

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

HAYDN'S

SEASONS

THREE SHILLINGS.

LONDON NOVELLO, EWER & CO

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

NOVELLO, EWER & CO.'S

CIRCULATING MUSIC LIBRARY

1, BERNERS STREET, W.

TERMS OF SUBSCRIPTION.

CLASS A	-	-	ONE GUINEA	-	-	PER ANNUM.
CLASS B)	-	-	TWO GUINEAS	-	-	PER ANNUM.
CLASS E)			Six Months, £1 5s.; Three Months, 15s.; One Month, 8s.; One Week, 3s.			
CLASS C)	-	-	THREE GUINEAS	-	-	PER ANNUM.
CLASS F)			Six Months, £1 15s.; Three Months, £1 1s. One Month, 12s. 6d.; One Week, 5s.			
CLASS D)	-	-	FIVE GUINEAS	-	-	PER ANNUM.
CLASS G)						

Subscriptions received by all Music sellers in town or country.

TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (or copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the Subscriber to the same privileges as Class C, including the right of borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

* * The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

COUNTRY.

- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes, which MAY BE EXCHANGED DAILY, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

•• FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE SEASONS

AN ORATORIO

IN VOCAL SCORE

COMPOSED IN THE YEAR 1800 BY

J. HAYDN.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY
VINCENT NOVELLO.

Ent. Sta. Hall.

*Price, in paper cover, 3s. 6d.
" paper boards, 3s. 6d.
" scarlet cloth, 5s. 6d.*

LONDON: NOVELLO, EWER & CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.

Each Season may be had separately, in paper cover, price 1s.

606409

THE SEASONS.

THE SEASONS.

	s.	d.		s.	d.		s.	d.
First Violin ...	8	6	Clarionets ...	2	0	Tympani ...	0	6
Second Violin ...	7	6	Bassoons ...	3	0	Treble ...	2	6
Viola ...	5	6	Horns, 1 and 2 ...	2	0	Alto ...	2	6
Violoncello and Bass ...	7	0	Trumpets ...	1	0	Tenor ...	2	6
Flutes ...	3	0	Trombones, A. and T. ...	1	6	Bass ...	2	6
Oboes ...	3	6	Do. Bass ...	1	0			

The Choruses only, in Vocal Score, without Accompaniment, Paper Cover, 1s. ; Paper Boards, 1s. 6d.

Full Orchestral Score, English and German Words, 48s. ; Do., Peters's Edition, 12s.

780.523
H4/5s
1930
MUS-ETR

THE SEASONS.

CHARACTERS REPRESENTED.

SIMON (<i>a Farmer</i>)	BASS.	LUCAS (<i>a young Countryman</i>) . . .	TENOR.
JANE (<i>his Daughter</i>)	SOPRANO.	CHORUS OF COUNTRY PEOPLE AND HUNTERS.	

Spring.

No. 1.—OVERTURE.

Expressing the passage from Winter to Spring.

No. 2.—RECIT.—*Simon.*

Behold where surly Winter flies!
Towards the north he passes off.
He calls his ruffian blasts:
His ruffian blasts obey,
And quit the howling hill.

Lucas.

Behold from craggy rocks the snow
In livid torrents melted runs!

Jane.

Forth fly the tepid airs,
And from the southern shores allure
The messenger of Spring.

No. 3.—CHORUS.

Come, gentle Spring, ethereal mildness come;
And from her wintry grave bid drowsy nature
rise.

Girls and Women.

See, gentle Spring delightful comes!
The softness of its breath we feel,—
The joy of renovating life!

Men.

As yet the year is unconfirm'd
And oft the cold's returning blast [destroys.
With black envenom'd fogs the bud and bloom

Chorus.

Come, gentle Spring, ethereal mildness, come!
And smiling on our plains descend;
Come, gentle Spring, while music wakes around.

No. 4.—RECIT.—*Simon.*

At last the bounteous sun
From Aries into Taurus rolls,
Wide spreading life and heat;
Up rise the fleecy clouds sublime,
And stretch their thin and silver wings
O'er all surrounding heav'n.

No. 5.—AIR.

With joy th' impatient husbandman
Forth drives his lusty team,
To where the well-us'd plough remains,
Now loosen'd from the frost.
With measur'd step he throws the grain
Into the bounteous earth.

O sun, soft show'rs, and dews!

The golden ears in plenty bring.
With joy th' impatient husbandman
Forth drives his lusty team,
To where the well-us'd plough remains,
Now loosen'd from the frost;
There freely yok'd, their toil begins,
Cheer'd by the rustic lay.

No. 6.—RECIT.—*Lucas.*

Laborious man hath done his part;
And while his heart with hope expands, [toil,
That nature's friendly aid will richly crown his
His ardent vows to Heav'n ascend.

No. 7.—TRIO AND CHORUS.

Lucas.

Be propitious, bounteous Heaven;
O'er the hills and vales luxuriant
Spread the rich autumnal feast!

Chorus.

Be propitious, &c.

Lucas.

O let the gales of grey-ey'd morning,

Simon.

Upon refreshing dew-drops breathing,

Jane.

The genial sun and ev'ning show'r,
With pow'r of produce bless the land.

Trio.

The hopes of man shall then be crown'd,
And songs of joy Thy praise shall tell.

Chorus

Be propitious, &c.

Men.

O let the gales of grey-ey'd morning,
The genial sun and ev'ning show'r,

Women.

The ev'ning show'r and genial sun,
With pow'r of produce bless the land.

Chorus.

The hopes of man, &c.

No. 8.—RECIT. (ACCOMPANIED)—*Jane.*

Our fervent pray'rs are heard;
Th' effusive southern breeze
Warms the wide air with vernal show'rs distent.
In heaps on heaps the vapours sail;
And now their genial stores descend,
Wide spreading o'er the freshen'd world.

No. 9.—DUET AND CHORUS.

Jane.

Spring, her lovely charms unfolding,
Calls us to the fields;
Come, sweet maidens, let us wander
O'er the fragrant scene.

Lucas.

Spring, her lovely charms unfolding,
Calls us to the fields;
Come, companions, let us wander
Midst the sweets of May.

Both.

Spring, her lovely charms, &c.

Jane.

Let us gaily tread the dew-drops,
Cull the blooming flow'rs.

Lucas.

See the valleys, see the meadows,
Where the lilies sip the streamlet.

Girls and Youths.

Spring, her lovely charms, &c.

Jane.

Mark the mountains! see the waters!
View the lucid sky!

Lucas.

All is lovely, all delightful,
All replete with joy.

Jane.

See the playful lambkins caper

Lucas.

Fish disportful skim the water.

Jane.

Bees from flow'r to flow'ret ramble.

Lucas.

Tuneful birds thro' blossoms flutter

Chorus.

All is lovely, all delightful,
All replete with joy.

Girls.

What enjoyment, O what pleasure,
Swells our grateful hearts!

Youths.

Soft sensations, rapture's impulse,
Changeful rule the breast!

Simon.

Till the feelings, all extatic,
Own the present God.

Girls and Youths.

With loud praises grateful flowing,
Magnify His Name.

Men.

Let the voice of pure thanksgiving
Rise above the clouds.

Chorus.

Let the voice, &c.

No. 10.—CHORUS, WITH TRIO.

God of light! God of life! Hail, mercy's Lord!

Trio.

From whose abundant stores
The earth with plenty flows
And whose Almighty love
Makes glad the heart of man.

Chorus.

God of light! God of life! Hail, mercy's Lord!
Endless praise to Thee we'll sing,
Almighty Lord of all.

Summer.

No. 11.—RECIT.—*Lucas.*

Her face in dewy veil conceal'd,
The meek-ey'd morn appears.
With quicken'd step, at her approach,
The lazy night retires.
To gloomy cells repair
The dismal tribes of fun'ral birds;
And with their mournful cries
No more the tim'rous heart appal.

Simon.

The crested harbinger of day,
With lively chant the swain awakes,
Who from his cottage hies
To breathe the freshness of the morn.

No. 12.—AIR.

From out the fold the shepherd drives
His bleating flock and lowing herd,
That browse along the verdant hill,
Dewdrops shaking to the ground.
Towards the east he gazing stands,
And on his staff in silence leans,
Until the pow'ful king of day
Glorious darts his beams around.

No. 13.—RECIT.—*Jane.*

Lo, now aslant the glitt'ring earth,
In boundless majesty he looks; [streams,
And o'er the mountains, tow'rs, and wand'ring
Resplendent glowing, spreads ethereal gold.

No. 14.—TRIO AND CHORUS.

Behold on high he mounts,
The sight no more his beams withstands!

Chorus.

With flames of piercing light
He bursts in glowing majesty !
Hail, O glorious sun !
Thou source of light and life, all hail !
Hail, O glorious sun !
Sublime and universal orb,
O earth's pervading soul,
Creation cries all hail !

Jane, Lucas, Simon.

Who can express the pure delight
Thy cheerful presence yields to man ?
Or who recount the mighty good
That from thy rays the earth receives ?

Chorus.

Who can express the pure delight
Thy cheerful presence yields to man ?

Jane, Lucas, Simon.

Thy genial warmth gives health and joy ;
But to the Lord our God we owe
The pow'r thy beams display.

Chorus.

Hail, O glorious sun !
Thou source of light and life, all hail !
Let shouts of joy resound
Thy name throughout the world.

No. 15.—RECIT.—*Simon.*

Now swarms the village o'er the mead,
The rustic youth, the ruddy maid ;
The breathing harvest spread around,
Whose fragrance scents the air :
From dale to dale wafting the breeze
Resound the voice of happy labour,
Of jocund mirth and social glee.

No. 16.—RECIT.—*Lucas.*

'Tis noon, and now intense the sun
Darts down his rays. O'er heav'n and earth
The eye beholds his mighty blazes resistless spread.
From pole to pole, o'er cleaving fields
Of arid herbs and wither'd flow'rs,
A dazzling deluge reigns.

No. 17.—CAVATINA.

Distressful nature fainting sinks ! [exhausted,
Drooping foliage, thirsty pastures, founts
Show the tyrant rage of heat ;
And panting, languish man and beast,
Outstretch'd upon the ground.

No. 18.—RECIT.—*Jane.*

O welcome now, ye groves and bow'rs !
Ye lofty pines, ye aged oaks !
Whose foliage lends a cooling shade ;
And sweetly, to the list'ning ear,
In murmurs, whisp'ring speaks.
O'er downy moss the purling brook
Its liquid silver rolls ;
And 'neath the shade, with soothing hum,
The sportive insects play.
The balmy scent of fragrant herbs
On zephyr's wing is borne :
And cheery from the ev'ning bow'r
The shepherd tunes his lay.

No. 19.—AIR.

O how pleasing to the senses
Comes the sweet and cooling breeze !
Beams the eye with joy expanded,
As the stream of life pervades
Th' invigorated frame.
Delight uplifts the heart,
And fancy's magic pow'r
O'er nature bears the soul
On sweet enchanted wing.

No. 20.—RECIT.—*Simon.*

Behold ! slow setting o'er the lurid grove,
Unusual darkness frowning broods ;
Through awful gloom the lightning gleams,
Eruptive from the clouds,
And hark ! from heaven's dark canopy
The thunder growls.

Lucas.

In rueful gaze the cattle stand,
By fearful man forsook :
The aerial tribes descend ;
The clouds low rolling on
Prepare the elemental strife.

Jane.

Dread thro' the dun expanse
A boding silence reigns ;
Without a breath the forest shakes,
And nature seems to ruin doom'd

No. 21.—CHORUS.

Hark ! the deep tremendous voice
Of awful thunder roars !
The tempest howls around.
Away ; ah, let us fly !
Flashes of livid flame dart thro' the air,
And from the bursting clouds the flood
In sundry torrents pours.
Heaven protect us !
Dreadful rage the winds ; the sky is all in flames
Oh, what horror !
Peal on peal, with fearful crash,
Convulsing heav'n, the thunder rolls !
O God ! O God !
Unto its deep foundations
The solid globe is shook.

No. 22.—TRIO AND CHORUS.

Lucas.

Now cease the conflicts of the winds,
And fast the gloomy clouds retire ;

Jane.

The sky sublimer swells,
Pure azure spreads around,
And o'er the fields the setting sun
Displays the sparkling robe of joy.

Simon.

His flock secure, the shepherd hies,
Light-hearted to his home.

Lucas.

The quail repeating calls her mate ;

Jane.

Around the cot the crickets chirp ;

Simon.

While croak the frogs within the pool,

Jane, Lucas, Simon.

And tolls the ev'ning bell.

Now shines the glitt'ring host of stars :

The hour of sweet repose is near.

Tenors and Basses.

Welcome, gentle sleep !

Soothing balm of ev'ry care !

O thou that in the cot of toil

Delight'st to close the lids of health

Welcome, gentle sleep !

Trebles and Altos.

To rest, to rest away !

Chorus.

The ev'ning bell again has toll'd ;

The winking stars to sleep invite ;

The hour of sweet repose is near

To rest, to rest away !

Autumn.

No. 23.—OVERTURE.

No. 24.—RECIT.—*Jane.*

Whate'er the blossom'd Spring put in white
promise forth, [brought,

Whate'er the Summer's sun to full perfection

Rush boundless now to view,

And glad the heart of man.

Lucas.

Rich, silent, deep, the harvest stands,

And hangs the full luxuriant head ;

Th' extensive garner scarce may hold

The treasures of the golden ear.

Simon.

With cheerful looks, delighted man

The bounteous produce o'er and o'er surveys,

And joy pervades his grateful heart.

No. 25.—TERZETTO AND CHORUS.

Simon.

Thus nature ever kind, rewards

The pains of virtuous toil :

The labours of the changeful Spring,

And Summer's sultry hour,

With Autumn's wealth she richly pays.

Jane and Lucas.

O Industry, how rich thy gifts !

The cottage where we dwell,

Our clothing and our food,

Health, plenty, and content,

Are blessings all by thee bestow'd

All hail, O Industry.

From thee springs ev'ry good.

Jane.

Each form of virtuous life

Thro' thee alone perfection gains.

Lucas.

Thy simple laws from vice defend

The erring heart of man,

Simon.

And fix his wand'ring steps

In paths of truth and pious love.

Jane, Lucas, Simon.

From thee springs ev'ry good.

Chorus.

All hail, O Industry, &c.

No. 26.—RECIT.—*Jane.*

Ye swains now hasten to the bank,

Where falls the winding brook ;

Ye virgins come, their latest song

For you the woodlands raise,—

For you, amid the secret shade,

The lover finds the clust'ring nuts ;

Simon.

And where the topmost bough

Spreads forth its tempting fruit,

He crushes down the tree,

Or shakes a glossy show'r ;

Then thro' the foliage spies

The maid he loves approach,

And sportive at her feet

The rolling nuts he flings.

Lucas.

Beneath the orchard's bending tree,

The smiling damsels stand,

All like the fruit they gather up.

Fair, ruddy, fresh, and sweet.

No. 27.—DUET.

Lucas.

Ye gay and painted fair, O come,

And mark the simple child of truth !

No tricks of art her charms deform :

Behold my Jane, behold !

The bloom of youth glows on her cheek ;

Her smiling eye beams happiness ;

And faith sincere breathes from her lips.

When love to me she vows.

Jane.

Ye false and idle swains away !

Here lures of fraud are spread in vain ;

And wily tales of passion feign'd

No list'ning ear shall find.

My eye no gaud of dress entices,—

An honest heart is what I prize ;

Fulfill'd are all my fondest wishes,

Whilst Lucas true remains.

Lucas.

Leaves will fade and fall,

Flow'rs and fruit decay,

Days and years elapse ;

Not so my constant love.

Jane.

Greener grows the leaf,

Sweeter breathes the flow'r,

Brighter shines the day,

When love beams in thine eye.

Both.

What delight, where mutual fervour

Binds two hearts in fond affection !

Death alone such bonds can break.

Dearest maiden ! Dearest Lucas !

Love to faithful love responsive

Is the highest pitch of rapture

Heav'n bestows on mortal life.

No. 28.—RECIT.—*Simon.*

Lo! where the plenteous harvest wav'd
 A dreary waste the plains appear;
 And where the cheerful song was heard,
 The fields, forsook, in silence lie.
 Now thro' the stubble limps the hare,
 With timid eye and doubtful step;
 Or moveless, with attentive ear,
 Sits fearful in her form.
 Anon the sportsman's voice
 Along the sounding vale is heard,
 And ready in the healthful chase
 The lusty swain assists his lord.

No. 29.—AIR.

Behold along the dewy grass
 In search of scent the spaniel roves;
 And still obedient to command,
 Attentive seeks the latent prey.
 But press'd by ardour, now he runs,
 Nor heeds the call nor chiding voice,—
 Then, scenting the game, he sudden stops,
 And stiff, with open nose, he stands.
 Th' impending peril to avoid,
 The startled fowl flies instant up;
 But wings in vain his rapid flight:
 The gun darts forth its mortal charge,
 And strikes him dead from the tow'ring
 height.

No. 30.—RECIT.—*Lucas.*

Ere yet the orient sun
 Above the mountain's summit peers,
 His fellow sportsmen to the chase
 The early huntsman calls.
 Around his steps the busy pack
 With cheerful voice delighted throng.

No. 31.—CHORUS.

Hark! the mountains resound!
 The vales and forests ring!
 It is the shrilly-sounding horn!
 The cry of the hounds and the huntsman!
 The fear-aroused stag is up,
 And eager men, horses, and dogs pursue.
 He flies, he flies! behold how he bounds!
 His rapid flight outstrips the wind.
 Thro' copse and thicket behold now he bursts!
 And skims o'er the plains to the shelt'ring wood.
 The pack are now at fault;
 And doubtful where to bend their course,
 They stray dispers'd around.
 Tally ho! Tally ho!
 The hunter's voice and sounding horn
 Have brought them back again.
 Ho! Ho! Ho! Tally ho! Tally ho!
 With ardour elated, rashly pours along
 O'er the plains the rejoicing throng.
 Tally ho! Tally ho!
 Surrounded now on ev'ry side,
 His spirits and his vigour lost,
 Exhausted drops the trembling deer.
 And now the merry horn resounds,
 And clamorous shout the joyous crowds.
 Huzza! Huzza!

No. 32.—RECIT.—*Jane.*

The vineyard now its wealth displays;
 And bending boughs with clusters clear
 Luxuriant thro' the foliage seen,
 With smiles invite the master's hand.

Simon.

Exulting o'er the fields,
 The youth and virgins rove,
 Each fond for each to cull
 The sweet Autumnal prime,
 And speak the vintage nigh.

Jane.

The full ripe grapes are prest,
 And foams the ruby flood
 That fills of nations round
 The cup of mirth and joy.

Lucas.

The sportive joke makes light the toil,
 From morn to eve 'tis cheerful all,
 And oft the creamy glist'ning juice
 Exalts the mirth to shouts of joy.

No. 33.—CHORUS.

Joyful, joyful the liquor flows,
 The bulky tuns are fill'd;
 Let pleasure reign around,
 And joy in loudest strains resound!
 Free from sorrow, let us revel
 Fill'd with mirth and glee;
 In glad chorus raise your voices,
 Merry, merry be.
 Joy! Joy! Joy! All hail to the wine!
 And hail to the land that brings it forth!
 Joyful sing! All hail to the wine!
 The vessel be prais'd that gives it strength!
 Joyful sing! All hail to the wine!
 And prais'd be the bowl from whence it flows!
 Come, companions, fill the tankard,
 Drain the goblet, jocund let us be!
 All hail to the wine! in loudest strains resound—
 Oh sing, oh sing, All hail to the wine! [ing
 The merry toned fife and the drum are resound—
 The bagpipe prolongs the hum of its drone.
 While sporting and dancing
 The nymphs are advancing,
 All mirthful and joyous
 What pastimes they're courting
 With frolic and glee.
 Trip it, trip it, quickly and gaily.
 Companions, come!
 The tankards fill! the goblets drain!
 Jocund let us be.
 Hail, all hail to the wine!
 In loudest strains resound.
 Revel, riot!
 Frisk and gamble!
 Laugh and carol!
 Merrily, briskly trip!
 Now let us brim the foaming cup.
 Push it on, press it on, send it around!
 Then let us sing in chorus full,
 The joyous produce of the grape.
 All hail to the wine, old age's friend,
 Of care and grief the cure!
 With voice of loud resounding mirth,
 The gen'rous liquor let us praise.
 All hail to the wine! all hail!

Winter.

No. 34.—INTRODUCTION.

Expressing the thick fogs at the approach of Winter.

No. 35.—RECIT.—*Simon.*

Now sinks the pale declining year,
And vapours, clouds, and storms descend;
Thick mists pour down the mountain's side,
Which soon envelop all the plain,
And shroud the noontide sun,
With mantle of impervious gloom.

Jane.

From Lapland caves now rushes forth
Rough Winter, with his stormy train!
At his approach appall'd,
Exhausted nature trembling shrinks.

No. 36.—CAVATINA.

Light and life dejected languish,
Vital heat the earth forsakes,
Days of deep and sullen sadness
Dismal nights of storm succeed:

No. 37.—RECIT.—*Lucas.*

A crystal pavement lies the lake;
Arrested stands the rapid stream;
And o'er the lofty cliff the torrent hangs
With idle threat and seeming roar
The leafless woods no more resound,
The fields are hid, the valleys chok'd
With heaps immense of drifted snow;
The dreary earth appears a grave,
Where nature's splendour lies conceal'd;
A death-like hue o'er all prevails,
And o'er the wild and bleak expanse
Pale desolation spreads her wings:

No. 38.—AIR.

The trav'ler stands perplex'd,
Uncertain and forlorn,
Which way his wand'ring steps to turn
Across the trackless waste.
No human dwelling cheers his sight,
No mark of human foot is found;
And onward as he eager toils,
In deeper error plunges still:
Depress'd his courage sinks,
And anguish wrings his heart,
As night its sable horrors sheds,
And weariness and cold
Have stiffen'd all his limbs.
But to his gladden'd sight appears
A sudden gleam of neighb'ring light;
And now reviv'd he springs,
With joyful panting breast,
To gain the welcome cot
Where all his pains may find relief!

No. 39.—RECIT.—*Lucas.*

As he draws nigh, as yet appall'd
By tempest of the howling winds,
Melodious voices greet his ears,

Jane.

The fire fair-blazing lets him see
In friendly circle met,
Full many a kind and cheerful guest,
To pass the tedious hours away,
In jocund talk and merry jest.

Simon.

Here grey-hair'd father sits
And talks of years long past,
Of feats of valour in his youth perform'd;
Whilst round him clam'rous play
The wanton laughing boys.
The mother spins on the distaff,
On wheels the smiling daughters,
And render light their task
With simple artless melody.

No. 40.—CHORUS.

Let the wheel move gaily,
Singing as it circles.

Jane.

Quickly, cheerly, let it turn,
Twisting fine and tender threads,
Virgin cheeks to shelter.

Chorus.

Let the wheel move gaily, &c.

Jane.

Gentle weaver, make thy web
Clear and fine, of dext'rous art,
Gracing her that wears it.

Chorus.

Let the wheel move gaily, &c.

Jane.

Pure within as fair without,
Ought the virgin breast to be,
Loveliest in concealment.

Chorus.

Let the wheel move gaily, &c.

Jane.

Pure within as fair without,
Modest, gentle, heedful minds,
Best secure affection.

Chorus.

Pure within, &c.

No. 41.—RECIT.—*Lucas.*

The evening's task anon performed,
Collected now they sit
Around the sparkling fire,
With eager looks and ears intent,
To listen to the newest tale
Which cheerful Jane has now to tell:

No. 42.—AIR AND CHORUS.

Jane.

A wealthy lord, who long had lov'd
An honest country lass,
By chance, within a lonely vale,
The gentle maid espy'd.
Dismounting from his horse, he said,
"Come, give me one sweet kiss!"
To which the frighten'd girl replied,
"O yes, with all my heart!"

Chorus.

Ha, silly girl, why answer so?
Why not say No?

Jane.

"Be calm, my pretty lass," said he,
"On me bestow thy heart,
For true and constant is my love,
Not idle trifling sport.
Thou shalt be happy! take this purse,
This watch and glitt'ring ring,
And ask whate'er thy heart can wish,
Thou shalt not want it long."

Chorus.

Indeed, indeed, that's shrewdly urged.

Jane.

"No, no," she cried, "I must not leave,
My simple happy home;
My brother toiling for my sake;
My father full of love,
In yonder field the plough he guides,
Perhaps—if they—but no,
Look o'er the hedge, quite close at hand,
You'll see them at their toil."

Chorus.

Ha, ha, what next, I pray?

Jane.

And now, as o'er the hedge he peeps.
The maid, with sudden spring,
Leaps on his nag, which swift as winds,
Its master leaves behind.
"Farewell," she cries, "my gen'rous lord!
My wrongs I thus revenge."
Asham'd and vext he gaping stands,
To see her thus escape.

Chorus.

Ha, ha, ha, ha, in truth well done!

No. 43.—RECIT.—*Simon.*

Now from the east darts forth an icy gale,
Whose piercing cold fierce spreading thro' the
sky, [living things.
All damp and mist assails, and e'en the breath of
The tyrant influence reigns from pole to pole,
And nature lies a vast extended waste
Inwapt in silent gloom.

No. 44.—AIR.

In this, O vain misguided man,
The picture of thy life behold!
Soon pass thy hours of blooming Spring
Thy Summer's strength anon declines;
Then comes the Autumn of thy days,
And Winter last, with dreary close,
Meet emblem of thy yawning tomb.

Where now are fled thy lofty schemes,
Thy flatt'ring hopes of wealth,
Thy longings after fame,
And all thy worldly cares?
Where now are fled the mirthful days,
In wanton pleasure past?
And where, alas, those festive nights,
In giddy revels spent?
All vanished like a dream,
For nought but truth remains!

No. 45.—RECIT.—*Simon.*

Truth only lasts, and like a light that meets the eye
Of shipwreck'd mariners, directs us thro' life's
storms,
To everlasting peace and joy.

No. 46.—TRIO AND CHORUS.

Simon.

Then comes the dawn of that great morn,
The Saviour's mighty voice awakes
The dawn of second life,
From pain and death for ever free.

Lucas and Simon.

The heavenly gates are lifted up,
The hallow'd mount appears!
And on its brow the holy seat,
Where peace eternal dwells.

Chorus.

But who shall dare those gates to pass?

Jane, Lucas, Simon.

The man whose life was incorrupt.

Chorus.

And who the sacred mount ascend?

Jane, Lucas, Simon.

The man whose tongue was void of guile.

Chorus.

What soul within that seat may dwell?

Jane, Lucas, Simon.

That soul which succours want and grief.

Chorus.

Eternal peace who shall enjoy?

Jane, Lucas, Simon.

The man who gave the guiltless aid.

Chorus.

The everlasting gates of life
Behold! are lifted up!
The great, the glorious morn awakes,
The hallow'd mount appears.
Now are they gone, for ever past,
The hours of grief and pain,
The storms of mortal life.
A calm eternal reigns,
And everlasting happiness
Is virtue's high reward.

Jane, Lucas, Simon.

May we a like reward deserve!
May our wishes, ev'ry action,

Chorus.

All our labours, still unwearied,
To that glory only tend.

Direct us in Thy ways, O God!

Support us in the strife!

In triumph thus may we ascend
The holy mount of heav'nly bliss. Amen.

INDEX.

SPRING.

