

Dorothy's Wedding Day

A Song Cycle

FOR

Four Solo Voices

Words and Music

by

H. Lane Wilson.

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BOOSEY & CO., - NEW YORK - TORONTO - LONDON.

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DOROTHY'S WEDDING DAY.

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FOR

FOUR SOLO VOICES,

FOUNDED ON OLD DANCE FORMS.

WORDS AND MUSIC

BY

H. LANE WILSON.

PRICE \$1.50 (NET)

BOOSEY & ©.
NEW YORK - TORONTO - LONDON (ENG.)
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Wilson

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DOROTHY'S WEDDING DAY.

I.—CARILLON.

(QUARTET.)

RING out, ring out a merry lay!
Glad bells, chime out this bridal day;
Chime out! chime out!

II.—AUBADE.

(QUARTET)

SOFTLY o'er the mountain's brow
The shades of night retire,
And the golden sunbeams now
Paint the village spire;
While the birds on ev'ry spray
Hail this happy morn of May.

All the quiring birds do sing
In accents clear and sweet,
And the daisy opes her eye,
Smiling 'neath our feet;
While the birds on every spray
Hail this happy morn of May.

III.—GAVOTTE.

("NOW THE LARK IS UP ABOVE.")

(SOPRANO.)

Now the lark is up above,
And the morn is fresh and bright;
Thrushes carol out their love,
Filling woodland with delight.
Come, young lovers, from the vale,
With your sweethearts to the dale;
Come away!
Fa la la la la.
Ah!

For the fairies tell
There's a wedding bell
In the dell to-day!
Lads and lasses, come away,
Ah!

V—MINUET.

("OH! HOW I LOVE THEE.")

(TENOR.)

1
OH! how I love thee,
My dearest treasure!
Thou'rt mine to worship,
Mine to adore;
Sweet love, believe me,
I'll ne'er deceive thee:
My heart is yours—
For evermore.

2
If far away
I must go from thee,
Let me but say,
"Dear love, adieu;"
Let not sad fears
Overwhelm thee;
I'll kiss thy tears,
And aye be true.
Ah!

Oh! how I love thee, &c.

VII.—SARABANDE.

("DEAR CHILD, FOR WHOM I'VE PRAYED.")

(CONTRALTO.)

DEAR child, for whom I've prayed,
Now as a bride arrayed,
Sweet in thy purity,
 And lovely as a flow'r :
Fondly I've cherished thee,
Guarded and tended thee,
Thou wert my only joy,
 My hope from hour to hour.

Sad though it be to part,
Yet I, with trusting heart,
Place thy dear hand in his,
 Without a fear to-day ;
Safe on his loving breast
May you for ever rest :
Heav'n bless and keep you both,
 Now and for aye.

IX —PAVANE.

ON both be now the blessing
That hope can give the heart ;
All earthly joys possessing
That truth and love impart.

And now their vows are plighted,
We bless them on this day ;
In Hymen's bonds united,
Their lives shall pass away.

CARILLON.

Words & Music by

H. LANE WILSON.

Con forza. (M.M. $\text{♩} = 112$.)

PIANO.

Gaily. ($\text{♩} = 132$.)

Gaily. (♩ = 120.)

Ring out, ring out..... a mer - ry

Gaily. Ring out, ring out..... a mer - ry

Gaily. Ring out, ring out..... a mer - ry...

Gaily. Ring out, ring out..... a mer - ry

p

ff *Con pedale.*

lay!..... Glad bells, chime out.....

lay!..... Glad bells, chime out.....

lay!..... Glad bells, chime out.....

lay!..... Glad bells, chime out.....

p

ff

----- this bri - dal day;-----

----- this bri - dal day;-----

----- this bri - dal... day;-----

----- this bri - dal day;-----

V V V V V V V

vallio

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "this bri - dal day;". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The piano part includes several measures with a 'V' marking above the notes, and the word "vallio" written below the bass line.

