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TO HIS ESTEEMED FRIEND, MRS. ALBERTO RANDEGGER.

SPRING SONGS

THE WORDS WRITTEN BY

A. P. GRAVES

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 44.)

PRICE TWO SHILLINGS AND SIXPENCE.

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I.

THE FIRST ROSE.

A. C. Mackenzie, Op. 44.

Lento molto. ♩ = 46. *p*



The rose that in the

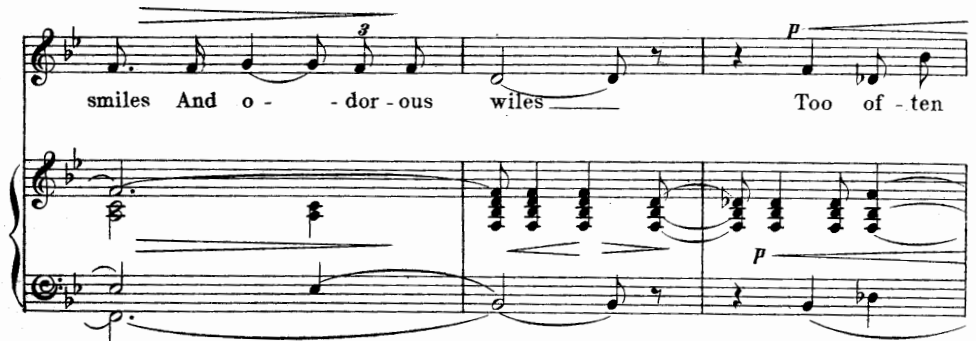
dolce

p



Spring-tide ven- tures forth To woo the Ze- phyr with her crim-son

p



smiles And o - - dor - ous wiles Too of - ten

p

mf

chances on the cru - el north;

p *mf*

For e - -ver - y kiss of his cold lips With poi - sonous

p *mf* *p*

blight her beau - ty nips, Till, one by one, with down - cast

head, She weeps a - way her pe - tals red.

p
dim.

Detailed description: This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note 'head', followed by a quarter note 'She', a quarter note 'weeps', a quarter note 'a - way', a quarter note 'her', a quarter note 'pe - tals', and a half note 'red.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex treble line with chords and moving lines. Dynamics include piano (*p*) and diminuendo (*dim.*).

And with the last be - reft of life and light Sighs

pp

Detailed description: This system contains the second line of the vocal melody and the piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note 'And', a quarter note 'with', a quarter note 'the', a quarter note 'last', a quarter note 'be - reft', a quarter note 'of', a quarter note 'life', a quarter note 'and', a quarter note 'light', and a half note 'Sighs'. The piano accompaniment continues with a similar texture, featuring a bass line with quarter notes and a treble line with chords. Dynamics include piano (*p*) and pianissimo (*pp*).

forth her pas - sio - nate soul on the dark lap of night.

f
mf
dim.

Detailed description: This system contains the third line of the vocal melody and the piano accompaniment. The vocal line starts with a quarter note 'forth', a quarter note 'her', a quarter note 'pas - sio - nate', a quarter note 'soul', a quarter note 'on', a quarter note 'the', a quarter note 'dark', a quarter note 'lap', a quarter note 'of', and a half note 'night.' The piano accompaniment features a bass line with quarter notes and a treble line with chords. Dynamics include piano (*p*), mezzo-forte (*mf*), and diminuendo (*dim.*).

fz
p
pp
Ped.
7901 *

Detailed description: This system contains the final line of the piano accompaniment. It features a bass line with quarter notes and a treble line with chords. Dynamics include fortissimo (*fz*), piano (*p*), and pianissimo (*pp*). The system concludes with a 'Ped.' (pedal) instruction and the number '7901' followed by an asterisk.

II. HOPE.

Andantino. ♩ = 92.

The piano introduction is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a series of whole rests in the treble clef. The right hand then plays a melodic line starting on G4, moving through A4, B-flat4, C5, D5, E5, and F5. The left hand provides harmonic support with chords in the bass clef, including G3-B-flat3-E-flat4, F3-A-flat3-C4, and B-flat3-D4-F4. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

The vocal line begins with a whole rest, followed by the lyrics "Sum-mer hath too short a date". The melody is in the treble clef, starting on G4 and moving through A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment in the bass clef features chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*).

