

135  
19

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

F. H. COWEN.

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

A DAUGHTER OF THE SEA

TWO SHILLINGS

TWO SHILLINGS & SIXPENCE.

LONDON NOVELLO & Co. LTD.

BACH

A NEW SERIES  
OF  
**SACRED SONGS**

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

**ALBERTO RANDEGGER.**

PRICE TWO SHILLINGS EACH BOOK.

*The two sets of Songs for each voice are also published in four volumes.*

CLOTH, SIX SHILLINGS EACH.

**FIRST SET.**

**SOPRANO.**

1. My heart ever faithful ... ... J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... ... Ch. Gounod
4. With verdure clad ("Creation") ... ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... J. Benedict

**TENOR.**

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... J. Haydn
3. Be thou faithful unto death ("St. Paul")...  
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

**CONTRALTO.**

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")  
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... ... Handel
4. Evening Prayer ("Eli") ... ... M. Costa
5. There is a green hill... ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... J. Benedict

**BASS.**

1. Dost thou despise ... ... ... J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... G. Rossini
5. How great, O Lord ("St. Peter")... J. Benedict
6. If Thou shouldst mark iniquities ("Eli")... M. Coats

**SECOND SET.**

**SOPRANO.**

1. Thou, O Lord, art my Protector (Psalm xix.)  
C. Saint-Saëns
2. Lo ! the heaven-descended Prophet  
("The Passion") ... ... C. H. Graun
3. Jerusalem ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Great is Jehovah ... ... F. Schubert
5. Turn Thee unto me ("Eli") ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

**TENOR.**

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") ... ... Handel
4. O come, let us worship (Psalm xciv.)  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raft
6. Song of Penitence (Busslied) ... ... Beethoven

**CONTRALTO.**

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... ... A. Dvorák
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... G. Rossini
6. Morning Prayer ("Eli") ... M. Costa

**BASS.**

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... F. Schubert
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Consume them all ("St. Paul")  
F. Mendelssohn-Bartholdy
6. Nazareth ... ... ... Ch. Gounod

8347

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

A

# DAUGHTER OF THE SEA

CANTATA FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS WRITTEN BY

CLIFTON BINGHAM

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

---

Price Two Shillings- Two Shillings and Sixpence.

Tonic Sol-fa, 1s. 4d.

---

LONDON: NOVELLO AND COMPANY, LIMITED.

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

---

Copyright, 1896, by Novello, Ewer and Co.

1871  
C. G. S.

**MADE IN ENGLAND**

# A DAUGHTER OF THE SEA.

*The Sea Maid* ...     ...     ...     ...     ...     ...     ...     ...     ...     SOPRANO.  
*The Sea Witch*...     ...     ...     ...     ...     ...     ...     ...     ...     CONTRALTO.  
*The Sisters*     ...     SECOND SOPRANO, MEZZO-SOPRANO, AND SECOND CONTRALTO.

## CHORUS.

The sun has set, the sea is still,  
The silent stars the heavens fill ;  
A little sea maid from the deep  
Is floating where the ripples sleep.  
She sees a ship upon the main,  
She hears the sound of music's strain ;  
Who is that dancing, fair of face,  
With gallant mien and form of grace ?  
The vessel speeds her course along—  
How fair is he—how sweet the song !  
But hark ! the tempest rises fast,  
The good ship heels before the blast,  
The wild winds howl 'neath stormy skies—  
A dismal wreck the vessel lies !

A form upon the foaming wave,  
The little sea maid sees,  
She flies that shipwrecked life to save,  
Like sea bird on the breeze.

His eyes are closed, and faint his breath—  
Ah ! 'tis the boon she craved—  
The little sea maid sweet, from death  
The Prince's life has saved !

## CHORUS.

Golden-haired maid by the sad sea waves,  
Why art thou sad in thy coral caves ?  
Rising each eventide to the shore,  
Pining to see thy love once more !  
Lone is the sea and lone the sky,  
Sad are thine eyes and none know why—  
Fettered art thou and thy love is free—  
Sad little maid by the moaning sea !

## *The Sisters.*

Why so sad, dear sister ours ?  
Lonely droop thy sweet sea flowers,  
Dull thine eyes are, and thy voice  
Tuned no longer to rejoice.  
Speak, dear sister ; come, be gay,  
Join us in our happy play !

Time was in the golden hours  
Thy sweet laughter rang with ours,  
Thy bright song was first and best,  
Gayer, even, than the rest !  
Speak, sweet sister ; come, be gay,  
Join us in our happy play !

## *The Sea Maid.*

It was the night I rose from maiden sleep,  
I saw a good ship sinking in the deep ;  
All, all were swallowed in the stormy wave,  
Save one—the Prince—whose life 'twas mine  
to save.

None more fair and none more noble,  
Not in all the world so wide ;  
And I would that I were mortal,  
So that I might be his bride !

## *The Sisters.*

Wish not that, O gentle sister,  
For a human soul ne'er sigh ;  
For if he whom thou so lovest  
Should not love thee, thou would'st die !  
Come with us and share our pleasures,  
In the still depth of the sea ;  
Stay with us, a sweet sea maiden—  
We will love and comfort thee !

## CHORUS.

Deep in the cavern the sea witch sits,  
And the weeds with her bony hands she knits ;  
Gloomy and grim is her lonesome lair,  
But what does the little sea maiden there ?

## *The Sea Witch.*

I know the boon that thou would'st ask—but  
say,  
Art thou prepared the penalty to pay ?

Thou must give home, and friends, and love,  
If thou would'st dwell on earth above ;  
Thy voice so sweet must silent be,  
If thou would'st gain such boon from me !

## A DAUGHTER OF THE SEA.

Then shalld a mortal love thee well,  
Better than tongue or eye can tell ;  
With love undoubting, love divine,  
A soul immortal shall then be thine !

Should he not love thee for whom thou hast  
sighed,  
Should he take another for his true bride,  
Thy heart will break, and thou wilt be  
Changed into foam on the sad salt sea !

### *The Sea Maid.*

Let me be human—whate'er betide,  
I will dare all to be by his side !

### *The Sea Witch and Chorus.*

Then sleep, while o'er thee the spell I cast,  
Thy sweet sea maidenhood is past ;  
'Tis done—sleep on—for love's true sake,  
At morn a mortal thou shalt wake !

### CHORAL INTERLUDE.

She wakens again by the island shore :  
Alas, she is dumb ! she speaks no more ;  
The sea is blue and the winds blow sweet,  
But the sharp stones hurt her mortal feet !  
The fair Prince tends her night and day,  
But his thoughts and his heart are far away ;  
Ah, little sea maid, lost for ever,  
All is too late—he will love thee never !

### CHORUS.

From a distant land he has chosen a bride,  
They are sailing away at morn ;  
He sees not the sea maiden by his side—  
He passes her by in his happy pride—  
Forgotten is she and forlorn !

