

DEDICATED TO
HER IMPERIAL AND ROYAL HIGHNESS THE CROWN PRINCESS OF GERMANY

THE
ROSE OF SHARON

A DRAMATIC ORATORIO
FOUNDED ON THE SONG OF SOLOMON
THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

AND THE MUSIC COMPOSED EXPRESSLY FOR THE NORWICH MUSICAL FESTIVAL, 1884, BY

A. C. MACKENZIE.

Paper cover, 5s.; Paper boards, 6s.; Scarlet cloth, 7s. 6d.
Tonic Sol-fa Edition, 2s.

THE TIMES.

"The entire section, commencing with the Sulamite's solo, 'Dark am I but comely,' and ending with her address to the women of King Solomon's harem, 'I charge ye all, daughters of Jerusalem,' may be unhesitatingly classed among the masterpieces of oratorio music. It comprises the gorgeously designed 'Procession of the Ark,' and the poetic 'Dream of the Sulamite,' entirely different from each other in character, but each in its way perfect. . . . Mr. Mackenzie is eminently fitted to become the leader of the rising English school and to do honour to that school as an exponent of high and serious art both at home and abroad."

DAILY TELEGRAPH.

"At the close the general verdict was unmistakable; cheer after cheer rang through the hall, while the members of the choir rained down flowers upon the fortunate composer. The Norwich audience thus stamped the oratorio with their approval. They could do no other and be just."

STANDARD.

"I have already alluded to the hearty reception given to Mr. Mackenzie, who richly deserved all the encomiums passed upon him. The knowledge of orchestral combination, the contrapuntal skill displayed no less in the instrumental than in the vocal parts, and, above all, the ease and grace of the melodies, together with the poetic feeling which underlies it, all set the seal of nobility upon 'The Rose of Sharon.' . . . The chorus 'Make a joyful noise' is simply an astonishing piece of contrapuntal ingenuity and skill. Handel or Bach would have been proud of such an exercise as this."

DAILY NEWS.

"It is one of the most important works of its class that has been produced for many years, and will doubtless speedily find wide acceptance."

MORNING POST.

"Mr. Mackenzie has produced a work which will make a distinct mark in his own career, as well as in the history of modern music. . . . It is the most remarkable endeavour of a high character which has as yet been achieved by an Englishman, and as such it deserved the enthusiastic reception which was accorded to it at the conclusion."

DAILY CHRONICLE.

"We are inclined to believe that nothing has been written of late years by any composer, British or foreign, to surpass the second scene of the second part of the oratorio. . . . The impression made is vastly increased by a second rendition."

ST. JAMES'S GAZETTE.

"No work, whether by a foreigner or by a native composer, has ever before drawn such an audience to the Crystal Palace, and the applause with which the oratorio was received showed that the confident expectation of the public had been in no way disappointed."

ATHENÆUM.

"The composer has put forth his full strength, and has not only surpassed everything he has previously done, but in our deliberate opinion has produced by far the finest oratorio ever written by an Englishman. . . . By his new achievement Mr. Mackenzie has placed himself at the head of living English composers, and shown the possession of genius as distinguished from highly cultivated talent."

ILLUSTRATED LONDON NEWS.

"'The Rose of Sharon' contains much beautiful and impressive music. The vocal writing—both for the soloists and the chorus—is fluent and effective; the orchestral details being throughout full of picturesque colouring and contrast."

WEEKLY DISPATCH.

"This has been a red-letter day for English music. Among the company of young composers who are striving successfully to raise the musical status of the country, Mr. A. C. Mackenzie may be accorded the foremost place, and he has now gained a conspicuous triumph in the most difficult branch of the art—namely, oratorio."

SUNDAY TIMES.

"It was listened to from the first note to the last, not only with patience and rapt attention, but with a delight which the audience could not at times refrain from showing. The interest of the story, the charm and the grandeur of the music, the excellence of the performance—all combined to impress upon the hearer one simple but decisive opinion, that 'The Rose of Sharon' is a magnificent work, and brings fresh honour to English art and additional fame to its gifted composer."

