

Nº 1  
LOW VOICE.

Nº 2  
HIGH VOICE.

# SIX SONGS

FROM

## “ON JHELUM RIVER”

JHELUM BOAT SONG

ASHOO AT HER LATTICE

THE SONG OF THE BRIDE

ONLY A ROSE

WILL THE RED SUN NEVER SET?

KINGFISHER BLUE

Written by

FREDERICK JOHN FRASER

The Music by

AMY WOODFORDE-FINDEN.

PRICE FOUR SHILLINGS NET (\$1.50) *4/6 net*  
ARRANGEMENT FOR PIANOFORTE SOLO PRICE 3s — (\$1.00)

PRICE OF THE ORIGINAL WORK, “ON JHELUM RIVER”  
(SOLOS AND DUETS) FOUR SHILLINGS NET.

BOOSEY & CO  
295, REGENT STREET, LONDON, W.  
9, EAST 17TH STREET, NEW YORK, AND 229, YONGE STREET, TORONTO.

THESE SONGS MAY BE SUNG IN PUBLIC WITHOUT FEE OR LICENSE.  
THE PUBLIC PERFORMANCE OF ANY PARODIED VERSIONS, HOWEVER, IS STRICTLY PROHIBITED.

COPYRIGHT 1906 BY BOOSEY & CO.

*Amy Woodforde-Finden*

# Jhelum Boat Song.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE - FINDEN.

Andante con moto.

Piano.

*p* *mf*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, with a dynamic marking of *p* (piano) and *mf* (mezzo-forte). The left hand plays a simple bass line with a dynamic marking of *p*.

*p*

The second system continues the piano accompaniment. The right hand plays chords, and the left hand plays a bass line. A dynamic marking of *p* is present.

*p dolce*

Swift - ly the light shi - ka - ra

*p dolce*

The third system features a vocal line and piano accompaniment. The vocal line is marked *p dolce* and contains the lyrics "Swift - ly the light shi - ka - ra". The piano accompaniment is also marked *p dolce*.

From sun - ny Bij - be - ha - - - - ra

The fourth system continues the vocal and piano accompaniment. The vocal line contains the lyrics "From sun - ny Bij - be - ha - - - - ra".

With sweet fruit freight-ed To the si - lent.....

ci - - - ty glides;

*cresc.* Through maze..... of..... lo - tus..... *mf* The

lac - - - quered pad - dle guides.....

*cresc. e accel.*

Swift - ly the light shi - ka - - - ra .....

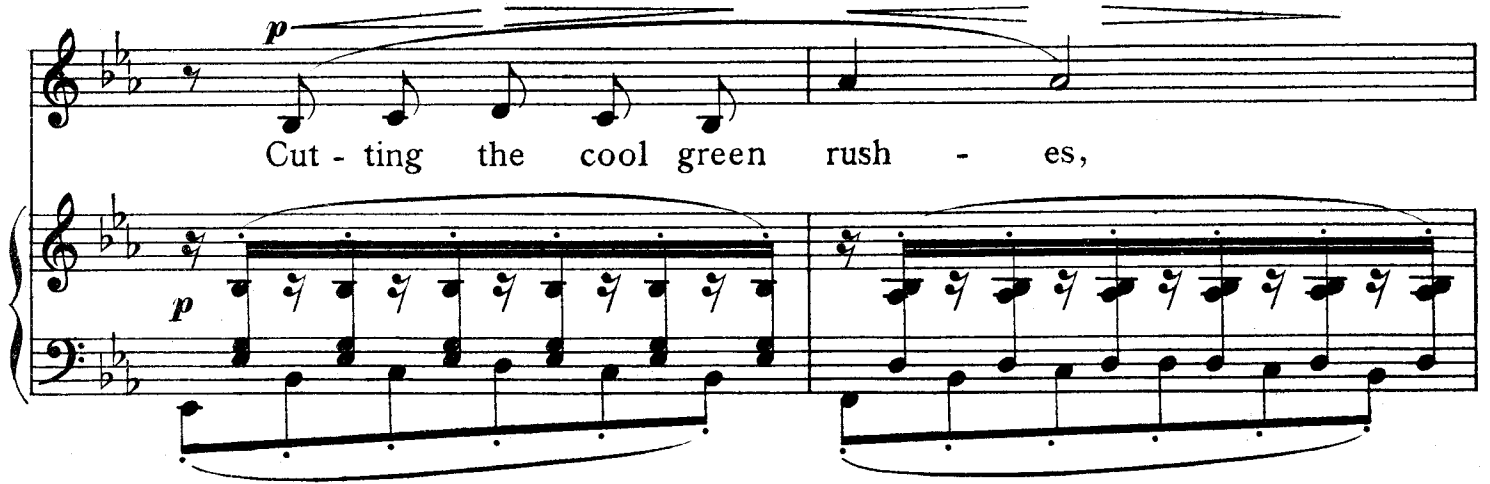
*cresc. e accel.*

From sun - ny Bij - be - ha - ra,

*f* Ah!..... Jhe - lum Ri - - - ver.....

