96)

PIANO.

The musical score is arranged in three systems. The first system is a piano introduction in G major, 2/4 time, marked 'Deciso. M.M. (♩ = 96)'. It features a treble and bass clef with a grand staff. The piano part includes dynamic markings like 'ff' and 'f', and articulation marks like 'V'. The second system contains four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: 'Come, all ye lads and lass\_es, Put'. The vocal lines are in G major and 2/4 time, with dynamic markings like 'f'. The third system is a piano accompaniment for the vocal part, continuing the piano introduction's style with a grand staff and dynamic markings like 'f'.

on your hand some gra - ces, For this the time and place is For

on your hand some gra - ces, For this the time and place is For

on your hand some gra - ces, For this the time and place is For

on your hand some gra - ces, For this the time and place is For

us to sport and play. *f* A - way with care and me - lan - cho - ly;

us to sport and play.

us to sport and play. *f* A - way with care and me - lan - cho - ly;

us to sport and play.

*f* Flo - ra com - mands a hol - i -  
 Let us all be brisk and jol - ly, *f* Flo - ra com - mands a hol - i -  
 Flo - ra com - mands a hol - i -  
 Let us all be brisk and jol - ly, *f* Flo - ra com - mands a hol - i -

- day. Fa la - la, ..... Fa la la la la.....  
 - day. *p* Fa la, *f* Fa la  
 - day. *p* Fa la,  
 - day. *p* Fa la,  
 - day. Fa la,

*p* lightly.

la, ..... Fa la la la la ..... Fa la

Fa la  
*p* lightly.

Fa la.

Fa la.

Fa la.

*cresc:*

*f*

la la la la la, Fa la la la la la la, Fa la

la la la la la, Fa la la la la la la, Fa la

Fa la la la la la la, Fa la

Fa la la ..... Fa la la, Fa la

*p* *mf*

ten: ten: Tempo. ten.

la, Fa la la Fa la,..... Fa la la la, Fa la.....

la, Fa la la Fa la,..... Fa la la la, Fa la.....

la, Fa la la Fa la,..... Fa la la la, Fa la.....

la, Fa la la Fa la,..... Fa la la la, Fa la.....

f Tempo. ten. tempo.

8

*pp*

The fair-est flow'rs are spring-ing, The wood-land bells are

*pp*

The fair-est flow'rs are spring-ing, The wood-land bells are

*pp*

The fair-est flow'rs are spring-ing, The wood-land bells are

*pp*

The fair-est flow'rs are spring-ing, The wood-land bells are

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

ring - ing, The birds are all a - sing - ing, This mer-rie morn of



May. *f* A - way with care and me - lan - cho - ly; *f*

May. Let us all be

May. *f* A - way with care and me - lan - cho - ly; *f*

May. Let us all be

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is G major (one sharp). Dynamics include *f* (forte) and *fz* (forzando).

*f* Flo - ra com - mands a hol - i - day. *mf* Fa la

brisk and jol - ly; *f* Flo - ra com - mands a hol - i - day.

Flo - ra com - mands a hol - i - day.

brisk and jol - ly; *f* Flo - ra com - mands a hol - i - day.

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature is G major. Dynamics include *f* (forte) and *mf* (mezzo-forte).

la,..... Fa la la la la.....

Fa la, Fa la la,.....

Fa la,

Fa la,

*mf*

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'la,..... Fa la la la la.....'. The second staff is another vocal line with lyrics 'Fa la, Fa la la,.....'. The third staff is a vocal line with lyrics 'Fa la,'. The fourth staff is a vocal line with lyrics 'Fa la,'. The bottom two staves are piano accompaniment, with the left hand starting at a mezzo-forte (*mf*) dynamic.

*p lightly.*

Fa la la la la la

*p lightly.*

..... Fa la la la la..... Fa la la la la la

Fa la.

Fa la.

*p*

Detailed description: This system continues the musical score with four staves. The top staff has lyrics 'Fa la la la la la' and a dynamic marking of *p lightly.*. The second staff has lyrics '..... Fa la la la la..... Fa la la la la la' and a dynamic marking of *p lightly.*. The third staff has lyrics 'Fa la.' and a dynamic marking of *p*. The fourth staff has lyrics 'Fa la.' and a dynamic marking of *p*. The piano accompaniment continues at the bottom.

