

1903

## Paul Revere's Ride : The Two Sentinels

Frank Lynes  
*Composer*

Henry Wadsworth Longfellow  
*Lyricist*

Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

---

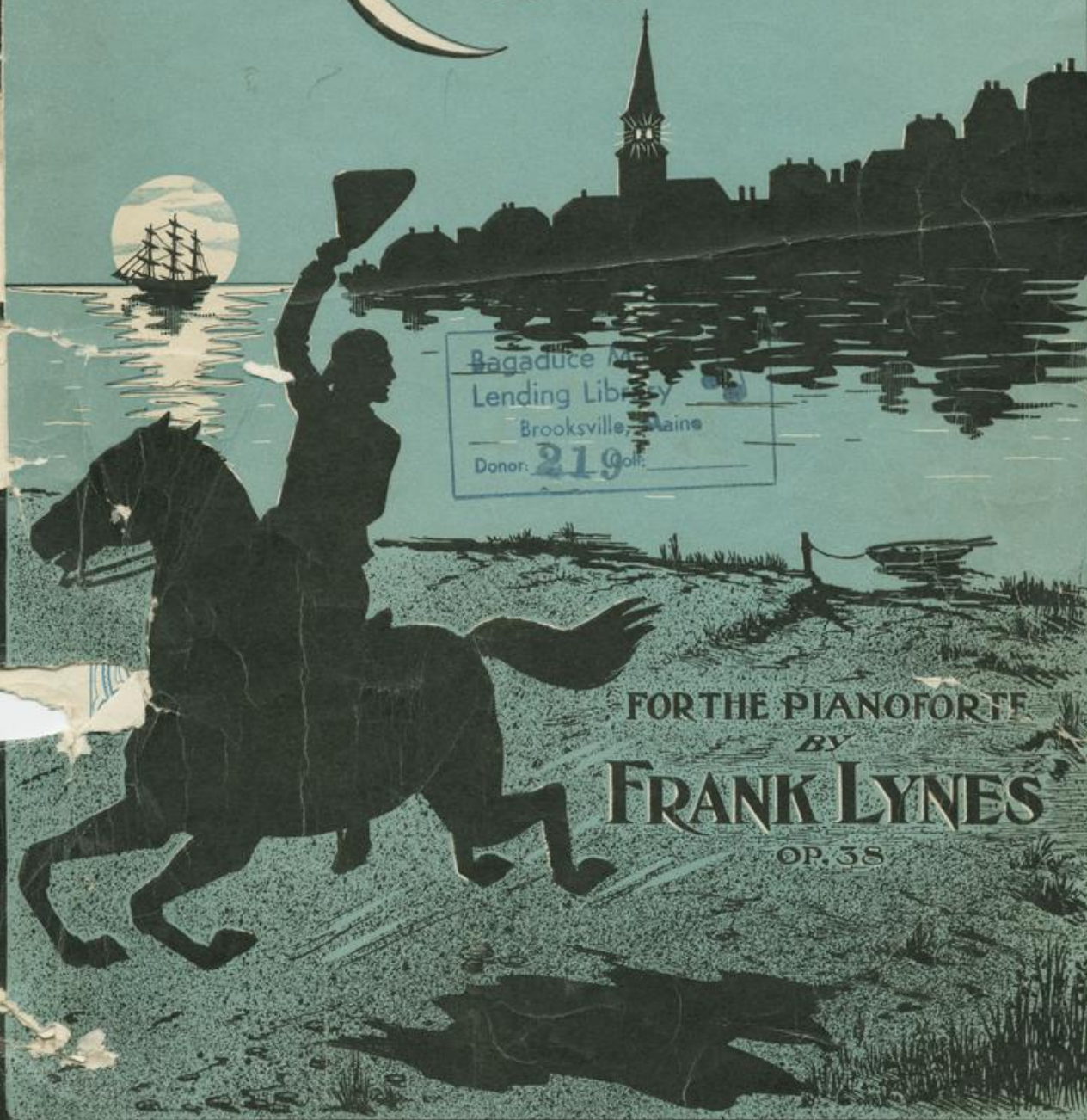
### Recommended Citation

Lynes, Frank and Longfellow, Henry Wadsworth, "Paul Revere's Ride : The Two Sentinels" (1903). *Parlor Salon Sheet Music Collection*. Score 581.  
<https://digitalcommons.library.umaine.edu/mmb-ps/581>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact [um.library.technical.services@maine.edu](mailto:um.library.technical.services@maine.edu).

