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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

C. H. H. PARRY.

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L'ALLEGRO

TWO SHILLINGS & SIXPENCE.

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LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# VENI, CREATOR SPIRITUS

PARAPHRASED BY

JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(OP. 46).

Paper cover, Two Shillings. Full Score, MS. Orchestral Parts in the Press.

## THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. It is carried on continuously from the opening prelude, through several beautiful episodes in which the employment of a solo quartet is recommended though not insisted on by the composer, to a final *fugato* of sustained interest and effect. That it should be rather better fitted for church performance than for the concert room is not necessarily a drawback; so sound and scholarly a piece of work cannot fail to make a deep impression, if only by its healthy avoidance of all trace of sentimentality. The orchestration, though very skilful, is not a feature of such paramount importance that the substitution of an organ accompaniment need be dreaded on the score of effect.

## DAILY TELEGRAPH.

We know him well as a composer of the romantic school, we now see him in the cap and gown of the learned pundit; but not, be it understood, of the learned pedant. Counterpoint is here a means, in the hands of a master, to an end above and beyond itself; that is the true use of counterpoint, which *per se* is only so much "sounding brass and tinkling cymbal." . . . The *Finale* of the work, a prolonged fugue, with a most important episode for solo voices, is a climax of which any composer might be proud. Indeed, there are few creative musicians of the day who could take a theme and develop it as Dr. Mackenzie with great perseverance and greater skill here works out one of those diatonic subjects of which Handel was so fond. This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

## STANDARD.

Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unflinching throughout.

## DAILY NEWS.

The Cantata is for the most part in the contrapuntal style, and is thoroughly English in manner and sentiment; but the composer has obviously endeavoured throughout to establish a close alliance between the music and the text,

and the result is a work which, although it may not contain anything particularly novel in design or startling in character, is nevertheless an admirable example of sacred art. Among its happiest features are the setting of the second stanza, "O source of uncreated light," alternately for a trio of soloists and chorus, and with highly effective orchestration; a massive four-part chorus at the words "Proceeding Spirit our defence," and the *Finale* "Immortal honour, endless fame," which is by far the most important number of the Cantata. . . . If only for the sake of this fugue, a magnificent example of absolute musicianship, Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

## MORNING POST.

The treatment of the subject, as might be expected from a musician of the attainments of the composer, is both thoughtful and dignified. The parts are vocal and interesting, and the effect gained is noble and satisfying without any resort to strained means.

## DAILY CHRONICLE.

It affords another instance of the skill with which Dr. Mackenzie attains the loftiest heights, and holds the attention of the listener by means that must be approved by all who are staunch advocates of the dignity of their art. . . . I am inclined to think that in the choral way the composer of "The Rose of Sharon" has done nothing better since the series of choruses associated with the procession of the Ark than the concluding portion of this hymn, commencing with the line "Immortal honour, endless fame." The writing here is massive, full of force, and at the same time thoroughly in consonance with the imposing subject. It would be difficult indeed to name any modern composer of its kind that can be followed with greater assurance or comprehension of the composer's views.

## DAILY GRAPHIC.

We can freely praise the sound scholarship, the unflinching earnestness, the dignity, and the strength which characterise Dr. Mackenzie's new Cantata. He is happy in the orchestral passages which connect the different sections of the work, and he has kept his best work for the end. The concluding section of the last chorus, after the resumption of the fugue, is really fine music right on to the close of the work.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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# L'ALLEGRO ED IL PENSIEROSO

BY

JOHN MILTON

SET TO MUSIC FOR

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PRICE TWO SHILLINGS AND SIXPENCE.

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# L'ALLEGRO ED IL PENSIEROSO.

## INTRODUCTION.

### SOPRANO SOLO AND CHORUS.

Hence, loathed Melancholy!  
Of Cerberus and blackest Midnight born,  
In Stygian cave forlorn,  
'Mongst horrid shapes, and shrieks, and  
sights unholy.  
Find out some uncouth cell,  
Where brooding Darkness spreads his jealous  
wings,  
And the night-raven sings;  
There, under ebon shades, and low-browed  
rocks,  
As ragged as thy locks,  
In dark Cimmerian desert ever dwell.

But come, thou Goddess fair and free,  
In Heaven yeleft Euphrosyne,  
And by men, heart-easing Mirth.  
Haste thee, Nymph, and bring with thee  
Jest and youthful Jollity,  
Quips and Cranks, and wanton Wiles,  
Nods and Becks, and wreathed Smiles,  
— Such as hang on Hebe's cheek,  
And love to live in dimple sleek.—  
Sport that wrinkled Care derides,  
And Laughter, holding both his sides:  
And in thy right hand lead with thee  
The mountain-nymph, sweet Liberty;  
And, if I give thee honour due,  
Mirth, admit me of thy crew,  
To live with her and live with thee,  
In unreprieved pleasures free;  
To hear the lark begin his flight,  
And singing startle the dull night  
From his watch-tower in the skies,  
Till the dappled dawn doth rise,  
Then to come, in spite of sorrow,  
And at my window bid good-morrow,  
Through the sweet-briar, or the vine,  
Or the twisted eglantine;  
While the cock, with lively din,  
Scatters the rear of darkness thin,  
And, to the stack or the barn-door  
Stoutly struts his dames before;  
Oft listening how the hounds and horn  
Cheerly rouse the slumbering Morn,  
From the side of some hoar hill,  
Through the high wood echoing shrill.

## SOPRANO SOLO.

Sometime walking, not unseen,  
By hedgerow elms, on hillocks green,  
Right against the eastern gate,  
Where the great Sun begins his state,  
Robed in flames and amber light,  
The clouds in thousand liveries dight.  
Straight mine eye hath caught new pleasures;  
Whilst the landscape round it measures;  
Russet lawns, and fallows gray,  
Where the nibbling flocks do stray,  
Mountains, on whose barren breast  
The labouring clouds do often rest,  
Meadows trim, with daisies pied,  
Shallow brooks, and rivers wide;  
Towers and battlements it sees,  
Bosomed high in tufted trees  
Where, perhaps, some Beauty lies  
The Cynosure of neighbouring eyes.

## CHORUS.

Towered cities please us then,  
And the busy hum of men,  
Where throngs of knights and barons bold  
In weeds of peace, high triumphs hold,  
With store of ladies, whose bright eyes  
Rain influence, and judge the prize  
Of wit or arms, while both contend  
To win her grace, whom all commend.

There let Hymen oft appear  
In saffron robe, with taper clear,  
With pomp, and feast, and revelry,  
With mask and antique pageantry;  
Such sights as youthful poets dream,  
On summer-eves by haunted stream.

## SOPRANO SOLO AND CHORUS.

And ever, against eating cares,  
Lap me in soft Lydian airs,  
Married to immortal verse,  
Such as the meeting soul may pierce,  
In notes with many a winding bout  
Of linked sweetness long drawn out,  
With wanton heed and giddy cunning,  
The melting voice through mazes running,  
Untwisting all the chains that tie  
The hidden soul of harmony;  
That Orpheus' self may heave his head,  
From golden slumber on a bed

31 Oct. 19, Novello, 1.75

Of heaped Elysian flowers, and hear  
Such strains as would have won the car  
Of Pluto, to have quite set free  
His half-regained Eurydice.  
These delights, if thou canst give,  
Mirth, with thee I mean to live.

BASS SOLO AND CHORUS.

Hence, vain, deluding Joys,  
The brood of Folly without father bred !  
How little you bested,  
Or fill the fixed mind with all your toys !  
Dwell in some idle brain,  
And fancies fond with gaudy shapes possess,  
As thick and numberless  
As the gay motes that people the sunbeams,  
Or likest hovering dreams,  
The fickle pensioners of Morpheus' train.  
But hail, thou Goddess, sage and holy !  
Hail, divinest Melancholy,  
Whose saintly visage is too bright  
To hit the sense of human sight.  
Come, pensive Nun, devout and pure,  
Sober, steadfast, and demure ;  
All in a robe of darkest grain  
Flowing with majestic train.

BASS SOLO.

Come, but keep thy wonted state,  
With even step, and musing gait ;  
And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes ;  
There, held in holy passion still,  
Forget thyself to marble, till  
With a sad, leaden, downward cast,  
Thou fix them on the earth as fast ;

CHORUS.

And join with thee calm Peace and Quiet,  
Spare Fast, that oft with gods doth diet,  
And hears the Muses in a ring  
Aye round about Jove's altar sing.  
And the mute Silence hist along  
'Less Philomel will deign a song,  
In her sweetest, saddest plight,  
Smoothing the rugged brow of Night,  
While Cynthia checks her dragon yoke,  
Gently o'er the accustomed oak.  
Sweet bird, that shunnest the noise of folly,  
Most musical, most melancholy !  
Thee, chauntress, oft the woods among  
I woo to hear thy even-song ;  
And, missing thee, I walk unseen  
On the dry smooth-shaven green,  
To behold the wandering Moon  
Riding near her highest noon.  
Like one that has been led astray  
Through the heaven's wide pathless way,  
And oft, as if her head she bowed,  
Stooping through a fleecy cloud.

BASS SOLO.

Oft, on a plat of rising ground,  
I heard the far-off curfew sound,  
Over some, wide-watered shore,  
Swinging slow, with sullen roar ;  
Or, if the air will not permit,  
Some still, removed place will fit,  
Where glowing embers through the room,  
Teach light to counterfeit a gloom,  
Far from all resort of mirth,  
Save the cricket on the hearth,  
Or the bellman's drowsy charm,  
To bless the doors from nightly harm ;  
Or let my lamp at midnight hour  
Be seen in some high lonely tower,  
Where I may oft out-watch the Bear,  
With thrice great Hermes, or unsphere  
The spirit of Plato, to unfold  
What worlds or what vast regions hold  
Th' immortal mind, that hath forsook  
Her mansion in this fleshly nook ;  
And of those demons that are found  
In fire, air, flood, or underground,  
Whose power hath a true consent  
With planet or with element.

CHORUS.

And when the sun begins to fling  
His flaring beams, me, Goddess, bring  
To arched walks of twilight groves  
And shadows brown, that Sylvan loves,  
There in close covert by some brook,  
Where no profaner eye may look,  
Hide me from day's garish eye,  
While the bee with honeyed thigh,  
That at her flowery work doth sing,  
And the waters murmuring,  
With such consort as they keep,  
Entice the dewy-feathered Sleep ;  
And let some strange, mysterious dream  
Wave at his wings, in aery stream  
Of lively portraiture displayed,  
Softly on my eyelids laid :  
And, as I wake, sweet music breathe  
Above, about, or underneath,  
Sent by some Spirit to mortals good,  
Or the unseen Genius of the wood.

BASS SOLO AND CHORUS.

But let my due feet never fail  
To walk the studious cloister's pale,  
And love the high embowed roof,  
With antic pillars massy proof,  
And storied windows richly dight,  
Casting a dim religious light.  
There let the pealing organ blow,  
To the full-voiced quire below,  
In service high and anthems clear,  
As may with sweetness, through mine ear,  
Dissolve me into ecstasies,  
And bring all Heaven before mine eyes.

# INDEX.

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										PAGE
INTRODUCTION	...	...	...	...	...	...	...	...	...	1
SOLO	...	...	<i>Soprano</i>	...	...	Hence, loathed Melancholy !...	...	...	...	5
CHORUS	...	...	...	...	...	Haste thee, nymph	...	...	...	10
SOLO	...	...	<i>Soprano</i>	...	...	Sometime walking	...	...	...	22
CHORUS	...	...	...	...	...	Towered cities	...	...	...	27
SOLO	...	...	<i>Soprano</i>	...	...	And ever, against eating cares	...	...	...	32
CHORUS	...	...	...	...	...	And ever, against eating cares	...	...	...	34
SOLO	...	...	<i>Bass</i>	...	...	Hence, vain, deluding Joys	...	...	...	40
CHORUS	...	...	...	...	...	Hail, thou goddess	...	...	...	42
SOLO ( <i>Bass</i> ) AND CHORUS	...	...	...	...	...	Come, pensive Nun	...	...	...	43
SOLO	...	...	<i>Bass</i>	...	...	Come, but keep thy wonted state	...	...	...	45
CHORUS	...	...	...	...	...	And join with thee	...	...	...	47
SOLO	...	...	<i>Bass</i>	...	...	Oft on a plat of rising ground	...	...	...	53
CHORUS	...	...	...	...	...	And when the sun	...	...	...	57
SOLO	...	...	<i>Bass</i>	...	...	But let my due feet never fail	...	...	...	64
CHORUS	...	...	...	...	...	But let my due feet never fail	...	...	...	65





# L'ALLEGRO ED IL PENSIEROSO.

## INTRODUCTION.

♩ = 112 to 120.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic and includes a repeat sign. The second system continues the melodic and harmonic development. The third system features a decrescendo (*dim.*) and a tempo change to *poca rit.* (a little ritardando), followed by a section marked *A* and *a tempo.* The fourth system returns to the initial key signature and includes a piano (*p*) dynamic. The fifth system shows a crescendo (*cres.*) and includes an *8vi* (octave) marking. The sixth system concludes with a forte (*f*) dynamic and another *8vi* marking.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A key signature change to B-flat is indicated by a 'B' with a flat symbol.

