



SIX  
SACRED SONGS

for

TENOR

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

Alberto Randegger.

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SET I.

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# O GOD, HAVE MERCY.

(PIETÀ, SIGNORE.)

## PRAYER.

English Version

by L. B.

A. Stradella.

*Andantino.* ♩ = 66.

pp  
legato

pp

Handwritten: *1234*

cresc. sf p cresc. sf pp

poco rit. - tr dim.

*p* *sostenuto* *sostenuto* *p*

O God, have mer - cy!  
Pie - tà, Si - gno - re,

See mine af - flic - tion!  
di me do - len - te,

*a tempo* *a tempo*

*p* *p* *cresc.*

*rall.* *a tempo* *dim.*

Hear me, O Lord! If to Thine ear my pray'r a -  
*Si-gnor, pie - tà!* *Se a Te giun - ge il mi - o pre -*

*P* *pp* *dim.*

- scends, Let not Thy wrath my soul o'er-pow'r!  
*- gar, non mi pu - ni - sca il Tu - o ri - gor:*

*f poco meno*

Ev - er for - giv - ing, Thy gaze su - per - nal, Full of com - passion,  
*me - no se - ve - ri, cle - men - ti o - gno - ra vol - gii Tuo i sguar - di*

*cresc.* *f* *poco meno* *dim.*

*rall.* *dim.* *P* *a tempo*

turn Thou to me! turn Thou to me! Save me from an - guish,  
*so - pra di me, so - pra di me: Non fi - a - ma - i*

*rall.* *colla voce* *a tempo* *cresc.*

*mf* *cresc.*

Let me not per - ish; To fire e - ter - - nal  
 che nell' in - fer - no si - a dan - na - - to

*f* *poco rit. dim.* *P* *tr* *a tempo*

let not Thine an - ger con - demn me, O God! O  
 nel fuo - co e - ter - no dal tu - o ri - gor: *gran*

*f* *p* *a tempo* *cantabile* *cresc.*

*poco rit. colla voce*

*P*

Fath - er! Have pi - ty! Save me from  
 Di - o! Giam - ma - i si - a dan -

*cresc. molto*

*ff* *poco rit.* *dim.* *f* *lento*

an - guish, let not Thine an - ger con - demn me, O God! O Lord, my  
 - na - to nel fuo - co e - ter - no' dal tu - o ri - gor, dal tuo ri -

*poco rit.* *lento*

God!  
- gor.  
*a tempo*

O God, have mer - cy,  
Pie - tà, Si - gno - re,

*P*

*P* *dim.* *tr.* *pp* *P legato*

mer - cy, O Lord, up - on my sor - row!  
Si - gnor, pie - tà di me do - len - te:

*P* *P* *tr.* *tr.*

If to Thy Kingdom my pray'r a - scending, reacheth Thine ear,  
Se a Te giun - ge il mio pre - ga - re, il mio pre - gar,

Ev - er for - giv - ing, Thy gaze su - per - nal, Full of com -  
me - no se - ve - ri, cle - men - ti o - gno - ra vol - gii Tuoi

*P* *cresc.*

- pas - sion, full of com - pas - sion, turn Thou to me,  
 sguar - di, deh! vol - gi i sguar - di su me, Si - gnor,

*f Adagio.* O Lord, my God. *p sostenuto.* O God, have  
 su me, Si - gnor. Pie - tà, Si -

*Adagio.* *Tempo I<sup>o</sup>*

*p sostenuto* mer - cy! See mine af - flic - tion!  
 - gno - re, di me do - len - te,

*a tempo* *a tempo*

*mf rall.* Hear me, O Lord! If to Thine ear my pray'r a - scends,  
 Si - gnor, pie - tà! — Se a Te giun - ge il mi - o pre - gar,

*rall.* *a tempo* *dim.*

*pp*

Let not Thy wrath my soul — o'er-pow'r! Ev - er for -  
*non mi pu - ni - sca il Tu - o ri - gor: me - no se -*

