TWELVE SONGS

COMPOSED BY

HENRY PURCELL.

EDITED AND ARRANGED, WITH ACCOMPANIMENT FOR THE PIANOFORTE, BY

WILLIAM H. CUMMINGS.

(Price Four Shillings.)

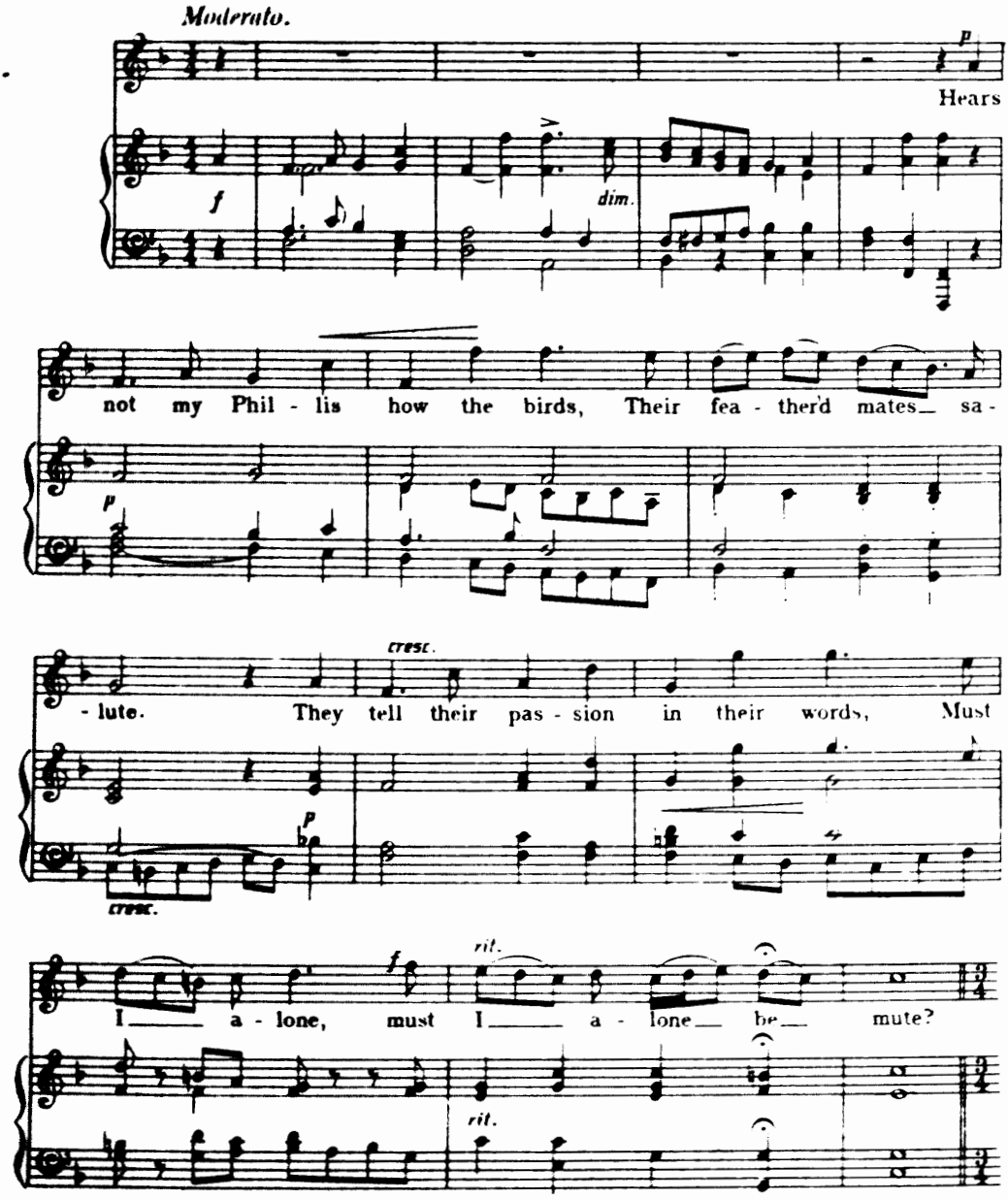
London: NOVELLO AND COMPANY, Limited.
New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.
MADE IN ENGLAND

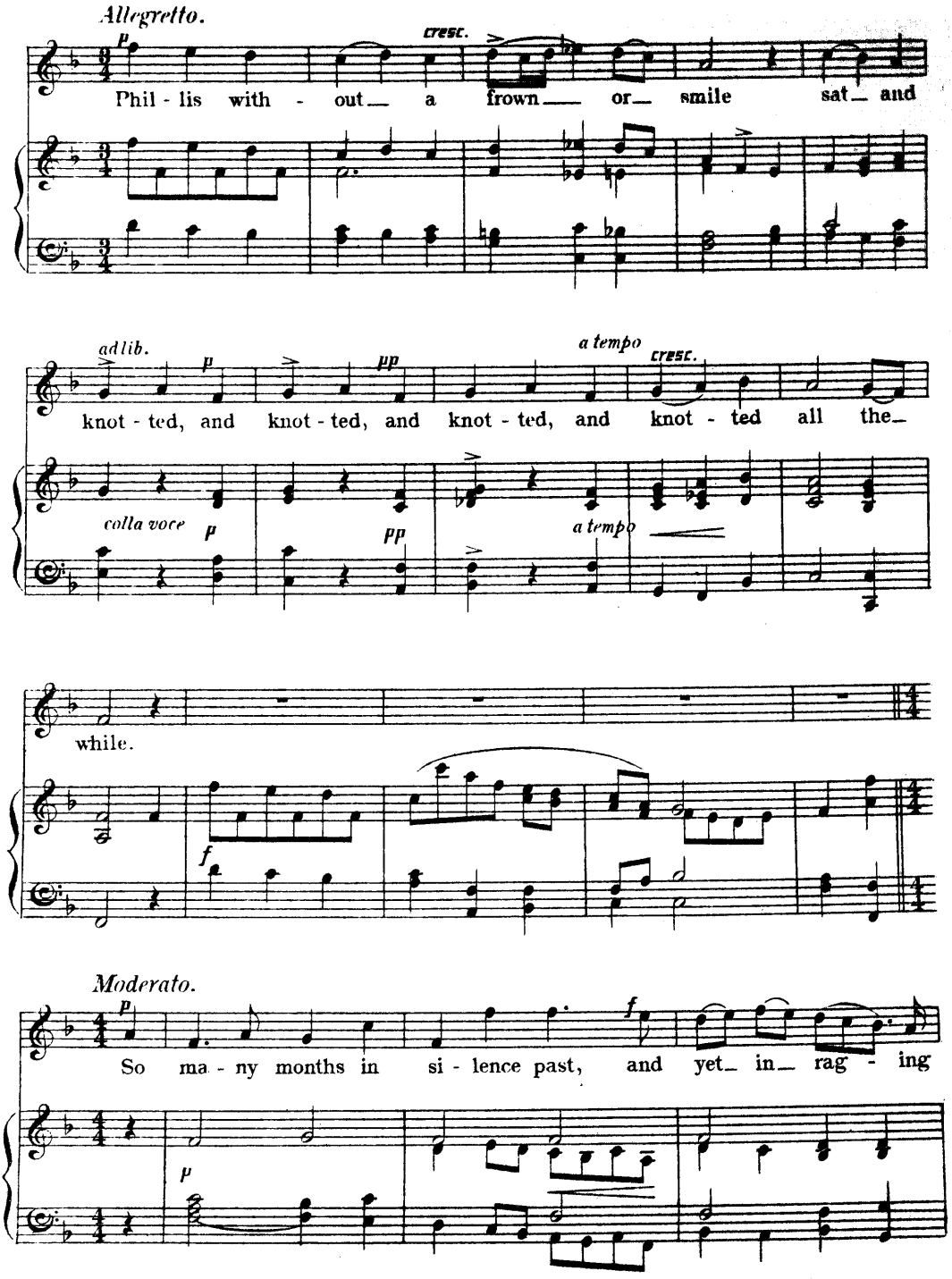
CONTENTS.

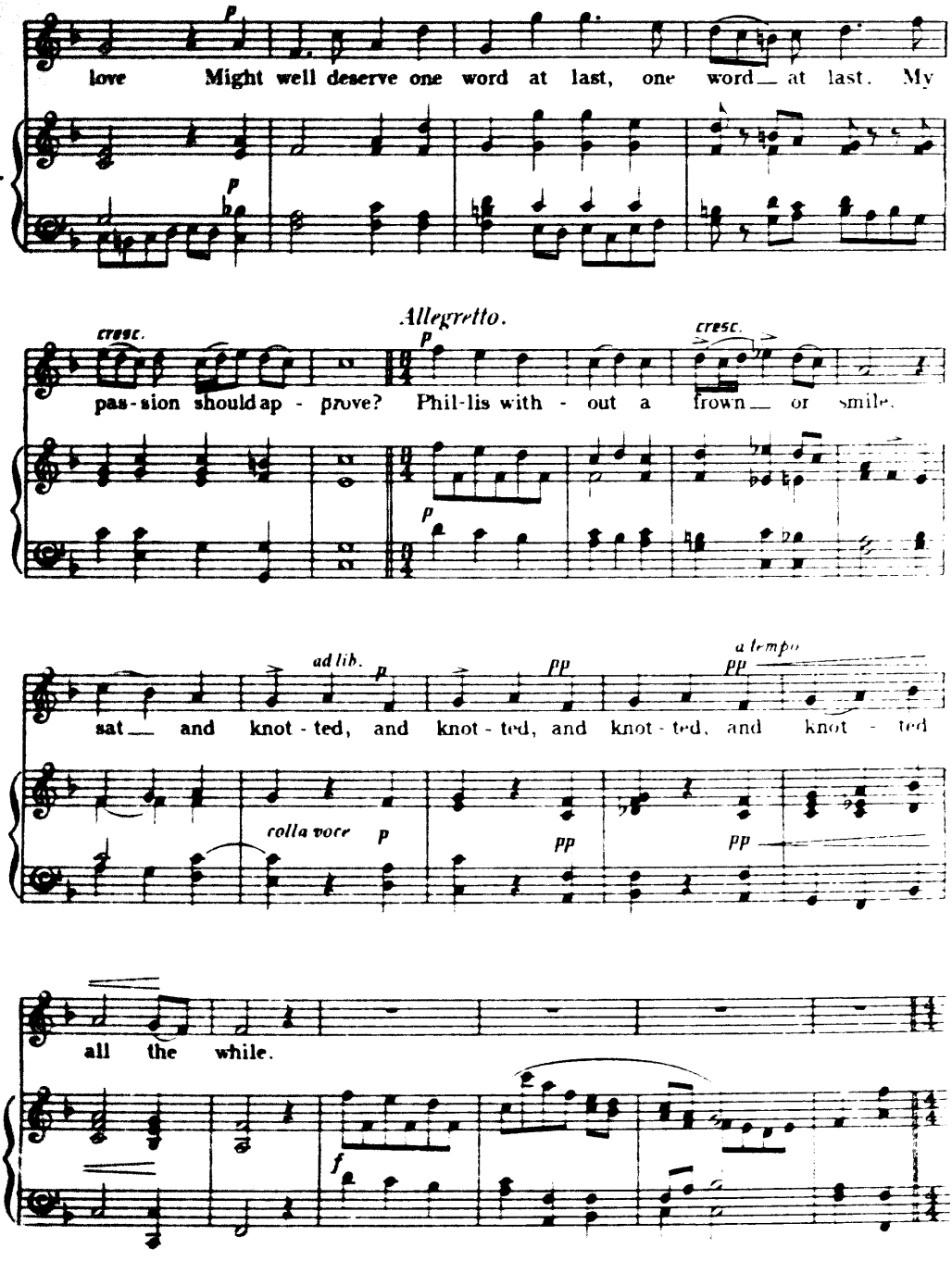
No.		Page
1.	The Knotting Song	1
2.	Nymphs and Shepherds...	6
3.	I attempt from Love's sickness to fly	14
4.	Full Fathom five	18
5.	Come unto these yellow sands	22
6.	Recit. Thy hand, Belinda, darkness shades me! & Air When I am laid in earth	... 25
7.	I'll sail upon the Dog-Star	29
8.	They tell us that you mighty powers above	33
9.	On the brow of Richmond Hill	37
10.	Fairest Isle, all Isles excelling...	40
11.	What shall I do?	44
12.	From Rosy Bow'rs	48

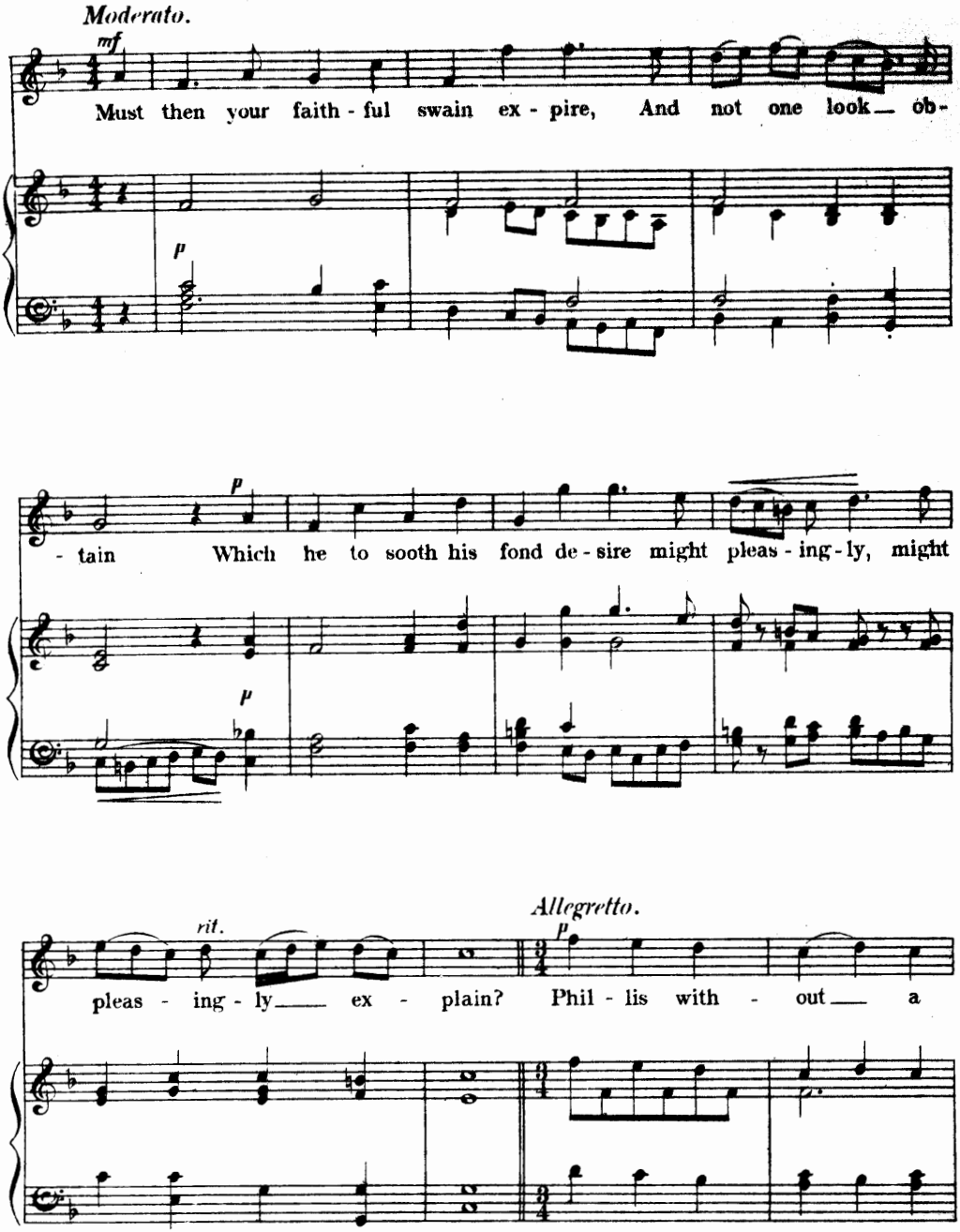
THE KNOTTING SONG.

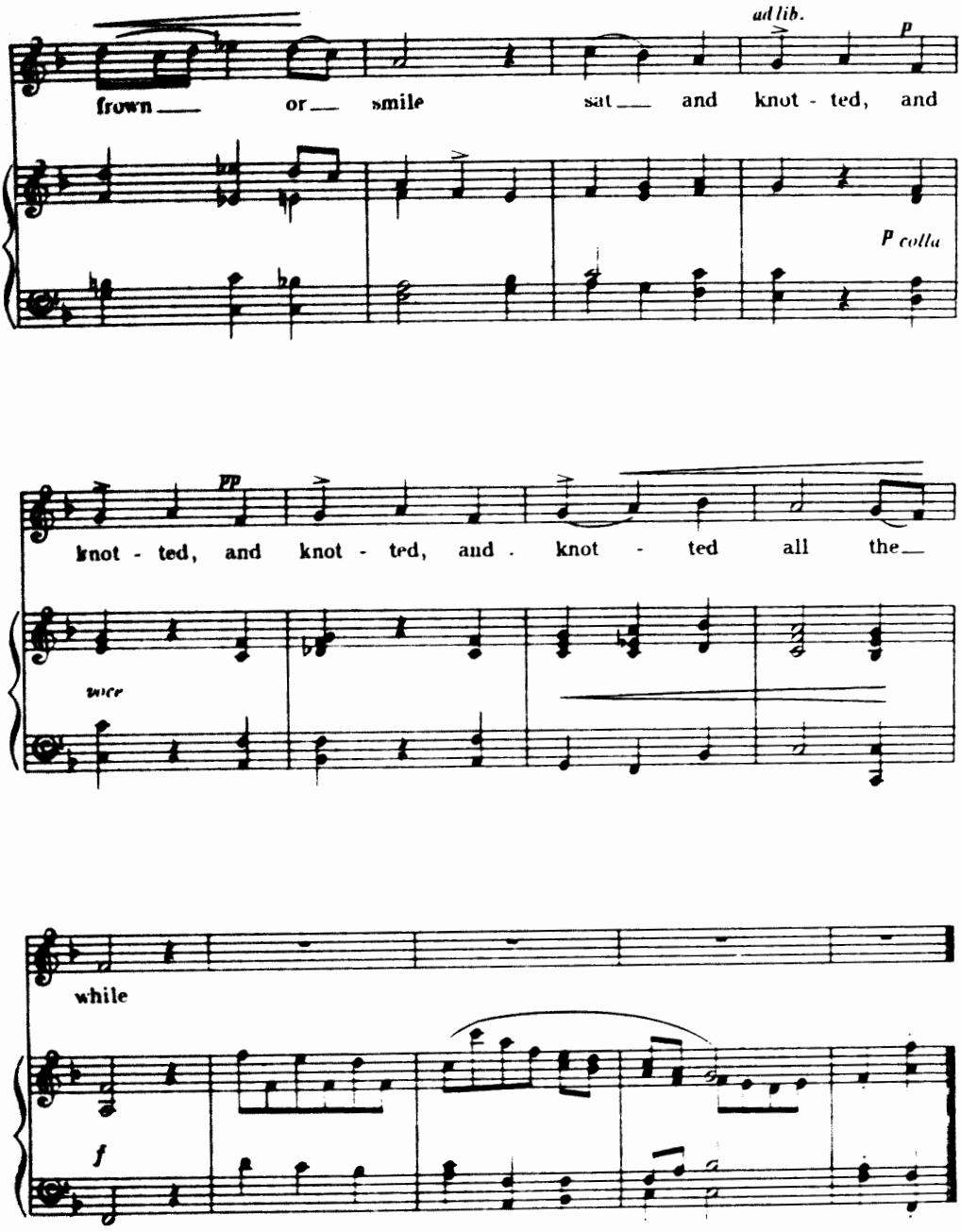
Sir Charles Sedley. Henry Purcell.




Allegretto.
p
cresc.
Phil - lis with - out a frown or smile sat and
ad lib.
p
pp
a tempo
cresc.
knot - ted, and knot - ted, and knot - ted, and knot - ted all the
colla voce
p
pp
a tempo
while.
f
Moderato.
p
f
So ma - ny months in si - lence past, and yet in rag - ing
p


p
love Might well deserve one word at last, one word at last. My
Allegretto.
cresc.
p
cresc.
pas-sion should ap - prove? Phil-lis with - out a frown or smile.
ad lib.
p
pp
a tempo
pp
sat and knot - ted, and knot - ted, and knot - ted, and knot - ted
colla voce
p
pp
pp
all the while.
f


Moderato.
mf
Must then your faith - ful swain ex - pire, And not one look ob -
p
p
- tain Which he to sooth his fond de - sire might pleas - ing - ly, might
p
rit.
pleas - ing - ly ex - plain?
Allegretto.
p
Phil - lis with - out a

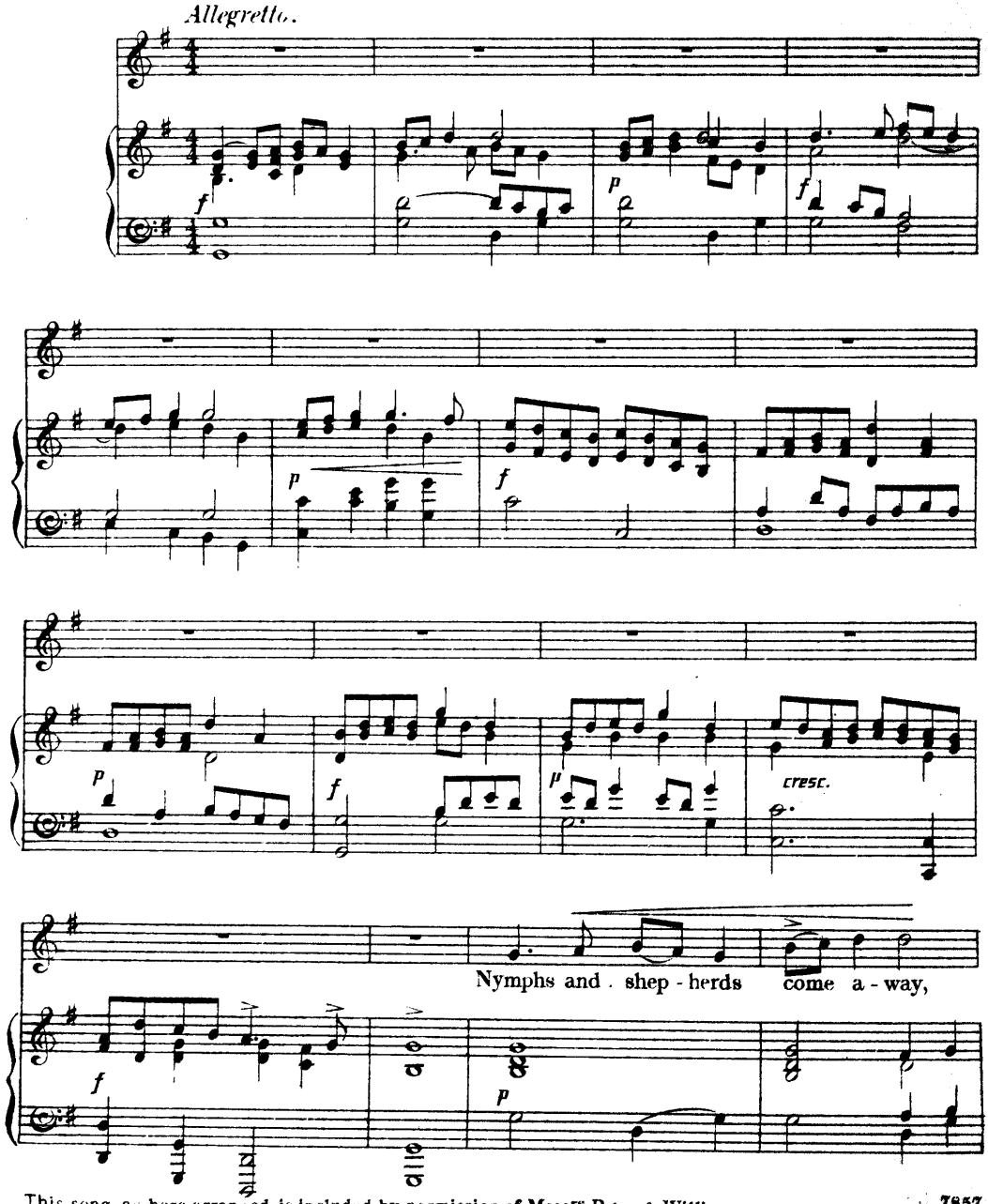

ad lib.
p
frown or smile sat and knot - ted, and
P colla
pp
knot - ted, and knot - ted, and knot - ted all the
twice
while
f