*f*

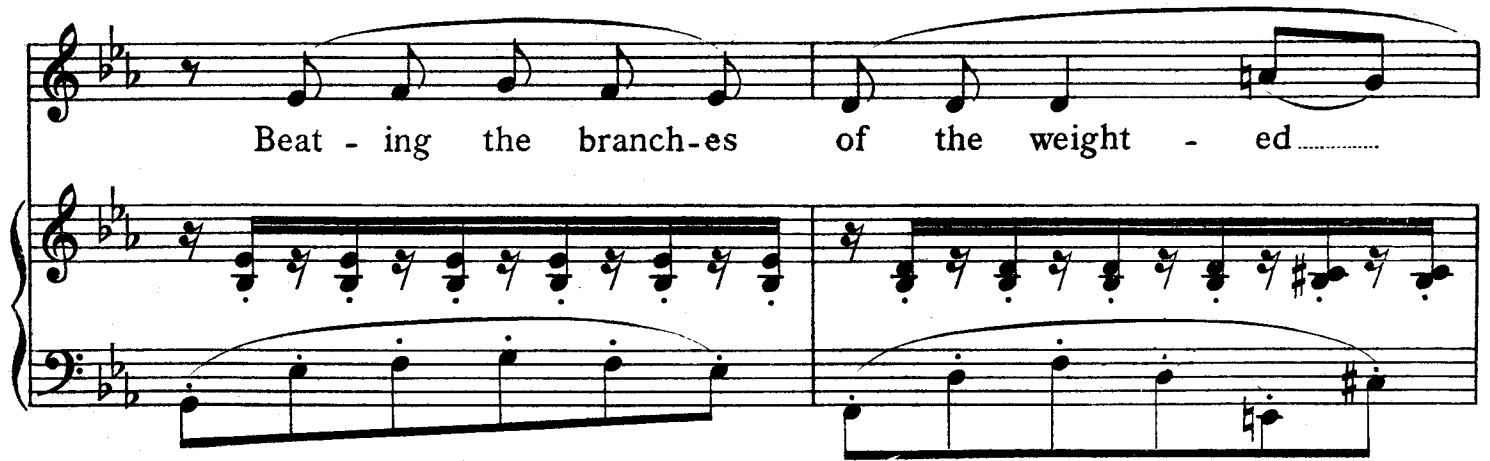
*p*  
Cut - ting the cool green rush - es,



