

*J. Malenfant*

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

F. DAVID



THE DESERT



LONDON NOVELLO & Co. LTD.

BACH

HAYDN  
BEETHOVEN  
MOZART

SPOHR  
MENDELSSOHN  
WEBER

# SOLOS FROM THE SACRED CANTATAS

OF

## JOHN SEBASTIAN BACH.

In eight Books—each Book, One Shilling and Sixpence.

### FIRST SET.

#### SOPRANO.

- Air WITHIN MY HEART OF HEARTS ("A Stronghold Sure").
- Air OUR JESUS HATH FOR AYE ("God goeth up").
- Air MY HEART EVER TRUSTING ("God so loved the world").
- Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").
- Air SIGHING, WEEPING ("My Spirit was in heaviness").

#### ALTO.

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
- Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
- Air { MY SPIRIT HIM DESCRIBES ("God goeth up").
- Air INTO THY HANDS ("God's time is best").
- Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

#### TENOR.

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
- Recit. { WHY HAST THOU THEN, O GOD ("My Spirit was in heaviness").
- Air { FAST MY BITTER TEARS ARE FLOWING ("My Spirit was in heaviness").
- Air REJOICE, O MY SPIRIT ("My Spirit was in heaviness").
- Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
- Air { HIS FACE MY SHEPHERD LONG IS HIDING ("Thou Guide of Israel").
- Air AND WHY ART THOU, MY SOUL, SO FEARFUL ("When will God recall").

#### BASS.

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
- Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
- Recit. { IT IS NOT MINE ("God so loved the world").
- Air { ON MY BEHALF " "
- Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
- Air { WHOM JESUS DEIGNS " "
- Air YET SILENCE ("When will God recall").

### SECOND SET.

#### SOPRANO.

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
- Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
- Air COME, VISIT, YE GLOWING ("How brightly shines").
- Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

#### ALTO.

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
- Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
- Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
- Air { THE LORD HATH HEARD ("Lord, rebuke me not").
- Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

#### TENOR.

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
- Aria { COME, JESU, COME ("Come, Redeemer").
- Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
- Air TUNEFUL HARPS AND VOICES ("How brightly shines").
- Air THOU ART MY GOD ("Lord, rebuke me not").

#### BASS.

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
- Air DO THINE ALMS ("Give the hungry man thy bread").
- Air WITH JESUS WILL I GO ("Wailing, crying").
- Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
- Air { BLESSED RESURRECTION DAY ("Watch ye, pray ye").

LONDON: NOVELLO AND COMPANY, LIMITED.

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

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

# THE DESERT

SYMPHONIC ODE

IN THREE PARTS

THE WORDS TRANSLATED FROM THE FRENCH OF AUGUSTE COLIN BY THE

REV. J. TROUTBECK, D.D.

THE MUSIC COMPOSED BY

FELICIEN DAVID

---

(Price Two Shillings and Sixpence.)

Paper Boards, 3/6 ; Cloth, Gilt, 4/6.

---

LONDON : NOVELLO AND COMPANY, LIMITED.  
NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.,  
MADE IN ENGLAND.

# THE DESERT

PART I. SYMPHONIC ODD

PART II. SYMPHONIC ODD

PART III. SYMPHONIC ODD

PART IV. SYMPHONIC ODD

PART V. SYMPHONIC ODD

PART VI. SYMPHONIC ODD

782.548  
D2491d  
1900  
-MUS-ETR

# THE DESERT.

## PART I.

*Spoken.*

In deserts is the Infinite revealed.  
The soul, by such immensity inspired,  
An eagle gazing on the new-born sun,  
The vastness of Infinity can sound.

In deserts all is silent; yet, behold,  
While calm profound seems everywhere to  
reign,  
Upon the pensive solitary soul  
There fall the sounds of wondrous melody.

O sounds, of this eternal silence born!  
Each grain of sand is gifted with a voice,  
To which the depths aerial make reply.  
I feel, I hear, that thus the desert speaks:

### CHORUS.

Allah, Allah, to Thee I render homage,  
Allah, Allah, of Thine immensity, of Thine  
eternity,  
I am the created image.

Allah, Allah!

Thou only art glorious, Thou only art mer-  
ciful,  
Thou liftest up the lowly, the proud Thou dost  
abase,

Thou only art glorious, Thou only art merciful,  
Thou art of life the giver, Thou bringest down  
to death.

Allah, Allah

To Thee be praise, Thou ruler of creation,  
That dwellest in eternity.

The solitude of the desert  
Thou fillest with Thy majesty.

Allah, Allah!

*Spoken.*

Behold, upon the verge a dusky train  
Alternately appears and disappears:  
A caravan it is, that winds along,  
A giant serpent seen against the sky.  
It passes on its slow and toilsome way:  
The tents will be unfurl'd, when sinks the day

### MARCH OF THE CARAVAN.

#### SOLO AND CHORUS.

We take our way, with a song we march,  
With full delight we onward fare,  
Beneath this blue overhanging arch  
We freely breathe in ample air.

*Spoken.*

The air is gloomy, motionless, and dull,  
As charged with death. Behold the whirlwind  
comes

Impetuously on: the arid blast  
Is like an all-devouring pestilence.

### THE STORM IN THE DESERT.

#### CHORUS.

Bow down your heads! The Simoom, fiery  
wind,

Passes, as 'twere a scourge from God.

Allah, regard our faith sincere,  
 Allah, support our hearts that fear,  
 Heaven is no more, Hell closes round us!

Allah!

Thou that rulest the worlds, our distress Thou  
 beholdest.

The angel of death about us doth hover!  
 The tempest is fierce, and no refuge have we!  
 No succour is near us, though faithful we be.  
 Do Thou be our shield, and from death set us  
 free.

Allah, regard our faith sincere!

Allah!

### CALM IS RESTORED.

### THE CARAVAN RESUMES ITS MARCH.

#### CHORUS.

Again we go on our weary way,  
 But nought, but nought shall us dismay,  
 Nor sands nor winds that are burning.  
 Nor heat nor toil shall bring distress,  
 For we are strong, and we onward press,  
 A certain end discerning;  
 And we will strive, and achieve success,  
 To vanquish Nature learning!

#### SOLO AND CHORUS.

We take our way, with a song we march,  
 With full delight we onward fare,  
 Beneath this blue overhanging arch  
 We freely breathe in ample air.  
 We take our way, with a song we march,  
 Beyond the plain our home to gain ever yearn-  
 ing.

## PART II.—NIGHT.

#### *Spoken.*

Like to the falling of a bridal veil,  
 Upon the desert sable night descends,  
 Her wonted charms are to the heart enhanced,  
 When Venus high in heaven is gleaming bright.

#### SOLO.-- *Tenor.*

O night, O lovely night,  
 Thou dost bring us pure delight  
 When in prayer we have bent us,  
 And on the tranquil plain,  
 All they that long have wander'd,  
 In repose now remain.

O night, O lovely night,  
 Thou dost bring us pure delight,  
 As when a lov'd one a faithful heart will repay:  
 By thee is calm'd the wasting ardour of day.  
 O night, O gentle night!  
 O night, O lovely night,  
 Thou dost bring us pure delight,  
 When the air is full of fragrance,  
 When, led by music sweet,  
 Girls, in the dance combining,  
 Nimbly ply twinkling feet.

O night, O lovely night,  
 Thou dost bring us pure delight,  
 As when a lov'd one a faithful heart will repay:  
 By thee is calm'd the wasting ardour of day.

### ARAB FANTASIA.

#### DANCE OF THE DANCING GIRLS.

#### FREEDOM IN THE DESERT.—*Chorus*

Within your dark and narrow dungeons,  
 Pallid dwellers in cities, live,  
 Not yours it is to share the pleasures  
 Earth and sky to others can give.  
 The life you lead is void of beauty,  
 Dull are your days, weary and long;  
 Fatherland for us is the desert,  
 And we are free and proud and strong.  
 For us is light, and space unbounded.  
 'Tis for us the *mirage* is bright;  
 For us the cloud that onward passes,  
 Ours is the courser's tireless flight.  
 For us the silver sands are sparkling,  
 On them we rest, calmly we sleep,  
 For us are the stars clearly shining,  
 O'er us a mighty watch they keep.

## EVENING MEDITATION.

## TENOR SOLO AND CHORUS.

Enchanting night, delay thy going,  
 For thou to love and life dost wake me ;  
 It is while song from me is flowing  
 That to her heart my love will take me.  
 Upon thy way, fair moon, be going,  
 To follow thee thou can'st not make me,  
 But here shall song from me be flowing,  
 And to her heart my love will take me.  
 My weary eyes to sleep are going,  
 In peace to rest, till morning wake me,  
 Yet though my song no more be flowing,  
 Still to her heart my love will take me.

## PART III.—SUNRISE.

*Spoken.*

Behold, with rosy tints of dawn is dyed  
 The wide expanse of heaven ; the orb of day  
 Appears with sudden beams ; and as he mounts  
 He fills the desert plains with light and love.

## CHANT OF THE MUEZZIN.

Peace be unto you, peace be unto all,  
 (*El Salamalek, a leikoum el Salam*)  
 Allah is great, to prayer come fall.  
 (*Allah ouak bar ia les Salah.*)  
 None is God but Allah, Mahomet is the prophet  
 of Allah.  
 (*La Allah il Allah, ou Mohamed rassoul Allah.*)

## DEPARTURE OF THE CARAVAN.

## SOLO AND CHORUS.

Again our march we resume, going on  
 Across the dreary wastes alone,  
 The depths of the desert beholding.  
 We forward press throughout the day,  
 Though days are long, and long the way,  
 Life no joys unfolding :  
 And as we go, we yearn to know  
 How Fate our course is moulding.  
 We take our way, with a song we march,  
 With full delight we onward fare,  
 Beneath this blue overhanging arch  
 We freely breathe in ample air.  
 We sing, we march !