NORWICH ARGUS.

"The scene of enthusiasm witnessed in St. Andrew's Hall on the termination of Thursday morning's performance has probably never been equalled in the history of the Norwich Festival. . . . Again and again was Mr. Mackenzie recalled to the platform, and each time was the same rapturous ovation repeated. The excited assemblage shouted with delight, and assuredly, we repeat, put in a 'best on record' in the way of festival receptions."

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OF

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THE FAYS' FROLIC (Female voices) ...	2/6	—	—	DANIEL ...	3/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—	J. F. BRIDGE.			
SUMMER (ditto) ...	2/6	—	—	ROCK OF AGES (Latin and English) ...	1/0	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—	MOUNT MORIAH ...	3/0	—	—
THE WISHING STONE (ditto) ...	2/6	—	—	BOADICEA ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—	EDWARD BUNNETT.			
THE SILVER CLOUD (ditto) ...	2/6	—	—	OUT OF THE DEEP (Psalm 130) ...	1/0	—	—
MINSTER BELLS (ditto) ...	2/6	—	—	CARISSIMI.			
W. CROWTHER-ALWYN.				JEPHTHAH ...	1/0	—	—
MASS, IN F (Latin and English) ...	3/0	—	5/0	F. D. CARNELL.			
THOMAS ANDERTON.				SUPPLICATION ...	5/0	—	—
YULE TIDE ...	2/6	3/0	—	GEORGE CARTER.			
THE NORMAN BARON ...	1/0	—	—	SINFONIA CANTATA (Psalm 116) ...	2/0	—	3/6
WRECK OF THE HESPERUS ...	1/0	—	—	WILLIAM CARTER.			
P. ARMES.				PLACIDA ...	2/0	2/6	4/0
HEZEKIAH ...	2/6	—	—	CHERUBINI.			
ST. JOHN THE EVANGELIST ...	2/6	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
E. ASPA.				SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THE GIPSIES ...	1/0	—	—	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
ENDYMION ...	4/0	—	—	FOURTH MASS, IN C ...	1/0	1/6	2/6
ASTORGA.				E. T. CHIPP.			
STABAT MATER ...	1/0	1/6	—	JOB ...	4/0	—	—
BACH.				NAOMI ...	5/0	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	SIR MICHAEL COSTA.			
MISSA BREVIS, IN A ...	1/6	—	—	THE DREAM ...	1/0	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	F. H. COWEN.			
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	THE SLEEPING BEAUTY ...	2/6	3/0	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	W. CRESER.			
MAGNIFICAT ...	1/0	—	—	EUDORA (A dramatic Idyll) ...	2/6	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	W. CROTCH.			
GOD SO LOVED THE WORLD ...	1/0	—	—	PALESTINE ...	3/0	3/6	5/0
GOD'S TIME IS THE BEST ...	1/0	—	—	W. H. CUMMINGS.			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	THE FAIRY RING ...	2/6	—	—
O LIGHT EVERLASTING ...	1/0	—	—	W. G. CUSINS.			
