



**ALCESTIS.**

(Euripides)

WITH MUSIC BY

**HENRY GAOSBY.**

*The English Version adapted from Dr. Potter's translation.*

BY  
**Frank Murray.**

*Ent. Sta. Hall.*



*Price 4/-*

LONDON:  
NOVELLO AND COMPANY, LIMITED.

# ALCESTIS.

HENRY R. GADSBY

## Nº 1. OVERTURE.

*Andante*  
*sostenuto.*  
♩ = 84.

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The melody in the upper staff is characterized by dotted rhythms and eighth-note patterns, while the lower staff provides a steady accompaniment of eighth notes.

The second system continues the musical theme. It features a *dim* (diminuendo) dynamic marking followed by a *pp* (pianissimo) dynamic. The upper staff has a melodic line with some grace notes, and the lower staff continues with a rhythmic accompaniment.

The third system shows a change in dynamics, starting with a *ff* (fortissimo) dynamic and moving to a *p* (piano) dynamic. The upper staff features a more active melodic line with some slurs, and the lower staff has a complex accompaniment with many beamed notes.

The fourth system begins with a *p* (piano) dynamic and includes a *sf* (sforzando) dynamic marking. The tempo is marked *Allegro* with a tempo of ♩ = 116. The upper staff has a melodic line with slurs, and the lower staff features a dense accompaniment of beamed notes.

The fifth system continues the *sf* (sforzando) dynamic. The upper staff has a melodic line with a slur, and the lower staff has a rhythmic accompaniment. A double bar line is present at the end of the system.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides harmonic support with chords and moving lines. Dynamics include *f*, *p*, *cres*, *sf*, and *cres*.

Second system of musical notation. The right hand continues the melodic development. The left hand features a prominent *ff* dynamic section. Dynamics include *f*, *cres*, *ff*, and *f*.

Third system of musical notation. The right hand has a series of slurred notes. The left hand has a *ff* section followed by a *p* section. Dynamics include *cres*, *ff*, and *p*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a *sf* section followed by a *cres* section. Dynamics include *sf* and *cres*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a *f* section followed by a *sf* section. Dynamics include *f* and *sf*.

First system of musical notation. The right hand part begins with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic. The left hand part features a steady rhythmic accompaniment. The system concludes with a *dim* (diminuendo) and *rall* (rallentando) marking.

*A*  
*a Tempo.*

Second system of musical notation, marked *a Tempo.* The right hand part features a fortissimo (*sf*) dynamic, followed by a *dim* (diminuendo) marking. The left hand part includes a *cres* (crescendo) marking.

Third system of musical notation. The right hand part begins with a fortissimo (*sf*) dynamic, followed by a *dim* (diminuendo) marking. The left hand part continues with a steady accompaniment.

Fourth system of musical notation. The right hand part features a fortissimo (*sf*) dynamic, followed by a *f* (forte) dynamic. The left hand part includes a *f* dynamic and a *\*dim e rall* (diminuendo e rallentando) marking. The system concludes with a *loco* marking.

*a Tempo.*

Fifth system of musical notation, marked *a Tempo.* The right hand part features a fortissimo (*sf*) dynamic. The left hand part continues with a steady accompaniment.

Sixth system of musical notation. The right hand part features a fortissimo (*sf*) dynamic. The left hand part continues with a steady accompaniment.

First system of musical notation. The upper staff contains chords with a fermata over the final measure. The lower staff contains chords and a melodic line. Dynamics include *cres*, *ff*, *dim*, and *ff*. A *b2* marking is present above the first measure.

Second system of musical notation. Similar to the first system, with chords and a melodic line. Dynamics include *cres*, *ff*, *dim*, and *f*.

Third system of musical notation. The upper staff features a melodic line with repeated notes and slurs. The lower staff contains chords. Dynamics include *sf* and *cres*.

Fourth system of musical notation. The upper staff has a melodic line with slurs and a fermata. The lower staff has chords. Dynamics include *ff* and *fp*. A *ad* marking is present above the first measure, and an asterisk *\** is placed above the second measure.

Fifth system of musical notation. The upper staff features a melodic line with slurs and a fermata. The lower staff has chords. Dynamics include *sf*.

First system of musical notation. The right hand features a melodic line with a trill-like figure and a half-note melody. The left hand provides harmonic support with chords and a bass line. Dynamics include *f* and *cres.* (crescendo).

Second system of musical notation. The right hand continues the melodic development. The left hand has a more active bass line. Dynamics include *sf* (sforzando), *ff* (fortissimo), and *cres.* (crescendo).

Third system of musical notation. The right hand has a melodic line with a trill. The left hand features a rhythmic bass line. Dynamics include *f*, *cres.*, *ff*, and *p* (piano). A *3<sup>da</sup>* (triple) marking is present in the left hand.

Fourth system of musical notation. The right hand has a melodic line with a trill. The left hand has a rhythmic bass line. Dynamics include *sf*, *rall.* (rallentando), and *a Tempo.* (al tempo).

Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand has a rhythmic bass line. Dynamics include *sf*.

Sixth system of musical notation. The right hand has a melodic line with a trill. The left hand has a rhythmic bass line. Dynamics include *cres.*, *f*, *p*, and *f*.

First system of musical notation. Treble and bass clefs. Dynamics include *cres* and *f*. The music features chords and moving lines in both hands.

Second system of musical notation. Treble and bass clefs. Dynamics include *sf*, *cres*, and *ff*. A section marked **B** begins with a key signature change to two sharps. The music features chords and moving lines in both hands.

Third system of musical notation. Treble and bass clefs. The music features chords and moving lines in both hands.

Fourth system of musical notation. Treble and bass clefs. The music features chords and moving lines in both hands.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *fp rall* and *f dim*. The music features chords and moving lines in both hands.

Sixth system of musical notation. Treble and bass clefs. Dynamics include *p cres*, *a Tempo.*, and *ff*. A section marked *rall* is present. The music features chords and moving lines in both hands.

Nº2. THANATOS — ends "Whose locks are sacred to this charmed blade!" (exit)

1st & 2nd  
TENORS.

1st Chorus.

*pp* Be - fore this roy - al mansion all is

1st & 2nd  
BASSES.

1st Chorus.

*pp* Be - fore this roy - al mansion all is

*Andante sostenuto.*

ACCOMP:  
♩ = 76.

2nd Chorus.

still What may this mel - an - cho - ly si - lence mean? And not a

still What may this mel - an - cho - ly si - lence mean? And not a

2nd Chorus.

friend is nigh from whom to learn Whether we ought to wail the queen now

friend is nigh from whom to learn Whether we ought to wail the queen now



1st Chorus.

dead Or lives she yet, yet sees the light of Hea-ven. Heard you a

dead Or lives she yet, yet sees the light of Hea-ven. Heard you a

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *sf* (sforzando) and a fermata over the first measure. The lyrics are "dead Or lives she yet, yet sees the light of Hea-ven. Heard you a". The middle staff is the bass line, also starting with *sf*. The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line in the right hand, with a dynamic marking of *sf* in the first measure.

1st Chorus.

cry? Heard you a clash of hands with in? Or la-men-ta-tions for the

cry? Heard you a clash of hands with in? Or la-men-ta-tions for the

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *dim* (diminuendo) and a fermata over the first measure. The lyrics are "cry? Heard you a clash of hands with in? Or la-men-ta-tions for the". The middle staff is the bass line, also starting with *dim*. The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line in the right hand, with a dynamic marking of *cres* (crescendo) in the third measure.

2nd Chorus.

dead? Not ev'n a ser-vent holds his sta-tion here be-fore the

dead? Not ev'n a ser-vent holds his sta-tion here be-fore the

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a dynamic marking of *p* (piano) and a fermata over the first measure. The lyrics are "dead? Not ev'n a ser-vent holds his sta-tion here be-fore the". The middle staff is the bass line, also starting with *p*. The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line in the right hand, with dynamic markings of *cres* and *fp* (fortissimo) in the first and second measures respectively.

*f* *cres* *ff*

gates O' midst this aw - ful gloom: ap - pear bright Pœ - an and dis -

gates O' midst this - aw - ful gloom ap - pear bright Pœ - an and dis -

*f* *cres* *ff*

*dim* *Cp* *p* 1st Chorus.

- pel..... the storm..... If she be dead they would not thus be

- pel..... the storm..... If she be dead they would not thus be

*C* *Piu moto.*

*dim* *p*

*cres* *cres* *8* *3* *3* *b*

si - lent Nor could the bo - dy van - ish from the house. Whence is thy

si - lent Nor could the bo - dy van - ish from the house. Whence is thy

2nd Chorus.

*cres* *sf*

*p dim.* *1st Chorus.* *piu cres*

con - fi - dence? my fears o'er - come me. A wife so honour'd would Ad - me - tus

*p dim.* *1st Chorus.* *piu cres*

con - fi - dence? my fears o'er - come me. A wife so honour'd would Ad - me - tus

*p* *sf*

*2nd Chorus. poco piu moto*

bear without due pomp in silence to the tomb? No vase of foun - tain wa - ter do I

*2nd Chorus. poco piu moto*

bear without due pomp in silence to the tomb? No vase of foun - tain wa - ter do I

*poco piu moto.*

*Accel:*

see be - fore the doors as cus - tom claims to bathe the corse, And

*Accel*

see be - fore the doors as cus - tom claims to bathe the corse, And

none hath on the por - tals placed his locks in solemn

none hath on the por - tals placed his locks in solemn

*Accell:*

custom for the dead usu - al - ly shorn, Nor does the younger train of females raise their

custom for the dead usu - al - ly shorn, Nor does the younger train of females raise their

*cres*

*cres*

*cres*

*rall.* *1st Choꝛ* *Da Tempo!* *dim* *p*

sor - row - ing voi - ces high - Yet this the fa - tal day when she must

*rall.* *1st Choꝛ* *dim* *p*

sor - row - ing voi - ces high - Yet this the fa - tal day when she must

*rall.* *f* *Andante.* *p*

*D<sub>sf</sub>*

*rall*

2<sup>nd</sup> Chorus.

leave the light of heav'n. Why dost thou men-tion this?

leave the light of heav'n. Why dost thou men-tion this?

2<sup>nd</sup> Chorus.

*rall*

*pp*

*cres*

*rall.*

*sf*

O thou hast touched my heart! hast touch'd my soul!

*rall.*

*sf*

O .thou hast touched my heart! hast touch'd my soul!

*fp rall.*

*sf*

1<sup>st</sup> Chorus *più animato.*

When on the good af-flic-tions fall To grieve be-comes the

1<sup>st</sup> Chorus *più animato.*

When on the good af-flic-tions fall To grieve be-comes the

*più animato.* ♩ = 96.

N<sup>o</sup> 3.

*Rall.* *Allegro con brio.* ♩ = 116. *p*

man that hath been prized as honest. In

*Rall.* *Allegro con brio.* *p* *cres*

man that hath been prized as honest. In

*sf* *f* *sf*

vain our pi - ous vows are vain! Make we the fly - - ing sail o'er

*sf* *f* *sf*

vain our pi - ous vows are vain! Make we the fly - - ing sail o'er

*fp* *f* *p* *sf*

care. The light bark bounding o'er the main To what new realms shall we re-

*sf* *p* *sf* *p*

care. The light bark bounding o'er the main To what new realms shall we re-

*sf* *cres* *f* *p*

*p Sotto voce.* *pp*

- pair? To Lycia's hal-low'd strand?

*p Sotto voce.* *pp*

- pair? To Lycia's hal-low'd strand, to Lycia's hal-low'd strand?

*p* *sf* *sf*

Or where 'mid so-li-ta-ry state 'Mid thirs-ty deserts wild and

*p* *sf* *sf*

Or where 'mid so-li-ta-ry state 'Mid thirs-ty deserts wild and

*cres* *ff*

*sf* *sf* *cres*

wide 'Mid thirs...ty deserts wild and wide That

*sf* *sf* *cres*

wide 'Mid thirs...ty deserts wild and wide That

*cres* *ff* *poco accel.* *cres*

close him in on ev'ry side Pro... phe... tic

close him in on ev'ry side. Pro... phe... tic

*ff* *cres* *f* *cres*

Am... mon holds ..... his aw-ful seat .....

Am... mon holds ..... his aw-ful seat .....

*ff* *dim*

.... What charm what po...tent hand shall save her from the

.... What charm what po...tent hand shall save her from the

*sf* *p* *sf* *sf*



realms beneath? What charm what po...tent hand shall save her from the

realms beneath? What charm what po...tent hand shall save her from the

realms be-neath? He comes ..... the ruth ..... less

realms be-neath? He comes ..... the ruth ..... less

ty ..... rant Death .....! He comes .....

ty ..... rant Death .....! He comes .....

..... the ruth ..... less ty ..... rant

..... the ruth ..... less ty ..... rant

Death .....! I have no Priest ..... No al - tar more .....

Death .....! I have no Priest ..... No al - tar more .....

Whose aid I may im - plore .....

*dim* *rall* *Tempo 1<sup>o</sup>*

Whose aid I may im - plore .....

*dim* *rall* *al* *Tempo 1<sup>o</sup>*

18 ANTISTROPHE 1. *Più maestoso.*

2<sup>nd</sup> Chorus

**E** O that the son of Phœbus now liv'd to behold th'ether-eal

2<sup>nd</sup> Chorus.

O that the son of Phœbus now liv'd to behold th'ether-eal

**E** *Più maestoso.* ♩ = 108. *sf*

light!

*mf*

Then might she leave the seats be-low Where

*mf*

light!

Then might she leave the seats be-low Where

*sf*

Plu...to reigns in cheer-less night..... The sa-ges po-tent

*sf*

*p*

*sf*

*sf*

Plu...to reigns in cheer-less night

The

*tranquillo.*

*dim*

*p*

*Agitato.*

art 'Till thund'ring Jov's a ... veng ... ing pow'r Hurld his red

*sf* *Agitato.*

sa - ges po ... tent art Till thund'ring Jov's a ... veng ... ing

*Agitato. f*

5

2<sup>nd</sup> Chorus.

thun - der at his breast Could from the yawning gulf re -

pow'r Hurld his red thun - der at his breast could from the yawning gulf re -

pow'r Hurld his red thun - der at his breast could from the yawning gulf re -

*8<sup>va</sup>*

lead' ..... To the sweet light of life the dead ..... re -

*p* *rall.* *dim*

lead' ..... To the sweet light of life the dead ..... re -

*8<sup>va</sup>* *Piu tranquillo.*

*p* *rall.* *cres* *dim*

20 1st Chorus

*sf* Who now shall aid im-part? *sf* Who now shall aid im-

Who now shall aid im-part? Who now shall aid im-

2nd Chorus.

store *sf* Who now shall aid im-part? *sf* Who now shall aid im-part?

store Who now shall aid im-part?

**F**

- part? To ev-ry god at ev-ry shrine The King hath

- part? To ev-ry god at ev-ry shrine The King hath

*sf* Who now shall aid im-part? *sf* To ev-ry god at ev-ry shrine The King hath

Who now shall aid im-part? To ev-ry god at ev-ry shrine The King hath

*sf* *sf*

paid the rites di- vine..... But vain his vows his

1st & 2nd Chorus. *sf* *cres* *sf* *sf*

paid the rites di- vine But vain his vows his pi-ous care vain

pi-ous care And ours..... is dark des- pair..... and ours.....

*sf* *ff* *sf*

vain And ours..... is dark des- pair..... and ours.....

..... is dark..... des- pair.....

*sf* *dim* *p dim*

..... is dark..... des- pair.....

Segue.

N<sup>o</sup> 1*Andante. p*

But of the female train One from the house comes bathed in

But of the female train One from the house comes bathed in

*Andante. ♩ = 76.*

tears What ti-dings shall I hear? To

tears What ti-dings shall I hear? To

Enter Iole.

weep if aught of ill be...falls thy Lord be comes thee. I would

weep if aught of ill be...falls thy Lord be comes thee. I would

*rall.*

know if yet she lives? Or sinks be\_neath the ruth\_less hand of death?

*rall.*

know if yet she lives? Or sinks be\_neath the ruth\_less hand of death?

**G** *IOLE.* *Allegro.*  $\text{♩} = 3$

As living I may speak of her and dead Living and dead at once! how may that be? *Even now she sinks in death and breathes her*

*f* *Living and dead at once! how may that be?*

*f* *Andante.*

*Andante con moto.* *IOLE.*

last. Un-hap-py King! Of what a wife art thou be-reft! *Nor knows our lord his suffer-ing ere it*

*Andante con moto.*  $\text{♩} = 80$

Un-hap-py King! Of what a wife art thou be-reft!



*pp* IOLE.

comes. Is there no hope then. yet to save her life? *The inevitable day of fate is*

Is there no hope then yet to save her life?

IOLE. *Poco più vivo.*

come. Have you pre-par'd what the sad case re-quires *Each honor that may grace her obsequies.*

Have you pre-par'd what the sad case re-quires

*Poco più vivo.*

**H**

- lus-trious in her death the best of wives The sun in his wide

- lus-trious in her death the best of wives The sun in his wide

**H**

course sees not her e - qual not her e - - qual

*dim* *p*

*Admetus must have died have perished but escaping is overwhelmed in sorrow which his heart shall never for-*

course sees not her e - qual not her e - - qual

*dim* *p*

-get Well may the groan burst from him Thus to lose a wife with

*f*

Well may the groan burst from him Thus to lose a wife with

ev - - - ry ex - cel - lence a - - - dornd..... IOLE. ending. I go to tell them thou art

ev - - - ry ex - cel - lence a - - - dornd.....

*dim*

*Allegro.*

here) Su-preme of gods! Is there no re-me-dy to these af-

Su-preme of gods! Is there no re-me-dy to these af-

*Allegro.* ♩ = 120.

*f*

-flic-tions To the storms of fate no re-fuge to our lords' Some

-flic-tions To the storms of fate no re-fuge to our lords' Some

*rall: e dim:*

means of safe-ty hast thou not assignd Or must these locks be shorn and

*rall: e dim:*

means of safe-ty hast thou not assignd Or must these locks be shorn and

*rall: e dim:*

sor ... row robe me in her sa ... ble weeds? *IOLE, ending. Repr*  
*tyrant's murderous*  
 sor ... row robe me in her sa ... ble weeds?

*K Allegro.* *f* *sf*  
 haste) A ... las! a ... las! woe woe is me thou son of  
*f* *sf*  
*K Allegro.* A ... las! a ... las! woe woe is me thou son of  
*f* *sf*

Pheres wilt thou bear to live deprivd of such a wife? Will not des  
 Pheres wilt thou bear to live deprivd of such a wife? Will not des -

pair unsheathe the self - des - troy - ing sword Will it not

pair unsheathe the self - des - troy - ing sword Will it not

*ff*

find some means .... of vio - lent death. This day thy wife dear ..

find some means .... of vio - lent death. This day thy wife dear

*mf con espress, poco rit.*

*mf con espress, poco rit.*

*mf poco rit. sf*

... should I say nay dearest to thy soul ..... shalt thou see

... should I say nay dearest to thy soul ..... shalt thou see

*cres dim*

*cres dim*

*cres dim*

29

*dim* dead But she comes forth and with her husband *L sf* Groan thou land of

dead But she comes forth and with her husband Groan thou land of

$\text{♩} = 84.$

*sf*

*sf*

Pheres! raise the cry of mourning For the best... of women

Pheres! raise the cry of mourning For the best... of women

*sf*

*sf*

*cres*

wastes with dis\_ease And droop\_ing to the earth sinks to the in.

wastes with dis\_ease And droop\_ing to the earth sinks to the in.

*sf*

*sf*

3

3

*dim sf pp* **M**

- fer ... nal Pluto's drea ... ry realms

*dim sf pp*

- fer ... nal Pluto's drea ... ry realms

ALCESTIS.  
Thou

*dim pp p* **M** *Andante. ♩ = 69.*

*dim. Ped.*

8 8 8

*dim.*

sun and thou fair light of day! Ye (clouds that in quick eddies) (whirl along the skies!) Sees

ADMETUS.