*Spoken.*

The moving mass is in the distance lost ;  
 It goes, it goes, one sees it disappear  
 Like morning mists ; and o'er the waste of sand  
 Eternal silence now resumes her reign.

O sounds, of this eternal silence born !  
 Each grain of sand is gifted with a voice,  
 To which the depths aerial make reply.  
 I feel, I hear, that thus the desert speaks .

## CHORUS.

Allah, Allah, to Thee I render homage,  
 Allah, Allah, of Thine eternity, of Thine im-  
 mensity,  
 I am the created image.  
 Allah, Allah !  
 To Thee be praise, Thou ruler of creation.  
 That dwellest in eternity.  
 The solitude of the desert  
 Thou fillest with Thy majesty.  
 Allah, Allah !



# INDEX.

## PART I.

		PAGE
SPOKEN... ..	In deserts is the Infinite revealed ... ..	1
CHORUS... ..	Allah, Allah, to Thee I render homage ... ..	2
SPOKEN... ..	Behold, upon the verge a dusky train ... ..	14
MARCH OF THE CARAVAN ... ..	... ..	14
SOLO AND CHORUS ... ..	We take our way ... ..	17
SPOKEN... ..	The air is gloomy ... ..	19
THE STORM IN THE DESERT ... ..	... ..	20
CHORUS... ..	Bow down your heads! ... ..	20
CALM IS RESTORED ... ..	... ..	30
THE CARAVAN RESUMES ITS MARCH ... ..	... ..	30
CHORUS... ..	Again we go on our weary way ... ..	31
SOLO AND CHORUS ... ..	We take our way, with a song we march ... ..	32

## PART II.—NIGHT.

SPOKEN... ..	Like to the falling of a bridal veil ... ..	34
SOLO (TENOR) ... ..	O night, O lovely night ... ..	34
ARAB FANTASIA ... ..	... ..	39
DANCE OF THE DANCING GIRLS ... ..	... ..	41
FREEDOM IN THE DESERT—CHORUS	Within your dark and narrow dungeons ... ..	44
EVENING MEDITATION ... ..	... ..	49
SOLO (TENOR) AND CHORUS ... ..	Enchanting night, delay thy going ... ..	49

## PART III.—SUNRISE.

SPOKEN... ..	Behold, with rosy tints of dawn is dyed ... ..	54
CHANT OF THE MUEZZIN ... ..	Peace be unto you ... ..	55
DEPARTURE OF THE CARAVAN ... ..	... ..	57
SOLO AND CHORUS ... ..	Again our march we resume ... ..	57
SPOKEN... ..	The moving mass is in the distance lost ... ..	62
CHORUS ... ..	Allah, Allah, to Thee I render homage ... ..	62

# INDEX

## PART I

1	In London is the British capital	London
2	At the station to find a better passage	Station
14	Behind upon the water a daily train	Water
11	As with regard to the first night	First night
17	We take our way	Way
19	The air is heavy	Air
20		
21	How heavy your heart!	Heart
22		
23		
24		
25		
26		
27		
28		
29		
30		
31		
32		
33		
34		
35		
36		
37		
38		
39		
40		
41		
42		
43		
44		
45		
46		
47		
48		
49		
50		
51		
52		
53		
54		
55		
56		
57		
58		
59		
60		
61		
62		
63		
64		
65		
66		
67		
68		
69		
70		
71		
72		
73		
74		
75		
76		
77		
78		
79		
80		
81		
82		
83		
84		
85		
86		
87		
88		
89		
90		
91		
92		
93		
94		
95		
96		
97		
98		
99		
100		

## PART II-NIGHT

1	Like to the falling of a bell toll	Bell
2	O night O lovely night	Night
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		
29		
30		
31		
32		
33		
34		
35		
36		
37		
38		
39		
40		
41		
42		
43		
44		
45		
46		
47		
48		
49		
50		
51		
52		
53		
54		
55		
56		
57		
58		
59		
60		
61		
62		
63		
64		
65		
66		
67		
68		
69		
70		
71		
72		
73		
74		
75		
76		
77		
78		
79		
80		
81		
82		
83		
84		
85		
86		
87		
88		
89		
90		
91		
92		
93		
94		
95		
96		
97		
98		
99		
100		

## PART III-NIGHT

1	Behind with every look of dawn is dead	Dawn
2	There be some	Some
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		
29		
30		
31		
32		
33		
34		
35		
36		
37		
38		
39		
40		
41		
42		
43		
44		
45		
46		
47		
48		
49		
50		
51		
52		
53		
54		
55		
56		
57		
58		
59		
60		
61		
62		
63		
64		
65		
66		
67		
68		
69		
70		
71		
72		
73		
74		
75		
76		
77		
78		
79		
80		
81		
82		
83		
84		
85		
86		
87		
88		
89		
90		
91		
92		
93		
94		
95		
96		
97		
98		
99		
100		

# THE DESERT.

## PART I.

*Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Cornets-à-Pistons, Trombones, Ophicleide, Timpani and Strings.*

*Andante.*

**PIANO.**  
♩ = 69.

*ppp Vi. & Viola.*

*Cello & Bassi.*

*(Spoken.)* In deserts is the Infinite revealed.  
The soul, by such immensity inspired,  
An eagle gazing on the new-born sun,  
The vastness of Infinity can sound.

*(Spoken.)* In deserts all is silent; yet, behold,  
While calm profound seems everywhere to reign,  
Upon the pensive solitary soul  
There fall the sounds of wondrous melody.

*(Spoken.)* O sounds, of this eternal silence born!  
Each grain of sand is gifted with a voice,  
To which the depths aërial make reply.  
I feel, I hear, that thus the desert speaks.

CHORUS. A 1st TENOR. *pp*

2nd TENOR. *pp* Al - lah, Al -

1st BASS. *pp* Al - lah, Al -

2nd BASS. *pp* Al - lah, Al

Al - lah, Al

A 6 6 6 6

Str. & Wind.

- lah, to Thee I . . ren - der hom - . . .

- lah, to Thee I . . ren - der hom - . . .

- lah, to Thee I . . ren - der hom - . . .

- lah, to Thee I . . ren - der hom - . . .

- age, Al - lah, Al - lah, to

- age, Al - lah, Al - lah, to

- age, Al - lah, Al - lah, to

age, Al - lah, Al - lah, to

*p*

Thee I . . ren - der hom - . . - age, Al -

Thee I . . ren - der hom - . . - age, Al -

Thee I . . ren - der hom - . . - age, Al -

Thee I ren - der hom - . . - age, Al -

- lah, Al - lah, of Thine im - men - si -

- lah, Al - lah, of Thine im - men - si -

- lah, Al - lah, of Thine im - men - si -

- lah, Al - lah, of Thine im - men - si -

*ff* *Tutti.*

- ty, of Thine e - ter - ni - ty I am, I am

- ty, of Thine e - ter - ni - ty I am, I am

- ty, of Thine e - ter - ni - ty I am, I am

- ty, of Thine e - ter - ni - ty I am, I am

*pp* *Str. & Wind.*



- lah, Al - lah, Al - lah, Al - lah, Al - .  
 - lah, Al - lah, Al - lah, Al - lah, Al - .  
 - lah, Al - lah, Al - lah, Al - lah, Al - .  
 - lah, Al - lah, Al - lah, Al - lah, Al - .

*decres*

- lah, Al - lah! . . . . . Thou  
 - lah, Al - lah! . . . . . Thou  
 - lah, Al - lah! . . . . . Thou  
 lah, Al - lah! . . . . . Thou

*ff*

*ff Tutti.*

- cen - do. *sempre.*

on - ly art glo - ri - ous, Thou on - ly art mer - ci -  
 on - ly art glo - ri - ous, Thou on - ly art mer - ci -  
 on - ly art glo - ri - ous, Thou on - ly art mer - ci -  
 on - ly art glo - ri - ous, Thou on - ly art mer - ci -

*Fed.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ful, Thou lift - est up the low - - ly, the  
ful, Thou lift - est up the low - - ly, the  
ful, Thou lift - est up the low - - ly, the  
ful, Thou lift - est up the low - - ly, the

*p* Str. & Wind.  
Ped. \*

proud Thou dost a - base, Thou on - ly art glo - ri -  
proud Thou dost a - base, Thou on - ly art glo - ri -  
proud Thou dost a - base, Thou on - ly art glo - ri -  
proud Thou dost a - base, Thou on - ly art glo - ri -

*ff* Tuttr.  
Ped. \* Ped. \*

- ous, Thou on - ly art mer - ci - ful, Thou  
- ous, Thou on - ly art mer - ci - ful, Thou  
- ous, Thou on - ly art mer - ci - ful, Thou  
- ous, Thou on - ly art mer - ci - ful, Thou

The musical score is arranged in four systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are printed below the vocal staves. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *Tuttr.* (tutti). Pedal markings (*Ped.*) and asterisks (*\**) are used to indicate specific performance instructions. The piano accompaniment features complex textures, including chords and arpeggiated figures.

art of life the giv - - er, Thou bring - est down to  
 art of life the giv - - er, Thou bring - est down to  
 art of life the giv - - er, Thou bring - est down to  
 art of life the giv - - er, Thou bring - est down to

*p*  
*p*  
*p*  
*p*

*p* Str. & Wind.

death, Thou bring - est down to death, Al - -  
 death, Thou bring - est down to death, Al - -  
 death, Thou bring - est down to death, Al - -  
 death, Thou bring - est down to death, Al - -

*D*  
*D*  
*D*  
*D*

Cello.