*cresc.*

la. Fa la la la la la. Fa la la, Fa la la Fa

la. Fa la la la la la. Fa la la, Fa la la Fa

Fa la la la la la. Fa la la, Fa la la Fa

Fa la la..... Fa la la, Fa la la, Fa la la Fa

*cresc.*

*ten:* *rall.* *f* *tempo.*

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

*ten:* *rall.* *f* *tempo.*

*rall.* *tempo.*

*sf sf sf sf sf*

# LOVE'S GREETING.

Words by  
H. LANE WILSON.

Music arranged & composed by  
H. LANE WILSON.

Gaily.

VOICE.

PIANO.

*ff*

*p*

*f*

Shep. herd - ess - es, pretty

*rit.*

*f*

*p*

lass - es, Come let's trip it up - on the green;

*p*

Shep - herd - ess - es, pret - ty las - ses,

*f*

Such a May - day was nev - er seen.

*f* *p*

Flo - ra smil - ing, all be - guil - ing,

*f*

Earth in beau - ty doth ap - - - pear;

Give kind - ly - greet - ing, fond vows re - peat - ing,

*legato.* *p*

Maid - ens lend..... a will - ing ear;

*rit.* *colla voce.*

No time for sigh - ing, or cold de - ny -

*Tempo.* *rit.*

- ing, For love a - lone we wel - come here.

*f ten.* *colla voce.*

*f* *Tempo.*

Fa la la la la..... Fa la la la la.....

*f* *Tempo.*

*Slower.*  
*pp*

The

*p*

*Tempo.*  
*p*

*rit:*

li - ly and rose their sweets dis - close From

*pp* *Slower.*

bud and blos - som their per - fume rare; The

*poco cres:*

mea - dows a - blow,..... the streams o'er - flow, And

*poco cres:*

*rall:*

Na - ture is smil - ing ev' - - ry - where.

*rall:*

*colla voce.*

*Tempo primo.*

*f*

*f legato.*

Shep - herd - ess - es, pret - ty las - - ses,

*f*



Come, let's trip it up - on..... the green;

Shep - herd - ess - es, pret - ty lass - - es,

Such a May - day was nev - er seen!

Flo - ra smil - ing, all be - - guil - ing,

*Con pedale.*

\* From A to B (page 17) is generally omitted in performance.

Earth in beau - ty doth ap - pear; Give kind - ly

*f* *smoothly.*

greet - ing, fond vows re - peat - ing, Mai - dens

lend a will - ing ear. No time for

*rit:* *tempo.*

*colla voce.* *tempo.*

sigh - ing or cold de - ny - - - - ing, For

*ten:*

*colla voce.* *ten:*

**B** *Tempo.*

love a\_lone we wel\_come here. *f* Fa la la la *f* *Tempo.*

la \_\_\_\_\_ *pp* Fa la la la la \_\_\_\_\_ *pp* Fa la la la

la \_\_\_\_\_ la la la la la *f* Ah..... *p* Ah..... *f* *con Pedale.*

..... Ah..... *p* *pp*

\* The song may end here if desired.

# TELL ME, CHARMING CREATURE.

Music arranged by  
H. LANE WILSON.

Andante Grazioso.

PIANO.

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked *mf* and *Andante Grazioso*. The introduction features a melody with trills (*tr*) and a piano accompaniment with chords and a bass line. The first system of the introduction includes a *cres:* marking. The second system of the introduction features a *mf* dynamic. The vocal line begins with the lyrics: "Tell me, tell me, charming creature,". The piano accompaniment for the vocal line consists of chords and a bass line. The third system of the introduction features a *mf* dynamic. The vocal line continues with the lyrics: "Will you never ease my pain?". The piano accompaniment for the vocal line consists of chords and a bass line.

*tr* *tr* *tr*

*mf*

*cres:*

*mf*

Tell — me, tell — me, charm — ing crea — ture,

*mf*

Will you ne — — ver ease my pain?

