



SIX  
SACRED SONGS

for

BASS

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

Alberto Randegger.

SET I.

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# DOST THOU DESPISE

from the Cantata:

HERR, DEINE AUGEN SEHEN NACH DEM GLAUBEN.

J. S. Bach.

*Vivace.* ♩ = 144.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music begins with a forte (*f*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns and some sixteenth-note runs, while the bass clef provides a steady accompaniment.

The second system continues the musical piece with two staves. The treble clef staff features more complex rhythmic patterns, including some sixteenth-note passages. The bass clef staff continues with a consistent accompaniment.

The third system of the musical score includes a trill (*tr*) marking in the treble clef staff. The music continues with similar rhythmic and melodic motifs as the previous systems.

The fourth system of the musical score features a vocal line in the treble clef staff. The lyrics "Dost thou des - pise the wealth of" are written below the notes. The piano (*p*) dynamic marking is present in both the vocal and piano accompaniment staves. The piano accompaniment continues with its characteristic rhythmic pattern.

God's great mer - cy shewn with-out fa-vour to thee?

*P*

*tr*

Dost thou des - pise, dost thou des - pise, dost thou des - pise His

mer - cy, dost thou des - pise the wealth of God's great mer - cy

*p*

shewn with-out fa-vour to thee? Know-est thou not, know-est thou

not that the Lord's for - bear-ance doth give thee — par-don?

Know-est thou not, know-est thou not that the Lord's for -

-bear-ance doth give — thee par - don, doth give — thee

par - don?

Yet thou for thy - self in the hard-ness of thine im - pen - i - tent

heart, dost trea - sure up wrath a - gainst the dread day of wrath,

Yet thou for thy - self in the hard-ness of thine im - pen - i - tent

heart, dost trea-sure up wrath a - gainst the dread day of wrath,

and the re - vel - a - tion of the judg-ment of

God, of the right - eous judg -

- ment, right - eous judg-ment of God, thy

God.

*f* *tr*

*p* Dost thou des - pise the wealth of God's great mer - cy,

*p* *tr*

shewn with - out fa - vour to thee?

*p* *f*

*poco rit.* *tr*



# O GOD, HAVE MERCY

FROM "ST PAUL."

*Adagio.* ♩ = 88.

F. Mendelssohn-Bartholdy.

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

O God, have mer - cy, have mer-cy up -

- on me, and blot out my trans - gres-sions ac-cord-ing

to Thy lov - ing-kind - - ness, yea, e - ven for Thy mer - cy's

*p* *staccato* *sf* *staccato* *staccato*



bro-ken heart, and a con-trite heart is of-fer'd be-fore Thee;

*sf*

*ten.*

*p*

Lord, a bro-ken heart and a con-trite heart is of-fer'd be-

*sf*

*cresc.*

*ten.*

*p*

-fore Thee. O God, have mer-cy, have mer-cy up-on me ac-cord-ing

*f*

*dim.*

*p*

*cresc.*

*f*

*dim.*

*p*

to Thy lov-ing-kind-ness, yea, e-ven for Thy mer-cy's

*cresc.*

*sf*

*p*

sake.

*f* *P* *dim.*

*Allegro maestoso.* ♩ = 100. *meno mosso quasi Recit.*

I will speak of Thy sal - va - tion, I will teach trans -

*f* *colla voce* *sf*

*a tempo (Allegro)*

-gres-sors, and sin-ners shall be con-vert-ed un-to Thee, shall be con-vert-ed, con-

*f a tempo* *sf*

*meno mosso quasi Recit.*

-vert - ed un - to Thee. I will speak of Thy sal - va - tion, I will teach trans -

*f* *sf* *colla voce*

*a tempo (Allegro)*

-gres - sors, and all the sin - ners shall be con-vert - ed, shall be con-

*f a tempo (Allegro)*

*f* *poco rit.* *cresc.*

- vert - ed, con-vert - ed un - to Thee. Then o - pen Thou my lips, O

*poco rit.* *a tempo staccato*

*f* *P*

Lord, then o - pen

*allargando*

Thou my lips, O Lord, and my mouth shall shew forth Thy

*f* *allargando* *P*

*sempre rit.* - *f* *Largo* *Adagio come Ia*  $\text{♩} = 88$ .

glo - rious praise, and my mouth shall shew forth Thy glo - rious praise.