Hazel Files

# Paul Revere's Ride



Bagaduce Music  
Lending Library  
Brooksville, Maine  
Donor: 219

FOR THE PIANOFORTE  
BY  
**FRANK LYNES**  
OP. 38

Kas.  
002072  
LYN

EDITION SCHMIDT  
Nº 77.

TO THE  
CROFTSMERE QUARTETTE,

*Margaret, Catharine, Ralph,  
.. Bancroft..*

# PAUL REVERE'S RIDE

FOR THE  
PIANOFORTE.

An Interpretation of Longfellow's Poem

BY

## FRANK LYNES.

OP. 38.

1. The Two Sentinels.
2. From Shore to Shore.
3. The March of the Grenadiers.
4. The Churchyard.
5. The Signal.
6. The Ride.

*The Reading or Declamation of the entire Poem may be illustrated  
at intervals by the musical numbers.*

Price \$1.00

ARTHUR P. SCHMIDT,

BOSTON,  
120 Boylston St.

LEIPZIG.

NEW YORK,  
136 Fifth Ave.

Copyright 1903 by Arthur P. Schmidt.

Gehrmann's

(THE BOSTON MUSIC COMPANY)

25 & 26 West Street, Boston.



*acc.* *Maestoso.* *mf* *cresc.*

Through ev - ry Middlesex

*Ped.* *Ped.*

*rit.* *f* *a tempo* *p*

vil - lage and farm

*Ped.* *Ped.* *Ped.*

*mf* For the coun - try folk to be up and to arm!

*Ped.* *Ped.*

*Ped.* *Ped.*

*mf* For the coun - try folk to be up and to arm, to arm.

*Ped.* *Ped.*

*(Chimes in the distance)* *dim.* *pp* to arm!

*Both Pedals*

# From Shore to Shore.

"Then he said 'Good Night!  
And with muffled oar  
Silently rowed to the Charlestown shore?"

*Allegretto.*

The musical score is written for piano in G major and 9/8 time. It consists of four systems of two staves each. The first system includes the vocal line with lyrics: "Good night, good night". The piano accompaniment features chords and arpeggiated figures. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *p*. Pedal markings (*Ped.*) and asterisks (\*) are used throughout. Measure numbers 21 and 22 are visible.

First system of musical notation. Treble clef, key signature of one sharp (F#). The bass staff contains a sequence of chords and notes with fingerings: 1, 2, 4, 5, 2, 1, 4, 5, 5, 4, 1, 1, 3. Pedal markings include "Ped." and "\*" below the staff.

Second system of musical notation. Treble clef, key signature of one sharp. Includes a circled section in the treble staff. Fingerings: 3, 2, 1, 2, 4, 5, 5, 2, 5, 3, 5. Pedal markings include "Ped." and "\*" below the staff.

Third system of musical notation. Treble clef, key signature of one sharp. Shows melodic lines in both staves. Fingerings: 2, 5. Pedal markings include "Ped." and "\*" below the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp. Primarily in the bass staff. Pedal markings include "Ped." and "\*" below the staff.

Fifth system of musical notation. Treble clef, key signature of one sharp. Ends with a *pp* dynamic marking and the instruction "A phan- una corda". Fingerings: 1, 2, 4, 5. Pedal markings include "Ped." and "\*" below the staff.





