

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

C. H. H. PARRY

THE CHIVALRY OF THE SEA

LONDON NOVELLO & Co. LTD.

BACH

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WEBER

NOVELLO'S EDITIONS.

COMPOSITIONS

BY

C. HUBERT H. PARRY.

ORATORIOS, CANTATAS, ETC.

	s.	d.
BEYOND THESE VOICES THERE IS PEACE. MOTET. (S.B. SOLI.)		
Full Score and Wind Parts, MS		
String Parts (5)	15	0
Vocal Score	4	0
BLEST PAIR OF SIRENS ("At a Solemn Music"), (CHORUS ONLY.) ODE BY MILTON.		
Full Score	11	6
String Parts (4)	3	6
Wind Parts... ..	13	6
Vocal Score	1	6
Ditto. Tonic Sol-fa	1	0
Ditto. German Words by Walter Josephson	4	0
Ditto. Italian Words by A. Visetti	4	0
Vocal Parts. German Words by Walter Josephson	3	0
Book of Words (per 100)	6	6
CHIVALRY OF THE SEA, THE. (NAVAL ODE.) WORDS BY ROBERT BRIDGES. SET TO MUSIC FOR FIVE-PART CHORUS AND ORCHESTRA.		
Full Score and Orchestral Parts, MS.		
Vocal Score	1	6
Ditto. Tonic Sol-fa	1	0
CORONATION. HYMN TUNE.		
Full Score and Orchestral Parts, MS.		
DE PROFUNDIS. 130TH PSALM. (S. SOLO.)		
Full Score and Wind Parts, MS.		
String Parts (4)	6	9
Vocal Score	3	0
Vocal Parts... ..	each	1 6
ETON. AN ODE BY ALGERNON CHARLES SWINBURNE. SET TO MUSIC FOR THE 450TH ANNIVERSARY OF THE FOUNDATION OF THE COLLEGE.		
Full Score and Orchestral Parts, MS.		
Vocal Score	2	0
ETON MEMORIAL ODE. NOVEMBER 18TH, 1908. WORDS BY ROBERT BRIDGES.		
Full Score and Orchestral Parts, MS.		
Vocal Score	1	6
GLORIES OF OUR BLOOD AND STATE, THE. (CHORUS ONLY.) A FUNERAL ODE, BY JAMES SHIRLEY.		
Full Score and Orchestral Parts, MS.		
Vocal Score	1	6
GOD IS OUR HOPE. 46TH PSALM. ANTHEM. (B. SOLO.) COMPOSED FOR THE 259TH ANNIVERSARY OF THE FESTIVAL OF THE SONS OF THE CLERGY.		
Full Score and Orchestral Parts, MS.		
Vocal Score	2	6
I WAS GLAD WHEN THEY SAID UNTO ME. ANTHEM.		
Full Score and Orchestral Parts, MS.		
Vocal Score	0	6
INVOCATION TO MUSIC. AN ODE (IN HONOUR OF PURCELL). BY ROBERT BRIDGES. (S.T.B. SOLI.)		
Full Score and Orchestral Parts, MS.		
Vocal Score	4	0
JOB. AN ORATORIO. (S.T. BAR. B. SOLI.)		
Full Score	12	0
String Parts (4)	17	6
Wind Parts... ..	33	10
Vocal Score	4	0
Ditto. Tonic Sol-fa, Choruses only	1	6
Vocal Parts... ..	each	1 6
Book of Words (per 100)	33	4