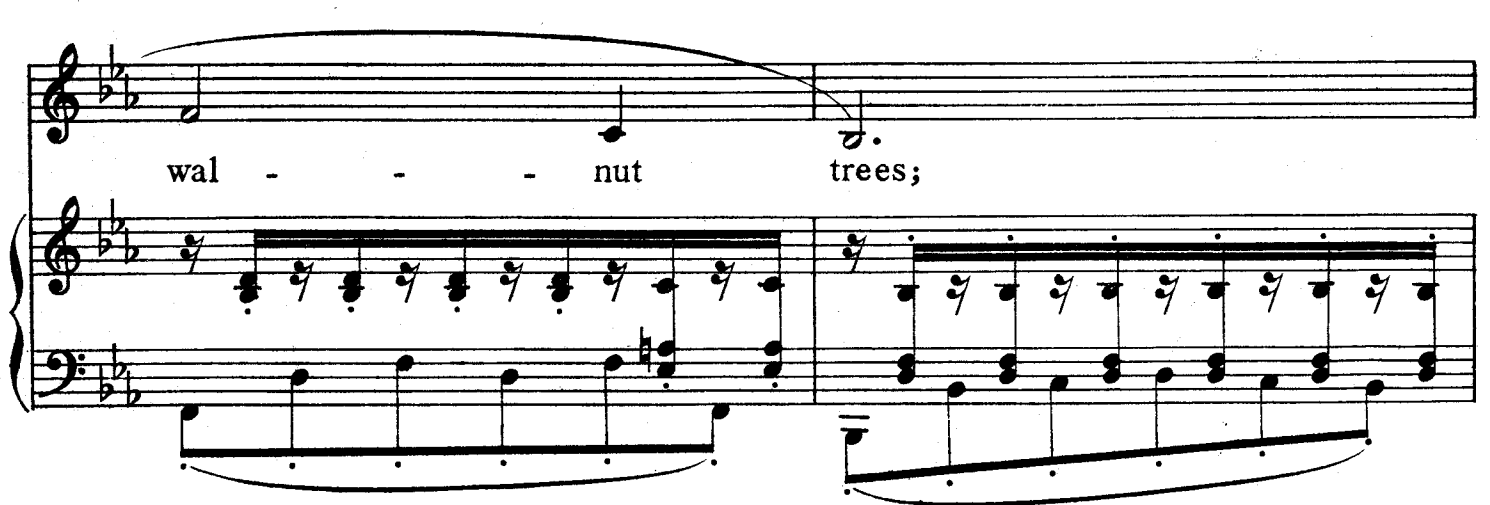
Rob - bing the wild rose bush - - - es,



Beat - ing the branch-es of the weight - ed.....



wal - - - nut trees;



Clip - ping the sil - ver wil - lows..... That

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 7/8.

trem - - ble in the breeze;.....

The second system continues the vocal line with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The piano accompaniment maintains the eighth-note accompaniment pattern.

Cut - ting the cool green rush - - - es,.....

The third system shows the vocal line with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, and a quarter note G4. The piano accompaniment continues with the eighth-note accompaniment.

*cresc. e accel.*  
Rob - bing the wild rose bush - - es,

*cresc. e accel.*

The fourth system begins with the instruction *cresc. e accel.* above the vocal line. The vocal line has a quarter rest, followed by eighth notes G4, A4, Bb4, C5, Bb4, A4, and a quarter note G4. The piano accompaniment also includes the instruction *cresc. e accel.* and features a more active eighth-note accompaniment in the right hand. The system concludes with a fermata over the final notes.

*f* Ah! ..... Jhe - lum Ri - - - -

- ver.

But

Recitativo.

*mf* hark! 'tis the hum of the ci - ty! ..... Ah! would I might lin - ger

yet, A jour - ney, a - las, lies be - fore me, Dear

*rall.*

love, thou wilt not for - get? - Dear love, thou wilt not for -

*rall.*

- get?

*p* *dim.*

*pp* *ppp*



# The Song of the Bride.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

*Allegretto grazioso.*

Piano. *mf*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

The second system of the piano introduction continues the melodic and bass lines from the first system, maintaining the *mf* dynamic.

*p*

Ear-rings set with ru-bies rare,.... Ank-lets, ban-gles of fine gold,

*p*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff in treble clef, starting with a piano (*p*) dynamic. The piano accompaniment is on two staves (treble and bass clefs), also starting with a piano (*p*) dynamic. The lyrics are: "Ear-rings set with ru-bies rare,.... Ank-lets, ban-gles of fine gold,"

*cresc.* *mf* *rall.*

Silk-en robes to - day..... I wear,..... Silk - en robes to - day I wear,

*cresc.* *mf* *rall.*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "Silk-en robes to - day..... I wear,..... Silk - en robes to - day I wear,". The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *mf* (mezzo-forte), and *rall.* (rallentando).

*p*

Who has sent the... gems where-with For the bri - dal I am

This system contains the first line of music. The vocal line is in treble clef with a dynamic marking of *p*. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Who has sent the... gems where-with For the bri - dal I am".

*f*

decked? 'Tis... Ram-zan the sil - ver - smith!.....

This system contains the second line of music. The vocal line is in treble clef with a dynamic marking of *f*. The piano accompaniment is in grand staff. The lyrics are: "decked? 'Tis... Ram-zan the sil - ver - smith!.....".

*p dolce.*

'Tis Ram - - zan! Ear - rings set with

This system contains the third line of music. The vocal line is in treble clef with a dynamic marking of *p dolce.*. The piano accompaniment is in grand staff with a dynamic marking of *ff*. The lyrics are: "'Tis Ram - - zan! Ear - rings set with".

ru - bies rare, Ban-gles of... fine gold,.....

This system contains the fourth line of music. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "ru - bies rare, Ban-gles of... fine gold,.....".

*mf* Silk - en robes to - day..... I wear, - *mf con gioia.* Ah! Ah! Ah!..... Ah! Ah!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "Silk - en robes to - day..... I wear, - Ah! Ah! Ah!..... Ah! Ah!". The piano accompaniment is written on two staves (treble and bass clefs) and includes dynamic markings *mf* and *f con gioia.* There is also a marking "L.H." above the right-hand piano staff.

The second system of the musical score shows the piano accompaniment for the second system. It consists of two staves (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings such as *f*.

The third system of the musical score shows the piano accompaniment for the third system. It consists of two staves (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings such as *f*.

*p* Lit - tle mir - ror on my ring,.... Tell me am.... I beau - ti - ful

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "Lit - tle mir - ror on my ring,.... Tell me am.... I beau - ti - ful". The piano accompaniment is written on two staves (treble and bass clefs) and includes dynamic markings *p*.

