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H. W. WAREING.

THE

WRECK OF THE HESPERUS

ONE SHILLING & SIXPENCE.

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BACH

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EDITED BY THE

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(Chaplain in Ordinary to the Queen and Minor Canon of Westminster).

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ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

J. FREDERICK BRIDGE, Mus. Doc.

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

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
WRECK OF THE HESPERUS

POEM BY LONGFELLOW

SET TO MUSIC FOR SOPRANO, TENOR, AND BASS SOLI,
CHORUS AND ORCHESTRA

BY

HERBERT W. WAREING.

PRICE ONE SHILLING AND SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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THE WRECK OF THE HESPERUS.

Longfellow.

Herbert W. Wareing.
Mus. Doc. Cantab.

Moderato assai. ♩ = 88.

PIANO.

p dolce e sempre legato

The first system of the piano accompaniment consists of two staves. The right-hand staff features a melodic line with a series of eighth notes and quarter notes, some beamed together. The left-hand staff provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked *Moderato assai* with a quarter note equal to 88 beats per minute. The dynamic is *p dolce e sempre legato*.

The second system continues the musical piece. The right-hand staff has a melodic line with some chromaticism. The left-hand staff has a steady accompaniment. The dynamic *cresc.* is indicated in the right-hand staff. The tempo remains *Moderato assai*.

The third system includes the vocal line. The right-hand staff has the lyrics "p cre - scen - do - e - stringenda" with notes underneath. The left-hand staff continues the piano accompaniment. The dynamic *rall. e dim.* is marked in the right-hand staff, and *p a tempo* is marked in the left-hand staff. The tempo changes to *a tempo*. The dynamic *p* is also present in the right-hand staff.

The fourth system continues the vocal line and piano accompaniment. The right-hand staff has the lyrics "cre - scen - do al" with notes underneath. The left-hand staff continues the piano accompaniment. The dynamic *p* is present in the right-hand staff. The tempo remains *a tempo*.

A *Moderato assai.* ♩ = 69.

ff

Animato. ♩ = 88.

mf dolce
p

sempre legato
mf
trem.
simile

f

sempre tremolando

B Allegretto.

mf Soprano.

dolce

It was the schooner Hes-perus, That sailed the win - try sea;

And the

mf Alto.

dolce

It was the schooner Hes-perus, That sailed the win-try sea;

And the

mf Tenor.

dolce

It was the schooner Hes-perus, That sailed the win-try sea;

And the

mf Bass.

dolce

B It was the schooner Hes-perus, That sailed the win-try sea; And the
Allegretto. ♩ = 108.

mf

CHORUS.

skip - per had ta - ken his lit - tle daugh - ter, To bear him, to bear him

skip - per had ta - ken his lit - tle daugh - ter, To bear him

skip - per had ta - ken his lit - tle daugh - ter, To bear him, to bear him

skip - per had ta - ken his lit - tle daugh - ter, To bear him, to bear him

4

com - pan-y, The skip - per had ta - ken his lit - tle daugh - ter To
 com - pan-y, The skip - per had ta - ken his lit - tle daugh - ter To
 com - pan-y, The skip - per had ta - ken his lit - tle daugh - ter To
 com - pan-y, The skip - per had ta - ken his lit - tle daugh - ter To

bear him, to bear him com - pan-y.
 bear him, to bear him com - pan-y. Blue were her
 bear him, bear him com - pan-y. Blue were her eyes as the
 bear him, bear him com - pan-y.

Blue were her eyes as the fairy flax, Her cheeks like the dawn of day, And her
 eyes as the flax, as the fairy flax, Her cheeks like the dawn of day, And her
 fai - ry flax, as the fairy flax, Her cheeks like the dawn of day, And her
 Blue were her eyes Her cheeks like the dawn of day, And her

bo- som white as the haw-thorn buds That ope in the month of May, that *mf*

bo- som white as the haw-thorn buds That ope in the month of May, that *pp*

bo- som white as the haw-thorn buds That ope in the month of May, that *pp*

bo- som white as the haw-thorn buds That ope in the month of May, that *pp*

ope in the month of May, that ope in the month of May, Her

ope in May, that ope in May, Her

ope in May, that ope in May, Her

ope in May, that ope in May, Her

CRISC. - poco rall. p a tempo
bo- som white as the hawthorn buds That ope in the month of May.

CRISC. - poco rall. p a tempo
bo- som white as the hawthorn buds That ope in the month of May.

CRISC. - poco rall. p a tempo
bo- som white as the hawthorn buds That ope in the month of May.

CRISC. - poco rall. p a tempo
bo- som white as the hawthorn buds That ope in the month of May.

CRISC. - poco rall. a tempo
bo- som white as the hawthorn buds That ope in the month of May. *mf*

Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including slurs and dynamics.

