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SONGS

FROM

SHAKESPEARE

THE EARLIEST KNOWN SETTINGS

EDITED BY

J. FREDERICK BRIDGE, MUS D.

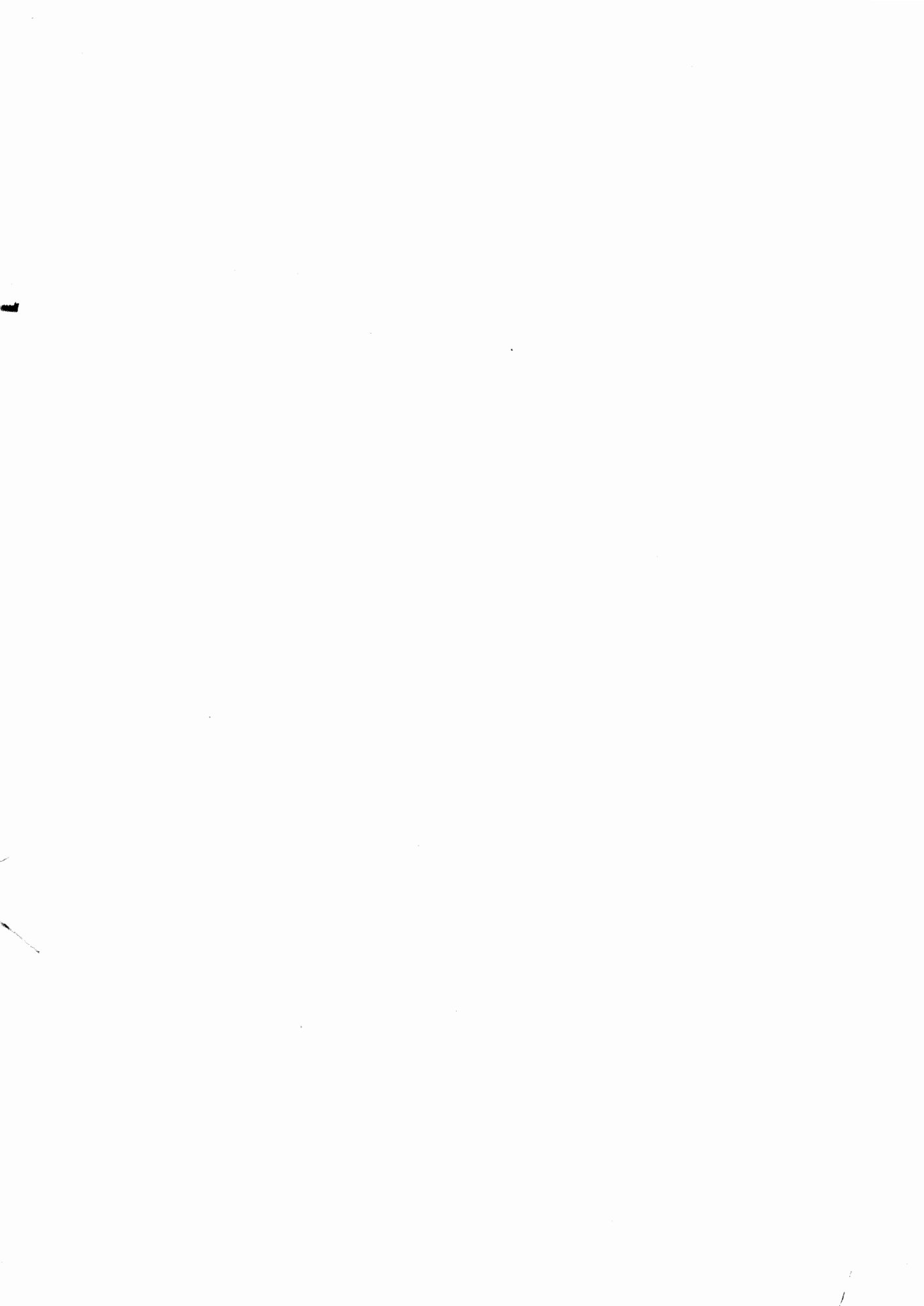
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PREFATORY NOTE.