*pp* *cresc.*

*f poco meno*

- giv - ing, Thy gaze su - per - nal, Full — of com - pas - sion,  
 - ve - ri, cle - men - ti o - gno - ra vol - gi i Tuoi sguar - di

*poco meno*

*rall.* *Adagio.* *p poco più mosso*

turn Thou to me! turn Thou to me! Save me from an - guish,  
*so - pra di me, so - pra di me: non fi - a — ma - i*

*rall.* *Adagio.* *p poco più mosso* *cresc.*

*cresc.* *cresc.*

Let me not per - ish, To fire e - ter - - nal  
*che nell' in - fer - no si - a dan - na - - to*

*cresc. sempre*



*f* *ritenuto*, *dim.* *P tr* *a tempo*

Let not Thine an - ger con - demn me, O God!  
 nel fuo - co e - ter - no dal tu - o ri - gor:

*ritenuto* *a tempo*

*f* *dim.*

*f*

O Fath - er! Have pi - ty!  
 gran Di - o! Giam - ma - i

*f* *ff* *rall.*

save me from an - guish, Let not Thine an - ger con - demn me, O  
 si - a dan - na - - to nel fuo - co e - ter - no dal tu - o ri -

*cresc. molto* *f* *rall.*

*f* *Adagio.*

God! O Lord, my God!  
 - gor, dal tuo ri - gor.

*Adagio.* *a tempo* *rall.* *tr*

*f* *dim.* *pp*

## IN NATIVE WORTH

RECIT. and AIR from "THE CREATION"

J. Haydn.

RECIT. *mf*

And God cre-a - ted Man in His own i-mage, In the i - mage of

*P*

God cre - a - ted He him; Male and fe-male cre - a - ted He

*pp un poco sostenuto*

them, He breath - ed in - - to his nos - trils the breath of

*pp*

*largamente*

life, and Man be - came a liv - ing soul.

*f* *P* *f*

AIR.  
Andante. (♩ = 88.)

First system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a dynamic marking of *p* (piano). The tempo is marked *Andante* with a quarter note equal to 88 beats per minute.

Second system of the musical score. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) towards the end of the system. The vocal line continues with melodic phrases.

Third system of the musical score. The piano accompaniment includes dynamic markings of *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). The vocal line continues with melodic phrases.

Fourth system of the musical score, containing the lyrics. The piano accompaniment includes dynamic markings of *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The vocal line includes the lyrics: "In na - tive worth and hon - our clad, With beau - ty, cour - age,".

*cresc.* *f*

strength a-dorn'd, E - - rect with front se - rene He

*cresc.* *f* *p* *dim.*

stands A Man, the Lord and King of na - - ture

*cresc.* *f* *p*

all. *mf*

His

*f*

large and arch - ed brow sub-lime

*p* *f*

Of wis - dom deep de - clares the seat;

*p*

*pp cantabile*

and in his eyes with bright - - ness

*pp leggiero*

*f*

shines The soul, the breath and i - - - mage

*p*

*cresc.*

*f*

of his God.

*mf*

*f*

And in his eyes with

*pp*

*P* *dim.* *pp*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by the lyrics "And in his eyes with". The piano accompaniment (bottom two staves) features a complex texture with sixteenth-note runs in the right hand and a more rhythmic bass line. Dynamic markings include *pp* at the start, *P* and *dim.* in the middle, and *pp* at the end.

bright - - ness shines The soul, the breath, and

*f* *pp*

*f* *pp*

Detailed description: This system contains the next two staves. The vocal line continues with "bright - - ness shines The soul, the breath, and". The piano accompaniment continues with similar textures. Dynamic markings include *f* and *pp* in the vocal line, and *f* and *pp* in the piano accompaniment.

i - - - - mage of his God.