As the hir - ed min - strels sing?..... Tell... me am... I

beau - ti - ful? If my fa - ther's heart be glad, If my

mo - ther weep for joy, Sure - ly I may

not..... be sad!..... be sad!

*p dolce*

If..... my fa - ther's heart..... be glad, - mo-ther weep..... for

*p dolce*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a melodic phrase in G major. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The tempo and mood are marked as *p dolce*.

*p tristaménte poco rall.*

joy,..... Sure - ly I may not..... be sad, -

*p tristaménte poco rall.*

Detailed description: This system contains the next two staves. The vocal line continues with a more somber melody. The piano accompaniment features a more complex harmonic texture. The tempo and mood are marked as *p tristaménte poco rall.*

*p*

Ah!..... Ah! Ah!..... Ah! An!..... Ah! Ah!..... Ah!

*p*

Detailed description: This system contains the third and fourth staves. The vocal line features a series of exclamation marks, indicating a dramatic or emotional passage. The piano accompaniment provides a rhythmic and harmonic support. The tempo and mood are marked as *p*.

*pp*

Ah!.....

*pp*

Detailed description: This system contains the fifth and sixth staves. The vocal line has a long, sustained note. The piano accompaniment is very soft and features a complex, arpeggiated texture. The tempo and mood are marked as *pp*.

# Will the red sun never set?

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

**Allegro agitato.**

Voice.

Piano.

*ff*

Will the red sun ne - ver set?

*f* *cresc.*

Will the day-light nev - er die? I..... am

*f* *cresc.*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegro agitato.' The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano accompaniment starts with a fortissimo (*ff*) dynamic. The first system shows the piano introduction. The second system contains the first vocal line with the lyrics 'Will the red sun ne - ver set?'. The piano accompaniment continues. The third system contains the second vocal line with the lyrics 'Will the day-light nev - er die? I..... am'. The piano accompaniment features a fortissimo (*f*) dynamic and a crescendo (*cresc.*) marking. The score concludes with a final piano chord.

mad with a wild re - gret,      There is blood in the an - gry

*poco rall.*

sky, - I am mad with a wild re - - gret...

*poco rall.*

*p misterioso.*

*misterioso.* Mine er - rand is dark as the night! Oh

*cresc.*

bride-groom I bear thee a gift;      Mine er - rand is dark as the

*cresc.*

Will the red sun never set?

night! Oh bride-groom I bear thee a gift; Mine

arm is strong and my steel is bright, And my dagger is

*p con sdégna*

*p con sdégno*

sure and swift, - sure and

*mf risoluto*

*con brio*

*mf*

*risoluto*

swift.

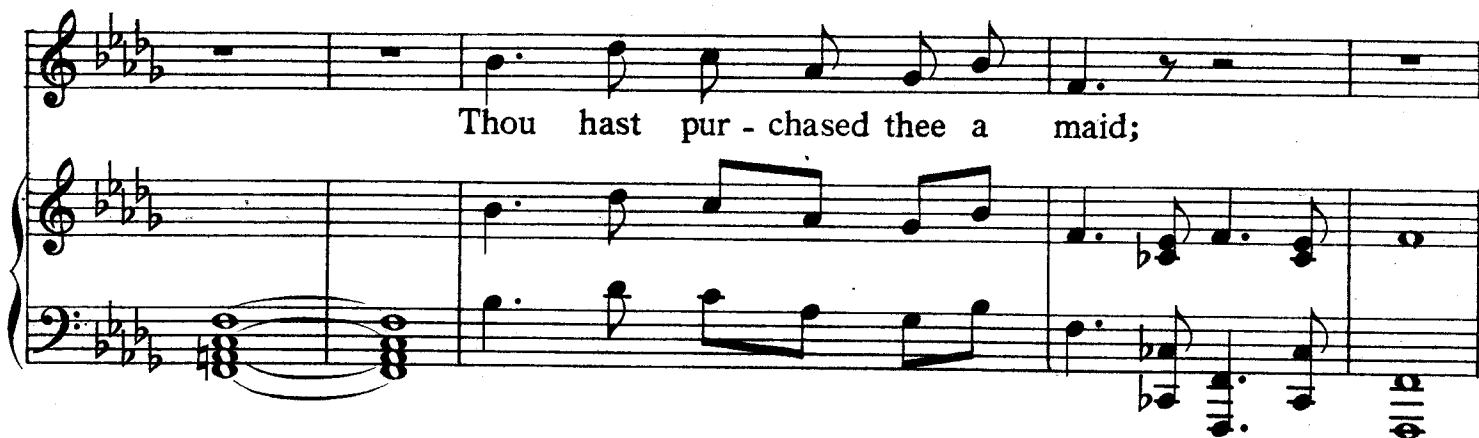
Will the red sun never set?





