

# IDYLLE

(GOETHE.)

FOR  
CHORUS AND ORCHESTRA

WITH  
Baritone and Tenor Solo

BY

## Horatio W. Parker.

Vocal Score.

Pr. 25¢ net.

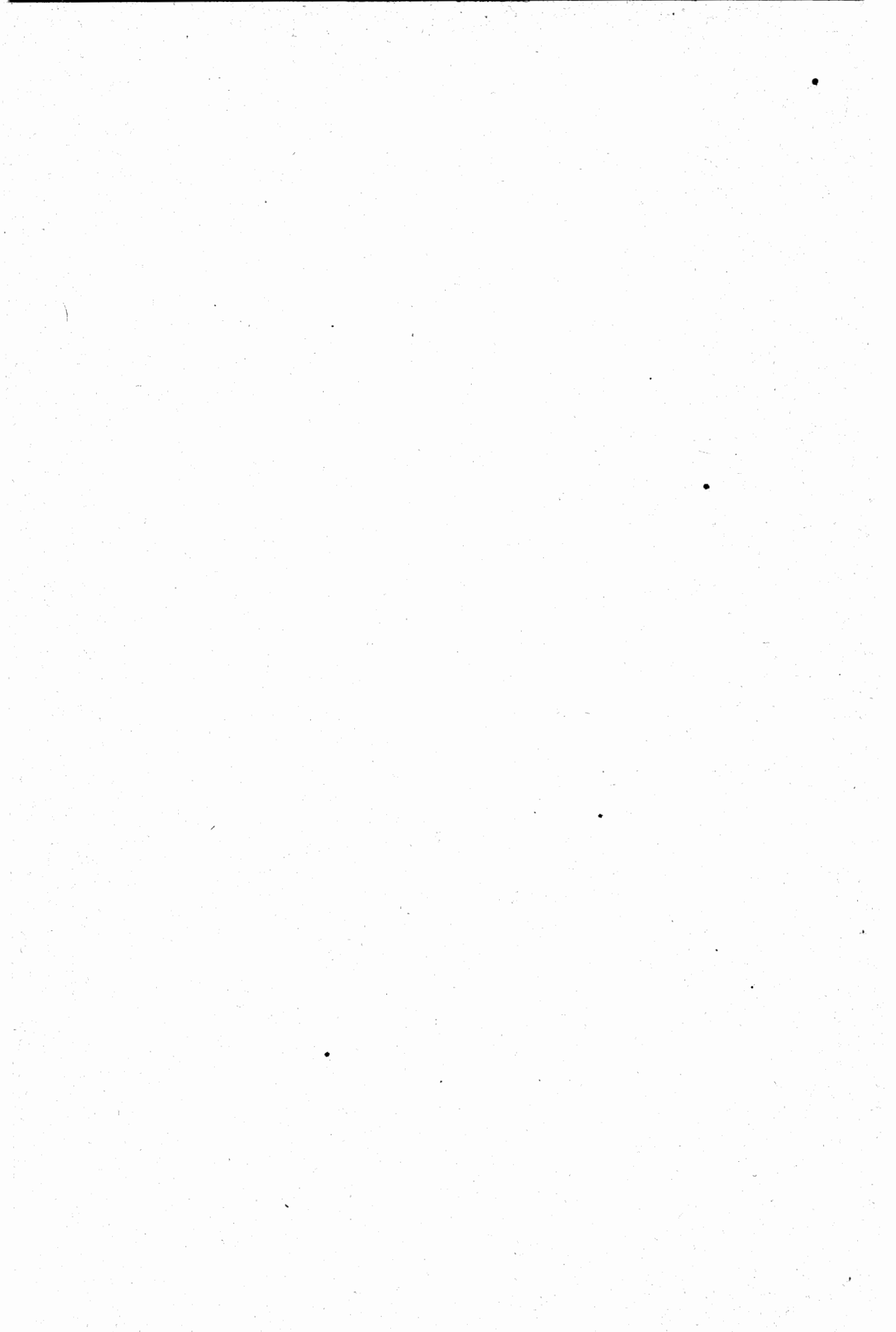
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# G. SCHIRMER'S OCTAVO CHORUSES FOR MIXED VOICES