BIDE WITH US ...	1/0	—	—	TE DEUM ...	1/6	—	—
A STRONGHOLD SURE ...	1/0	—	—	FÉLICIEN DAVID.			
BE NOT AFRAID ...	0/8	—	—	THE DESERT (Male voices) ...	1/6	2/0	—
DITTO, SOL-FA, 0/4.				P. H. DIEMER.			
BLESSING, GLORY, AND WISDOM ...	0/8	—	—	BETHANY ...	4/0	—	—
I WRESTLE AND PRAY ...	0/4	—	—	M. E. DOORLY.			
THOU GUIDE OF ISRAEL ...	1/0	—	—	LAZARUS ...	2/6	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	ANTON DVORÁK.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	THE SPECTRE'S BRIDE ...	3/0	3/6	5/0
J. BARNBY.				STABAT MATER ...	2/6	3/0	4/0
REBEKAH ...	1/0	1/6	2/6	PATRIOTIC HYMN ...	1/6	—	—
THE LORD IS KING (Psalm 97) ...	1/6	2/0	—	A. E. DYER.			
J. F. BARNETT.				SALVATOR MUNDI ...	2/6	—	—
THE ANCIENT MARINER ...	3/6	4/0	5/0	HENRY FARMER.			
DITTO, SOL-FA, 2/0.				MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6
THE RAISING OF LAZARUS ...	6/6	—	9/0	JOHN FARMER.			
BEETHOVEN.				CINDERELLA (A Fairy Opera) ...	4/0	—	6/0
RUINS OF ATHENS ...	1/0	1/6	2/6	NIELS W. GADE.			
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	PSYCHE ...	2/6	3/0	4/0
MOUNT OF OLIVES ...	1/0	1/6	2/6	DITTO, SOL-FA, 1/6.			
MASS, IN C ...	1/0	1/6	2/6	SPRING'S MESSAGE ...	0/8	—	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0	ERL-KING'S DAUGHTER ...	1/0	1/6	2/6
MASS, IN D ...	2/0	2/6	4/0	DITTO, SOL-FA, 0/9.			
THE CHORAL SYMPHONY ...	2/6	—	—	ZION ...	1/0	1/6	2/0
DITTO, THE VOCAL PORTION				THE CRUSADERS ...	2/0	2/6	4/0
THE CHORAL FANTASIA ...	1/0	—	—	DITTO, SOL-FA, 1/0.			
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	COMALA ...	2/0	2/6	4/0
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ...	0/2	—	—	CHRISTMAS EVE ...	1/0	1/6	—
WILFRED BENDALL.				HENRY GADSBY.			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—
SIR JULIUS BENEDICT.				LORD OF THE ISLES ...	4/0	—	—
ST. PETER ...	3/0	3/6	5/0	DITTO, SOL-FA, 1/6.			
THE LEGEND OF ST. CECILIA ...	2/6	3/0	4/0	COLUMBUS (Male voices) ...	2/6	—	—
SIR W. STERNDALE BENNETT.				G. GARRETT.			
THE MAY QUEEN ...	3/0	3/6	5/0	THE SHUNAMMITE ...	3/0	—	—
DITTO, SOL-FA, 1/0.				A. R. GAUL.			
THE WOMAN OF SAMARIA ...	4/0	—	6/0	PASSION SERVICE ...	2/6	3/0	4/0
DITTO, SOL-FA, 1/0.				RUTH ...	2/0	2/6	4/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	THE HOLY CITY ...	2/6	3/0	4/0
W. R. BEXFIELD.				DITTO, SOL-FA, 1/0.			
ISRAEL RESTORED ...	4/0	—	6/0	F. A. GILL.			
J. BRADFORD.				THE LORD OF BURLEIGH ...	2/6	—	5/0
PRaise THE LORD ...	2/0	—	—				
W. F. BRADSHAW.							
GASPAR BECERRA ...	1/6	—	—				
J. BRAHMS.							
A SONG OF DESTINY ...	1/0	—	—				