Ring

Ring

Ring

Ring

Ring

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "Ring". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The piano part includes several measures with a 'V' marking above the notes.

out, ring out..... a mer - ry lay!.....

out, ring out..... a mer - ry lay!.....

out, ring out..... a mer - ry lay!.....

out, ring out..... a mer - ry lay!.....

fff con forza.

vlllo vlllo vlllo vlllo vlllo vlllo

..... Glad bells chime out..... this

..... Glad bells chime out..... this

..... Glad bells chime out..... this

..... Glad bells chime out..... this

vlllo vlllo vlllo vlllo vlllo vlllo vlllo

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in G major and feature the lyrics "bri - dal day;". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The lyrics "Chime" are written below the piano accompaniment.

Musical score for the second system. It consists of four vocal staves and a piano accompaniment. The vocal lines are in G major and feature the lyrics "out! chime out!". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The lyrics "Chime" are written below the piano accompaniment.

AUBADE.

Words & Music by

H. LANE WILSON.

Boldly. (M M $\text{♩} = 88.$)

PIANO.

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f*. The right hand features a melodic line with eighth-note patterns and trills, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a *rit* (ritardando) marking.

(♩ = 80.)
ppp **Brightly.**

Soft - ly o'er the moun - tain's brow The shades of night re -

ppp
Soft - ly o'er the moun - tain's brow The shades of night re -

ppp
Soft - ly o'er the moun - tain's brow The shades of night re -

ppp
Soft - ly o'er the moun - tain's brow The shades of night re -

ppp

The vocal line is in 2/2 time with a key signature of one sharp (F#). It consists of four staves, each with a different vocal part. The lyrics are: "Soft - ly o'er the moun - tain's brow The shades of night re -". The piano accompaniment is in 2/2 time with a key signature of one sharp (F#) and a dynamic marking of *ppp*. It provides a simple harmonic support for the vocal line.

- tire, And the gold - en sun - beams now

- tire,..... And the gold - en sun - beams now

- tire,..... And the gold - en sun - beams now

- tire,..... And the gold - en sun - beams now.....

f
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

f
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

f
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

f
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

hap-py morn of May,..... this hap-py morn of May.....

hap-py morn of May,..... this hap-py morn of May.....

hap-py morn of May,..... this hap-py morn of May.....

hap-py morn of May,..... this hap-py morn of May.....

..... Hail this hap-py morn of May.

..... Of May,..... Hail this hap-py morn of May.

..... Of May,..... Hail this hap-py morn of May.

..... Of May,..... Hail this hap-py morn of May.

mf
All the quir - ing birds do sing In ac - cents clear and

mf
All the quir - ing birds do sing In ac - cents clear and

mf
All the quir - ing birds do sing In ac - cents clear and

mf
All the quir - ing birds do sing In ac - cents clear and

pp
sweet, And the dai - sy opes her eye,

pp
sweet, And the dai - sy opes her eye,

pp
sweet, And the dai - sy opes her eye,

pp
sweet, And the dai - sy opes her eye,

Smil - ing 'neath our feet; While the birds on ev - 'ry

Smil - ing 'neath our feet; While the birds on ev - 'ry

Smil - ing 'neath our feet; While the birds on ev - 'ry

Smil - ing 'neath our feet; While the birds on ev - 'ry

spray Hail this hap - py morn of May,..... This hap - py morn of

spray Hail this hap - py morn of May,..... This hap - py morn of

spray Hail this hap - py morn of May,..... This hap - py morn of

spray Hail this hap - py morn of May,..... This hap - py morn of

May,..... Hail this

May,..... Of May,..... Hail this

May,..... Of May,..... Hail this

May,..... Of May,..... Hail this

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "May,..... Hail this", "May,..... Of May,..... Hail this", "May,..... Of May,..... Hail this", and "May,..... Of May,..... Hail this". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

rall
hap - py morn o, May.....

rall
hap - py morn..... of May.....

rall
hap - py morn..... of May.....

rall
hap - py morn..... of May.....

rall.