C *Allegretto moderato.* ♩ = 100.

Piano accompaniment for the second system, including a common time signature 'C' and dynamic markings like 'p dolce' and 'pp'.

Piano accompaniment for the third system, featuring dynamic markings such as 'mp', 'cresc.', and 'ff'.

Moderato. ♩ = 100. **Bass Solo.** *mf*

The skip - per he stood be -

Musical score for the first vocal line and piano accompaniment, including lyrics and dynamic markings like 'p'.

- side the helm, His pipe — was in his mouth, And he

Musical score for the second vocal line and piano accompaniment, including lyrics and musical notations.

watched how the veer-ing flaw did blow The smoke now West, now

South, He watched how the veering flaw did blow, did blow The

mp *mf*

p *mf*

Ped. * Ped. *

a tempo Tenors. *f*

ad lib. The skip - per he stood be-

Basses. *f*

smoke now West, now South The skip - per he stood be-

colla voce *a tempo* *f*

Ped. *

- side the helm, His pipe was in his mouth, And he

- side the helm, His pipe was in his mouth, And he

watched how the veer-ing flaw did blow The smoke now West, — now West, now

watched how the veer-ing flaw did blow The smoke now West, — now West, now

mf South He watched how the veer-ing flaw did blow, — did blow The

mf South He watched how the veer-ing flaw did blow, — did blow The

mf

Ped. * *Ped.* *

smoke now West, — now West, now South.

smoke now West, — now West, now South.

f *ff*

Ped. *

rall. -

A tempo moderato. *dolce*

CRSC. *pp* = 92.

Tenor Solo. *a tempo* *mf*

poco rall. Then *a tempo* *mf*

E

up and spake an old Sail - or, — Had sailed — the Spanish Main, — "I

parlante *mf*

pray thee put in - to yon - der port For I fear, — I fear a

p dolce

hur-ri-cane, "Last night the moon had a gold - en ring, And to-

p dolce

CHORUS.
Soprano.

F *pp* *pp*

"Last night the moon had a golden ring, And to-

Alto. *pp* *pp*

"Last night the moon had a golden ring, And to-

Tenor. *pp* *pp*

night no moon we see! — "Last night the moon had a golden ring, And to-

Bass. *pp* *pp*

"Last night the moon had a golden ring, And to-

F *pp* *pp*

Animato.

mf *mf* *mf* *mf*

- night no moon we see! — The skip-per, he blew a

- night no moon we see! — The skip-per, he blew a —

- night no moon we see! — The skip-per, he blew a —

- night no moon we see! — The skip-per, he blew a

mf *mf* *mf* *mf*

Animato. ♩ = 110.

whiff from his pipe, And a scorn-ful laugh laugh-ed he.

whiff from his pipe, — And a scorn - ful laugh laugh-ed he.

whiff from his pipe, — And a scorn - ful laugh laugh-ed he.

whiff from his pipe, — And a scorn - ful laugh laugh-ed he.

p

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "whiff from his pipe, And a scorn-ful laugh laugh-ed he." The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

Empty vocal staves.

Empty piano accompaniment staves.

Detailed description: This system contains the next four staves of music. The top three staves are empty, indicating that the vocalists are silent during this section. The bottom two staves contain piano accompaniment, including a melodic line in the right hand and a bass line in the left hand.

Empty vocal staves.

Empty piano accompaniment staves.

Detailed description: This system contains the final four staves of music on the page. The top three staves are empty. The bottom two staves contain piano accompaniment, including a melodic line in the right hand and a bass line in the left hand.

G Allegro moderato.

mp Colder and loud-er blew the wind, *mf*

p Colder, Colder and loud-er blew the wind, *mf* Cold-er,

Colder, Cold-er,

G *Allegro moderato*, $\text{♩} = 126$.

p *mp*

f Cold-er and loud-er blew the wind, *p* Cold - er and

f Cold-er and loud-er blew the wind, *p* Cold - er and

Cold - er and

f Cold-er and loud-er blew the wind, *p* Cold - er and

Cold - er and

loud - - - er,

loud - - - er,

loud - - - er,

loud - - - er,

f *risoluto* A gale from the

A gale, a gale from the

f *risoluto*

The snow fell hissing
 A gale, a gale from the North - east; The snow fell hissing
 North-east, a gale, a gale from the North - east; The snow fell
 North-east, a gale, a gale from the North - east;

in - to the brine; And the break - ers froth'd like yeast. The
 in - to the brine; And the break - ers froth'd like yeast, — like
 hiss - - ing; And the break - ers froth'd like yeast. The
 And the break - ers froth'd like yeast, like

snow fell_ hiss - ing in - to the brine, And the breakers froth'd like
 yeast. And the breakers froth'd like
 snow fell_ hiss - ing in - to the brine, And the breakers froth'd like
 yeast. And the breakers froth'd like