**ALCESTIS.**

thee and me most wretched Yet in nought offending 'gainst the Gods that thou should'st die.

Oh earth! Ye towered roofs! Thou

**ADMETUS.**

bridal bed! Raised in I - ol - cos my pater - nal seat! Oh thou poor sufferer leave me not! In - raise thee!

*-treat the powerful Gods to pity thee! I see the two-oar'd boat barge And he that wafts the dead*

*cres* *fp*

*Grasps in his hand his staff and calls me - Why dost thou delay? Haste thee! thou lingerest All is ready here! Charon impatient*

*cres* *fp* *cres* *fp*

## ADMETUS.

*sf*

ALC:

*speeds me to be gone. A melancholy voyage is this to me. - Oh thou unhappy one what a fate is ours!*

*sf*

*drags me! some one drags me to the gates that close upon the dead Dost thou not see him, the impetuous Pluto How*

*cres* *sf* *cres*

*stern he frowns beneath his gloomy brow! What would'st thou with me? Off let me go! Ah what a dreary path*

*fp* *cres* *ff dim p*



## ADMETUS.

wretched most wretched must I down-wards tread. To thy friends mournful. - most to

*dim* *pp*

me and these thy children who with me this sorrow share No longer hold me Here lay me down up Hold me no longer I have not

*pp*

strength to stand Death is hard by! Dark night creeps o'er my children! Oh my children

*pp*

now no more your Mother is no more farewell! may you more happy see the golden light of Oh what a heaven. mournful word is

*dim*

this to me, Than any death more painful By the Gods for... sake me not shouldst thou be taken from me

*p* *cres*

ALCESTIS.

*f dim* *p*

- I am no more  
In thee I live thy

love thy sweet society  
my soul re --

veres.

ends. "And you my  
children glory  
in your Mother"

*N f* *p*

Fear not! I boldly pledge my faith that this he will per-form, if

*f* *p*

*N* Fear not! I boldly pledge my faith that this he will per-form, if

*Andante con moto.* ♩ = 100.

*f* *dim*

*rall.* *ADMETUS ends* *O Poco larghetto.*

rea-son holds her seat

"From thee who  
hast alone been  
faithful to me?"

For her dear sake thy

*rall.* *p*

rea-son holds her seat

For her dear sake thy

*O Poco larghetto.*

*rall.* *p*

♩ = 66.

sor-rows will I share As friend with friend She is wor- thy of it

sor-rows will I share As friend with friend She is wor- thy of it

ALCESTIS. ADMETUS. ALCESTIS. ADMETUS.

"You hear my children what your father's words have promised; not to wed another." I now repeat it firm shall be my faith Or this, receive thy children from my hands. A much lov'd

ALCESTIS. ADMETUS.

gift and from a much lov'd hand. Be now instead of me, a mother to them. If they lose thee it must indeed be so.

ALCESTIS. *p Allegro.* ADMETUS. ALCESTIS.

*dim* When I should live I sink among the dead Ah me! What shall I do bereft of thee? *p* Time will abate thy

ADMETUS. ALCESTIS. 35

*f* *sf* *p*

*grief* The dead is nothing Oh! lead me by the Gods lead me down with thee Enough it is enough that I

ADMETUS. ALCESTIS. *Quasi Larghetto*, ♩ = 56

*fff* *p*

die for thee Oh! fate of what a wife dost thou deprive me! A heavy weight hangs o'er my dark'nd

ADMETUS. ALCESTIS. *cres* *sf* *ALC:*

*sf* *cres* *sf*

eye. If thou forsake me I am lost indeed. As one that is no more, I now am nothing. (Ah raise Thy face, do not forsake thy children.) It

*cres* ADMETUS. ALCESTIS. ADMETUS. *dim*

*sf* *dim*

must be so perforce! Farewell my children! (Look on them but a look!) I am no more How dost thou? Wilt thou leave us then? Fare-

*rall*

ADMETUS. *Adagio*. *pp* *rall*

*pp* *rall*

well (dies) And what a lost wretch She's gone thy wife Ad-me-tus is no more wretch what a am I! She's gone thy wife Ad-me-tus is no more

*Adagio*. ♩ = 40. *pp* *pp* *pp* *pause*

*pp* *p* *pp*

2 Peds *rall*.

5420

36 *Q Andante ma non troppo.*

*f* Ad-me-tus thou per - force must bear these ills *mf* Thou art not the first nor

*f* Ad-me-tus thou per - force must bear these ills *mf* Thou art not the first nor

*Q Andante ma non troppo.* ♩ = 92.

*f* *mf*

*f* shalt thou be the last of mor-tal men to lose a virtuous wife For *f*

shalt thou be the last of mor-tal men to lose a virtuous wife For

*f*

*p rall* know death is a debt we all must pay. *sf dim* *p*

*p rall* know death is a debt we all must pay. *sf dim* *p*

**ADMETUS.** ends  
for she alone  
would die for me.

*p rall* *sf dim* *p*

# Nº 5.

*Andante con moto.*

1st & 2nd Chorus. *p*

1st & 2nd Tenors.

1st & 2nd Basses.

ACCOMP: *ff*

Musical score for Tenors and Basses. The Tenors and Basses parts are in C major, 4/4 time, with a common C-clef. The piano accompaniment is in C major, 4/4 time, with a common C-clef. The tempo is *Andante con moto* with a metronome marking of 80. The piano part starts with a fortissimo (*ff*) dynamic. The vocal parts have a *p* dynamic for the chorus. The lyrics are: "Im ..."

Vocal and piano accompaniment for the first line of lyrics. The lyrics are: "- mor ... tal bliss be thine daughter of Pe ... lias, Im ...". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Vocal and piano accompaniment for the second line of lyrics. The lyrics are: "mor ... tal bliss be thine in the realms be ... low 1st Chorus. Im-mor-tal". The piano accompaniment includes dynamic markings of *cres* and *dim*. The first chorus is marked with a *p* dynamic.

plea - sures round thee flow though ne - ver there the sun's bright

1st Chorus.

Immortal plea - sures round thee flow Though ne - ver  
beams shall shine

there the sun's bright beams shall shine *cres* ..... Though  
1st Cho<sup>s</sup> Though ne - ver there the suns the  
Though there the

there.... the sun's bright beams ne-ver shine

*dim poco piu animato. f cres*

sun's..... bright

beams ne-ver shine

Be the black Plu-to

sun's beams.....

ne - ver shine

Be the black Plu-to

*poco piu animato. ♩ = 104.*

*dim cres mf cres*

*sf*

*cres*

*sf*

told

And the Sty-gian boat-man

old

Whose

told

And the Sty-gian boat-man old

Whose

*sf*

*cres*

*sf*

*cres*

*sf*

*cres*

rude hands grasp the oar the rud-der guide The dead con-vey-ing

rude hands grasp the oar the rud-der guide The dead con-vey-ing

*cres*

*f*



*sf* *Molto rall e dim*

o'er the tide Let him be told Let him be told So

*sf* *Molto rall e dim*

o'er the tide Let him be told Let him be told So

*sf cres* *ff* *Molto rall e dim*

*p* *R*

rich..... a freight be-fore His light skiff

*p*

rich..... a freight be-fore His light skiff

*p* *R*

*p* *piu tranquillo. ♩ = 92.*

*cres* *dim*

ne-ver bore Tell him that o'er the joy-less lakes the

*cres* *dim*

ne-ver bore Tell him that o'er the joy-less lakes the

*cres* *dim*

*cres* *dim*

no-blest of her sex her drea-ry pas - sage takes .....

*cres* *dim*

no-blest of her sex her drea-ry pas - sage takes .....

*cres* *dim*

*pp* *ff* **S**

*pp* *ff*

2nd Cho<sup>s</sup> Thy praise the bards shall

*pp* *ff*

Thy praise the bards shall

**S**

*Più animato.* = 104.

*cres* *ff*

tell . . . . . when to their hymn-ing voice the e - cho rings Or

tell when to their hymn-ing voice the e - cho rings Or

*sf*

when they sweep the so-lemn strings and wake to rap-...ture the

when they sweep the so-lemn strings and wake to rap-...ture the

*f*

se - ven chord-ed shell Or in Sparta's jo-cund bow's

se - ven chord-ed shell Or in Sparta's jo-cund bow's

*f*

Circling when the ver-nal hours Bring the Car-ne-an feast whilst thro' the

Circling when the ver-nal hours Bring the Car-ne-an feast whilst thro' the

night full orb'd the high moon rolls her light Or where rich

night. full orb'd the high moon rolls her light Or where rich

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "night full orb'd the high moon rolls her light Or where rich". The piano accompaniment is written for the right and left hands, with dynamic markings including *cres.*, *ff*, and *sf*.

A - - thens proud ..... ly el ... e - vate shows her mag -

A - - thens proud ..... ly el ... e - vate shows her mag -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "A - - thens proud ..... ly el ... e - vate shows her mag -". The piano accompaniment includes dynamic markings such as *sf* and *ff*, and a *ped.* (pedal) marking.

ni .... fic state ..... Their voice thy glo - rious

ni .... fic state ..... Their voice thy glo - rious

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "ni .... fic state ..... Their voice thy glo - rious". The piano accompaniment includes dynamic markings such as *sf* and *gva* (grand voce), and a *ped.* (pedal) marking.

death shall raise And swell theen... rap - tur'd strain to ce...le...brate thy  
 death shall raise And swell theen... rap - tur'd strain to ce...le...brate thy

TSTROPHE II, *Piu tranquillo.*

praise ..... *rall* 1st Chorus *p* O that I had the pow'r Could I but  
 praise ..... *rall* *p* O that I had the pow'r Could I but  
*Piu tranquillo.* ♩ = 98.  
*rall e dim* *p*

bring thee from the shades of night, A - gain to view this gol - den light to  
 bring thee from the shades of night, A - gain to view this gol - den light to

*cres* *dim* *cres* *dim*  
*dim* *cres* *dim*

leave that boat to leave that dreary shore Where Ko-ky - tus deep and  
 leave that boat to leave that dreary shore Where Ko-ky - tus deep and

*sf* *f* *sf* *f*

wide Rolls a - long with sul - len tide For O thou best of  
 wide Rolls a - long with sul - len tide For O thou best of

*sf* *sf* *p* *Tempo.* *rall* *For* *O* *thou best of*  
*sf* *sf* *p* *Tempo.* *rall* *For* *O* *thou best of*  
*sf* *rit e dim* *p* *a Tempo.*

wo - men Thou a - lone for thy lords  
 wo - men Thou ..... a - lone for thy lords

*sf* *cres.....* *sf* *cres.....* *cres.....*

*cres* *dim: e rall:*

life ..... dar'st give thine own.

*cres* *dim: e rall:*

life ..... dar'st give thine own .....

*rall e dim*

**U** *Meno mosso.*

*pp* *mezza voce*

Light lie the earth up -- on her gen - tle breast And be ..... thou

*pp*

Light lie the earth up -- on her gen - tle breast And be thou

**U** *Meno mosso.* ♩ = 88.

ev --- er blest

ev --- er blest

**2nd Chorus.**

*p*

Light lie the earth up -- on her gen -- tle breast and

*p*

Light lie the earth up -- on her gen -- tle breast. and

Be thou ev...er blest .....

Be thou ev...er blest .....

*mezza voce*  
be thou ev...er blest .....

be thou ev...er blest .....

1st & 2nd Chorus.

But should he choose to wed a...gain Mine and thy

1st & 2nd Chorus.

*sf* But should he choose to wed a...gain Mine and thy

*f* *Più animato*.  $\text{♩} = 104.$

*Più vivo.*

chil - dren's hearts would hold ..... him in dis - - dain.

*Più vivo.*

chil - dren's hearts would hold ..... him in dis - - dain.

*sf* *Più vivo*.  $\text{♩} = 116.$



48 **V** 2nd Chorus.  
ANTISTROPHE II.

When to a - vert his doom His mother in the earth re ---

2nd Chorus.

When to a - vert his doom His mother in the earth re ---

*mf* *sf*

1st Chorus.

- fust to lie Nor would his ancient fa - ther die ..... To save his

1st Chorus.

- fust to lie Nor would his ancient fa - ther die ..... To save his

*sf* *sf*

1st & 2nd Chorus.

son from an un - time - ly tomb Tho' the hand of time had

1st & 2nd Chorus.

son from an un - time - ly tomb Tho' the hand of time had

*cres* *sf* *gva*

*cres* *ff* *rall* *dim* *p*

spread hair hairs o'er each a . . . . . ged head In youth's fresh

*cres* *ff* *rall* *dim* *p*

spread hair hairs o'er each a . . . . . ged head In youth's fresh

*8va* *loco* *W a Tempo. = 96*

*cres* *ff* *rall* *dim* *p*

*Red* \* *Red* \*

bloom In beau-ty's ra-diant glow the darksome way thou

bloom In beau-ty's ra-diant glow the darksome way thou

*rall*

dardst to go And for thy youth . . . . . ful lord to give thy

*rall*

dardst to go And for thy youth . . . . . ful lord to give thy

*rall*

*dim*

*p*

X *Andante sostenuto.*

life Be mine so true a wife Though

*dim*

*p*

life Be mine so true a wife Though

*Andante sostenuto.*

*dim*

*mf*

life Be mine so true a

*dim*

*mf*

life Be mine so true a

X

*Tempo d' Andante sostenuto* = 88

*dim*

rare though rare the lot. Then should I prove the in dis -

*cres*

rare though rare the lot. Then should I prove the in - dis -

*cres*

*cres*

wife Though rare the lot Then should I prove the in - dis -

*cres*

wife Though rare the lot Then should I prove the in - dis -

*cres*

- sol - - u - - ble bond of faith - - ful - - ness and love ..... Then  
1st & 2nd Chorus.

- sol - - u - - ble bond of faith - - ful - - ness and love ..... Then

should I prove the in - dis - - sol - - u - - ble bond of *mezza voce* faith - - - - - ful - - ness of

should I prove the in - dis - - sol - - u - - ble bond of faith - - - - - ful - - ness of

faith - - ful - - ness and love .....

faith - - ful - - ness and love .....

# Nº 6.

ADMETUS ends. "Yet never shall my house Be known to dishonour or reject a guest." (exit)

*Maestoso.*

1st & 2nd  
TENORS.

1st & 2nd  
BASSES.

Musical notation for Tenors and Basses, showing a series of rests.

*Maestoso.* ♩ = 96.

ACCOMP:

Piano accompaniment notation, starting with a forte (*ff*) dynamic.

Yes lib' - - - - - ral house, with prince - - - - - ly state, To ma - - - - - ny a

*ff* 1st & 2nd Chorus. *sf*

Yes lib' - - - - - ral house, with prince - - - - - ly state, To ma - - - - - ny a

Piano accompaniment for the first vocal line.

stran-ger ma - - - - - ny a guest Oft hast thou op'd thy friend-ly

stran-ger ma - - - - - ny a guest Oft hast thou op'd thy friend-ly

Piano accompaniment for the second vocal line.

gate Oft spread the hos-pi-ta-ble feast .

gate Oft spread the hos-pi-ta-ble feast Be-neath thy

1<sup>st</sup> Chorus.

roof A-pol-lo deign'd to dwell Here strung his sil-ver sound-ing

shell And mix-ing with thy me-nial train Deign'd to be

## 1st Chorus.

And as he drove the flocks a . . . .

call'd the shepherd of the plain

- long Whether the wind-ing vale they rove Or lin - ger

in the up . . . . land grove He tuned the past'ral pipe or ru . . . . ral

He tuned the past'ral pipe or ru . . . . ral

*8va* *loco*

2nd Chorus

song De... light .....ed with thy tune - ful lay no more the

2nd Chorus

song De... light .....ed with thy tune - ful lay no more the

sav... age thirst for blood A -- midst thy flocks in

sav... age thirst for blood A -- midst thy flocks in

harm - less play Wantons the lynxs spot - - ted brood Pleas'd from his

harm - less play Wantons the lynxs spot - - ted brood Pleas'd from his



lair on Or...thys' rug--ged brow The li...on seeks the vale be...  
 lair on Or...thys' rug--ged brow The li...on seeks the vale be...

.. low To list to thy lyres me...lo...dious sound The dap...pled  
 .. low To list to thy lyres me...lo...dious sound The dap...pled

hinds in spor...tive measures bound And as the vo...cal e...cho  
 hinds in spor...tive measures bound And as the vo...cal e...cho

rings Light-ly their nim-ble feet they ply Leav-ing their

rings Light-ly their nim-ble feet they ply

This system contains the first two systems of music. The top system features a vocal line with lyrics: "rings Light-ly their nim-ble feet they ply Leav-ing their". The bottom system features a piano accompaniment with lyrics: "rings Light-ly their nim-ble feet they ply". Both systems include a treble and bass clef staff with musical notation, including triplets and slurs.

pine clad for-est high Charm'd with the sweet notes of thy glad-ning

Charm'd with the sweet notes of thy glad-ning

This system contains the next two systems of music. The top system features a vocal line with lyrics: "pine clad for-est high Charm'd with the sweet notes of thy glad-ning". The bottom system features a piano accompaniment with lyrics: "Charm'd with the sweet notes of thy glad-ning". Both systems include a treble and bass clef staff with musical notation, including triplets and slurs.

**A** *ff* STROPHE II.

strings 1st & 2<sup>d</sup> Hence is thy House Ad-me-tus

Chorus. *ff*

strings Hence is thy House Ad-me-tus

*f cres* **A** *ff*

This system contains the final two systems of music. The top system features a vocal line with lyrics: "strings 1st & 2<sup>d</sup> Hence is thy House Ad-me-tus" and "Chorus. ff". The bottom system features a piano accompaniment with lyrics: "strings Hence is thy House Ad-me-tus". Both systems include a treble and bass clef staff with musical notation, including a crescendo and a section marked with a bold 'A' and 'ff'.

graced With all that Plen...ty's hand be...stows Near the

*mf*

graced With all that Plen...ty's hand be...stows Near the

*mf*

sweet streaming current plac'd That from the lake of Bœ...bia

sweet streaming current plac'd That from the lake of Bœ...bia

*cres* flows ..... *ff* Far to the west ex...tends the wide do.

*cres* flows ..... *ff* Far to the west ex...tends the wide do.

*cres* *ff*

main Rich pas...tured mead, rich pas...turd mead and cul...turd

- main Rich pas...tured mead, rich pas...turd mead and cul...turd

*p* *p* *sfp*

plan It's bound the dark Mo...lus...sian air Where the

plan It's bound the dark Mo...lus...sian air Where the

*f* *f* *f*

sun sta...tions his un...har...ness'd car; And stretching to his eas...tern

sun sta...tions his un...har...ness'd car; And stretching to his eas...tern

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

*cres* .....

1st & 2nd Cho:

ray . . . . Where Pe . . lion ris . . ing in his pride Frowns

1st & 2nd Cho

ray . . . . Where Pe . . lion ris . . ing in his pride Frowns

*cres:*

*rall*

*cres*

*ff*

o'er the Eg . . e . . an's port . less tide Reach . es from

*ff a Tempo*

o'er the Eg . . e . . an's port . less tide Reach . es from

*rall e cres*

*ff a Tempo*

sea, from sea to sea thy am . ple sway.

sea, from sea to sea thy am . ple sway.