NO.	PRICE NET		
401.	10	OTTO BARBLAN,	HEAR'ST THOU WHAT THE SPRING NIGHT, Serenade
402.	15	E. MEYER-HELMUND,	WHEN THE LIGHT STARS WERE GLEAMING, (Acc. Piano 4 hands)
403.	30	HORATIO W. PARKER,	THE BALLAD OF A KNIGHT AND HIS DAUGHTER
404.	25	HORATIO W. PARKER,	BYLLE
405.	5	JOHN DOWLAND,	AWAKE, SWEET LOVE (A. D. 1597)
406.	20	THOS. WEELKES,	AS VESTA WAS
407.	15	R. DE KOVEN,	HAPPY DAY, Country-dance from "Robin Hood"
408.	10	C. SAINT-SAËNS,	BY TREES AND BY FLOWERS
409.	6	R. SCHUMANN,	THE LOTUS-FLOWER
410.	12	R. SCHUMANN,	POOR PETER
411.	25	M. von WEINZIERL,	LOVE AND SPRING
412.	5	J. G. CALCOTT,	HOW SWEET THE MOONLIGHT
413.	8	C. SAINT-SAËNS,	AT NIGHT
414.	5	F. CURSCHMANN,	PROTECT US THROUGH THE COMING NIGHT
415.	25	P. MASCAGNI,	SCENE AND PRAYER (from "Cavalleria Rusticana")
416.	15	CHAS. GOUNOD,	TRUMPET BLOW, MUSIC FLOW
417.	12	M. ZENGER,	ROBIN ADAIR
418.	8	SULLIVAN-BARTLETT,	O THAT THOU HADST HEARKENED
419.	25	A. H. JACKSON,	LORD ULLIN'S DAUGHTER
420.	12	SUMNER SALTER,	HOMEWARD
421.	8	ORLANDUS LASSUS,	MATONA, LOVELY MAIDEN
422.	6	A. KRUG,	IN THE MOONLIGHT
423.	40	F. SCHUBERT,	MIRIAM'S SONG OF TRIUMPH
424.	6	C. PINSUTI,	STRADELLA
425.	8	J. BARNBY	THE SKYLARK
426.	60	J. KRUG-WALDSEE	BRIDAL FESTIVAL IN BYZANTIUM. (From "King Rother")
427.	5	G. F. HANDEL	HE GAVE THEM HAILSTONES. (From "Israel in Egypt")
428.	10	R. WAGNER	WHEN TO THEE OUR SAVIOUR WENT. (From "Die Meistersinger")
429.	25	R. DE KOVEN	SING YOUR MERRIEST SONGS. (From "The Knickerbockers")
430.	12	R. DE KOVEN	SONG OF THE FLAG, (From "The Knickerbockers"), (With Baritone Solo)
431.	20	R. DE KOVEN	BARCAROLLE. (From "The Fencing Master")
432.	20	R. DE KOVEN	SERENADE. (From "The Fencing Master")
433.	35	A. RUBINSTEIN	COME, DAUGHTERS OF MEDIA. (3d Tableau from "Moses")
434.	50	A. RUBINSTEIN	COLD AND DARK. (4th Tableau from "Moses")
435.	50	HORATIO W. PARKER	DREAMING AND HIS LOVE
436.	25	N. W. GADE	SPRING GREETING
437.	10	GERARD BARTON	HOW I LOVE HER
438.	20	A. J. CALDICOTT	THE SPIDER AND THE FLY. (Humorous)
439.	5	J. ARCADELT	NOW SPRING IN ALL HER GLORY
440.	6	L. ATTERBURY	COME, LET US ALL A-MAYING GO
441.	20	THOS. BATESON	ORIANA'S FAREWELL (S. S. A. T. B.)
442.	5	J. BATTISHILL	AMIDST THE MYRTLES (S. A. T. T. B.)
443.	8	WM. BEALE	COME, LET US JOIN THE ROUNDELAY
444.	10	JOHN BENETT	COME, SHEPHERDS, FOLLOW ME
445.	10	JOHN BENETT	THYRSIS, SLEEPEST THOU
446.	20	Dr. CALCOTT	O, SNATCH ME SWIFT (S. A. T. B. B.)
447.	20	Dr. CALCOTT	QUEEN OF THE VALLEY (A. T. T. B. B.)
448.	12	Dr. CALCOTT	WITH SIGHS, SWEET ROSE (A. T. T. B.)
449.	12	G. CONVERSO	WHEN ALL ALONE (S. S. A. T. B.)
450.	12	Dr. COOKE	AS NOW THE SHADES OF EVE (S. S. A. B.)