THE songs in this little volume were prepared for my lectures at Gresham College. The interest they excited prompts me to publish them. As the earliest known settings of some of Shakespeare's most beautiful lyrics, they cannot fail to be acceptable.

These songs I have endeavoured to present, as far as possible, in their original form and free from alterations. Where the composer has appended a figured bass, I have taken it as the groundwork of my accompaniment.

A few particulars of the various songs are appended :—

Two versions of "O mistress mine" are given. No. 1 is taken from "The First Booke of Consort Lessons made by divers exquisite authors for six Instruments, collected by Thomas Morley, 1599." Only parts for the "Treble-Violl" (which gives us the melody) and Flute (an inner part) are now known.* I have included the Flute part in the accompaniment, the *top note but one of every chord* being the original "Flute" part. In Morley's Violl part, the "Repeat" is from the bar to which I have allotted the words "O stay and hear," instead of from the bar "That can sing"; but Byrd, in the Fitzwilliam Virginal Book (see No. 2 of this Volume), gives the repetition as here given, an arrangement which is certainly more effective.

The second version of "O mistress mine" has for an accompaniment Byrd's Virginal part, which is found in the so-called "Queen Elizabeth's Virginal Book," now in the Fitzwilliam Library. The melody, as it appears here, differs somewhat from Morley's version.

"It was a lover and his ass" is here given in its original and complete form. It is taken from "The First Booke of Ayres or Little Short Songs," to sing and play to the Lute, with the Bass Violle, by Thomas Morley, 1600. For this correct version I am indebted to the kindness of Mr. Wooldridge, the editor of a new edition of Chappell's "Popular Music of the Olden Time," who has also furnished me with the Bass Violle part. Upon this I have founded the accompaniment.

"O willo, willo" (No. 4) is a version of the song which Shakespeare inserted in "Othello"—the words are there altered to apply to a female character and allotted to *Desdemona*—the melody is from a MS. in the British Museum. The numerous "rests" between the phrases, which are a beautiful feature of this setting, have been hitherto omitted in the various printed copies. They are in the original MS.

"Where the Bee sucks" (No. 5) and "Full fathom five" (No. 6) are taken from "Cheerful Ayres or Ballads," published at Oxford by Dr. Wilson, in 1659. Wilson has appended the name of R. Johnson to these two songs. Johnson was a well-known lutenist and composer and a contemporary of Shakespeare. He wrote the music to the "Tempest" in 1612. These are, one can hardly doubt, the original settings of these two lyrics.

"Take, O take," Dr. Wilson (No. 7), is found in his book of "Cheerful Ayres" mentioned above.

"Where the Bee sucks," Pelham Humfrey (No. 8), is another beautiful setting of this song. An interesting variation in the words will be noticed.

"A poor soul sat sighing," Pelham Humfrey (No. 9), is another version of the song in "Othello." This copy is taken from Stafford Smith's "Musica Antiqua."

"Full fathom five" (No. 10) and "Come unto these yellow sands" (No. 11), by John Banister, are interesting specimens. They were written before Purcell's well-known settings. The bold opening of "Full fathom five" (upon a chord of the sixth on F sharp) is in the original.

The words of "Come unto these yellow sands" are those of Shakespeare. Purcell set an altered version by Dryden.

J. F. B.

* Since the book was published I have discovered the part for the Cittern in the Bodleian Library.

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O MISTRESS MINE.

Twelfth Night.

The Melody from
Morley's Consort Lessons, 1599.

Allegro moderato.

mf
O mis - tress

mf *mf*

mine, where — are you roam - ing? O mis - tress mine, where — are you

p *p*

cresc. *f*

roam - ing? O, stay and hear; your — true love's com - ing, That — can

cresc. *f*

sing both high and low: Trip no further, pret-ty

sweet - - ing; Jour - neys end in lov - ers meet - ing, Ev -

- ery wise man's son doth know.

