

thing, That lit-tle Jack - daw

no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw

thing, That lit-tle Jack - daw

no - bo-dy's dreaming of a - ny such thing, That lit-tle Jack-daw

*Andante.* ♩ = 78.

hops off with the ring.

hops off with the ring.

hops off with the ring.

hops off with the ring.

*Andante.* ♩ = 78.

*mp* *sf*

*Allegretto.* ♩ = 100.

*mf*

ff

There's a

There's a

There's a

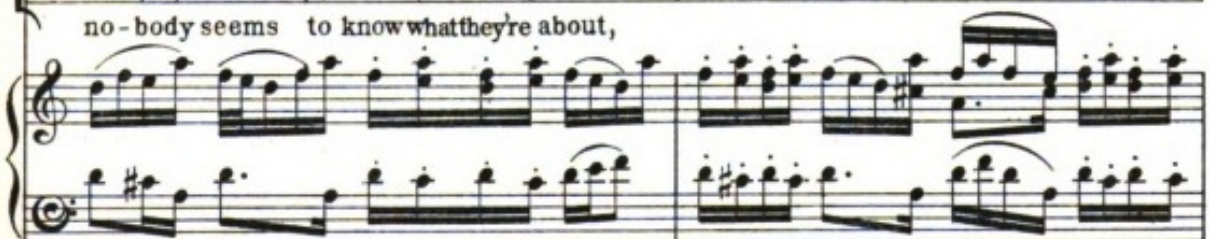
There's a



cry and a shout, And a deuce of a rout, And  
 cry and a shout, And a deuce of a rout, And  
 cry and a shout, And a deuce of a rout, And  
 cry and a shout, And a deuce of a rout, And



no-body seems to know what they're about, a shout, And the  
 no-body seems to know what they're about, a cry  
 no-body seems to know what they're about, and a deuce of a rout





monks have their pockets all turn'd inside out, The  
 And the monks have their pockets all turn'd in-side out,

friars are kneeling, And hunting and feel-ing, The car - pet,  
 friars are kneeling, And hunting and feel-ing, The friars are kneeling, And  
 The friars are kneeling, And hunting and feel-ing, The  
 The friars are kneeling, And hunting and feel-ing, The friars are

the floor, the car - pet, the  
 hunting and feel-ing, The car - pet, the floor and the  
 car - pet, the floor,  
 kneeling, And hunting and feel-ing, The car - pet,

floor, and the walls and the ceil - ing.

The walls and the ceil - ing.

and the walls and the ceil - ing.

Cardinal drew Off each plum-colour'd shoe,

And left his red stockings exposed to the

and he feels, They

He peeps, They

view; and the heels;



turn up the dishes                      They take up the po-ker                      They  
 turn up the dishes                      They take up the po-ker  
 and turn up the plates                      and poke out the grates,  
 and turn up the plates                      and poke out the grates,  
 turn up the rugs,                      But no! no such thing,                      but  
 They ex-am-ine the mugs: But no! no such thing,                      but  
 But no such  
 no, no such thing,                      They can't find the ring.  
 thing,                      They can't find the ring.  
 no, no such thing,                      They can't find the ring.  
 thing,                      They can't find the ring.

*mf*  
*f*  
*mf*  
*f*  
*Ped.*  
*\* Ped. cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

And the

Abbot declared that, when no-bo-dy twigg'd it, Some rascal or other had popp'd in, and

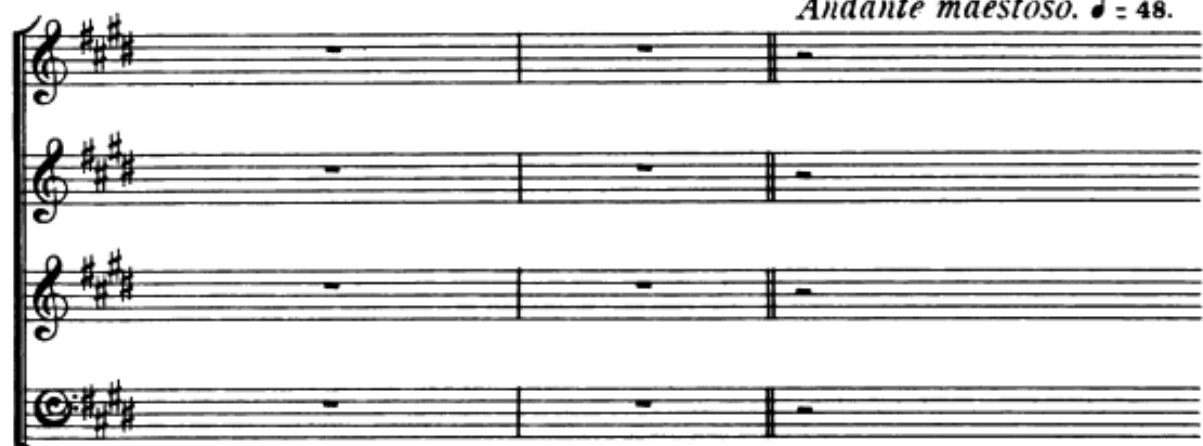
prigg'd it!