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MENDELSSOHN—continued.					SCHUBERT—continued.			
JUDGE ME, O GOD (43rd Psalm) ...	0/4	—	—	COMMUNION SERVICE, ditto ...	2/0	—	3/6	
Ditto, SOL-FA, 0/4 ...	—	—	—	MASS, IN F ...	1/0	1/6	2/6	
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	COMMUNION SERVICE, ditto ...	2/0	—	3/6	
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ...	0/6	—	—	SONG OF MIRIAM ...	1/0	—	—	
SING TO THE LORD (98th Psalm) ...	0/8	—	—	DITTO, SOL-FA, 0/6.	—	—	—	
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	SCHUMANN.				
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—	THE MINSTREL'S CURSE ...	1/6	—	—	
MEYERBEER.				THE KING'S SON ...	1/0	—	—	
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	MIGNON'S REQUIEM ...	1/0	—	—	
Ditto (English) ...	1/0	—	—	PARADISE AND THE PERI ...	2/6	3/0	4/0	
B. MOLIQUE.				PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6	
ABRAHAM ...	3/0	3/6	5/0	MANFRED ...	1/0	—	—	
MOZART.				FAUST ...	3/0	3/6	5/0	
KING THAMOS ...	1/0	1/6	—	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	NEW YEAR'S SONG ...	1/0	—	—	
SEVENTH MASS, IN B FLAT ...	1/0	—	—	DITTO, SOL-FA, 0/6.	—	—	—	
COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—	J. SHORT.				
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	MASS (S. Joseph) ...	2/0	—	—	
Ditto (Latin and English) ...	1/0	1/6	2/6	E. SILAS.				
REQUIEM MASS ...	1/0	1/6	2/6	MASS, IN C ...	1/0	—	—	
Ditto (Latin and English) ...	1/0	1/6	2/6	JOASH ...	4/0	—	—	
Ditto, SOL-FA, 1/0.	1/6	2/0	3/0	R. SLOMAN.				
LITANIA DE VENERABILI SACRAMENTO (Bb) ...	1/6	2/0	3/0	SUPPLICATION AND PRAISE ...	5/0	—	—	
SPLENDENTE TE DEUS ... First Motett	0/3	—	—	HENRY SMART.				
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	
HAVE MERCY, O LORD ... Second Motett	0/3	—	—	THE BRIDE OF DUNKERRON ...	2/0	2/6	4/6	
GLORY, HONOUR, PRAISE ... Third Motett	0/3	—	—	DITTO, SOL-FA, 1/6.	—	—	—	
DR. JOHN NAYLOR.				J. M. SMETON.				
JEREMIAH ...	3/0	—	—	ARIADNE ...	3/0	—	—	
REV. SIR FREDK. OUSELEY.				ALICE MARY SMITH.				
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	THE RED KING (Men's voices) ...	1/0	—	—	
R. P. PAINE.				THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	
THE PRODIGAL SON ...	2/6	—	4/0	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	
GREAT IS THE LORD ...	1/0	—	—	ODE TO THE PASSIONS ...	2/0	—	—	
PALESTRINA.				SPOHR.				
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	MASS (for 5 solo voices and double choir) ...	3/0	—	—	