The vocal line continues with the lyrics "Au-tumn en-ters, ah! how soon, — Scat-ter-ing with". The melody is in the treble clef, starting on G4 and moving through A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment in the bass clef features chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*), with the instruction *mf poco accel.* appearing above the vocal line.

calando
f
 scorn - ful hate All the flowers, the flowers of June.
mf sonore
f
calando

Più mosso.
mf
 Nay, say not so, — nay, say not
poco calando
p

so, — No - thing here be - low — But dies, To rise A -
f
mf
f

rall. *a tempo*
 - new, with rar - er glow.
a tempo
rall.
mf

Tempo I.

f
mf

Now, no sky - larks sing - ing soar —

p
p

Sun - ward, now, be - neath the moon — Love's own

mf *poco accel.*
p *mf*

night-in-gale no more — lifts her ma - gic tune!

f *poco calando*
f

Più mosso.

a tempo

Nay, say not

so, nay, say not so, But awhile they go Their

strain a - gain All heaven shall o - - ver -

- flow.

III.

SPRING'S SECRETS.

Allegretto. ♩ = 92. *Più lento, quasi recit.*

As once I paused on po-et

calando ♩ = 68. *Più lento, quasi recit.*

wing In the green heart of a grove, I met the Spi-rit of the

Tempo I. *Più lento, quasi recit.*

Spring With her great eyes lit of love.

The musical score is written in 4/4 time and consists of three systems. The first system begins with a vocal line in G major (one flat) and a piano accompaniment. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats. The piano part starts with a mezzo-forte (mf) dynamic and includes a 'calando' (rushing) marking. The second system continues the vocal line with lyrics 'wing In the green heart of a grove, I met the Spi-rit of the'. The piano accompaniment features a mezzo-forte (mf) dynamic and a piano (p) dynamic. The tempo is marked 'Tempo I'. The third system continues the vocal line with lyrics 'Spring With her great eyes lit of love.' and includes a 'calando' marking. The piano accompaniment features a mezzo-forte (mf) dynamic.

Ancora più lento.

p She took me gent - ly by the hand *pp* And whis - pered in my

pp ra - vished ear *a tempo* Se - crets none may un - der - stand, Till she _____ make their

a tempo

ppp

una corda

mf mean - ing clear.

mf *mf* *accel. molto* *f* *molto rit.*

Allegretto vivace. ♩ = 80.

p

Why the prim - rose looks so

p *pp*

pale — Why the rose — is set with thorns: — Why the

mf

ma - gic night - in - gale — Through the darkness mourns and mourns.

p *accel.*

How the an - gels, as they

mf *sempre* *f* *calando*

pass — In their ve - sture pure and white — Oer the

p calando

sha-dow-y gar - den grass, — Touch the li - lies in - to

p calando

a tempo *p*

light. — How their

a tempo *p* *f*

hid - den hands — up - bear the fled - gling thrortle — in the

pp *p*

air. _____ *P* And

p *f* *molto dim.*

lift the low - ly lark on high And hold him

p *mf* *f*

sing - ing in the sky What hu - man

p *pp*

hearts de - light her most? *f*

ff

mp
The care - less child with ro - ses

p

p *poco a poco* *calando*
crowned, The mourner, know - ing that his lost The

pp *poco a poco* *calando*

mf *sempre alla fine.*

mourner, know - ing that his lost — Shall in th'E - ter - nal Spring 'be

mf *p sempre alla fine.*

p *rit.* *f*

found, shall in th'E - ter - nal Spring be found, — be

p *rit.*

a tempo *p*

found. —

mf a tempo *p* *pp calando*

IV. SPRING IS NOT DEAD.

Allegro moderato. ♩ = 80

The piano introduction is in 3/4 time. The right hand features a melodic line with a forte (*f*) dynamic, marked with a slur and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a piano (*p*) dynamic.

p
Snow on the earth; though March is well nigh o - ver,

The vocal line is in 3/4 time, starting with a piano (*p*) dynamic. The piano accompaniment consists of sustained chords in the right hand and a rhythmic bass line in the left hand.

calando *a tempo*
Ice on the flood; Fin-gers of frost where late the haw-thorn co-ver

The vocal line continues with a *calando* (ritardando) marking followed by a return to *a tempo*. The piano accompaniment features a *calando* marking in the left hand and a *p* dynamic in the right hand.

calando *a tempo* *accel. poco a poco*
burgeoned with bud. Yet in the drift the pa-tient

The vocal line concludes with a *calando* marking, followed by a return to *a tempo* and then an *accel. poco a poco* (ritardando) marking. The piano accompaniment features a *calando* marking in the left hand and a *p accel. poco a poco* marking in the right hand.

prim - rose hid - ing, Yet in the stream the glittering

trout - let glid - ing, Yet from the root the sap still

up - ward spring - ing, Yet o - ver - head one faith - ful

sky - lark sing - ing "Spring is not dead!"

