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MENDELSSOHN.

WALPURGIS NIGHT

ONE SHILLING.

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BACH

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MORS ET VITA

A SACRED TRILOGY.

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A fearful thing to fall into the hands of God	0	3
Rest and peace eternal	0	3
From the morning watch	0	3
Day of anger, day of mourning	0	3
Ah! what shall we then be pleading	0	3
Happy are we	0	3

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE FIRST
WALPURGIS NIGHT

A POEM BY GOETHE

COMPOSED BY

F. MENDELSSOHN BARTHOLDY.
(Op 60.)

THE ENGLISH VERSION BY

W. BARTHOLOMEW.

PRICE ONE SHILLING.

Paper boards, 1s. 6d. ; cloth gilt, 2s. 6d. ; Rutland Roan, 4s.

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MADE IN ENGLAND

THE FIRST WALPURGIS NIGHT.

"The First Walpurgis Night, Ballad for Chorus and Orchestra, the words by Goethe, the music by Felix Mendelssohn-Bartholdy"—such is the translation of the title of this fine composition. The night between the 30th of April and the 1st of May is in Germany called the *Walpurgis Night*, as being dedicated to Walpurga, or Werburga (to whom is dedicated a church at Chester), a British Saint, sister of St. Boniface, the Apostle of Germany. In the popular tradition it is supposed to be the night for great festivals of devils and witches on the mountains of the Hartz. One such, on the Brocken or Blocksberg mountain, forms a part of Goethe's "Faust." The title of "*First Walpurgis Night*"—Goethe's own designation in the present case—doubtless expresses his intention to expose in this poem how the popular superstition arose out of the use by the old heathen, as masquerade or stratagem, of that which afterwards remained as a fixed belief. The poem, as describing the first occurrence of the kind, would be rightly called "*The First Walpurgis Night*."—(*From a Bach Choir Programme Book, by permission.*)

OVERTURE.

(*Portraying the change from Winter weather to Spring.*)

No. 1.—*Druid SOLO (TENOR), and CHORUS of Druids and People.*

Now May again
Break's Winter's chain,
The bud and bloom are springing;
No snow is seen,
The vales are green,
The woodland choirs are singing!
Yon mountain height
Is wint'ry white;
Upon it we will gather,—
Begin the ancient holy rite,—
Praise our Almighty Father.
In sacrifice
The flame shall rise;
Thus blend our hearts together!
Away, away!

No. 2.—*SOLO (ALTO).—An aged Woman of the People.*

Know ye not, a deed so daring
Dooms us all to die despairing?
Know ye not, it is forbidden
By the edicts of our foemen?
Know ye, spies and snares are hidden,
For the sinners called "the heathen"?

On their ramparts they will slaughter
Mother, Father, Son, and Daughter:
If detected,
Naught but death can be expected.

CHORUS of Women.

On their ramparts they will slaughter
Mother, Father, Son and Daughter!
They oppress us,
They distress us!
If detected,
Naught but death can be expected.

No. 3.—*Druid Priest (BARITONE), and CHORUS of Druids.*

The man who flies
Our sacrifice,
Deserves the tyrant's tether.
The woods are free!
Disbranch the tree,
And pile the stems together.
In yonder shades,
Till daylight fades,
We shall not be detected:
Our trusty guards shall tarry here,
And ye will be protected.
With courage conquer slavish fear,—
Show duty's claim respected.

No. 4.—CHORUS of *Druid Guards*.

Disperse, disperse, ye gallant men,
Secure the passes round the glen!
In silence there protect them,
Whose duties here direct them.

No. 5.—SOLO (BASS).—*Druid Guard*.

Should our Christian foes assail us,
Aid a scheme that may avail us!
Feigning demons, whom they fable,
We will scare the bigot rabble!

No. 6.—CHORUS of *Guards and People*.

Come with torches brightly flashing,
Rush along with billets clashing.
Through the nightgloom, lead and follow,
In and out each rocky hollow.
Owls and ravens,
Howl with us, and scare the cravens!

No. 7.—SOLO (BARITONE).—*Druid Priest*,
and CHORUS.

Restrain'd by Might,
We now by night,
In secret, here adore Thee!
Still it is day,
Whene'er we pray,
And humbly bow before Thee!
Thou can'st assuage
Our foemen's rage,
And shield us from their terrors—
The flame aspires!
The smoke retires!

Thus, clear our faith from errors!
Our customs quell'd,
Our rights withheld,
Thy light shall shine for ever.

No. 8.—SOLO (TENOR).—*A Christian Guard*.

Help, my comrades! see a legion
Yonder comes from Satan's region!
See yon group of witches gliding
To and fro' in flames advancing;
Some on wolves and dragons riding,
See, ah, see them hither prancing!
What a clattering troop of evil!
Let us, let us quickly fly them!
Imp and devil
Lead the revel,
See them caper,
Wrapt in clouds of lurid vapour!

CHORUS of *Guards*.

See the horrid haggards gliding,
Some on wolves and dragons riding,
See, ah, see them hither prancing.
With the Fiend in flames advancing!
See them caper,
Wrapt in clouds of lurid vapour!
Let us fly them, let us fly!

No. 9.—CHORUS of *Druids and People*.

Unclouded now, the flame is bright!
Thus faith from error sever!
Though foes may cloud or quell our light,
Yet Thine, Thy light shall shine for ever!

OVERTURE.

Allegro con fuoco.

PIANO-FORTE.
♩. = 60.

f *mf*

*Ped. ** *Ped. **

cres. *sf* *sf* *sf*

This Poem is, in its true sense, intended to be highly symbolic. For, in the history of the world it must continually repeat itself, that that which is old, and tried, and fundamental, and comforting, shall (although not annihilated) be pushed and moved and pressed into the smallest possible space by upstarting innovations. The medium time in which hatred can and may counteract is here pregnantly enough represented, and a joyful indestructible enthusiasm burns up again, glowing and bright.—(From a letter of *Göthe* to the Composer, 9th Sept., 1831.)

First system of musical notation. The right hand plays a melodic line with chords, and the left hand plays a rhythmic accompaniment. Dynamics include *cres.*, *sf*, *sf*, *sf*, and *f*. Pedal markings are present at the end of the system.

Second system of musical notation. The right hand continues the melodic line. Dynamics include *sf* and *cres.*. Pedal markings are present.

Third system of musical notation. The right hand features a *ff* dynamic. Pedal markings are present.

Fourth system of musical notation. The right hand has a *sf* dynamic. Pedal markings are present.

Fifth system of musical notation. The right hand has a *sf* dynamic. Pedal markings are present.

Sixth system of musical notation. The right hand has a *sf* dynamic. Pedal markings are present.

Seventh system of musical notation. The right hand has a *ff* dynamic. A section marked 'A' begins. Pedal markings are present.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present: "Ped." under the first measure, and "*" under the second and fourth measures.

Second system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a more active role with sixteenth-note runs. Dynamics include *f* (forte) and *sf* (sforzando). A slur covers the right hand's notes in the second measure.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady sixteenth-note accompaniment. Dynamics include *sf*. Pedal markings include "Ped." and "*" in the final two measures.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady sixteenth-note accompaniment. Dynamics include *sf*, *dim.* (diminuendo), and *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady sixteenth-note accompaniment.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady sixteenth-note accompaniment. Dynamics include *cres.* (crescendo), *cen.* (crescendo), *do.* (diminuendo), *sf*, and *dim.*

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *p* and *dim.* and various musical notations such as slurs and accents.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *pp* and various musical notations such as slurs and accents.

Third system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *cres.* and *p* and various musical notations such as slurs and accents.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *cres.* and various musical notations such as slurs and accents.

Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *do.* and *f* and various musical notations such as slurs and accents. A section marker **B** is present above the staff.

Sixth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *dim.* and various musical notations such as slurs and accents.

pp

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of eighth-note chords, while the bass clef contains a simple harmonic accompaniment. The dynamic marking *pp* is present.

Second system of musical notation. The treble clef continues with eighth-note chords, and the bass clef has a similar accompaniment. A guitar-style marking *x 1 x 1* is visible above the treble staff.

Third system of musical notation. The treble clef features a more complex rhythmic pattern with sixteenth notes. The bass clef accompaniment includes a *Ped.* marking and an asterisk ***.

Fourth system of musical notation. The treble clef has a melodic line with a *cres.* marking. The bass clef accompaniment includes a *Ped.* marking and an asterisk ***.

Fifth system of musical notation. The treble clef continues with a melodic line. The bass clef accompaniment includes a *Ped.* marking, an asterisk ***, and a *Ped.* marking with another asterisk ***.

Sixth system of musical notation. The treble clef has a melodic line with a *cres.* marking. The bass clef accompaniment includes a *cres.* marking.

Seventh system of musical notation. The treble clef features a melodic line with a *C* marking. The bass clef accompaniment includes a *ff* marking and a *Ped.* marking.