*8va*

Yet wilt Thou

*p*

*8va*

*loco*

*sf*

*dim*

Yet wilt Thou

**B** *Poco più tranquillo.*

ope thy gate e\_ven now E\_ven now wilt thou receive this

ope thy gate e\_ven now E\_ven now wilt thou receive this

guest Tho' from thine eye the warm tear flow Tho' sor\_ow

guest Tho' from thine eye the warm tear flow Tho' sor\_ow

rend Thy suf-fering breast Sad tri-bute to thy

rend Thy suf-fering breast

*sfp*

wife who new in death lamen- - ted, la- - men - ted lies thy roof be-

*sfp* Sad tri-bute to thy wife who new in death la-men- - ted lies thy

*poco rit.*

*poco rit.*

- - neath But Na- - - - - ture thus her laws de - -

roof beneath But Na- - - - - ture thus her laws de - -

*a tempo* *cres* *dim*

*a tempo* *cres* *dim*

*a tempo*

--- creed ..... The gen' rous mind is

--- creed ..... The gen' rous mind is

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "--- creed ..... The gen' rous mind is". The piano accompaniment is in treble and bass clefs, featuring a steady bass line and chords in the right hand. There are dynamic markings like accents (>) above the vocal notes.

prompt to gen\_ rous deed ..... For all the power of wisdom

prompt to gen\_ rous deed ..... For all the power of wisdom

*cres*.....

*cres*.....

*cres*.....

The second system continues the musical score. The vocal staves have lyrics: "prompt to gen\_ rous deed ..... For all the power of wisdom". The piano accompaniment includes dynamic markings such as *cres* (crescendo) above and below the notes. The piano part features a rhythmic accompaniment with chords and moving lines.

lies.... Fix'd in the right\_ous bo\_\_ som;

lies.... Fix'd in the right\_ous bo\_\_ som;

*cres*

*cres*

*cres*.....

The third system of the musical score. The vocal staves have lyrics: "lies.... Fix'd in the right\_ous bo\_\_ som;". The piano accompaniment includes dynamic markings such as *cres* (crescendo) above and below the notes. The piano part continues with its rhythmic accompaniment.



*cres: e rall*  
Hence my soul as\_sumes this con\_fi\_dence Bright to the  
*cres: e rall* *ff*  
*a Tempo*  
Hence my soul as\_sumes this con\_fi\_dence Bright to the  
*cres: e rall* ..... *ffa Tempo*  
*sf*  
vir\_tuous shall suc\_ess suc\_ess a\_\_rise Bright to the  
*sf*  
vir\_tuous shall suc\_ess suc\_ess a\_\_rise . . . . Bright to the  
vir\_tuous shall suc\_ess success a\_\_rise To the vir\_tuous to the  
vir\_tuous shall suc\_ess success a\_\_rise To the vir\_tuous to the

vir\_tuous shall bright success a\_\_rise To the vir\_tuous to the

vir\_tuous shall bright success a\_\_rise To the vir\_tuous to the

vir\_\_tuous shall Bright suc\_ess a\_\_rise . . . . .

vir\_\_tuous shall Bright suc\_ess a\_\_rise . . . . .

*rall* *a Tempo*

*rall* *a Tempo*

*rall* *a Tempo*

.....

.....

.....

*Segue*  
*March.*

N<sup>o</sup> 7. FUNERAL MARCH.*Larghetto.* ♩ = 50.

*p* *sf*  
*cres* *f* *dim* *p* *sf*  
*sf* *cres* *f* *p*  
*dim* *p* \*  
*sf* *cres* *f* *dim* *rall* *pp*

\* When this March is performed in the Concert Room, the music between this mark and a corresponding mark on page 68 should be omitted.

For --- bear..... e\_nough the pre\_sent weight of woe. My

For --- bear..... e\_nough the pre\_sent weight of woe. My

*Allegro.* ♩ = 112.

Son ex -- as -- per -- ate not..... a fa -- ther's mind .....

Son ex -- as -- per -- ate not..... a fa -- ther's mind .....

PHERES ends

"Her young and beautiful husband freely died?"

Too much of ill al -- rea -- dy hath been spo -- ken

Too much of ill al -- rea -- dy hath been spo -- ken

Forbear old man nor thus rev\_ile thy son

Forbear old man nor thus rev\_ile thy son

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo marking 'rall' is placed above the first vocal staff. The system concludes with a double bar line.

ADMETUS. ends "and place her body on the funeral pyre."

MARCH. ✱

1st & 2nd Chorus.

O thou un\_hap\_ply no\_bly dar\_ing

O thou un\_hap\_ply no\_bly dar\_ing

The second system begins with a section labeled 'MARCH. ✱' and '1st & 2nd Chorus.' The vocal staves have lyrics 'O thou un\_hap\_ply no\_bly dar\_ing'. The piano accompaniment is in grand staff. The tempo marking 'sotto voce' is written above the vocal staves. The piano accompaniment includes dynamic markings 'p' and 'sf'. The system concludes with a double bar line.

wo\_man Most gen'rous bright\_est ex\_cel\_lence Fare\_well.

wo\_man Most gen'rous bright\_est ex\_cel\_lence Fare\_well.

The third system continues the vocal and piano parts. The vocal staves have lyrics 'wo\_man Most gen'rous bright\_est ex\_cel\_lence Fare\_well.'. The piano accompaniment is in grand staff. The system concludes with a double bar line.

Courteous may Her\_mes and the in\_fer\_nal Gods re\_ceive thee In those

Courteous may Her\_mes and the in\_fer\_nal Gods re\_ceive thee In those

*sf* *dim*

realms if aught of grace a\_waits the vir\_tuous be those hon\_ours

realms if aught of grace a\_waits the vir\_tuous be those hon\_ours

*sf* *pp*

thine And be thy seat nigh Plu\_to's roy\_al bride.....

thine And be thy seat nigh Plu\_to's roy\_al bride.....

*dim* *pp*

HERCULES, "It never shall be said this gen'rous man Received  
in me a base and worthless wretch"— exit.

N<sup>o</sup> 8.

Enter ADMETUS &amp; CHORUS.

*Andante.* ♩ = 66.

*p*

ADMETUS.  
"Ah me! ah me!  
how mournful this re- turn!" "How hateful to my  
sight my widow'd

House! Oh whither shall I go? Where shall I rest? "What shall I say?" "Or what  
cres----- molto..... forbear to

say?"  
.....  
Oh how support this heavy  
*f* weight of woe!" "To misery was I born!"

*sf* *dim* *sf*

wretch that I am! I envy now the dead I long for them long to re- pose me in death's

*sf*

house No more with pleasure shall I view the suns fair beams! No more with pleasure

*sf sf sf sf*

walk upon this earth, So dear an hostage death rent from me and yielded to the infernal king his

*Andante.* **ADMETUS.**

*pp* prey. Go forward Yet go forward to thy house re-tire. (Ah!

*pp* Go forward Yet go forward to thy house re-tire.

*Andante.* ♩ = 63.

*p* me!) Thy sufferings do indeed demand these groans (Un-happy me) Thy

Thy sufferings do indeed demand these groans Thy

♩ = 72.

*p sfp*



steps are set in sor-row..... well I know but all thy sor-row

steps are set in sor-row..... well I know but all thy sor-row

*rall.* naught a\_vails the dead **ADMETUS.** To see thy wife no more no  
*rall.* *Wretch that I am!* *p*

naught a\_vails the dead To see thy wife no more no

*rall.* *p*

more to see her face..... is grief in - deed. **ADMETUS.**  
 "Oh thou hast touched" &c.  
 ends "neer had dwelt  
 with her"

more to see her face..... is grief in - deed.

**B** Allegro.

ADMETUS

Allegro. 73  
*ff con fuoco.*

Fate comes resist - less fate ..... (Un - happy me) But to thy

Fate comes resist - less fate ..... But to thy

**B** Allegro. ♩ = 126.

**C** Andante con moto.

sor - row wilt thou put no bounds? ADMETUS. A hea - vy weight in -

Woe! oh heavy woe!

sor - row wilt thou put no bounds? A hea - vy weight in -

**C** Andante con moto.

- deed to bear Yet bear it thou art not the first that lost a wife.

- deed to bear Yet bear it thou art not the first that lost a wife.

mis-er-y in different forms to different men ap-pear-ing seiz-es

mis-er-y in different forms to different men ap-pear-ing seiz-es

AD:

all ..... *Ye lasting griefs! friends beneath "Ah! why did ye re-strain me!*  
*Ye sorrowful for our the earth!*

all .....

*I would have cast myself into the grave, the gaping grave and* *lain in death with her the dearest best of women* *There, for one, Pluto had coupled two most faithful souls to*

D Choꝛ speaker.

gether passing oer the infernal lake "I had a friend &c. childless" ends though

AD:

*Thou goodly mansion how shall I enter thee! How dwell beneath thy roof my*  
*endure to*

*E*

state thus sunk! Ah me! how changed from that when midst the Pines of Pelion blazing round, and hymeneal

*poco cres*

hymns I held my way and led my lovd Alcestis by her hand

*sf* — Now for the nuptial song the voice of woe — For gorgeous robes mournful garb at. this black and leads me to my

Halls and, to my couch where solitary-sorrow waits me now This sor-row came up-on thee

*p*

This sor-row came up-on thee

*dim*

*p*

♩ = 84.

midst a state of hap-pi-ness; a stranger thou to ills: Yet is thy life pre-

midst a state of hap-pi-ness; a stranger thou to ills: Yet is thy life pre-

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* (forte) and *sf* (sforzando).

- served Thy wife is dead leav-ing thy love Is there ought new in

- served Thy wife is dead leav-ing thy love Is there ought now in

*Piu vivo.*

*Piu vivo.* ♩ = 112.

The second system continues the musical score. It features two vocal staves and piano accompaniment. The lyrics are split across two lines. The tempo marking *Piu vivo.* is present. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). A tempo indication of ♩ = 112 is shown.

this ma-ny hath death reft of their wives be-fore

this ma-ny hath death reft of their wives be-fore

AD: ends  
"on evil tongues  
thus fallen and  
on evil days."

The third system concludes the musical score. It features two vocal staves and piano accompaniment. The lyrics are split across two lines. The system ends with a double bar line. Dynamics include *f* (forte) and *sf* (sforzando). The piano accompaniment features chords and moving lines.

N<sup>o</sup> 9.*Andante con moto.*

1st & 2nd TENORS. *p sotto voce.*

1st & 2nd CHO<sup>s</sup> My venturous foot de... lights to tread the

1st & 2nd BASSES. *p sotto voce.*

My venturous foot de... lights to tread the

ACCOMP *Andante con moto. ♩ = 92.*

*sf p*

Mus - es ar - duous heights Their hal - low'd haunts I love to ex - plore And

Mus - es ar - duous heights Their hal - low'd haunts I love to ex - plore And

*dim pp*

lis - ten to their lore Yet ne - ver could my search - ing mind

*dim pp*

lis - ten to their lore Yet ne - ver could my search - ing mind

*dim pp*

A Allegro. 1st Chorus

Aught like stern fate ..... resist - less find No

Aught like stern fate ..... resist - less find No

A Allegro. = 112.

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Aught like stern fate ..... resist - less find No'. The middle staff is the vocal line for the '1st Chorus', with the same lyrics. The bottom staff is the piano accompaniment, featuring dynamic markings of *p* and *ff*, and a tempo marking of 'A Allegro. = 112.'. There are also performance instructions like 'Ped' and '\*' in the piano part.

herb of sovrein power to save whose vir - tues Orpheus joy'd to trace And

herb of sovrein power to save whose vir - tues Orpheus joy'd to trace And

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'herb of sovrein power to save whose vir - tues Orpheus joy'd to trace And'. The middle staff is the vocal line for the '1st Chorus', with the same lyrics. The bottom staff is the piano accompaniment, featuring dynamic markings of *p* and *ff*, and a tempo marking of 'A Allegro. = 112.'. There are also performance instructions like 'Ped' and '\*' in the piano part.

2nd Chorus.

wrote them in the rolls of Thrace Nor all, nor all that Phœbus gave In -

wrote them in the rolls of Thrace Nor all, nor all that Phœbus gave In -

2nd Chorus.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'wrote them in the rolls of Thrace Nor all, nor all that Phœbus gave In -'. The middle staff is the vocal line for the '2nd Chorus', with the same lyrics. The bottom staff is the piano accompaniment, featuring dynamic markings of *p* and *ff*, and a tempo marking of 'A Allegro. = 112.'. There are also performance instructions like 'Ped' and '\*' in the piano part.

structing the As-cle-pian train When various ills the human frame assail, To

structing the As-cle-pian train When various ills the human frame assail, To

1st & 2nd Chorus.

heal the wound to soothe the pain Gainst her stern force a ----

1st & 2nd Chorus.

heal the wound to soothe the pain Gainst her stern force a ----

ff

..vail ..... 'gainst her stern force a ...vail .....

ff

..vail ..... 'gainst her stern force a ...vail .....

B



1st Chorus, *Poco piu Allegro.*

..... Of all the pow'rs di-vine A-lone none dares ap-

..... Of all the pow'rs di-vine A-lone none dares ap-

*Poco piu Allegro.* ♩ = 132.

[2nd Chorus] To her no hal-low'd  
-proach.... her shrine

[2nd Chorus] To her no hal-low'd im-age stands no Al-tar she com-

-proach.... her shrine im-age stands no Al-tar she com-

*sf sf*

1st Chorus.

mands In vain the victim's blood would flow She ne-ver deigns to

mands In vain the victim's blood would flow She ne-ver deigns to

*sf*

2<sup>nd</sup> Chorus.

She ne - ver deigns to hear

hear the suppliants *f* vow .....

2<sup>nd</sup> Chorus She ne - ver deigns to hear the suppliants *f* vow .....

hear the suppliants *f* vow .....

*cres*

*f dim* 1<sup>st</sup> & 2<sup>nd</sup> Chorus.

C

*cres*

vow .....

*f dim* 1<sup>st</sup> & 2<sup>nd</sup> Chorus.

vow .....

Ne - ver to me may'st *p* *cres*

Ne - ver to me may'st *p* *cres*

*f dim* *p* *cres*

thou ap - pear Dread goddess with se - ve - rer mien.....

thou ap - pear Dread goddess with se - ve - rer mien.....

*sf* *dim*

.... That oft in life's past tran-...quil scene Thou

.... That oft in life's past tran-...quil scene Thou

hast been known to wear ..... By

hast been known to wear ..... By

thee Jove works his stern be-...hest Thy

thee Jove works his stern be-...hest Thy

force breaks e...ven Scythia's stubborn steel Nor

force breaks e...ven Scythia's stubborn steel Nor

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "force breaks e...ven Scythia's stubborn steel Nor". The middle staff is the vocal line in bass clef, with the same lyrics. The bottom staff is the piano accompaniment, showing chords and melodic lines in both hands. Dynamics include accents (>) and fortissimo (f) markings.

e - ver does thy rug-ged breast The touch of pi...ty feel

e - ver does thy rug-ged breast The touch of pi...ty feel

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "e - ver does thy rug-ged breast The touch of pi...ty feel". The middle staff is the vocal line in bass clef, with the same lyrics. The bottom staff is the piano accompaniment. Dynamics include fortissimo (f) markings.

..... And now..... with ru...in

..... And now..... with ru...in

*Allegro di molto.*  $\text{♩} = 104.$

*Allegro di molto.*

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "..... And now..... with ru...in". The middle staff is the vocal line in bass clef, with the same lyrics. The bottom staff is the piano accompaniment. Dynamics include fortissimo (ff) and crescendo (cres) markings. A section marked "D" (Da Capo) begins with the tempo instruction "Allegro di molto." and a metronome marking of 104. The piano part features a prominent melodic line in the right hand.

pleas'd ..... On thee ..... O King her hands have seized

pleas'd ..... On thee ..... O King her hands have seized

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics: "pleas'd ..... On thee ..... O King her hands have seized". The piano accompaniment is in bass clef, featuring a steady bass line and chords. Dynamics include *sf* (sforzando) in the vocal lines.

And bound ..... thee in her *sf* i ... ron chain

And bound ..... thee in her *sf* i ... ron chain

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "And bound ..... thee in her *sf* i ... ron chain". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

*p* Yet her fell force sus ... tain ..... For from the

*p* Yet her fell force sus ... tain ..... For from the

The third system of the musical score includes two vocal staves and piano accompaniment. The lyrics are: "*p* Yet her fell force sus ... tain ..... For from the". The piano accompaniment is marked with *p* (piano) and features a melodic line in the right hand and a supporting bass line in the left hand.

gloo ... my shades of night ..... No tears re-call the dead to

gloo ... my shades of night ..... No tears re-call the dead to

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "gloo ... my shades of night ..... No tears re-call the dead to". The middle staff is the bass line, with lyrics "gloo ... my shades of night ..... No tears re-call the dead to". The bottom staff is the piano accompaniment, featuring chords and melodic lines. Dynamics include *f* (forte) and *p* (piano).

lifes sweet light ..... No vir-tue tho' to

lifes sweet light ..... No vir-tue tho' to

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "lifes sweet light ..... No vir-tue tho' to". The middle staff is the bass line, with lyrics "lifes sweet light ..... No vir-tue tho' to". The bottom staff is the piano accompaniment, featuring chords and melodic lines. Dynamics include *f* (forte) and *p* (piano).

heav'n al-lied can save from the in-e-vi-ta-ble doom.....

heav'n al-lied can save from the in-e-vi-ta-ble doom.....

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "heav'n al-lied can save from the in-e-vi-ta-ble doom.....". The middle staff is the bass line, with lyrics "heav'n al-lied can save from the in-e-vi-ta-ble doom.....". The bottom staff is the piano accompaniment, featuring chords and melodic lines. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano). The word *cres* (crescendo) is also present.

He .. roes and sons of gods have died And sunk ....

He .. roes and sons of gods have died And sunk .....

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "He .. roes and sons of gods have died And sunk ....". The middle staff is a vocal line in bass clef with lyrics: "He .. roes and sons of gods have died And sunk .....". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *p* and *p>*. The music is in a minor key and 4/4 time.

..... in..to the tomb .....

..... in..to the tomb .....

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "..... in..to the tomb .....". The middle staff is a vocal line in bass clef with lyrics: "..... in..to the tomb .....". The bottom staff is a piano accompaniment in grand staff with dynamic markings of *dim* and *p*. The piano part features a prominent melodic line in the right hand.

Dear whilst our eyes thy

Dear whilst our eyes thy

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Dear whilst our eyes thy". The middle staff is a vocal line in bass clef with lyrics: "Dear whilst our eyes thy". The bottom staff is a piano accompaniment in grand staff with dynamic markings of *p* and *sf*. The piano part continues with a melodic line in the right hand.

pres ..... ence blest Dear in the gloo ..... my

pres ..... ence blest Dear in the gloo ..... my

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics: "pres ..... ence blest Dear in the gloo ..... my". The piano accompaniment features a steady bass line and chords in the right hand.

mansion of the blest most gen' .. rous she the no .. blest and the

mansion of the blest most gen' .. rous she the no .. blest and the

The second system continues the vocal and piano parts. The lyrics are: "mansion of the blest most gen' .. rous she the no .. blest and the". The piano accompaniment includes some melodic movement in the right hand.

best who grac'd thy nup .. tial bed ..... Thy

best who grac'd thy nup .. tial bed ..... Thy

*dim* *f*

*dim* *f*

The third system concludes the piece. The lyrics are: "best who grac'd thy nup .. tial bed ..... Thy". The piano accompaniment features a melodic line in the right hand that ends with a fermata. Dynamic markings include *dim* (diminuendo) and *f* (forte).