NYMPHS AND SHEPHERDS

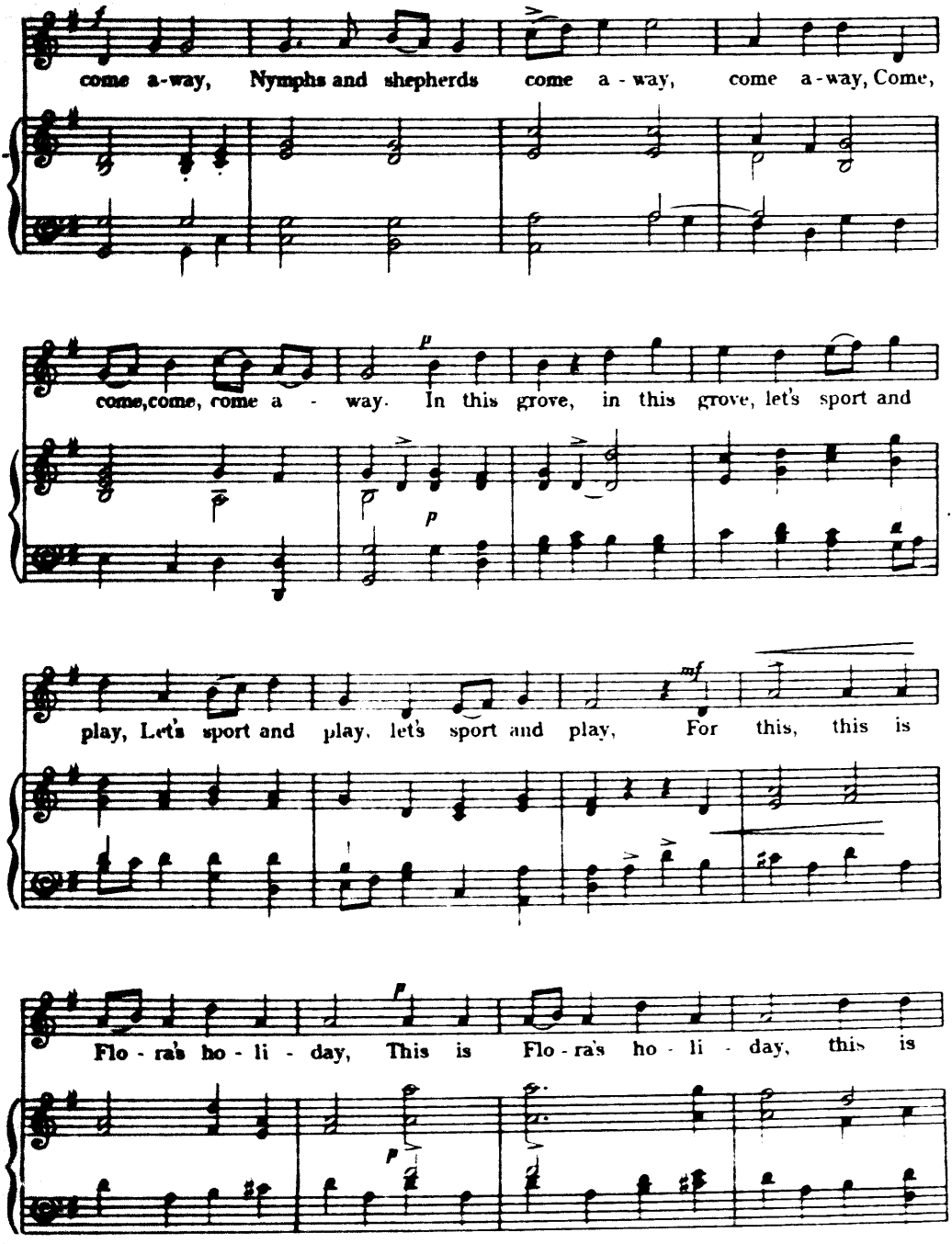
Song from

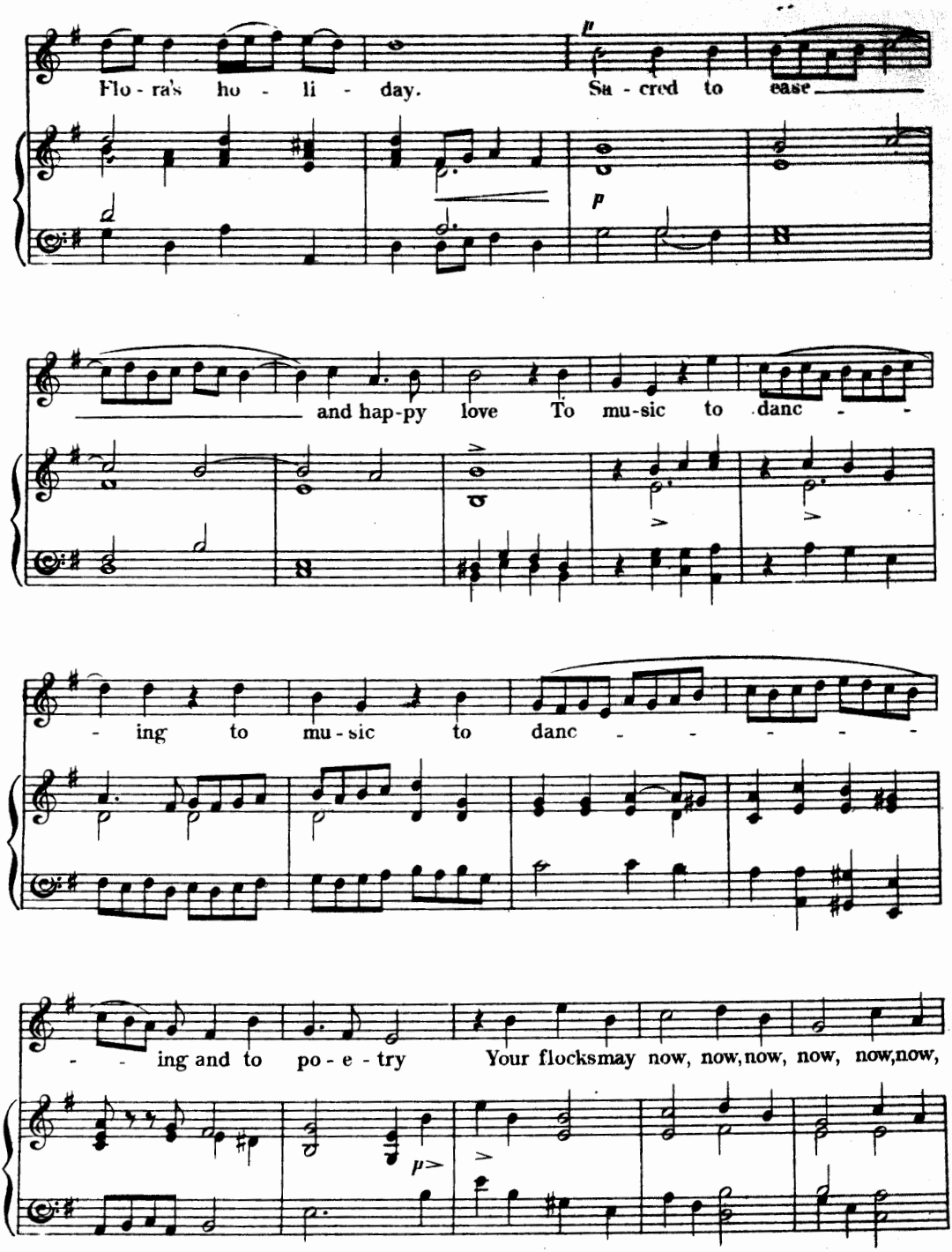
THE LIBERTINE

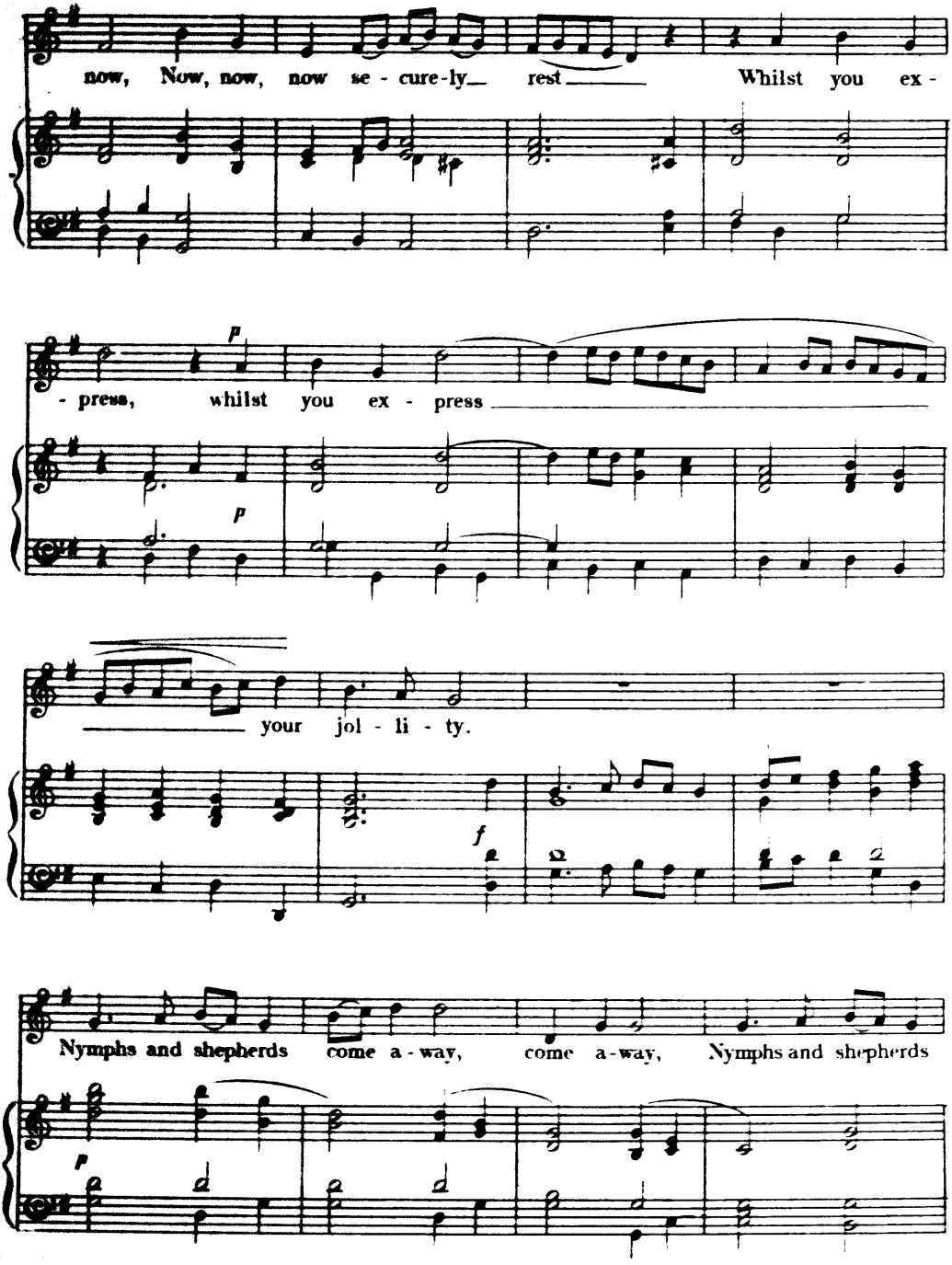
1st Verse, Thomas Shadwell.
2nd Verse, W. H. Cummings.

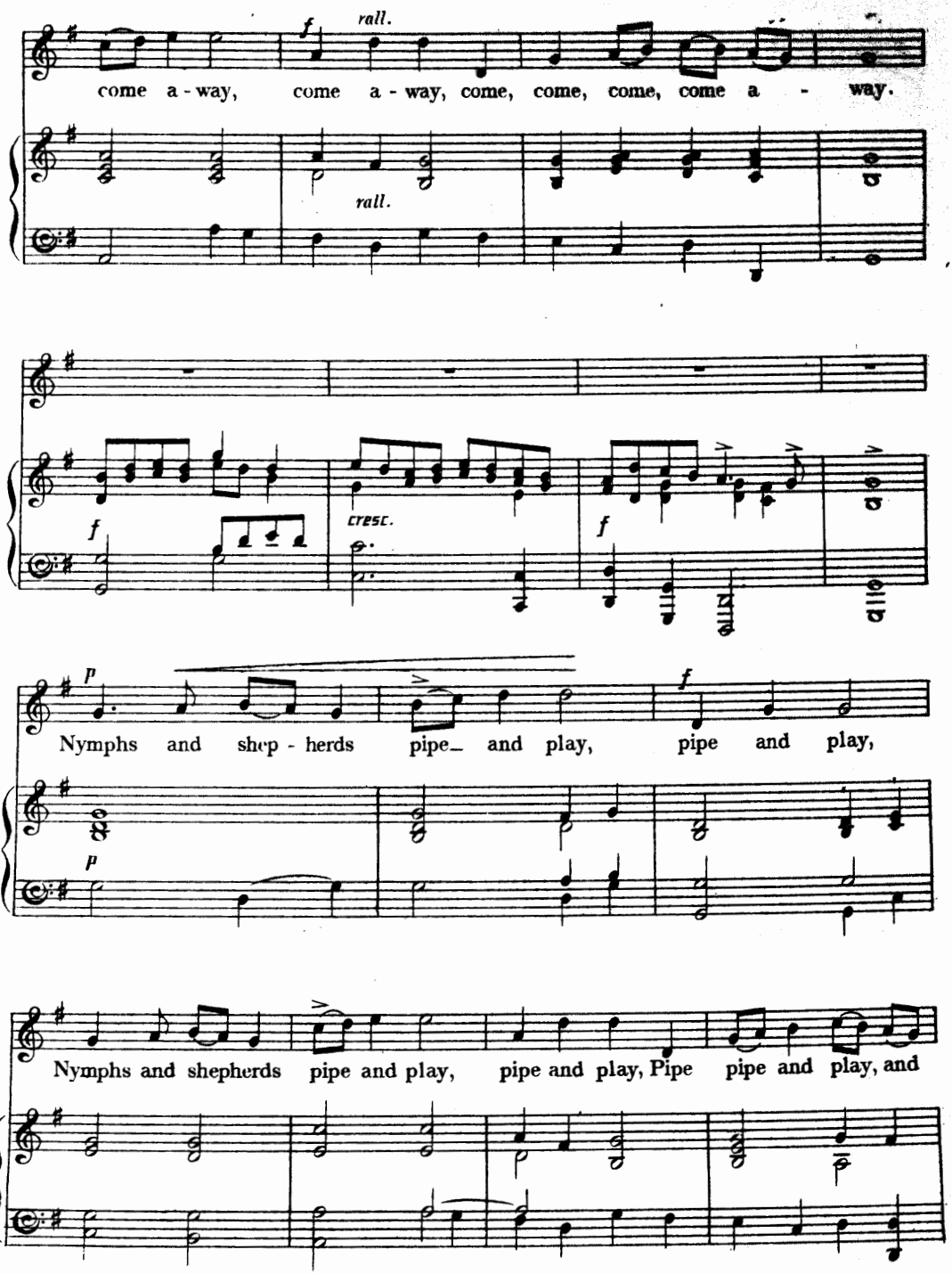


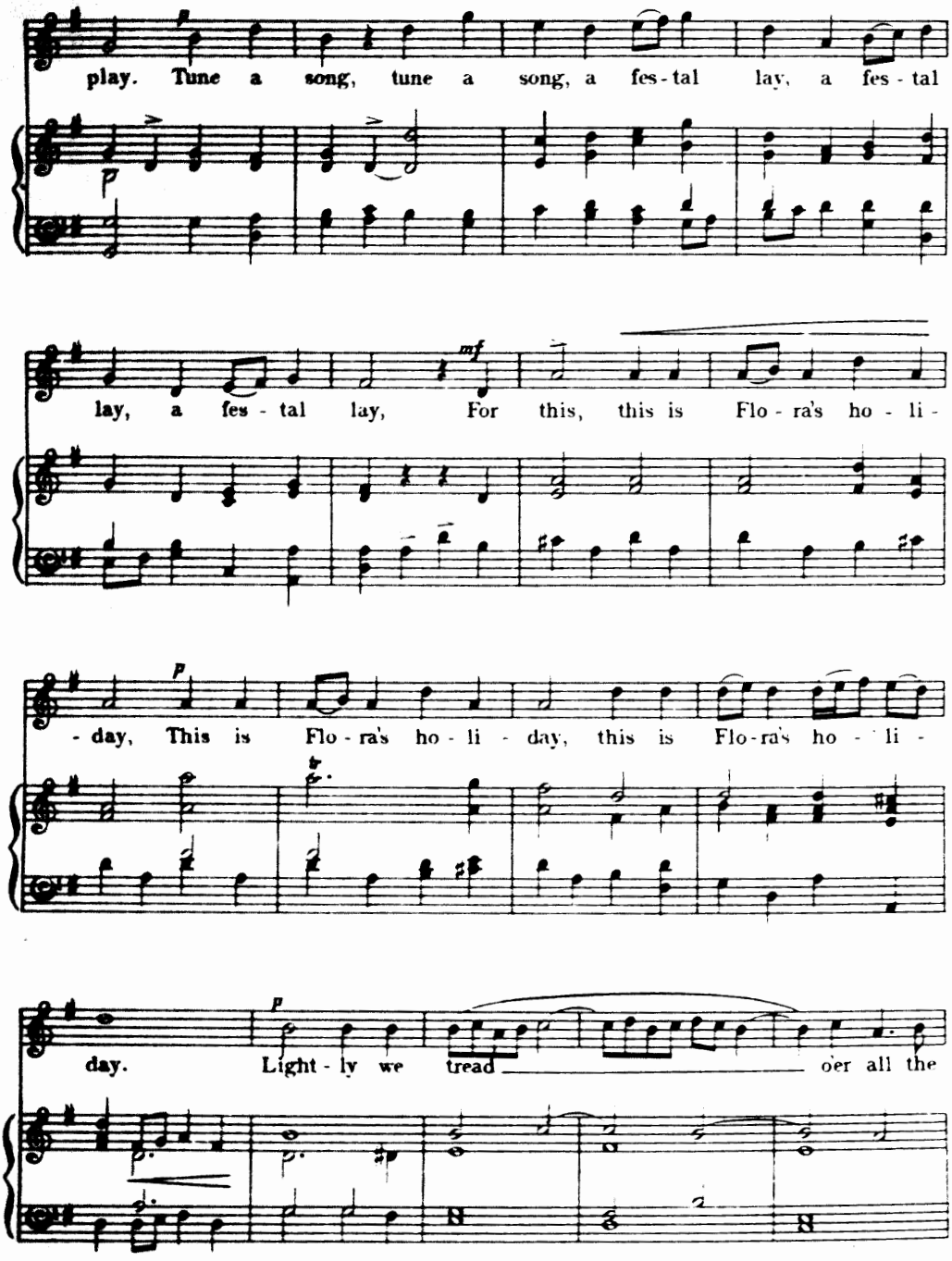
This song, as here arranged, is included by permission of Messrs Patey & Willis.

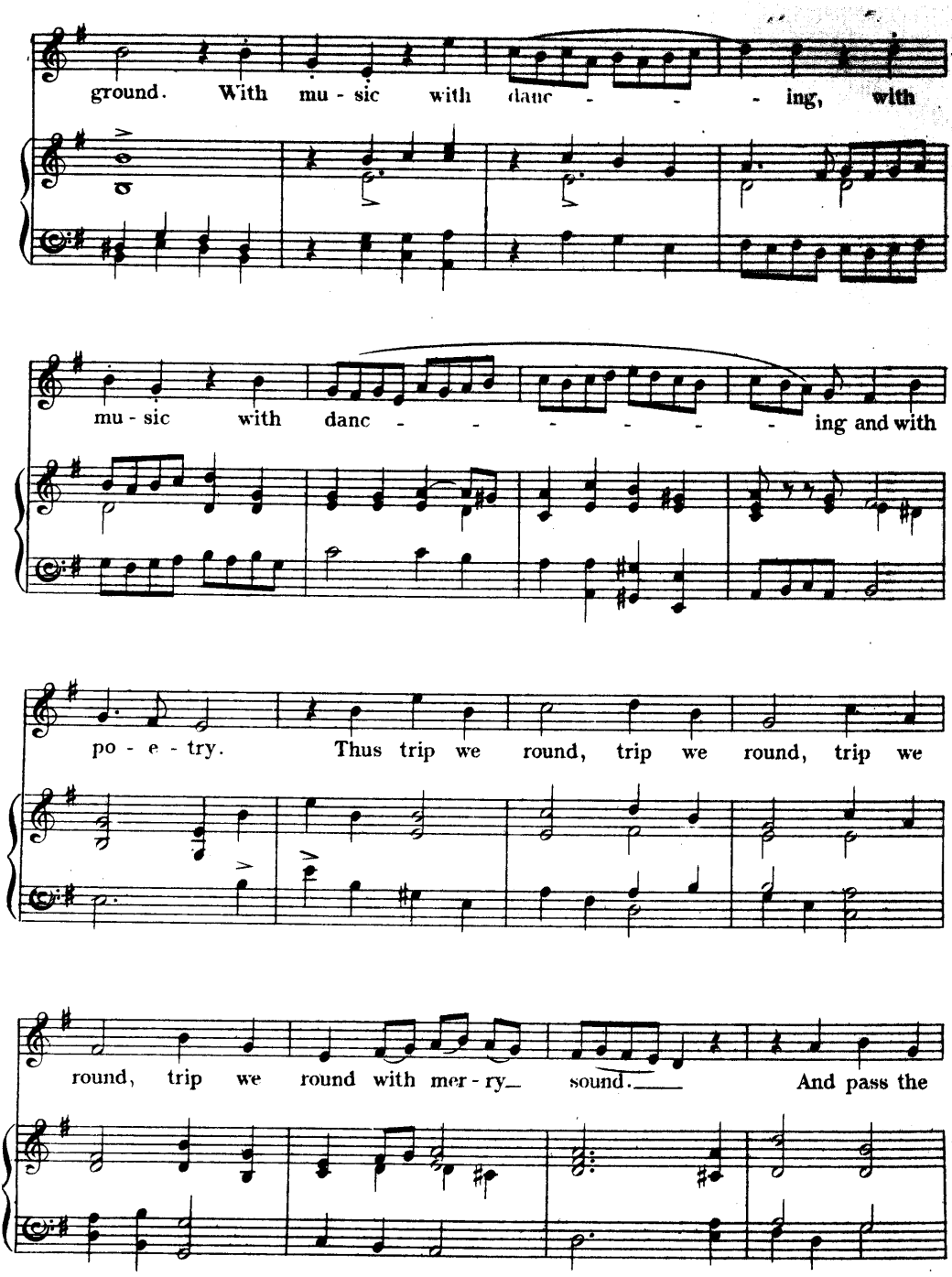

come a-way, Nymphs and shepherds come a - way, come a - way, Come,
come,come, come a - way. In this grove, in this grove, let's sport and
play, Let's sport and play, let's sport and play, For this, this is
Flo - ra's ho - li - day, This is Flo - ra's ho - li - day, this is

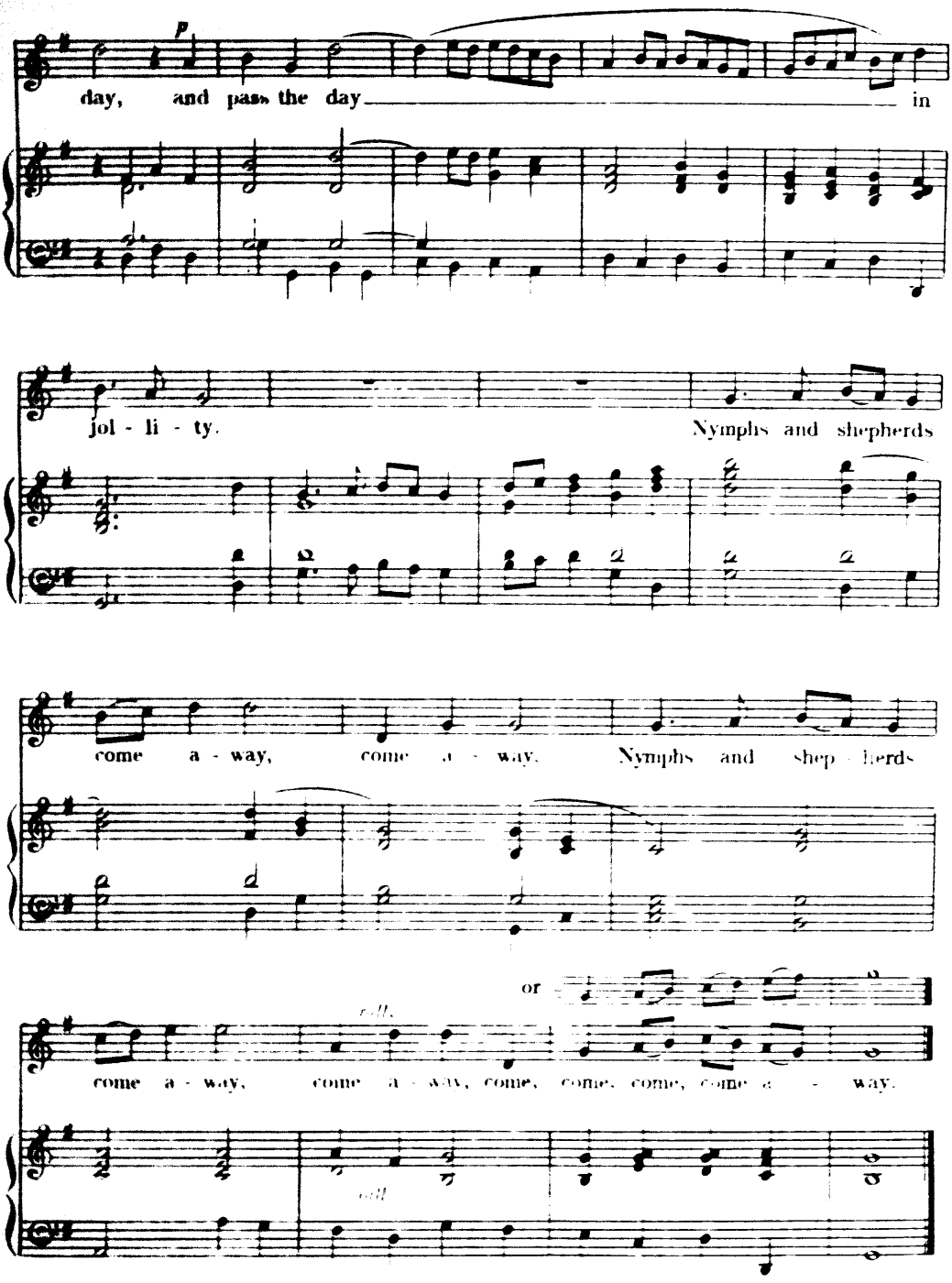

Flo - ra's ho - li - day.
Sa - cred to ease
and hap-py love To mu-sic to danc - -
- ing to mu - sic to danc - - - - -
- - ing and to po - e - try Your flocksmay now, now, now, now, now, now,


now, Now, now, now se - cure-ly rest Whilst you ex -
p
- press, whilst you ex - press
your jol - li - ty.
f
Nymphs and shepherds come a - way, come a-way, Nymphs and shepherds
p


f
rall.
come a - way, come a - way, come, come, come, come a - way.
rall.
f
cresc.
f
p
Nymphs and shep - herds pipe and play, pipe and play,
p
Nymphs and shepherds pipe and play, pipe and play, Pipe pipe and play, and


play. Tune a song, tune a song, a fes-tal lay, a fes-tal
lay, a fes-tal lay, For this, this is Flo-ra's ho-li-
-day, This is Flo-ra's ho-li-day, this is Flo-ra's ho-li-
day. Light-ly we tread o'er all the


ground. With mu - sic with danc - - - ing, with
mu - sic with danc - - - - - - ing and with
po - e - try. Thus trip we round, trip we round, trip we
round, trip we round with mer - ry sound. And pass the

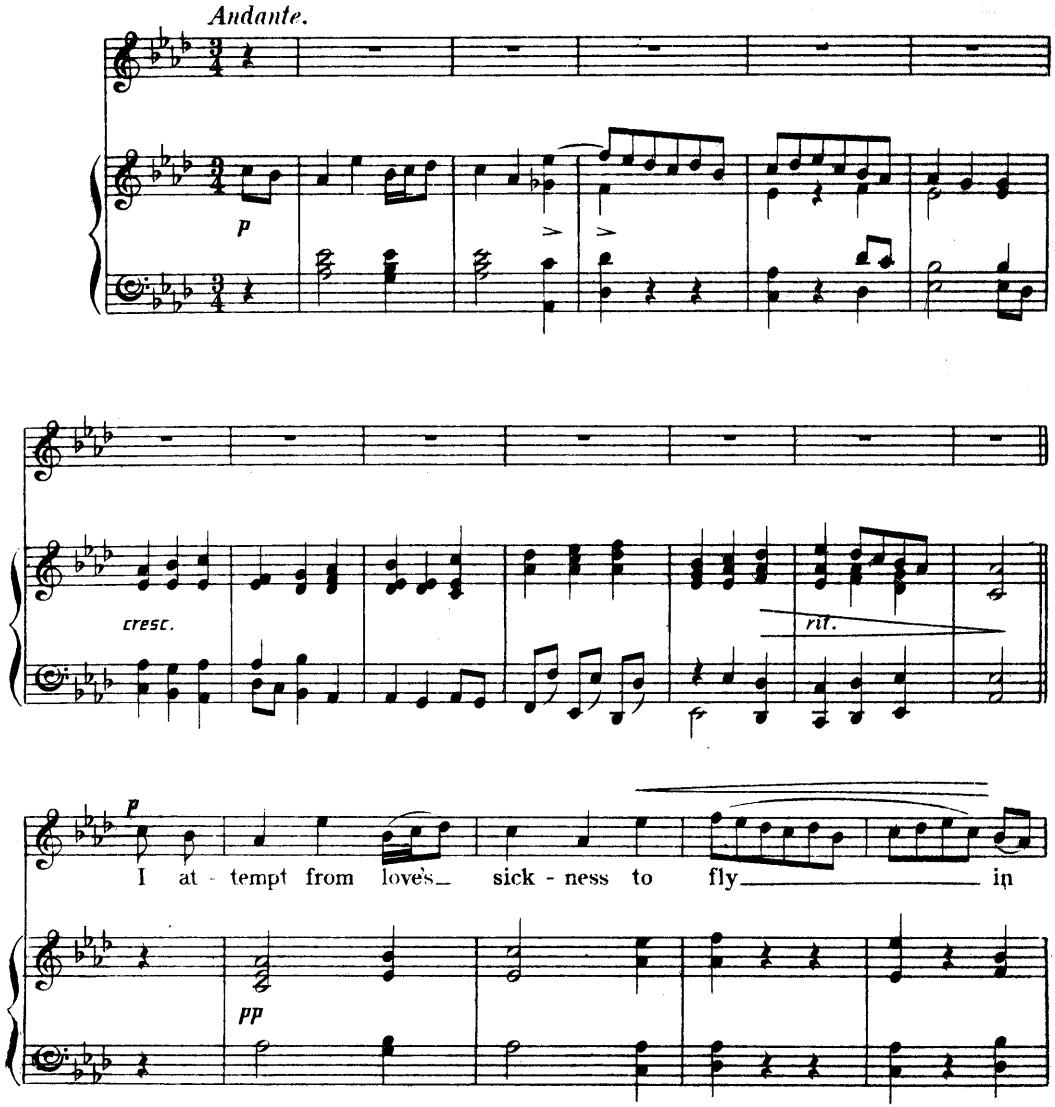

p
day, and pass the day in
jol - li - ty. Nymphs and shepherds
come a - way, come a - way. Nymphs and shep - herds
or
rall.
come a - way, come a - way, come, come, come, come a - way.
rall.

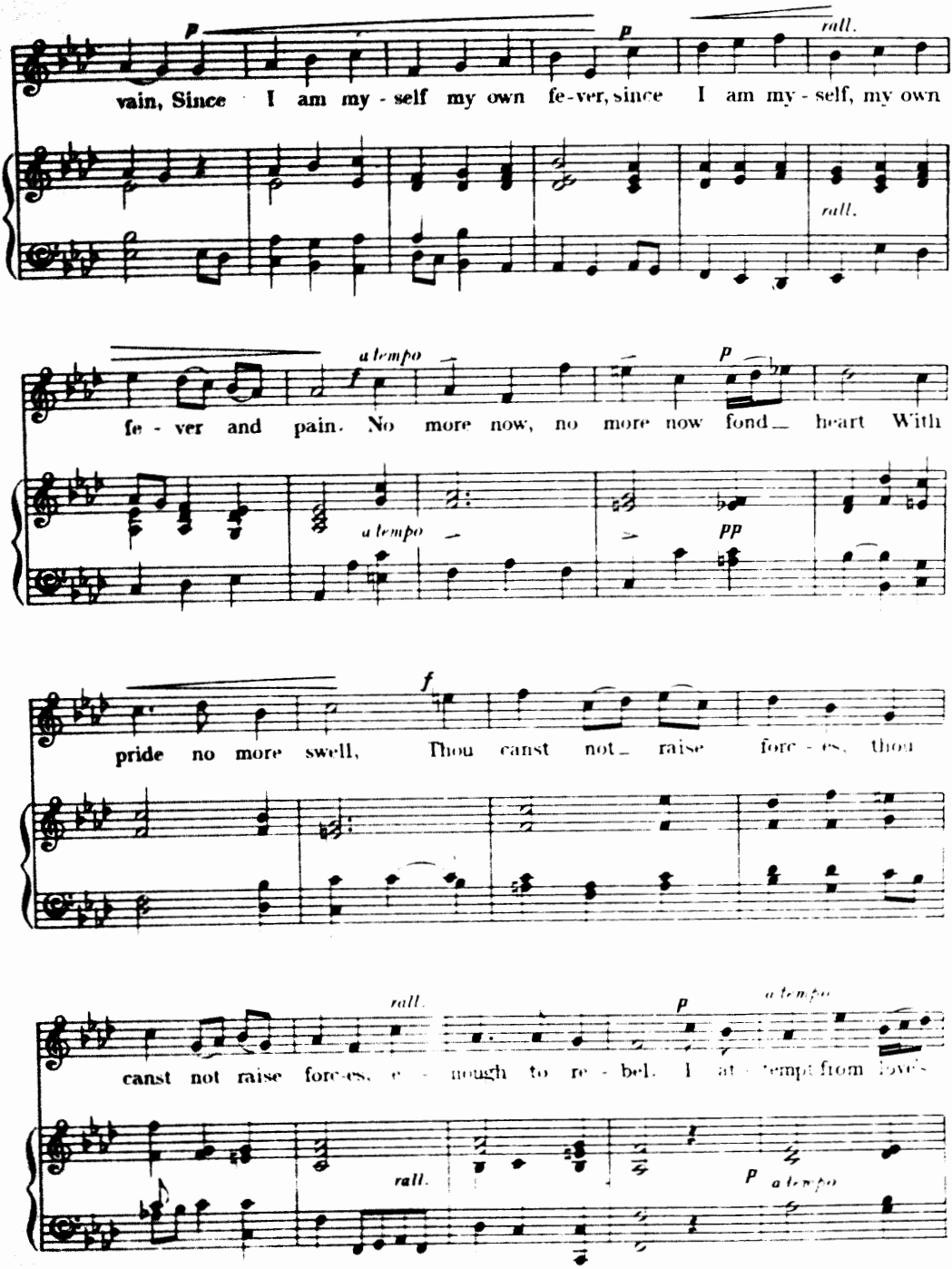
I ATTEMPT FROM LOVE'S SICKNESS TO FLY.