And the ship glides on o'er the waters bright,  
There are none to hear her sigh ;  
She sees not the waves or the soft starlight,  
She hears not the music—alas, to-night  
She knows that she must die !

### *The Sisters.*

Sister, we come thy life  
To save ! Take thou this knife !  
Plunge it deep in his breast

To-night, when he lieth at rest !  
Then shall the spell be o'er,  
And thou a sea maid once more !

If not, at the red sunrise,  
When night in the distance dies,  
Sisterless we shall be,  
And thou but as foam on the sea !

### *The Sea Maid.*

How calm and peacefully he sleeps,  
While o'er the deep the vessel creeps ;  
To let him live means death to me,  
His death alone my life can be !

Ah no ! the blow I cannot deal !  
Sink in the deep, thou fatal steel ;  
Day breaks afar, the hour is nigh—  
Then let him live, and let me die !

### CHORUS.

Farewell, farewell, to the mists of the night,  
Hail to the first soft gleam of the light !  
Morning has broken : the Spirits of Air  
Waken the spheres to the daylight fair !

### *The Sea Maid.*

What are those strains of distant melody  
That steal upon mine ear ? again I live !  
Their spell new lightness to my heart doth  
give :  
Spirits of Air, oh, whither bear ye me ?

### CHORUS (*Spirits of the Air*).

To the Daughters of the Air,  
O sea maiden, sad and fair !  
There to dwell for evermore  
On that bright, immortal shore.  
Thou hast suffered and endured,  
Thy reward shall be assured,  
Thou shalt come, through love and pain,  
An immortal soul to gain !

After three hundred years  
Of peace unmarred by tears,  
Immortal as are we thou too shalt rise,  
From the regions of the air,  
Pure and radiant, bright and fair,  
And float, a spirit, into Paradise !

CLIFTON BINGHAM.

# CONTENTS.

---

|   | PAGE |
|---|------|
| 1. CHORUS—"The sun has set" ... ... ... ... ... ... ...   | 1    |
| 2. { CHORUS—"Golden-haired maid" ... ... ... ... ... ...  | 11   |
| 2. { TRIO ( <i>The Sisters</i> )— <i>Second Soprano, Mezzo-Soprano, and Second Contralto</i> —<br>"Why so sad, dear sister ours?" ... ... ... ... | 14   |
| 3. { SOLO— <i>Soprano</i> —( <i>The Sea Maid</i> )—"It was the night" ... ... ...   | 21   |
| 3. { TRIO ( <i>The Sisters</i> )—"Wish not that" ... ... ... ...  | 22   |
| 4. { CHORUS—"In her cavern" ... ... ... ... ... ...   | 23   |
| 4. { SCENA— <i>Soprano and Contralto</i> —( <i>The Sea Maid and The Witch</i> )—"I know<br>the boon" ... ... ... ... ... ...                      | 27   |
| 4. { SOLO ( <i>The Witch</i> ) AND CHORUS—"Then sleep, while o'er thee" ... ...   | 30   |
| 5. CHORAL INTERLUDE—"She wakens again" ... ... ... ...  | 35   |
| 6. CHORUS—"From a distant land" ... ... ... ...   | 39   |
| 7. { TRIO ( <i>The Sisters</i> )—"Sister, we come thy life to save" ... ... ...   | 44   |
| 7. { SOLO— <i>Soprano</i> —( <i>The Sea Maid</i> )—"How calm and peacefully he sleeps" ...  | 48   |
| 8. FINALE ( <i>The Sea Maid and Chorus</i> )—"Farewell to the mists" ... ...  | 51   |



# A DAUGHTER OF THE SEA.

No. 1.

CHORUS.—“THE SUN HAS SET.”

FREDERICK H. COWEN.

Piano.  $\text{♩} = 80.$

*Poco Allegretto ma tranquillamente.*

The musical score consists of five staves of music for piano and voice. The top staff is for the piano, indicated by a large brace and the instruction "PIANO.". The tempo is marked as  $\text{♩} = 80.$  The key signature changes from B-flat major to A major at the end of the piece. The vocal line begins with a melodic line in B-flat major, followed by a section in A major where the piano accompaniment features eighth-note chords. The vocal line returns to B-flat major, and the piano accompaniment continues with eighth-note chords. The score concludes with a final section in A major where the piano accompaniment features eighth-note chords.

Piano part: Dynamics include *p*, *dim.*, *pp*, and *Ped.*

**CHORUS. ALTO.**

The sun . . . has set, the sea is

Piano part: Dynamics include *pp* and *Ped.*

still, . . . The si - lent stars the hea - vens

Piano part: Dynamics include *sempre pp* and *Ped.*

**CHORUS. SOPRANO.**

A lit - tle sea - maid from the deep Is float-ing where the

fill; . . . A lit - tle sea - maid from the deep Is float-ing where the

Piano part: Dynamics include *p* and *Ped.*



ripples sleep, is float - ing, float - ing where the rip - ples sleep. She



ripples sleep,.. is float - ing where the rip - ples sleep.



sees a ship . . up - on the main, . . She hears the sound of mu - sic's strain ; . .



She sees a ship up - on the main, . . She hears the mu - sic's strain ; Who



*Ped.*



Who is that danc - ing, fair of face, . . With gal - lant mien . . and



is . . that danc - ing, fair of face, . . With gal - lant mien . . and

*Easier.*



4

form of grace?

The ves-sel speeds her course a -

form of grace? . . . The ves-sel speeds her course a-long- . . . she

*p*

*b*

*b*

*b*

- long— How fair . . . is he, how fair . . . is

speeds . . . her course a . . . long— How fair . . . is . . . he, how

*cres.*

*mf*

*mf*

*Ped.*

\*

*Ped.*

\*

*Ped.*

\*

he, how fair is he, how sweet, . . . how sweet the

*dim.*

fair . . . is . . . he, . . . how sweet, . . . how sweet . . . the

*dim.*

*p*

*Ped.*

\*

*Ped.*

\*

*song 1 . . .*  
*dim.*  
*Ped. \**  
*Molto vivace.*  
*p*  
*But hark ! the tem-pest ris - es fast,*  
*Molto vivace.  $d = 144.$*   
*But hark ! the tem-pest ris - es fast,*  
*p*  
*mf*  
*The good ship heels be-fore the blast,*  
*mf*  
*The good ship heels be-fore the blast, cres - - cen - do.*  
*p*  
*mf*  
*The*  
*mf*  
*The*  
*ff*  
*p*  
*v*

wild winds howl,

wild winds howl,

the wild winds howl 'neath storm - y

the wild winds howl 'neath storm - y

skies, . . . The tem - - - pest

skies, . . . The tem - - - pest

ris - es, The good ship heels be-fore the

ris - es, The good ship heels be-fore the

semper cres.

blast, . . . . . The wild winds  
 blast, . . . . . The wild winds  
 cen do.  
 howl . . . . . 'neath storm - y skies, . . . . .  
 howl . . . . . 'neath storm - y skies, . . . . .