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "hap - py morn o, May.....", "hap - py morn..... of May.....", "hap - py morn..... of May.....", and "hap - py morn..... of May.....". The piano accompaniment includes a *rall.* marking. The system concludes with a final chord in the piano part.

GAVOTTE.

(Now the lark is up above.)

Words & Music by

H. LANE WILSON.

Slowly with grace.

VOICE.

PIANO.

mf

cresc.

(M. M. $\text{♩} = 80.$)*Tempo di Gavotta.*

Now the.....

p

mf

lark is... up a - bove, And the morn is... fresh and

bright; Thrush - es..... ca - rol out their love, Fill - ing

woodland with de - light. Come, young lov - ers, from the

vale, With your sweet hearts to..... the dale; Come a -

- way! Fa la la la la la..... Come a -

- way! Fa la la la.....

Thrush - es....

ca - rol out their love, Ah!.....

Tempo

Come, young lov - ers, from the vale, With your

Tempo

sweet hearts to the dale; Come a - way! Fa la la

la la la..... Come a - way! Fa la la la. Ah!.....

..... come a - way! Ah!..... come a -

- way! For the fair - ies tell there's a wed - ding -

bell In the dell... to - day! Ah!

pp

8

come a - way! Ah! come a -

8

ppp

way! For the fair - ies tell there's a wed - ding - bell In the dell

8

ppp

to - day!

cresc.

f

The lark is up.

Lads and lass - es, come a - way Ah!.....

For the

pp parlando

pp meno mosso

ff

pp

Red.

fair - ies tell there's a wed - ding - bell..... In the dell..... to -

pp

colla parte

- day!.....

pp Tempo

mf

pp

Red.

The lark is up.

pp Red.

Red.

H. 5003.

MUSSETTE.

Words & Music by

H. LANE WILSON.

With closed lips. p (M. M. $\text{♩} = 84$)

Mm

With closed lips. p

Mm

p With closed lips. f Parlando

Mm Fair - est maid - en, wilt thou

p With closed lips.

Mm

mar - ry me? Pray you be both sweet and kind; For no long - er will I

tar - ry me; You're the maid to please my mind. Don't say

"no!" fair - est maid - en, Don't say "no!" Don't say

f Fa la la la Fa la la la la la Mm... *closed lips.*

f Fa la la la Fa la la la la la Mm... *closed lips.*

"no!" *f* Fa la la la Fa la la la la la Don't say *closed lips.*

Fa la la la Fa la la la la la Mm...

rit *Tempo*
Sir! your ques-tion does not har-ry me, For you
rit *Tempo*
rit *Tempo with closed lips*
"no!" Don't say "no!" Mm
rit *Tempo*

are so brave and kind, No, no long-er will I tar-ry thee, But con -
v
v

f
sent to ease thy mind. I'll say "yes," brav - est
v
v

gen_tle_man, I'll say "yes" I'll say "yes" *f* Fa la la la, Fa la la

..... *f* Fa la la la, Fa la la

..... *f* Fa la la la, Fa la la

..... *f* Fa la la la, Fa la la

la la la. I'll say "yes!"..... I'll say "yes!" *Molto rall.* *Parlando.*

With closed lips. *Molto rall.* *Parlando.*

la la la. Mm..... She'll say "yes!"

Molto rall. *Parlando.*

la la la. You'll say "yes!" You'll say "yes!"

With closed lips. *Molto rall.* *Parlando.*

la la la. Mm..... She'll say "yes!"

MINUET.

"OH! HOW I LOVE THEE."

Words & Music by

H. LANE WILSON.

Tempo di Minuetto. (M.M. ♩ = 96.)

VOICE.

PIANO.

p

mf with great expression

Oh! how I

love thee, My dear - est trea - - sure!

cresc.