	s.	d.
JUDITH; OR, THE REGENERATION OF MANASSEH AN ORATORIO. (S.S.A.T.B. SOLI.)		
Full Score, MS.		
String Parts (4)	43	6
Wind Parts... ..	76	9
Vocal Score	7	6
Ditto	8	6
Ditto. Tonic Sol-fa, Choruses only	3	0
Vocal Parts... ..	each	2 6
Book of Words, with Analysis, by F. HUEFFER (per 100)	66	8
Ditto without Analysis (per 100)	33	4
GOD BREAKETH THE BATTLE (Tenor Solo from the above)		
String Parts	2	8
Wind Parts	3	4
KING SAUL. AN ORATORIO. (S.A.T. BAR. B. SOLI.)		
Full Score and Orchestral Parts, MS.		
Vocal Score	7	6
Ditto	8	6
Ditto	11	6
Ditto. Tonic Sol-fa, Choruses only... ..	2	6
Vocal Parts	each	2 6
Book of Words, with Analysis by JOSEPH BENNETT (per 100)	66	8
Ditto without Analysis (per 100)	33	4
L'ALLEGRO ED IL PENSIEROSO. (S.B. SOLI.) POEM BY MILTON.		
Full Score and Wind Parts, MS.		
String Parts (4)	16	0
Vocal Score	4	0
Ditto. Tonic Sol-fa	2	6
LOTUS EATERS, THE CHORIC SONG FROM THE. BY TENNYSON. (S. SOLO AND RECITER.)		
Full Score and Wind Parts, MS.		
String Parts (4)	8	3
Vocal Score	3	0
LOVE THAT CASTETH OUT FEAR, THE. SINFONIA SACRA. (A.B. SOLI.)		
Full Score and Wind Parts, MS.		
String Parts (5)	16	0
Vocal Score	4	0
Vocal Parts	each	1 6
MAGNIFICAT. LATIN WORDS ONLY. (S. SOLO.)		
Full Score and Wind Parts, MS.		
String Parts (4)	7	6
Vocal Score	2	6
ODE ON ST. CECILIA'S DAY. (S. BAR. SOLI.) (POEM BY POPE.)		
Full Score, MS.		
String Parts (4)	12	6
Wind Parts... ..	28	1
Vocal Score	3	0
Ditto. Tonic Sol-fa	1	6
Vocal Parts	each	1 0
Book of Words, with Analytical Notes, by J. BENNETT (per 100)	19	0
Ditto. Without Analysis (per 100)	9	6
ODE ON THE NATIVITY. (S. SOLO.) THE WORDS BY WILLIAM DUNBAR.		
Full Score and Wind Parts, MS.		
String Parts (5)	10	6
Vocal Score	3	0
ODE TO MUSIC. (S.S.A.T.B. SOLI.) POEM BY ARTHUR C. BENSON.		
Full Score and Orchestral Parts, MS.		
Vocal Score	1	6
Ditto. Tonic Sol-fa	0	6

LONDON: NOVELLO AND COMPANY, LIMITED.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
CHIVALRY OF THE SEA.

NAVAL ODE

BY

ROBERT BRIDGES

SET TO MUSIC FOR FIVE-PART CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY.

(PRICE ONE SHILLING AND SIXPENCE.)

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MADE IN ENGLAND.

THE CHIVALRY OF THE SEA.

(Dedicated to the memory of CHARLES FISHER, late student of Christ Church,
Oxford.)

Over the warring waters, beneath the wandering skies
The heart of Britain roameth, the Chivalry of the sea,
Where Spring never bringeth a flower, nor bird singeth in a tree ;
Far, afar, O beloved, beyond the sight of our eyes,
Over the warring waters, beneath the stormy skies.

Staunch and valiant-hearted, to whom our toil were play,
Ye man with armour'd patience the bulwarks night and day,
Or on your iron coursers plough shuddering through the Bay,
Or neath the deluge drive the skirmishing sharks of war :
Venturous boys who leapt on the pinnacle and row'd from shore,
A mother's tear in the eye, a swift farewell to say,
And a great glory at heart that none can take away.

Seldom is your home-coming ; for aye your pennon flies
In unrecorded exploits on the tumultuous wave ;
Till, in the storm of battle, fast-thundering upon the foe,
Ye add your kindred names to the heroes of long-ago,
And mid the blasting wrack, in the glad sudden death of the brave,
Ye are gone to return no more.—Idly our tears arise ;
Too proud for praise as ye lie in your unvisited grave,
The wide-warring water, under the starry skies.

ROBERT BRIDGES.

THE CHIVALRY OF THE SEA.

Robert Bridges.

C. Hubert H. Parry.

Slow, but with spirit. ♩ = 60.

Piano.

p *cresc.*

dim. *mf* *cresc.*

poco rit. *a tempo*

p *cresc.*

rit. *Firmly. ♩ = 60. poco animando*

f *cresc.* *ff*

dim. *mf*

14392

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B Soprano I.

Soprano II.

Alto.

Tenor.

Bass.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.
♩ = about 76.

mf cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

dim.

mf

cresc.

wa - - - ters, be - - neath the wan - - -

wa - - - ters, be - - neath

wa - - - ters, be - - neath the

wa - - - ters, be - - neath the

wa - - - ters, be - - neath

der-ing skies, The heart of Bri-tain roam -
 the wan - der-ing skies, The heart of Bri-tain roam -
 wan - der-ing skies, The heart of Bri-tain roam -
 wan - der-ing skies, The heart of Bri-tain roam -
 the wan-der-ing skies, The heart of Bri-tain roam -

- eth, The Chi-val-ry
 - eth, The Chi-val-ry
 - eth, roam - eth, The Chi-val-ry
 - eth, roam - eth, The Chi-val-ry
 - eth, The Chi-val-ry
 - eth, The Chi-val-ry

rit. quasi Tempo I^o

of the sea,
of the sea,
of the sea,
of the sea,
of the sea,

mf *p*

rit. quasi Tempo I^o

p *cresc.*

D rit.