Second system of musical notation. The right hand continues with chords and melodic fragments. The left hand features a triplet in the bass line. Dynamics include *cres.* and *f*.

Third system of musical notation. Both hands feature complex triplet patterns. The right hand has a melodic triplet, and the left hand has a bass line triplet. Dynamics include *p* and *cres.*

Fourth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. Dynamics include *cres.*

Fifth system of musical notation. The right hand features a complex melodic line with many triplets. The left hand has a bass line with triplets. Dynamics include *p*.

Sixth system of musical notation. The right hand continues with complex melodic lines and triplets. The left hand has a bass line with triplets. Dynamics include *f*. A key signature change to C major is indicated by a 'C'.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several triplet markings (indicated by a '3' above the notes) and a measure with a '3' above a group of notes. The lower staff is in bass clef and contains a triplet of eighth notes. A 'dim.' (diminuendo) marking is placed below the right-hand staff.

The second system of music consists of two staves. The upper staff is in treble clef and begins with a 'dolce.' (dolce) marking above the first measure. The lower staff is in bass clef and contains multiple triplet markings (indicated by a '3' above the notes).

The third system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings. The lower staff is in bass clef and contains several triplet markings.

The fourth system of music consists of two staves. The upper staff is in treble clef and begins with a 'D' marking above the first measure. The lower staff is in bass clef and begins with a 'p' (piano) marking below the first measure. Both staves contain triplet markings.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings. The lower staff is in bass clef and contains several triplet markings.

The sixth system of music consists of two staves. The upper staff begins with a 'cres. sempre.' (crescendo sempre) marking above the first measure. The lower staff contains several triplet markings and ends with a 'cres. molto.' (crescendo molto) marking above the final measure.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system begins with a large 'E' above the staff. The music features complex textures with many beamed notes and rests. Dynamic markings include *sf* and *p*.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with intricate patterns and dynamics.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system begins with a large 'F' above the staff. The music is marked *p rit.*, *pp*, and *triquillo. p*.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with complex textures and dynamics.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with intricate patterns and dynamics.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music concludes with complex textures and dynamics.

*Allegro con fuoco.*  
SOPRANO SOLO.

Hence, loathed Melancholy! Of Cer-be-rus and black-est Mid-night

*Allegro con fuoco.*

born, In Sty-gian cave for-lorn, 'Mongst

*p*

hor-rid shapes and sights un - ho - ly! Find out some un - couth

*mf cres.*

*cres.* *cres.*

cell, . . . . Where brood-ing Dark - ness spreads his jealous wings,

*cres.*

G

And the night ra - ven sings;

*f*

*f*

There, un - der e - bon shades, and low - browed

rocks, As rag - ged as thy locks, In

dark Cim-me-rian, de-sert ev - er dwell.

*f* *p* *cres.* *molto.*

*dim.*

*p* *tranquillo.*

But come, thou goddess fair and free, In heaven y-cleft Eu -

*Allegro.*

- phro-sy - ne, And by men, heart eas-ing Mirth.

*Allegro.* ♩ = 120.

*p*

H

*mf* *cres.*

*mf*

Haste thee, nymph, and

*f* *tr*

bring with thee Jest and youth - ful Jol - li - ty,

*tr*

*p*

Quips, and cranks, and wan - ton wiles, Nods, and becks, and

*p*

*K*

wreath - - - ed smiles,

*tr*

*p*

Such as hang on He - be's cheek, And love to live in

*p*

*cres.*

dim - ple sleek; Sport that wrin - kled Care . . de-rides, And

*cres.*

*ftr*

Laugh - - - ter hold - ing both his sides.

*L*

*f* *f* *mf*



And in thy right hand lead . . . with thee the moun - tain nymph, sweet Li-ber-ty;

And

*cres.* if I give thee hon - our due, *cres.* Mirth, ad - mit me of thy

crew, . . . To live with her and live with thee In un - re -

*rit.* *Ma tempo.*

- prov - ed plea - sures free.

*rit.* *con fuoco.*

CHORUS.  
SOPRANO. *f*

Haste thee, nymph, and bring with thee . . . Mirth and

ALTO. *f*

Haste thee, nymph, and bring with thee

TENOR. *f*

Haste thee, nymph, and bring with thee Mirth and youth - ful

BASS. *f*

Haste thee, nymph, and bring with thee

*tr* *tr*

*mf*

youth - ful Jol - li - ty, . . . Quips, and cranks, and wan - ton wiles,

*mf*

Mirth and youth - ful Jol - li - ty, Quips, and cranks, and wan-ton wiles,

*mf*

Jol - li - ty, Quips, and cranks, and wan - ton wiles,

Mirth and youth - ful Jol - li - ty, Quips, and cranks, and wanton wiles,

*mf*

Nods, and becks, and wreath - ed smiles,

Nods, and becks, and wreath - ed smiles,

Nods, and becks, and wreath - ed smiles,

Nods, and becks, and wreath - ed smiles,

*tr*

*mf cres.*

Sport that wrin - kled Care . . derides, And

*mf cres.*

Sport that wrin - kled Care derides,

*mf cres.*

Sport that wrin - kled Care . . derides,

*mf cres.*

Sport that wrin - kled Care derides,

*mf cres.*

Laugh - ter, Laugh - ter, Laugh - ter hold - ing both his

And Laugh - ter, Laugh - ter, Laugh - ter hold - ing both his

And Laughter, and Laughter, Laugh - ter hold - ing both his

And Laugh - ter, Laugh - ter . . hold - ing both his

sides. *p* And in thy  
 sides. *p* And in thy  
 sides. *p* And in thy  
 sides. *p* And in thy  
*sf* *p*

right hand lead . . with thee The moun-tain nymph, . . sweet Li - ber-ty ;  
 right hand lead . . with thee The moun-tain nymph, . . sweet Li - ber-ty ;  
 right hand lead . . with thee The moun-tain nymph, . . sweet Li - ber-ty ;  
 right hand lead . . with thee The moun-tain nymph, . . sweet Li - ber-ty ;  
*p* *pp* *p* *pp* *p*

*dim.* *f*

And if I give thee hon-our due, Mirth, ad-mit me of thy  
 And if I give thee hon-our due, Mirth, ad-mit me of thy  
 And if I give thee hon-our due, Mirth, ad-mit me of thy  
 And if I give thee hon-our due, Mirth, ad-mit me of thy

crew, To live with her . . . and live with thee . . . In un-re-  
 crew, To live with her . . . and live with thee . . . In un-re-  
 crew, To live with her . . . and live with thee . . . In un-re-  
 crew, To live with her . . . and live with thee . . . In un-re-

prov - - - ed plea - sures free ;  
 prov - - - ed plea - sures free ;  
 prov - - - ed plea - sures free ;  
 prov - - - ed plea - sures free ;

*sf* *f*

*mf*  
To hear the lark be-gin his

*mf*  
To hear the lark be-gin his

*p* *dim.*

*mf*  
flight, And sing-ing, star-tle the dull

*mf*  
flight, And sing-ing, star-tle the dull

Night; From his watch-tower in the skies, Till the

Night; From his watch-tower in the skies, Till the

dap - pled dawn a - rise.  
 dap - pled dawn a - rise.

*p*  
 And

then to come, in spite of sorrow, And at my win - dow bid good -

- mor-row, Through the sweet-briar, . . or the vine, Or the twist - ed eg - lan -

*p* *poco cres.*  
 Through the sweetbriar, or the vine, Or the twist - ed eg - lan -

- tine.  
 - tine.

*cres.*

*f* While the cock, . . . with live - ly din, Scat-ters the rear of  
*f* While the cock, . . . with live - ly din, Scat-ters the rear of  
*f* While the cock, . . . with live - ly din, Scat-ters the rear of  
*f* While the cock, . . . with live - ly din, Scat-ters the rear of

*f* dark-ness thin, And to the stack or the barn door  
 dark-ness thin, And to the stack or the barn door  
 dark-ness thin, And to the stack or the barn door  
 dark-ness thin, And to the stack or the barn door



Stout-ly struts his dames be-fore. . . . .

Stout-ly struts his dames be-fore. . .

Stout-ly struts his dames be-fore. . . . .

Stout-ly struts his dames be-fore. . .

*f* *mf*

*mf*

Oft

*cres.* 3

*Più animato.* *cres.*

list-'ning how the hounds and horn Cheer-ly rouse the slum-ber-ing morn, . . .

*mf* *cres.*

Oft list-'ning how the hounds and horn

*Più animato.* *mf* *cres.*

From the side of some hoar hill, Through the high wood e-cho-ing  
 Cheer - ly rouse the slum - ber - ing morn, . . . . the slumbering morn, . . . . .

shrill, e - choing shrill  
 the slum - bering morn, Oft list - 'ning how the  
 Oft list - 'ning how the hounds and horn  
 Oft list - 'ning how the hounds and horn Cheer - ly rouse the

From the side of some hoar hill, Through the  
 hounds and horn, . . . . . Cheer - ly rouse the slum - ber - ing  
 cheer - ly rouse the slum - bering morn, . . . . . the slum - ber - ing  
 slum - ber - ing morn, . . . . . From the side of some hoar

8134

*cres.*  
 high wood e - choing shrill . . . through the high . . .  
*cres.*  
 morn . . . From the side of some hoar hill, Oft  
 morn, Through the high . . . wood e - choing  
*cres.*  
 hill Through the high wood e - choing shrill,

. . . wood e - choing shrill thro' the high wood e - cho - ing  
 list - 'ning how the hounds and horn, . . . From the high . . .  
 shrill Oft list - 'ning how the hounds and horn . . .  
 Oft list - 'ning how the

shrill, from the high wood e - choing shrill, . . . Oft  
 wood e - choing shrill, e - choing shrill, . . . Oft  
 . . . Cheerly rouse the slum - bering morn. . . Oft  
 hounds and horn Cheer - ly rouse the slum - bering morn. . .

list - 'ning how the hounds and horn Cheer - ly rouse the

list - 'ning how the hounds and horn Cheer - ly rouse the

list - 'ning how the hounds and horn Cheer - ly rouse the

Oft list - 'ning how the hounds and horn

col 8vi.

slum - ber-ing morn, . . . From the side . . . of some hoar

slum - ber-ing morn, . . . From the side . . . of some hoar

slum - ber-ing morn, . . . From the side of some hoar

Cheer - ly rouse the slum-ber-ing morn, From the side of some hoar

8vi.

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

hill, Through the high wood e - cho-ing

8vi.



## SOPRANO SOLO.

*Allegro grazioso.* ♩ = 168.

*p*

*poco cres.*

*dim.*

*A<sup>p</sup>*

Some-time

walk - ing, not . . un - seen, By hedge-row elms, on

hil - locks green; Right a - gainst the east - ern

*cres.*

*cres.*

*cres. molto.*

gate, Where the great sun be - gins . . his state, Robed in

*cres. molto.*

*f* **B**

flames and am - ber light, . . . The clouds . . . in

*f* *dim.*

thou - - - sand liv - er - ies dight.

*p*

**C**

Straight mine

*p*

eye hath caught new plea - sures, While the land - scape round it

mea - sures; Rus - set lawns, . . . and fal - lows gray, . . .

*p*

. . . Where the nib - bling flocks do stray; . . .

*poco cres.*

**D**

Moun - tains, on whose bar - ren breast The

*Sva.*

la - bour - ing clouds . . . do of - ten rest;

*Sva.*

*dim.*

**E**

*dim.*



*mf*

Mea-dows trim, with dai - sies pied, Shal-low brooks, and

**F**

ri - vers wide ; Towers and bat-tlements it sees

*poco sostenuto.* *cres.*

Bo - somed high in tuft - ed trees, Where per - haps . . . some

*poco rit.* *p poco sostenuto.*

**G**

beau - ty lies.

*a tempo.* *f* *dim.*

*p*

The

cy - - - - - no - sure of neigh - - bour - ing

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a long note for 'cy' followed by a series of eighth notes for 'no - sure of neigh - - bour - ing'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

eyes. . . . .

*p*

The second system continues the vocal line with a long note for 'eyes.' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

*mf* *cres.*

The third system continues the piano accompaniment with a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The dynamics are marked *mf* and *cres.*

*cres.* *f*

The fourth system continues the piano accompaniment with a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The dynamics are marked *cres.* and *f*.

*f* *K* *f*

The fifth system continues the piano accompaniment with a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The dynamics are marked *f*, *K*, and *f*.

*dim.* *p*

The sixth system concludes the piano accompaniment with a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The dynamics are marked *dim.* and *p*.

## CHORUS.

*Allegro.* ♩ = 104 to 116.

*mf* *cres.*

SOPRANO.

ALTO.

TENOR.

BASS.