Must I die..... for ev - 'ry fea - ture,

*poco cresc:*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat and a 4/4 time signature. The lyrics are "Must I die..... for ev - 'ry fea - ture,". The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the piano part includes the instruction *poco cresc:*.

Must I al - - ways love in vain?

*ten:*

*colla voce.*

This system contains the next two staves of music. The vocal line continues with the lyrics "Must I al - - ways love in vain?". The piano accompaniment includes the instruction *colla voce.* and a *ten:* marking above the vocal line.

*tr*

*tempo.*

This system contains two staves of piano accompaniment. The right hand features several trills, each marked with *tr*. The instruction *tempo.* is placed in the left hand.

*cresc:*

This system contains two staves of piano accompaniment. The instruction *cresc:* is placed in the left hand.

*poco accel.*

If..... your wan - d'ring heart..... is beat - ing

*poco accel.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It features a melodic line with eighth and quarter notes, some with slurs. The lyrics are "If..... your wan - d'ring heart..... is beat - ing". The bottom staff is a piano accompaniment with a treble and bass clef. It consists of chords and single notes, with a *poco accel.* marking above the first measure.

For new lov - ers, let it..... be;

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics "For new lov - ers, let it..... be;". The bottom staff continues the piano accompaniment with chords and single notes.

*p* *ten.* *cresc:*

But,..... when you..... have done co - quett - ing,

*colla voce.* *cresc:*

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics "But,..... when you..... have done co - quett - ing,". It includes dynamic markings *p*, *ten.*, and *cresc:*. The bottom staff continues the piano accompaniment with chords and single notes, including a *colla voce.* marking and a *cresc:* marking.

Name a day,..... and fix on me,

*f rall:*

Name a day, and fix on me.....

*rall: p ten: cresc: tempo.*

*con Pedale.*

Interlude.

*Andantino.*

*mf con Pedale.*

*rit:*

## GENTLE DAWN.

Words by  
H. LANE WILSON.

Music arranged by  
H. LANE WILSON.

Andante.

PIANO.

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with



*cresc.* ra - diance the mea - dow and vale;.....  
*cresc.* ra - diance the mea - dow and vale;.....  
*cresc.* ra - diance the mea - dow and vale;.....  
*cresc.* ra - diance the mea - dow and vale;

*mf* Ze - phys stir the ripp - ling foun - tain,  
*mf* Ze - phys stir the..... ripp - ling foun - tain,  
*mf* stir..... the ripp - ling foun - tain,

*p* Birds trill their ma - tins o'er hill..... and dale.  
*p* Birds trill their ma - tins o'er hill..... and dale.  
*p* Birds trill their ma - tins o'er..... hill..... and dale.  
*p* Birds trill their ma - tins o'er..... hill..... and dale.

*pp*  
Ze - phyr's stir the ripp - ling foun - tain,

*pp*  
Ze - phyr's stir the ripp - ling foun - tain,

*pp*  
stir the ripp - ling foun - tain,

*ppp*  
Birds trill their ma - tins o'er hill..... and dale.

*ppp*  
Birds trill their.... ma - tins o'er hill..... and dale.

*ppp*  
Birds trill their ma - tins o'er hill..... and dale.

*ppp*  
Birds trill their ma - tins o'er hill..... and dale.

# THE COUNTRY DANCE.

Words by  
H. LANE WILSON.

Music arranged & Composed by  
H. LANE WILSON.

Gaily.

(M.M.  $\text{♩} = 106$ )

PIANO.

The musical score is written for piano in G major and 6/8 time. It consists of four systems of music. The first system begins with a piano (*f*) dynamic and includes a *cres.* (crescendo) marking. The second system features a *cen* (crescendo) marking and a *do.* (diminuendo) marking. The third system starts with a fortissimo (*ff*) dynamic and includes several *sf* (sforzando) markings. The fourth system continues with *sf* and *ff* dynamics. The score concludes with a final *sf* marking.