- lah, Al - lah, Al - lah, Al - -  
 - lah, Al - lah, Al - lah, Al - -  
 - lah, Al - lah, Al - lah, Al - -  
 - lah, Al - lah, Al - lah, Al - -

*decrec* - - - *cen* - - - *do.*

- lah, Al - - - lah, Al - - - lah,

*decrec* - - - *cen* - - - *do.*

- lah, Al - - - lah, Al - - - lah,

- lah, Al - - - lah, Al - - - lah,

- lah, Al - - - lah,

*decrec* - - - *cen* - - - *do.*

*f*

Al - lah, Al -

*f* Al - lah, Al -

*f* Al - lah, Al -

*f* Al - lah, Al -

*cres* - - - *cen* - - - *f Tutti.* *do.*

- lah, Al - lah, Al - lah!

- lah, Al - lah, Al - lah!

- lah, Al - lah, Al - lah!

- lah, Al - lah, Al - lah!

- lah, Al - lah, Al - lah!

Vivace.  $\text{♩} = 76$ .

*ff* Hns. & Tpts.

Bassi.

Str. & Wind.

*cres* *cen*

E CHORUS.

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

To Thee be praise, Thou ru - ler of cre -

*do.* *ff* Tutti.

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

- a - tion, that dwell - est in e - ter - ni - ty, to Thee be praise, Thou ru - ler of cre -

B

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- a - tion, that dwell - est in e - ter - ni - ty. The so - li - tude of the de -

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

- sert Thou fill - est with Thy ma - jes - ty, the so - li - tude of the de - sert Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est

with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -

with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -

with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -

with Thy ma - jes - ty. To Thee be praise, Thou rul - er of cre - a - tion, that dwell -

- est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- est in e - ter - ni - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

ty, Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -



The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The lyrics are: "- lah, Al - lah, Al - lah, Al -".

**System 1:** Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. Dynamics include *p*.

**System 2:** Four vocal staves and piano accompaniment. Dynamics include *p*.

**System 3:** Four vocal staves and piano accompaniment. Dynamics include *pp*.

**System 4:** Four vocal staves and piano accompaniment. Dynamics include *pp*.

*Vi. & Viola.* *pp*

*Cello & Bassi.*

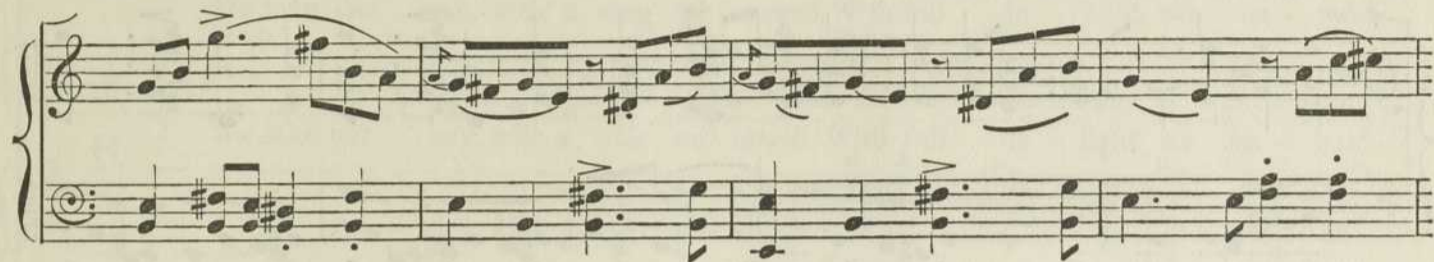
(Spoken.) Behold, upon the verge a dusky train  
 Alternately appears and disappears :  
 A caravan it is, that winds along,      It passes on its slow and toilsome way :  
 A giant serpent, seen against the sky.      The tents will be unfurled, when sinks the day.

**G MARCH OF THE CARAVAN.**  
*Poco più lento.* ♩ = 104.

*pp*  
*Str. con sordini.*

*Hns.*

Ob.



*tr* *sf*  
*Hns.* *Str. & Wind.*



The musical score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The first system includes the following markings: *Hns.* (Horns), *sf* (sforzando), and *f Str. & Wind.* (forte strings and winds). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as trills (*tr*) and accents. The second system concludes with the marking *ff Tutti.* (fortissimo tutti). The subsequent systems continue the dense, rhythmic texture with intricate chordal and melodic lines.

**SOLO.** We take our way, with a song we march, With full de - light we on - ward

**SOLO.** We take our way, with a song we march, With full de light we on - ward

**SOLO.** We take our way, with a song we march, With full de - light we on - ward

**SOLO.** We take our way, with a song we march, With full de - light we on - ward

**SOLO.** We take our way, with a song we march, With full de - light we on - ward

*p Hns. & Bsns.* *f Tutti.*

**SOLO.** fare, Beneath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

**SOLO.** fare, Beneath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

**SOLO.** fare, Beneath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

**SOLO.** fare, Beneath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

**SOLO.** fare, Beneath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

*p Hns. & Bsns.* *f Tutti.*

**SOLO.** air, we take our way, with a song we march, with full de - light we on - ward

**SOLO.** air, we take our way, with a song we march, with full de - light we on - ward

**SOLO.** air, we take our way, with a song we march, with 'full de - light we on - ward

**SOLO.** air, we take our way, with a song we march, with full de - light we on - ward

**SOLO.** air, we take our way, with a song we march, with full de - light we on - ward

*p Hns. & Bsns.* *f Tutti.*

SOLO. *p* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple  
 CHORUS. *f* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple  
 SOLO. *p* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple  
 CHORUS. *f* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple  
 SOLO. *p* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple  
 CHORUS. *f* fare, be-neath this blue ov-er-hang-ing arch we free-ly breathe in am-ple

*p* Hns. & Bsn. *f* Tutti.

air, we take our way, we on-ward fare,  
 air, we take our way, we on-ward fare,  
 air, we take our way, we on-ward fare,  
 air, we take our way, we on-ward fare,

*p* Hns. *p* Str.

we on-ward fare, we take our way,  
 we on-ward fare, we take our way,  
 we on-ward fare, we take our way,  
 we on-ward fare, we take our way,

*deces*

*cen* . . . . . *do* . . . . . *sempre.*

we onward fare, we take our way, we onward

*cen* . . . . . *do* . . . . . *sempre.*

we onward fare, we take our way, we onward

*cen* . . . . . *do* . . . . . *sempre.*

we onward fare, we take our way, we onward

*sfp*

*p*

*pp*

fare, we onward fare.

*pp*

fare, we onward fare.

*pp*

fare, we onward fare.

*pp*

fare, we onward fare.

we onward fare. The air is gloomy, motionless, and dull,  
As charged with death. Behold the whirlwind comes  
Impetuously on : the arid blast  
Is like an all-devouring pestilence.

*pp*

*Ped.*

*ppp Str.*

*Bassi.*

*cres*                      *cen*                      *do.*                      *poco*

THE STORM IN THE DESERT.  
*Poco più vivace.* - 138.

*f Tutti.*

CHORUS.

*ff*

Bow down your heads!                      The Si -

Bow down your heads!                      The Si -

Bow down your heads!                      The Si -

Bow down your heads!                      The Si -

- moom, fie - - ry wind,

- moom, fie - - ry wind,

- moom, fie - - ry wind,

- moom, fie - - ry wind,  
Sva.....

pass - - - es, as 'twere a scourge from

pass - - - es, as 'twere a scourge from

pass - - - es, as 'twere a scourge from

pass - - - es, as 'twere a scourge from

Sva.....

God. Al -

God. Al -

God. Al -

God. Al -

lah. . . re - gard . . . our faith . . . sin - cere, . . . Al -

lah. . . re - gard . . . our faith . . . sin - cere, . . . Al -

- lah, . . . re - gard . . . our faith . . . sin - cere, . . . Al -

- lah, . . . re - gard . . . our faith . . . sin - cere, . . . Al -

- lah, . . . sup - port . . . our hearts . . . that fear, . . .

- lah, . . . sup - port . . . our hearts . . . that fear, . . .

- lah, . . . sup - port . . . our hearts . . . that fear, . . .

- lah, . . . sup - port . . . our hearts . . . that fear, . . .

K

Heaven is no more, . . . . .

Heaven is no more, . . . . .

K

*p*



Thou that rul - est the worlds, our dis - tress Thou be -

Thou that rul - est the worlds, our dis - tress Thou be -

Thou that rul - est the worlds, our dis - tress Thou be -

our dis - tress Thou be -

- hold - - - - - est,

- hold - - - - - est,

- hold - - - - - est,

- hold - - - - - est,

Thou that rul - est the worlds, our dis - tress Thou be -

Thou that rul - est the worlds, our dis - tress Thou be -

Thou that rul - est the worlds, our dis - tress Thou be -

Thou that rul - est the worlds, our dis - tress Thou be -

*ff*  
 - hold - - - - - est.  
*ff*  
 - hold - - - - - est. The an - gel of  
*ff*  
 - hold - - - - - est.  
*ff*  
 - hold - - - - - est. The an - gel of

The an - gel of  
 death a - bout us doth hov - er!  
 The an - gel of  
 death a - bout us doth hov - er!

death a - bout us doth hov - er!  
 The tem - pest is  
 death a - bout us doth hov - er!  
 The tem - pest is

The tem - pest is  
 fierce, and no re - fuge have we!

The tem - pest is  
 fierce, and no re - fuge have we!

fierce, and no re - fuge have we!  
 No suc - cour is

fierce, and no re - fuge have we!  
 No suc - cour is

M  
 near us, though faith - ful we be, No suc - cour is  
 near us, though faith - ful we be, No suc - cour is

M

near us, though faith - ful we be. Do Thou be our

near us, though faith - ful we be. Do Thou be our

near us, though faith - ful we be. Do Thou be our

near us, though faith - ful we be. Do Thou be our

shield, and from death set us free, do Thou be our

shield, and from death set us free, do Thou be our

shield, and from death set us free, do Thou be our

shield, and from death set us free, do Thou be our

shield, and from death set us free.

shield, and from death set us free.

shield, and from death set us free.

shield, and from death set us free.

shield, and from death set us free.