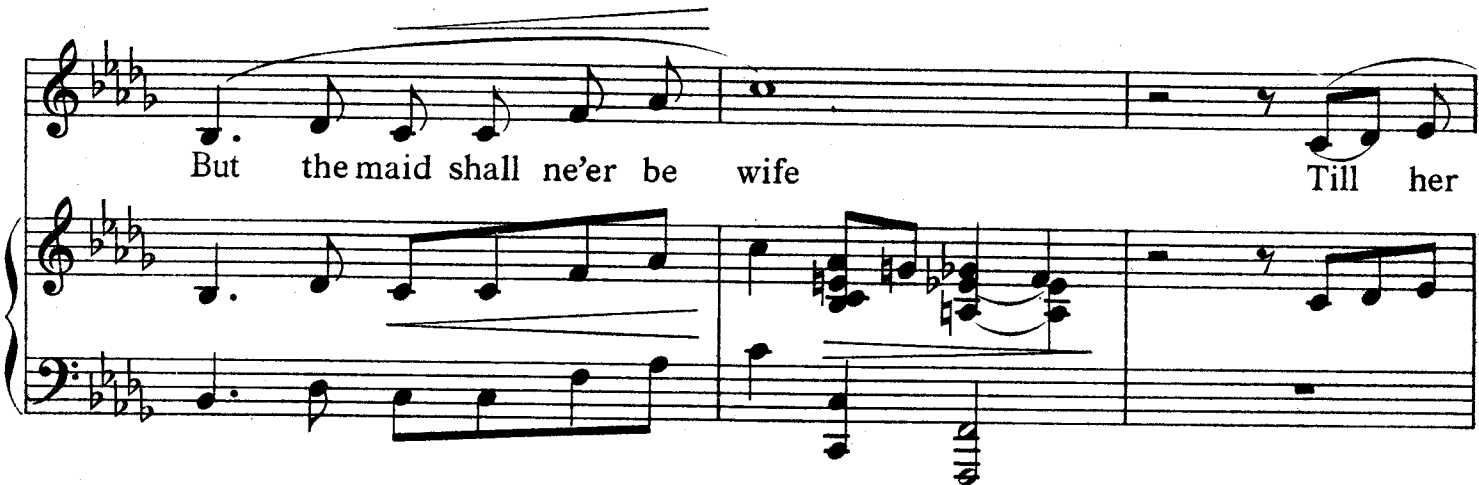
*rall. e dim.*

The piano introduction consists of three measures. The first measure has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second and third measures have a grand staff (treble and bass clefs). The music features a melodic line in the right hand and a supporting bass line in the left hand, with a decrescendo dynamic.



Thou hast pur - chased thee a maid;

The vocal line begins with a treble clef and a key signature of three flats. The lyrics are written below the notes. The piano accompaniment continues with a grand staff.



But the maid shall ne'er be wife Till her

The vocal line continues with the same clef and key signature. The lyrics are written below the notes. The piano accompaniment continues with a grand staff.



*con sdégno cresc.*

lov - er in full be paid With thy life, poor fool, with thy

*con sdégno cresc.*

The vocal line continues with the same clef and key signature. The lyrics are written below the notes. The piano accompaniment continues with a grand staff. The dynamic marking *con sdégno cresc.* appears above the vocal line and below the piano line.

Will the red sun never set.

life, Till her lov-er in full be..... paid.....

Mine er - rand is dark as the night! Oh

bridegroom I bear thee a gift, Mine er - rand is dark as the

night! Oh bride - groom I bear thee a gift, Mine

Will the red sun never set?

*risoluto.*

arm is strong and my steel is bright,....

*risoluto.*

And my dag - ger is sure and swift,—

*ff*

sure and

*ff con brio.*

*ff*

swift.

*vivace.*

*ff*

*ff*

gues.....

# Ashoo at her Lattice.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

*Andante cantabile.*

Voice.

Piano.

*molto legato.*

*p*

My sad eyes gaze o'er the

*p*

*poco cresc.*

ri - - ver, They are dim and wet with tears;

Lone - ly and dark as the ri - - ver - The long, long

years,..... the..... long,..... long years.