*cresc.* *f* *fz*

Detailed description: This system contains the third and fourth staves. The vocal line concludes with "i - - - - mage of his God.". The piano accompaniment features a crescendo leading to a fortissimo section. Dynamic markings include *cresc.*, *f*, and *fz*.

*fz* *ff*

Detailed description: This system contains the fifth and sixth staves, which are purely instrumental piano accompaniment. The right hand continues with sixteenth-note patterns, while the left hand provides a steady bass line. Dynamic markings include *fz* and *ff*.

*p tranquillo*

With fond - ness leans up - - on his breast The

*p teneramente*

part - ner for him form'd, A wo - man fair and grace - ful spouse, A

*trattenuto* *pp* *Meno mosso* *a mezza voce*

wo - man, fair and grace - - ful spouse. Her

*colla voce* *pp Meno mosso*

*pp*

soft - ly smil - ing vir - gin looks, Of flow' - - ry

spring — the mir - ror, Be - speak him

*sempre calando*

love, — love — and joy — and

*rall.*

*a tempo* bliss. Her soft - ly smil - ing vir - gin looks,

*pp a tempo*

*pp* Of flow' - - ry spring — the mir - ror,

*p*



Be - - speak him love,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Be - - speak him love,". The piano accompaniment consists of flowing sixteenth-note patterns in both hands. Dynamic markings include *p* (piano) and accents.

love, and joy, and bliss,

*rall.* - - - *Meno mosso*

*rall. colla voce* - - - *Meno mosso*

The second system continues the vocal line with the lyrics "love, and joy, and bliss,". The piano accompaniment features a *rall.* (rallentando) section followed by *Meno mosso*. A *rall. colla voce* (rallentando with the voice) section is also indicated.

Be - speak him love and joy,

*p* *pp* *pp*

The third system shows the vocal line with the lyrics "Be - speak him love and joy,". The piano accompaniment includes dynamic markings for *p* (piano), *pp* (pianissimo), and *bd* (basso continuo).

joy and bliss.

*Lento* *pp* *pp rall.*

The fourth system concludes the vocal line with the lyrics "joy and bliss." The piano accompaniment features a *Lento* (Lento) section and a *pp rall.* (pianissimo rallentando) section.

# BE THOU FAITHFUL UNTO DEATH

FROM "ST PAUL."

F. Mendelssohn-Bartholdy.

*Adagio.* ♩ = 88.

*P legato*

*dim.* *dim.*

*largamente, con dignità*

*p*

Be — thou faith - ful un - to death, and

*p* *p*

I will give to thee a crown of life, be thou

faith - ful un - to death, and I will give to

thee, to thee a crown of life, and I will give to

*cresc.*

thee, to thee a crown of life.

*poco riten.* *a tempo*

*p colla voce* *mf a tempo*

Be not a-fraid, be not a -

*declamato*

*p* *p*

- fraid, My help is nigh, be not a - fraid, be not a -

*mf* *sostenuto* *cresc.*

*cresc.* *mf* *P*

- fraid, My help is nigh, be not a - fraid, My help is

*f* *sostenuto* *poco affrettando* *cresc.*

*poco affrettando* *cresc.*

nigh, be not a - fraid, Be thou faith - ful un - to

*rall.* *f* *largamente*

*rall.* *dim.* *f*

death, and I will give to thee, give to

*dim.* *poco riten.*

*dim.* *poco riten.*

*a tempo* *mf marcato* *p* *p*

thee a crown of life. Be not a - fraid, My help is nigh, my

*a tempo* *cresc.*

*poco riten.* *a tempo* *rall.* *sf* *p*

help is nigh, Be not a-fraid, My

*poco riten.* *a tempo* *rall.*

*sostenuto* *p* *pp*

help is nigh. Be thou

*a tempo* *colla voce* *p* *pp* *dim.*

*lento* *pp*

faith - - ful un - to death.

*lento* *pp* *pp* *poco rit.*

## CUJUS ANIMAM.

FROM "STABAT MATER."

G. Rossini.

*Allegro maestoso.* ♩=100.