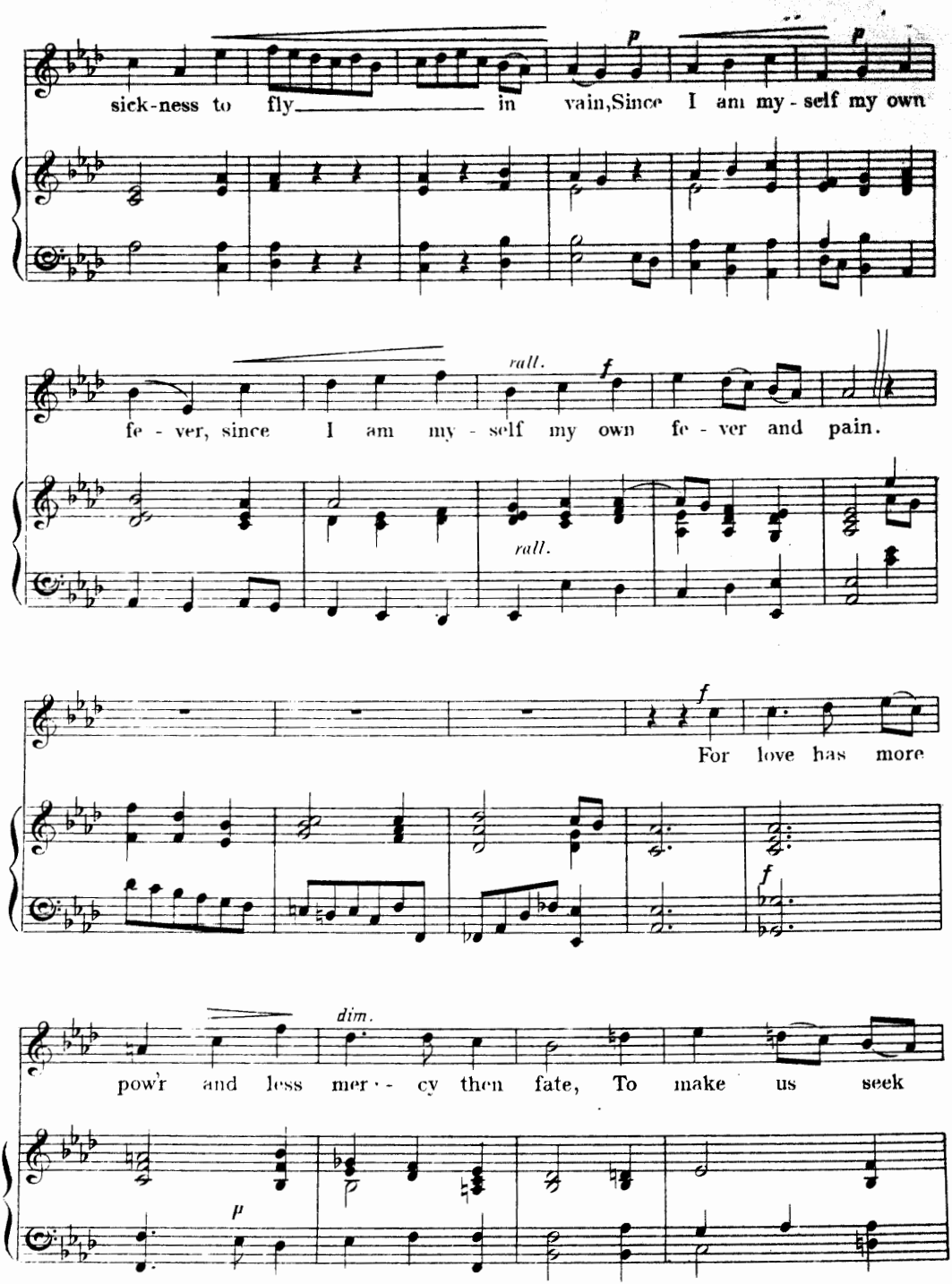
Song from

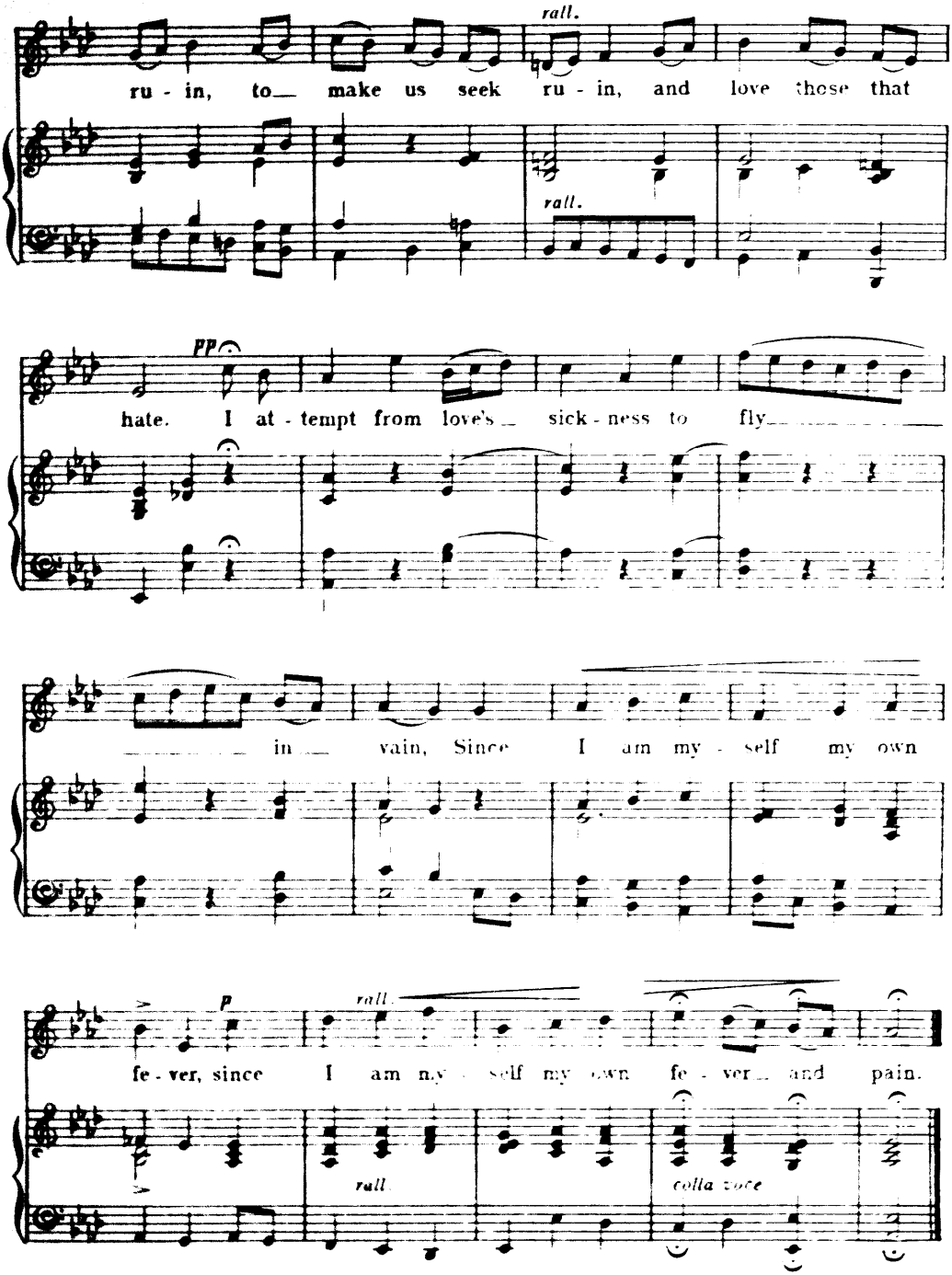
THE INDIAN QUEEN.

Sir Robert Howard.




p
p
rall.
vain, Since I am my - self my own fe-ver, since I am my - self, my own
rall.
a tempo
f
p
fe - ver and pain. No more now, no more now fond heart With
a tempo
pp
f
pride no more swell, Thou canst not raise forc - es, thou
rall.
p
a tempo
canst not raise forces, e - nough to re - bel. I at - tempt from love's
rall.
p
a tempo


sick-ness to fly in vain, Since I am my-self my own
fe-ver, since I am my-self my own fe-ver and pain.
For love has more
pow'r and less mer-cy then fate, To make us seek

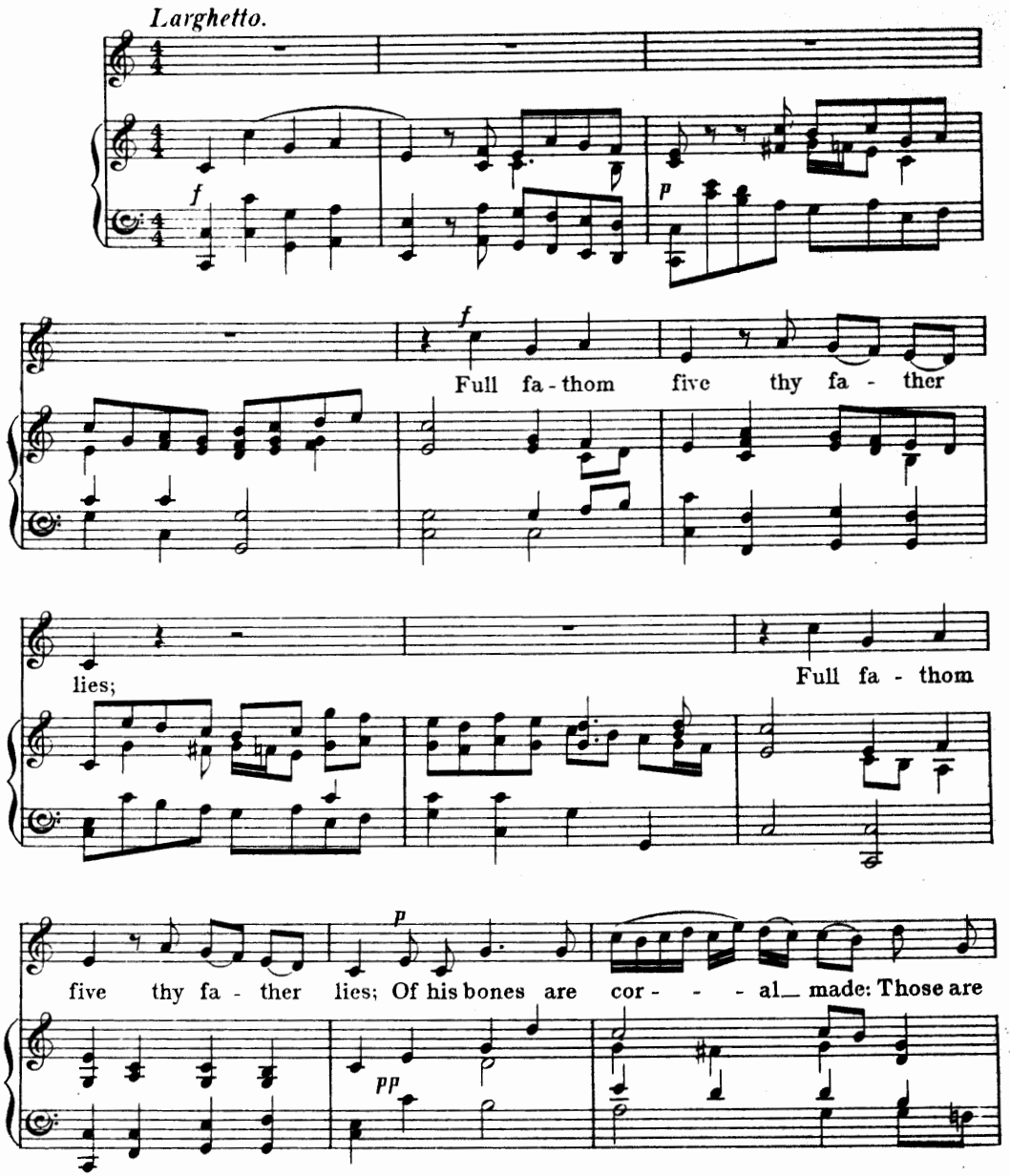

rall.
ru - in, to make us seek ru - in, and love those that
rall.
pp
hate. I at - tempt from love's sick - ness to fly
in vain, Since I am my - self my own
p
rall.
fe - ver, since I am my - self my own fe - ver and pain.
rall.
colla voce

FULL FATHOM FIVE.

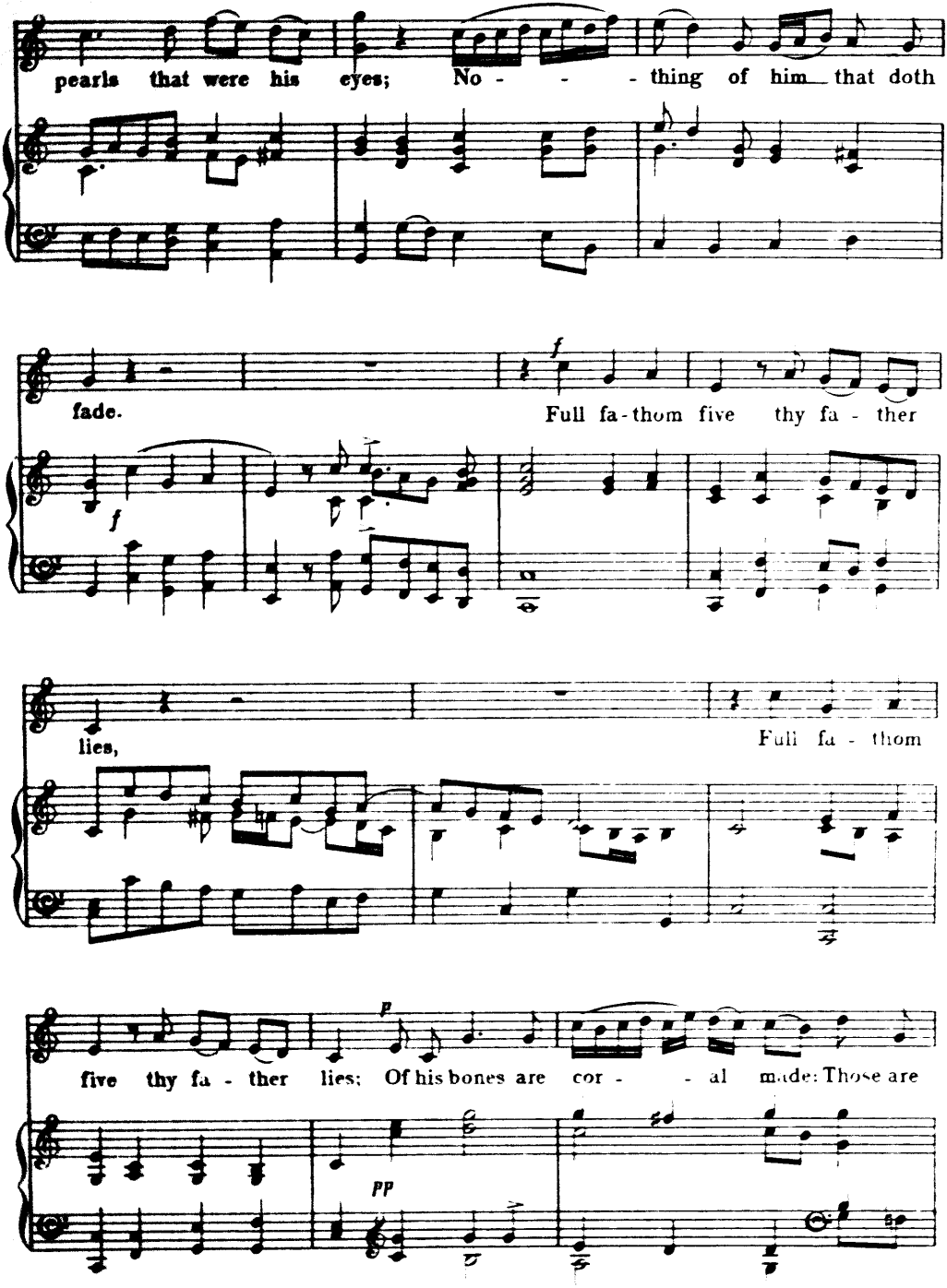
Song from

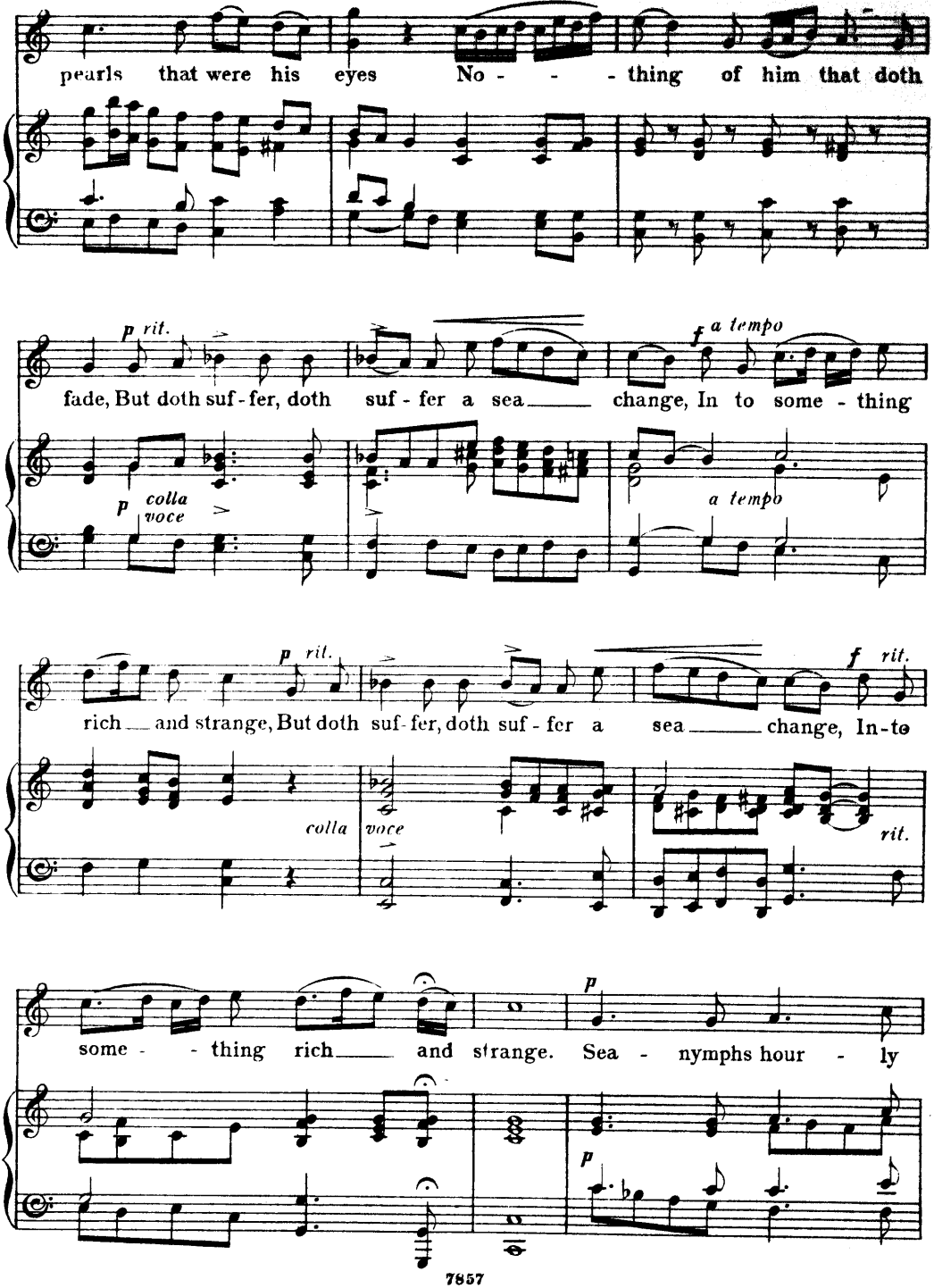
THE TEMPEST.

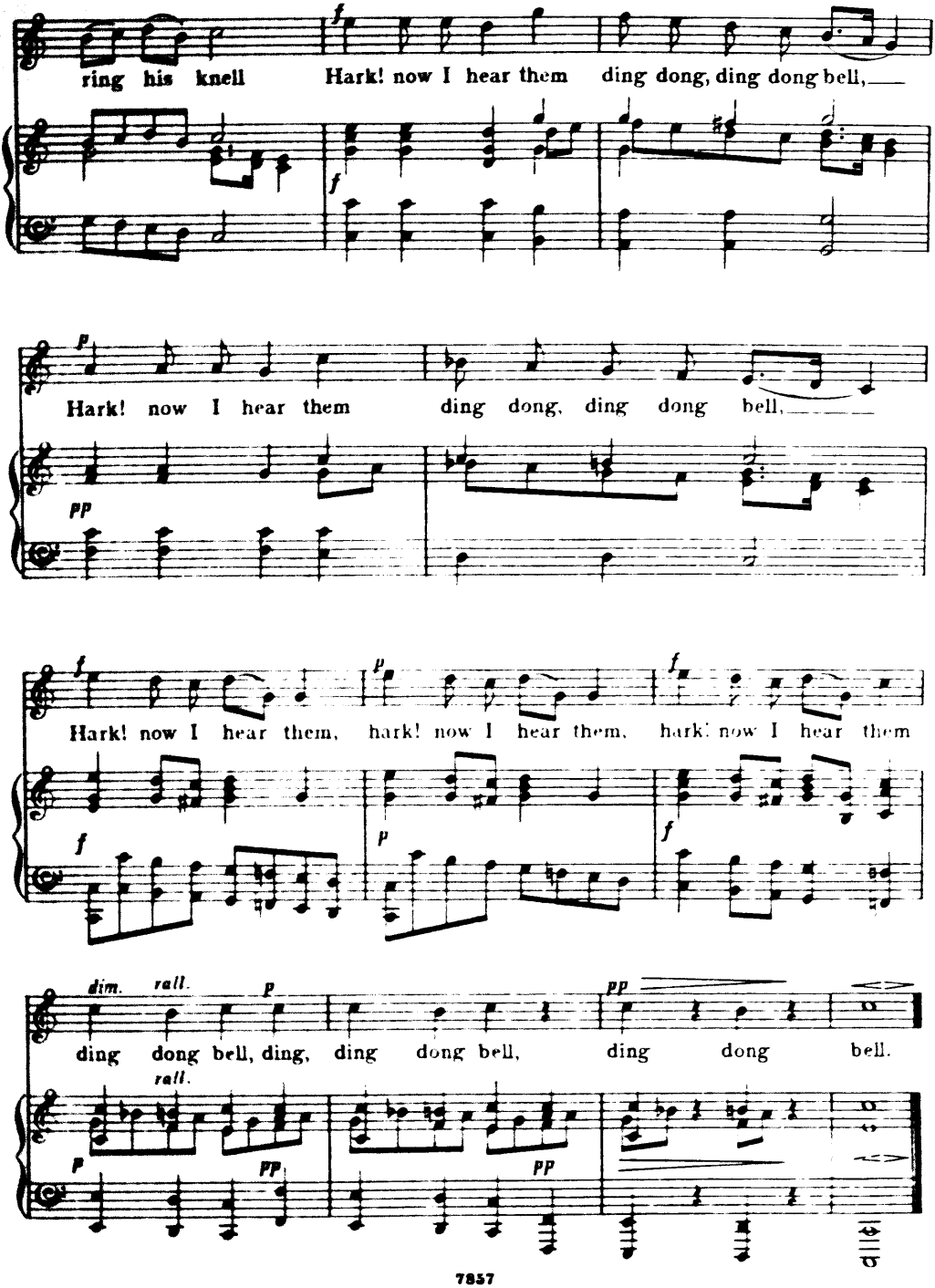
Shakespeare.



This and the following Air in their original form (which includes Chorus for mixed voices) may be had in the *Musical Times* price 1½d.


pearls that were his eyes; No - - - thing of him that doth
fade.
Full fa-thom five thy fa - ther
lies,
Full fa - thom
five thy fa - ther lies; Of his bones are cor - - al made: Those are


pearls that were his eyes No - - - thing of him that doth
p rit.
fade, But doth suf - fer, doth suf - fer a sea change, In to some - thing
f a tempo
p colla voce
a tempo
p rit.
rich and strange, But doth suf - fer, doth suf - fer a sea change, In - to
f rit.
colla voce
rit.
some - - thing rich and strange. Sea - nymphs hour - ly
p
p

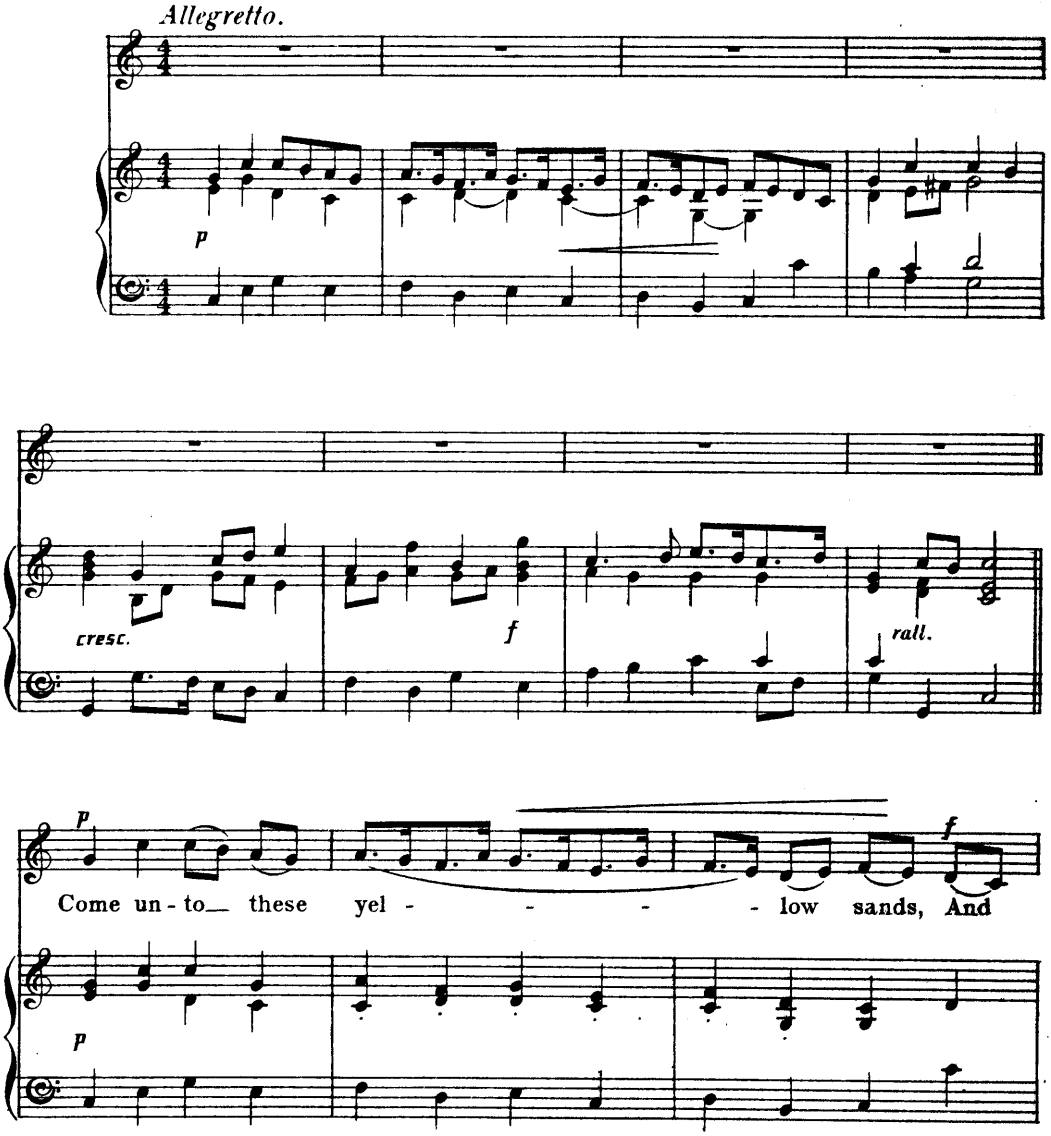

ring his knell
Hark! now I hear them
ding dong, ding dong bell,
Hark! now I hear them
ding dong, ding dong bell,
Hark! now I hear them, hark! now I hear them, hark! now I hear them
dim.
rall.
ding dong bell, ding, ding dong bell,
ding dong bell.
rall.

