



ALBUMS of ENGLISH SONG

No. III.

CHARLES DIBDIN.

PRICE ONE SHILLING & SIXPENCE.

LONDON & NEW YORK  
NOVELLO, EWER & CO.

# VOCAL ALBUMS.

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

ALBUMS OF ENGLISH SONG.

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# TWENTY-ONE SONGS

COMPOSED BY

CHARLES DIBDIN.

1745—1814.

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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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## CHARLES DIBDIN.

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NO collection of English songs, worthy of the title, would be complete without a few examples of the genius of CHARLES DIBDIN. Many of his compositions have won their way into the hearts of the people, and may be fairly quoted as national. The particulars of his life have been frequently told, and it is therefore needless to recapitulate them here. It is sufficient to say that he was born in Southampton on March 15, 1745. He was the eighteenth child of his father. His elder brother Thomas, a sea captain, was the original "Poor Tom" of the "Sailor's Epitaph." Of the rest of the family little is known that is interesting. Young Charles Dibdin was a chorister in Winchester Cathedral, and studied music under Peter Fussell, the deputy of James Kent, organist of the Cathedral. Some of Kent's Anthems, with treble solo parts, were written for young Dibdin. By his own account he learnt little from either of these musicians, and owed all his musical knowledge to himself. The absence of scientific knowledge in the construction of melody is apparent to every musician who has studied Dibdin's Songs. His airs are very original, but the difficulty of harmonising them properly was never solved by the composer himself, for many of his own arrangements lack the continuity and polish which is found in the works of trained writers. It is chiefly for the wealth of poetic sentiment, which his songs contain, that they have fastened themselves upon the sympathies of the people. This quality made his sea-songs—though he was never a sailor himself—so great a power in maintaining the prestige of the English navy, and has invested his name with the nobility of gratitude as great and as honourable as a ducal patent. His life was a continuous struggle with straitened means. His genius was many-sided. He made so great a success as an actor in the part of *Ralph* in Bickerstaffe's "Maid of the Mill," that "Ralph" handkerchiefs were woven and sold in his honour. He invented the plan of giving monologue entertainments, and wrote a large number of pieces for these purposes. He was the author of over seventy operatic pieces, produced at various theatres between the years 1762 and 1811, and about thirty-five entertainments in which he was the sole performer. He wrote the words and composed the music for more than a thousand songs, besides supplying words for other composers. His ideas were new and fresh, and have formed a mine which has furnished material for much "original" work done by later authors. He died at Camden Town on July 25, 1814, and was buried in the graveyard in Pratt Street, where a monument, recently restored, covers his remains.

The particulars of his career have been told by himself in his "Professional Life," four vols., 1803; by George Hogarth in a Preface to a collection of the words of his many songs and a selection of his music, 1842; and more recently by the editor of the present work, in *The Musical Times* for 1886, and by his great-grandson, James C. Dibdin, in a series of articles in the *Scottish Art Review*.

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# IN EVERY FERTILE VALLEY.

(Dibdin's first song.)

Charles Dibdin.  
(1745-1814)

*Andante.*

The piano introduction consists of three measures. The right hand has a whole rest in each measure. The left hand plays a rhythmic accompaniment of eighth notes and quarter notes. The first measure has a dynamic marking of *f* (forte).

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics: "In ev'-ry fer - tile val - ley Where na - ture spreads the". The piano accompaniment starts with a dynamic marking of *p* (piano) and consists of eighth and quarter notes.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has the lyrics: "grass, Her sil - ly con - duct ral - ly To ev' - ry lad and". The piano accompaniment continues with eighth and quarter notes.

lass. Where wea - ry reap - ers la - bour With

*pp*

Syl - via gay be - seen Or - to - the pipe and

*cresc.* *dim.* *cresc.*

ta - bour, Light trip - ping o'er the green.

*ad lib.* *dim.* *colla voce* *ff*

Where cow - slips sweet - ly - smi - ling Be - deck the ver - dant

*p*



shade, Ap - pear the hours be - gui - ling, Or head some gay pa -

- rade Pur - sue these me - thods bold - ly, Nor

sink in hope - less grief, The fair, once trea - ted

cold - ly, Will quick - ly grant re - lief.

# THE SAILOR'S EPITAPH OR TOM BOWLING.

*Slow, sustained and with expression.*

*mf*

Here a sheer hulk lies

*p* *mf*

poor Tom Bow-ling, The dar-ling of our crew. No more he'll hear the

temp - est howl - ing For death has broach'd him to. His form was of the

*cresc.*

man-li - est beau-ty His heart was kind and soft, — Faith-ful be-low he —

*dim.* *p*

did his du - ty And now he's gone a - loft, — and now he's gone a -

*ad lib.*  
*dim.* *pp* *colla voce*

- loft. Tom

ne-ver from his word de-part - ed, His vir-tues were so — rare, — His

friends were ma - ny and — true - heart - ed His Poll was kind and

fair! And then he'd sing so blithe — and jol - ly, Ah!

ma-ny's the time and — oft. — But mirth is turned to mel - an - cho - ly For

Tom has gone a - loft, \_\_\_\_\_ for Tom has gone a - loft.

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The lyrics are "Tom has gone a - loft, \_\_\_\_\_ for Tom has gone a - loft." The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

Yet shall poor Tom find

*pp* *sostenuto*

This system contains the second line of music. The vocal line continues with the lyrics "Yet shall poor Tom find". The piano accompaniment includes dynamic markings *pp* (pianissimo) and *sostenuto* (sustained). The music continues with similar rhythmic patterns and melodic lines.

pleas - ant wea - ther When He, who all com - - mands Shall

This system contains the third line of music. The vocal line has the lyrics "pleas - ant wea - ther When He, who all com - - mands Shall". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

give to call lifes crew to - ge - ther, The word to pipe all hands, Thus

This system contains the fourth and final line of music on the page. The vocal line concludes with the lyrics "give to call lifes crew to - ge - ther, The word to pipe all hands, Thus". The piano accompaniment ends with a final chord and a fermata.

death, who kings and tars des - patch - es, In vain Tom's life — has —

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "death, who kings and tars des - patch - es, In vain Tom's life — has —".

doffed — For, though his bo - dy's un - der hatch - es, His

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "doffed". The piano accompaniment includes a piano dynamic marking (*p*). The lyrics are: "doffed — For, though his bo - dy's un - der hatch - es, His".

soul has gone a - loft, — his soul has gone a - loft.

The third system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the word "loft". The piano accompaniment includes a piano dynamic marking (*pp*) and a *rall.* (rallentando) marking. The lyrics are: "soul has gone a - loft, — his soul has gone a - loft."

# BEN BACKSTAY.

*Slowly with expression.*

Ben Back-stay

lovd the gen-tle An-na, Con-stant as pu-ri-ty was

she, Her hon-ey words like suc-crimg man-na, Cheer'd him each

voyge he made to sea. One fa - tal morn - - ing saw them

part - ing, While each the oth - er's sor - row dried, They by the

tear that then was start - ing they by the tear that then was

start-ing, Vow'd to be con-stant till they died.



At dis - tance from his An - na's beau - ty, While howl - ing sounds the sky de -  
The sem - blance of each charm - ing feat - ure, That Ben had worn a - round his

-form, Ben sighs, and well per - forms his du - ty, And braves, for  
neck, Where art stood sub - sti - tute for na - ture, A tar, his

love, the fright - ful storm. A - las, in vain — the ves - sel  
friend, sav'd from the wreck. In fer - vent hope, while An - na

bat - ter'd On a rock split - ting, o - pen'd wide, While la - ce -  
burn - ing, Blush'd as she wish'd to be a bride, The por - trait

- ra - ted, torn and shat - ter'd, While la - ce - ra - ted, torn and  
came joy turn'd to morn - ing, The por - trait came joy turn'd to

shat - ter'd, Ben thought of An - na, sigh'd, and died.  
morn - ing - She saw, grew pale, sank down, and died.

# THEN FAREWELL, MY TRIM-BUILT WHERRY.

*Andante.*

Then fare -

- well, my trim-built wher-ry, Oars, and coat, and badge, fare-well! Ne-ver

more at Chel-sea fer-ry Shall your Thom-as take a spell, Then fare-

- well my trim-built wher-ry, Oars, and coat, and badge, fare-

well! Ne-ver more at Chel-sea fer-ry Shall your

*mf*

Thom-as take a spell, shall your Thom-as take a spell.

*rit.*

*colla voce*

*p*

But, to  
Then, may -

hope and peace a stran-ger, In the bat-tle's heat I'll go, Where, ex-hap, when home-ward steer-ing, With the news my mess-mates come, Ev-en

*p*

-pos'd to ev-ry dan-ger, Some friend-ly ball may lay me low, But, to  
you, the sto-ry hear-ing, With a sigh may cry Poor Tom, Then, may-

hope and peace a stan-ger, In the bat-tle's heat I'll  
-hap, when home-ward steer-ing, With the news my mess-mates

go, Where, ex - pos'd to ev - 'ry dan - ger, Some friend - ly  
come, E - ven you the sto - ry hear - ing With a

ball may lay me low, some friend-ly ball may lay me low.  
sigh may cry "Poor Tom" with a sigh may cry "Poor Tom".

*rit.*  
*colla voce*

# JOLLY DICK THE LAMPLIGHTER.

*Allegretto.*

First system of piano introduction. The music is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *p* (piano).

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line begins with a quarter rest followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and a more active right hand.