No.		Page
1	Overture - - - - -	1
2	Behold where surly winter flies - - - - -	RECIT. 6
3	Come gentle spring - - - - -	CHORUS. 9
4	At last the bounteous sun - - - - -	RECIT. 17
5	With joy th' impatient husbandman - - - - -	AIR. 17
6	Laborious man hath done his part - - - - -	RECIT. 23
7	Be propitious, bounteous heaven - - - - -	TRIO & CHORUS. 23
8	Our fervent pray'rs are heard - - - - -	RECIT. & AIR. 35
9	Spring her lovely charms unfolding - - - - -	DUET & CHORUS. 36
10	God of light - - - - -	CHORUS. 46

SUMMER.

11	Her face in dewy veil conceal'd - - - - -	RECIT. 55
12	From out the fold the shepherd drives - - - - -	AIR. 57
13	Lo, now aslant the glitt'ring earth - - - - -	RECIT. 59
14	Behold on high he mounts - - - - -	TRIO & CHORUS. 60
15	Now swarms the village o'er the mead - - - - -	RECIT. 69
16	'Tis noon, and now intense the sun - - - - -	RECIT. 69
17	Distressful nature fainting sinks - - - - -	CAVATINA. 70
18	O welcome now - - - - -	RECIT. 73
19	O how pleasing to the senses - - - - -	AIR. 76
20	Behold! slow settling o'er the lurid grove - - - - -	RECIT. 81
21	Hark! the deep tremendous voice - - - - -	CHORUS. 83
22	Now cease the conflicts - - - - -	TRIO & CHORUS. 94

AUTUMN.

23	Overture - - - - -	102
24	Whate'er the blossom'd spring - - - - -	RECIT. 103
25	Thus nature ever kind. - - - - -	TERZETTO & CHORUS. 104
26	Ye swains now hasten. - - - - -	RECIT. 116
27	Ye gay and painted fair. - - - - -	DUET. 117
28	Lo where the plenteous harvest wav'd - - - - -	RECIT. 128
29	Behold along the dewy grass - - - - -	AIR. 129
30	Ere yet the orient sun - - - - -	RECIT. 134
31	Hark! the mountains resound - - - - -	CHORUS. 135
32	The vineyard now its wealth displays. - - - - -	RECIT. 148
33	Joyful the liquor flows - - - - -	CHORUS. 149

WINTER.

34	Introduction - - - - -	164
35	Now sinks the pale declining year - - - - -	RECIT. 165
36	Light and life dejected languish - - - - -	CAVATINA. 166
37	A crystal pavement lies the lake - - - - -	RECIT. 167
38	The trav'ler stands perplex'd - - - - -	AIR. 168
39	As he draws nigh - - - - -	RECIT. 172
40	Let the wheel move gaily - - - - -	CHORUS. 173
41	The ev'nings task anon performed - - - - -	RECIT. 178
42	A wealthy Lord - - - - -	AIR & CHORUS. 178
43	Now from the east - - - - -	RECIT. 183
44	In this, O vain, misguided man - - - - -	AIR. 184
45	Truth only lasts - - - - -	RECIT. 188
46	Then comes the dawn - - - - -	TRIO & DOUBLE CHORUS. 189

SPRING.

No. 1.

OVERTURE,

Expressing the passage from WINTER to SPRING.

Largo. hr $\text{♩} = 138.$

PIANO. ff fz fz f *Vivace.* f

f p p

fz fz

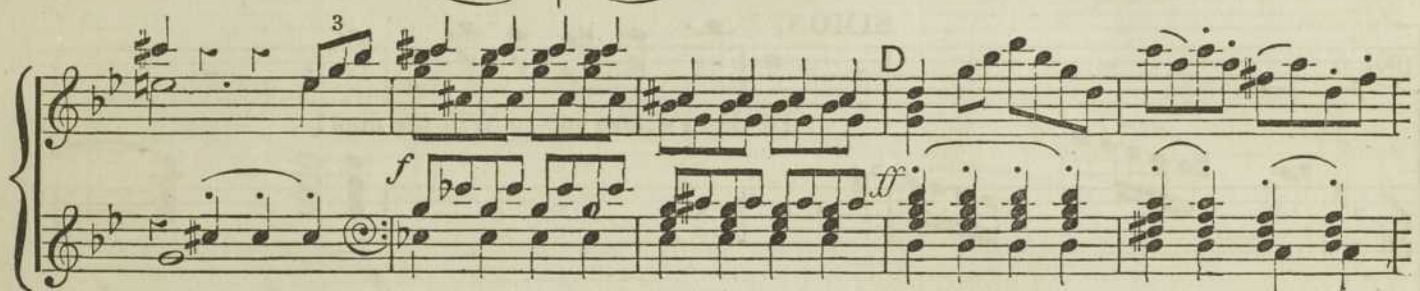
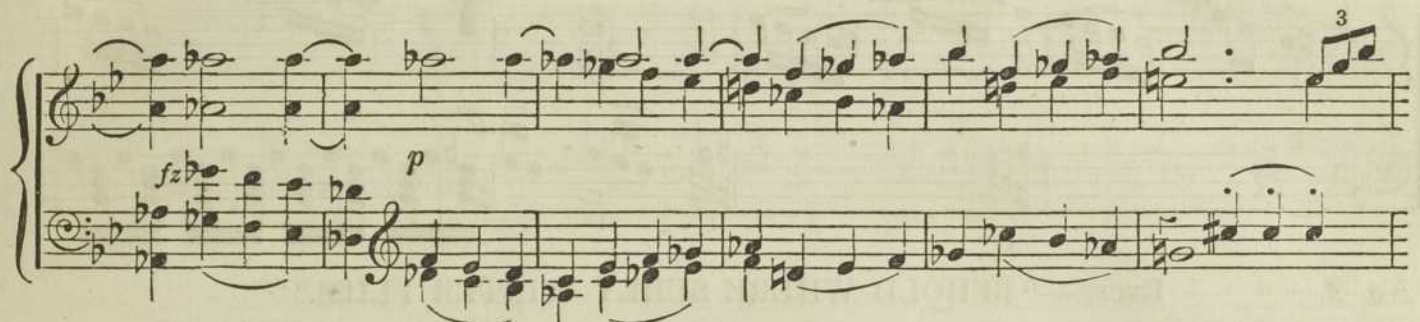
fz fz *sempre f*

Haydn's "Seasons" (Spring).—Novello, Ewer and Co.'s Octavo Edition.

Musical score for Haydn's "Seasons" (Spring), page 3. The score consists of eight systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat). The music features various dynamics including forte (*f*) and fortissimo (*fz*), and includes a section marked with a 'B' time signature change. The notation includes chords, arpeggios, and melodic lines with slurs and ties.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat major or D minor), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features a melodic line in the treble with eighth-note patterns and a bass line with chords. Dynamic markings 'fz' (forzando) are present.
- System 2:** Continues the melodic and harmonic development with more 'fz' markings.
- System 3:** Shows a more active treble part with sixteenth-note runs, while the bass part provides harmonic support. 'fz' markings are used.
- System 4:** Includes a change of key signature to one flat (F major or D minor) and a common time signature 'C'. The treble part has a triplet of eighth notes. Dynamic markings 'f' (forte) and 'p' (piano) are used.
- System 5:** Features a series of chords in the bass and a melodic line in the treble. Dynamic markings 'f' and 'p' are present.
- System 6:** Continues the piece with a mix of eighth and sixteenth notes in both hands. A 'f' marking is present.
- System 7:** The final system on the page, ending with a repeat sign. It includes 'fz' markings.



No. 2.

RECIT.—“BEHOLD WHERE SURLY WINTER FLIES.”

SIMON.

Be-hold where sur-ly Win-ter flies!

Far to the north he passes off.

He calls his ruf-fian blasts,

His ruf-fian blasts o - bey, and

f

quit the howl-ing hill.

p fz p fz p

fz p fz p ff

LUCAS.

Be-hold, from craggy rocks the snows

f

In livid torrents melted run!

f

Adagio. ♩ = 69.

First system of musical notation. The vocal line (treble clef) has a whole rest followed by a half note. The piano accompaniment (grand staff) features triplets in both hands, with a forte (*f*) dynamic marking in the bass line. The tempo is *Adagio* at 69 beats per minute.

Second system of musical notation. The vocal line (treble clef) begins with the entry "JANE." followed by the lyrics "Forth fly the te - pid". The piano accompaniment (grand staff) includes a tenuto (*ten.*) mark over a long note in the bass line.

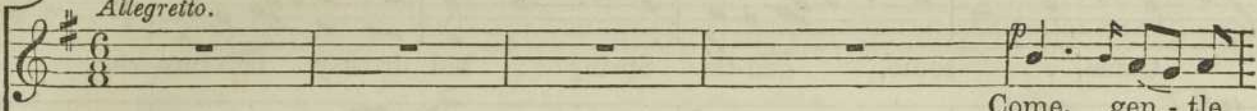
Third system of musical notation. The vocal line (treble clef) continues with the lyrics "airs, And from the southern shores al-lure". The piano accompaniment (grand staff) features a piano (*p*) dynamic marking in the bass line and a *dol.* (dolando) marking in the treble line.

Fourth system of musical notation. The vocal line (treble clef) continues with the lyrics "mes - sen - ger of Spring.". The piano accompaniment (grand staff) includes a *dol.* (dolando) marking in the bass line.

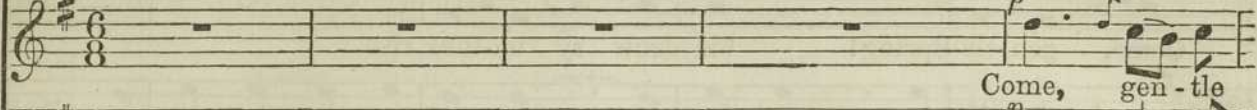
No. 3.

CHORUS.—"COME, GENTLE SPRING."

Allegretto.

TREBLE.  Come, gen - tle

ALTO.  Come, gen - tle

TENOR. (Soc. lower).  Come, gen - tle

BASS.  Come, gen - tle

ACCOMP.  *dol.* *p*

♩. = 88.

Spring, e - the - real mild - ness, come! . . . come, come! And

Spring, e - the - real mild - ness, come! . . . come, come! And

Spring, e - the - real mild - ness, come! . . . And from her win - try grave, and

Spring, e - the - real mildness, come! And from her win - try

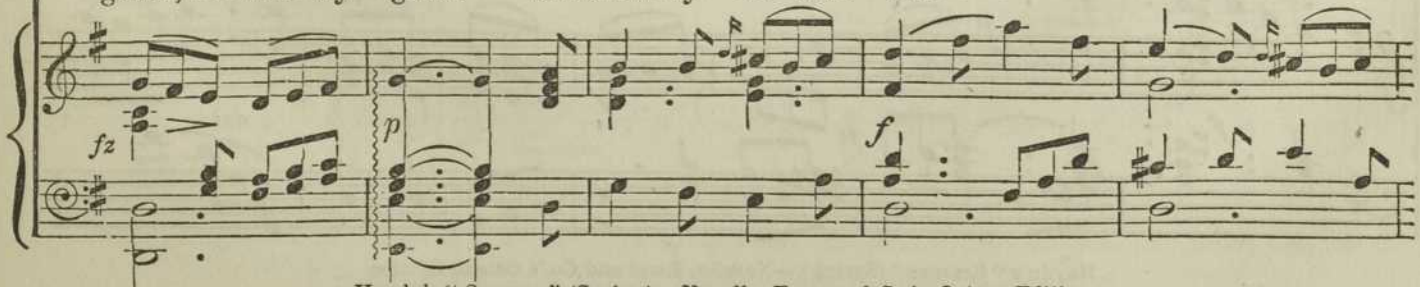
 *p* *fz* *p* *pp*

from her win - try grave bid drow - sy na - ture rise. . .

from her win - try grave bid drow - sy na - ture rise. . .

from her win - try grave bid drow - sy na - ture rise. . .

grave, her win - try grave bid drow - sy na - ture rise. . .

 *fz* *p*

Come, . come, gen-tle Spring! . . bid drowsy na-ture rise, bid
 Come, . come, gen-tle Spring! . . bid drowsy na-ture rise, bid
 Come, gen-tle Spring! bid drow sy na-ture rise, bid
 Come, . come, gen-tle Spring! . . bid drow-sy na-ture rise, bid
 drow-sy na-ture rise,
 drow-sy na-ture rise, bid drowsy na-ture rise, . . bid drowsy na-ture
 drow-sy na-ture rise, bid drow-sy na-ture rise, . . bid drow-sy na-ture
 drow-sy na-ture rise, bid drow-sy na-ture rise, . . bid drow-sy na-ture
 O come, gen-tle Spring! e - the-real mildness, come!
 rise, O come, gen-tle, gen-tle Spring! e - the-real mildness, come!
 rise, O come, gen-tle, gen-tle Spring! e - the-real mild-ness, come!
 rise, O come, come, gen-tle Spring! e - the-real mildness, come!
 dol.

B

Come, gen-tle Spring! e - thereal mildness, come. Come, gen-tle

Come, gen-tle Spring! e - the-real mildness, come. Come, gen-tle

Come, gen-tle Spring! O come, Come, gen-tle

Come, gen-tle Spring,

B

Spring, come, gen-tle Spring, e - the - real, e -

Spring, come, gen-tle Spring, e - the - real, e -

Spring, come, gen-tle Spring, e - the - real, e -

come, gen-tle Spring, gen-tle Spring, e - the - real, e -

GIRLS AND WOMEN.

C

SOPRANO 1mo.

the-real mildness, come. See, gen-tle Spring de-

SOPRANO 2do.

the - real mildness, come. See, gen-tle Spring de-

ALTO 1mo.

the - real mildness, come. See, gen-tle Spring de-

ALTO 2do.

the - real mildness, come. See, gen-tle Spring de-

C

mf p

- light - ful comes! Her soft and balm - y
 - light - ful comes! Her soft and balm - y
 - light - ful comes! Her soft and balm - y
 - light - ful comes! Her soft and balm - y

breath we feel, The joy of re - no - vat - ed life.
 breath we feel, The joy of re - no - vat - ed life.
 breath we feel, The joy of re - no - vat - ed life.
 breath we feel, The joy of re - no - vat - ed life.

See, gen - tle Spring, see, gen - tle Spring de - light - ful
 See, gen - tle Spring, see, gen - tle Spring de - light - ful
 See, gen - tle Spring, see, gen - tle Spring de - light - ful
 See, gen - tle Spring, see, gen - tle Spring de - light - ful

comes! . . . see, gen - tle Spring de - light - ful comes!

comes! see, gen - tle Spring de - light - ful comes!

comes! . . . see, gen - tle Spring de - light - ful comes!

comes! . . . see, gen - tle Spring de - light - ful comes!

cres. *p*

D MEN.—TENOR 1mo. (Sve lower).

As yet the year is un - confirm'd, as yet the year is

TENOR 2do. (Sve lower).

As yet the year is un - confirm'd, as yet the year is

Bass 1mo.

As yet the year is un - confirm'd, as yet the year is

Bass 2do.

As yet the year is un - confirm'd, as yet the year is

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

un - confirm'd, And oft, . . . and oft re - turn - ing Win - ter's blast, or

p *f*

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

black en - ve - nom'd fog, . . . the bud and bloom des - troys, the

bud . . and bloom destroys.

bud . . and bloom destroys.

bud . . and bloom destroys.

bud . . and bloom destroys.

TREBLE. *E* *p* Come, gen - tle Spring, . . e - the - real mild - ness,

ALTO. *p* Come, gen - tle Spring, . . e - the - real mild - ness,

TENOR (Sve. lower.) *p* Come, gen - tle Spring, . . e - the - real mild - ness,

BASS. *p* Come, gen - tle Spring, . . e - the - real mild - ness, *f*

E *pp* Come, gen - tle Spring, . . e -

come! . . . come, come, And smil - ing on our

come! . . . come, come, And smil - ing on our

come! . . . e - the - real mild - ness, come! And smil - ing on our

- the - real mildness, come! And smil - ing on our plains descend,

f *legato.*

fz plains descend; O come, gen - tle Spring, O come, while mu - sic wakes a -

fz plains descend; O come, gen - tle Spring, O come, while mu - sic wakes a -

fz plains descend; O come, gen - tle Spring, while mu - sic wakes a -

fz come, gen - tle Spring, O come, gen - tle Spring, while mu - sic wakes a -

F *p* round, . . . O come, O come, while mu - sic wakes a - round, . . . while

p - round, O come, O come, O come, while mu - sic wakes a - round, . . . while

p - round, O come, O come, while mu - sic wakes a - round, . . . while

p - round, O come, O come, O come, while mu - sic wakes a - round, . . . while

F *p*

mu - sic wakes a - round. *p* O come, *f* and smil - - ing

mu - sic wakes a - round. *p* O come, *f* and smil - - ing

mu - sic wakes a - round. *p* O come, *f* and smil - - ing

mu - sic wakes a - round. *p* O come, *f* and smil - - ing

on our plains de - scend, . . *fz* and smil - - - ing *fz* on our plains de -

on our plains de - scend, descend, *fz* and smil - - - ing *fz* on our plains de -

on our plains de - scend, descend, *fz* and smil - - - ing *fz* on our plains de -

on our plains de - scend, descend, *fz* and smil - - - ing *fz* on our plains de -

on our plains de - scend, . . *fz* and on . . . our plains . . de -

- scend, *p* O *f* come, come, come!

- scend, *p* O *f* come, come, come!

- scend, *p* O *f* come, come, come!

- scend, *p* O *f* come, come, come!

- scend, *p* O *f* come, come, come!

dim. *p* *f*

No. 4.

RECIT.—“AT LAST THE BOUNTEOUS SUN.”

SIMON.

VOICE.

At last the bounteous sun From Aries into Taurus rolls, Wide spreading life and heat; The fleecy clouds up-rise sublime, And stretch their thin and sil-ver wings O'er all-sur-round-ing heaven.

No. 5.

AIR.—“WITH JOY THE IMPATIENT HUSBANDMAN.”

Allegretto. ♩ = 88.

VOICE.

With joy th'im-pa-tient hus-band-man Drives forth his lus-ty team To where the well-us'd plough remains, Now loosen'd from the

SIMON.

With joy th'im-pa-tient hus-band-man Drives forth his lus-ty team To where the well-us'd plough remains, Now loosen'd from the

frost, With
ten.
ten.
 joy th'im - pa - tient hus-bandman Drives forth his lus-ty team
ten.
pp
ten.
 To where the well-us'd plough remains, Now loosen'd from the frost; To
 where the well-us'd plough remains, Now loosen'd from the frost;
 To where the well-us'd plough remains, Now loos-en'd from the frost; To

where the well-us'd plough remains, Now loosen'd from the frost, . Now

loosen'd from the frost, from the frost.

8ves.

With measur'd step he throws the grain, with measur'd step he throws the grain with -

p

- in the bounteous earth. O sun, soft

f

p

show'rs and dews! O sun, soft show'rs and dews! The gold - en

ten.

ears in plen - ty bring; The gold -

sempre p

ten.

- - - en ears in plen - - - ty, in plen - ty

8ves.

bring!

With mea-sur'd step he throws the grain, With

measur'd step he throws the grain within the bounteous earth.

f

measur'd step he throws the grain within the bounteous earth.

f

O sun, soft show'rs and dews! The gold - en ears in plen - ty, in

plen - ty bring!

With joyth'impatient husbandman Drives forth his lus-ty team To

where the well-us'd plough remains, Now loosen'd from the frost;

And they their wonted toil be-gin, Made cheer-ful by a song, And

they their wont-ed toil be-gin, Made cheer-ful by a song,

pp

And they their wont-ed toil be-gin, Made cheer-ful by a song, and

they their wont-ed toil be-gin, Made cheer-ful by a song, . . . made

cheer-ful by a song, by a song. . . by a

p *pp*

song, by a song. . .

pp

No. 6.

RECIT.—“LABORIOUS MAN HATH DONE HIS PART.”

LUCAS.

TENOR.

LABORIOUS man hath done his part; And while his heart with hope expands, That

na - ture's friend - ly aid Will rich - ly crown his toil, His ar - dent prayers,

his ar - - dent prayers to heaven as - cend.

ACCOMP.

No. 7.

TRIO AND CHORUS.—“BE PROPITIOUS, BOUNTEOUS HEAVEN.”

Poco Adagio.
SOLO.—LUCAS.

VOICE.

Be pro - pi - tious, boun - teous heaven, O'er the hills,

o'er the hills, and vales lux - u - riant Spread a rich autumnal feast!

ACCOMP.

dolce.

p.

cres.

8ves.

A TUTTI.

Be pro - pi - tious, boun - - teous hea - ven,

f TUTTI.

Be pro - pi - tious, boun - - teous hea - ven,

f TUTTI.

Be pro - pi - tious, boun - - teous hea - ven,

f TUTTI.

Be pro - pi - tious, boun - - teous hea - ven,

A

O'er the hills, o'er the hills and vales lux - u - riant

O'er the hills, o'er the hills and vales lux - u - riant

O'er the hills, o'er the hills and vales lux - u - riant

O'er the hills, o'er the hills and vales lux - u - riant

ten.

cres. *fz*

spread a rich au - tum - nal feast!

spread a rich au - tum - nal feast!

spread a rich au - tum - nal feast!

spread a rich au - tum - nal feast!

p *fz* *mezzo.*

LUCAS.

O let the gales of grey-ey'd morning,

SIMON.

Up - on re-fresh-ing dew-drops breath - ing,

JANE.

The ge-nial sun and ev'ning show'r, With pow'r pro -

- duc - tive bless the land! The hopes of man, .. the hopes of man shall then be

LUCAS.

The hopes of man, .. the hopes of man shall then be

SIMON.

The hopes of man, the hopes of man shall then be

crown'd, . . . And songs of joy thy praise shall

crown'd, . . . And songs of joy thy praise shall

crown'd, . . . And songs of joy thy praise shall

pp

tell. Be pro-pi-tious, bounteous

tell. Be pro-pi-tious, bounteous

tell. Be pro-pi-tious, bounteous

TREBLE. TUTTI. Be pro-pi-tious, boun-teous

ALTO. TUTTI. Be pro-pi-tious, boun-teous

TENOR (8ve. lower.) TUTTI. Be pro-pi-tious, boun-teous

BASS. TUTTI. Be pro-pi-tious, boun-teous

Be pro-pi-tious, boun-teous

cres. *f*

hea - ven!

hea - ven!

hea - ven!

hea - ven! O'er the hills, o'er the hills and vales lux -

hea - ven! O'er the hills, o'er the hills and vales lux -

hea - ven! O'er the hills, o'er the hills and vales lux -

hea - ven! O'er the hills, o'er the hills and vales lux -

- u - - riant spread a rich au-tum-nal feast!

- u - - riant spread a rich au-tum-nal feast!

! u - - riant spread a rich au-tum-nal feast!

- u - - riant spread a rich au-tum-nal feast!

MEN.—TENOR. (Sve lower).

O let the gales of grey-ey'd morn - ing, The ge - nial sun and ev'ning

BASS.

O let the gales of grey-ey'd morn - ing, The ge - nial sun and ev'ning

WOMEN.—1st TREBLE.

The ev'ning

2nd TREBLE.

The ev'ning

ALTO.

The ev'ning

show'r,

show'r,

fz

dol.

TUTTI.

show'r, and ge-nial sun With pow'r pro - duc - tive bless the land.

ALTO. TUTTI.

The hopes of

TENOR. TUTTI.

The hopes of

BASS. TUTTI.

The hopes of

Haydn's "Seasons" (Spring).—Novello, Ewer and Co.'s Octavo Edition.

man, . . the hopes of man shall then be crown'd, . . .

man, . . the hopes of man shall then be crown'd, . . .

man, . . the hopes of man shall then be crown'd, . . .

man, the hopes of man shall then be crown'd, . . .

C *un poco più moto.* $\text{♩} = 100.$

and songs of joy Thy praise shall tell.

and songs of joy Thy praise shall tell. With pow'r pro - duc - tive, with pow'r pro -

and songs of joy Thy praise shall tell.

and songs of joy Thy praise shall tell.

and songs of joy Thy praise shall tell.

C *un poco più moto.* *fz*

With pow'r pro - duc - tive, with pow'r pro - duc - tive, with pow'r pro -

duc - tive bless the land, with pow'r pro - duc - tive bless the

With pow'r pro -

fz *fz* *fz*

[illegible]

duc - tive, with pow'r pro - duc - tive bless the land; The hopes of
 duc - tive, with pow'r pro - duc - tive bless the land, bless the
 duc - tive, with pow'r pro - duc - tive bless the land; The hopes of
 land, bless the land; The hopes of man . . shall then be

fz *fz* *fz*

man shall then be crown'd, the hopes, the hopes of
 land; . . The hopes of man shall then be
 man shall then be crown'd,
 crown'd, shall then be crown'd, shall be crown'd,

fz

man . . shall then be crown'd,
 crown'd, shall then be crown'd,
 And songs of joy Thy praise shall
 shall be crown'd, And songs of joy Thy praise, Thy praise shall

f *fz*

[illegible]

praise, Thy praise shall

praise shall

praise shall

praise, Thy praise shall

Ped. * Ped. *

tell. And songs of

tell. And songs of

tell. And songs of

tell. And songs of

And songs of

pp

Ped. * Ped.

joy.. Thy praise shall tell.

joy Thy praise shall tell.

joy.. Thy praise shall tell.

joy.. Thy praise shall tell.

joy.. Thy praise shall tell.

Sva. loco.

f

Ped. *

No. 8.

RECIT AND AIR.—"OUR FERVENT PRAYERS ARE HEARD."

RECIT.—JANE.

VOICE.

Our fervent prayers are heard; Th' effusive southern breeze Warms the wide

ACCOMP.

ARIA.—Andante. ♩ = 80.

air, with fruitful show'rs enrich'd.

Andante.

p *pp*

Sempre legato. *Ped.*

JANE.

In heaps on heaps

p *pp*

Ped.

the va - pours sail; and now their

p

ge - nial stores descend, Wide spreading o'er the fresh - en'd world.

No. 9. DUET AND CHORUS.—"SPRING, HER LOVELY CHARMS UNFOLDING."

Andante. JANE.

VOICE.

Spring, her love-ly charms un - fold - ing, Calls us to the

ACCOMP.

$\text{♩} = 80.$

p

fields; Come, . . sweet maidens, let us wander, let us wan - der O'er the fra-grant

scene. Come, sweet maidens, let us wander, let us wan - der O'er the fra-grant

LUCAS.—TENOR (Sve. lower).

scene. Spring her love-ly charms un - folding, calls us to the fields;

Come, . . com-panions, let us wander, let us wan - der 'Mid the sweets of

May. Come, com - pan - ions, let us wan - der, let us wan - der

A JANE.
Spring, her lovely charms unfolding,
'mid the sweets of May. Spring, her lovely charms unfolding,

Calls us to the fields; Spring, her lovely charms un - fold - ing, Calls us,
Calls us to the fields; Spring, her lovely charms un - fold - ing, Calls us,

calls . . us, calls us to the fields. Come, sweet maid - ens,
calls us, calls us to the fields.

let us wan-der, let us wan-der

Come com - pa - nions, let . us wan-der, let us wan-der

O'er the fra-grant scene. Spring her love-ly charms un - fold-ing, Calls us,

O'er the fra-grant scene. Spring her love-ly charms un - fold-ing, Calls us,

calls . . . us to the fields.

calls . . . us to the fields.

JANE.

Let us gai-ly tread the dewdrops, Cull,

pp *rf*

call the bloom-ing flow'rs.

p *f*

LUCAS.

See the valleys, see the meadows, Where the

p *f* *p* *f* *p*

B

SOPRANO. CHORUS.

GIRLS. ALTO. CHORUS.