*colla voce* *Largo.*

The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Largo' and 'Adagio come Ia' with a quarter note equal to 88 beats per minute. The vocal line begins with a half note 'g' and continues with 'lo - rious praise, and my mouth shall shew forth Thy glo - rious praise.' The piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from *f* to *pp*.

O blot out my trans - gres - sions, ac - cord - ing to Thy lov - ing kind -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'O' followed by 'blot out my trans - gres - sions, ac - cord - ing to Thy lov - ing kind -'. The piano accompaniment features a more active texture with sixteenth-note patterns in the left hand and chords in the right hand. Dynamics include *sf* and *p*.

- ness, accord - ing to Thy lov - ing kind - - ness, Lord, and for Thy mer - cy's

The third system continues the vocal line and piano accompaniment. The vocal line starts with '- ness, accord - ing to Thy lov - ing kind - - ness, Lord, and for Thy mer - cy's'. The piano accompaniment continues with similar textures, including a *dim.* marking in the piano part.

sake, Lord, for Thymer - cy's sake.

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with 'sake, Lord, for Thymer - cy's sake.' and ends with a fermata. The piano accompaniment features a *pp* dynamic and ends with a fermata. The key signature remains two sharps.

## NOW HEAVEN IN FULLEST GLORY SHONE.

RECIT. and AIR from "THE CREATION."

J. Haydn.

*Moderato.*

RECIT.

And God said: "Let the earth bring forth

— the liv - ing crea - ture af - ter his kind, cat - tle and

creep - ing thing, and beast of the earth af - ter his kind."

*poco sostenuto*

*Presto.* ♩ = 152.

*f* **RECIT.**

Straight o - pen - ing her fer - tile womb

*Presto.*

The earth o - bey'd the word of God, and brought forth ev - 'ry

crea - ture In per - fect form, and ful - ly grown.

*Presto.*

**RECIT.**

Cheer - ful, roar - ing,

stands the taw - ny li - on,

*Presto.*

*Presto.*



Piano introduction for the first section, consisting of two staves. The music is in a minor key and features a rhythmic pattern of eighth and sixteenth notes, with some triplet figures in the right hand.

RECIT.  
*f animato*

With sud - den leap, the flex - i - ble ti - ger ap - pears.

Vocal recitative and piano accompaniment for the first section. The vocal line is marked *f animato* and includes the lyrics "With sud - den leap, the flex - i - ble ti - ger ap - pears." The piano accompaniment consists of two staves with chords and moving lines.

*Presto.* ♩. = 112.

*Presto.*

*cresc.*

Piano introduction for the second section, marked *Presto.* with a tempo of ♩. = 112. It consists of two staves with a driving eighth-note accompaniment in the left hand and chords in the right hand. A *cresc.* marking is present.

RECIT.

The nim - ble stag bears

Vocal recitative and piano accompaniment for the second section. The vocal line is marked *RECIT.* and includes the lyrics "The nim - ble stag bears". The piano accompaniment features a prominent descending eighth-note line in the right hand and chords in the left hand.

up his branch-ing head.

*f a tempo*

RECIT.  
*f animato*

With fly-ing mane, and fie-ry

*colla voce*

*f*

look, im - pa-tient neighs the no-ble steed.

*rit.*

*Andante.* ♩ = 120.

RECIT. *p*

The

*p dolce*

*tranquillo*

cat-tle in herds al - rea - dy seek their food On fields and mea-dows green.

RECIT.

