



**A CYCLE OF
OLD ENGLISH
MELODIES**

For four Voices
Quartets & Solos

WORDS WRITTEN AND ADAPTED
MUSIC ARRANGED AND COMPOSED BY

M. LANE WILSON

•BOOSEY • & • CO •
LONDON • & • NEW • YORK •

FLORA'S HOLIDAY,

A CYCLE
OF
OLD ENGLISH MELODIES;

WORDS WRITTEN AND ADAPTED.

MUSIC ARRANGED AND COMPOSED

BY

H. LANE WILSON.

PRICE \$1.50 NET

Boosey & Co
9 EAST SEVENTEENTH STREET, NEW YORK.
295 REGENT STREET, LONDON. W.

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FLORA'S HOLIDAY.



I.—COME, ALL YE LADS AND LASSES.

(QUARTET.)



COME, all ye lads and lasses,
Put on your handsome graces,
For this the time and place is
For us to sport and play.

Away with care and melancholy,
Let us all be brisk and jolly,
Flora commands a holiday,
Fa la la.

The fairest flowers are springing,
The woodland bells are ringing,
The birds are all a-singing,
This merry morn of May.

Away with care and melancholy,
Let us all be brisk and jolly,
Flora commands a holiday,
Fa la la.

2.—LOVE'S GREETING

(SONG : SOPRANO.)

SHEPHERDESSES, pretty lasses,
Come, let's trip it upon the green ;
Shepherdesses, pretty lasses,
Such a May-day was never seen !

Flora smiling, all beguiling,
Earth in beauty doth appear,
Give kindly greeting, fond vows repeating,
Maidens lend a willing ear ;
No time for sighing, or cold denying,
For love alone we welcome here.
Fa la.

The lily and rose their sweets disclose
From bud and blossom their perfume rare ;
The meadows a-blow, the streams o'erflow,
And nature is smiling ev'rywhere.

Shepherdesses, pretty lasses,
Come, let's trip it upon the green ;
Shepherdesses, pretty lasses,
Such a May-day was never seen !

3.—TELL ME, CHARMING CREATURE.

(SONG : TENOR.)

TELL me, tell me, charming creature,
Will you never ease my pain ?
Must I die for ev'ry feature,
Must I always love in vain ?

If your wand'ring heart is beating
For new lovers, let it be ;
But,—when you have done coquetting,
Name a day, and fix on me.

4.—GENTLE DAWN.

(QUARTET.)

GENTLE dawn steals o'er the mountain,
Gilding with radiance the meadow and vale;
Zephyrs stir the rippling fountain,
Birds trill their matins o'er hill and dale.

5.—THE COUNTRY DANCE.

(QUARTET.)

Now, John and Kate, and Bob and Bet,
The fiddler's come to play;
Come, foot it lightly o'er the grass
And tune a merry lay.

While we sing and dance around,
Echo answers back the sound,
Nought but mirth and joy be found
On Flora's Holiday!
With a Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O.

Then to a leafy bow'r they went,
When tired of sport and play;
And John kissed Kate, and Bob kissed Bet,
And bade them name the day.

While we sing and dance around,
Echo answers back the sound,
Nought but mirth and joy be found
On Flora's Holiday!
With a Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O.

6.—MAIDENS, BEWARE YE!

(SONG: CONTRALTO.)

MAIDENS, beware ye!
Love will insnare ye
If you but look or lend an ear;
Words will detain ye,
Sighs will trapan ye,
Tears will draw you into the snare;
Then in time, beware!

Daily you'll find it,
If you'll but mind it,
How many hearts love doth betray!
Let this concern ye,
Let their fate learn ye,
From the danger to run away!
Then in time, beware!

7.—SOUND ARGUMENT.

(BARITONE.)

WE mortals made up of frail clay,
Alas! are the children of sorrow;
And, though bright, brisk and merry to-day,
We all may be wretched to-morrow.
For sunshine is followed by rain,
Then fearful of life's stormy weather,
Lest pleasure should only bring pain,
Let us all be unhappy together.

It appears, from this argument, plain
That wisdom is nothing but folly,
And that pleasure's a term that means pain,
And that joy is your true melancholy;
That all those who laugh ought to cry!
That 'tis fine game and fun to be grieving,
And that since we must all of us die,
We should all be unhappy while living.