First system of musical notation. The right hand features a complex, chromatic melodic line with slurs and ties. The left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *fz* (fortissimo) and *sf* (sforzando). A *Ped.* (pedal) marking is present at the end of the system.

Second system of musical notation. The right hand continues with a similar melodic texture. The left hand accompaniment is more active. Dynamics are marked *sf*. *Ped.* markings are placed under the left hand.

Third system of musical notation. The right hand has a more flowing melodic line. The left hand accompaniment consists of chords and eighth notes. Dynamics are marked *sf*. *Ped.* markings are present.

Fourth system of musical notation. The right hand features a melodic line with a *bis.* (bis) marking above a specific chord. The left hand accompaniment is rhythmic. Dynamics include *sf* and *f*. *Ped.* markings are present.

Fifth system of musical notation. The right hand has a more static, chordal texture. The left hand accompaniment is rhythmic. Dynamics include *sf* and *f*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. Dynamics include *sf*.

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *sf*, *sempre più. f*, and *f*. Pedal markings are present.

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *sf*. Pedal markings are present.

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *sf*, *f*, *bis.*, and *fff*. Pedal markings and a star symbol are present.

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *sf*, *mf*, *dim.*, and *p*. Pedal markings and a star symbol are present.

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *mf*. Pedal markings and a star symbol are present.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and slurs. Dynamics include *a tempo.*, *cres.*, and *sf*. Fingerings are indicated with numbers 1-3. Pedal markings and a star symbol are present.

Musical notation system 1. Treble clef, key signature of one sharp (F#). The system includes a *ritard.* marking in the first measure, *mf a tempo.* in the second measure, and *dim.* markings in the fifth and sixth measures. The bass line features a complex rhythmic pattern with fingerings *1 x 3 2* and *x 2 x 1*.

Musical notation system 2. Treble clef. The system includes *cres.* markings in the second and third measures. The bass line features a complex rhythmic pattern with fingerings *x 2 1 x 2 1 x 1 x 1 x*.

Musical notation system 3. Treble clef. The system includes a *di* marking in the second measure and a *min* marking in the fourth measure. The bass line features a complex rhythmic pattern with a *a* marking in the first measure.

Musical notation system 4. Treble clef. The system includes a *u* marking in the first measure, *endo.* in the third measure, and *p* in the fifth measure. The bass line features a complex rhythmic pattern.

Musical notation system 5. Treble clef. The system includes a *pp* marking in the first measure and a large *E* marking above the staff in the second measure. The bass line features a complex rhythmic pattern.

Musical notation system 6. Treble clef. The system features a complex rhythmic pattern in the bass line.

Musical notation system 7. Treble clef. The system includes a *p* marking in the third measure. The bass line features a complex rhythmic pattern.

pp Ped. *

The first system of music features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic marking is *pp* and there is a *Ped.* instruction. An asterisk (*) is placed above a specific measure in the bass line.

The second system continues the musical piece with similar melodic and accompanimental textures.

Ped. p *

The third system includes a *Ped. p* instruction and an asterisk (*) above a measure in the bass line.

The fourth system shows a continuation of the musical texture with various articulations.

cresc. sf sf sf sf sf sf

The fifth system features a *cresc.* marking followed by several *sf* (sforzando) markings, indicating a dynamic increase.

sf sf sf sf sf sf sf sf

The sixth system continues with multiple *sf* markings throughout the system.

sf sf

The seventh system concludes the page with *sf* markings in both staves.

sf sf sf sf

Ped. *

ff Ped. sf sf *

sf

sf sf sf sf sf sf

di - min - u - en - do.
sf sf sf sf sf sf

p dim. mf pp

First system of a piano score. The right hand features a melodic line with a *dolce.* marking. The left hand plays a rhythmic accompaniment. The dynamic marking *pp* is present.

Second system of a piano score. The right hand continues the melodic line. The left hand has a steady accompaniment. The dynamic marking *pp* is present, along with a *Ped.* marking.

Third system of a piano score. The right hand has a more complex texture with *p* and *cres.* markings. The left hand has a rhythmic accompaniment with *Ped.* markings. The dynamic marking *f* is present.

Fourth system of a piano score. The right hand features a melodic line with *f*, *sf*, *dim.*, and *p* markings. The left hand has a rhythmic accompaniment with *Ped.* markings. The dynamic marking *espress.* is present.

Allegro vivace non troppo. $\text{♩} = 96.$
(quasi l'istesso tempo.)

Fifth system of a piano score. The right hand has a melodic line with *f* markings. The left hand has a rhythmic accompaniment with *pp* and *Ped.* markings.

Sixth system of a piano score. The right hand has a melodic line with *fx* and *cres.* markings. The left hand has a rhythmic accompaniment with *Ped.* markings.

Seventh system of a piano score. The right hand has a melodic line with *f*, *sf*, and *sf* markings. The left hand has a rhythmic accompaniment with *Ped.* markings.

The musical score is written for piano and consists of seven systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics such as *f*, *sf*, *p*, *cres.*, and *dim.*. Pedal markings (*ped.*) and asterisks (***) are used throughout. The piece concludes with the word *all'oss* at the bottom right.

No. 1.

SOLG AND CHORUS.—NOW MAY AGAIN.

Allegro vivace non troppo (L'istesso Tempo).

A DRUD.

TENOR VOICE.

Now May a - gain . . . Breaks Winter's chain, The bud and bloom are springing.

ritard.

ACCOMP. = 96.

pp *Ped.* ** ritard.*

CHORUS OF PEOPLE.

Tempo.

SOPRANO.

Now May a - gain . . . Breaks Win-ter's chain, The

ALTO.

Tempo.

f sf *sf* *p*

bud and bloom are spring - ing; No snow is

sf *f* *p*

seen; The vales are green, The wood - land choirs are sing - ing, The

vales . . are . . . green, The wood-land choirs are sing - ing, The

p *f*

p *cres*

vales . . are . . . green, The wood-land choirs are sing - ing.

p *f*

cen *do.* *f*

No snow . . . is seen, The

p *f*

sf *p*

vales are green, The vales are green, The wood-land

p *p*

p *sf* *p*

choirs . . are sing - - ing, The vales are green, The

vales are green, The wood - land choirs . . are

sing - ing. Now May a - gain . . .

. . Breaks Win-ter's chain, a - gain breaks Win - ter's chain! . . .

p.
a - gain breaks Win-ter's chain!

TENOR SOLO.
Yon moun-tain height Is wint'-ry white; Up -

p
on it we will ga - ther; Be - gin the an - cient

cres.
ho - ly rite; Praise our Al - migh - ty Fa - ther,
p *cres - cen - do.*

f
Praise our Al-migh - ty Fa - ther.
p *cres - cen - do.* *f*
ped * *ped.* * *ped.* *

Allegro assai vivace. $\text{♩} = 160.$

In sa - cri - fice The flame shall

crea - - - cen - - - do al. *ff* *

Ped.

rise! A - way! a -

sf p *cre - - -*

way! In sa - - - cri - fice The

scen - - - do. *p*

flame shall rise! Be - gin the an - - - cient

ho - ly rite, Praise our Al - migh - ty Fa -

sf *p*

ther. Praise our Al - migh - ty Fa - - ther.

In sa - cri - fice The flame shall

rise! Be - gin the an - cient ho - - ly

rite! Thus blend our hearts, . . . thus blend our

hearts, . . . our hearts to - ge - -

Chorus.

A

- - - - -
 - - - - -
Tutti.
f ther. In sa - cri - fice The flame shall
f In sa - cri - fice The flame shall
A
con fuoco.

The flame shall rise in sa - cri -
 The flame shall rise in sa - cri -
 rise, rise, rise in sa - cri -
 rise, rise in sa - cri -

fice, shall rise in sa - cri - fice! Be -
 fice, shall rise in sa - cri - fice! Be -
 fice, shall rise in sa - cri - fice! Be -
 fice, shall rise in sa - cri - fice! Be -

gin the an - cient ho - ly rite.

gin the an - cient ho - ly rite.

gin the an - cient ho - ly rite.

gin the an - cient ho - ly rite.