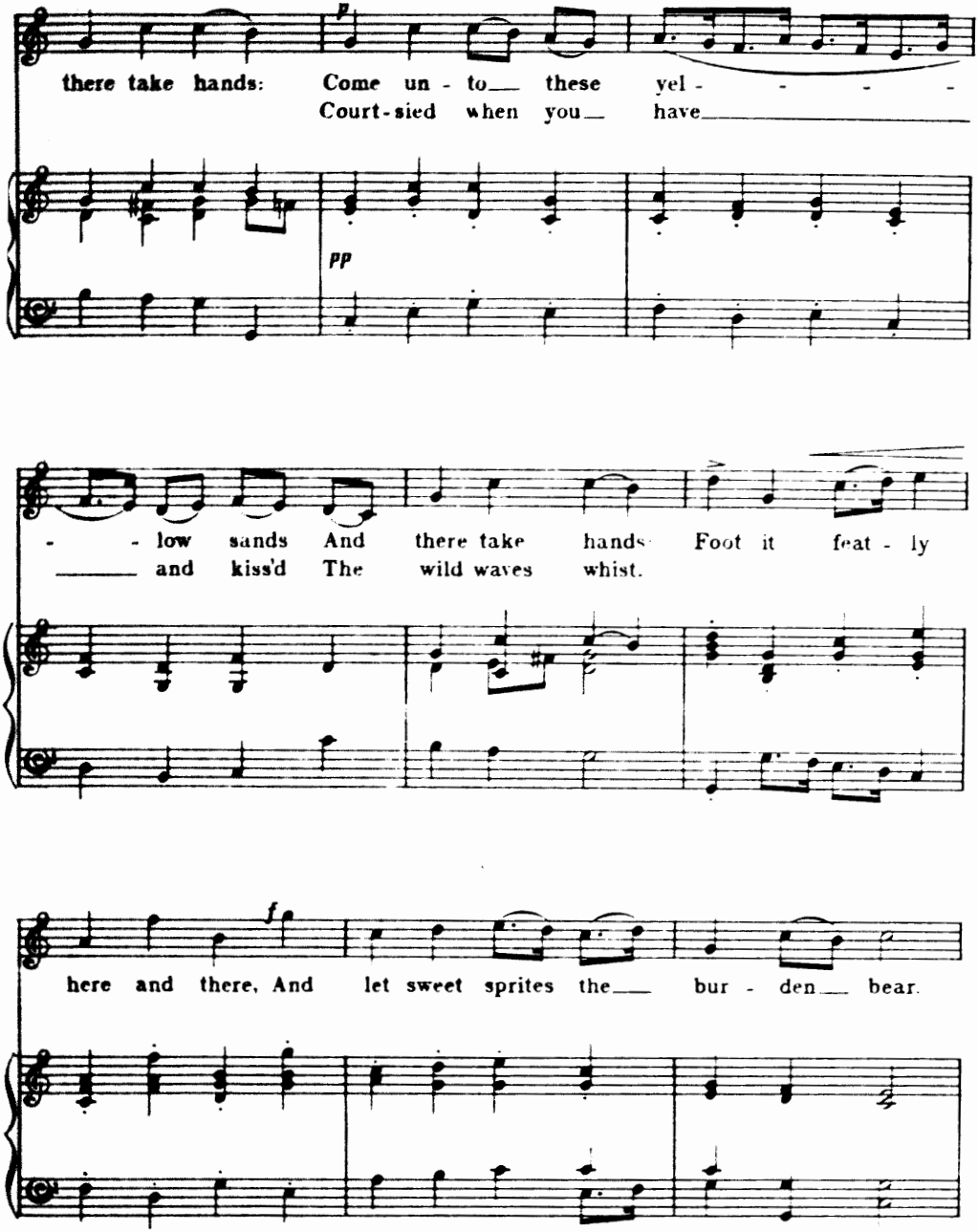
COME UNTO THESE YELLOW SANDS.

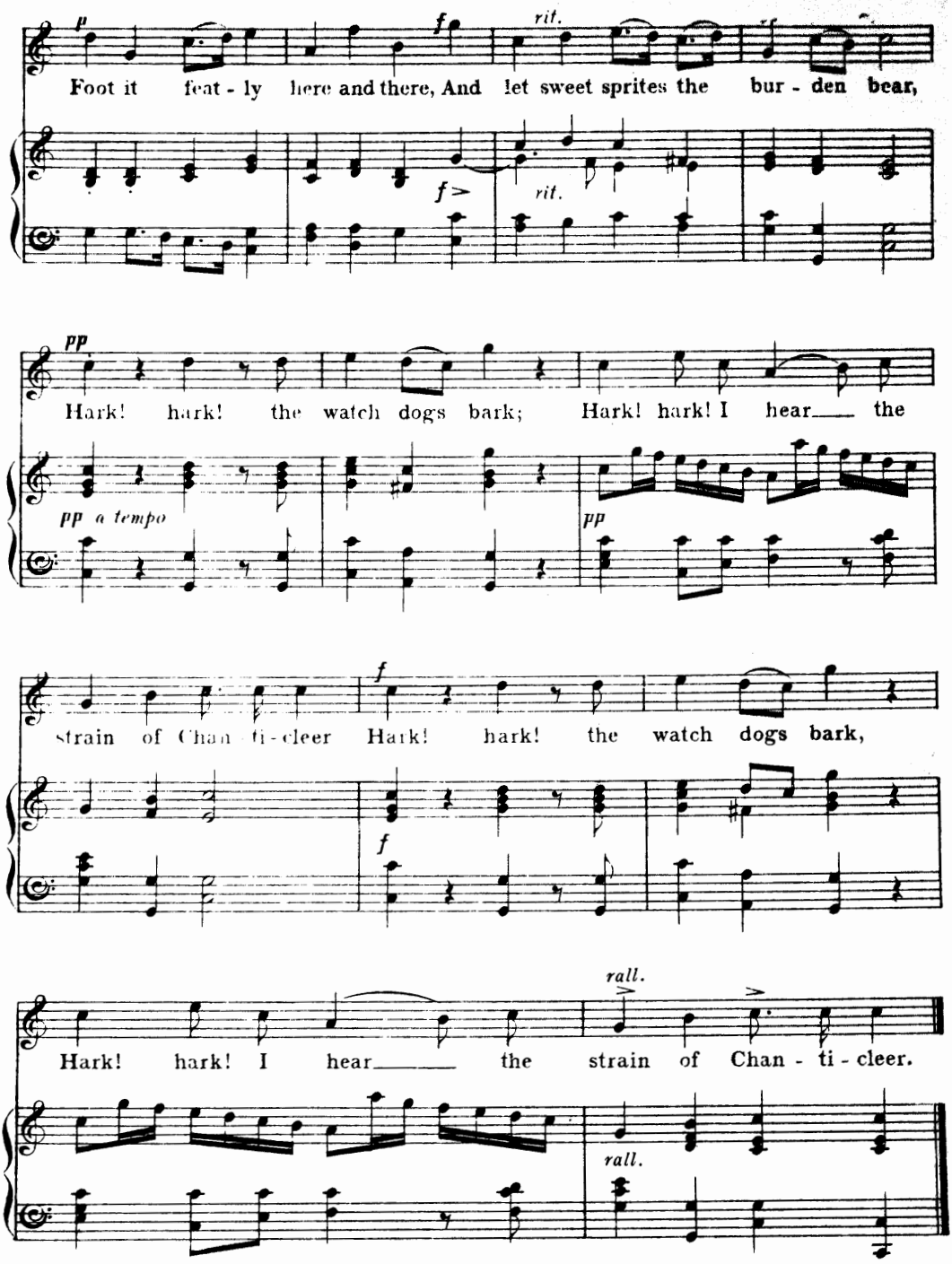
Song from

THE TEMPEST.

Shakespeare.




there take hands: Come un - to these yel - - - -
Court-sied when you have
p
pp
- - low sands And there take hands Foot it feat - ly
and kiss'd The wild waves whist.
here and there, And let sweet sprites the bur - den bear.
f

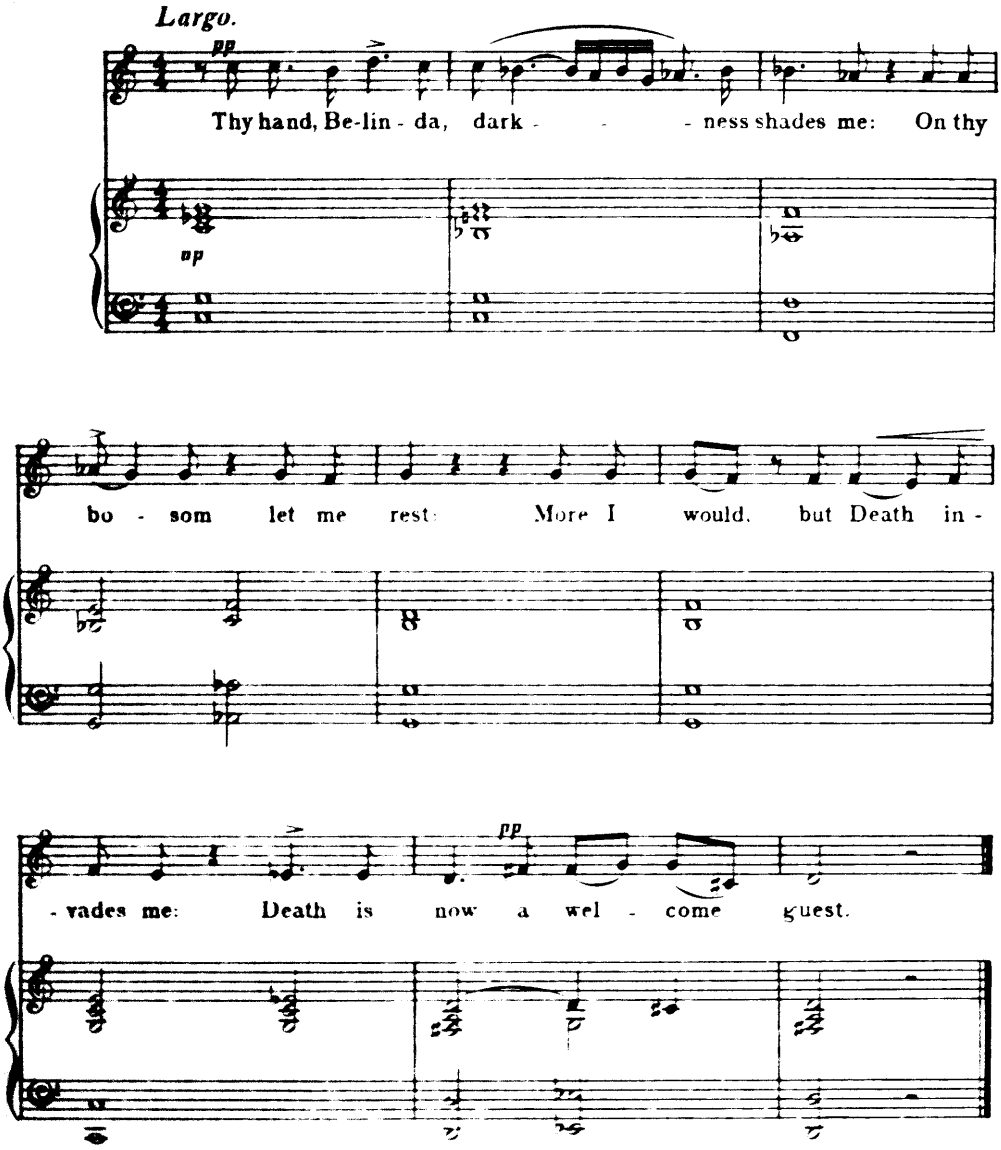

Foot it feat - ly here and there, And let sweet sprites the bur - den bear,
Hark! hark! the watch dogs bark; Hark! hark! I hear the
strain of Chan ti-cleer Hark! hark! the watch dogs bark,
Hark! hark! I hear the strain of Chan - ti - cleer.

RECIT. AND AIR

from

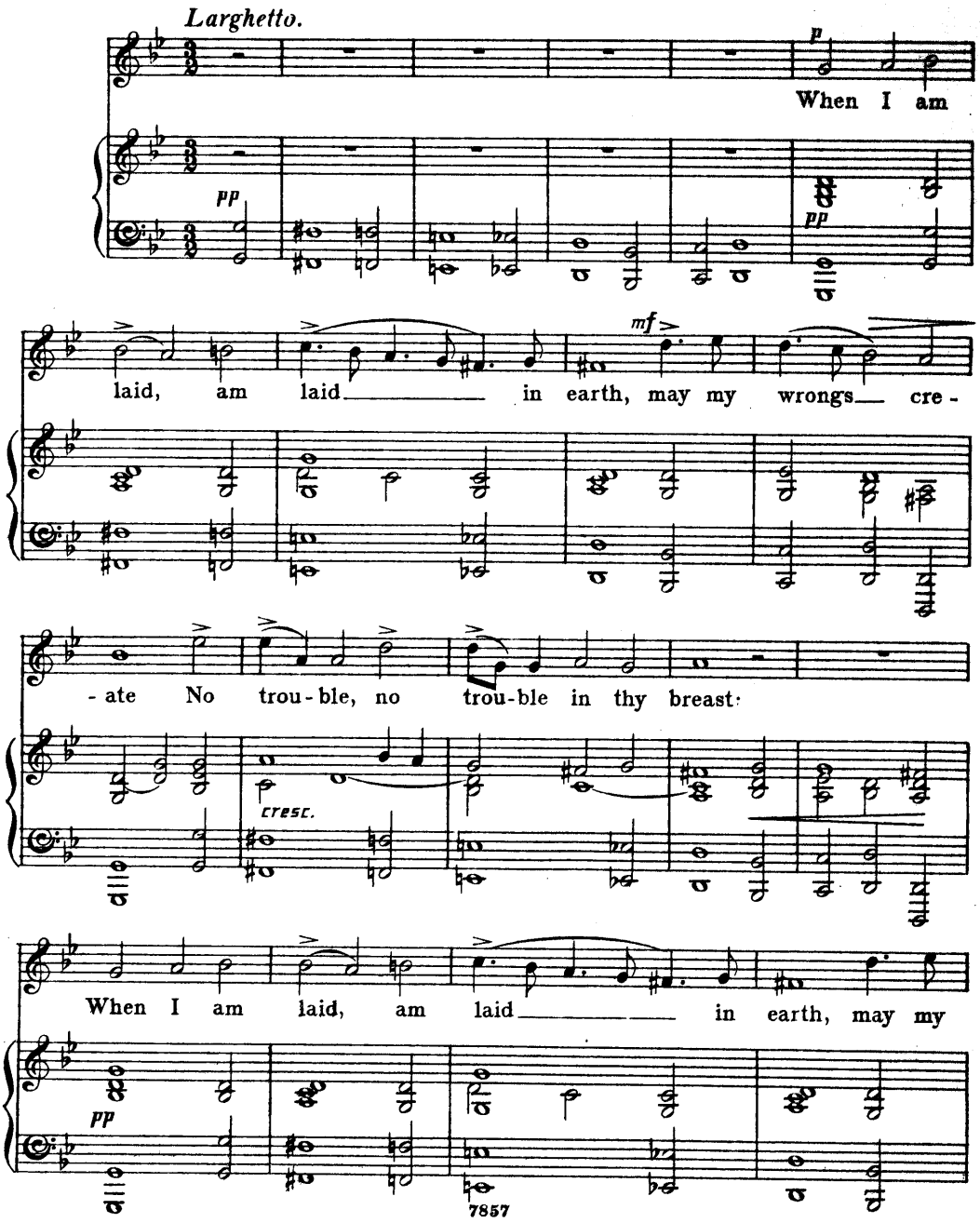
DIDO AND ÆNEAS.

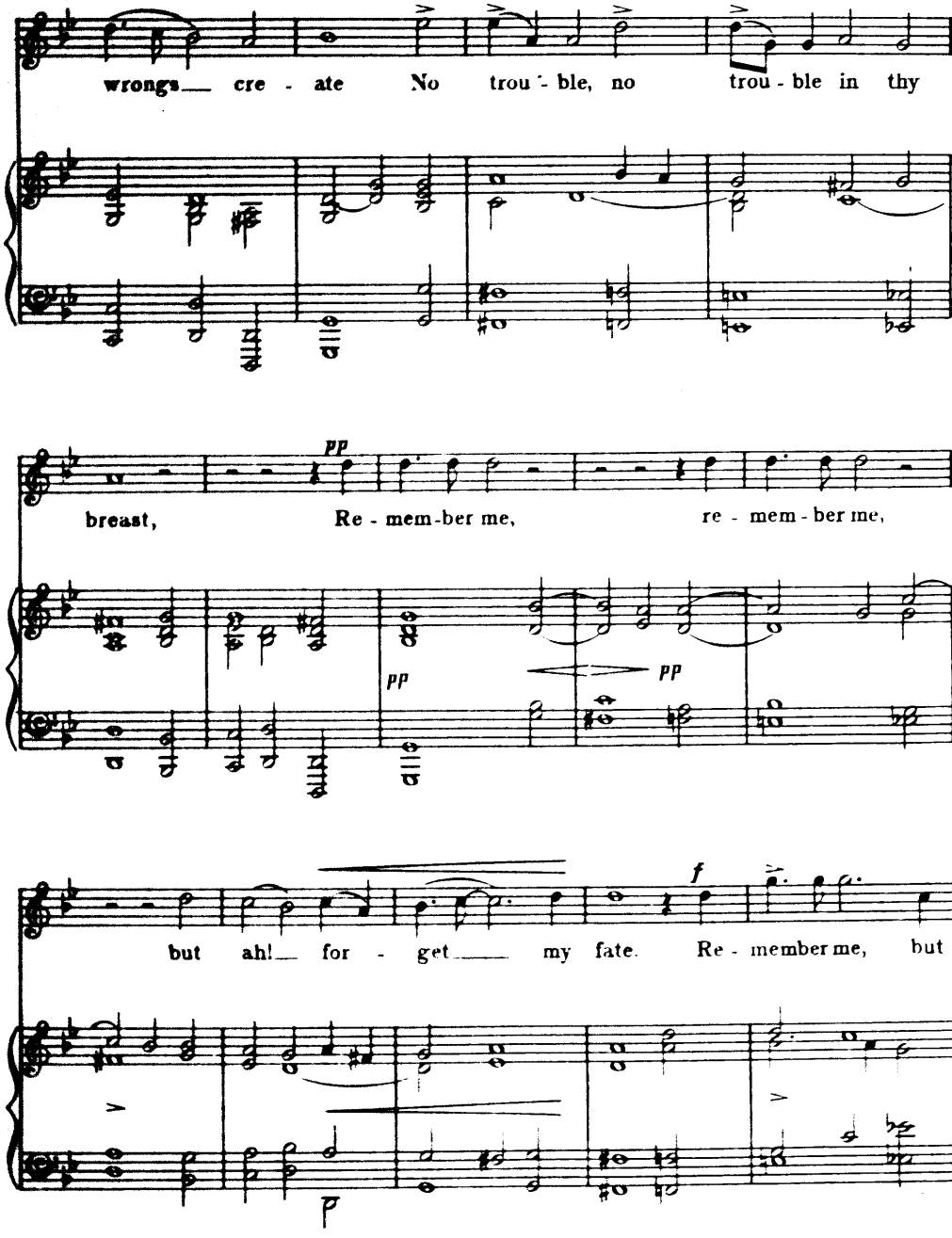
Nahum Tate.

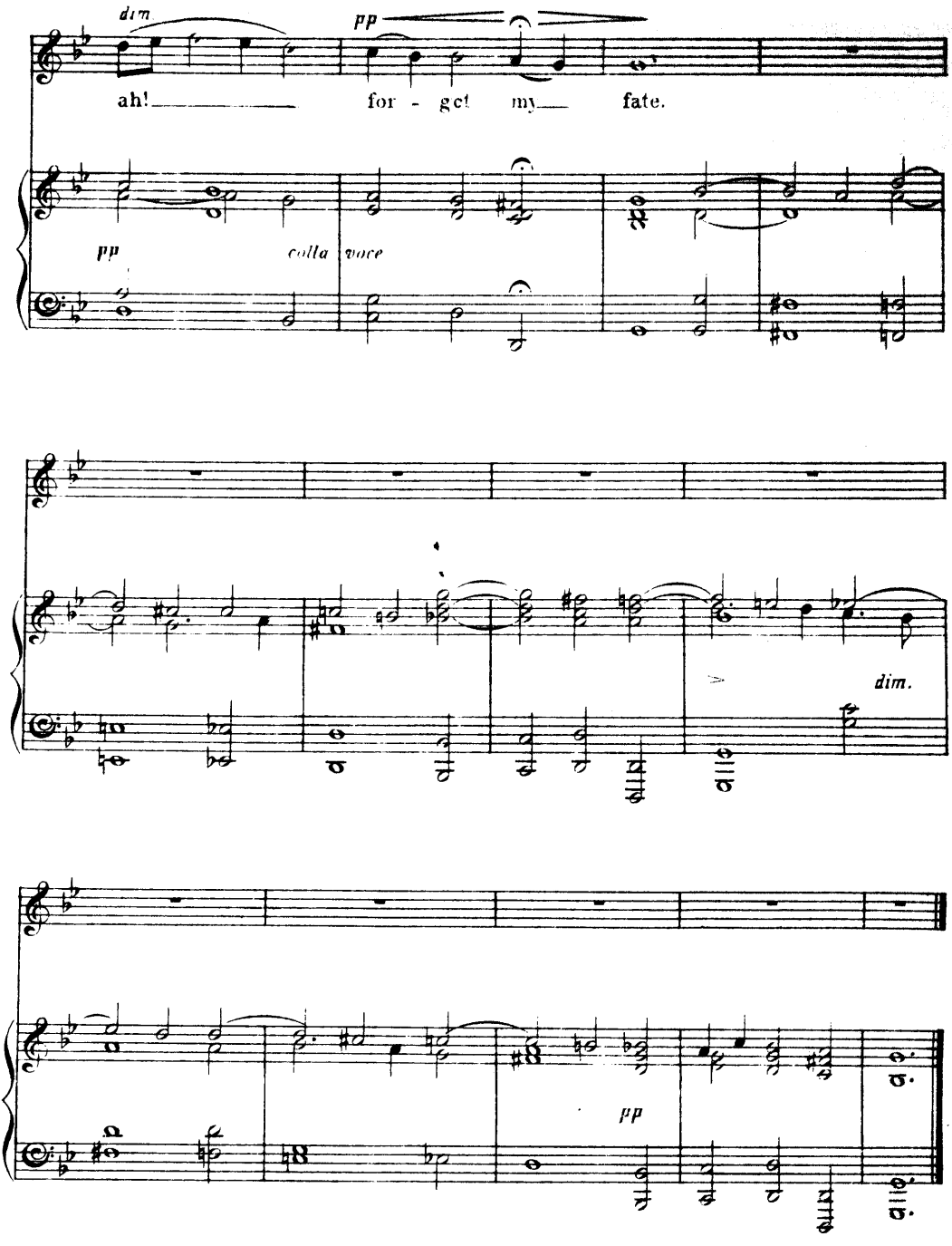


AIR.

WHEN I AM LAID IN EARTH.




wrongs___ cre - ate No trou - ble, no trou - ble in thy
pp
breast, Re - mem-ber me, re - mem - ber me,
pp
pp
f
but ah!___ for - get___ my fate. Re - member me, but
p