And

*sostenuto*

*rit.*

*p*

o'er the fields, as if with blos-soms, spread the flee - cy, peace - ful

*Moderato.*

flocks. Un - num-ber'd as the sands in clouds a -



*marcato*

Now heav'n in full - est glo - - ry shone;

Earth smiled in all her rich at -

- tire;

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

The room of

*fz* *p* *p*

air with fowl is fill'd; The

The first system of the musical score. The vocal line (top staff) begins with a half note 'air', followed by a quarter note 'with', a quarter note 'fowl', a quarter note 'is', a quarter note 'fill'd;', and a half note 'The'. The piano accompaniment (middle and bottom staves) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a steady eighth-note accompaniment. Dynamics include a piano (*p*) marking at the end of the system.

wa - - ter swell'd by shoals of fish;

The second system of the musical score. The vocal line (top staff) has a half note 'wa - - ter', a quarter note 'swell'd', a quarter note 'by', a quarter note 'shoals', and a half note 'of fish;'. The piano accompaniment continues with the same eighth-note pattern in the bass clef and more active figures in the treble clef. Dynamics include a piano (*p*) marking.

By hea - vy beasts the ground is

The third system of the musical score. The vocal line (top staff) has a half note 'By', a quarter note 'hea - vy', a quarter note 'beasts', and a half note 'the ground is'. The piano accompaniment (middle and bottom staves) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a steady eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo) markings.

trod, By hea - vy beasts the ground is

The fourth system of the musical score. The vocal line (top staff) has a half note 'trod,', a quarter note 'By', a quarter note 'hea - vy', a quarter note 'beasts', and a half note 'the ground is'. The piano accompaniment (middle and bottom staves) features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef part has a steady eighth-note accompaniment. Dynamics include *fz* (forzando) and *p* (piano) markings.

trod:

*f* *fz* *fz*

But all the work was not com -

*fz* *p*

-plete, But all the work was not com-plete; There

*f*

want - ed yet that won-d'rous be - ing, That grate - ful should God's

*f* *rit.* *p* *a tempo* *cresc.*

*a tempo* *p* *mf*

pow'r, ad - mire, With

*mf*

*f*

heart and voice His good - ness praise.

*p*

*f*

But all the work was not complete; There want-ed

*mf*

*p*

yet that wondrous be - ing, That grate - ful should God's pow'r ad -

*p* *sostenuto*

*p* *colla voce*



*a tempo*

-mire, With heart and voice His good - ness praise

*pp* *f*

That grate - ful should

*p*

God's pow'r ad - mire, With heart and voice, With

heart, With heart and

*f*

voice His good - ness praise,

*p* *f*

With heart and voice, With heart and voice His good - ness

*f* *mf poco rit. cresc.* *f* *3*

*p* *pp poco rit.*

*a tempo*

praise.

*f* *fz*

*fz* *cresc.* *ff*

PRO PECCATIS.  
FROM "STABAT MATER."

G. Rossini.

*Allegretto maestoso.* ♩ = 69.

*pp* *sf* *pp*

*sf* *pp*

*sf* *ff* *marcato* *tr*

*P*

Pro — pec - ca - tis

*sotto voce*

su - æ gen - tis vi - dit Je - sum

in tor - men - tis et fla - gel - lis

*dim.*

*ff* *sf* *sf* *sf*

sub - di - tum.

*p* *tr* *pp* *ff marcato*

*p cantabile*

Pro pec - ca - tis su - æ gen - tis

*pp*

vi - - dit Je - - sum in tor -

- men - tis et fla - gel - lis, et fla -

*cresc.*

- gel - lis, et fla - gel - lis sub - di -

*dim.*

*P*

- tum.

*pp*

*pp*

*sf*

*pp*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a series of chords and arpeggiated figures. Dynamics include *pp* (pianissimo) and *sf* (sforzando).

Second system of musical notation. The piano part includes a triplet of eighth notes and a *tr* (trill) in the vocal line. Dynamics include *sf*, *ff* (fortissimo), and *marcato*.

Third system of musical notation. The vocal line begins with the lyrics "Vi - dit su - um". The piano part provides accompaniment. Dynamics include *p* (piano) and *scito voce* (scitavoce).

Fourth system of musical notation. The vocal line continues with the lyrics "dul - cem na - tum mo - ri - en - tem de - - so -". The piano part continues with accompaniment. Dynamics include *p* and *scito voce*.