28

*N*

Al - - - lah, re -

Al - - - lah, re -

Al - - - lah, re -

Al - - - lah, re -

- gard our faith sin . . . .

- gard our faith sin . . . .

- gard our faith sin . . . .

- gard our faith sin . . . .

*Sva.*

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

- cere, Al - lah, . . . re - gard . . . our faith . . . sin -

cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that

cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that

cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that

cere, . . . Al - lah, . . . sup - port . . . our hearts . . . that

*deces*  
fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

*deces*  
fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

*deces*  
fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

*deces*  
fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

*deces*  
fear, . . . Al - lah, . . . re - gard . . . our faith . . . sin -

*cen* . . . . . *do.*

cere, . . . . . Al . . . . . lah, . . . . . Al . . . . .

*cen* . . . . . *do.*

cere, . . . . . Al . . . . . lah, . . . . . Al . . . . .

*cen* . . . . . *do.*

cere, . . . . . Al . . . . . lah, . . . . . Al . . . . .

cere, . . . . . Al - lah, . . . . . re - gard . . . . . our faith . . . . . sin -

*cen* . . . . . *do.* . . . . . *Str. & Wind.*

- lah!  
- lah!  
- lah!  
- cere! . . . Al - lah! . . . Al - lah! . . .

*pp* *tenuto.*  
*Ped.*

CALM IS RESTORED.  
*rall.* *cres - cen - do.* *Sva.*

THE CARAVAN RESUMES ITS MARCH.  
*Tempo di marcia.* ♩ = 104. *pp* *Viola.* *cres - cen - do.* *VI.*

*Cl.* *do.* *poco . . . a . . . poco.* *Forn.*

**P** **CHORUS.**

A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor  
 A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor  
 A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor  
 A-gain we go on our wea-ry way, But nought, but nought shall us dis-may, Nor sands nor

**P**  
*f* **Tutti.**

winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward  
 winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward  
 winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward  
 winds that are burn - ing. Nor heat nor toil shall bring dis-tress, For we are strong, and we onward

press, A cer - tain end dis - cern - ing; And we will strive, and achieve suc - cess, To van-quisth  
 press, A cer - tain end dis - cern - ing; And we will strive, and achieve suc - cess, To van-quisth  
 press, A cer - tain end dis - cern - ing; And we will strive, and achieve suc - cess, To van-quisth  
 press, A cer - tain end dis - cern - ing; And we will strive, and achieve suc - cess, To van-quisth

Q

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

Nature learn - ing! We take our way, with a song we march, With full de - light we on - ward

*p* Hns. & Bsn.  
Str. pizz.

*f* Tutti.

fare, Be - neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare, Be - neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare, Be - neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare, Be - neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

*p* Hns. & Bsn.  
Str. pizz.

*f* Tutti.

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

*p* Hns. & Bsn.  
Str. pizz.

*f* Tutti.

SOLO. *p* CHORUS. *f*

fare, be-neath this blue ov - er-hang - ing arch we free - ly breathe in am - ple

SOLO. *p* CHORUS. *f*

fare, be-neath this blue ov - er-hang - ing arch we free - ly breathe in am - ple

SOLO. *p* CHORUS. *f*

fare, be-neath this blue ov - er-hang - ing arch we free - ly breathe in am - ple

SOLO. *p* CHORUS. *f*

fare, be-neath this blue ov - er-hang - ing arch we free - ly breathe in am - ple

*p* Hns. & Bsn. *f* Tutti  
Str. pizz.

*ff*

air, we take our way, with a song we march, with a song we march, be - yond the

*ff*

air, we take our way, with a song we march, with a song we march, be - yond the

*ff*

air, we take our way, with a song we march, with a song we march, be - yond the

*ff*

air, we take our way, with a song we march, with a song we march, be - yond the

*ff*

plain our home to gain . . . ev - er yearn - ing.

*ff*

plain our home to gain . . . ev - er yearn - ing.

*ff*

plain our home to gain . . . ev - er yearn - ing.

*ff*

plain our home to gain . . . ev - er yearn - ing.

*ff*

*Sva.*

PART II.

NIGHT.

*Adagio.*

**PIANO.**  
♩ = 66.

*pp*

*Bassi.*

(Spoken.) Like to the falling of a bridal veil,  
Upon the desert sable night descends,  
Her wonted charms are to the heart enhanced,  
When Venus high in heaven is gleaming bright.

*pp Hns.*

*Cl.*

*Str. sustain.*

*Cello.*

*Tpt.*

*Cl.*

*Hn.*

*Ped. \* Ped. \**

*Ped. \* Ped. \* Ped. \* Ped. \**

**TENOR. A**

O night, O

*sf*

*p*

*Str.*

*Ped. \* Ped. \* Ped. \* Ped. \**

love - - ly night, . . . Thou dost bring us pure delight,

Ped. \* Ped. \* Ped. \* Ped. \*

When in prayer we have bent . . . us, . . .

*Cl. & Fl.*

*Hn.*

Ped. Ped. \* Ped. \*

And on the tranquil plain, All they that long have wan - der'd, In re -

Ped. \* Ped. \* Ped. \* Ped. \*

pose now re - main.

*sf p*

Ped. \* Ped. \* Ped. \* Ped. \*

O 'night, O love - - ly night, . . .

*B*

*rinf. p Str.*

Ped. \* Ped. \* Ped. \* Ped. \*

Thou dost bring us pure delight, As when a lov'd one

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Cl. & Fl.* a faith-ful heart will re-pay: By thee is calm'd the wasting ardour of

*Hn.* *sf*

*Ped.* \* *Ped.* \*

day. O night, O gen-tle

*Cl.* *Ob.* *Cl.* *Hn.* *p*

*Str.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

night!

*Fl.* *Cl.* *p* *Str.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

O night, O love-ly night,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Thou dost bring us pure de-light, When the air is full of fra-grance,

*Ped.* \* *Ped.* \* *Ped.* \*

*Cl. & Fl.* When, led by mu-sic sweet,

*Hn.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Girls, in the dance com-bin-ing, Nim-bly ply twinkling feet,

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

O night, O

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

love-ly night, Thou dost bring us pure de-light.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

As when a lov'd . . . one, *Cl. & Fl.* A faith-ful heart

*Ped.* \* *Ped.* \*

will re-pay: By thee is calm'd the wast-ing ar-dour of day,

*Ped.* \* *Ped.* \*

O night, O gen-tle

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

night. . .

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

ARAB FANTASIA.

E Allegro vivace. ♩ = 104.

Vl. 1.

*f* Wind. Vl. 2.

The first system of music features a piano accompaniment in the lower register and two violin parts in the upper register. The piano part begins with a series of chords and moving lines, while the violins play melodic lines with some grace notes. The tempo is marked 'Allegro vivace' with a quarter note equal to 104 beats per minute.

The second system continues the musical piece, showing the piano accompaniment and the two violin parts. The piano part has a more active role with frequent chord changes and moving lines. The violins continue their melodic development.

The third system of music includes the piano accompaniment and the two violin parts. A dynamic marking of *f* *Tutti.* appears in the piano part, indicating a change in texture and volume. The piano part features more complex chordal structures.

The fourth system continues the musical piece, showing the piano accompaniment and the two violin parts. The piano part has a more active role with frequent chord changes and moving lines. The violins continue their melodic development.

The fifth system of music includes the piano accompaniment and the two violin parts. The piano part has a more active role with frequent chord changes and moving lines. The violins continue their melodic development.

The sixth system continues the musical piece, showing the piano accompaniment and the two violin parts. The piano part has a more active role with frequent chord changes and moving lines. The violins continue their melodic development.

The seventh system of music includes the piano accompaniment and the two violin parts. The piano part has a more active role with frequent chord changes and moving lines. The violins continue their melodic development.

The image displays a page of musical notation for F. David's Ode "The Desert." The page is numbered 40 at the top center. It contains seven systems of music, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is dense, featuring various rhythmic values, accidentals, and dynamic markings. The first system begins with a forte (*sf*) dynamic. The second system also features *sf* markings. The third system is marked with a piano (*p*) dynamic. The fourth system includes both *p* and *f* markings. The fifth system is marked with *f*. The sixth system is marked with *p*. The seventh system concludes the page with a final cadence. The paper shows signs of age, with some discoloration and wear.

Fl. & Cl.

*p Str.*

*tr*

DANCE OF THE DANCING GIRLS.

F Moderato. ♩ = 92. Ob.

*p Str.*

*f Str.*

*Cl.*

*Ob.*

This page contains seven systems of musical notation for F. David's Ode, "The Desert." Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamic markings include *f* and *p*. The publisher's name "Novello, Ewer & Co." is printed in the upper right corner.
- System 2:** Continues the melodic and accompanimental lines.
- System 3:** Includes a *cres.* (crescendo) marking in the bass staff.
- System 4:** Shows further development of the musical themes.
- System 5:** Features a *f* marking in the bass staff and an *Ob.* (oboe) marking in the treble staff.
- System 6:** Includes a *f Str.* (string) marking in the bass staff.
- System 7:** Concludes the page with *p* and *f Str.* markings.

Ob. Cl. Bass. *p*

First system of musical notation, featuring woodwind parts (Ob., Cl., Bass.) and piano accompaniment. The piano part includes a dynamic marking of *p*.

Cl. Ob.

Second system of musical notation, continuing the woodwind and piano parts.

Third system of musical notation, continuing the woodwind and piano parts.

Fourth system of musical notation, continuing the woodwind and piano parts.

morendo.

Fifth system of musical notation, featuring a *morendo* dynamic marking.

*f* Str. & Wind.

Sixth system of musical notation, featuring a forte (*f*) dynamic marking for strings and winds.

FREEDOM IN THE DESERT.