First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system contains three measures. Pedal markings are present: 'Ped.' under the first measure, and 'Ped.' with an asterisk under the second and third measures. A fingering '1 2 3 4 5' is written above the bass clef in the third measure.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system contains three measures. Pedal markings are present: 'Ped.' under the first measure, and 'Ped.' with an asterisk under the second and third measures.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system contains three measures. Pedal markings are present: 'Ped.' under the first measure, and 'Ped.' with an asterisk under the second and third measures. Fingerings '1' and '2' are written above the treble clef in the second measure.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system contains three measures. Pedal markings are present: 'Ped.' under the first measure, and 'Ped.' with an asterisk under the second and third measures.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system contains three measures. Pedal markings are present: 'Ped.' under the first measure, and 'Ped.' with an asterisk under the second and third measures. The instruction *poco a poco dim.* is written above the treble clef. The instruction *\*una corda* is written above the bass clef in the second measure.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system contains three measures. Pedal markings are present: 'Ped.' with an asterisk under the first measure, and 'Ped.' with an asterisk under the second and third measures. Fingerings '5 3', '4 2 3', and '5 3' are written above the treble clef in the second, third, and fourth measures respectively. The system ends with a double bar line and the dynamic marking *ppp*.

# The March of the Grenadiers.

"The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the Grenadiers  
Marching down to their boats on the shore."

*Allegretto.*  
(Soldiers singing)  
*mf* Rule Britannia.

(Bugle call)  
*p*

(Soldiers singing)  
*mf* Rule Britannia.

(Bugle call)  
*mf*

(Forward! March!!)  
*p*

(Muffled Drum)  
*una corda*

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It is divided into four systems. The first system begins with a piano introduction marked *mf* and includes the lyrics 'Rule Britannia.' followed by a bugle call marked *p*. The second system continues with 'Rule Britannia.' and features a muffled drum effect marked with an asterisk. The third system includes another bugle call marked *mf*. The fourth system concludes with 'Forward! March!!' and a muffled drum effect marked with an asterisk and *una corda*. Fingerings and articulation marks are provided throughout the score.

## Tempo de Marche.

1 3 2

2 3 1 2 1 2 5 1 3 5 1

Ped. \*

5 3 1 5 3 1 3 1 5 3 1

Ped. \*

2 1 2 5 1 3 5 1 3 5 3 1

Ped. \*

1 3 5 2 1 2

*pp*

Ped. \*

Ped. \*

First system of musical notation. Treble clef, bass clef. Notes and fingerings are present. Pedal markings (Ped.) and asterisks (\*) are used below the bass staff.

Second system of musical notation. Treble clef, bass clef. Key signature changes to D major. Time signature changes to 2/4. Notes and fingerings are present. Pedal markings (Ped.) and asterisks (\*) are used below the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamic marking *mf* and instruction *tre corde* are present. Notes and fingerings are present. Pedal markings (Ped.) and asterisks (\*) are used below the bass staff. The text "(Old English March)" is written in the right margin.

Fourth system of musical notation. Treble clef, bass clef. Notes and fingerings are present. Pedal markings (Ped.) and asterisks (\*) are used below the bass staff.

Fifth system of musical notation. Treble clef, bass clef. Notes and fingerings are present. Pedal markings (Ped.) and asterisks (\*) are used below the bass staff.

Sixth system of musical notation. Treble clef, bass clef. First and second endings are marked. Dynamic marking *una corda* is present. Notes and fingerings are present. Pedal markings (Ped.) and asterisks (\*) are used below the bass staff.

First system of music. Treble clef, bass clef. The bass line features a steady eighth-note accompaniment. The treble line has chords and moving lines. Below the staff, the word "Ped." is written under the first and third measures, followed by an asterisk under the second and fourth measures.

Second system of music. Treble clef, bass clef. The bass line continues with eighth notes. The treble line has chords and moving lines. Below the staff, the word "Ped." is written under the first and third measures, followed by an asterisk under the second and fourth measures.

Third system of music. Treble clef, bass clef. The bass line has a long note with a slur. The treble line has a long note with a slur. Dynamics include *cresc.*, *p*, and *pp*. Below the staff, the word "Ped." is written under the first and third measures, followed by an asterisk under the second and fourth measures.

Fourth system of music. Treble clef, bass clef. The bass line features a steady eighth-note accompaniment. The treble line has chords and moving lines. Below the staff, the word "Ped." is written under the first and third measures, followed by an asterisk under the second and fourth measures.