*ff* *pp*

*staccato* *p dolce*

*ff* *pp*

*p cantabile*

Cu - jus a - ni -

*pp* *sempre p*

*p*  
 - mam ge - men - - tem - con - - tri - stan - - tem -

*p*  
 et do - len - tem per - - tran - si - - vit -

*sf* *sf* *sf* *ff*  
 gla - - di - - us. Cu - - jus -

a - - ni - mam ge - men - - - tem -

con - - tri - stan - - tem et do -

- len-tem per - tran-si-vit gla - di -

- us. O quam tris - - - tis

et af - flic - - ta fu - - - it



il - - la - - be - - ne - - dic - - ta,

*sf* *sf* *p*

*p dolce* fu - - it - - il - - la be - - ne -

*p dolce* *p*

- dic - - ta Ma - - ter, Ma - - ter

*cresc.* *f*

*f* U - nige - - ni - ti. O quam

*ff* *sf* *p* *sf* *p*

tris - - tis et af - flic - - ta

fu - - it il - - la be - - ne -

- dic - - ta Ma - - ter, Ma - - ter

U - - ni - - ge - - ni - ti; quæ moe

*poco rall.* *dim. lento* *pp* , *p a tempo*

*poco rall.* *colla voce* *a tempo p dolce*

- re - - bat et do - le - - bat et tre -

- me - - bat, cum vi - de - bat na - - ti

poe - - nas in - - cly - - ti,

et tre - me - - bat cum vi -

de - - bat na - - ti poe - - nas

in - - cly - ti, quæ moe-re - bat et do-

*p dolce*

- le - bat et tre-me - bat cum vi-de - bat, et tre-

- me - bat cum vi - de - bat na - ti poe - - -

*cresc. assai*

*f rall.  $\text{♩} = 2$*

*ff rall.*

*largamente* *a tempo* *p*

- nas\_ in - cly - ti, quæ moe-

*largamente* *colla voce* *p dolce*

*p*

- re - bat et do - le - bat et tre - me - bat cum vi-

- de - bat, et tre - me - bat cum vi - de - bat na - ti

*cresc.*

*f* *rall.* *largamente*

poe - - - nas\_ in - cly - -

*ff* *rall.* *largamente* *colla voce*

*Meno mosso* *p*

- ti, na - - - ti

*Meno mosso* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a tempo marking of *Meno mosso* and a dynamic of *p*. It features a long note for 'na' followed by a rest and then 'ti'. The bottom staff is a piano accompaniment with a tempo marking of *Meno mosso* and a dynamic of *p*, consisting of a continuous eighth-note pattern.

*pp* *lento* *f*

poe - - - nas, pœ - nas in-cly - ti.

*pp* *tranquillo* *pp* 3

Detailed description: This system contains the next two staves. The vocal line starts with a *pp* dynamic and a *lento* tempo, then moves to a *f* dynamic. The piano accompaniment features a *pp* dynamic and a *tranquillo* tempo, with a triplet of eighth notes. The key signature changes to G minor (two flats) in the second measure.

Detailed description: This system shows the piano accompaniment for the third system, featuring a triplet of eighth notes in both hands.

*calando sino alla fine*

Detailed description: This system shows the piano accompaniment for the fourth system, with a tempo marking of *calando sino alla fine* and a triplet of eighth notes.

*poco rall.* *pp*

Detailed description: This system shows the piano accompaniment for the fifth system, with a tempo marking of *poco rall.* and a dynamic of *pp*.

# THE LORD IS VERY PITIFUL

FROM "ST PETER."

J. Benedict.

*Con moto.* ♩. = 66.

The first system of the musical score shows the piano accompaniment. It is in 6/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur and a fermata over the first two measures. The left hand provides a steady accompaniment with eighth notes.

The second system continues the piano accompaniment. It includes dynamic markings for *cresc.* (crescendo) and *dim.* (diminuendo). The right hand has a series of chords and a melodic line, while the left hand continues with eighth-note accompaniment.