**E**

wife's se - pul - chral mound ..... Deem not as

wife's se - pul - chral mound ..... Deem not as

**E**

This system contains the first two systems of music. The top system shows a vocal line with lyrics 'wife's se - pul - chral mound ..... Deem not as' and a piano accompaniment. The second system is a duplicate of the first. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *sf* at the end.

com - mon worth - - less ground That swells the breath - - less

com - - mon worth - - less ground That swells the breath - - less

*p* *sf*

*p* *sf*

This system contains the third and fourth systems of music. The top system shows a vocal line with lyrics 'com - mon worth - - less ground That swells the breath - - less' and a piano accompaniment. The second system is a duplicate of the first. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *p* and *sf*.

bo - - - dies o'er of those who die and are no more .....

bo - - - dies o'er of those who die and are no

*sf*

This system contains the fifth and sixth systems of music. The top system shows a vocal line with lyrics 'bo - - - dies o'er of those who die and are no more .....'. The second system is a duplicate of the first. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *sf*.

more No ..... be it hon... our'd as a shrine

more No ..... be it hon... our'd as a shrine

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'more No ..... be it hon... our'd as a shrine'. It features dynamic markings *f sf*, *cres*, and *ff*. The middle staff is a vocal line with the same lyrics. The bottom staff is the piano accompaniment, also featuring *f sf*, *cres*, and *ff* markings.

made high ..... and hal... low'd to some pow'r

made high ..... and hal... low'd to some pow'r

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'made high ..... and hal... low'd to some pow'r'. The middle staff is a vocal line with the same lyrics. The bottom staff is the piano accompaniment.

di... vine ..... The traveller as he

di... vine ..... The traveller as he

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'di... vine ..... The traveller as he'. The middle staff is a vocal line with the same lyrics. The bottom staff is the piano accompaniment.

*f*

The traveller as he pass -- es by ..... shall

pass -- es by ..... shall thi - ther bend his de - vious

*dim* *p* *>*

thi - ther bend his de - vious way ..... With rev - - - - - rence

*dim* *p* *>*

way his de - vious way ..... With rev - - - - - rence

*cres* *rall*

gaze and with a sigh smite on his breast ..... and say ..... "She

*cres* *rall*

gaze and with a sigh smite on his breast ..... and say ..... "She

*cres* *rall*

*F ff* *cres* *sf*

died of old to save ..... her lord .....

*ff* *cres* *sf*

died of old to save ..... her lord .....

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "died of old to save ..... her lord .....". It features dynamic markings *F ff*, *cres*, and *sf*. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a *ff* dynamic marking.

*F* *cres* *sf*

..... Now blest now blest a ..... mong ..... the blest .....

*ff* *cres* *sf*

..... Now blest now blest a ..... mong ..... the blest .....

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "..... Now blest now blest a ..... mong ..... the blest .....". It features dynamic markings *F*, *cres*, and *sf*. The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff with a *ff* dynamic marking.

Hail power re-ver'd ..... Hail pow'r re-ver'd ..... To us

Hail power re-ver'd ..... Hail pow'r re-ver'd ..... To us

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Hail power re-ver'd ..... Hail pow'r re-ver'd ..... To us". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in grand staff.

thy won - - - - ted grace .....

thy won - - - - ted grace .....

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "thy won - - - - ted grace .....". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and melodic fragments.

..... af - - - - ford'' ..... Such vows shall be

..... af - - - - ford'' ..... Such vows shall be

The second system continues the musical score. The vocal line lyrics are "..... af - - - - ford'' ..... Such vows shall be". The piano accompaniment continues with similar textures, including a *sf* (sforzando) marking in the treble staff.

pre - - - - ferr'd ..... such vows shall

pre - - - - ferr'd ..... such vows shall

The third system concludes the musical score on this page. The vocal line lyrics are "pre - - - - ferr'd ..... such vows shall". The piano accompaniment includes a *rall* (rallentando) marking at the end of the system. The score ends with a final chord in the piano part.

*a Tempo* *accel.*

be pre ferr'd

*sf* *sf* *a Tempo.* *accel.*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with lyrics 'be pre ferr'd' and a piano accompaniment. The tempo is marked 'a Tempo' and 'accel.'. The second system continues the vocal line and piano accompaniment, with dynamics 'sf' and 'a Tempo.'.

.....

**G** 2<sup>nd</sup> Chorus.

*p* But see Ad-me-tus to thy

.....

*gr<sup>va</sup>*

**G** 2<sup>nd</sup> Chorus.

*p* But see Ad-me-tus to thy

*Andante.* ♩ = 88.

Detailed description: This system contains the third and fourth systems of music. The third system shows a vocal line with lyrics 'But see Ad-me-tus to thy' and a piano accompaniment. The tempo is marked 'Andante.' with a quarter note equal to 88. The fourth system continues the vocal line and piano accompaniment, with dynamics 'p' and 'gr<sup>va</sup>'.

house I ween Alc-me-nas son bends ..... his re-turn-ing steps .....

house I ween Alc-me-nas son bends ..... his re-turn-ing steps .....

Detailed description: This system contains the fifth and sixth systems of music. The fifth system shows a vocal line with lyrics 'house I ween Alc-me-nas son bends ..... his re-turn-ing steps .....'. The sixth system continues the vocal line and piano accompaniment.

ADMETUS. "I rise to better days, and grateful own the blessing."

Nº 10. FINALE.

1st & 2nd TENORS.

1st & 2nd BASSES.

ACCOMP

*Allegro.*  $\text{♩} = 84.$

1st & 2nd Chorus. *f*

With var-ious hand the

gods dis-pense our fates Now show-ring var-ious bless-ings which our

gods dis-pense our fates Now show-ring var-ious bless-ings which our

1st Cho?

1st Cho?

hopes dar'd not as-pire to Now con-troll-ing ills we deem'd in-

hopes dar'd not as-pire to Now con-troll-ing ills we deem'd in-

- ev - i - ta - ble    Now controlling    ills we    deem'd in - - ev - i - ta - ble

- ev - i - ta - ble    Now controlling    ills we    deem'd in - - ev - i - ta - ble

1st & 2nd Cho<sup>s</sup>    Thus the god to these hath giv'n an end ex - ceed - ing thought *sf*

1st & 2nd Cho<sup>s</sup>    Thus the god to these hath giv'n an end ex - ceed - ing thought *sf*

.....    *A ff*    Such is the for-tune of this hap-py day

.....    *ff*    Such is the for-tune of this hap-py day

.....    *A ff*    Such is the for-tune of this

.....    *ff*    Such is the for-tune of this

.....    *A ff*    Such is the for-tune of this



Such is the fortune of this hap-py day      Such is the fortune of this  
 Such is the fortune of this hap-py day      Such is the fortune of this  
 happy day      Such is the fortune of this hap-py day  
 happy day      Such is the fortune of this hap-py day  
 hap-py day      Such is the fortune of this hap - py day  
 hap - py day      Such is the fortune of this hap - py day  
 Such is the fortune of this hap - - - - py day of this hap - py day.  
 Such is the fortune of this hap - - - - py day of this hap - py day.  
 Thus the god to these hath giv'n an end ex - - ceed - - ing  
 Thus the god to these hath giv'n an end ex - - ceed - - ing

thought ..... Such is the fortune of this hap - - py day of this hap - -

thought ..... Such is the fortune of this hap - - py day of this hap - -

*pp* *Bff* *sf*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'thought ..... Such is the fortune of this hap - - py day of this hap - -'. The bottom line is the piano accompaniment in bass clef. Dynamics include *pp* (pianissimo), *Bff* (fortissimo), and *sf* (sforzando). The key signature has two sharps (F# and C#).

--- py day ..... this hap - py day this hap - py

--- py day ..... this hap - py day this hap - py

*pp* *ff* *sf*

Detailed description: This system contains the next two lines of the musical score. The vocal lines continue with lyrics '--- py day ..... this hap - py day this hap - py'. The piano accompaniment features a rhythmic pattern with dynamics *pp*, *ff*, and *sf*.

day of this hap - - - - py day .....

day of this hap - - - - py day .....

Detailed description: This system contains the final two lines of the musical score. The vocal lines conclude with lyrics 'day of this hap - - - - py day .....'. The piano accompaniment includes a section marked with an asterisk (\*) and ends with a double bar line. Dynamics *sf* are present throughout.



# THE CATHEDRAL PARAGRAPH PSALTER

CONTAINING THE  
CANTICLES, PSALMS, AND PROPER PSALMS  
ARRANGED IN PARAGRAPHS AND POINTED FOR CHANTING

TOGETHER WITH  
A SCHEME OF APPROPRIATE CHANTS AND BRIEF  
NOTES ON THE PSALTER

EDITED BY THE  
REV. J. TROUTBECK, D.D.

---

PRICE THREE SHILLINGS AND SIXPENCE.

---

The principle of Pointing followed is that of the Cathedral Psalter, with slight modifications here and there suggested by experience, in the treatment of individual verses. For the accents which are used in the Cathedral Psalter to indicate the beginning of the bar of duple time, which connects the free recitation with the metrical part of the chant, are substituted super-imposed musical notes, in accordance with the principle set forth in the Preface to the Cathedral Psalter, so as to indicate exactly, in every verse throughout the Psalter, the best method of dividing the bar into the component parts of a semibreve. Other means also have been adopted to ensure clearness and promote facility.

Prefixed to the new Psalter is a Scheme of Chants and some brief Notes on the History of the Psalter and the Characteristics of each Psalm.

---

**THIRD EDITION (REVISED AND GREATLY ENLARGED).**

Containing 600 Chants. Price 2s. 6d.; Cloth, 3s.

## THE WESTMINSTER ABBEY CHANT BOOK

ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

AND

SIR FREDERICK BRIDGE, Mus. Doc.

(Organist of Westminster Abbey and Gresham Professor of Music).

---

This Edition has been arranged in connection with the CATHEDRAL PARAGRAPH PSALTER, prepared by Dr. Troutbeck on the lines of the Cathedral Psalter.

It has been enriched by many fresh contributions, including Single, Double, and Triple Chants—specially written for the Psalms to which they are set—by Sir J. F. Bridge, J. Foster, Myles B. Foster, Dr. G. M. Garrett, Battison Haynes, Sir A. C. Mackenzie, John E. West, Sir G. C. Martin, Sir Herbert Oakeley, Sir John Stainer, B. Tours, and others, besides many now printed for the first time, by Sir Joseph Barnby, H. Smart, &c.

---

LONDON: NOVELLO AND COMPANY, LIMITED.  
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

NOVELLO'S ORIGINAL OCTAVO EDITIONS  
OF  
Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper boards.	Clas. Out.			Paper Cover.	Paper boards.	Clas. Out.
<b>FRANZ ABT.</b>					<b>J. S. BACH (continued).</b>				
FAYS' FROLIC (Female voices) (Sol-FA, 0/8)	1/8	—	—	—	O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	4/0	—
GOLDEN CITY (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PASSION (St. JOHN) ... ..	2/0	2/8	—	—
MINSTER BELLS (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PASSION (St. MATTHEW) ... ..	2/0	2/8	—	—
SILVER CLOUD (ditto) (Sol-FA, 0/8)	1/8	—	—	—	Ditto (ditto) (Abridged, as used at St. Paul's)	1/8	2/0	—	—
SPRINGTIME (ditto) (Sol-FA, 0/8)	1/8	—	—	—	Ditto (ditto) CHORUSES (Sol-FA, 1/0)	—	—	—	—
SUMMER (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PRaise OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—
WATER FAIRIES (ditto) (Sol-FA, 0/8)	1/8	—	—	—	PRaise THOU THE LORD, JERUSALEM ...	1/0	—	—	—
WISHING STONE (ditto) (Sol-FA, 0/8)	1/8	—	—	—	SAGES OF SHEBA, THE ... ..	1/0	—	—	—
<b>J. H. ADAMS.</b>					<b>GRANVILLE BANTOCK.</b>				
DAY IN SUMMER (Children's Voices) (Sol-FA, 0/8)	1/8	—	—	—	THE FIRE-WORSHIPPERS ... ..	2/6	—	—	—
KING CONOR ... .. (Sol-FA, 1/0)	2/0	2/8	4/0	—	<b>J. BARNBY.</b>				
<b>THOMAS ADAMS.</b>					<b>KING ALL GLORIOUS (Sol-FA, 0/1½)</b> ... ..				
CROSS OF CHRIST (Sol-FA, 0/8) ... ..	1/0	—	—	—	LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/8	2/0	—	—
GOLDEN HARVEST (Sol-FA, 0/8) ... ..	1/0	—	—	—	REBEKAH (Sol-FA, 0/8) ... ..	1/0	1/8	2/8	—
HOLY CHILD (Christmas) (Sol-FA, 0/6) ...	1/0	—	—	—	<b>LEONARD BARNES.</b>				
NATIVITY, THE (Christmas) (Sol-FA 0.8)	1/0	—	—	—	BRIDAL DAY ... ..	2/6	—	4/6	—
RAINBOW OF PEACE (Harvest) ... ..	1/0	—	—	—	<b>J. F. BARNETT.</b>				
<b>B. AGUTTER.</b>					<b>ANCIENT MARINER (Sol-FA, 2/0)</b> ... ..				
MISSA DE BEATA MARIÀ VIRGINE, IN C (English) (Female voices) ... ..	2/6	—	—	—	PARADISE AND THE PERI ... ..	4/0	—	6/0	—
MISSA DE SANCTO ALBANO (English) ... ..	2/0	4/0	5/0	—	WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—	—
<b>A. H. ALLEN.</b>					<b>MARMADUKE BARTON.</b>				
NEWFOUNDLAND (Ode) ... ..	1/0	—	—	—	MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—	—
<b>THOMAS ANDERTON.</b>					<b>ARNOLD BAX.</b>				
NORMAN BARRON ... ..	1/0	1/6	—	—	FATHERLAND ... ..	1/0	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—	—	<b>BEETHOVEN.</b>				
YULE TIDE ... ..	1/8	2/0	3/0	—	CALM SEA AND A PROSPEROUS VOYAGE ...	0/6	—	—	—
<b>J. H. ANGER.</b>					<b>CHORAL FANTASIA (Sol-FA, 0/3)</b> ... ..				
SONG OF THANKSGIVING ... ..	1/0	—	—	—	CHORAL SYMPHONY ... ..	2/6	—	—	—
<b>W. I. ARGENT.</b>					<b>Ditto VOCAL PORTION (Sol-FA, 0/8)</b> ...				
MASS, IN B ELAT (St. Benedict) ... ..	2/6	—	—	—	COMMUNION SERVICE, IN C ... ..	1/8	—	3/0	—
<b>P. ARMES.</b>					<b>ENGEDI, OR, DAVID IN THE WILDERNESS</b> ...				
HEZEKIAH ... ..	2/6	—	—	—	MASS, IN C ... ..	1/0	1/8	2/6	—
ST. BARNABAS ... ..	2/0	—	—	—	MASS, IN D ... ..	2/0	2/8	4/0	—
ST. JOHN THE EVANGELIST ... ..	2/6	—	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/8)	1/0	1/8	2/8	—
<b>A. D. ARNOTT.</b>					<b>Ditto CHORUSES ONLY ... ..</b>				
BALLAD OF CARMILHAN (Sol-FA 1/6)	2/6	—	—	—	PRaise OF MUSIC ... ..	1/8	2/0	3/0	—
YOUNG LOCHINVAR (Sol-FA, 0/8) ... ..	1/8	—	—	—	RUINS OF ATHENS (Sol-FA, 0/8) ... ..	1/8	—	—	—
<b>E. ASPA.</b>					<b>A. H. BEHREND.</b>				
ENDYMION (with Recitation) ... ..	2/6	—	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—	—
GIPSIES ... ..	1/0	—	—	—	(Ditto, Sol-FA, 0/8) ... ..	—	—	—	—
<b>ASTORGA.</b>					<b>THROUGH THE YEAR (Female Voices)</b> ... ..				
STABAT MATER ... ..	1/0	1/6	—	—	(Ditto, Sol-FA, 0.9) ... ..	2/0	—	—	—
<b>IVOR ATKINS.</b>					<b>WILFRED BENDALL.</b>				
HYMN OF FAITH ... ..	1/8	—	—	—	LADY OF SHALOTT (Female voices) ... ..	1/6	—	—	—
<b>J. C. BACH.</b>					<b>LEGEND OF BREGENZ (Female voices)</b> ... ..				
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	—	(Ditto, Sol-FA, 0/8) ... ..	1/6	—	—	—
<b>J. S. BACH.</b>					<b>SONG DANCES. Vocal Suite. (Female Voices)</b>				
BE NOT AFRAID (New Edition) ... ..	0/8	—	—	—	(Ditto, Sol-FA, 0/8) ... ..	1/0	—	—	—
BIDE WITH US (Sol-FA, 0/8) ... ..	1/0	—	—	—	<b>KAREL BENDL.</b>				
BLESSING, GLORY, AND WISDOM ... ..	0/6	—	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON ...	1/0	—	—	—	<b>SIR JULIUS BENEDICT.</b>				
CHRISTMAS ORATORIO ... ..	2/0	2/8	4/0	—	LEGEND OF ST. CECILIA (Sol-FA, 1/8) ... ..	2/6	3/0	4/0	—
Ditto (PARTS 1 & 2) (Sol-FA, 0/8) ...	1/0	—	—	—	PASSION MUSIC (from St. PETER) ... ..	1/6	—	—	—
Ditto (PARTS 3 & 4) ... ..	1/0	—	—	—	ST. PETER ... ..	2/0	2/8	3/0	—
Ditto (PARTS 5 & 6) ... ..	1/0	—	—	—	<b>GEORGE J. BENNETT.</b>				
COME, JESU, COME (Motet) ... ..	1/0	—	—	—	EASTER HYMN ... ..	1/0	—	—	—
COME, REDEEMER OF OUR RACE ... ..	1/0	—	—	—	<b>SIR W. STERNDALÉ BENNETT.</b>				
FROM DEPTHS OF WOE I CALL ON THEE ...	1/0	—	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	—
GIVE THE HUNGRY MAN THY BREAD ... ..	1/0	—	—	—	MAY QUEEN (Sol-FA, 0/8) ... ..	1/0	1/8	2/8	—
GOD GOETH UP WITH SHOUTING ... ..	1/0	—	—	—	Ditto CHORUSES ONLY ... ..	0/8	1/2	—	—
GOD SO LOVED THE WORLD ... ..	1/0	—	—	—	WOMAN OF SAMARIA (Sol-FA, 0.9) ... ..	1/1	1/8	2/0	—
GOD'S TIME IS THE BEST (Sol-FA, 0/8) ...	1/0	—	—	—					
HOW BRIGHTLY SHINES (Choruses, Sol-FA, 0/8)	1/0	—	—	—					
IF THOU BUT SUFFEREST GOD TO GUIDE ...	1/0	—	—	—					
JESU, PRICELESS TREASURE (Sol-FA, 0/8) ...	1/0	—	—	—					
JESUS, NOW WILL WE PRAISE THEE ... ..	1/0	—	—	—					
JESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—	—					
LET SONGS OF REJOICING ... ..	1/0	—	—	—					
LORD IS A SUN AND SHIELD, THE ... ..	1/0	—	—	—					
LORD IS A SUN AND SHIELD, THE ... ..	1/0	—	—	—					
LORD IS A SUN AND SHIELD, THE ... ..	1/0	—	—	—					
LORD, REBUKE ME NOT ... ..	1/0	—	—	—					
MAGNIFICAT, IN D ... ..	1/0	—	—	—					
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	3/0	4/0	—					
MISSA BREVIS, IN A ... ..	1/8	—	—	—					
MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0.6) ...	1/0	—	—	—					
NOW SHALL THE GRACE (Sol-FA, 0/8) ... ..	0/8	—	—	—					
O LIGHT EVERLASTING (Sol-FA, 0/8) ... ..	1/0	—	—	—					
O PRAISE THE LORD FOR ALL HIS MERCIES ...	1/0	—	—	—					