For sunshine is followed by rain,
Then fearful of life's stormy weather,
Lest pleasure should only bring pain,
Let us all be unhappy together.

ENCORE VERSE.

If a mortal would point out the life
That on earth would be nearest to heaven,
Let him,—thanking his stars,—choose a wife
To whom truth and honour are given ;
But honour and truth are so rare,
And gossips will make your ears tingle,
That, with all my respect for the fair,
I'd advise him to sigh,—and keep single !
For sunshine is followed by rain, etc.

EXTRA ENCORE VERSE.

I grant the best blessing we know
Is a friend—for true friendship's a treasure ;
And yet, lest your friend prove a foe,
Oh taste not the dangerous pleasure.
For friendship's a flimsy affair,
For riches and health are a bubble,
And nothing's delightful but care,
Nor anything pleasing but trouble.
For sunshine is followed by rain, etc.

8.—THE PEDLAR.

(A CATCH.)

BUY, buy, buy, buy !
See what you want before you buy.
Ground ivy, a cure for the toothache,
Or a drop for your eye ;
A ring for your sweetheart,
A brooch for your wife ;
Pegs and kettles, the finest in town ;
A kerchief, and a kirtle, and a ribbon, and a lace,
For half-a-crown !

9—THE COMMOTION OF LOVE.

(QUARTET.)

Oh, LOVE puts 'em all in commotion ;
For do what you will,
You cannot keep still,
No more than the wind or the ocean.
Oh, Love keeps the world all a-going ;
For say what you may,
You're bound to obey
When Cupid your heart sets a-glowing.

COME, ALL YE LADS AND LASSES.

Words adapted by
H. LANE WILSON.

Music arranged & Composed by
H. LANE WILSON.

Deciso. M.M. (♩ = 96)

PIANO.

The musical score is arranged in three systems. The first system shows the piano introduction in G major, 2/4 time, marked 'Deciso. M.M. (♩ = 96)'. The piano part is written in grand staff with a forte (ff) dynamic. The second system contains the vocal melody for four voices (Soprano, Alto, Tenor, Bass) with the lyrics: 'Come, all ye lads and lass_es, Put'. The vocal parts are marked with a forte (f) dynamic. The third system shows the piano accompaniment for the vocal part, continuing the piano introduction.

on your hand some gra - ces, For this the time and place is For

on your hand some gra - ces, For this the time and place is For

on your hand some gra - ces, For this the time and place is For

on your hand some gra - ces, For this the time and place is For

us to sport and play. *f* A - way with care and me - lan - cho - ly;

us to sport and play.

us to sport and play. *f* A - way with care and me - lan - cho - ly;

us to sport and play.

f Flo - ra com - mands a hol - i -
 Let us all be brisk and jol - ly, *f* Flo - ra com - mands a hol - i -
 Flo - ra com - mands a hol - i -
 Let us all be brisk and jol - ly, *f* Flo - ra com - mands a hol - i -

- day. Fa la - la, Fa la la la la.....
 - day. *p* Fa la, *f* Fa la
 - day. *p* Fa la,
 - day. *p* Fa la,
 - day. Fa la,

p lightly.

la, Fa la la la la Fa la

Fa la
p lightly.

Fa la.

Fa la.

Fa la.

la la la la la, Fa la la la la la la, Fa la

la la la la la, Fa la la la la la la, Fa la

Fa la la la la la la, Fa la

Fa la la Fa la la, Fa la

p *mf* *f*

cresc: *f*

cresc: *f*

cresc: *f*

ten: ten: Tempo. ten.

la, Fa la la Fa la,..... Fa la la la, Fa la.....

la, Fa la la Fa la,..... Fa la la la, Fa la.....

la, Fa la la Fa la,..... Fa la la la, Fa la.....

la, Fa la la Fa la,..... Fa la la la, Fa la.....

f Tempo. ten. tempo.

8

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

ring - ing, The birds are all a - sing - ing, This mer-rie morn of

May. *f* A - way with care and me - lan - cho - ly; *f*

May. Let us all be

May. *f* A - way with care and me - lan - cho - ly; *f*

May. Let us all be

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is G major (one sharp). Dynamics include *f* (forte) and *fz* (forzando).

f Flo - ra com - mands a hol - i - day. *mf* Fa la

brisk and jol - ly; *f* Flo - ra com - mands a hol - i - day.