Thou'rt mine to wor - - ship, Mine to a - dore;.....

cresc. - - - cen - - - do *f*

Sweet love, be - lieve me, I'll ne'er de - ceive thee:

mf

f My heart is yours..... Yours for e - ver - more. *mf*

rit. *rit.* *a tempo.*

pp A little quicker.

If far a - way I must

pp sustained.

go from thee, Let me but say, "Dear love, a -

- dieu;" Let not sad fears..... O - ver -

p *accel. e cresc.*

p *poco accel. e cresc.*

- whelm..... thee; I'll kiss thy tears, And aye be

pp *rit.*

pp *rit.*

true. Ah!

accel. *sempre cresc.* *f*

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'true.' followed by a long melisma 'Ah!' indicated by a dotted line. The piano accompaniment (grand staff) starts with a half note chord, followed by a series of chords and moving lines. Performance markings include 'accel.' (accelerando) and 'sempre cresc.' (sempre crescendo) in the piano part, and a forte 'f' dynamic marking in the bass line.

f Oh! how I love thee, My dear - est

Detailed description: This system contains the third and fourth staves. The vocal line continues with a melisma 'Oh!' followed by the lyrics 'how I love thee, My dear - est'. The piano accompaniment features a forte 'f' dynamic marking and continues with harmonic support for the vocal line.

trea - - sure; Thou'rt mine to wor - - ship, Mine to a -

cresc. *f*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'trea - - sure; Thou'rt mine to wor - - ship, Mine to a -'. The piano accompaniment includes a 'cresc.' (crescendo) marking and a forte 'f' dynamic marking.

- dore;..... Sweet love, be - lieve me,

mf

Detailed description: This system contains the seventh and eighth staves. The vocal line concludes with a melisma '- dore;' followed by the lyrics 'Sweet love, be - lieve me,'. The piano accompaniment features a mezzo-forte 'mf' dynamic marking.

I'll ne'er de - ceive thee; My life is yours,.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* (forte) is placed below the piano part.

Yours for e - ver - more: My life.....

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a *cresc.* (crescendo) marking and a *ff* (fortissimo) marking. The piano part includes a series of chords in the right hand and a bass line in the left hand.

is yours, for e - ver - more.....

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a *rit.* (ritardando) marking, a *molto rall.* (molto rallentando) marking, and a *f a tempo.* (forte a tempo) marking. The piano part includes a series of chords in the right hand and a bass line in the left hand.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

GIGUE.

Words & Music by

H. LANE WILSON.

Allegro giocoso. (Strict time throughout.) (M. M. ♩ = 126.)

PIANO.

f Joyously.

All the bells are ring - ing a chime,..... The

All the bells are ring - ing a chime,..... The

All the bells are ring - ing a chime,..... The

All the bells are ring - ing a chime,..... The

bright - est, mer - ri - est rhyme, And gai - ly goes the

bright - est, mer - ri - est rhyme, And gai - ly goes the

bright - est, mer - ri - est rhyme, And gai - ly goes the

bright - est, mer - ri - est rhyme, And gai - ly goes the

pp *pp*

time..... This hap - py bri - dal day. With *mf*

time..... This hap - py bri - dal day. With *p*

time..... This hap - py bri - dal day. With *p*

time..... This hap - py bri - dal day.

sf *sf*

ten - der word and glance,..... The cou - ples all.... ad -

ten - der word and glance,..... The cou - ples all.... ad -

ten - der word and glance,..... The cou - ples all.... ad -

pp

Ding dong, Ding

pp legato.

ed.

ed.

ed.

ed.

ed.