*f* Tower-ed ci - ties please us then,

*f* Tower-ed ci - ties please us then,

Towered ci - ties please us

Towered ci - ties please us

And the bu - sy hum of men,

And the bu - sy hum of men,

*sf*

then, And the bu - sy hum of men, **A**

then, And the bu - sy hum of men, **A**

Where throngs of

Where

Where throngs of knights, and ba - rons bold In weeds of peace . . .

Where throngs of knights, and ba - rons bold In weeds of

knights, and ba - rons bold, and ba - rons bold In weeds of peace . . .

throngs of knights, and ba - rons bold, and ba - rons bold In weeds of peace . . .

high tri-umphs hold, With store of la - dies, whose bright eyes Rain

peace, high triumphs hold, With store of la - dies, whose bright eyes Rain

high triumphs hold, With store of la - dies, whose bright

high tri-umphs hold, With store of la - dies, whose bright

*cres.*  
in-flu-ence, and judge the prize Of wit or arms, while both contend . .

*cres.*  
in-flu-ence, and judge the prize Of wit or arms, while

*cres.*  
eyes Rain in - flu - ence, . . and judge the prize Of arms, *f*

*cres.*  
eyes Rain in - flu - ence, . . and judge the prize Of arms, while both contend To win her

. . . To win her grace . . . whom all com-mend.

both contend To win her grace whom all com-mend.

To win her grace whom all com-mend.

grace . . . whom all com-mend.

**B** *Poco più tranquillo.*  
*p* There let Hymen oft ap -

*p* There let Hymen oft ap -

**B** *Poco più tranquillo.*  
*poco dim.* *p*

- pear With saf - fron robe and ta - per clear, With

- pear With saf - fron robe and ta - per clear, With

*p.* There let Hymen oft ap - pear With saf - fron robe and ta - per clear,

*p.* There let Hymen oft ap - pear With saf - fron robe and ta - per clear,

*mf cres.* pomp, and feast, and rev - el - ry, With

*mf cres.* pomp, and feast, and rev - el - ry, With mask, . .

*mf cres.* With pomp, and feast, and feast, and rev - el - ry,

*mf cres.* With pomp, and feast, and feast, and rev - el - ry,

mask and an - tique pa - gean - try; . . . .

. . . with mask . . . and an - tique pa - gean - try; . . . .

With mask and an - tique pa - gean - try; . . . .

With mask . . . and an - tique pa - gean - try; . . . .

*C* *p* *tranquillo.* *dim.* *pp*

Such sights as youth-ful po-ets dream

*p* *dim.* *pp*

Such sights as youth-ful po-ets dream

*p* *dim.* *pp*

Such sights as youth-ful po-ets dream

*p* *pp*

*pp* *rit. e dim.*

On sum-mer-eves by

*pp* *rit. e dim.*

On sum-mer-eves by

*pp* *rit. e dim.*

On sum-mer-eves by

*pp* *rit. e dim.*

On sum-mer-eves by

haunt-ed stream.

haunt-ed stream.

haunt-ed stream.

haunt-ed stream.

*p* *tranquillo.*

SOPRANO SOLO. *p*

And

Musical score for the first system, featuring a soprano line and piano accompaniment. The piano part includes a *dim.* marking.

*Allegretto grazioso.* ♩. - 76 to 80.

ev - er, against eat - ing cares, Lap me in soft Ly - dian airs,

*Allegro grazioso.*

Musical score for the second system, featuring a soprano line and piano accompaniment. The piano part includes a *p* marking.

Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce. In

Musical score for the third system, featuring a soprano line and piano accompaniment. The piano part includes a *p* marking.

notes . . . with ma - ny a wind - ing bout . . . . . Of link - ed

Musical score for the fourth system, featuring a soprano line and piano accompaniment. The piano part includes a *p* marking.

sweet - ness . . . long drawn out, . . . . .

Musical score for the fifth system, featuring a soprano line and piano accompaniment. The piano part includes a *p* marking.



With wan - ton heed . . . and gid - dy cun - ning, . . . The melt - ing

voice . . . through ma - zes run - ning, Un - twist - - ing all the

chains that tie . . . The hid - den soul . . . of har - - mo - ny;

That Or - pheus

self . . . may heave his head From gold - en slum - ber on a bed Of heaped E - ly - sian

*D*

*p* *cres.*

*rit.* *a tempo.*

*mf*

*mf* *dim.* *mf*

*cres.*

flowers, and hear Such strains, as would have won . . . the ear Of Plu - to.

To have quite set free . . . His half - re - gained Eu -

- ry - di - ce. p CHORUS.  
And

ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs,  
And ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs,  
And ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs,  
And ev - er, a - gainst eat - ing cares, Lap me in soft Ly - dian airs,

*cres.*  
 Mar - ried . . to im - mor - tal verse, Such as the meet - ing soul may pierce, In

*cres.*  
 Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce,

*cres.*  
 Mar - ried . . to im - mor - tal verse, Such as the meet - ing soul may pierce,

*cres.*  
 Mar - ried to im - mor - tal verse, Such as the meet - ing soul may pierce,

*p*  
 notes . . with ma - ny a wind - ing bout, . . . Of link - ed

*p*  
 In notes with ma - ny a wind - ing bout, . . . Of

*p*  
 In notes with ma - ny a wind - ing bout, . . . Of link - ed

*poco. cresc.*  
 In notes with ma - ny a wind - ing bout, . . . Of link - ed

*E*

sweet - ness . . . long drawn out. . . .

link - ed sweet - ness long . . . drawn out. . . .

sweet - ness long drawn out. . . .

sweet - ness . . . long drawn out. . . .

*L'istesso tempo. Animato.*

With wan-ton heed and gid-dy  
 With wan-ton heed and gid-dy cun-ning,  
 With wan-ton heed and gid-dy cun-ning,

*L'istesso tempo. Animato.*

With wan-ton heed and

cun-ning, with wan-ton heed and gid-dy  
 with wan-ton heed and gid-dy cun-ning,  
 with wan-ton heed and gid-dy cun-ning,  
 gid-dy cun-ning, with wan-ton heed and

cun-ning, with wan-ton heed . . .  
 with wan-ton heed and gid-dy cun-ning, with wan-ton  
 with wan-ton heed, . . . with wan-ton heed and gid-dy cunning, with  
 gid-dy cun-ning with wan-ton heed and gid-dy cunning.

and gid-dy cun-ning, The melt - ing voice . . . through ma - zes run - ning,  
 heed and gid - dy cun-ning, The melt-ing voice through ma - zes run - ning,  
 wan-ton heed . . . and gid-dy cun-ning, and gid - dy cun - ning,  
 with wanton heed and gid-dy cun-ning, The

*F Animando.* *mf* *cres.*  
 Through ma - zes run - ning, The  
*cres.* The melt - ing voice through ma - zes run - ning,  
 The melt - ing  
*F* melt - ing voice through ma - zes run - ning, The  
*mf Animando.*

melt - ing voice through ma - zes run-ning, through ma - zes  
 through ma - zes run - ning,  
 voice through ma-zes run-ning, through ma - zes run-ning, through  
 melt - ing voice through ma - zes run-ning, The melt



*poco rit.* *ff poco meno mosso.*

- ny. These de - lights . . . if thou canst give, . . .

*poco rit.* *ff*

- ny. These de - lights . . . if thou canst give, . . .

*poco rit.* *ff*

- ny. These de - lights . . . if thou canst give, . . .

*poco rit.* *ff*

- ny. These de - lights . . . if thou canst give, . . .

*poco meno mosso.*

*poco rit.*

Mirth, with thee . . . I mean to live.

*rit.* *H*

Mirth, with thee . . . I mean to live.

*rit.*

Mirth, with thee . . . I mean to live.

*rit.*

Mirth, with thee . . . I mean to live.

*rit.*

Mirth, with thee . . . I mean to live.

*rit.*

*f* *rit.* *f* *H con fuoco.*

*p* Hence, . . .

. . . vain de-lud-ing Joys, The brood of Fol-ly . . . with-out fa-ther bred!



*Andante molto sostenuto.* *Poco più mosso.*

How little you bes - ted, Or fill the fix - ed mind with all your toys !

*p* *Poco più mosso.*

Dwell in some i - dle brain, And fan - cies fond with gaudy shapes pos -

- sess, As thick and numberless As the gay notes that peo - ple the

sun - beams ; Or likest hovering dreams, The fic - kle

pen - sion - ers of Mor - pheus' train.

*cres.* *dim.*

*mf* *Più mosso.*

But hail, thou god-ess sage and

*Più mosso. ♩ = 80.*

*dim.* *mf*

ho-ly, Hail, . . . di-vi-nest Mel-an-cho-ly, Whose saint-ly vis-age is too

*p*

*M*

bright To hit the sense of hu-man sight.

*CHORUS. pp*

Hail, . . . thou god-ess sage and

Hail, . . . thou god-ess sage and

Hail, . . . thou god-ess sage and

Hail, . . . thou god-ess sage and

*M*

*p* *p*

*poco cres.*

ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose saint -  
 ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose  
 ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose saint  
 ho - ly, Hail! . . . di - vin - est Me - lan - cho - ly, Whose saint - ly

*cres.*

ly vi - sage is too bright To hit the sense of hu - man  
 saint - ly vi - sage is too bright To hit the sense of hu - man  
 - ly vi - sage is too bright To hit the sense of hu - man  
 vis - age is too bright To hit the sense of hu - man

*Poco più animato.*  
*mf*

Come, pen - sive Nun, de - vout . . . and  
 sight. Come, pen - sive Nun, de -  
 sight. Come, pen - sive Nun, de -  
 sight. Come, pen - sive Nun, de -  
 sight. Come, pen - sive Nun, de -

*Poco più animato.*

pure, .. So - ber, stead - fast, and de - mure, ..  
 - vout .. and pure. So - ber, stead - fast, and de -  
 - vout and pure, So - ber, stead - fast, and de -  
 - vout and pure, So - ber, stead - fast, and de -

All in a robe of dark - est grain,  
 - mure, All in a robe of dark - est  
 - mure, All in a robe of dark - est  
 - mure, All in a robe of dark - est

*cres.*  
 Flow - ing with ma - jes - tic  
 grain, *cres.* Flow - ing with ma - jes  
 grain, *cres.* Flow - ing with ma -  
 grain, Flow - ing with ma - jes  
 grain, Flow - ing with ma - jes

train.  
 . . . tic train. . .  
 jes - - tic train. . .  
 . . . tic train.  
 . . . tic train.

The first system of the score features five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line with triplets and slurs.

The second system of the score features two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain melodic and harmonic lines with slurs and accents.

*dim.* *poco rit.*

The third system of the score features two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a *dim.* (diminuendo) and *poco rit.* (ritardando) marking.

*Allegro moderato.* ♩ = ♩  
 Bass Solo.

*mf*

The fourth system of the score features a single staff of Bass Solo in bass clef. The tempo is *Allegro moderato* and the dynamic is *mf* (mezzo-forte). The music consists of a rhythmic bass line.

Come, but keep thy wont-ed state . . . With ev-en step . . . and mu-sing gait,  
*Allegro moderato.* ♩ = ♩

The fifth system of the score features two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is *Allegro moderato*. The music consists of a rhythmic bass line and a melodic line in the treble.

*cres.*

With looks com-mer - cing with the skies, Thy rapt soul sit - ting in thine

*cres.*

*sostenuto.*

eyes ; There, held in ho - ly pass - ion still, For - get . . . thy - self to

*rit.* *sostenuto.* *rit.*

*cres.* *f* *mf* *rit.*

*a tempo.* *dim.*

mar - ble, Till with a sad, lead - en, down - ward cast,

*a tempo.* *dim.*

*p*

Thou fix . . . them on the earth as fast,

*dim.* *p*

$\text{♩} = 84.$

*p*  
 And join with thee calm peace and qui - et,  
 Spare fast, that

*p*  
 And join with thee calm peace and qui - et,  
 Spare fast, that

*p R cres.* *cres.*  
 And hears the Mu - ses in a ring Aye  
*cres.*  
 oft with gods does di - et, And hears the Mu - ses in a ring Aye  
*p cres.* *cres.*  
 And hears the Mu - ses in a ring Aye  
*p cres.* *cres.*  
 oft with gods does di - et, And hears the Mu - ses in a ring Aye

*p cres.*

*mf cres.* *f Più mosso.*  
 round a - bout Jove's al - tar sing.  
*mf cres.* *f*  
 round a - bout Jove's al - tar sing.  
*mf cres.* *f*  
 round a - bout Jove's al - tar sing.  
*mf cres.* *f*  
 round a - bout Jove's al - tar sing.