Fifth system of music. Treble clef, bass clef. The bass line features a steady eighth-note accompaniment. The treble line has chords and moving lines. Below the staff, the word "Ped." is written under the first and third measures, followed by an asterisk under the second and fourth measures.

Sixth system of music. Treble clef, bass clef. The bass line features a steady eighth-note accompaniment. The treble line has chords and moving lines. Dynamics include *ppp*. Below the staff, the word "Ped." is written under the first and third measures, followed by an asterisk under the second and fourth measures.



# The Signal.

"And lo! as he looks, on the belfry's height  
 A glimmer, and then a gleam of light!  
 He springs to the saddle, the bridle he turns,  
 But lingers and gazes, till full on his sight  
 A second lamp in the belfry burns!"

*Allegretto.*

*Motive of impatience*

*mf* *p* *mp*

"Then, impetuous, stamped the earth"  
*Red.* \*

*cresc.* *f* *p*

(One light)  
*Red.* \*

*mp* *mf* *cresc.* *f*

"One, if by land,"  
*Red.* \*

*p* *f*

"And two, if by sea."  
*attacca*  
*Red.* \*

a. These grace notes are to be played before the beat.

## The Ride.

"So through the night rode Paul Revere;  
 And so through the night went his cry of alarm  
 To every Middlesex village and farm,—  
 A cry of defiance and not of fear,  
 A voice in the darkness, a knock at the door,  
 And a word that shall echo forevermore!"

Allegro.

The musical score is written for piano in 2/4 time, marked Allegro. It consists of five systems of two staves each (treble and bass clef). The piece begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The score includes dynamic markings: *p*, *poco*, *a poco*, and *cresc.*. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the right hand.



5 3 1 5 2 1 5 3 1 5 4 1

*Poco piu mosso.*

*mf simili*

Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \* Red. \* Red. \*

1. 2.

*f* (The knock at the door)

Red. \* Red. \*

3

"Wake up! To arms, to arms!"

Red. \*

52 1

*f* The clock strikes twelve. *poco* - - - *a* - - - *poco* - - - *dim.*

(One) (Two) (Three)

1  
*senza Ped.*

52 1

(Four) (Five)

52 1

(Six) (Seven) (Eight)

52 1

(Nine) (Ten)

53 1

(Eleven) (Twelve)

*p*

*Ped.* \*

*Ped.*

*pp* I II III

*una corda*

*p*

\* 2 1 3 2 1 2 1 3 2 1

*Ped.*

I II III IV *p*

\*

*Ped.* \*

*Ped.* \*

*Ped.*

I *simili* II III

*p* 8

*(Birds)*

*pp*

*Ped.* \*

*mf*

I II III IV (The Rooster crows)

*pp*

*Ped.* \*

I II III IV

\* *Ped.* \*

8

*p*

*pp*

*Ped.* \*

*mf*

II III IV

\* *Ped.*

I II III IV

\* *Ped.* \*

I II III IV

(The clock strikes One)

*mf*

Musical notation for measures 51-54. The system consists of a treble and bass clef. Measure 51 has a finger number '1' above the treble staff. Measure 54 has a finger number '1' above the treble staff. The bass staff contains chords with upward-pointing accents.

Musical notation for measures 52-53. The system consists of a treble and bass clef. Measure 52 has a finger number '1' above the treble staff. Measure 53 has a finger number '1' above the treble staff. The bass staff contains chords with upward-pointing accents and the instruction 'Ped.' below.

Musical notation for measures 53-54. The system consists of a treble and bass clef. Measure 53 has a finger number '1' above the treble staff. The bass staff contains chords with upward-pointing accents and a '\*' symbol below.

Musical notation for measures 54-58. The system consists of a treble and bass clef. Measure 54 has a finger number '1' above the treble staff. Measure 55 has finger numbers '3 5 1 2' above the treble staff. Measure 56 has finger numbers '3 1' above the treble staff. Measure 57 has a finger number '1' above the treble staff. Measure 58 has a finger number '1' above the treble staff. The bass staff contains chords with upward-pointing accents and the instruction 'Ped.' below. Dynamics include *mf* and *simili*.