Spring, her lovely charms un -

Spring, her love -

1st TENOR. CHORUS.

Spring, her lovely charms un -

2nd TENOR. CHORUS.

Spring, her lovely charms un -

li - lies sip the stream - let!

f *fz* *p*

fold - ing, calls us, calls us, calls us to the fields,

ly charms un - fold - ing, calls us to the fields,

fold - ing, calls us, calls us to the fields,

fold - ing, calls us, calls us, calls us, to the fields,

f

Let us wan-der o'er the fra - - - - - grant,

TUTTI. ALTO. *f*

Let us wan-der o'er the fra-grant scene, the

TUTTI. TENOR. *f*

Let us wan-der o'er the

TUTTI. BASS. *f*

Let us wan-der

fra - - - grant scene. *fz* Spring, her love-ly charms un-fold-ing, Calls us, *fz*

fra - - - grant scene. *fz* Spring, her love-ly charms un-fold-ing, Calls us, *fz*

fra - - - grant scene. *fz* Spring, her love-ly charms un-fold-ing, Calls us, *fz*

o'er the fra-grant scene. *fz* Spring, her love-ly charms un-fold-ing, Calls us, *fz*

calls . . . us to the fields.

calls . . . us to the fields.

calls . . . us to the fields.

calls . . . us to the fields.

fz *dim.* *p* *Ped.* *

JANE.

Mark the mountains!

see the wa-ters!

View the lu-cid

LUCAS.

sky!

All is love-ly, all de-light-ful, All . re-plete, re-plete . . with

sempre p

JANE.

joy!

See the play-ful lamb-kins

LUCAS.

bounding!

Fish in sport the wa-ters

JANE.

cleav-ing!

Bees from

*cres.**p**pp*

flow'r to flow'r are fly - ing. LUCAS.
Tune - ful

sempre pp

birds thro' branch-es flut-ter.

TUTTI. All is love - ly, all de - light - ful, all re-
TUTTI. All is love - ly, all de - light - ful, all re-
TUTTI. All is love - ly, all de - light - ful, all re-
TUTTI. All is love - ly, all de - light - ful, all re-
TUTTI. All is love - ly, all de - light - ful, all re-

GIRLS.
plete, re-plete with joy. O what plea-sure,
plete, re-plete with joy. O what plea-sure,
plete, re-plete with joy.
plete, re-plete with joy.

What en-joy-ment, Fills our grate-ful hearts!

What en-joy-ment, Fills our grate-ful hearts!

YOUTHS. SOPRANO.

O what glad-ness, O what rapture, Reigns . . with-in the

TENOR.

O what glad-ness, O what rapture, Reigns . . with-in the

sempre legato.

breast!

SIMON.

breast! Till the feel-ings, all ec-

sempre piano e legato.

sta-tic, all ec-sta-tic, Own a pres-ent, a

f p f p f p fz

GIRLS AND YOUTHS.

TUTTI.

With our prais - es
 TUTTI.
 With our prais - es
 TUTTI.
 With our prais - es
 pres - ent God.

grate - - ful flow - ing, grate - - ful flow - ing, magni -
 grate - - ful flow - ing, grate - - ful flow - ing, magni -
 grate - - ful flow - ing, grate - - ful flow - ing, magni -

fy His Name!
 fy His Name!
 - fy His Name! Let the voice of pure thanks-giv - ing Rise a -
 Let the voice of pure thanks-giv - ing Rise a -

E TUTTI. *f* Let the
 TUTTI. *f* Let the
 TUTTI. *f* Let the
 TUTTI. *f* Let the
 Let the

- bove the clouds.
 - bove the clouds.

voice of pure thanks-giv - ing Rise a - bove the
 voice of pure thanks-giv - ing Rise a - bove . . . the
 voice of pure thanks - giv - ing Rise a - bove . . . the
 voice of pure thanks-giv - ing Rise a - bove the

clouds.
 clouds.
 clouds.
 clouds.

p

Maestoso.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

God of light! God of life!

God of light! God of life!

God of light! God of life!

God of light! God of life!

Maestoso.

ACCOMP.

$\text{♩} = 56.$

Ped.

Ped.

The image shows a page from a musical score for the hymn "Hail, gracious Lord!". It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The music is in 3/4 time and the key of B-flat major (two flats). The lyrics "Hail, gracious Lord!" are repeated twice. The piano part includes a pedal point (Ped.) and a triplet of eighth notes (3) in the right hand, and a triplet of eighth notes (3) in the left hand. The score is marked with a star (*) and the number 9, indicating a specific section or measure.

Poco adagio. ♩ = 69.

JANE.

From whose a-bundant

LUCAS.

From whose a-bundant

SIMON.

From whose a-bundant

Poco adagio.

fz *fz* *pp*

SOLO.

stores The earth with plenty flows,

And whose Almighty

TUTTI.

SOLO.

stores The earth with plenty flows,

God . . . of life! And whose Almighty

TUTTI. *f*

SOLO.

stores The earth with plenty flows,

God . . . of life! And whose Almighty

*p**f**pp*

love . . . Makes glad the heart of man.

Hail, gracious Lord!

love . . . Makes glad the heart of man.

Hail, gracious Lord!

love . . . Makes glad the heart of man.

Hail, gracious Lord!

*p*TUTTI. *f*

Hail, gracious Lord, God . . . of light!

God . . . of life!

Hail, gracious

TUTTI. *f*

God . . . of light!

God . . . of life!

Hail, gracious

TUTTI. *f*

Hail, gracious Lord, God . . . of light!

God . . . of life!

Hail, gracious

TUTTI.

Hail, gracious Lord, God . . . of light!

God . . . of life!

Hail, gracious

*fp**fp**fp**fp*

Lord! Lord! Lord! Lord!

JANE. Hail . . gracious Lord!

LUCAS. God . . of life!

SIMON. God . . of light!

f *p* *f* *p* *pp*

A Allegro. ♩ = 104.

End-less praise to

End-less praise to thee we'll sing, Al - - mighty

End-less praise to thee we'll sing, Al - - mighty Lord of all.

A Allegro. f_z

Sves.

End-less praise to thee we'll sing, Al - mighty Lord . of all, Al -

thee we'll sing, Al - - mighty Lord of all. End - less praise

Lord of all, End-less praise to thee we'll sing

Endless praise to thee we'll sing Al -

Sves.

- - mighty Lord, . . . Almight - ty Lord of all! End - less
 end - less praise to Thee we'll sing, Al - mighty Lord of all!
 Almighty Lord of all! End - less praise to Thee we'll sing, Al-
 - - mighty Lord of all! Al - mighty Lord! Al -
fz

praise to Thee we'll sing, Al - mighty Lord of
 End - less praise, end - less praise . . . to . . . Thee we'll
 - - mighty Lord . . . of all, End - less praise to
 - migh - ty Lord . . . of all! End -
fz

all! Al - mighty Lord of all! Al - mighty Lord! End - less
 sing, Al - mighty Lord of all! Endless praise to Thee we'll sing, End-
 Thee we'll sing, End - less praise, end - less praise, end - less praise,
 - less praise to Thee we'll sing, End - less praise, end - less praise, end-
fz

praise to Thee we'll sing, Al - - mighty Lord, Al - - mighty
 - - less praise . . . to Thee . . . we'll sing, Al - - mighty Lord . . .
 Al-migh - ty Lord, to Thee we'll sing Almighty
 - - less praise . . . to Thee . . . we'll sing, Al - - mighty Lord, Lord .

B
 Lord of all! Lord of all! Almigh - ty Lord, Lord of
 . . . of all! Lord of all! Almigh - ty Lord, Lord of
 Lord! Lord of all! Almigh - ty Lord, Lord of
 . . . of all! Lord of all! To Thee we'll sing, Al - - mighty Lord,

B

all! Lord of all! Al - mighty Lord, Lord of all! Almigh - ty
 all! Lord . . of all! Al - mighty Lord, Lord of all! Almigh - ty
 all! Lord . . of all! Al - mighty Lord, Lord of all! Almigh - ty
 Lord . . of all! Al - mighty Lord, Lord of all! Almigh - ty

Lord, Al - mighty Lord, Al - migh - ty Lord . . . of all!

Lord, Al - mighty Lord, Al - mighty Lord . . . of all!

Lord, Al - mighty Lord, Al - mighty Lord! End -

Lord, Al - mighty Lord of all, Lord . . . of all!

End-less praise to Thee we'll sing, Al -

End-less praise to Thee we'll

- less praise to Thee we'll sing, End - less praise to Thee . . . we'll

End-less praise to Thee we'll sing, end-less

- - mighty Lord of all! Al - mighty Lord of all!

sing, Al - migh - - ty Lord of all! Lord, Lord of all!

sing, Al - migh - - - ty Lord of all!

praise to Thee we'll sing, Al - migh - ty Lord of all,

End - less praise, end - less praise we'll sing,

End - less praise, end - less praise to Thee, to Thee we'll sing,

End - less, end - less praise to Thee, to Thee we'll sing,

End - less praise to Thee we'll sing,

End - less praise, end - less praise we'll sing. God of light!

End - less praise, end - less praise to Thee, to Thee we'll sing. God of light!

End - less, end - less praise to Thee, to Thee we'll sing. God of light!

End - less praise to Thee we'll sing, God of light!

God of life! Hail, . . . gracious Lord! Hail, . . .

God of life!

God of life!

God of life!

God of life!

fz *p* *ten.*

gracious Lord! Hail, gracious Lord! Hail, . . .

End - - less praise to Thee we'll

Hail, . . . gracious Lord! Hail, . . . gracious Lord!

Hail, gracious Lord! Hail, gracious Lord! Hail, gracious

gracious Lord! gracious Lord! gracious Lord!

sing. Hail, gracious Lord! gracious Lord!

Hail, gracious Lord! gracious Lord!

Lord, Hail, gracious Lord! gracious Lord!

End - - less praise . . .

End - - less praise to Thee we'll sing, . . .

End - - less praise, End - - less

End - - less praise, End - - less praise,

Endless praise, Endless praise, Endless praise, Endless praise.

to Thee we'll sing, Al - mighty
to Thee we'll sing, Al - mighty
praise . . . to Thee we'll sing, Al - mighty
to Thee, to Thee we'll sing, Al - mighty

Lord of all, . . . Lord of all! Lord, Lord of
Lord of all, . . . Lord of all! Lord, Lord of
Lord of all, . . . Lord of all! Lord, Lord of
Lord of all, . . . Lord of all! Lord, Lord of

all! Lord, . . . Lord of all! . . .
all! Lord, . . . Lord of all! . . .
all! Lord, . . . Lord of all! . . .
all! Lord, . . . Lord of all! . . .

SUMMER.

No. 11.

RECIT.—“HER FACE IN DEWY VEIL CONCEAL'D.”

ADAGIO.
♩ = 76.

8ves.

p fz p fz p fz p

fz p fz p

LUCAS.—TENOR.

Her face in dewy veil conceal'd, The meek-ey'd morn appears.

sempre legato. p

With quicken'd step, at her approach, The dusk-y night retires.

sempre. p

To gloomy caves repair

The black ill-omen'd birds of night; And with their mournful cries No more the timid

heart appal.

sempre pp

SIMON.—Bass.

The crest-ed har-bin-ger of day With

live-ly note the shepherd wakes, Who from his cottage hies, The freshness of the morn to taste.

No. 12.

ARR.—“FROM OUT THE FOLD THE SHEPHERD DRIVES.”

Allegretto. ♩ = 84.

p

SIMON.

From out the fold the shepherd drives His bleat-ing flock and low-ing herd, . .

p

To browse a-long the ver-dant hill, Dew - drops shak - ing

to . . the ground, a - long the ver - - dant hill, Dew - drops

shak - ing to . . the ground. He stands, and ga - zes towards the east, And

on his staff in si - lence leans, . . And on his staff in si -

- lence leans, Un - til the pow'r-ful king of day Glorious darts his beams . . a

- round, Glo-rious darts a

. . his beams, darts . . his beams a - round a

- round, darts his beams, .. darts . . his beams a-round.

pp *f* *p* *f*

p *cres.* *f*

No. 13.

RECIT.—“LO! NOW ASLANT THE DEW-BRIGHT EARTH.”

JANE.

VOICE.

Lo! now aslant the dew-bright earth,

In boundless majesty,

ACCOMP.

♩ = 69.

in boundless majes-ty he looks! And o'er the mountains,

p *p*

tow'rs, and wand'ring streams, Resplendent glowing, spreads ethereal gold.

f

No. 14

TRIO AND CHORUS.—"BEHOLD ON HIGH HE MOUNTS."

Largo. JANE.

TREBLE. Behold on high he mounts, he mounts, Till

ALTO.

TENOR (Sve. lower). LUCAS. Till

BASS.

ACCOMP. $\text{♩} = 104.$ *Largo.* *p.*

CHORUS.—TUTTI.

now no more the eye can gaze! With rays of pierce-ing light He

TUTTI. With rays of pierce-ing light He

now no more the eye can gaze! With rays of pierce-ing light He

SIMON. TUTTI. Be-hold he mounts, With rays of pierce-ing light He

cres. *f.*

bursts . . . in glow - ing ma - - - jes - ty.

bursts . . . in glow - ing ma - - - jes - ty.

bursts . . . in glow - ing ma - - - jes - ty.

bursts . . . in glow - ing ma - - - jes - ty.

3 *3* *3* *3*

A *Allegro.* ♩ = 104.

Hail, thou glo - - rious sun! Thou source of light and life, all

Hail, thou glo - - rious sun! Thou source of light and life, all

Hail, thou glo - - rious sun! Thou source of light and life, all

Hail, thou glo - - rious sun! Thou source of light and life, all

A *Allegro.*

hail! Hail, thou glo - rious sun! Sub - lime and u - ni - ver - sal orb, Sub -

hail! Hail, thou glo - rious sun! Sub - lime and u - ni - ver - sal orb, Sub -

hail! Hail, thou glo - rious sun! Sub - lime and u - ni -

hail! Hail, thou glo - rious sun! Sub - lime and u - ni -

- lime and u - ni - ver - sal orb, This earth's pervading soul, per - va - ding soul, Cre -

- lime and u - ni - ver - sal orb, This earth's pervading soul, per - va - ding soul, Cre -

- ver - sal, u - ni - ver - sal orb, This earth's pervading soul, . . . per - va - ding soul,

- ver - sal, u - ni - ver - sal orb, This earth's per - va - ding, per - va - ding soul,

- a - tion, cre - a - - tion cries, . . all hail, this earth's per - va - - ding
 - a - tion, cre - a - - tion cries, all hail, this earth's per - va - ding, per - va - ding
 Cre - a - - tion cries, all hail, this earth's per - va - - ding
 Cre - a - tion cries, all hail, this earth's per - va - ding

soul, Cre - a - tion, cre - a - - - - - tion cries, all hail!
 soul, Cre - a - - - - - tion, cre - a - - - - - tion, cre - a - - - - - tion cries, all hail!
 soul, Cre - a - - - - - tion, cre - a - - - - - tion cries, all hail!
 soul, Cre - a - - - - - tion, cre - a - - - - - tion cries, all hail!
fz *fz* *fz* *p*
fz *fz*

A musical score for three voices: Jane, Lucas, and Simon. The music is in G major (one sharp) and 2/4 time. The lyrics are "Who can express the pure de - light".

JANE.
Who can express the pure de - light

LUCAS.
Who can express the pure de - light

SIMON.
Who can express the pure de - light

The score includes a piano accompaniment at the bottom, consisting of a treble and bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano part features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

Thy cheerful presence yields to man? Or who recount, re - count the

Thy cheerful presence yields to man? Or who re - count

Thy cheerful presence yields to man? Or who re - count the good,

pp

B CHORUS.—TUTTI.

might - y good That from thy rays . . . the earth re - ceives? Who

TUTTI.

Who

TUTTI.

the might - y good That from thy rays the earth re - ceives? Who

TUTTI.

re - count the might - y good That from thy rays the earth re - ceives? Who

B

f

can ex - press the pure delight Thy cheer - ful pre - sence yields to man? Tho

can ex - press the pure delight Thy cheer - ful pre - sence yields to man? The

can ex - press the pure delight Thy cheer - ful pre - sence yields to man? The

can ex - press the pure delight Thy cheer - ful pre - sence yields to man? The

Andante. ♩ = 56
JANE.

pure delight Who can express? Who? Who? Thy ge - nial warmth gives
pure delight Who can express? Who? Who?
pure delight Who can express? Who? Who?
pure delight Who can express? Who? Who?

Andante.
p

health and joy;
LUCAS.
Thy ge - nial warmth gives health and joy;
SIMON.
Thy ge - nial warmth gives

But un - - to God Himself we owe The pow'r thy
But un - - to God Himself we owe The pow'r thy
health and joy; But un - - to God Himself we owe The pow'r thy

fz pp fp

C *Allegro.* ♩ = 104.

beams dis - play, The pow'r thy beams dis - - play. *Tutti. f* Hail! thou glo - rious

beams . . dis - play, The pow'r thy beams dis - - play. *Tutti. f* Hail! thou glo - rious

beams . . dis - play, The pow'r thy beams dis - - play. *Tutti. f* Hail! thou glo - rious

fp *fp* *fp* *fz* *fz*

sun! Thou source of light and life, all hail! Hail! thou glorious

sun! Thou source of light and life, all hail! Hail! thou glorious

sun! Thou source of light and life, all hail! Hail! thou glorious

sun! Thou source of light and life, all hail! Hail! thou glorious

fz

sun! Let shouts of joy re - sound thy name throughout the world, Thy

sun! Let shouts of joy re - sound thy name throughout the world,

sun! Let shouts of joy re - sound thy name throughout the

sun! Let shouts of joy re - sound thy name throughout the

name throughout the

let shouts of joy . . . resound thy name, thy name, thy

world, let shouts

world, let

fz

world, let shouts

name throughout the world, let . . . shouts . . . of

of joy re - sound thy name through-out, throughout the

shouts of joy, . . .

fz

of joy re-sound thy name, re - sound thy name throughout the

joy, . . . of joy re-sound thy name, thy name throughout the

world, let shouts of joy re-sound thy name, re - sound thy name,

let shouts of

fz *fz*

world, thy name . . . throughout the world, thy
world, thy name . . . throughout the world,
thy name, thy name throughout the world, thy
joy re - sound thy name, thy name throughout the world,

fz *fz*

name, thy name, thy name throughout the world, thy name . . .
thy name, thy name throughout the world,
name, thy name, thy name throughout the world, thy name . . .
thy name, thy name throughout the world, thy name . . .

fz *fz* *p*

E JANE.
LUCAS. SIMON.

throughout the
thy name throughout the
throughout the

TUTTI. **JANE.**

world, thy name, thy name, thy name throughout the world, thy

TUTTI.

thy name, thy name throughout the world,

TUTTI. **LUCAS.**

world, thy name, thy name, thy name throughout the world, thy

TUTTI.

world, thy name, thy name throughout the world,

Name,

TUTTI. thy name, thy name, thy name, thy name throughout the world, thy

TUTTI. thy name, thy name, thy name throughout the world, thy

TUTTI. thy name, thy name throughout the world, thy

TUTTI. thy name, thy name throughout the world, thy

thy name, thy name throughout the world, thy

Name,

TUTTI. thy name, thy name throughout the world, thy

TUTTI. thy name, thy name throughout the world, thy

thy name, thy name throughout the world, thy

name throughout the world.

name throughout the world.

name throughout the world.

name throughout the world.

No. 15.

RECIT.—"NOW SWARMS THE VILLAGE O'ER THE MEAD."

SIMON.

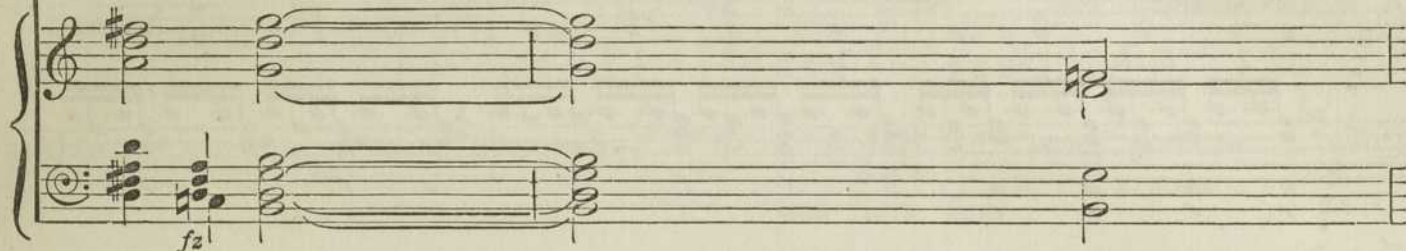
VOICE.

Now swarms the village o'er the mead, The rus-tic youth, the rud-dy

ACCOMP.



maid; The breath-ing har-vest spreads a-round, Whose fra-grance scents the



air; From dale to dale, wak-ing the breeze, re-sounds the



voice of hap-py la-bour, of jo-cund mirth, and so-cial glee.



No. 16.

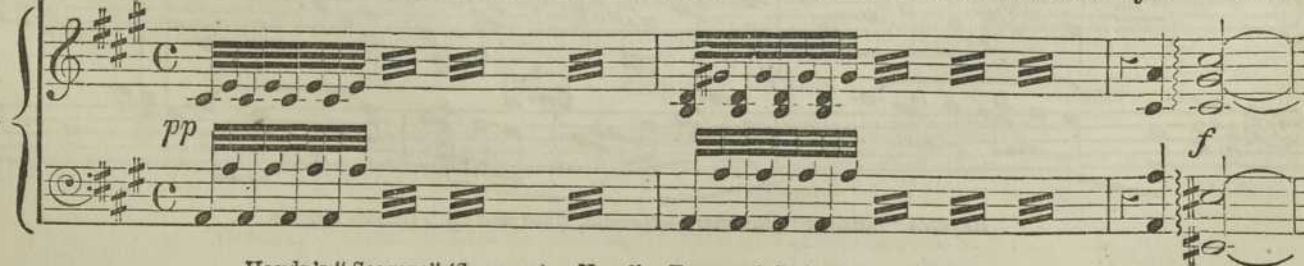
RECIT.—"'TIS NOON, AND NOW DIRECT THE SUN."

LUCAS.

VOICE.

'Tis noon, and now di-rect the sun darts down his rays. O'er

ACCOMP.



heav'n and earth the eye beholds His forceful blaze resistless outspread.

f *p*

Moderato. $\text{♩} = 66.$

Moderato. A tempo.

legato.

From pole to pole, o'er

cleaving fields Of a-rid herbs and wi-ther'd flow'rs, A dazzling deluge reigns.

No. 17. CAVATINA.—"DISTRESSFUL NATURE FAINTING SINKS"

Largo.

VOICE.

ACCOMP. $\text{♩} = 72.$

pp

pp

LUCAS.

Distress - ful na - ture fainting sinks. Droop-ing leaf-age, Thirst - y

pas-tures, Founts exhaust - ed, Show the ty - rant rage of heat; And

pant - ing lan-guish man and beast, Out-stretch'd up-on the

ground, outstretch'd upon the ground. Distress - ful na-ture fainting sinks! Drooping

leaf-age, Thirsty pastures, Founts ex-haust-ed, Show the ty - rant rage of

heat; And pant - ing, and pant - ing languish man and

beast, Out - stretch'd, out - stretch'd up-on the ground, And

panting, and panting lan - guish man and beast, outstretch'd up - on the

ground, . . . Outstretch'd up - on the ground. *Legato.*

No. 18.

RECIT.—"O WELCOME NOW."

Poco Adagio. ♩ = 56.

The musical score is for a piece titled "O WELCOME NOW." It begins with a piano introduction in 3/4 time, marked "Poco Adagio" with a tempo of 56 beats per minute. The introduction consists of two systems of piano accompaniment. The first system includes a mezzo-forte ("mez.") marking. The second system continues the piano accompaniment. Following the introduction, the vocal part enters with the lyrics "O wel-come now, ye groves and bow'rs!". The vocal line is written for Jane (Treble). The piano accompaniment for the vocal entry includes dynamic markings of *p* (piano) and *pp* (pianissimo). The lyrics continue: "Ye lofty pines, ye a-ged oaks! Whose branches lend a cooling shade; And". The piano accompaniment continues throughout the vocal entry.

sweet-ly to the list-'ning ear

ten.
pp

In mur - murs whisp'ring speak.

pp

O'er dow-ny moss the purling brook

p

Its li- quid sil-ver rolls;

p *pp*

And 'neath the shade, with sooth-ing hum,

pp

The sport-ive in-sects play. The

f *p* *hr*

balm-y scent of fragrant herbs On zephyr's wing is

p *pp*

borne, and from the ev'ning bow'r is

heard The shepherd's tune-ful lay.

p *ral - len - tan - do.*

No. 19.

Arr.—"O HOW PLEASING TO THE SENSES."

Adagio. ♩ = 56.

JANE.

O how pleas-ing to the sen-ses Comes the

sweet and cool-ing breeze! Beams the eye . . with joy ex-

- pand-ed, As the stream of life per-vades, the

stream of life per-vades Th'in-vi-go-ra-ted frame: As the stream of life per-

- vades, . . . per - vades Th'in - vi - go-ra - ted frame.

sempre legato.

O how pleas - ing to the sen - ses Comes the

sempre legato.

sweet and cool - ing breeze ! Beams the

sempre legato.

eye with joy ex - pand - ed, As the stream of life, the

sempre legato.

stream of life per - vades Th'in - vi - go - ra - ted, th'in -

sempre legato.

Allegro assai. $\text{♩} = 144.$

- - vi - go - rat - ed frame.

Allegro assai.

p

De - light up - lifts the heart, And fan - cy's ma - gic

p *cres.*

pow'r, and fan - - - - - cy's ma - gic pow'r

f *fz* *p*

O'er na - ture bears the

fz *p* *fz* *p*

soul On sweet . . en - chant - ed wing;

fz *p*

O'er na - ture bears the soul On sweet, on sweet, on sweet en -

- chant-ed wing; O'er na

- ture bears the soul, On sweet, on sweet en - chant - ed

wing. De-light up-lifts the heart, And

The musical score is written for voice and piano. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower two staves. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *fz* (forzando) and *p* (piano). There are also triplets indicated by a '3' over the notes.

fan - cy's ma - gic pow'r O'er na - ture bears the soul On

sweet en - chant - ed wing, On

sweet en - chant-ed wing, . . en - chant

ed, en - chant - ed

wing.

No. 20. RECIT.—"BEHOLD! SLOW SETTLING O'ER THE LURID GROVE."

SIMON.

VOICE. Be - hold! slow set - tling o'er the lu - rid grove, Un - u - sual

dark-ness frowning broods; In aw - ful gloom with vi - vid flash

the light - ning gleams E - rup - tive thro' the clouds, And hark! from heav'n's dark ca - no - py

LUCAS.

the thunder growls. With rue - ful gaze the cat - tle stand,

Ped. pp *f* *

fz

Adagio.

By fear-ful man for-got: Th'a-erial tribes descend; The clouds low roll-ing

Adagio.

Poco Adagio. ♩ = 60.

on pre-pare the e-le-men-tal strife.

Poco Adagio.

f *sempre pp* *sempre staccato.*

JANE.

Through all the dun expanse A

bod-ing silence reigns: With-out a

Ped. *

pp

breath The for-est shakes, And na-ture seems to ru-in doom'd.

Attacca subito.

No. 21.

CHORUS.—“HARK! THE DEEP TREMENDOUS VOICE.”