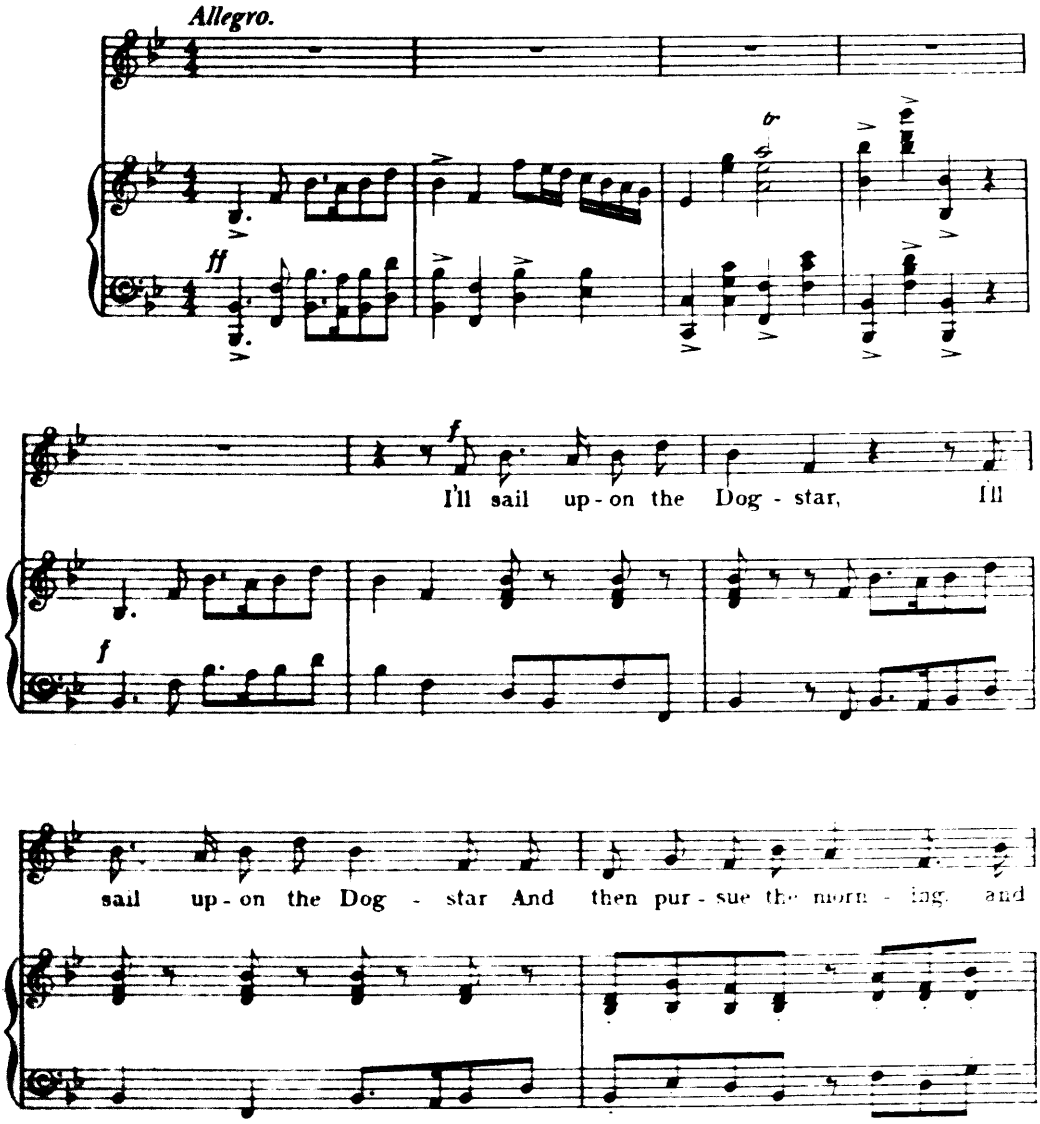

dim
pp
ah! for - get my fate.
pp
colla voce
dim.
pp

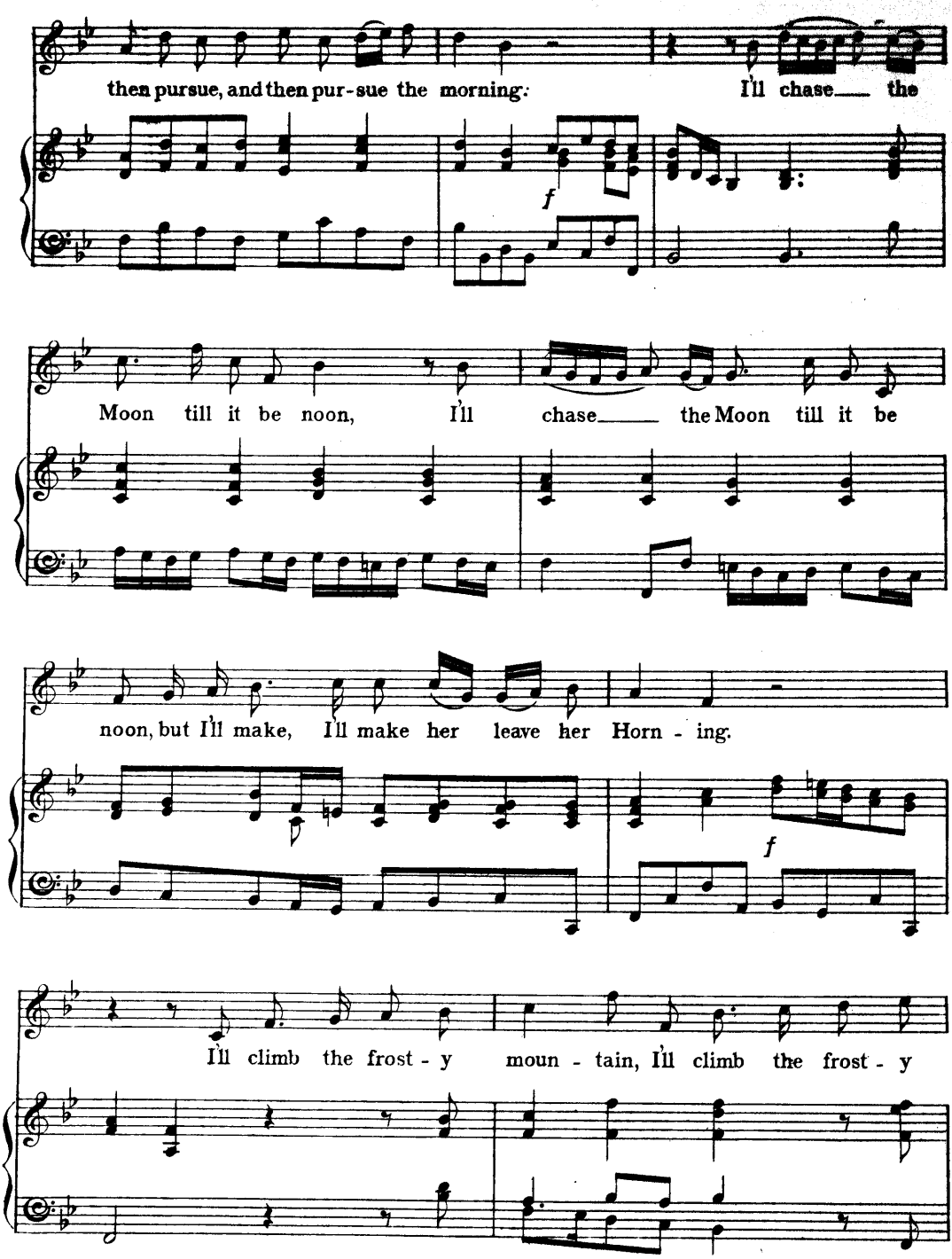
I'LL SAIL UPON THE DOG-STAR

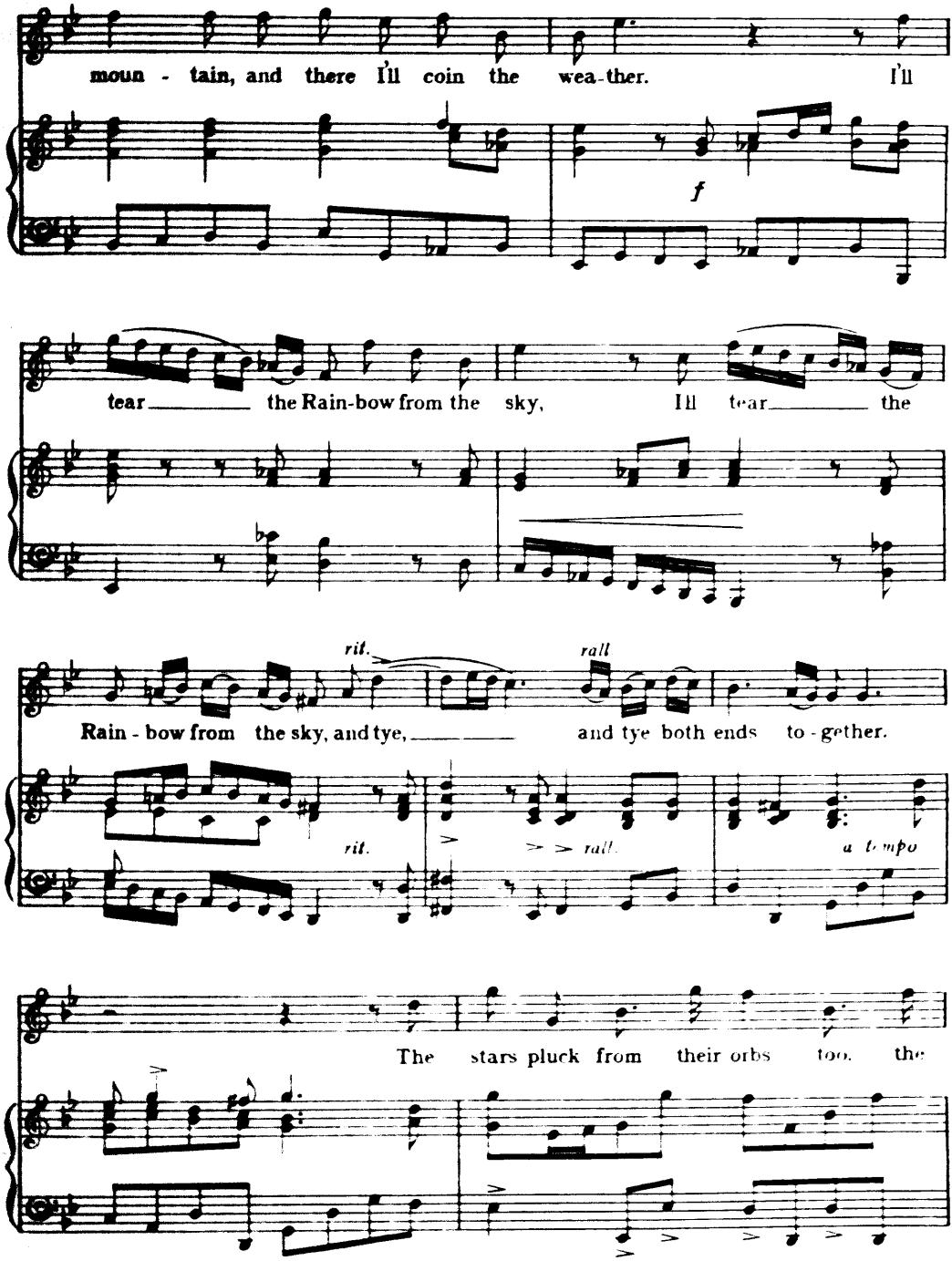
from

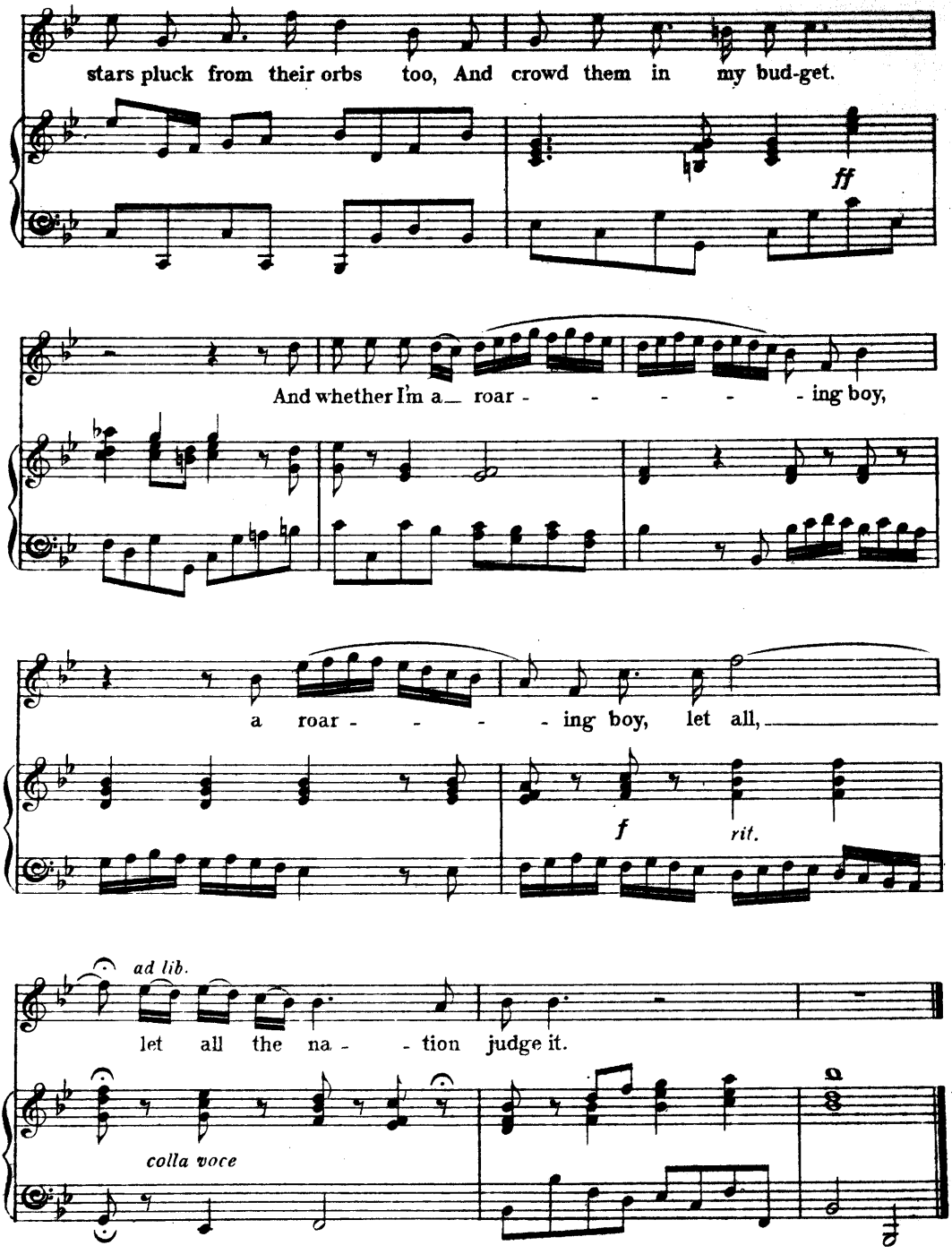
THE FOOL'S PREFERMENT.

Tom Durfey.




then pursue, and then pur-sue the morning:
I'll chase the
f
Moon till it be noon, I'll chase the Moon till it be
noon, but I'll make, I'll make her leave her Horn - ing.
f
I'll climb the frost - y moun - tain, I'll climb the frost - y


moun - tain, and there I'll coin the wea-ther. I'll
f
tear the Rain-bow from the sky, I'll tear the
rit.
rall
Rain - bow from the sky, and tye, and tye both ends to - gether.
rit.
rall
a tempo
The stars pluck from their orbs too. the

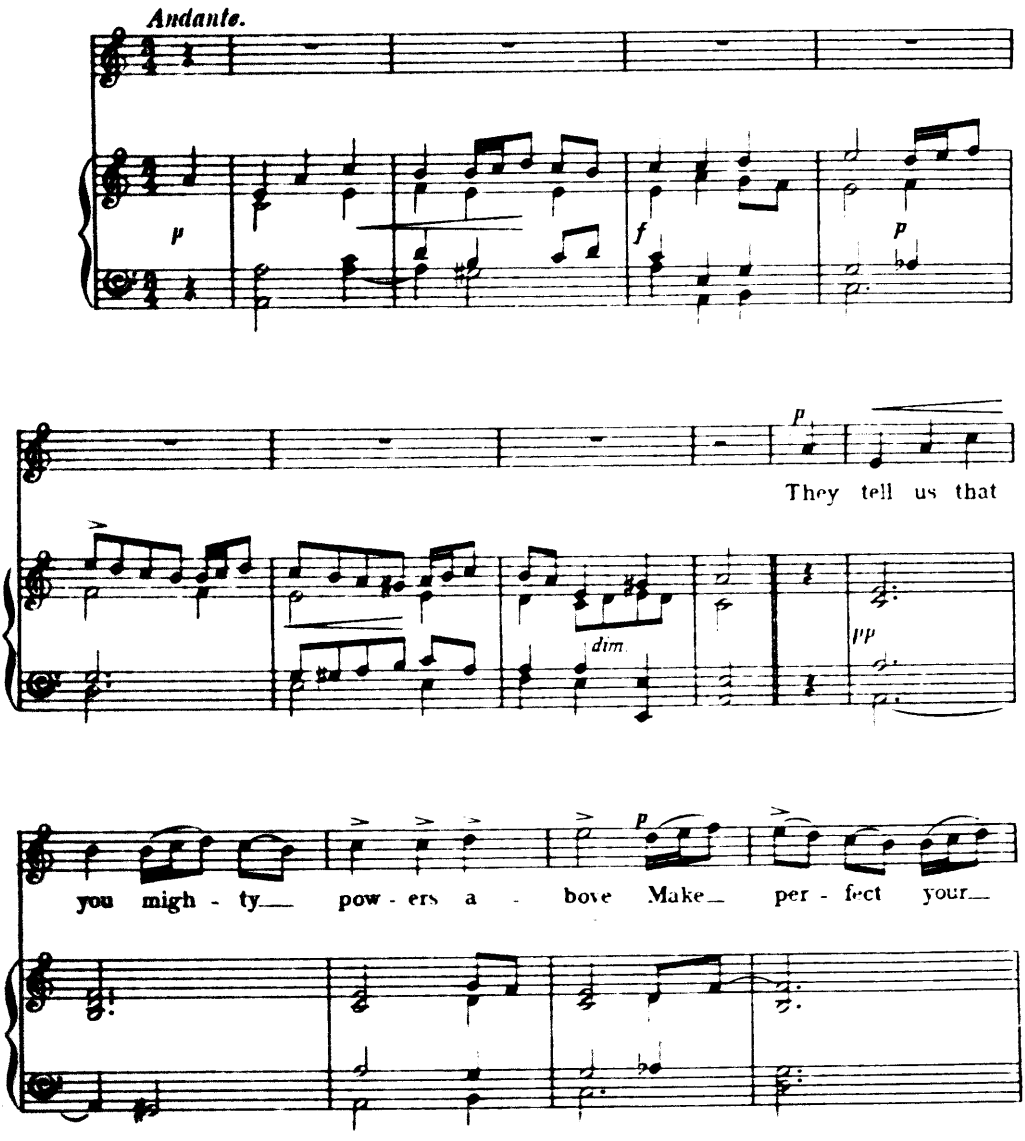

stars pluck from their orbs too, And crowd them in my bud-get.
ff
And whether I'm a roar - - - - - ing boy,
a roar - - - - ing boy, let all,
f
rit.
ad lib.
let all the na - - tion judge it.
colla voce

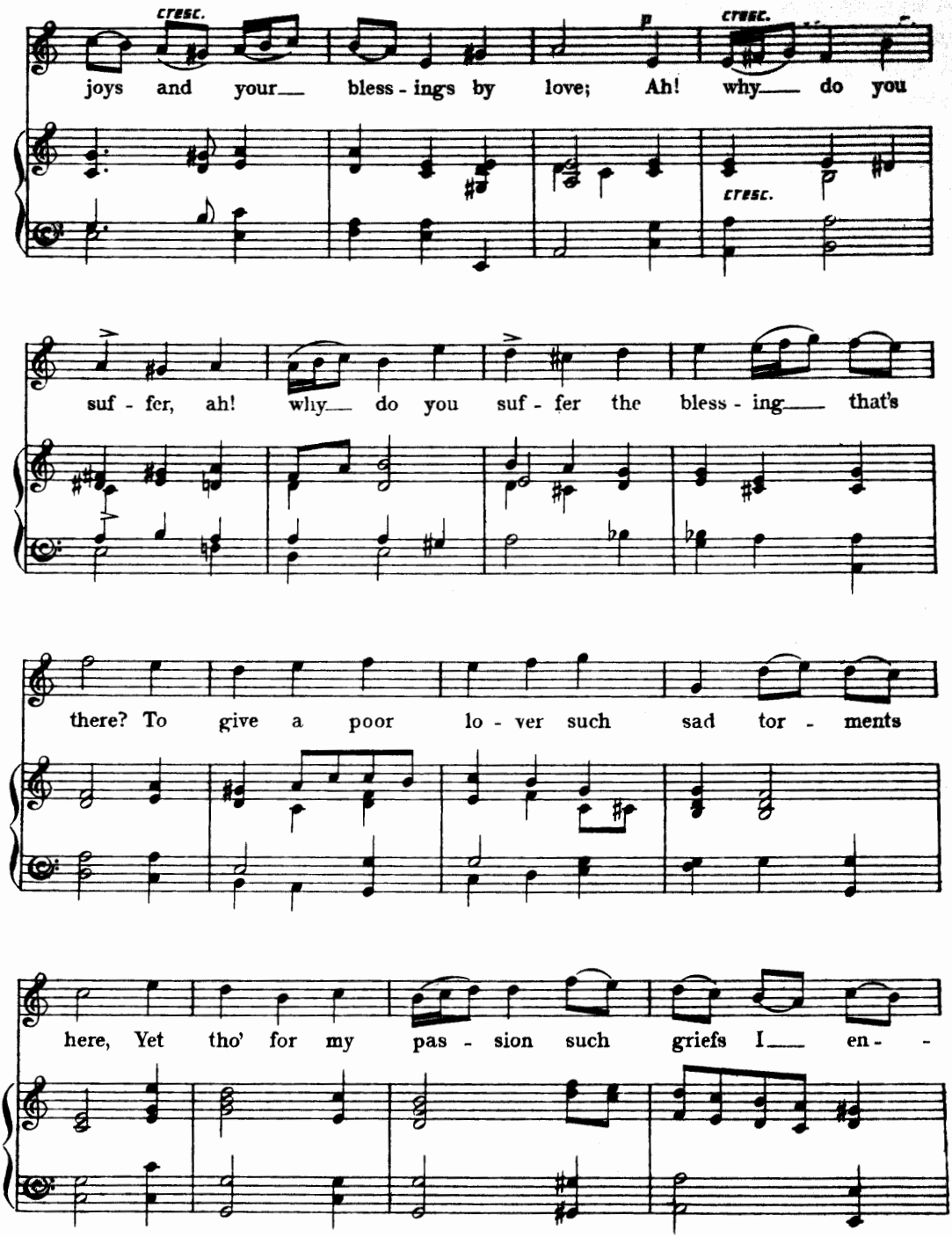
THEY TELL US THAT YOU MIGHTY POWERS ABOVE

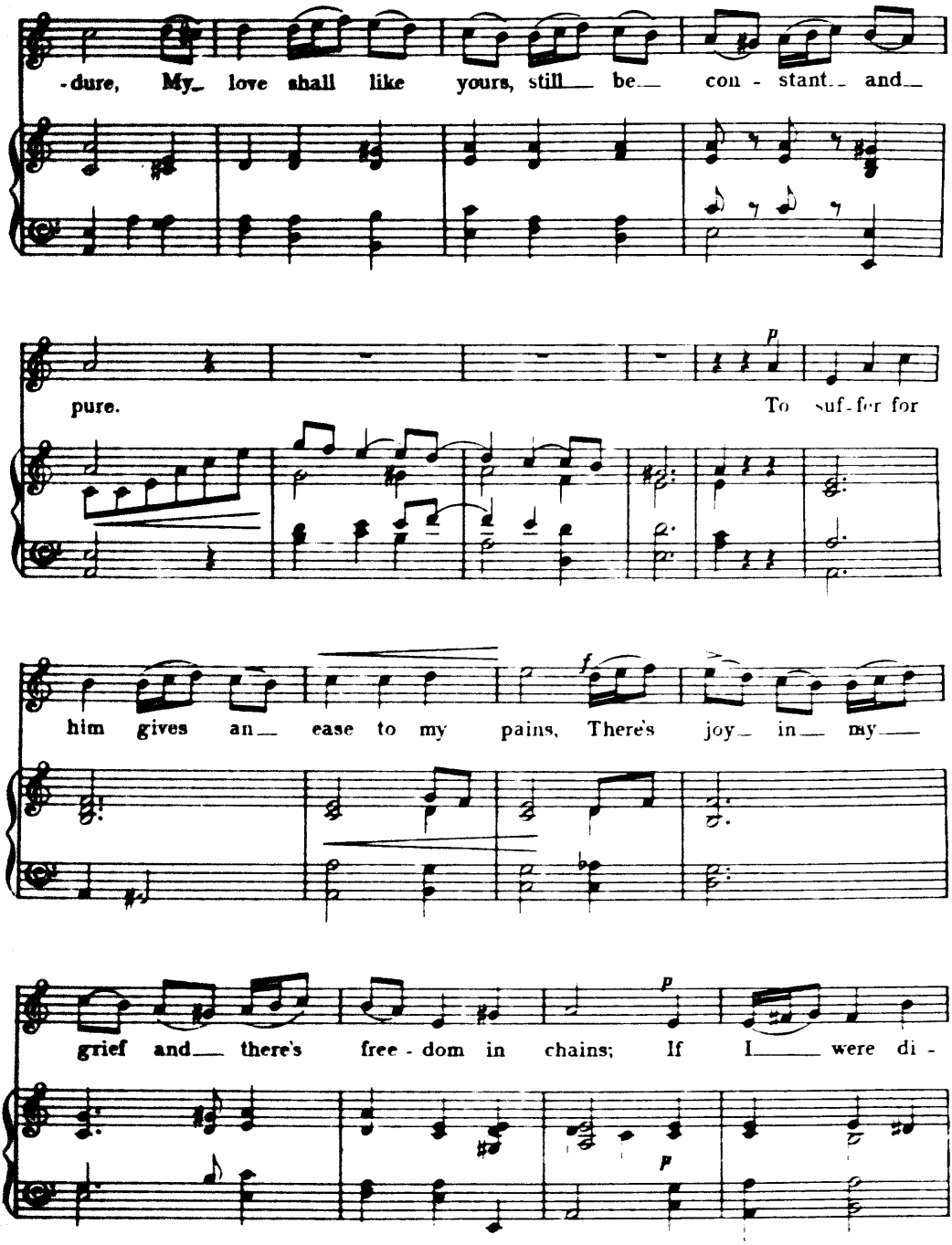
from

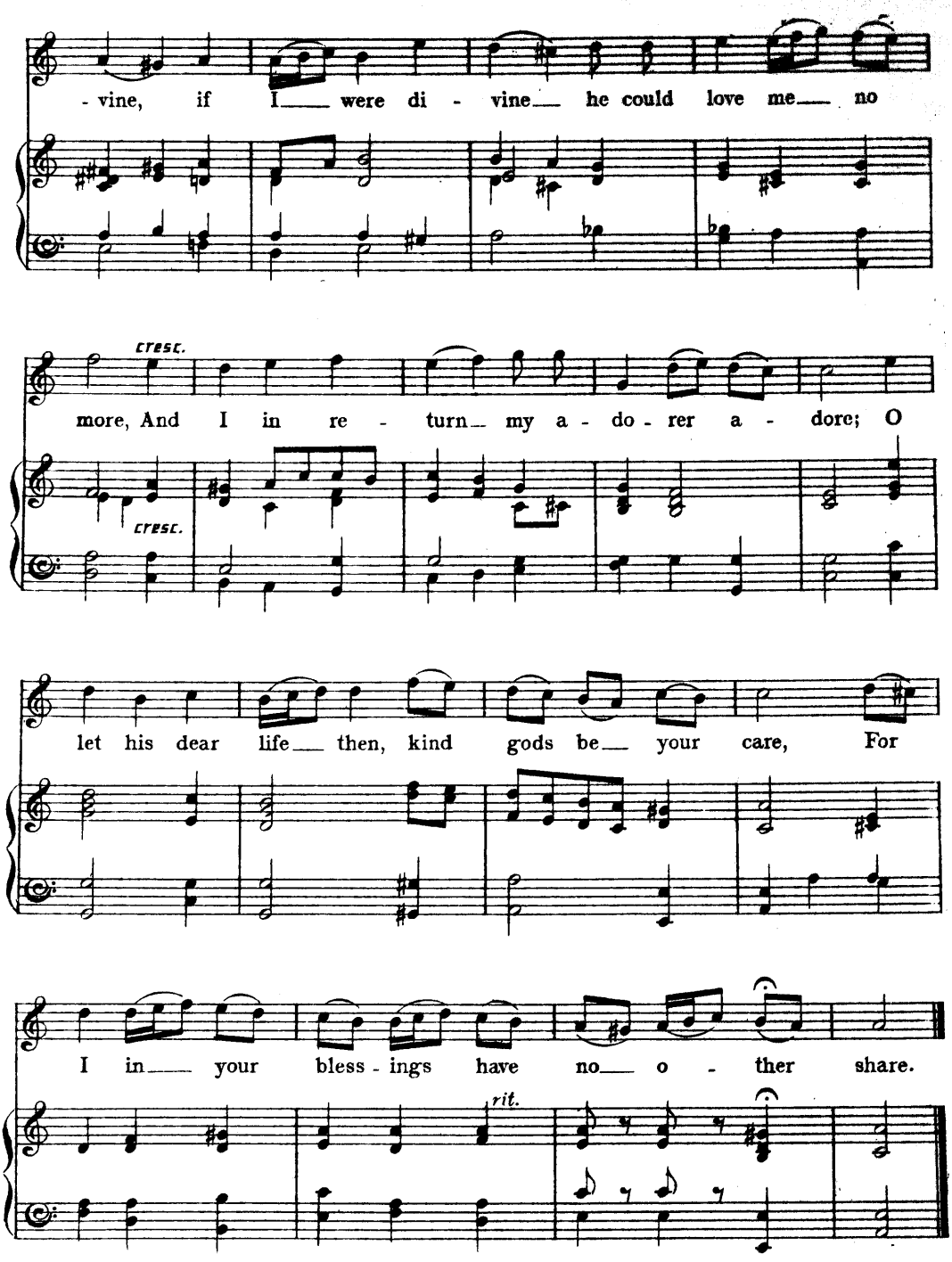
THE INDIAN QUEEN.

Sir Robert Howard.



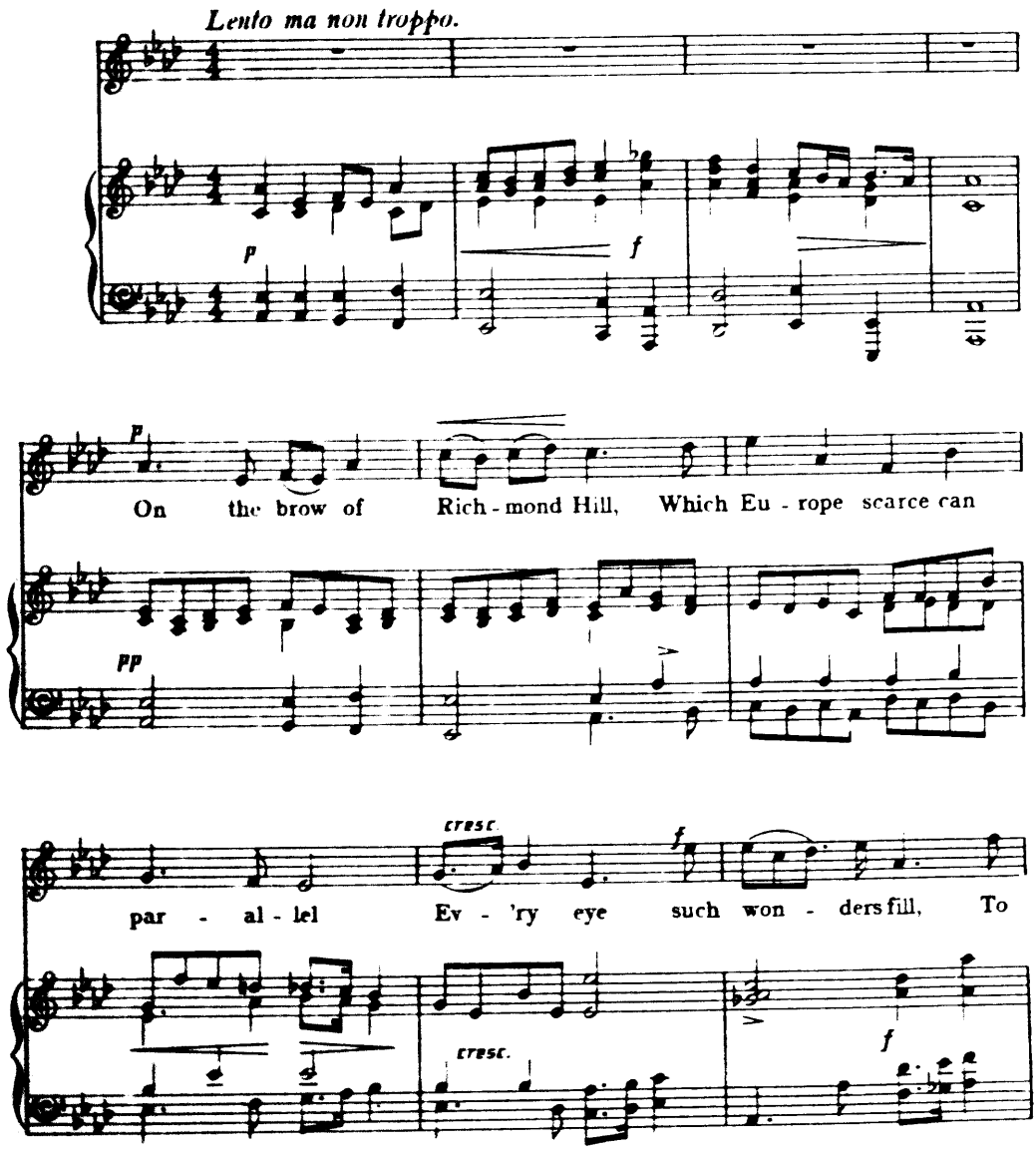

cresc.
joys and your bless - ings by love; Ah! why do you
cresc.
cresc.
suf - fer, ah! why do you suf - fer the bless - ing that's
there? To give a poor lo - ver such sad tor - ments
here, Yet tho' for my pas - sion such griefs I en -