Where

p

poco animando

D rit.

p

Slower.

Where

Spring ne-ver bring-eth a flower, nor bird sing-eth in a tree,

Where Spring ne-ver bring-eth a flower, nor bird sing-eth in a

Slower. $\text{♩} = 78$.

p

Spring ne-ver bring-eth a flower, nor bird sing-eth in a tree, nor

Where Spring never bring-eth a flower, nor bird sing-eth in a

nor bird

Where Spring ne-ver bring-eth a flower, nor bird sing-eth in a tree,

tree, nor bird, nor bird, nor bird

E

bird sing-eth in a tree;

tree, sing-eth in a tree;

sing-eth in a tree, sing-eth in a tree;

nor bird sing-eth in a tree;

sing-eth in a tree;

mf

dim.

a little quicker.

Far, a-far, O be-

Far, a-far, O be-lov-ed, a -

Far, a-far, O be-lov-ed, a-far, O be -

p

mf

a little quicker. ♩ = 84.

p

poco cresc.

F poco animando

- lov - ed, a - - far, O be - lov - ed, a -
 - far, O be - lov - ed, a - far, a -
 - lov - ed, O be - lov - ed,
mf Far, a - far, O be - lov - ed, a -
mf Far, a - far, O be - lov - ed, a - far, O be -

F poco animando

- far, a - - far, O be - lov - ed, be - yond
 - far, O be - lov - ed a - far, a - far, be -
 a - - far, O be - lov - - ed,
 far, a - far, O be - lov - - ed,
 - lov - - ed,

dim. *p*

the sight of our eyes,
- yond the sight of our eyes,
p be - yond the sight of our eyes,
p be - yond the sight of our
p be - yond the sight of our

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "the sight of our eyes," followed by "- yond the sight of our eyes," then "be - yond the sight of our eyes," then "be - yond the sight of our", and finally "be - yond the sight of our". The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes.

poco rit.

the sight of our eyes,
eyes, the sight of our eyes,
eyes,

poco rit.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "the sight of our eyes," followed by "eyes, the sight of our eyes," and finally "eyes,". The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes. The tempo marking "poco rit." appears above the first and fourth staves.

quasi Tempo I^o

mf *poco cresc.*
 O - - ver the war - - ring wa - ters,
mf *poco cresc.*
 O - - ver the war - - ring wa - ters,
quasi Tempo I^o ♩ = 66 .
p *poco cresc.*

mf cresc.
 O - - ver the war - - ring wa - ters,
mf cresc.
 O - - ver the war - - ring wa - ters,
mf cresc.

G

be - - neath the storm - y
 be - - neath the storm - y skies,
 be - neath the storm - - y skies,
 be - - neath the storm - y
 be - - neath the storm - y skies,

f cresc.
f cresc.
f cresc.
f cresc.
f cresc.

G

skies, be - - neath the storm - -
 be - - neath the storm *dim.*
 be - neath the storm - - y storm - *dim.*
 skies, be - neath the storm - *dim.*
 the storm - - y skies, be - neath the *dim.*

ff
ff
ff
ff
ff

H

- y skies.
- y skies.
- y skies.
- y skies.
storm - y skies.

H

dim. *rit.* *pp*

Allegro. ♩ = 100.

f

K

mf *cresc.*

Staunch
Staunch
Staunch
Staunch
Staunch

f

This section contains five vocal staves, each with a single note and the word "Staunch" written below it. The notes are in a soprano, alto, tenor, and two bass parts. The piano accompaniment is shown in grand staff notation below the vocal parts, featuring a rhythmic pattern of eighth and sixteenth notes.

and val-iant-hearted, to whom our toil were
and val-iant-hearted, to whom our toil were
and val-iant-hearted, to whom our toil were
and val-iant-hearted, to whom our toil were
and val-iant-hearted, to whom our toil were

f

This section contains five vocal staves with lyrics and a piano accompaniment. The lyrics are "and val-iant-hearted, to whom our toil were". The piano accompaniment continues with a similar rhythmic pattern to the first section.