Im Jol - ly Dick the lamp-light-ter, They say the Sun's my

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic and harmonic pattern.

dad, ——— And tru - ly I be - lieve it sir, For I'm a pret - ty

lad. Fa - ther and I the world de - light, And

make it look so gay. — The dif - ference is I lights by night, And

*colla voce*

fa - ther lights by day, — The dif - ference is I lights by night, And

*cresc.*

fa - ther lights by day, and fa - ther lights by day. —

But fa - ther's not the  
His dar - ling hoard the

*p*

likes of I, For know - ing life and fun, For  
mi - ser views, And friends from friends de - camp, And

I strangetricks and fan - cies spy, Folks ne - ver show the sun.  
ma - ny a statesman mischief brews, To his country o'er the lamp. So

Rogues, owls and bats can't bear the light, I've heard your wise ones  
fa - ther and I, dye take me right, Are just on the same



say. \_\_\_\_\_ And so \_\_\_ dy'e mind I sees at night, Things  
lay. \_\_\_\_\_ I bare \_\_\_ faced sin - ners light by night, And

*CRESC.*

ne - ver seen by day, \_\_\_ And so \_\_\_ dye mind I sees at night, Things  
he false saints by day, \_\_\_ I bare faced sin - ners light by night, And

ne - ver seen by day, things ne - ver seen by  
he false saints by day, and he false saints by

day. \_\_\_\_\_  
day. \_\_\_\_\_

# I LOCK'D UP ALL MY TREASURE.

*Andantino.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a piano (*p*) dynamic. The right hand plays chords and moving lines, while the left hand provides a harmonic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system continues the piano accompaniment from the first system. The vocal line remains silent, indicated by whole rests. The piano accompaniment continues with complex chordal textures and moving lines in both hands. The system ends with a fermata over the final note of the vocal line, which is a half note G4.

The third system features the vocal line with lyrics. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: "lock'd up all my trea - sure, I — journey'd ma - ny a mile, And". The piano accompaniment is in a grand staff with a piano (*p*) dynamic and the instruction *dolce*. The right hand plays chords and moving lines, while the left hand provides a harmonic accompaniment. The system concludes with a fermata over the final note of the vocal line, which is a half note G4.

by my grief did mea - sure, The pass - ing time the while, I

lock'd up all my — trea - sure, I jour - ney'd ma - ny a mile, — And

by my grief did, mea - sure, The pass - ing time the while, And

by my grief did mea - sure, The pass - ing time the

*ad lib.*

*colla voce*

while. My  
But

*mf*

bus' - ness done and o - ver, I — hast - end back a  
this de - light was sti - fled, As — it be - gan to

*p dolce*

main, Like an ex - pect - ant lov - er, To —  
dawn, I — found my cask - et ri - fled, And

view it once a - gain, — My bus' - ness done and — o - ver, I  
all my trea - sure gone, — But this de - light was — sti - fled, Ere

hast - en'd back a - gain, ——— Like an ex - spect - ant  
it be - gan to dawn, ——— I — found my cask - et

lo - ver, To view it once a - gain, Like  
ri - fled, And all my trea - sure gone, I

an ex - spect - ant lov - er To view it once a - gain. *ad lib*  
found my cask - et ri - fled, And all my trea - sure gone.

*colla voce*

## BLOW HIGH, BLOW LOW.

*Boldly.*

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and single notes. A forte (*f*) dynamic marking is present in the first measure.

Vocal line: Blow high, blow low, let tempests tear The mainmast by the  
 Piano accompaniment continues with chords and bass line.

Vocal line: board, My heart with thoughts of thee, my dear, And love, well stord, Shall  
 Piano accompaniment continues with chords and bass line. A forte (*f*) dynamic marking is present in the final measure.

*with spirit.*

Vocal line: brave all — dan - ger, scorn all — fear, The roar - ing — winds, the  
 Piano accompaniment continues with chords and bass line.

rag - ing sea, In - hopes, on shore, To be - once more. Safe - moord with

*colla voce* *colla voce*

*rit.*

thee!

A - loft while mountains high we - go, The whistling winds that

scud a - long, And the surge roaring from be - low, Shall my

sig - nal be To\_ think on thee, Shall my sig - nal be to\_

*p*

think on thee, *f* And this shall be\_ my song: Blow high, blow low, let

tempests tear. The mainmast by the board, My heart with thoughts of

thee, my dear, And love well stord, Shall brave all dan - ger,

*f*

*with spirit.*



scorn all— fear, The roar - ing— winds, The rag - ing sea, In—

*colla voce*

hopes, on shore, To be— once more Safe—moord' with thee.

*rit.*

*colla voce*

And

on that night, when all the crew The mem' - ry of— their

form-er lives O'er flow - ing cans of flip re - new, And drink their sweethearts

*rall.*  
and their wives, I'll heave a sigh, I'll heave a sigh and think of

*a tempo*  
thee; And, as the ship rolls thro' the sea, The burden of my song shall

be: Blow high, blow low, Let - ter The main-mast by the

board, My heart with thoughts of thee, my dear, And love well

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "board, My heart with thoughts of thee, my dear, And love well".

*with spirit.*  
 stord, Shall brave all dan-ger, scorn all fear, The roar-ing winds, The

*f*

The second system continues the vocal line and piano accompaniment. It begins with the instruction *with spirit.* and includes the lyrics: "stord, Shall brave all dan-ger, scorn all fear, The roar-ing winds, The". A dynamic marking of *f* (forte) is placed above the piano part.

ra - ging sea, In hopes, on shore, To be once more Safe\_ moord' with

*rit.*

*colla voce*

The third system continues the vocal line and piano accompaniment. It includes the lyrics: "ra - ging sea, In hopes, on shore, To be once more Safe\_ moord' with". The instruction *rit.* (ritardando) is placed above the vocal line, and *colla voce* is placed below the piano part.

thee.

The fourth system shows the vocal line with the word "thee." and the piano accompaniment. The piano part features a more active, rhythmic accompaniment.

# WHILE THE LADS OF THE VILLAGE.

*Not too fast.*

musical score for piano introduction, 4/4 time, key of D major. The score consists of three staves: a treble staff with a whole rest, and a grand staff (treble and bass clefs) with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

musical score for the first line of lyrics. The vocal line is on a treble staff, and the piano accompaniment is on a grand staff. The lyrics are: "While the lads\_ of the vil - lage shall mer-ri-ly, ah! Sound their". The dynamic marking *f* is present in the piano part.

musical score for the second line of lyrics. The vocal line is on a treble staff, and the piano accompaniment is on a grand staff. The lyrics are: "tab - ors, I'll hand thee a - long, — And I say — un - to thee that".

ver - i - ly, ah! ver - i - ly, ah! ver - i - ly, ah! ver - i - ly, ah!

*rit.*  
ver - i - ly, ah! Thou and I will be first in the throng, ——— thou and

*colla voce*

*rit.*  
I ——— will be first in the throng.

*colla voce* *f* *tr*

Just then when the youth who last year won the dower with his

*p*

mate shall the sports have be - gun, When the gay voice of gladness is

*f*

heard in each bower, And thou long'st in thy heart to make one — While the

*slent.*

*slent.*

lads of the vil - lage shall mer - ri - ly, — ah! Sound their ta - bors I'll hand thee a -

-long; — And I say un - to thee that ver - i - ly ah!

ver - i - ly ah!      ver - i - ly ah!      ver - i - ly ah!

*rit.*  
ver - i - ly ah! Thou and I will be first in the throng, \_\_\_\_\_ thou and

*colla voce*      *CRES.*

*rit.*  
I \_\_\_\_\_ will be first in the throng:

*colla voce*      *f*

Those joys that are harmless, what mor - tal can blame?'Tis my

*p*

max-im that youth should be free; And to prove that my words and my

deeds are the same, to prove that my words and my deeds are the same, Be -

*Cadenza ad lib.*

-lieve thou shalt presently see, ah! \_\_\_\_\_ While the lads of the vil-lage shall

mer-ri-ly ah! Sound their ta - bors I'll hand thee a - long \_\_\_\_\_ And I



say un-to thee that ver - i - ly ah! ver - i - ly ah!

ver - i - ly ah! ver - i - ly ah! ver - i - ly ah! Thou and

*rit.*

*colla voce*

I will be first in the throug\_\_\_\_\_ thou and I\_\_\_\_\_ will be first in the

*rit.*

*cresc.*

*colla voce*

throug:

*f*

*tr*

## TRUE COURAGE.

*In moderate time.*

Why what's that to you if my  
There was bust-ling Bob Bounce for the

eyes I'm a wip-ing A tear is a plea-sure d'ye see in its  
old one not car-ing, Helter skel-ter to work pelt a - way cut and

way 'Tis nonsense for tri-fles I own to be pip-ing But  
drive Swearing he for his part had no no - tion of spar-ing And

they that han't pi - ty why I pi - ties they Says the Cap - tain, says  
as for a foe why he'd eat him a - live But when he once

he, I shall nev - er for - get it, If of Cour-age you'd  
found an old pris' - ner he'd wound-ed That once sav'd his

know lads the true from the sham 'Tis a fu - ri - ous li - on in  
life as near drown-ing he swam The li - on was tamed and with

bat - tle, so let it a fu - ri - ous li - on in bat - tle, so  
pi - ty con - found-ed, the li - on was tamed and with pi - ty con -

let it, But, du - ty ap - peas'd, du - ty ap - peas'd, but,  
-found-ed he cried o - ver him, cried o - ver him, he

du - ty ap - peas'd, 'tis in mer - cy a lamb.  
cried o - ver him just all as one as a lamb.

That my  
The

friend Jack or Tom I should res - cue from dan - ger, Or lay my life  
heart and the eyes you see feel the same mo - tion, And if both shed their

down for each lad in the mess, Is — no - thing at all 'tis the  
drops 'tis all to the same end, And thus 'tis that ev - ry tight

poor wounded stran - ger And the poor - er the more I shall suc - cour dis -  
lad of the o - cean Sheds his blood for his coun - try, his tears for his

- tress For how e - ver their du - ty — bold Tars may de - light in, And  
friend, If my maxim's dis - ease 'tis — dis - ease I shall die on, You may

per-il de - fy as a bug-bear or flam, Tho' the li - on may  
snig-ger and tit - ter 'tis true and no sham In me let the

feel sur - ly plea - sure in fight-ing. The li - on may feel sur - ly  
foe feel the paw of the li - on. In me let the foe feel the

plea-sure in fight-ing Hell feel more com - pas - sion, feel more com -  
paw of the li - on But the bat-tle once end - ed, the bat-tle once

- pas-sion Hell feel more com - pas - sion when turn'd to a lamb.  
end - ed, the bat-tle once end - ed, the heart of a lamb.

# POOR JACK.

*Allegro.*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. A dynamic marking of *f* (forte) is present.