Spring is not dead, is not dead!

rit. *a tempo*

a tempo *rit.* *f*

p *mf*

Brows fringed with

p *f* *p* *p*

snow, the fur-rowed brows of sor-row, Cheeks pale with

calando *calando*

p

care: Puls - es of pain that throb from night till mor - row;

mf *calando* Hearts of des - pair! *p* *accel.* Oh, yet take com - fort, still your

joy — ap - proach - es, *mf* Dark is the hour that on the

dawn — en - croach - es, *f* *p* *accel.* A - pril's own smile shall yet suc -

- ceed — your sigh - ing A - prill's own

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

voice set eve - ry song - bird cry - ing,

sempre *f* *rit.*

rit. *mf*

The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *f* and *rit.*. The piano accompaniment includes a *mf* marking and a *rit.* marking. The piano part continues with a consistent eighth-note accompaniment.

a tempo *ff* *appassionato* *rit.*

"Spring is not dead," "Spring is not dead, is not

a tempo *f* *rit.*

The third system features a vocal line and piano accompaniment. The vocal line includes dynamic markings *ff*, *appassionato*, and *rit.*. The piano accompaniment includes *a tempo*, *f*, and *rit.* markings. The piano part features a more complex accompaniment with triplets and slurs.

a tempo

dead!

a tempo *f* *f*

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the word "dead!" and dynamic markings *f*. The piano accompaniment includes *a tempo* and *f* markings. The piano part features a complex accompaniment with triplets and slurs.

V.

APRIL WEATHER.

Allegretto. ♩ = 92.

mf *sonare* *p calando*
Ped.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The right hand features a series of eighth notes and chords, while the left hand plays a steady bass line. The piece concludes with a *p* dynamic and a *Ped.* (pedal) marking.

p *più lento e parlando* *più lento*
Life like ours is A-pril weather Tears and smiles,
p *a tempo* *più lento*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked *più lento e parlando*. The lyrics are "Life like ours is A-pril weather Tears and smiles,". The piano accompaniment includes a *p* dynamic marking and a *a tempo* marking.

mf animato molto
smiles and tears Sighs and laughter linked to-ge-ther;
a tempo *mf animato molto*

The second line of the song continues the vocal melody and piano accompaniment. The tempo is marked *mf animato molto*. The lyrics are "smiles and tears Sighs and laughter linked to-ge-ther;". The piano accompaniment includes a *a tempo* marking and a *mf animato molto* marking.

Fears and hopes, hopes and fears,

f accel.

calando

f accel.

mf Tempo I.

Storm and sun-shine, hi-ther, thi-ther

mf

p accel.

Shift-ing through the spheres. Storm and sun-shine,

calando

f

p accel.

calando

f

p

hi-ther, thi-ther, shift-ing through the spheres

f

f

Allegro. *Tempo I.*

f *calando* 'Tis

parlando *più lento*

love al-lur-ing, harm-ing, heal-ing; Bliss his yes!

p *a tempo* *più lento*

p animato molto

woe his no! For-tune's smile and frown re-veal-ing

a tempo *p*

cresc. *f accel.* *calando*

Foe in friend, friend in foe;

cresc. *f accel.*

a tempo
f
 Mirth to - day, to - mor - row Sor - row

a tempo
f
 3 3

p accel.
 Guid - ing as we go, *calando* **f** Mirth to -

p accel.
calando
f
 3 3 3 3

- day, to mor - row Sor - row *p* Guid - ing as we go. **f**

p **f**
 3 3

Allegro.

calando **f**

ped. *

VI.

A MAY SONG.

Andantino grazioso. ♩ = 63.