**G** *Vivace.* **CHORUS.** *ff*

With - in your  
With - in your  
With - in your  
With - in your

*tr* **G** *Vivace.*  $\text{♩} = 80.$   
*ff* *Hns. & Trombone.* *Ob. Cl. & Bsn.*

dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,  
dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,  
dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,  
dark and nar - row dun-geons, Pal - lid dwellers in cit - ies, live,

*ff* *Tutti.* *Str. & Wind.*

Not yours it is to share the plea - sures Earth and  
Not yours it is to share the plea - sures Earth and  
Not yours it is to share the plea - sures Earth and  
Not yours it is to share the plea - sures Earth and

sky to oth - ers can give. The life you

sky to oth - ers can give. The life you

sky to oth - ers can give.

sky to oth - ers can give.

lead is void of beau-ty, Dull are your days, wea - ry and long;

lead is void of beau-ty, Dull are your days, wea - ry and long;

Dull are your days, wea - ry and long;

Dull are your days, wea - ry and long;

Fath - er-land for . . us is the de - *rall.* *a tempo.* sert, And we are

Fath - er-land for . . us is the de - *rall.* *a tempo.* sert, And we are

Fath - er-land for . . us is the de - *rall.* *a tempo.* sert, And we are

Fath - er-land for . . us is the de - *rall.* *a tempo.* sert, And we are

free and proud and strong.

free and proud and strong.

free and proud and strong.

free and proud and strong.

H

For us is

For us is

For us is

For us is

H

*Hns. & Trombone.*

*Ob. Cl. & Bsn.*

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

light, and space un-bound-ed, 'Tis for us the mir-age is bright;

*Tutti.*

*Str. & Wind.*

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

For us the cloud that on - ward pass - es, Ours is the

cours - er's tire - less flight. For us the

cours - er's tire - less flight. For us the

cours - er's tire - less flight.

cours - er's tire - less flight.

sil - ver sands are sparkling, On them we rest, calm - ly we sleep;

sil - ver sands are sparkling, On them we rest, calm - ly we sleep;

On them we rest, calm - ly we sleep;

On them we rest, calm - ly we sleep;

*rall.* *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

*rall.* *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

*rall.* *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

*rall.* *a tempo.*

For us are the stars clear - ly shin - ing, O'er us a

night - ly watch they keep.

night - ly watch they keep.

night - ly watch they keep.

night - ly watch they keep.

*Hns. & Trombone.* *dim.*

*p Fl. Ob. & Cl.*

*Hns.* *dim.*

EVENING MEDITATION.

Fl. Ob. & Bsn.

J Andante molto. ♩ = 60.

*dolce.*  
Viola & Cello.

*Fl. & Hns. sustain.*

Bassi.

K TENOR. *dolce, espressivo e legato.*

En - chanting

*p Str.*

night, de - lay thy go - ing, For thou to love and life dost

wake me; It is while song from me is flow - - ing That to her

heart my love will take me. Wind.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "heart my love will take me. Wind." The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

The second system continues the piano accompaniment. The left hand maintains the eighth-note pattern, while the right hand plays chords. A dynamic marking "dim." is placed above the right-hand staff.

Up - on thy way, fair moon, be

The third system introduces a vocal line with the lyrics "Up - on thy way, fair moon, be". The piano accompaniment continues with the eighth-note pattern. Dynamic markings "p" and "Vl. pizz." are present.

go - ing, To fol-low thee thou canst not make me, But here shall

The fourth system continues the vocal line with the lyrics "go - ing, To fol-low thee thou canst not make me, But here shall". The piano accompaniment remains consistent.

song from me be flow - - ing, And to her heart my love . . will

The fifth system concludes the vocal line with the lyrics "song from me be flow - - ing, And to her heart my love . . will". The piano accompaniment continues to the end of the system.

take me.

*f Wind.*

*dim.*

M

My wea-ry eyes to sleep are go - ing, In peace to

*Fl. & Cl.*

*pp Hns. & Str. arco sustain.*

rest, till morn - ing wake me, Yet though my song no . . more be

flow - ing, Still to her heart my love will take me. *Wind.*

N CHORUS. *pp*

My wea-ry eyes to sleep are

*pp* My wea-ry eyes to sleep are

*pp* My wea-ry eyes to sleep are

*pp* My wea-ry eyes to sleep are

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

go - ing, In peace to rest till morn - ing wake me, Yet tho' my

scng no more be flow - - ing, Still to her heart my love will *p*

song no more be flow - - ing, Still to her heart my love will *p*

song no more be flow - - ing, Still to her heart my love will *p*

song no more be flow - - ing, Still to her heart my love will *p*

*p*

take me.

take me.

take me.

take me.

*p*

*morendo.*

*Vi. & Viola.*

*ppp*

*rall.*

*Bassi.*

END OF SECOND PART

# PART III.

## SUNRISE.

*Maestoso.*  $\text{♩} = 60.$

*Vi.*

PIANO. *pp*

Behold, with rosy tints of dawn is dyed  
The wide expanse of heaven; the orb of day  
Appears with sudden beams; and as he mounts  
He fills the desert plains with light and love.

*Sva.*

*p*  
*Cl.*

*Sva.*

*Ob.*

*Sva.*

*Bsn.*

*Hn.*

*Sva.*

*cres- cen - - - do.*

*Cl.*

*Bassi.* *Ped.* \*

*Sva.*

*ff Tutti.*

*Adagio.* CHANT OF THE MUEZZIN.

Peace be un - to you, peace be un - to all,  
 El . . Sa-lam - a - lek, a leikoum el Sa - lam . . . . .

*Adagio.* ♩ = 48.

Al - lah . . is great, to prayer come fall. . .  
 Al - lah . . ouak bar ia les Sa - lah. . .

None is God . . but Al-lah, Ma-ho-met is the prophet of Al - lah, . . . . .  
 la Al - lah . . il Al-lah, ou Mo-ha - med rassoul Al - lah, . . . . .

Al - lah . . . is great, to prayer come fall.  
 Al - lah . . . ou kbar ia les Sa - lah.

None is God . . . but Al - lah, Ma - ho - met is the prophet of Al -  
 la Al - lah . . . il Al - lah ou Mo - ha - med rassoul Al -

lah, Al - lah . . . is great,  
 lah, Al - lah . . . ou kbar,

to prayer come fall.  
 ia les Sa - lah.

Viol.  
 Cello & Bsn.

DEPARTURE OF THE CARAVAN.

**B** *Moderato, tempo di marcia.* ♩ = 104. Hrs.

*pp* Bassi. *cres.* .Viola.

*Ob. & Cl.*

*cres.*

**C** CHORUS.

*f* A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -  
*f* A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -  
*f* A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -  
A - gain our march we re - sume, go - ing on A - cross the drea - ry wastes a -

*f* Tutti.

- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the  
- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the  
- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the  
- lone, The depths of the de - sert be - hold - ing. We for - ward press through - out the

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

day, Though days are long, and long the way, Life no joys un - fold -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

- ing: And as we go, we long to know How Fate our course is mould -

**D** *SOLO.* *p* We take our way, with a song we march, With full de - light we on - ward

*SOLO.* *p* We take our way, with a song we march, With full de - light we on - ward

*SOLO.* *p* We take our way, with a song we march, With full de - light we on - ward

*SOLO.* *p* We take our way, with a song we march, With full de - light we on - ward

**D** *p Hns. Bsn. & Str. pizz.* *f Tutti.*

fare; Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare; Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare; Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

fare; Be-neath this blue ov - er - hang - ing arch We free - ly breathe in am - ple

*p* Hns. Bsn. & Str. pizz. *f* Tutti.

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

air, we take our way, with a song we march, with full de - light we on - ward

*p* Hns. Bsn. & Str. pizz. *f* Tutti.

fare, beneath this blue ov - er - hang - ing arch we free - ly breathe in am - ple

fare, beneath this blue ov - er - hang - ing arch we free - ly breathe in am - ple

fare, beneath this blue ov - er - hang - ing arch we free - ly breathe in am - ple

fare, beneath this blue ov - er - hang - ing arch we free - ly breathe in am - ple

*p* Hns. Bsn. & Str. pizz. *f* Tutti.

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

air, we take our way, with a song we march, with full de-light we on-ward fare, be-neath this

*p Cl. Bssn. & Str. pizz.*

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

blue over-hang-ing arch we free-ly breathe in am-ple air, We

*p Str. arco.*

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

sing, we march, we sing,

*tr*

we march, we march, we march, we march,

we sing, we sing, we sing, we sing,

*deces* - - - - - *deces* - - - - - *deces* - - - - - *deces* - - - - -

*tr* *deces* - - - - - *cen* - - - - - *do* *sempre.*

- *cen* - *do.* *F*

we march, we march!

- *cen* - *do.*

we march, we march!

- *cen* - *do.*

we march, we march!

- *cen* - *do.*

we march, we march!

*tr* *tr* *F*

*pp Str.*

The moving mass is in the distance lost ;  
 It goes, it goes, one sees it disappear  
 Like morning mists ; and o'er the waste of sands  
 Eternal silence now resumes her reign.

O sounds, of this eternal silence born !  
 Each grain of sand is gifted with a voice,  
 To which the depths aërial make reply.  
 I feel, I hear, that thus the desert speaks :

H CHORUS. *pp*

Al - lah, Al - lah, to

Al - lah, Al - lah, to

Al - lah, Al - lah, to

Al - lah, Al - lah, to

Wind. *pp Str.* Wind sustain.