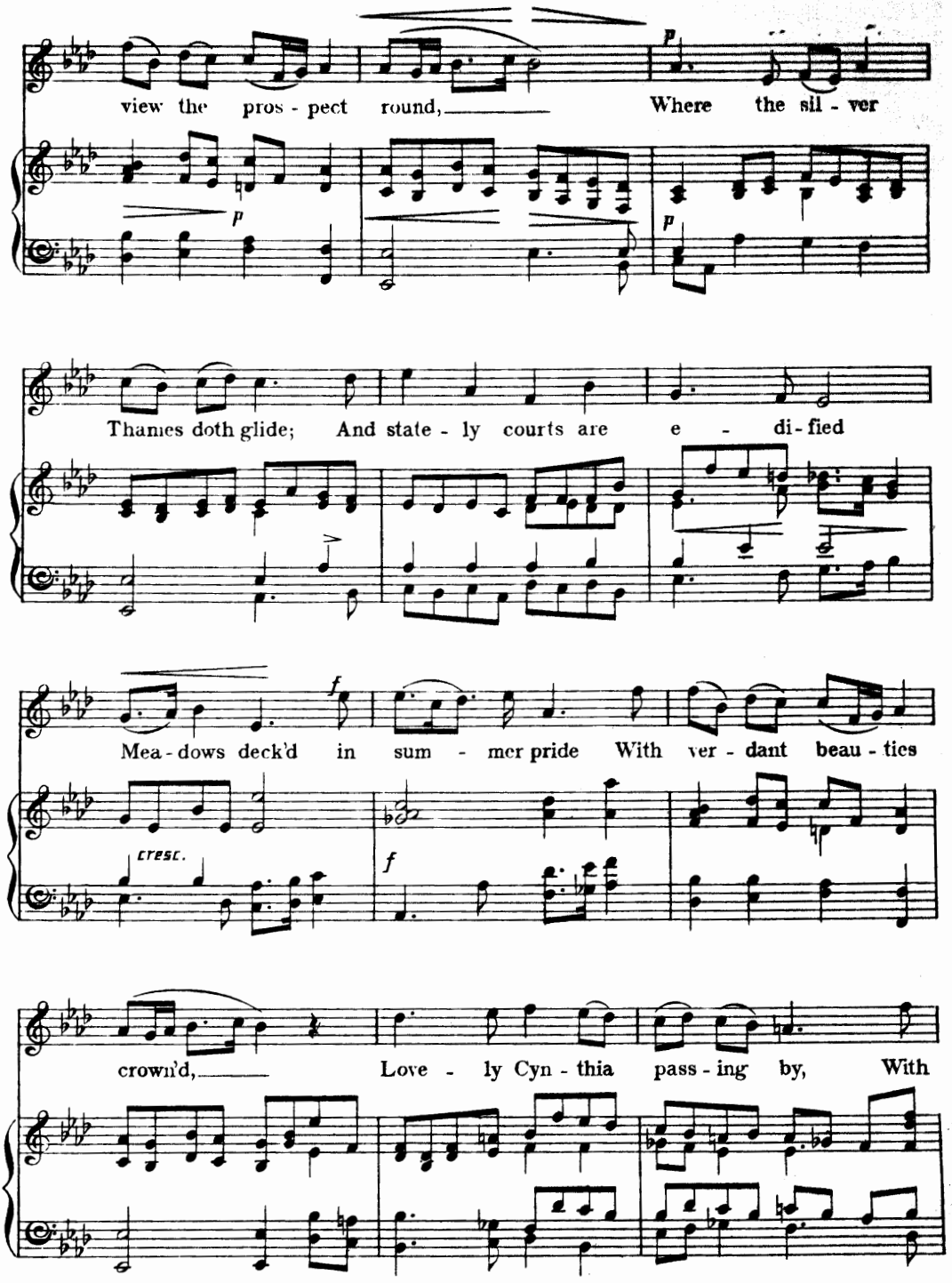

-dure, My_ love shall like yours, still_ be_ con - stant_ and_
pure.
To suf-fer for
him gives an_ ease to my pains, There's joy_ in_ my_
grief and_ there's free - dom in chains; If I_ were di -

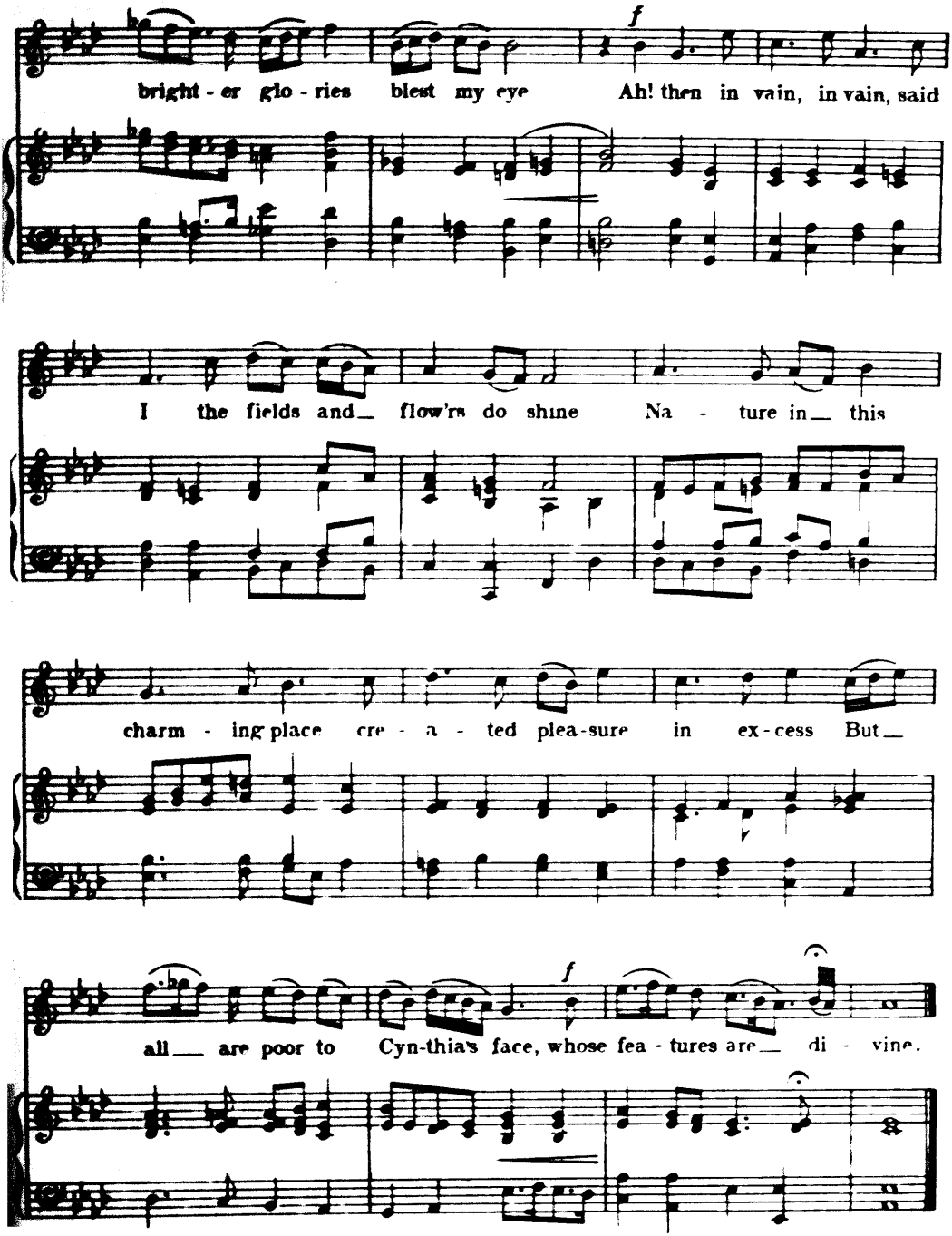

- vine, if I were di - vine he could love me no
cresc.
more, And I in re - turn my a - do - rer a - dore; O
cresc.
let his dear life then, kind gods be your care, For
I in your bless - ings have no o - ther share.
rit.

ON THE BROW OF RICHMOND HILL.

Tom Durfey.



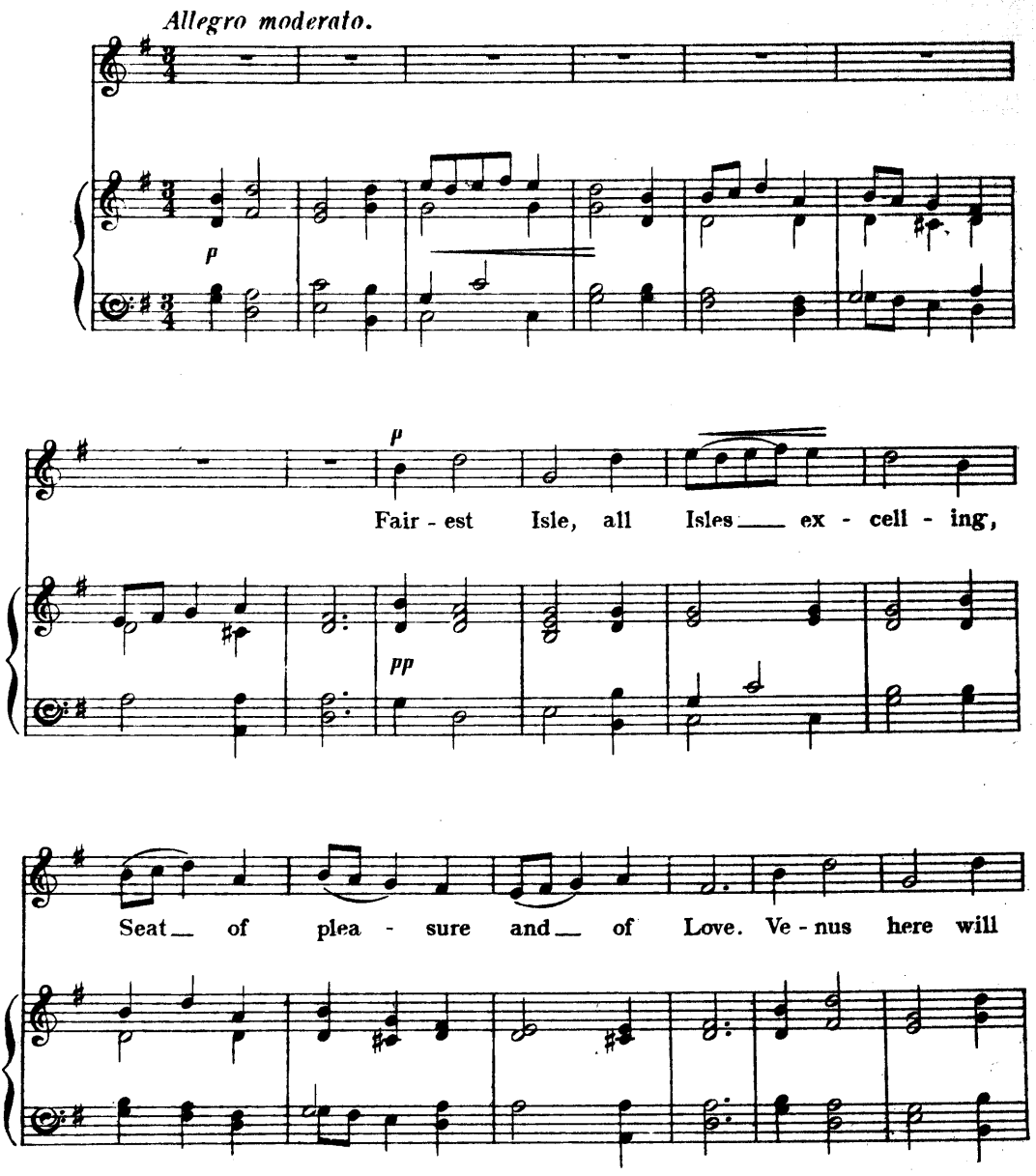

view the pros - pect round,
Where the sil - ver
Thames doth glide; And state - ly courts are e - di - fied
Mea - dows deck'd in sum - mer pride With ver - dant beau - ties
cresc.
crown'd,
Love - ly Cyn - thia pass - ing by, With

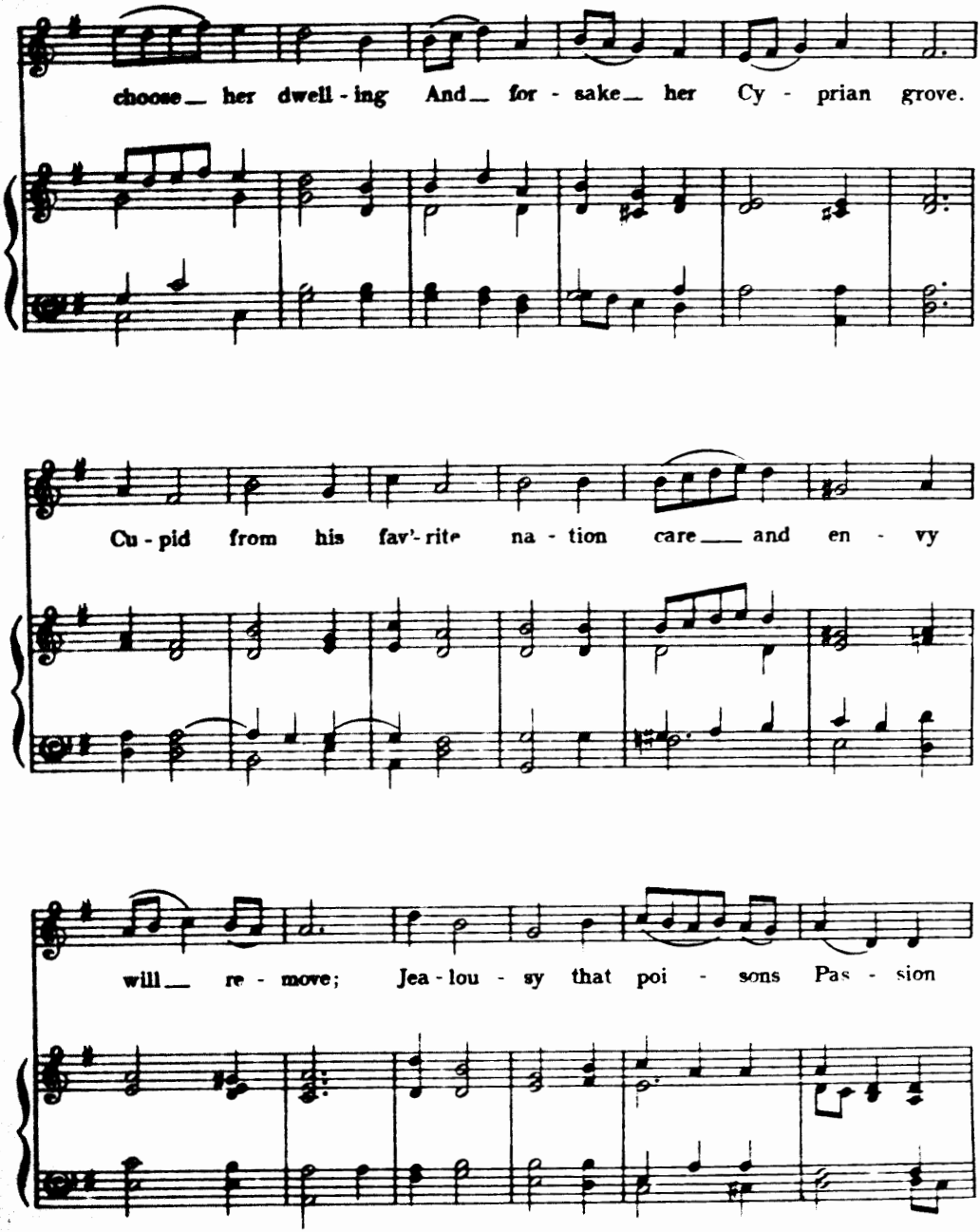

bright - er glo - ries blest my eye
Ah! then in vain, in vain, said
I the fields and_ flow'rs do shine
Na - ture in_ this
charm - ing place cre - a - ted plea-sure in ex-cess But_
all_ are poor to Cyn-thia's face, whose fea - tures are_ di - vine.

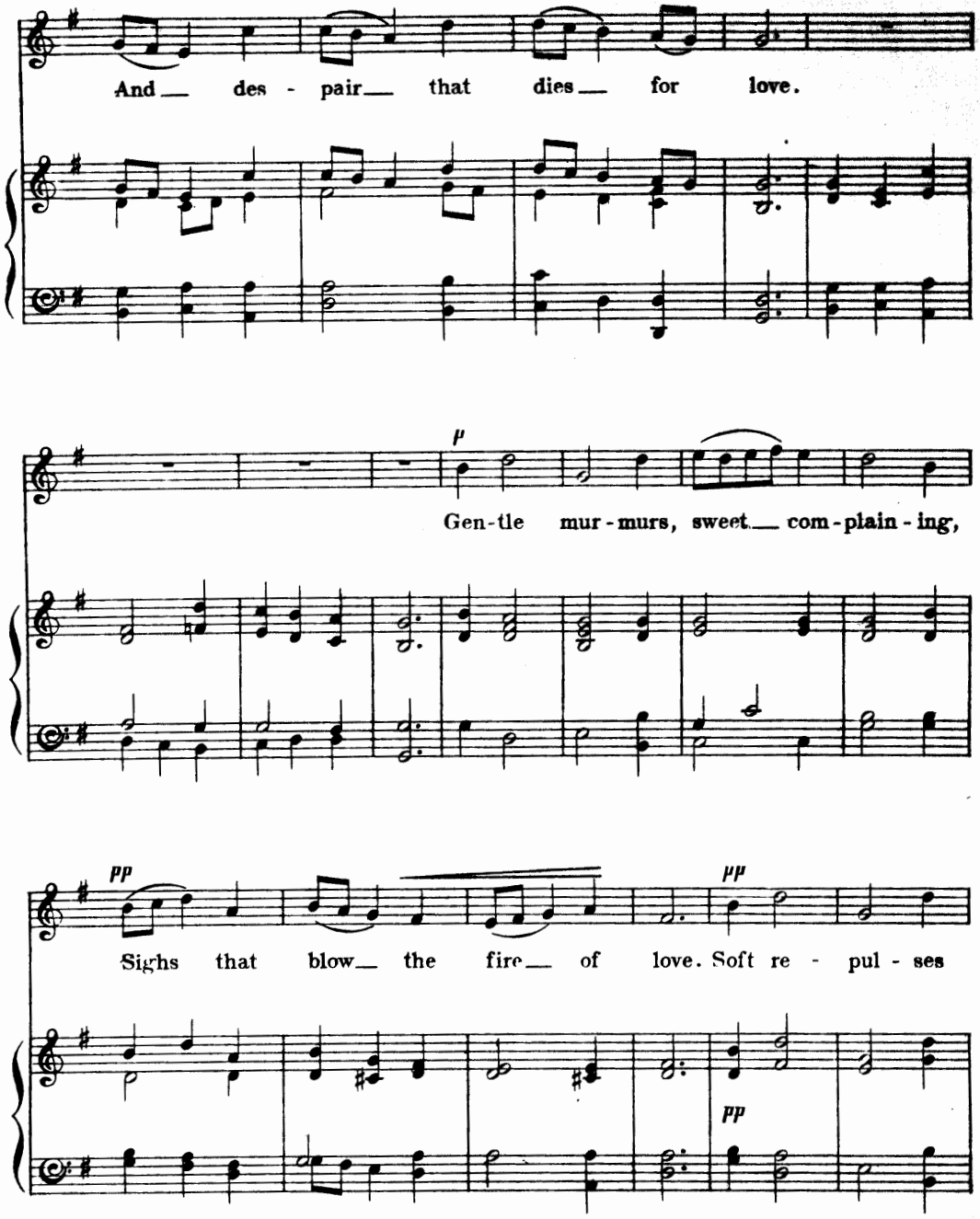
FAIREST ISLE, ALL ISLES EXCELLING.

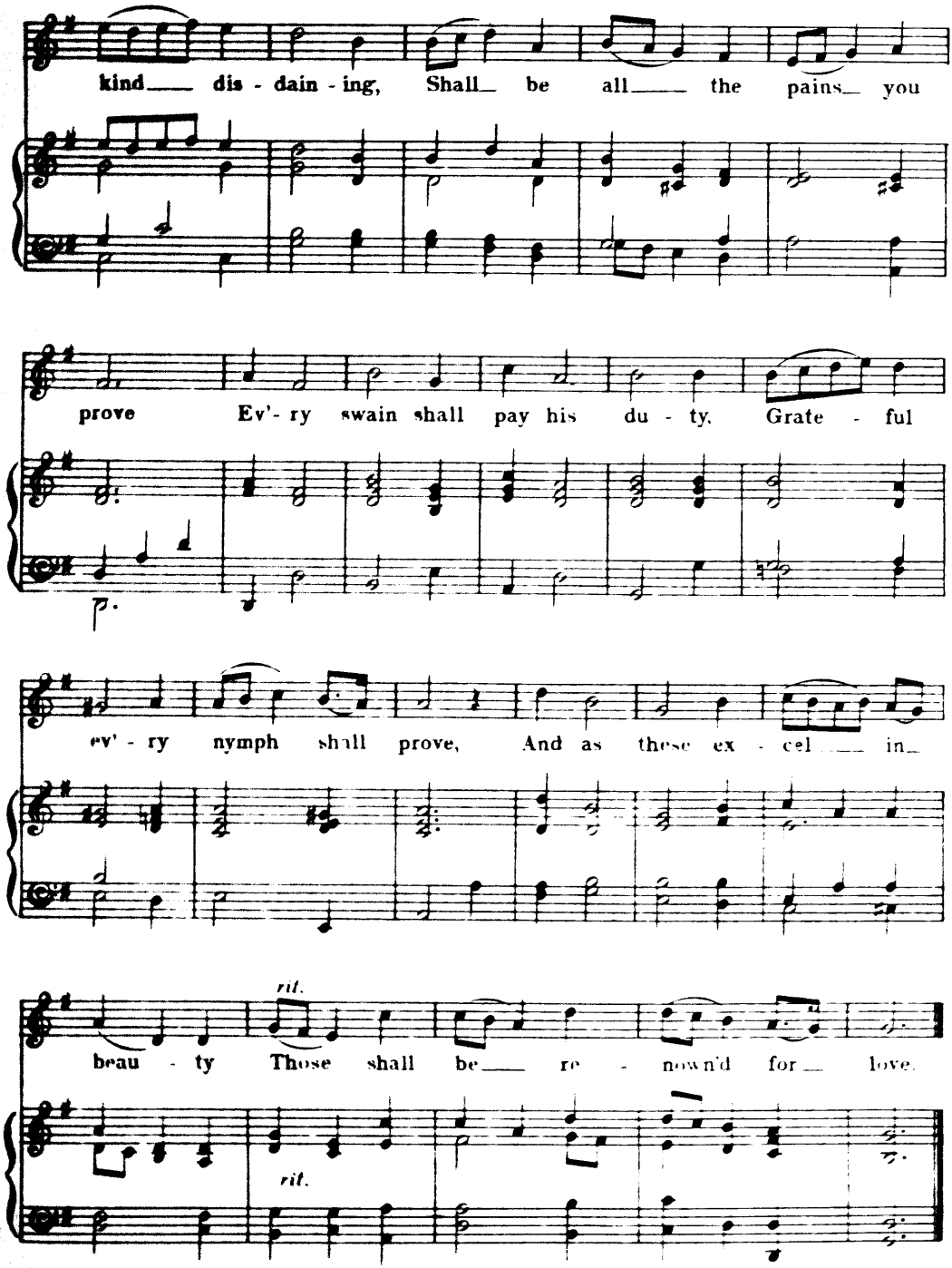
FROM KING ARTHUR.

Dryden.




choose her dwell - ing And for - sake her Cy - prian grove.
Cu - pid from his fav'- rite na - tion care and en - vy
will re - move; Jea - lou - sy that poi - sons Pas - sion


And des - pair that dies for love.
p
Gen-tle mur-murs, sweet com-plain-ing,
pp
Sighs that blow the fire of love. Soft re - pul - ses
pp
pp

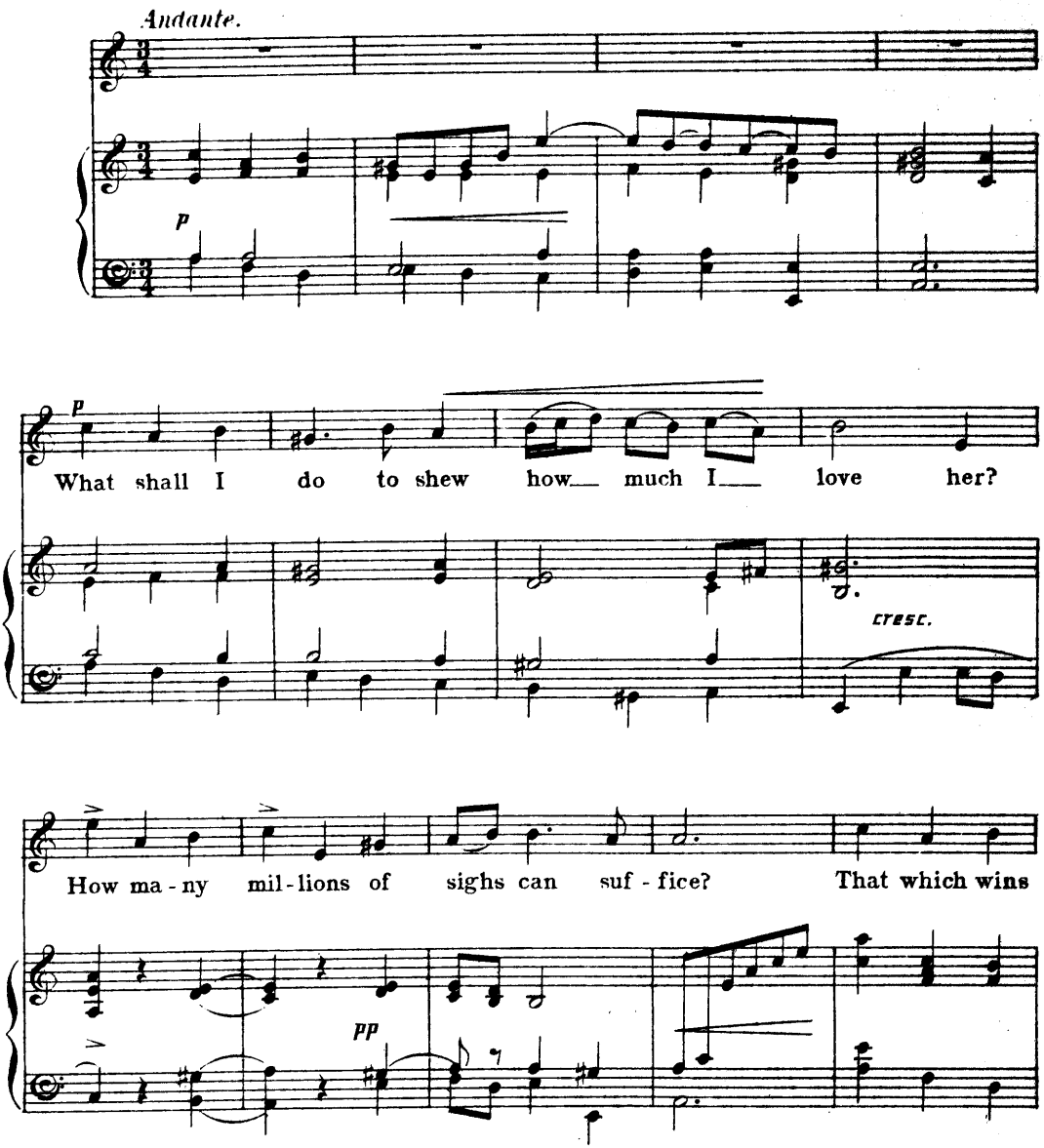

kind dis - dain - ing, Shall be all the pains you
prove Ev'- ry swain shall pay his du - ty, Grate - ful
ev' - ry nymph shall prove, And as these ex - cel in
rit.
beau - ty Those shall be re - nown'd for love.
rit.

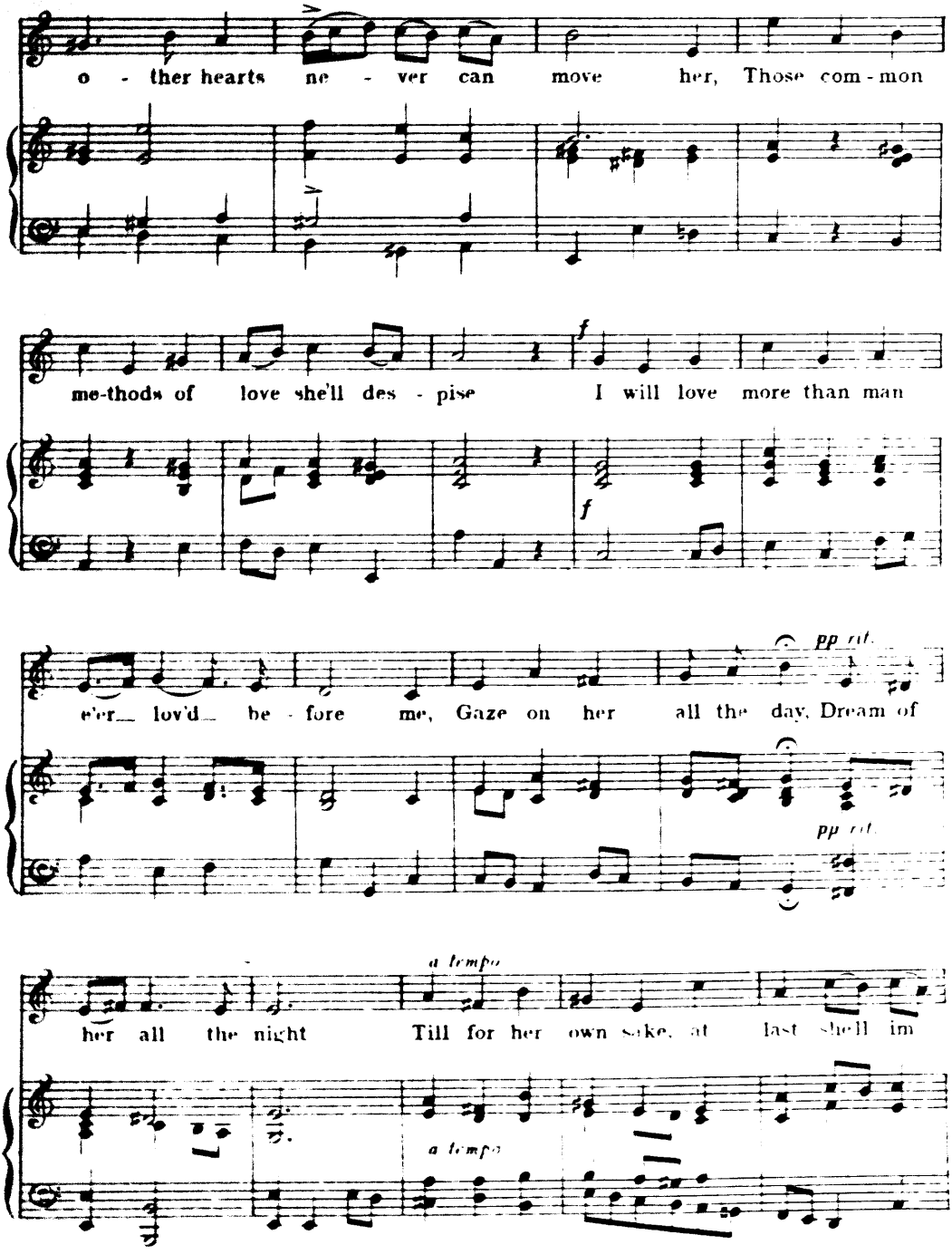
WHAT SHALL I DO?