*f Più mosso. = 96.*

And the mute  
And the mute  
And the mute  
And the mute

*p*

Si - lence hist a - long, 'Less Phi - lo - mel will deign a song, . . . In her sweet-est,  
Si - lence hist a - long,  
Si - lence hist a - long, 'Less Phi - lo - mel will deign a song,  
Si - lence hist a - long,

*pp*

sad - dest plight, . . . Smooth-ing the rug-ged brow of night, While  
Smooth-ing the rug-ged brow of night. While  
in hersweet-est, sad-dest plight, Smooth-ing the rug-ged brow of night, While  
Smooth-ing the rug-ged brow of night, While



Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

Cyn - thia checks her dra-gon yoke, Gen - tly o'er the ac-cus - tomed

*Più mosso.*

oak. Sweet bird, that shun-nest the noise of fol - ly, Most

oak. Sweet bird, that shun-nest the noise of fol - ly, Most

oak.

oak.

*Più mosso.* ♩ = 126.

mu - si - cal, most mel - an - cho - ly, Thee, chantress, oit the

mu - si - cal, most mel - au - cho - ly, Thee, chantress, oit the

*cres.* woods a-mong, I woo . . . to hear thy ev-en-song; S

*cres.* woods a-mong, I woo . . . to hear thy ev-en-song;

And

*cres.* S

*Sostenuto.* *a tempo.*

miss-ing thee I walk un - seen On the dry, smooth - shav-en

*Sostenuto.* *a tempo.*

*cres.* *p*

green, To be - hold the wand'ring moon, Rid - ing near her high - est

Like one that has been  
 Like one that has been led a-stray,  
 noon.  
 Like  
 led a-stray Through the heaven's wide path - less way, And  
 Through the heaven's wide path - less way, And  
 Like one that has been led a-stray Through the  
 one that has been led a-stray Through the heaven's wide path - less  
 oft . . . as if her head she bowed, and  
 oft . . . as if her head she bowed, and oft, . . . and  
 heaven's wide path - less way, And oft . . . as if her  
 way, And oft as if her head, as if her head she

Musical score for page 51, featuring vocal lines and piano accompaniment. The score includes lyrics and musical notations such as dynamics (*p*, *mf*, *dim.*), articulation (*cres.*), and performance instructions (*T*, *3*).

*dim.*  
oft as if her head she bowed,  
*dim.*  
oft as if her head she bowed,  
*dim.*  
head, . . . as if her head she bowed,  
*dim.*  
bowed, as if her head she bowed,

*dim.*

*pp*  
Stoop - ing through a flee - - - cy cloud.  
*pp*  
Stoop - ing through a flee - - - cy cloud.  
*pp*  
Stoop - ing through a flee - - - cy cloud.  
*pp*  
Stoop - ing through a flee - - - cy cloud.

*p*

*cres.*

V

*Meno mosso.* ♩ = 112.

*Andante.*  
*p* Bass Solo.

Oft on a plat . . . of ris - ing ground, . . I heard the far . .

. . off cur - fewsound O - ver some wide wa - tered shore, Swinging slow . .

. . with sul - len roar ;

*W Più mosso.*

Or, if the air . . will not per-mit Some still re - mov-ed place will fit,

*Più mosso.*

*cres.*

Where glow - ing em-bers thro' the room, Teach light to coun - ter - feit a

*dim.*

*dim.*

gloom, Far from all re-sort of mirth, Save the crick-et on the

*dim.*

hearth, Or the bell-man's drow-sy charm, To bless the doors from

*dim.*

night - ly harm.

X *sostenuto.*

Or let my lamp . . at midnight hour Be seen in some high, lone-ly

*f* *sostenuto.* ♩ = 96.

tower,

Where I may oft out-watch the Bear, With

thrice great Her-mes,

or unsphere The spi - rit of Pla - to,

to un - fold What worlds or what vast re - - gions

hold The im - mor - tal mind, . . . that hath forsook Her man - sions in this

*p cres.* *Z* *cres.*

flesh - ly nook, And of those de - mons that are found In fire, air,

*allargando.*

... flood, or un - derground, Whose pow'r hath true con-sent

*a tempo.*

with pla-net, Or with el - e - ment.

*a tempo. risoluto.*

*mf*

*dim.* *dim.* *pp*



## CHORUS.

*Andante sostenuto*  
1st SOPRANO.

And when the sun be-gins to fling His flar-ing beams, me,

2nd SOPRANO.

And when the sun be-gins to fling His flar-ing beams, me.

ALTO.

And when the sun be-gins to fling His flar-ing beams, me,

TENOR.

And when the sun be-gins to fling His flar-ing beams, me,

1st BASS.

And when the sun be-gins to fling His flar-ing beams, me,

2nd BASS.

And when the sun be-gins to fling His flar-ing beams, me,

*Andante sostenuto.* ♩ = 96.

God-dess, bring To arch-ed walks of twi-light groves, And sha-dows

God-dess, bring To arch-ed walks of twi-light groves, And sha-dows

God-dess, bring To arch-ed walks of twi-light groves, And sha-dows

God-dess, bring To arch-ed walks of twi-light groves, And sha-dows

God-dess, bring To arch-ed walks of twilight groves, And sha-dows

God-dess, bring To arch-ed walks of twi-light groves, And sha-dows

*p*

*Allegretto tranquillo.*

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

brown, that Syl-van loves ; There in close covert by some

*Allegretto tranquillo.* ♩ = 60.

*mp* *dolce.* *cres.* *cres.*

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

brook, Where no pro-fa-ner eye may look, Hide me from day's gar-ish

*A* *p* *A*

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And' the

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

eye, While the bee with honeyed thigh, That at her flowery work doth sing, And the

*poco cres.*

**B** *mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

**B** *mf* wa - ters mur - mur - ing, . . . *dim.* With such con - sort as they

*pp rit. e dim.* *ppp*

keep, En - tice the dew - y - feathered Sleep.

*pp rit. e dim.* *ppp*

keep, En - tice the dew - y - feathered Sleep.

*pp rit. e dim.* *ppp*

keep, En - tice the dew - y - feathered Sleep.

*pp rit. e dim.* *ppp*

keep, En - tice the dew - y - feathered Sleep.

*pp rit. e dim.* *ppp*

keep, En - tice the dew - y - feathered Sleep.

*pp rit.* *a tempo. p* *poco cres.*

*p*

And let some strange mys - te - rious

*p*

And let some strange mys - te - rious

*p*

And let some strange mys - te - rious

*p*

And let some strange mys - te - rious

*p*

And let some strange mys - te - rious

*p*

And let some strange mys - te - rious

*mf*

dream Wave at his wings, in ae - ry stream Of live - ly portraiture dis -

*mf*

dream Wave at his wings, in ae - ry stream Of live - ly portraiture dis -

*mf*

dream Wave at his wings, in ae - ry stream Of live - ly portraiture dis -

*mf*

dream Wave at his wings, in ae - ry stream Of live - ly portraiture dis -

*mf*

dream Wave at his wings, in ae - ry stream Of live - ly portraiture dis -

*mf*

dream Wave at his wings, in ae - ry stream Of live - ly portraiture dis -

*mf*

*dim.*

*p*

played, Soft - ly on mine eye - lids laid.

*p*

played, Soft - ly on mine eye - lids laid.

*p*

played, Soft - ly on mine eye - lids laid.

*p*

played, Soft - ly on mine eye - lids laid.

*p*

played, Soft - ly on mine eye - lids laid.

*p*

played, Soft - ly on mine eye - lids laid.

*p*

*Poco più mosso.*

*poco cres.* And, as I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *poco cres.*

*poco cres.* And, as I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *poco cres.*

*poco cres.* And, as I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *poco cres.*

*poco cres.* And, as I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *poco cres.*

*poco cres.* And, as I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *poco cres.*

*poco cres.* And, as I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *poco cres.*

*poco cres.* And, when I wake, sweet mu - sic breathe *poco cres.* A - bove, a - bout, *Poco più mosso.*

*cres.*

*mf dim.* or un - der-neath, sweet mu - sic breathe *dim.* a - bove, a - bout a -

*mf dim.* or un - der-neath, sweet mu - sic breathe *dim.* a - bove, a -

*mf dim.* - bove, or un - derneath, sweet music breathe *dim.* a - bove, a - bout, a -

*mf dim.* - bout, or un - der-neath sweet mu - sic breathe *dim.* a - bove, a - bout,

*mf dim.* - bout, or un - der-neath, sweet mu - sic breathe *dim.* a - bove, a - bout,

*mf dim.* - bout, or un - der-neath, sweet mu - sic breathe *dim.* a - bove, a - bout,



*Andante sostenuto.*  
BASS SOLO.

But let my due feet nev - er fail . . . To walk the stu - dious clois - ter's

pale, And love the high em - bow - ed roof, With an - tic

pil - lars mas - sy proof, And sto - ried win - dows rich - ly

dight, Cast - ing a dim . . re - li - gious

*Lento. f* *rit. molto.*

*Lento.* *mf* *rit. molto.*

*Allegro.*

light.  
*Allegro.* ♩ = 128.



**E**  
Chorus.

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

*mp* But let my due feet nev - er fail . . . To tread the stu - dious clois - ter's

**E** *Sua alta...*

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.* pale, . . . And love the high em - bow - ed roof, With an - tic

*cres.*

pil-lars mas - sy proof, And sto - ried win-dows rich - ly  
 pil-lars mas - sy proof, And sto - ried win-dows rich - ly  
 pil-lars mas - sy proof, And sto - ried win-dows rich - ly  
 pil-lars mas - sy proof, And sto - ried win-dows rich - ly

dight,  
 dight,  
 dight,  
 dight,

Cast - ing a dim . . . re - li - gious  
 Cast - ing a dim . . . re - li - gious  
 Cast - ing a dim . . . re - li - gious  
 Cast - ing a dim . . . re - li - gious

8134

*Alla breve animato.*

light.

light.

light.

light.

*Alla breve animato.*  $\text{♩} = 92.$

*mf*

*f*

There let the peal - ing ..

There let the peal - ing .. or - gan blow,

or - gan blow,

There let the peal - - ing ..

there let the peal - ing or - gan blow, . . .

There let the peal - - ing .. or - - gan blow, . . .

*G*

there . . . let the peal - ing . . .  
 or - - gan blow, there let the  
 . . . there let the peal - ing . . . or - - gan  
 . . . there let . . . the peal - ing or - gan, there let the  
 or - - gan blow, let the peal - ing or - gan . . .  
 peal - ing or - - gan blow, there . . . let the  
 blow, let the peal - - ing or - - gan blow, . . . . .  
 peal - ing . . . or . . . . . gan . . . blow, . . . . .  
 blow, . . . . . To the full voiced quire, . . . . .  
 peal - ing or . . . . . gan . . . blow, . . . . .  
 let the peal - ing or - - gan blow, . . . . .  
 . . . let the peal - ing or - - - - - gan

To the full . . . . . voiced quire be -  
 To the full . . . . . voic - ed quire be -  
 To the full voiced quire be -  
 blow, . . . . . To the full voiced quire be -

low, . . . . . In ser - vice high and an - thems  
 low, . . . . . In ser - vice high and an - thems  
 low, . . . . . In ser - vice high and an - thems  
 low, . . . . . In ser - vice high and an - thems

clear, . . . . . As may with sweet - ness through mine ear . .  
 clear, . . . . . As may with sweet - ness through mine ear . .  
 clear, . . . . . As may with sweet - ness through mine ear . . . . . Dis -  
 clear, . . . . . As may with sweet - ness through mine ear

*p* *tranquillo. p*

*p* *>*  
Dis - solve me . . .

*p* *>*  
Dis - solve me . . . in - to ec - sta-sies, . . .

- solve me . . . in - to ec - sta-sies, . . .

in - to ec - sta-sies, . . . As may with

*p*  
As may with sweet - ness through mine *p*  
As

Dis - solve me . . . in - to ec - sta-sies, . . .

*poco a poco cres.*  
sweet - ness through mine ear . . . Dis - solve . . .

ear . . . *poco a poco cres.*  
Dis - solve me, . . . dis -

may with sweet - - - ness through mine ear, . . . Dis

As may with sweet - ness through mine ear,

*cres.*

me in - to ec - sta - sies, dis - solve me in - to  
 solve me in - to ec - sta - sies, in - to  
 solve me, dis - solve me in - to  
 dis - solve me in - to  
*mf. cres.*  
*poco a poco cres.*

ec - sta - sies, And bring all heaven be -  
 ec - sta - sies,  
 ec - sta - sies,  
 ec - sta - sies,  
*cres.*  
*Poco più mosso.*

*8va*  
*cres.* *f* *p* *cres.*  
*Poco più mosso.*

fore mine eyes, and bring all heaven,  
 And bring all  
 And bring all heaven be - fore mine  
*mf. cres.* *mf. cres.*

*cres.*

and bring all heaven . . . be - fore mine eyes, . . . and bring . . .  
 heaven be - fore mine eyes, . . . and bring all heaven,  
 eyes, and bring all heaven . . . be - fore mine eyes, . . .  
 And bring all heaven be - fore mine eyes, and bring all

all heaven, . . . all heaven, . . . and bring all  
 and bring all heaven be - fore mine eyes, . . . and  
 . . . and bring all heaven, . . . all heaven be - fore mine  
 heaven, . . . and bring all heaven,  
 L *cres.*  
*cres.*  
*cres.*  
*cres.*  
*cres.*

heaven, . . . all heaven . . . be - fore mine  
 bring . . . all heaven, . . . all heaven be - fore mine  
 eyes, . . . all heaven . . . be - fore mine  
 and bring all heaven be - fore mine



eyes, . . . . .

eyes, . . . . .

eyes, . . . . .

eyes, . . . . .