L

play, Ye man with ar-mour'd pa - - tience

play, Ye man with ar-mour'd pa - - tience

play, Ye man with ar-mour'd pa - - tience

play, Ye man with ar - mour'd pa - tience

play, Ye man with ar - mour'd pa - tience

mp

simile

the bul-warks night and day, Or on your i - ron cour-sers

the bul-warks night and day, Or on your i - ron cour-sers

the bul-warks night and day, Or on your i - ron cour-sers

the bul-warks night and day, Or on your i - ron cour-sers

the bul-warks night and day, Or on your i - ron cour-sers

f

M

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

plough shuddering through the Bay,

M

Or 'neath the de-luge drive the skir-mish-ing sharks,

Or 'neath the de-luge drive the skir-mish-ing sharks,

Or 'neath the de-luge drive the

Or 'neath the de-luge drive the skir-mish-ing

Or 'neath the de-luge drive

the skir-mish-ing sharks of war! war!

the skir-mish-ing sharks of war! war!

skir-mishing sharks of war! war!

sharks of war! war!

the skir-mish-ing sharks of war! war!

sf

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The lyrics are 'the skir-mish-ing sharks of war! war!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*sf*) dynamic marking.

war!

war!

war!

war!

war!

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are silent, with the word 'war!' written below each staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

Ven - tur - ous boys who leapt on the
 Ven - tur - ous boys, ven - tur - ous
 Ven - tur - ous boys who leapt on the
 Ven - tur - ous boys
 Ven - tur - ous boys who

mf cresc.

pinnacle and row'd from shore, A mother's tear in the
 boys who leapt on the pinnacle and row'd from shore,
 pinnacle and row'd from shore,
 who leapt on the pinnacle and row'd from shore,
 leapt on the pinnacle and row'd from shore,
 leapt on the pinnacle and row'd from shore,

Slower. *espressivo*
p
 Slower.
p

pp *animando.*

eye, a swift farewell to say,

espress. *cresc.* *animando.*

p *pp*

poco rit. *Allegro.*

f *f*

And a

poco rit. *f* And a great glo - - ry at

And a great glo - - - ry at heart, a great

f poco rit. *Allegro. ♩ = 108.*

And a great glo - - ry at heart

great glo - - ry at heart, a glo - - -

And a great glo - - ry at heart that

heart that none can take a - way,

glo - - - ry that none can take a - -

that none can take a - way, and a great glo - ry at heart

- ry, and a great glo - ry at heart

none can take a - way, and a great glo - ry at heart

that none can take a - way, and a great glo - ry at heart

- way, and a great glo - ry at heart

rit. *v* **R** Tempo

— that none can take a - way.

— that none can take a - way.

— that none can take a - way.

— that none can take a - way.

rit. **R** Tempo ♩ = 96.

f

dim. rit.

Slower.

animato.

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Sel-dom is your home-com-ing; for aye —

Slower.

animato. ♩ = 120.

your pen-non flies — In un-re-cord-ed

your pen-non flies — In un-re-cord-ed

your pen-non flies — In un-re-cord-ed

your pen-non flies — In un-re-cord-ed

your pen-non flies — In un-re-cord-ed

fast - thun - der - ing — up - on the foe, ————— Ye add — your

fast - thun - der - ing — up - on the foe, ————— Ye add — your

fast - thun - der - ing — up - on the foe, ————— Ye add — your

fast - thun - der - ing — up - on the foe, ————— Ye add — your

fast - thun - der - ing — up - on the foe, ————— Ye add — your

allargando *a tempo*

kin - dred names ————— to the he - roes of long — a - go, —————

kin - dred names ————— to the he - roes of long — a - go, —————

kin - dred names ————— to the he - roes of long — a - go, —————

kin - dred names ————— to the he - roes of long — a - go, —————

kin - dred names to the he - roes of long — a - go, —————

allargando *a tempo*

ff **T** *rit.*

And 'mid the blast - ing wrack,

ff

And 'mid the blast - ing wrack,

ff

And 'mid the blast - ing wrack,

ff

And 'mid the blast - ing wrack,

ff

And 'mid the blast - ing wrack,

mf *p* *dim.* *pp* Poco meno mosso. *rit.*

in the glad sudden death of the brave,

mf *p* *dim.* *pp*

in the glad sudden death of the brave,

mf *p* *dim.* *pp*

in the glad sudden death of the brave,

mf *p* *dim.* *pp*

in the glad sudden death of the brave,

mf *p* *dim.* *pp*

in the glad sudden death of the brave,

Poco meno mosso. *rit.*

p Flowingly. $\text{♩} = 92$.

Ye are gone, ye are gone to re - turn.

Ye are gone, ye are gone to re - turn.

Ye are gone to re -

Ye are gone, ye are gone to re - turn.

Ye are gone to re -

Flowingly. $\text{♩} = 92$.

p *espressivo*

pp **V** Moderato. $\text{♩} = 108$.

no more.

no more.

- turn no more, no more.

no more.

- turn no more, no more.