What is love? 'tis not here - af - ter;

P *CRESC.*

What is love? 'tis not here - af - ter; Pre - sent mirth hath

P *CRESC.*

f *dim.*

- pre-sent laughter; What's to come is still un - sure: In

f *dim*

f

de - lay there lies no plen - - - ty; Then come kiss me,

f

P *CRESC.* *rall.*

- sweet and twen - ty, Youth's a stuff will not en - dure.

P *CRESC.* *rall.*

O MISTRESS MINE.

Twelfth Night.

Traditional Air. The Accompaniment by
William Byrd, circ. 1600.
(From The Fitzwilliam Virginal Book.)*Moderato.*

The piano introduction is in G major and 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Moderato*. The music features a series of chords in the right hand and a simple bass line in the left hand. A *ritard.* (ritardando) marking is placed over the final few notes of the introduction.

The first system of the vocal and piano accompaniment. The vocal line is in G major and 3/2 time, starting with a *mf* (mezzo-forte) dynamic. The lyrics are: "O Mis - tress mine, where are you roam - ing?". The piano accompaniment is in the same key and time, also marked *mf*.

The second system of the vocal and piano accompaniment. The vocal line starts with a *p* (piano) dynamic. The lyrics are: "O — Mis - tress mine, where are you roaming? O, stay and hear;". The piano accompaniment is marked *p*. A *CRSC.* (Crescendo) marking is placed above the vocal line and below the piano accompaniment for the final measure of this system.

The third system of the vocal and piano accompaniment. The vocal line starts with a *f* (forte) dynamic. The lyrics are: "your true love's com-ing, That can sing both high and low:". The piano accompaniment is marked *f*.

dim. Trip — no fur-ther, pret - ty sweet - ing; Jour-neys end

f

dim. *f*

P in lov - ers meet - ing, Ev - - ery wise man's

p

ritard. son doth know.

ritard. *p*

mf What is love? 'tis not here - af - ter;

ritard. *mf*

p What is love? 'tis not here - af - ter; *cresc.* Pre - sent mirth.

hath pre-sent laughter; *f* What's to come is still un-sure:

dim. In — de - lay there lies no plen - ty; *f* Then come kiss me,

p sweet — and twen-ty, Youth's — a stuff will not — en - dure. *ritard.*

IT WAS A LOVER AND HIS LASS.

As you like it.

Thomas Morley, circ.1600.

Fast.

P
It

mf *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter note G4. The bottom staff is a piano accompaniment in G major, C major, and G major, starting with a half note G2 and a half note G3. Dynamics include *mf* and *p*. The tempo is marked *Fast.*

ETESC.

was a lov - er and his lass, With a hey, and a ho, and a

ETESC.

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "was a lov - er and his lass, With a hey, and a ho, and a". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ETESC.*

f *P*

hey no-ni - no, and a hey — no-ni no - ni - no.

f *P*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "hey no-ni - no, and a hey — no-ni no - ni - no.". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *P*.

ETESC.

That o'er the green corn - field did pass In the

ETESC.

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the lyrics "That o'er the green corn - field did pass In the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ETESC.*

spring time, the spring time, In spring time, the on - ly pret - ty

ring time, When birds do sing, hey ding a ding - ding, hey

ding a ding - ding, hey ding a ding - ding, Sweet lov - ers love the

spring In spring time. In spring time, the on - - ly pret - ty

ring time, When birds do sing, hey ding a ding-ding, hey

p *CTESC.* *f*

p *CTESC.* *f*

ding a ding-ding, hey ding a ding-ding, Sweet lov - ers love the

p *rall.*

p *rall.*

spring. Be-

a tempo

mf *p*

- tween the a - cres of the rye, With a hey, and a ho, and a

CTESC.

CTESC.

f *p*

hey no-ni - no, and a hey no-ni no - ni - no.

CRSC.