yeast. Down came the storm, and smote a - main The vessel in its
 yeast. Down came the storm, and smote a - main The vessel in its
 yeast. Down came the storm, and smote a - main The vessel in its
 yeast. Down came the storm, and smote a - main The vessel in its

strength; She shuddered and paused, like a fright - ed steed, Then leapt her
 strength; She shuddered and paused, like a fright - ed steed, Then leapt her
 strength; Then leapt her
 strength;

ca-ble's length, her ca-ble's length. *Moderato.*
 ca-ble's length, her ca-ble's length.
 ca-ble's length, her ca-ble's length. Bass Solo. *mf*
 her ca-ble's length. Come *Moderato.*

p = 104.

tranquillo con espress.

hither, come hither! my lit-tle daughter, And do not tremble

p

p *tranquillo con espress.*

so, For I can wea-ther the rough-est gale That ev-er the wind did

Tempo animato.

blow. O come hi-ther, come hi-ther! my lit-tle

mp *mf*

daughter and do not, do not trem-ble so; For I can weather the

Più animato.

p Soprano.

He wrapped her warm in his
p Alto.

He wrapped her warm in his
p Tenor.

He wrapped her warm in his
p Bass.

roughest gale, that ev-er the wind did blow.

He wrapped her warm in his
Più animato. ♩ = 126.

sea-man's coat A - gainst the sting - ing blast; He

sea-man's coat A - gainst the sting - ing blast; He

sea-man's coat A - gainst the sting - ing blast; He

sea-man's coat A - gainst the sting - ing blast; He

cut a rope from a broken spar, And bound her to the

cut a rope from a broken spar, And bound her to the

cut a rope from a broken spar, And bound her to the

cut a rope from a broken spar, And bound her to the

mast. He cut a rope from a broken spar And bound her to the mast. —
 mast. He cut a rope from a broken spar And bound her to the mast. —
 mast. He cut a rope from a broken spar And bound her to the mast. —
 mast. He cut a rope from a broken spar And bound her to the mast. —

Moderato. ♩ = 96.
Soprano Solo.

O fa-ther! I hear the church-bells ring, O say what may it
 be? —

Tempo animato.

Bass Solo. *f*
 'Tis a fog-bell on a rock-bound coast! And he

mf Ped.

Moderato.

mf
O fa-ther! I hear the
steered for the o - pen sea.

Moderato. ♩ = 96.
p
Ped.

Tempo animato.

sound of guns, O say what may it be?
Some

f
Tempo animato.

mf
O
ship in distress, that can-not live In such an an-gry sea!

mf *mp* *mf*

fa - ther! I see a gleaming light, O say— what may it

Meno mosso.

Soprano.

be?— But the fa-ther an-swered nev-er a word, For a fro-zen corpse was

Alto. *pp*

Tenor. *pp* For a fro-zen corpse was

Bass. *pp* But the fa-ther an-swered nev-er a word, For a fro-zen corpse was

Meno mosso. ♩ = 96.

For a fro-zen corpse was

Voices only. *pp*

Andante con moto.

he. *mp* Lashed to the helm, all stiff and

he. *mp* Lashed to the helm, all stiff and

he. *mp* Lashed to the helm, all stiff and

he. *mp* Lashed to the helm, all stiff and

Andante con moto. ♩ = 92.

mp

Larghetto.

p ♩ = 92. *mf*

Larghetto con molto espressione.

Soprano Solo.

mp 0
And the maiden clasped her hands and prayed That sav-ed she might

be; — And she thought of Christ who stilled the waves, On the Lake, the Lake of

Ga - li-lee. The maid-en clasped her hands and prayed That sav - ed she might

mf *cresc.*

be; — And she thought of Christ who stilled the waves, she

mf *cresc.*

mf ad lib.

thought of Christ who stilled the waves On the Lake — of Ga-li-lee, — on the

sempre cresc. *mf colla voce*

Pa tempo

Lake of Ga-li - lee. —

a tempo *p* *mf*

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

And fast through the mid - night dark — and drear, Through the

Alto.

Tenor.

Bass.