-vance; They join the mer-ry dance,..... And gai - ly sport and

-vance; They join the mer-ry dance,..... And gai - ly sport and

-vance; They join the mer-ry dance,..... And gai - ly sport and

dong; Ding dong, Ding

ed.

ed.

ed.

ed.

play. All the bells are ring-ing a chime,..... The
 play. All the bells are ring-ing a chime,..... The
 play. All the bells are ring-ing a chime,..... The
 dong,.... All the bells are ring-ing a chime,..... The

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "play. All the bells are ring-ing a chime,..... The" for the first three staves, and "dong,.... All the bells are ring-ing a chime,..... The" for the fourth staff. The piano accompaniment features a steady bass line and chords in the right hand.

bright-est, mer-ri-est rhyme, And gai-ly goes the
 bright-est, mer-ri-est rhyme, And gai-ly goes the
 bright-est, mer-ri-est rhyme, And gai-ly goes the
 bright-est, mer-ri-est rhyme, And gai-ly goes the

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "bright-est, mer-ri-est rhyme, And gai-ly goes the" for all four staves. The piano accompaniment features a steady bass line and chords in the right hand, with a dynamic marking of *sf* (sforzando) in the second measure of the right hand.

time..... This hap - py bri - dal day. Each

time..... This hap - py bri - dal day. Each

time..... This hap - py bri - dal day. Each

time..... This hap - py bri - dal day. Each

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "time..... This hap - py bri - dal day. Each". The piano part features chords and moving lines in both hands, with some dynamics like *sf* and *ff* indicated.

lad and lass take hand, Then

lad and lass take hand, Then

lad and lass take hand, Then

lad and lass take hand, Then

The second system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "lad and lass take hand, Then". The piano part features chords and moving lines in both hands, with a dynamic of *ff* indicated.

join the mer - ry band, With a ding—dong,

join the mer - ry band, With a ding—dong,

join the mer - ry band, With a ding—

join the mer - ry band, With a ding—dong,

8

ding—dong, Ding - a-ding - a - ding - a-dong, Ding—dong,

ding—dong, Ding - a-ding - a - ding - a-dong, Ding—dong,

dong, Ding - a-ding - a - ding - a-dong, Ding—dong,

ding—dong, Ding - a-ding - a - ding - a-dong, Ding—dong,

8

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic marking at the end of the system.

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

ding—dong, Ding - a-ding - a - ding - a-dong,

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

The piano accompaniment continues with the same rhythmic pattern as the first system, maintaining the forte (*ff*) dynamic.

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....

Ding—dong, ding—dong, On Dor - o - th 's Wed - ding Day.....

The vocal score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The melody is simple and rhythmic, with a dotted quarter note followed by an eighth note, and a quarter note. The lyrics are: "Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....".

The piano accompaniment for the first system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The music is in a simple, rhythmic style.

The piano accompaniment for the second system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The music is in a simple, rhythmic style. The lyrics "cres - cen - do." are written below the staves.

The piano accompaniment for the third system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The music is in a simple, rhythmic style. The lyrics "sf" and "f" are written below the staves.

mf
O the bells for you may bring..... A sweet heart and a

p
O the bells for you may bring..... A sweet heart and a

p
O the bells for you may bring..... A sweet heart and a

p
O the bells for you may bring..... A sweet heart and a

pp *sf* *pp*

ring, And ma - ny a song to sing..... Of

ring, And ma - ny a song to sing..... Of

ring, And ma - ny a song to sing..... Of

ring, And ma - ny a song to sing..... Of

pp *sf*

love that lasts for aye. *mf* With hearts as light as
 love that lasts for aye. *p* With hearts as light as
 love that lasts for aye. *p* With hearts as light as
 love that lasts for aye. *p* Ding_____

sf *pp legato.*

air,..... And kiss_es ev_'ry_where, They called a truce to
 air,..... And kiss_es ev_'ry_where, They called a truce to
 air,..... And kiss_es ev_'ry_where, They called a truce to
 dong, Ding_____ dong, Ding_____

care,..... And danced the time a - way. O the bells for you may
 care,..... And danced the time a - way. O the bells for you may
 care,..... And danced the time a - way. O the bells for you may
 dong, Ding _____ dong. O the bells for you may

