

TWELVE SONGS

COMPOSED BY

HENRY PURCELL.

EDITED AND ARRANGED, WITH ACCOMPANIMENT FOR THE PIANOFORTE, BY
WILLIAM H. CUMMINGS.

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THE KNOTTING SONG.

Sir Charles Sedley.

Henry Purcell.

Moderato.

p
Hears

f *dim.*

not my Phil - lis how the birds, Their fea - ther'd mates sa -

p

cresc.

- lute. They tell their pas - sion in their words, Must

cresc.

f *rit.*

I a - lone, must I a - lone be - mute?

rit.

Allegretto.

p Phil - lis with - out a frown or smile sat and
cresc.

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 So ma - ny months in si - lence past, and yet in - rag - ing
f
p

love Might well deserve one word at last, one word at last. My

cresc. *Allegretto.* *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.

Allegretto, The Enchanted Waters

Moderato.

mf

Must then your faith - ful swain ex - pire, And not one look - ob-

p

- tain Which he to sooth his fond de - sire might pleas - ing - ly, might

rit. *Allegretto.*

pleas - ing - ly — ex - plain? Phil - lis with - out — a

ad lib.
P
 frown — or — smile sat — and knot - ted, and
P colla

fp
 knot - ted, and knot - ted, and . knot - ted all the —
rit

while
f

* NYMPHS AND SHEPHERDS

Song from
THE LIBERTINE

1st Verse, Thomas Shadwell.

2nd Verse, W. H. Cummings.

Allegretto.

Nymphs and shep-herds come a-way,

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 flocks may now, now, now, now, now,

now, Now, now, now se - cure-ly— rest ——— Whilst you ex -

- press, whilst you ex - press ———

your jol - li - ty.

Nymphs and shepherds come a-way, come a-way, Nymphs and shepherds

f *rall.*
 come a - way, come a - way, come, come, come, come a - way.

f *CRISE.* *f*

P *f*
 Nymphs and shep - herds pipe - and play, pipe and play,

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
rit.
 come a - way, come a - way, come, come, come, come a - way.

rit.

I ATTEMPT FROM LOVE'S SICKNESS TO FLY.

Song from
THE INDIAN QUEEN.

Sir Robert Howard.

Andante.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *Andante*. The piano part begins with a dynamic marking of *p* (piano).

Second system of the musical score, featuring the piano accompaniment. It includes dynamic markings of *cresc.* (crescendo) and *rit.* (ritardando).

Third system of the musical score, featuring the vocal line with lyrics and the piano accompaniment. The lyrics are: "I at-tempt from love's sick-ness to fly in". The piano part includes a dynamic marking of *pp* (pianissimo).

vain, Since I am my - self my own fe-ver, since I am my - self, my own

p *rall.*

fe - ver and pain. No more now, no more now fond - heart With

a tempo *p*
a tempo *pp*

pride no more swell, Thou canst not - raise fore - es, thou

f

canst not raise fore-es, e - nough to re - bel. I at - tempt from love's

rall. *p* *a tempo*
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

powr and less mer-cy then fate, To make us seek

rall.

ru - in, to — make us seek ru - in, and love those that

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.

Larghetto.

f *p*

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

pp

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. *f* Full fa-thom five thy fa - ther

lies, *f* Full fa - thom

five thy fa - ther lies; *p* Of his bones are cor - - al made: Those are *pp*

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

ding dong bell, ding, ding dong bell, ding dong bell.

COME UNTO THESE YELLOW SANDS.

Song from
THE TEMPEST.

Shakespeare.

Allegretto.

First system of piano accompaniment. It begins with a treble clef and a 4/4 time signature. The music starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment. It includes dynamic markings for *cresc.*, *f*, and *rall.*. The right hand continues with a melodic line, and the left hand maintains the bass line. The tempo slows down towards the end of the system.