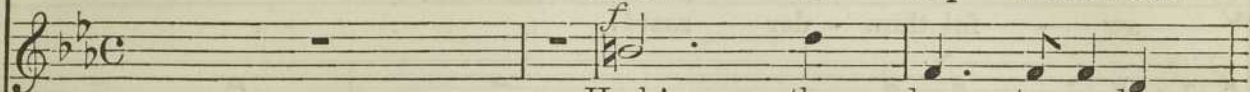
Allegro assai.

TREBLE.

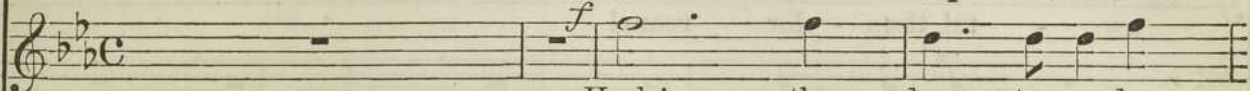


Hark! the deep tremendous

ALTO.

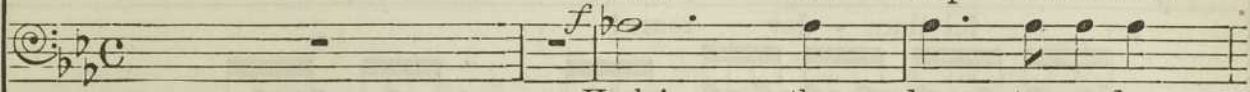


Hark! the deep tremendous

TENOR.
(8ve. lower)

Hark! the deep tremendous

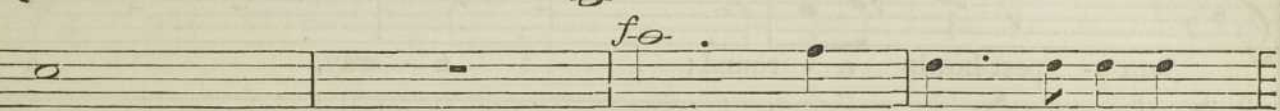
BASS.



Hark! the deep tremendous

ACCOMP.

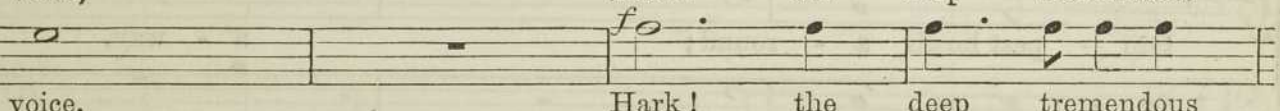
♩ = 160.

Allegro assai.

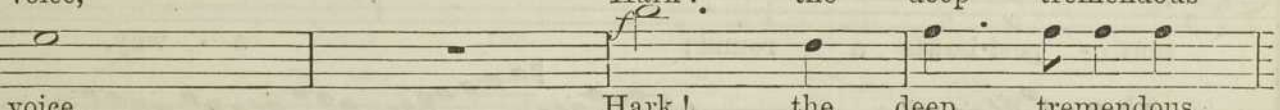
voice, Hark! the deep tremendous



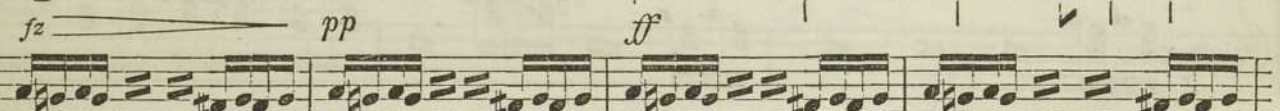
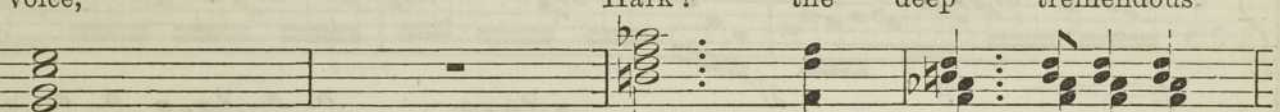
voice, Hark! the deep tremendous



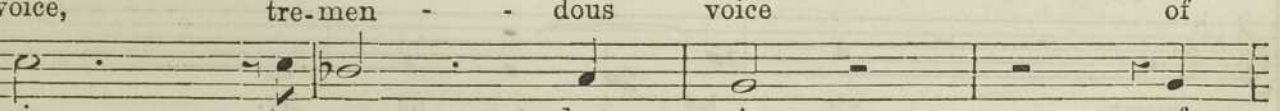
voice, Hark! the deep tremendous



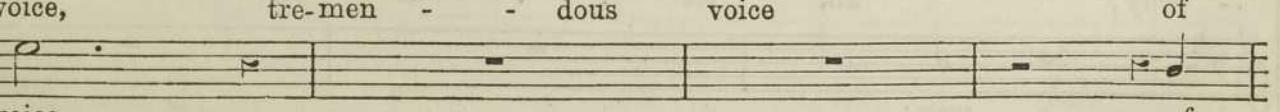
voice, Hark! the deep tremendous



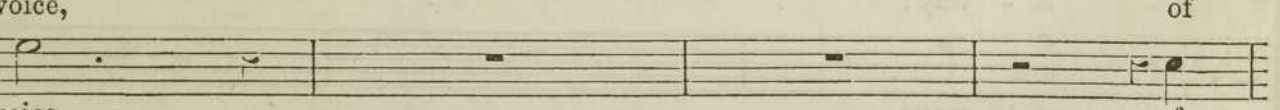
voice, tre-men - - dous voice of



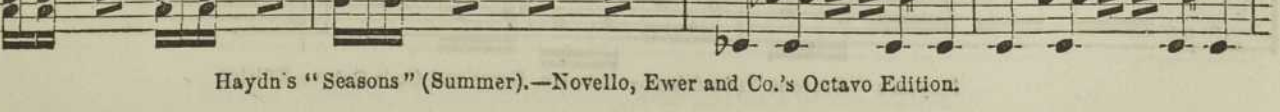
voice, tre-men - - dous voice of



voice, of



voice, of



aw - ful thun - der roars! The

aw - ful thun - der roars! The

aw - ful thun - der roars! The

aw - ful thun - der roars! The

fz *p* *fz* *p* *fz* *p*

tem - pest howls a - round; a - way, a -

tem - pest howls a - round; a - way, a -

tem - pest howls a - round; a - way,

tem - pest howls a - round; a - way,

fz *p* *fz* *p*

- way; ah, let us fly.

- way; ah, let us fly.

a - way;

a - way;

fz *p*

A

A-way! ah

Flash - - - es of liv - id flame Dart thro' the

Flash - - - es of liv - id flame Dart thro' the

Flash - es of liv - id flame Dart thro' the air,

A

let us fly; A - way!

air, . . . And from the burst - ing clouds the

air, And from the burst - ing clouds the

And from the burst - ing clouds the

Heav'n pro - tect us!

flood In am - - ple tor - - rents

flood . . . In am - - ple tor - - rents

flood . . . In am - - ple tor - - rents

Heav'n pro -

pours, In am - - ple tor - - - rents pours.

pours, In am - - ple tor - - - rents pours.

pours, In am - - ple tor - - - rents pours.

B

tect us! Heav'n pro - tect us!

Dread - - ful

Dread - - ful

Dread - - ful

Heav'n pro - tect us!

rage the winds; The sky is all in

rage the winds; The sky is all in

rage the winds; The sky is all in

rage the winds; The sky is all in

Heav'n pro - tect us!

flames, . . . The sky is all in flames; . . .

flames, The sky is all in flames; . . .

flames, . . . The sky is all in flames;

O what hor - ror!

Peal on peal, with

Peal on

Peal on peal, with

O what hor - ror! O God!

fear - ful crash, with fear - ful, fear - ful crash, Con - vuls - ing

peal, with fear - ful crash, Con - vuls - ing

fear - ful crash, with fear - ful, fear - ful crash, Con - vuls - ing

O God!

heav'n, the thun - der rolls! Peal on peal, with fear - ful

heav'n, the thun - der rolls! Peal on peal, with fear - ful

heav'n, the thun - der rolls! Peal on peal, with fear - ful

fz *p* *pp* *ff*

O what hor - ror! O what hor - ror!

crash, Con - vuls - ing heav'n, the thun - der rolls!

crash, Con - vuls - ing heav'n, the thun - der rolls!

crash, Con - vuls - ing heav'n, the thun - der rolls!

O God! O God!

The

D Allegro. $\text{♩} = 132.$

D Allegro.

O God!
 The firm and
 firm and deep found-a - tions Of earth it-self are mov'd; The firm and deep found-
 The firm and
 deep found - a - tions Of earth it - self are mov'd, of earth it - self
 a - tions, the firm and deep found - a - tions Of earth it-self are mov'd;
 O God!
 deep found - a - tions Of earth it - self are mov'd. O
 are mov'd, The firm and
 The firm and deep found - a - tions.
 The firm and deep found - a - tions of
fz

God! O what hor - ror!

deep . . found - a - tions . Of earth it - self . . are mov'd, of earth it-self are

O God! The firm and deep found-a - tions of

earth it - self are mov'd, of earth it - self are mov'd, of earth it - self

O God! Peal on peal, with fearful crash, Con-

mov'd. O God! Peal on peal, with fearful crash, Con-

earth . . . are mov'd. O what

. . . are mov'd. Heav'n pro - tect us!

fz

- vuls-ing heav'n, the thunder rolls. O . . . God! The firm and

- vuls-ing heav'n, the thunder rolls. O God!

Hor - ror! O God! The firm and deep found-

Peal on peal, . . . with fear - ful crash, with fear - ful

fz

deep found-a - tions Of earth it - self are mov'd, of earth it - self are

The firm and deep found - a - tions Of earth it - self are mov'd, of

- a - tions, the firm and deep found - a - tions Of earth it - self are mov'd, of

crash! The firm deep found - a - tions Of earth it - self are mov'd,

fz

mov'd, of earth it - self are mov'd, of earth . . it - self, . .

earth it - self are mov'd, of earth it - self are mov'd, of earth it - self, . . of

earth it - self are mov'd, of earth . . it - self . . are mov'd, The firm and

The firm and

f

of earth it - self are

earth it - self are mov'd, of earth it - self are

deep found-a - tions Of earth, of earth it - self are

deep found-a - tions Of earth, of earth . . it - self are

mov'd! O God! O

mov'd! O God! O

mov'd! O God! O

mov'd! O God! O

ten. *f* *ff* *fz* *fff*

Ped. *

God! . . . The

God! . . . The

God! . . . The

God! . . . The

God! . . . The

dim. *p* *pp* *sempre p*

f

firm and deep found - a - - tions Of earth it - self are

firm and deep found - a - - tions Of earth it - self are

firm and deep found - a - - tions Of earth it - self are

firm and deep found - a - - tions Of earth it - self are

cres. *f*

G

pp

mov'd; The firm and deep found - a - tions of

mov'd; The firm and deep found - a - tions of

mov'd; The firm and deep found - a - tions of

mov'd; The firm and deep found - a - tions of

G

pp

earth it - - self . . . are mov'd.

earth it - - self . . . are mov'd.

earth it - - self . . . are mov'd.

earth it - - self . . . are mov'd.

sempre pp

dim.

ppp

pp

No. 22.

TRIO AND CHORUS.—"NOW CEASE THE CONFLICTS."

Allegretto. LUCAS.

VOICE. *mezzo.* *fz* *p*

Now

cease the con-flicts fierce of winds, And fast the gloomy clouds re-

JANE.

- tire; The sky sub-lim-er swells, . Pure

a-zure spreads a-round, And o'er the fields the

set-ting sun Dis-plays the sparkling robe, the sparkling robe of joy, the sparkling

pp

robe . . . of joy;

SIMON.

His flock se-cure, the shep-herd hies Light-heart - ed, light -

LUCAS.

- heart-ed to his home; Light-hearted to his home; The

JANE.

quail with clamour calls her mate; A-round the hidden crickets

SIMON.

chirp; While croak the frogs with-in the

pool;

JANE.
And tolls the ev'ning bell, And tolls the ev'ning bell. . .

LUCAS.
And tolls the ev'ning bell, And tolls the ev'ning bell. . .

SIMON.
And tolls the ev'ning bell, And tolls the ev'ning bell. . .

Allegro. $\text{♩} = 144.$
Now shines the glit - t'ring host of stars:

Allegro.
Now shines the glit - t'ring host of stars:

Allegro.
Now shines the glit - t'ring host of stars:

Allegro.
dolce. *fz* *fz* *p*
Now shines the glit - t'ring host of stars:

The hour of sweet re - pose is near.

The hour of sweet re - pose is near.

The hour of sweet re - pose is near.

TENOR. TUTTI.
Wel-come, Wel-come, gen - tle

BASS. TUTTI.
Wel-come, Wel-come, gen - tle

sleep! Sooth-ing balm of ev' - ry care!

sleep! Sooth-ing balm of ev' - ry care!

O thou that in the cot of toil Dost quick - ly

O thou that in the cot of toil Dost quick - ly

fz

close the lids of health! Welcome, welcome, gen - tle

close the lids of health! Welcome, welcome, gen - tle

B. TREBLE. TUTTI.
sleep, To rest, to rest, to rest, a - way!

ALTO. TUTTI.
sleep, To rest, to rest, to rest, a - way!

fz *fz* *p*

TREBLE.
The ev' - ning bell a - gain has

ALTO.
The ev' - ning bell a - gain has

TENOR.
The ev' - ning bell a - gain has

BASS.
The ev' - ning bell a - gain has

p *3*

toll'd; The wink - ing stars to sleep in - vite; The

toll'd; The wink - ing stars to sleep in - vite; The

toll'd; The wink - ing stars to sleep in - vite; The

toll'd; The wink - ing stars to sleep in - vite; The

hour of sweet re - pose is near. To rest, to

hour of sweet re - pose is near. To rest, to

hour of sweet re - pose is near. Welcome, Welcome,

hour of sweet re - pose is near. Welcome, Welcome,

rest, a - way; to rest, a - way!

rest, a - way; to rest, a - way!

gen - tle sleep, gen - tle sleep!

gen - tle sleep, gen - tle sleep!

The ev' - ning bell a - gain has

The ev' - ning bell a - gain has

The ev' - ning bell a - gain has

The ev' - ning bell a - gain has

The ev' - ning bell a - gain has

toll'd: The wink - ing stars to sleep . . . in -

toll'd: The wink - ing stars, The wink - ing stars to

toll'd: The wink - ing stars to sleep in - vite, to sleep . . .

toll'd: The wink - ing stars to sleep in - vite; . . .

vite; . . . To rest, to rest, . . . to

sleep in - vite; . . . To rest, to rest, . . . to

in - vite; . . . To rest, to rest, . . . to

To rest, to rest, . . . to

Haydn's "Seasons" (Summer).—Novello, Ewer and Co.'s Octavo Edition.

pp

rest, a - way! To rest, to rest, to

pp

rest, a - way! To rest, to rest

pp

rest, a - way! To rest, to rest, to

pp

rest, a - way! The wink - ing stars to sleep in - - vite, to

sempre legato.

pp

rest, a - way!

a - way!

rest, a - way!

rest, a - way!

END OF SUMMER.

AUTUMN.

No. 23.

OVERTURE.

Allegretto Cantabile.

PIANO.
♩ = 88.

The musical score is written for piano and consists of eight systems. The first system begins with a forte (f) dynamic. The second system features a piano (p) dynamic. The third system includes a 'ten.' (tension) marking. The fourth system returns to a forte (f) dynamic. The fifth system is marked with a piano (p) dynamic. The sixth system contains a '8ves' (octaves) marking and a 'loco.' (ad libitum) marking. The seventh system is marked with a piano (p) dynamic. The eighth system concludes with a pianissimo (pp) dynamic. The score is written in 3/4 time, key of D major, and is marked 'Allegretto Cantabile'.

No. 24.

RECIT.—“WHATE’ER THE BLOSSOM’D SPRING.”

JANE.

VOICE.

ACCOMP.

What-e'er the blossom'd Spring Put in white pro-mise forth, Whate'er the

Summer's sun To full perfec-tion brought, Rush boundless now to view, And glad the

LUCAS.

heart of man. Rich, si-lent, deep, the har-vest stands, And hangs the full lux-

-u-riant head; Th'ex-ten-sive gar-ners scarce may hold The trea-sures of the

SIMON.

golden ear. With cheerful looks, delight-ed man The bounteous produce o'er and o'er sur-

-veys, And joy, And joy per-vades his grate-ful heart.

No. 25.

TERZETTO AND CHORUS.—THUS NATURE, EVER KIND.

BASS. SIMON.

Allegretto.

ACCOMP. $\text{♩} = 88.$

p

Thus

Na - ture, e-ver kind, . . . re - wards. The

pains of vir - - tuous toil; The la - bours of the

change - ful Spring, And Sum - mer's sul - try hour, With Au-tumn's wealth she

rich - ly pays, With Au - - tumn's

f fz fz

wealth, With Au - tumn's wealth she pays, . . she rich - ly

pays, With Au - - tumn's wealth . . . she rich-ly pays.

JANE.

LUCAS.

O In - - dus - try, how rich . . thy

O In - - dus - try, how rich . . thy

gifts! The cot - tage where we dwell, Our clothing and our

gifts! The cot - tage where we dwell, Our clothing and our

food, Health, plenty, and con - tent, . . Are bless - - ings all . . by

food, Health, plenty, and con - tent, . . Are bless - - ings all . . by

thee be - stow'd, Are bless - - ings all . . by thee be -
 thee . be - stow'd, Are bless - - ings all by thee . be -
 SIMON.

All

- stow'd; All hail, O In - dus - try! From thee, from
 - stow'd; All hail, . O In - dus - try! From thee, from
 hail, . . . all hail, O In - dus - try! From thee, from

thee springs ev' - - ry good, from thee springs ev' - - ry
 thee springs ev' - - ry good, from thee springs ev' - - ry
 thee springs ev' - - ry good, from thee springs ev' - - ry

JANE.

good. Each form of

good.

good.

vir - tuous life *fz* Through thee a - lone per - fec - tion

p

LUCAS.

gains; Thy sim - - ple laws from vice de -

- fend . . . The err - ing heart of man,

SIMON.

And fix his wand'ring steps

Ped. * *p* *sempre. p*

In paths, . . In paths of truth and

JANE.

LUCAS. From thee, from thee springs ev' - ry good!

SIMON. From thee . . springs ev' - ry good!

pi - ous love. From thee . . springs ev' - ry good!

From thee, from thee springs ev' - ry, ev' - ry

From thee, from thee . springs ev' - ry, ev' - ry

From thee, from thee springs ev' - ry, ev' - ry

dim. *p*

TUTTI.

good! All hail, O In - dus - try! From

TUTTI.

All hail, . . O In - dus - try! From

TUTTI.

good! All hail, all hail, O In - dus - try! From thee,

TUTTI.

good! All hail, . . all hail, O In - dus - try! From thee.

f

thee, from thee, from thee springs ev' - - ry

thee, from thee, from thee springs ev' - - ry

from thee, from thee springs ev' - - ry, ev' - - ry

from thee, from thee springs ev' - - ry, ev' - - ry

JANE.

good! The cottage where we dwell, Our clothing and our food, Health,

good!

LUCAS.

good! The cottage where we dwell, Our clothing and our food, Health,

SIMON.

good! The cottage where we dwell, Our clothing and our food, Health,

p
dol.

TUTTI.

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

TUTTI.

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

TUTTI.

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

plen-ty, and con-tent, Are bless - - ings all . . by thee . . be -

From

- stow'd. thee, O In - dus - try, from thee, from thee springs
 thee, from thee, from thee . . . springs ev'ry good, springs
 thee, O In - dus - try, from thee springs . . . ev' -
 - stow'd. **TUTTI.**
 - stow'd. From thee, . . . O In - dus - try, from thee, from thee springs
 ev' - ry good! . . .
 ev' - ry good! . . .
 - ry good! . . .
 ev' - ry good! . . .
 3
f
Più Allegro. $\text{♩} = 108.$
 From thee, O In - dus -
 From thee, O In - dus - try, from thee springs ev' - ry good! From
Più Allegro.
fz

From thee, O

From thee, O In - dus-try, from thee springs ev'ry good!

-try, from thee springs ev'ry good! From thee, From thee springs ev' - ry, ev'ry good!

thee, from thee, from thee, from thee springs ev' - ry, ev'ry good!

In - dus-try, from thee springs ev' - ry good! From thee, O In - dus -

From thee, from thee springs ev' - ry, ev' - ry good!

From thee, from thee springs ev' - ry good! ev' - ry

From thee, O In - dus-try, from thee springs

-try, from thee springs ev' - ry, ev' - ry, ev' - ry good! From

from thee springs ev' - ry, ev' - ry good! springs ev - ry, ev'ry good!

good! From thee, from thee, from thee springs ev'ry good!

ev' - ry good! From thee, from thee springs ev'ry good! From

thee, from thee springs ev' - - - ry, ev'-ry good! springs ev' - ry

From thee, O In - dus - try, from thee springs ev'-ry good! from thee, from

From thee, O In - dus - try, springs ev' - ry good! from thee, from

thee, springs ev' - - - ry, good! from thee, from

good, springs ev' - ry good, from thee, from thee springs ev' - ry

thee springs ev' - - - ry good! springs ev'-ry, ev' - ry good! From

thee springs ev' - ry, ev'-ry good! springs ev'-ry, ev' - ry good! From

thee springs ev' - ry good! from thee, O In - dus - try, springs

good! From thee, from thee springs ev' - ry,

thee, O In - - dus - try, springs ev'ry, ev' - ry good! springs ev' - ry,

thee, O In - - dustry, springs ev' - - - - ry good! From

ev'ry, ev' - - - ry, ev' - - - - ry good!

ev' - ry good! springs ev' - ry good, springs ev' - ry good! From
 ev' - ry good! springs ev' - ry good, springs ev' - ry good! From thee,
 thee springs ev' - ry, ev' - ry good! springs ev' - ry good! From thee,
 From thee, O In - dus - try, springs ev' - ry good! From

fz fz

thee springs ev' - ry, ev' - ry good! springs ev' - ry good, springs
 from thee springs ev' - ry, ev' - ry good! springs ev'
 from thee springs ev' - ry, ev' - ry good! From thee . . . springs ev'ry, . . . ev'
 thee, from thee springs ev' - ry, ev' - - - - -

Org. Ped.

JANE.
 ev' - - - - - ry, ev' - - - - - ry good! The cot - tage where we
 - - - - - ry, ev' - ry good!
 LUCAS.
 - - - - - ry, ev' - ry, ev' - ry good! The cot - tage where we
 SIMON.
 - - - - - ry, ev' - ry, good! The cot - tage where we

p

(The following musical score is a transcription of the visible portion of the page.)

[Musical notation continues with vocal parts and piano accompaniment.]

Tutti. Solo. Tutti.

thee, from thee, from thee springs ev' - - - ry good, ev' -

Tutti. Tutti.

from thee springs ev' - - - ry good, ev' -

Tutti. Solo. Tutti.

thee, from thee, from thee springs ev' - - - ry good, ev' -

Tutti. Solo. Tutti.

thee, from thee, from thee springs ev' - - - ry good, ev' -

fz *ff* *fz*

- - ry good, springs ev'ry good, springs ev'ry

- - ry good, springs ev'ry good, springs ev'ry

- - ry good, springs ev' - ry good, springs ev' - ry

- - ry good, springs ev'-ry, ev'ry good, springs ev'-ry, ev'ry

3 *3* *3* *3* *3* *3*

good!

good!

good!

good!

No. 26.

RECIT.—“YE SWAINS, NOW HASTEN.”

JANE.

Ye swains, now hasten to the bank, Where falls the winding brook; Ye virgins, come, their latest song For

SIMON.

you the woodlands raise; For you amid the se-cret shade The lo-ver finds the clust'ring nuts, And

where the topmost bough Spreads forth its tempting fruit, He crushes down the tree, Or shakes a glos-sy show'r:

And then with joy he spies The maid he loves, ap-proach, And sport-ive at her

LUCAS.

feet The roll-ing nuts he flings. Be-neath the orchard's bending tree The smiling dam-sels

stand, All like the fruit they ga-ther up, Fair, rud-dy, fresh, and sweet.

No. 27.

DUET.—“YE GAY AND PAINTED FAIR.”

PIANO.
♩ = 88.

Allegretto.

LUCAS. (TENOR.)

Ye gay and painted fair, O come, O come,

And mark, and mark the sim - - ple, sim-ple child of truth.

No tricks of art her charms de-form, Be -

- hold my Jane, . . be - hold! Ye paint - - - ed

fair, . O come! And mark the simple child of truth! No tricks of art her charms de

form: Be - hold my Jane, my Jane be-hold! Be - hold my

Jane, be - hold! The bloom of

f fz fz fz fz fz fz p

youth ad - orns her cheek, Her smil - - ing eye beams

hap - pi-ness; And from . . her

lips breathes faith sin-cere, And from her lips breathes faith sin -

- cere, When love . . to me . . she vows, when love to

me . . she vows, when love to me . . she vows, when

love . . to me . . she vows. JANE. Ye

false and i-dle swains, a-way, a-way! Here lures of fraud are

spread in vain; And wi-ly tales of pas-sion feign'd

Ped. *

No list'-ning ear shall find. Ye i-

-dle swains, away! Here lures of fraud are spread in vain; And wi-ly tales of passion

feign'd No list'-ning, list'ning ear shall find, No list'-ning ear, ... no

list'-ning ear shall find. Mine eye no

f fz f fz fz p

gaudy dress en - ti - ces ; An ho - nest heart is what I prize :

Ful - fill'd . . are all my fondest

wishes, Ful - fill'd . . are all my fond-est wishes, Whilst

Lu - - - cas true . . re-mains, Whilst Lu-cas true 're - mains, whilst

Lu-cas re - mains, whilst Lu - cas

true . . re - mains:

sempre p

LUCAS.

Leaves will fade and fall, Flow'rs and fruit de - cay,

Days and years e - lapse; Not so my constant love, Not

so my con - - - - - stant love.

fz p f

JANE.

Green - er grows the leaf,

pp

Sweet-er breathesthe flow'r, Bright-er shines the

day, When love lights up thine eye, When

love . . . lights

up . thine eye.

Adagio. JANE. What de-light! what de-
LUCAS. What de-light! what de-
Adagio. $\text{♩} = 60.$ What de-light! what de-
fz fz p

- light! where mutual fer - vour Binds two hearts in fond af - fec - tion!

- light! where mutual fer - vour Binds two hearts in fond af - fec - tion!

Death a - lone such bonds can break.

Death a - lone such bonds can break.

What de - light! what de-light, where mutual

What de - light! what de-light, where mutual

fer - vour Binds two hearts in fond af - fec - tion!

fer - vour Binds two hearts in fond af - fec - tion!

Haydn's "Seasons" (Autumn).—Novello, Ewer and Co.'s Octavo Edition.

Death a - lone such bonds can break ;

Death a - lone such bonds can break ; Dear-est

Allegro. $\text{♩} = 104.$

Dear-est Lu-cas! Love to faithful loveres-pon-sive

maiden! Love to faithful loveres-pon-sive

Allegro.

Allegro.

Is the high - est pitch of rap-ture

Is the high - est pitch of rap-ture

Heav'n be-stows on mor - tal life. . . Love to

Heav'n be-stows on mor - tal life. . .

faithful love res - pon - sive Is the highest pitch of rap - ture

Love, . . to faithful love res - pon - sive Is the highest pitch of rap - ture

Heav'n be - stows on mor - tal life;

Heaven be - stows on mor - tal life;

Dear - est Lu - cas!

Dear - est

Dear - est maid - en!