cresc. *f*
cresc. *f*
cresc. *f*
cresc. *f*

bring..... A sweet - heart and a ring, And
 bring..... A sweet - heart and a ring, And
 bring..... A sweet - heart and a ring, And
 bring..... A sweet - heart and a ring, And

sf *sf*

ma_ny a song to sing,..... Of love that lasts for aye. Then

ma_ny a song to sing,..... Of love that lasts for aye. Then

ma_ny a song to sing,..... Of love that lasts for aye. Then

ma_ny a song to sing,..... Of love that lasts for aye. Then

parlando. (Spoken.) *mf*

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

parlando. (Spoken.) *mf*

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

parlando. (Spoken.) *mf*

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

ding—dong, ding—dong, Ding - a - ding - a - ding - a - dong,

ding—dong, ding—dong, Ding - a - ding - a - ding - a - dong,

ding—dong, Ding - a - ding - a - ding - a - dong,

ding—dong, ding—dong, Ding - a - ding - a - ding - a - dong,

pp

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

Ding—dong, ding—dong; On Dor - o - thy's Wed - ding Day. With a *ff*

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ff

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,
 ding—dong, Ding - a-ding - a - ding - a-dong,
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*
 Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*
 Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*
 Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*

rit. *ff a tempo.*
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa
rit. *ff a tempo.*
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa
rit. *ff a tempo.*
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa
rit. *ff a tempo.*
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa

la, fa la.
 la, fa la.
 la, fa la.
 la, fa la.

loco.

SARABANDE.

Words & Music by

H. LANE WILSON.

Con Dignita. (M M ♩ = 66.)

VOICE.

PIANO.

Con espressivo.

Dear child, for whom I've prayed,

Tempo

Now as a bride ar-rayed, Sweet in thy

p

cresc.

pu - - ri - ty, And love - ly as a flow'r:

cresc.

pp

Fond - ly I've cher - ished thee, Guard - ed and

pp

cresc.

ten - ded thee, Thou wert my on - - ly joy, My

colla voce

rit.

hope from hour to hour.

mf

rit. *Tempo*

pp Sad though it be to part, Yet I, with *pp ten.*

pp *colla voce.*

cresc. trust - ing heart, Place thy dear hand in his With -

cresc.

- out a fear to - day; Safe on his *pp*

cresc. *pp*

lov - ing breast May you for

cresc.

ev - er rest: Heav'n bless and keep you both,

cresc.

Now... and for aye. Heav'n bless and

p

keep you both, Now... and... for aye.....

cresc. *f* *colla voce* *a tempo*

dim. *ten.* *pp*

PASTORALE.

Words
Written & Arranged by

H. LANE WILSON.

Andantino. (M M ♩ = 63.)

PIANO.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a simple accompaniment of eighth notes. The second system continues the melody and accompaniment, with the bass line becoming more rhythmic and active.

The vocal entry begins with a treble clef staff. The lyrics are: "Did you ne'er hear the tale How a youth in the vale Ask'd a". The piano accompaniment is in the bass clef, starting with a *p* dynamic. The melody is simple and pastoral in style.

The vocal entry continues with the lyrics: "dam - sel to give him a kiss? 'No!.....". The piano accompaniment continues in the bass clef, with a *cresc.* marking. The melody is simple and pastoral in style.

no!" she re - plied "It..... must be de - nied" Yet

p

all the while wish'd to say "yes!" With words that en - dear He

mf
p

charm'd ev-'ry fear, Yet still she cried "Oh! no, no!" But

real - ly, in truth, She sigh'd for the youth — O.....

rall. *pp* *ten.*
colla voce. *pp*

a tempo.

ho!.....

a tempo. *p* *cres* *cen-*

Did you ne'er hear it said When he

do. *mf*

ask'd her to wed, And told her true love prompt.ed

so, How the pret - ty maid spoke? To be sure 'twas in joke, For

cresc.

still she cried "Oh! no, no!" But ah! you shall find How this

f *p*

cresc. *pp*

maid chang'd her mind, When a day or so pass'd af-ter this; For

once more he press'd At the church to be bless'd Then she

accel. *f* *f*

accel. *f* *largamente.*

Red.

answer'd "Dear shep-herd, O yes!"

parlando.

pp *ppp* *ppp*

PAVANE.