These pret - ty coun - try folks would lie, In the

CRSC.

f

spring time, the spring time, In spring time, the on - ly pret - ty

f

p *CRSC.* *f*

ring time, When birds do sing, hey ding a ding - ding, hey

p *CRSC.* *f*

ding a ding-ding, hey ding a ding-ding, Sweet lov - ers love the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'ding' followed by eighth notes 'a ding-ding, hey ding a ding-ding, Sweet lov - ers love the'. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

spring. In spring time. In spring time the on - - ly pret - ty

The second system continues the piece. The vocal line starts with a half note 'spring. In spring time.' followed by a full rest, then a half note 'In spring time the on - - ly pret - ty'. The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

ring time, When birds do sing, hey ding a ding-ding, hey

The third system continues the piece. The vocal line starts with a half note 'ring time, When birds do sing, hey ding a ding-ding, hey'. The piano accompaniment includes a *cresc.* marking and a *f* dynamic marking. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

ding a ding-ding, hey ding a ding-ding, sweet lov - ers love the

The fourth system concludes the piece. The vocal line starts with a half note 'ding a ding-ding, hey ding a ding-ding, sweet lov - ers love the'. The piano accompaniment includes a *p* dynamic marking and a *rall.* (rallentando) marking. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

spring. P
This

a tempo
mf *p*

CRSC.

ca - rol they be - gan that hour, With a hey, and a ho, and a

CRSC.

f *p*

hey no - ni - no, with a hey — no ni no - ni - no,

f *p*

CRSC.

How that a life was but a flower In the

CRSC.

spring time, the spring time, In spring time, the on - ly pret - ty

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note 'spring' and continues with 'time, the spring time, In spring time, the on - ly pret - ty'. Dynamics include accents (^) and a forte (f) marking. The piano accompaniment provides harmonic support with chords and moving lines.

ring time, When birds do sing, hey ding a ding - ding hey

The second system continues the vocal line with 'ring time, When birds do sing, hey ding a ding - ding hey'. Dynamics include piano (p), crescendo (CRSC.), and forte (f) markings. The piano accompaniment features a piano (p) dynamic and a crescendo (CRSC.) section.

ding a ding - ding, hey ding a ding - ding, Sweet lov - ers love the

The third system continues with 'ding a ding - ding, hey ding a ding - ding, Sweet lov - ers love the'. The vocal line includes a piano (p) dynamic. The piano accompaniment continues with harmonic accompaniment.

spring the spring time. In spring time, the on - - ly pret - ty

The fourth system concludes with 'spring the spring time. In spring time, the on - - ly pret - ty'. Dynamics include piano (p), forte (f), and crescendo (CRSC.) markings. The piano accompaniment features a piano (p) dynamic and a crescendo (CRSC.) section.

ring time, When birds do sing, hey ding a ding - ding, hey

ding a ding - ding, hey ding a ding - ding sweet lov - ers love the

spring. And

there - fore take the pre - sent time, With a hey and a ho, and a

f *p*

hey no-ni - no, and a hey no-ni no - ni - no

CRESC.

For love is crown - ed with the prime, In the

CRESC.

f *p*

spring time, the spring time, In spring time, the on - ly pret - ty ring time, When

CRESC. *f*

birds do sing, hey ding a ding - ding, hey ding a ding - ding, hey

CRESC. *f*

ding a ding-ding, *P* Sweet lov - ers love the spring, *crusc.* In spring time.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line begins with a piano (*P*) dynamic and includes a crescendo (*crusc.*) marking. The piano accompaniment consists of chords and moving lines in both hands.

In spring time, the on - - ly pret - ty ring time, *P* When birds do sing, hey *crusc.*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and then returns to piano (*P*). The piano accompaniment includes a forte (*f*) dynamic in the left hand and a piano (*P*) dynamic in the right hand, with a crescendo (*crusc.*) marking.

ding a ding-ding hey *f* ding a ding-ding hey *P* ding a ding-ding sweet

The third system features a vocal line with dynamics *f* and *P*, and a piano accompaniment with dynamics *f* and *P*. The vocal line includes the lyrics "ding a ding-ding hey" and "ding a ding-ding sweet".

rall. lov - ers love the spring.

a tempo

The fourth system concludes the piece. The vocal line begins with a *rall.* (rallentando) marking and ends with a fermata. The piano accompaniment starts with a *rall.* marking and then returns to *a tempo* (allegretto). The system ends with a double bar line and a fermata.