*f* *p*





*Andante maestoso.* ♩ = 48.



*Andante maestoso.* ♩ = 48.



dig - ni - fied look, He

dig - ni - fied look, He

dig - ni - fied look, He

dig - ni - fied look, He

call'd for his can - dle, his

call'd for his can - dle, his

call'd for his can - dle, his

call'd for his can - dle, his

bell, and his book!

bell, and his book!

bell, and his book!

bell, and his book!



In ho - ly  
 In ho - ly  
 an - ger, and pi - ous  
 In ho - ly an - ger,  
 an - ger, and pi - ous  
 In ho - ly an - ger,  
 grief, He sol - emn - ly  
 and pi - ous grief, He sol - emn - ly  
 grief, He sol - emn - ly  
 and pi - ous grief, He sol - emn - ly

*ff* *p*

cursed that ras-cal-ly  
 cursed that ras-cal-ly  
 cursed that ras-cal-ly  
 cursed that ras-cal-ly

*ff* *p*

*Ped.*

*Allegro molto. ♩ = 72.*

thief! He cursed him at board, he  
 thief! He cursed him at board, he  
 thief! He cursed him at board, he  
 thief! He cursed him at board, he

*Allegro molto. ♩ = 72.*

cursed him in bed, From the sole of his foot to the  
 cursed him in bed, From the sole of his foot to the  
 cursed him in bed, From the sole of his foot to the  
 cursed him in bed, From the sole of his foot to the



crown of his head; He cursed him in sleep - ing,  
 crown of his head; He cursed him in sleep - ing,  
 crown of his head; He cursed him in  
 crown of his head; He cursed him in

that ve - ry night He should dream of the dev - il, and  
 that ve - ry night He should dream of the dev - il, and  
 sleep - ing, that ve - ry night He should dream of the  
 sleep - ing, that ve - ry night He should dream of the

wake in a fright; he cursed him  
 wake in a fright; He cursed him in eat - ing,  
 dev - il and wake in a fright; he  
 dev - il and wake in a fright; he cursed him

in drink - ing, He cursed him in coughing, in

in drink - ing, He cursed him in coughing, in

cursed him in drink-ing, He cursed him in coughing, in

in drink - ing, He cursed him in coughing, in

sneezing, in winking; in sitting,

sneezing, in winking; in

sneezing, in winking;

sneezing, in winking; He cursed him

He cursed him

standing, in

in ly - ing,

in walking,

he cursed him in liv-ing, he  
ri-ding, he cursed him in  
in fly-ing, he cursed him in  
he cursed him in  
cursed him in dy-ing!  
liv-ing, he cursed him in dy-ing!  
liv-ing, he cursed him in dy-ing!  
liv-ing, he cursed him in dy-ing!  
But  
Never was heard such a ter-ri-ble curse!  
But  
Never was heard such a ter-ri-ble curse!  
But

10200



what gave rise To no lit - tle sur - prise,  
 But what gave rise To no lit - tle sur - prise,  
 what gave rise To no lit - tle sur - prise,  
 what gave rise To no lit - tle sur - prise,

*mf* No-bo-dy seem'd, one  
*mp* Nobody seem'd one penny the worse, one  
*p* No-bo-dy seem'd one penny the worse, one penny the worse, one  
 Nobody seem'd one pen-ny the worse, nobody seem'd one penny the worse, one