When ordering, state: Choruses for Mixed Voices, and Number only.

G. SCHIRMER  
NEW-YORK

# Idylle.

(Goethe.)

For Chorus and Orchestra,  
with Baritone and Tenor Solos.

Translation by  
ISABELLA G. PARKER.

HORATIO W. PARKER, Op. 15.

Andantino con moto.

Piano.

The piano accompaniment for the first system consists of two staves. The right hand begins with a series of chords in the bass clef, marked *pp*. The left hand plays a rhythmic pattern of eighth notes. The second system continues with similar textures, marked *poco cresc.* The third system features more complex melodic lines in the right hand, marked *f*.

A country chorus have gathered, and wait in readiness to begin their holiday excursion.  
*Es wird angenommen, ein ländliches Chor habe sich versammelt, und stehe im Begriff, seinen Festzug anzutreten.*

The vocal section includes four staves: two for the Baritone and Tenor Solos, and two for the Chorus. The piano accompaniment is shown below. The vocal parts enter with a sustained note, marked *f*. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *p* and *marc.*

hail the glad morn - ing With gar - lands of flow - ers, And  
fest - li - chen Ta - ge be - geg - net mit Krän - zen, ver -

hail the glad morn - ing With gar - lands of flow - ers, And  
fest - li - chen Ta - ge be - geg - net mit Krän - zen, ver -

*f*

fill the bright hours With greet - ings, and danc - es, And cho - rus of song.  
schlunge - nen Tän - zen, ge - sel - li - gen Freuden und Rei - hen - ge - sang,

fill the bright hours With greet - ings, and danc - es, And cho - rus of song.  
schlunge - nen Tän - zen, ge - sel - li - gen Freuden und Rei - hen - ge - sang,

*ff*

**Damon.** *f* *dim.* *p*

How longs my soul far from this throng to be! Their  
Wie sehn' ich mich aus dem Ge - drän - ge fort! wie

*mf* *dim.* *p*

*mf*

mer-ry songs — bring no de-light to me. Some safe re-treat could  
 frommte mir — ein wohl-verborg'ner Ort! In dem Ge-wühl, in

I dis-cov-er Where I might rest till this long day be  
 die - ser Men-ge wird mir die Flur, wird mir die Luft zu

*ff*

o - ver. —  
 en - ge! —

*f*

Now for-ward, ye maidens, With cheerful com-panions To  
 Nun ord'-net die Zü-ge, dass Je-der sich fü-ge, Und

*f*

Now for-ward, ye maidens, With cheerful com-panions To  
 Nun ord'-net die Zü-ge, dass Je-der sich fü-ge, Und

*cresc.*

roam o'er the meadow, Or far - ther in shadow The val - ley a - long;  
 Ei - ner mit Al - len zu wan - deln, zu wal - len die Flu - ren ent - lang;

*cresc.*

roam o'er the meadow, Or far - ther in shadow The val - ley a - long;  
 Ei - ner mit Al - len zu wan - deln, zu wal - len die Flu - ren ent - lang;

*cresc.*

*cresc.*

*ff* *pp*

To roam o'er the meadow The val - - - - - ley a - long. Now  
 zu wan - deln, zu wal - len die Flu - - - - - ren ent - lang! Nun

*ff* *pp*

To roam o'er the meadow The val - - - - - ley a - long. Now  
 zu wan - deln, zu wal - len die Flu - - - - - ren ent - lang! Nun

*ff* *p*

for-ward, ye maidens,                    ye maidens, With cheer-ful com-pan-ions  
ord'-net, die Zü-ge,                    dass Je - der sich fü - ge und Ei - ner

for-ward, ye maidens,                    ye maidens, With cheer-ful com-pan-ions  
ord'-net, die Zü-ge,                    dass Je - der sich fü - ge und Ei - ner

*pp*

To roam o'er the mead-ow in shad-ow The val-ley a - long.  
mit Al - len zu wandeln, zu wal - len die Flu-ren ent - lang.