O WILLO, WILLO, WILLO!

Melody from a
M. S. in the British Museum.

Very slow.

The

p

cresc.

poore soule sate sigh-inge by a sick - a-moore tree,

cresc.

pp

Singe wil - lo, wil - lo, wil - lo! With his

ppp

cresc.

Detailed description: The musical score is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of three systems. The first system shows the vocal line starting with a whole rest followed by a half note G4, and the piano accompaniment starting with a piano (p) dynamic. The second system contains the lyrics 'poore soule sate sigh-inge by a sick - a-moore tree,' with a crescendo (cresc.) marking above the vocal line. The third system contains the lyrics 'Singe wil - lo, wil - lo, wil - lo! With his' and features dynamics of pianissimo (pp) and pianississimo (ppp), along with another crescendo (cresc.) marking.

A version of the song which Shakespeare inserted in Othello. The words are there altered to apply to a female Character, and allotted to Desdemona.

hand in his bos - om, and his heade up - on his knee: O

f

wil - lo, wil - lo, wil - lo, wil - lo! O wil - lo, wil - lo, wil - lo,

wil - lo! Shall be my gare - land Singe all a greene wil - lo,

pp *cresc.*

wil - lo, wil - lo, wil - lo! Aye me the greene wil - lo must

pp *f* *rall.* *p*

be my gare - land.

He sigh'd in his sing-inge, and made a greate

moane, Singe wil - lo, wil-lo, wil-lo! I am

deade to all plea - sure, my trewe love she is gone; O

wil - lo, wil - lo, wil - lo, wil - lo! O wil - lo, wi - lo, wil - lo,

wil - lo! Shall be my gare - land. Singe all a greene

pp *CRESC.*

wil - lo, wil - lo, wil - lo, wil - lo! Aye

f

me the greene wil - lo must be my gare - - land.

rall. *p* *pp*

WHERE THE BEE SUCKS.

The Tempest.

R. Johnson. 1612.

Lively.

p

mf

Where the bee sucks, there suck I: _____ In a cow-slip's

mf

p *CRES.*

bell I lie; There I couch when owls do cry On the

p *CRES.*

bat's back I do fly Af - ter sum - mer mer - ri - ly.

f

f

Mer-ri - ly, Mer-ri - ly shall I live now Un - der the blos - som that

p

p

hangs on the bough Mer-ri - ly, mer-ri - ly shall I live now

cresc.

cresc.

Un - der the blos - som that hangs on the bough.

f

rall.

f

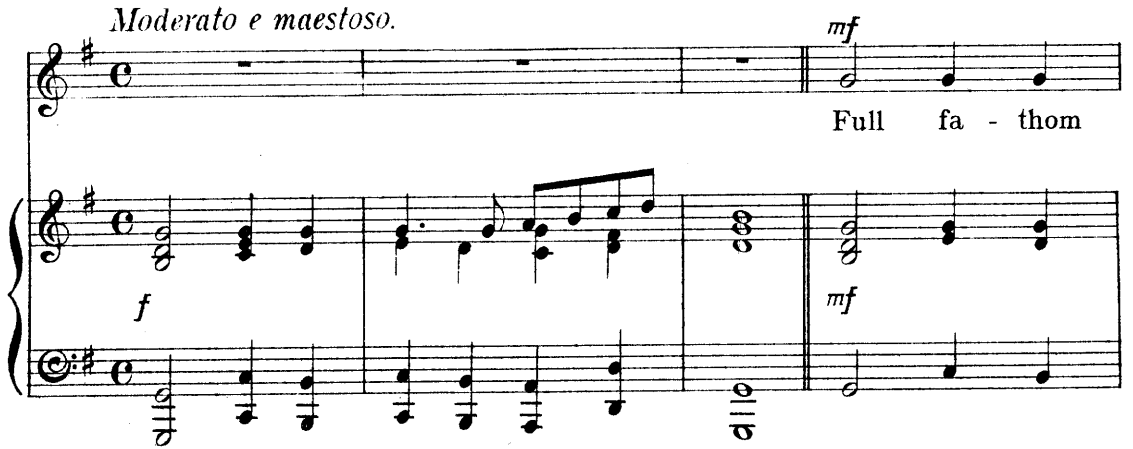
rall.