Go pat-ter to lub-bers and swabs, do ye see A-bout

The vocal line begins with a quarter rest followed by the lyrics. The piano accompaniment is in 6/8 time, with a dynamic marking of *p* (piano). The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with chords and eighth notes.

dan-ger, and fear, and the like. A tight wa-ter-boat and good

The vocal line continues with the lyrics. The piano accompaniment continues in 6/8 time, maintaining the *p* dynamic. The right hand features a melodic line with eighth notes and a quarter note, while the left hand plays a bass line with eighth notes.

sea room give me, and it aint to a lit-tle I'll strike — Tho' the

The vocal line concludes with the lyrics. The piano accompaniment continues in 6/8 time. The right hand has a melodic line with eighth notes and a quarter note, while the left hand plays a bass line with eighth notes. A dynamic marking of *p* is present.

tempest top gal-lant mast smack smooth should smite And shiv-er each splinter of

wood, and shiv-er each splinter of wood, Clear the wreck, stow the yards and bouse

ev - ry-thing tight, and un-der reef'd fore-sail we'll scud, A -

- vast! nor don't think me a milk-sop so soft to be ta-ken for tri-fles a -



- back. — For they say there's a Pro-vi-dence sits up a - loft, They

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a treble clef with a half note G4 and a quarter rest, and a bass clef with a half note G2 and a quarter rest. The key signature is one sharp (F#).

say there's a Pro-vi-dence sits up a - loft To keep watch for the life of poor

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with eighth notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a treble clef with a half note G4 and a quarter rest, and a bass clef with a half note G2 and a quarter rest. The key signature is one sharp (F#).

Jack. —

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a whole rest. The piano accompaniment features a treble clef with a half note G4 and a quarter rest, and a bass clef with a half note G2 and a quarter rest. The key signature is one sharp (F#).

Why I heard the good chap-lain pa - la-ver one day A-bout  
Do you mind me a sai - lor should be ev - ry inch, All as

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a treble clef with a half note G4 and a quarter rest, and a bass clef with a half note G2 and a quarter rest. The key signature is one sharp (F#).

souls heavens mer - cy and such;                      And my tim - bers what lin - go he'd  
one as a piece of his ship                                      And with her brave the world with-out

coil, and de - lay    Why, 'twas just all as one as high Dutch,                      But he  
off - ring to flinch From the mo - ment the an - chors a - trip                      As for

said how a spar - row can't foun - der d'ye see With - out orders that come down be -  
me in all weathers all times, sides and ends, Noughts a trouble from du - ty that

- low                      with - out orders that come down be - low                      And ma - ny fine things that prov'd  
springs, noughts a trouble from du - ty that springs My heart is my Poll's and my

clear - ly to me That Pro - vi - dence takes us in tow, For says  
rhi - no's my friends, And as for my life 'tis the king's, E - ven

he, do you mind me let storms e'er so oft take the top-lights of sail - ors a -  
when my time comes ne'er be - lieve me so soft as with grief to be ta - ken a -

- back. There's a sweet lit - tle Cher - ub sits perch'd up a - loft there's a  
- back. For the same lit - tle Cher - ub that sits up a - loft the

sweet lit - tle Cherub sits perch'd up a - loft To keep watch for the life of poor Jack. —  
same lit - tle Cherub that sits up a - loft Will look out a good berth for poor Jack. —

## TOM TOUGH.

*Steadily.*

My  
When

name d'ye see's Tom Tough I've seed a lit-tle sar-vice Where  
from my love to part, I first— weigh'd an-chor And—

migh-ty bil-lows roll and loud tem-pests blow I've sail'd with va-liant Howe I've  
she was sniv'ling seed on the beach be-low I'd lik'd to've cotch'd my eyes sniv'ling

saild with no-ble Jar - vis and in gal - lant Dun-can's fleet I've sung out  
too d'ye see, to thank her, but I brought my sor-rows up— with a

*P*

yo heave ho, Yet more shall ye be know-ing I was  
yo heave ho, For sai - lors though they have their jokes And

cox-swain to Bos-caw - en And e - ven with brave Hawke have I  
love and feel like o - ther folks, Their du - ty to ne - glect— must not

no - bly faced the foe, Then — put round the grog so we've  
come for to go So I seiz'd the cap-stan bar like a

that and out prog, we'll laugh in care's face and sing yo heave ho we'll  
true hon-est tar and in spite of tears and sighs sang out yo heave ho and in

laugh in care's face and sing yo heave ho.  
spite of tears and sighs sang out yo heave ho.

*f*

But the worst on't was that time, When the  
And now at last laid up, In a

lit - tle ones were sick - ly And if they'd live or die the doc - tor  
de - cent - ish con - di - tion For I've on - ly lost an eye and got a

did not know, The word was gov'd to weigh So sudden and so quickly I—  
tim - ber toe But old ships must expect in time To be out of commission Nor a-

thought my heart would break as I sang yo heave ho, For  
-gain the an - chor weigh with a yo heave ho, So I

Poll's so like her mo-ther And as for Jack her bro-ther The  
smoke my pipe and sing old songs My boy shall well a-venge my wrongs And my

boy when he grows up will no - bly face— the— foe But in  
girl shall train young sai-lors no - bly for to face the foe Then to

Pro - vi - dence I trust for you see what must be must So my  
 coun - try and to King fate no dan - ger be seen While the

sighs I gave the winds and sung out yo heave ho, so my  
 tars of Old — Eng - land sing out yo heave ho, while the

sighs I gave the winds and sung out yo heave ho.  
 tars — of Old Eng - land sing out yo heave ho.

*f*



## THE TOKEN.

*In moderate time.*

The piano introduction consists of three staves. The top staff is a single treble clef line with a few notes. The middle and bottom staves are grand piano staves (treble and bass clefs) with a complex accompaniment of chords and moving lines.

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand piano staves. The lyrics are: "The breeze was fresh the ship in stays, Each break-er / The storm that like a shape-less wreck, Had strew'd with"

The second system of the song features a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand piano staves. The lyrics are: "hush'd the shore a haze, When Jack no more on du-ty / rig-ging all the deck, That tars for sharks had giv'n a"

The third system of the song features a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand piano staves. The lyrics are: "call'd His true love's to-ken's o-ver-haul'd The bro-ken / feast And left the ship a hulk, had ceas'd When Jack as"

gold the braid-ed hair, The ten-der mot - to writ so  
with his messmates dear, He shard the grog their hearts to

fair, Up - on his baccy box, he views, up - on his baccy box he  
cheer, Took from his baccy box, a quid, took from his baccy box a

views— Nan - cy the po - - et love the muse, — If you loves  
quid — And spell'd for com - fort on the lid, — If you loves

*ad lib.*  
I — as I loves you — No pair as hap-py as — we — two.  
I — as I loves you — No pair as hap-py as — we — two.

*colla voce*

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a steady bass line in the left hand.

The second system of music includes the following lyrics:
   
The bat - tle that with hor - ror — grim — Had mad - ly
   
The voy - age had been long and — hard — But that had

The third system of music includes the following lyrics:
   
ra - vag'd life and limb — And scup - pers drench'd with hu - man
   
yield - ed full re - ward — And brought each sai - lor to his

The fourth system of music includes the following lyrics:
   
gore And wid - ow'd many a wife was o'er. When Jack to
   
friend, Hap - py and rich was at an end. When Jack his

his com-pan-ions dear, First paid the tri - - bute of a  
toils and per-ils o'er— Be-held his Nan - - cy on the

tear, Then as his baccy box he held, then as his baccy box he  
shore He then his baccy box dis - play'd, he then his baccy box dis -

held,— Res - tor'd his com - fort as he spell'd, If you loves  
-play'd, And cried and seiz'd the wil - ling maid, If you loves

*ad lib.*  
I — as I loves you — No pair as hap - py as — we — two.  
I — as I loves you — No pair as hap - py as — we — two.

*colla voce*

## THE ANCHORSMITHS.

*Allegro con spirito.*

*f*

Like Æt - na's dread vol - ca - no

*rall.*

See the am - ple forge Large heaps up - on large heaps of

*p*

jet - ty fuel gorge, While, Sal - a - man - der - like, the pon-d'rous

An - chor lies, Glut - ted with viv - id fire thro' all its pores that

flies, with viv - id fire thro' all its pores that flies. The

din - gy An - chor-smith to ren - o - vate their strength, Stretch'd

out in death like sleep, are snoring at their length, Wait-ing the mas-ter's

sig-nal when the tack-les force Shall, like split rocks the An-chor from the

fire di-voice, Shall like split rocks the An-chor from the fire di-

-voice, from the fire di-voice, While, as old Vul-can's Cy-clops

*p*

did the an-vil bang, In deaf - ning con - cert shall their pon-drous hammers

clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang,

clang, clang, clang and in - to sym - me - try the mass in con - gruous

beat to save from ad-verse winds and waves the gal-lant Brit - ish

*ad lib.*

*colla voce*



fleet. Now  
The

*f* *CRESC.* *ff*

as more viv-id and in - tense each splin-ter flies The tem-per of the  
pre-par-a-tion thick-ens with forks the fore they goad And now twelve lust-y

*p*

fire — the — skil - ful mas - ter tries, And as the din - gy  
An - chor-smiths the heav - ing bel - lows load. While arm'd from ev - ry

*p*

hue as - sumes a bril - liant red The head - ed An - chor feels that  
dan - ger and in grim ar - ray anx - ious as how - ling de - mons

fire on which it fed, the An - chor feeds the fire on which it  
wait - ing for their prey, as how - ling de - mons wait - ing for their

fed. The huge sledge hammers round in or - der they ar - range, And  
prey. The forge the An - chor yields from out its fi - ery maw, Which

wak - ing An - chor - smiths a - wait the look'd for change Long - ing with all their  
on the an - vil prone the cav - ern shouts Hur - rah! And now the scorch'd be -

force the ar - dent mass to smite When is - suing from the  
- hold - ers want the powr to gaze Faint with the heat and

fire ar - ray'd in dazz - ling white, When is - suing from the  
dazz - led with its pow'r - ful rays, Faint with the heat and

fire ar - ray'd in dazz - ling white, in dazz - ling  
dazz - led with its pow'r - ful rays, its pow'r - ful

white, And as old Vul - can's Cy - clops did the an - vil  
rays, And as old Vul - can's Cy - clops did the an - vil

bang, To make in con - cert rude their pon - drous ham - mers  
bang, To make in con - cert rude their pon - drous ham - mers

clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang,  
clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang,

*f*

clang, clang, clang — So the mis sha - pen lump to sym - me - try has  
clang, clang, clang And till its fires ex - tinct the pon - drous mass they

beat to save from ad - vers winds and waves the gal - lant Brit - - ish  
beat to save from ad - vers winds and waves the gal - lant Brit - - ish

*ad lib.*

*colla voce.*

fleet.  
fleet.