Dear - est

Lu - cas! Love to faithful love re - spon - sive Is the

maid - en! Love to faithful love re - spon - sive Is the

high - est pitch of rapture Heav'n be - stows, be -

high - est pitch of rapture Heav'n be - stows, be -

f *p ten.*

- stows, Heav'n be - stows on mor -

- stows, Heav'n be - stows on mor -

f p *pp*

tal life, on mortal life, . . on mortal

tal life, on mortal life, . on mortal

cres *tr*

life, . . on mortal life. . .

life, . . on mortal life. . .

f 3

No. 28. RECIT.—LO! WHERE THE PLENTIOUS HARVEST WAV'D.

SIMON.

BASS.

Lo! where the plenteous harvest wav'd, A dreary waste the plains appear! And where the

cheerful song was heard, The si-lent fields forsak-en lie. Now thro' the stubble limps the

hare, With timid eye and doubtful step; Or fear-ful, with at-ten-tive ear, Lies close with-

- in her form. A-non the sportsman's voice Along the sounding vale is heard, And keen to

share the healthful sport The lus-ty swain as-sists his lord.

ACCOMP.

$\text{♩} = 88.$

p

f

p

No. 29.

AIR.—“BEHOLD, ALONG THE DEWY GRASS.”

Allegro.

VOICE.

ACCOMP. *f*

$\text{♩} = 96.$

SIMON.

Be -

hold, a - long the dew - - y grass, Behold, a - long the

dew - - y grass, In search of scent the spaniel

roves! In search of scent the spaniel roves! And still o - -

- bedient to command, At - tentive seeks the la-tent prey, At - ten - tive seeks the

la - tent prey. In search of scent the spaniel roves A -

- long, a-long the dewy grass; And still o - be-dient to command, Attentive seeks the

la - - - - -

tent, seeks the la - - tent prey.

Più moto. = 132.

Più moto.

But press'd by ardour, now he runs, But press'd by ardour, now he runs,

Nor heeds the call, and chid - - ing voice, Nor

heeds the call, and chid - - ing voice, Then

più moto.

scent - ing, Then scent - ing the game, He

sud - den stops, . . . And stiff, with o - pen nose, he stands.

f *p*

Th'impending pe - ril to a -

- void, The startled fowl flies instant up; But wings in vain his

ra - - - pid flight: The gun darts forth,

darts forth its fa-tal charge, And strikes him

dead From the tow'r - - ing height.

Th' impending pe- ril to a - void, The startled fowl flies instant up; But

wings in vain his ra - - - pid flight: The

gun darts forth its fa - - tal charge, and strikes him *sempre pp*

dead From the tow'r - ing height, And strikes him

dead From the tow'r - ing height.

No. 30.

RECIT.—“ERE YET THE ORIENT SUN.”

LUCAS.

TENOR.

ACCOMP.

Ere yet the o - rient sun a - bove the moun - tain's sum - mit peers,

Allegro. ♩ = 104.

Allegro.

His fel-low sportsmen to the chase

The ear-ly huntsman

calls. A-round his steps

The bu - sy pack ten. ten. With cheer-ful voice de -

Vivace. ♩ = 112.

- light-ed throng.

Vivace. *Corni.* *f*

No. 31.

CHORUS.—HARK! THE MOUNTAINS RESOUND.

f TUTTI. TENOR.

f TUTTI. BASS.

Hark! . . . Hark! the mountains re - sound! . . . The vales and fo - rests

Hark! . . . Hark! the mountains re - sound! Hark! the mountains re - sound! The

ring! . . . The vales and fo - rests ring! . . .

vales and fo - rests ring,

Viol. *Corni.*

SOPRANO. *f* TUTTI.

ALTO. TUTTI. Hark!

TENOR. *f* Hark! the moun - tains,

BASS.

fz

hark, the mountains re-sound, . . . The vales and fo - rests ring!

hark, the mountains resound, The vales and fo - rests ring!

Corni.

fz fz f

It is . . . the shril - - ly sound - ing

It is . . . the shril - - ly sound - ing

It is . . . the shril - - ly sound - ing

It is . . . the shril - - ly sound - ing

horn!

horn!

horn!

horn!

fz fz

The cry of the hounds and the

The cry of the hounds and the

The cry of the hounds and the

The cry of the hounds and the

huntsman, the hounds and the hunts - man!

huntsman, the hounds and the hunts - man!

huntsman, the hounds and the hunts - man!

huntsman, the hounds and the hunts - man!

Corni.

A

The stag, . . . by fear a - rous'd, is

The stag, by fear a - rous'd, is

A

up, And ea-ger, and ea-ger men, horses and dogs pur-sue.

up, And ea-ger, and ea-ger men, horses, and dogs pur-sue.

Corni.

f

He flies, he flies!

He flies, he flies!

He flies!

Ob. He flies!

Viol.

Behold how he bounds! . . .

Behold how he bounds! . . .

Behold how he bounds!

Behold how he bounds!

Sves. *loco.*

And ea-ger, and ea-ger men, horses, and dogs pur - sue. . .

And ea-ger, and ea-ger men, horses, and dogs pur - sue. . .

And ea-ger, and ea-ger men, horses, and dogs pur - sue. . .

And ea-ger, and ea-ger men, horses, and dogs pur - sue. . .

fz

His ra - pid flight,

His ra - pid flight,

His ra - pid flight,

His ra - pid flight,

fz

His ra - pid flight out-strips the wind.

His ra - pid flight out-strips the wind.

His ra - pid flight out-strips the wind.

His ra - pid flight out-strips the wind.

fz

B

Thro'

Thro'

Thro'

Thro'

Corni.

Viol.

B

f

copse and thicket be - hold . . how he bursts! And skims . . o'er the

copse and thicket be - hold how he bursts! And skims o'er the

copse and thicket be - hold . . how he bursts! And skims . o'er the

plains, . . to the shel - - tering wood.

plains, . . to the shel - - tering wood.

plains, . . to the shel - - tering wood.

ff *Corni.*

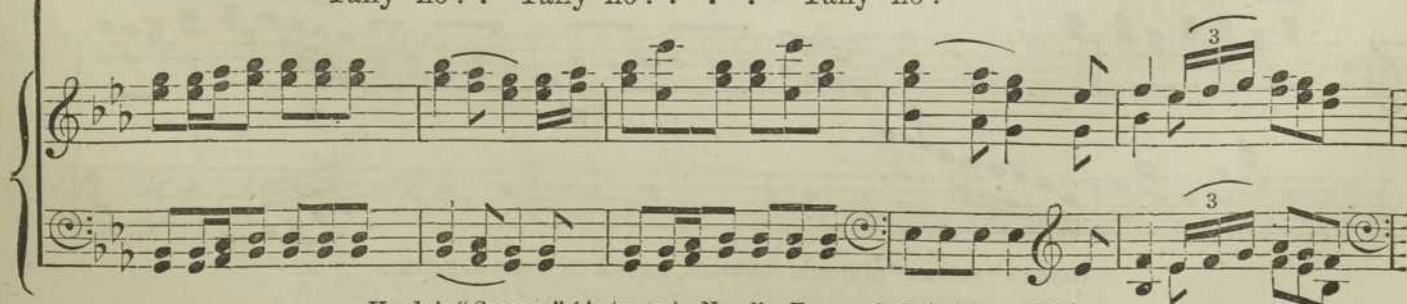
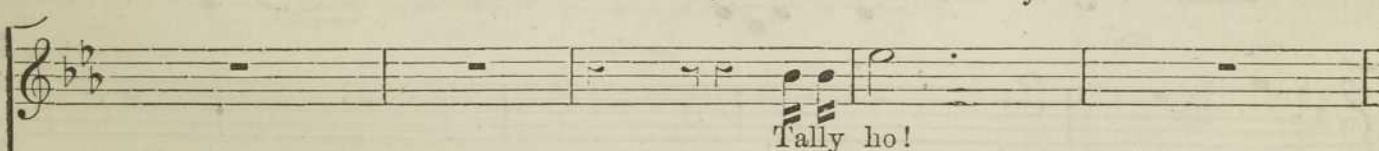
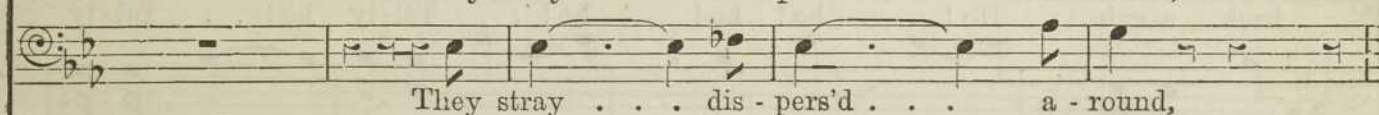
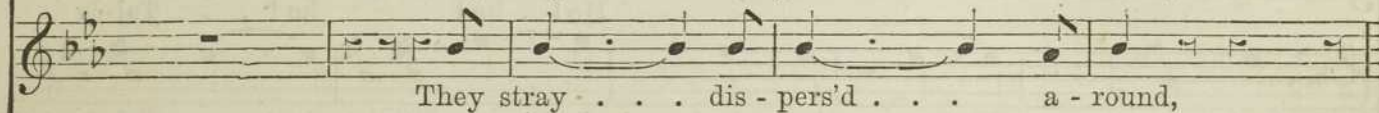
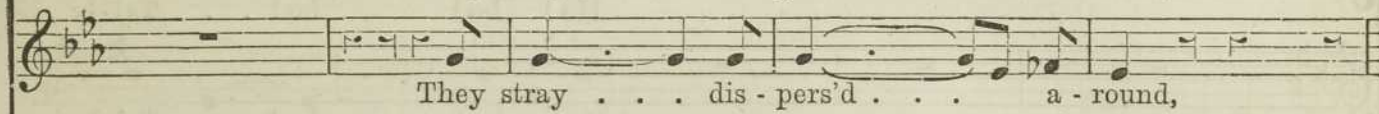
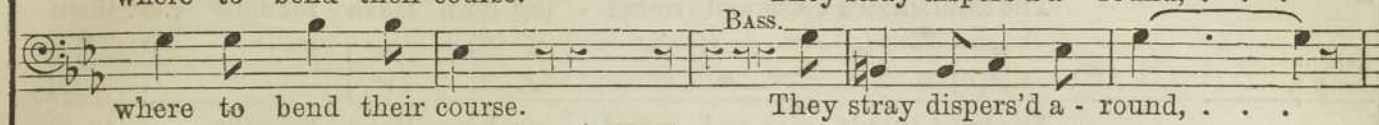
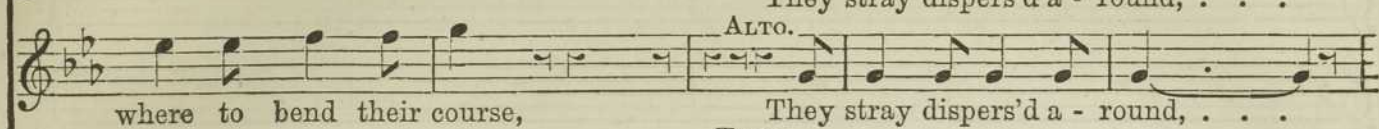
1ST TENOR.

2ND TENOR. And doubt - - ful

BASS. And doubt - - ful

The pack are now at fault, And doubt - - ful

C SOPRANO.



The huntsman's voice and sound - ing horn Have brought . . them

The huntsman's voice and sound - ing horn Have brought . . them

Ho! ho! ho! . . Tal-ly

Ho! ho! ho! . . Tal-ly

back a-gain. Ho! . . ho! ho! ho! . . Tal-ly ho! . . Tal-ly

back a-gain. Ho! . . ho! ho! ho! . . Tal-ly ho! . . Tal-ly

ho! ho! ho!

ho! ho! ho!

ho! ho! ho!

ho! ho! ho!

With ar-dour e - lat - ed, Rash - ly pours a -

With ar-dour e - lat - ed, Rash - ly, rash - ly pours a -

With ar-dour e - lat - ed, Rash - ly, rash - ly pours a -

With ar-dour e - lat - ed, Rash - ly

- long, . . . O'er the plains . . the re - joic - ing

- long, O'er the plains . . the re - joic - ing

- long, O'er the plains . . the re - joic - ing

pours a-long, O'er the plains . . the re - joic - ing

throng.

throng.

throng.

throne.

Tally ho! . . Tally ho! . . Tally

Tally ho! . . Tally ho! . . Tally

SOPRANO.
ho! Sur-round-ed now on ev - 'ry side, His spi - rits and his

ALTO.
ho! Sur-round-ed now on ev - 'ry side, His spi - rits and his

vi - gour lost, Ex - haust - ed drops . . the trem - bling deer.

vi - gour lost, Ex - haust - ed drops . . the trem - bling deer.

TENOR.
A - gain the mer - ry horn re - sounds,

BASS.
A - gain the mer - ry horn re - sounds,

A - gain the mer - ry horn re - sounds, And cla - morous shout . . the

A - gain the mer - ry horn re - sounds, And cla - morous shout . . the

*

joy - ous crowds, Hur - rah! Hur -

joy - ous crowds, Hur - rah! Hur -

SOPRANO.
- - rah! . . Hur-rah! . . A-gain the merry horn resounds,

ALTO.
- - rah! . . Hur-rah! . . A-gain the merry horn resounds,

A-gain the mer-ry horn re - sounds, And cla - - morous

A-gain the mer-ry horn re - sounds, And cla - - morous

shout . . the joy - ous crowds. Hur - rah! . . .

shout . . the joy - ous crowds. Hur - rah! . . .

TENOR.
Hur - rah!

BASS.
A - gain the mer - ry

Hur - rah! . . . And cla - - morous
 Hur - rah! . . . And cla - - morous
 Hur - rah! . . . And cla - - morous
 horn resounds, A - gain the mer - ry horn resounds, And cla - - morous
 shout . . the joy - ous crowds, Hur -
 shout . . the joy - ous crowds, Hur -
 shout . . the joy - ous crowds, Hur -
 shout . . the joy - ous crowds, A -
 - rah! . . Hur - rah! . . And cla - - morous
 - rah! . . Hur - rah! . . And cla - - mo-rous
 - rah! . . Hur - rah! . . And cla - - mo-rous
 - gain the mer - ry horn resounds, A - gain the mer - ry horn resounds, And cla - - mo-rous

fz

fz

fz

shout . . . the joy - ous crowds.

shout . . . the joy - ous crowds.

shout . . . the joy - ous crowds. Hur-rah!

shout . . . the joy - ous crowds. Hur-rah!

hr.

Hur-rah! . . Hur-rah!

Hur-rah! . . Hur-rah!

Hur-rah! . . Hur-rah!

fz

ff

Sves.

Hur-rah!

Hur-rah!

- rah! . . Hur-rah!

Hur-rah!

Ped. ff

** Ped. **

Sves.

No. 32.

RECIT.—"THE VINEYARD NOW ITS WEALTH DISPLAYS."

JANE.

TREBLE.

Accomp.

The vineyard now its wealth dis-plays, And bending boughs, with clus-ters clear, Lux-

SIMON.

- u - riant thro' the fo - liage seen, With smiles in - vite the mas - ter's hand. Ex -

p *f*

- ult-ing o'er the fields The youth and vir - gins rove, Each fond for each to cull The sweet Au-tum-nal

JANE.

prime, And speak the vin - tage nigh. The full ripe grapes are prest, And foams the ru - by flood

LUCAS.

That fills for na - tions round The cup of mirth and joy. The sportive joke makes light the toil, From

morn to eve 'tis cheerful all, And oft the creamy glist'ning juice Exalts the mirth to shouts of joy.

fz *fz*

No. 33.

CHORUS.—JOYFUL THE LIQUOR FLOWS.

Allegro molto.

TREBLE. Joy - - ful,

ALTO. Joy - - ful,

TENOR (Sopr. lower). Joy - - ful,

BASS. Joy - - ful,

ACCOMP. *f* *fz* *fz* *fz*

f *fz* *fz* *fz*

joy - - ful the li - quor flows, The

joy - - ful the li - quor flows, The

joy - - ful the li - quor flows, The bul - ky tuns are

joy - - ful the li - quor flows, The bul - ky tuns are

bul - ky tuns are fill'd; Let plea - sure reign a - round, And joy, . . and

bul - ky tuns are fill'd; Let plea - sure reign a-round, And joy, . . and

fill'd; Let plea-sure reign a-round, And joy, . . and

fill'd; Let plea-sure reign a-round, And joy, . . and

fz joy in loud-est strains re - sound! Let plea - - sure

fz joy in loud-est strains re - sound! Let plea - - sure

fz joy in loud-est strains re - sound! Let plea - - sure

fz joy in loud-est strains re - sound! Let plea - - sure

reign a-round, And joy, . . and joy in loud-est strains re -

reign a-round, And joy, and joy in loud-est strains re -

reign a-round, And joy, . . and joy in loud-est strains re -

reign a-round, And joy, . . and joy in loud-est strains re -

A -sound.

A -sound.

A -sound. Free from sor - row, let us re - vel, Fill'd with

A -sound. Free from sor - row, let us re - vel, Fill'd with

p

In glad cho - rus raise your
In glad cho - rus raise your
mirth and glee.
mirth and glee.

voices, Merry, mer - ry be. Joy! joy! joy! All hail to the
voices, Merry, mer - ry be, Joy! joy! joy! All hail to the
Joy! joy! joy! All hail to the
Joy! joy! All hail to the

wine! Joy - ful sing! All
wine! Joy - ful sing! All
wine! And hail to the land that brings it forth! Joy - ful sing! All
wine! And hail to the land that brings it forth! Joy - ful sing! All

Haydn's "Seasons" (Autumn).—Novello, Ewer and Co.'s Octavo Edition.

hail to the wine! Joy - ful sing! All

hail to the wine! Joy - ful sing! All

hail to the wine! The ves-sel be prais'd that gives it strength! Joy-ful sing! All

hail to the wine! The ves-sel be prais'd that gives it strength! Joy-ful sing! All

hail to the wine! Joy - ful sing! All

hail to the wine! Joy - ful sing! All

hail to the wine! And prais'd be the bowl from whence it flows! Joy - ful sing! All

hail to the wine! And prais'd be the bowl from whence it flows! Joy - ful sing! All

hail to the wine! Joy - ful sing! All hail to the wine! Sing, oh, .

hail to the wine! Joy - ful sing! All hail to the wine! Sing, oh, .

hail to the wine! Joy - ful, joy - ful sing! Joy-ful, joy - ful sing! All

hail to the wine! Joy - ful, joy - ful sing! Joy - ful, joy - ful sing! All

fz wine! in loud-est strains re - sound; Joy - - ful, joy -
fz wine! in loud-est strains re - sound; Oh sing, oh
fz wine! in loud-est strains re - sound; Joy - - ful, oh
fz wine! in loud-est strains re - sound; Oh sing, oh
sf Oh sing, oh
fz

- - ful, All hail to the wine!
 sing, oh sing, All hail to the wine!
 sing, All hail to the wine!
 sing, oh sing, All hail to the wine!
fz *fz*

D. = 88.
Allegro assai. *mezzo.* *pp*
p

SOPRANO.
 ALTO.
 The mer-ry-toned fife and the drum are re-sounding, The fife and the
 The mer-ry-toned fife and the drum are re-sounding, The fife and the
f

drum are resounding, The drums are re-sound-ing,

drum are re-sounding, The drums are re-sound-ing,

p *ff*

The bag-pipe prolongs the hum . . . of its drone,

The bag-pipe prolongs the hum . . . of its drone,

fz *fz*

The hum of its drone, . . . the hum, the hum of its drone,

The hum of its drone, . . . the hum, the hum of its drone,

fz *p* *fz* *fz*

E TENOR. While sporting and dancing, While

BASS. While sporting and dancing, While

E

sport-ing and dancing The nymphs are ad-vanc-ing, All
 sport-ing and dancing The nymphs are ad-vanc-ing, All

mirthful and joy-ous, what pas-time they're courting! With fro-lic and glee,
 mirthful and joy-ous, what pastime they're courting! With fro-lic and glee,

TREBLE.
 Trip it, trip it, quick and sprightly.
 ALTO.
 Trip it, trip it, quick and sprightly.

TENOR.
 Trip it, trip it, quick and spright-ly. Com - pa - nions, come!
 BASS.
 Trip it, trip it, quick and spright-ly. Com - pa - nions, come!

SOPRANO. Trip it, trip it, Quick and sprightly, The tankards
TENOR. The tankards
ALTO. Trip it, trip it, Quick and sprightly, The tankards
BASS. The tankards

fill, the tankards fill! Trip it, trip it, Quick and sprightly,
 fill, the tankards fill! Trip it, trip it, Quick and sprightly,

TENOR. The gob - lets drain! The gob - lets drain!
BASS. The gob - lets drain! The gob - lets drain!

SOPRANO. Jo - cund, jo - cund, jo - cund let us be, jo - cund, jo - cund
ALTO. Jo - cund, jo - cund let us be, jo - cund, jo - cund let us
TENOR. Jo - cund, jo - cund, jo - cund let . . .
BASS. Jo - cund, jo - cund let us be, jo - cund, jo - cund

Haydn's "Seasons" (Autumn).—Novello, Ewer and Co.'s Octavo Edition.

All hail to . . . the wine!
 wine! to the
 - - - vel, re - vel, ri - - - ot!
 re - vel, ri - ot!
 fz fz fz fz fz
 Cheer-ly, cheer - ly trip!
 wine! Cheer-ly, cheer - ly trip!
 Frisk and gam-bol, laugh and ca - rol, re - vel,
 Frisk and gam-bol, laugh and ca - rol,
 fz fz fz fz
 fz
 Cheer - ly, cheer - ly, cheer-ly trip,
 Cheer-ly, cheer-ly trip,
 ri - ot,
 re - vel, ri - ot, fz fz fz

Mer - ri-ly, merri-ly, brisk - ly trip! Push . . it on, Press it on,
 Mer-ri-ly, mer-ri-ly, brisk - ly trip! Push it on, Press it on,
 Now let us brim the foam-ing cup,
 Now let us brim the foam-ing cup, now

Send it a-round! Push it on, Press it on, Send it a -
 Send it a-round! Push . . it on, Press it on,
 Now let us brim the foam - ing cup,
 let us brim the foam-ing cup,

-round! Then let us sing, Then let us sing in
 Send it a-round! Then let us sing, then let us sing in
 Then let us sing in cho - rus full, The joy - ous pro-duce
 Then let us sing in cho - rus full, The joy - ous pro - duce from the

fz

cho - rus full, The joy - ous pro - duce from the grape, Push it on,
 cho - rus full, The joy - ous pro - duce from the grape, Push . . . it
 from the grape, from the grape, from the grape, Push . . . it
 grape, Press . . . it on, Send it, send it a-round, Push . . . it on, Send it
 Press it on, Send it, send it a-round! All hail to the wine, Old
 on, Push it on, on! All hail to the wine, Old
 on, Push it on, on! All hail to the wine, Old
 send it a-round, Push it on, on! All hail to the wine, Old
 age - 's friend, Of care and grief the cure! With voice of loud re -
 age - 's friend, Of care and grief the cure! With voice of loud re -
 age - 's friend, Of care and grief the cure! With voice of loud re -
 age - 's friend, Of care and grief the cure! With voice of loud re -

- sound - ing mirth, The gen' - rous li - quor let us praise, the gen' - rous li - quor

- sound - ing mirth, The gen' - rous li - quor let us praise,

- sound - ing mirth, The gen' - rous li - quor let us praise,

- sound - ing mirth, The gen' - rous li - quor let us praise, the gen' - rous li - quor

let us praise, Let us praise with voice of mirth, let us praise with

Let . . . us praise . . . with voice of mirth, let us praise with

Let . . . us praise . . . with voice of mirth, let us praise with

let us praise, Let us praise with

voice of mirth, with voice . . . of loud resound - ing mirth, resound - ing mirth, the

voice of mirth, with voice . . . of loud resound - ing mirth, resound - ing mirth, the

voice of mirth, with voice . . . of loud resound - ing mirth, resound - ing mirth, the

voice of mirth, with voice . . . of loud resound - ing mirth, resound - ing mirth, the

fz fz

gen' - rous li - quor praise, . . . the gen' - rous li - quor

praise, the gen' - rous li - quor praise, the gen' - rous li - quor,

praise; All hail . . . to the wine; All hail!

praise; All hail . . . to the wine! All hail!

Ped.

INTRODUCTION.

Expressing the thick fogs at the approach of WINTER.

PIANO.

$\text{♩} = 60.$

Haydn's "Seasons" (Winter).—Novello, Ewer and Co.'s Octavo Edition.—(164.)

No. 36.

CAVATINA.—“LIGHT AND LIFE DEJECTED LANGUISH.”

Largo.

PIANO.
♩ = 52

p

JANE.

Light and life .. de-ject - ed languish, Vi - tal heat .. the earth for -

sakes, Days of deep and sullen sadness, Dis - mal

nights, of storm, of storm suc - ceed, Days of deep and sul-len sad-ness Dis -

- mal nights of storm .. suc - ceed, Dis-mal nights

... of storm suc - ceed, ... of storm suc - ceed.

f *fz* *pp*

No. 37.

RECIT.—“A CRYSTAL PAVEMENT LIES THE LAKE.”

LUCAS.

A crystal pavement lies the lake; Ar-rested stands the ra-pid stream; And o'er the lof-ty cliff the

torrent hangs With idle threat and seeming roar. The leafless woods no more resound, The fields are hid,

the valleys chok'd, With heaps immense of drifted snow; The dreary earth appears a

grave, Where nature's splendour lies conceal'd; A deathlike hue o'er all prevails,

And o'er the wild and bleak expanse, Pale Des-o-lation spreads her wings.

No. 38.

AIR. — THE TRAV'LER STANDS PERPLEX'D.

Presto. $\text{♩} = 166.$ LUCAS.

The trav'-ler stands per-

plex'd, For - lorn, un - cer - tain he, Which way his wan-d'ring,

wand'ring steps to turn, to turn A-cross the trackless waste.

sempre p

No hu - - man dwell-ing cheers his sight, No

sempre staccato.

mark of human foot is found, No mark of human foot is found;

sempre staccato.

No human dwelling cheers his sight, No mark, no mark of foot. . . is found.

f

PIANO.

No mark of human foot is found; And

p

onward as he bravely toils, In deeper er-ror plun-ges still, In deeper er-ror plunges still, In

sempre staccato.

deep - er er - - ror plun - ges still. De-

f *p*

- press'd his cou - rage sinks, And an - guish wrings his heart, As

pp

night its sa - ble horrors sheds, And wea - ri - ness and cold Have

pp

stiff - - en'd all . . . his limbs. De-press'd his cou - rage

sinks, And an - guish wrings his heart! Before his glad - den'd

sight ap - pears A sud - den gleam of neighb'ring light;

And now reviv'd he springs,

Allegro. ♩ = 144.

With joyful panting breast, with joyful panting breast,

To gain the door, To gain the welcome, welcome door,

Where all his pains may find . . re - lief! And

now, re-viv'd, he springs With joy -

ful, with joy-ful panting breast, with joy-ful panting breast, To

gain the door, to gain the welcome, welcome door, To gain

the welcome door, Where

all his pains may find re-lief, may find re-lief, may

find re-lief.

p *f* *pp* *fz* *f* *p*

No. 39.

RECIT.—“AS HE DRAWS NIGH.”

LUCAS.

As he draws nigh, as yet ap-pall'd By tempest of the howling winds, Melodious voices greet his ears.

JANE.