*ff*

*poco rit.*

*M a tempo.*  
1st SOPRANO.

2nd SOPRANO. And bring all heaven, . . . . .

1st ALTO. And bring all heaven, . . . . .

2nd ALTO. And bring all heaven, . . . . .

*M a tempo.*  
1st TENOR.

2nd TENOR. And bring all heaven, . . . . .

1st BASS. And bring all heaven, . . . . .

2nd BASS. And bring all heaven, . . . . .

*M a tempo.*  
And bring all heaven, . . . . .

*p*

*mf*  
all heaven . . .  
*mf*  
all heaven . . .  
*mf*  
all heaven . . .  
*mf*  
all heaven . . .  
*mf*  
all heaven . . .  
*mf*  
all heaven . . .  
*mf*  
all heaven . . .

*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.  
*p*  
be - fore mine eyes.

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

# Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth edit.		Paper Cover.	Paper Boards.	Cloth edit.
<b>FRANZ ABT.</b>				<b>J. S. BACH (continued).</b>			
MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/6	—	—	SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/0	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	1/6	—	—	SLEEPERS WAKE (Sol-FA, 0/6)	1/0	—	—
SUMMER (ditto) (Sol-FA, 0/6)	1/6	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
THE FAYS' FROLIC (ditto) (Sol-FA, 0/6)	1/6	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	1/6	—	—	THE LORD IS MY SHEPHERD	1/0	—	—
THE SILVER CLOUD (ditto) (Sol-FA, 0/6)	1/6	—	—	THE PASSION (S. JOHN)	2/0	2/6	4/0
THE WATER FAIRIES (ditto) (Sol-FA, 0/6)	1/6	—	—	THE PASSION (S. MATTHEW)	2/6	3/0	—
THE WISHING STONE (ditto) (Sol-FA, 0/6)	1/6	—	—	Ditto (Abridged, as used at St. Paul's)	1/6	2/0	—
<b>J. H. ADAMS.</b>				(DITTO. CHORUSES ONLY AND WORDS OF SOLOS Sol-FA, 1/0)			
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6)	1/6	—	—	THE SAGES OF SHEBA	1/0	—	—
KING CONOR ... .. (Sol-FA, 1/0)	2/0	2/6	4/0	THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—
<b>THOMAS ADAMS.</b>				THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY			
THE CROSS OF CHRIST (Sol-FA, 0/6)	1/0	—	—	THOU GUIDE OF ISRAEL	1/0	—	—
THE HOLY CHILD (Sol-FA, 0/6)	1/0	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
THE RAINBOW OF PEACE	1/0	—	—	<b>A. S. BAKER.</b>			
A GOLDEN HARVEST	1/0	—	—	COMMUNION SERVICE, IN E			
<b>B. AGUTTER.</b>				GRANVILLE BANTOCK.			
MISSA DE BEATA MARIÁ VIRGINE, IN C (English) (Female voices)	2/6	—	—	THE FIRE-WORSHIPPERS			
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	J. BARNBY.			
<b>THOMAS ANDERTON.</b>				REBEKAH (Sol-FA, 0/9)			
THE NORMAN BARON	1/0	1/6	—	THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/0	1/6	2/6
WRECK OF THE HESPERUS (Sol-FA, 0/1)	1/0	—	—	KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—
YULE TIDE	1/6	2/0	3/0	LEONARD BARNES.			
<b>J. H. ANGER.</b>				THE BRIDAL DAY			
A SONG OF THANKSGIVING...	1/0	—	—	J. F. BARNETT.			
<b>W. I. ARGENT.</b>				PARADISE AND THE PERI			
MASS, IN B FLAT (St. Benedict)	2/6	—	—	THE ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0
<b>P. ARMES.</b>				THE RAISING OF LAZARUS			
HEZEKIAH	2/6	—	—	THE WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—
ST. BARNABAS	2/0	—	—	MARMADUKE BARTON.			
ST. JOHN THE EVANGELIST	2/6	—	—	MASS IN A MAJOR (For Advent and Lent)			
<b>A. D. ARNOTT.</b>				BEEHOVEN.			
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—
<b>E. ASPA.</b>				CHORAL SYMPHONY			
ENDYMION (with Recitation)	2/6	—	—	Ditto VOCAL PORTION (Sol-FA, 0/6)	1/6	—	—
THE GIPSIES	1/0	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0
<b>ASTORGA.</b>				ENGEDI; OR, DAVID IN THE WILDERNESS			
STABAT MATER	1/0	1/6	—	MASS, IN C	1/0	1/6	2/6
<b>IVOR ATKINS.</b>				MASS, IN D			
HYMN OF FAITH	1/6	—	—	MEEK, AS THOU LIVEDST	0/2	—	—
<b>J. C. BACH.</b>				MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)			
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	Ditto CHORUSES ONLY	0/6	1/0	—
<b>J. S. BACH.</b>				RUINS OF ATHENS (Sol-FA, 0/6)			
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0
BE NOT AFRAID (Motet) (Sol-FA, 0/4)	0/6	—	—	<b>A. H. BEHREND.</b>			
BIDE WITH US	1/0	—	—	SINGERS FROM THE SEA (Female Voices)			
BLESSING, GLORY, AND WISDOM	0/6	—	—	(DITTO, Sol-FA, 0/9)			
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	<b>WILFRED BENDALL.</b>			
CHRISTMAS ORATORIO	2/0	2/6	4/0	A LEGEND OF BREGENZ (Female voices)			
Ditto (PARTS 1 & 2) (Sol-FA, 0/6)	1/0	—	—	(DITTO, Sol-FA, 0/8)			
Ditto (PARTS 3 & 4)	1/0	—	—	THE LADY OF SHALOTT (Female voices)			
Ditto (PARTS 5 & 6)	1/0	—	—	(DITTO, Sol-FA, 0/8)			
COME, JESU, COME (Motet)	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices)			
COME, REDEEMER OF OUR RACE	1/0	—	—	(DITTO, Sol-FA, 0/9)			
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	<b>KAREL BENDL.</b>			
GOD GOETH UP WITH SHOUTING	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices)			
GOD SO LOVED THE WORLD	1/0	—	—	SIR JULIUS BENEDICT.			
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—	PASSION MUSIC (from St. PETER)			
HOW BRIGHTLY SHINES	1/0	—	—	ST. PETER	3/0	3/6	5/0
IF THOU BUT SUFFREST GOD TO GUIDE THEE	1/0	—	—	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	GEORGE J. BENNETT.			
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	EASTER HYMN			
JESUS SLEEPS. WHAT HOPE REMAINETH	1/0	—	—	SIR W. STERNDALE BENNETT.			
MAGNIFICAT, IN D	1/0	—	—	INTERNATIONAL EXHIBITION ODE (1862)			
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	3/0	4/0	THE MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6
MISSA BREVIS, IN A	1/6	—	—	Ditto CHORUSES ONLY	0/8	1/2	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0
NOW SHALL THE GRACE (Double Chorus)	0/8	—	—	(DITTO, Sol-FA, 0/6)			
O LIGHT EVERLASTING (Sol-FA, 0/6)	1/0	—	—	(DITTO, Sol-FA, 0/6)			
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	(DITTO, Sol-FA, 0/6)			
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	(DITTO, Sol-FA, 0/6)			
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—	(DITTO, Sol-FA, 0/6)			

*Most of these Cantatas, &c., can be supplied in Roan rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.*

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<b>HECTOR BERLIOZ.</b>				<b>A. VON AHN CARSE.</b>			
FAUST ... ..	2/6	—	—	THE LAY OF THE BROWN ROSARY ... ..	2/6	—	—
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)				<b>WILLIAM CARTER.</b>			
THE CHILDHOOD OF CHRIST ... ..	2/0	—	—	PLACIDA (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)				<b>CHERUBINI.</b>			
TE DEUM LAUDAMUS (Latin) ... ..	2/0	—	—	FOURTH MASS, IN C ... ..	1/0	1/6	3/6
<b>G. R. BETJEMANN.</b>				FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/8	2/6
THE SONG OF THE WESTERN MEN ... ..	1/0	—	—	SECOND MASS, IN D MINOR ... ..	2/0	2/8	3/6
<b>W. R. BEXFIELD</b>				THIRD MASS (CORONATION) ... ..	1/0	1/8	3/6
ISRAEL RESTORED ... ..	4/0	—	—	<b>E. T. CHIPP.</b>			
<b>HUGH BLAIR.</b>				JOB ... ..	4/0	—	—
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	NAOMI ... ..	2/0	—	—
HARVEST-TIDE ... ..	1/0	—	—	<b>HAMILTON CLARKE.</b>			
THE SONG OF DEBORAH AND BARAK ... ..	2/6	—	—	DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—
TRAFALGAR (SOL-FA, 0/8) ... ..	1/6	—	—	HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—
<b>JOSIAH BOOTH.</b>				PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE DAY OF REST (Female voices) (SOL-FA, 0/9)	1/6	—	—	THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ...	2/6	—	—
<b>KATE BOUNDY.</b>				THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ...	1/6	—	—	<b>FREDERIC CLIFFE.</b>			
<b>E. M. BOYCE.</b>				THE NORTH-EAST WIND (SOL-FA, 0/9) ... ..	2/0	2/6	—
THE LAY OF THE BROWN ROSARY ... ..	1/6	—	—	<b>GERARD F. COBB.</b>			
THE SANDS OF CORRIEMIE (Female voices) ...	1/8	—	—	A SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—
(DITTO, SOL-FA, 0/6)				MY SOUL TRULY WAITETH ... ..	1/0	—	—
YOUNG LOCHINVAR ... ..	1/6	—	—	<b>S. COLERIDGE-TAYLOR.</b>			
HARVEST CANTATA ... ..	1/6	—	—	SCENES FROM THE SONG OF HIAWATHA ... ..	3/6	4/0	5/0
<b>J. BRAHMS.</b>				(DITTO, SOL-FA, 2/0)			
A SONG OF DESTINY ... ..	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/8	—	—
<b>C. BRAUN.</b>				HIAWATHA'S HOCHZEIT ... .. 3 mark	1/8	—	—
QUEEN MAB AND THE KOBOLDS (Operetta)	2/0	—	—	THE DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	2/0	—	—
(SOL-FA, 0/9) ... ..	2/0	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/6	3/0	—
SIGURD ... ..	5/0	—	—	THE BLIND GIRL OF CASTEL-CULLÉ ... ..	2/0	—	—
THE COUNTRY MOUSE AND THE TOWN	1/0	—	—	(DITTO, SOL-FA, 1/0)			
MOUSE (Operetta) (SOL-FA, 0/4) ... ..	1/0	—	—	MEG BLANE (SOL-FA, 0/9) ... ..	2/0	—	—
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ...	1/0	—	—	THE ATONEMENT ... ..	3/6	4/0	5/0
<b>A. HERBERT BREWER.</b>				<b>FREDERICK CORDER.</b>			
A SONG OF EDEN ... ..	1/0	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	3/6	—	—
EMMAUS (SOL-FA, 0/9) ... ..	2/0	—	—	<b>SIR MICHAEL COSTA.</b>			
NINETY-EIGHTH PSALM ... ..	1/6	—	—	THE DREAM ... ..	1/0	—	—
O PRAISE THE LORD ... ..	1/0	—	—	<b>H. COWARD.</b>			
THE HOLY INNOCENTS ... ..	2/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
<b>J. C. BRIDGE.</b>				THE STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0	—
DANIEL ... ..	3/6	—	—	<b>F. H. COWEN.</b>			
RESURGAM ... ..	1/6	—	—	ADAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
RUDEL ... ..	4/0	—	—	A SONG OF THANKSGIVING ... ..	1/6	—	—
<b>J. F. BRIDGE.</b>				CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
BOARDICEA ... ..	2/6	—	—	CORONATION ODE ... ..	1/6	—	—
CALLIRHOË (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—	—
HYMN TO THE CREATOR ... ..	1/0	—	—	RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	5/0
MOUNT MORIAH ... ..	3/0	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
NINEVEH ... ..	2/6	3/0	4/0	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
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THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0) ... ..	1/6	—	—
THE INCHCAPE ROCK ... ..	1/0	—	—	<b>J. MAUDE CRAMENT.</b>			
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
(DITTO, SOL-FA, 0/4)				LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
THE LORD'S PRAYER (SOL-FA, 0/6) ... ..	1/0	—	—	<b>W. CRESER.</b>			
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	EUDORA (A dramatic Idyll) ... ..	2/6	—	—
<b>DUDLEY BUCK.</b>				<b>W. CROTCH.</b>			
THE LIGHT OF ASIA ... ..	8/0	3/6	5/0	PALESTINE ... ..	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>				<b>W. H. CUMMINGS.</b>			
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	THE FAIRY RING ... ..	2/6	—	—
<b>T. A. BURTON.</b>				<b>W. G. CUSINS.</b>			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	TE DEUM, IN B FLAT ... ..	1/6	—	—
THE MARTINET. Humorous Naval Cantata for	1/0	—	—	<b>FÉLICIEN DAVID.</b>			
Boys (SOL-FA, 0/6)				THE DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0	3/0
THE TRAGEDY OF COCK ROBIN (Short Action	0/8	—	—	<b>H. WALFORD DAVIES.</b>			
Piece) (SOL-FA, 0/3) ... ..	0/8	—	—	HERVÉ RIEL ... ..	1/0	—	—
THE YAKN OF THE NANCY BELL (Cantata or	1/0	—	—	THE TEMPLE ... ..	4/0	5/0	6/0
School Song) (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	THE THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—
<b>W. BYRD.</b>				LIFT UP YOUR HEARTS (Sacred Symphony) ...	2/6	—	—
MASS FOR FOUR VOICES ... ..	2/6	—	—	<b>P. H. DIEMER.</b>			
<b>CARISSIMI.</b>				BETHANY ... ..	4/0	—	—
JEPHTHAH ... ..	1/0	—	—	<b>M. E. DOORLY.</b>			
				LAZARUS ... ..	2/6	—	—