Sou - bah - - na!..... Sou - bah - -

- na!..... My jas - mine chains are fa - ded And their

fra - grance pass'd a - way. Does thy love, like a

*cresc.*

flower, Sou - bah - na, But last... a day,..... but

*f* *p rall.* *rall. e dim.*

last..... a day? Sou - bah -

*f* *p rall.*

na!..... Sou - bah - - na!..... But

*f* *p* *molto accel.*

*cresc.*

hush! a boat on the wa - ters, And a voice that soft - ly

*molto accel.* *cresc.* *accel.*

*mf* *vivace* *sempre*

sings, ..... A boat like a bird o'er the wa - - ters, For

*mf* *vivace* *sempre*

*accel.* *con precipitazione*

love ..... hath wings, ..... Row hi-ther! row hi-ther, Sou -

*accel.*

- bah - na! 'Neath my case-ment the ri - ver flows; ..... I

*accel.*

send thee a mes-sage, Sou - bah - - na, I fling thee a

*accel.*

*f*

rose!..... a rose!.....

*p*

*p*

*marcato la melodia.*

*rall.*

*mf*



# Only a Rose.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

**Moderato.**

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a half note chord (F4, B-flat4, E-flat5) followed by a quarter note melody. The left hand starts with a bass clef and a half note chord (B-flat3, F3, B-flat2). The piece concludes with a double bar line and a repeat sign.

*p dolce.*

A crim-son rose From the lat-tice soft-ly fell,.....

The first system of the vocal melody is written on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "A crim-son rose From the lat-tice soft-ly fell,.....". The piano part features a steady accompaniment with some chordal textures.

*con passione e accel.*

*mf* My love is at the lat-tice- *p* What has the rose to tell?

The second system of the vocal melody continues on a single staff. The piano accompaniment is on two staves. The lyrics are: "My love is at the lat-tice- What has the rose to tell?". The piano part features a more active accompaniment with some chromatic movement.

Ah!

The final system shows the vocal melody on a single staff and the piano accompaniment on two staves. The lyrics are: "Ah!". The piano part features a more active accompaniment with some chromatic movement.

On - ly a rose, On - ly a rose may fall;.....

*p* *f*

*p* *f*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a piano (*p*) dynamic and a fermata over the final note. The piano accompaniment consists of two staves (treble and bass clef). The first two measures are marked *p*, and the last two measures are marked *f*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

But to the hap - py lo - ver The rose tells all, tells.....

*mf* *p* *rall.*

*mf* *p* *rall.*

Detailed description: This system contains the next two lines of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic and a *rall.* (rallentando) marking. The piano accompaniment follows the same dynamic and tempo markings. The key signature and time signature remain consistent with the previous system.

*mf* *f*

Detailed description: This system shows the piano accompaniment for the third system. It features a bass clef staff with a series of chords and a melodic line. The first two measures are marked *mf* and the last two measures are marked *f*. The key signature and time signature are consistent with the rest of the page.

With - in my rose I sought and found a tear!....

*p dolce.* *dim.* *p dolce.*

Detailed description: This system contains the final two lines of the musical score. The vocal line is marked *p dolce.* (piano dolce) and ends with a fermata. The piano accompaniment includes a *dim.* (diminuendo) marking in the first two measures and a *p dolce.* marking in the last two measures. The key signature and time signature are consistent with the rest of the page.

*mf accel.*

Like dew in the rose it lay, And made love's mes-sage clear.

*mf accel.*

*p tristamente.*

Ah! On-ly a tear,

*pp* *p tristamente.*

*p* *pp* *rall.* *p*

On - ly a tear may fall;..... But, to the ten-der lo-ver

*p* *pp rall.* *p*

*pp rall e dim.* *pp* *ppp*

The tear tells all, tells..... all.....

*pp rall e dim.* *pp più rall.* *ppp*

# Kingfisher Blue.

Words by  
FREDERICK JOHN FRASER.

Music by  
AMY WOODFORDE-FINDEN.

*Allegretto vivace.*

Voice.

Piano.

*p* King - fish - er blue!..... *p* Bird of the sun - light, who

*mf* O - ver the si - lent stream at will dost wan - - der,.....

*p*

On joy-ous wing we fly, My love and I, my love and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a piano (*p*) dynamic and includes a slur over the first two phrases. The piano accompaniment also starts with a piano (*p*) dynamic and provides harmonic support with chords and moving lines.

I, To share thy free - dom yon - - der.

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the phrase "To share thy freedom yonder." The piano accompaniment continues with a steady rhythmic pattern.

On joy-ous wing we fly..... Ah, ah, ah, ah, ah,

*f con gioja.*

The third system features a vocal line with a long note on "fly" followed by a series of "ah"s. The piano accompaniment includes a dynamic marking of *f con gioja.* (forte with spirit).

ah, King-fish-er blue, Bird of the sun - light! King-fish-er

*mf cresc.*

The fourth system concludes the piece with the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *mf cresc.* (mezzo-forte crescendo).

*f* *ff*  
 blue, Ah, ah, ah, ah, ah, ah, ah!