MISSA PAPÆ MARCELLI ...	2/0	—	—	HYMN TO ST. CECILIA ...	1/0	—	—	
C. H. H. PARRY.				CALVARY ...	2/6	3/0	4/0	
PROMETHEUS UNBOUND ...	3/0	—	—	FALL OF BABYLON ...	3/0	3/6	5/0	
DR. JOSEPH PARRY.				LAST JUDGMENT ...	1/0	1/6	2/6	
NEBUCHADNEZZAR ...	3/0	4/0	5/0	DITTO, SOL-FA, 1/0.	—	—	—	
Ditto, SOL-FA ...	1/6	2/0	2/6	THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6	
T. M. PATTISON.				GOD, THOU ART GREAT ...	1/0	—	—	
THE ANCIENT MARINER ...	2/6	—	—	DITTO, SOL-FA, 0/6.				
PERGOLESI.				HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/6	—	—	
STABAT MATER (Female voices) ...	1/0	—	—	JEHOVAH, LORD OF HOSTS ...	0/4	—	—	
E. PROUT.				JOHN STAINER.				
FREEDOM ...	1/0	—	—	ST. MARY MAGDALEN ...	2/0	2/6	4/0	
HEREWARD ...	4/0	—	—	DITTO, SOL-FA, 1/0.	—	—	—	
QUEEN AIMÉE (Female voices) ...	2/6	—	—	THE DAUGHTER OF JAIKUS ...	1/6	2/0	—	
PURCELL.				DITTO, SOL-FA, 0/6.	—	—	—	
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	C. VILLIERS STANFORD.				
J. F. H. READ.				H. W. STEWARDSON.				
BARTIMEUS ...	1/6	—	—	GIDEON ...	4/0	—	—	
CARACTACUS... ..	2/6	—	—	E. C. SUCH.				
THE CONSECRATION OF THE BANNER ...	1/6	—	—	NARCISSUS AND ECHO... ..	3/0	—	—	
PSYCHE ...	6/0	—	7/0	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—	
J. V. ROBERTS.				ARTHUR SULLIVAN.				
JONAH ...	3/0	—	—	FESTIVAL TE DEUM ...	1/0	1/6	2/6	
ROLAND ROGERS.				W. TAYLOR.				
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Ditto, SOL-FA, 0/4.	—	—	—	BE MERCIFUL UNTO ME ...	1/0	—	—	
ROSSINI.				VAN BREE.				
STABAT MATER ...	1/0	1/6	2/6	ST. CECILIA'S DAY ...	1/0	1/6	2/6	
MOSES IN EGYPT ...	6/0	6/6	7/6	DITTO, SOL-FA, 0/6.	—	—	—	
C. SAINTON-DOLBY.				R. H. WALKER.				
FLORIMEL (Female voices) ...	2/6	—	—	JERUSALEM ...	3/0	—	—	
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MASS, IN A FLAT ...	1/0	1/6	2/6	MASS, IN G (Latin and English) ...	1/0	1/6	2/6	
COMMUNION SERVICE, ditto ...	2/0	—	3/6	MASS, IN E FLAT (ditto) ...	1/0	1/6	2/6	
MASS, IN E FLAT ...	2/0	2/6	4/0	COMMUNION SERVICE, IN E FLAT ...	1/6	—	—	
COMMUNION SERVICE, ditto ...	3/0	2/6	4/0	JUBILEE CANTATA ...	1/0	1/6	—	
MASS, IN B FLAT ...	1/0	1/6	2/6	PRECIOSA ...	1/0	—	—	
COMMUNION SERVICE, ditto ...	2/0	—	3/6	S. WESLEY.				
MASS, IN C ...	1/0	1/6	2/6	IN EXITU ISRAEL ...	0/4	—	—	
COMMUNION SERVICE, ditto ...	2/0	—	3/6	DIXIT DOMINUS ...	1/0	—	—	
MASS, IN G ...	1/0	1/6	2/6	S. S. WESLEY.				
				O LORD, THOU ART MY GOD ...	1/0	—	—	
				THOMAS WINGHAM.				
				MASS, IN D ...	3/0	—	—	

NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

Edited, and Corrected according to the Original Scores, by

NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

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Evening ...</p> <p>59. Evening rest ...</p> <p>171. Evening rest ...</p> <p>124. Fancy ...</p> <p>65. Fare thee well! ...</p> <p>194. Flow down, cold rivulet ...</p> <p>106. Flora ...</p> <p>45. Fly forth, my song ...</p> <p>86. From Venice ...</p> <p>122. Gipsy life ...</p> <p>46. Gloriously stand the mountains ...</p> <p>17. Glory to the Lord ...</p> <p>15. God in Nature (4 voices) ...</p> <p>44. Good night (3 v. with soli s. & A.) ...</p> <p>129. Good night (2 voices) ...</p> <p>22. Hail to thee ...</p> <p>133. Happiness ever (2 voices) ...</p> <p>158. Hark! the Lark. Dr. Cooke (Arr. by Henry Leslie)</p> <p>98. Hark! the village bells ...</p> <p>125. Haymakers ...</p> <p>56. Hear, O hear my Prayer (Veni, Domine)</p> <p>27. Hearts feel that love Thee ...</p> <p>2. Heaven ...</p> <p>3. Hope and Memory ...</p> <p>39. Hours of rest ...</p> <p>88. How quickly sorrow ...</p> <p>102. Hurley Mill ...</p> <p>126. In life if love we know not (2 voices) ...</p> <p>108. In sleep the world reposes ...</p> <p>93. In summer go thy love to seek ...</p> <p>155. In the meadows ...</p> <p>35. In the wood ...</p> <p>104. In Thy Name shall they rejoice ...</p> <p>137. Invitation to the dance (2 voices) ...</p> <p>77. Invocation to Faith ...</p> <p>29. I waited for the Lord ...</p> <p>115. Jack Frost ...</p> <p>24. Jesus, heavenly Master ...</p> <p>188. June ...</p> <p>107. Live we singing ...</p> <p>132. Look upward (2 voices) ...</p> <p>20. Lord, how long ...</p> <p>60. Make the car of a golden King-cup ...</p> <p>121. May dance ...</p> <p>110. Might I the bird be ...</p> <p>192. Morning Hymn ...</p> <p>96. Morning thoughts ...</p> <p>164. Nanie ...</p> <p>4. Night sinks on the wave ...</p> <p>61. Now May again (4 voices) ...</p> <p>168. Nurse's Song (A Two-part song) ...</p> <p>135. O beautiful Violet (2 voices) ...</p> <p>18. O clap thy hands ...</p> <p>146. O oak thy mournful bier's prepared ...</p> <p>90. O grateful evening ...</p> <p>157. O happy fair ... Shield (Arr. by Henry Leslie)</p> <p>5. O Skylark, for thy wing ...</p> <p>58. O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices ...</p> <p>142. Once again the day ...</p> <p>52. On departure ...</p> <p>57. O praise the Lord (Laudate pueri) ...</p> <p>19. O sing to God (Noël) ...</p> <p>69. Our home shall be on this bright isle ...</p> <p>94. Over a grave ...</p> <p>105. O why, if thou art mine ...</p> <p>99. Pangbourne ...</p> <p>141. Parting beam of daylight ...</p> <p>36. Peace ...</p> <p>64. Peace ...</p>	<p>Carl Reinecke 2d.</p> <p>Carl Reinecke 3d.</p> <p>Joachim Raff 6d.</p> <p>Arr. from Hofmann 2d.</p> <p>J. L. Hatton 2d.</p> <p>Carl Reinecke 2d.</p> <p>B. Luard Selby 3d.</p> <p>Franz Abt 3d.</p> <p>Franz Lachner 3d.</p> <p>Carl Hering 2d.</p> <p>Mendelssohn 2d.</p> <p>Marchetti 3d.</p> <p>Franz Abt 2d.</p> <p>Dr. Hiller 3d.</p> <p>Edward Hecht 3d.</p> <p>Cherubini 3d.</p> <p>Ernest Lake 3d.</p> <p>Dr. Hiller 3d.</p> <p>G. Roberti 3d.</p> <p>H. 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Shine out, Stars ...</p> <p>165. Sinks the Night ...</p> <p>92. Snow in Spring ...</p> <p>95. Song (from "Mirza Schaffy") ...</p> <p>91. Song of the Graces ("Faust") ...</p> <p>101. Sonning Lock ...</p> <p>25. Spinning Chorus ...</p> <p>159. Spring ...</p> <p>186. Spring and his bride ...</p> <p>73. Spring in the land ...</p> <p>67. Stars beyond the cloud ...</p> <p>63. Summer Days ...</p> <p>21. Summer Eve (4 voices) ...