Third system, featuring the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics: "Come un - to - these yel - low sands, And". The piano accompaniment continues with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

there take hands: Come un - to — these yel -
Court-sied when you — have

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.

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.

Largo.

pp

Thy hand, Be-lin - da, dark - - - - - ness shades me: On thy

ap

bo - som let me rest: More I would, but Death in -

- vades me: Death is now a wel - come guest.

pp

AIR.
WHEN I AM LAID IN EARTH.

Larghetto.

When I am
laid, am laid in earth, may my wrongs cre-
-ate No trou-ble, no trou-ble in thy breast:
When I am laid, am laid in earth, may my

pp *pp* *mf* *CRIST.* *pp*

7857

Detailed description: This is a musical score for a vocal piece titled 'When I am Laid in Earth'. The score is in 3/4 time and consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Larghetto'. The first system begins with a piano (*pp*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a 'Crescendo' (*CRIST.*) marking. The fourth system returns to a piano (*pp*) dynamic. The lyrics are: 'When I am laid, am laid in earth, may my wrongs create No trouble, no trouble in thy breast: When I am laid, am laid in earth, may my'. The score ends with the number 7857.

wrongs — cre - ate No trou - ble, no trou - ble in thy

breast, Re - mem - ber me, re - mem - ber me,

but ah! for - get my fate. Re - member me, but

dim *pp*
ah! for - get my fate.

pp *colla voce*

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a melodic phrase starting on G4, moving up stepwise to D5, then down to G4. The lyrics "ah! for - get my fate." are written below the notes. The bottom staff is a piano accompaniment in G major, starting with a piano (*pp*) dynamic and marked *colla voce*. It features a harmonic accompaniment with chords and moving lines in both hands.

dim.

This system contains the third and fourth staves of music. The top staff is a vocal line that continues the melody from the first system, ending with a long note on G4. The bottom staff is a piano accompaniment that continues the harmonic support, ending with a *dim.* (diminuendo) marking. The piano part includes some complex chordal textures and arpeggiated figures.

pp

This system contains the fifth and sixth staves of music. The top staff is a vocal line that continues the melody, ending with a long note on G4. The bottom staff is a piano accompaniment that continues the harmonic support, ending with a *pp* (pianissimo) marking. The piano part includes some complex chordal textures and arpeggiated figures.

I'LL SAIL UPON THE DOG-STAR

from

THE FOOL'S PREFERMENT.

Tom Durley.

Allegro.

The first system of the score is a piano introduction. It consists of a treble clef staff with a key signature of one flat and a common time signature. The music is written in a rhythmic, dance-like style. The bass clef staff begins with a fortissimo (*ff*) dynamic marking and features a steady eighth-note accompaniment. The treble staff contains a melody with various ornaments and slurs.

The second system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are: "I'll sail up-on the Dog - star, I'll". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a forte (*f*) dynamic marking and provides a rhythmic accompaniment for the vocal line.

The third system continues the vocal and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are: "sail up - on the Dog - star And then pur - sue the morn - ing, and". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, continuing the rhythmic accompaniment from the previous system.

then pursue, and then pur-sue the morning: I'll chase—the

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking 'f'.

Moon till it be noon, I'll chase—the Moon till it be

Musical score for the second system, featuring a vocal line and piano accompaniment.

noon, but I'll make, I'll make her leave her Horn - ing.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking 'f'.

I'll climb the frost - y moun - tain, I'll climb the frost - y

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

moun - tain, and there I'll coin the wea-ther. I'll

f

tear _____ the Rain-bow from the sky, I'll tear _____ the

Rain - bow from the sky, and tye, _____ and tye both ends to - gether.

rit. *rall.*

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 - - - - - 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.