The fire fair-blazing lets him see, In friendly cir-cle met, Full many a kind and cheertul guest, To

SIMON.

pass the tedious hours away In pleasant talk and mer-ry jest. The grey-hair'd fa-ther sits,

And talks of years long past, Of feats of valour in his youth perform'd, Whilst round him clam'rous play The wanton laughing boys.

Allegro. ♩ = 96.

The mother spins on the distaff, On wheels the smiling daughters,

And render light their task With simple art-less melo-dy.

No. 40.

CHORUS.—"LET THE WHEEL MOVE GAILY."

Allegro. ♩. = 96.

Piano introduction in 6/8 time, marked *Allegro* with a tempo of 96 beats per minute. The music is in B-flat major and features a strong, rhythmic accompaniment with dynamic markings of *f* (forte) and *fz* (forzando).

TREBLE.

Let the wheel move gai - ly, Sing - ing as it cir - cles.

ALTO.

Let the wheel move gai - ly, Sing - ing as it cir - cles.

Piano accompaniment for the first vocal entry, featuring a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand, with dynamic markings of *fz*.

JANE.

Quick - ly, cheer-ly, let it turn,

Piano accompaniment for Jane's first entry, marked *p* (piano), featuring a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Twist - ing fine and ten - der threads, Vir - gin cheeks to shel - ter.

Piano accompaniment for the second vocal entry, featuring a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Quick - ly, cheerly let it turn,

Piano accompaniment for the final vocal entry, featuring a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Twist - ing fine and ten - der threads, Vir - gin cheeks to shel - ter.

A CHORUS.
Let the wheel move gai - - ly, Sing - ing as it cir - cles,
CHORUS.
Let the wheel move gai - - ly, Sing - ing as it cir - cles,

A

JANE.
Gen - tle wea-ver, make thy web Clear and fine, of dex - 'trous art,

Gracing her that wears it. Gen - tle weaver,

make thy web Clear and fine, of dex - t'rous art, Grac - ing her that

CHORUS.

wears it. Let the wheel move gai - ly, Sing - ing as it

CHORUS.

Let the wheel move gai - ly, Sing - ing as it

fz

f

JANE.

cir - - cles. Pure with-in as fair with-out, Ought the vir - gin

cir - - cles.

p

breast to be, Loveliest in con - ceal - ment,

p

Pure with-in as fair without, Ought the vir - gin breast to be,

C CHORUS.

Loveli - est in con - ceal - ment. Let the wheel move gai - ly,

CHORUS.

Let the wheel move gai - ly,

f

fz

fz

fz

JANE.

Sing - ing as it cir - cles. Pure with-in as fair without,
 Sing - ing as it cir - cles.

Mo - dest, gen-tle, heed - ful minds, Best se - cure af - fec - tion.

TREBLE. CHORUS. Pure with-in as fair with-out,
 ALTO. CHORUS. Pure with-in as fair with-out,
 TENOR. CHORUS. Pure with-in as fair with-out,
 BASS. CHORUS. Pure with-in as fair with-out,

Mo - dest, gen-tle, heed - ful minds, Best se - cure af - fec - tion;
 Mo - dest, gen-tle, heed - ful minds, Best se - cure af - fec - tion;
 Mo - dest, gen-tle, heed - ful minds, Best se - cure af - fec - tion;
 Mo - dest, gen-tle, heed - ful minds, Best se - cure af - fec - tion;

Pure with-in as fair without, Mo - dest, gen - tle,

Pure with-in as fair without, Mo - dest, gen - tle,

Pure with-in as fair without, Mo - dest, gen - tle,

Pure with-in as fair without, Mo - dest, gen - tle,

heed-ful minds, Best se-cure af-fec-tion, Best . . . se-

heed-ful minds, Best se-cure af-fec-tion, Best . . . se-

heed-ful minds, Best se-cure af-fec-tion, Best . . . se-

heed-ful minds, Best se-cure af-fec-tion, Best . . . se-

cure . af-fec-tion.

cure . af-fec-tion.

cure . af-fec-tion.

cure . af-fec-tion.

ten. fz fz

dim. p pp

No. 41.

RECIT.—“THE EV'NING'S TASK ANON PERFORM'D.”

LUCAS.

The ev'ning's task anon perform'd, Col-lect-ed now they sit Around the sparkling fire, With eager looks and ears in-tent, To lis-ten to the newest tale, which cheerful Jane has now to tell.

No. 42.

AIR AND CHORUS.—“A WEALTHY LORD, WHO LONG HAD LOV'D.”

Moderato. $\text{♩} = 88.$

PIANO.

JANE.

ten. A wealthy lord, who long had lov'd An ho-nest coun-try lass, By chance, with-in a lone-ly vale The gen-tle maid es-pied. Dis-

- mounting from his horse, he said, Come give me one sweet kiss, Come give me one sweet kiss! To

which the frighten'd girl re-plied, O yes with all . . . my heart. Ha, sil-ly girl, why an-swer

A TREBLE.
Ha, sil-ly girl, why an-swer

ALTO.
Ha, sil-ly girl, why an-swer

TENOR.
Ha, sil-ly, sil-ly

BASS.
Ha, sil-ly, sil-ly

so? why not say no? why not say no? Be calm, my pret-ty lass, said he, On

so? why not say no? why not say no?

girl, why answer so? why not say no? why not say no?

girl, why answer so? why not say no? why not say no?

JANE.

me bes-tow thy heart. For true and constant is my love, Not i-dle triflingsport,

Thou shalt be hap - py! Take this purse, this watch and glitt' - ring

ring. And ask whate'er thy heart can wish, Thou shalt not want it

B CHORUS. JANE.
long. In-deed, In-deed, that's shrewdly urg'd, that's shrewdly urg'd, that's shrewdly urg'd, No,
CHORUS.
In-deed, indeed, that's shrewdly urg'd, that's shrewdly urg'd that's shrewdly urg'd.
CHORUS.
In-deed, in - deed, in - deed, that's shrewdly urg'd, indeed, indeed, that's shrewdly urg'd.
CHORUS.
In-deed, in-deed, in - deed, that's shrewdly urg'd, indeed, indeed, that's shrewdly urg'd.

no, she cried, I must not leave My sim-ple hap - py home, My brother toiling for my sake, My

fa-ther full of love. In yonder field, the plough he guides, Per-

- haps — if they — but, no. Be - yond the hedge quite close at hand, Be -

CHORUS. hold them at their toil. Ha, ha! what next, I pray, what next, I pray, what next, I pray? And JANE.

CHORUS. Ha, ha! what next, I pray, what next, I pray, what next, I pray?

CHORUS. Ha, ha! ha, ha! what next, I pray, what next, I pray, what next, I pray?

Ha, ha! ha, ha! what next, I pray, what next, I pray, what next, I pray?

now, as o'er the hedge he peeps, The maid, with sudden spring, Leaps up up-on his horse, and swift Its

master leaves behind, Fare - well, she cries, my gen'rous lord! My
 wrongs I thus re - venge. Asham'd and vex'd he ga-ping stands, To
 see her thus escape. Ha, ha, ha, ha, in truth well done, in truth well done, ha, ha, ha, ha, in truth well done, ha, ha, ha,
 CHORUS. Ha, ha, ha, ha, in truth well done, in truth well done, ha, ha, ha, ha, in truth well done, ha, ha, ha,
 CHORUS. Ha, ha, in truth well done, in truth well done, ha, ha, ha, ha,
 CHORUS. Ha, ha, in truth well done, in truth well done, ha, ha, ha, ha,
 ha, in truth well done, ha, ha, ha, ha, in truth well done, in truth well done, in truth well done, in truth well
 ha, in truth well done, ha, ha, ha, ha, in truth . . well done, in truth well done, in truth well
 in truth well done, ha, ha, in truth . . well done, in truth well done, in truth well
 in truth well done, ha, ha, in truth well done, ha, ha, ha, ha, in truth well done, ha, ha, ha, ha, in truth well
 fz fz fz

done, ha, ha, ha, ha, in truth, well done, ha, ha, ha, ha, in truth well done, in truth well done.

done, ha, ha, ha, ha, in truth, . . well done, ha, ha, ha, ha, in truth well done, in truth well done.

done, ha, ha, ha, ha, in truth . . well done, ha, ha, ha, ha, in truth well done, in truth well done.

done, in truth well done, ha, ha, ha, ha, in truth well done, in truth well done.

No. 43.

RECIT.—“FROM OUT THE EAST.”

SIMON.

From out the east there darts an i - cy gale, Whose piercing cold, fierce spreading thro' the

sky, All damp and mist as-sails, and e'en the breath of li - ving things. The tyrant influence reigns from pole to

pole, And na - ture lies a vast ex - ten - ded waste In - wrapt in si - lent gloom.

No. 44.

AIR.—“IN THIS, O VAIN MISGUIDED MAN

Largo.

BASS.

PIANO.

$\text{♩} = 56.$

SIMON.

In this, O vain misguided man, The picture true of life be -

f Ped. * *p* *fz* *p ten.*

- - hold! Soon pass thy hours of blooming Spring, Thy Summer - strength a - non de -

pp *ten.*

- - clines, Thy Summer - strength a - non de - clines;

p

Then comes the Autumn of thy days, And

p

Win - - - ter last, with drea - ry close, Meet

fz

em - - - blem of the yawn - - - ing tomb, And

Win - - - ter last with drea - ry close, Meet

em - - - blem of the yawn - - - ing tomb; *p*

ten. *ten.*

Allegro molto. $\text{♩} = 92.$

Allegro molto.

Where now are fled thy lof - ty

f *p*

schemes, Thy flat - t'ring hopes of

wealth, Thy long - ings af - ter

fame, And all thy world - ly cares?

Where now are fled the mirth - ful days,

In wan - - - ton plea - sure past? Where

now are fled the mirth - - ful days, . . . In

wan - ton plea-sure past? And where, a -

- las! those fes - tive nights, In gid - - - - dy

re - vels spent? And where those fes - tive nights, In

gid - dy re - vels spent? Where, where, a - las! where?

All va - nish'd, va - nish'd like a dream!

For nought but truth re - mains.

No. 45.

RECIT.—TRUTH ONLY LASTS.

SIMON.

Truth on - ly lasts, And like a light that meets the eye of shipwreck'd ma-ri-ners, Di -

- rects us thro' life's storms, To e - ver - last - ing peace and joy.

Haydn's "Seasons" (Winter).—Novello, Ewer and Co.'s Octavo Edition.

No. 46.

TRIO AND CHORUS.—"THEN COMES THE DAWN."

Allegro moderato. ♩ = 104.

The musical score is written for voice and piano. It begins with a piano introduction in C major, 4/4 time, marked *Allegro moderato* with a tempo of 104 beats per minute. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with the lyrics: "Then comes the dawn of that great morn, The Sa-viour's might-y voice awakes The dawn of se-cond life, From pain and death for ev-er free; The dawn of second life, From pain and death for ev-er free;". The vocal part is divided into three parts: SIMON, LUCAS, and SIMON. The piano accompaniment provides harmonic support with chords and moving lines. The score concludes with a final piano flourish.

SIMON.
Then comes the dawn of that great morn, The Sa-viour's might-y
voice awakes The dawn of se-cond life, From pain and death for
ev-er free; The dawn of second life, From pain and death for
ev-er free.

LUCAS.
The heav'n - ly gates are

SIMON.
The heav'n - ly gates are

lift - ed up, The ho - ly hill ap-pears! And on its brow the sacred

lift - ed up, The ho - ly hill ap-pears! And on its brow the sacred

f *p*

seat, Where peace e - ter - nal dwells; And on its brow the sacred

seat, Where peace e - ter - nal dwells; And on its brow the sacred

f *p*

seat, Where peace e - ter - nal dwells; But Tutti. *f*

seat, Where peace e - ter - nal dwells; But Tutti. *f*

pp *f* *A*

1ST CHORUS. *Tutti.*

JANE.
who shall dare those gates to pass? The man whose life was

LUCAS.
who shall dare those gates to pass? The man whose life was

SIMON.
who shall dare those gates to pass? The man whose life was

fz *dim.* *p*

2ND CHORUS. Tutti.
f in - cor-rupt. And who the ho - ly hill as-cend?

Tutti.
f And who the ho - ly hill as-cend?

Tutti.
f in - cor-rupt. And who the ho - ly hill as-cend?

Tutti.
f in - cor-rupt. And who the ho - ly hill as-cend?

JANE. B 1ST CHORUS. Tutti.
The man whose tongue .. was void of guile. What Tutti.

LUCAS. What Tutti.

SIMON. The man whose tongue .. was void .. of guile. What Tutti.

The man whose tongue was void of guile. What

dim. *p* *f*

JANE.
soul with - in that seat may dwell? That soul which suc - cours

LUCAS.
soul with - in that seat may dwell? That soul which suc - cours

SIMON.
soul with - in that seat may dwell? That soul which suc - cours

2ND CHORUS. Tutti.
want and grief. E - ter - nal peace who shall enjoy?

Tutti.
want and grief. E - ter - nal peace who shall enjoy?

Tutti.
want and grief. E - ter - nal peace who shall enjoy?

Tutti.
want and grief. E - ter - nal peace who shall enjoy?

JANE.
The man who gave the guilt - less aid. The e - - ver-lasting gates of

LUCAS.
The man who gave the guilt - less aid. The e - - verlast-ing gates of

SIMON.
The man who gave the guilt - less aid. The e - - ver-lasting gates of

1ST CHORUS. Tutti.
The e - - ver-lasting gates of

2ND CHORUS. 1ST and 2ND CHORUS.

life, Be - hold! are lift - ed up! The

life, Be - hold! are lift - ed up! The

life, Be - hold! are lift - ed up! The

life, Be - hold! are lift - ed up! The

cres. *f*

great, the glo - rious morn awakes, The ho - ly hill ap -

great, the glo - rious morn awakes, The ho - ly hill ap -

great, the glo - rious morn awakes, The ho - ly hill ap -

great, the glo - rious morn awakes, The ho - ly hill ap -

f

1ST CHORUS. 2ND CHORUS. 1ST CHORUS.

-pears! Now are they gone, for e - ver past, The hours of grief and

-pears! Now are they gone, for e - ver past, The hours of grief and

-pears! Now are they gone, for e - ver past, The hours of grief and

-pears! Now are they gone, for e - ver past, The hours of grief and

2ND CHORUS. 1ST and 2ND CHORUS.

pain, . . The storms of mortal life. A calm e - ter - - nal

pain, The storms of mortal life. A calm e - ter - - nal

pain, The storms of mortal life. A calm e - ter - - nal

pain, The storms of mortal life. A calm e - ter - - nal

reigns, And ev - er-last - ing hap - piness Is vir - tue's high re -

reigns, And ev - er-last - ing hap - piness Is vir - tue's high re -

reigns, And ev - er-last - ing hap - piness Is vir - tue's high re -

reigns, And ev - er-last - ing hap - piness Is vir - tue's high re -

JANE.

-ward. May we a like re - ward deserve! May our wishes,

-ward

LUCAS.

-ward. May we a like re - ward deserve! May our wishes,

SIMON.

-ward. May we a like re - ward deserve! May our wishes,

Haydn's "Seasons" (Winter).—Novello, Ewer and Co.'s Octavo Edition.

1ST CHORUS.

2ND CHORUS.

ev'ry ac-tion, All our labours, still un-wearied,

ev'ry ac-tion, All our labours, still un-wearied,

ev'ry ac-tion, All our labours, still un-wearied,

ev'ry ac-tion, All our labours, still un-wearied,

1ST AND 2ND CHORUS.

To that glo - ry on - ly tend.

To that glo - ry on - ly tend.

To that glo - ry on - ly tend.

To that glo - ry on - ly tend. Di-

Di - rect us in Thy ways, O

- rect us in Thy ways, O God! Support us in the strife! Sup - port

God! Support us in the strife! support us, sup-port . . .

Di-rect us in Thy ways, O God! Sup-

. . . us in the strife, in the strife!

fz

Di-rect us in Thy ways, O God! Sup-port us in the strife,

. . . us in the strife, in the strife, O God! O God! sup-port us in the strife, Di-

-port us in the strife! sup-port . . . us in the strife, Di-rect us

Di-rect us in Thy

sup-port us in the strife, support us in the strife!

-rect us, di-rect us in . . . Thy ways, O God!

in Thy ways, O God! Sup-port . . . us in the strife, sup-port,

ways, O God! Di-rect us in Thy ways, O

Sup-port . . . us, sup -
 Di-rect us in Thy ways, O God! O God! Sup - port
 . us in the strife! Sup - port
 God! O God! Sup -

- port . . . us, sup - port . . . us in the
 . . . us, sup - port . . . us, O God! in the strife, O God!
 . . . us, sup - port . . . us in the
 - port . . . us, sup-port us, sup-port us in the strife, in the

strife, sup - port . . . us, support us, support us in the
 sup - port . . . us in the strife, sup-port us, sup - port us in the strife, in the
 strife, sup - port us, sup - port us, sup -
 strife, sup - port . . . us in the strife, sup-port us, sup - port us, support us in the

strife! Di-rect us in Thy ways, O God! Sup-

strife, sup-port... us in the strife! Di-rect us in Thy ways, O God!

- port us in the strife, sup-port... us in the strife!

strife, sup-port us in the strife, in the strife!

- port... us in the strife, sup-port us in the strife,

... Sup-port... us in the strife, support us in the strife, support us in the

Di-rect us in Thy ways, O God! O God! Support us in the

Di-rect us in Thy

O God! O God! support us in the strife, O God! sup-port us in the strife, O

strife, O God! O God! support us in the strife, support us in the strife, O

strife. O God! O God! support us in the strife, sup-port us in the

ways, O God! O God! support us in the strife, sup-port us in the strife, O

fz *fz* *fz* *fz*

God! sup - port us in the strife, O God! sup - port us in the strife, O God!

God! sup - port us in the strife, sup - port us in the strife, sup -

strife! sup - port us in the strife, O God! sup - port us, sup -

God! sup - port us in the strife, sup - port us in the strife, sup -

O God! support, sup - port, sup - port us in the strife! Di - rect us in Thy

- port us, sup - port us, support us in the strife! Di - rect us in Thy

- port us in the strife, support us in the strife!

- port us, support us in the strife, support us in the strife! Di -

ways, di - rect us in Thy ways, O God! Sup - port us in the strife!

ways, di - rect us in Thy ways, O God! Sup - port us in the strife!

Di - rect us in Thy ways, O God! Sup - port us in the strife!

- rect us in Thy ways, O God! O God! Sup - port us in the strife!

fz *fz* *Ped.* *fz*

Org. Ped.

1st CHORUS. 2nd CHORUS.

In tri - umph then Shall we as -

In tri - umph then Shall we as -

In tri - umph then Shall we as -

In tri - umph then Shall we as -

fz

1st and 2nd CHORUS.

- cend The ho - ly hill of heav'n - ly

- cend The ho - ly hill of heav'n - ly

- cend The ho - ly hill of heav'n - ly

- cend The ho - ly hill of heav'n - ly

fz

Sempre Ped. ** Ped.*

bliss. A - men, A - men.

bliss. A - men, A - men.

bliss. A - men, A - men.

bliss. A - men, A - men.

fz FINE.

** Ped.* ***

NOVELLO'S OCTAVO CHORUSES,

IN VOCAL SCORE,

WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE.

HAYDN'S CREATION.

No.		Pence.
150	Awake the harp	1½
151	And the Spirit of God	1
152	Achieved is the glorious work	1
153	Ditto (2nd Chorus)	1½
154	By thee with bliss (Duet & Chorus)	4½
155	Despairing, cursing rage	1½
156	Sing the Lord	2
157	The mar'v'ous work	1½
158	The heavens are telling	2
159	The Lord is great	1½
359	Insanæ et vanæ curæ... ..	4

HILLER'S NALA AND DAMAYANTI.

601	Like the moon when silver streaming (S.A.)	1½
602	See the Palm-tree (S.A.)	2
603	Hail, fearful King	3
604	Let Heralds through all lands (B. and Chorus)	2
605	Indra, who when day is bright'ning	2
606	Pow'rs above, receive our offering... ..	3

HILLER'S SONG OF VICTORY.

596	The Lord great wonders	3
597	Praise, O Jerusalem	2
598	He in tears that soweth	1½
599	Praise ye the Lord	2
600	Praise the Lord	6

HUMMEL'S MASS IN B♭.

438	Kyrie eleison	2
439	Gloria in excelsis	6
440	Credo	6
441	Sanctus and Benedictus	4
442	Agnus Dei and Dona nobis	3

HUMMEL'S COMMUNION SERVICE IN B♭.

443	Kyrie eleison	2
444	Gloria in excelsis	6
445	Credo... ..	6
446	Sanctus and Benedictus	4
447	Agnus Dei and Dona nobis	3

HUMMEL'S MASS IN D.

448	Kyrie eleison	2
449	Gloria in excelsis	6
450	Credo	6
451	Sanctus and Benedictus	4
452	Agnus Dei and Dona nobis	3

HUMMEL'S COMMUNION SERVICE IN D.

453	Kyrie eleison	2
454	Gloria in excelsis	6
455	Credo	6
456	Sanctus and Benedictus	4
457	Agnus Dei and Dona nobis	3
303	Quod in orbe—I will exalt Thee	4
695	Alma Virgo—Heavenly Father	4

LEONARDO LEO.

347	Dixit Dominus... ..	2
-----	---------------------	---

MACFARREN'S MAY-DAY.

607	Who shall be Queen	4
608	The Hunt's up... ..	3
609	Lads and lasses, hasten all	6

MENDELSSOHN'S MIDSUMMER NIGHT'S DREAM.

640	You spotted snakes	4
641	Through the house	3

MENDELSSOHN'S ELIJAH.

No.		Pence.
338	Yet doth the Lord	4
311	Blessed are the men	4
312	Baal, we cry to thee	4
341	Cast thy burden	2
313	Thanks be to God	4
314	Be not afraid	4
315	He watching over Israel	4
318	He that shall endure	2
319	Behold, God the Lord	4
316	Holy, holy is God the Lord	4
317	And then shall your light	4

MENDELSSOHN'S ST. PAUL.

176	Lord, Thou alone art God	2
70	{ To God on high—To Thee, O Lord }	1
178	{ Sleepers, wake	1½
183	Now this man ceaseth not	2
182	Stone him to death	1½
172	Happy and blest are they	2
182	Rise up, arise	3
174	I praise Thee, O Lord... ..	1½
180	O great is the depth	2
210	The nations are now the Lord's	3
173	{ How lovely are the messengers }	2
175	{ Thus saith the Lord	2
175	{ Is this he?	2
184	{ O Thou, the true and only	1
181	The gods themselves	1
181	O be gracious	1½
171	But our God abideth	1½
185	{ This is Jehovah's Temple	1½
44	{ Far be it from thy path	1
179	See what love hath the Father	2
179	Not only unto him	2

MENDELSSOHN'S LOBGESANG.

72	{ All men, all things	4
169	{ Praise thou the Lord	3
169A	{ All ye that cried	1½
177	I waited for the Lord	1
186	I waited for the Lord	1
186	Let all men praise	3
189	The night is departing	3
189	Ye nations, offer to the Lord	3

MENDELSSOHN'S 42ND PSALM.

170	As the hart pants	1½
211	For I had gone forth	1½
187	Why, my soul	1
188	Why, my soul (last Chorus)... ..	3

MENDELSSOHN'S 95TH PSALM.

250	O come, let us worship	2
251	Come, let us sing	3
252	For His is the sea	1½
253	Henceforth, when ye hear His voice	3
646	For His is the sea	4

MENDELSSOHN'S LAUDA SION. [PRAISE JEHOVAH.]

630	Praise Jehovah... ..	4
631	By His care	2
632	Sing of judgment	2
633	Ye who from His ways	3
634	They that in much tribulation	2
635	Save the people... ..	6

MENDELSSOHN'S ATHALIE.

636	Heaven and the earth display	8
637	Ever-blessed child, rejoice	3
638	Lord, let us hear Thy voice	2
335	Hearts feel that love Thee (Trio and Chorus)	3
343	{ Promised joys (Chorus) }	6
343	{ Hearts feel that love Thee (Trio and Chorus) }	6
639	Depart, ye sons of Aaron	2

MENDELSSOHN'S WALPURGIS NIGHT.

No.		Pence.
352	Come with torches	4

MENDELSSOHN'S ŒDIPUS.

Thou comest here to the land (Male voices) 6

MENDELSSOHN'S ANTIGONE.

Fair Semele's high-born son (Male voices) 6

MENDELSSOHN'S FESTGESANG.

The word went forth (Male voices) 4

MOZART'S TWELFTH MASS.

197	Kyrie—I will call upon the Lord	3
197	Kyrie (Latin words only)	3
198	Gloria—Glorious is Thy name	2
198	Gloria (Latin words only)	2
199	Qui tollis—Remember Thy tender... ..	1
200	Quoniam—Praise the Lord	2
201	Cum sancto—Thou, Lord, art God	2
202	Credo—Nations shall do Him service	1
203	{ Et incarnatus—Bow down and hear }	3
204	{ Et resurrexit—God is gone up	1
204	Sanctus—Holy, holy	1
205	Benedictus—He is blessed	4
206	Agnus Dei—Lord, have mercy	1½
207	Dona nobis—Praise the Lord	3

MOZART'S FIRST MASS.

285	Kyrie—Merciful and gracious Lord	1½
286	Gloria—Glorious in Thy power	3
287	Credo—Nations shall do Him service	4
288	{ Sanctus—Holy, holy, holy	3
288	{ Benedictus—He is blessed	3
289	{ Agnus Dei—Lord, we pray Thee	1½
289	{ Dona nobis—Turn Thee unto us	1½

MOZART'S LITANY IN B♭.

309	{ Viaticum—O Lord, hear our cry	4
309	{ Pignus futuræ—Sing to Jehovah	4

MOZART'S LITANY IN E♭.

310	Pignus futuræ—Lord God, to Thee	4
-----	--	---

MOZART'S REQUIEM.

213	{ Requiem æternam—Give unto the meek	2
213	{ Christe eleison—Shew Thy mercy	2
214	Dies Iræ—Day of vengeance	1
215	Tuba mirum—Hark, the angel	1
216	{ Rex, tremendæ—King, tremendous }	2
216	{ Recordare Jesu—Kindly Jesu	2
217	{ Confutatis—When the cursed	2
217	{ Lacrymosa—Day of mourning	2
218	Domine Jesu Christe—Lord Jesu	1½
219	Hostias et Preces—Offering of prayer	1½
220	{ Sanctus—Holy, holy, holy	2
220	{ Benedictus—He is blessed	2
221	{ Agnus Dei—Thou that takest upon }	1½
221	{ Lux Æterna—Shew Thy favour }	1½
221	{ Cum Sanctus—O shew Thy mercy... ..	1½
209	Splendente Te, Deus...First Motett	3
208	O God, when Thou appearest ditto	3
212	Glory, honour, praise Third Motett	3

ROSSINI'S STABAT MATER.

[TRIBULATION.]

232	{ Stabat Mater dolorosa	2
232	{ Lord most holy	2
233	{ Eia Mater (B. Solo and Chorus)	1½
233	{ Thou hast tried our hearts	1½
234	{ Sancta Mater (Quartett)	2
234	{ I have longed for Thy salvation	2
235	{ Inflammatus (S. Solo and Chorus)	3
235	{ When Thou comest	3
236	{ Quando corpus	1½
236	{ Hear us, O Lord (Quartett)... ..	1½
237	{ In sempiterna sæcula. Amen	3
237	{ To Him be glory	3

NOVELLO'S OCTAVO CHORUSES (continued).