*f* *cresc.* *ff*

## THE GREENWICH PENSIONER.

*Moderate pace.*

*mf*

'Twas in the good ship Ro - ver, I  
That time bound straight for Por - tu - gal, Right

*f*

said the world a - round,      And for three years and o - ver I  
fore and aft we bore,      But when we made Cape Or - tu - gal a

*p*

neer touch'd Brit - ish ground,      And for three years and o - ver I  
gale blew off the shore,      But when we made Cape Or - tu - gal a

*CRASC.*

neer touch'd Brit-ish ground. At last in Eng-land land - ed I  
gale blew off the shore. She lay so did it shock her, a

left the roar-ing main, Found all re - la - tions strand - ed and  
log up - on the main, Till, sav'd from Da - vy's lock - er we

went to sea a - gain — At last in Eng-land land - ed I  
put to sea a - gain — She lay, so did shock her, a

left the roar-ing main, Found all re - la - tions strand - ed And  
log up - on the main, Till, sav'd from Da - vy's lock - er We

went to sea a - gain, and went to sea a - gain, and  
put to sea a - gain, we put to sea a - gain, we

*f*

went to sea a - gain Found all re - la - tions strand - ed and  
put to sea a - gain Till sav'd from Da - vy's lock - er we

went to sea a - gain. Next in a frig - ate sail - ing up -  
put to sea a - gain. Yet still I am en - a - bled to

*p*

- on a storm - y night, Thun - der and light - ning  
bring up in life's rear, Al - though I'm quite dis -

*p*

hail - ing the hor - rors of the fight,      Thun - der and lightning  
 - a - bled and lie in Greenwich tier,      Al - though I'm quite dis -

hail - ing the hor - rors of the fight,      My pre - cious limb was  
 - a - bled and lie in Greenwich tier,      The King God bless his

lopp'd off, I, when they eas'd my pain,      Thank'd God I was not  
 royal - ty Who sav'd me from the main,      I'll praise with love and

pop'd off and went to sea a - gain,      My  
 loy - al - ty but ne'er to sea a - gain,      The



pre - cious limb was lopp'd off and when they eas'd the pain, Thank'd  
King God bless his roy - al - ty who sav'd me from the main, I'll

God I was not popp'd off and went to sea a -  
praise with love and loy - al - ty but ne'er to sea a -

- gain, and went to sea a - gain, and went to sea a -  
- gain, but ne'er to sea a - gain, but ne'er to sea a -

*f*

- gain Thank'd God I was not popp'd off and went to sea a - gain.  
- gain I'll praise with love and loy - al - ty but ne'er to sea a - gain.

# ALL'S ONE TO JACK.

*Moderato.*

1. Though  
2. His

mountains high the bil-lows roll And an-gry o - ceans in a foam, The friend in lim - bo should he find, His wife and chil-dren brought to shame, To

sai-lor gai - ly slings the bowl, the sai-lor gai - ly slings the bowl, And ev' ry-thing but kind-ness blind, to ev' ry-thing but kind-ness blind, Jack

thinks of her he left at home, and thinks of her he left at  
 signs his ru - in with his name, Jack signs his ru - in with his

home. Kind love his guar-dian spi-rit still, His mind's made up come  
 name. Friend - ship the wor - thy mo-tive still, His mind's made up come

what come will, Tem - pests may masts to splin - ters  
 what come will, The time comes round by hell - hounds

tear  
press'd

Sails and rig-ging go to rack, sails and rig-ging  
Goods and per - son go to rack, goods and per - son

go to rack, So she loves him he loves so dear 'Tis all one to  
go to rack, But, since he's suc-cour'd the dis-tress'd 'Tis all one to

Jack.  
Jack.

3. Once more at sea pre - par'd to fight, A friend - ly pledge round  
4. And when at last, for tars and kings, Must find in death a

goes the can, And tho' large odds ap - pear in sight, and tho' large odds ap -  
peace-ful home, The shot its sure com - mis - sion brings, the shot its sure com -

- pear in sight, He meets the dan - ger like a man, he meets the  
- mis - sion brings, And for poor Jack the time is come, and for poor

danger like a man Hon - our his guar - dian spi - rit still, His  
Jack the time has come Cheer - ful his du - ty to ful - fil His

mind's made up come what come will, Like some fierce li - - on  
mind's made up come what come will, The can now pois'd from

see him go. Where hor-ror grim marks the at-tack, where  
its fell jaws. A fa-tal shot takes him a - back, a

horrorgrim marks the at-tack So he cansave a drowning foe 'Tis all one to  
fa-tal shot takes him a-back, But since he died in honours cause, 'Tis all one to

*f*

Jack.  
Jack.

*f*

# THE JOLLY YOUNG WATERMAN.

*Allegro moderato.*

The first system of music is a piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a 7-measure rest in the treble staff, followed by a series of chords and melodic lines in the piano accompaniment.

The second system continues the piano introduction. It features a treble staff with a 7-measure rest, followed by a grand staff. The tempo marking *And* is placed at the end of the system. The piano accompaniment continues with various chordal textures and melodic fragments.

The third system marks the beginning of the vocal entry. The top staff is a vocal line starting with the lyrics "did you not hear of a jol - ly young Wa - ter-man Who at Black-fri - ars Bridge". The piano accompaniment is shown in a grand staff below, starting with a piano (*p*) dynamic marking. The lyrics are: "did you not hear of a jol - ly young Wa - ter-man Who at Black-fri - ars Bridge".

The fourth system continues the vocal entry. The top staff is a vocal line with the lyrics "usd for to ply, And he feath - er'd his oars with such skill and dex - ter - i - ty". The piano accompaniment continues in the grand staff below. The lyrics are: "usd for to ply, And he feath - er'd his oars with such skill and dex - ter - i - ty".

Win - ning each heart and de - light - ing each eye He look'd so neat and

row'd so stead-i-ly The maid-ens all flock'd to his boat so read-i-ly

*mf*

And he eyed the young rogues with so charm-ing an air He

*mf*

eyed the gay rogues with so charm-ing an air That this Wa - ter-man ne'er was in



want of a fare. What  
And

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#), indicating G major. The vocal line begins with the lyrics 'want of a fare.' and ends with a short phrase 'What And'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in the right hand and a more bass-oriented line in the left hand.

sights of fine folks he oft row'd in his Wher-ry 'Twas cleand out so nice and so  
yet but to see how strange-ly thing hap-pen As he row'd a-long think-ing of

The second system continues the musical piece. The vocal line contains the lyrics: 'sights of fine folks he oft row'd in his Wher-ry 'Twas cleand out so nice and so yet but to see how strange-ly thing hap-pen As he row'd a-long think-ing of'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

paint-ed with-al He al-ways was first oars, when the fine ci - ty la - dies In a  
noth - ing at all He was plyd by a dam - sel so love - ly and charming That she

The third system of music features the lyrics: 'paint-ed with-al He al-ways was first oars, when the fine ci - ty la - dies In a noth - ing at all He was plyd by a dam - sel so love - ly and charming That she'. The vocal line and piano accompaniment maintain the established musical style.

par - ty to Ra - ne-lagh went or Vaux-hall And oft times would they be  
smild and so straight way in love he did fall And would this young dam-sel e'en

The final system on the page contains the lyrics: 'par - ty to Ra - ne-lagh went or Vaux-hall And oft times would they be smild and so straight way in love he did fall And would this young dam-sel e'en'. The music concludes with a final cadence in the piano accompaniment.

gig-gling and leer-ing But 'twas all one to Tom their jib-ing and jeer-ing  
ban-ish his sor-row He'd wed her to night be-fore e-ven to mor-row

For lov-ing or lik-ing he lit-tle did care For  
And how should this Wa-ter-man e-ver know care And

lov-ing or lik-ing he lit-tle did care For this Wa-ter-man ne'er was in  
how should this Wa-ter-man e-ver know care When he's mar-ried and ne-ver in

want of a fare.  
want of a fare.

## LOVELY NAN.

*Moderately lively.*

First system of musical notation for 'Lovely Nan'. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Moderately lively'. The piano part begins with a forte (*f*) dynamic.

Second system of musical notation. It includes piano accompaniment and two alternative vocal lines. The first alternative line is marked '1. Sweet' and the second is '2. The\_'. The piano part features a forte (*f*) dynamic.

Third system of musical notation. It features a vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The lyrics are: "is the ship that un-der sail, Spreads her white bo - som to the gale. nee-dle faith - ful to the north, To\_ show of\_ con - stan - cy the worth A

Fourth system of musical notation. It features a vocal line and piano accompaniment. The lyrics are: "Sweet, oh, sweet the flow-ing can, sweet, oh, sweet the flow-ing can. cu - rious les - son teaches man, a cu - rious les - son teaches man. The

Sweet to poise the la-bring oar, That tugs us to our na-tive shore, When the  
nee - dle time may rust, a squall, Cap-size the bin-na - cle and all, Let —

*slent.*  
boatswain pipes the barge to man, when the boatswain pipes the barge to man, Sweet  
seaman-ship do what it can, let sea-man-ship do what it can, My —

sail-ing with a fav-'ring breeze; But, oh, much sweet-er than all these, but,  
love in worth shall high-er rise, Nor time shall rust nor squalls capsize, nor

oh, much sweeter than all these, Is Jack's de-light his love-ly Nan.  
time shall rust nor squalls capsize, My faith and trust in love-ly Nan.

3. When  
4. I

in the bil - boes I was penn'd, For ser - ving of a — worthless friend. And  
love my du - ty love my friend, Love truth and hon - our to — de - fend. To

ev - 'ry — crea - ture from me ran, and ev - 'ry crea - ture from me ran. No  
moan their loss who haz - ard ran, to moan their loss who hazard ran. I

ship perform - ing quar - an - tine Was ev - er so des - ert - ed seen None  
love to take an hon - est part, Love beau - ty with a — spot - less heart, By —

hail'd me wo - man, child or\_ man, none hail'd me wo - man, child or\_ man, But  
man - ners how to show the man, by\_ manners how to show the\_ man, To\_

*slent.* *f*

tho' false friendships sails were furl'd Tho' cut a - drift by all the world, tho'  
sail thro' life by hon - ours breeze, I was all a - long of lov - ing these, 'twas

cut a-drift by all the world, I'd\_ all\_ the world in love-ly Nan.  
all a-long of lov - ing these, First made me doat on love-ly Nan.