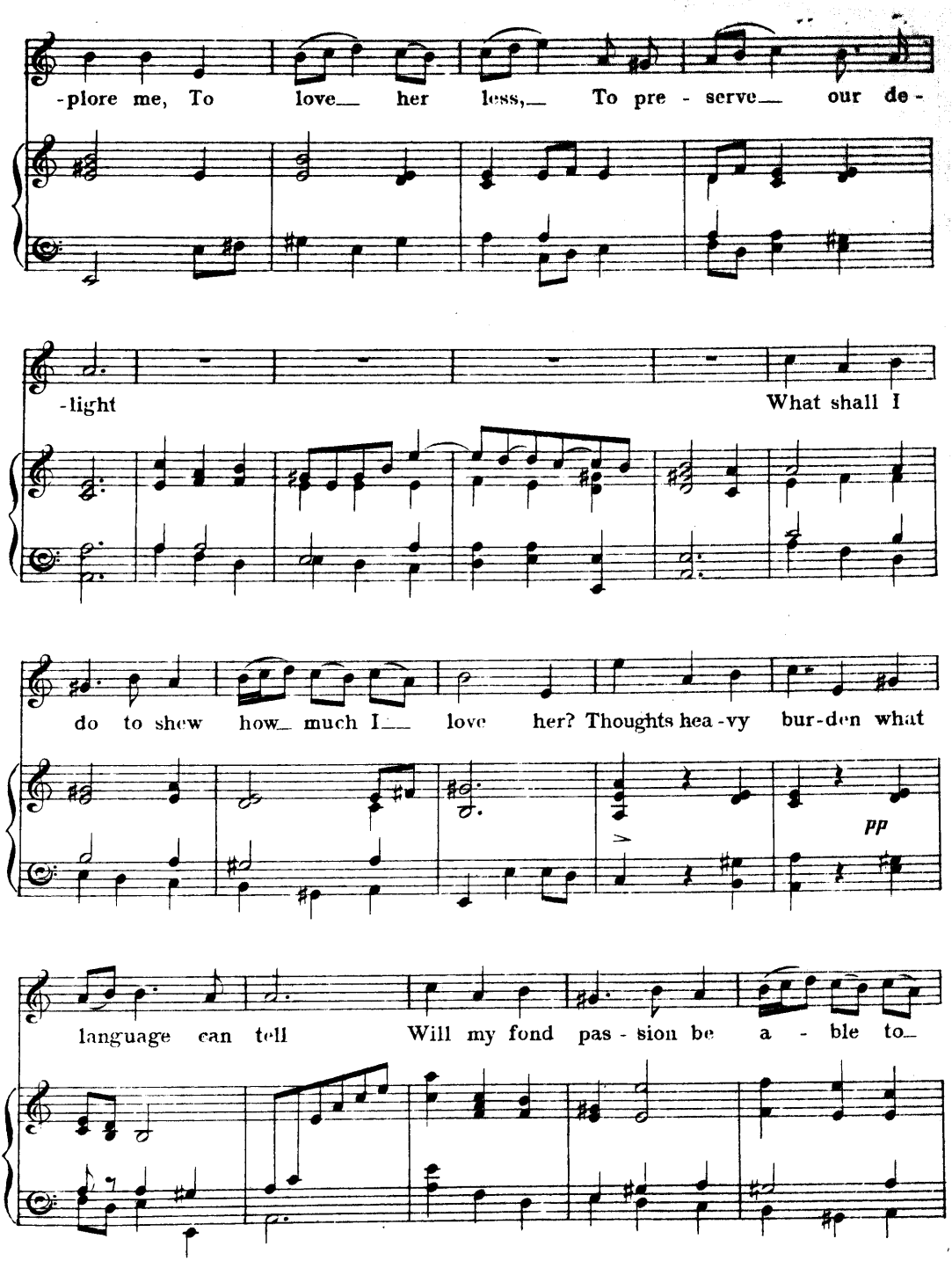
from

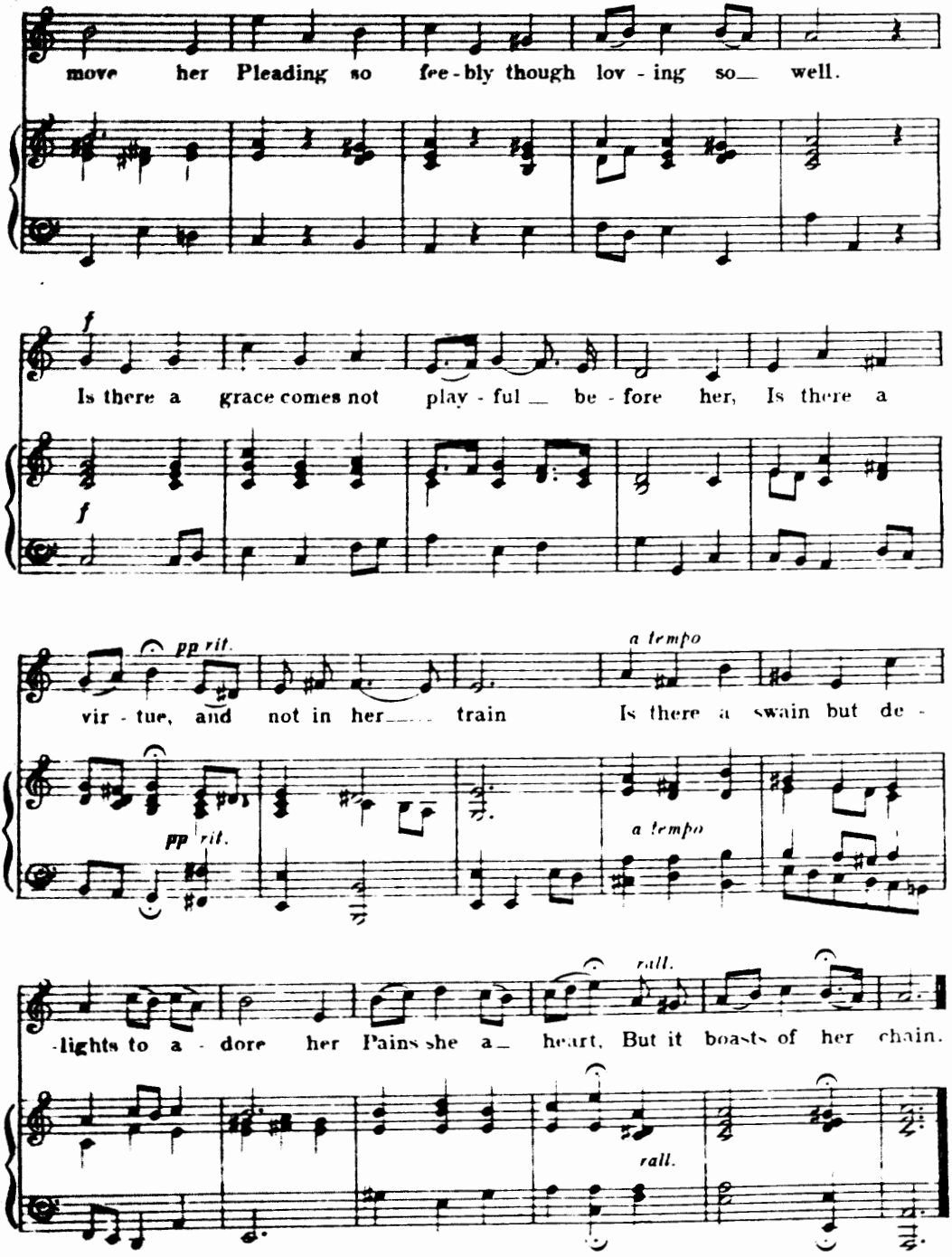
DIOCLESIAN.

1st Verse by Betterton.
2nd Verse Anonymous.




o - ther hearts ne - ver can move her, Those com - mon
me-thods of love she'll des - pise I will love more than man
f
f
e'er lov'd be - fore me, Gaze on her all the day, Dream of
pp rit.
pp rit.
her all the night Till for her own sake, at last she'll im
a tempo
a tempo


-plore me, To love her less, To pre - serve our de -
-light
What shall I
do to shew how much I love her? Thoughts hea - vy bur-den what
pp
language can tell
Will my fond pas - sion be a - ble to

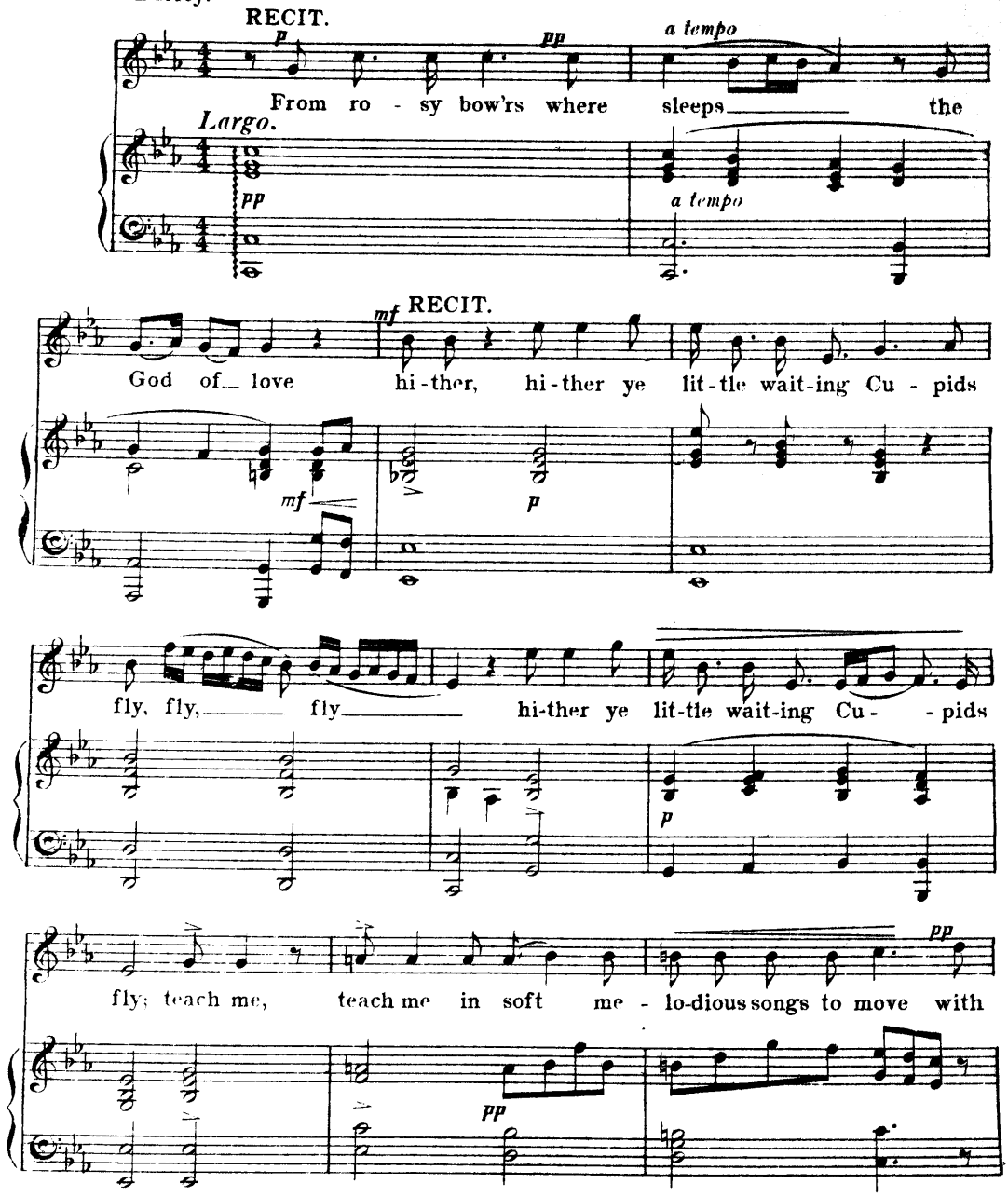

move her Pleading so fee - bly though lov - ing so well.
f
Is there a grace comes not play - ful be - fore her, Is there a
f
pp rit.
vir - tue, and not in her train
a tempo
Is there a swain but de -
pp rit.
a tempo
-lights to a - dore her Pains she a heart, But it boasts of her chain.
rall.
rall.

CANTATA

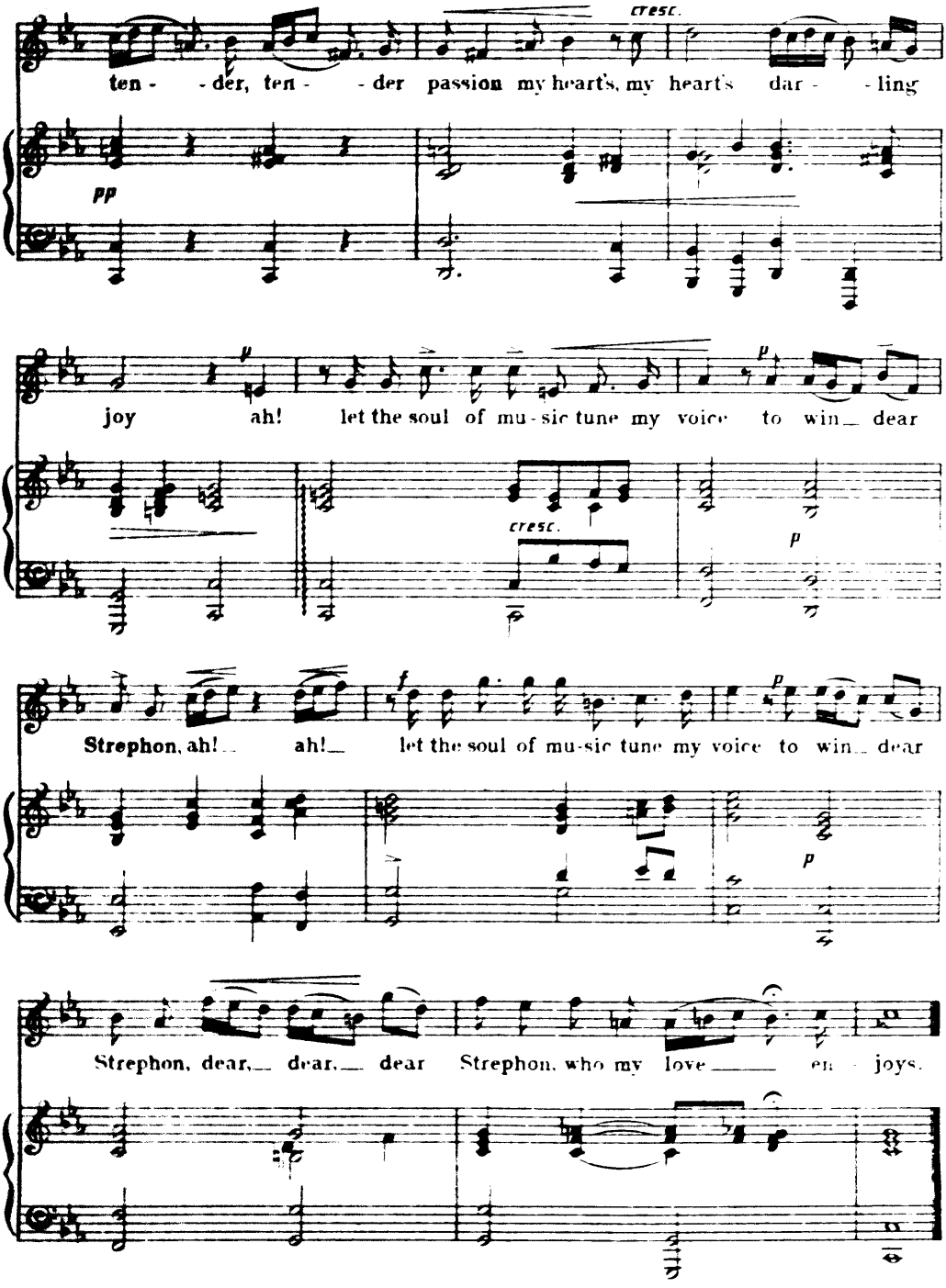
FROM ROSY BOW'RS .*)

(From DON QUIXOTE.)

Tom Durfey.



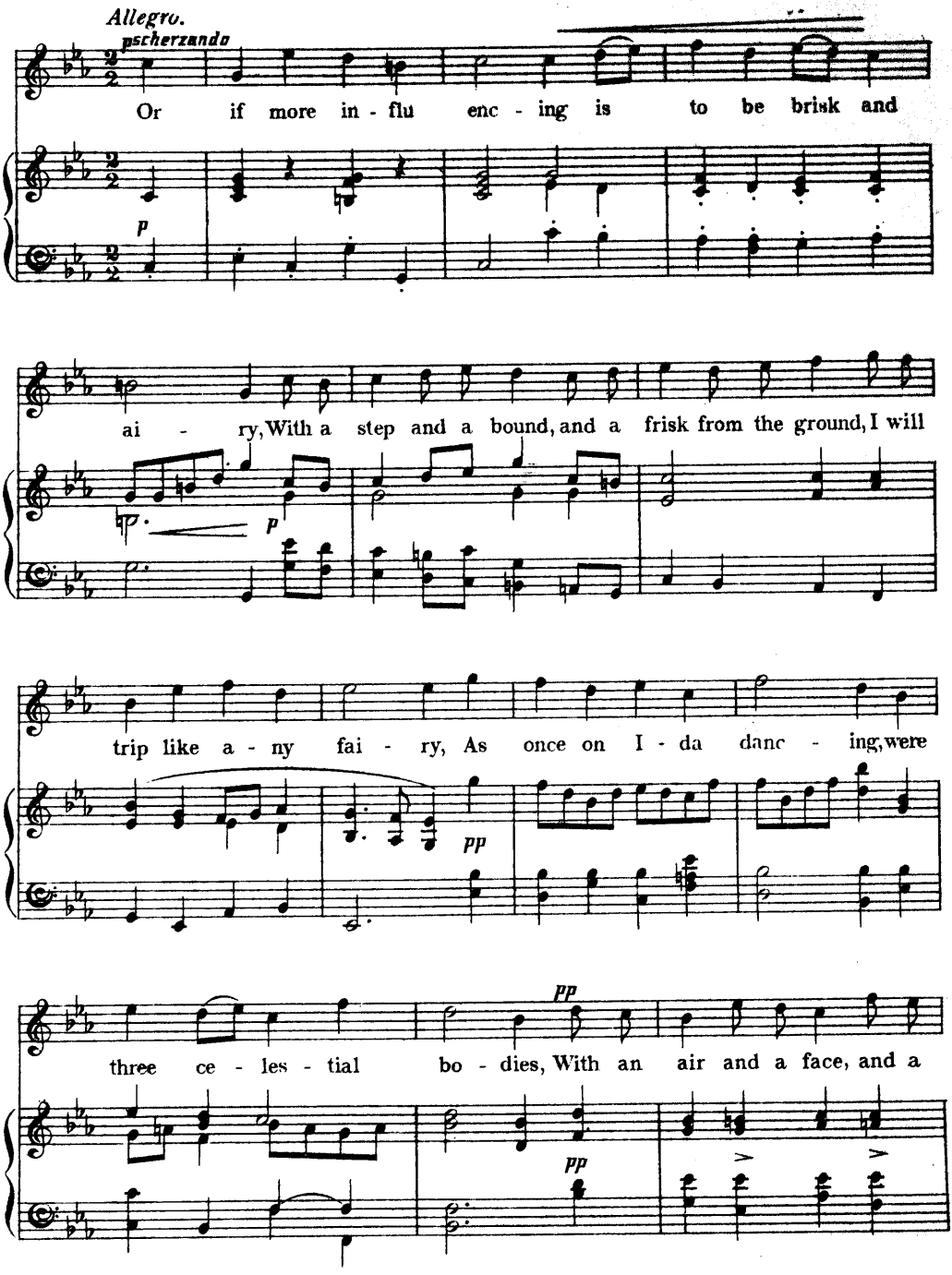
*) The last composition of Henry Purcell.

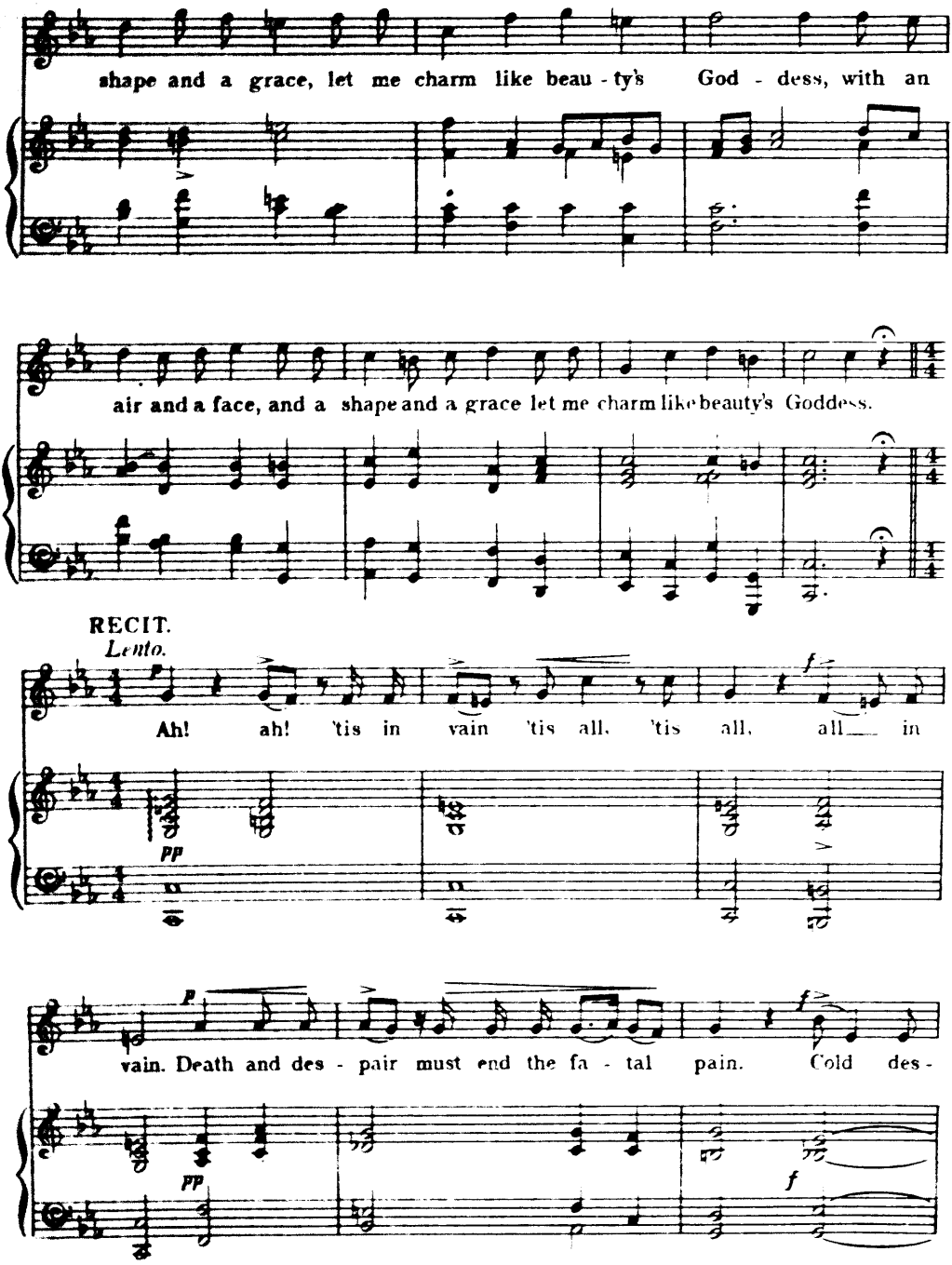

cresc.
ten - - der, ten - - der passion my heart's, my heart's dar - - ling
pp
joy ah! let the soul of mu-sic tune my voice to win dear
cresc.
p
Strephon, ah! ah! let the soul of mu-sic tune my voice to win dear
Strephon, dear, dear, dear Strephon, who my love en - joys.

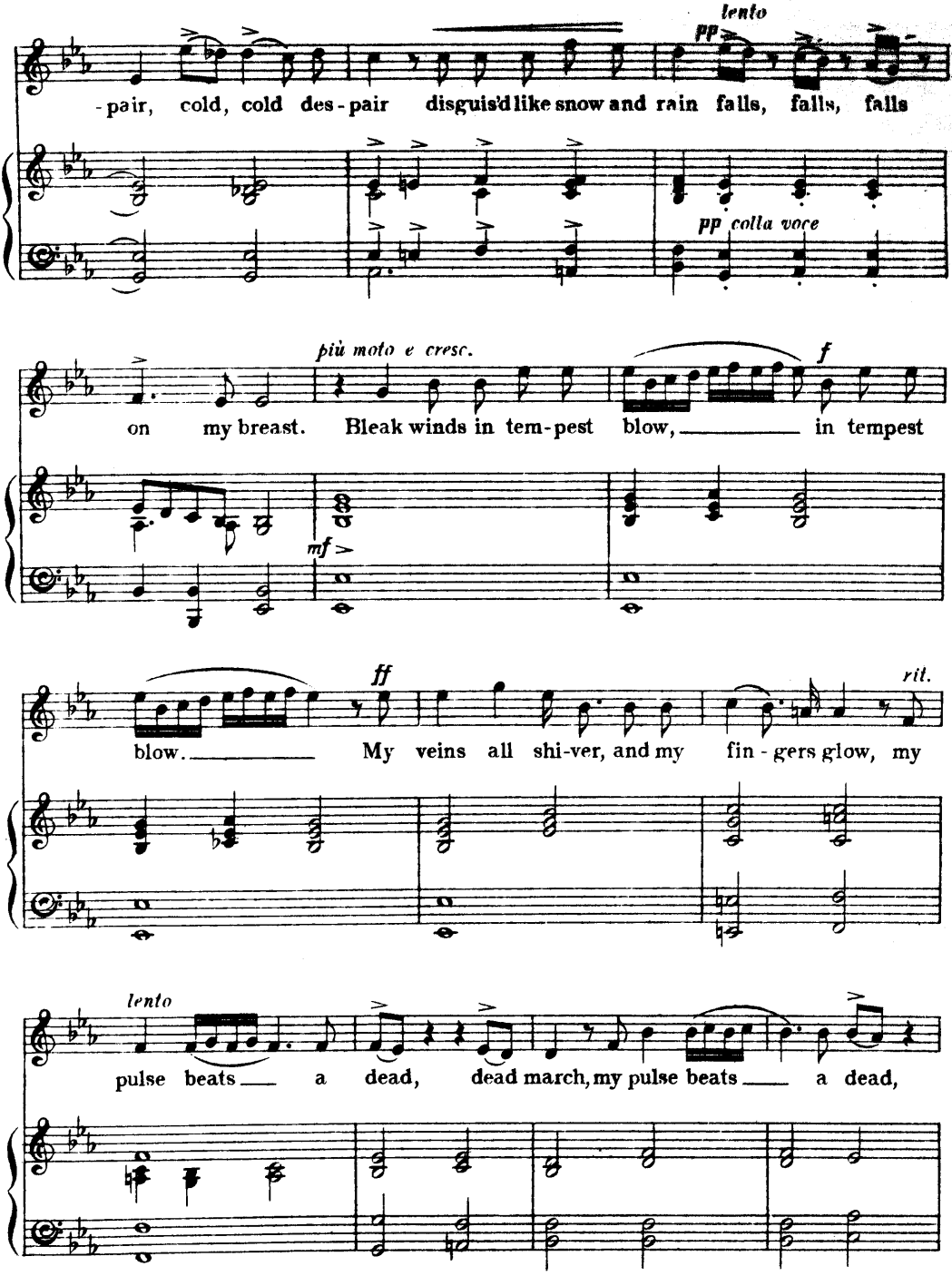
AIR.

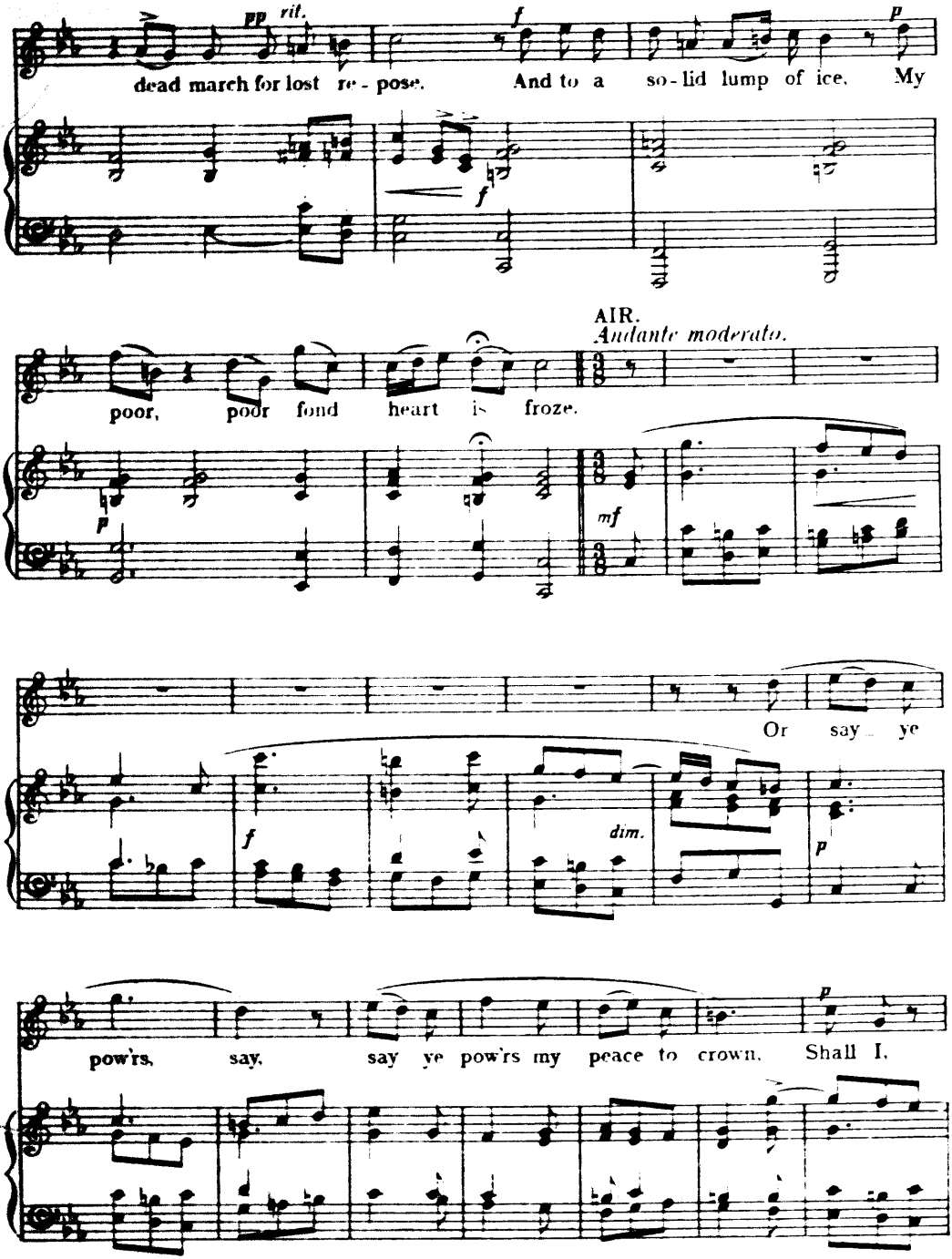
Allegro.