Thee I . . ren - der hom - age, Al -

Thee I . . ren - der hom - age, Al -

Thee I . . ren - der hom - age, Al -

Thee I . . ren - der hom - age, Al -

- lah, Al - lah, to Thee I . . ren - der

- lah, Al - lah, to Thee I . . ren - der

- lah, Al - lah, to Thee I . . ren - der

- lah, Al - lah, to Thee I ren - der

hom - - - - - age, Al - lah, Al -  
 hom - - - - - age, Al - lah, Al -  
 hom - - - - - age, Al - lah, Al -  
 hom - - - - - age, Al - lah, Al -

*f* - lah, of Thine e - ter - ni - ty, of  
*f* - lah, of Thine e - ter - ni - ty, of  
*f* - lah, of Thine e - ter - ni - ty, of  
*f* - lah, of Thine e - ter - ni - ty, of

*pp* Thine im - men - si - ty I am, I am the cre - a - ted  
*pp* Thine im - men - si - ty I am, I am the cre - a - ted  
*pp* Thine im - men - si - ty I am, I am the cre - a - ted  
*pp* Thine im - men - si - ty I am, I am the cre - a - ted

*pp*



- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

- lah, Al - lah, Al - lah, Al -

*dim* - - in - - u - - en - - do.

- lah, Al - lah ! . . . en . . . do.

*dim* - - in - - u - - en - - do.

- lah, Al - lah ! . . . en . . . do.

*dim* - - in - - u - - en - - do.

- lah, Al - lah ! . . . en . . . do.

- lah, Al - lah ! . . . en . . . do.

- lah, Al - lah ! . . . en . . . do.

*dim* - - in - - u - - en - - do.

*K Vivace. ♩ = 76.*

*f* Hns. & Tpts.

Bassi.

*p*

*cres*  
*Str. & Wind.*  
cen - do.

**CHORUS.**

*ff*  
To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

*ff*  
To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

*ff*  
To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

*ff*  
To Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

*ff* **Tutti.**

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty, to Thee be praise, Thou rul - er of cre - a - tion, that dwell - est in e - ter - ni -

- ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -  
 - ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -  
 - ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -  
 - ty. The so - li - tude of the de - sert Thou fill - est with Thy ma - jes -

- ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,  
 - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,  
 - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,  
 - ty, the so - li - tude of the de - sert Thou fill - est with Thy ma - jes - ty,

Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be  
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be  
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be  
 Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes - ty, to Thee be

praise, Thou ruler of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou ruler of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou ruler of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

praise, Thou ruler of cre - a - tion, that dwell - est in e - ter - ni - ty, the so - li - tude of the de -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

- sert Thou fill - est with Thy ma - jes - ty, Thou fill - est with Thy ma - jes -

N

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

- ty, Thou fill - est with Thy ma - jes - ty, Al - lah, Al - lah, Al -

N





# NOVELLO'S EDITIONS. ORATORIOS, CANTATAS, MASSES, &c.

(S.A.T.B. EDITIONS ONLY.)

PRICE ONE SHILLING AND SIXPENCE EACH.

T. ADAMS.  
† CROSS OF CHRIST, THE.  
† GOLDEN HARVEST, A.  
† HOLY CHILD, THE.  
† NATIVITY, THE.  
RAINBOW OF PEACE, THE.

W. G. ALCOCK.  
AND I HEARD A GREAT VOICE.

T. ANDERTON.  
NORMAN BARON, THE.  
† WRECK OF THE HESPERUS, THE.

E. ASPA.  
GIPSIES, THE.

ASTORGA.  
STABAT MATER.

F. AUSTIN.  
† SONGS IN A FARMHOUSE.

BACH.  
† BIDE WITH US.  
† DITTO (WELSH WORDS).  
CHRIST LAY IN DEATH'S DARK PRISON.  
CHRISTIANS, GRAVE YE THIS GLAD DAY.  
† CHRISTMAS ORATORIO. PARTS 1—2.  
DITTO DITTO. PARTS 3—4.  
DITTO DITTO. PARTS 5—6.  
COME, JESU, COME (MOTET).  
COME, REDEEMER OF OUR RACE.  
FROM DEPTHS OF WOE I CALL ON THEE.  
GIVE THE HUNGRY MAN THY BREAD.  
GOD GOETH UP WITH SHOUTING.  
GOD SO LOVED THE WORLD.  
† GOD'S TIME IS THE BEST.  
† DITTO (WELSH WORDS).  
† HOW BRIGHTLY SHINES YON STAR OF MORN.  
IF THOU BUT SUFFEREST GOD TO GUIDE THEE.  
† JESU, PRICELESS TREASURE (MOTET).  
† DITTO (WELSH WORDS).  
JESUS, NOW WILL WE PRAISE THEE.  
JESUS SLEEPS, WHAT HOPE REMAINETH.  
LET SONGS OF REJOICING BE RAISED.  
LORD IS A SUN AND SHIELD, THE.  
† LORD IS MY SHEPHERD, THE.  
LORD, REBUKE ME NOT.  
\* MAGNIFICAT IN D.  
† MY SPIRIT WAS IN HEAVINESS.  
O CHRIST, MY ALL IN LIVING.  
O JESU CHRIST, THOU PRINCE OF PEACE.  
† O LIGHT EVERLASTING.  
O PRAISE THE LORD FOR ALL HIS MERCIES.  
O TEACH ME, LORD, MY DAYS TO NUMBER.  
PRAISE OUR GOD WHO REIGNS IN HEAVEN.  
PRAISE THOU THE LORD, JERUSALEM.  
SAGES OF SHEBA, THE.  
† SING YE TO THE LORD (MOTET).  
† SLEEPERS, WAKE.  
† SPIRIT ALSO HELPETH US, THE (MOTET).  
† STRONGHOLD SURE, A.  
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY.  
THOU GUIDE OF ISRAEL.  
WAILING, CRYING, MOURNING,  
WATCH YE, PRAY YE. [SIGHING].  
WHEN WILL GOD RECALL MY SPIRIT.  
WHOSO DOTH OFFER THANKS.

J. BARNBY.  
† REBEKAH.

M. BARTON.  
MASS, IN A.

BEETHOVEN.  
† CHORAL FANTASIA.  
ENGEDI.  
† MASS, IN C (LATIN WORDS).  
\* MASS, IN C.  
† MOUNT OF OLIVES.

G. J. BENNETT.  
EASTER HYMN (ON THE MORN OF EASTER DAY).

W. STERNDALE BENNETT.  
EXHIBITION ODE.  
† MAY QUEEN, THE.  
† WOMAN OF SAMARIA, THE.

G. R. BETJEMANN.  
THE SONG OF THE WESTERN MEN.

H. BLAIR.  
† HARVEST-TIDE.

J. BRAHMS.  
SONG OF DESTINY, A.  
SONGS OF LOVE (VOCAL PART ONLY).

J. B. VAN BREE.  
† ST. CECILIA'S DAY.

A. H. BREWER.  
O PRAISE THE LORD.  
SONG OF EDEN, A.

J. F. BRIDGE.  
HYMN TO THE CREATOR.  
† INCHCAPE ROCK, THE.  
† LORD'S PRAYER, THE.  
\* † ROCK OF AGES.

CARISSIMI.  
\* JEPHTAH.

CHERUBINI.  
\* FIRST MASS, REQUIEM, IN C MINOR.  
THIRD MASS (CORONATION), IN A.  
FOURTH MASS, IN C.

G. F. COBB.  
MY SOUL TRULY WAITETH.

M. COSTA.  
DREAM, THE.

F. H. COWEN.  
† HE GIVETH HIS BELOVED SLEEP.

B. J. DALE.  
† BEFORE THE PALING OF THE STARS.

H. W. DAVIES.  
† HERVÉ RIEL.  
ODE ON TIME.

T. F. DUNHILL.  
† TUBAL CAIN.

E. ELGAR.  
† FOR THE FALLEN.  
† FOURTH OF AUGUST, THE.  
TE DEUM AND BENEDICTUS, IN F.

R. F. ELLICOTT.  
ELYSIUM.

R. FRANZ.  
PRAISE YE THE LORD.

N. W. GADE.  
† CHRISTMAS EVE.  
† ERL-KING'S DAUGHTER, THE.  
ZION.

G. M. GARRETT.  
† HARVEST CANTATA.

A. R. GAUL.  
† RUTH (CHORUSES ONLY).

H. GOETZ.  
BY THE WATERS OF BABYLON.  
† NCENIA.

A. M. GOODHART.  
EARL HALDAN'S DAUGHTER.

CH. GOUNOD.  
DAUGHTERS OF JERUSALEM.  
DE PROFUNDIS (LATIN).  
DITTO (ENGLISH).  
† FAUST (SELECTION, FOR CONCERT PERFORMANCE).  
\* † GALLIA.  
MESSE SOLENNELLE, STE. CÉCILE (LATIN).  
OUT OF DARKNESS.  
PASSION, THE.  
† REDEMPTION (PART 2).  
† REDEMPTION (PART 3).

GRAUN.  
PASSION OF OUR LORD, THE (CHORUSES ONLY).

A. GRAY.  
LEGEND OF THE ROCK-BUOY BELL.

J. O. GRIMM.  
SOUL'S ASPIRATION, THE.

HANDEL.  
† ACIS AND GALATEA.  
CHANDOS TE DEUM.  
DETTINGEN TE DEUM.  
DIXIT DOMINUS.  
\* EXCEPT THE LORD BUILD THE HOUSE.  
† ISRAEL IN EGYPT (POCKET EDITION).  
† JUDAS MACCABÆUS (DITTO).  
† MESSIAH (DITTO).  
\* NISI DOMINUS.  
O COME, LET US SING.  
† O PRAISE THE LORD.  
ODE ON ST. CECILIA'S DAY.  
PASSION OF CHRIST (ABRIDGED).  
UTRECHT JUBILATE.  
WAYS OF ZION, THE.

C. A. E. HARRISS.  
SANDS OF DEE, THE.

J. HARRISON.  
CHRISTMAS CANTATA.  
† HARVEST CANTATA.

HAYDN.  
† CREATION, THE (POCKET EDITION).  
\* FIRST MASS, IN B FLAT.  
FIRST MASS, IN B FLAT (LATIN).  
SECOND MASS, IN C (LATIN).  
THIRD MASS, IN D (LATIN).  
\* THIRD MASS, IN D.  
\* TE DEUM.  
SEASONS, THE, FROM :  
† SPRING.  
SUMMER.  
AUTUMN.  
WINTER.  
SEASONS, THE (CHORUSES ONLY).