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "gin the an - cient ho - ly rite."

sf Praise our Al - migh - ty Fa - - ther! *f* A -

sf Praise our Al - migh - ty Fa - - ther! *f* A -

sf Praise our Al - migh - ty Fa - - ther! *f* A -

sf Praise our Al - migh - ty Fa - - ther! *f* A -

The second system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Praise our Al - migh - ty Fa - - ther! A -". Dynamic markings include *sf* (sforzando) and *f* (forte).

way! . . . a - way! . . . a -

way! . . . a - way! . . . a -

way! . . . a - way! . . . a -

way! . . . a - way! . . . a -

The third system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "way! . . . a - way! . . . a -". Dynamic markings include *sf* (sforzando).

way! Thus blend our hearts, thus blend our
 way! Thus blend our hearts, thus blend our
 way! Thus blend our hearts, thus blend our
 way! Thus blend our hearts, thus blend our

f

hearts to - ge - - -
 hearts, our hearts to - ge - - -
 hearts, our . . . hearts to - ge - - -
 hearts, our hearts to - ge - - -

ff

B TENOR SOLO.
 In sa - - cri - fice the flame shall rise! Be -
 ther! A - way!
 ther! A - way!
 ther! A - way!
 ther! A - way!

p *f* *sf* *p*

gin the an - - cient ho - ly rite! Be - gin the
 A - way!
 A - way!
 A - way!
 A - way!

f *pp*

Tutti.
 Be - gin the an - cient
 Solo.
 an - cient ho - - ly rite! Be - gin the an - cient
 Tutti.
 Be - gin the an - cient

f

ho - - ly rite! A - way! a -
 ho - - ly rite! A - way! a -
 ho - - ly rite! A - way! a -
 ho - - ly rite! A - way! a - way!

f

way! . . . a - way!

way! . . . a - way!

way! . . . a - way! Thus blend our hearts,

a - way! a - way!

sf p

thus blend our hearts, our hearts to - ge -

cres. sf f

TUTTI.

ff Thus blend our hearts, thus blend our

ff Thus blend our hearts, thus blend our

TUTTI.

ff ther, Thus blend our hearts, thus blend our

ff Thus blend our hearts, thus blend our

sf

hearts, our

hearts to - ge - - - ther, blend our

hearts to - ge - - - ther, blend our

hearts to - ge - - - ther, blend our

ff *sf*

hearts to - ge - ther. *f* A - way! A -

hearts to - - ge - - ther. *f* A - way! A -

hearts to - ge - - ther.

hearts to . . . ge - ther.

ff *sf*

way! thus blend our

way! thus blend our

f A - way! A - way! thus blend our

f A - way! A - way! thus blend our

sf *sf* *sf* *sf*

hearts, . . . thus blend our hearts to - -

hearts, . . . thus blend our hearts to - -

hearts, . . . thus blend our hearts to - -

hearts, . . . thus blend our hearts to - -

ge - - ther. . . .

ge - - ther. . . .

ge - - ther. . . .

ge - - ther. . . .

8120.

No. 2.

SOLO AND CHORUS.—KNOW YE NOT A DEED SO DARING?

ALTO VOICE. (An aged woman of the people.)

Allegretto non troppo.

ACCOMP. $\text{♩} = 138$

f p dim. pp

Know ye not a deed so dar-
 ing, Dooms us all to die des-pair-ing?
 Know ye not, it is for-bid-den By the e-dicts of our foe-men?
 Know ye, spies and snares are hid-den For the sin-ners call'd "the hea-then?"
 On their ram-parts they will slaugh-ter Mo-ther,

fa - ther, son and daugh - ter! On their ramparts they will

slaugh - ter Mother, fa - ther, son and daughter, son and daugh - ter!

If de - tect - - - ed,

Naught but death can be ex - pect - - ed, Naught but

death, . . . Naught but death can be . . . ex - pect - -

C

- - ed.

CHORUS OF WOMEN.
SOPRANO.

On their ram-parts they will slaugh - ter Mo - ther, fa-ther, son and

ALTO.

C

daugh - ter! They op - press us, They dis - tress us!

SOLO COLL. ALTO PRIMO.

If de - tect - ed, Naught but death can be ex

cres.

cen - - - - - do.

p

pect - ed, Naught but death can be ex - pect

ed! On their ram - parts they will slaugh - ter

Mo - ther, fa - ther, son, and daugh - ter!

dim. *f* ALTO SOLO.

If de -

TECT - ED, If de - TECT - ED, Naught but death can be ex - pect - ED!

THE PRIEST. BARITONE SOLO.

The

p *sf* *p* ritard.

No. 3.

SOLO AND CHORUS.—THE MAN WHO FLIES.

THE PRIEST.
(BARITONE.)

Andante maestoso.

Man who flies Our sa - cri - fice, De -

ACCOMP.
♩ = 80.

sempre legatissimo.

cres.

serves . . . the ty - rant's te - - - ther.

dim.

cres.

The woods are free! Disbranch the tree, And

p

cres.

TUTTI.

pile . . . the stems to - ge - - - ther! Dis-branch, dis - -

TENORS (Sve. lower).

CHORUS OF DRUIDS.

The woods are free! Disbranch the

The woods are free! Dis-branch, dis - -

dim.

- branch the tree, And pile the stems to-ge - - ther! In

tree, . . . And pile the stems to-ge - - ther!

- branch the tree, And pile the stems to-ge - - ther!

D *Solo.*

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a chord marked 'D' and the word 'Solo.' written above the vocal staves.

Tranquillo.

yonder shades, Till day - light fades, We shall not be de - tect - -

The second system continues the vocal and piano parts. The tempo marking 'Tranquillo.' is placed above the first vocal staff. The piano accompaniment features a prominent eighth-note pattern in the right hand. The system ends with a chord marked 'D'.

- ed; Our trus - ty guards shall tar - ry here, And ye will

The third system continues the vocal and piano parts. The piano accompaniment features a prominent eighth-note pattern in the right hand. The system ends with a chord marked 'D'.

be pro - tect - - ed, And ye will be pro - tect -

The fourth system concludes the vocal and piano parts. The piano accompaniment features a prominent eighth-note pattern in the right hand. The system ends with a chord marked 'D'.

Piu animato poco a poco.

- ed. Con - quer with cou - rage slav - ish fear; Show du - - ty's

pp
p *p* *piu animato poco a poco.* *cres* - - - - *cen* - - - - *do.*

claim, show du - ty's claim res - spect - ed! Con - quer with

f *p*

♩ = 112.

cou - - rage sla - vish fear; Show du - ty's claim .. respect - -

Tutti.

f Con - quer with cou - - rage sla - vish fear;

- ed. Con - quer with cou - rage sla - vish fear; Show du - ty's

f *f* *sf*

Show du - ty's

Snow du - ty's claim, Show du - ty's claim re - spect -

claim, Show du - ty's claim, Show du - ty's claim re - spect -

ff

- ed, With cour - age con - quer sla - vish fear; Show

- ed, With cour - age con - quer sla - vish fear; Show

p *cres.* *ff*

BARITONE SOLO. RECIT.

Disperse, disperse, ye gal-lant men!

du-ty's claim respect - ed, Away! A - way! . .

du-ty's claim respect - ed, Away! A - way! . .

f *ff* *RECIT.*

No 4.

CHORUS—DISPERSE, YE GALLANT MEN.

Allegro leggiero.

PIANO-FORTE. $\text{♩} = 88.$

f *dim.* *pp*

TREBLE. *pp*
Dis - perse, dis -

ALTO. *pp*
Dis - perse, dis - perse!

CHORUS OF DRUID GUARDS.
TENOR. (Svs. lower.) *pp*
Dis - perse, dis - perse! Dis -

BASS. *pp*
Dis - perse, dis

pp

The score consists of a piano introduction and a vocal chorus. The piano part is in 2/4 time with a tempo of 88 beats per minute. It begins with a forte (f) dynamic, followed by a gradual decrescendo (dim.) to pianissimo (pp). The vocal parts enter with the lyrics 'Dis - perse, dis - perse!' in a soft (pp) dynamic. The Tenor part includes the instruction '(Svs. lower.)'.

Dis - perse, ve gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -
 ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -
 - perse, ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -
 - perse, ye gal - lant men, Dis - perse, dis - perse, ye gal - lant men. Se -

cure the pas - ses round the glen. In si - lence there pro -
 - cure the pas - ses round the glen. In si - lence there pro -
 - cure the pas - ses round the glen. Pro -
 - cure the pas - ses round the glen. Pro -

tect them, Whose du - ties here di -
 tect . . . them, Whose du - ties here di -
 tect . . . them, Whose du - ties here di -
 tect them, Whose du - ties here . . . di -

rect them. In si-lence there pro - tect them, Whose
 rect them. In si-lence there pro - tect them, Whose
 rect them. In si-lence there pro - tect them, Whose
 rect them. Whose

sempre pp

du - ties here di - rect them, In si-lence!
 du - ties here di - rect them, In si-lence!
 du - ties here di - rect them, In si-lence!
 du - ties here di - rect them, Dis -

pp

Dis - perse, dis-perse, ye gal - lant men ; In
 Dis-perse, ye gal - lant men ; In
 Se cure the pas - ses
 - - perse, dis-perse, ye gal - lant men, Dis-perse, ye gal - lant men ; In

si - - - lence! Dis - perse, Dis -

si - - - lence! Dis - perse, ye gal - lant

round the glen, In si - lence! in si - - -

si - - - lence! Dis - perse, ye gal - lant

pp

- perse; Se - cure the pass - es round the glen,

men, Se - cure the pass - es round the glen, Se - -

- lence, Se - cure the pass - es round the glen, Dis -

men, Se - cure the pass - es round the glen, Se -

Se - cure the pass - es round the glen: Dis -

- cure the pass - es round the glen: Dis - perse, . .