- la - tum dum e - mi - sit spi - - - ri -

- tum. Vi - - dit

su - - um dul - - cem na - - tum mo - - ri -

- en - - tem de - - so - la - - tum dum e - -

- mi - sit dùm e - mi - sit, dùm e -

*dim.*

- mi - - sit spi - - ri - tum Vi - dit

*P dolce*

su - um dul - - cem na - tum mo - ri -

*P mf*

- en - tem de - so - la - tum dùm e - mi - sit,

*P tr sf sf sf*



*p* *poco rit.* *f*

dum e - - - mi - - - sit spi - - - ri - -

*pp* *poco rit.* *f*

*a tempo* *p* *P*

- tum Vi - - dit su - um dul - - cem

*a tempo* *p dolce*

*mf* *P*

na - tum mo - ri - en - tem de - so -

*mf* *P*

*P* *tr* *ff* *pp*

- la - tum dum e - mi - sit, dum e - -

*5f* *5f* *5f*

*poco rit.*

*a tempo*

- mi - sit spi - ri - tum, e - mi - sit,

e - mi - sit spi - ri - tum, e -

- mi - sit, e - mi - sit spi - ri -

- tum.

# HOW GREAT, O LORD

FROM "ST PETER."

J. Benedict.

*Andante.* ♩ = 116.

*mf*

How great, O

The musical score is written in 4/4 time with a tempo of *Andante* (♩ = 116). The key signature is one sharp (F#), indicating G major. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with a half rest followed by a half note G4. The piano accompaniment starts with a *pp* dynamic. The lyrics are "How great, O".
- System 2:** The vocal line continues with "Lord, how great is Thy good-ness, which Thou hast laid up, hast". The piano accompaniment features a *cresc.* dynamic marking.
- System 3:** The vocal line continues with "laid up for me. O Lord, how great is Thy good-ness,". The piano accompaniment includes a *pp* dynamic marking and a *cresc.* dynamic marking.
- System 4:** The vocal line concludes with "which Thou hast laid up for me. Thou hast". The piano accompaniment includes a *riten.* marking, a *a tempo* marking, and a *colla voce* marking.

shewn me the path of life, Thou hast

- scen - do

shewn me the path of life, and in -

*p*

-clin - ed my heart to Thee, to walk in Thy

*cresc.*

way, to walk in Thy way; in - clin - ed my

*dim.*

heart to Thee, to walk in Thy way, to walk in Thy

*cresc.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'heart' followed by a quarter note 'to', a half note 'Thee', a quarter note 'to', a half note 'walk', a quarter note 'in', a half note 'Thy', a quarter note 'way', a quarter rest, a half note 'to', a quarter note 'walk', a half note 'in', and a quarter note 'Thy'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'cresc.' marking is placed above the vocal line.

way, in - clin - - ed my heart to Thee,

*f*

*f*

*dim.*

The second system continues the vocal line with a half note 'way', a quarter rest, a half note 'in - clin - - ed', a quarter note 'my', a half note 'heart', a quarter note 'to', a half note 'Thee', and a quarter rest. The piano accompaniment features a 'f' (forte) dynamic marking above the vocal line and another 'f' marking above the piano accompaniment. A 'dim.' (diminuendo) marking is placed above the piano accompaniment.

to walk, to walk in Thy way. Thy way is the

*p*

*p dolce*

*p*

*dolce*

The third system features a vocal line with a half note 'to', a quarter note 'walk,', a half note 'to', a quarter note 'walk', a half note 'in Thy way.', a quarter rest, a half note 'Thy way is the', and a quarter rest. The piano accompaniment includes a 'p' (piano) dynamic marking above the vocal line and another 'p' marking above the piano accompaniment. A 'dolce' (dolce) marking is placed above the piano accompaniment.

way of pleasantness, and all Thy paths are peace; Thy

*p*

*p*

The fourth system features a vocal line with a half note 'way of pleasantness,', a quarter rest, a half note 'and all Thy paths are peace;', a quarter rest, a half note 'Thy', and a quarter rest. The piano accompaniment includes a 'p' (piano) dynamic marking above the vocal line and another 'p' marking above the piano accompaniment.