</p> <p>147. Sunbeams in Winter ...</p> <p>50. Sunset ...</p> <p>193. Sweet and low ...</p> <p>103. Sweet land (Cambria) ...</p> <p>177. Sweet May ...</p> <p>190. Sympathy ...</p> <p>82. Tell me, where is fancy bred ...</p> <p>47. The approach of May ...</p> <p>148. The awaking of morn ...</p> <p>6. The bird at sea ...</p> <p>1. The corall'd caves of ocean ...</p> <p>183. The death of Trenar ...</p> <p>144. The dreaming lake ...</p> <p>161. The Eglantine ...</p> <p>80. The Elf ...</p> <p>153. The Elves ...</p> <p>112. The Evening Star ...</p> <p>151. The Evening Wind ...</p> <p>187. The Fairies' Song ...</p> <p>53. The Father's watchful eye ...</p> <p>8. The Fay's song ...</p> <p>174. The Festival ...</p> <p>33. The fisher wife's song ...</p> <p>182. The Gardener ...</p> <p>173. The Hussar's departure ...</p> <p>154. The ivy tree ...</p> <p>179. The Knight and the Lady ...</p> <p>70. The Lament ...</p> <p>109. The loneliness of woods ...</p> <p>14. The Lord is my Shepherd ...</p> <p>48. The mermaids ...</p> <p>169. The moorland ride ...</p> <p>185. The Mountain Spirit ...</p> <p>67. The nights ...</p> <p>120. The Nymphs in the Rhine ...</p> <p>127. The rose is queen (2 voices) ...</p> <p>111. The Sabbath morn ...</p> <p>40. The secret ...</p> <p>31. The shades of night ...</p> <p>170. The shepherd boy ...</p> <p>81. The Spring ...</p> <p>162. The Spring ...</p> <p>166. The steadfast heavens ...</p> <p>117. The Stork's return ...</p> <p>45. The Swallow ...</p> <p>176. The twilight star ...</p> <p>156. The Violet ...</p> <p>123. The voice of Spring ...</p> <p>139. The wanderer's greeting ...</p> <p>10. The water-nymphs ...</p> <p>149. The Winter hath not a blossom ...</p> <p>7. The wood-nymphs ...</p> <p>143. Thou Heaven, blue and bright ...</p> <p>150. Thou that thyself with death hast striven ...</p> <p>167. To a skylark ...</p> <p>54. Twilight ...</p> <p>66. Twilight ...</p> <p>31. Upward ...</p> <p>75. Vicissitude ...</p> <p>175. Voice of the western wind ...</p> <p>178. Vox Amoris ...</p> <p>83. Waken, day is dawning ...</p> <p>128. Waken not the sleeper (2 voices) ...</p> <p>42. Wanderer's night-song ...</p> <p>28. Welcome to this place (4 voices) ...</p> <p>72. What can the stars be ...</p> <p>38. When does a maiden ...</p> <p>116. When Evening's twilight ...</p> <p>180. Whene'er the sounding harp is heard ...</p> <p>74. When glows a heart ...</p> <p>87. When two are lovers ...</p> <p>11. Where are the angels, mother? ...</p> <p>140. Where deepest shadows ...</p> <p>34. With a laugh, as we go round ...</p> <p>131. Woe to him (2 voices) ...</p> <p>163. Ye shining stars ...</p> <p>32. Yet once again ("Magic Flute") ...</p> <p>12. Youth, Joy, and Hope ...</p>	<p>Carl Reinecke 3d.</p> <p>Carl Reinecke 2d.</p> <p>R. B. Addison 3d.</p> <p>Henry Leslie 3d.</p> <p>Mendelssohn 2d.</p> <p>Schubert 6d.</p> <p>B. Luard Selby 3d.</p> <p>R. Schumann 2d.</p> <p>Carl Reinecke 2d.</p> <p>Carl Reinecke 3d.</p> <p>Carl Reinecke 2d.</p> <p>F. Corder 3d.</p> <p>Wagner 3d.</p> <p>B. Luard Selby 3d.</p> <p>Adolf Jensen 4d.</p> <p>Joachim Raff 3d.</p> <p>Berthold Tours 3d.</p> <p>H. C. Banister 3d.</p> <p>J. L. Hatton 3d.</p> <p>Carl Reinecke 2d.</p> <p>Franz Abt 3d.</p> <p>Luard Selby 2d.</p> <p>Dr. Walmisley 3d.</p> <p>J. Barnby 3d.</p> <p>Otto Schweizer 3d.</p> <p>J. G. Callcott 3d.</p> <p>Dr. Walmisley 3d.</p> <p>Carl Reinecke 2d.</p> <p>Henry Smart 4d.</p> <p>Henry Smart 4d.</p> <p>J. Brahms 6d.</p> <p>Carl Reinecke 2d.</p> <p>R. Wurst 3d.</p> <p>L. 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Thou art far.

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The last tear.
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