FULL FATHOM FIVE.

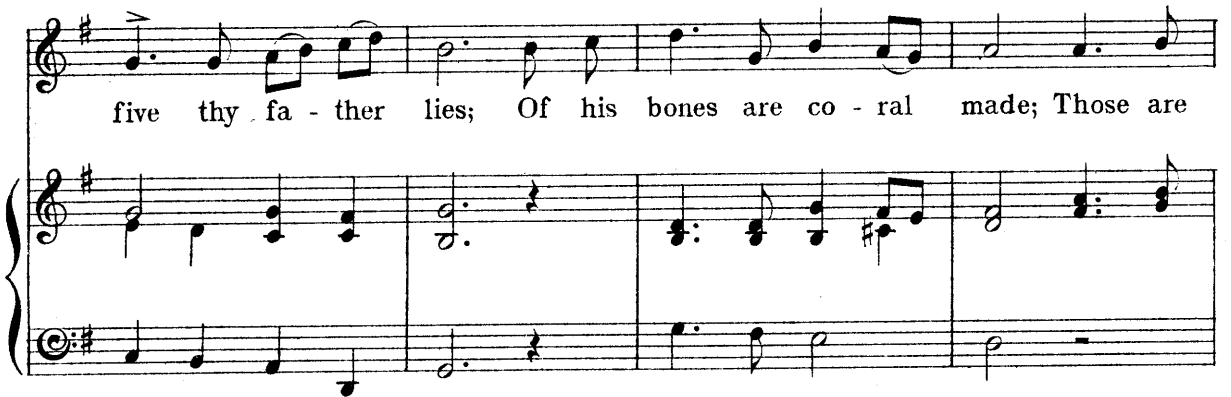
The Tempest.