*f*

# THE SAILOR'S JOURNAL.

*In moderate time.*

'Twas post mer-  
Night came and

- i - dian half-past-four By sig-nal I from Nan-cy part-ed At six she  
now eight-bells had rung, While care-less sail-ors ev-er cheer-y On the mid-

ling - er'd on the shore With up - lift hands and bro - ken heart-ed At sev'n while  
- watch so jov - ial sung With tem-pers la-bours can-not wear-y I lit - tle

taughtning the fore - stay I saw her faint or else'twas fan - cy At eight we  
to their mirth in - clind While ten - der thoughts rush'd on my fan - cy And my warm

all got un - der weigh And bade a - long a - dieu to Nan - cy.  
sighs in - creasd the wind, Look'd on the moon and thought of Nan - cy.

And now ar -  
Next morn a

- riv'd that jov - ial night When ev - ry true bred Tar car - ous - es, When o'er the  
storm came on at four, At six the el - e - ments in mo - tion Plung'd me and



grog all hands de - light To toast their sweethearts and their spouses Round went the  
three poor sail - ors more Head-long with - in the foam - ing o - cean Poor wretch - es

can the jest, the glee, While ten - der wish - es fill'd each fan - cy And when in  
they soon found their graves, For me it may be on - ly fan - cy, But love seem'd

turn it came to me I heav'd a sigh and toast - ed Nan - cy.  
to for - bid the waves To snatch me from the arms of Nan - cy.

Scarce the foul  
At last 'twas

hur - ri - cane was clear'd Scarce winds and waves had ceas'd to rat - tle When a bold  
in the month of May The crew, it be - ing love - ly weath - er At three A.

en - e - my ap - pear'd And daunt - less we pre - par'd for bat - tle And now while  
M. dis - cover'd day And England's chalk - y cliffs to - geth - er At sev'n up

some lov'd friend or wife Like light - ning rush'd on ev - 'ry fan - cy To prov - i -  
Chan - nel, how we bore While hopes and fears rush'd on my fan - cy At twelve I

- dence I trust - ed life Put up a pray'r and thought on Nan - cy.  
gai - ly jump'd a - shore And to my throb - ing heart press'd Nan - cy.

# THE TAR FOR ALL WEATHERS.

*Allegretto.*

I

sail'd from the Downs in the Nan-cy, My jib how she smack'd through the breeze, She's a

ves-sel as tight to my fan-cy, As ev-er sail'd on the salt seas, So a-

-dieu to the white cliffs of Brit-ain Our girls and our dear na-tive shore, For

if some hard rock we should split on We shall nev-er see them an-y more, But

sail-ors were born for all weath-ers, Great guns let it blow high, blow low, Our

du-ty keeps us to our te-tethers And where the gale drives we must go.

*rall.*

*rall.*

When we  
The

en-ter'd the Gut of Gib-ral-tar, I ve - ri - ly thought she'd have sunk, For the  
storm came on thick-er and fas-ter, As black just as pitch was the sky, When

wind so be-gan for to al - ter, She yaw'd just as tho' she was drunk. The  
tru - ly a dole - ful dis - as - ter Be - fel three poor sail - ors and I. Ben

squall tore the main - sail to shiv - ers, Helma - weath - er, the hoarse boatswain cries, Brace the Bunt - line, Sam Shroud, and Dick Handsail, By a blast that came fu - rious and hard, Just

for - sail ath - wart; see she quiv - ers, As through the rough tem - pest she flies. But while we were fur - ling the main - sail, Were ev - 'ry soul swept from the yard. But

sail - ors were born for all weath - ers, Great guns let it blow high blow low, Our sail - ors were born for all weath - ers, Great guns let it blow high blow low, Our

du-ty keeps us to our te - thers, And where the gale drives we must go.  
 du-ty keeps us to our te - thers, And where the gale drives we must go.

*rall.*

Poor  
 Af - ter

Ben, Sam, and Dick cried *Pec - ca - vi*; But I, at the risk of my neck, While they  
 thus we at sea had mis-car-ried, An-oth - er guess way set the wind, For to

sank down in peace to old Da - vy, Caught a rope and so land - ed on deck. Well  
 Eng - land I came and got mar-ried To a lass that was come - ly and kind. But

what would you have? we were strand-ed, And out of a fine jol - ly crew Of three  
wheth - er for joy or vex - a - tion, We know not for what we were born: Per -

hun - dred that sail'd, nev - er land - ed But I, and I think twen - ty - two. But  
- haps I may find a kind sta - tion Per - haps land on one quite for - lorn. But

sail - ors were born for all weath - ers, Great guns let it blow high blow low, Our  
sail - ors were born for all weath - ers, Great guns let it blow high blow low, Our

du - ty keeps us to our te - thers, And where the gale drives we must go.  
du - ty keeps us to our te - thers, And where the gale drives we must go.

*rall.*



## 'TIS SAID WE VENTUROUS DIE-HARDS.

*With spirit but not too fast.*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The tempo/mood instruction is "With spirit but not too fast." The piano part begins with a dynamic marking of *p* (piano) and ends with a dynamic marking of *f* (forte).

The second system of the musical score consists of piano accompaniment for the first two systems. It features a vocal line (treble clef) and piano accompaniment (treble and bass clefs) in 4/4 time with a key signature of one flat. The piano part continues with various rhythmic patterns and dynamics.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *p* (piano) and contains the lyrics "'Tis said we venturous die-hards". The piano accompaniment continues with various rhythmic patterns and dynamics.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics "when we leave the shore Our friends should mourn lest we re-turn To". The piano accompaniment continues with various rhythmic patterns and dynamics.

bless their sight no more, But this is all a no - tion Bold

Jack can't un - der - stand Some die up - on the o - - cean, And

some die on the land. Then since 'tis clear How e'er we steer No

man's life's un - der his command Let tem - pests howl — and

bil - lows roll, — And dan - ger press Of those in spite there

are some joys Us jol - ly tars to bless For Sa - tur - day night still

comes my boys To drink to Poll and Bess.

One sea-man hands the sails, an - o - ther heaves the  
For all the world just like the ropes up - on a

log The pur - ser swops our\_ pay for slops, The Land-lord sells us  
ship Each man's rigg'd out a\_\_ ves - sel stout, To take for life a

grog, Thus each man to\_ his\_ sta - tion To keep life's ship in  
trip. The shrouds and stays and\_ bra - ces, Are joys and hopes and

trim What ar - gu-fies no - ra - tion? The rest is for-tune's whim Cheer-  
fears The halliards sheets and tra - ces, Still as each pas-sion veers, And

-ly my hearts then play your parts, Bold - ly re-solv'd to sink or swim, The  
whim pre-ails, Di - rect the sails, As on the sea of life he steers, Then

migh - ty surge — may ru - in urge — And dan - ger  
 let the storm — Heav'n's face de - - form —

press Of those in spite there are some joys Us jol - ly tars to

bless For Sa - tur - day night still comes my boys To drink to Poll and

Bess.

# THE LASS THAT LOVES A SAILOR.

*Allegretto.*

The moon on the o - cean was dimm'd by a rip - ple Af -

-ford - ing a che - quer'd de - light, The gay jol - ly tars pass'd the

word for the tip - ple And the toast for 'twas Sa - tur - day\_

night. Some sweet-heart or wife he\_ lov'd as his life, Each

*p* > >

drank and wish'd he could hail her, But the stand-ing toast That

pleas'd the most, Was "the wind that blows, The ship that goes And the

lass that loves a sai - lor?"

Some drank the Queen and  
Some drank the Prince and

her brave ships And some the con - sti - tu - tion, Some  
some our land This glo - rious land of free - dom, Some

“may our foes and all such rips Yield to  
that our tars may ne - ver want



Eng - lish re - so - lu - tion." That fate might bless some  
He - roes brave to — lead them." That she who's in dis -

Poll or Bess And that they soon might  
-tress may find Such friends as ne'er would

hail her. But the stand - ing toast That pleas'd the most Was "the  
fail her.

wind that blows The ship that goes And the lass that loves a — sai - lor."