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

	Paper Cover.	Paper Back.	Clth. Gilt.		Paper Cover.	Paper Back.	Clth. Gilt.
<b>HECTOR BERLIOZ.</b>				<b>A. VON AHN CARSE.</b>			
CHILDHOOD OF CHRIST ... ..	2/0	—	—	LAY OF THE BROWN ROSARY ... ..	2/6	—	—
(Ditto CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)				<b>WILLIAM CARTER.</b>			
<b>FAUST</b> ... ..	2/6	—	—	PLACIDA (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0
(Ditto CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)				<b>CHERUBINI.</b>			
<b>TE DEUM LAUDAMUS</b> (Latin) (SOL-FA, 1/6) ... ..	2/0	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6
<b>G. R. BETJEMANN.</b>				SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6
SONG OF THE WESTERN MEN ... ..	1/0	—	—	THIRD MASS, IN A (CORONATION) ... ..	1/0	1/6	2/6
<b>HUGH BLAIR.</b>				FOURTH MASS, IN C ... ..	1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	<b>E. T. CHIPP.</b>			
HARVEST-TIDE ... ..	1/0	—	—	NAOMI ... ..	2/0	—	—
SONG OF DEBORAH AND BARAK ... ..	2/6	—	—	<b>HAMILTON CLARKE.</b>			
TRAFALGAR (SOL-FA, 0/8) ... ..	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/8)	2/6	—	—
<b>JOSIAH BOOTH.</b>				DRUMS AND VOICES (ditto) (SOL-FA, 0/8)	2/0	—	—
DAY OF REST (Female voices) (SOL-FA, 0/8) ... ..	1/6	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/8)	2/6	—	—
<b>RUTLAND BOUGHTON.</b>				MISSING DUKE (ditto) (SOL-FA, 0/8)	2/6	—	—
INVINCIBLE ARMADA ... ..	1/6	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/8)	2/6	—	—
MIDNIGHT ... ..	2/0	—	—	<b>FREDERIC CLIFFE.</b>			
SKELETON IN ARMOUR ... ..	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/8) ... ..	2/0	2/6	—
<b>KATE BOUNDY.</b>				<b>GERARD F. COBB.</b>			
RIVAL FLOWERS (Operetta, Children's voices)	1/6	—	—	MY SOUL TRULY WAITETH ... ..	1/0	—	—
(Ditto, SOL-FA, 0/8)				SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—
<b>E. M. BOYCE.</b>				<b>S. COLERIDGE-TAYLOR.</b>			
LAY OF THE BROWN ROSARY ... ..	1/6	—	—	A TALE OF OLD JAPAN ... ..	—	—	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/8)	1/6	—	—	ATONEMENT ... ..	2/6	4/0	5/0
YOUNG LOCHINVAR ... ..	1/6	—	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0)	2/6	3/0	—
<b>J. BRAHMS.</b>				BON-BON SUITE (SOL-FA, 1/0) ... ..	2/0	—	—
REQUIEM (SOL-FA, 1/0) ... ..	1/0	1/6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ... ..	1/6	—	—
SONG OF DESTINY ... ..	1/0	—	—	ENDYMION'S DREAM (SOL-FA, 0/8) ... ..	1/6	—	—
<b>C. BRAUN.</b>				HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ... ..	1/6	—	—
COUNTRY MOUSE AND THE TOWN MOUSE	1/0	—	—	(Ditto, German words) ... ..	2/0	—	—
(Children's voices) (SOL-FA, 0/4)				HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ... ..	2/0	—	—
QUEEN MAB AND THE KOBOLDS (Operetta, Children's voices) (SOL-FA, 0/8) ... ..	2/0	—	—	MEG BLANE (SOL-FA, 0/8) ... ..	2/0	—	—
SIGURD ... ..	5/0	—	—	SCENES FROM THE SONG OF HIAWATHA ... ..	2/6	4/0	5/0
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	(Ditto, SOL-FA, 2/0)			
(Ditto, SOL-FA, 0/8)				<b>FREDERICK CORDER.</b>			
<b>A. HERBERT BREWER.</b>				BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ... ..	2/6	—	—
EMMAUS (SOL-FA, 0/8) ... ..	1/6	2/0	—	<b>SIR MICHAEL COSTA.</b>			
HOLY INNOCENTS ... ..	2/0	—	—	DREAM ... ..	1/0	—	—
O PRAISE THE LORD ... ..	1/0	—	—	<b>H. COWARD.</b>			
O SING UNTO THE LORD (98th Psalm) ... ..	1/6	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
SIR PATRICK SPENS (SOL-FA, 0/8) ... ..	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0	—
SONG OF EDEN ... ..	1/0	—	—	<b>F. H. COWEN.</b>			
SUMMER SPORTS ... ..	1/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/8)	2/0	—	—
<b>J. C. BRIDGE.</b>				CORONATION ODE ... ..	1/6	—	—
DANIEL ... ..	2/6	—	—	DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
RESURGAM ... ..	1/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/8)	1/0	—	—
RUDEL ... ..	4/0	—	—	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—
<b>J. F. BRIDGE.</b>				ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—	—
BALLAD OF THE CLAMPHERDOWN ... ..	1/0	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/8)	2/0	—	—
(Ditto, SOL-FA, 0/8)				RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
BOADICEA ... ..	2/6	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
CALLIRHOE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	SONG OF THANKSGIVING ... ..	1/6	—	—
CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
FLAG OF ENGLAND (SOL-FA, 0/8) ... ..	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/8)	2/0	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	THORGRIM (Opera) ... ..	5/0	—	7/6
FROGS AND THE OX (Children's voices) (SOL-FA, 0/8)	1/0	—	—	VEIL ... ..	3/0	3/6	5/0
HYMN TO THE CREATOR ... ..	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/8) ... ..	1/6	—	—
INCHCAPE ROCK (SOL-FA, 0/8) ... ..	1/0	—	—	WATER LILY ... ..	2/6	—	—
LOBSTER'S GARDEN PARTY (Children's voices)	1/0	—	—	<b>J. W. COWIE.</b>			
(Ditto, SOL-FA, 0/4)				VIA CRUCIS (SOL-FA, 1/0) ... ..	1/6	—	—
LORD'S PRAYER (SOL-FA, 0/8) ... ..	1/0	—	—	<b>A. L. COWLEY.</b>			
MOUNT MORIAH ... ..	2/6	—	—	HARVEST COVENANT (SOL-FA, 1/0) ... ..	2/0	—	—
NINEVEH ... ..	2/6	3/0	4/0	<b>J. MAUDE CRAMPTON.</b>			
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ... ..	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—
SONG OF THE ENGLISH (SOL-FA, 0/8) ... ..	1/6	—	—	LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	<b>W. CROTCH.</b>			
(Ditto, SOL-FA, 0/8)				PALESTINE ... ..	2/0	3/6	5/0
<b>EDWARD BROOME.</b>				<b>W. H. CUMMINGS.</b>			
HYMN OF TRUST ... ..	1/0	—	—	FAIRY RING ... ..	2/6	—	—
<b>DUDLEY BUCK.</b>				<b>W. G. CUSINS.</b>			
LIGHT OF ASIA ... ..	2/0	2/6	5/0	TE DEUM, IN B FLAT ... ..	1/6	—	—
<b>EDWARD BUNNETT.</b>				<b>FÉLICIEN DAVID.</b>			
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0	3/0
<b>T. A. BURTON.</b>				<b>W. T. DAVID.</b>			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/8) ... ..	1/0	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/0) ... ..	2/0	2/6	—
MARTINET (Boys' voices) (SOL-FA, 0/8) ... ..	1/0	—	—	<b>H. WALFORD DAVIES.</b>			
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
(Children's voices) (SOL-FA, 0/8)				(SOL-FA, 2/0)			
YARN OF THE NANCY BELL (Boys' voices) ... ..	1/0	—	—	HERVE RIEL ... ..	1/0	—	—
(Ditto, SOL-FA, 0/8)				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/8) ... ..	1/6	—	—
<b>W. BYRD.</b>				LIFT UP YOUR HEARTS (Sacred Symphony) ... ..	2/6	—	—
MASS FOR FOUR VOICES ... ..	2/6	—	—	NOBLE NUMBERS ... ..	2/0	—	—
<b>CARISSIMI.</b>				ODE ON TIME ... ..	1/0	—	—
JEPHTHAH ... ..	1/0	—	—	TEMPLE ... ..	4/0	5/0	6/0
				THREE JOVIAL HUNTSMEN (Folio) ... ..	1/6	—	—

	Paper Cover.	Paper Boards.	Clash Gilt.
<b>F. G. DOSSERT.</b>			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—
<b>T. F. DUNHILL.</b>			
FROLIC SOME HOURS (Children's Voices) (Sol-FA, 0/8)	1/6	—	—
TUBAL CAIN (Sol-FA, 0/8) ...	1/0	—	—
<b>ANTONIN DVORAK.</b>			
AT THE FOOT OF THE CROSS (Stabat Mater) (Sol-FA, 1/6)	2/6	3/0	4/0
COMMUNION SERVICE, IN D ...	1/6	—	—
MASS, IN D ...	1/6	—	—
PATRIOTIC HYMN ...	1/6	—	—
Ditto (German and Bohemian Words)	3/0	—	—
REQUIEM MASS ...	5/0	6/0	7/6
SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0
Ditto (German and Bohemian Words)	6/0	—	—
ST. LUDMILA ...	5/0	6/0	7/6
Ditto (German and Bohemian Words)	6/0	—	—
STABAT MATER (Latin only) (Sol-FA, 1/6) ...	2/6	3/0	4/0
<b>A. E. DYER.</b>			
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—
SALVATOR MUNDI ...	2/6	—	—
<b>JOHN B. DYKES.</b>			
LORD IS MY SHEPHERD ...	1/0	—	—
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—
<b>H. J. EDWARDS.</b>			
ASCENSION ...	2/6	—	—
EPIPHANY ...	2/0	—	—
PRaise TO THE HOLIEST ...	1/6	—	—
RISEN LORD ...	2/6	—	—
<b>EDWARD ELGAR.</b>			
APOSTLES ...	5/0	6/0	7/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)			
(Ditto, German Words, 8 Mark)			
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0
DREAM OF GERONTIUS ...	3/6	4/0	5/0
(Ditto, Sol-FA, Choruses only, 1/6)			
(Ditto, French Words, Prix fr. 7.50 net)			
(Ditto, German Words, 8 Mark)			
GO, SONG OF MINE (Chorus, Six-part) (Sol-FA, 0/3)	0/6	—	—
KINGDOM ...	5/0	6/0	7/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)			
(Ditto, German Words, 8 Mark)			
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0
LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—
<b>ROSALIND F. ELLICOTT.</b>			
BIRTH OF SONG ...	1/6	—	—
ELYSIUM ...	1/0	—	—
<b>GUSTAV ERNEST.</b>			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/3)	1/6	—	—
<b>HARRY EVANS.</b>			
VICTORY OF ST. GARMON (Sol-FA, 0/3) ...	1/6	—	—
<b>A. J. EYRE.</b>			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—
<b>T. FACER.</b>			
MERRY CHRISTMAS (Children's voices) (Sol-FA, 0/6)	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (Sol-FA, 0/6) ...	2/6	—	—
SONS OF THE EMPIRE (Children's voices) (Sol-FA, 0/6)	1/6	—	—
<b>E. FANING.</b>			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/3)			
<b>HENRY FARMER.</b>			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
<b>PERCY E. FLETCHER.</b>			
ENCHANTED ISLAND (Operetta, Children's voices)	2/0	—	—
Ditto, Sol-FA, 0/3			
OLD YEAR'S VISION (Operetta, Children's voices)	1/6	—	—
Ditto, Sol-FA, 0/6			
TOY REVIEW (Operetta, Children's voices) (Sol-FA, 0/8)	1/6	—	—
WALRUS AND THE CARPENTER (Children's voices) (Sol-FA, 0/4) ...	1/0	—	—
<b>J. C. FORRESTER.</b>			
KALENDAR (Children's voices) (Sol-FA, 0/3) ...	2/0	—	—
<b>MYLES B. FOSTER.</b>			
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
Ditto, Sol-FA, 0/3			
BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/3) ...	1/6	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—
Ditto, Sol-FA, 0/3			
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/6	—	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—

	Paper Cover.	Paper Boards.	Clash Gilt.
<b>ROBERT FRANZ.</b>			
PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
<b>A. M. FRIEDLÄNDER.</b>			
MUSIC ...	1/6	—	—
RETURN TO ZION ...	2/6	—	—
<b>NIELS W. GADE.</b>			
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
COMALA ...	2/0	2/6	4/0
CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6
PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/6	—	—
ZION ...	1/0	1/6	2/6
<b>HENRY GADSBY.</b>			
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
<b>F. W. GALPIN.</b>			
YE OLDE ENGLYSHE PASTYMES (Children's voices) ...	1/6	—	—
<b>G. GARRETT.</b>			
HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
SHUNAMMITE ...	3/0	—	—
TWO ADVENTS ...	1/6	—	—
<b>A. R. GAUL.</b>			
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
Ditto, Sol-FA, 0/3			
ELFIN HILL (Female voices) ...	2/0	—	—
HARE AND THE TORTOISE (Children's voices) ...	1/0	—	—
Ditto, Sol-FA, 0/3			
HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
LEGEND OF THE WOOD (Children's voices) ...	1/0	—	—
Ditto, Sol-FA, 0/3			
PASSION SERVICE ...	2/6	3/0	4/0
PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
RUTH (Sol-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
SONG OF LIFE (Sol-FA, 0/6) ...	1/0	—	—
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
<b>FR. GERNESHEIM.</b>			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—
<b>E. OUSELEY GILBERT.</b>			
SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-FA, 0/6) ...	2/0	—	—
<b>F. E. GLADSTONE.</b>			
PHILIPPI ...	2/6	—	—
<b>GLUCK.</b>			
ORPHEUS (CHORUSES ONLY, Sol-FA, 1/0) ...	3/6	—	—
Ditto (ACT II. ONLY) ...	1/6	—	—
Ditto (ACT II. CHORUSES ONLY, Sol-FA, 0/3) ...	—	—	—
<b>PERCY GODFREY.</b>			
SONG OF THE AMAL ...	1/6	—	—
<b>HERMANN GOETZ.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
GENIA ...	1/0	—	—
WATER-LILY (Male voices) (Sol-FA, 0/3) ...	1/6	—	—
<b>A. M. GOODHART.</b>			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/6	—	—
FOUNDER'S DAY ...	1/6	—	—
SIR ANDREW BARTON ...	1/0	—	—
SPANISH ARMADA ...	0/6	—	—
<b>CH. GOUNOD.</b>			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
Ditto (Troisième Messe Solennelle)	2/0	—	—
DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—
DE PROFUNDIS (English or Latin Words) ...	1/0	—	—
FAUST (Selection) (Sol-FA, 0/3) ...	1/0	—	—
GALLIA (Sol-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	2/6
MESSE SOLENNELLE (Troisième) ...	1/6	—	—
MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0
Ditto (Sol-FA) (Latin and English Words)	1/0	—	—
Ditto Parts II. and III. ...	1/6	—	—
Ditto Parts II. and III. (English Words)	1/6	—	—
Ditto REQUIEM MASS ...	1/6	3/0	—
O COME NEAR TO THE CROSS (Stabat Mater)	0/6	—	—
OUT OF DARKNESS ...	1/0	—	—
REDEMPTION (English Words) (Sol-FA, 1/0) ...	2/6	3/0	5/0
Ditto (French Words) ...	2/6	—	—
Ditto (German Words) ...	10/0	—	—
Ditto Part I. ...	1/6	—	—
Ditto Parts II. and III. ...	each	1/0	—