The piano introduction is in G major and 2/4 time. It consists of two systems of staves. The first system shows the treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. The second system shows the piano accompaniment with a dynamic marking of *p* (piano). The melody is written in the treble clef, and the accompaniment is in the bass clef.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a dynamic marking of *mf* (mezzo-forte) and includes the lyrics: "Some go smil - ing through the grey time, Un - der nak - ed, song - less bow - ers:". The piano accompaniment includes a dynamic marking of *p* (piano) and a *mf* marking. The key signature remains G major (one sharp) and the time signature is 2/4.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics: "Some go mourning all the May time, Mid the laughing leaves and flow - ers,". The piano accompaniment includes a dynamic marking of *p* (piano) and an *accel.* (accelerando) marking. The key signature remains G major (one sharp) and the time signature is 2/4.

f calando *p rit. un poco mf*

'Mid the laugh-ing leaves and flowers. Why is this, why is this,

f *calando* *p* *rit. un poco*

p più animato

Ro - sy Bliss Comes to kiss Win - ter

rit. *f* *p più animato*

Ped. * *Ped.* *

grey?— Why, ah! why— Doth Sor - row sigh— On the

p

Tempo I. *calando*

lap of love - ly May, ——— On the lap of love - ly May? ———

p *calando* *dim.*

più animato

mf *p*

Tempo I.

mf *mf*

Hap-py love, with song and smil-ing,

p *mf*

Through the with-er'd wood-land goes: Hap-less love hath no be-guil-ing

p *accel.* *f* *calando*

From the red-breast or the rose, From the red-breast or the rose.

p *accel.*

ritard. *p* This is why Woods may sigh, *p* *più animato* Flow - ers

p *mf* *f* *p* *3*

Ped. * *Ped.* *

die and hearts be gay: This, a - las! The

p *3*

rit. *Molto lento.* *p* *mf*

pi - - teous pass That leaves us mourning all the May,

p *3*

ritard. *a tempo*

That leaves us mourning all the May,

ritard. *a tempo* *e* *calando*

p

VII. SUMMER AT LAST.

Allegro, non troppo presto. ♩. = 56.

a tempo
mf leggiero *pp*

Swal-lows soar in the blue, ———

Ped.

But-ter-flies dance on the green, ——— *p* Ro-ses are blushing the

gar - den through, With li - lies laugh - ing be - tween, And

bowers long stripp'd by the blast Have leap'd in - to leaf at

mf cresc.

mf

Ped.

last, And the whole earth is shout - ing, "A -

f

- way with all doubt - ing! The win - ter is

mf

o - - ver and past, The

win - - - ter is o - - ver and past.

ritard.
p

A tempo, meno mosso.

No pale face pres - ses the pane,
p
pp

animato *mf*

O - pen the case - ments start To the

breeze that is balm to the burn - ing brain,

f

Sur - cease to the strick - en heart,

f

p

While out of the May - bush white The

p

black - bird lilts with de - light, "All mel - an - cho - ly Is fol - ly,

fol - ly, When the June she is glow - ing bright,

CRESC. *f*

When the June she is glow - ing bright!"

ff *calando a tempo* *mf* *a tempo*

ritard. poco a poco *f*

A tempo e più mosso.

March was a hoy - den rude, April a flirt un -

mf

Ped.

- stea-died, May a melt - ing maid to be woo'd, But

p

June is a bride new wed - - ded. Hush, oh, hush and

poco calando *pp a tempo*

poco calando *a tempo*

pp

hark! For the night - in-gale and the lark

mf

mf

f Link in her praise Their pas - - - sion-ate

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some arpeggiated chords.

lays, *mf* Be - tween the dawn and the *f*

The second system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic for 'lays, Be - tween' and returns to forte (*f*) for 'the dawn and the'. The piano accompaniment maintains its rhythmic pattern.

dark, *P* Be - tween the

The third system shows the vocal line with a piano (*P*) dynamic for 'dark, Be - tween the'. The piano accompaniment continues with the same rhythmic accompaniment.

mf dawn and the dark.

The fourth system concludes the vocal line with a mezzo-forte (*mf*) dynamic for 'dawn and the dark.'. The piano accompaniment ends with a final chord. The left hand part is marked 'L.H.' and 'p' (piano) for the final few notes.