R. Johnson. 1612.

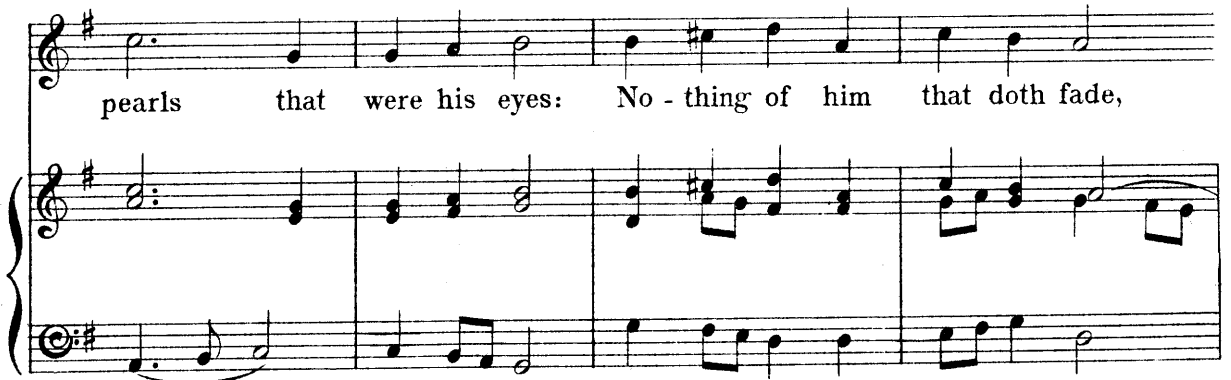
Moderato e maestoso. *mf*



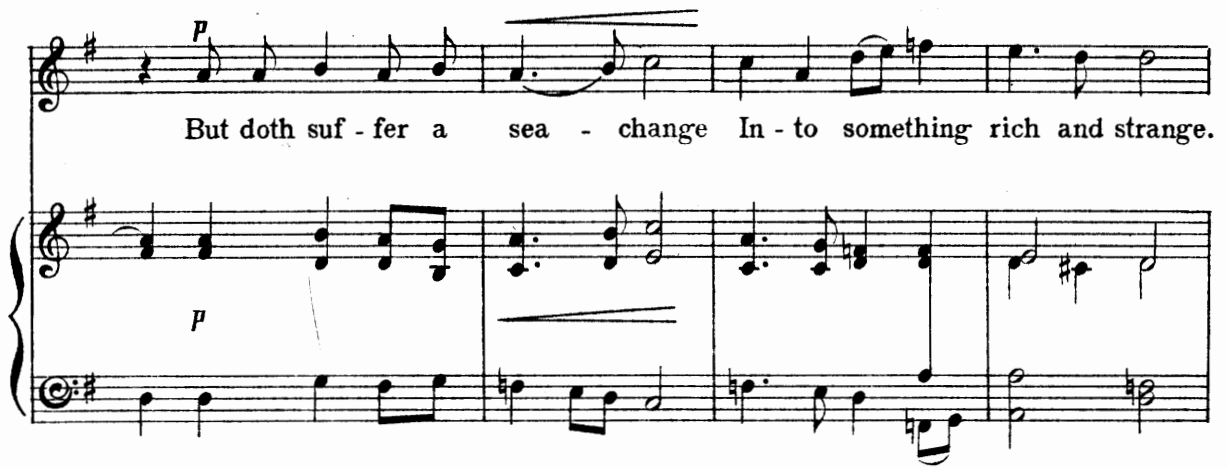
Full fa - thom



five thy fa - ther lies; Of his bones are co - ral made; Those are



pearls that were his eyes: No - thing of him that doth fade,

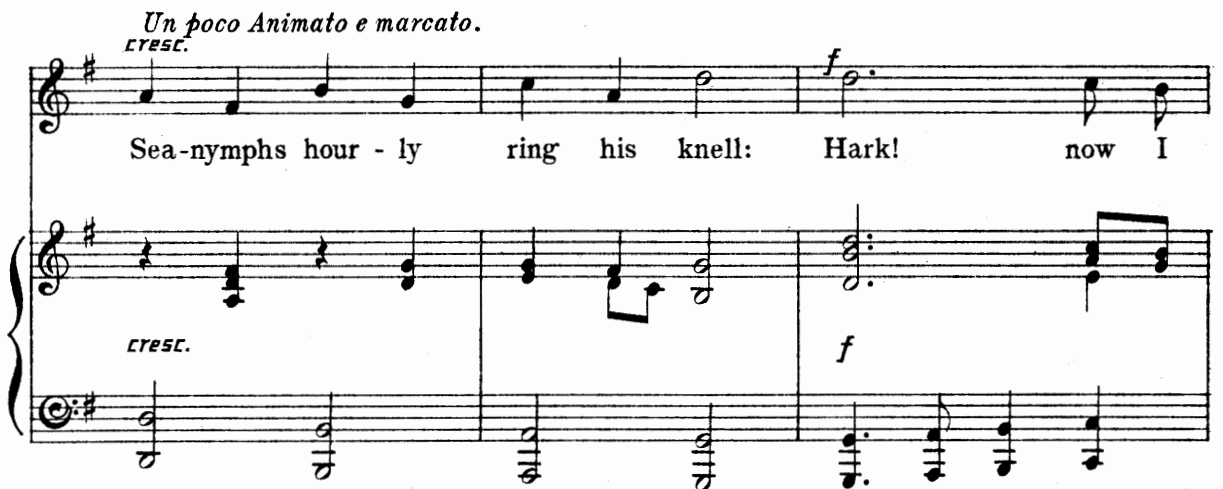


p

But doth suf - fer a sea - change In - to something rich and strange.

p

Un poco Animato e marcato.
cresc.



f

Sea-nymphs hour - ly ring his knell: Hark! now I

cresc. *f*



f

hear them, Hark!— now I hear them,— Ding - dong, bell.

f

f
Ding-dong, ding-dong, bell, Ding-dong, ding-dong, bell,
f

Ding-dong, ding-dong, bell, *pp* Ding-dong, ding-dong, bell,
pp

cresc. Ding-dong, ding-dong, bell, *f* *rall.* Ding-dong, ding-dong, bell.
cresc. *rall.*

TAKE O TAKE THOSE LIPS AWAY.