A dis - mal wreck the ves - sel  
 A dis - mal wreck the ves - sel

lies !  
 lies !

*f*  
*Ped.*

*accel.*

A form up - on the foam-ing wave The  
*accel.*

A form up - on the foam-ing wave The

*p*  
*sf* \* *p* *accel.*

*cres.*

lit - tle sea-maid sees, She flies that shipwrecked life to save, Like  
*cres.* *sempr. cres.*

lit - tle sea-maid sees, She flies that shipwrecked life to save, Like  
*cres.* *sempr. cres.*

9

sea - bird on the breeze. . . .

sea - bird on the breeze. . . .

*ff*

*Ped.*

*sempre accel.*

*Molto adagio.*

*Molto adagio.*

*p*

*A little slower than at the beginning.* *pp Quasi parlante.*

His eyes are closed,.. and

*A little slower than at the beginning.  $\text{d} = 66$ .*

faint .. his breath—

*Tis the boon she*

Ah ! 'tis the boon she craved,

*p*

craved— The lit - tle sea - maid sweet, the sea - maid sweet, from  
*dim.*

The sea - maid sweet, the sea - maid sweet, the sea - maid, from

*dim.* *poco rit.*

death The Prince - 's life has saved !

*dim.* *poco rit.*

death The Prince - 's life has saved !

No. 2.

CHORUS.—“GOLDEN-HAIRED MAID.”

(TRIO.—“WHY SO SAD, DEAR SISTER OURS?

*Andante moderato.*

**PIANO.**  $\frac{4}{8}$  ♯ = 80. *p legato.*

*dim.* *p*

*rall.* *p a tempo.*

*Ped.* \*

**SOPRANO.**

**ALTO.** Gold-en-haired maid by the sad sea waves, .

Maid by the sad sea waves, .

**Why art thou sad in thy coral**

**Sad in thy coral**

caves? . . . Ris - ing each e - ven - tide,

caves? Ris - ing each

ris - ing to the shore, Pin - ing to see, to see . . . thy cres.

e - ven - tide, Pin - ing to see . . . thy love, to see thy love, . . . thy cres. dim.

love once more. . . Gold - en - haired maid, why art thou dim.

love once more. . . Gold - en-haired maid,

sad? . . .

why art thou sad? . . .

dim. poco rall.

Lone is the sea . . . and lone the  
Lone is the sea . . . and lone the

*pp a tempo.*

Ped. \*

sky, . . . Sad are thine eyes, . . . and  
sky, . . . Sad are thine eyes, . . . and

none know why, . . . Fet - tered art

none know why, . . .

cres.

thou, and thy love is free, Sad lit - tle maid by the  
cres.

Fet - tered art thou, and thy love is free, Lit - tle maid by the

dim.

dim.

poco rull. a tempo.

sea, . . . sad lit - tle maid by the moan ing sea!

sea, . . . sad maid . . . by the moan ing sea!

colle voci. p a tempo.

Ped. \*

dim.

poco rull.

## TRIO. THE SISTERS.

*Poco più animato, ma poco, e sempre tranquillo.*

SOLO. 2nd SOPRANO.

cres.

Why so sad, dear sis - ter ours? Lone-ly droop thy sweet sea-flowers, Dull thine eyes are,

SOLO. MEZZO-SOPRANO.

cres.

Why so sad, dear sis - ter ours? Lone-ly droop thy sweet sea-flowers, Dull thine eyes are,

SOLO. 2nd CONTRALTO.

cres.

Why so sad, dear sis - ter ours? Lone-ly droop thy sweet sea-flowers, Dull thine eyes are,

*Poco più animato, ma poco, e sempre tranquillo.* ♩ = 92.

p

cres.

and thy voice Tuned no long-er to re-joice,  
 and thy voice Tuned no long-er to re-joice, Dull thine eyes are,  
 and thy voice Tuned no long-er to re-joice, Dull thine eyes are,

*cres.*                      *mf*                      *dim.*  
 Dull thine eyes, . . . and thy voice Tuned no long - er, tuned no longer to re -  
*cres.*                      *mf*                      *dim.*  
 and thy voice, thy voice . . . no .. long - er tuned, tuned to re -  
*mf*                      *dim.*  
 thy voice Tuned no long - er, no longer to re -

*cres.*                      *mf*                      *dim.*  
 - joice. . . Speak, dear sis - ter, sis - ter, speak,  
 - joice. . . Dear sis - ter, dear sis - ter,  
 - joice. . . Speak, dear sis - ter, speak, dear sis - ter,

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

*mf grazioso.*

Speak, dear sis - ter, come, be gay... Join us in our hap - py play,

*mf grazioso.*

Speak, dear sis - ter, come, be gay... Join us in our hap - py play,

*mf grazioso.*

Speak, dear sis - ter, come, be gay... Join us in our hap - py play, . .

*mf grazioso.*

Sis - ter, come, be gay, Join us in our play, join us.. in .. our play, . .

Sis - ter, come, be gay, Join us in our play, join us.. in .. our play, . .

Sis - ter, come, be gay, Join us in our play,

*f*

*poco rit.* *a tempo.*

in our hap - py play !

*poco rit.* *a tempo.*

join us.. in .. our play, . . in our hap - py play !

*poco rit.* *a tempo.*

join us.. in .. our play, . . in our hap - py play !

*pp* *f poco rit.* *a tempo.* *f* *senza affrettare.*

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

*p*

Time was in the gold - en hours,  
Time was in the gold - en hours,  
Time was in the gold - en hours,

*dim.* *p* *p*

*Ped.* \*

*cres.*

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay - er e - ven  
*cres.*

Thy sweet laughter rang with ours, Thy bright song was first and best, Gay - er e - ven  
*cres.*

Thy sweet laughter rang with ours, Thy bright song was first and best Gay - er e - ven

*cres.*

than the rest ! Thy sweet laughter rang with ours,  
*f*

than the rest ! Thy sweet laughter, thy bright song, thy song, . . .  
*cres.* *f*

than the rest ! Thy sweet laughter, thy . . . bright

*p*

*cres.* *mf*

*dim.*

Thy bright song, . . . thy song was gay-er than the rest! . . . Speak, sweet sis - ter,  
*dim.*  
 . . . thy bright song . . . gay-er than the rest! . . . Sweet  
*dim.*  
 song, thy song . . . was gay-er than the rest! . . . Speak, sweet  
*dim.* *p*

*grazioso.*

sis - ter, speak, speak, dear sis - ter, come, be gay,  
*grazioso.*  
 sis - ter, sweet sis - ter, speak, dear sis - ter, come, be gay,  
*grazioso.*  
 sis - ter, speak, sweet sis - ter, speak, dear sis - ter, come, be gay, . . .  
*mf grazioso.*