To roam o'er the mead-ow in shad-ow The val-ley a - long.  
mit Al - len zu wandeln, zu wal - len die Flu-ren ent - lang.

*pp*                    *ppp*



Now the chorus recedes, the song gradually becoming softer, until at last it ceases in the distance.

Es wird angenommen, der Chor entferne sich: der Gesang wird immer leiser bis er zuletzt ganz wie aus der Ferne verhallt.

The val - - - ley a - long, The val - - -  
 Die Flu - - - ren ent-lang, die Flu - - -

The val - - - ley a - long, The val - - -  
 Die Flu - - - ren ent-lang, die Flu - - -

Damon.

Moderato, ma con brio.

In vain ye call, in  
 Ver - ge - bensruft, ver -

- ley a - long.  
- ren ent-lang.

- ley a - long.  
- ren ent-lang.

Moderato, ma con brio.

vain ye bid me come! My heart, it speaks, And here it finds a home.  
 ge - bens zieht ihr mich Es spricht mein Herz, al - lein es spricht mit sich!

## Moderato tranquillamente.

*p*

And I shall be - hold The beau - ti - ful land, The bright heaven  
 Und soll ich be - schau'n ge - seg - ne - tes Land, den Him - mel, den

glow - ing, The green meadows grow - ing; Then shall I have peace All  
 blau - en, die grü - nen - den Gau - en, so will ich al - lein im

tu - mult shall cease; Then will I re - member The charms of my  
 Stil - len mich freu'n, da will ich ver - eh - ren die Wür - de der

And Ech - o so near, so near, The se - cret shall  
 Und E - cho al - lein, al - lein, Ver - trau - te soll

And Ech - o so near, The se - cret shall  
 Und E - cho al - lein, Ver - trau - te soll

And Ech - o so near, The se - cret shall  
 Und E - cho al - lein, Ver - trau - te soll

And Ech - o so near, so  
 Und E - cho al - lein, al -

*cresc.*

*mf con espr. 3*

*ppp*

*ppp*

*ppp*

*ppp*

*dim.*

*pp*

*dim.*

fair, In spir-it be-hold her, In spir-it en-fold her, And  
 Frau'n, im Gei-ste sie schau-en im Gei-ste ver-eh-ren. Und

hear, Ech - - - - o shall hear;  
 sein, E - - - - cho al - lein,

hear, Ech-o so near The se-cret shall hear;  
 sein, E-cho al - lein Ver-trau-te soll sein,

hear, Ech - - o so near The se-cret shall hear;  
 sein, E - - cho al - lein Ver-trau-te soll sein,

near, Ech-o so near The se-cret shall hear;  
 lein, E-cho al - lein Ver-trau-te soll sein,

*pp*

*mf* *poco cresc.*

Ech-o so near The se-cret shall hear, And Ech-o so  
 E-cho al - lein Ver-trau-te soll sein und E-cho al -

*pp* *p*

And Ech-o so near The se-cret shall hear, And  
 und E-cho al - lein Ver-trau-te soll sein, und

*pp* *p*

And Ech-o so near The se-cret shall hear, And  
 und E-cho al - lein Ver-trau-te soll sein, und

*pp* *p*

*ff* *f* *pp* *pp* *pp* *pp*

near The se - cret shall  
lein Ver - trau - te soll

Ech - o so near The se - cret shall  
E - cho al - lein Ver - trau - te soll

Ech - o so near The se - cret shall  
E - cho al - lein Ver - trau - te soll

Ech - o so near The se - cret shall  
E - cho al - lein Ver - trau - te soll

Ech - o so near The se - cret shall  
E - cho al - lein Ver - trau - te soll

*Allegro con spirito.*

hear. Very softly, as from a distance, the words "And Echo so near... The secret shall hear,"  
sein! mingle with Damon's song.  
*Aufs Leiseste, wie aus der Ferne mischt absatzweise in Damon's Gesang die Worte:  
„Und Echo allein... Vertraute soll sein.“*

hear.  
sein!

hear.  
sein!

hear.  
sein!