Flo - ra com - mands a hol - i - day.

brisk and jol - ly; *f* Flo - ra com - mands a hol - i - day.

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature is G major. Dynamics include *f* (forte) and *mf* (mezzo-forte).

la,..... Fa la la la la.....

Fa la, Fa la la,.....

Fa la,

Fa la,

mf

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'la,..... Fa la la la la.....'. The second staff is another vocal line with lyrics 'Fa la, Fa la la,.....'. The third staff is a vocal line with lyrics 'Fa la,'. The fourth staff is a vocal line with lyrics 'Fa la,'. The bottom two staves are piano accompaniment, with the left hand starting at a mezzo-forte (*mf*) dynamic.

p lightly.

Fa la la la la la

p lightly.

..... Fa la la la la..... Fa la la la la la

Fa la.

Fa la.

p

Detailed description: This system continues the musical score with four staves. The top staff has lyrics 'Fa la la la la la' and a dynamic marking of *p lightly.*. The second staff has lyrics '..... Fa la la la la..... Fa la la la la la' and a dynamic marking of *p lightly.*. The third staff has lyrics 'Fa la.' and a dynamic marking of *p*. The fourth staff has lyrics 'Fa la.' and a dynamic marking of *p*. The piano accompaniment continues at the bottom.

cresc.

la. Fa la la la la la. Fa la la, Fa la la Fa

la. Fa la la la la la. Fa la la, Fa la la Fa

la. Fa la la la la la. Fa la la, Fa la la Fa

Fa la la..... Fa la la, Fa la la, Fa la la Fa

cresc.

ten: *rall.* *f* *tempo.*

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

la,..... Fa la la la, Fa la.....

ten: *rall.* *f* *tempo.*

rall. *tempo.*

sf sf sf sf sf

LOVE'S GREETING.

Words by
H. LANE WILSON.

Music arranged & composed by
H. LANE WILSON.

Gaily.

VOICE.

PIANO.

f

Shep. herd - ess - es, pretty

rit. *f* *p*

lass - es, Come let's trip it up - on the green;

p

Shep - herd - ess - es, pret - ty las - ses,

f

Such a May - day was nev - er seen.

f *p*

Flo - ra smil - ing, all be - guil - ing,

f

Earth in beau - ty doth ap - - - pear;

Give kind - ly - greet - ing, fond vows re - peat - ing,

legato. *p*

Maid - ens lend..... a will - ing ear;

rit. *colla voce.*

No time for sigh - ing, or cold de - ny -

Tempo. *rit.*

- ing, For love a - lone we wel - come here.

f ten. *colla voce.*

f Tempo.

Fa la la la la..... Fa la la la la.....

f Tempo.

Slower. pp

The

p

Tempo. p

rit:

li - ly and rose their sweets dis - close From

pp Slower.

bud and blos - som their per - fume rare; The

poco cres:

mea - dows a - blow,..... the streams o'er - flow, And

poco cres:

rall:

Na - ture is smil - ing ev' - - ry - where.

rall: colla voce:

Tempo primo.

f

f legato.

Shep - herd - ess - es, pret - ty las - - ses,

f

Come, let's trip it up - on..... the green;

Shep - herd - ess - es, pret - ty lass - - es,

Such a May - day was nev - er seen!

*A

Flo - ra smil - ing, all be - - guil - ing,

Con pedale.

* From A to B (page 17) is generally omitted in performance.

Earth in beau - ty doth ap - pear; Give kind - ly

f *smoothly.*

greet - ing, fond vows re - peat - ing, Mai - dens

lend a will - ing ear. No time for

rit: *tempo.*

colla voce. *tempo.*

sigh - ing or cold de - ny - - - - ing, For

ten:

colla voce. *ten:*

B *Tempo.*

love a_lone we wel_come here. Fa la la la

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with the lyrics 'love a_lone we wel_come here.' and ends with 'Fa la la la'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* and the tempo marking *Tempo.* are present at the end of the system.

la _____ Fa la la la la _____ Fa la la la

The second system continues the vocal line with 'la _____ Fa la la la la _____ Fa la la la'. The piano accompaniment features a steady bass line and chords. Dynamic markings of *pp* are used in both the vocal and piano parts.

la _____ la la la la la Ah..... Ah.....