*ff* *ff con brio.*

*ff*

*p* *p*  
 Bul - bul, whose note..... O'er li - ly fields doth float,

*poco rall.* *p* *p*

*mf*  
 Rap - ture un - told to list - ning lo - vers bring - - ing,.....

*mf*

In well re - mem - ber'd bow'rs, Of sweet wild

flow'rs, of sweet wild flow'rs,

We roam where thou... art..... sing - - ing,

We roam where thou... art..... sing - - ing,

*mf*

Ah, ah, ah, ah, ah, ah! Bul - bul of

*accel.*

love, Bird of the star - light, Ah, ah, ah,

*accel.*

*f* *ff.*

ah! Ah, ah, ah, ah, ah, ah, ah,

*f* *ff*

ah!

*ff* *vivace con brio* *fff* *alla fine.*

8



# MRS. AMY WOODFORDE-FINDEN'S COMPOSITIONS.

**FOUR INDIAN LOVE LYRICS.** The words from "The Garden of Kama," by LAURENCE HOPE.

The Temple Bells. Kashmiri Song.  
Less than the Dust. Till I wake

Two Settings: No. 1, for Contralto or Baritone; No. 2, for Soprano or Tenor.

Price of each Edition, complete, Three Shillings net.

**QUATRE CHANTS INDOUS** (French Edition of the "Indian Love Lyrics.")

Paroles Françaises d'après l'Anglais de LAURENCE HOPE.  
Price Four Shillings net, complete.

**STARS OF THE DESERT.** Four more "Indian Love Lyrics," by LAURENCE HOPE.

Stars of the Desert. The Rice was under water.  
You are all that is lovely. Fate.

Three Settings: Low Voice; Medium Voice; High Voice.

Price of each Edition, complete, Three Shillings net.

**THE PAGODA OF FLOWERS.** A Burmese Story in Song, written by FREDERICK JOHN FRASER.

Shwe Dagon Pagoda (Chorus).  
Awgatha, Awgatha (Trio and Chorus).  
Midst the Petals (Song). In my Lacquered Tray (Song).  
The Star-Flower Tree (Song). God keep my thoughts (Song).  
Pale Priest beside the Shrine (Song and Duet).  
To live, to love (Duet). Shwe Dagon Pagoda (Chorus).

Price Five Shillings net, complete; Chorus Part, Eightpence net.  
The Libretto only, may be had separately.

**LOVE SCENE** from "THE PAGODA OF FLOWERS," containing:—

The Star-Flower Tree (Song). God keep my thoughts (Song).  
Pale Priest beside the Shrine (Song and Duet).  
To live, to love (Duet).

Price Three Shillings net, complete.

**AZIZA,** Three Oriental Songs. The words by FREDERICK JOHN FRASER.

Her Jewels. Jealousy. Take Pity.

Price Three Shillings net complete.

**A DREAM OF EGYPT.** Song Cycle, the words by CHARLES HANSON TOWNE.

Beside the lonely Nile. Within the Sphinx's solemn shade.  
Pomegranate is your mouth. I envy every Circlet.  
I wakened when the Moon.

Two Settings: No. 1, Low Voice; No. 2, High Voice.  
Price of each Edition, complete, Four Shillings net.

**THE MAGIC CASEMENT.** Song Cycle, the words by CHARLES HANSON TOWNE.

My Casement opens to the Sea. I saw Two Ships.  
The Golden Sun. Some wistful Twilight.  
The Love-Ship.

Price Three Shillings net, complete.

**THE MYRTLES OF DAMASCUS.** A set of five Songs, the words by CHARLES HANSON TOWNE.

The Myrtles of Damascus. At Nightfall. I did not know.  
After Drought. L'Envoi.

Two Settings: No. 1, Low Voice; No. 2, High Voice.  
Price of each Edition, complete, Three Shillings net.

**A LOVER IN DAMASCUS.** A Set of Six Songs, the words by CHARLES HANSON TOWNE.

Far across the Desert Sands. Where the Abana flows.  
Beloved, in your absence. How many a lovely Caravan.  
If in the Great Bazaars. Allah be with us.

Two Settings: No. 1, Contralto or Baritone; No. 2, Soprano or Tenor.  
Price of each Edition, complete, Four Shillings net.

**FIVE LITTLE JAPANESE SONGS.** The words by CHARLES HANSON TOWNE.

Yo San. When the Almond Blossoms fall.  
Little Dove. I sometimes wonder.  
There are Maidens in Japan.

Two Settings: For High and Low Voices.  
Price of each Edition, complete, Three Shillings net.

**ON JHELUM RIVER.** A Kashmiri Love Story, written by FREDERICK JOHN FRASER.

Jhelum Boat Song (Duet). The Song of the Bride (Soprano).  
Will the Red Sun never set? (Song, Baritone).  
Ashoo at her Lattice (Song, Soprano).  
Only a Rose (Song, Baritone). Kingfisher Blue (Duet).