Now, Now, Now, Now, Now,

*f sf sf sf*

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, with the word "Now," appearing at the end of each staff. The piano accompaniment begins with a forte (*f*) dynamic and includes accents and sforzando (*sf*) markings.

John and Kate, and Bob and Bet, The fiddler's come to play; Come,  
John and Kate, and Bob and Bet, The fiddler's come to play; Come,  
John and Kate, and Bob and Bet, The fiddler's come to play; Come,  
John and Kate, and Bob and Bet, The fiddler's come to play; Come,

*p*

This system contains four vocal staves with the lyrics "John and Kate, and Bob and Bet, The fiddler's come to play; Come," repeated on each staff. Below the lyrics is a piano accompaniment starting with a piano (*p*) dynamic.

foot it light-ly o'er the grass, And tune a mer-ry lay.....

foot it light-ly o'er the grass, And tune a mer-ry lay.....

foot it light-ly o'er the grass, And tune a mer-ry lay.....

foot it light-ly o'er the grass, And tune a mer-ry lay.....

*ff* While we sing and dance a-round, *pp* E-cho an-swers back the sound,

*ff* While we sing and dance a-round, *pp* E-cho an-swers back the sound,

*ff* While we sing and dance a-round, *pp* E-cho an-swers back the sound,

*ff* While we sing and dance a-round, *pp* E-cho an-swers back the sound,

*ff* Nought but mirth and joy be found On Flo-ra's hol-i-day! With a *ff*  
*ff* Nought but mirth and joy be found On Flo-ra's hol-i-day! With a *ff*  
*ff* Nought but mirth and joy be found On Flo-ra's hol-i-day! With a *ff*  
*ff* Nought but mirth and joy be found On Flo-ra's hol-i-day! With a *ff*

*pp* Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*  
*pp* Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*  
*pp* Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*  
*pp* Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

Hey! fa la dee, Ho fa la dee, Hey! fa la dee,  
 Hey! fa la dee, Ho fa la dee, Hey! fa la dee,  
 Hey! fa la dee, Ho fa la dee, Hey! fa la dee,  
 Hey! fa la dee, Ho fa la dee, Hey! fa la dee,

*pp*

O, Fa la Fa la.....  
 O, Fa la Fa la.....  
 O, Fa la Fa la.....  
 O, Fa la Fa la.....

*f pp*  
*f pp*  
*f pp*  
*f pp*

*f pp*  
*f pp*

Then

Then

Then

Then

Then

*pp*

*pp*

*pp*

*pp*

*pp*

*sf sf sf*

to a leaf - y bow'r they went, When tir'd of sport and play; And

to a leaf - y bow'r they went, When tir'd of sport and play; And

to a leaf - y bow'r they went, When tir'd of sport and play; And

to a leaf - y bow'r they went, When tir'd of sport and play; And

*pp*



*rall.* John kissed Kate, and Bob kissed Bet, *ten.* And bade them name the *tempo. cresc.*

*rall.* John kissed Kate, and Bob kissed Bet, *ten.* And bade them name the *tempo. cresc.*

*rall.* John kissed Kate, and Bob kissed Bet, *ten.* And bade them name the *cresc.*

*rall.* John kissed Kate, and Bob kissed Bet, And bade them name the *tempo.*

*ff* day..... While we sing and dance a-round,

*ff* day..... While we sing and dance a-round,

*ff* day..... While we sing and dance a-round,

*ff* day..... While we sing and dance a-round,

*f*

*pp* E - cho an - swers back the sound, *ff* Nought but mirth and  
*pp* E - cho an - swers back the sound, *ff* Nought but mirth and  
*pp* E - cho an - swers back the sound, *ff* Nought but mirth and  
*pp* E - cho an - swers back the sound, *ff* Nought but mirth and

*pp* *ff*

*ff* joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,  
*ff* joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,  
*ff* joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,  
*ff* joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,

*ff*

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

*pp*

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

*f*

*pp*

*pp* *ff* *a tempo.*

la, Fa la, Fa la.....

*pp* *ff* *a tempo.*

la, Fa la, Fa la.....

*pp* *ff* *a tempo.*

la, Fa la, Fa la.....