- perse, dis - perse, ye gal - lant men: Dis -

- cure, se - cure the pass - es round the glen: Dis -

pp
 perse, dis - perse, dis - perse, ye gal - lant men, Se -
pp
 dis - perse, . . dis - perse, . . ye gal - lant men, Se -
pp
 perse, dis - perse, dis - perse, ye gal - lant men, Se -
pp
 perse, dis - perse, dis - perse, ye gal - lant men, Se -
pp *sempre pp*

cure the pass - es round the glen, In si - - - -
 cure the pass - es round the glen, In si - - - -
 cure the pass - es round the glen, In si - - - -
 cure the pass - es round the glen, In si - - - -

lence, In si - - - -
 lence, In si - - - -
 lence, In si - - - -
 lence, In si - - - -

lence! In si - - -

lence! In si - - -

lence! In si - - - lence!

lence!

p

lence!

lence!

pp

In si - - - lence!

di - mi - nu - en - do.

pp

8120.

No. 5. RECIT. AND CHORUS.—SHOULD OUR CHRISTIAN FOES ASSAIL US.

RECIT.—A DRUID GUARD.

BASS VOICE.

Should our christian foes as - sail us, Aid a scheme that may a - vail us!

ACCOMP.

Andante. ♩ = 104.

Feign-ing de - mons, whom they fa - ble, We will scare the bi - got rab - ble,

Feign-ing de-mons, whom they fa - ble, We will scare, will scare the

Allegro moderato. ♩ = 144.

bi - got rab-ble. Come! Come! Come with

Ped. * *Ped.* *

torch - es bright-ly flash - ing, Rush a - long with bil - lets clash - ing, Thro' the

night-gloom lead and fol - low, In and out each rock - y hol - low.

CHORUS.—DRUID GUARDS.
mf Bass.
 Come! Come with torch - es bright - ly flash - ing, Rush a -
 Come! Come! Come with torch - es bright - ly flash - ing, Rush a -

TUTTI.
 - long with bil - lets clash - ing. Thro' the night-gloom lead and fol - low, In and

TENOR. (Sve. lower.) *E mf*
 Come!
 out each rock - y hol - - low. *E* Come!
leggiere.

Come! come with torch - es bright - ly flash - ing, Rush a -

Come! Come with torch - es bright - ly

- long with bil - lets clash - ing, Thro' the night - gloom lead and

flash - ing, Rush a - long with bil - lets clash - ing, rush a -

fol - low In and out each rock - y hol -

Come! Come!

- long. Come! with torch - es bright - ly

- low. Owls and ra - vens, Howl with

flash - ing, Owls and ra - vens, Howl with

Sve

sf

us, and scare the cra - vens! Owls and

Sves.

sf

ra - vens, Howl with us, and scare the cra - vens, Howl with us, and scare the

Sves.

cra - vens. Come with torch - es bright - ly flash - ing, Thro' the

F *cres.*

Sves.

sf *sempre p*

night - gloom lead and fol - low, lead and fol - low, In and

out each rock - y hol - - low. Come with torch - es,
 out each rock - y hol - - low Come with

Sva

sf p *sempre p*

Come with bil - lets, Owls and Owls and
 torch - es, Owls and

ra - - - vens, Howl with us, and scare the
 ra - - - vens, Howl with us, and scare the

Sva

A GUARD. BASS SOLO.

Come, come, come!
 cra - - - vens! Come, come!
 cra - - - vens! Come, come!

Ped. pp

No. 6. CHORUS.—COME WITH TORCHES BRIGHTLY FLASHING

Allegro molto.

TENORS *sf*

COME!

BASSES. *sf*

Allegro molto.

ACCOMP. *ff*

ff

sf

mf

sf

mf

f

cres.

f

cres.

cres.

TENORS. (8ve. lower). *ff*

CHORUS. Come with torch-es brightly flash-ing, Feigning

BASSES. *ff*

con fuoco.

de-mons whom they fa - ble, Rush a - long with bil - lets clash - ing,

cres. *sempre.*

Thrc' the night - gloom lead and fol - low!

G

G *ff*

ff

Owls . . . and ra - - - vens, Owls . . .

ff

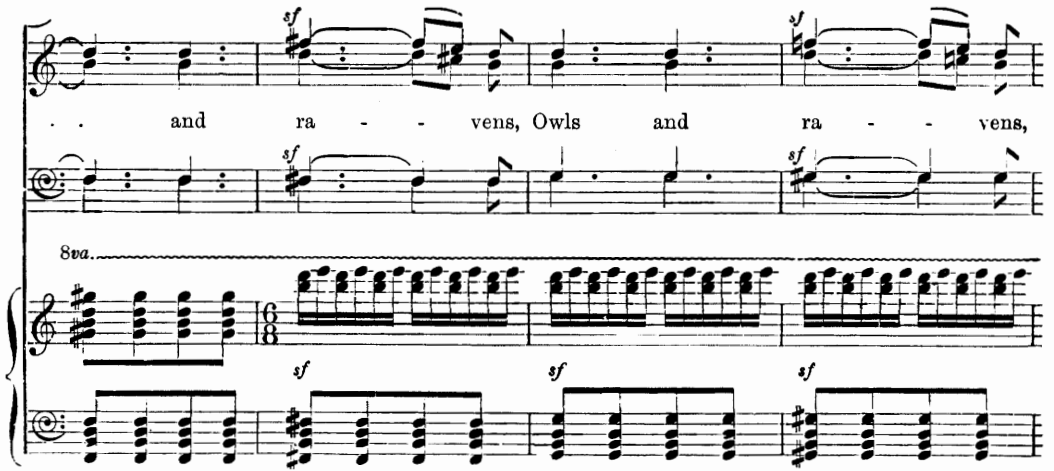
Sva.



. . . and ra - - - vens, Owls and ra - - - vens,

Sva.

sf *sf* *sf*



Howl with us, . . . and scare the cra - vens!

Sva.

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*



CHORUS of Guards of the Druids and the Heathens.

SOPRANO. *H f*

Come . . . with torch - es bright - - ly

ALTO. *f*

Come . . . with torch - es bright - - ly

TENOR (8va. lower.)

Come, come, come!

BASS.

Come, come, come!

SOPRANO.

flash - ing, Feign - ing de - mons whom they fa - ble, come, come, come!

ALTO.

Rush . . . a - long with bil - - lets clash - ing, In and out each

rock - y hol-low! Come, come, come! Owls . . . and ra - vens,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "rock - y hol-low! Come, come, come! Owls . . . and ra - vens,". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *p* and *sf*.

Howl . . . with us, and scare the cra - vens! Come, come,

The second system continues the musical score. The vocal staves have the lyrics: "Howl . . . with us, and scare the cra - vens! Come, come,". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sf* and *p*.

come! Owls . . . and ra - vens, Howl . . . with us, and

The third system of the musical score has the lyrics: "come! Owls . . . and ra - vens, Howl . . . with us, and". The piano accompaniment continues. A dynamic marking of *sf* is present.

scare the cra - - vens! Come, come, come!

The fourth and final system of the musical score on this page has the lyrics: "scare the cra - - vens! Come, come, come!". The piano accompaniment concludes with a *p* dynamic marking.

CHORUS. SOPRANO.