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MASS, IN E MINOR ...	5/0	—	—	<b>NIELS W. GADE.</b>			
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<b>F. DUNKLEY.</b>				THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE WRECK OF THE HESPERUS ...	1/0	—	—	ZION ...	1/0	1/6	2/6
<b>ANTONIN DVORÁK.</b>				<b>HENRY GADSBY.</b>			
COMMUNION SERVICE, IN D ...	1/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—
MASS, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
PATRIOTIC HYMN ...	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—	<b>F. W. GALPIN.</b>			
REQUIEM MASS ...	5/0	6/0	7/6	YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/6	—	—
ST. LUDMILA ...	5/0	6/0	7/6	<b>G. GARRETT.</b>			
Ditto (German and Bohemian Words) ...	8/0	—	—	HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
STARAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0	THE SHUNAMMITE ...	3/0	—	—
Ditto (English Words) (At the Foot of the Cross) (Sol-fa, 1/6) ...	3/6	3/0	4/0	THE TWO ADVENTS ...	1/6	—	—
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Ditto (German and Bohemian Words) ...	6/0	—	—	EZEKIEL ...	4/0	—	—
<b>A. E. DYER.</b>				THE WILD HÜNTSMAN ...	1/0	1/6	—
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	<b>A. R. GAUL.</b>			
SALVATOR MUNDI ...	2/6	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
<b>JOHN B. DYKES.</b>				(Ditto, Sol-FA, 0/9) ...	—	—	—
THE LORD IS MY SHEPHERD ...	1/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
<b>H. J. EDWARDS.</b>				JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
PRAISE TO THE HOLIEST ...	1/6	—	—	PASSION SERVICE ...	2/6	3/0	4/0
THE ASCENSION ...	2/6	—	—	RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
THE EPIPHANY ...	2/0	—	—	THE ELFIN HILL (Female voices) ...	2/0	—	—
THE RISEN LORD ...	2/6	—	—	THE HARE AND THE TORTOISE (for Juveniles) (Ditto, Sol-FA, 0/6) ...	1/0	—	—
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CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	—	5/0	(Ditto, Sol-FA, 0/8) ...	2/6	3/0	4/0
TE DEUM AND BENEDICTUS ...	1/0	—	—	THE PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE APOSTLES ...	5/0	6/0	7/6	THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
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THE DREAM OF GERONTIUS ...	3/6	4/0	5/0	UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
(Ditto, Sol-FA, Choruses only, 1/6) (Ditto, French Words, Prix fr. 7.50 net) (Ditto, German Words, 6 Mark) ...	1/6	—	—	UNION JACK (Unison Song with Actions) ...	0/6	—	—
THE BANNER OF ST. GEORGE (Sol-FA 1/0) ...	1/6	—	—	<b>FR. GERNSEHEIM.</b>			
THE BLACK KNIGHT ...	2/0	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
THE LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	<b>E. OUSELEY GILBERT.</b>			
THE KINGDOM ...	5/0	6/0	7/6	SANTA CLAUS AND HIS COMRADES (Operetta) (Ditto, Sol-FA, 0/8) ...	2/0	—	—
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6) (Ditto, German Words, 5 mark) ...	1/0	—	—	<b>F. E. GLADSTONE.</b>			
<b>ROSALIND F. ELLICOTT.</b>				PHILIPPI ...	2/6	—	—
ELYSIUM ...	1/0	—	—	<b>GLUCK.</b>			
THE BIRTH OF SONG ...	1/6	—	—	ORPHEUS (CHORUSES, Sol-FA, 1/0) ...	3/6	—	—
<b>GUSTAV ERNEST.</b>				Ditto (ACT II. ONLY) ...	1/6	—	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	<b>PERCY GODFREY.</b>			
<b>HARRY EVANS.</b>				THE SONG OF THE AMAL ...	1/6	—	—
THE VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	<b>HERMANN GOETZ.</b>			
<b>A. J. EYRE.</b>				BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	NGENIA ...	1/0	—	—
<b>T. FACER.</b>				THE WATER-LILY (Male voices) ...	1/6	—	—
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	<b>A. M. GOODHART.</b>			
(Ditto, Sol-FA, 0/6) ...	2/6	—	—	ARETHUSA ...	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
(Ditto, Sol-FA, 0/9) ...	1/6	—	—	FOUNDER'S DAY (Ode) ...	1/6	—	—
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—	SIR ANDREW BARTON ...	1/0	—	—
(Ditto, Sol-FA 0/6) ...	1/6	—	—	THE SPANISH ARMADA ...	0/6	—	—
<b>E. FANING.</b>				<b>CH. GOUNOD.</b>			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
(Ditto, Sol-FA, 0/9) ...	2/6	2/6	3/6	Ditto (Troisième Messe Solennelle) ...	2/6	—	—
<b>HENRY FARMER.</b>				DAUGHTERS OF JERUSALEM ...	1/0	—	—
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6	DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
<b>PERCY E. FLETCHER.</b>				Ditto (Out of darkness) ...	1/0	—	—
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/6	—	—	GALLIA (Sol-FA, 0/4) ...	1/0	—	—
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—	MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
(Ditto, Sol-FA, 0/9) ...	1/6	—	—	MORS ET VITA (Latin or English) ...	6/0	6/6	7/6
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	Ditto, Sol-FA (Latin and English) ...	2/0	—	—
<b>J. C. FORRESTER.</b>				O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—
THE KALENDAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	OUT OF DARKNESS ...	1/0	—	—
<b>MYLES B. FOSTER.</b>				REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	Ditto (French Words) ...	8/4	—	—
(Ditto, Sol-FA, 0/8) ...	1/6	—	—	Ditto (German Words) ...	10/0	—	—
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem) ...	1/0	—	—
THE COMING OF THE KING (Female voices) ...	1/6	—	—	TROISIÈME MESSE SOLENNELLE ...	2/6	—	—
(Ditto, Sol-FA, 0/8) ...	1/6	—	—				

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ARETHUSA ...	1/6	—	—	SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
A SONG OF REDEMPTION ...	1/6	—	—	SIXTEENTH MASS (Latin) ...	1/6	2/0	3/0
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ATHALIAH ...	3/0	3/6	5/0	Ditto (CHORUSES ONLY) ...	1/6	—	—
BELSHAZZAR ...	3/0	3/6	5/0	<b>EDWARD HECHT.</b>			
CHANDOS TE DEUM ...	1/0	1/6	2/6	ERIC THE DANE ...	3/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
Or, singly:—	—	—	—	<b>GEORG HENSCHEL.</b>			
LET THY HAND BE STRENGTHENED ...	0/6	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
MY HEART IS INDITING ...	0/8	—	—	STABAT MATER ...	2/6	—	—
THE KING SHALL REJOICE (Sol-fa, 0/3)	0/6	—	—	TE DEUM LAUDAMUS, IN C ...	1/8	—	—
THE WAYS OF ZION ...	1/0	—	—	<b>H. M. HIGGS.</b>			
ZADOK THE PRIEST (Sol-fa, 0/1½)	0/8	—	—	THE ERL KING ...	1/0	—	—
DEBORAH ...	2/0	2/6	4/0	<b>HENRY HILES.</b>			
DETINGEN TE DEUM ...	1/0	1/6	2/6	THE CRUSADERS ...	2/3	—	—
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	GOD IS OUR REFUGE ...	0/6	—	—
ESTHER ...	3/0	3/6	5/0	WAR IN THE HOUSEHOLD ...	2/0	—	—
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L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	CINDERELLA ...	2/6	—	—
NISI DOMINUS ...	1/0	—	—	MELUSINA ...	2/0	2/6	4/0
Come, let us sing unto the Lord (5th Chandos Anthem) ...	1/0	—	—	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	<b>SIDNEY R. HOGG.</b>			
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	THE NORMAN BARON ...	1/6	—	—
O PRAISE THE LORD, YE ANGELS (Folio)	3/6	—	—	<b>JOSEPH HOLBROOKE.</b>			
SAMSON (Sol-fa, 1/0) ...	2/0	2/6	4/0	BYRON (Poem) ...	1/6	—	—
Ditto (CHORUSES ONLY) ...	0/8	1/2	—	<b>C. HOLLAND.</b>			
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	AFTER THE SKIRMISH ...	1/0	—	—
SEMELÉ ...	3/0	3/6	5/0	<b>T. S. HOLLAND.</b>			
SOLOMON (CHORUSES ONLY, 1/6) ...	2/0	2/6	4/0	KING GOLDEMAR (Operetta) (Sol-fa, 0/9) ...	2/0	—	—
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DIXIT DOMINUS ... ..	1/0	1/6	—	ROLAND'S HORN (Male voices) ... ..	2/6	—	—
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THIRTEENTH PSALM ... ..	2/0	—	—	FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ... ..	1/0	—	—
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ROSSALL ... ..	2/0	—	—	OLIVET TO CALVARY ... ..	1/6	2/0	—
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THE GLEANERS' HARVEST (Female voices) ... ..	1/6	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9) ... ..	1/6	2/0	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	<b>T. R. MAYOR.</b>			
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THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—	<b>J. H. MEE.</b>			
<b>CLEMENT LOCKNANE.</b>				DELPHI, A LEGEND OF HELLAS (Male voices) ... ..			
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THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ... ..	5/0	—	—	<b>MENDELSSOHN.</b>			
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THE VILLAGE FAIR (Female Voices) ... ..	2/0	2/6	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ... ..	4/0	—	—
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TERRA FLORA (for a Peep into Flower Land, Operetta for Children) ... ..	2/0	—	—	NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
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				Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... ..	0/3	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... ..	1/0	—	—
				LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—
				MAN IS MORTAL (8 voices) ... ..	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
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ROSSINI.						
MOSES IN EGYPT ... ..	6/0	6/6	7/6	1/0	1/6	2/6
STABAT MATER (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	0/6	1/0	—
DITTO (CHORUSES ONLY) ... ..	0/6	1/0	—	—	—	—
CHARLES B. RUTENBER.						
DIVINE LOVE ... ..	2/6	—	—	1/0	—	—
ED. SACHS.						
KING-CUPS ... ..	1/0	—	—	1/0	—	—
WATER LILIES ... ..	1/0	—	—	—	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ... ..	2/6	—	—	1/0	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ... ..	1/6	—	—	1/0	—	—
W. H. SANGSTER.						
ELYSIUM ... ..	1/0	—	—	1/0	—	—
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ... ..	1/0	—	—	2/6	—	—
THE STAR IN THE EAST ... ..	2/6	—	—	—	—	—
C. SCHAFER.						
OUR BEAUTIFUL WORLD (Operetta) ... ..	2/6	—	—	0/6	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices) ... ..	0/6	—	—	—	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6	2/0	—	3/6
DITTO, IN B FLAT ... ..	2/0	—	3/6	2/0	—	3/6
DITTO, IN C ... ..	2/0	—	3/6	2/0	—	3/6
DITTO, IN E FLAT ... ..	2/0	2/6	4/0	2/0	—	3/6
DITTO, IN F ... ..	2/0	—	3/6	2/0	—	3/6
DITTO, IN G ... ..	2/0	—	3/6	1/0	1/6	2/6
MASS, IN A FLAT ... ..	1/0	1/6	2/6	1/0	1/6	2/6
Do., IN B FLAT ... ..	1/0	1/6	2/6	1/0	1/6	2/6
Do., IN C ... ..	1/0	1/6	2/6	1/0	1/6	2/6
Do., IN E FLAT ... ..	1/0	1/6	2/6	1/0	1/6	2/6
Do., IN F (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	1/0	1/6	2/6
Do., IN G ... ..	1/0	1/6	2/6	1/0	1/6	2/6
SONG OF MIRIAM (SOL-FA, 0/6) ... ..	1/0	—	—	1/0	—	—
(DITTO, Welsh Words, SOL-FA, 0/6)						
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (SOL-FA, 0/6) ... ..	1/0	—	—	1/0	—	—
SCHUMANN.						
ADVENT HYMN, "IN LOWLY GUISE" ... ..	1/0	—	—	3/0	3/6	5/0
FAUST ... ..	1/0	—	—	1/0	—	—
MANFRED ... ..	1/0	—	—	1/0	—	—
MIGNON'S REQUIEM ... ..	1/0	—	—	1/0	—	—
NEW YEAR'S SONG (SOL-FA, 0/6) ... ..	1/0	—	—	2/6	3/0	4/0
PARADISE AND THE PERI (SOL-FA, 1/6) ... ..	1/0	—	—	1/0	1/6	2/6
PILGRIMAGE OF THE ROSE ... ..	2/0	—	—	2/0	—	—
REQUIEM ... ..	1/0	—	—	1/0	—	—
THE KING'S SON ... ..	1/6	—	—	1/6	—	—
THE LUCK OF EDENHALL (Male voices) ... ..	1/6	—	—	1/6	—	—
THE MINSTREL'S CURSE ... ..	1/6	—	—	0/9	—	—
SONG OF THE NIGHT ... ..	0/9	—	—	—	—	—
H. SCHÜTZ.						
THE PASSION OF OUR LORD ... ..	1/0	—	—	—	—	—
BERTRAM LUARD-SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ... ..	3/6	—	—	1/6	—	—
SUMMER BY THE SEA (Female voices) ... ..	1/6	—	—	1/0	—	—
THE DYING SWAN ... ..	1/0	—	—	1/9	—	—
THE WAITS OF BREMEN (for Children) ... ..	1/9	—	—	—	—	—
(DITTO, SOL-FA, 0/6)						
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ... ..	2/6	—	—	—	—	—
E. SILAS.						
COMMUNION SERVICE, IN C ... ..	1/6	—	—	4/0	—	—
JOASH ... ..	4/0	—	—	1/0	—	—
MASS, IN C ... ..	1/0	—	—	—	—	—
R. SLOMAN.						
CONSTANTIA ... ..	2/6	—	—	2/6	—	—
SUPPLICATION AND PRAISE ... ..	2/6	—	—	—	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices) ... ..	2/6	—	—	1/0	—	—
(DITTO, SOL-FA, 1/0)						
SING TO THE LORD ... ..	1/0	—	—	2/0	2/6	4/0
THE BRIDE OF DUNKERRON (SOL-FA, 1/6) ... ..	2/0	—	—	—	—	—
J. M. SMETON.						
ARIADNE (SOL-FA, 0/9) ... ..	2/0	—	—	2/6	—	—
CONNLA ... ..	2/6	—	—	2/6	—	—
KING ARTHUR (SOL-FA, 1/0) ... ..	2/6	—	—	—	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—	2/0	—	—
ODE TO THE PASSIONS ... ..	2/0	—	—	1/0	—	—
THE RED KING (Men's voices) ... ..	1/0	—	—	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ... ..	1/0	—	—	—	—	—
(DITTO, SOL-FA, 0/8)						
E. M. SMYTH.						
MASS, IN D ... ..	2/6	—	—	—	—	—
A. SOMERVELL.						
ELEGY ... ..	1/6	—	—	2/0	—	—
KING THRUSHBEARD (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	2/6	—	—
MASS, IN C MINOR ... ..	2/6	—	—	2/0	—	—
ODE TO THE SEA (SOL-FA, 1/0) ... ..	2/0	—	—	2/0	—	—
PRINCESS ZARA (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	0/9	—	—
THE CHARGE OF THE LIGHT BRIGADE ... ..	0/9	—	—	—	—	—
(DITTO, SOL-FA, 0/4)						
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8) ... ..	2/0	—	—	1/6	—	—
THE FORSAKEN MERMAN (SOL-FA, 0/8) ... ..	1/6	—	—	2/0	—	—
THE POWER OF SOUND (SOL-FA, 1/0) ... ..	2/0	—	—	1/0	—	—
THE SEVEN LAST WORDS ... ..	1/0	—	—	—	—	—
R. SOMERVILLE.						
THE 'PRENTICE PILLAR (Opera) ... ..	2/0	—	—	—	—	—
W. H. SPEER.						
THE JACKDAW OF RHEIMS ... ..	2/0	—	—	—	—	—
SPOHR.						
CALVARY ... ..	2/6	3/0	4/0	3/0	3/6	5/0
FALL OF BABYLON ... ..	3/0	3/6	5/0	0/6	—	—
FROM THE DEEP I CALLED ... ..	0/6	—	—	0/9	—	—
GOD IS MY SHEPHERD ... ..	0/9	—	—	1/0	—	—
GOD, THOU ART GREAT (SOL-FA, 0/6) ... ..	1/0	—	—	0/8	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/8	—	—	1/0	—	—
HYMN TO ST. CECILIA ... ..	1/0	—	—	0/4	—	—
JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—	1/0	1/6	2/6
LAST JUDGMENT (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	0/6	1/0	—
DITTO (CHORUSES ONLY) ... ..	0/6	1/0	—	2/0	—	—
MASS (for 5 solo voices and double choir) ... ..	2/0	—	—	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6	—	—	—
JOHN STAINER.						
ST. MARY MAGDALEN (SOL-FA, 1/0) ... ..	2/0	2/6	4/0	1/6	2/0	—
THE CRUCIFIXION (SOL-FA, 0/9) ... ..	1/6	—	—	1/6	2/0	—
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9) ... ..	1/6	2/0	—	—	—	—