The third system shows the vocal line with 'la _____ la la la la la Ah..... Ah.....'. The piano accompaniment includes a *f* dynamic marking and the instruction *con Pedale.* at the bottom.

..... Ah.....

The fourth system concludes the piece with '..... Ah.....'. The piano accompaniment features a *p* dynamic marking followed by a *pp* dynamic marking.

* The song may end here if desired.

TELL ME, CHARMING CREATURE.

Music arranged by
H. LANE WILSON.

Andante Grazioso.

PIANO.

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked *mf* and *Andante Grazioso*. The introduction features a melody with trills (*tr*) and a piano accompaniment with chords and a bass line. A *cres:* (crescendo) marking is present in the second measure of the introduction. The vocal line enters in the third measure with the lyrics: "Tell — me, tell — me, charm - ing crea - ture,". The piano accompaniment continues with chords and a bass line. The vocal line continues with the lyrics: "Will you ne - - ver ease my pain?". The piano accompaniment concludes with a final chord and a bass line.

mf

cres:

mf

Tell — me, tell — me, charm - ing crea - ture,

Will you ne - - ver ease my pain?

Must I die..... for ev - 'ry fea - ture,

poco cresc:

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "Must I die..... for ev - 'ry fea - ture,". The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the piano part includes the instruction *poco cresc:*.

Must I al - - ways love in vain?

ten:

colla voce.

This system contains the next two staves of music. The vocal line continues with the lyrics "Must I al - - ways love in vain?". The piano accompaniment includes the instruction *colla voce.* and a *ten:* (tension) marking above the vocal line.

tr

tempo.

This system contains two staves of piano accompaniment. The right hand features several trills, each marked with *tr*. The instruction *tempo.* is written in the left hand.

cresc:

This system contains two staves of piano accompaniment. The right hand has a melodic line with a crescendo, marked with *cresc:*. The left hand provides harmonic support.

poco accel.

If..... your wan - d'ring heart..... is beat - ing

poco accel.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and quarter notes, some with slurs. The lyrics are "If..... your wan - d'ring heart..... is beat - ing". The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords and moving lines, with the instruction *poco accel.* written above the bass staff.

For new lov - ers, let it..... be;

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, continuing the melody from the first system. The lyrics are "For new lov - ers, let it..... be;". The bottom two staves are piano accompaniment in grand staff, providing harmonic support for the vocal line.

p *ten.* *cresc:*

But,..... when you..... have done co - quett - ing,

colla voce. *cresc:*

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef, starting with a dynamic marking of *p* and a breath mark *ten.*. The lyrics are "But,..... when you..... have done co - quett - ing,". The bottom two staves are piano accompaniment in grand staff, with a dynamic marking of *colla voce.* and a crescendo marking *cresc:* written above the bass staff.

Name a day,..... and fix on me,

f *rall:*

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Name a day,..... and fix on me,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part features a *f* dynamic and a *rall:* marking.

Name a day, and fix on me.....

rall: *ten:* *cresc:*

rall: *p* *p* *tempo.*

con Pedale.

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Name a day, and fix on me.....". The piano accompaniment includes dynamic markings of *rall:*, *p*, *p*, and *tempo.*, along with performance instructions *con Pedale.* and *ten:* (tenuto) and *cresc:* (crescendo).

Interlude.

Andantino.

mf

con Pedale.

This section is an interlude in 3/4 time, marked *Andantino*. It begins with a *mf* dynamic and includes the instruction *con Pedale.* The music is written for piano in a grand staff.

rit:

This system is the final part of the interlude, featuring a *rit:* (ritardando) marking. The music continues in the same 3/4 time signature and grand staff format.

GENTLE DAWN.

Words by
H. LANE WILSON.

Music arranged by
H. LANE WILSON.

Andante.

PIANO.