Come . . . with torch - es bright - - ly flash - ing. Feigning de - mons

ALTO.
Come . . . with torch - es bright - - ly flash - ing. Feigning de - monsTENOR. (Sve lower.)
Owls . . . and ra - vens, Owls . . . and ra - vens, Howl withBASS.
Owls . . . and ra - vens, Owls . . . and ra - vens,

whom they fa - ble, come, come, come! Through . . the night - gloom

whom they fa - ble, come, come, come! Through . . the night - gloom

us, and scare, and scare, and scare, . . . and
Howl with us, and scare, and scare the

lead . . . and fol - low, In and out each rock-y hol - low, come, come,

lead . . . and fol - low, In and out each rock-y hol - low, come, come,

cra - - vens, Owls and ra - vens, come,

Owls and

come! Owls . . and ra - vens, Howl . . with us, and scare the
 come! Owls . . and ra - vens, Howl . . with us, and scare the
 come! Owls . . and ra - vens, Howl . . with us, and scare the
 ra - vens, Owls . . and ra - vens, Howl with us, and scare the

p sf sf p

cra - vens, come, come, come! Owls . . and ra - vens, Howl . . with
 cra - vens, come, come, come! Owls . . and ra - vens, Owls and
 cra - vens, come, come, come! Owls . . and ra - vens, Owls . . and
 cra - vens, come, come, come! Owls . . and ra - vens, Owls . . and

sf

us, and scare the cra - vens, come, come, come!
 ra - vens, Scare the cra - vens,
 ra - vens, come, come, come! come, come, come!
 ra - vens, come, come, come! come, come, come!

piu f
sf f cres. sf

Come with torch - es, come!
 come, come, come! . . . Come with torch - es, come!
 come, come, come! Come with
 come, come, come! Come with

sf
p
sf

Come with bil - - lets, come!
 Come with bil - - lets, come!
 torch - es, come! Come with bil - - lets.
 torch - es, come! Come with bil - - lets.

sf
sf
cres.
sf
sf

Feign - ing de - mons, whom they fa - ble, whom
 Feign - ing de - mons, whom they fa - ble, whom
 Feign - ing de - mons, whom they fa - ble, whom
 Feign - ing de - mons, whom they fa - ble, whom

p
p
p
p
cres.
cres.
cres.
cres.
p
cres.

f they fa - - ble. *I*

they fa - - ble.

they fa - - ble. *f* Come . . with torch - es bright-ly

they fa - - ble. *f* Come . . with torch - es bright-ly

f Owls and ra-vens, Howl with us, and scare . . the

Owls and ra-vens, Howl with us, and scare . . the

flash - ing, come, come, come!

flash - ing, come, come, come!

mf

cra - - vens, come! . .

cra - - vens, come! . .

Come . . with torch-es bright-ly flash - ing, come, come,

Come . . with torch-es bright-ly flash - ing, come, come,

Owls and ra-vens, Howl with us, and scare . . . the cra - vens, Howl! . . .

Owls and ra-vens, Howl with us, and scare . . . the cra - vens, come!

come!

come!

mf *cres.*

Owls . . . and ra - - - vens, Howl, . . . with

Owls . . . and ra - - - vens, Howl, . . . with

Owls . . . and ra - - - vens, Howl, . . . with

Owls . . . and ra - - - vens, Howl, . . . with

sf *sf* *sf* *ff*

us, and scare the cra - vens; Howl with us, and scare the

us, and scare the cra - vens; Howl with us, and scare the

us, and scare the cra - vens; Howl with us, and scare the

us, and scare the cra - vens, Howl with us, and scare the

sempre ff

cra - - vens; Howl, and scare the cra - vens, howl! . .

cra - - vens; Howl!

cra - vens; Howl!

cra - vens, Howl and scare the cra - vens, Howl .

cres *cen*

K *ff* Come, come,

ff Come, come

ff Come, come,

ff Come, come,

do. *ff* *ff*

come, come, come, come.

come, come, come, come.

come, come, come, come.

Sve come, come, come, come.

f

sf

sf

p

sf

sf

f

f

Sve

fp

f

Come, . . . with torch - es bright - ly flash - ing,

Come, . . . with torch - es bright - - ly flash - ing,

Rush a - long with bil - - lets clash - - ing,

Rush a - long with bil - - lets clash - - ing,

Feign - ing

Feign - - ing

Through the night - gloom

Through the night - gloom

de - mons, whom . . . they fa - ble,

de - mons, whom . . . they fa - ble, *Sva.*

lead . . . and fol - low.

lead . . . and fol - low. *dim.*

Through . . . the night - gloom lead . . . and

Through the night - gloom lead . . . and

Come with torch - es bright - ly flash - ing,

fol - low.

fol low.

sf pp

Rush a - long with bil - lets clash - ing, Through the
 Rush a - long with bil - lets clash - ing, Through the

The first system consists of two vocal staves and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The vocal lines are in a soprano and alto register. The lyrics are: "Rush a - long with bil - lets clash - ing, Through the".

night - gloom lead and fol - low, In and out each
 night - gloom lead and fol - low, In and out each

The second system continues the vocal and piano parts. The lyrics are: "night - gloom lead and fol - low, In and out each".

rock - y hol - low. Owls and ra - vens,
 rock - y hol - low. Owls and ra - vens,
 Owls and
 Owls and ra - vens,

The third system concludes the page. The lyrics are: "rock - y hol - low. Owls and ra - vens,". The piano part includes a dynamic marking of *p* (piano).

cres.
scare the cra - vens,
cres.
scare the cra - vens,
ra - vens, scare the cra - vens,
cres.
scare the cra - vens,

cres.
Owls and ra - vens, Howl with
cres.
Owls and ra - vens, Howl with
Owls and ra - vens, come,
cres.
Owls and ra - vens, Howl with
cres. *f* *cres.*

cres.
us, and scare the cra - vens, Come . . . with torch - es
cres.
us, and scare the cra - vens, Come . . . with torch - es
cres.
Howl, and scare the cra - vens, Come . . . with torch - es
cres.
us, and scare the cra - vens, Come . . . with torch - es
f *sf*

bright - ly flash - ing,

bright - ly flash - ing,

bright - ly flash - ing,

bright - ly flash - ing, Rush a - long with bil - lets

sf

f Come . . with torch - es bright - ly flash - ing,

f Come . . with torch - es bright - ly flash - ing,

f Come . . with torch - es bright - ly flash - ing,

clash ing,

sfz *ff* *sf* *sf*

Rush a -

Rush a - long with bil - lets

Rush a - long with bil - lets clash

sfz *piu f*

Musical score for Mendelssohn's "Walpurgis Night" (Novello's Edition), page 61. The score is in 3/4 time and consists of vocal parts and piano accompaniment. The key signature is one sharp (F#). The tempo is marked *M* (Moderato).

Vocal Lines:

- long with bil - lets clash - ing, Rush a - long with
 clash - ing, Rush a -
 ing, Come!
 bil - lets clash - ing, Come!
 - long with bil - lets clash - ing, Come!
 Come! come! come!
 come! come! come! Owls . . and ra - vens, With us
 come! come! come! Owls . . and ra - vens, With us
 come! come! come! Owls . . and ra - vens, With us
 come! come! come! *Sua.* Owls . . and ra - vens, With us

Piano Accompaniment:

- The piano part features a rhythmic accompaniment with chords and moving lines. It includes dynamic markings *sf* (sforzando) and *ff* (fortissimo).

howl, and scare the cra - - vens! Owls . . . and
 howl, and scare the cra - - vens! Owls . . . and
 howl, and scare the cra - - vens! Owls . . . and
 howl, and scare the cra - - vens! Owls . . . and

Ser.

ff

ra - - vens, With us howl, . . . and scare the cra - - vens!
 ra - - vens, With us howl, . . . and scare the cra - - vens!
 ra - - vens, With us howl, . . . and scare the cra - - vens!
 ra - - vens, With us howl, . . . and scare the cra - - vens!

Ser.

ff

Come, come, come! Come, come!
 Come, come, come! Come, come!
 Come, come, come! Come, come!
 Come, come, come! Come, come!

No. 7.

SOLO AND CHORUS.—RESTRAIN'D BY MIGHT

L'istesso Tempo.

SOPRANO.
ALTO.

COME

TENOR.
BASS.

ACCOMP.

$\text{♩} = 88.$

ff sf sf sempre. ff

sf > > > > *f*

sf dim in u en do.

THE PRIEST. (BARITONE.) *Andante maestoso.* $\text{♩} = 72.$

Re - strain'd by

f sf p

might, we now by

sf p

night, In se - - cret, here a - - -

p

sempre legatissimo.

- dore Thee! Still it is day When

dolce.

pp *p*

- e'er we pray, And hum - bly bow be - fore Thee!

CHORUS OF DRUIDS AND HEATHEN PEOPLE.

SOPRANO. *sf* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

ALTO. *sf* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

TENOR (sve. lower). *sf* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

BASS. *sf* *dim.*

Still it is day, When-e'er we pray, And hum - bly bow be -

sf *dim.*

Ped. *

Solo.

When - e'er we pray, And hum - - bly bow be -
 - fore Thee!
 - fore Thee!
 - fore Thee!
 - fore Thee!

The first system of the score includes a vocal solo line and four vocal parts. The piano accompaniment is shown in grand staff notation. The lyrics are: "When - e'er we pray, And hum - - bly bow be - fore Thee!".

- fore . . . Thee! Thou canst as -
 And humbly, humbly bow be - fore . . . Thee!
 And humbly, humbly bow be - fore . . . Thee!