E. HECHT.  
O MAY I JOIN THE CHOIR INVISIBLE.

H. M. HIGGS.  
ERL KING, THE.

F. HILLER.  
† SONG OF VICTORY, A.

*The Works marked \* have Latin and English Words.  
Those marked thus † may be had in the Tonic Sol-fa Notation.  
Cantatas, &c., for Female and Male voices (see Novello's Catalogues).*

LONDON : NOVELLO AND COMPANY, LIMITED.  
NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

# NOVELLO'S VOCAL ALBUMS.

	s.	d.		s.	d.
Arne, Thomas A.—Twenty Songs ... ..	2	6	Hill, Lady Arthur.—Holiday Songs ... ..	4	0
Austin, E.—Songs from the Highway (Bk. 1) ...	3	0	— Songlets for Children ... ..	3	0
Bach, J. S.—Twenty Sacred Songs ... ..	2	6	— Twilight Songs for little children ... ..	3	0
— Solos from the Sacred Cantatas (S.A.T.B.).			Hodgkinson, N.—Six Little Songs (Contralto) ...	3	0
Sets 1 and 2 ... .. each Book	1	6	Hook, James.—Twenty Songs ... ..	2	6
Beethoven.—*Twenty-six Songs (Vol. I.) ... ..	2	6	King, H. J.—Album of Nine Songs ... ..	5	6
—*Seventeen Songs (Vol. II.) ... ..	2	6	King, Oliver.—Six Songs (Baritone) ... ..	4	0
—*Twenty-two Songs (Vol. III.) ... ..	2	6	Liszt.—Twenty Songs ... ..	2	6
Bell, W. H.—A Set of Six Love Lyrics ... ..	4	6	Loder, E. J.—Twenty-one Songs ... ..	3	0
Bendl, Karel.—*Gipsy Songs. First Series ...	4	0	MacCunn, H.—Cycle of Six Love Lyrics ... ..	4	0
— Ditto. Second Series. (English and Bohemian)	4	0	Mackenzie, A. C.—Eighteen Songs. 3 Books, each	4	0
—*Twelve Songs ("Loving Hearts") ... ..	4	0	— Eighteen Songs. One Vol. ... Cloth, gilt	11	6
—*Twelve Songs. Set 2. (Stimmungsbilder) ...	4	0	— Spring Songs ... ..	4	0
Bennett, G. J.—Ten Songs (Robert Burns) ...	4	0	Marchant, Stanley.—Nonsense Songs (Illustrated)	4	0
— Twelve Songs (Shelley and Rossetti) ...	4	0	Mendelssohn.—Songs. Folio ... Cloth, gilt	26	6
Bennett, S.—*Twelve Songs (Cloth, gilt, 4s.) ...	1	6	—*Songs (Cloth, gilt, 9s.)... .. Boards	6	0
Berlioz.—Summer Nights (English and French) ...	2	6	—*Songs. (Deep Voice) (Cloth, gilt, 9s.) Boards	6	0
Bishop, Henry R.—Twenty Songs... ..	2	6	—†"Elijah," Solo music in (s., A., & T.) ... each	2	6
Blumenthal, J.—*Songs (Op. 101):			—†Ditto (Bass Solos) ... ..	4	0
Vol I. In the Shadow. Vol. II. In the			Moore.—Irish Melodies (Cloth, gilt, 6s.) ... ..	4	0
Sunshine (Cloth, gilt, each 9s.) ... .. each	6	0	— Ditto. Folio ... .. Cloth, gilt	26	6
Boyle, G. F.—Six Songs for Soprano (Op. 31) ...	4	0	Mozart.—*Nineteen Songs ... ..	2	6
Brahms, J.—Twenty-two Songs ... ..	2	6	—†Songs in "Le Nozze di Figaro" 4 Books, ea.	3	0
—*Selected Songs, High or low voice. 8 Books, ea.	3	0	—†Songs in "Don Giovanni" ... 4 Books, each	3	0
—*Six Songs, Op. 3 (Soprano or Tenor) ... ..	3	0	Newmarch, Rosa.—Six Russian Songs (Selected)	3	0
—*†Six Songs, Op. 6 (Soprano or Tenor) ... ..	3	0	Parry, C. H. H.—English Lyrics (in 12 sets) each	4	0
—*Eight Songs, Op. 14, Book 1, Nos. 1 to 4 ...	3	0	Purcell, Henry.—Twelve Songs ... ..	4	0
—* Ditto Book 2, Nos. 5 to 8 ... ..	3	0	Randegger.—Sacred Songs for Little Singers		
—*Five Songs, Op. 19 (Soprano or Tenor) ... ..	3	0	(Illustrated) (Cloth, gilt, 7s. 6d.) ... ..	4	0
—*Nine Songs, Op. 32, Nos. 1 to 4 ... ..	3	0	—†Sacred Songs for Soprano. (Sets 1 and 2) ...	9	0
—* Ditto Nos. 5 to 9 ... ..	3	0	—† Ditto for Contralto. (Sets 1 and 2) ...	9	0
—*Four Songs, Op. 43 (Medium)... ..	3	0	—† Ditto for Tenor. (Sets 1 and 2) ...	9	0
—*Four Songs, Op. 46 (Soprano or Tenor) ...	3	0	—† Ditto for Bass. (Sets 1 and 2) ...	9	0
—*Five Songs, Op. 47 " " ... ..	3	0	Roeckel, J. L.—Illusions. (Song-Cycle) ... ..	4	0
—*Seven Songs, Op. 48 " " ... ..	3	0	Rubinstein, A.—Twenty-five Songs ... ..	2	6
—*Five Songs, Op. 49 " " ... ..	3	0	Schubert.—Twenty Songs (Mezzo-Sop.) ... ..	2	6
Bright, Dora.—Twelve Songs ... ..	4	0	— Twenty Songs (Contralto) ... ..	2	6
Capel, J. M.—Just before bedtime (Six Little Songs)	4	0	— Twenty Songs (Sop. or Tenor)... ..	2	6
Carse, A.—The Voyage of Love (Song-Cycle) ...	4	0	—*†Schwanengesang (Swan Songs) ... ..	2	6
Classical Songs.—Four Vols. ... .. each	2	6	—*†Die Schöne Müllerin (Fair Maid of the Mill)	2	6
Cobb, G. F.—Three Sacred Songs. Folio ... ..	6	0	—*Winterreise (The Winter Journey), Op. 89 ...	2	6
— Songs for Little People (24), Books 1-2, ea.	4	0	Schumann.—*Songs. Folio ... Cloth, gilt	16	0
Dannreuther, E.—Six Songs (D. G. Rossetti) ...	4	0	—*Myrthen (Twenty-six Songs), Op. 25 ... ..	2	6
— Five Songs (W. Morris)... ..	4	0	—*Liederkreis (Twelve Songs), Op. 39 ... ..	1	6
Davis, E. H.—Five Songs of Childhood ... ..	3	0	—*Vocal Album (Cloth, gilt, 7s.) ... ..	4	0
Dibdin, Charles.—Twenty-one Songs ... ..	2	6	—*Woman's Love and Life (Eight Songs), Op. 42	1	6
Dvorák, A.—*Sixteen Songs (Opp. 2, 5, 17, and 31)	4	0	—*Twelve Songs (Op. 35) ... ..	1	6
—*Eight Love Songs ... ..	3	0	—*A Poet's Love. Sixteen Songs (Op. 48) ...	2	6
Elliott, J. W.—National Nursery Songs (sixty-five			Stainer, J.—*Seven Songs ... ..	1	6
Illustrations) (Cloth, gilt, 7s. 6d.) ... .. Boards	5	6	— Six Italian Songs (Mezzo-Soprano) ... ..	4	0
Folk-Songs of England.—Book 1. Dorsetshire	4	0	Stanford, C. V.—Irish Songs and Ballads ... ..	6	0
— Book 2. Eastern Counties ... ..	4	6	Tschaikowsky.—Twenty-four Songs ... ..	4	0
— Book 3. Hampshire ... ..	4	6	Umlauft, P.—*Four Songs (Op. 37) ... ..	3	0
— Book 4. Folk-songs from various Counties... ..	4	0	Various Composers:		
— Book 5. Sussex ... ..	4	6	English Folk-Songs ... ..	4	0
— (Selected Edition). Vols. I. and II. Cloth, ea.	13	6	Nursery Songs from the Appalachian		
Folk-Songs of English Origin.—(Collected in the			Mountains (Arr. by C. J. Sharp). Series		
Appalachian Mountains.) Sets 1 and 2 ... each	5	6	1 and 2 ... .. Boards, each	6	0
Franz, R.—Thirty Songs ... ..	2	6	Old Ireland (Irish Melodies) ... ..	4	0
— *Fourteen Songs (Robert Burns) ... ..	4	0	Seventeenth Century Songs, Ten. (Ed. by		
Goetz, Hermann.—*Eighteen Songs (Opp. 4, 12, 19)	4	0	J. F. Bridge) ... ..	4	0
Gregory, E. C.—Six Vocal Sketches ... ..	2	6	Songs from Shakespeare. (Edited by J. F. Bridge)	4	0
Handel.—†Twelve Songs for Soprano ... ..	3	0	Songs from Shakespeare, with Dances		
—†Twelve Songs for Contralto ... ..	3	0	(G. T. Kimmins) ... ..	7	6
—†Twelve Songs for Tenor ... ..	3	0	Sunlight of Song. Forty-six Illustrations		
—†Twelve Songs for Baritone or Bass ... ..	3	0	(Cloth, gilt, 7s. 6d.) Boards	5	6
Hatton, J. L.—Songs for Sailors ... ..	4	0	Wagner, R.—*†Five Songs (Soprano or Tenor)...	3	0
Haydn.—Ten Canzonets ... ..	2	6			
Haynes, B.—Nine Elizabethan Lyrics ... ..	4	0			

\* These Songs have German and English Words.