Ped. \* Ped. \*

*mf*  
 Join us in our hap - py play, Sis - ter, come, be gay, Join us in our play,  
*mf*  
 Join us in our hap - py play, Sis - ter, come, be gay, Join us in our play,  
*mf*  
 Join us in our hap - py play . . . Sis - ter, come, be gay, Join us in our play,  
*f*

Ped. \*

join us in... our play, . . sis - ter,  
 join us in... our play, . . join us in... our play, . . sis - ter,  
 join us in... our play, . . sis - ter,  
 join us in... our play, . . sis - ter,  
*mf*                    *p*                    *pp*                    *f*  
*Ped.*                \*                    *Ped.*                \*    *v*    *v*

join us in our play! . . .  
 join us in our play! . . .  
 join us in our play! . . .  
 join us in our play! . . .  
*f*                    *dim. e rall.* . . .  
*v*    *v*    *v*    *v*    *Ped.*                \*

## CHORUS. SOPRANO.

*Andante, come lma.**pp*

Gold - en-haired maid by the sad sea

## ALTO.

*pp*

Maid by the sad sea

*Andante, come lma. ♩ = 80.**pp legato.**Ped.*

\*

poco cres.

waves, . . . Fet - tered art thou, and thy love is  
poco cres.

waves, . . . Fet - tered art thou,

poco cres.

*dim.*

free, Sad lit - tle maid by the sea, . . . sad lit - tle  
*dim.*

and thy love is free, Lit - tle maid by the sea, . . . sad maid . . .  
*dim.*

*molto rall.*

maid by the moan - ing sea! . . . . .  
*molto rall.* *a tempo.*

. . . by the moan - ing sea! . . . . .

*molto rall.* *pp a tempo.*

Ped. \*

*rall.*

*Segue subito*

No. 8.

(SOLO (THE SEA-MAID).—"IT WAS THE NIGHT."

(TRIO (THE SISTERS).—"WISH NOT THAT."

SOPRANO SOLO. THE SEA MAID.  
*Con moto ma non troppo.*

It was the night I rose.. from maid - en sleep, I saw a good  
*Con moto ma non troppo.*  $\text{d} = 92.$

ship sink - ing in .. the deep ; All, .. all were swal-lowed in the storm - y  
*cres. ed accel.*  
*cres. ed accel.*

or Whose life 'twas mine to save!  
*mf rit. a tempo.*

wave, Save one— the Prince— Whose life 'twas mine .. to save !  
*mf colla voce.*  $\text{p}$  *a tempo.*

None .. more fair and none .. more no - ble, Not in all the  
*cres.*

world, the world so wide, And I would that I were mor - tal,  
*Poco più sostenuto.*  $\text{f impressivo.}$   
*Poco più sostenuto.*  $\text{d} = 72.$

*rall.* *f rall.*

and I would that I were mor-tal, I would I were mor-tal, So I might

poco rit.  
be . . . his bride, So that I might be, . . . might be his  
dim. mf poco rit.  
Allegro moderato. Ped. \*

bride!

THE SISTERS. 2nd SOPRANO.

Wish not that, O gen - tle sis - ter, For a hu - man  
MEZZO-SOPRANO.  
Wish not that, O gen - tle sis - ter, For a hu - man  
2nd CONTRALTO.  
Wish not that, O gen - tle sis - ter, For a hu - man

*Allegro moderato. ♩ = 100.*

soul ne'er sigh; For if he whom thou so lov-est, Should not love thee,  
soul ne'er sigh; For if he whom thou so lov-est, Should not love thee,  
soul ne'er sigh; For if he whom thou so lov-est, Should not love thee,

thou would'st die! . . . . . *rall.*

thou would'st die! . . . . . *rall.*

thou would'st die! . . . . . *rall.*

*Poco più tranquillo.*

Come with us and share our plea-sures, In the still depth of.. the sea;..

Come with us and share our plea-sures, In the still depth of the sea;..

Come with us and share our plea-sures, In the still depth of the sea;..

*Poco più tranquillo.* ♩ = 92.

*p legato.*

*sempre p*

Stay with us, a sweet sea maid-en, We... will love and com-fort thee,.. *dim.*

Stay with us, a sweet sea maid-en, We will love and com-fort thee,.. *dim.*

Stay with us, a sweet sea maid-en, We will love and com-fort thee,..

*sempre p* *dim.*

*Ped.*

None more

*poco rit.*

love and com-fort thee!

*poco rit.*

we . . will love and com-fort thee, . . . love and com-fort thee !

*dim.*

*poco rit.*

we . . will love and com-fort thee, . . . love and com-fort thee !

*L'istesso tempo.*  
the ♩ as before = 92.

*dim.*

*p poco rit.*

*mf*

*Ped.* \*

*cres.*

fair and none more no - ble, Not in all the world, the world so

*cres.*

*Poco più sostenuto.*  
*f espressivo.*

wide, And I would that I were mor - tal, and I would that I were mor - tal,

^ ^ ^ ^ *Poco più sostenuto.* ♩ = 72.

*poco rall.*

*f*

I would I were mor - tal, So I might be . . his bride,

*dim.*

*Ped.*

*poco rit.* *a tempo.* *mf*

So that I might be, . . . might be his bride! Would I were mor - tal.

THE SISTERS.

Wish not that, wish not

Wish not that, wish not

Wish not that, wish not

*mf* *poco rit.* *p a tempo.* *mf* *p*

or *mf rall.* *f*

So that I might be, . . . might be his bride!

would I were mor - tal, So . . . that I might be his bride!

that!

that!

that!

*colla voce.*

*mf* *p* *mf* *f* *ff sostenuto.*

*rall.*

*ff*

Ped.

Ped.

Ped.

Ped.

8248.

No. 2. { CHORUS.—“DEEP IN HER CAVERN THE SEA-WITCH SITS.”  
 SCENA (THE SEA-MAID AND THE WITCH).—“I KNOW THE BOON.”

*Moderato maestoso.*

PIANO.  $\text{d} = 72.$

CHORUS. SOPRANO. *mf*

CHORUS. ALTO. *mf* Deep in her cav - ern the sea - witch sits,

CHORUS. BASS. *mf* Deep in her cav - ern the sea - witch sits,

And the weeds with her bo - ny hands she knits;

And the weeds with her bo - ny hands she knits;

*sf*

8245

mf

Gloom - y and grim is her lone - some lair—  
*mf*  
Gloom - y and grim is her lone - some lair—  
*sf*  
*sempre f*

*p*

But what does the lit - tle sea - maid - en there ?

*f*      *p*

## CONTRALTO SOLO. THE SEA-WITCH.

*Recit. quasi a tempo.*

I know the boon that thou would'st ask—      but say,      Art thou pre-pared

*p*

*L'istesso tempo.*

the pen - al-ty to pay ?