The second system continues the vocal solo and piano accompaniment. The lyrics are: "- fore . . . Thee! Thou canst as - And humbly, humbly bow be - fore . . . Thee!".

suage Our foe - men's rage, And

pp Thou canst as - suage *pp* Our foe - men's rage,

pp Thou canst as - suage *pp* Our foe - men's rage,

pp Thou canst as - suage *pp* Our foe - men's rage,

pp Thou canst as - suage *pp* Our foe - men's rage,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir format. The piano accompaniment is written for a grand piano, with a treble and bass clef. The music is in a minor key and features a steady, rhythmic accompaniment. The lyrics are: "suage Our foe - men's rage, And" on the top staff, and "Thou canst as - suage Our foe - men's rage," on the four lower vocal staves. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *Ped.* (pedal) marking. There are also some asterisks (*) in the piano part.

cres. shield us from their ter - rors, *sf* The flame as - pires! . . . The smoke re -

pp And shield us from their ter - rors.

pp And shield us from their ter - rors.

pp And shield us from their ter - rors.

pp And shield us from their ter - rors.

pp And shield us from their ter - rors.

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a choir format. The piano accompaniment is written for a grand piano, with a treble and bass clef. The music is in a minor key and features a steady, rhythmic accompaniment. The lyrics are: "shield us from their ter - rors, *sf* The flame as - pires! . . . The smoke re -" on the top staff, and "And shield us from their ter - rors." on the four lower vocal staves. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a *Ped.* (pedal) marking. There are also some asterisks (*) in the piano part.

tires! Thus clear . . . our faith from er - rors, Our cus - toms

cres. *p* *cres.*

quell'd. Our rights with - held, Thy light

CHORUS. *ff*

Our rights with-held,
Our rights with-held,
Our rights with-held,
Our rights with-held,
Our rights with-held,

cen - do.

ff *p*

Ped. *

shall shine for e - - - - - ver!

Thy
Thy
Thy
Thy

crea - cen - do

ff

Shall shine for e - ver! Thy light, Thy light!

light! Thy light! Shall shine for

light! Thy light! Shall shine for

light! Thy light! Shall shine for

light! Thy light! Shall shine for

ff sf sf p cres. ff

Ped.

e - ver! Shall shine for e - ver! Thy light shall shine for e - - -

e - ver! Shall shine for e - ver! Thy light shall shine for e - - -

e - ver! Shall shine for e - ver! Thy light shall shine for e - - -

e - ver! Shall shine for e - ver! Thy light shall shine for e - - -

di - mi - nu - en - do.

No. 8

SOLO AND CHORUS.—HELP, MY COMRADES.

Allegro non troppo.

TREBLE.
- - er!

ALTO.
- - er!

TENOR
(voc. lower).
- - er!

BASS
- - er!

SOLO. (A Christian Guard.)
Help, my com - rades, see, a

ACCOMP
♩ = 92

Allegro non troppo.
p

le - gion Yon - der comes from Sa - tan's re - gion! See,

p

. . . yon group of witch-es gli - ding To and fro in flames ad -

sf

.. vanc - ing! Some on wolves and dra - gons rid - ing; See, ah,

cres.

see them hith - er pranc - ing! What a clat - t'ring troop of

CHORUS OF CHRISTIAN GUARDS.
TENOR. (Sve. lower.)

pp

Bass. See the hor - rid hag - gards glid - ing,

pp

e - vil! Let us, let us quickly fly them! Imp and

cres.

Some on wolves and dra - gons rid - ing! Let us fly, let us fly,

cres.

cres. de - vil Lead the re - vel, *cres.* See them ca - per, Wrapt in
cres. let us fly!
cres.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'de - vil Lead the re - vel, See them ca - per, Wrapt in' and includes a crescendo marking. A second vocal line below it contains the lyrics 'let us fly!' with another crescendo marking. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, also marked with a crescendo.

clouds, *f* Wrapt in clouds of lu - rid va - - pour! *sf*
f let us fly, *sf* See, ah,
f *sf*

do.

The second system continues the musical piece. The vocal line has the lyrics 'clouds, Wrapt in clouds of lu - rid va - - pour!' with a forte (*f*) dynamic. Below it, another vocal line has 'let us fly, See, ah,' with a forte (*f*) dynamic. The piano accompaniment features a complex rhythmic pattern with a forte (*f*) dynamic. A 'do.' is written below the piano part.

f Let us fly them,
 see them hi - ther pranc - - ing, With the fiend in flames ad -
sf *sf* *sf*

The third system shows the vocal line with the lyrics 'Let us fly them, see them hi - ther pranc - - ing, With the fiend in flames ad -'. The piano accompaniment is marked with a forte (*f*) dynamic and includes a section with a sforzando (*sf*) dynamic.

let us fly them, let us fly,

vanc - - ing! Seethem ca - - per, wrapt in clouds, Wrapt in

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

let us fly! See them ca - per, Wrapt in

clouds of lu - rid va - pour!

f *f* *p* *scen do.* *f* *p*

clouds of lu - rid va - pour; See! see them ca - per, Wrapt in

Let us fly them! See them ca - per, Wrapt in

f *f* *f*

clouds of lu - rid va - - - - - pour! Let us fly!

clouds of lu - rid va - - - - - pour! Let us

p

let us fly,

fly,

p let us fly,

let us fly, let us

dim. - u - - - en - - do.

dim. let us fly, let us fly, let us fly,

pp let us fly, let us fly,

fly, let us

pp

No. 3.

CHORUS.—UNCLOUDED NOW, THE FLAME IS BRIGHT

GENERAL CHORUS OF DRUIDS AND HEATHEN PEOPLE.

SOPRANO. *ff* *Andante maestoso.* ♩ = 80.

let us fly! Un - - cloud - ed now, the flame is bright!

ALTO.

Un - - cloud - ed now, the flame is bright!

TENOR (Spc. lower).

Un - - cloud - ed now, the flame is bright!

fly!

BASS.

Un - - cloud - ed now, the flame is bright!

pp *Andante maestoso.* *ff*

Thus faith from er - ror se - - ver!

Thus faith from er - ror se - - ver!

Thus faith from er - ror se - - ver! THE PRIEST.
BARITONE SOLO.

Thus faith from er - ror se - - ver! Un-cloud - ed

dim. *dim.* *p*

now, the flame is bright! Thus faith from er - ror se -

- ver! Though foes may cloud or quell our light; Yet

Thine, . . . Thy light . . . shall shine for

CHORUS. *pp* . . . *pp*

Yet Thine, . . . Thy light! . . .

pp . . . *pp*

Yet Thine, . . . Thy light! . . .

pp . . . *pp*

Yet Thine, . . . Thy light! . . .

pp . . . *pp*

Yet Thine, . . . Thy light! . . .

p *Ped.* *cres.*

e - ver, Thy light shall shine for e - ver !

Thy light! Thy

Thy light! Thy

Thy light! Thy

Thy light! Thy

molto cres. *f* *ff* *sf*

Ped.

light shall shine, Thy

light shall shine, Thy

light shall shine, Thy

light shall shine, Thy

sf *ff*

** Ped.* ***

light shall shine for e - - - - ver! Thy light

light shall shine for e - - ver! Thy light

light shall shine for e - - - - ver! Thy

light shall shine for e - - - - ver! Thy

BARTONE SOLO. (The Priest.)

Thy light, Thy

light shall shine for e - - - - ver!

shall shine for e - - - - ver!

light shall shine for e - - - - ver!

light shall shine for e - - - - ver!

light shall shine for e - - - - - ver!

f Thy light, Thy

f Thy light, Thy

f Thy light, Thy

f Thy light, Thy

cres. *f*

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

light shall shine, Thy light shall shine, Thy light shall shine for

Ped. *

First system of musical notation. It consists of five staves. The top four staves are vocal parts, each with the lyrics "e ver! Thy light, . . .". The bottom two staves are piano accompaniment. The piano part includes dynamic markings: *ff* Ped., * Ped., * *f*, and *sf*.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts, each with the lyrics "Thy light . . . shall shine for e - - ver!". The bottom two staves are piano accompaniment. The piano part includes dynamic markings: *sf* and *ff*.