*pp* *ff* *a tempo.*

la, Fa la, Fa la.....

*a tempo. sf sf sf sf*

*ff sf sf sf sf*

## Interlude.

*Andante.*

*con Pedale.*

# MAIDENS, BEWARE YE.

Words adapted by  
H. LANE WILSON.

Music arranged & composed by  
H. LANE WILSON.

Moderato.

VOICE.

PIANO.

*mf*

Maid\_ens, be - ware ye! Love will en - snare ye

*mf*

*tr*

If..... you but look..... or lend..... an ear;

*f*

Words will de - tain..... ye, Sighs will tra -

*f* *p*

- pan..... ye, Tears will draw you in - to the

*f rit:*

snare; Then in..... time ..... be - ware!

*tempo.*

*tr*

*mf*

Dai - ly you'll find.... it, If..... you'll but mind it,

*p*

How ma - ny hearts love doth..... be - tray!

*pp*

*f accel.*

Let this con - cern ye, Let their fate learn ye,

*f accel.*

*ten:*

From the dan - ger to run a - - way! Ah.....

*f*

*pp* *rall:* *f*

Ah..... Then in

*f* *colla voce.* *pp*

This system contains a vocal line and piano accompaniment. The vocal line begins with a *pp* dynamic and a *rall:* marking, followed by a *f* dynamic. The lyrics "Ah....." and "Then in" are written below the vocal line. The piano accompaniment starts with a *f* dynamic and *colla voce.* marking, then changes to *pp*.

time..... be - ware!.....

*mf tempo.* *p*

*con Pedale.*

This system continues the vocal and piano parts. The vocal line has the lyrics "time....." and "be - ware!.....". The piano accompaniment starts with a *mf tempo.* marking and ends with a *p* dynamic and the instruction *con Pedale.*

Interlude.

*Doloroso.*

*f*

The Interlude section is marked *Doloroso.* and begins with a *f* dynamic. It consists of a single system of piano accompaniment in a 6/8 time signature.



# SOUND ARGUMENT.

Words adapted by  
H. LANE WILSON.

Music arranged by  
H. LANE WILSON.

**VOICE.** *Cheerfully.*

**PIANO.** *f*

*m.d.* *m.d.* *rit.*

mor-tals made up of frail clay,..... A - las! are the chil-dren of

*mf*

sor - row; And though bright, brisk and mer - ry to -

*Tearfully.*

day,..... We all may be wretch - ed to -

mor - row..... For sun - shine is fol - low'd by rain, Then

fear - ful of life's storm - y wea - ther, Lest

*rit: Tearfully.*

plea - sure should on - ly bring pain, Let us

all be un - hap - py to - ge - ther.....

*Tempo.*

*Tempo.*

For sun - shine is fol - low'd by rain, Then

*mf*

fear - ful of life's storm - y wea - ther,..... Lest

*f*

*ten:*

plea - sure should on - ly bring pain,..... Let us

*rit:*

all be un - hap - py to - ge - ther.....

*f rit:*

*Tempo.*

*m.d.* *m.d.* It ap -

*rit:*

- pears, from this ar - gu - ment, plain That wis - dom is no - thing but

fol - ly, And that plea - sure's a term that means

pain, And that joy is your true me - lan - cho - ly;..... That

*ten* all those who laugh ought to cry! *brightly.* That 'tis

*mf rit.*

fine game and fun to be griev - ing, And that

*Tearfully. p*

since we must all of us die, We should

*rit.* *rit.*

all be un - hap - py while liv - ing..... *tempo.*

*p* *mf*

*mf*

For sun - shine is fol - lowed by rain, Then

fear - ful of life's storm - y wea - ther,..... Lest

plea - sure should on - ly bring pain,..... Let us

*ten.* *f*

to - ge - ther.....

to - ge - ther.....

SOLO VOICE.

all be un - hap - py to - ge - ther.....

*ff* *rit:* *ff*

\*Soprano, Contralto & Tenor sing this sitting.

# THE PEDLAR.

## A CATCH.

Words by  
H. LANE WILSON.

Music arranged by  
H. LANE WILSON.