Moderato. $\text{♩} = 108$.

p *dim.* *p* *espressivo*

poco animando

Id - - - ly our tears a -

Id - - - ly our

Id - - - ly

poco animando

Id - - - ly our tears a - rise, our

- rise, - id - - ly our tears a - rise;

Id - - - ly our

tears a - rise, our tears a -

our tears a - rise, our tears

W animando. *mf cresc.*

tears a - rise; Too proud for

mf cresc. Too proud for

mf cresc. tears a - rise; Too proud for praise, too

mf cresc. - rise; Too proud for praise, too

P a - - rise; *mf* Too proud for

W animando. $\text{♩} = 120$.

mf marcato cresc.

dim.

praise as ye lie in your un - vi - sit - ed

dim. praise as ye lie in your un - vi - sit - ed

dim. proud for praise as ye lie in your un - vi - sit - ed

dim. proud for praise as ye lie in your un - vi - sit - ed

dim. praise as ye lie in your un - vi - sit - ed

dim.

p poco rit. animando *p* *cresc.*

graves, _____ The wide - war - - - - - ring

graves, _____ The

graves, _____ *mf* *cresc.* The wide - war - -

graves, _____ *mf* The

graves, _____

poco rit. animando

p *cresc.*

wa - ters, the wide - war - - - - -

cresc. wide - war - - - - - ring wa - ters, the wide - war - - - - -

- ring wa - ters, the wide - war - - - - -

cresc. wide - war - - - - - ring wa - ters, the wide - war - - - - -

mf *cresc.* The wide - war - - - - - ring wa - ters, the wide - war - - - - -

cresc. molto

allargando

rit. dim.

- ring wa-ters, un - der the star - - - ry
 - ring wa-ters, un - der the star - - - ry
 - ring wa-ters, un - der the star - ry
 - ring wa-ters, un - der the star - ry
 - ring wa-ters, un - der the star - ry

allargando

rit.

dim. p dim.

p a tempo

skies.
 skies.
 skies.
 skies.
 skies.

p a tempo

mf dim.

X

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

p *cresc.*

The wide - war - ring

The wide - war - ring

X

sempre dim.

cresc.

wa - - - - - ters,

wa - - - - - ters,

wa - - - - - ters,

wa - - - - - ters,

wa - - - - - ters,

p.

PARRY'S COMPOSITIONS—continued.

SONGS—continued. s. d.

ENGLISH LYRICS. Twelve Sets. Each Set 4 0

FIRST SET.

- *1 My true love hath my heart
- 2 Good-night
- 3 Where shall the lover rest
- 4 Willow, Willow, Willow

SECOND SET.

- 1 O Mistress Mine
- 2 Take, O take those lips away
- 3 No longer mourn for me
- 4 Blow, blow, thou winter wind
- 5 When icicles hang by the wall

THIRD SET.

- *1 To Lucasta, on going to the wars
- *2 If thou would'st ease thine heart
- *3 To Althea, from prison
- *4 Why so pale and wan
- 5 Through the ivory gate
- 6 Of all the torments

FOURTH SET.

- *1 Thine eyes still shined for me
- *2 When lovers meet again
- *3 When we two parted
- 4 Weep you no more
- 5 There be none of beauty's daughters
- 6 Bright star

FIFTH SET.

- *1 A stray nymph of Dian
- *2 Proud Maisie
- *3 Crabbed age and youth
- 4 Lay a garland on my hearse
- 5 Love and laughter
- 6 A girl to her glass
- 7 A Lullaby

SIXTH SET.

- *1 When comes my Gwen
- *2 And yet I love her till I die
- *3 Love is a bable
- *4 A lover's garland
- 5 At the hour the long day ends
- 6 Under the Greenwood Tree

SEVENTH SET.

- 1 On a time the amorous Silvy
- 2 Follow a shadow
- 3 Ye little birds that sit and sing
- 4 O never say that I was false of heart
- 5 Julia
- *6 Sleep

EIGHTH SET.

- 1 Whence
- 2 Nightfall in winter
- 3 Marian
- 4 Dirge in woods
- 5 Looking backward
- 6 Grapes

NINTH SET.

- 1 Three aspects
- 2 A Fairy Town
- 3 The Witches' Wood
- 4 Whether I live
- 5 Armida's garden
- *6 The Maiden
- 7 There

TENTH SET.

- 1 My heart is like a singing bird
- 2 Gone were but the winter cold
- 3 A moment of farewell
- 4 The child and the twilight
- 5 From a city window
- 6 One silent night of late

ELEVENTH SET.