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

cresc. ra - diance the mea - dow and vale;.....

cresc. ra - diance the mea - dow and vale;.....

cresc. ra - diance the mea - dow and vale;.....

cresc. ra - diance the mea - dow and vale;

mf Ze - phys stir the ripp - ling foun - tain,

mf Ze - phys stir the..... ripp - ling foun - tain,

mf stir..... the ripp - ling foun - tain,

p Birds trill their ma - tins o'er hill..... and dale.

p Birds trill their ma - tins o'er hill..... and dale.

p Birds trill their ma - tins o'er..... hill..... and dale.

p Birds trill their ma - tins o'er..... hill..... and dale.

pp
Ze - phyr's stir the ripp - ling foun - tain,

pp
Ze - phyr's stir the ripp - ling foun - tain,

pp
stir the ripp - ling foun - tain,

ppp
Birds trill their ma - tins o'er hill..... and dale.

ppp
Birds trill their.... ma - tins o'er hill..... and dale.

ppp
Birds trill their ma - tins o'er hill..... and dale.

ppp
Birds trill their ma - tins o'er hill..... and dale.

THE COUNTRY DANCE.

Words by
H. LANE WILSON.

Music arranged & Composed by
H. LANE WILSON.

Gaily.

(M.M. ♩=106)

PIANO.

The musical score is written for piano in G major and 6/8 time. It consists of four systems of music. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system includes lyrics: "cen - do." with a crescendo (cres) marking. The third system features fortissimo (ff) and sfz dynamics. The fourth system continues with sfz and ff dynamics. The score concludes with a final sfz dynamic. The piano part is written in a grand staff with treble and bass clefs.

Now, Now, Now, Now, Now,

f sf sf sf

This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top two staves for the first voice and the bottom two for the second. Each vocal staff begins with a rest for the first four measures, followed by the word "Now," in the fifth measure. The piano accompaniment starts in the fifth measure with a series of chords and melodic lines. Dynamic markings include *f* and *sf*.

John and Kate, and Bob and Bet, The fiddler's come to play; Come,
John and Kate, and Bob and Bet, The fiddler's come to play; Come,
John and Kate, and Bob and Bet, The fiddler's come to play; Come,
John and Kate, and Bob and Bet, The fiddler's come to play; Come,

p

This system contains four vocal staves with lyrics and a piano accompaniment. The lyrics are repeated on each of the four staves. The piano accompaniment consists of chords in both hands. A dynamic marking of *p* is present at the beginning of the piano part.

foot it light-ly o'er the grass, And tune a mer-ry lay.....

foot it light-ly o'er the grass, And tune a mer-ry lay.....

foot it light-ly o'er the grass, And tune a mer-ry lay.....

foot it light-ly o'er the grass, And tune a mer-ry lay.....

f

ff While we sing and dance a-round, *pp* E-cho an-swers back the sound,

ff While we sing and dance a-round, *pp* E-cho an-swers back the sound,

ff While we sing and dance a-round, *pp* E-cho an-swers back the sound,

ff While we sing and dance a-round, *pp* E-cho an-swers back the sound,

ff While we sing and dance a-round, *pp* E-cho an-swers back the sound,

ff *pp*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

Hey! fa la dee, Ho fa la dee, Hey! fa la dee,
Hey! fa la dee, Ho fa la dee, Hey! fa la dee,
Hey! fa la dee, Ho fa la dee, Hey! fa la dee,
Hey! fa la dee, Ho fa la dee, Hey! fa la dee,

pp

f *pp*
O, Fa la Fa la.....
f *pp*
O, Fa la Fa la.....
f *pp*
O, Fa la Fa la.....
f *pp*
O, Fa la Fa la.....

f

pp
Then
pp
Then
pp
Then
pp
Then
Then
sf sf sf

to a leaf - y bow'r they went, When tir'd of sport and play; And
to a leaf - y bow'r they went, When tir'd of sport and play; And
to a leaf - y bow'r they went, When tir'd of sport and play; And
to a leaf - y bow'r they went, When tir'd of sport and play; And
pp

rall. John kissed Kate, and Bob kissed Bet, *ten.* And bade them name the *tempo. cresc.*

rall. John kissed Kate, and Bob kissed Bet, *ten.* And bade them name the *tempo. cresc.*

rall. John kissed Kate, and Bob kissed Bet, *ten.* And bade them name the *cresc.*

rall. John kissed Kate, and Bob kissed Bet, And bade them name the *tempo.*

ff day..... While we sing and dance a-round,

ff day..... While we sing and dance a-round,

ff day..... While we sing and dance a-round,

ff day..... While we sing and dance a-round,

f

pp E - cho an - swers back the sound, *ff* Nought but mirth and
pp E - cho an - swers back the sound, *ff* Nought but mirth and
pp E - cho an - swers back the sound, *ff* Nought but mirth and
pp E - cho an - swers back the sound, *ff* Nought but mirth and

ff joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,
ff joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,
ff joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,
ff joy be found On Flo.ra's hol - i - day. With a hey! fa la dee,