Two Settings: No. 1, for Mezzo-Soprano and Bass; No. 2, for Soprano and Baritone.

Price of each Edition, complete, Four Shillings net.

Performing rights reserved.

Special arrangements made with Amateurs.

**SIX SONGS** from "ON JHELUM RIVER." An arrangement of the above work, for Solo Voice.

Two Settings: for High and Low Voices.  
Price of each Edition, complete, Four Shillings net.

**GOLDEN HOURS.** A Set of Four Songs, the words by GILBERT PARKER.

At Sea. There is an Orchard.  
Her words come to me. Eyes like the Sea.

Two Settings: No. 1, Low Voice; No. 2, High Voice.  
Price of each Edition, complete, Three Shillings net.

**THREE LITTLE MEXICAN SONGS.** Founded on old Mexican Airs, the words by HAROLD SIMPSON.

Flower of my heart. Serenade. Invitation to the Dance.

Two Settings: For High and Low Voices.

Price of each Edition, complete, Half-a-Crown net.

## SONGS.

		WORDS BY
A Crystal Heart.	A flat and B flat ... ..	FREDK. J. FRASER
How softly runs the afternoon (original).	A and D flat ... ..	C. H. TOWNE
How softly runs the afternoon (simplified).	A and D flat ... ..	C. H. TOWNE
Willow Wand.	F, G and A ... ..	MARGUERITE RADCLIFFE-HALL
Pathway of the Moon.	F and A ... ..	ERNEST E. WILD
Reflections.	B flat and C ... ..	ERNEST E. WILD
Some Silent Night.	D and E ... ..	C. H. TOWNE
White Sentinels.	B flat, D flat, and E flat ... ..	FREDK. J. FRASER
Open thy Gate.	F, G and B flat ... ..	GILBERT PARKER
Asleep.	B flat, C and D ... ..	JOHN KEATS
The Book and the Rose.	G and B flat ... ..	HAROLD SIMPSON
Beloved, all I have.	D and F ... ..	HAROLD SIMPSON
Verses.	B flat and C ... ..	LAURENCE HOPE
Indian River Song.	B flat and D ... ..	LAURENCE HOPE
Indian Desert Song.	E and G ... ..	LAURENCE HOPE
Golden Eyes.	C and D ... ..	LAURENCE HOPE
Old French Love Song...	... ..	MAY BYRON
Love's Golden Morrow.	B flat, C and D ... ..	FREDK. J. FRASER
Egyptian Lullaby.	... ..	MAY BYRON
A little Fleet of Cloud Boats.	B, D and F ... ..	CHARLOTTE BECKER
The love of a heart that's true	... ..	TOM HEFFERNAN
O Flower of all the World.	C, D flat and F ... ..	GILBERT PARKER
Garden of my Heart	B flat, C and D ... ..	MARY FARRAH
There has fallen a splendid tear	... ..	TENNYSON

		WORDS BY
FROM "THE PAGODA OF FLOWERS."		
Midst the Petals.	A and C ... ..	FREDK. J. FRASER
In my Lacquered Tray.	C, E flat and F ... ..	FREDK. J. FRASER
The Star Flower Tree.	G, A flat and B flat ... ..	FREDK. J. FRASER
God keep my thoughts.	D and E ... ..	FREDK. J. FRASER
FROM "FOUR INDIAN LOVE LYRICS."		
Temple Bells.	D minor and E minor ... ..	LAURENCE HOPE
Kashmiri Song.	B flat, C and D ... ..	LAURENCE HOPE
Till I wake.	E flat and F ... ..	LAURENCE HOPE
FROM "A LOVER IN DAMASCUS."		
Allah be with us.	B flat and C ... ..	C. H. TOWNE
Allah be with us.	Duet, B $\flat$ and C ... ..	C. H. TOWNE
Contralto and Baritone, or Soprano and Baritone.		
FROM "SIX SONGS FROM 'ON JHELUM RIVER.'"		
Kingfisher Blue.	A and D ... ..	FREDK. J. FRASER
Only a Rose.	B flat, C and E flat ... ..	FREDK. J. FRASER
FROM "FIVE LITTLE JAPANESE SONGS."		
I sometimes wonder.	F and G ... ..	C. H. TOWNE
FROM "AZIZA."		
Take Pity.	D flat and E flat ... ..	FREDK. J. FRASER

Price Two Shillings each net.

**BOOSEY & CO., 295, REGENT STREET, LONDON, W.**  
9. EAST 17th STREET, NEW YORK; and YONGE STREET, TORONTO.