Allegretto. ♩. = 60.

whist - ling sleet and snow, Like a sheet - ed ghost the

Like a sheet - ed ghost the

whist - ling sleet and snow, Like a sheet - ed ghost the

Like a sheet - ed ghost the

ves - sel swept Towards the reef of the Nor - man's Woe. ——— And

ves - sel swept Towards the reef of the Nor - man's Woe. ——— And

ves - sel swept Towards the reef of the Nor - man's Woe. ——— And

ves - sel swept Towards the reef of the Nor - man's Woe. ——— And

ev - er the fit - ful gusts be - tween A sound came from the

ev - er the fit - ful gusts be - tween A sound came from the

ev - er the fit - ful gusts be - tween A sound came from the

ev - er the fit - ful gusts be - tween A sound came from the

land; 'twas the sound of the tramp - ling surf, On the rocks and the hard sea -

land; 'twas the sound of the tramp - ling surf, On the rocks and the hard sea -

land; 'twas the sound of the tramp - ling surf, On the rocks and the hard sea -

land; 'twas the sound of the tramp - ling surf, On the rocks and the hard sea -

R *mp*
- sand. The breakers were right be - neath her bows, She drift - ed a drear - y

mp
- sand. The breakers were right be - neath her bows, She drift - ed a drear - y

mp
- sand. The breakers were right be - neath her bows, She drift - ed a drear - y

mp
- sand. The breakers were right be - neath her bows, She drift - ed a drear - y

R *mp*

wreck, And a whoop - ing bil - low swept her crew Like
wreck, And a whoop - ing bil - low swept her crew Like
wreck, And a whoop - ing bil - low swept her crew Like
wreck, And a whoop - ing bil - low swept her crew Like

mf *cresc.* *f*

i - cic - les from her deck.
i - cic - les from her deck, from her deck.
i - cic - les from her deck, from her deck. She struck where the white and
i - cic - les from her deck. She struck where the white and

p *mf*

She
She struck where the white and fleec - y waves she
fleec - y waves, Looked soft as card - ed, card - ed wool, she
fleec - y waves, Looked soft as card - ed wool,

mf *cresc.* *f*

struck where the white and fleec - y waves, Looked
 struck where the white and fleec - y waves, Looked
 struck where the white and fleec - y waves, Looked

Looked

soft as card - ed wool, But the cru - el rocks they
 soft as card - ed wool, they
 soft as card - ed wool, they
 soft as card - ed wool, they

dim. mp p

gored her sides, the cru - el rocks they gored her sides, Like the
 gored her sides, they gored her sides, Like the
 gored her sides, they gored her sides, Like the
 gored her sides, they gored her sides, Like the

mp p

S

horns of an an - gry bull. The
 horns of an an - gry bull. The
 horns of an an - gry bull. The
 horns of an an - gry bull. The cru - el rocks,

cru - el rocks, they gored
 cru - el rocks, they gored
 cru - el rocks, they gored
 the cru - el rocks, they gored

her sides, Her ratt-ling shrouds all sheathed in ice. With the
 her sides, Her ratt-ling shrouds all sheathed in ice. With the
 her sides, Her shrouds all sheathed in ice. With the
 her sides, With the

First system of musical notation. The right hand features a melodic line with a slur over the first two measures and a series of chords in the third measure. The left hand has a bass line with a dynamic marking of *f* in the second measure.

Second system of musical notation. The right hand has a series of chords in the first two measures, followed by a melodic phrase in the third measure. The left hand has a bass line with a dynamic marking of *mf* in the first measure.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a dynamic marking of *f* in the third measure.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *dim.* in the first measure and a *V* marking above the first measure. The left hand has a bass line with a dynamic marking of *mf* in the second measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a dynamic marking of *p* in the third measure.

dim - in - u - en -

- do

Molto meno mosso. ♩ = 60.

pp *

DAY-BREAK ON THE SEA-SHORE.

Andantino con molto espress.

W *Andantino.* ♩ = 112.

P

cresc.

* When this work is performed with pianoforte accompaniment only, it may be considered advisable to omit the part between this sign and that on page 34.

First system of musical notation. The right hand (treble clef) features a melodic line with a wavy hairpin and a slur. The left hand (bass clef) provides harmonic support with chords and a few moving lines. A dynamic marking of *f* is present in the left hand.

Ped.

Second system of musical notation. The right hand continues the melodic line. The left hand features a sustained chord in the first measure, followed by a moving line. Dynamic markings include *p*, *cresc.*, and *dim.*

Third system of musical notation. The right hand has a melodic line with a slur and a wavy hairpin. The left hand has a moving line with a dynamic marking of *p*.

Fourth system of musical notation. The right hand features a melodic line with a slur and a triplet. The left hand has a moving line with a dynamic marking of *cresc.*

Fifth system of musical notation. The right hand has a melodic line with a slur and a triplet. The left hand has a moving line with a dynamic marking of *dim.* and *mf*. A large 'X' is written above the right hand in the final measure.

First system of musical notation, featuring a treble and bass clef. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has two sharps (F# and C#). The system contains four measures of music.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the second measure. The treble clef line features a triplet of eighth notes in the fourth measure. The system contains four measures.

Third system of musical notation, featuring a *dim.* (diminuendo) marking in the first measure and a *p* (piano) dynamic marking in the second, third, and fourth measures. The treble clef line includes a triplet of eighth notes in the fourth measure. The system contains four measures.