The third system introduces the vocal line. The vocal part begins with the lyrics "The Lord is ve - - ry". The piano accompaniment is marked *ppp* (pianissimo) and features a dense texture of chords in the right hand.

The fourth system continues the vocal line with the lyrics "pi - ti-ful, and of ten - - der". The piano accompaniment remains in *ppp* and features a consistent chordal accompaniment in the right hand.

mer - - cy, *P* the Lord *cresc.* is ve - ry

pi - ti-ful, *P* and of ten - der

mer - - - cy, *P* of ten - - - der *cresc.*

mer - - - cy, *dim.* of *P* ten - - - der *dim.*



*P* mer - cy. *P dolce.* He is nigh — un-to them,

He is nigh — un-to them that

are of a bro - ken heart, *cresc.* that are of a bro - ken heart,

*P* and will not — turn a - - way His

face if they re - - turn to Him.

*p*

*dim.*

*pp*

He is nigh to them, He is nigh to them that

*pp*

*pp*

are of a bro - ken heart, of a bro - - ken heart,

*cresc.*

*cresc.*

*dim.*

And will not turn a - way His face if they re - turn, re - turn to

*pp*

*ppp*

*p*

*p*

Him, and will not turn a - - way if they re - - turn

*ppp* *cresc. poco a poco*

*dim.* *p* *rall.*

to Him, if they re - turn, if they re - turn,

*p* *rall.*

*più lento* *p* *tranquillo* *p*

re - turn to Him. The Lord is

*più lento* *pp*

*p*

ve - - ry pi - ti-ful, and of

*pp*

*cresc. ed accel.*

ten - - der mer - - cy, He is

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics: "ten - - der mer - - cy, He is". The piano accompaniment is in a 4/4 time signature and includes a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *pp* and *cresc. ed accel.*

*dim. e rall.*

nigh to them, to them that are of a

The second system continues the vocal line with lyrics: "nigh to them, to them that are of a". The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *f* and *dim. e rall.*

*Tempo I<sup>o</sup>*

*rall.*

bro - ken heart, He's nigh to them that are of bro - ken

The third system features a vocal line with lyrics: "bro - ken heart, He's nigh to them that are of bro - ken". The piano accompaniment includes a *pp* dynamic marking and a *rall.* instruction. The tempo is marked *Tempo I<sup>o</sup>*.

*rall. assai.*

*smorz.*

heart.

The fourth system concludes the vocal line with the word "heart.". The piano accompaniment features a *rall. assai.* instruction and a *smorz.* (smorzando) marking. The system ends with a double bar line.

# THE SOFT SOUTHERN BREEZE.

RECIT. AND AIR FROM "REBEKAH."

J. Barnby.

*Adagio, placidamente.* ♩=44.

The piano introduction is in 3/4 time with a key signature of three flats (B-flat major/D-flat minor). It begins with a series of rests in the vocal line. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Adagio, placidamente' with a quarter note equal to 44 beats per minute. Dynamics include piano (p) and piano-forte (p<sup>f</sup>).

**RECIT.**  
*sostenuto con espressione*

With o-ver-flow-ing heart, O Lord, I med-i-tate up-on Thy

*Andante.*

*Andante.*

The recitative is in 4/4 time. The vocal line is marked 'sostenuto con espressione' and 'Andante'. The piano accompaniment is also marked 'Andante'. The lyrics are: 'With o-ver-flow-ing heart, O Lord, I med-i-tate up-on Thy'. The piano accompaniment features a simple harmonic support for the vocal line.

**RECIT.**

goodness. The crown Thou soon wilt set up-on my youth-ful brow. Thy

*cresc.*

The recitative continues in 4/4 time, marked 'RECIT.' and 'cresc.'. The vocal line is marked 'cresc.'. The piano accompaniment is marked 'p' and features a simple harmonic support for the vocal line. The lyrics are: 'goodness. The crown Thou soon wilt set up-on my youth-ful brow. Thy'. The piano accompaniment features a simple harmonic support for the vocal line.