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RHAPSODY (SOL-FA, 0/3)	0/8	—	—	ENDYMION'S DREAM (SOL-FA, 0/9)	1/6	—	—
SONG OF DESTINY	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0)	1/6	—	—
C. BRAUN.				(DITTO, German words)	3/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE	1/0	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0)	2/0	—	—
(Children's voices) (SOL-FA, 0/4)	—	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0)	1/6	—	—
QUEEN MAB AND THE ROBOLDS (Operetta, Children's voices) (SOL-FA, 0/9)	2/0	—	—	MEG BLANE (SOL-FA, 0/9)	2/0	—	—
SIGURD	5/0	—	—	SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	(DITTO, SOL-FA, 2/0)	—	—	—
(DITTO, SOL-FA, 0/6)	—	—	—	FREDERICK CORDER.			
A. HERBERT BREWER.				BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—
EMMAUS (SOL-FA, 0/9)	1/6	2/0	—	MICHAEL COSTA.			
HOLY INNOCENTS	2/0	—	—	DREAM	1/0	—	—
O PRAISE THE LORD	1/0	—	—	H. COWARD.			
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	—	—	F. H. COWEN.			
SUMMER SPORTS	1/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
J. C. BRIDGE.				CORONATION ODE	1/6	—	—
DANIEL	3/6	—	—	DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
RESURGAM	1/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
RUDEL	4/0	—	—	JOHN GILPIN (SOL-FA, 1/0)	2/0	—	—
J. F. BRIDGE.				ODE TO THE PASSIONS (SOL-FA, 1/0)	2/0	—	—
BALLAD OF THE CLAMPHERDOWN	1/0	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
(DITTO, SOL-FA, 0/8)	—	—	—	RUTH (Oratorio) (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, 0/9)	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	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, 0/6)	1/0	—	—	VEIL (Oratorio) (Choruses only, SOL-FA, 1/6)	3/0	3/6	5/0
HYMN TO THE CREATOR	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
INCHCAPE ROCK (SOL-FA, 0/6)	1/0	—	—	WATER LILY	2/6	—	—
LOBSTER'S GARDEN PARTY (Children's voices)	1/0	—	—	J. W. COWIE.			
(DITTO, SOL-FA, 0/4)	—	—	—	VIA CRUCIS (SOL-FA, 1/0)	1/6	—	—
LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	A. L. COWLEY.			
MOUNT MORIAH	3/0	—	—	HARVEST COVENANT (SOL-FA, 1/0)	2/0	—	—
NINEVEH	2/6	3/0	4/0	THE EVANGEL (SOL-FA, 0/8)	1/0	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	J. MAUDE CRAMENT.			
SONG OF THE ENGLISH (SOL-FA, 0/6)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
(DITTO, SOL-FA, 0/6)	—	—	—	W. CROTCH.			
EDWARD BROOME.				PALESTINE	3/0	3/6	5/0
HYMN OF TRUST	1/0	—	—	W. H. CUMMINGS.			
DUDLEY BUCK.				FAIRY RING	2/6	—	—
LIGHT OF ASIA	3/0	3/6	5/0	W. G. CUSINS.			
T. G. BUFFEY.				TE DEUM, IN B FLAT	1/6	—	—
THE JACKDAW OF RHEIMS (Children's voices)	1/0	—	—	B. J. DALE.			
(DITTO, SOL-FA, 0/6)	—	—	—	BEFORE THE PALING OF THE STARS	1/0	—	—
EDWARD BUNNETT.				FÉLICIEN DAVID.			
OUT OF THE DEEP (130th Psalm)	0/9	—	—	DESERT (Male voices) (SOL-FA, 0/8)	1/6	2/0	3/0
T. A. BURTON.				W. T. DAVID.			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/0)	2/0	2/6	—
MARTINET (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	H. WALFORD DAVIES.			
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, 0/3)	—	—	—	(SOL-FA, 2/0)	—	—	—
YARN OF THE NANCY BELL (Boys' voices)	1/0	—	—	HERVE RIEL (SOL-FA, 0/8)	1/0	—	—
(DITTO, SOL-FA, 0/6)	—	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
W. BYRD.				LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
MASS FOR FOUR VOICES	2/6	—	—	NOBLE NUMBERS	3/0	—	—
CARISSIMI.				ODE ON TIME	1/0	—	—
JEPHTHAH	1/0	—	—	TEMPLE (Oratorio)	4/0	5/0	6/0
A. VON AHN CARSE.				THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—
LAY OF THE BROWN ROSARY	2/6	—	—				

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G. JACOBI.				G. A. MACFARREN.			
BABES IN THE WOOD (Operetta for Children) ... (DITTO, SOL-FA, 0/9)	2/0	—	—	AJAX (Greek Play) (Male voices) ...	3/0	—	—
CINDERELLA (Operetta for Children) (SOL-FA, 1/0)	2/0	—	—	LADY OF THE LAKE (Choruses only, SOL-FA, 1/0)	2/0	—	4/0
D. JENKINS.				MAY-DAY (SOL-FA, 0/6) ...			
DAVID AND SAUL (SOL-FA, 2/0) ...	3/0	3/6	—	DITTO (CHORUSES ONLY) ...	0/6	1/0	2/6
A. JENSEN.				OUTWARD BOUND ...			
FEAST OF ADONIS (SOL-FA, 0/6) ...	1/0	1/6	—	SONGS IN A CORNFIELD (Female Voices) (DITTO, SOL-FA, 0/9)	1/6	—	2/6
W. JOHNSON.				ST. JOHN THE BAPTIST (CHORUSES, SOL-FA, 1/0)			
ECCE HOMO ...	1/0	—	—	A. C. MACKENZIE.			
H. FESTING JONES.				BETHLEHEM (Act II, separately 2/6) ...			
KING BULBOUS (Operetta for Children) (SOL-FA, 0/8)	2/0	—	—	BRIDE (SOL-FA, 0/8) ...	1/0	—	7/6
WARWICK JORDAN.				COLOMBA (Lyrical Drama) ...			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	DITTO (German Words) ...	5/0	—	7/6
N. KILBURN.				COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)			
BY THE WATERS OF BABYLON ...	1/0	—	—	DREAM OF JUBAL (Choruses only, SOL-FA, 1/0)	2/6	3/0	4/0
LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	JASON ...	2/6	3/0	4/0
SILVER STAR (Female voices) ...	1/6	—	—	JUBILEE ODE ...	1/6	—	4/0
OLIVER KING.				NEW COVENANT ...			
BY THE WATERS OF BABYLON ...	1/6	—	—	PROCESSION OF THE ARK (SOL-FA, 0/9) ...	1/6	—	—
NAIADS (Female voices) ...	1/6	—	—	ROSE OF SHARON. New Edition (SOL-FA, 2/0)	2/6	3/0	5/0
ROMANCE OF THE ROSES ...	2/6	—	—	STORY OF SAYID ...	3/0	3/6	5/0
SANDS O' DEE (SOL-FA, 0/2) ...	0/4	—	—	TROUBADOUR (Lyrical Drama) ...	5/0	—	7/6
THREE FISHERS (SOL-FA, 0/3) ...	0/6	—	—	VENT, CREATOR SPIRITUS ...	2/0	—	—
J. KINROSS.				WITCH'S DAUGHTER ...			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—	A. M. MACLEAN.			
H. LAHEE.				ANNUNCIATION ...			
SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—	C. MACPHERSON.			
HENRY LAWES.				BY THE WATERS OF BABYLON (137th Psalm) ...			
MASQUE OF COMUS ...	2/0	—	—	L. MANCINELLI.			
MAX LAISTNER.				ERO E LEANDRO (Opera) ...			
FRIAR'S MERE (Male Voices) ...	1/6	—	—	F. W. MARKULL.			
EDWIN H. LEMARE.				ROLAND'S HORN (Male voices) ...			
COMMUNION SERVICE IN F ...	2/6	—	—	F. E. MARSHALL.			
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	PRINCE SPRITE (Female voices) ...			
LEONARDO LEO.				CHORAL DANCES from Ditto ...			
DIXIT DOMINUS ...	1/0	1/6	—	GEORGE C. MARTIN.			
F. LEONI.				COMMUNION SERVICE, IN A AND C ... each 1/0			
GATE OF LIFE (SOL-FA, 1/0) ...	2/0	—	—	FESTIVAL TE DEUM IN A (SOL-FA, 0/2) ...			
H. LESLIE.				J. MASSENET.			
FIRST CHRISTMAS MORN ...	2/6	—	—	MANON (Opera) ...			
F. LISZT.				J. T. MASSER.			
LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	HARVEST CANTATA ...			
THIRTEENTH PSALM ...	2/0	—	—	J. H. MAUNDER.			
C. H. LLOYD.				BETHLEHEM (SOL-FA, 1/0) ...			
ALCESTIS (Male voices) ...	1/6	—	—	OLIVET TO CALVARY (SOL-FA, 0/9) ...			
ANDROMEDA ...	3/0	3/6	5/0	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)			
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	SONG OF THANKSGIVING (SOL-FA, 0/9) ...			
HERO AND LEANDER (SOL-FA, 0/9)	1/6	—	—	T. R. MAYOR.			
HYMN OF THANKSGIVING ...	2/0	—	—	LOVE OF CHRIST ...			
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	W. McNAUGHT.			
O GIVE THANKS UNTO THE LORD	1/0	—	—	MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6)			
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	ELVES AND THE SHOEMAKER			
ROSSALL ...	3/0	—	—	(Short Operetta for Children's voices) ...			
SIR SCOT AND THE LADIE ELSIE ...	1/6	—	—	J. H. MEE.			
SONG OF BALDER ...	1/0	—	—	DELPIH, A LEGEND OF HELLAS (Male voices)			
SONG OF JUDGMENT ...	2/6	3/0	4/0	HORATIUS (Male voices) ...			
CLEMENT LOCKNANE.				MISSA SOLENNIS, in B FLAT ...			
ELFIN QUEEN (Female voices) ...	1/6	—	—	MENDELSSOHN.			
HARVEY LÖHR.				ANTIGONE (Male voices) (SOL-FA, 1/0) ...			
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)			
W. H. LONGHURST.				ATHALIE (SOL-FA, 0/8) ...			
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...			
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				CHRISTUS (SOL-FA, 0/6) ...			
TERRA FLORA (Operetta for Children) ...	2/0	—	—	COME, LET US SING (59th Psalm) (SOL-FA, 0/6) ...			
C. EGERTON LOWE.				ELIJAH (POCKET EDITION) ...			
LITTLE BO-PEEP (Operetta for Children)	1/0	—	—	ELIJAH (SOL-FA, 1/0) ...			
(DITTO, SOL-FA, 0/4)	—	—	—	DITTO (CHORUSES ONLY) ...			
M. L. C. L.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)			
SPORTS (Operetta for Children) ...	2/0	—	—	DITTO (Male voices) (S.T.B.B.) ...			
HAMISH MACCUNN.				HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2)			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	3/6	4/0	DITTO ...			
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...			
WRECK OF THE HESPERUS (SOL-FA, 0/6)	1/0	—	—	DITTO (CHORUSES ONLY) ...			
				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...			
				LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...			
				LORELEY (SOL-FA, 0/8) ...			
				MAN IS MORTAL (8 voices) ...			
				MIDSUMMER NIGHT'S DREAM (Female voices)			
				(DITTO, SOL-FA, 0/4)			
				MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...			
				NOT UNTO US, O LORD (115th Psalm) ...			
				ŒDIPUS AT COLONOS (Male voices) ...			