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	Cloth Gilt.
<b>C. VILLIERS STANFORD.</b>				<b>S. P. WADDINGTON.</b>			
CARMEN SÆCULARE ... ..	1/6	—	—	JOHN GILPIN (SOL-FA, 0/8) ... ..	2/0	—	—
COMMUNION SERVICE, IN G ... ..	2/6	—	—	WHIMLAND (Operetta) (SOL-FA, 0/8) ... ..	2/0	—	—
EAST TO WEST ... ..	1/6	—	—	<b>R. WAGNER.</b>			
EDEN ... ..	5/0	6/0	7/6	HOLY SUPPER OF THE APOSTLES ... ..			
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	... .. 2/0 — —			
MASS, IN G MAJOR ... ..	2/6	—	—	<b>W. M. WAIT.</b>			
ŒDIPUS REX (Male voices) ... ..	3/0	—	—	GOD WITH US ... ..			
THE BATTLE OF THE BALTIC ... ..	1/6	—	—	ST. ANDREW ... ..			
THE REVENGE (SOL-FA, 0/9) ... ..	1/6	—	—	THE GOOD SAMARITAN ... ..			
(Ditto, German Words, 2 Mark.)	—	—	—	... .. 2/0 — —			
THE VOYAGE OF MAELDUNE ... ..	2/6	3/0	4/0	... .. 2/0 — —			
<b>F. R. STATHAM.</b>				<b>ERNEST WALKER.</b>			
VASCO DA GAMA ... ..	2/6	—	—	A HYMN TO DIONYSUS ... ..			
<b>BRUCE STEANE.</b>				... .. 1/0 — —			
THE ASCENSION ... ..	2/6	3/0	4/0	<b>R. H. WALTHREW.</b>			
<b>H. W. STEWARDSON.</b>				THE PIED PIPER OF HAMELIN ... ..			
GIDEON ... ..	4/0	—	—	... .. 2/0 — —			
<b>STEFAN STOCKER.</b>				<b>H. W. WAREING.</b>			
SONG OF THE FATES ... ..	1/0	—	—	PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6) ... ..			
<b>SIGISMOND STOJOWSKI.</b>				THE COURT OF QUEEN SUMMERSGOLD			
SPRING-TIME ... ..	1/0	—	—	(Operetta) (SOL-FA, 0/6) ... ..			
<b>J. STORER.</b>				THE WRECK OF THE HESPERUS ... ..			
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	... .. 1/0 — —			
THE TOURNAMENT ... ..	1/0	—	—	... .. 1/6 — —			
<b>E. C. SUCH.</b>				<b>HENRY WATSON.</b>			
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode) ... ..			
NARCISSUS AND ECHO ... ..	3/0	—	—	A PSALM OF THANKSGIVING ... ..			
DITTO (CHORUSES ONLY) ... ..	1/0	—	—	... .. 2/0 — —			
<b>ARTHUR SULLIVAN.</b>				... .. 1/0 — —			
FESTIVAL TE DEUM (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	<b>WEBER.</b>			
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9)	1/0	—	—	COMMUNION SERVICE, IN E FLAT ... ..			
ODE FOR THE COLONIAL AND INDIAN	—	—	—	IN CONSTANT ORDER (Hymn) ... ..			
EXHIBITION ... ..	1/0	—	—	JUBILEE CANTATA ... ..			
THE GOLDEN LEGEND (SOL-FA, 2/0) ... ..	3/6	4/0	5/0	MASS IN E FLAT (Latin and English) ... ..			
INCIDENTAL MUSIC, KING ARTHUR ... ..	1/6	—	—	Do., IN G (Latin and English) ... ..			
<b>T. W. SURETTE.</b>				PRECIOSA (Choruses only, 0/6) ... ..			
THE EVE OF ST. AGNES ... ..	2/0	—	—	THREE SEASONS ... ..			
<b>W. TAYLOR.</b>				... .. 1/0 — —			
ST. JOHN THE BAPTIST ... ..	—	4/0	—	<b>THEOPHIL WENDT.</b>			
<b>A. GORING THOMAS.</b>				ODE ... ..			
THE SUN-WORSHIPPERS ... ..	1/0	—	—	... .. 1/6 — —			
<b>E. H. THORNE.</b>				<b>S. WESLEY.</b>			
BE MERCIFUL UNTO ME ... ..	1/0	—	—	DIXIT DOMINUS ... ..			
<b>G. W. TORRANCE.</b>				EXULTATE DEO (Sing aloud with gladness) ... ..			
THE REVELATION ... ..	5/0	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..			
<b>BERTHOLD TOURS.</b>				... .. 0/4 — —			
A FESTIVAL ODE ... ..	1/0	—	—	<b>S. S. WESLEY.</b>			
THE HOME OF TITANIA (Female voices) ... ..	1/6	—	—	O LORD, THOU ART MY GOD ... ..			
(Ditto, SOL-FA, 0/6)	—	—	—	... .. 1/0 — —			
<b>FERRIS TOZER.</b>				<b>FLORENCE E. WEST.</b>			
BALAAM AND BALAK ... ..	2/6	—	—	A MIDSUMMER'S DAY (Operetta) (SOL-FA, 0/6) ... ..			
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	... .. 1/6 — —			
(Ditto, SOL-FA, 0/6)	—	—	—	<b>JOHN E. WEST.</b>			
<b>P. TSCHAIKOWSKY.</b>				A SONG OF ZION ... ..			
NATURE AND LOVE (Female voices) (SOL-FA, 0/4)	1/0	—	—	LORD, I HAVE LOVED THE HABITATION OF			
<b>VAN BREE.</b>				THY HOUSE ... ..			
ST. CECILIA'S DAY (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	MAY-DAY REVELS (Female voices) (SOL-FA, 0/4) ... ..			
<b>CHARLES VINCENT.</b>				SEED-TIME AND HARVEST (SOL-FA, 1/0) ... ..			
THE LITTLE MERMAID (Female voices) ... ..	1/6	—	—	THE STORY OF BETHLEHEM (SOL-FA, 0/9) ... ..			
THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	1/6	—	—	... .. 1/6 — —			
<b>A. L. VINGOE.</b>				<b>C. LEE WILLIAMS.</b>			
THE MAGICIAN (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	A FESTIVAL HYMN ... ..			
<b>W. S. VINNING.</b>				A HARVEST SONG ... ..			
SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—	GETHSEMANE ... ..			
<b>S. P. WADDINGTON.</b>				THE LAST NIGHT AT BETHANY (SOL-FA, 1/0) ... ..			
<b>R. WAGNER.</b>				... .. 2/0 2/6 — —			
<b>W. M. WAIT.</b>				<b>A. E. WILSHIRE.</b>			
GOD WITH US ... ..				GOD IS OUR HOPE (Psalm 46) ... ..			
ST. ANDREW ... ..				... .. 2/0 — —			
THE GOOD SAMARITAN ... ..				<b>THOMAS WINGHAM.</b>			
... .. 2/0 — —				MASS, IN D (Regina Cœli) ... ..			
<b>ERNEST WALKER.</b>				TE DEUM (Latin) ... ..			
A HYMN TO DIONYSUS ... ..				... .. 3/0 — —			
... .. 1/0 — —				... .. 1/6 — —			
<b>R. H. WALTHREW.</b>				<b>CHAS. WOOD.</b>			
THE PIED PIPER OF HAMELIN ... ..				ODE TO THE WEST WIND ... ..			
... .. 2/0 — —				... .. 1/0 — —			
<b>H. W. WAREING.</b>				<b>F. C. WOODS.</b>			
PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6) ... ..				A GREYPORT LEGEND (1797) (Male voices)			
THE COURT OF QUEEN SUMMERSGOLD				(Ditto, SOL-FA, 0/6) ... ..			
(Operetta) (SOL-FA, 0/6) ... ..				... .. 1/0 — —			
THE WRECK OF THE HESPERUS ... ..				KING HAROLD (SOL-FA, 0/9) ... ..			
... .. 1/0 — —				... .. 1/6 — —			
... .. 1/6 — —				OLD MAY-DAY (Female voices) (SOL-FA, 0/6) ... ..			
... .. 1/6 — —				... .. 1/6 — —			
<b>HENRY WATSON.</b>				<b>E. M. WOOLLEY.</b>			
IN PRAISE OF THE DIVINE (Masonic Ode) ... ..				THE CAPTIVE SOUL (Soprano, Mezzo, Contralto,			
A PSALM OF THANKSGIVING ... ..				and Tenor Soli, and Chorus for Female Voices) ... ..			
... .. 2/0 — —				... .. 1/6 — —			
... .. 1/0 — —				<b>D. YOUNG.</b>			
<b>WEBER.</b>				THE BLESSED DAMOZEL ... ..			
COMMUNION SERVICE, IN E FLAT ... ..				... .. 1/6 — —			
IN CONSTANT ORDER (Hymn) ... ..				... .. 1/6 — —			
JUBILEE CANTATA ... ..				... .. 1/6 — —			
MASS IN E FLAT (Latin and English) ... ..				... .. 1/6 — —			
Do., IN G (Latin and English) ... ..				... .. 1/6 — —			
PRECIOSA (Choruses only, 0/6) ... ..				... .. 1/6 — —			
THREE SEASONS ... ..				... .. 1/6 — —			
... .. 1/0 — —				... .. 1/6 — —			
<b>THEOPHIL WENDT.</b>				... .. 1/6 — —			
ODE ... ..				... .. 1/6 — —			
... .. 1/6 — —				... .. 1/6 — —			
<b>S. WESLEY.</b>				... .. 1/6 — —			
DIXIT DOMINUS ... ..				... .. 1/0 — —			
EXULTATE DEO (Sing aloud with gladness) ... ..				... .. 0/4 — —			
IN EXITU ISRAEL (English or Latin Words) ... ..				... .. 0/4 — —			
... .. 0/4 — —				... .. 0/4 — —			
<b>S. S. WESLEY.</b>				... .. 0/4 — —			
O LORD, THOU ART MY GOD ... ..				... .. 1/0 — —			
... .. 1/0 — —				... .. 1/0 — —			
<b>FLORENCE E. WEST.</b>				... .. 1/0 — —			
A MIDSUMMER'S DAY (Operetta) (SOL-FA, 0/6) ... ..				... .. 1/6 — —			
... .. 1/6 — —				... .. 1/6 — —			
<b>JOHN E. WEST.</b>				... .. 1/6 — —			
A SONG OF ZION ... ..				... .. 1/0 — —			
LORD, I HAVE LOVED THE HABITATION OF				... .. 1/0 — —			
THY HOUSE ... ..				... .. 1/0 — —			
MAY-DAY REVELS (Female voices) (SOL-FA, 0/4) ... ..				... .. 1/6 — —			
SEED-TIME AND HARVEST (SOL-FA, 1/0) ... ..				... .. 2/0 — —			
THE STORY OF BETHLEHEM (SOL-FA, 0/9) ... ..				... .. 1/6 — —			
... .. 1/6 — —				... .. 1/6 — —			
<b>C. LEE WILLIAMS.</b>				... .. 1/6 — —			
A FESTIVAL HYMN ... ..				... .. 0/8 — —			
A HARVEST SONG ... ..				... .. 1/6 — —			
GETHSEMANE ... ..				... .. 2/0 2/6 — —			
THE LAST NIGHT AT BETHANY (SOL-FA, 1/0) ... ..				... .. 2/0 2/6 — —			
... .. 2/0 2/6 — —				... .. 2/0 — —			
<b>A. E. WILSHIRE.</b>				... .. 2/0 — —			
GOD IS OUR HOPE (Psalm 46) ... ..				... .. 2/0 — —			
... .. 2/0 — —				... .. 2/0 — —			
<b>THOMAS WINGHAM.</b>				... .. 2/0 — —			
MASS, IN D (Regina Cœli) ... ..				... .. 3/0 — —			
TE DEUM (Latin) ... ..				... .. 1/6 — —			
... .. 3/0 — —				... .. 1/6 — —			
<b>CHAS. WOOD.</b>				... .. 1/6 — —			
ODE TO THE WEST WIND ... ..				... .. 1/0 — —			
... .. 1/0 — —				... .. 1/0 — —			
<b>F. C. WOODS.</b>				... .. 1/0 — —			
A GREYPORT LEGEND (1797) (Male voices)				... .. 1/0 — —			
(Ditto, SOL-FA, 0/6) ... ..				... .. 1/0 — —			
... .. 1/0 — —				... .. 1/6 — —			
KING HAROLD (SOL-FA, 0/9) ... ..				... .. 1/6 — —			
OLD MAY-DAY (Female voices) (SOL-FA, 0/6) ... ..				... .. 1/6 — —			
... .. 1/6 — —				... .. 1/6 — —			
<b>E. M. WOOLLEY.</b>				... .. 1/6 — —			
THE CAPTIVE SOUL (Soprano, Mezzo, Contralto,				... .. 1/6 — —			
and Tenor Soli, and Chorus for Female Voices) ... ..				... .. 1/6 — —			
... .. 1/6 — —				... .. 1/6 — —			
<b>D. YOUNG.</b>				... .. 1/6 — —			
THE BLESSED DAMOZEL ... ..				... .. 1/6 — —			
... .. 1/6 — —				... .. 1/6 — —			