Words & Music by

H. LANE WILSON.

Andante. (M M $\text{♩} = 66.$)

PIANO. *f molto legato.*

mf
gva sotto.

(♩ = 60.) *pp*

On both be now the bless - - ing That

pp

On both be now the bless - - ing That

pp

On both be now the bless - - ing That

pp

On both be now the bless - - ing That

f *pp Organ.*

hope can give the heart; All earth-ly joys pos -

hope can give the heart; All earth-ly joys pos -

hope can give the heart; All earth-ly joys pos -

hope can give the heart; All earth-ly joys pos -

- sess - ing That truth and love im - part.

- sess - ing That truth and love im - part.

- sess - ing That truth and love im - part.

- sess - ing That truth and love im - part.

And now their vows are plight - - ed, We

And now their vows are plight - - ed, We

And now their vows are plight - - ed, We

And now their vows are plight - - ed, We

Piano.

bless them on this day; In Hy - men's bonds u -

bless them on this day; In Hy - men's bonds u -

bless them on this day; In Hy - men's bonds u -

bless them on this day; In Hy - men's bonds u -

rall.

Musical staff with lyrics: - nit - ed, Their lives shall pass a - way.....

- nit - ed, Their lives shall pass a - way.....

rall.

Musical staff with lyrics: - nit - ed, Their lives shall pass a - way.....

- nit - ed, Their lives shall pass a - way.....

rall.

Musical staff with lyrics: - nit - ed, Their lives shall pass a - way.....

- nit - ed, Their lives shall pass a - way.....

rall.

Musical staff with lyrics: - nit - ed, Their lives shall pass a - way.....

- nit - ed, Their lives shall pass a - way.....

Piano accompaniment for the first system, showing chords and arpeggios.

Empty musical staves for vocal parts.

Tempo primo.

Piano accompaniment for the second system, starting with *f molto legato.* and *mf*.

FINALE.

Words & Music by

H. LANE WILSON.

SOPRANO. *Con forza.* (M.M. $\text{♩} = 112$.) *Gaily.* ($\text{♩} = 120$.) *f* Ring out, ring out.....
ALTO. *f* Ring out, ring out.....
TENOR. *f* Ring out, ring out.....
BASS. *f* Ring out, ring out.....
PIANO. *Con forza.* *fff*

A mer - ry lay..... Glad
 A mer - ry lay..... Glad
 A mer - ry lay..... Glad
 A mer - ry lay..... Glad
 A mer - ry lay..... Glad

bells, chime out This bri - dal

bells, chime out This bri - dal

bells, chime out This bri - dal

bells, chime out This bri - dal

fff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and feature a melodic line with a dotted line indicating a long note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked with a forte-fortissimo (*fff*) dynamic.

day. Ring out, ring

day. Ring out, ring

day. Ring out, ring

day. Ring out, ring

fff

Detailed description: This system continues the vocal and piano parts. The vocal parts have a dotted line for the word 'day' followed by the phrase 'Ring out, ring'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked with a forte-fortissimo (*fff*) dynamic.

out... A mer - ry lay...

out... A mer - ry lay...

out... A mer - ry lay...

out... A mer - ry lay...

fff *Con forza.*

fff

..... Glad bells, chime out... This

..... Glad bells, chime out... This

..... Glad bells, chime out... This

..... Glad bells, chime out... This

fff

bri - dal day.....

bri - dal day.....