MENDELSSOHN (continued).				C. H. H. PARRY.						
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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, 2 mark 50)	—	—	—			
THREE MOTETS FOR FEMALE VOICES	1/0	—	—	(Ditto, Italian Words, lire 2.50)	—	—	—			
(Ditto, SOL-FA, 0/13, 0/2, and 0/2 each.)	—	—	—	DE PROFUNDIS (130th Psalm)	2/0	—	—			
TO THE SONS OF ART (Male voices) (SOL-FA, 0/3)	1/0	—	—	ETON	2/0	—	—			
WALPURGIS NIGHT (SOL-FA, 1/0)	1/0	1/6	2/6	ETON MEMORIAL ODE	1/6	—	—			
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—	GLORIES OF OUR BLOOD AND STATE	1/0	—	—			
(Ditto, SOL-FA, 0/9)	—	—	—	GOD IS OUR HOPE AND STRENGTH	1/6	—	—			
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	INVOCATION TO MUSIC	2/6	—	—			
(Ditto, SOL-FA, 0/3)	—	—	—	JOB (CHORUSES ONLY, SOL-FA, 1/0)	2/6	—	—			
R. D. METCALFE AND A. KENNEDY.				JUDITH (CHORUSES ONLY, SOL-FA, 2/0)				5/0	6/0	7/6
PRINCE FERDINAND (Operetta for children)	2/0	—	—	KING SAUL (CHORUSES ONLY, SOL-FA, 1/6)	5/0	6/0	7/6			
(Ditto, SOL-FA, 0/9)	—	—	—	L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—			
MEYERBEER.				LOTOS-EATERS (The Choric Song)				2/0	—	—
L'ETOILE DU NORD (Opera)	5/0	—	7/6	LOVE THAT CASTETH OUT FEAR	2/6	—	—			
NINETY-FIRST PSALM (Latin)	1/0	—	—	MAGNIFICAT (Latin)	1/6	—	—			
Ditto (English)	1/0	—	—	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0)	2/0	—	—			
A. MOFFAT.				ODE ON THE NATIVITY				2/0	2/6	4/0
BEE QUEEN (Operetta for children) (SOL-FA, 0/6)	1/0	—	—	ODE TO MUSIC (SOL-FA, 0/6)	1/6	—	—			
CHRISTMAS DREAM (for children) (SOL-FA, 0/4)	1/0	—	—	PIED PIPER OF HAMELIN (SOL-FA, 1/0)	2/0	2/6	—			
B. MOLIQUÉ.				PROMETHEUS UNBOUND				3/0	—	—
ABRAHAM	3/0	3/6	5/0	SONG OF DARKNESS AND LIGHT (SOL-FA, 0/3)	2/0	—	—			
J. A. MOONIE.				SOUL'S RANSOM (A Psalm of the Poor)				2/0	—	—
KILLIECRANKIE (SOL-FA, 0/8)	1/6	—	—	TE DEUM LAUDAMI S (Latin)	2/6	—	—			
WOODLAND DREAM (children's voices) (SOL-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (Coronation)	1/0	—	—			
HAROLD MOORE.				TE DEUM LAUDAMUS (English Words)				2/6	—	—
DARKEST HOUR (SOL-FA, 0/9)	1/6	2/0	—	VISION OF LIFE (SOL-FA, 1/0)	2/6	—	—			
MOZART.				VOCES CLAMANTIUM (The voices of them that cry)				2/0	—	—
COMMUNION SERVICE, IN B FLAT, No. 7	1/6	—	—	WAR AND PEACE (CHORUSES, SOL-FA, 1/6)	3/0	—	—			
COSI FAN TUTTE (Opera)	5/0	—	7/6	T. M. PATTISON.						
DIE ZAUBERFLÖTE (Opera)	3/6	—	5/0	ANCIENT MARINER	1/6	—	—			
DON GIOVANNI (Opera)	3/6	—	5/0	LAY OF THE LAST MINSTREL	1/6	—	—			
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet	0/3	—	—	LONDON CRIES	1/0	—	—			
HAVE MERCY, O LORD Second Motet	0/3	—	—	MAY DAY	1/0	—	—			
IL SERAGLIO (Opera)	3/6	—	5/0	MIRACLES OF CHRIST (SOL-FA, 0/6)	1/0	—	—			
KING THAMOS	1/0	1/6	—	A. L. PEACE.						
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	ST. JOHN THE BAPTIST (SOL-FA, 1/0)	3/6	—	—			
LITANIA DE VENERABILI ALTARIS (E2)	1/6	2/0	3/0	PERGOLESI.						
LITANIA DE VENERABILI SACRAMENTO (B2)	1/6	2/0	3/0	STABAT MATER (Female voices) (SOL-FA, 1/3)	1/0	—	—			
MASS, IN B FLAT, No. 7	1/0	—	—	CIRO PINSUTI.						
MASS, IN C, No. 1 (Latin and English)	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' UMBRA	1/0	—	—			
MASS, IN D MINOR, No. 15	1/0	1/6	2/6	PERCY PITT.						
Ditto (Latin and English) (SOL-FA, 1/0)	1/0	1/6	2/6	HOHENLINDEN (Male voices)	1/6	—	—			
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6	JOHN POINTER.						
Ditto (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—			
Ditto (CHORUSES ONLY)	0/8	—	—	(SOL-FA, 0/6)	—	—	—			
O GOD, WHEN THOU (SOL-FA, 0/2) First Motet	0/3	—	—	V. W. POPHAM.						
SPLENDENTE TE, DEUS First Motet	0/3	—	—	EARLY SPRING	1/0	—	—			
E. MUNDELLA.				J. B. POWELL.						
VICTORY OF SONG (Female voices)	1/0	—	—	PANGE LINGUA (Sing, my tongue)	1/6	—	—			
E. W. NAYLOR.				A. H. D. PRENDERGAST.						
PAX DEI (A Song of Rest)	2/0	—	—	SECOND ADVENT	1/6	—	—			
JOHN NAYLOR.				F. W. PRIEST.						
JEREMIAH	3/0	—	—	CENTURION'S SERVANT	0/8	—	—			
JOSEF NEŠVERA.				C. E. PRITCHARD.						
DE PROFUNDIS	2/6	—	—	KUNACEPA	4/0	—	—			
STAFFORD NORTH.				E. PROUT.						
IN THE MORNING (SOL-FA, 0/8)	1/0	—	—	DAMON AND PHINTIAS (Male voices)	2/6	—	—			
E. A. NUNN.				FREEDOM				1/0	—	
MASS, IN C	2/0	—	—	HEREWARD	4/0	—	—			
E. CUTHBERT NUNN.				HUNDRETH PSALM (SOL-FA, 0/4)				1/0	—	
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8)	2/0	—	—	QUEEN AIMÉE (Female voices)	1/6	—	—			
VIA DOLOROSA	1/6	2/0	—	RED CROSS KNIGHT (SOL-FA, 2/0)	4/0	4/6	6/0			
A. O'LEARY.				PURCELL.						
MASS OF ST. JOHN	1/6	—	—	DIDO AND ÆNEAS	2/6	—	—			
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HOW BRIGHTLY SHINES -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
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