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

pp *ff* *a tempo.*
 la, Fa la, Fa la.....
pp *ff* *a tempo.*
 la, Fa la, Fa la.....
pp *ff* *a tempo.*
 la, Fa la, Fa la.....
pp *ff* *a tempo.*
 la, Fa la, Fa la.....

a tempo. *sf* *sf* *sf* *sf*
ff *sf* *sf* *sf*

Interlude.

Andante.

con Pedale.

MAIDENS, BEWARE YE.

Words adapted by
H. LANE WILSON.

Music arranged & composed by
H. LANE WILSON.

Moderato.

VOICE.

PIANO.

mf

Maid_ens, be - ware ye! Love will en - snare ye

mf

tr

If..... you but look..... or lend..... an ear;

f

Words will de - tain..... ye, Sighs will tra -

f *p*

- pan..... ye, Tears will draw you in - to the

f rit:

snare; Then in..... time be - ware!

tempo.

tr

mf

Dai - ly you'll find.... it, If..... you'll but mind it,

p

How ma - ny hearts love doth..... be - tray!

pp

f accel.

Let this con - cern ye, Let their fate learn ye,

f accel. *ten:*

From the dan - ger to run a - - way! Ah.....

f

pp *rall:*
Ah..... Then in
f *colla voce.* *pp*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment features a series of chords and moving lines in both hands. Dynamic markings include *pp* (pianissimo) and *f* (forte). The tempo marking *rall:* (rallentando) is placed above the vocal line. The lyrics "Ah....." and "Then in" are written below the vocal line.

time..... be - ware!
mf tempo. *p*
con Pedale.

The second system continues the musical score. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a series of chords and moving lines in both hands. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The tempo marking *mf tempo.* is placed below the piano accompaniment. The lyrics "time....." and "be - ware!" are written below the vocal line. The instruction *con Pedale.* is written below the piano accompaniment.

Interlude.
Doloroso.
f

The Interlude section is a short instrumental piece. It is marked *Doloroso.* (dolente) and *f* (forte). The music is in a 6/8 time signature and features a series of chords and moving lines in both hands.

SOUND ARGUMENT.

Words adapted by
H. LANE WILSON.

Music arranged by
H. LANE WILSON.

VOICE. *Cheerfully.*

PIANO. *f*

m.d. *m.d.* *rit.*

mor-tals made up of frail clay,..... A - las! are the chil-dren of

mf

sor - row; And though bright, brisk and mer - ry to -

Tearfully.

day,..... We all may be wretch - ed to -

mor - row..... For sun - shine is fol - low'd by rain, Then

fear - ful of life's storm - y wea - ther, Lest

rit: Tearfully.

plea - sure should on - ly bring pain, Let us

all be un - hap - py to - ge - ther.....

Tempo.

Tempo.

For sun - shine is fol - low'd by rain, Then

mf

fear - ful of life's storm - y wea - ther,..... Lest

f

ten:

plea - sure should on - ly bring pain,..... Let us

rit:

all be un - hap - py to - ge - ther.....

f rit:

Tempo.

m.d. *m.d.* It ap -

rit:

- pears, from this ar - gu - ment, plain That wis - dom is no - thing but

fol - ly, And that plea - sure's a term that means

pain, And that joy is your true me - lan - cho - ly;..... That

ten all those who laugh ought to cry! *brightly.* That 'tis

mf rit.

fine game and fun to be griev - ing, And that

Tearfully. p

since we must all of us die, We should

rit. *rit.*

all be un - hap - py while liv - ing..... *tempo.*

p *mf*

mf

For sun - shine is fol - lowed by rain, Then

fear - ful of life's storm - y wea - ther,..... Lest

plea - sure should on - ly bring pain,..... Let us

ten. *f*

to - ge - ther.....

to - ge - ther.....