Steadily

Buy!..... buy, buy, buy! See what you want be - fore you buy.

*ppp*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*pp*

*pp*

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

*pp*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*pp*

ring for your sweet heart, A brooch for your wife; Pegs and ket.tles, the finest in town; A



*pp*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*pp*

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

*pp*

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

*pp*

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

*p*

Ground i - vy, ground i - vy, a cure for the toothache or a drop for your eye; A

*p*

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

*p*

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

*mf*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*mf*

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

*mf*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*mf*

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

*f*

Ground i - vy, ground i - vy, a cure for the toothache Or a drop for your eye, A

*f*

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

*f*

Ground i - . vy, ground i - vy, a cure for the toothache or a drop for your eye, A

*mf*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*mf*

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

*ff*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

ring for your sweetheart, A brooch for your wife, Pegs and ket - tles, the fi - nest in town; A

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

ker.chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

*f*

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye, A

ker.chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the fi - nest in town; A

*ff*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*f*

ring for your sweetheart, A brooch for your wife, Pegs and ket - tles, the fi - nest in town; A

Buy!..... buy, buy, buy; See what you want be - fore you buy.

ker.chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

*mf*

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

*f*

ker.chief and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown.

*mf*

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

*ff*

Buy!..... buy, buy, buy; See what you want be - fore you buy.

*p*

ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the fi - nest in town; A

*f* Buy!..... buy, buy, buy; See what you want be - fore you buy.

*pp* ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

*p* Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

*p* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

*f* Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye. A

*pp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

*p* ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

*pp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

*mf* ring for your sweetheart, A brooch for your wife; Pegs and kettles, the finest in town; A

*pp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

*pp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

*pp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

*ppp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

*ppp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

*ppp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

*ppp* ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown.

# THE COMMOTION OF LOVE.

Words adapted by  
H. LANE WILSON.

Music arranged & composed by  
H. LANE WILSON.

With spirit.

PIANO.

*ff*

8

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The bass line consists of quarter notes G3, F#3, and E3. The piece is marked 'With spirit' and 'ff' (fortissimo). A first ending bracket labeled '8' covers the final two measures of the introduction.

*f*

Oh, Love..... puts 'em all, puts 'em all in com.

*f*

Oh, Love..... puts 'em all, puts 'em all in com.

*f*

Oh, Love..... puts 'em all, puts 'em all in com.

*f*

Oh, Love..... puts 'em all, puts 'em all in com.

8

*sf* *sf* *sf*

*p*

The vocal and piano accompaniment section is in 6/8 time with a key signature of one sharp (F#). It features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Oh, Love..... puts 'em all, puts 'em all in com.' and are marked 'f' (forte). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter rest. The bass line consists of quarter notes G3, F#3, and E3. The piece is marked 'With spirit' and 'ff' (fortissimo). A first ending bracket labeled '8' covers the final two measures of the introduction.

- mo - tion Oh, Love.....  
 - mo - tion Oh, Love..... *p* puts 'em  
 - mo - tion *f* Oh, Love..... *p* puts 'em  
 - mo - tion Oh,..... Love..... puts em

..... *p* For, do what you will, You  
 all, puts 'em all in com - mo - tion; *p* For, do what you will, You  
 all, puts 'em all in com - mo - tion; *p* For, do what you will, You  
 all, puts 'em all in com - mo - tion; *p* For, do what you will, You

can - not keep still, You can - not, you can - not, you  
 can - not keep still, You can - not, you can - not, you  
 can - not keep still, You can - not, you can - not, you  
 can - not keep still, You can - not, you can - not, you

*cres*  
*cres*  
*cres*  
*cres*  
*cresc*

can not, you can not, No more than the wind or the ocean. For,  
 can not, you can not, No more than the wind or the ocean. For,  
 can not, you can not, No more than the wind or the ocean. For,  
 can not, you can not, No more than the wind or the ocean. For,

*cen* *do* *f* *f*  
*cen* *do* *f* *f*  
*cen* *do* *f* *f*  
*cen* *do* *f* *f*  
*sf*