*Allegro con spirito.*

*pp* *cresc.* *f*

## Menalkas.

How com'st thou here, my trust - y friend? Thou  
Wie find' ich dich, mein Trau - ter, hier? Du

car'st not to share this Syl - van pleasure. Now lin - ger not, But  
eil'st nicht zu je - nen Fest - ge - sellen, nun zau - d're nicht und

come with me, We too will dance in mer - ry measure.  
komm mit mir, in Reih' und Glied auch uns zu stel - len!

**Damon.**

Thou'rt Will -

wel - come friend, yet let this fes - tal day Find me a - far in -  
kom - men Freund! Doch lass die Fest - lich - keit mich hier be - geh'n, im -

deepest shade re-pos-ing; For love must seek  
Schatten al-ter Buchen, die Lie-be sucht a die

*p*

*p sempre.* *pp*

hid-ing-place, To hon-or still the heart un-  
Ein-sam-keit, auch die Ver-ehr-ung darf sie

**Menalkas.** *f* Poco più mosso.

Thou seek-est but a vain renown, Thou  
Du suchest ei-nen fal-schen Ruhm, und

clos-ing.  
su-chen.

*mf* *f* *sfz p* *sfz p* *Poco più mosso.*

bring-est me to-day no pleas-ure If love thou claim-est  
willst mir heu-te nicht ge-fal-len! Die Lie-be sei dein

*mf* *p*

*f* for thine own, *mf* Yet count we hon - or a dearer treasure *mf* When a thousand  
 Ei - gen - thum, doch die Verehr - ung, theil'st du mit Allen. Wenn sich Tau - sen -

voic - es blending, Rise to heaven - o'er us bending; Cheerful sing - ing,  
 de ver - ei - nen, und des hol - den Tag's Erscheinen mit Ge - sän - gen,

Clearly ringing, Shouts re - sounding; - Then must heart and  
 Freu - de - klän - gen herr - lich fei - ern, dann er - quicht sich

ear a - wake, And when thou - sand hearts are bounding, Song un - locks the  
 Herz und Ohr! Und wenn Tau - sen - de be - theuern, die Ge - füh - le -

*con fuoco.*

*cresc.*

deep-est feel - ing All\_ the in - most soul re - vealing, To a no - bler  
 sich er - schlie - ssen, und\_ die Wün - sche sich er - gie - ssen, reisst es kraftvoll

The chorus returning, is heard from time to time.

*Es wird angenommen, der Chor kehre nach und nach aus der Ferne zurück.*

*fff*

sphere we rise.  
 dich em - por!

*p*

Hark! I hear the throng ad -  
 Lieb - lich hör' ich schon von

*pp*

We are com - ing! (Gradually increasing.)  
 Ja wir kommen! (Allmählig wachsend.)

*pp*

We are com - ing!  
 Ja wir kommen!

*pp*

*dim.* *p* *pp*



vanc - ing, And the sound my heart a - wak - ens: They are  
wei - ten, und es rei - zet mich die Men - ge. ja sie

We are com - ing! We are  
Ja wir kom - men! Ja wir

We are com - ing! We are  
Ja wir kom - men! Ja wir

*ppp*

*ppp*

*ppp*

com - ing, They are dan - cing In the cool and ver - dant  
wal - len, ja sie schrei - ten von dem Hü - gel in - dass

com - - ing, we are -  
kom - - men, wir be -

com - ing, we are com - ing, we are com - ing,  
kom - men, Ja wir kom - men, Ja wir kom - men

com - - ing, we are com - - ing -  
kom - - men, wir be - glei - ten -

com - - ing, are com - - ing  
kom - - men, wir kom - - men,

*f poco animato.*

Let us hasten to the measure, To the sound of merry  
 Lass uns eilen, fröhlich schreiten, zu dem Rhythmus des Ge-

dale  
 Thal.  
*pp poco animato.* *cresc.*

com - ing with our full  
 glei - ten mit dem Wohl - klang

*pp poco animato.* *cresc.*

we are com - ing with our full and glad - some  
 wir be - glei - ten mit dem Wohl - klang des Ge -