	Price Cds.	Price Paper.	Price Cds. Out.		Price Cds.	Price Paper.	Price Cds. Out.
<b>C. H. GRAUN.</b>				<b>F. K. HATTERSLEY.</b>			
PASSION OF OUR LORD (CHORUSES 1/0) ...	2/0	2/6	4/0	HOW THEY BROUGHT THE GOOD NEWS			
TE DEUM ...	2/0	2/6	4/0	FROM GHENT TO AIX ...	1/6	—	—
<b>ALAN GRAY.</b>				KING ROBERT OF SICILY ...	2/6	—	—
ARETHUSA ...	1/3	—	—	<b>HAYDN.</b>			
LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	CREATION (SOL-FA, 1/0) ...	2/0	2/6	4/0
SONG OF REDEMPTION ...	1/6	—	—	CREATION, Pocket Edition ...	1/0	1/6	2/0
WIDOW OF ZAREPHATH ...	2/0	—	—	DITTO (CHORUSES ONLY) ...	0/8	1/2	—
<b>J. O. GRIMM.</b>				INSANÆ ET VANÆ CURÆ (Latin or English) ...	0/4	—	—
SOUL'S ASPIRATION ...	1/0	—	—	MASS, IN B FLAT, No. 1 (Latin) ...	1/0	1/6	2/6
<b>G. HALFORD.</b>				DITTO (Latin and English) ...	1/0	1/6	2/6
PARACLETE ...	2/0	—	—	MASS, IN C, No. 2 (Latin) ...	1/0	1/6	2/6
<b>E. V. HALL.</b>				MASS, IN D, No. 3 (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
IS IT NOTHING TO YOU (SOL-FA, 0/3) ...	0/8	—	—	DITTO (Latin) ...	1/0	1/6	2/6
<b>W. A. HALL.</b>				MASS, IN B FLAT, No. 16 (Latin) ...	1/6	2/0	3/0
PRESENTATION IN THE TEMPLE ...	1/6	—	—	PASSION; OR, SEVEN LAST WORDS ...	2/0	2/6	4/0
<b>HANDEL.</b>				SEASONS (complete) ...	3/0	3/6	5/0
ACIS AND GALATEA ...	1/0	1/6	2/3	Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—
DITTO, New Edition, edited by J. Barbry (SOL-FA, 0/9) ...	1/0	1/6	2/6	DITTO (CHORUSES ONLY) ...	1/0	1/6	—
ALCESTE ...	2/0	—	—	TE DEUM (English and Latin) ...	1/0	—	—
ALEXANDER BALUS ...	3/0	3/6	5/0	<b>BATTISON HAYNES.</b>			
ALEXANDER'S FEAST ...	2/0	2/3	4/0	FAIRIES' ISLE (Female voices) ...	1/6	—	—
ATHALIAH ...	3/0	3/6	5/0	SEA DREAM (Female voices) (SOL-FA, 0/6) ...	1/6	—	—
BELSHAZZAR ...	3/0	3/6	5/0	SEA FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—
CHANDOS TE DEUM ...	1/0	1/6	2/6	<b>C. SWINNERTON HEAP.</b>			
CORONATION AND FUNERAL ANTHEMS ...	—	—	3/0	FAIR ROSAMOND (SOL-FA, 2/0) (CHORUSES 1/6) ...	3/6	4/0	5/0
Or, singly—				<b>EDWARD HECHT.</b>			
LET THY HAND BE STRENGTHENED ...	0/6	—	—	ERIC THE DANE ...	3/0	—	—
MY HEART IS INDITING ...	0/6	—	—	O MAY I JOIN THE CHŌIR INVISIBLE ...	1/0	—	—
THE KING SHALL REJOICE (SOL-FA, 0/3) ...	0/6	—	—	<b>GEORG HENSCHEL.</b>			
THE WAYS OF ZION ...	1/0	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
ZADOK THE PRIEST (SOL-FA, 0/1½) ...	0/3	—	—	STABAT MATER ...	2/6	—	—
DEBORAH ...	2/0	2/6	4/0	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	<b>H. M. HIGGS.</b>			
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	ERL KING ...	1/0	—	—
ESTHER ...	3/0	3/6	5/0	<b>HENRY HILES.</b>			
HERCULES (CHORUSES ONLY, 1/0) ...	3/0	3/6	5/0	CRUSADERS ...	2/6	—	—
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	GOD IS OUR REFUGE ...	0/6	—	—
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0	<b>FERDINAND HILLER.</b>			
(DITTO, SOL-FA, 1/0) ...	—	—	—	ALL THEY THAT TRUST IN THEE ...	0/6	—	—
JEPHTHA ...	2/0	2/6	4/0	NALA AND DAMAYANTI ...	4/0	—	6/0
OSHUA (CHORUSES ONLY), (SOL-FA 0/8) ...	2/0	2/6	4/0	SONG OF VICTORY (SOL-FA, 0/9) ...	1/0	1/6	—
UDAS MACCABÆUS (SOL-FA, 1/0) ...	2/0	2/6	4/0	<b>H. E. HODSON.</b>			
UDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0	GOLDEN LEGEND ...	2/0	—	—
DITTO (CHORUSES ONLY) ...	0/6	1/2	—	<b>HEINRICH HOFMANN.</b>			
DITTO New Edition, Edited by John E. West ...	2/0	—	—	CHAMPAGNERLIED (Male voices) ...	1/6	—	—
KING SHALL REJOICE (Four Parts), (SOL-FA 0/3) ...	0/6	—	—	CINDERELLA ...	2/6	—	—
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	MELUSINA ...	2/0	2/6	4/0
MESSIAH, edited by V. Novello (SOL-FA, 1/0) ...	2/0	2/6	4/0	SONG OF THE NORNS (Female voices) ...	1/0	—	—
MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0	<b>SIDNEY R. HOGG.</b>			
MESSIAH, edited by E. Prout (SOL-FA, 1/0) ...	2/0	2/6	4/0	NORMAN BARON ...	1/6	—	—
MESSIAH, edited by W. T. Best (SOL-FA, 1/0) ...	2/0	2/6	4/0	<b>JOSEPH HOLBROOKE.</b>			
DITTO (CHORUSES ONLY) ...	0/8	1/2	—	BYRON (Poem) ...	1/6	—	—
NISI DOMINUS ...	1/0	—	—	<b>C. HOLLAND.</b>			
O COME, LET US SING (5th Chandos Anthem) ...	1/0	—	—	AFTER THE SKIRMISH ...	1/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	<b>T. S. HOLLAND.</b>			
O PRAISE THE LORD (6th Chandos) (SOL-FA, 0/4) ...	1/0	—	—	KING GOLDEMAR (Operetta, Children's voices) ...	2/0	—	—
O PRAISE THE LORD, YE ANGELS (Folio) ...	2/6	—	—	(DITTO, SOL-FA, 0/9) ...	—	—	—
PASSION ...	3/0	3/6	5/0	PASTORAL MEDLEY (Children's voices) (SOL-FA, 0/9) ...	2/0	—	—
DITTO (Abridged Edition) ...	1/0	—	—	<b>GUSTAV VON HOLST.</b>			
SAMSON (SOL-FA, 1/0) ...	2/0	2/6	4/0	IDEA (Operetta for Children) (SOL-FA, 0/6) ...	1/0	—	—
DITTO (CHORUSES ONLY) ...	0/8	1/2	—	KING ESTMERE (Ballad) ...	2/0	—	—
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	<b>HUMMEL.</b>			
SEMELE ...	3/0	3/6	5/0	ALMA VIRGO (Latin and English) ...	0/4	—	—
SOLOMON (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
SUSANNA ...	3/0	3/6	5/0	DITTO, IN E FLAT ...	2/0	—	4/0
THEODORA ...	3/0	3/6	5/0	DITTO, IN D ...	2/0	—	4/0
TRIUMPH OF TIME AND TRUTH ...	3/0	3/3	5/0	MASS, IN B FLAT, No. 1 ...	1/0	1/6	2/6
UTRECHT JUBILATE ...	1/0	—	—	MASS, IN E FLAT, No. 2 ...	1/0	1/6	2/6
<b>ALFRED HARBOROUGH.</b>				MASS, IN D, No. 3 ...	1/0	1/6	2/6
CROSSING THE BAR ...	2/6	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
<b>SYDNEY HARDCASTLE.</b>				<b>W. H. HUNT.</b>			
SING A SONG OF SIXPENCE (Operetta for Children) ...	0/6	—	—	STABAT MATER ...	1/0	1/6	—
<b>T. M. HARDY.</b>				<b>G. F. HUNTLEY.</b>			
RIP VAN WINKLE (Operetta for Children) ...	1/6	—	—	PUSS-IN-BOOTS (Operetta for Children) (SOL-FA, 0/9) ...	2/0	—	—
(DITTO, SOL-FA, 0/6) ...	—	—	—	VICTORIA (SOL-FA, 1/0) ...	2/0	—	—
<b>C. A. E. HARRISS.</b>				<b>H. H. HUSS.</b>			
CROWNING OF THE KING ...	0/6	—	—	AVE MARIA (Female voices) ...	1/0	—	—
FAN (A Choric Idyl) ...	2/6	—	—	<b>F. ILIFFE.</b>			
SANDS OF DEE ...	1/0	—	—	SWEET ECHO ...	1/0	—	—
<b>JULIUS HARRISON.</b>				<b>JOHN W. IVIMEY.</b>			
HARVEST CANTATA (SOL-FA, 0/8) ...	1/0	—	—	WITCH OF THE WOOD (Operetta for Children) ...	2/0	—	—
<b>CHARLES HART-DAVIS.</b>				(DITTO, SOL-FA, 0/9) ...	—	—	—
COURT CARD (Operetta for Children) (SOL-FA, 0/6) ...	1/6	—	—	<b>W. JACKSON.</b>			
<b>BASIL HARWOOD.</b>				YEAR ...	2/0	2/6	—
AS BY THE STREAMS OF BABYLON ...	1/6	—	—				
INCLINA, DOMINE (86th Psalm) ...	3/0	—	—				
JESUS! THY BOUNDLESS LOVE TO ME ...	1/0	—	—				
<b>J. W. G. HATHAWAY.</b>							
HOW SWEET THE MOONLIGHT SLEEPS ...	1/0	—	—				
JACK HORNER'S RIDE (for Children) (SOL-FA, 0/8) ...	2/0	—	—				
LEGEND OF BREGENZ ...	1/6	—	—				



	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>G. JACOBI.</b>				<b>G. A. MACFARREN.</b>			
BABES IN THE WOOD (Operetta for Children) ...	2/0	—	—	AJAX (Greek Play) (Male voices) ...	3/0	—	—
(DITTO, SOL-FA, 0/0)	—	—	—	LADY OF THE LAKE (Choruses only, SOL-FA, 1/0)	2/0	—	4/0
CINDERELLA (Operetta for Children) (SOL-FA, 1/0)	2/0	—	—	MAY-DAY (SOL-FA 0/0) ...	1/0	1/6	2/6
				DITTO (CHORUSES ONLY) ...	0/6	1/0	—
<b>D. JENKINS.</b>				<b>OUTWARD BOUND</b> ...			
DAVID AND SAUL (SOL-FA, 2/0) ...	3/0	3/6	—	SONGS IN A CORNFIELD (Female Voices) ...	1/0	—	2/6
				(DITTO, SOL-FA, 0/0)	—	—	—
<b>A. JENSEN.</b>				<b>ST. JOHN THE BAPTIST</b> ...			
FEAST OF ADONIS (SOL-FA, 0/0) ...	1/0	1/6	—	(DITTO, SOL-FA, Choruses only, 1/0)	3/0	—	4/0
<b>W. JOHNSON.</b>				<b>A. C. MACKENZIE.</b>			
ECCE HOMO ...	1/0	—	—	BETHLEHEM ...	5/0	6/0	7/6
				DITTO. Act II, separately ...	2/6	—	—
<b>H. FESTING JONES.</b>				<b>BRIDE (SOL-FA, 0/0) ...</b>			
KING BULBOUS (Operetta for Children) (SOL-FA, 0/8)	2/0	—	—	COLOMBA (Lyrical Drama) ...	5/0	—	7/6
				DITTO (German Words) ...	8/0	—	10/6
<b>WARWICK JORDAN.</b>				<b>COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)</b> ...			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	DREAM OF JUBAL ...	2/0	—	—
				(DITTO, Choruses only, SOL-FA, 1/0)	3/6	3/0	4/0
<b>N. KILBURN.</b>				<b>JASON ...</b>			
BY THE WATERS OF BABYLON ...	1/0	—	—	JUBILEE ODE ...	1/6	—	—
LORD IS MY SHEPHERD (23rd Psalm) ...	0/6	—	—	NEW COVENANT ...	1/6	—	—
SILVER STAR (Female voices) ...	1/6	—	—	PROCESSION OF THE ARK (Choral Scene) ...	1/6	—	—
				(DITTO, SOL-FA, 0/0)	—	—	—
<b>OLIVER KING.</b>				<b>ROSE OF SHARON. New Edition ...</b>			
BY THE WATERS OF BABYLON ...	1/6	—	—	STORY OF SAYID ...	3/6	3/0	5/0
NAIADS (Female voices) ...	1/6	—	—	TROUBADOUR (Lyrical Drama) ...	5/0	—	7/6
ROMANCE OF THE ROSES ...	2/6	—	—	VENI, CREATOR SPIRITUS ...	2/0	—	—
SANDS O' DEE (SOL-FA, 0/3) ...	0/4	—	—	WITCH'S DAUGHTER ...	3/6	4/0	5/0
THREE FISHERS (SOL-FA, 0/3) ...	0/6	—	—				
<b>J. KINROSS.</b>				<b>A. M. MACLEAN.</b>			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—	ANNUNCIATION ...	2/6	—	—
<b>H. LAHEE.</b>				<b>C. MACPHERSON.</b>			
SLEEPING BEAUTY (Female vv.) SOL-FA, 0/6)	1/6	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
<b>HENRY LAWES.</b>				<b>L. MANCINELLI.</b>			
MASQUE OF COMUS ...	2/0	—	—	ERO E LEANDRO (Opera) ...	5/0	—	—
<b>MAX LAISTNER.</b>				<b>F. W. MARKULL.</b>			
FRIAR'S MERE (Male Voices) ...	1/6	—	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
<b>G. F. LE JEUNE.</b>				<b>F. E. MARSHALL.</b>			
COMMUNION SERVICE IN C ...	2/0	—	—	PRINCE SPRITE (Female voices) ...	2/6	—	—
FIRST MASS IN C ...	2/0	—	—	CHORAL DANCES from Ditto ...	1/0	—	—
<b>EDWIN H. LEMARE.</b>				<b>GEORGE C. MARTIN.</b>			
COMMUNION SERVICE IN F ...	2/6	—	—	COMMUNION SERVICE, IN A ...	1/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	DITTO IN C ...	1/0	—	—
				FESTIVAL TE DEUM IN A (SOL-FA, 0/3) ...	0/6	—	—
<b>LEONARDO LEO.</b>				<b>J. MASSENET.</b>			
DIXIT DOMINUS ...	1/0	1/6	—	MANON (Opera) ...	6/0	—	8/0
<b>F. LEONI.</b>				<b>J. T. MASSER.</b>			
GATE OF LIFE (SOL-FA, 1/0) ...	2/0	—	—	HARVEST CANTATA ...	1/0	—	—
<b>H. LESLIE.</b>				<b>J. H. MAUNDER.</b>			
FIRST CHRISTMAS MORN ...	2/6	—	—	BETHLEHEM (SOL-FA, 1/0) ...	2/0	—	—
				OLIVET TO CALVARY (SOL-FA, 0/0) ...	1/6	2/0	—
<b>F. LISZT.</b>				<b>PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)</b> ...			
LEGEND OF ST. ELIZABETH ...	3/0	2/6	5/0	SONG OF THANKSGIVING (SOL-FA, 0/0) ...	1/6	2/0	—
THIRTEENTH PSALM ...	2/0	—	—				
<b>C. H. LLOYD.</b>				<b>T. R. MAYOR.</b>			
ALCESTIS (Male voices) ...	1/6	—	—	LOVE OF CHRIST ...	1/0	—	—
ANDROMEDA ...	3/0	3/6	5/0				
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	<b>J. H. MEE.</b>			
HERO AND LEANDER ...	1/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
HYMN OF THANKSGIVING ...	2/0	—	—	HORATIUS (Male voices) ...	1/0	—	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	MISSA SOLENNIS, in B FLAT ...	2/0	—	—
O GIVE THANKS UNTO THE LORD ...	1/0	—	—				
RIGHTBOUS LIVE FOR EVERMORE ...	1/6	—	—	<b>MENDELSSOHN.</b>			
ROSSALL ...	2/0	—	—	ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
SONG OF BALDER ...	1/0	—	—	ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0
SONG OF JUDGMENT ...	2/6	3/0	4/0	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
				CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
<b>CLEMENT LOCKNANE.</b>				<b>COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...</b>			
ELFIN QUEEN (Female voices) ...	1/6	—	—	ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
				ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0
<b>HARVEY LOHR.</b>				<b>DITTO (CHORUSES ONLY) ...</b>			
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/3)	1/0	—	—
				DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—
<b>W. H. LONGHURST.</b>				<b>HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3) ...</b>			
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	DITTO ...	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				<b>DITTO (CHORUSES ONLY) ...</b>			
TERRA FLORA (or a Peep into Flower Land)	—	—	—	LAUDA SION (Praise Jehovah) (SOL-FA, 0/0) ...	1/0	1/6	2/6
Operetta for Children ...	2/0	—	—	LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
				LURELEY (SOL-FA, 0/6) ...	1/0	—	—
<b>C. EGERTON LOWE.</b>				<b>MAN IS MORTAL (8 voices) ...</b>			
LITTLE BO-PEEP (Operetta for Children) ...	1/0	—	—	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
(DITTO, SOL-FA, 0/4)	—	—	—	(DITTO, SOL-FA, 0/4)	—	—	—
<b>M. L. C. L.</b>				<b>MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...</b>			
SPORTS (Operetta for Children) ...	2/0	—	—	NOT UNTO US, O LORD (137th Psalm) ...	0/6	—	—
				ŒDIPUS AT COLONOS (Male voices) ...	2/0	—	—
<b>HAMISH MACCUNN.</b>							
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	2/6	4/0				
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—				
WRECK OF THE HESPERUS (SOL-FA, 0/6) ...	1/0	—	—				

MENDELSSOHN (continued).				Super. Cater.	Four Boards.	Choir Gilt.	C. H. H. PARRY.				Super. Cater.	Four Boards.	Choir Gilt.						
ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0				AGAMEMNON (Greek Play) (Male voices) ... ..	3/0											
Ditto (CHORUSES ONLY) ... ..	1/0	1/6	—				BEYOND THESE VOICES THERE IS PEACE	2/6											
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0				BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0											
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—				BLEST PAIR OF SIRENS (Sol-Fa, 0/8)	1/0											
SON AND STRANGER ... ..	4/0	—	—				(Ditto, English and German Words, 3 mark 50)	—											
THREE MOTETS FOR FEMALE VOICES	1/0	—	—				DE PROFUNDIS (130th Psalm) ... ..	2/0											
(Ditto, Sol-Fa, 0/1, 0/2, and 0/3 each.)	—	—	—				ETON ... ..	2/0											
TO THE SONS OF ART (Male voices) (Sol-Fa, 0/3)	1/0	—	—				ETON MEMORIAL ODE ... ..	1/6											
WALPURGIS NIGHT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6				GLORIES OF OUR BLOOD AND STATE ... ..	1/0											
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—				INVOCATION TO MUSIC ... ..	2/6											
(Ditto, Sol-Fa, 0/9)	—	—	—				JOB (CHORUSES ONLY, Sol-Fa, 1/0) ... ..	2/6											
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—				JUDITH (CHORUSES ONLY, Sol-Fa, 2/0) ... ..	5/0	6/0	7/6									
(Ditto, Sol-Fa, 0/3)	—	—	—				KING SAUL (CHORUSES ONLY, Sol-Fa, 1/6) ... ..	5/0	6/0	7/6									
R. D. METCALFE AND A. KENNEDY.							L'ALLEGRO (Sol-Fa, 1/8) ... ..							2/6					
PRINCE FERDINAND (Operetta for children)							3/0	—	—	LOTOS-EATERS (The Choric Song) ... ..							2/0		
(Ditto, Sol-Fa, 0/9)							—	—	—	LOVE THAT CASTETH OUT FEAR ... ..							2/6		
MEYERBEER.							MAGNIFICAT (Latin) ... ..							1/6					
NINETY-FIRST PSALM (Latin) ... ..							1/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0) ... ..							2/0		
Ditto (English) ... ..							1/0	—	—	ODE TO MUSIC (Sol-Fa, 0/6) ... ..							1/6		
A. MOFFAT.							PIED PIPER OF HAMELIN (Sol-Fa, 1/0) ... ..							2/0	2/6				
BEE QUEEN (Operetta for children) (Sol-Fa, 0/6)							1/0	—	—	PROMETHEUS UNBOUND ... ..							3/0		
CHRISTMAS DREAM (for children) ... ..							1/0	—	—	SONG OF DARKNESS AND LIGHT (Sol-Fa, 0/9) ... ..							2/0		
(Ditto, Sol-Fa, 0/4)							—	—	—	SOUL'S RANSOM (A Psalm of the Poor) ... ..							2/0		
B. MOLIQUÉ.							TE DEUM LAUDAMUS (Latin) ... ..							2/6					
ABRAHAM ... ..							3/0	3/6	5/0	TE DEUM LAUDAMUS (Coronation) ... ..							1/0		
J. A. MOONIE.							VISION OF LIFE (Sol-Fa, 1/0) ... ..							2/6					
KILLIECRANKIE (Sol-Fa, 0/8) ... ..							1/6	—	—	VOCES CLAMANTIUM (The voices of them that cry)							3/0		
WOODLAND DREAM (children's voices) (Sol-Fa, 0/9)							2/0	—	—	WAR AND PEACE (Ode) (CHORUSES, Sol-Fa 1/6) ... ..							3/0		
HAROLD MOORE.							T. M. PATTISON.												
DARKEST HOUR (Sol-Fa, 0/9) ... ..							1/6	2/0	—	ANCIENT MARINER (CHORUSES, 1/0) ... ..							2/6		
MOZART.							LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ... ..							2/6					
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..							1/6	—	—	LONDON CRIES ... ..							2/0		
GLORY, HONOUR, PRAISE (Sol-Fa, 0/2) Third Motet							0/3	—	—	MAY DAY ... ..							1/0		
HAVE MERCY, O LORD ... .. Second Motet							0/3	—	—	MIRACLES OF CHRIST (Sol-Fa, 0/8) ... ..							1/0		
KING THAMOS ... ..							1/0	1/6	—	A. L. PEACE.									
LITANIA DE VENERABILI ALTARIS (E♭) ... ..							1/6	2/0	3/0	ST. JOHN THE BAPTIST (Sol-Fa, 1/0) ... ..							2/6		
LITANIA DE VENERABILI SACRAMENTO (B♭) ... ..							1/6	2/0	3/0	PERGOLESI.									
MASS, IN C, No. 1 (Latin and English) ... ..							1/0	1/6	2/6	STABAT MATER (Female voices) (Sol-Fa, 0/8) ... ..							1/0		
MASS, IN B FLAT No. 7 ... ..							1/0	—	—	CIRO PINSUTI.									
MASS, IN G, No. 12 (Latin) ... ..							1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' OMBRA ... ..							1/0		
Ditto (Latin and English) (Sol-Fa, 0/9)							1/0	1/6	2/6	PERCY PITT.									
(CHORUSES ONLY) ... ..							0/8	—	—	HOHENLINDEN (Male voices) ... ..							1/6		
MASS, IN D MINOR, No. 15 ... ..							1/0	1/6	2/6	JOHN POINTER.									
Ditto (Latin and English) (Sol-Fa, 1/0) ... ..							1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)									
O GOD, WHEN THOU (Sol-Fa, 0/2) ... .. First Motet							0/3	—	—	(Sol-Fa, 0/8) ... ..							1/0		
SPLENDEnte TE, DEUS ... .. First Motet							0/3	—	—	V. W. POPHAM.									
E. MUNDELLA.							J. B. POWELL.												
VICTORY OF SONG (Female voices) ... ..							4/0	—	—	PANGE LINGUA (Sing, my tongue) ... ..							1/6		
JOHN NAYLOR.							A. H. D. PRENDERGAST.												
JEREMIAH ... ..							3/0	—	—	SECOND ADVENT ... ..							1/6		
JOSEF NEŠVERA.							F. W. PRIEST.												
DE PROFUNDIS ... ..							2/6	—	—	CENTURION'S SERVANT ... ..							0/6		
STAFFORD NORTH.							C. E. PRITCHARD.												
IN THE MORNING (Sol-Fa, 0/8) ... ..							1/0	—	—	KUNACEPA ... ..							4/0		
E. A. NUNN.							E. PROUT.												
MASS, IN C ... ..							2/0	—	—	DAMON AND PHINTIAS (Male voices) ... ..							2/6		
E. CUTHBERT NUNN.							FREEDOM ... ..							1/0					
FAIRY SLIPPER (Children's Operetta) (Sol-Fa, 0/5)							2/0	—	—	HERWARD ... ..							4/0		
VIA DOLOROSA ... ..							1/6	2/0	—	HUNDRETH PSALM (Sol-Fa, 0/4) ... ..							1/0		
A. O'LEARY.							QUEEN AIMÉE (Female voices) ... ..							1/6					
MASS OF ST. JOHN ... ..							1/6	—	—	RED CROSS KNIGHT (Sol-Fa, 2/0) ... ..							4/0	4/6	6/0
REV. SIR FREDK. OUSELEY.							PURCELL.												
MARTYRDOM OF ST. POLYCARP ... ..							2/6	—	—	DIDO AND ÆNEAS ... ..							2/6		
PALESTRINA.							KING ARTHUR ... ..							2/0					
COMMUNION SERVICE (Missa Papæ Marcelli) ... ..							2/6	—	—	MASQUE IN "DIOCESIAN" ... ..							2/0		
COMMUNION SERVICE (Assumpta est Maria) ... ..							2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, Sol-Fa, 0/8)							2/0		
MISSA ASSUMPTA EST MARIA ... ..							2/6	—	—	TE DEUM AND JURILATE, IN D ... ..							1/0		
MISSA BREVIS ... ..							2/6	—	—	TE DEUM (Edited by J. F. Bridge) (Sol-Fa, 0/6)							1/0		
MISSA "O ADMIRABLE COMMERCIIUM" ... ..							2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ... ..							1/0		
MISSA PAPÆ MARCELLI ... ..							2/0	—	—	G. RATHBONE.									
STABAT MATER ... ..							1/6	—	—	ORPHEUS (Power of Music) (Children's voices) ... ..							1/6		
H. W. PARKER.							VOGELWEID THE MINNESINGER (Children's												
HORA NOVISSIMA ... ..							3/6	4/0	—	voices), (Sol-Fa, 0/8) ... ..							1/0		
KOBOLDS ... ..							1/0	—	—	F. J. READ.									
LEGEND OF ST. CHRISTOPHER ... ..							5/0	—	—	ODE ... ..							1/6		
WANDERER'S PSALM ... ..							2/6	—	—	SONG OF HANNAH ... ..							1/0		
							J. F. H. READ.												
							DEATH OF YOUNG ROMILLY ... ..							1/6					