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(DITTO, SOL-FA, 0/6)	—	—	—	SONG OF TRAFALGAR (Men's voices) ...	2/0	—	—
<b>E. M. BOYCE.</b>				<b>S. COLERIDGE-TAYLOR.</b>			
LAY OF THE BROWN ROSARY ...	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6) ...	2/6	3/0	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6)	1/6	—	—	ATONEMENT ...	3/6	4/0	5/0
YOUNG LOCHINVAR ...	1/6	—	—	BLIND GIRL OF CASTEL-CUILLÉ (SOL-FA, 1/0)	2/6	3/0	—
<b>J. BRAHMS.</b>				BON-BON SUITE (SOL-FA, 1/0) ...	2/0	—	—
REQUIEM (SOL-FA, 1/0) ...	1/0	1/6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	1/6	—	—
RHAPSODY (SOL-FA, 0/3) ...	0/8	—	—	ENDYMION'S DREAM (SOL-FA, 0/9) ...	1/6	—	—
SONG OF DESTINY ...	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
<b>C. BRAUN.</b>				(DITTO, German words) ...	3/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE	1/0	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—
(Children's voices) (SOL-FA, 0/4) ...	—	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,	2/0	—	—	MEG BLANE (SOL-FA, 0/9) ...	2/0	—	—
Children's voices) (SOL-FA, 0/9) ...	—	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0	5/0
SIGURD ...	5/0	—	—	(DITTO, SOL-FA, 2/0)	—	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	<b>FREDERICK CORDER.</b>			
(DITTO, SOL-FA, 0/6)	—	—	—	BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
<b>A. HERBERT BREWER.</b>				<b>MICHAEL COSTA.</b>			
EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—	DREAM ...	1/0	—	—
HOLY INNOCENTS ...	2/0	—	—	<b>H. COWARD.</b>			
O PRAISE THE LORD ...	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
O SING UNTO THE LORD (9th Psalm) ...	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
SIR PATRICK SPENS (SOL-FA, 0/8) ...	1/6	—	—	<b>F. H. COWEN.</b>			
SONG OF EDEN ...	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
SUMMER SPORTS ...	1/6	—	—	CORONATION ODE ...	1/6	—	—
<b>J. C. BRIDGE.</b>				DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
DANIEL ...	3/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
RESURGAM ...	1/6	—	—	JOHN GILPIN (SOL-FA, 1/0) ...	2/0	—	—
RUDEL ...	4/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
<b>J. F. BRIDGE.</b>				ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	RUTH (Oratorio) (SOL-FA, 1/6) ...	4/0	4/6	6/0
(DITTO, SOL-FA, 0/8)	—	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ...	2/6	3/0	4/0
BOADICHA ...	2/6	—	—	SONG OF THANKSGIVING ...	1/6	—	—
CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
FLAG OF ENGLAND (SOL-FA, 0/9) ...	1/6	—	—	THORGRIM (Opera) ...	5/0	—	7/6
FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/0	—	—	VELL (Oratorio) ...	3/0	3/6	5/0
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
HYMN TO THE CREATOR ...	1/0	—	—	WATER LILY ...	2/6	—	—
INCHCAPE ROCK (SOL-FA, 0/6) ...	1/0	—	—	<b>J. W. COWIE.</b>			
LOBSTER'S GARDEN PARTY (Children's voices)	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0) ...	1/6	—	—
(DITTO, SOL-FA, 0/4)	—	—	—	<b>A. L. COWLEY.</b>			
LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—	HARVEST COVENANT (SOL-FA, 1/0) ...	2/0	—	—
MOUNT MORIAH ...	3/0	—	—	THE EVANGEL (SOL-FA, 0/8) ...	1/0	—	—
NINEVEH ...	2/6	3/0	4/0	<b>J. MAUDE CRAMENT.</b>			
ROCK OF AGÈS (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
SONG OF THE ENGLISH (SOL-FA, 0/6) ...	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	<b>W. CROTCH.</b>			
(DITTO, SOL-FA, 0/6)	—	—	—	PALESTINE ...	3/0	3/6	5/0
<b>EDWARD BROOME.</b>				<b>W. H. CUMMINGS.</b>			
HYMN OF TRUST ...	1/0	—	—	FAIRY RING ...	2/6	—	—
<b>DUDLEY BUCK.</b>				<b>W. G. CUSINS.</b>			
LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—	—
<b>EDWARD BUNNETT.</b>				<b>B. J. DALE.</b>			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	BEFORE THE PALING OF THE STARS ...	1/0	—	—
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ELYSIUM ...	1/0	—	—			
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VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—			
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BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—			
(Ditto, Sol-FA, 0/9)						
<b>HENRY FARMER.</b>						
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(Ditto, Sol-FA, 0/6)						
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MARTHA (Opera) ...	3/6	—	5/0			
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BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—			
COMING OF THE KING (Female voices) ...	1/6	—	—			
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MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/8	—	—			
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—			
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PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—			
<b>A. M. FRIEDLÄNDER.</b>						
MUSIC ...	1/6	—	—			
RETURN TO ZION ...	2/6	—	—			
<b>NIELS W. GADE.</b>						
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—			
COMALA ...	2/0	2/6	4/0			
CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0			
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6			
PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0			
SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—			
ZION ...	1/0	1/6	2/6			
<b>HENRY GADSBY.</b>						
ALCESTIS (Male voices) ...	4/0	—	—			
COLUMBUS (Male voices) ...	2/6	—	—			
LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—			
<b>F. W. GALPIN.</b>						
OLDE ENGLYSHE PASTYMES (Children's voices)	1/6	—	—			
<b>H. BALFOUR GARDINER.</b>						
NEWS FROM WHYDAH (Sol-FA, 0/3) ...	0/8	—	—			
<b>G. GARRETT.</b>						
HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—			
SHUNAMMITE ...	3/0	—	—			
TWO ADVENTS ...	1/6	—	—			
<b>A. R. GAUL.</b>						
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—			
(Ditto, Sol-FA, 0/9)						
ELFIN HILL (Female voices) ...	2/0	—	—			
HARE AND THE TORTOISE (Children's voices)	1/0	—	—			
(Ditto, Sol-FA, 0/6)						
HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0			
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0			
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0			
LEGEND OF THE WOOD (Children's voices)	1/0	—	—			
(Ditto, Sol-FA, 0/8)						
PASSION SERVICE ...	2/6	3/0	4/0			
PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0			
RUTH (Sol-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0			
SONG OF LIFE (Sol-FA, 0/6) ...	1/0	—	—			
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0			
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—			
UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0			
<b>FR. GERNESHEIM.</b>						
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—			
<b>E. OUSELEY GILBERT.</b>						
SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-FA, 0/8) ...	2/0	—	—			
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PHILIPPI ...	2/6	—	—			
<b>GLUCK.</b>						
IPHIGENIA IN AULIS (Opera) ...	3/6	—	5/0			
IPHIGENIA IN TAURIS (Opera) ...	3/6	—	5/0			
ORPHEUS (CHORUSES ONLY, Sol-FA, 1/0) ...	3/6	—	—			
DITTO (ACT II. ONLY) ...	1/6	—	—			
DITTO (ACT II. CHORUSES ONLY, Sol-FA, 0/9) ...	—	—	—			
<b>PERCY GODFREY.</b>						
SONG OF THE AMAL ...	1/6	—	—			
<b>HERMANN GOETZ.</b>						
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—			
GENEVA (Sol-FA, 0/8) ...	1/0	—	—			
WATER-LILY (Male voices) (Sol-FA, 0/9) ...	1/6	—	—			
<b>A. M. GOODHART.</b>						
ARETHUSA ...	1/0	—	—			
EARL HALDAN'S DAUGHTER ...	1/0	—	—			
FOUNDER'S DAY ...	1/6	—	—			
SIR ANDREW BARTON ...	1/0	—	—			
SPANISH ARMADA ...	0/6	—	—			
<b>CH. GOUNOD.</b>						
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0			
Ditto (Troisième Messe Solennelle)	1/6	—	—			
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DE PROFUNDIS (English or Latin Words) ...	1/0	—	—			
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MY HEART IS INDITING ...	0/8	—	—	<b>FRIEDRICH HEGAR.</b>			
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THE WAYS OF ZION ...	1/0	—	—	<b>GEORG HENSCHEL.</b>			
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DEBORAH ...	2/0	2/6	4/0	STABAT MATER ...	2/6	—	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	<b>H. W. HEWLETT.</b>			
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(DITTO, SOL-FA, 0/4)	—	—	—	MY GOD, WHY HAST THOU (SOL-FA, 0/4)	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
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WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—	GOD IS OUR HOPE AND STRENGTH ... ..	1/8	—	—
(Ditto, Sol-Fa, 0/9)	—	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	JOB (CHORUSES ONLY, Sol-Fa, 1/0) ... ..	2/6	—	—
(Ditto, Sol-Fa, 0/3)	—	—	—	JUDITH (CHORUSES ONLY, Sol-Fa, 2/0) ... ..	5/0	6/0	7/6
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PRINCE FERDINAND (Operetta for children) ... ..	2/0	—	—	L'ALLEGRO (Sol-Fa, 1/6) ... ..	2/6	6/0	7/6
(Ditto, Sol-Fa, 0/9)	—	—	—	LOTOS-EATERS (The Choric Song) ... ..	2/0	—	—
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Ditto (English) ... ..	1/0	—	—	ODE ON THE NATIVITY ... ..	2/0	2/6	4/0
<b>A. MOFFAT.</b>				ODE TO MUSIC (Sol-Fa, 0/6) ... ..			
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<b>B. MOLIQUÉ.</b>				SONG OF DARKNESS AND LIGHT (Sol-Fa, 0/9) ... ..			
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KILLIECRANKIE (Sol-Fa, 0/8) ... ..	1/6	—	—	TE DEUM LAUDAMUS (Coronation) ... ..	1/0	—	—
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DARKEST HOUR (Sol-Fa, 0/9) ... ..	1/6	2/0	—	VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—
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DIE ZAUBERFLÖTE (Opera) ... ..	3/6	—	5/0	LAY OF THE LAST MINSTREL ... ..	1/6	—	—
DON GIOVANNI (Opera) ... ..	3/6	—	5/0	LONDON CRIES ... ..	1/0	—	—
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HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—	MIRACLES OF CHRIST (Sol-Fa, 0/6) ... ..	1/0	—	—
IL SERAGLIO (Opera) ... ..	3/6	—	5/0	<b>A. L. PEACE.</b>			
KING THAMOS ... ..	1/0	1/6	—	ST. JOHN THE BAPTIST (Sol-Fa, 1/0) ... ..	2/6	—	—
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O GOD, WHEN THOU (Sol-Fa, 0/2) ... .. First Motet	0/3	—	—	EARLY SPRING ... ..	1/0	—	—
SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—	<b>J. B. POWELL.</b>			
<b>E. MUNDELLA.</b>				PANGE LINGUA (Sing, my tongue) ... ..			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	<b>A. H. D. PRENDERGAST.</b>			
<b>E. W. NAYLOR.</b>				SECOND ADVENT ... ..			
PAX DEI (A Song of Rest) ... ..	2/0	—	—	<b>F. W. PRIEST.</b>			
<b>JOHN NAYLOR.</b>				CENTURION'S SERVANT ... ..			
JEREMIAH ... ..	3/0	—	—	<b>C. E. PRITCHARD.</b>			
<b>JOSEF NEŠVERA.</b>				KUNACEPA ... ..			
DE PROFUNDIS ... ..	2/6	—	—	<b>E. PROUT.</b>			
<b>STAFFORD NORTH.</b>				DAMON AND PHINTIAS (Male voices) ... ..			
IN THE MORNING (Sol-Fa, 0/8) ... ..	1/0	—	—	FREEDOM ... ..	1/0	—	—
<b>E. A. NUNN.</b>				HEReward ... ..			
MASS, IN C ... ..	2/0	—	—	HUNDRETH PSALM (Sol-Fa, 0/4) ... ..	1/0	—	—
<b>E. CUTHBERT NUNN.</b>				QUEEN AIMÉE (Female voices) ... ..			
FAIRY SLIPPER (Children's Operetta) (Sol-Fa, 0/8)	2/0	—	—	RED CROSS KNIGHT (Sol-Fa, 2/0) ... ..	4/0	4/6	6/0
VIA DOLOROSA ... ..	1/6	2/0	—	<b>PURCELL.</b>			
<b>A. O'LEARY.</b>				DIDO AND ÆNEAS ... ..			
MASS OF ST. JOHN ... ..	1/6	—	—	KING ARTHUR ... ..	2/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>				MASQUE IN "DIOCESIAN" ... ..			
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, Sol-Fa, 0/8)	2/0	—	—
<b>PALESTRINA.</b>				TE DEUM AND JUBILATE, IN D ... ..			
COMMUNION SERVICE (Missa Papæ Marcelli) ... ..	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (Sol-Fa, 0/6)	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ... ..	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ... ..	1/0	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	<b>G. RATHBONE.</b>			
MISSA BREVIS ... ..	2/6	—	—	ORPHEUS (Power of Music) (Children's voices) ... ..	1/6	—	—
MISSA "O ADMIRABILE COMMERCUM" ... ..	2/6	—	—	(Ditto, Sol-Fa, 0/6)	—	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	SINGING LEAVES (Children's Voices) (Sol-Fa, 0/6)	1/0	—	—
STABAT MATER ... ..	1/6	—	—	VOGELWEID THE MINNESINGER (Children's	1/0	—	—
SURGE ILLUMINARE ... ..	1/0	—	—	voices) (Sol-Fa, 0/6) ... ..	—	—	—
<b>H. W. PARKER.</b>				<b>F. J. READ.</b>			
HORA NOVISSIMA ... ..	3/6	4/0	—	ODE ... ..	1/6	—	—
KOBOLDS ... ..	1/0	—	—	SONG OF HANNAH ... ..	1/0	—	—
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	<b>J. F. H. READ.</b>			
WANDERER'S PSALM ... ..	2/6	—	—	DEATH OF YOUNG ROMILLY ... ..	1/6	—	—