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

*pp*  
more than the wind or the o - cean; For, do what you will, You

*pp*  
more than the wind or the o - cean; For, do what you will, You

*pp*  
more than the wind or the o - cean; For, do what you will, You

*pp*  
more than the wind or the o - cean; For, do what you will, You

*pp*

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

o - cean. Oh, Love .....

o - cean. Oh, Love .....

o - cean. Oh, Love puts 'em all, puts 'em all in com -

o - cean. Oh, Love puts 'em all, puts 'em all in com -



Oh, Oh, Oh, Oh, Oh, Oh,

- mo - tion. Oh ..... Love, Oh,

*rit.*

*Maestoso. rit. a tempo*

Love..... keeps the world, keeps the world all a go - ing. *a tempo.*

Love..... keeps the world, keeps the world all a go - ing. *a tempo.*

Love..... keeps the world, keeps the world all a go - ing. Oh..... *a tempo.*

Love..... keeps the world, keeps the world all a go - ing.

*Maestoso. sf sf tempo.*

Oh .....  
Oh .....

Love..... keeps the world, keeps the world all a -

Oh, Love..... keeps the world, keeps the world all a -

*f*

*ff*  
Love! For, say what you may, You're bound to o - bey When

*ff*  
Love! For, say what you may, You're bound to o - bey When

*ff*  
- go - ing; For, say what you may, You're bound to o - bey When

*ff*  
- go - ing; say what you may, Bound to o -

*sf*  
*p*

Cu - pid your heart sets a - glow - ing. *f*

Cu - pid your heart sets a - glow - ing. For, say what you may, You're

Cu - pid your heart sets a - glow - ing. *f*

- bey, heart sets a - glow - ing. For, say what you may, You're

*mf*

Oh,.....

bound to o - bey When Cu - pid your heart sets a - glow - ing. Oh,

Oh,.....

bound to o - bey When Cu - pid your heart sets a - glow - ing. Oh,

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

..... Love, Oh, Love..... puts 'em

..... Love, Oh, Love..... puts 'em

..... Love, Oh, Love..... puts 'em

..... Love, Oh, Love..... puts em

all, puts 'em all in com - mo - tion.

all, puts 'em all in com - mo - tion. Oh

all, puts 'em all in com - mo - tion. Oh.....

all, puts 'em all in com - mo - tion.

Love puts 'em all, puts 'em all in com - mo - tion. For, *p*

Love For, *p*

Oh, Love..... For,

do what you will, You can-not keep still, You can-not, you can-not, you

do what you will, You can-not keep still, You can-not, you can-not, you

do what you will, You can-not keep still, You can-not, you can-not, you

do what you will, You can-not keep still, You can-not, you can-not, you

*p*

*cresc:* *f*  
can-not, you can-not, No more than the wind or the o-cean. Ah

*cresc:*  
can-not, you can-not, No more than the wind or the o-cean. Ah

*cresc:* *f*  
can-not, you can-not, No more than the wind or the o-cean. Ah

*cresc:* *f*  
can-not, you can-not, No more than the wind or the o-cean. For,

*f*

do what you will, You can not keep still, No more than the wind or the

Oh, Love..... puts 'em all, puts 'em all in com -  
 Oh, Love..... puts 'em all, puts 'em all in com -  
 Oh, Love..... puts 'em all, puts 'em all in com -  
 o - cean. Oh, Love..... puts 'em all, puts 'em all in com -

- mo - tion. Oh ..... Oh, Love..... puts 'em  
 - mo - tion. Oh ..... Oh, Love..... puts 'em  
 - mo - tion. Oh ..... Oh, Love..... puts 'em  
 - mo - tion. Oh ..... Oh, Love..... puts 'em

*f* *ff* *ten.*  
*ff* *sf* *ff*

all, puts 'em all in com - mo - tion.  
 all, puts 'em all in com - mo - tion.  
 all, puts 'em all in com - mo - tion.  
 all, puts 'em all in com - mo - tion.

*tempo.*  
*tempo.*  
*tempo.*  
*tempo.*

*sf* *sf* *sf*  
*sf* *sf* *sf*



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