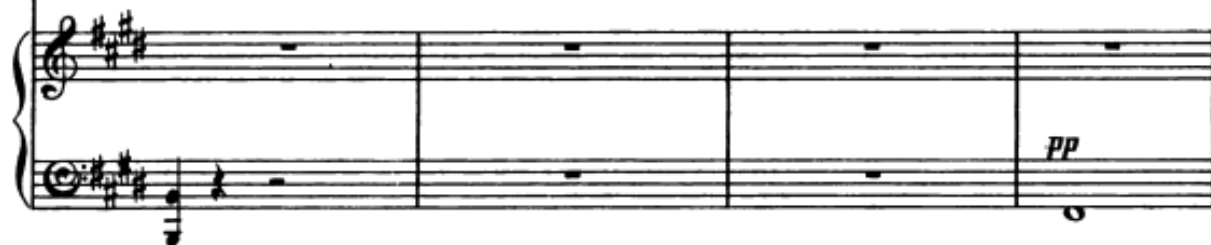
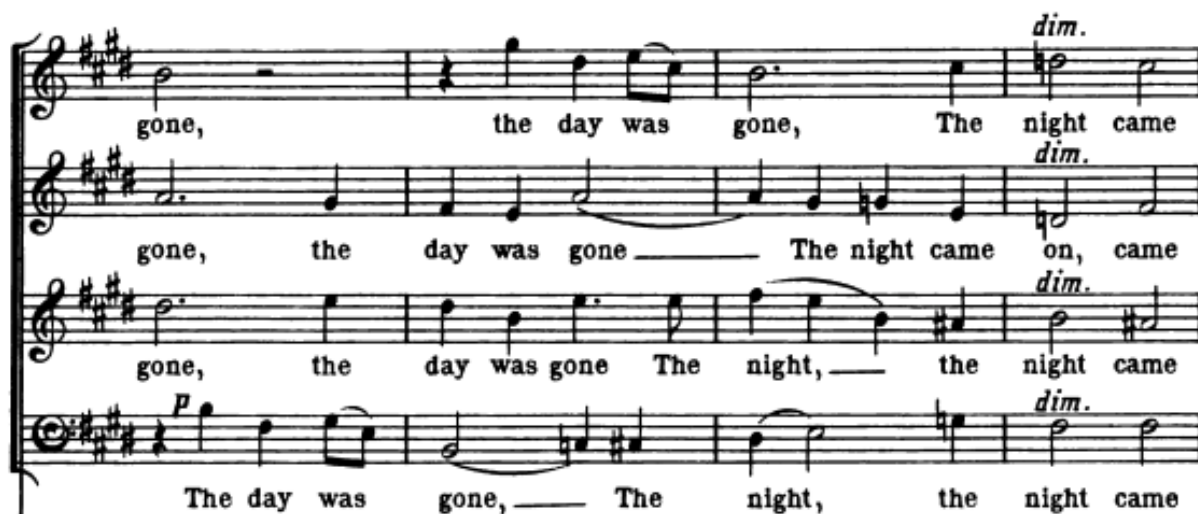
*sf* pen-ny the worse! one pen-ny the worse!  
*sf* pen-ny the worse! one pen-ny the worse!  
*sf* pen-ny the worse! one pen-ny the worse!  
*sf* pen-ny the worse! one pen-ny the worse!



*Un poco meno mosso.*  $\text{♩} = 80$



*Un poco meno mosso.*  $\text{♩} = 80$



on, The Monks and the

on, came on, The Monks and the

on, came on, The Monks and the

on, came on, The Monks and the

*mf*

*accel.*

Friars they search'd till dawn: The Monks and the

Friars they search'd till dawn: *accel.* The

Friars they search'd till dawn: *accel.* The

Friars they search'd till dawn: *accel.* The

Friars they search'd till dawn: The Monks and the Friars, the

*p* *mf* *accel.*

*poco* *a* *poco*

Friars, the Monks and the Friars, the Monks and the Friars they search'd

Monks and the Friars, the Monks and the Friars they search'd till

Monks and the Friars, the Monks and the Friars they search'd till

Monks and the Friars, the Monks and the Friars, they

*poco* *a* *poco*



*rit.* *Allegro molto.*

— they search'd — they search'd till dawn.

*rit.*

dawn, they search'd till dawn, they search'd till dawn.

*rit.*

dawn, they search'd till dawn.

*rit.*

search'd till dawn, they search'd till dawn.

*rit.* *Allegro molto.*

*ff*

*Andante.* ♩ = 84.

*p*

When the Sacristan saw On crumpled claw, Come

*Andante.* ♩ = 84.