	Paper Cover.	Paper Boards.	Cloth.
<b>DOUGLAS REDMAN.</b>			
COR UNUM VIA UNA (Female voices) ... ..	1/6	—	—
<b>C. T. REYNOLDS.</b>			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ... ..	2/0	—	—
<b>ARTHUR RICHARDS.</b>			
PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/8)	1/8	—	—
WAXWORK CARNIVAL (Operetta for children) ... ..	2/0	—	—
(Ditto, Sol-fa, 0/8)			
<b>J. V. ROBERTS.</b>			
JONAH ... ..	2/0	—	—
PASSION ... ..	1/8	2/0	—
<b>R. WALKER ROBSON.</b>			
CHRISTUS TRIUMPHATOR ... ..	3/6	—	—
<b>J. L. ROECKEL.</b>			
HOURS (Operetta for children) (Sol-fa, 0/8) ... ..	2/0	—	—
LITTLE SNOW-WHITE (Operetta for children) ... ..	2/0	—	—
(Ditto, Sol-fa, 0/8)			
SILVER PENNY (Operetta for children) (Sol-fa, 0/8)	2/0	—	—
<b>EDMUND ROGERS.</b>			
FOREST FLOWER (Female voices) ... ..	1/6	—	—
<b>ROLAND ROGERS.</b>			
FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	1/6	—	—
PRAYER AND PRAISE ... ..	4/0	—	—
<b>F. ROLLASON.</b>			
STOOD THE MOURNFUL MOTHER WEeping	1/8	—	—
<b>ROMBERG.</b>			
HARMONY OF THE SPHERES ... ..	1/0	—	—
LAY OF THE BELL (Sol-fa, 0/8) ... ..	1/0	1/6	2/6
TE DEUM ... ..	1/0	—	—
TRANSIENT AND THE ETERNAL (Sol-fa, 0/8)	1/0	—	—
<b>C. B. ROTHAM.</b>			
ANDROMEDA ... ..	2/6	—	—
<b>ROSSINI.</b>			
MOSES IN EGYPT ... ..	6/0	6/6	7/6
STABAT MATER (Sol-fa, 1/0) ... ..	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
<b>CHARLES B. RUTENBER.</b>			
DIVINE LOVE ... ..	2/6	—	—
<b>JOSEPH RYELANDT.</b>			
DE KOMST DES HEEREN (The coming of the Lord)	2/0	—	—
<b>ED. SACHS.</b>			
KING-CUPS ... ..	1/0	—	—
WATER LILIES ... ..	1/0	—	—
<b>C. SAINTON-DOLBY.</b>			
FLORIMEL (Female voices) ... ..	2/6	—	—
<b>CAMILLE SAINT-SAËNS.</b>			
HEAVENS DECLARE—CÆLI ENARRANT ... ..	1/6	—	—
<b>W. H. SANGSTER.</b>			
ELYSIUM ... ..	1/0	—	—
<b>H. W. SCHARTAU.</b>			
CHRISTMAS HOLIDAYS (Children's voices) ... ..	0/6	—	—
<b>SCHUBERT.</b>			
COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6
Ditto, IN B FLAT ... ..	2/0	—	3/6
Ditto, IN C ... ..	2/0	—	3/6
Ditto, IN E FLAT ... ..	2/0	2/6	4/0
Ditto, IN F ... ..	2/0	—	3/6
Ditto, IN G ... ..	2/0	—	3/6
LAZARUS (Easter) ... ..	1/8	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6
Do., IN B FLAT ... ..	1/0	1/6	2/6
Do., IN C ... ..	1/0	1/6	2/6
Do., IN E FLAT ... ..	2/0	2/6	4/0
Do., IN F (Sol-fa, 0/8) ... ..	1/0	1/6	2/6
Do., IN G ... ..	1/0	1/6	2/6
SONG OF MIRIAM (Sol-fa, 0/8) ... ..	1/0	—	—
(Ditto, Welsh Words, Sol-fa, 0/8)			
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-fa, 0/8) ... ..	1/0	—	—
<b>SCHUMANN.</b>			
ADVENT HYMN, "IN Lowly Guise" ... ..	1/0	—	—
FAUST ... ..	3/0	3/6	5/0
KING'S SON ... ..	1/0	—	—
LUCK OF EDENHALL (Male voices) ... ..	1/6	—	—
MANFRED ... ..	1/0	—	—
MIGNON'S REQUIEM ... ..	1/0	—	—
MINSTREL'S CURSE ... ..	1/8	—	—
NEW YEAR'S SONG (Sol-fa, 0/8) ... ..	1/0	—	—
PARADISE AND THE PERI (Sol-fa, 1/8) ... ..	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ... ..	1/0	1/8	2/6
REQUIEM ... ..	2/0	—	—
SONG OF THE NIGHT ... ..	0/6	—	—

	Paper Cover.	Paper Boards.	Cloth.
<b>H. SCHÜTZ.</b>			
PASSION OF OUR LORD ... ..	1/0	—	—
<b>Bertram Luard-Selby.</b>			
DYING SWAN ... ..	1/0	—	—
FAKENHAM GHOST ... ..	1/8	—	—
"HELENA IN TROAS" ... ..	3/6	—	—
SUMMER BY THE SEA (Female) (Sol-fa, 0/8) ... ..	1/6	—	—
WAITS OF BREMEN (Children) (Sol-fa, 0/8) ... ..	1/8	—	—
<b>H. R. SHELLEY.</b>			
VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
<b>E. SILAS.</b>			
COMMUNION SERVICE, IN C ... ..	1/6	—	—
MASS, IN C ... ..	1/0	—	—
<b>HENRY SMART.</b>			
BRIDE OF DUNKERRON (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
KING RENÉ'S DAUGHTER (Female voices) ... ..	1/6	—	—
(Ditto, Sol-fa, 0/8)			
SING TO THE LORD ... ..	1/0	—	—
<b>J. M. SMETON.</b>			
ARIADNE (Sol-fa, 0/8) ... ..	2/0	—	—
CONNLA ... ..	2/6	—	—
KING ARTHUR (Sol-fa, 1/0) ... ..	2/6	—	—
<b>ALICE MARY SMITH.</b>			
ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
ODE TO THE PASSIONS ... ..	2/0	—	—
RED KING (Men's voices) ... ..	1/0	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) ... ..	1/0	—	—
(Ditto, Sol-fa, 0/8)			
<b>E. M. SMYTH.</b>			
MASS, IN D ... ..	2/6	—	—
<b>A. SOMERVELL.</b>			
CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4)	0/6	—	—
ELEGY ... ..	1/6	—	—
ENCHANTED PALACE (Operetta, children's voices) ... ..	2/0	—	—
(Ditto, Sol-fa, 0/8)			
FORSAKEN MERMAN (Sol-fa, 0/8) ... ..	1/6	—	—
KING THRUSHBEARD (Operetta, children's voices) ... ..	2/0	—	—
(Ditto, Sol-fa, 0/8)			
KNAVE OF HEARTS (Operetta, children's voices) ... ..	2/0	—	—
(Ditto, Sol-fa, 0/8)			
MASS, IN C MINOR ... ..	2/6	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY ... ..	2/0	—	—
ODE TO THE SEA (Sol-fa, 1/0) ... ..	2/0	—	—
POWER OF SOUND (Sol-fa, 1/0) ... ..	2/0	—	—
PRINCESS ZARA (Operetta, children's voices) ... ..	2/0	—	—
(Ditto, Sol-fa, 0/8)			
SEVEN LAST WORDS ... ..	1/0	—	—
<b>R. SOMERVILLE.</b>			
'PRENTICE PILLAR (Opera) ... ..	2/0	—	—
<b>W. H. SPEER.</b>			
JACKDAW OF RHEIMS ... ..	2/0	—	—
LAY OF ST. CUTHBERT ... ..	2/0	—	—
<b>SPOHR.</b>			
CALVARY ... ..	2/6	2/0	4/0
CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
FALL OF BABYLON ... ..	2/0	2/6	5/0
FROM THE DEEP I CALLED ... ..	0/6	—	—
GOD IS MY SHEPHERD ... ..	0/6	—	—
GOD, THOU ART GREAT (Sol-fa, 0/8) ... ..	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/6	—	—
HYMN TO ST. CECILIA ... ..	1/0	—	—
JEHOVAH, LORD OF HOSTS ... ..	0/6	—	—
LAST JUDGMENT (Sol-fa, 1/0) ... ..	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ... ..	0/6	1/0	1/0
MASS (for 5 solo voices and double choir) ... ..	2/0	—	—
<b>JOHN STAINER.</b>			
CRUCIFIXION (Sol-fa, 0/8) ... ..	1/6	2/0	—
DAUGHTER OF JAIROS (Sol-fa, 0/8) ... ..	1/6	2/0	—
ST. MARY MAGDALEN (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
<b>C. VILLIERS STANFORD.</b>			
BATTLE OF THE BALTIC ... ..	1/6	—	—
CARMEN SÆCULARE ... ..	1/6	—	—
COMMUNION SERVICE, IN G ... ..	2/6	—	—
EAST TO WEST ... ..	1/6	—	—
EDEN (Dramatic Oratorio) ... ..	5/0	8/0	7/6
EUMENIDES (Male voices) ... ..	2/0	—	—
GOD IS OUR HOPE (66th Psalm) ... ..	2/6	—	—
MASS, IN G MAJOR ... ..	3/0	—	—
ŒDIPUS REX (Male voices) ... ..	1/6	—	—
REVENGE (Sol-fa, 0/8) ... ..	2/6	—	—
(Ditto, German Words, 2 Mark.)			
VOYAGE OF MAELDUNE ... ..	2/6	2/0	4/0

	Paper Cover.	Paper Boards.	Cloth Out.		Paper Cover.	Paper Boards.	Cloth Out.
<b>D. STEPHEN.</b>				<b>ERNEST WALKER.</b>			
LAIRD O'COCKPEN (Sol-Fa, 0/6) ... ..	1/0	—	—	HYMN TO DIONYSUS ... ..	1/0	—	—
<b>STEFAN STOCKER.</b>				ODE TO A NIGHTINGALE ... ..			
SONG OF THE FATES ... ..	1/0	—	—	<b>R. H. WALTHEW.</b>			
<b>SIGISMOND STOJOWSKI.</b>				PIED PIPER OF HAMELIN ... ..			
SPRING-TIME ... ..	1/0	—	—	<b>H. W. WAREING.</b>			
<b>J. STORER.</b>				COURT OF QUEEN SUMMERS (Operetta for children) (Sol-Fa, 0/6) ... ..			
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	HO-HO OF THE GOLDEN BELT (Cantata for Children) (Sol-Fa, 0/6) ... ..	1/0	—	—
TOURNAMENT ... ..	1/0	—	—	PRINCESS SNOWFLAKE (Operetta for children) (Ditto, Sol-Fa, 0/6) ... ..	1/0	—	—
<b>E. C. SUCH.</b>				WRECK OF THE HESPERUS ... ..			
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	<b>HENRY WATSON.</b>			
NARCISSUS AND ECHO (Choruses 1/0) ... ..	3/0	—	—	IN PRAISE OF THE DIVINE (Male voices) ... ..			
<b>ARTHUR SULLIVAN.</b>				PSALM OF THANKSGIVING ... ..			
EXHIBITION ODE ... ..	1/0	—	—	<b>WEBER.</b>			
GOLDEN LEGEND (Sol-Fa, 2/0) ... ..	3/6	4/0	5/0	COMMUNION SERVICE, IN E FLAT ... ..			
KING ARTHUR, INCIDENTAL MUSIC ... ..	1/6	—	—	IN CONSTANT ORDER ... ..			
TE DEUM FESTIVAL (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	JUBILEE CANTATA ... ..			
TE DEUM (A Thanksgiving for Victory) (Sol-Fa, 0/6) ... ..	1/0	—	—	MASS IN E FLAT (Latin and English) ... ..			
<b>T. W. SURETTE.</b>				Do., IN G (Latin and English) ... ..			
EVE OF ST. AGNES ... ..	2/0	—	—	PRECIOSA (Choruses only, 0/6) ... ..			
<b>W. TAYLOR.</b>				THREE SEASONS ... ..			
ST. JOHN THE BAPTIST ... ..	—	4/0	—	<b>S. WESLEY.</b>			
<b>A. GORING THOMAS.</b>				DIXIT DOMINUS ... ..			
SUN-WORSHIPPERS (Sol-Fa, 0/6) ... ..	1/0	—	—	EXULTATE DEO (Sing aloud with gladness) ... ..			
<b>D. THOMAS.</b>				IN EXITU ISRAEL (English or Latin Words) ... ..			
LLYN Y FAN (VAN LAKE) (Sol-Fa, 1/6) ... ..	3/6	—	—	<b>S. S. WESLEY.</b>			
<b>E. H. THORNE.</b>				O LORD, THOU ART MY GOD ... ..			
BE MERCIFUL UNTO ME ... ..	1/0	—	—	<b>FLORENCE E. WEST.</b>			
<b>G. W. TORRANCE.</b>				MIDSUMMER'S DAY (Operetta for children) ... ..			
REVELATION ... ..	5/0	—	—	(Ditto, Sol-Fa, 0/6)			
<b>BERTHOLD TOURS.</b>				<b>JOHN E. WEST.</b>			
FESTIVAL ODE ... ..	1/0	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ... ..			
HOME OF TITANIA (Female voices) ... ..	1/6	—	—	MAY-DAY REVELS (Children's voices) (Sol-Fa, 0/4) ... ..			
(Ditto, Sol-Fa, 0/6) ... ..	—	—	—	SEED-TIME AND HARVEST (Sol-Fa, 1/0) ... ..			
<b>FERRIS TOZER.</b>				SONG OF ZION ... ..			
BALAAM AND BALAK ... ..	2/6	—	—	STORY OF BETHLEHEM (Sol-Fa, 0/6) ... ..			
IN THE DESERT AND IN THE GARDEN ... ..	1/6	2/0	—	<b>ARTHUR N. WIGHT.</b>			
(Ditto, Sol-Fa 1/0) ... ..	—	—	—	MINSTREL'S CURSE ... ..			
KING NEPTUNE'S DAUGHTER (Female voices) ... ..	1/6	—	—	<b>C. LEE WILLIAMS.</b>			
(Ditto, Sol-Fa, 0/6) ... ..	—	—	—	FESTIVAL HYMN (Sol-Fa, 0/3) ... ..			
<b>P. TSCHAIKOWSKY.</b>				GETHSEMANE ... ..			
NATURE AND LOVE (Female voices) (Sol-Fa, 0/4) ... ..	1/0	—	—	HARVEST SONG ... ..			
<b>VAN BREE.</b>				LAST NIGHT AT BETHANY (Sol-Fa, 1/0) ... ..			
ST. CECILIA'S DAY (Sol-Fa, 0/6) ... ..	1/0	1/6	2/6	<b>A. E. WILSHIRE.</b>			
<b>CHARLES VINCENT.</b>				GOD IS OUR HOPE (Psalm 46) ... ..			
LITTLE MERMAID (Female voices) ... ..	1/6	—	—	<b>THOMAS WINGHAM.</b>			
VILLAGE QUEEN (Female voices) (Sol-Fa, 0/6) ... ..	1/6	—	—	MASS, IN D (Regina Cœli) ... ..			
<b>A. L. VINGOE.</b>				TE DEUM (Latin) ... ..			
MAGICIAN (Operetta for children) (Sol-Fa, 0/6) ... ..	2/0	—	—	<b>CHAS. WOOD.</b>			
<b>W. S. VINNING.</b>				ODE TO THE WEST WIND ... ..			
SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—	<b>F. C. WOODS.</b>			
<b>S. P. WADDINGTON.</b>				GREYPORT LEGEND (1797) (Male voices) ... ..			
JOHN GILPIN (Sol-Fa, 0/6) ... ..	2/0	—	—	(Ditto, Sol-Fa, 0/6) ... ..			
WHIMLAND (Operetta for children) (Sol-Fa, 0/6) ... ..	2/0	—	—	KING HAROLD (Sol-Fa, 0/6) ... ..			
<b>R. WAGNER.</b>				OLD MAY-DAY (Female voices) (Sol-Fa, 0/6) ... ..			
HOLY SUPPER OF THE APOSTLES ... ..	2/0	—	—	<b>E. M. WOOLLEY.</b>			
<b>W. M. WAIT.</b>				CAPTIVE SOUL (Female voices and Tenor Solo) ... ..			
GOD WITH US ... ..	2/0	—	—	<b>D. YOUNG.</b>			
GOOD SAMARITAN ... ..	2/0	—	—	BLESSED DAMOZEL ... ..			
ST. ANDREW ... ..	2/0	—	—				

# THE VILLAGE ORGANIST

A SERIES OF PIECES FOR CHURCH AND GENERAL USE

PRICE ONE SHILLING EACH BOOK.

Books 1 to 6, 7 to 12, 13 to 18, 19 to 24, 25 to 30, 31 to 36, 37 to 42, and 43 to 48, elegantly bound in Eight Volumes, cloth, 6s. each Volume.