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<b>DOUGLAS REDMAN.</b>				<b>H. SCHÜTZ.</b>			
COR UNUM VIA UNA (Female voices) ... ..	1/6	—	—	PASSION OF OUR LORD ... ..	1/0	—	—
<b>C. T. REYNOLDS.</b>				<b>BERTRAM LUARD-SELBY.</b>			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ... ..	2/0	—	—	DYING SWAN ... ..	1/0	—	—
<b>ARTHUR RICHARDS.</b>				FAKENHAM GHOST ... ..	1/6	—	—
PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/6)	1/6	—	—	"HELENA IN TROAS" ... ..	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ... ..	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-fa, 0/6)	1/6	—	—
(Ditto, Sol-fa, 0/8)				WAITS OF BREMEN (Children) (Sol-fa, 0/6)	1/6	—	—
<b>J. V. ROBERTS.</b>				<b>H. R. SHELLEY.</b>			
JONAH ... ..	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
PASSION ... ..	1/6	2/0	—	<b>E. SILAS.</b>			
<b>R. WALKER ROBSON.</b>				COMMUNION SERVICE, IN C ... ..	1/6	—	—
CHRISTUS TRIUMPHATOR ... ..	3/6	—	—	MASS, IN C ... ..	1/0	—	—
<b>J. L. ROECKEL.</b>				<b>HENRY SMART.</b>			
HOURS (Operetta for children) (Sol-fa, 0/9) ... ..	2/0	—	—	BRIDE OF DUNKERRON (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ... ..	2/0	—	—	KING RENE'S DAUGHTER (Female voices)	1/6	—	—
(Ditto, Sol-fa, 0/9)				(Ditto, Sol-fa, 0/9)			
SILVER PENNY (Operetta for children) (Sol-fa, 0/9)	2/0	—	—	SING TO THE LORD ... ..	1/0	—	—
<b>EDMUND ROGERS.</b>				<b>J. M. SMETON.</b>			
FOREST FLOWER (Female voices) ... ..	1/6	—	—	ARIADNE (Sol-fa, 0/9) ... ..	2/0	—	—
<b>ROLAND ROGERS.</b>				CONNLA ... ..	2/6	—	—
FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	1/6	—	—	KING ARTHUR (Sol-fa, 1/0) ... ..	2/6	—	—
PRAYER AND PRAISE ... ..	4/0	—	—	<b>ALICE MARY SMITH.</b>			
<b>F. ROLLASON.</b>				ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—	ODE TO THE PASSIONS ... ..	2/0	—	—
<b>ROMBERG.</b>				RED KING (Men's voices) ... ..	1/0	—	—
HARMONY OF THE SPHERES ... ..	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices)	1/0	—	—
LAY OF THE BELL (Sol-fa, 0/8) ... ..	1/0	1/6	2/6	(Ditto, Sol-fa, 0/8)			
TE DEUM ... ..	1/0	—	—	<b>E. M. SMYTH.</b>			
TRANSIENT AND THE ETERNAL (Sol-fa, 0/4)	1/0	—	—	MASS, IN D ... ..	2/6	—	—
<b>C. B. ROTHAM.</b>				<b>A. SOMERVELL.</b>			
ANDROMEDA ... ..	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4)	0/9	—	—
<b>ROSSINI.</b>				ELEGY ... ..	1/6	—	—
IL BARBIERE (Opera) ... ..	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—
GUILLAUME TELL (Opera) ... ..	5/0	—	7/6	(Ditto, Sol-fa, 0/8)			
MOSES IN EGYPT ... ..	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-fa, 0/8) ... ..	1/6	—	—
STABAT MATER (Sol-fa, 1/0) ... ..	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices)	2/0	—	—
Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—	(Ditto, Sol-fa, 0/9)			
<b>CHARLES B. RUTENBER.</b>				KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—
DIVINE LOVE ... ..	2/6	—	—	(Ditto, Sol-fa, 0/8)			
<b>JOSEPH RYELANDT.</b>				MASS, IN C MINOR ... ..	2/6	—	—
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
<b>ED. SACHS.</b>				ODE TO THE SEA (Sol-fa, 1/0) ... ..	2/0	—	—
KING-CUPS ... ..	1/0	—	—	POWER OF SOUND (Sol-fa, 1/0) ... ..	2/0	—	—
WATER LILIES ... ..	1/0	—	—	PRINCESS ZARA (Operetta, children's voices)	2/0	—	—
<b>C. SAINTON-DOLBY.</b>				(Ditto, Sol-fa, 0/9)			
FLORIMEL (Female voices) ... ..	2/6	—	—	SEVEN LAST WORDS ... ..	1/0	—	—
<b>CAMILLE SAINT-SAËNS.</b>				<b>R. SOMERVILLE.</b>			
HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	—	'PRENTICE PILLAR (Opera) ... ..	2/0	—	—
THE PROMISED LAND ... ..	2/6	3/6	4/6	<b>W. H. SPEER.</b>			
<b>W. H. SANGSTER.</b>				JACKDAW OF RHEIMS ... ..	2/0	—	—
ELYSIUM ... ..	1/0	—	—	LAY OF ST. CUTHBERT ... ..	2/0	—	—
<b>H. W. SCHARTAU.</b>				<b>SPOHR.</b>			
CHRISTMAS HOLIDAYS (Children's voices)	0/6	—	—	CALVARY ... ..	2/6	3/0	4/0
<b>SCHUBERT.</b>				CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6	FALL OF BABYLON ... ..	3/0	3/6	5/0
Ditto, IN B FLAT ... ..	2/0	—	3/6	FROM THE DEEP I CALLED ... ..	0/6	—	—
Ditto, IN C ... ..	2/0	—	3/6	GOD IS MY SHEPHERD ... ..	0/9	—	—
Ditto, IN E FLAT ... ..	2/0	2/6	4/0	GOD, THOU ART GREAT (Sol-fa, 0/6)	1/0	—	—
Ditto, IN F ... ..	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—
Ditto, IN G ... ..	2/0	—	3/6	HYMN TO ST. CECILIA ... ..	1/0	—	—
LAZARUS (Easter) ... ..	1/6	—	—	JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	LAST JUDGMENT (Sol-fa, 1/0) ... ..	1/0	1/6	2/6
Do., IN B FLAT ... ..	1/0	1/6	2/6	Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
Do., IN C ... ..	1/0	1/6	2/6	MASS (for 5 solo voices and double choir)	2/0	—	—
Do., IN E FLAT ... ..	1/0	1/6	2/6	<b>JOHN STAINER.</b>			
Do., IN F (Sol-fa, 0/9) ... ..	1/0	1/6	2/6	CRUCIFIXION (Sol-fa, 0/9) ... ..	1/6	2/0	—
Do., IN G ... ..	1/0	1/6	2/6	DAUGHTER OF JAIRUS (Sol-fa, 0/9) ... ..	1/6	2/0	—
SONG OF MIRIAM (Sol-fa, 0/6)	1/0	—	—	ST. MARY MAGDALEN (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
(Ditto, Welsh Words, Sol-fa, 0/6)				<b>C. VILLIERS STANFORD.</b>			
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	BATTLE OF THE BALTIC ... ..	1/6	—	—
(Male voices) (Sol-fa, 0/6) ... ..				CARMEN SÆCULARE ... ..	1/6	—	—
<b>SCHUMANN.</b>				COMMUNION SERVICE, IN G ... ..	2/6	—	—
ADVENT HYMN, "In Lowly Guise" ... ..	1/0	—	—	EAST TO WEST ... ..	1/6	—	—
FAUST (Ditto, Part 3 only, 2/-) ... ..	3/0	3/6	5/0	EDEN (Dramatic Oratorio) ... ..	5/0	6/0	7/6
GENOVEVA (Opera) ... ..	3/6	—	5/0	EUMENIDES (Male voices) ... ..	3/0	—	—
KING'S SON ... ..	1/0	—	—	GOD IS OUR HOPE (46th Psalm)	2/0	—	—
LUCK OF EDENHALL (Male voices) (Sol-fa, 1/0)	1/6	—	—	MASS, IN G MAJOR ... ..	2/6	—	—
MANFRED ... ..	1/0	—	—	REVENGE (Sol-fa, 0/9) ... ..	1/6	—	—
MIGNON'S REQUIEM ... ..	1/0	—	—	(Ditto, German Words, 2 Mark.)			
MINSTREL'S CURSE ... ..	1/6	—	—	VOYAGE OF MAELDUNE ... ..	2/6	3/0	4/0
NEW YEAR'S SONG (Sol-fa, 0/6) ... ..	1/0	—	—				
PARADISE AND THE PERI (Sol-fa, 1/6) ... ..	2/6	3/0	4/0				
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6				
REQUIEM ... ..	2/0	—	—				
SONG OF THE NIGHT ... ..	0/9	—	—				