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SUMMER (ditto) ...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
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W. I. ARGENT.				THE SONG OF JUBILEE ...	2/0	—	—
MASS, IN B FLAT ...	2/6	—	—	PRaise THE LORD ...	2/0	—	—
P. ARMES.				W. F. BRADSHAW.			
HEZEKIAH ...	2/6	—	—	GASPAR BECERRA ...	1/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	J. BRAHMS.			
ST. BARNABAS ...	2/0	—	—	A SONG OF DESTINY ...	1/0	—	—
E. ASPA.				C. BRAUN.			
THE GIPSIES ...	1/0	—	—	SIGURD ...	5/0	—	—
ENDYMION ...	4/0	—	—	J. C. BRIDGE.			
ASTORGA.				DANIEL ...	3/6	—	—
STABAT MATER ...	1/0	1/6	—	RUDEL ...	4/0	—	—
BACH.				J. F. BRIDGE.			
MASS, IN B MINOR ...	2/6	3/0	4/0	ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—
MISSA BREVIS, IN A ...	1/6	—	—	MOUNT MORIAH ...	3/0	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	BOADICEA ...	2/6	—	—
<i>Abridged, as used at St. Paul's</i>				CALLIRHOË (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE PASSION (S. JOHN) ...	1/6	—	—	NINEVEH ...	2/6	3/0	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	THE REPENTANCE OF NINEVEH ...	2/6	3/0	4/0
MAGNIFICAT ...	1/0	—	—	DUDLEY BUCK.			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0
GOD SO LOVED THE WORLD ...	1/0	—	—	EDWARD BUNNETT.			
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	W. BYRD.			
O LIGHT EVERLASTING ...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
BIDE WITH US ...	1/0	—	—	CARISSIMI.			
A STRONGHOLD SURE ...	1/0	—	—	JEPHTHAH ...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	SUPPLICATION ...	5/0	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	GEORGE CARTER.			
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
THOU GUIDE OF ISRAEL ...	1/0	—	—	PLACIDA ...	2/0	2/6	4/0
JESU, PRICELESS TREASURE ...	1/0	—	—	CHERUBINI.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
J. BARNBY.				THIRD MASS (CORONATION) ...	1/0	1/6	2/6
REBEKAH (Sol-FA, 0/9) ...	1/0	1/6	2/6	FOURTH MASS, IN C ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	E. T. CHIPP.			
LEONARD BARNES.				JOB ...	4/0	—	—
THE BRIDAL DAY ...	2/6	—	4/6	NAOMI ...	2/0	—	—
J. F. BARNETT.				FREDERICK CORDER.			
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0	THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	SIR MICHAEL COSTA.			
PARADISE AND THE PERI ...	4/0	—	—	THE DREAM ...	1/0	—	—
BETHOVEN.				H. COWARD.			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—
RUINS OF ATHENS ...	1/6	2/6	—	F. H. COWEN.			
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0
MOUNT OF OLIVES ...	1/0	1/6	2/6	A SONG OF THANKSGIVING ...	1/6	—	—
MASS, IN C ...	1/0	1/6	2/6	SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0
COMMUNION SERVICE, IN C ...	1/6	—	3/0	RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0
MASS, IN D ...	2/0	2/6	4/0	J. MAUDE CRAMENT.			
THE CHORAL SYMPHONY ...	2/6	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
<i>Ditto, THE VOCAL PORTION</i>				W. CRESER.			
THE CHORAL FANTASIA (Sol-FA, 0/6) ...	1/0	—	—	EUDORA (A dramatic Idyll) ...	2/6	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	W. CROTCH.			
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	PALESTINE ...	3/0	3/6	5/0
KAREL BENDL.				W. H. CUMMINGS.			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	THE FAIRY RING ...	2/6	—	—
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THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	W. H. CUMMINGS.			
<i>(Ditto, Sol-FA, 1/0)</i>				W. H. CUMMINGS.			
SIR JULIUS BENEDICT.				W. H. CUMMINGS.			
ST. PETER ...	3/0	3/6	5/0	W. H. CUMMINGS.			
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SPRING'S MESSAGE (Sol-Fa, 0/3)	0/8	—	—
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TROISIEME MESSE SOLENNELLE	2/6	—	—
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(Ditto, Sol-FA	1/6	2/0	2/6
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NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

EDITED BY
NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

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