Thou must give home, and  
*L'istesso tempo.* ♩ = 72.

friends, and love, If thou would'st dwell on earth a - bove ; Thy voice so sweet must

si - lent be, If thou would'st gain such boon from me !

Say, fair maid, art thou pre-pared . . . the pen - al-ty to pay ? Then should a mor-tal

love thee well, Bet - ter than tongue or eye can tell ; With love un-doubt - ing,

love di-vine, A soul im - mor - tal shall then be

*f* *sf.* *dim.* *p*

Ped. \* *poco accel.* *cres. ed accel.*

thine! Should he not love thee for whom thou hast sighed, Should he take an-o-ther

*p* *poco accel.* *sempre accel.*

for his true bride, Thy heart will break, and thou wilt be

*f* *accel.* *a tempo.*

*sempre f*

Changed in - to foam on the sad salt sea!

*f* *p* *f*

*mf*

Say, say, fair maid, art thou pre - pared the pen-al - ty to pay?

*p* *f* *f*

*Poco vivo.*

## SOPRANO SOLO. THE SEA-MAID.

*cres.*

Let me be hu-man, let me be hu-man, what-e'er be .

*Poco vivo.* ♩ = 92.*p**cres.**f**v*

tide, . . . I will dare all to be by his side !

*f**ff**Ped.**v**dim.**Ped.**Molto lento.*

## CONTRALTO SOLO. THE WITCH.

Molto lento. ♩ = 76. Then sleep, while o'er thee the spell I cast, Thy

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

sweet sea-maid-en-hood is past.

'Tis done—

*sempre p**\* Ped.**\* Ped.**\* Ped.**\* Ped.**\* simile.*

sleep on, . . . sleep on . . . for love's true sake, . . . sleep

on, sleep on, for love's true sake, . . . At morn . . .

*mf*

*dim.*

*Ped.* \*

*dim.* *p* *dim. e rall.* *a tempo.*

thou shalt wake, at morn, at morn a mor-tal thou shalt wake!

*p* *p* *rall.* *a tempo.*

*Ped.*

## THE WITCH.

*pp*

Sleep, . . .

## CHORUS. SOPRANO.

Then sleep, while o'er thee the spell is cast, Thy sweet sea -

ALTO.

Then sleep, while o'er thee the spell is cast, Thy sweet sea -

*pp*

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\*

pp *sleep . . . sleep*

- maid - en - hood is past; 'Tis done—

- maid - en - hood is past; Sleep

*Ped.* \* simile.

*dim.* *on, . . . sleep on, . . . for love's . . . true*

*dim.* *sleep on, . . . sleep on, . . . for love's . . . true*

*dim.* *on, . . . sleep . . . on, for love's . . . true*

*Ped.*

*mf* *sake, . . . sleep on, sleep on, for love's . . . true sake, . . .*

*mf* *sake, . . . sleep on, . . . sleep on, for love's . . . true sake, . . .*

*mf* *sake, . . . sleep on, sleep on, for love's . . . true*

*Ped.* \*

*sempre dim.*

At morn . . . thou . . . shalt wake, . . . at morn . . . a  
*sempre dim.*

At morn . . . thou . . . shalt wake, . . . at morn . . . at  
*sempre dim.*

sake, At morn . . . thou . . . shalt wake, . . . at

*dim.* *pp*

*poco rall. a tempo.*

mor - - - tal thou shalt wake ! Sleep on,  
*poco rall.* *a tempo.*

morn a mor - tal thou shalt wake ! Sleep  
*poco rall.* *a tempo.*

morn a mor - tal thou shalt wake !

*poco rall.* *a tempo.* *p*

*Ped.* \*

*sempre rall.*

sleep on,  
*sempre rall.*

on, . . . sleep on,  
*sempre rall.*

Sleep on, . . . sleep on,  
*pp*

Sleep on, . . . sleep on,  
*pp sempre rall.*

sleep on! . . .

sleep on! . . .

sleep on! . . .

*Più lento.*  $\text{♩} = 60.$

*pp* \* *pp*

*pp*

*dim.* *pp*

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

*pp* *rall.* *pp*

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

No. b

## CHORAL INTERLUDE.—“SHE WAKENS AGAIN.”

*Allegro moderato e tranquillo.*PIANO.  
♩ = 108.*p grazioso.**poco cresc.**p**pp*

CHORUS. SOPRANO.

ALTO.

She wak-ens a - gain . . . by the is - land

She wak-ens a - gain . . . by the is - land

*pp*

shore : A - las, she is  
 shore : A - las, she is  
*pp*  
*pp*

dumb ! she speaks no more, *pp*  
 dumb ! she speaks no more, She  
*pp*

speaks no more ;...  
*p*

*cres.* The sea is blue . . . and the winds blow sweet, . . . But the  
*cres.* The sea is blue, . . . the winds blow sweet, . . . But the  
*cres.* *pp*

sharp stones hurt, the stones hurt her mor-tal feet! . . .  
sharp stones hurt, . . . the stones hurt her mor-tal feet! . . .

poco cres.

The fair Prince tends her night and day,  
The fair Prince tends her

But his thoughts and his heart are far . . . a -  
night and day, But his thoughts and his heart are far . . . a -

way; Ah, lit - tle sea - maid.  
way; Ah, lit - tle sea - maid,

Ped. \*

lost for ev - er, All is too late— he will love thee nev - er!  
lost for ev - er, All is too late— he will love thee nev - er!

poco rall. a tempo.

All is too late— he will love thee nev . . . er!  
poco rall. a tempo.  
All is too late— he'll love thee nev . . . er!

pp poco rall. pp a tempo.

dim.

Ped

\*  
Sopr.

No. 6.

## CHORUS.—“FROM A DISTANT LAND.”

*Andantino poco mosso. In modo di una Barcarolla.*

**PIANO.** { *f* dim.

*d. = 60.*

**SOPRANO.** *mf*

**ALTO.** *mf*

From a dis - tant land . . . he has cho - sen a bride, . . . from a

From a dis - tant land . . . he has cho - sen a bride, . . . from a

dis-tant land . . . he has cho - sen a bride, . . . They are sailing a-way at

dis-tant land . . . he has cho - sen a bride, . . . They are sail - ing . . . at

morn, ... they are sail-ing a-way at morn;... He sees not the sea-maid-en by his  
 morn, ... they are sail-ing ... at morn;... He sees not the sea-maid-en, he  
 side, ... He pass-es her by ... in his hap-py  
 sees ... her not, ... He pass-es her by, he  
 pride, ... For - got - ten is she, for - got - ten  
 pass - es her by, For - got - ten she, for - got - ten  
 she, for - got - ten and for - lorn! ...  
 she, for - got - ten and for - lorn! ...

*legato e non affrettando.*

*mf*

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

*dim.* *p*

*v* *\* Ped. v*

SOPRANO.

ALTO.