† These Albums are Edited by Alberto Randegger.

# NOVELLO'S MUSIC PRIMERS & EDUCATIONAL SERIES.

	s.	d.		s.	d.
1. THE PIANOFORTE ... .. E. PAUER	3	0	51. TWO-PART SOLFEGGI ... .. JAMES HIGGS	1	6
2. THE RUDIMENTS OF MUSIC ... W. H. CUMMINGS	1	6	52. HISTORY OF THE PIANOFORTE A. J. HIPRINS	4	0
3. THE ORGAN ... .. J. STAINER	3	0	53. SCALES AND ARPEGGIOS ... FRANKLIN TAYLOR	3	0
4. THE HARMONIUM ... .. KING HALL	3	0	54. SONATA FORM ... .. W. H. HADOW	4	0
5. SINGING... .. A. RANDEGGER	6	0	55. A DICTIONARY OF VIOLIN MAKERS C. STAINER	4	0
6. SPEECH IN SONG ( <i>Singers' Pronouncing Primer</i> ) A. J. ELLIS	3	0	56. ANALYSIS OF BACH'S 48 PRELUDES AND FUGUES (or in 4 Parts, 1s. 6d. each)... F. ILIFFE	4	6
7. MUSICAL FORMS ... .. E. PAUER	3	0	57. APPENDIX TO "ANALYSIS OF FORM" H. A. HARDING	0	8
8. HARMONY ... .. J. STAINER	3	0	58. HARMONIZATION OF MELODIES J. E. VERNHAM	1	6
9. COUNTERPOINT ... .. J. F. BRIDGE	3	0	59. "BRAILLE" MUSIC-NOTATION (for sighted teachers to instruct the blind) ... E. WATSON [O. P.]	0	P
10. FUGUE ... .. JAMES HIGGS	3	0	60. FIVE-PART HARMONY ... .. F. E. GLADSTONE	3	0
11. SCIENTIFIC BASIS OF MUSIC W. H. STONE	1	6	61. THE VIOLA ... .. BERTHOLD TOURS	3	0
12. DOUBLE COUNTERPOINT ... .. J. F. BRIDGE	3	0	62. HARMONICS AND RESULTANTS ... C. E. LOWE	1	6
13. CHURCH CHOIR TRAINING ... .. J. TROUTBECK	1	6	63. BREATHING FOR VOICE PRODUCTION HULBERT [O. P.]	1	6
14. PLAIN SONG ... .. T. HELMORE	3	0	64. CHOIRBOY'S ELEMENTS OF MUSIC G. J. BENNETT	1	6
15. INSTRUMENTATION ... .. E. PROUT	3	0	65. FIRST STEPS FOR THE VIOLIN (I.) (Violin only) ... .. EMIL KREUZ	2	6
16. THE ELEMENTS OF THE BEAUTIFUL IN MUSIC ... .. E. PAUER	1	6	65A. Do. Do. (II.) ..	4	0
17. THE VIOLIN ... .. BERTHOLD TOURS	3	0	(The Pieces with Pianoforte Accompaniment)		
18. TONIC SOL-FA ... .. J. CURWEN	1	6	66. SCORE-READING EXERCISES (I.) EMILY R. DAYMOND	2	6
19. LANCASHIRE SOL-FA ... .. JAMES GREENWOOD	1	6	66A. Do. Do. (II.) ..	2	6
20. COMPOSITION ... .. J. STAINER	3	0	67. METHOD OF SINGING ... .. J. STOCKHAUSEN	6	0
21. MUSICAL TERMS ... .. STAINER AND BARRETT	1	0	68. A TREATISE ON STRICT COUNTERPOINT. Part I. ... .. F. E. GLADSTONE	3	0
22. THE VIOLONCELLO ... .. JULES DE SWERT	3	0	69. Do. Do. (II.) ..	2	6
23. TWO-PART EXERCISES (396) ... .. J. GREENWOOD	1	6	70. EXAMINATION QUESTIONS ... .. C. HARRIS	3	0
24. DOUBLE SCALES ... .. FRANKLIN TAYLOR	1	6	71. VOICE CULTURE FOR CHILDREN (I.) BATES	2	6
24A. Do. (Continental Fingering)	1	6	72. Do. Do. (II.) ..	2	6
25. MUSICAL EXPRESSION ... .. MATHIS LUSSY	4	6	73. Do. Do. (III.) ..	1	0
26. SOLFEGGI (both Notations) (or in Three Parts, 2s. 6d. each) ... .. FLORENCE MARSHALL	6	0	73A. Do. Do. (III.) (Sol-fa) ..	0	6
27. ORGAN ACCOMPANIMENT ... .. J. F. BRIDGE	3	0	(Nos. 71 to 73 complete: 5s. 6d.)		
28. THE CORNET ... .. H. BRETT	3	0	74. THE CHOIRBOY'S GUIDE TO THE CATHEDRAL PSALTER ... .. ERNEST NEWTON	1	0
29. MUSICAL DICTATION (I.) ... .. RITTER	1	6	75. TWELVE ELEMENTARY DUETS FOR PIANO- FORTE... .. E. MUNDELLA	1	6
30. Do. (II.) ... .. RITTER	3	0	76. HARMONY FOR SCHOOLS ... .. F. E. GLADSTONE	4	0
31. MODULATION... .. JAMES HIGGS	3	0	77. KEY TO DITTO ... .. F. E. GLADSTONE	2	6
32. DOUBLE-BASS ... .. A. C. WHITE	4	6	78. SCORE-READING EXERCISES... .. A. H. PEPPIN	2	6
32A. APPENDIX TO DOUBLE-BASS A. C. WHITE	4	6	79. FIGURED-BASS PLAYING ... .. JOSEPH R. TOBIN	2	6
33. EXTEMPORIZATION ... .. F. J. SAWYER	3	0	80. TENOR EXERCISES ... .. E. D. PALMER	1	6
34. ANALYSIS OF FORM, AS DISPLAYED IN BEETHOVEN'S PIANOFORTE SONATAS H. A. HARDING	3	0	81. THREE-PART STUDIES ... .. HUGH BLAIR	1	0
35. 500 FUGUE SUBJECTS AND ANSWERS A. W. MARCHANT	4	6	82. AN ESSAY ON MUSIC ... .. J. STAINER	1	6
36. HAND GYMNASTICS ... .. T. RIDLEY PRENTICE	2	6	83. THE MILITARY BAND ... .. G. MILLER	3	0
37. MUSICAL ORNAMENTATION (I.) DANNREUTHER	7	6	84. EQUAL TEMPERAMENT... .. H. SPAIN	1	6
37A. Do. Do. (II.) DANNREUTHER	7	6	85. A GUIDE TO SOLO SINGING GUSTAVE GARCIA	3	0
38. TRANSPOSITION ... .. J. WARRINER	3	0	86. THEORY OF MUSIC ... .. J. A. O'NEILL	1	6
38A. SUPPLEMENT TO Do. (KEYBOARD AND ORCHESTRAL) J. WARRINER	1	6	87. SELF-HELP FOR SINGERS ... .. D. C. TAYLOR	2	6
39. THE ART OF TRAINING CHOIR BOYS MARTIN	4	6	88. THE ORGAN ... .. W. G. ALCOCK	6	0
39A. Do. Do. (EXERCISES ONLY)	1	6	89. PEDAL SCALES AND ARPEGGIOS ELLINGFORD	2	6
40. BIOGRAPHICAL DICTIONARY OF MUSICIANS W. H. CUMMINGS	3	0	90. COMBINED AND FLORID COUNTERPOINT G. J. BENNETT	4	0
41. EXAMPLES IN STRICT COUNTERPOINT (I.) GORDON SAUNDERS	4	6	91. MUSICAL NOTATION ... .. H. ELLIOT BUTTON	2	6
41A. Do. Do. (II.) ..	4	6	92. THE SINGER'S ART ... .. AGNES LARKCOM	1	6
42. SUMMARY OF MUSICAL HISTORY C. H. H. PARRY	3	0	93. THE ORGAN (A Study of its Principles and Practice) ELLINGFORD	2	6
43. MUSICAL GESTURES ... .. J. F. BRIDGE	3	0	94. DIATONIC MODAL COUNTERPOINT R. DUNSTAN	3	0
43A. RUDIMENTS IN RHYME... .. J. F. BRIDGE	1	0	95. BEETHOVEN'S PIANOFORTE SONATAS (Hints on their Rendering) ... .. C. E. LOWE	4	0
44. BASSES AND MELODIES ... .. RALPH DUNSTAN	4	0	96. ORNAMENTATION IN THE WORKS OF F. CHOPIN ... .. J. P. DUNN	2	6
45. FIRST STEPS AT THE PIANOFORTE BERGER	4	0	97. A MANUAL OF SINGING ... .. R. MANN	1	6
46. A DICTIONARY OF PIANISTS AND COMPOSERS FOR THE PIANOFORTE ... .. E. PAUER	3	0			
47. ORGAN PEDAL TECHNIQUE (I.) HORNER	3	0			
47A. ORGAN PEDAL TECHNIQUE (II.) HORNER	3	0			
48. TWELVE TRIOS FOR ORGAN, BY ALBRECHTS- BERGER ... .. A. W. MARCHANT	2	6			
49. THREE-PART STUDIES (both Notations) VERNHAM	2	6			
50. CHORAL SOCIETY VOCALISATION (or in Four Parts, 8d. each; Tonic Sol-fa, 6d. each) J. STAINER	3	0			
50A. Do. THE EXERCISES ADAPTED AND ARRANGED FOR FEMALE VOICES MARCHANT	2	6			

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED.  
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

(July—1923.)

DAVI 2.2