bri - dal day.....

bri - dal day.....

fff *ff*

Allegro giocoso.

f Oh! the bells, for you may bring..... A

f Oh! the bells, for you may bring..... A

f Oh! the bells, for you may bring..... A

f Oh! the bells, for you may bring..... A

f *pp* *sf*

sweet-heart and a ring, And many a song to

sweet-heart and a ring, And many a song to

sweet-heart and a ring, And many a song to

sweet-heart and a ring, And many a song to

pp

sing..... Of love that lasts for aye. With *p*

sing..... Of love that lasts for aye. With *p*

sing..... Of love that lasts for aye. With *p*

sing..... Of love that lasts for aye.

sf

hearts as light as air,..... And kiss - es ev - 'ry - where, They

hearts as light as air,..... And kiss - es ev - 'ry - where, They

hearts as light as air,..... And kiss - es ev - 'ry - where, They

p. Ding _____ dong, Ding _____ dong,

legato.

called a truce to care,..... And danced the time a - *cresc.*

called a truce to care,..... And danced the time a - *cresc.*

called a truce to care,..... And danced the time a - *cresc.*

Ding _____ dong, _____ Ding *cresc.*

cresc.

way. O the bells for you may bring..... A

way. O the bells for you may bring..... A

way. O the bells for you may bring..... A

dong..... O the bells for you may bring..... A

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp (F#). The lyrics are: "way. O the bells for you may bring..... A". The piano accompaniment features a steady bass line and chords in the right hand.

sweet_heart and a ring, And ma_ny a song to

sweet_heart and a ring, And ma_ny a song to

sweet_heart and a ring, And ma_ny a song to

sweet_heart and a ring, And ma_ny a song to

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp (F#). The lyrics are: "sweet_heart and a ring, And ma_ny a song to". The piano accompaniment features a steady bass line and chords in the right hand, with a *sf* (sforzando) marking.

sing..... Of love that lasts for aye. Then
 sing..... Of love that lasts for aye. Then
 sing..... Of love that lasts for aye. Then
 sing..... Of love that lasts for aye. Then

sf *mf*

parlando. (Spoken.) *mf*
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a
parlando. (Spoken.) *p*
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a
parlando. (Spoken.) *p*
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a
pp *sf*

ding—dong, ding—dong, Ding - a-ding - a-ding - a-dong,
 ding—dong, ding—dong, Ding - a-ding - a-ding - a-dong,
 ding—dong, Ding - a-ding - a-ding - a-dong,
 ding—dong, ding—dong, Ding - a-ding - a-ding - a-dong,

pp

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a

ff

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,
 ding—dong, Ding - a-ding - a - ding - a-dong,
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On

rit. *ff a tempo.*
Dor. o. thy's Wed. ding Day. Fa la, fa la, fa
rit. *ff a tempo*
Dor. o. thy's Wed. ding Day. Fa la, fa la, fa
rit. *ff a tempo*
Dor. o. thy's Wed. ding Day. Fa la, fa la, fa
rit. *ff a tempo*
Dor. o. thy's Wed. ding Day. Fa la, fa la, fa

The first system of the musical score consists of five vocal staves and a grand staff. Each vocal staff begins with a *rit.* (ritardando) marking, followed by a *ff a tempo.* (fortissimo a tempo) marking. The lyrics are "Dor. o. thy's Wed. ding Day. Fa la, fa la, fa". The grand staff at the bottom provides the piano accompaniment, starting with a *rit.* marking and a *ff* dynamic.

la, fa la.....
la, fa la.....
la, fa la.....
la, fa la.....

loco.
sf sf sf sf sf sf

The second system continues the vocal parts with the lyrics "la, fa la....." repeated on four staves. The piano accompaniment in the grand staff at the bottom features a *loco.* (loco) marking and a series of *sf* (sforzando) dynamics. The piano part includes a *loco.* marking and a *sf* dynamic.

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