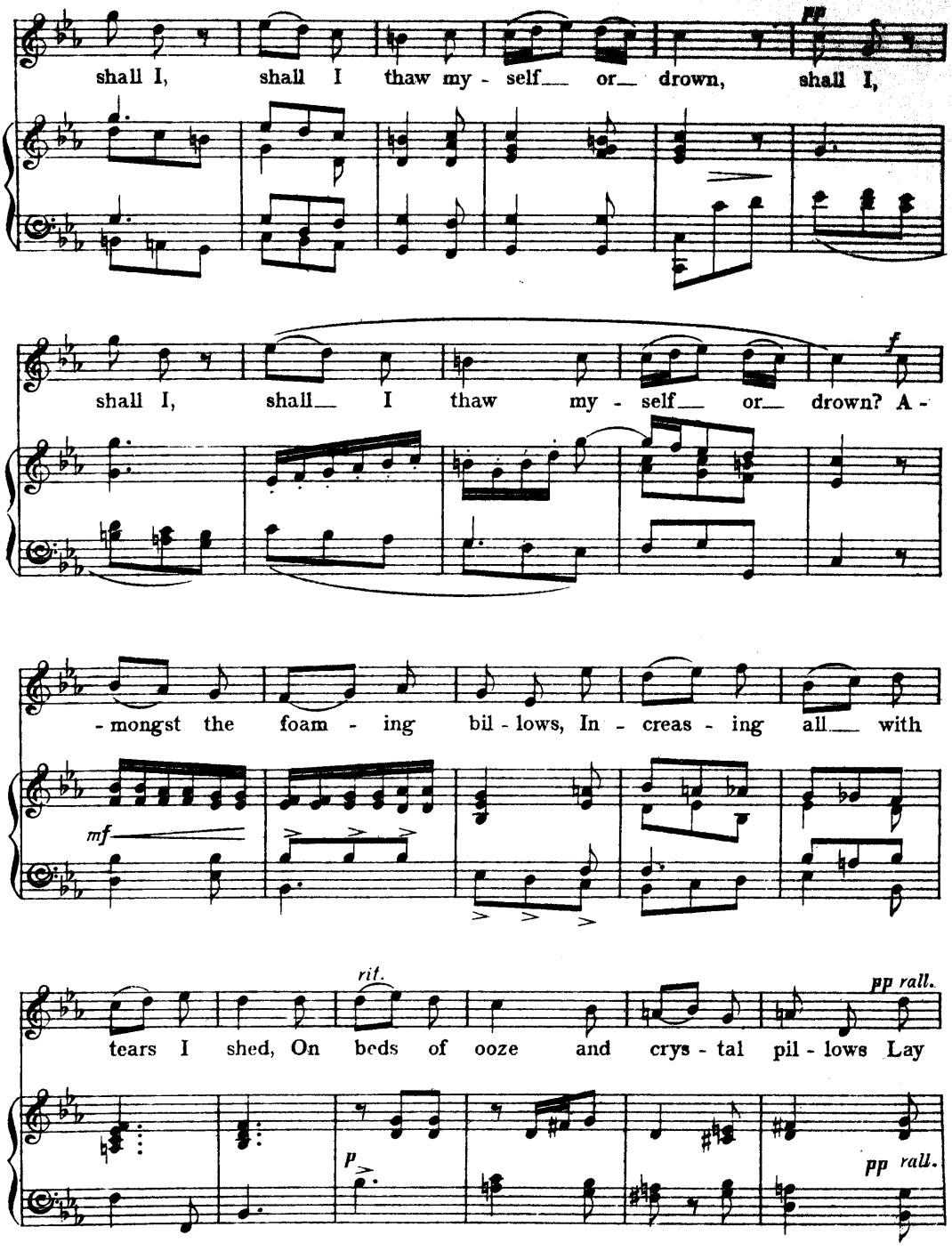
pscherzando

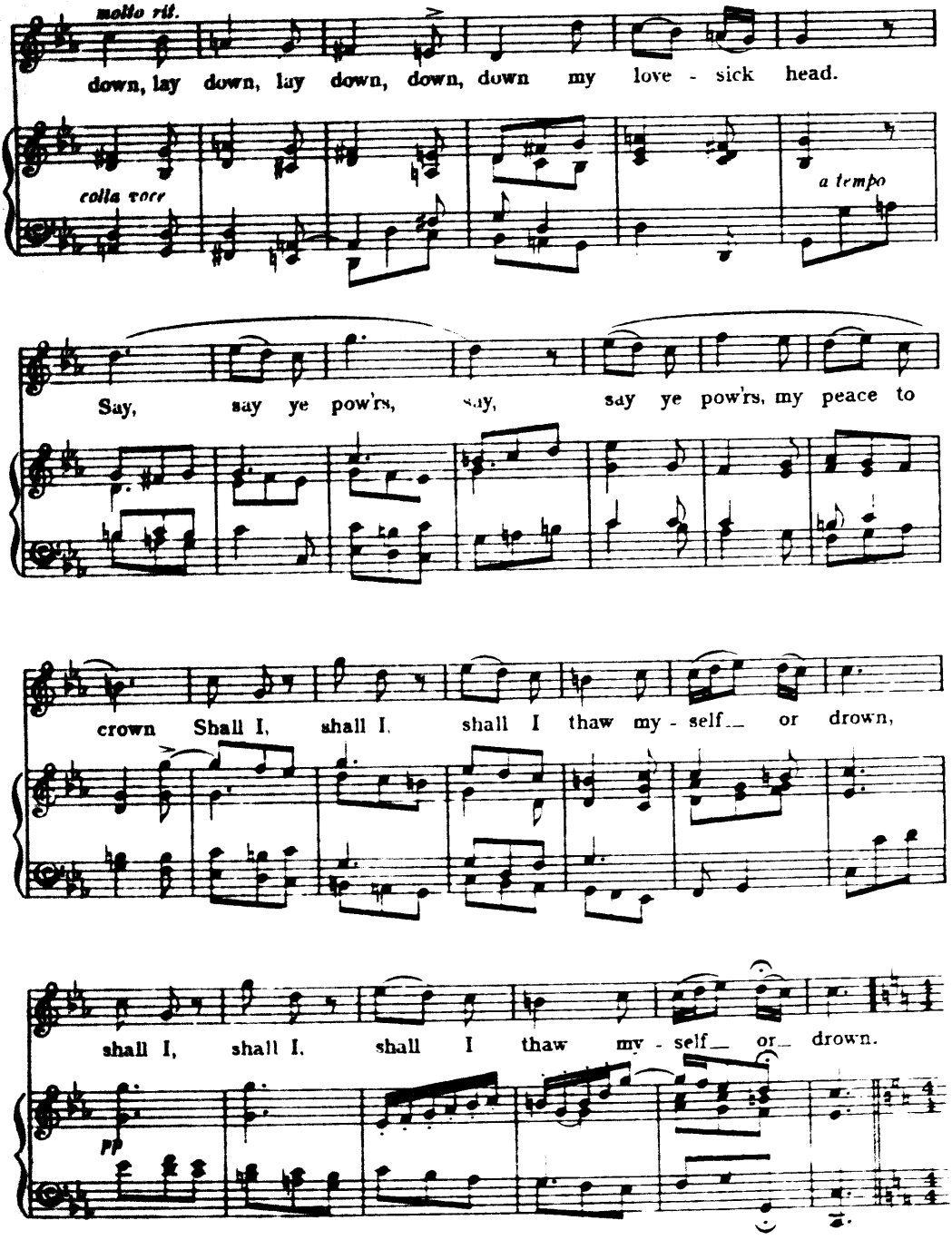


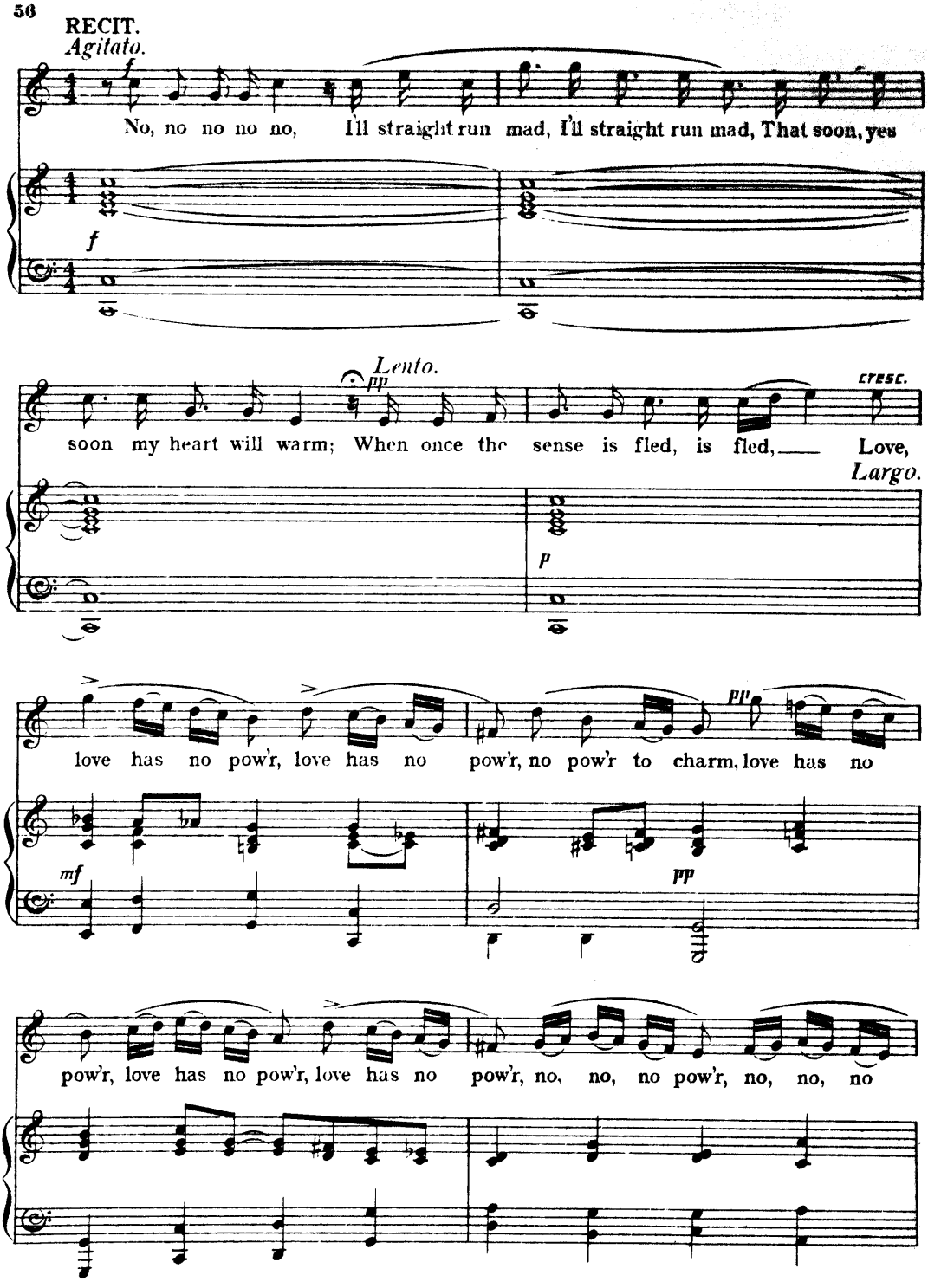

shape and a grace, let me charm like beau - ty's God - dess, with an
air and a face, and a shape and a grace let me charm like beauty's Goddess.
RECIT.
Lento.
Ah! ah! 'tis in vain 'tis all, 'tis all, all in
vain. Death and des - pair must end the fa - tal pain. Cold des -

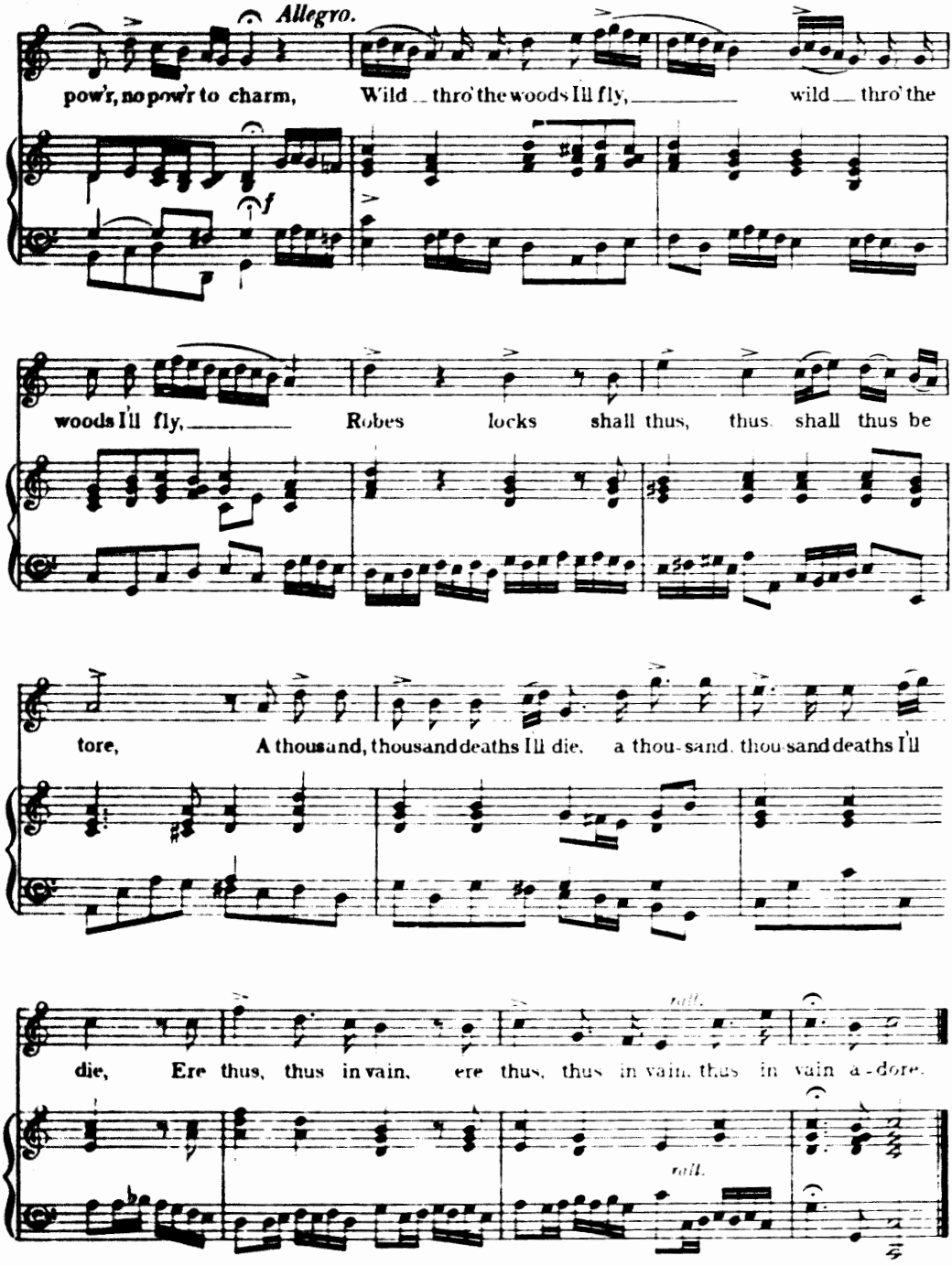

lento
pp
-pair, cold, cold des-pair disguis'd like snow and rain falls, falls, falls
pp colla voce
più moto e cresc.
f
on my breast. Bleak winds in tem-pest blow, in tempest
mf
ff
rit.
blow. My veins all shi-ver, and my fin-gers glow, my
lento
pulse beats a dead, dead march, my pulse beats a dead,


pp rit.
f
p
dead march for lost re - pose. And to a so - lid lump of ice. My
f
AIR.
Andante moderato.
poor, poor fond heart is froze.
p
mf
Or say ye
f
dim.
p
pow'rs, say, say ye pow'rs my peace to crown. Shall I,
p


shall I, shall I thaw my - self or drown, shall I,
pp
shall I, shall I thaw my - self or drown? A -
f
- mongst the foam - ing bil - lows, In - creas - ing all with
mf
tears I shed, On beds of ooze and crys - tal pil - lows Lay
rit.
pp rall.
p
pp rall.


molto rit.
down, lay down, lay down, down, down my love - sick head.
colla voce
a tempo
Say, say ye pow'rs, say, say ye pow'rs, my peace to
crown Shall I, shall I, shall I thaw my - self_ or drown,
shall I, shall I, shall I thaw my - self_ or_ drown.
pp


RECIT.
Agitato.
No, no no no no, I'll straight run mad, I'll straight run mad, That soon, yes
Lento.
soon my heart will warm; When once the sense is fled, is fled, Love,
Largo.
love has no pow'r, love has no pow'r, no pow'r to charm, love has no
pow'r, love has no pow'r, love has no pow'r, no, no, no pow'r, no, no, no


Allegro.
pow'r, no pow'r to charm, Wild thro' the woods I'll fly, wild thro' the
f
woods I'll fly, Robes locks shall thus, thus shall thus be
tore, A thousand, thousand deaths I'll die, a thou-sand, thou-sand deaths I'll
die, Ere thus, thus in vain, ere thus, thus in vain, thus in vain a-dore.
rall.
rall.

OTHELLO

NOVELLO'S OCTAVO EDITION

OF

TWO-PART SONGS

FOR

FEMALE OR BOYS' VOICES.

84.	*After the Rain	Ciro Pinsuti	3d.
183.	*Alexander (humorous)	A. H. Brewer	3d.
91.	*All Must be Well	Myles B. Foster	4d.
3.	*All Seek for Rest	Franz Abt	3d.
1	*Angel, The	Rubinstein	4d.
114	*At Dawn of Day	F. H. Cowen	4d.
48	At Rest with Thee	Carl Reinecke	3d.
164.	*Aubade	J. Ireland	2d.
148.	Autumn	A. H. Behrend	4d.
114	†*Autumn Song, An	H. A. J. Campbell	3d.
37	*Autumn Song	Mendelssohn	3d.
143.	Awake! Awake	E. C. Ford	6d.
111.	Bady-Bye	Natalie Davenport	3d.
138	*Barcarolle	C. Hoby	3d.
191	Beacons	F. W. Wadely	3d.
7	*Bells at Eve	Franz Abt	4d.
101	†*Bessy Time	H. A. J. Campbell	4d.
54	Beware	Carl Reinecke	3d.
149	*Bird Raptures	G. F. Huntley	3d.
98.	†*Bird Songs	H. A. J. Campbell	4d.
122.	Birdie	Rubinstein	4d.
173.	Birds	F. H. Cowen	4d.
144	Birds in Council, The	E. C. Ford	6d.
19.	Bird's Question, The	Franz Abt	4d.
88.	*Blackberries	Myles B. Foster	4d.
6.	*Boatman's Song	Franz Abt	4d.
222.	*Bonnie banks of Loch Lomond, The (arr.)	Scottish Folk Song	3d.
209.	Bullfinch, The	F. M. Boyce	4d.
67	*Butterfly's Ball, The	Myles B. Foster	4d.
220.	*Camel's Hump, The	F. German	4d.
135	*Charming Chloe	E. T. Sweetnam	4d.
219.	Cherry Ripe	C. E. Horn	3d.
156	†*Christmas Greeting, A	E. Elgar	3d.
174	*Cleansing Fires	F. H. Cowen	4d.
176.	*Cloud, The	Rubinstein	4d.
137.	*Come to the Field	A. Richards	2d.
107	*Coming of May, The	F. M. Boyce	2d.
73.	*Comrades To-day	Myles B. Foster	4d.
53.	Contentment	Carl Reinecke	3d.
66	Cradle Song	Myles B. Foster	4d.
8.	Crystal Streamlet	Franz Abt	4d.
169.	Curfew	F. H. Cowen	4d.
180.	Dainty Lady, The	E. M. Boyce	3d.
188.	Day Dream, The	E. M. Boyce	3d.
150.	Days when we Gathered Daisies ...	B. L. Selby	3d.
87.	*Dewdrop's Polly, The	Myles B. Foster	3d.
96.	*Do Your Very Best	Myles B. Foster	4d.
178.	†*Doubt not Thy Father's Care	F. Elgar	3d.
163.	Echoes	F. H. Cowen	4d.
90.	Elfin Frolic, An	Myles B. Foster	3d.
190.	English Names	E. M. Boyce	4d.
20.	*Evening	Henry Smart	3d.
200.	Evening	Ch. Wood	4d.
118.	Evening Hymn	Natalie Davenport	3d.
86.	Evening Peace	Karel Bendl	4d.
184	*Evening Song	J. Ireland	4d.
44.	*Evening Song	Mendelssohn	3d.
133.	*Evensong, An	Horatio Parker	3d.
141.	Ever Onward	E. C. Ford	4d.
21	*Faint not, Fear not	Henry Smart	4d.
208.	*Fairies, The	Percy E. Fletcher	4d.
64	Fairy Dance, The	F. Corder	4d.
95	Fairy Fancy, A	Myles B. Foster	4d.
92	Fairy Workmen	Myles B. Foster	4d.
58.	Faithful Love	Carl Reinecke	3d.
61	Faithlessness	C. Mühlfeld	3d.
134.	*Fall of the Leaf, The	Schumann	3d.
145	Flowers I love best, The	E. C. Ford	3d.
52	Fount of Music, The	Carl Reinecke	3d.
136	*Fountains, Waken	A. Richards	2d.
150.	*Full Fathom Five	J. Ireland	2d.
80	Funeral, A	Karel Bendl	4d.
94	*Get Up	Myles B. Foster	3d.
85	*Gipsy Pair, A	Karel Bendl	4d.
193	Glow-worm, The	E. M. Boyce	3d.
108	Golden Silences	G. F. Huntley	3d.
163	Golden Slumbers	A. H. Brewer	4d.
56	*Good Night	Carl Reinecke	3d.
215	*Goslings, The (humorous)	J. F. Bridge	3d.
36	*Greet me	Mendelssohn	3d.
195	Greeting, The	E. M. Boyce	3d.
124	Hail, Circe!	Natalie Davenport	2d.
175	*Hark the Curfew Stealing	F. H. Cowen	2d.
41	*Harvest Field, The	Mendelssohn	3d.
43	*Home, Far Away	Mendelssohn	3d.
121.	Homeward	Henry Rogers	4d.
180	Hour of Parting, The	Rubinstein	3d.
62	I Know a Bank	C. E. Horn	3d.
45	*I sing, because I love to sing ...	Ciro Pinsuti	3d.
204	*I waited for the Lord	Mendelssohn	3d.
14	*I will'd that my love	Mendelssohn	3d.
72	*In Mary's Garden	E. M. Boyce	3d.
9	In the Forest	Franz Abt	3d.
77	*In the Forest (Im Walde)	Karel Bendl	4d.
170	La Fileuse	Ch. Wood	4d.
192	*Lavender	E. T. Sweetnam	4d.
120	Let the Rafters Ring	M. A. Sidebotham	4d.
26.	Life is Passing Away	Ciro Pinsuti	4d.
10	*Like the Lark	Franz Abt	3d.
147.	Lilies	A. H. Behrend	4d.
97	Lined with Gold	Myles B. Foster	4d.
168	Linger, O Gentle Time	F. H. Cowen	4d.
206	*Lonely Knight, The	E. M. Boyce	4d.
72	*Lord is my Shepherd, The	H. Smart	3d.
201	*Love and Summer	John E. West	4d.
71	Love has Come	E. M. Boyce	3d.
84	Lovers, The	Karel Bendl	3d.
158	*Lullaby	Brahms	2d.
206	*Madrigal of Spring, A	Percy E. Fletcher	3d.
76	Magdalen at Michael's Gate	M. E. Boyce	3d.
82	Marriage Song, A	Karel Bendl	3d.
26.	*May Song	R. Schumann	3d.
39	*Maybells and the Flowers	Mendelssohn	3d.
31	Meeting again	Carl Reinecke	3d.
160	*Meeting of the Waters, The	Irish Air (arr.)	2d.
2	*Merry Maidens, The	Rubinstein	4d.
68	*Moon, The	Myles B. Foster	4d.

*Pieces marked thus * may be had in Tonic Sol-fa*

† Band Parts, or with Accompaniment for Pianoforte and other instruments

(March—1908.)

LONDON: NOVELLO AND COMPANY, LIMITED.

VOCAL EXERCISES FOR ALL VOICES

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

ALBERTO RANDEGGER

CONCONE

50 Lessons for the Medium Part of the Voice. (Cloth, 4/6)
25 Lessons. A Sequel to the Fifty Lessons for the Medium Part of the Voice.
40 Lessons for Contralto.
40 Lessons for Bass or Baritone.
15 Vocalises for Soprano.
15 Vocalises (same as above) for Contralto or Mezzo Soprano.

Price Two Shillings and Sixpence each.

AUGUSTE PANSERON

FORTY MELODIC AND PROGRESSIVE VOCAL EXERCISES

FOR SOPRANO OR TENOR.

IN TWO PARTS.

PART I. Containing Nos. 1 to 26. | PART II. Containing Nos. 27 to 40.

Price Three Shillings each Part.

FORTY-TWO MELODIC AND PROGRESSIVE VOCAL EXERCISES

FOR CONTRALTO, BARITONE, OR BASS.

IN TWO PARTS.

PART I. Containing Nos. 1 to 29. | PART II. Containing Nos. 30 to 42.

Price Three Shillings each Part.

FIFTY VOCALISES FOR TWO VOICES

(SOPRANO AND MEZZO-SOPRANO, OR TENOR AND SOPRANO, OR TENOR AND BARITONE).

IN TWO PARTS.

PART I. Containing Nos. 1 to 30. | PART II. Containing Nos. 31 to 50.

Price Three Shillings each Part.

MARCO BORDOGNI

TWENTY-FOUR VOCAL EXERCISES

FOR MEZZO-SOPRANO.

Price Two Shillings and Sixpence.

SONGS FROM THE OPERAS & ORATORIOS

WITH MARKS OF EXPRESSION AND PHRASING BY

ALBERTO RANDEGGER

LE NOZZE DI FIGARO.

BOOK 1.

SOPRANO (The Countess).

1. PORGI AMOR. 2. DOVE SONO.
3. AL DESÌO DI CHI T' ADORA.

BOOK 2.

SOPRANO (Susanna and Cherubino).

1. DEH VIENI, NON TARDAR. 2. NON SO PIÙ COSA SON.
3. VOI, CHE SAPETE. 4. UN MOTO DI GIOJA.

BOOK 3.

BARITONE (Figaro).

1. SE VUOL BALLARE. 2. NON PIÙ ANDRAI.
3. APRITE UN PO' QUEGL' OCCHI.

BOOK 4.

BARITONE AND BASS (The Count and Bartolo).

1. VEDRÒ MENTR' IO SOSPIRO. 2. LA VENDETTA.

DON GIOVANNI.

BOOK 1.

SOPRANO (Donna Anna and Donna Elvira).

1. NON MI DIR. 2. MI TRADÌ.

BOOK 2.

SOPRANO (Zerlina).

1. VEDRAI CARINO. 2. BATTI, BATTI, O BEL MASETTO

BOOK 3.

TENOR (Don Ottavio).

1. IL MIO TESORO. 2. DALLA SUA PACE.

BOOK 4.

BARITONE AND BASS (Don Giovanni and Leporello).

1. DEH, VIENI ALLA FINESTRA.
2. FIN CH'HAN DEL VINO. 3. MADAMINA.

Price Three Shillings each.

THE SOLO MUSIC IN MENDELSSOHN'S "ELIJAH."

SOPRANO, CONTRALTO, AND TENOR, *each Two Shillings and Sixpence.*

BASS SOLO MUSIC. *Four Shillings.*

HANDEL'S SONGS

FROM THE ORATORIOS. Four Books, each containing Twelve Songs.

SOPRANO, CONTRALTO, TENOR, BARITONE OR BASS. *Price Three Shillings each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

July, 1923.) NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.