## RECIT.

spouse Thou soon shalt dow'r me with, Will make my cup of hu-man bliss run

*Andante.*

*p* *colla voce*

*Andante.*

o'er The cho-sen of the Lord to me shall be per-pet-ual bless -

*p* *p*

## RECIT.

- ing; Un-to Thy throne Her ma-ny-voi-ced an-them na-ture lifts,

*p*

*sostenuto*

*f* *rit.*

My grate-ful soul shall swell the song of praise.

*sf* *sf* *pp*

*Allegretto.* ♩=92.*p cantabile*

*leggiero* The soft south - ern

*pp*

breeze plays a - round me, The birds trill their

*dim.* *P*

e - ven - tide song; The leaves of the

*P*

wild trees make mu - sic, The wa - ters flow

*p rall.*  
 mur - m'ring a - long, *mf più mosso* Cre - a - tion a -

*colla voce*

- dores Thee, O Fa - - ther, *rit. p* Its my - riad soft

*rit.*

*a tempo*  
 voi - ces out - pour To Thy throne a sweet

*a tempo*

*dim. p*  
 song of thanks - giv - - ing In me - lo - dious



*poco rit.*

num - bers doth soar, In me - lo - dious num - bers doth

*cresc.* - - *poco rit.* *pp*

*a tempo*

soar.

*a tempo* *mf* *cantabile*

*p*

I bow me, Al - might - y, be -

*pp*

*dim.* *p*

- fore Thee, I al - so would wor - ship and

praise ————— And thank Thee O Lord for Thy

*cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'praise' followed by a quarter rest, then a quarter note 'And', a quarter note 'thank', a quarter note 'Thee', a quarter note 'O', a quarter note 'Lord', a quarter note 'for', and a quarter note 'Thy'. The piano accompaniment features a treble clef with a key signature of three flats and a 7/8 time signature. It includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass clef part provides a steady accompaniment with quarter and eighth notes.

good - - - ness That bless - eth my man - hood's first

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'good', a quarter rest, a quarter note 'ness', a quarter note 'That', a quarter note 'bless', a quarter note 'eth', a quarter note 'my', a quarter note 'man', a quarter note 'hood's', and a quarter note 'first'. The piano accompaniment continues with similar rhythmic patterns, including triplets in the treble clef.

days, Guide my foot - steps, pro - tect me, O

*P*

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'days', a quarter rest, a quarter note 'Guide', a quarter note 'my', a quarter note 'foot', a quarter note 'steps', a quarter note 'pro', a quarter note 'tect', a quarter note 'me', and a quarter note 'O'. The piano accompaniment features a treble clef with a key signature of three flats and a 7/8 time signature. It includes a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The bass clef part provides a steady accompaniment with quarter and eighth notes.

Fa - - - ther, My strong help and buck - ler still

*P* *P* *P*

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 'Fa', a quarter rest, a quarter note 'ther', a quarter note 'My', a quarter note 'strong', a quarter note 'help', a quarter note 'and', a quarter note 'buck', a quarter note 'ler', and a quarter note 'still'. The piano accompaniment continues with similar rhythmic patterns, including triplets in the treble clef. The piece concludes with a final chord in the piano part.

be, *pp* And when the death an - gel shall

*dim.* *pp*

call me, Let me live blest for e - ver with

*cresc.* *cresc.*

Thee, Let me live blest for e - - ver with Thee

*poco rit. e cresc.* *poco rit. e cresc.* *p* *pa tempo*

*p* *dim.* *morendo* *pp*

# ENGLISH LYRICS

SET TO MUSIC BY

C. HUBERT H. PARRY.

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## FIRST SET.