*pp* *cresc.*

with our full and glad - some  
 mit dem Wohl - klang des Ge -

*pp* *cresc.*

with our full and glad - some  
 mit dem Wohl - klang des Ge -

*poco animato.*

*pp*

*f*

mu - sic. They are com - ing, bring - ing pleas - ure  
 san - ges, Ja sie kom - men, sie be - rei - ten

*p*

and gladsome cho - rus. Gai - ly sing - ing, free - ly roam - ing  
 des Ge - san - ges. Fröh - lich in Ver - lauf der Zei - ten

*p*

cho - rus. Gai - ly sing - ing, free - ly roam - ing  
 san - ges. Fröh - lich in Ver - lauf der Zei - ten

*p*

*cresc.* *rit.* **Maestoso.**  
*a tempo.*

To the green and love - ly - vale.  
sich des Wal - des grü - nen - Saal.

*cresc.* *rit.*

pleasure To the green and love - ly - vale.  
rei - tensich des Wal - des grü - nen - Saal.

*cresc.* ***ff* a tempo.**

On this day so won - drous fair. Our high, our  
die - sen ein - zig schö - nen Tag. Wo - rauf wir

*cresc.* ***ff* a tempo.**

On this day so won - drous fair. Our high, our  
die - sen ein - zig schö - nen Tag. Wo - rauf wir

*cresc.* ***ff* a tempo.** **Maestoso.**

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

high a - spir - ings, Our deep de - sir - ings; For - get them, For - get them,  
Al - le zie - len - was Al - le füh - len verschweiget, verschweiget

*p* *pp*

high a - spir - ings, Our deep de - sir - ings; For - get them, For - get them,  
Al - le zie - len - was Al - le füh - len verschweiget, verschweiget

*p* *pp*

*p* *pp*

*mf* *f* *ff*

For mirth must conquer, We own her sway. With hearts of gladness,  
Nur Freu-de zei-get, denn die ver-mag's, ihr wird es glü-cken,

*mf* *f* *ff*

For mirth must conquer, We own her sway. With hearts of gladness,  
Nur Freu-de zei-get, denn die ver-mag's, ihr wird es glü-cken,

*mf* *f* *ff*

*cresc.*

In song ex-pressing The high-est hon-or, The high-est bless-ing, The  
und ihr Ent-zü-cken, ent-hält die Wür-de, ent-hält den Se-gen, ent-

*cresc.*

In song ex-pressing The high-est hon-or, The high-est bless-ing, The  
und ihr Ent-zü-cken, ent-hält die Wür-de, ent-hält den Se-gen, ent-

*cresc.*

*cresc.*

*rit. molto.* ***fff*** *a tempo.*

high - est bless - ing This glo - rious day, \_\_\_\_\_  
 hält den Se - gen des Won - ne - tag's, \_\_\_\_\_

***fff*** *rit. molto.* *a tempo.*

high - est bless - ing This glo - rious day, \_\_\_\_\_  
 hält den Se - gen des Won - ne - tag's, \_\_\_\_\_

***fff*** *rit. molto.* *a tempo.*

The bless - ing this glo - rious day, \_\_\_\_\_  
 den Se - gen des Won - ne - tag's, \_\_\_\_\_