Andante.

p *f* *p*

p *dim.* *pp*

They tell us that

you migh - ty — pow - ers a - bove Make — per - fect your —

CFBSC. joys and your— bless - ings by love; Ah! why— do you

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "-dure, My love shall like yours, still be con - stant and". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

pure. *p* To suf - fer for

The second system of music continues the vocal line and piano accompaniment. The vocal line has a rest for several measures before the word "pure." The piano accompaniment continues with a similar texture. The system ends with the vocal line starting "To suf - fer for" and a piano dynamic marking *p*.

him gives an ease to my pains, There's joy in my

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "him gives an ease to my pains, There's joy in my". The piano accompaniment continues with a similar texture.

p grief and there's free - dom in chains; If I were di -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "grief and there's free - dom in chains; If I were di -". The piano accompaniment continues with a similar texture. The system ends with a piano dynamic marking *p*.

- vine, if I were di - vine he could love me no

CRSC.
more, And I in re - turn my a - do - rer a - dore; O

CRSC.

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 Durley.

Lento ma non troppo.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment starting with a piano (*p*) dynamic, moving to a forte (*f*) dynamic. The music is in 4/4 time and features a steady eighth-note accompaniment in the bass and chords in the treble.

The first system of the vocal line begins with a piano (*p*) dynamic. The lyrics are: "On the brow of Rich-mond Hill, Which Eu-rope scarce can". The piano accompaniment continues with a piano (*pp*) dynamic. The music is in 4/4 time and features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of the vocal line begins with a piano (*p*) dynamic. The lyrics are: "par-al-lel Ev-ry eye such won-ders fill, To". The piano accompaniment continues with a piano (*pp*) dynamic. The music is in 4/4 time and features a steady eighth-note accompaniment in the bass and chords in the treble.

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

crown'd, Love - ly Cyn - thia pass - ing by, With

bright - er glo - ries blest my eye Ah! then in vain, in vain, said

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "bright - er glo - ries blest my eye Ah! then in vain, in vain, said". The piano accompaniment is written in a grand staff with treble and bass clefs. A dynamic marking of *f* (forte) is placed above the vocal line.

I the fields and flow'rs do shine Na - ture in this

The second system continues the musical score. The vocal line has the lyrics: "I the fields and flow'rs do shine Na - ture in this". The piano accompaniment continues with similar harmonic support.

charm - ing place cre - a - ted plea - sure in ex - cess But -

The third system continues the musical score. The vocal line has the lyrics: "charm - ing place cre - a - ted plea - sure in ex - cess But -". The piano accompaniment continues with similar harmonic support.

all are poor to Cyn - thia's face, whose fea - tures are di - vine.

The fourth system concludes the musical score. The vocal line has the lyrics: "all are poor to Cyn - thia's face, whose fea - tures are di - vine." The piano accompaniment concludes with a final chord. A dynamic marking of *f* (forte) is placed above the vocal line.

FAIREST ISLE, ALL ISLES EXCELLING.

FROM KING ARTHUR.

Dryden.

Allegro moderato.

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, followed by a grand staff (treble and bass clefs). The music begins with a series of chords in the right hand and a simple bass line in the left hand. The second system continues with more complex chordal textures and a more active bass line. The third system concludes the introduction with sustained chords and a final bass line.

The first system of the vocal line features a treble clef staff with a key signature of one sharp and a 3/4 time signature. The lyrics "Fair - est Isle, all Isles — ex - cell - ing," are written below the staff. The piano accompaniment is shown in a grand staff below the vocal line, starting with a piano (*p*) dynamic. The second system continues the vocal line with the lyrics "Seat — of plea - sure and — of Love. Ve - nus here will" and the piano accompaniment, which includes a *pp* (pianissimo) dynamic marking.

The second system of the vocal line continues the lyrics "Seat — of plea - sure and — of Love. Ve - nus here will" in a treble clef staff with a key signature of one sharp and a 3/4 time signature. The piano accompaniment is shown in a grand staff below, providing harmonic support for the vocal line.

choose— her dwell - ing And— for - sake— her Cy - prian grove.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "choose— her dwell - ing And— for - sake— her Cy - prian grove." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords and single notes in the left hand.