- 1 One golden thread
- 2 The spirit of the spring
- 3 What part of dread Eternity
- 4 The blackbird
- 5 The faithful lover
- 6 If I might on puissant wing
- 7 Why art thou slow
- 8 She is my love beyond all thought

TWELFTH SET.

- 1 When the dew is falling
- 2 To blossoms
- 3 Rosaline
- 4 When the sun's great orb
- 5 Dream Pedlary
- 6 O world, O life, O time
- 7 The sound of hidden music

The Songs marked * may be had separately, price 1s. 6d. each.

HYMNS AND CAROLS.

Crossing the Bar	0 1½
†God of all created things (Coronation)	0 2
	(Sol-fa) 0 2
Hush! for amid our tears (Memorial)	0 1½
	Words only, per 100 2 0
I sing the birth (Carol)	0 4
O praise ye the Lord	0 2
Through the night of doubt and sorrow	0 1½
Welcome Yule (Carol)	0 3
When Christ was born of Mary free (Carol)	0 3

† Full Score and Orchestral Parts may be had.

PART-SONGS.

s. d.

SIX LYRICS, FROM ELIZABETHAN SONG BOOKS ... complete 1 6

Or, separately:—

- 1 Follow your saint (Tonic Sol-fa, 1½d.) 0 3
- 2 Love is a sickness (Tonic Sol-fa, 1½d.) 0 3
- 3 Turn all thy thoughts to eyes (Tonic Sol-fa, 1½d.) 0 3
- 4 Whether men do laugh or weep 0 4
- 5 The sea hath many a thousand sands (Tonic Sol-fa, 2d.) 0 3
- 6 Tell me, O love (S.S.A.T.B.B.) (Tonic Sol-fa, 2d.) 0 4

SIX MODERN LYRICS complete 1 6

Or, separately:—

- 1 How sweet the answer 0 3
- 2 Since thou, O fondest (Tonic Sol-fa, 1½d.) 0 3
- 3 If I had but two little wings (Tonic Sol-fa, 2d.) 0 2
- 4 There rolls the deep (Tonic Sol-fa, 1½d.) 0 3
- 5 What voice of gladness 0 4
- 6 Music, when soft voices die (Tonic Sol-fa, 1½d.) 0 3

SIX FOUR-PART SONGS complete 1 6

Or, separately:—

- 1 In a harbour green 0 3
- 2 My delight and thy delight (Tonic Sol-fa, 2d.) 0 4
- 3 Prithee, why 0 3
- 4 Sorrow and pain 0 4
- 5 Sweet day, so cool (Tonic Sol-fa, 2d.) 0 3
- 6 Wrong not, sweet Empress (Tonic Sol-fa, 2d.) 0 3

EIGHT FOUR-PART SONGS complete 1 6

Or, separately:—

- 1 Pbillis 0 2
- 2 O love, they wrong thee much (Tonic Sol-fa, 2d.) 0 3
- 3 At her fair hands 0 4
- 4 Home of my heart 0 4
- 5 You gentle nymphs 0 3
- 6 Come, pretty wag, and sing (Tonic Sol-fa, 2d.) 0 3
- 7 Ye thrilled me once (Tonic Sol-fa, 2d.) 0 3
- 8 Better music ne'er was known 0 4

An Analogy (A.T.B.B.) 0 3

†Descend, ye nine ("Ode on St. Cecilia's Day") 0 3

(Tonic Sol-fa, 3d.) 0 6

Hang fear, cast away care (humorous) (A.T.B.B.) 0 3

In praise of Song (Tonic Sol-fa, 3d.) 0 6

Love wakes (A.T.B.B.) 0 3

Orpheus (humorous) (A.T.B.B.) 0 4

Out upon it (Tonic Sol-fa, 1½d.) 0 3

That very wise man (humorous) (A.T.B.B.) 0 4

The mad dog (humorous) (A.T.B.B.) (Tonic Sol-fa, 4d.) 0 6

SERVICES.

The Morning and Evening Service in D complete 1 6

Or, separately: Te Deum, 4d. (Tonic Sol-fa, 1½d.);

Benedictus, 4d.; Kyrie, Creed, Sanctus and Gloria, 6d.;

Magnificat and Nunc dimittis, 6d. (Tonic Sol-fa, 3d.)

Kyrie Eleison in D minor 0 3

Te Deum and Benedictus in D Folio 3 0

†Te Deum Laudamus (Coronation) 1 6

†Te Deum Laudamus (1913) 1 0

†Te Deum Laudamus (Latin) 1 0

†Magnificat (Latin) 2 6

ANTHEMS.