J. R. SCHACHNER.

No. Pence.
— Sound the loud timbrel (C. and S.,
"Israel's return from Babylon") 4

SCHUBERT'S MASS IN C.

458	Kyrie eleison ...	2
459	Gloria in excelsis ...	3
460	Credo ...	3
461	Sanctus and Benedictus ...	2
462	Agnus Dei and Dona nobis ...	2

SCHUBERT'S COMMUNION SERVICE IN C.

463	Kyrie eleison ...	2
464	Gloria in excelsis ...	3
465	Credo ...	3
466	Sanctus and Benedictus ...	2
467	Agnus Dei and Dona nobis ...	2

SCHUBERT'S MASS IN G.

468	Kyrie eleison ...	2
469	Gloria in excelsis ...	3
470	Credo ...	3
471	Sanctus and Benedictus ...	4
472	Agnus Dei and Dona nobis ...	2

SCHUBERT'S COMMUNION SERVICE IN G.

473	Kyrie eleison ...	2
474	Gloria in excelsis ...	3
475	Credo ...	3
476	Sanctus and Benedictus ...	4
477	Agnus Dei and Dona nobis ...	2

SCHUBERT'S MASS IN F.

477	Kyrie eleison ...	2
478	Gloria in excelsis ...	8
479	Credo ...	4
480	Sanctus ...	1½
481	Agnus Dei ...	3

SCHUBERT'S COMMUNION SERVICE IN F.

482	Kyrie eleison ...	2
483	Gloria in excelsis ...	8
484	Credo ...	4
485	Sanctus ...	1½
486	Agnus Dei ...	3

SCHUBERT'S MASS IN B♭.

487	Kyrie eleison ...	2
488	Gloria in excelsis ...	6
489	Credo ...	3
490	Sanctus ...	1
491	Agnus Dei ...	2

SCHUBERT'S COMMUNION SERVICE IN B♭.

492	Kyrie eleison ...	2
493	Gloria in excelsis ...	6
494	Credo ...	3
495	Sanctus ...	1
496	Agnus Dei ...	2

SCHUBERT'S MASS IN E♭

(Latin and English Words).

497	Kyrie eleison ...	4
498	Gloria in excelsis ...	18.
499	Credo ...	18.
500	Sanctus ...	2
501	Benedictus ...	4
502	Agnus Dei ...	6

SCHUBERT'S MASS IN A♭.

503	Kyrie eleison ...	2
504	Gloria in excelsis ...	8
505	Credo ...	6
506	Sanctus ...	2
507	Benedictus ...	3
508	Agnus Dei ...	3

SCHUBERT'S COMMUNION SERVICE IN A♭.

No.				Pence.
509	Kyrie eleisøn ...	...	...	2
510	Gloria in excelsis ...	...	...	8
511	Credo ...	...	...	6
512	Sanctus ...	...	...	2
513	Benedictus ...	...	...	3
514	Agnus Dei ...	...	...	3

SCHUMANN'S PILGRIMAGE OF THE ROSE.

574	Of loving will the token	...	...	1½
575	In dancing we spend the sweet night	...	...	1½
576	Leaves fall from the trees	...	...	2
577	Sister dear	...	...	1½
578	In the thick wood	...	...	2
363	Why sounds the horn so gaily	...	...	3
579	Rosebud, seek not thy flow'ry land	...	...	2

SCHUMANN'S FAUST.

580	Scene in the Cathedral	...	...	4
581	Woods crown with trembling hold...			1½
582	A noble ray of spirit life	...	...	6
583	Thou, O purest, holiest	...	...	1½
584	Chorus mysticus	...	...	10
679	How rests this rocky cleft securely			3

SCHUMANN'S MANFRED.

585	Hail to our master ...	2
586	Requiem... ...	1½

SCHUMANN'S PARADISE AND THE PERI.

587	But crimson now her rivers ran ...	2
588	Woe, for false flew the shaft... ..	1½
589	The Peri marked where he was lying	6
590	Come forth from the waters ...	3
591	For there's a magic in each tear ...	1½
592	Sleep on in visions	2
593	Wreath ye the steps (S.S.A.A.)	1½
594	Say, is it so (S.S.A.A.)	2
595	O blessed tears... ..	2

SMART'S BRIDE OF DUNKERRON.

622	The wine-cup is dry ...	1½
623	Down through the deep ...	3
624	Hail to thee, child of the earth ...	2
625	The dark storm is passed ...	2

SPOHR'S FALL OF BABYLON.

340	Haughty Babylon	...	...	...	3
415	God of our fathers	...	...	...	2
416	The lion roused from slumber	...	...	...	3
417	Raise aloft the Persian banner	...	...	...	1½
418	Lord, before Thy footstool bending	...	...	...	3
419	Come down, and in the dust...	...	...	...	3
420	Haste to the banquet...	...	...	...	2
421	{ O mighty Bel	...	...	...	3
	{ Haste, then haste	...	...	...	
422	Shout aloud	...	...	...	3
423	Lord, Thy arm hath been uplifted	...	...	...	2
424	Give thanks unto God	...	...	...	4

SPOHR'S LAST JUDGMENT.

267	Praise His awful Name	...	...	2
268	{ Holy, holy, holy (T. and Chorus) }			1½
269	{ All glory to the Lamb (S. and Cho.) }			1½
	Blessing, honour, glory, and power			
	(T. and Chorus)			1½
270	Lord God of heaven and earth	...	...	1½
271	If with your whole hearts	...	...	1
272	Destroyed is Babylon...	...	...	3
273	Blest are the departed	...	...	1
274	Great and wonderful are all Thy works			3

SPOHR'S GOD THOU ART GREAT.

No.		Pence.
263	God, Thou art great (1st movement)	1½
264	Thou earth, wait sweet incense ...	2
265	Walk ye, hundred thousands ...	1½
266	God, Thou art great (final chorus)...	1½

SPOHR'S CALVARY.

354	Gentle night, O descend	...	...	2
355	Though all thy friends prove faithless	...	...	2
425	O Thou Eternal God	...	...	3
426	Shame! shame! shame!	...	...	3
427	{ Woe! woe! woe!	...	...	{ 3
	{ Upon us be His blood	...	...	{ 3
428	Oh, look not down	...	...	2
429	King of Israel! all hail!	...	...	2
430	All merciful God	...	...	2
356	His earthly race is run	...	...	2
339	What threat'ning tempest	...	...	4
431	{ He was the Christ	...	...	{ 2
	{ Beloved Lord	...	...	{ 2

SPOHR'S CHRISTIAN'S PRAYER.

432	In Heaven, oh, Jehovah	...	...	2
433	Thy boundless grace	...	...	3
434	All-gracious Father	...	...	2
435	O may Thy will be done	...	...	1
436	O clothe Thy valleys	...	...	1½
437	{ O Lord! by heaven's bright armies }			4
	{ Thee, Lord, Thy creatures own }			
	{ For Thou art Lord }			
350	Jehovah, Lord God of hosts (Ps. viii.)			4

A. SULLIVAN.

357	Domine salvam fac (Festival Te Deum) ...	4
-----	--	---

VAN BREE'S ST. CECILIA'S DAY.

542	Breathe within this quiet vale ...	4
543	Brooks shall murmur ...	2
544	Youth and love... ...	2
545	Rise and break the chains ...	3
546	Vales may suit the charms ...	2
547	Fragrant odours ...	1½
548	Give way now to pleasure ...	4
549	Holy music ...	4

WEBER'S MASS IN G.

304	Kyrie—I will call upon the Lord ...	1½
305	Gloria in excelsis—Praise the Lord	3
306	Credo—Nations shall do him service	3
307	{ Sanctus and Benedictus ... }	2
	{ Holy, holy, holy—He is blessed ... }	
	{ Agnus Dei and Dona nobis ... }	
308	{ Shew Thy favour unto Thy people ... }	1½
	{ Look with favour on Thy people ... }	

WEBER'S MASS IN E♭.

642	Kyrie—Merciful and gracious Lord	3
643	Gloria—Glory be unto God ...	4
644	Credo—Praise the Lord ...	4
322	{ Sanctus—Holy, holy, holy ...	4
	{ Benedictus—He is blessed ...	
645	{ Agnus Dei and Dona nobis ...	2
	{ Lord, we pray Thee ...	

WEBER'S JUBILEE CANTATA.

672	Wreath into garlands ...	3
-----	--------------------------	---

SAMUEL WESLEY.

348	In exitu Israel ...	4
349	Dixit Dominus... ...	18.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper Board.	Scarlet Cloth.
FRANZ ABT.				
SPRINGTIME (Female voices) ...	...	2/6	—	—
THE GOLDEN CITY (ditto) ...	...	2/6	—	—
THE WISHING STONE (ditto) ...	...	2/6	—	—
THE WATER FAIRIES (ditto) ...	...	2/6	—	—
THE SILVER CLOUD (ditto) ...	...	2/6	—	—
MINSTER BELLS (ditto) ...	...	2/6	—	—
W. CROWTHER-ALWYN.				
MASS IN F (Latin and English) ...	...	3/0	—	5/0
THOMAS ANDERTON.				
THE NORMAN BARON ...	...	1/0	—	—
WRECK OF THE HESPERUS ...	...	1/0	—	—
P. ARMES.				
HEZEKIAH ...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	2/6	—	—
E. ASPA.				
THE GIPSIES ...	...	1/0	—	—
ENDYMION ...	...	4/0	—	—
ASTORGA.				
STABAT MATER ...	...	1/0	1/6	—
BACH.				
THE PASSION (S. MATTHEW) ...	...	2/0	2/6	4/0
THE PASSION (S. JOHN) ...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	1/0	—	—
MISSA BREVIS, IN A ...	...	1/6	—	—
GOD GOETH UP WITH SHOUTING ...	...	1/0	—	—
GOD'S TIME IS THE BEST ...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	1/0	—	—
BIDE WITH US ...	...	1/0	—	—
A STRONGHOLD SURE ...	...	1/0	—	—
BE NOT AFRAID ...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	0/6	—	—
I WRESTLE AND PRAY... ..	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	1/0	—	—
J. BARNBY.				
REBEKAH ...	...	1/0	1/6	2/6
THE LORD IS KING (Psalm 97) ...	...	1/6	—	—
J. F. BARNETT.				
THE RAISING OF LAZARUS ...	...	6/6	—	9/0
BEETHOVEN.				
RUINS OF ATHENS ...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	1/0	1/6	2/6
MASS IN C ...	...	1/0	1/6	2/6
COMMUNION SERVICE IN C... ..	...	1/6	—	3/0
MASS IN D ...	...	2/0	2/6	3/6
THE CHORAL SYMPHONY ...	...	2/6	—	—
Ditto, THE VOCAL PORTION ...	...	1/0	—	—
THE CHORAL FANTASIA ...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	0/4	—	—
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ...	...	0/2	—	—
SIR JULIUS BENEDICT.				
ST. PETER ...	...	3/0	3/6	5/0
SIR W. STERNDALÉ BENNETT.				
THE MAY QUEEN ...	...	3/0	3/6	5/0
Ditto, SOL-FA, 1/0. ...	...	—	—	—
THE WOMAN OF SAMARIA ...	...	4/0	—	6/0
Ditto, SOL-FA, 1/0. ...	...	—	—	—
INTERNATIONAL EXHIBITION ODE (1862) ...	...	1/0	—	—
W. R. BEXFIELD.				
ISRAEL RESTORED ...	...	4/0	—	6/0
J. BRADFORD.				
PRAISE THE LORD ...	...	2/0	—	—
W. F. BRADSHAW.				
GASPAR BECERRA ...	...	1/6	—	—
J. BRAHMS.				
A SONG OF DESTINY ...	...	1/0	—	—
J. F. BRIDGE.				
MOUNT MORIAH ...	...	3/0	—	—
BOADICEA ...	...	2/6	—	—
EDWARD BUNNETT.				
OUT OF THE DEEP (Psalm 130) ...	...	1/0	—	—
CARISSIMI.				
JEPHTHA ...	...	1/0	—	—

	Paper Cover.	Paper Board.	Scarlet Cloth.
F. D. CARNELL.			
SUPPLICATION ...	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (Psalm 116) ...	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA ...	2/0	2/6	4/0
CHERUBINI.			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR... ..	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
E. T. CHIPP.			
JOB ...	4/0	—	—
NAOMI ...	5/0	—	—
SIR MICHAEL COSTA.			
THE DREAM ...	1/0	—	—
W. CRESER.			
EUDORA (A dramatic Idyl) ...	2/6	—	—
W. CROTCH.			
PALESTINE ...	3/0	3/6	5/0
W. H. CUMMINGS.			
THE FAIRY RING ...	2/6	—	—
W. G. CUSINS.			
TE DEUM ...	1/6	—	—
FÉLICIEN DAVID.			
THE DESERT (Male voices) ...	1/6	2/0	—
P. H. DIEMER.			
BETHANY ...	4/0	—	—
M. E. DOORLY.			
LAZARUS ...	2/6	—	—
ANTON DVORÁK.			
STABAT MATER ...	2/6	3/0	4/0
A. E. DYER.			
SALVATOR MUNDI ...	2/6	—	—
HENRY FARMER.			
MASS IN B FLAT (Latin and English) ...	2/0	2/6	3/6
JOHN FARMER.			
CHRIST AND HIS SOLDIERS ...	3/0	—	4/0
CINDERELLA (A Fairy Opera) ...	4/0	—	6/0
NIELS W. GADE.			
PSYCHE ...	2/6	3/0	4/0
SPRING'S MESSAGE ...	0/8	—	—
ERL-KING'S DAUGHTER ...	1/0	1/6	2/6
Ditto, SOL-FA, 0/9. ...	—	—	—
ZION ...	1/0	1/6	2/6
THE CRUSADERS ...	2/0	2/6	4/0
Ditto, SOL-FA, 1/0. ...	—	—	—
COMALA ...	2/0	2/6	4/0
CHRISTMAS EVE ...	1/0	1/6	—
HENRY GADSBY.			
ALCESTIS (Male voices) ...	4/0	—	—
LORD OF THE ISLES ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
G. GARRETT.			
THE SHUNAMMITE ...	3/0	—	—
A. R. GAUL.			
RUTH ...	2/0	2/6	—
THE HOLY CITY ...	2/6	3/0	—
Ditto, SOL-FA, 1/0. ...	—	—	—
F. A. GILL.			
THE LORD OF BURLEIGH ...	2/6	—	5/0
F. E. GLADSTONE.			
PHILIPPI ...	2/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (Psalm 137) ...	1/0	—	—
NCENIA ...	1/0	—	—
CH. GOUNOD.			
THE REDEMPTION (English words) ...	5/0	6/0	7/6
Ditto, SOL-FA ...	2/0	—	—
Ditto, (French Words) ...	8/4	—	—
Ditto, (German Words) ...	10/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto, (Out of darkness) ...	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem) ...	1/0	—	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—
GALLIA ...	1/0	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Scarlet Cloth.		Paper Cover.	Paper Boards.	Scarlet Cloth.
C. H. GRAUN.				HEINRICH HOFMANN.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	FAIR MELUSINA ...	2/0	2/6	4/0
TE DEUM ...	2/0	2/6	4/0	CINDERELLA ...	4/0	—	—
J. O. GRIMM.				SONG OF THE NORNS (Female voices) ...	1/0	—	—
THE SOUL'S ASPIRATION ...	1/0	—	—	HUMMEL.			
HANDEL.				FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
SEMELE... ..	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
THE PASSION ...	3/0	3/6	5/0	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
ALEXANDER BALUS ...	3/0	3/6	5/0	THIRD MASS, IN D ...	1/0	1/6	2/6
HERCULES ...	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
ATHALIAH ...	3/0	3/6	5/0	ALMA VIRGO (Latin and English) ...	0/4	—	—
ESTHER... ..	3/0	3/6	5/0	QUOD IN ORBE (ditto) ...	0/4	—	—
SUSANNA ...	3/0	3/6	5/0	F. ILIFFE.			
THEODORA ...	3/0	3/6	5/0	THE VISIONS OF ST. JOHN THE DIVINE ...	1/6	—	—
BELSHAZZAR ...	3/0	3/6	5/0	W. JACKSON.			
THE MESSIAH, edited by V. Novello ...	2/0	2/6	4/0	THE YEAR ...	2/0	2/6	—
THE MESSIAH, ditto, Pocket Edition ...	1/0	1/6	2/0	A. JENSON.			
THE MESSIAH, edited by W. T. Best ...	2/0	2/6	4/0	THE FEAST OF ADONIS ...	1/0	—	—
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	C. WARWICK JORDAN.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0	BLOW YE THE TRUMPET IN ZION ...	1/6	—	—
JUDAS MACCABÆUS ...	2/0	2/6	4/0	J. KINROSS.			
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0	SONGS IN A VINEYARD (Female voices) ...	2/6	—	—
SAMSON ...	2/0	2/6	4/0	H. LAHEE.			
SOLOMON ...	2/0	2/6	4/0	THE SLEEPING BEAUTY (Female voices)... ..	2/6	—	—
JEPHTHA ...	2/0	2/6	4/0	Ditto, SOL-FA, 0/6.			
JOSHUA ...	2/0	2/6	4/0	LEONARDO LEO.			
DEBORAH ...	2/0	2/6	4/0	DIXIT DOMINUS ...	1/0	1/6	—
SAUL ...	2/0	2/6	4/0	H. LESLIE.			
CHANDOS TE DEUM ...	1/0	1/6	2/6	THE FIRST CHRISTMAS MORN ...	2/6	—	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	W. H. LONGHURST.			
UTRECHT JUBILATE ...	1/0	—	—	THE VILLAGE FAIR ...	4/0	4/6	—
O PRAISE THE LORD WITH ONE CONSENT	1/0	—	—	G. A. MACFARREN.			
(Sixth Chandos Anthem)... ..	1/0	—	—	MAY-DAY ...	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0	THE SOLDIER'S LEGACY (Operetta) ...	6/0	—	—
Or singly:—				OUTWARD BOUND ...	1/0	—	2/6
THE KING SHALL REJOICE ...	0/8	—	—	A. C. MACKENZIE.			
ZADOCK THE PRIEST ...	0/8	—	—	JASON ...	2/6	3/0	4/0
MY HEART IS INDITING... ..	0/8	—	—	THE BRIDE ...	1/0	—	—
LET THY HAND BE STRENGTHENED ...	0/6	—	—	MENDELSSOHN.			
THE WAYS OF ZION ...	1/0	—	—	ELIJAH ...	4/0	4/6	6/0
ALEXANDER'S FEAST ...	2/0	2/6	4/0	Ditto, SOL-FA, 1/6.			
ACIS AND GALATEA ...	1/0	1/6	2/6	ST. PAUL ...	2/0	2/6	4/0
DITTO, New Edition, edited by J. Barnby ...	1/0	1/6	2/6	HYMN OF PRAISE (Lobgesang) ...	1/0	1/6	2/6
Ditto, DITTO, SOL-FA, 1/0.				Ditto, SOL-FA, 1/0.			
ODE ON ST. CECILIA'S DAY... ..	1/0	1/6	2/6	AS THE HART PANTS (42nd Psalm) ...	1/0	—	5/0
L'ALLEGRO, IL PENSIEROSO, ED IL MODE- RATO ...	2/0	2/6	4/0	COME, LET US SING (95th Psalm) ...	1/0		
HAYDN.				WHEN ISRAEL OUT OF EGYPT CAME ...	1/0		
THE CREATION ...	2/0	2/6	4/0	NOT UNTO US, O LORD (115th Psalm) ...	1/0		
THE CREATION, Pocket Edition ...	1/0	1/6	2/0	LORD, HOW LONG WILT THOU FORGET ME ...	1/0	—	—
Ditto, SOL-FA, 1/0.				Ditto, SOL-FA, 0/4.			
THE SEASONS ...	3/0	3/6	5/0	HEAR MY PRAYER (s. solo and chorus) ...	1/0	—	—
Each Season, singly ...	1/0	—	—	Ditto, SOL-FA, 0/3.			
FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6	LAUDA SION (Praise Jehovah) ...	2/0	2/6	4/0
Ditto (Latin and English) ...	1/0	1/6	2/6	Ditto, SOL-FA, 0/9.			
SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6	THE FIRST WALPURGIS NIGHT ...	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6	MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
Ditto (Latin) ...	1/0	1/6	2/6	ATHALIE ...	2/0	2/6	4/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ...	2/0	2/6	4/0	Ditto, SOL-FA, 1/0.			
TE DEUM (English and Latin) ...	1/0	—	—	ANTIGONE (Male voices) ...	4/0	—	6/0
INSANÆ ET VANÆ CURÆ (ditto) ...	0/4	—	—	Ditto, SOL-FA, 1/0.			
EDWARD HECHT.				MAN IS MORTAL (8 voices) ...	1/0	—	—
ERIC THE DANE ...	3/0	—	—	FESTGESANG (Hymns of Praise) ...	1/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—	Ditto (Male voices) ...	1/0	—	—
GEORGE HENSCHEL.				CHRISTUS ...	1/0	—	—
OUT OF DARKNESS (130th Psalm) ...	2/6	—	—	Ditto, SOL-FA, 0/6.			
HENRY HILES				THREE MOTETTS FOR FEMALE VOICES ...	1/0	—	—
FAYRE PASTOREL ...	6/6	—	—	SON AND STRANGER (Operetta) ...	4/0	—	—
THE CRUSADERS ...	2/6	—	—	LORELEY ...	1/0	—	—
FERDINAND HILLER.				Ditto, SOL-FA, 0/6.			
NALA AND DAMAYANTI ...	4/0	—	6/0	CEDIPUS AT COLONOS (Male voices) ...	3/0	—	—
A SONG OF VICTORY ...	1/0	1/6	3/0	TO THE SONS OF ART (ditto) ...	1/0	—	—
H. E. HODSON.				Ditto, SOL-FA, 0/3.			
THE GOLDEN LEGEND ...	2/0	3/0	—	JUDGE ME, O GOD (43rd Psalm) ...	0/4	—	—
				WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—
				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ...	0/6	—	—
				SING TO THE LORD (98th Psalm) ...	0/8	—	—
				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts by Dr. Steggall ...	0/8	—	—
				AVE MARIA (Saviour of Sinners) 8 voices ...	1/0	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

				Paper Cover.	Paper Boards.	Scarlet Cloth.					Paper Cover.	Paper Boards.	Scarlet Cloth.
MEYERBEER.							SCHUMANN.						
NINETY-FIRST PSALM (Latin)	...	...	...	1/0	—	—	THE KING'S SON	...	...	...	1/0	—	—
Ditto (English)	...	...	...	1/0	—	—	MIGNON'S REQUIEM	...	...	...	1/0	—	—
B. MOLIQUE.							PARADISE AND THE PERI	...	...	...	2/6	3/0	4/0
ABRAHAM	...	...	...	3/0	3/6	5/0	PILGRIMAGE OF THE ROSE	...	...	...	1/0	1/6	2/6
MOZART.							MANFRED	...	...	...	1/0	—	—
KING THAMOS	...	...	...	1/0	1/6	—	FAUST	...	...	...	3/0	3/6	5/0
FIRST MASS (Latin and English)	...	...	...	1/0	1/6	2/6	ADVENT HYMN, "IN LOWLY GUISE"	...	...	...	1/0	—	—
SEVENTH MASS IN B FLAT	...	...	...	1/0	—	—	NEW YEAR'S SONG	...	...	...	1/0	—	—
COMMUNION SERVICE IN B FLAT	...	...	...	1/6	—	—	Ditto, SOL-FA, 0/6.						
TWELFTH MASS (Latin)	...	...	...	1/0	1/6	2/6	J. SHORT.						
Ditto (Latin and English)	...	...	...	1/0	1/6	2/6	MASS (S. Joseph)	...	...	...	2/0	—	—
REQUIEM MASS	...	...	...	1/0	1/6	2/6	E. SILAS.						
Ditto (Latin and English)	...	...	...	1/0	1/6	2/6	MASS IN C	...	...	...	1/0	—	—
LITANIA DE VENERABILI ALTARIS (Eb)	...	...	...	1/6	2/0	3/0	JOASH	...	...	...	4/0	—	—
LITANIA DE VENERABILI SACRAMENTO (Bb)	...	...	...	1/6	2/0	3/0	R. SLOMAN.						
SPLENDENTE TE DEUS	...	First Motett	0/3	—	—	—	SUPPLICATION AND PRAISE	...	...	...	5/0	—	—
O GOD, WHEN THOU APPEAREST	...	ditto	0/3	—	—	—	HENRY SMART.						
HAVE MERCY, O LORD	...	Second Motett	0/3	—	—	—	THE BRIDE OF DUNKERRON	...	...	...	2/0	2/6	4/0
GLORY, HONOUR, PRAISE, AND POWER	...	Third Motett	0/3	—	—	—	ALICE MARY SMITH.						
R. P. PAINE.							THE SONG OF THE LITTLE BALTUNG	...	...	...	(Men's voices) 1/0	—	—
THE PRODIGAL SON	...	...	...	2/6	—	4/0	ODE TO THE NORTH-EAST WIND	...	...	...	1/0	—	—
PALESTRINA.							ODE TO THE PASSIONS	...	...	...	2/0	—	—
MISSA ASSUMPTA EST MARIA	...	...	...	2/6	—	—	SPOHR.						
MISSA PAPÆ MARCELLI	...	...	...	2/0	—	—	HYMN TO ST. CECILIA	...	...	...	1/0	—	—
C. H. H. PARRY.							CALVARY	...	...	...	2/6	3/0	4/0
PROMETHEUS UNBOUND	...	...	...	3/0	—	—	FALL OF BABYLON	...	...	...	3/0	3/6	5/0
T. M. PATTISON.							LAST JUDGMENT	...	...	...	1/0	1/6	2/6
THE ANCIENT MARINER	...	...	...	2/3	—	—	Ditto, SOL-FA, 1/0.						
PERGOLESI.							THE CHRISTIAN'S PRAYER	...	...	...	1/0	1/6	2/6
STABAT MATER (Female voices)	...	...	...	1/0	—	—	GOD, THOU ART GREAT	...	...	...	1/0	—	—
E. PROUT.							Ditto, SOL-FA, 0/6.						
HEREWARD	...	...	...	4/0	—	—	HOW LOVELY ARE THY DWELLINGS FAIR	...	...	...	0/8	—	—
PURCELL.							JEHOVAH, LORD OF HOSTS	...	...	...	0/4	—	—
TE DEUM AND JUBILATE IN D	...	...	...	1/0	—	—	JOHN STAINER.						
J. F. H. READ.							ST. MARY MAGDALEN	...	...	...	2/0	2/6	4/0
CARACTACUS	...	...	...	2/6	—	—	Ditto, SOL-FA, 1/0.						
THE CONSECRATION OF THE BANNER	...	...	...	1/6	—	—	THE DAUGHTER OF JAIRUS	...	...	...	1/6	2/0	—
PSYCHE	...	...	...	5/0	—	7/0	Ditto, SOL-FA, 0/9.						
J. V. ROBERTS.							C. VILLIERS STANFORD.						
JONAH	...	...	...	3/0	—	—	GOD IS OUR HOPE (Psalm 46)	...	...	...	4/0	—	—
ROLAND ROGERS.							H. W. STEWARDSON.						
PRAYER AND PRAISE	...	...	...	4/0	—	—	GIDEON	...	...	...	4/0	—	—
ROMBERG.							E. C. SUCH.						
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.)	...	...	...	1/0	1/6	2/6	NARCISSUS AND ECHO	...	...	...	3/0	—	—
THE TRANSIENT AND THE ETERNAL	...	...	...	1/0	—	—	GOD IS OUR REFUGE (46th Psalm)	...	...	...	1/0	—	—
ROSSINI.							ARTHUR SULLIVAN.						
STABAT MATER	...	...	...	1/0	1/6	2/6	FESTIVAL TE DEUM	...	...	...	1/0	1/6	2/6
MOSES IN EGYPT	...	...	...	6/0	6/6	7/6	W. TAYLOR.						
SCHUBERT.							ST. JOHN THE BAPTIST	...	...	...	—	4/0	—
MASS IN A FLAT	...	...	...	1/0	1/6	2/6	A. GORING THOMAS.						
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6	THE SUN-WORSHIPPERS	...	...	...	1/0	—	—
MASS IN E FLAT	...	...	...	2/0	2/6	4/0	E. H. THORNE.						
COMMUNION SERVICE, ditto	...	...	...	3/0	3/6	5/0	BE MERCIFUL UNTO ME	...	...	...	1/0	—	—
MASS IN B FLAT	...	...	...	1/0	1/6	2/6	VAN BREE.						
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6	ST. CECILIA'S DAY	...	...	...	1/0	1/6	2/6
MASS IN C	...	...	...	1/0	1/6	2/6	Ditto, SOL-FA, 0/9.						
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6	R. H. WALKER.						
MASS IN G	...	...	...	1/0	1/6	2/6	JERUSALEM	...	...	...	3/0	—	—
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6	WEBER.						
MASS IN F	...	...	...	1/0	1/6	2/6	MASS IN G (Latin and English)	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto	...	...	...	2/0	—	3/6	MASS IN E FLAT (ditto)	...	...	...	1/0	1/6	2/6
SONG OF MIRIAM	...	...	...	1/0	—	—	COMMUNION SERVICE IN E FLAT	...	...	...	1/6	—	—
							JUBILEE CANTATA	...	...	...	1/0	1/6	—
							PRECIOSA	...	...	...	1/0	—	—
							S. WESLEY.						
							IN EXITU ISRAEL	...	...	...	0/4	—	—
							DIXIT DOMINUS	...	...	...	1/0	—	—
							S. S. WESLEY.						
							O LORD, THOU ART MY GOD	...	...	...	1/0	—	—
							THOMAS WINGHAM.						
							MASS IN D	...	...	...	3/0	—	—