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# EDEN

A DRAMATIC ORATORIO, IN THREE ACTS

THE POEM WRITTEN BY

ROBERT BRIDGES

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA  
BY

C. VILLIERS STANFORD

(Op. 40).

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## THE TIMES.

Mr. Robert Bridges, whose originality and vigour of style have been long recognised by the few, and more lately admitted by a larger circle, has ventured to tread in the footprints of a poet whose technical methods he has done not a little to elucidate, and to tell once again, in words instinct with new life, the sublime story of Paradise Lost. . . . Though the close is, perhaps, the most original part of the conception, the whole is full of profound thought and striking beauty. It is not wholly or indeed chiefly as a poem that it is to be regarded on this occasion, however, but as a vehicle for musical suggestion. It will be readily seen from the foregoing summary how many and how great are the opportunities contained in it from the point of view of a composer possessing a command of contrasting effects, and it will have been confidently expected that so skilled a hand as that of Professor Stanford would not neglect them when they occurred. He has, however, done much more than this, and whether in the mystic songs of the angels, the hate-inspired accents of the demons, or the human emotions of *Adam* and *Eve*, he has succeeded beyond all anticipation. . . . For the present it is enough to say that, under the composer's direction, and interpreted by Miss Anna Williams, Mrs. Brereton, Madame Hope Glenn, and Messrs. Lloyd, Henschel, and Watkin Mills it made an immediate and decisive success.

## DAILY TELEGRAPH.

Having a remarkable book, Professor Stanford determined upon the composition of music to match. I cannot tell whether or no he shrank from the gigantic task imposed upon him. Probably not, since these are days little remarkable for diffidence. But one thing is quite sure—the composer called to his aid every agency and resource likely to help him in his flight to heaven, his descent to hell, and his Edenic experiences. . . . The music to the first act, in which old modes and themes are copiously dealt with, is decidedly interesting, and an apt illustration of the composer's exceeding ability as a technical and constructive musician. There is a charming sacred madrigal in five parts, while in effective contrast with more formal strains is a theme connected with the idea of Beauty and eminently worthy to fill that place. . . . The opening music of the third act contains much that is beautiful, but the composer's best effort is made towards the close, after the visions of war and pestilence have ended.

## THE STANDARD.

Professor Stanford has sought inspiration from various sources, ranging from the ancient modes to the latest harmonic and orchestral developments, and in every phase he shows an easy mastery over the forms required for obtaining striking effects. . . . "Eden" was followed with close attention, and at the end of the performance the composer was recalled, and cheered with an amount of

heartiness which betokened genuine appreciation. . . . Unquestionably "Eden" is, in every sense, a noteworthy achievement, and it will be strange if a work so original in design, and containing so much that is powerful and beautiful, is not taken into favour wherever the means are at hand for its adequate interpretation.

## DAILY NEWS.

Professor Stanford's Oratorio "Eden," produced for the first time to-night, is the most ambitious sacred work which the clever Irish musician has yet given us. . . . In the scene in Heaven Professor Stanford makes plentiful use of the older ecclesiastical forms, and there is nothing in this section of his Oratorio more happily conceived than the Motet of seraphs, cherubs, and other angels, and the "Madrigale Spirituale," or sacred madrigal, in which the heavenly host announce the birth of the human creature. The choruses in this act (as, indeed, elsewhere) are far more effective than the work for the soloists, but the part concludes with a capably written and well-developed fugue to the words, "Let all Thy works praise Thee for ever." . . . Audiences will probably consider the Satanic music infinitely superior to the celestial, a feature in which, by the way, "Eden" by no means stands alone. It will now suffice that the Hell choruses are full of vigour and life, and that an ironical point is more than once made of a distorted or burlesqued version of themes already heard in the scene in Heaven. . . . Professor Stanford is of course at his best in the battle choruses, which culminate in a paean of victory, in a fine "Pain" chorus, and in a capital chorus of "All Seers," in which the Birmingham tenors had an opportunity of distinguishing themselves.

## MORNING POST.

It must suffice now to say that in "Eden" Dr. Stanford displays some of the finest, most thoughtful, and picturesque music he has as yet given to the public. Much of it is sensational—it could not be otherwise considering the subject; much of it is beautiful, all of it is clever, and he may await with satisfaction the approval of all those who can appreciate work which exhibits a perfect knowledge of old and new ideas and treatment. The hearty applause of the audience is an earnest of what is yet to come when the Oratorio is heard in other places.

## DAILY GRAPHIC.

Dr. Stanford has not been slow to avail himself of the many opportunities afforded him by a poem so wide in its scope, so varied in metre, and so suggestive in its diction. It is in many ways the most ambitious and the strongest of all his works. The whole of the second act is exceedingly powerful and full of a sombre picturesqueness. The duet between *Adam* and *Eve* at the opening of Act III. is perfectly beautiful—quite the most lovely thing that Dr. Stanford has ever written. The instrumentation glows with life and sunlight.

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

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### THE TIMES.

The *Offertorium* contains some of the most beautiful things in the mass; it begins with a remarkably effective dialogue in well-conceived contrast between the bass chorus and the alto solo, and though the device, employed further on at "Libera animas," of making the choir repeat the words rapidly and *sotto voce*, is one that has been soiled with ignoble use, it undoubtedly serves its purpose in this place. The number is well worked up to a fine climax at the words "Sed signifer sanctus Michael."

### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Anton Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead. The music is perfectly original throughout, and is founded, not so much upon what is called a *leitmotif*, as upon a characteristic phrase in which the interval of a diminished second is chief feature. . . . None have made so great a use of the effect before as the Bohemian musician Dvořák. The interval marks a special peculiarity of some of the phases of the music of his native land, and it has been employed by him before, but never with so deeply impressive a result as in the present instance. This, however, is not the only noticeable quality of his music. Although the phrase in itself suggests the free employment of chromatic harmonies, it is perfectly refreshing to find that he has a great regard for those tonal harmonies which form the recognisable

charm of the music of the sixteenth century, such as marks the music of Palestrina, of Byrde, of Tallis, and later of Orlando Gibbons. These points, associated with all the wealth of modern thought and knowledge in dealing with the orchestra, make the work not only a worthy example of "music up to date," but also to a large extent suggestive of further advance in art.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "Stabat Mater" with a fitting companion. When the large audience this morning, disregarding the ridiculously antiquated request that there should be no applause at the day performances in the Town Hall, loudly congratulated the composer as he stood at the conductor's desk, and then summoned him back to the platform, the success of the new Requiem he had written expressly for this Festival was as emphatically pronounced as any spontaneous expression of approval could well be. Though occupying two hours (the proposed interval midway being very properly postponed until the termination of the work) it was listened to with the closest attention throughout, and at no stage gave sign of having proved wearisome. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### SUNDAY TIMES.

The first question amateurs will ask concerning this work is, "Does it equal the 'Stabat Mater'?" The answer must be "No," because it is not of the same sustained strength and interest throughout; yet so nearly does it approach the earlier effort in these qualities, in originality, beauty, impassioned sentiment—everything, in fact, that makes Dvořák the genius he is—that the "Requiem" must perforce be reckoned in the same category of acknowledged masterpieces.

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