SOLO VOICE.

all be un - hap - py to - ge - ther.....

ff *rit:* *ff*

*Soprano, Contralto & Tenor sing this sitting.

THE PEDLAR.

A CATCH.

Words by
H. LANE WILSON.

Music arranged by
H. LANE WILSON.

Steadily

Buy!..... buy, buy, buy! See what you want be - fore you buy.

ppp

Buy!..... buy, buy, buy; See what you want be - fore you buy.

pp

pp

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

pp

Buy!..... buy, buy, buy; See what you want be - fore you buy.

pp

ring for your sweet heart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

pp

Buy!..... buy, buy, buy; See what you want be - fore you buy.

pp

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

pp

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

pp

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

p

Ground i - vy, ground i - vy, a cure for the toothache or a drop for your eye; A

p

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

p

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

mf

Buy!..... buy, buy, buy; See what you want be - fore you buy.

mf

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

mf

Buy!..... buy, buy, buy; See what you want be - fore you buy.

mf

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

f

Ground i - vy, ground i - vy, a cure for the toothache Or a drop for your eye, A

f

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

f

Ground i - . vy, ground i - vy, a cure for the toothache or a drop for your eye, A

mf

Buy!..... buy, buy, buy; See what you want be - fore you buy.

mf

ring for your sweetheart, A brooch for your wife; Pegs and ket.tles, the finest in town; A

ff

Buy!..... buy, buy, buy; See what you want be - fore you buy.

ring for your sweetheart, A brooch for your wife, Pegs and ket - tles, the fi - nest in town; A

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

ker.chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

f

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye, A

ker.chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the fi - nest in town; A

ff

Buy!..... buy, buy, buy; See what you want be - fore you buy.

f

ring for your sweetheart, A brooch for your wife, Pegs and ket - tles, the fi - nest in town; A

Buy!..... buy, buy, buy; See what you want be - fore you buy.

ker.chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

mf

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

ker.chief and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown.

mf

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

ff

Buy!..... buy, buy, buy; See what you want be - fore you buy.

p

ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the fi - nest in town; A

f Buy!..... buy, buy, buy; See what you want be - fore you buy.

pp ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

p Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

p ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

f Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye. A

pp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

p ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

pp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

mf ring for your sweetheart, A brooch for your wife; Pegs and kettles, the finest in town; A

pp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

pp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

pp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

ppp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ppp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ppp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ppp ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ker.chief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown.

THE COMMOTION OF LOVE.

Words adapted by
H. LANE WILSON.

Music arranged & composed by
H. LANE WILSON.

With spirit.

PIANO. *ff*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line consists of quarter notes G2, B1, and D2. The piece is marked *ff* and includes a first ending bracket with a repeat sign and a fermata over the final measure.

Oh, Love..... puts 'em all, puts 'em all in com.

Oh, Love..... puts 'em all, puts 'em all in com.

Oh, Love..... puts 'em all, puts 'em all in com.

Oh, Love..... puts 'em all, puts 'em all in com.

The vocal part consists of four staves, each with a vocal line and a piano accompaniment line. The lyrics are repeated on each staff. The piano accompaniment for the vocal part features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass line consists of quarter notes G2, B1, and D2. The piece is marked *ff* and includes a first ending bracket with a repeat sign and a fermata over the final measure.

- mo - tion Oh, Love.....
 - mo - tion Oh, Love..... *p* puts 'em
 - mo - tion *f* Oh, Love..... *p* puts 'em
 - mo - tion Oh,..... Love..... puts em