way is the way of pleasantness, and all Thy paths, Thy paths are

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a *cresc.* (crescendo) hairpin and a *P* (piano) dynamic marking. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

peace, Thy way is the way of plea-sant-ness, and

The second system continues the vocal melody and piano accompaniment. The vocal line has a *P* marking and a *cresc.* hairpin. The piano accompaniment includes a *cresc.* hairpin in the right hand.

all Thy paths are peace. Thou hast shewn me the path of

The third system shows the vocal line with a *dim.* (diminuendo) hairpin and a *P* marking, followed by a *pp* (pianissimo) marking. The piano accompaniment also features a *dim.* hairpin and a *pp* marking.

life, and in-clin-ed my heart, my heart to Thee;

The fourth system concludes the piece. The vocal line is marked with *cresc.* and *ritard. assai* (ritardando assai). The piano accompaniment also includes *cresc.* and *ritard. assai* markings, ending with a final chord.

*a tempo*  
*f*  
 How great, O Lord, how great is Thy good-ness, which Thou hast laid

*a tempo*  
*f*

*dim.*  
 up for me. How great, O Lord, is Thy good-ness, which

*dim.* *dolce* *cresc.*

Thou hast laid up, \_\_\_\_\_ laid up for me, O Lord,

*dim.* *P*

*rall.* *ad lib.* *lento*  
 how great, O Lord, is Thy goodness, Thy good - ness.

*rall.* *lento* *pp* *pp*

# IF THOU SHOULD'ST MARK INIQUITIES, O LORD

RECIT. and AIR from "ELI."

M. Costa.

*Andante.*

RECIT.

*cresc.*

My sons, my sons! I can-not hold my peace: they make the Lord's

*a tempo* ♩ = 72.

*marcato*

peo-ple to trans-gress. If one man

*cresc.*

sin against an-o-ther, the judge shall judge him: but if a man trans-



- gress against the Lord, who shall entreat for Him?

*poco ritard.* *p* If

*Cantabile.* ♩ = 68.

Thou should'st mark in - i - quities, O Lord, who, who shall stand?

who, who shall stand? But there is — for - give - ness, for - give - ness with

*pp*

Thee, that Thou may'st be fear - - -

*pp* *cresc.* *pp dim.*

-ed; But there is for - give-ness, for - give-ness with Thee, O Lord. If

*con espressione*

Thou should'st mark in - i - quities, if Thou should'st mark in - i - quities, O Lord,

who, who shall stand? who shall stand? But there is for-give-ness, for -

*cresc.*

-give-ness with Thee, that Thou may'st be fear - - ed; but there is for -

-give-ness, O Lord, with Thee, but there is for - give-ness, for - give-ness with

*dim.*

or: *calando* fear - - ed, be fear - - ed. *a tempo*

Thee, that Thou may'st be fear - - ed, be fear - - ed. *a tempo*

*calando* - - - - - *pp*

*Ped.*

# ENGLISH LYRICS

SET TO MUSIC BY

C. HUBERT H. PARRY.

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## FIRST SET.

- |                                |                          |                               |        |                    |
|--------------------------------|--------------------------|-------------------------------|--------|--------------------|
| 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> |
- PRICE 2s. 6d.

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## SECOND SET.

- |                                 |                    |                                  |        |                     |
|---------------------------------|--------------------|----------------------------------|--------|---------------------|
| 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> |
- PRICE 2s. 6d.

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## THIRD SET.

- |                                      |        |                 |                           |        |                       |
|--------------------------------------|--------|-----------------|---------------------------|--------|-----------------------|
| 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.

- |                                    |                               |                |  |        |              |
|------------------------------------|-------------------------------|----------------|--|--------|--------------|
| 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.

- |                           |        |                       |                               |                                |                       |
|---------------------------|--------|-----------------------|-------------------------------|--------------------------------|-----------------------|
| 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>   |
- PRICE 2s. 6d.

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## SIXTH SET.

- |                                   |        |                    |                                  |                         |                         |
|-----------------------------------|--------|--------------------|----------------------------------|-------------------------|-------------------------|
| 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>      |
- PRICE 2s. 6d.

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## SEVENTH SET.

- |                                      |                       |                   |  |                    |                       |
|--------------------------------------|-----------------------|-------------------|--|--------------------|-----------------------|
| 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>        |
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