LONDON: NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)

NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

Edited, and Corrected according to the Original Scores, by

NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

AUBER.		Paper cover.	Scarlet cloth.	MOZART.		Paper cover.	Scarlet cloth.
		s. d.	s. d.			s. d.	s. d.
FRA DIAVOLO.	French and English words	3 6	5 0	DON GIOVANNI.	Italian and English words	3 6	5 0
MASANIELLO.	French and English words	3 6	5 0	LE NOZZE DI FIGARO.	Italian and English words	3 6	5 0
BEETHOVEN.				DIE ZAUBERFLÖTE.	German and English words	3 6	5 0
FIDELIO.	German and English words	3 6	5 0	IL SERAGLIO.	German and English words	3 6	5 0
BELLINI.				BARON BODOG ORCZY.			
NORMA.	Italian and English words .	3 6	5 0	IL RINNEGATO ("The Renegade")		8 0	
LA SONNAMBULA.	Italian and English words	3 6	5 0	VERDI.			
I PURITANI.	Italian and English words	3 6	5 0	IL TROVATORE.	Italian and English words	3 6	5 0
DONIZETTI.				RIGOLETTO.	Italian and English words	3 6	5 0
LUCIA DI LAMMERMOOR.	Italian and English words	3 6	5 0	LA TRAVIATA.	Italian and English words	3 6	5 0
LUCREZIA BORGIA.	Italian and English words	3 6	5 0	ERNANI.	Italian and English words	3 6	5 0
LA FIGLIA DEL REGGIMENTO.	Italian and English words	3 6	5 0	WAGNER.			
FLOTOW.				TRISTAN AND ISOLDE.	German or English words	10 0	
MARTHA.	German and English words	3 6	5 0	TANNHÄUSER.	German and English words	3 6	5 0
GLUCK.				LOHENGRIN.	German and English words	3 6	5 0
IPHIGENIA IN AULIS.	French and English words	3 6	5 0	FLYING DUTCHMAN.	German and English words	3 6	5 0
IPHIGENIA IN TAURIS.	French and English words	3 6	5 0	RIENZI.	German, Italian, and English words	5 0	7 6
MACKENZIE.				WEBER.			
COLOMBA		5 0	7 6	OBERON.	Italian and English words	3 6	5 0
Ditto,	German words	8 0		DER FREISCHÜTZ.	German and English words	3 6	5 0
MEYERBEER.				EURYANTHE.	German and English words	3 6	5 0
L'ETOILE DU NORD.	Italian and English words	5 0	7 6	PRECIOSA.	German and English words	1 6	3 0
ROSSINI.							
IL BARBIERE.	Italian and English words	3 6	5 0				
GUILLAUME TELL.	French and English words	5 0	7 6				

(To be continued.)

LONDON: NOVELLO, EWER & CO., 1, BERNERS STREET (W.), AND 80 & 81 QUEEN STREET (E.C.)

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &C., FOR FEMALE VOICES.

VOLUMES I., II., III., IV., BOUND IN CLOTH, GILT EDGES, 5s. EACH.

134. A Christmas Carol (2 voices) ...	Carl Reinecke	2d.	64. Peace... ..	G. Roberti	3d.
89. A Maiden's Song ...	Carl Reinecke	3d.	145. Praise of Spring ...	Carl Reinecke	3d.
76. A morning walk ...	Joachim Raff	6d.	136. Prayer on the waters (2 v.) ...	Carl Reinecke	2d.
114. April showers ...	J. L. Hatton	3d.	43. Rise again, glad Summer Sun (3 voices with A. solo) ...	Henry Leslie	3d.
152. As in the field ...	Carl Reinecke	2d.	26. Say, where is He born ...	Mendelssohn	2d.
62. A song of the four seasons ...	B. Luard Selby	3d.	16. Serenade (4 voices, with solo) ...	Schubert	6d.
51. A Spring Morning ...	Franz Abt	3d.	160. Shine out, Stars ...	B. Luard Selby	3d.
113. At midnight ...	Franz Lachner	3d.	165. Sinks the Night ...	R. Schumann	2d.
172. At the spinning wheel ...	Carl Hering	2d.	95. Snow in Spring ...	Carl Reinecke	2d.
23. Ave Maria ("Loreley") ...	Mendelssohn	2d.	92. Song (from "Mirza Schaffy") ...	Carl Reinecke	3d.
30. Ave Maria ...	Marchetti	3d.	91. Song of the Graces ("Faust") ...	Carl Reinecke	2d.
138. Ave Maria ...	Franz Abt	2d.	101. Sonning Lock ...	F. Corder	3d.
37. Bells in May ...	Dr. Hiller	3d.	25. Spinning Chorus ...	Wagner	3d.
78. Be strong to hope ...	Edward Hecht	3d.	159. Spring ...	B. Luard Selby	3d.
49. Blanche of Provence ...	Cherubini	3d.	73. Spring in the land ...	Joachim Raff	3d.
41. Call to the mountains ...	Dr. Hiller	3d.	97. Stars beyond the cloud ...	Berthold Tours	3d.
68. Charming little valley ...	G. Roberti	3d.	63. Summer Days ...	H. C. Banister	3d.
119. Christmas Eve ...	H. Marschner	4d.	21. Summer Eve (4 voices) ...	J. L. Hatton	3d.
100. Clievdn Woods ...	F. Corder	3d.	147. Sunbeams in Winter ...	Carl Reinecke	2d.
181. Come away, come away, Death	J. Brahms	4d.	50. Sunset ...	Franz Abt	3d.
85. Come, sisters, come ...	A. C. Mackenzie	4d.	103. Sweet land (Cambria) ...	Dr. Walmisley	3d.
13. Coronach ...	Schubert	3d.	177. Sweet May ...	J. Barnby	3d.
71. Day is at last departing ...	Joachim Raff	3d.	82. Tell me, where is fancy bred ...	J. G. Calcott	3d.
79. Departure ...	L. Samson	3d.	47. The approach of May ...	Dr. Walmisley	3d.
84. Distant bells ...	A. C. Mackenzie	3d.	148. The awaking of morn ...	Carl Reinecke	2d.
130. Eat the fruit (2 voices) ...	Carl Reinecke	2d.	6. The bird at sea ...	Henry Smart	4d.
9. Evening ...	Henry Smart	2d.	1. The corall'd caves of ocean ...	Henry Smart	4d.
59. Evening rest ...	Oscar Wermann	4d.	183. The death of Trenar ...	J. Brahms	6d.
171. Evening rest ...	Carl Hering	2d.	144. The dreaming lake ...	Carl Reinecke	2d.
124. Fancy ...	A. H. Behrend	3d.	161. The Eglantine ...	R. Würst	3d.
65. Fare thee well! ...	G. Roberti	3d.	80. The Elf ...	L. Sampson	3d.
106. Flora ...	M. Hauptmann	2d.	153. The Elves ...	Carl Reinecke	2d.
55. Fly forth, my song ...	Franz Abt	3d.	112. The Evening Star ...	Franz Lachner	2d.
86. From Venice ...	Carl Reinecke	3d.	151. The Evening Wind ...	Carl Reinecke	2d.
122. Gipsy life ...	Schumann	3d.	53. The Father's watchful eye ...	Franz Abt	3d.
46. Glorious stand the mountains ...	C. Reinthaler	2d.	8. The Fay's song ...	Henry Smart	4d.
17. Glory to the Lord... ..	Schubert	3d.	174. The Festival ...	Carl Hering	2d.
15. God in Nature (4 voices) ...	Schubert	4d.	33. The fisher wife's song ...	J. L. Hatton	3d.
44. Good night (3 v. with soli s. & A.) ...	Henry Leslie	3d.	182. The Gardener ...	J. Brahms	6d.
129. Good night (2 voices) ...	Carl Reinecke	2d.	173. The Hussar's departure... ..	Carl Hering	3d.
22. Hail to thee ...	Henry Smart	2d.	154. The ivy tree ...	G. J. Bennett	3d.
133. Happiness ever (2 voices) ...	Carl Reinecke	2d.	179. The Knight and the Lady ...	Otto Schweizer	3d.
158. Hark! the Lark. Dr. Cooke (Arr. by Henry Leslie)	James Shaw	3d.	70. The Lament ...	Gabussi	3d.
98. Hark! the village bells ...	A. H. Behrend	3d.	109. The loneliness of woods... ..	Richard Hol	3d.
125. Haymakers ...	A. H. Behrend	3d.	14. The Lord is my Shepherd ...	Schubert	4d.
56. Hear, O hear my Prayer (Veni, Domine) ...	Mendelssohn	3d.	48. The mermaids ...	Dr. Walmisley	4d.
27. Hearts feel that love Thee ...	Mendelssohn	2d.	169. The moorland ride ...	Carl Hering	2d.
2. Heaven ...	Henry Smart	4d.	67. The nights ...	G. Roberti	3d.
3. Hope and Memory ...	Henry Smart	4d.	120. The Nymphs in the Rhine ...	H. Marschner	4d.
39. Hours of rest ...	Dr. Hiller	3d.	127. The rose is queen (2 voices) ...	Carl Reinecke	2d.
88. How quickly sorrow ...	Carl Reinecke	2d.	111. The Sabbath morn ...	Franz Lachner	2d.
102. Hurley Mill ...	F. Corder	3d.	40. The secret ...	Dr. Hiller	3d.
126. In life if love we know not (2 voices)... ..	Carl Reinecke	2d.	31. The shades of night ...	Spohr	4d.
108. In sleep the world reposes ...	Richard Hol	2d.	170. The shepherd boy ...	Carl Hering	3d.
93. In summer go thy love to seek... ..	Carl Reinecke	2d.	81. The Spring ...	L. Samson	4d.
155. In the meadows ...	G. J. Bennett	3d.	162. The Spring ...	R. Würst	4d.
35. In the wood ...	Dr. Hiller	3d.	166. The steadfast heavens ...	R. Schumann	2d.
104. In Thy Name shall they rejoice ...	G. Henschel	2d.	117. The Stork's return ...	H. Marschner	4d.
137. Invitation to the dance (2 voices) ...	Carl Reinecke	4d.	45. The Swallow ...	Henry Leslie	3d.
77. Invocation to Faith ...	A. G. Gits	3d.	176. The twilight star ...	J. Barnby	3d.
29. I waited for the Lord ...	Mendelssohn	3d.	156. The Violet ...	G. J. Bennett	3d.
115. Jack Frost ...	J. L. Hatton	3d.	123. The voice of Spring ...	A. H. Behrend	3d.
24. Jesus, heavenly Master ...	Spohr	2d.	139. The wanderer's greeting ...	Franz Abt	2d.
107. Live we singing ...	M. Hauptmann	2d.	10. The water-nymphs ...	Henry Smart	4d.
132. Look upward (2 voices) ...	Carl Reinecke	2d.	149. The Winter hath not a blossom ...	Carl Reinecke	3d.
20. Lord, how long ...	Brahms	4d.	7. The wood-nymphs ...	Henry Smart	3d.
60. Make the car of a golden King-cup ...	Sir M. Costa	4d.	143. Thou Heaven, blue and bright ...	Franz Abt	2d.
121. May dance ...	Asger Hamerik	6d.	150. Thou that thyself with death hast striven	Carl Reinecke	2d.
110. Might I the bird be ...	Richard Hol	3d.	167. To a skylark ...	Ch. H. Lloyd	3d.
96. Morning thoughts ...	Henry Smart	4d.	54. Twilight ...	Franz Abt	3d.
164. Nanie ...	R. Schumann	2d.	66. Twilight ...	G. Roberti	3d.
4. Night sinks on the wave ...	Henry Smart	3d.	118. Upward ...	H. Marschner	4d.
61. Now May again (4 voices) ...	Mendelssohn	2d.	75. Vicissitude ...	Joachim Raff	4d.
168. Nurse's Song (A Two-part song) ...	B. Luard Selby	2d.	175. Voice of the western wind ...	J. Barnby	3d.
135. O beautiful Violet (2 voices) ...	Carl Reinecke	2d.	178. Vox Amoris ...	Otto Schweizer	3d.
18. O clap your hands ...	E. H. Thorne	6d.	83. Waken, day is dawning ...	A. C. Mackenzie	4d.
146. Of oak thy mournful bier's prepared ...	Carl Reinecke	2d.	128. Waken not the sleeper (2 voices) ...	Carl Reinecke	2d.
90. O grateful evening ...	Carl Reinecke	2d.	42. Wanderer's night-song ...	Dr. Hiller	2d.
157. O happy fair ... Shield (Arr. by Henry Leslie)	Henry Smart	3d.	28. Welcome to this place (4 v.) ...	Sir H. R. Bishop	2d.
5. O Skylark, for thy wing ...	Henry Smart	4d.	72. What can the stars be ...	Joachim Raff	3d.
58. O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices ...	Mendelssohn	6d.	38. When does a maiden ...	Dr. Hiller	3d.
142. Once again the day ...	Franz Abt	2d.	116. When Evening's twilight ...	J. L. Hatton	2d.
52. On departure ...	Franz Abt	2d.	180. Whene'er the sounding harp is heard	J. Brahms	6d.
57. O praise the Lord (Laudate pueri) ...	Mendelssohn	4d.	74. When glows a heart ...	Joachim Raff	4d.
19. O sing to God (Noël) ...	Ch. Gounod	6d.	87. When two are lovers ...	Carl Reinecke	2d.
69. Our home shall be on this bright isle ...	Henry Smart	4d.	11. Where are the angels, mother? ...	J. L. Hatton	3d.
94. Over a grave ...	Carl Reinecke	2d.	140. Where deepest shadows ...	Franz Abt	2d.
105. O why, if thou art mine ...	M. Hauptmann	2d.	34. With a laugh, as we go round ...	W. S. Bennett	4d.
99. Pangbourne ...	F. Corder	3d.	131. Woe to him (2 voices) ...	Carl Reinecke	2d.
141. Parting beam of daylight ...	Franz Abt	2d.	163. Ye shining stars ...	R. Würst	3d.
36. Peace... ..	Dr. Hiller	3d.	32. Yet once again ("Magic Flute") ...	Mozart	2d.
			12. Youth, Joy, and Hope ...	J. L. Hatton	4d.

(To be continued.)

NOVELLO, EWER AND CO.'S

LIST OF WORKS SUITABLE FOR

PRESENTS AND SCHOOL PRIZES.

PIANOFORTE CLASSICS.

BACH.—FORTY-EIGHT PRELUDES AND FUGUES Folio	s. d. 6 0	MENDELSSOHN.—OVERTURES (DUET). The only complete edition Folio, cloth, gilt	s. d. 15 0
BEETHOVEN.—SONATAS. Edited by Agnes Zimmermann Folio, cloth, gilt	21 0	MENDELSSOHN.—SYMPHONIES (SOLO). The only complete edition Folio, cloth, gilt	12 0
BEETHOVEN.—SONATAS. Edited by Agnes Zimmermann 8vo, cloth, gilt, 7s. 6d.; paper cover	5 0	MENDELSSOHN.—SYMPHONIES (DUET). The only complete edition Folio, cloth, gilt	15 0
GOUNOD, CH.—THE REDEMPTION. Arranged for Pianoforte Solo by Berthold Tours Folio	5 0	MENDELSSOHN.—ELIJAH. Arranged for Pianoforte Solo by Berthold Tours Folio	5 0
HANDEL.—MESSIAH. Arranged for Pianoforte Solo by Berthold Tours Folio	3 0	MOZART.—SONATAS. Edited by Agnes Zimmermann Folio, cloth, gilt	18 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. Folio, 518 pages. Handsomely bound Cloth, gilt	21 0	MOZART.—SONATAS. Edited by Agnes Zimmermann 8vo, cloth, gilt, 5s.; paper cover	3 0
MENDELSSOHN.—PIANOFORTE WORKS (including the Lieder ohne Worte). An entirely new and carefully revised edition. 8vo, 518 pages. Cloth, gilt, 10s. 6d.; paper cover	7 6	Edited by Berthold Tours.	
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing the eight books. Elegantly bound. Folio, 145 pages (with Portrait of the Composer)	12 0	PIANOFORTE ALBUMS. Containing Compositions by J. S. Bach. Three Books, each 1s.; or one volume, cloth, quarto	4 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing the eight books. Elegantly bound. Folio, 102 pages. Cloth, gilt, 8s.; paper cover	5 0	PIANOFORTE ALBUMS. Containing Compositions by Handel. Three Books, each 1s.; or one volume, cloth, quarto	4 0
MENDELSSOHN.—LIEDER OHNE WORTE. The only complete edition. Containing the eight books, 8vo, 155 pages. Cloth, gilt, 6s.; paper cover	4 0	PIANOFORTE ALBUMS. Containing Marches by the most Celebrated Composers. Three Books, each 1s.; or one volume, cloth, quarto	4 0
MENDELSSOHN.—LIEDER OHNE WORTE. Cheap edition. Containing the eight books. 8vo, 102 pages. Cloth, gilt, 4s. 6d.; paper cover	2 6	PIANOFORTE ALBUMS. Containing Gavottes, Minuets, Bourrées, &c., by the most Celebrated Composers. Three Books, each 1s.; or one volume, cloth, quarto	4 0
MENDELSSOHN.—OVERTURES (SOLO). The only complete edition Folio, cloth, gilt	12 0	<i>List of Contents may be had gratis.</i>	
		SCHUMANN.—FOREST SCENES. Paper cover	1 0
		SCHUMANN.—ALBUM FOR THE YOUNG. Fifty-five Pianoforte Pieces. New edition. Edited and fingered by Agnes Zimmermann. Paper cover, 8vo, 2s. 6d.; Cloth, gilt edges, 4s. 6d.; or in three parts, paper cover, each	1 0

VOCAL ALBUMS.

BENNETT (Sir W. Sterndale).—TWELVE SONGS. Op. 23 and 35 (English and German Words). 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6	NATIONAL NURSERY RHYMES AND SONGS. By J. W. Elliott. With sixty-five Illustrations, elegantly bound Cloth, gilt	7 6
BERLIOZ (Hector).—SUMMER NIGHTS (Les Nuits d'Été). Six Songs by Théophile Gautier. English Version by Francis Hueffer 8vo, paper	2 6	OLD IRELAND.—A COLLECTION OF ANCIENT IRISH MELODIES. The words written by the Author of "John Halifax, Gentleman." The Symphonies and Accompaniments by Berthold Tours 8vo	2 6
FRANZ.—No. 1. ALBUMS OF GERMAN SONG. Selected and the words translated into English by Francis Hueffer 8vo	1 6	RUBINSTEIN.—EIGHTEEN TWO-PART SONGS 8vo, cloth, 4s. 6d.; paper cover	2 6
FRANZ.—FOURTEEN SONGS. Set to poems of Robert Burns Paper cover	2 6	SACRED SONGS FOR LITTLE SINGERS. Words by F. R. Havergal. Music by A. Randegger. Illustrated Cloth, gilt, 5s.; paper cover	2 6
MENDELSSOHN.—SONGS. The only complete edition. With Portrait of Composer Folio, cloth	21 0	SCHUBERT.—TWENTY SONGS. For Mezzo-Soprano. The English version by N. Macfarren 8vo	1 6
MENDELSSOHN.—SONGS. The only complete edition. German and English words. 8vo, cloth, gilt, 6s.; paper cover	4 0	SCHUBERT'S TWENTY SONGS. For Contralto. The English version by N. Macfarren 8vo	1 6
MENDELSSOHN.—SONGS (for Deep Voice). German and English words. 8vo, cloth, gilt, 8s.; paper cover	6 0	SCHUBERT'S TWENTY SONGS. For Soprano or Tenor Voices. The English version by N. Macfarren	8vo 1 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. The only complete edition Folio	2 6	SCHUMANN.—SONGS. Vol. I., containing Op. 24, 25, 27, and 30. Edited by N. Macfarren. Folio, cloth, gilt	10 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. With the original words. 8vo, cloth, gilt, 2s.; paper cover	1 0	SCHUMANN.—VOCAL ALBUM. Containing Thirty of his most celebrated Songs. 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6
MENDELSSOHN.—THIRTEEN TWO-PART SONGS. German and English words. 8vo, cloth, gilt, 4s.; paper cover	2 0	THE SUNLIGHT OF SONG. A Collection of Sacred and Moral Songs, with original Music by the most eminent English Composers. With forty-six Illustrations. Cloth, gilt edges	7 6
MOORE.—IRISH MELODIES. Edited by M. W. Balfe Folio, cloth, gilt	21 0	VOLKSLIEDER ALBUM.—Forty Songs, with the original words and an English Version by John Oxenford. 8vo, cloth, gilt, 4s. 6d.; paper cover	2 6
MOORE.—IRISH MELODIES. Edited by M. W. Balfe 8vo, cloth, gilt, 4s.; paper cover	2 6		
MOORE'S IRISH MELODIES. For Two Voices, 8vo	1 0		

LONDON: NOVELLO, EWER AND CO.

THE ONLY COMPLETE EDITIONS.

One Volume, 518 pp., folio, handsomely bound, cloth, gilt edges, price 21s.

AN ENTIRELY NEW AND CAREFULLY REVISED EDITION OF

MENDELSSOHN'S ORIGINAL COMPOSITIONS

FOR THE
PIANOFORTE

INCLUDING THE "LIEDER OHNE WORTE."

ALSO

A NEW OCTAVO EDITION (518 pp.)
Price, in paper cover, 7s. 6d. Cloth, gilt edges, 10s. 6d.

LIEDER OHNE WORTE

Folio, cloth, gilt edges, 12s. Octavo, paper cover, 4s.; cloth, gilt edges, 6s.

CHEAP EDITION.

Folio, paper cover, 5s.; cloth, gilt edges, 8s. Octavo, paper cover, 2s. 6d.;
cloth, gilt edges, 4s. 6d.

THE ONLY COMPLETE EDITION, CONTAINING THE EIGHT BOOKS.

"The volume before us is, indeed, a model of cheapness combined with elegance and convenient arrangement. It contains, in 518 neatly printed pages, everything Mendelssohn has written for the pianoforte, from the Capriccio in F sharp minor, Op. 5, composed in 1825, at the age of 16, to his latest works, including several published after his death. . . . A student will find no end of interesting points in the works here collected, but to the more advanced amateur also they will be a source of purest enjoyment. We need not add that the stately volume before us is eminently adapted to serve as an elegant and valuable gift-book at this, or, indeed, at any season of the year."

—*The Times*.

"This is a new edition, just issued by the eminent firm in Berners Street, of the complete works of Mendelssohn for pianoforte solo, including the two Concertos, and the other pieces with orchestral accompaniments. These are comprised in one handsome volume, full music size, far less bulky than might be expected from the comprehensiveness of its contents. These comprise all the hitherto published pianoforte works of the composer of the class just specified, including the eight books of 'Lieder ohne Worte.' Some of these and several other pieces are the copyrights of Messrs. Novello, Ewer and Co., hence this is the only complete edition procurable in this country. The advantages of having all these productions of the great master in a single volume are great, especially for the purposes of ready reference, as in the case of the beautiful one-volume edition of Beethoven's Sonatas issued by the same publishers. Like it, the Mendelssohn collection now under notice is beautifully engraved and printed, and is altogether brought out in a style worthy of the contents and of the high reputation of the firm by which it is issued."—*Illustrated London News*.

LONDON: NOVELLO, EWER AND CO.

SCHUBERT'S SONGS

SELECTED, EDITED, AND TRANSLATED BY

NATALIA MACFARREN.

Price One Shilling and Sixpence each.

VOL. I.—20 SONGS FOR A MEZZO-SOPRANO VOICE.

Praise of Tears.

Knowest thou the land? (*Mignon's* first song in "Wilhelm Meister.")

The Message of Flowers.

Nought may'st thou ask me. (*Mignon's* second song in "Wilhelm Meister.")

Oh, let me dream till I awaken. (*Mignon's* third song in "Wilhelm Meister.")

The greenwood calls. (*Slumber Song.*)

The full-orbed Moon. (*Romance from "Rosamunde."*)

Hallow'd night, descend.

Thro' the pine-wood.

Huntsman, rest. (*Ellen's* second song in "The Lady of the Lake.")

The Summer waves.

Wanderer's Night-song.

Trust in Spring.

The Maiden's Lament.

To Mignon.

The Passing-Bell.

Alinda.

Ave Maria. (*Ellen's* third song in "The Lady of the Lake.")

The Fisherman.

On the Water.

VOL. II.—20 SONGS FOR A CONTRALTO VOICE.

The Wanderer.

Fisher's Song.

The angry Bard.

The unlucky Fisherman.

Old Man's Song.

The flight of Time

Litany for All Souls' Day.

The weary Heart.

Minstrel's Treasure.

Soldier's Drinking Song.

Sadness.

To the Lyre.

Calm at Sea.

Lay of the imprisoned Huntsman.

Passing to Hades.

Comfort in tears.

Death and the Maiden.

Crusaders.

Dithyramb.

Prometheus.

VOL. III.—20 SONGS FOR SOPRANO OR TENOR VOICE.

The Erl King.

Omnipotence.

Love's unrest.

Rose among the heather.

Sad heart.

The band of roses.

Thou art repose.

Ganymed.

Mignon.

Hark, hark, the lark.

Secrets.

Thee would I greet.

To the belov'd one.

Suleika's second song.

By the doorways.

To a brooklet.

Presence of the lov'd one.

Margaret's Prayer.

Laughing and weeping.

To Sylvia.

LONDON: NOVELLO, EWER AND CO.

HAYD 2