Blessed is he whose unrighteousness is forgiven 4 0

†God is our Hope (Bass Solo, Chorus, and Orchestral) 2 6

Hear my words, ye people (Sop. and Bass Solo and Chorus) 1 0

†I was glad when they said unto me 0 6

Prevent us, O Lord 1 6

†Put off, O Jerusalem ("Judith") (Tonic Sol-fa, 3d.) 0 6

†The God of our Fathers ("Judith") (Tonic Sol-fa, 2d.) 0 6

MUSICAL LITERATURE.

A Summary of the History and Development of Mediaeval and

Modern European Music. (Revised Edition, 1905.)

Paper boards, 4s.; paper 3 0

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(July, 1923.) NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

COMPOSITIONS BY EDWARD GERMAN.

ORCHESTRA.

AS YOU LIKE IT. MASQUE (Three Dances) — Full Score, 11s. 6d.; String Parts, 6s. 9d.; Wind Parts, 15s. 6d.	
CORONATION MARCH AND HYMN (HENRY VIII.) Full Score, MS.; String Parts, 3s. 4d.; Wind Parts, 14s. 6d.	
GIPSY SUITE. FOUR CHARACTERISTIC DANCES — Full Score, 16s.; String Parts, 10s. 3d.; Wind Parts, 20s. 9d.	
HAMLET. SYMPHONIC POEM — String Parts, 9s. 9d.; Wind Parts, 19s.; Full Score, MS.	
HENRY VIII. SUITE — OVERTURE. String Parts, 4s. 4d.; Full Score and Wind Parts, MS. PRELUDE TO ACT II. String Parts, 2s. 8d.; Full Score and Wind Parts, MS. PRELUDE TO ACT III. String Parts, 2s. 8d.; Wind Parts, 5s. 8d.; Full Score, MS. PRELUDE TO ACT IV. (Coronation March). Full Score, 5s. 6d.; String Parts, 2s. 8d.; Wind Parts, 5s. 8d. PRELUDE TO ACT V. String Parts, 2s. 8d.; Full Score and Wind Parts, MS. THREE DANCES. Full Score, 11s. 6d.; String Parts, 6s.; Wind Parts, 12s. 10d.	
MUCH ADO ABOUT NOTHING — OVERTURE. String Parts, 6s. 9d.; Wind Parts, 15s. 5d.; Full Score, MS. BOURRÉE AND GIGUE. Full Score, 11s. 6d.; String Parts, 6s.; Wind Parts, 13s. 2d.	
RHAPSODY ON MARCH THEMES — Full Score, 16s.; String Parts, 8s. 3d.; Wind Parts, 19s. 8d.	
RICHARD III. OVERTURE — Full Score, 11s. 6d.; String Parts, 3s. 6d.; Wind Parts, 10s.	
ROMEO AND JULIET. SUITE — PRELUDE. Full Score, 7s. 6d.; String Parts, 3s. 6d.; Wind Parts, 7s. 4d. PASTORALE. String Parts, 2s. 8d.; Wind Parts, 7s. 4d.; Full Score, MS. PAVANE. Full Score, 5s. 6d.; String Parts, 2s. 8d.; Wind Parts, 7s. 4d. NOCTURNE. String Parts, 2s. 8d.; Wind Parts, 7s. 4d.; Full Score, MS. DRAMATIC INTERLUDE. String Parts, 2s. 8d.; Wind Parts, 7s. 4d. Full Score, MS.	
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CORONATION MARCH (HENRY VIII.) ...	11	6	0
GIPSY SUITE. FOUR CHARACTERISTIC DANCES ...	19	0	0
HARVEST DANCE (THE SEASONS) ...	15	0	0
RICHARD III. OVERTURE ...	16	0	0
THREE DANCES (HENRY VIII.) ...	19	0	0
WELSH RHAPSODY ...	19	0	0

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3. MENUETTO (Love Duet) ...	2	3
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INTERMEZZO (Prelude to Act III.) ...	3	0
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ROMEO AND JULIET. SUITE — NOCTURNE; PASTORALE ... } PAVANE; SELECTION OF THEMES ... }	each	3 0
SEASONS, THE (SYMPHONIC SUITE) — HARVEST DANCE: AUTUMN ...	each	3 0
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WELSH RHAPSODY ...	4	6
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AS YOU LIKE IT. MASQUE (Three Dances) ...	s. d.	4	6
GIPSY SUITE. FOUR CHARACTERISTIC DANCES ...	7	0	
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HENRY VIII. SUITE ...	7	6	
THREE DANCES ...	4	6	
MUCH ADO ABOUT NOTHING. OVERTURE ...	4	0	
BOURRÉE AND GIGUE ...	5	0	
RHAPSODY ON MARCH THEMES ...	3	6	
RICHARD III. OVERTURE ...	3	6	
ROMEO AND JULIET. SUITE — 1. PRELUDE; 2. PASTORALE; 3. PAVANE, 3s.; 4. NOCTURNE; 5. DRAMATIC INTERLUDE ...	7	6	
SEASONS, THE. SYMPHONIC SUITE ...	11	6	
"HARVEST DANCE" ...	4	6	
SYMPHONIC SUITE IN D MINOR ...	11	6	
SYMPHONY IN E MINOR, No. 1 ...	4	0	
SYMPHONY IN A MINOR, No. 2 ...	4	0	
THEME AND SIX DIVERSIONS ...	7	6	
VALSE GRACIEUSE, from the Symphonic Suite in D minor ...	4	6	
WELSH RHAPSODY ...	7	6	