Musical notation for measures 58-62. The system consists of a treble and bass clef. Measure 58 has finger numbers '3 5 1 3' above the treble staff. Measure 59 has finger numbers '4 1' above the treble staff. Measure 60 has a finger number '1' above the treble staff. Measure 61 has a finger number '4' above the treble staff. Measure 62 has finger numbers '1 4 1' above the treble staff. The bass staff contains chords with upward-pointing accents and the instruction 'Ped.' below. Dynamics include *p* and *f*.

Musical notation for measures 62-66. The system consists of a treble and bass clef. Measure 62 has a finger number '4' above the treble staff. Measure 63 has a finger number '3' above the treble staff. Measure 64 has a finger number '2' above the treble staff. Measure 65 has a finger number '4' above the treble staff. Measure 66 has a finger number '1' above the treble staff. The bass staff contains chords with upward-pointing accents and the instruction 'Ped.' below.

This musical score is for a piano piece, consisting of six systems of staves. Each system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music is written in a style that includes complex fingerings and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system features a fortissimo (*ff*) dynamic and the tempo marking *Alla stretta*. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) dynamic marking. The fifth system begins with a mezzo-forte (*mf*) dynamic. The sixth system starts with a piano (*p*) dynamic. The bass clef staff in each system contains figured bass notation, including notes, rests, and asterisks, which are likely intended for a lute or similar instrument. The score concludes with a double bar line and a key signature change to one sharp (F#).



II III IV

*f*

5 3

\*

*poco a poco, più di fuoco*

*f*

5

1 2 3 4 1 2 3 4 2

5 5 5 3 1

3 2 1 5 1 2 3 4 1

*mf*  
*rit.*

3 3 3 3

3 3 3 3

1 3 3 3 3

5

"Through"



Maestoso.

2 1 *cresc.* 4 1 3 4 1 2 4 1

eve - ry Mid - dle - sex vil - lage and farm?" *a tempo*  
P

Presto.

4 2 5 3 1 *accel.* *mf*

5 *f* *mf*

4 Ped. \* 3 Ped. \* 5 \*

2 4 Ped. \* Ped. \* Ped. \*

1 3 *ff* 3 1 3 3 3

Ped.

1 2 5 *accel.* *simili* 3

3 1 5 3 \*

# Compositions by Frank Lynes

Published by **ARTHUR P. SCHMIDT**, Boston, Leipzig, New York.

## Pianoforte Solos.

Spinning Song. G (3 A) . . . . .	50
La Gondola. F (3 C) . . . . .	25
Mazurka in E <sup>b</sup> (3 B) . . . . .	35
Slumber Song. E <sup>b</sup> (3 A) . . . . .	40
Op. 9, No. 1. The Approach of Spring. E (3 B) . . . . .	35
No. 2. In the Swing. A <sup>b</sup> (3 B) . . . . .	50
No. 3. Mazurka. A <sup>b</sup> (3 B) . . . . .	35
No. 4. Scherzino. G (3 B) . . . . .	50
Op. 14. Bagatelles. Ten Melodious Sketches. . . . .	
No. 1. The Mill Wheel. E (2 C) . . . . .	25
No. 2. Mazurka tyrolienne. F (2 B) . . . . .	35
No. 3. The Hunter's Song. F (2 A) . . . . .	25
No. 4. The Harlequin. March. A (2 B) . . . . .	25
No. 5. On the Lake. Barcarolle. F (3 A) . . . . .	35
No. 6. The Marionettes. Waltz. G (1 B) . . . . .	35
No. 7. Solitude. Nocturne. G (2 B) . . . . .	40
No. 8. Tarantella. A min. (2 B) . . . . .	40
No. 9. Columbine. Gavotte. G (2 B) . . . . .	25
No. 10. Theme and Variations. G (2 A) . . . . .	35
Op. 16, No. 1. Valse brillante. E <sup>b</sup> (3 B) . . . . .	60
No. 2. A 4 <sup>th</sup> Finger Etude. A <sup>b</sup> (3 B) . . . . .	35
Op. 24, No. 1. Album Leaf. (3 B) . . . . .	40
No. 2. Mazurka Favori (3 A) . . . . .	60
Recreations from Op. 26. . . . .	
Gavotte in D min. } (2 B) . . . . .	25
Cradle Song. . . . .	
Sonatina in C. (2 C) . . . . .	35
In the Hammock. (2 C) . . . . .	35
Soldier's March. } (2 A) . . . . .	25
Mazurka in D. . . . .	
Turkish March. (2 A) . . . . .	25
Ride of the Hunters. (2 C) . . . . .	35
Op. 28. Eight Fairy Tales for Musical Children. . . . .	
No. 1. Cinderella's Wedding March. (1 C) . . . . .	30
No. 2. Little Bo-Peeps Slumber Song. (1 C) . . . . .	30
No. 3. The Dancing Bear. (1 B) . . . . .	30
No. 4. Curly Lock's Waltz. (1 C) . . . . .	30
No. 5. Darby and Joan. (1 B) . . . . .	30
No. 6. Cock Robin's Funeral March. (1 B) . . . . .	30
No. 7. See-Saw Margery Daw. (1 A) . . . . .	30
No. 8. Jack and Jill Polka. (1 C) . . . . .	30
Op. 29, No. 1. Second Tarantella in A min. (3 A) . . . . .	60
No. 2. Whispering Zephyrs. Etude. (4 A) . . . . .	50