Fourth system of musical notation, featuring a *p* (piano) dynamic marking in the second measure. The treble clef line continues with melodic phrases. The system contains four measures.

Fifth system of musical notation, featuring a *p* (piano) dynamic marking in the fourth measure. The treble clef line concludes with a final chord. The system contains four measures.

a tempo

rall. *p*

CRSC.

f
Ped.

p *CRSC.* *dim.*

p

Ped. Ped. Ped.

pp CRES.

f *

Andante con moto. ♩ = 108.

Sostenuto.

mf Tenor Solo.

At day-break on the lone sea-beach, A

fish-er-man stood a - ghast to see the form of a maiden

fair Lashed close to a drift-ing mast The salt sea was fro-zen

mf

on her breast, The salt tears in her eyes; And he

f

saw her hair, like the brown sea-weed, On the bil-lows fall and

p

rise, He saw her hair like the brown sea-weed, On the

mf *mp*

bil - lows fall and rise. Such was the wreck of the

Hes-per-us, In the mid-night and the snow! Christ save us all from a

death like this, On the reef of the Nor-man's Woe!

Allegretto.
Soprano.

Alto.
mf

Christ save us all from a death like this On the reef of the Nor-man's

Tenor.

Bass.

Allegretto. ♩ = 112.

mf

Christ save us all from a death like this On the reef of the Nor - man's

Woe save us all from a death like this, from a death like

mf

Woe O save us all from a death like

this Christ save, save us all, save us all

f

Christ save us all from a death like this On the reef of the Nor - man's

this, O save us all, O save us from a death like

from a death like this Christ save us all

Christ save us all from a death like this On the reef of the Norman's

Woe Christ save us, save

this, O save us all, O save, save us
 O save us, save, save us
 Woe! Christ save us all, O save, save us
 us

all, save us, save us
 all, O save us all,
 all, save us all,
 Christ save us all from a death like this On the reef of the Nor - man's

all, save us all, O
 Christ save us all from a death like this On the
 Christ save us all from a death like this On the
 Woe! Christ

Christ from a death like this O save us all, save us all from a
 reef of the Nor-man's Woe, save us all, save us all from a
 reef of the Nor-man's Woe, save us all, save us all from a
 save us all, O save us all, save us all from a

death like this On the reef of the Nor-man's Woe, save
 death like this On the reef of the Nor-man's Woe,
 death like this On the reef of the Nor-man's Woe, O save us
 death like this On the reef of the Nor-man's Woe, O save us

us all, Christ save us all from a
 save us all, Christ save us all, save us all from a
 all, O Christ save us all from a death like this, from a
 all, save us all, save us

sempre cresc.

death like this, save us all, save us all,
 death like this, O save, save us all, save us
 death like this, O save, save us all, save us

all save O

sempre cresc.

Christ save us all from a death like this. *rall.*
 all, save all from a death like this, a death like this. *rall.*
 all, save all from a death like this, a death like this. *rall.*

save us all.

rall.

Andante con moto.

mf
 Such was the wreck of the Hes - per - us, In the mid - night and the
 Such was the wreck of the Hes - per - us, In the mid - night and the

Andante con moto. ♩ = 84.

mf

snow Christ save us all from a death like this On the reef of the Nor-man's
 Christ save us all

snow Christ save from a death like this On the reef of the Nor-man's

ff Christ save us all from a death like this On the
ff Christ save us all from a death like this On the
 Woe! **ff** Christ save us all from a death like this On the
 Woe! **ff** Christ save us all from a death like this On the