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|--------------------------------|--------------------------|-------------------------------|---------------------------|
| 1. *My true love hath my heart | <i>Sir Philip Sidney</i> | 3. Where shall the lover rest | ... .. <i>Scott</i>       |
| 2. Good-night ... ..           | ... .. <i>Shelley</i>    | 4. Willow, Willow, Willow ... | ... .. <i>Shakespeare</i> |
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## SECOND SET.

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|----------------------------------|----------------------------|---------------------------------|---------------------------|
| 1. O Mistress Mine ... ..        | <i>Shakespeare</i>         | 3. No longer mourn for me ...   | ... .. <i>Shakespeare</i> |
| 2. Take, O take those lips away  | ... ..                     | 4. Blow, blow, thou winter wind | ... ..                    |
| 5. When icicles hang by the wall | ... .. <i>Shakespeare.</i> |                                 |                           |
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## THIRD SET.

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|--------------------------------------|------------------------|---------------------------|------------------------------|
| 1. *To Lucasta, on going to the wars | ... .. <i>Lovelace</i> | 4. *Why so pale and wan   | ... .. <i>Suckling</i>       |
| 2. If thou would'st ease thine heart | ... .. <i>Beddoes</i>  | 5. Through the ivory gate | ... .. <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... ..    | ... .. <i>Lovelace</i> | 6. Of all the torments    | ... .. <i>William Walsh</i>  |
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## FOURTH SET.

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|------------------------------------|-------------------------------|--|---------------------|
| 1. *Thine eyes still shined for me | ... .. <i>Emerson</i>         | 4. Weep you no more                    | ... .. <i>Anon.</i> |
| 2. *When lovers meet again         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters | ... .. <i>Byron</i> |
| 3. *When we two parted             | ... .. <i>Byron</i>           | 6. Bright star ... ..                  | ... .. <i>Keats</i> |
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## FIFTH SET.

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|---------------------------|------------------------------|-------------------------------|--------------------------------|
| 1. *A stray nymph of Dian | ... .. <i>Julian Sturgis</i> | 4. Lay a garland on my hearse | <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie          | ... .. <i>Scott</i>          | 5. Love and laughter          | ... .. <i>Arthur Butler</i>    |
| 3. *Crabbed age and youth | ... .. <i>Shakespeare</i>    | 6. A girl to her glass        | ... .. <i>Julian Sturgis</i>   |
| 7. A Lullaby              | ... ..                       | ... .. <i>E. O. Jones.</i>    |                                |
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## SIXTH SET.

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|-----------------------------------|---------------------------|----------------------------------|--------------------------------|
| 1. *When comes my Gwen            | ... .. <i>E. O. Jones</i> | 4. *A lover's garland            | ... .. <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die | ... .. <i>Anon.</i>       | 5. At the hour the long day ends | <i>Alfred P. Graves</i>        |
| 3. *Love is a bable               | ... .. <i>Anon.</i>       | 6. Under the greenwood tree      | ... .. <i>Shakespeare</i>      |
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## SEVENTH SET.

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|--------------------------------------|--------------------------|--|------------------------------|
| 1. On a time the amorous Silvy       | ... .. <i>Anon.</i>      | 4. O never say that I was false of heart | <i>Shakespeare</i>           |
| 2. Follow a shadow                   | ... .. <i>Ben Jonson</i> | 5. Julia                                 | ... .. <i>Herrick</i>        |
| 3. Ye little birds that sit and sing | <i>Thomas Heywood</i>    | 6. Sleep                                 | ... .. <i>Julian Sturgis</i> |
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## EIGHTH SET.

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|------------------------|-------------------------------|---------------------|-------------------------------|
| 1. Whence              | ... .. <i>Julian Sturgis</i>  | 4. Dirge in woods   | ... .. <i>George Meredith</i> |
| 2. Nightfall in winter | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward | ... .. <i>Julian Sturgis</i>  |
| 3. Marian              | ... .. <i>George Meredith</i> | 6. Grapes           | ... .. <i>Julian Sturgis</i>  |
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