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HENRY VIII.—THREE DANCES ...	4	6
MUCH ADO ABOUT NOTHING — BOURRÉE AND GIGUE ...	4	0
ROMEO AND JULIET. SUITE — PASTORALE; PAVANE; NOCTURNE ...	each	3 0
SUITE. 1. Valse; 2. Souvenir; 3. Gipsy Dance ...	4	6

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CORONATION MARCH (Prelude to Act IV., HENRY VIII.) ...	2	3
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FANTASIA ON MARCH THEMES ...	3	0
INTERMEZZO. Prelude to Act II. (HENRY VIII.) ...	3	0
THANKSGIVING HYMN. Prelude to Act V. (HENRY VIII.) ...	2	3

SONGS.

CAMEL'S HUMP, THE. D, E flat, and F ...	each	2 0
CHARMING CHLOE. D flat, E flat, and F ...	each	2 0
FIRST FRIEND. (Boy Soprano) ...	2	0
HIS LADY. (Mezzo-Soprano) ...	2	0
IT WAS A LOVER AND HIS LASS G. and B flat, each ...	2	0
I'VE SO SONG BOOK, THE ...	cloth	7 6
MERROW DOWN. (Bass) ...	2	0
"ORPHEUS WITH HIS LUTE. (Soprano or Tenor) ...	2	0
ROLLING DOWN TO RIO. G minor and A minor ...	each	2 0

PART-SONGS (S. A. T. B.).

CHASE, THE ...	Sol-fa	2d.	0 4
IN PRAISE OF NEPTUNE ...	"	2d.	0 4
LONDON TOWN ...	"	4d.	0 6
MY BONNIE LASS SHE SMILETH ...	"	2d.	0 4
O LOVELY MAY ...	"	2d.	0 4
O PEACEFUL NIGHT ...	"	2d.	0 4
ORPHEUS WITH HIS LUTE (4-part) ...	"	2d.	0 4
Do. (8-part) ...	Sol-fa	3d.	0 6
ROLLING DOWN TO RIO ...	"	3d.	0 6
SLEEPING ...	"	2d.	0 4
SWEET DAY SO COOL ...	"	2d.	0 4
THREE KNIGHTS, THE ...	"	2d.	0 4
WEEP YOU NO MORE (Sleeping) ...	"	2d.	0 4
WHO IS SYLVIA? ...	"	2d.	0 4

PART-SONGS. MALE VOICES (T. T. B. B.).

LONDON TOWN ...	Sol-fa	3d.	0 6
O PEACEFUL NIGHT (German words, 6d.) ...	"	2d.	0 4
ROLLING DOWN TO RIO ...	"	3d.	0 6
SLEEPING ...	"	2d.	0 4
THREE KNIGHTS, THE ...	"	3d.	0 4
WEEP YOU NO MORE (Sleeping) ...	"	2d.	0 4

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BEAUTEOUS MORN (s.c.c.) ...	Sol-fa	3d.	0 4
O LOVELY MAY (s.s.c.) ...	"	3d.	0 4
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"IT WAS A LOVER AND HIS LASS (s. & a.) ...	Folio	3	0
"SHEPHERDS' DANCE (arranged as two-part or Unison Song). From Henry VIII. ...	Staff Notation	0	4
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Do. Sol-fa only ...	0	3	
String Parts, 3s.; Wind Parts, 4s. 4d.; Full Score, MS.			

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GRACE, "NON NOBIS DOMINE" ...	"	0	2
Do. T.T.B.B. ...	"	0	2
INTERCESSORY HYMN. In E flat and D flat ...	Sol-fa	3d.	0 3
(Words only, 2s. per 100.)			
Do. (Welsh words). In D flat ...	"	3d.	0 3
(Words only, 2s. per 100.)			
TE DEUM LAUDAMUS, IN F ...	"	0	8

* Orchestral parts may be had

(July, 1923.)

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