.....
 all, puts 'em all in com - mo - tion; For, do what you will, You
 all, puts 'em all in com - mo - tion; For, do what you will, You
 all, puts 'em all in com - mo - tion; For, do what you will, You

can - not keep still, You can - not, you can - not, you
 can - not keep still, You can - not, you can - not, you
 can - not keep still, You can - not, you can - not, you
 can - not keep still, You can - not, you can - not, you

cres
cres
cres
cres
cresc

can not, you can not, No more than the wind or the ocean. For,
 can not, you can not, No more than the wind or the ocean. For,
 can not, you can not, No more than the wind or the ocean. For,
 can not, you can not, No more than the wind or the ocean. For,

cen *do* *f* *f*
cen *do* *f* *f*
cen *do* *f* *f*
cen *do* *f* *f*
sf

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

pp
more than the wind or the o - cean; For, do what you will, You

pp
more than the wind or the o - cean; For, do what you will, You

pp
more than the wind or the o - cean; For, do what you will, You

pp
more than the wind or the o - cean; For, do what you will, You

pp

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

o - cean. Oh, Love

o - cean. Oh, Love

o - cean. Oh, Love puts 'em all, puts 'em all in com -

o - cean. Oh, Love puts 'em all, puts 'em all in com -

Oh, Oh, Oh, Oh, Oh, Oh,

- mo - tion. Oh Love, Oh,

rit.

Maestoso. rit. a tempo

Love..... keeps the world, keeps the world all a go - ing. *a tempo.*

Love..... keeps the world, keeps the world all a go - ing. *a tempo.*

Love..... keeps the world, keeps the world all a go - ing. Oh..... *a tempo.*

Love..... keeps the world, keeps the world all a go - ing.

Maestoso. sf sf tempo.

f

Oh

f

Oh

Love..... keeps the world, keeps the world all a -

f

Oh, Love..... keeps the world, keeps the world all a -

ff

Love! For, say what you may, You're bound to o - bey When

ff

Love! For, say what you may, You're bound to o - bey When

- go - ing; For, say what you may, You're bound to o - bey When

ff

- go - ing; say what you may, Bound to o -

sf

p

Cu - pid your heart sets a - glow - ing. *f*

Cu - pid your heart sets a - glow - ing. For, say what you may, You're

Cu - pid your heart sets a - glow - ing. *f*

- bey, heart sets a - glow - ing. For, say what you may, You're

mf

Oh,.....

bound to o - bey When Cu - pid your heart sets a - glow - ing. Oh,

Oh,.....

bound to o - bey When Cu - pid your heart sets a - glow - ing. Oh,

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

Love..... keeps the world, keeps the world all a go - ing, Oh.....

..... Love, Oh, Love..... puts 'em

..... Love, Oh, Love..... puts 'em

..... Love, Oh, Love..... puts 'em

..... Love, Oh, Love..... puts em

all, puts 'em all in com - mo - tion.

all, puts 'em all in com - mo - tion. Oh

all, puts 'em all in com - mo - tion. Oh.....

all, puts 'em all in com - mo - tion.

Love puts 'em all, puts 'em all in com - mo - tion. For, *p*

Love For, *p*

Oh, Love..... For, *p*

do what you will, You can-not keep still, You can-not, you can-not, you

do what you will, You can-not keep still, You can-not, you can-not, you

do what you will, You can-not keep still, You can-not, you can-not, you

do what you will, You can-not keep still, You can-not, you can-not, you

p

cresc: *f*
can-not, you can-not, No more than the wind or the o-cean. Ah

cresc:
can-not, you can-not, No more than the wind or the o-cean. Ah

cresc: *f*
can-not, you can-not, No more than the wind or the o-cean. Ah

cresc: *f*
can-not, you can-not, No more than the wind or the o-cean. For,

f

do what you will, You can not keep still, No more than the wind or the

This system contains four staves. The top three staves are vocal lines in treble clef, each with a dotted line below it. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

Oh, Love..... puts 'em all, puts 'em all in com -
Oh, Love..... puts 'em all, puts 'em all in com -
Oh, Love..... puts 'em all, puts 'em all in com -
o - cean. Oh, Love..... puts 'em all, puts 'em all in com -

This system contains five staves. The top four staves are vocal lines in treble clef, each with a dotted line below it. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

- mo - tion. Oh Oh, Love..... puts 'em
 - mo - tion. Oh Oh, Love..... puts 'em
 - mo - tion. Oh Oh, Love..... puts 'em
 - mo - tion. Oh Oh, Love..... puts 'em

f *ff* *ten.* *ff* *sf* *ff*

all, puts 'em all in com - mo - tion.
 all, puts 'em all in com - mo - tion.
 all, puts 'em all in com - mo - tion.
 all, puts 'em all in com - mo - tion.

tempo. *sf* *sfz* *sfz*

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