Cu - pid from his fav'rite na - tion care— and en - vy

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Cu - pid from his fav'rite na - tion care— and en - vy". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

will— re - move; Jea - lou - sy that poi - sons Pas - sion

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "will— re - move; Jea - lou - sy that poi - sons Pas - sion". The musical notation follows the same format as the previous systems.

And des - pair that dies for love.

p
Gentle mur - murs, sweet com - plain - ing,

pp Sighs that blow the fire of love. *pp* Soft re - pul - ses

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

beau - ty Those shall be re - nown'd for love.

WHAT SHALL I DO?

from
DIOCLESIAN.

1st Verse by Betterton.

2nd Verse Anonymous.

Andante.

p

p

What shall I do to shew how much I love her?

CRSC.

pp

How ma - ny mil - lions of sighs can suf - fice? That which wins

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

er - lov'd be - fore me, Gaze on her all the day, Dream of

her all the night Till for her own sake, at last shall im

-plore me, To love— her less,— To pre - serve— our de -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "-plore me, To love— her less,— To pre - serve— our de -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

-light What shall I

The second system of music continues the vocal line and piano accompaniment. The vocal line has a rest for the first few measures before the lyrics "-light" and "What shall I". The piano accompaniment continues with similar rhythmic patterns.

do to shew how_ much I_ love her? Thoughts hea - vy bur - den what

The third system of music continues the vocal line and piano accompaniment. The vocal line has a rest for the first few measures before the lyrics "do to shew how_ much I_ love her? Thoughts hea - vy bur - den what". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the right hand.

language can tell Will my fond pas - sion be a - ble to_

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a rest for the first few measures before the lyrics "language can tell Will my fond pas - sion be a - ble to_". The piano accompaniment continues with similar rhythmic patterns.

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

pp rit. vir - tue, and not in her — train *a tempo* Is there a swain but de -

-lights to a - dore her Pains she a — heart, But it boasts of her chain. *rall.*

CANTATA

FROM ROSY BOW'RS.*

(From DON QUIXOTE.)

Tom Durfey.

RECIT.

p From ro - sy bow'rs where *pp* sleeps *a tempo* the

Largo.

mf RECIT.
God of love hi-ther, hi-ther ye lit-tle wait-ing Cu - pids

fly, fly, fly hi-ther ye lit-tle wait-ing Cu - pids

fly; teach me, teach me in soft me - lo-dious songs to move with *pp*

* The last composition of Henry Purcell.

ten - - der, ten - - der passion my heart's, my heart's dar - - ling

pp

CRSC.

joy ah! let the soul of mu-sic tune my voice to win - - dear

p

CRSC.

Strephon, ah!... ah!... let the soul of mu-sic tune my voice to win - - dear

p

Strephon, dear, - - dear, - - dear Strephon, who my love - - en - - joys.

pp

AIR.
Allegro.

pscherzando

Or if more in - flu enc - ing is to be brisk and

ai - ry, With a step and a bound, and a frisk from the ground, I will

trip like a - ny fai - ry, As once on I - da danc - ing, were

three ce - les - tial bo - dies, With an air and a face, and a

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 disquis'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
 blow. _____ My veins all shi-ver, and my fin-gers glow, my

rit.

lento
 pulse beats _____ a dead, dead march, my pulse beats _____ a dead,

pp rit. dead march for lost re - pose. *f* And to a so - lid lump of ice. *p* My

AIR.
Audante moderato.

poor, poor fond heart is froze.

Or say ye

pow'rs, say, say ye pow'rs my peace to crown. Shall I.

shall I, shall I thaw my - self or down, shall I, *pp*

shall I, shall I thaw my - self or down? A - *f*

mf - mongst the foam - ing bil - lows, In - creas - ing all with

rit. tears I shed, On beds of ooze and crys - tal pil - lows Lay *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 down,

shall I, shall I, shall I thaw my - self_ or_ down.

pp

RECIT.
Agitato.