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D. STEPHEN.				W. M. WAIT.			
LAIRD O' COCKPEN (SOL-FA, 0/6) ... ..	1/0	—	—	GOD WITH US ... ..	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN ... ..	2/0	—	—
SONG OF THE FATES ... ..	1/0	—	—	ST. ANDREW... ..	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME ... ..	1/0	—	—	HYMN TO DIONYSUS ... ..	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE ... ..	1/0	—	—
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	R. H. WALTHER.			
TOURNAMENT ... ..	1/0	—	—	PIED PIPER OF HAMELIN ... ..	2/0	—	—
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	COURT OF QUEEN SUMMERGOLD (Operetta for children) (SOL-FA, 0/6) ... ..	1/0	—	—
NARCISSUS AND ECHO (CHORUSES 1/0) ... ..	3/0	—	—	HO-HO OF THE GOLDEN BELT (Cantata for Children) (SOL-FA, 0/6) ... ..	1/0	—	—
ARTHUR SULLIVAN.				PRINCESS SNOWFLAKE (Operetta for children) (DITTO, SOL-FA, 0/6) ... ..	1/0	—	—
EXHIBITION ODE ... ..	1/0	—	—	WRECK OF THE HESPERUS ... ..	1/6	—	—
GOLDEN LEGEND (SOL-FA, 2/0) ... ..	3/6	4/0	5/0	HENRY WATSON.			
KING ARTHUR, INCIDENTAL MUSIC ... ..	1/6	—	—	IN PRAISE OF THE DIVINE (Male voices) ... ..	2/0	—	—
TE DEUM FESTIVAL (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	PSALM OF THANKSGIVING ... ..	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9) ... ..	1/0	—	—	WEBER.			
T. W. SURETTE.				COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
EVE OF ST. AGNES ... ..	2/0	—	—	DER FREISCHÜTZ (Opera) ... ..	3/6	—	5/0
W. TAYLOR.				Ditto Choruses only ... ..	1/6	—	—
ST. JOHN THE BAPTIST ... ..	—	4/0	—	EURYANTHE (Opera) ... ..	3/6	—	5/0
A. GORING THOMAS.				IN CONSTANT ORDER ... ..	1/6	—	—
SUN-WORSHIPPERS (SOL-FA, 0/9) ... ..	1/0	—	—	JUBILEE CANTATA ... ..	1/0	1/6	—
D. THOMAS.				MASS IN E FLAT (Latin and English) Ditto, IN G (Latin and English) ... ..	1/0	1/6	2/6
LLYN Y FAN (VAN LAKE) (SOL-FA, 1/6) ... ..	3/6	—	—	OBERON (Opera) ... ..	3/6	—	5/0
E. H. THORNE.				PRECIOSA (Choruses only, 0/6) ... ..	1/0	—	—
BE MERCIFUL UNTO ME ... ..	1/0	—	—	THREE SEASONS ... ..	1/0	—	—
G. W. TORRANCE.				S. WESLEY.			
REVELATION ... ..	5/0	—	—	DIXIT DOMINUS ... ..	1/0	—	—
BERTHOLD TOURS.				EXULTATE DEO (Sing aloud with gladness) ... ..	0/6	—	—
FESTIVAL ODE ... ..	1/0	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..	0/4	—	—
HOME OF TITANIA (Female voices) ... ..	1/6	—	—	S. S. WESLEY.			
(DITTO, SOL-FA, 0/6)				O LORD, THOU ART MY GOD ... ..	1/0	—	—
FERRIS TOZER.				FLORENCE E. WEST.			
BALAAM AND BALAK ... ..	2/6	—	—	MIDSUMMER'S DAY (Operetta for children) ... ..	1/6	—	—
IN THE DESERT AND IN THE GARDEN ... ..	1/6	2/0	—	(DITTO, SOL-FA, 0/6)			
(DITTO, SOL-FA, 1/0)				JOHN E. WEST.			
KING NEPTUNE'S DAUGHTER (Female voices) (DITTO, SOL-FA, 0/6)	1/6	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ... ..	1/0	—	—
P. TSCHAIKOWSKY.				MAY-DAY REVELS (Children's voices) (SOL-FA, 0/4) ... ..	1/6	—	—
NATURE AND LOVE (Female voices) (SOL-FA, 0/4) ... ..	1/0	—	—	SEED-TIME AND HARVEST (SOL-FA, 1/0) ... ..	2/0	—	—
CHRISTOFERO TYE.				SONG OF ZION ... ..	1/0	—	—
MISSA EUGE BONE ... ..	2/0	—	—	STORY OF BETHLEHEM (SOL-FA, 0/9) ... ..	1/6	—	—
VAN BREE.				C. LEE WILLIAMS.			
ST. CECILIA'S DAY (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	FESTIVAL HYMN (SOL-FA, 0/3) ... ..	0/8	—	—
VERDI.				GETHSEMANE ... ..	2/0	2/6	—
ERNANI (Opera) ... ..	3/6	—	5/0	HARVEST SONG ... ..	1/6	—	—
RIGOLETTO (Opera) ... ..	3/6	—	5/0	LAST NIGHT AT BETHANY (SOL-FA, 1/0) ... ..	2/0	2/6	—
LA TRAVIATA (Opera) ... ..	3/6	—	5/0	A. E. WILSHIRE.			
IL TROVATORE (Opera) ... ..	3/6	—	5/0	GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
Ditto Choruses only (SOL-FA) ... ..	1/0	—	—	THOMAS WINGHAM.			
CHARLES VINCENT.				MASS, IN D (Regina Cæli) ... ..	3/0	—	—
LITTLE MERMAID (Female voices) ... ..	1/6	—	—	TE DEUM (Latin) ... ..	1/6	—	—
VILLAGE QUEEN (Female voices) (SOL-FA, 0/6) ... ..	1/6	—	—	CHAS. WOOD.			
A. L. VINGOE.				ODE TO THE WEST WIND ... ..	1/0	—	—
MAGICIAN (Operetta for children) (SOL-FA, 0/9) ... ..	2/0	—	—	F. C. WOODS.			
W. S. VINNING.				GREYPORT LEGEND (1797) (Male voices) ... ..	1/0	—	—
SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—	(DITTO, SOL-FA, 0/6)			
T. L. VITTORIA.				KING HAROLD (SOL-FA, 0/9) ... ..	1/6	—	—
MISSA O QUAM GLORIOSUM (English words only) ... ..	1/6	—	—	OLD MAY-DAY (Female voices) (SOL-FA, 0/6) ... ..	1/6	—	—
S. P. WADDINGTON.				E. M. WOOLLEY.			
JOHN GILPIN (SOL-FA, 0/8) ... ..	2/0	—	—	CAPTIVE SOUL (Female voices and Tenor Solo) ... ..	1/6	—	—
WHIMLAND (Operetta for children) (SOL-FA, 0/8) ... ..	2/0	—	—	D. YOUNG.			
R. WAGNER.				BLESSED DAMOZEL ... ..	1/3	—	—
FLYING DUTCHMAN (Opera) ... ..	3/6	—	5/0				
Ditto Choruses only ... ..	2/0	—	—				
Ditto Act III. ... ..	1/6	—	—				
HOLY SUPPER OF THE APOSTLES ... ..	2/0	—	—				
LOHENGRIN (Opera) ... ..	3/6	—	5/0				
Ditto Act I. ... ..	1/6	—	—				
Ditto Act III. ... ..	1/6	—	—				
Ditto Choruses only (SOL-FA) ... ..	1/0	—	—				
TANNHÄUSER (Opera) ... ..	3/6	—	5/0				
Ditto Act II. ... ..	2/0	—	—				
Ditto Act III. ... ..	1/6	—	—				
Ditto Choruses only (SOL-FA) ... ..	1/0	—	—				
TRISTAN AND ISOLDE (Opera) ... ..	3/6	—	—				

# VOCAL DUETS.

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<b>FRANZ ABT.</b>			<b>MENDELSSOHN.</b>		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1 ... ..	2/6	—	THIRTEEN TWO-PART SONGS ... ..	1/0	2/0
TWENTY-FOUR DUETS (Sop. and Cont.) Book 2 .. ..	2/6	—	Tonic Sol-fa ... ..	0/8	—
<b>STERNDALE BENNETT.</b>			THIRTEEN TWO-PART SONGS ... ..	Folio	2/6
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS (German and English)	2/0	4/0
<b>F. H. COWEN.</b>			<b>MOORE.</b>		
SIX DUETS (Sop. and Cont.) ...	2/6	—	IRISH MELODIES. Duets ...	1/0	—
<b>E. DANNREUTHER.</b>			<b>CIRO PINSUTI.</b>		
FIVE TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS ...	2/6	—
<b>E. C. FORD.</b>			SIX TWO-PART SONGS. Se- cond Set ... ..	2/6	—
SIX TWO-PART SONGS ...	2/6	—	<b>CARL REINECKE.</b>		
<b>MYLES B. FOSTER.</b>			TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices) ... ..	1/6	—
SIX TWO-PART SONGS ...	1/0	—	<b>RUBINSTEIN.</b>		
SIX TWO-PART ANTHEMS ...	1/0	—	EIGHTEEN TWO-PART SONGS ... ..	2/6	4/6
Singly, THREEPENCE each.			<b>H. SMART.</b>		
<b>BATTISON HAYNES.</b>			NINE SACRED DUETS (Sop. and Cont.) ... ..	2/6	—
SIX DUETS (Sop. and Cont.) ...	2/6	—	<b>SCHUMANN.</b>		
SIX TWO-PART SONGS ...	2/6	—	THIRTY-FIVE VOCAL DUETS (German and English Words) ...	2/6	—
<b>OLIVER KING.</b>			<b>CHARLES WOOD.</b>		
SIX DUETS (Sop. and Cont.) ...	2/6	—	SIX TWO-PART SONGS. For Solo Voices (or Female Chorus)	2/6	—
<b>JOHN KINROSS.</b>					
SONGS OF THE FOREST. Six Two-part Songs ... ..	1/0	—			
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