reef of the Nor - man's Woe.
 reef of the Nor - man's Woe.
 reef of the Nor - man's Woe.
 reef of the Nor - man's Woe.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth 5/6.		Paper Cover.	Paper Boards.	Cloth 5/6.	
FRANZ ABT.					KAREL BENDĚ.			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	
SPRINGTIME (ditto) (SOL-FA, 0/6) ...	2/6	—	—	WILFRED BENDALL.				
SUMMER (ditto) ...	2/6	—	—	THE LADY OF SHALOTT (Female vv.) (SOL-FA, 1/0) ...	2/6	—	—	
THE GOLDEN CITY (ditto) (SOL-FA, 0/6) ...	2/6	—	—	SIR JULIUS BENEDICT.				
THE WISHING STONE (ditto) ...	2/6	—	—	ST. PETER ...	3/0	3/6	5/6	
THE WATER FAIRIES (ditto) ...	2/6	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0	
THE SILVER CLOUD (ditto) ...	2/6	—	—	PASSION MUSIC FROM ST. PETER ...	1/6	—	—	
MINSTER BELLS (ditto) ...	2/6	—	—	SIR W. STERNDALE BENNETT.				
B. AGUTTER.					THE MAY QUEEN (SOL-FA, 1/0) ...	3/0	3/6	5/0
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	THE WOMAN OF SAMARIA (SOL-FA, 1/0) ...	4/0	—	6/0	
MISSA DE BEATA MARIĀ VIRGINE, IN C (English) (Female voices) ...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	
THOMAS ANDERTON.					G. R. BETJEMANN.			
YULE TIDE ...	1/6	2/0	3/0	THE SONG OF THE WESTERN MEN ...	1/0	—	—	
THE NORMAN BARON ...	1/0	—	—	W. R. BEXFIELD.				
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0	—	—	ISRAEL RESTORED ...	4/0	—	3/0	
W. I. ARGENT.					HUGH BLAIR.			
MASS, IN B FLAT ...	2/6	—	—	HARVEST-TIDE ...	1/0	—	—	
P. ARMES.					BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—
HEZEKIAH ...	2/6	—	—	JOSIAH BOOTH.				
ST. JOHN THE EVANGELIST ...	2/6	—	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...	2/6	—	—	
ST. BARNABAS ...	2/0	—	—	E. M. BOYCE.				
A. D. ARNOTT.					THE LAY OF THE BROWN ROSARY ...	1/6	—	—
YOUNG LOCHINVAR (SOL-FA, 0/6) ...	1/6	—	—	YOUNG LOCHINVAR ...	1/6	—	—	
THE BALLAD OF CARMILHAN (SOL-FA, 1/6) ...	2/6	—	—	J. BRADFORD.				
E. ASPA.					HARVEST CANTATA ...	1/6	—	—
THE GIPSIES ...	1/0	—	—	THE SONG OF JUBILEE ...	2/0	—	—	
ENDYMION ...	4/0	—	—	PRaise THE LORD ...	2/0	—	—	
ASTORGA.					W. F. BRADSHAW.			
STABAT MATER ...	1/0	1/6	—	GASPAR BECERRA ...	1/6	—	—	
BACH.					J. BRAHMS.			
MASS, IN B MINOR ...	2/6	3/0	4/0	A SONG OF DESTINY ...	1/0	—	—	
MISSA BREVIS, IN A ...	1/6	—	—	C. BRAUN.				
THE PASSION (S. MATTHEW) ...	2/6	—	—	SIGURD ...	5/0	—	—	
" Abridged, as used at St. Paul's ...	1/6	—	—	J. C. BRIDGE.				
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	DANIEL ...	3/6	—	—	
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	RUDEL ...	4/0	—	—	
MAGNIFICAT ...	1/0	—	—	J. F. BRIDGE.				
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	
GOD SO LOVED THE WORLD ...	1/0	—	—	MOUNT MORIAH ...	3/0	—	—	
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	BOADICEA ...	2/6	—	—	
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0	
O LIGHT EVERLASTING ...	1/0	—	—	NINEVEH ...	2/6	3/0	4/0	
BIDE WITH US ...	1/0	—	—	THE INCHCAPE ROCK ...	1/0	—	—	
A STRONGHOLD SURE ...	1/0	—	—	THE LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—	
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	DUDLEY BUCK.				
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0	
THOU GUIDE OF ISRAEL ...	1/0	—	—	EDWARD BUNNETT.				
JESU, PRICELESS TREASURE ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	W. BYRD.				
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	
J. BARNBY.					CARISSIMI.			
REBEKAH (SOL-FA, 0/9) ...	1/0	1/6	2/6	JEPHTHAH ...	1/0	—	—	
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	F. D. CARNELL.				
LECNARD BARNES.					SUPPLICATION ...	5/0	—	—
THE BRIDAL DAY ...	2/6	—	4/6	GEORGE CARTER.				
J. F. BARNETT.					SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
THE ANCIENT MARINER (SOL-FA, 2/0) ...	3/6	4/0	5/0	WILLIAM CARTER.				
THE RAISING OF LAZARUS ...	6/6	—	9/0	PLACIDA ...	2/0	2/6	4/0	
PARADISE AND THE PERI ...	4/0	—	—	CHERUBINI.				
THE WISHING BELL (Female voices) (SOL-FA, 1/-) ...	2/6	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	
BEETHOVEN.					SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	THIRD MASS (CORONATION) ...	1/0	1/6	2/6	
RUINS OF ATHENS ...	1/0	1/6	2/6	FOURTH MASS IN C ...	1/0	1/6	2/6	
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6					
MOUNT OF OLIVES ...	1/0	1/6	2/6					
MASS, IN C ...	1/0	1/6	2/6					
COMMUNION SERVICE, IN C ...	1/6	—	3/0					
MASS, IN D ...	2/0	2/6	4/0					
THE CHORAL SYMPHONY ...	2/6	—	—					
Ditto, VOCAL PART (SOL-FA, 0/6) ...	1/0	—	—					
THE CHORAL FANTASIA (SOL-FA, 0/3) ...	1/0	—	—					
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—					
MEEK, AS THOU LIVEDST ...	0/2	—	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