No, no no no no, I'll straight run mad, I'll straight run mad, That soon, yes

f

soon my heart will warm; When once the sense is fled, is fled, — Love, *Largo.*

Lento. *pp* *cresc.* *p*

love has no pow'r, love has no pow'r, no pow'r to charm, love has no

mf *pp*

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

woods I'll fly, Robes locks shall thus, thus shall thus be

tore, A thousand, thousand deaths I'll die, a thousand, thousand deaths I'll

die, Ere thus, thus in vain, ere thus, thus in vain, thus in vain a-dore.



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103. *ALEXANDER (HOMEROS)	...	A. H. Brewer	3d.	21. *FAINT NOT, FEAR NOT	...	Henry Smart	4d.
91. *ALL MUST BE WELL	...	Myles B. Foster	4d.	208. *FAIRIES, THE	...	Percy E. Fletcher	4d.
5. *ALL SEEN FOR REAT	...	Franz Abt	3d.	64. FAIRY DANCE, THE	...	F. Corder	4d.
1. *ANGEL, THE	...	Rubinstein	4d.	95. FAIRY FANCY, A	...	Myles B. Foster	4d.
114. *AT DAWN OF DAY	...	F. H. Cowen	4d.	92. FAIRY WORKER	...	Myles B. Foster	4d.
48. AT REST WITH THEE	...	Carl Reinecke	3d.	58. FAITHFUL LOVE	...	Carl Reinecke	3d.
146. *AUBADE	...	J. Ireland	3d.	61. FAITHLESSNESS	...	C. M. B. Field	3d.
148. AUTUMN	...	A. H. Behrend	4d.	154. *FALL OF THE LEAF, THE	...	Schumann	3d.
114. *AUTUMN SONG, AN	...	H. A. J. Campbell	3d.	145. FLOWERS I LOVE BEST, THE	...	E. C. Ford	3d.
17. *AUTUMN SONG	...	Mendelssohn	3d.	51. FOUNT OF MUSIC, THE	...	Carl Reinecke	3d.
143. AWARE! AWARE	...	E. C. Ford	6d.	136. *FOUNTAINS, WAKEN	...	A. Richards	4d.
111. BABY-BYE	...	Natalie Davenport	3d.	150. *FULL PATHOS FIVE	...	J. Ireland	3d.
198. *BARCAROLLS	...	C. Hoby	3d.	80. FUNERAL, A	...	Karel Bendl	4d.
126. *BACCHUS	...	F. W. Wadely	3d.	94. *GET UP	...	Myles B. Foster	3d.
7. *BELLS AT EVE	...	Franz Abt	4d.	85. *GIPSY PAIR, A	...	Karel Bendl	4d.
101. *BERRY TIME	...	H. A. J. Campbell	3d.	191. GLOW-WORM, THE	...	E. M. Boyce	3d.
54. BEWARE	...	Carl Reinecke	3d.	108. GOLDEN SILENCES	...	G. F. Huntley	3d.
149. *BIRD RAPTURES	...	G. F. Huntley	3d.	163. GOLDEN SLEEPERS	...	A. H. Brewer	4d.
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173. BIRDS	...	F. H. Cowen	4d.	36. *GREETING	...	Mendelssohn	3d.
144. BIRDS IN COUNCIL, THE	...	E. C. Ford	6d.	195. GREETING, THE	...	E. M. Boyce	3d.
107. BIRD'S QUESTION, THE	...	Franz Abt	4d.	124. HAIL, CECILIO	...	Natalie Davenport	3d.
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	Scottish Folk Song (arr.)		3d.	121. HORNWARD	...	Henry Rogers	4d.
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919. CHERRY RIVE	...	C. E. Horn	3d.	14. *I WOULD THAT MY LOVE	...	Mendelssohn	3d.
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160. *EVENING SONG	...	J. Ireland	4d.	160. *MEETING OF THE WATERS, THE	...	Irish Air (arr.)	4d.
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