*p*

*con sordini.*

No

limping a poor little lame Jack-daw;

lon - ger gay, As on yes - ter - day; His feathers all seem'd to be

turn'd the wrong way;

His pin - ions droop'd

he could hard - ly



His head was as bald as bald as the palm of your  
stand,

*pp* His eyes so dim, His  
*pp* His eyes so dim,  
hand, *pp* So wasted each limb,  
*pp* So wasted each limb,  
Vl. *pp*

eyes so dim, *mf* That,  
So wast-ed each limb,

Vl.

10200



*accel.*  
heed-less of gram-mar, they all cried, That's him!  
*accel. mf*  
That, heed - less of grammar, they all cried, That's him!  
*accel. mf*  
That, heed - less of grammar, they all cried, That's him!  
*accel. mf*  
That, heed - less of grammar, they all cried, That's him!

*accel.*  
*mf*  
*f*  
Allegro. ♩ = 132.

that's him! That's the scamp, that's the scamp that has done this  
that's him! That's the scamp, that's the scamp that has done this  
that's him! That's the scamp, that's the scamp that has done this  
that's him! That's the scamp, that's the scamp that has done this

*sf*

scandalous thing! That's the thief,  
scandalous thing! That's the thief,  
scandalous thing! That's the thief,  
scandalous thing! That's the thief,

*tr*

*crusc.*

that's the thief that has got my Lord Cardinal's ring!

*crusc.*

that's the thief that has got my Lord Cardinal's ring!

*crusc.*

that's the thief that has got my Lord Cardinal's ring!

*crusc.*

that's the thief that has got my Lord Cardinal's ring!

*ff*

*rall.*

*Andante.*

*P*

The poor little Jack-daw, When the

*Andante.*

*P*



*p*

monks he saw, Fee-bly gave vent

Fee-bly gave

*pp*

to the ghost of a caw,

vent to the ghost of a caw,

*pp*

Fee-bly gave vent to the ghost of a caw,

*pp*

Fee-bly gave vent to the ghost of a caw,

*sf*

*mp*

And turn'd his bald head as much as to say,

*mp*

And turn'd his bald head as much as to say,

*mp*

And turn'd his bald head as much as to say,

*mp*

And turn'd his bald head as much as to say,

*sf*

*sf*

*sf*



"Pray be so good as to walk this way!"

"Pray be so good as to walk this way!"

"Pray be so good as to walk this way!"

"Pray be so good as to walk this way!"

*sempre p*

*p* Slower and slower He limp'd on be-

*p* Slow - er and slower He limp'd on be-

*p* Slow - er and slower He limp'd on be-

*p* Slower and slower He limp'd on be-

*Allegro molto.*

- fore, When the

- fore, When the first thing they saw, Midst the sticks and the straw, When the

- fore, When the

- fore, When the

*Allegro molto.*

first thing they saw, Midst the sticks and the straw, was the ring

first thing they saw, Midst the sticks and the straw, was the ring

first thing they saw, Midst the sticks and the straw, was the

first thing they saw, Midst the sticks and the straw, was the

in the nest of that lit-tle Jack-daw!

in the nest of that lit-tle Jack-daw!

ring in the nest, in the nest of that lit-tle Jack-daw!

ring in the nest, in the nest of that lit-tle Jack-daw!

*allargando*

*rit*

*Andante maestoso.*

Then the  
Then the  
Then the  
Then the

*Andante maestoso.*

great Lord Car-di-nal call'd for his  
great Lord Car-di-nal call'd for his  
great Lord Car-di-nal call'd for his  
great Lord Car-di-nal call'd for his

book, And  
book, And  
book, And  
book, And



off that ter - ri - ble curse he

off that ter - ri - ble curse he

off that ter - ri - ble curse he

off that ter - ri - ble curse he

The piano accompaniment consists of two staves with a complex, rhythmic pattern of eighth and sixteenth notes, accented with 'v' marks.

took; The mute ex -

took;

took;

took;

took;

The piano accompaniment continues with a similar rhythmic pattern, including a section marked with a 'p' (piano) dynamic.

pres - sion Serv'd in lieu of con -

The piano accompaniment continues with a similar rhythmic pattern, including a section marked with a 'p' (piano) dynamic.