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E. T. CHIPP.				MYLES B. FOSTER.			
JOB	4/0	—	—	THE LADY OF THE ISLES	1/6	—	—
NAOMI	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—
HAMILTON CLARKE.				(DITTO, SOL-FA, 0/8)			
PEPIN THE PIPPIN (Operetta), both Notations ...	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
(DITTO, SOL-FA, 0/9)				SNOW FAIRIES (Female voices)			
THE MISSING DUKE (Operetta) (SOL-FA, 0/9) ...	2/6	—	—	...	1/6	—	—
THE DAISY CHAIN (Operetta)	2/6	—	—	ROBERT FRANZ.			
FREDERICK CORDER.				PRAISE YE THE LORD (117th Psalm)			
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—	...	1/0	—	—
SIR MICHAEL COSTA.				NIELS W. GADE.			
THE DREAM	1/0	—	—	PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
H. COWARD.				SPRING'S MESSAGE (SOL-FA, 0/3)			
THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
F. H. COWEN.				ZION			
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0	THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
A SONG OF THANKSGIVING	1/6	—	—	COMALA	2/0	2/6	4/0
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	HENRY GADSBY.			
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—
THE WATER LILY	2/6	—	—	ALCESTIS (Male voices)	4/0	—	—
VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	COLUMBUS (Male voices)	2/6	—	—
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—	F. W. GALPIN.			
J. MAUDE CRAMENT.				YE OLDE ENGLYSHE PASTYMES... ..			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	...	1/6	—	—
LITTLE RED RIDING HOOD (Female voices) ...	2/0	—	—	G. GARRETT.			
W. CRESER.				HARVEST CANTATA (SOL-FA, 0/6)			
EUDORA (A dramatic Idyll)	2/6	—	—	THE SHUNAMMITE	3/0	—	—
W. CROTCH.				THE TWO ADVENTS			
PALESTINE	3/0	3/6	5/0	...	1/0	—	—
W. H. CUMMINGS.				R. MACHILL GARTH.			
THE FAIRY RING	2/6	—	—	EZEKIEL	4/0	4/6	—
W. G. CUSINS.				THE WILD HUNTSMAN			
TE DEUM	1/6	—	—	...	1/0	1/6	—
GIDEON	3/6	—	—	A. R. GAUL.			
FÉLICIEN DAVID.				A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...			
THE DESERT (Male voices)	1/6	2/0	—	JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
P. H. DIEMER.				PASSION SERVICE			
BETHANY	4/0	—	—	RUTH (SOL-FA, 0/9)	2/0	2/6	4/0
M. E. DOORLY.				THE HOLY CITY (SOL-FA, 1/0)			
LAZARUS	2/6	—	—	THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
F. G. DOSSERT.				ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...			
MASS, IN E MINOR	5/0	—	—	UNA	2/6	3/0	4/0
COMMUNION SERVICE, IN E MINOR	2/0	—	—	...	(DITTO, SOL-FA, 1/0)
F. DUNKLEY.				THE LEGEND OF THE WOOD (Female voices) ...			
THE WRECK OF THE HESPERUS	1/0	—	—	...	(DITTO, SOL-FA, 0/8)
ANTONIN DVOŘÁK.				FR. GERNSHEIM.			
ST. LUDMILA	5/0	6/0	7/6	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
Ditto (German and Bohemian Words)	8/0	—	—	E. OUSELEY GILBERT.			
THE SPECTRE'S BRIDE (SOL-FA, 1/6)	3/0	3/6	5/0	SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—
Ditto (German and Bohemian Words)	6/0	—	—	F. E. GLADSTONE.			
STABAT MATER	2/6	3/0	4/0	PHILIPPI	2/6	—	—
PATRIOTIC HYMN	1/6	—	—	GLUCK.			
Ditto (German and Bohemian Words)	3/0	—	—	ORPHEUS	3/6	—	—
REQUIEM MASS	5/0	6/0	7/6	F. K. HATTERSLEY.			
MASS, IN D	2/6	—	—	ROBERT OF SICILY	2/6	—	—
COMMUNION SERVICE, IN D	2/6	—	—	HERMANN GOETZ.			
A. E. DYER.				BY THE WATERS OF BABYLON (137th Psalm) ...			
SALVATOR MUNDI	2/6	—	—	GENIA	1/0	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	THE WATER-LILY (Male voices)	1/6	—	—
H. J. EDWARDS.				CH. GOUNOD.			
THE ASCENSION	2/6	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6
THE EPIPHANY	2/0	—	—	Ditto, SOL-FA (Latin and English)	2/0	—	—
PRAISE TO THE HOLIEST	1/6	—	—	REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
EDWARD ELGAR.				THE REDEMPTION (English words) (SOL-FA, 2/0) ...			
THE BLACK KNIGHT	2/0	—	—	Ditto (French Words)	8/4	—	—
ROSALIND F. ELLICOTT.				Ditto (German Words)			
ELYSIUM	1/0	—	—	...	10/0	—	—
THE BIRTH OF SONG	1/6	—	—	MESSE SOLENELLE (St. CECILIA)	1/0	1/6	2/6
GUSTAV ERNEST.				OUT OF DARKNESS			
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	2/0	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
T. FACER.				TROIISIÈME MESSE SOLENELLE			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
DITTO, SOL-FA, 0/9				Ditto (Out of darkness)			
E. FANING.				THE SEVEN WORDS OF OUR SAVIOUR ON			
BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—	THE CROSS (Filiæ Jerusalem)	1/0	—	—
DITTO, SOL-FA, 1/0				DAUGHTERS OF JERUSALEM			
HENRY FARMER.				GALLIA (SOL-FA, 0/4)			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6	...	1/0	—	—
				A. M. GOODHART.			
				EARL HALDAN'S DAUGHTER			
				ARETHUSA			
				...			
				C. H. GRAUN.			
				THE PASSION OF OUR LORD (Der Tod Jesu) ...			
				TE DEUM			
				...			
				ALAN GRAY.			
				THE WIDOW OF ZAREPHATH			
				ARETHUSA			
				THE LEGEND OF THE ROCK-BUOY BELL ...			
				...			
				J. O. GRIMM.			
				THE SOUL'S ASPIRATION			
				...			
				G. HALFORD.			
				THE PARACLETE			
				...			
				E. V. HALL.			
				IS IT NOTHING TO YOU?			
				...			