***fff*** *rit. molto.* *fff a tempo.*

8

***fff*** *fff*

This glo - rious day. \_\_\_\_\_  
 des Won - ne - tag's. \_\_\_\_\_

***fff***

This glo - rious day. \_\_\_\_\_  
 des Won - ne - tag's. \_\_\_\_\_

***fff***

# G. SCHIRMER'S OCTAVO CHORUSES FOR MIXED VOICES

No.	PRICE NET.								
351.	10	—	JOHN DOWLAND	—	—	—	—	—	NOW, O NOW I NEEDS MUST PART
352.	10	—	FRANCIS L. YORK	—	—	—	—	—	SWEET AND LOW
353.	25	—	R. WAGNER	—	—	—	—	—	FINALE FROM "DIE MEISTERSINGER" (Including Prize-song)
354.	20	—	R. WAGNER	—	—	—	—	—	FINALE FROM "PARSIFAL"
355.	15	—	C. LEHNERT	—	—	—	—	—	NIGHTINGALE AND ROSE
356.	12	—	H. MARX	—	—	—	—	—	MAY'S ADVENT
357.	5	—	HAYDN	—	—	—	—	—	AWAKE THE HARP
358.	5	—	HAYDN	—	—	—	—	—	ACHIEVED IS THE GLORIOUS WORK
359.	5	—	HAYDN	—	—	—	—	—	ACHIEVED IS THE GLORIOUS WORK, 2d Chorus
360.	5	—	HAYDN	—	—	—	—	—	BY THEE WITH BLISS. (Duet and Chorus.)
361.	5	—	HAYDN	—	—	—	—	—	FROM "CREATION" — DESPAIRING, CURSING RAGE
362.	8	—	HAYDN	—	—	—	—	—	SING THE LORD
363.	5	—	HAYDN	—	—	—	—	—	THE MARVELLOUS WORK
364.	6	—	HAYDN	—	—	—	—	—	THE HEAVENS ARE TELLING
365.	10	—	HAYDN	—	—	—	—	—	THE LORD IS GREAT
366.	10	—	E. ELGAR	—	—	—	—	—	MY LOVE DWELT IN A NORTHERN LAND
367.	10	—	W. STADE	—	—	—	—	—	SPRING'S RETURN
368.	20	—	MENDELSSOHN-REES	—	—	—	—	—	O FOR THE WINGS OF A DOVE
369.	15	—	G. INGRAHAM	—	—	—	—	—	THE JUMBLIES
370.	15	—	G. INGRAHAM	—	—	—	—	—	THE NUTCRACKERS AND THE SUGAR-TONGS
371.	15	—	G. INGRAHAM	—	—	—	—	—	THE DUCK AND THE KANGAROO
372.	15	—	G. INGRAHAM	—	—	—	—	—	THE DADDY-LONG-LEGS AND THE FLY
373.	15	—	G. INGRAHAM	—	—	—	—	—	SONGS — CALICO PIE
374.	15	—	G. INGRAHAM	—	—	—	—	—	MR. AND MRS. SPIKKY SPARROW
375.	15	—	G. INGRAHAM	—	—	—	—	—	THE BROOM, THE SHOVEL, THE POKER AND THE TONGS
376.	15	—	A. SÖDERMANN	—	—	—	—	—	PEASANTS' WEDDING MARCH
377.	10	—	T. DISTIN	—	—	—	—	—	JACK HORNER
378.	10	—	P. TSCHAIKOWSKY	—	—	—	—	—	A LEGEND
379.	15	—	P. TSCHAIKOWSKY	—	—	—	—	—	PATER NOSTER
380.	15	—	EATON FANING	—	—	—	—	—	LIBERTY. (Dramatic Scene)
381.	15	—	EATON FANING	—	—	—	—	—	DAYBREAK
382.	5	—	MENDELSSOHN	—	—	—	—	—	FAREWELL TO THE FOREST
383.	15	—	F. MARCHETTI	—	—	—	—	—	THE PRAYER
384.	15	—	A. R. GAUL	—	—	—	—	—	DAYBREAK
385.	10	—	A. R. GAUL	—	—	—	—	—	THE SINGERS
386.	15	—	M. WATSON	—	—	—	—	—	THE GALLANT TROUBADOUR
387.	10	—	M. WATSON	—	—	—	—	—	SUNRISE
388.	10	—	A. J. CALDICOTT	—	—	—	—	—	COBWEBS
389.	5	—	W. MACFARREN	—	—	—	—	—	SYLVIA
390.	10	—	F. L. MOIR	—	—	—	—	—	SWEET SUMMER
391.	10	—	R. L. DE PEARSALL	—	—	—	—	—	THE THREE FRIENDS
392.	10	—	F. N. LÖHR	—	—	—	—	—	A SLUMBER-SONG
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