- fes - sion

*p* And be-ing thus coupled with full res-ti-tu-tion, The

*p* And be-ing thus coupled with full res-ti-tu-tion, The

*p* And be-ing thus coupled with full res-ti-tu-tion, The

*p* And be-ing thus coupled with full res-ti-tu-tion, The

*p* And be-ing thus coupled with full res-ti-tu-tion, The

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

Jack - daw got ple - na - ry ab - so - lu - tion!

*p*

*f*

*f*

*f*

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present.

Vocal entry for four voices (Soprano, Alto, Tenor, Bass). Each part begins with a whole rest followed by a half note G5, marked with a forte (*f*) dynamic. The lyrics "When" are written below each staff.

Piano accompaniment for the vocal entry. The right hand plays a series of ascending sixteenth notes, and the left hand plays a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Vocal melody for four voices. The lyrics are: "those words were heard, That poor lit - tle bird Was so". The melody is in G major and 2/4 time, featuring a mix of quarter and eighth notes.

Piano accompaniment for the vocal melody. The right hand plays a series of ascending sixteenth notes, and the left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present.



changed in a moment 'twas real - ly ab - surd. He

changed in a moment 'twas real - ly ab - surd. He

changed in a moment 'twas real - ly ab - surd. He

changed in a moment 'twas real - ly ab - surd. He

grew sleek, and fat; In ad - di - tion to that, A

grew sleek, and fat; In ad - di - tion to that, A

grew sleek, and fat; In ad - di - tion to that, A

grew sleek, and fat; In ad - di - tion to that, A

fresh crop of feathers came thick as a mat! His

fresh crop of feathers came thick as a mat!

fresh crop of feathers came thick as a mat!

fresh crop of feathers came thick as a mat!

fresh crop of feathers came thick as a mat!

tail wag - gled more *mp* But no  
But no  
E - ven than be - fore;

*mp*

long - er it wagg'd with an im - pu - dent air, No  
long - er it wagg'd with an im - pu - dent air, No  
But no long - er it wagg'd with an  
But no long - er it wagg'd with an im - pu - dent

*mp*

*Molto Adagio.*  
long - er he perch'd on the Car - di - nal's chair.  
long - er he perch'd on the Car - di - nal's chair.  
im - pu - dent air, No long - er he perch'd on the  
air No long - er he perch'd on the

*Molto Adagio.*

*Tempo I.*

He hopp'd now a - bout with a gait de - vout: At  
 He hopp'd now a - bout with a gait de - vout; At  
 Car-di-nal's chair He hopp'd now a - bout with a gait de - vout; At  
 Car-di-nal's chair He hopp'd now a - bout with a gait de - vout; At

*Tempo I.*

Ma - tins at Ves-pers he ne - ver was out; And, so  
 Ma - tins at Ves-pers he ne - ver was out; And, so  
 Ma - tins at Ves-pers he ne - ver was out; And, so  
 Ma - tins at Ves-pers he ne - ver was out; And, so

far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-  
 far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-  
 far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-  
 far from a - ny - more pil - fer-ing deeds, He al - ways seem'd tell-ing the Con-



-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

-fes - sor's beads: If a - ny one lied, or if a - ny one swore,

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

Or slum - - - ber'd in prayer-time

and hap-pen'd to snore,

and hap-pen'd to snore,

and hap-pen'd to snore,

and hap-pen'd to snore,

and hap-pen'd to snore,

That good

The musical score is written for four voices and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are arranged in four staves, and the piano accompaniment is in the bottom two staves. The lyrics are: "That good Jack-daw Would Jack-daw Would That good Jack-daw Would". The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a final cadence in the bottom right corner.

give a great Caw, As much as to say

give a great Caw, As much as to say

give a great Caw, As much as to say

give a great Caw, As much as to say

*sf* *f*

Don't do so no more! don't do so no

Don't do so no more! don't do so no

Don't do so no more! don't do so no

Don't do so no more! don't do so no

10200 Ped. \* Ped. \* Ped. \* Ped. \*

*Allegretto.*

49

more!

He

more!

He

more!

He

more!

He

*Allegretto.*

long liv'd the pride of that coun - try side, And at

long liv'd the pride of that coun - try side,

long liv'd the pride of that coun - try side,

long liv'd the pride of that coun - try side,

last at last in the o - dour of sanc - ti - ty

*p* in the o - dour of sanc - ti - ty

And at last *p* in the o - dour of sanc - ti - ty

And at last in the o - dour of sanc - ti - ty



dim.  
died;  
dim.  
died;  
dim.  
died;  
dim.  
died;

dim.  
Ped.

poco rall.