And the ship glides on . . . o'er the wa - ters  
And the ship glides on . . . o'er the wa - ters

*p*

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

bright, . . . the ship glides on . . . o'er the wa - ters bright,  
bright, . . . the ship glides on . . . o'er the wa - ters bright,

*cres.*

There are none to hear her sigh, . . . there are none to hear her sigh; . . . She  
There are none to hear her sigh, . . . there are none to hear her sigh; . . . She

*cres.*

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

sees not the waves or the soft star - light, She hears not the  
*dim.*

sees not the waves.. or the soft . star - light, She

*p* *bz:* *Ped.* \* *Ped.* \*

*cres.* *mf* mu sic, she hears . it not, . a - las, . to -  
*cres.* *mf* hears not the mu - sic, she hears . it not, a - las, to -  
*cres.* *mf* *Ped.* \* *Ped.* \*

- night, to - night She knows, . . . she  
- night, to - night She knows, . . . she

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

knows that she must die !

knows that she must die !

*pp* *f legato e non affrettando.* *Ped.* \* *f* *v v* *v v*

Musical score for piano, page 48, featuring six staves of music with various dynamics and performance instructions:

- Staff 1 (Treble):** Contains six measures of eighth-note patterns. Measure 1 has a bracket over the first four notes. Measures 2-3 have a bracket over the first three notes. Measures 4-5 have a bracket over the first two notes. Measure 6 has a bracket over the first note.
- Staff 2 (Bass):** Contains six measures of eighth-note chords. Measures 1-2 have a bass clef. Measures 3-6 have a treble clef.
- Performance Instructions:**
  - \* Ped. (Pedal) appears twice, once under the bass staff in measure 2 and once under the treble staff in measure 5.
  - dim. (diminuendo) appears in measure 2.
  - p (piano) appears in measure 2.
  - pp (pianissimo) appears in measure 4.
  - cres. (crescendo) appears in measure 4.
  - v (volume) appears in measure 5.
  - Ped. (Pedal) appears again in measure 5.
  - mf (mezzo-forte) appears in measure 6.
  - p (piano) appears in measure 6.
  - 8va... (octave up) appears in measure 6.
  - dim. (diminuendo) appears in measure 7.
  - pp (pianissimo) appears in measure 7.
  - sempre pp (sempre pianissimo) appears in measure 7.
  - Ped. (Pedal) appears in measure 7.
- Staff 6 (Bass):** Contains two measures of bass notes. Measure 1 has a bass clef. Measure 2 has a treble clef.
- Final Measure:** A repeat sign with a '2' above it is at the beginning of the final measure. The bass staff has a bass clef. The treble staff has a treble clef. The instruction "Segue." is at the end of the page.

No. 7. { TRIO (THE SISTERS).—"SISTER, WE COME THY LIFE TO SAVE."  
 SOLO (THE SEA-MAID).—"HOW CALM AND PEACEFULLY HE SLEEPS."

Molto vivace.  $\text{d} = 92$ .

**THE SISTERS.**  
**SOLO. 2nd SOPRANO.**

Sis - ter,

**SOLO. MEZZO-SOPRANO.**

Sis - ter, sis - - ter,

**SOLO. 2nd CONTRALTO.**

Sis - ter, sis - - ter, we come thy life To

we come thy life to save! . . .

we come thy life to save! . . . Sis - ter,

save, we come thy life to save! . . . Sis - ter,

cres.

Sis - - - ter ! Take thou this knife! . . .

Sis - - - ter ! Take thou this knife! . . .

Sis - - - ter ! Take thou this knife! . . .

*f*

Plunge it deep in his breast To - night, when he li - eth at rest!

Plunge it deep in his breast To - night, when he li - eth at rest!

Plunge it deep in his breast To - night, when he li - eth at rest!

*p*

*mf*

Then shall the spell be o'er, then shall the spell be o'er, And

*mf*

Then shall the spell be o'er, And

*mf*

Then shall the spell be o'er, then shall the spell be o'er And

*mf*

thou a sea - maid, a sea - maid once more!

thou a sea - maid, a sea - maid once more!

thou a sea - maid, a sea - maid once more!

*f*

If not, . . . at the red sun - rise, When night in the

If not, . . . at the red sun -rise, When night in the

When night in the

*p*

dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

dis - tance dies, . . . Sis - ter-less we shall be, . . . sis - ter-less we shall

*mf*

*cres.*

*mf*

*cres.*

*mf*

*cres.*

*sempr. cres.*

*f*

be, And thou but as foam on the sea!

be, And thou but as foam on the sea!

be, And thou but as foam on the sea!

*f*

We cometh thy life to save! . . .

We cometh thy life to save, we cometh thy life to save! . . .

We cometh thy life to save, we cometh thy life to save! . . .

*sf*      *sempre f*

v            v            v            v

*f*

Sis - - - ter,

Sis - ter, sis - - - ter,

Sis - ter, sis - - - ter,

*f*

v            v            v            v

*sis - - - ter!*

*sis - - - ter!*

*sis - - - ter!*

*f*

*f*

6

6

*Andantino.* ♩ = 54. (*A little slower than in No. 6.*)

*p*

*dim.*

*pp*

*Ped.*

*legato e molto tranquillo.*

*\* Ped.*

SOPRANO SOLO. THE SEA-MAID.

*How calm . . . and*

*\* Ped.*

peace - ful - ly he sleeps, . . . While o'er . . . the

*sempre pp*

\* Ped.

deep the ves - sel creeps; . . .

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

To let him

*8va*

*pp*

\*

live means death to me, . . . His death a - lone my life can

*p*

be!

*pp*

Ped.

\*

*Molto vivace come 1ma. f**Molto vivace come 1ma. d = 92.*

Ah no! the blow I can - not deal!

*mf**p**cres.*

Sink in the

deep, thou fa - tal steel; . . . Day breaks a - far,

the hour is nigh— Then let him live, and let me

die!

## No. 8. FINALE. SOLO (THE SEA-MAID) AND CHORUS.—“FAREWELL TO THE MISTS.”

*Andante moderato.* ♩ = 63. 3

*mf*

*p*

*\* Ped.*

*8va.....*

*lunga.*

*\* Ped.*

*un poco marcato ma sempre pp*

*pp tranquillo.*

*Ped. non tremolo.*

*CHORUS. SOPRANO.*

*Fare*

*ALTO.*

*Fare*

*- well,*

*fare*

*- well,*

*fare*

*simile.*

- well to the mists of the night, . . .

- well to the mists of the night, . . .

*pp*

Hail to the

Hail to the

*sempre pp*

Ped.

first soft gleam of the light! . . .

first soft gleam of the light! . . .

*p*                           *cres.*

Morn - ing has bro - ken,— the Spi - rit s of

*p*                           *cres.*

Morn - ing has bro - ken,— the Spi - rit s of

*p*                           *cres.*

Air Wak - en the spheres to the day - - light

Air Wak - en the spheres to the day - - light

*p*

## SOPRANO SOLO. THE SEA-MAID.

What are those strains of dis - tant  
fair ! . . .

fair ! . . .