From select Ayres to sing to the Theorbo or Bass Viol.

Measure for Measure.

J. Wilson. 1594 - 1673.

Adagio con molto espress.

Take, O take those lips a -

-way, That so sweetly were for - sworn; And those eyes, the

break of day, Lights that do mis - lead the morn:

But my kis - ses bring a - gain; Seals of love, but seal'd in vain.

WHERE THE BEE SUCKS.

The Tempest.

P. Humfrey. 1670.

Lively.

Where the
 bee sucks, there suck I: In a cow-slip's bell I
 lie; There I couch when owls do cry. On the *swal-low's
 wings I fly Af-ter sum-mer mer-ri-ly.

* This interesting variation in the words appears in Humfrey's printed copy in the British Museum.

CRESC.

Mer - ri - ly, mer - ri - ly shall I live now

CRESC.

Un - der the blos - som that hangs on the bough.

f

Mer - ri - ly, mer - ri - ly shall I live now

f

f

Un - der the blos - som that hangs on the bough.

f

A POOR SOUL SAT SIGHING.

Othello.

P. Humfrey. 1647 - 1674.

Andante con espress.

p
A

poor soul sat sigh - ing, by a sy - ca - more tree, Sing

cresc.
wil - low, wil - low! With his hand in his bo - som, his—
cresc.

A version of the song which Shakespeare inserted in Othello. The words are there altered to apply to a female Character, and allotted to Desdemona.

head on his knee: *p* O wil-low, wil-low! *pp* O wil-low, wil-low!

p *pp* *rall.*

He sigh-ed and sobb'd, and af-ter each groane, I'm

Cresc.

dead to all joys since my true-love is gone; O

p *p*

wil-low, wil-low! *pp* O wil-low, wil-low!

pp *pp* *rall.*

cresc.

Come, all ye for - sa - ken, and mourn now with me, Who

cresc. *p*

f *dim.*

speaks of a false love, mine's fal - ser than she. O

f

p *rall.* *pp*

wil - low, wil - low! O wil - low, wil - low! O wil - low, wil - low!

p *pp rall.*

FULL FATHOM FIVE.

The Tempest.

J. Banister, 1630 - 1679.

Maestoso.

f Full fath - om

f

f

p

five thy fa - ther lies; Of his bones are cor - al

p

made; Those are pearls that were his eyes:

No - thing of him that doth fade, But doth suf - fer

a sea - - change In - to some - thing rich and

strange. *p* Sea - nymphs hour - ly ring his knell:

cresc. Hark! now I hear them, — *f.* Ding - dong bell. Ding, ding, ding,

ding-dong bell, *Repeat p* § Ding, ding, ding, ding - dong bell. § *Repeat p* §

COME UNTO THESE YELLOW SANDS.

The Tempest.

J. Banister, 1630 - 1679.

Andante grazioso.

The piano introduction consists of two measures. The first measure features a treble clef with a whole rest, and a piano accompaniment in the left hand starting with a piano (*p*) dynamic. The second measure continues the accompaniment with a melodic line in the right hand and a bass line in the left hand.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The lyrics are: "Come un - to these yel - low sands, And then take hands:". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking.

The second line of the song features a vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The lyrics are: "Court - sied when you have and kiss'd (The wild waves whist)". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking.

*Animato.**CRSC.*

Foot it feat - ly here and there; And, sweet sprites, the bur - then bear.

f Hark, hark! Bow - wow. The watch - dogs bark: *f* Bow - wow. Hark, hark! I

f *p* *f*

hear The strain of strut - ting chan - ti - cleer Cry, Cock - a - did - dle - dow.

rall.

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