## Pianoforte Studies.

Op. 20. Ten Special Studies. Complete . . . . .	1 25
No. 1. Scale Study. No. 2. Short Arpeggio Study. No. 3. Pedal Study. No. 4. Figure Study. No. 5. Right Hand Fingertwist Study. No. 6. Left Hand Fingertwist Study. No. 7. Fingertwist for Both Hands. No. 8. Melody Study. No. 9. Long Arpeggio Study. No. 10. Wrist Study. . . . .	
Op. 21. Eight Studies for the Development of the 3 <sup>rd</sup> , 4 <sup>th</sup> and 5 <sup>th</sup> Finger (4 C) Complete. . . . .	1 25
Op. 25. New Progressive Studies in 3 books, 1, 2 and 3. . . . .	each 1 25
Op. 26. Advancement Studies. (Sequel to Stephen A. Emery's Foundation Studies) . . . . .	1 00

## Pianoforte Duets.

Op. 14. Bagatelles. Four Melodious Sketches. . . . .	
No. 1. Mazurka tyrolienne. F (2 B) . . . . .	40
No. 2. The Harlequin. (March.) A (2 B) . . . . .	40
No. 3. The Marionettes. (Waltz.) G (1 B) . . . . .	40
No. 4. Columbine. (Gavotte.) G (2 B) . . . . .	40
Op. 26. Italian Dance . . . . .	40
Shepherd's Song . . . . .	40

## Liszt Organ and Piano.

Op. 4. Romance. (With Violin and Violoncello obligato) . . . . .	1 00
--	------

## Piano and Violin.

Gavotte in D . . . . .	50
------------------------	----

## Songs.

Two Roses. C (e-g) . . . . .	50
N. Jewell'd Beauty is my Love. E <sup>b</sup> (e-g) . . . . .	40