*pp*

*Ped.* \*

me - - - lo - dy . . . That steal up - on mine

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

ear ? . . . a-gain I live, . . .

*cres.*

*poco cres.*

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

*cres.*

a - gain I live! . . . Their spell new light- ness to my

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

heart doth give: . . . Spi - rit s of Air, . . .

*dim.* *p* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Spi - - rit s of Air, . . . oh, whither bear ye

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

me? . . .

*dim.* *pp* *Ped.* \* *v* *v*

CHORUS. SPIRITS OF THE AIR.  
SOPRANO.

ALTO. To the Daugh - - ters of the  
To the Daugh - - ters of the

Air, . . . . Air, . . . .

O sea - maid - - en, sad and  
O sea - maid - - en, sad and

fair! . . . . fair! . . . .

cres. f p

*p sostenuto.*

There to dwell . . . for ev - er - more On . . . that bright, . . . im -

*p sostenuto.*

*p*

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

*poco cres.*

mortal shore. Thou hast suf - fered and . . . en-dured,

*poco cres.*

mortal shore. Thou hast suf - fered and . . . en-dured,

*poco cres.*

Ped. \*

*cres.* *mf*

Thy reward shall be . . . as-sured, Thou shalt come, . . . through . . .

*cres.* *mf*

Thy re - ward . . . shall be as - sured, Thou shalt come, . . .

*cres.* *mf*

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

love and pain, An im - mor - tal soul to gain,  
through love and pain, . . . An im - mor - tal soul, a soul to  
gain, Shalt come, through love . . . and pain, An im - mor - tal soul, a

An im - mor - tal soul, a  
Shalt come, through love . . . and pain, An im - mor - tal soul, a

## SOLO SOPRANO. THE SEA-MAID.

A-gain I live, a-gain I  
soul to gain!  
soul to gain!

live ! Their spell new light - ness to my heart doth

cen do.

give : . . . .

**SPIRITS OF THE AIR.**  
SOPRANO. *mf sostenuto.*

Af - ter three hun - dred

ALTO. *mf sostenuto.*

Af - ter three hun - dred

*Ped.*

\*

years Of peace, af - ter years . . . un -

years Of peace, at - ter years . . . un -

*Ped.*

\* *Ped.*

*Ped.*

\* *Ped.*

\*

*cres.*

- marred by tears,

Im - mor - tal as are we .

*cres.*

- marred by tears,

Im - mor - tal as are we thou

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

\*

*cres.*

. . thou too shalt rise,

im - mor - tal as are we .

*cres.*

too shalt rise,

im - mor - tal as are we thou

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

\*

. . thou too shalt rise, From the re - gions of the air,

too shalt rise,

From the re - gions of the air,

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

\*

of the air,

Pure and ra - diant,

of . . . the air,

Pure and ra - diant,

*sempre cres.**Ped.**Ped.**\* Ped.*

\*

cres.

bright and fair, And float, a spi - rit, in - te  
bright and fair, And float, and float in - to

*cres.* *mf*

Ped. \* Ped. \*

Pa - ra - dise! . . . Thou too shalt rise, . . . Pure.. and  
Pa - - - ra - dise! . . . Thou too shalt rise, . . . Pure.. and

*f* *sempre f*

Ped. \* *cres.* *ff* *v*

ra - diant, pure and ra - diant, A spi - rit in - to  
ra - diant, pure and ra - diant, A spi - rit in - to

*cres.* *ff* *v*

Ped. \* *v*

Pa - - - - - ra - - - - - dise! . . .  
Pa - - - - - ra - - - - - dise!

*ff* *dim*

*3* *3* *3*

Ped. *v*

pp  
a spi rit,  
a spi rit,  
in uendo. pp  
8va.....  
\*  
3 3 3 3 3 3 3 3

rall. a tempo.  
in to Pa ra - dise! a tempo.  
in to Pa ra - dise!  
8va  
rall. pp a tempo. tranquillo.  
Ped. \* Ped. \* Ped. \* Ped. \*  
\* \* \* \* \*

Ped. \* Ped. \* Ped. \* Ped. \*  
8va.....  
\* \* \* \* \*

pp  
rall.  
Ped. \*  
\* \* \* \* THE END





# COMPOSITIONS

BY

# S. COLERIDGE-TAYLOR

(VOCAL).

## CANTATAS.

|  | s. d. |
|--|-------|
| ATONEMENT, THE (Op. 53). A Sacred Cantata for Soli, Chorus and Orchestra. The words written by ALICE PARSONS. Price .. . . . .   | 3 6   |
| Paper boards, 4s. Cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Words, 25s. per 100. String Parts, 19s. Full Score and Wind Parts, MS.   |       |
| BLIND GIRL OF CASTÉL-CUILLÉ, THE (Op. 43). Cantata for Soprano and Baritone Soli, Chorus, and Orchestra. The Poem translated from the Gascon of JASMIN, by H. W. LONGFELLOW. Revised Edition. Price .. . . . | 2 6   |
| Paper Boards, 3s. Tonic Sol-fa, 1s. Vocal Parts 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. Full Score and Wind Parts, MS.   |       |
| BON-BON SUITE (Op. 68). Baritone Solo, Chorus, and Orchestra. The Words by THOMAS MOORE. Price .. . .  | 2 0   |
| Tonic Sol-fa, 1s. String Parts, 7s. 6d. Book of Words, 3s. per 100. Full Score and Wind Parts, MS.   |       |
| ENDYMION'S DREAM (Op. 65). A Cantata for Soprano and Tenor Soli, Chorus, and Orchestra. Words by C. R. B. BARRETT. Price .. . . .  | 1 6   |
| Tonic Sol-fa, gd. String Parts, 7s. Full Score and Wind Parts, MS.   |       |
| MEG BLANE (Op. 48). A Rhapsody of the Sea for Mezzo-Soprano Solo, Chorus, and Orchestra. The Words written by ROBERT BUCHANAN. Price .. . . .  | 2 0   |
| Tonic Sol-fa, gd. Vocal Parts, 1s. 6d. each. Words only, 5s. per 100. String Parts, 7s. Full Score and Wind Parts, MS.   |       |
| SCENES FROM LONGFELLOW'S "SONG OF HIAWATHA" (Op. 30). For Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra. Price, complete .. .   | 3 6   |
| Paper Boards, 4s. Cloth, gilt, 5s. Tonic Sol-fa, 2s. Vocal Parts, 2s. each. Book of words, with Analyses by J. BENNETT and A. J. JAEGER, 1s. Words only, 10s. per 100. Full Score, 63s.                      |       |