*Andante.*

*mf*  
When, as words were too faint, his mer - its to

*Andante.*

*sf*  
*f*

The Con-clave de-termined to  
 The Con-clave de-termined to  
 paint, The Con-clave de-termined to  
 The Con-clave de-termined to

*Più mosso.* ♩ = 126.

make him a Saint!  
 make him a Saint!  
 make him a Saint!  
 make him a Saint!

*cresc.*

And on new-ly made saints and  
 And on new-ly made saints and  
 And on new-ly made saints and  
 And on new-ly made saints and

*mp*

10200

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

popes, as you know, it's the cus - tom at Rome, new names to be - stow, so they

can-on-ized him, they can-on-ized him by the name of

can-on-ized him, they can-on-ized him by the name of

can-on-ized him, they can-on-ized him by the name of

can-on-ized him, they can-on-ized him by the name of

*Allegro moderato. ♩ = 104. rit.*

Jim Crow! rit. *mf*

Jim Crow! rit. *mf*

Jim Crow! rit. So they can-on-ized him, they

Jim Crow! rit.

*Allegro moderato. ♩ = 104. rit. mf*

*f* rit. *mf*



can-on-ized him by the name of Jim Crow, the

*mf* So they

can-on-ized him, they can-on-ized him by the name of

name, — the name of Jim, they can - on-ized

*mf* So they

can-on-ized him, they can-on-ized him by the name of

Jim Crow, they can-on-ized him, they can - on-ized

him, they can-on-ized him by the name of Jim, they

Jim Crow, they can-on-ized him by the  
 him, so they can-on-ized him by the name, by the name of  
 can-on-ized him by the name of Jim, by the name, the

*mf*  
 So they can-on-ized him, they can-on-ized him by the

name of Jim, the name of Jim Crow,  
 Jim, by the name of Jim Crow  
 name of Jim, the name of  
 name of Jim Crow, the

*f*

so they can-on-ized him, they can-on-ized him by the  
 by the name, the name of Jim,  
 Jim Crow so they can-on-ized him by the name of Jim,  
 name of Jim Crow so they

10200

name of Jim Crow, the name, the  
the name of Jim, so they can-on-ized him they  
can-on-ized him by the name of Jim, the name of

name of Jim,  
can-on-ized him by the name, the name of Jim, the  
so they can-on-ized him by the name of Jim, the  
Jim Crow, the name, the name of Jim, the

so they can-on-ized him by the name of Jim, *p*  
name of Jim, they can-on-ized him by the name of Jim, they  
name of Jim Crow, of Jim Crow, they  
name of Jim Crow, of Jim Crow, of Jim Crow, *p*

10200



Jim Crow, Jim Crow, by the name  
 can-on-ized him by the name of Jim, by the name, the  
 can-on-ized him by the name of Jim, by the name, by the  
 Jim Crow, Jim Crow, Jim Crow,

by the name, by the name of Jim Crow,  
 name, the name, of Jim Crow,  
 name, by the name, the name of Jim Crow, so they  
 Jim Crow, Jim Crow, Jim Crow, so they

so they can-on-ized him, they  
 so they can-on-ized him, they  
 can-on-ized him, they can-on-ized him by the name of  
 can-on-ized him, they can-on-ized him by the name of

Ped. Ped.

can-on-ized him by the name of Jim Crow, the

can-on-ized him by the name of

Jim Crow, by the name of Jim Crow, the

Jim Crow, by the name of

name of Jim Crow, they can-on-ized him

Jim Crow, by the name of Jim Crow, they can-on-ized him

name of Jim Crow, they can-on-ized him

Jim Crow, by the name of Jim Crow, they can-on-ized him

*poco rit.* *a tempo* *Allegro molto.*

by the name of Jim, the name of Jim Crow.

*poco rit.* *a tempo*

by the name of Jim, the name of Jim Crow.

*poco rit.* *a tempo*

by the name of Jim, the name of Jim Crow.

*poco rit.* *a tempo*

by the name of Jim, the name of Jim Crow.

*poco rit.* *a tempo* *Allegro molto.*

*ff*

The musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in a four-part setting, with each part having its own line of lyrics. The piano accompaniment includes a grand staff (treble and bass clef) and features various musical notations such as notes, rests, and dynamic markings. The tempo markings are placed above the vocal staves, and the dynamics are placed below the piano staves.



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