Over the Mountains. E <sup>b</sup> (e-g) . . . . .	25
Ah! now to sever (Heisset ihn gehen). F (f-f) . . . . .	25
Sweetheart. Two keys . . . . .	each 25
When love is done. Two keys . . . . .	each 25
A Maiden Fair. Two keys . . . . .	each 50
Thou lovely Maid (Du hübsches Kind). E <sup>b</sup> (e-g) . . . . .	50
Morning. A <sup>b</sup> (e-d) . . . . .	25
Pure and True and Tender. F (e-b) . . . . .	25
Does he love me. G (d-a) . . . . .	35
He was a Prince. Two keys . . . . .	each 50
When all the world is young. Two keys . . . . .	each 40
In love she fell. Two keys . . . . .	each 25
Fair Rosalind. Bar. G (b-d) . . . . .	35
Thou art mine. Bar. E <sup>b</sup> (e-b) . . . . .	40
Birdling, whither now, I pray? Sop. or Ten. B <sup>b</sup> (f-g) . . . . .	40
Good Tidings. Christmas Song. Two keys . . . . .	each 25
A Romance. F (f-g) . . . . .	40
Thy heart shall like a fountain. A (e-f) . . . . .	25
The Daisy. F (f-d or f) . . . . .	35
I would be a Cloudlet. Bar. A <sup>b</sup> (c-e) . . . . .	40
Spring Song. Sop. Violin obligato. A (e-g) . . . . .	65
Rosebush. Two keys . . . . .	each 50
Baby dear. D (d-e) . . . . .	40
Sweetheart, sigh no more! Two keys . . . . .	each 40
Marguerite. Two keys . . . . .	each 25
Over the Heather. Two keys . . . . .	each 35
They went a-fishing. Two keys . . . . .	each 40
Fear Not, Ye Seek Jesus. (Easter.) Two keys . . . . .	each 35
Glad and Sad make Rhyme, My Dear. Two keys . . . . .	each 50
A Question. Two keys . . . . .	each 25
Once Bloomed a Rose. G (d-g). E <sup>b</sup> (b-e) . . . . .	50
Shadown. Sop. in E (e-f#). Alto. C (c-d) . . . . .	40
A Maiden Fair. Alto or Bar. D <sup>b</sup> (a-b) . . . . .	50
My Shepherd. (Sacred) Sop. G (d-g). Alto . . . . .	each 40
The Watcher at the Gate. Sop. F (c-f). Alto . . . . .	each 50
Op. 15, No. 1. Mavourneen. Two keys . . . . .	each 65
No. 2. The Mosser and his Love. Two keys . . . . .	each 50
No. 3. Peace. Two keys . . . . .	each 35
No. 4. Paying the Toll. D (d-g) . . . . .	35
Op. 18, No. 1. Spanish Serenade. "Neath the Starlit Sky." 2 keys ea. . . . .	60
No. 2. Memoria. "If only my dreams." Two keys, each . . . . .	40
No. 3. Glad Easter Morning. (Sacred.) Two keys . . . . .	each 60
No. 4. The Unwise Choice. Two keys . . . . .	each 80
No. 5. A Beautiful Sea-Maiden. Two keys . . . . .	each 50
No. 6. Greek Girl's Song. Two keys . . . . .	each 50
No. 7. For Thee. Two keys . . . . .	each 40
No. 8. My Little Lass. Two keys . . . . .	each 35
No. 9. The Ideal. Two keys . . . . .	each 35
Op. 23, No. 1. Two Words. G min. (d-e) . . . . .	50
No. 2. Excused. F (c-f) . . . . .	25
No. 3. Awake. B <sup>b</sup> (d-f) . . . . .	35
Op. 27. Two Songs. . . . .	
No. 1. Betrothal. Two keys . . . . .	each 35
No. 2. A Thousand Eyes in the Night. Two keys. . . . .	each 35
Song Album. A Cyclus of Fifteen Songs for Soprano or Tenor . . . . .	1 00
Song Album. Op. 19. Nine Songs for High and Low Voice, each . . . . .	75

## Vocal Duets.

Shadown. Sop. and Alto . . . . .	50
O Wild Bird, Tell Me. Sop. and Alto . . . . .	50

## Choral Works.

The Curfew Bell. (Mixed Voices) . . . . .	60
---	----

## Part Songs.

### Men's Voices.

In love she fell . . . . .	10
When shall we meet again. . . . .	10
Adown the river . . . . .	10
Cradle Song . . . . .	08
The Sea hath its Shining Pearls . . . . .	08

### Women's Voices.

Five Hymns. (Sacred). . . . .	12
The Criss-Cross Baby . . . . .	12
Forget-Me-Not. (Trio). . . . .	12
Sway To and Fro. (Trio). . . . .	08
Gondola Song. (Mixed Voices.) (Secular). . . . .	10