SEPARATELY FROM THE ABOVE:—

|   |     |
|---|-----|
| 1. HIAWATHA'S WEDDING-FEAST (Op. 30, No. 1). Cantata for Tenor Solo, Chorus, and Orchestra. Price ..  | 1 6 |
| Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 8s. 6d. Wind Parts, 22s. Full Score, 25s. Vocal Score, German Words, by FERDINAND FREILIGRATT, 3 marks. |     |
| 2. THE DEATH OF MINNEHAHA (Op. 30, No. 2). Cantata for Soprano and Baritone Soli, Chorus, and Orchestra. Price .. . . .   | 1 6 |
| Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 7s. 6d. Wind Parts, 21s. 6d. Full Score, 25s.   |     |
| 3. HIAWATHA'S DEPARTURE (Op. 30, No. 4). Cantata for Soprano, Tenor, and Baritone Soli, Chorus, and Orchestra. Price .. . . .   | 2 0 |
| Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. 6d. Wind Parts, 34s. 6d. Full Score, 30s.  |     |
| TALE OF OLD JAPAN, A. For Soli, Chorus, and Orchestra. The Poem by ALFRED NOYES. Price .. . .   | 2 6 |
| Paper boards, 3s. Cloth, gilt, 4s. Tonic Sol-fa, 1s. 6d. Words only, 7s. 6d. per 100. Vocal Parts, 1s. each. String Parts, 11s. 6d. Full Score and Wind Parts (on hire only).           |     |

## SONGS.

|   | s. d. |
|---|-------|
| AS THE MOON'S SOFT SPLENDOUR (Op. 37, No. 5). (SHELLEY). For Contralto or Baritone .. . .   | 2 0   |
| BLOOD-RED RING HUNG ROUND THE MOON, A (Op. 37, No. 3). (BARRY DANE.) For Contralto .. . .   | 2 0   |
| CANOE SONG (Op. 37, No. 2). (ISABELLA CRAWFORD). In D flat and F. .. . .  | 2 0   |
| ELÉANORE (Op. 37, No. 6). (ERIC MACKAV). In D, B flat, and A. Full Score and Orchestral Parts in D and A only, MS. ..                               | 2 0   |
| GREAT IS HE WHO FUSED THE MIGHT. Drinking Song, from "Ulysses." For Tenor .. . .  | 2 0   |
| HIAWATHA'S VISION. Dramatic Scena for Baritone. From "Hiawatha's Departure." English and German Words. Full Score, 4s. Orchestral Parts, MS. .. . . | 2 0   |
| O SET THE SAILS. From "Ulysses." For Tenor .. . .   | 2 0   |
| SIX AMERICAN LYRICS (Op. 45). (Contralto or Baritone):  |       |
| 1. O THOU, MINE OTHER, STRONGER PART .. . .   | 2 0   |
| 2. O PRAISE ME NOT .. . .   | 2 0   |
| 3. HER LOVE .. . .  | 2 0   |
| 4. THE DARK EYE HAS LEFT US .. . .  | 2 0   |
| 5. O SHIP THAT SAILEST .. . .   | 2 0   |
| 6. BEAT, BEAT, DRUMS. Full Score and Orchestral Parts, MS. .. . .   | 2 0   |
| ONAWAY! AWAKE, BELOVED! From "Hiawatha's Wedding-Feast" (Op. 30, No. 1). For Tenor. String Parts, 2s. Wind Parts, 3s. 6d. Full Score, 5s. .. . .    | 2 0   |
| SONS OF THE SEA. (SAROGINI NAIDU). In F minor and E minor. Full Score and Orchestral Parts in F minor, MS. .. . .                                   | 2 0   |
| SOUL'S EXPRESSION, THE (Op. 42). Four Sonnets by ELIZABETH BARRETT BROWNING. Contralto. Price .. . .  | 2 6   |
| The Soul's Expression; 2. Tears; 3. Grief; 4. Comfort. Full Score and Orchestral Parts, MS.   |       |
| SPRING HAD COME. For Soprano. From "Hiawatha's Departure." English and German Words. Full Score, 3s. 6d. Orchestral Parts, MS. .. . .               | 2 0   |
| SWEET EVENINGS COME AND GO, LOVE (Op. 37, No. 4). (GEORGE ELIOT). In F and B flat. .. . .   | 2 0   |
| YOU'LL LOVE ME YET (Op. 37, No. 1). (ROBERT BROWNING). In G minor and B minor .. . .  | 2 0   |
| DUET.   |       |
| KEEP THOSE EYES. (THOMAS MOORE). Soprano and Tenor .. .   | 2 0   |
| ANTHEMS AND SERVICE.  |       |
| BREAK FORTH INTO JOY .. . .   | 0 3   |
| BY THE WATERS OF BABYLON. Tonic Sol-fa, 1d. .. . .  | 0 3   |
| IN THEE, O LORD, HAVE I PUT MY TRUST. Tonic Sol-fa, 1½d. .. . .   | 0 3   |
| LIFT UP YOUR HEADS. Tonic Sol-fa, 1d. .. . .  | 0 3   |
| NOW LATE ON THE SABBATH DAY. Tonic Sol-fa, 1½d. .. . .  | 0 3   |
| O YE THAT LOVE THE LORD. Tonic Sol-fa, 1d. .. . .   | 0 1½  |
| THE LORD IS MY STRENGTH .. . .  | 0 3   |
| TE DEUM. In F .. . .  | 0 4   |
| BENEDICTUS. In F .. . .   | 0 4   |
| JUBILATE. In F .. . .   | 0 3   |
| MAGNIFICAT AND NUNC DIMITTIS. In F .. . .   | 0 4   |
| PART-SONGS, &c. (S.A.T.B.)  |       |
| BY THE LONE SEASHORE. Sol-fa, 1d. .. . .  | 0 1½  |
| EVENING STAR, THE .. . .  | 0 1½  |
| LEE-SHORE, THE. Sol-fa, 1½d. .. . .   | 0 3   |
| Lord! HEARKEN TO ME. Epilogue. (From "Meg Blane") ..  | 0 8   |
| SEA-DRIFT. (Op. 69.) Rhapsody. For 8 Voices. Sol-fa, 4d. ..   | 0 6   |
| SONG OF PROSERPINE. Sol-fa, 1d. .. . .  | 0 2   |
| WHISPERS OF SUMMER .. . .   | 0 1½  |
| PART-SONGS FOR FEMALE AND BOYS' VOICES.   |       |
| ENCINCTURED WITH A TWINE OF LEAVES. Sol-fa, 1d. .. . .  | 0 3   |
| FROM THE GREEN HEART OF THE WATERS. (From "Ulysses.") Sol-fa, 1½d. .. . .   | 0 3   |
| PIXIES, THE. Sol-fa, 1d. .. . .   | 0 3   |
| WHAT CAN LAMBKINS DO. Sol-fa, 1½d. .. . .   | 0 3   |

LONDON : NOVELLO AND COMPANY, LIMITED.