## PREFACE.

THIS Collection has been specially compiled with a view to supplying a want felt by the many organists who have only a small instrument at their disposal in country churches, and who often have some difficulty in finding short and easy Voluntaries suitable for their own use and the instruction of their pupils.

### VOLUME I.

#### BOOK 1.

1. The Good Shepherd .. Myles B. Foster
2. Andante .. W. Warder Harvey
3. Andante con moto .. A. R. Gaul
4. Christmas Bells .. G. J. Elvey
5. Minuet .. Philip Hayes
6. Index, from "Mors et Vita" .. Gounod
7. Soft Voluntary .. H. A. Harding
8. Slow March .. F. Cunningham Woods
9. A Song of Praise .. J. Stainer
10. Andante in G minor .. E. H. Fellowes

#### BOOK 2.

1. Allegretto .. F. Cunningham Woods
2. Larghetto .. J. Barnby
3. Adagio .. W. Warder Harvey
4. Concluding Voluntary .. A. R. Gaul
5. Introductory Voluntary .. E. F. Rimbault
6. Tempo di Minuetto .. Myles B. Foster
7. Andante (Quartet in D minor) .. Schubert
8. Adagio .. W. Sterndale Bennett
9. Introductory Voluntary .. Daniel McIntyre

#### BOOK 3.

1. Andante Tranquillo .. C. H. Lloyd
2. The Village March .. Ferris Tozer
3. Romance (Serenade for Strings) .. Mozart
4. Gavotte, from "Semle" .. Handel
5. An Evening Prayer .. Alfred W. Tomlyn
6. Heaven and the earth display ("Athalie") .. Mendelssohn

#### BOOK 4.

1. Meditation .. Battison Haynes
2. Allegro moderato .. John Reynolds
3. Funeral March .. Schumann
4. Concluding Voluntary .. Harris
5. Introductory Voluntary .. Harris
6. Solemn March .. Harris

#### BOOK 5.

1. Agnus Dei .. F. C. Gounod
2. Minuet, from 9th Pf. St .. Gounod
3. Jerusalem Cœlestis ("I") .. Gounod
4. Andante Grazioso .. Kate Boundy
5. Allegro con brio .. Frederick A. Keene
6. Communion .. W. Wolstenholme
7. Allegro, from 9th Pf. Trio .. Haydn
8. Concluding Voluntary .. Cuthbert Harris

#### BOOK 6.

1. O Salutaris Hostia .. Myles B. Foster
2. Slow March, from the 4th Sonata .. Boyce
3. O great in the depth .. Mendelssohn
4. Processional March .. J. Warriner
5. Largo, from "Xerxes" .. Handel
6. Forsake me not ("Last Judgment") .. Spohr
7. Allegro moderato .. W. Warder Harvey
8. Minuet .. Samuel Ould

### VOLUME II.

#### BOOK 7.

1. Impromptu .. John E. West
2. Minuet, from Op. 10, No. 3 .. Beethoven
3. Introductory Voluntary .. S. J. Rowton
4. March .. Oliver O. Brooksbank
5. Sunday Song .. Max Oesten
6. Minuet and Trio, from Op. 9, No. 1 .. Haydn
7. Pastorale .. Alfred W. Tomlyn
8. Religioso .. T. L. Southgate

### VOLUME II. (continued).

#### BOOK 8.

1. Elegy .. C. H. Lloyd
2. Rondo .. Couperin
3. Andante Grazioso .. Frederick A. Keene
4. Soft Voluntary .. Ferris Tozer
5. Allegretto Pastorale .. W. John Reynolds
6. Andante in F (Quartet in D minor) .. Mozart
7. Meditation .. W. Wolstenholme
8. Finale, from the Fantasiestücke .. Schumann
9. Canon .. Battison Haynes

#### BOOK 9.

1. Larghetto .. F. Cunningham Woods
2. Recessional March .. E. H. Fellowes
3. All men, all things .. Mendelssohn
4. Allegro poco maestoso .. W. G. Cusins
5. Communion .. Alfred R. Gaul
6. Andante con moto .. John Francis Barnett
7. Andante Religioso .. Alfred W. Tomlyn
8. Evensong .. Cuthbert Harris
9. Minuet (Quartet in G minor) .. Schubert
10. Melody in A .. W. H. Callcott

#### BOOK 10.

1. Allegro moderato .. E. Bunnett
2. Opening Voluntary .. Ferris Tozer
3. While my watch I am keeping .. Gounod
4. Meditation .. E. D'Evry
5. Slow Air, from Suite de Pièces .. Lully
6. Allegretto Pastorale .. H. A. J. Campbell
7. Allegretto Grazioso .. Mozart
8. Hallelujah Chorus ("Messiah") .. Handel

#### BOOK 11.

1. Pastorale .. Battison Haynes
2. Gavotte .. Boyce
3. Evensong .. Kate Boundy
4. Minuet (Organ Concerto in B flat) .. Handel
5. Allegretto .. Oliver Brooksbank
6. Marche Funèbre (Op. 72, No. 2) .. Chopin
7. Communion .. W. Wolstenholme
8. Prelude in E minor and Chorale .. Bach
9. Andante con moto .. G. A. Macfarren

#### BOOK 12.

1. Berceuse (Op. 77, No. 3) .. A. Guilmant
2. Introductory Voluntary .. Hamilton Clarke
3. Prayer .. Bruce Steane
4. Melody .. S. Coleridge-Taylor
5. Eventide .. Clowes Bayley
6. Postlude .. Josiah Booth
7. Jubilant March .. W. John Reynolds

### VOLUME III.

#### BOOK 13.

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte ("Rosamunde") .. Schubert
3. Adagio ("Occasional" Oratorio) .. Handel
4. Meditation .. W. G. Ross
5. Adagio .. Adolph Hesse
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) .. A. Guilmant
8. Andante .. Oliver O. Brooksbank

#### BOOK 14.

1. Cantilène Religieuse .. Th. Dubois
2. March ("Occasional" Oratorio) .. Handel
3. Andante Religioso .. G. J. Elvey
4. Interlude .. A. Herbert Brewer
5. Diapason Movement .. C. Lee Williams
6. Andante .. Edward F. Rimbault
7. Vesper Melody .. Thomas Adams
8. Lieder ohne Worte, No. 9 .. Mendelssohn

For Continuation see other list.

### VOLUME III. (continued).

#### BOOK 15.

1. Minuetto (Op. 77, No. 4) .. A. Guilmant
2. Andante (Symphony in C) .. Schubert
3. Elegy .. S. Coleridge-Taylor
4. A Village Chorus .. W. Griffith
5. Andante Religioso .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 .. Mendelssohn

#### BOOK 16.

1. Arietta .. S. Coleridge-Taylor
2. Minuetto .. Handel
3. Lieder ohne Worte, No. 48 .. Mendelssohn
4. Prelude .. Th. Dubois
5. Short Fantasia on "Abridge" .. T. Adams
6. Allegro pomposo .. John E. West
7. Cantabile .. E. H. Fellowes

#### BOOK 17.

##### WEDDING MUSIC.

1. Wedding March .. A. Guilmant
2. Ditto .. Mendelssohn
3. Bridal Chorus ("Lohengrin") .. Wagner
4. Be thou faithful ("St. Paul") .. Mendelssohn
5. Wedding Procession .. H. Hofmann

#### BOOK 18.

##### FUNERAL MARCHES.

1. Funeral March (Sonata, Op. 26) .. Beethoven
2. Ditto (Sonata, Op. 35) .. Chopin
3. Dead March ("Saul") .. Handel
4. Funeral March .. A. C. Mackenzie
5. Ditto ("Lieder ohne Worte") .. Mendelssohn

### VOLUME IV.

#### BOOK 19.

1. Allegro alla Marcia .. A. L. Peace
2. Melody .. G. F. Blatch
3. Angelus .. Bruce Steane
4. Morning Prayer .. P. Tchaikowsky
5. The Heavens are telling .. Haydn

#### BOOK 20.

1. Passacaglia .. John E. West
2. Prière .. Th. Dubois
3. Andante assai espressivo .. Mendelssohn
4. Ave Maria d'Arcadet .. Franz Liszt
5. Andante .. E. H. Thorne
6. Alla Marcia .. Thomas Adams

#### BOOK 21.

1. Postlude-Cantique .. Th. Dubois
2. Recessional March .. Roland Rogers
3. Allegro Maestoso .. G. Merkel
4. Pastorale .. E. L. Monk
5. Ave Verum .. Gounod
6. Allegro moderato .. Charles J. May

#### BOOK 22.

1. Old French Melody .. Tchaikowsky
2. Marcietta .. Th. Dubois
3. Pastorale .. G. F. Blatch
4. Andante con moto .. Henry Smart
5. Pax Vobiscum .. H. Elliot Button
6. Andante grazioso .. E. T. Sweeting
7. Andante .. E. H. Thorne
8. Chorus, "Make a joyful noise" .. Mackenzie

#### BOOK 23.

1. Sortie-Marche .. Th. Dubois
2. Bourrée .. Handel
3. Solemn March .. Edmondstone Duncan
4. Andantino .. F. E. Gladstone
5. Theme from "The Little Minister" .. A. C. Mackenzie
6. Minuet and Trio .. F. Cunningham Woods
7. Prelude .. W. John Reynolds

#### BOOK 24.

1. Te decet Hymnus .. John E. West
2. Introduction to "Judith," Act I, Scene ii .. C. H. H. Parry
3. Gloria in Excelsis (12th Mass) .. Mozart
4. Andante .. E. H. Thorne
5. Andante Religioso .. J. W. Elliott
6. Interlude .. G. F. Blatch

LONDON: NOVELLO AND COMPANY, LIMITED.  
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

# THE VILLAGE ORGANIST

(Continued).

## VOLUME V.

- BOOK 25.**
1. The Canterbury March .. H. C. Perrin
  2. Andante quasi Allegretto .. Arthur Sullivan
  3. March from the Concertstück for Piano and Orchestra .. Weber
  4. Minuet .. G. F. Blatch
  5. Prelude in E minor .. Chopin
  6. Andante Patetico .. Kate Boundy
  7. Hymnus .. A. C. Mackenzie

- BOOK 26.**
1. Minuet and Trio .. E. Bunnett
  2. Barcarolle .. Spohr
  3. Allegretto Brillante .. Franco Leoni
  4. March of the Crusaders, from "St. Elizabeth" .. Liszt
  5. Larghetto con moto .. J. Barnby
  6. Minuet from the "Water Music" .. Handel
  7. Slumber Song .. D. Stephen

- BOOK 27.**
1. Grand Chœur .. W. A. Montgomery
  2. Minuet from "Berenice" .. Handel
  3. At Sunset .. Max Oesten
  4. Allegretto from the Sixth Violin Sonata .. Beethoven
  5. Bagatelle .. Henry Smart
  6. Ave Maria .. Edmondstone Duncan
  7. Ferial March .. Frederick A. Keene

- BOOK 28.**
1. Andante poco tranquillo .. Alfred Hollins
  2. Allegro Moderato .. Oliver O. Brookabank
  3. The Procession to the Minster, from "Lohengrin," Act II., Scene 4 .. Wagner
  4. Melody .. Hugh Blair
  5. Berceuse .. W. Metcalfe
  6. Fidelity .. Schumann
  7. Con moto .. Alfred W. Tomlyn

- BOOK 29.**
1. Andante sostenuto .. Myles B. Foster
  2. Entr'acte .. John E. West
  3. Festal March .. Elvey
  4. "O Gladsome Light," from "The Golden Legend" .. Arthur Sullivan
  5. Andante .. J. F. Barnett
  6. The Minstrels' March, from "Tannhäuser," Act II., Scene 4, Wagner
  7. Allegro Moderato .. W. Griffiths

**BOOK 30.**  
Seventy-two Short Interludes in various keys.

## VOLUME VI. (THE CORONATION NUMBER.)

- BOOK 31.**
- \*1. God save the King .. J. F. Bridge
  - \*2. God save the King .. Costa
  3. Coronation March .. Edward German
  4. March, "Scipio" (original key) .. Handel
  5. King Edward Coronation March .. Alfred Hollins
  6. Coronation March ("Le Prophète") .. Meyerbeer
  - \*7. The National Anthem (with Variations) .. F. C. Woods
  8. Fanfare—as played by the State Trumpeters .. Thomas Harper
  9. Bourrée from "The Water Music" .. Handel

\* Can be used as organ voluntaries, or to accompany voices.

- BOOK 32.**
1. Alla Marcia .. Myles B. Foster
  2. Prayer, from "Rienzi" .. Wagner
  3. Moderato Grazioso .. H. A. J. Campbell
  4. Rondo Minuetto .. J. Warriner
  5. Bourrée .. Bach
  6. Minuet and Trio .. Cuthbert Harris

- BOOK 33.**
1. Minuetto .. A. W. Marchant
  2. Andante, from "Bilder aus Osten" .. Schumann
  3. Allegretto Maestoso .. W. Metcalfe
  4. Andante, from Violin Concerto .. Mendelssohn
  5. Allegretto Cantabile .. R. H. Bellairs
  6. Marche Solennelle .. Schubert

## VOLUME VI. (continued).

- BOOK 34.**
1. Harvest Song .. John E. West
  2. Tempo di Minuetto .. Beethoven
  3. Andante Semplice .. Roland Rogers
  4. March .. Schumann
  5. Andante con dolcezza .. Franco Leoni
  6. "Here, yet awhile" ("St. Matthew" Passion) .. Bach
  7. Dona nobis Pacem .. H. Elliot Button

- BOOK 35.**
1. Berceuse .. John Pullein
  2. Cradle Song .. Weber
  3. Chanson Triste .. Tschaiakowsky
  4. Andantino calmo .. Franco Leoni
  5. Minuet and Trio .. S. J. Rowton
  6. Be not afraid ("Elijah") .. Mendelssohn
  7. Thanksgiving .. Myles B. Foster
  8. Minuet and Trio .. Mozart

- BOOK 36.**
1. Twelve Short Interludes .. Henry Smart
  2. Accompaniments to The Apostles' Creed, The Lord's Prayer, and The Nicene Creed .. J. F. Bridge
  3. Ditto, ditto .. J. Varley Roberts
  4. Accompaniments to The Lord's Prayer and The Apostles' Creed .. G. C. Martin

## VOLUME VII.

### BOOK 37. FUNERAL MUSIC.

1. Prelude on Sullivan's Tune "Fatherland" ("We are but strangers here") .. John E. West
2. Blest are the departed ("The Last Judgment") .. Spohr
3. I know that my Redeemer liveth ("Messiah") .. Handel
4. O rest in the Lord ("Elijah") .. Mendelssohn
5. Cast thy burden upon the Lord ("Elijah") .. Mendelssohn
6. Then shall the righteous ("Elijah") .. Mendelssohn
7. Prelude on Dykes's tune "Requiescat" ("Now the labourer's task is o'er") .. John E. West
8. When called by Thee I gain Thy portal (Motet: "Come, Jesu, come") .. J. S. Bach

- BOOK 38.**
1. There is a green hill far away .. Gounod
  2. Musette .. Handel
  3. Meditation .. Max Oesten
  4. Solemn March .. Myles B. Foster
  5. Abdellied .. Schumann
  6. Festival Postlude .. C. Cuthbert Harris

- BOOK 39.**
1. Festal Postlude .. E. Markham Lee
  2. Evening Song .. J. Warriner
  3. Gavotte ("La Bourbonnoise") .. Couperin
  4. Ave Verum .. F. A. W. Docker
  5. Yearning .. Mendelssohn
  6. Meditation .. Hugh Blair
  7. March of the Israelites, from "Eli," Costa

- BOOK 40.**
1. Præludium .. A. Herbert Brewer
  2. Air .. William Felton
  3. Réverie .. Herbert Botting
  4. Fugue .. John Goss
  5. Præludium from Mass in D .. Beethoven
  6. A Lament .. John E. West
  7. Andante Sostenuto .. Cuthbert Harris
  8. The Bride's March ("Rebekah") .. J. Barnby
  9. Invocation .. Frederick A. Keene

- BOOK 41.**
1. Allegro Pomposo .. Thomas Adams
  2. Adagio (Contralto Solo) ("Paradise and the Peri") .. Schumann
  3. "In the Lord put I my trust" ("King Saul") .. C. H. H. Parry
  4. Prelude .. W. John Reynolds
  5. Introductory Voluntary .. John Bennett
  6. "And Israel saw that great work" (Chorus) ("Israel in Egypt") .. Handel
  7. "From Thy love as a Father" ("The Redemption") .. Gounod

## VOLUME VII. (continued).

- BOOK 42.**
1. Allegretto Giocoso .. Ernest A. Dicks
  2. Romance .. E. Markham Lee
  3. Postlude .. Gustav Merkel
  4. Andante .. Adolph Heese
  5. Pastorella .. Frederick A. Challinor
  6. "Angels, ever bright and fair" .. Handel

## VOLUME VIII.

- BOOK 43.  
HARVEST FESTIVAL MUSIC.**
1. Pastoral in F .. Alfred Hollins
  2. "O lovely peace," from "Judas Maccabeus" .. Handel
  3. Come, ye thankful people, come Variations on Elvey's tune "St. George" .. F. Cunningham Woods
  4. Improvisation on Schulz's Hymn-tune "We plough the fields" .. John E. West
  5. Thanksgiving at Harvest-time, from "Ruth" .. F. H. Cowen
  6. Fantasia on Barnby's Anthem, "O Lord, how manifold" .. John E. West

### BOOK 44. (MUSIC FOR LENT AND HOLY WEEK.) Edited by JOHN E. WEST.

1. Prelude in C minor .. Chopin
2. If with all your hearts .. Mendelssohn
3. Variations on the Tune "Heinlein" .. H. M. Higgs
4. Behold the Lamb of God ("Messiah") .. Handel
5. He was despised ("Messiah") .. Handel
6. Processional to Calvary ("The Crucifixion") .. J. Stainer

### BOOK 45. (MUSIC FOR EASTER.) Edited by JOHN E. WEST.

1. Prelude in F major .. G. Merkel
2. Fantasia upon the Easter Office Hyton "Ad Coenam Agni" .. Healey Willan
3. Meditation (Easter Morn) .. John E. West
4. "All Glory to the Lamb that died" ("Last Judgment") .. L. Spohr
5. Triumphal March .. B. Luard-Selby
6. Easter Chorale ("Christ lag in Todesbanden") .. Harmonized by J. S. Bach

- BOOK 46.  
SEASONS OF THE CHURCH (VARIOUS).**
1. Sleepers, wake ("St. Paul") .. Mendelssohn
  2. Meditation .. Myles B. Foster
  3. Ascension Day .. Max Oesten
  4. A Short Fantasia on "Veni, Creator Spiritus" .. Thomas Adams
  5. How lovely are the messengers ("St. Paul") .. Mendelssohn
  6. All Saints' Day .. Max Oesten

- BOOK 47.  
FOR SPECIAL OCCASIONS.**
1. Fantasia on the old melody "Urbs Beata" .. William Faulkes
  2. Baptismal Song .. Meyerbeer
  3. He that shall endure to the end ("Elijah") .. Mendelssohn
  4. Communion .. J. Baptiste Calkin
  5. Pastorale in A (Op. 27, No. 6) .. G. Merkel
  6. Choral Song .. S. S. Wesley

- BOOK 48.  
CHRISTMAS MUSIC.**
1. Fantasy on old Christmas Carols .. Hugh Blair
  2. Pastoral Symphony ("The Messiah") .. Handel
  3. "In dulci jubilo"—Ancient Carol .. R. L. de Pearsall
  4. Pastorale (8th Concerto) .. Corelli
  5. Christmas (Op. 205, No. 1) .. Max Oesten
  6. Choral ("Christmas Oratorio") .. J. S. Bach