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HANDEL.					W. H. HUNT.		
ALEXANDER'S FEAST	2/0	2/6	4/0	STABAT MATER	3/0	3/6	—
ACIS AND GALATEA	1/0	1/6	2/6	H. H. HUSS.			
DITTO, New Edition, edited by J. Barnby (SOL-FA, 1/0)	1/0	1/6	2/6	AVE MARIA (Female voices)	1/0	—	—
ALCESTE	2/8	—	—	F. ILIFFE.			
SEMELE	3/0	3/6	5/0	SWEET ECHO	1/0	—	—
THE PASSION	3/0	3/6	5/0	JOHN WILLIAM JACKSON.			
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0	I CRIED UNTO GOD	1/6	—	—
ALEXANDER BALUS	3/0	3/6	5/0	W. JACKSON.			
HERCULES	3/0	3/6	5/0	THE YEAR	2/0	2/6	—
ATHALIAH	3/0	3/6	5/0	D. JENKINS.			
ESTHER... ..	3/0	3/6	5/0	DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—
SUSANNA	3/0	3/6	5/0	A. JENSEN.			
THEODORA	3/0	3/6	5/0	THE FEAST OF ADONIS	1/0	—	—
BELSHAZZAR	3/0	3/6	5/0	W. JOHNSON.			
THE MESSIAH, edited by V. Novello (SOL-FA, 1/0)	2/0	2/6	4/0	ECCE HOMO	2/0	—	—
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0	C. WARWICK JORDAN.			
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0	BLOW YE THE TRUMPET IN ZION	1/6	—	—
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	ALFRED KING.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0	THE EPIPHANY	3/0	—	—
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0	N. KILBURN.			
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0	THE SILVER STAR (Female voices)	1/6	—	—
SAMSON (SOL-FA, 1/0)	2/0	2/6	4/0	THE LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—
SOLOMON	2/0	2/6	4/0	BY THE WATERS OF BABYLON	1/0	—	—
JEPHTHA	2/0	2/6	4/0	OLIVER KING.			
JOSHUA	2/0	2/6	4/0	BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
DEBORAH	2/0	2/6	4/0	THE NAIADS (Female voices)	2/6	—	—
SAUL	2/0	2/6	4/0	THE SANDS O' DEE	1/0	—	—
CHANDOS TE DEUM	1/0	1/6	2/6	J. KINROSS.			
DETTINGEN TE DEUM	1/0	1/6	2/6	SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	2/6	—	—
UTRECHT JUBILATE	1/0	—	—	H. LAHEE.			
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—	THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	2/6	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—	LEONARDO LEO.			
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	DIXIT DOMINUS	1/0	1/6	—
Or, singly:—				H. LESLIE.			
THE KING SHALL REJOICE	0/8	—	—	THE FIRST CHRISTMAS MORN	2/6	—	—
ZADOK THE PRIEST	0/3	—	—	F. LISZT.			
MY HEART IS INDITING	0/8	—	—	THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
LET THY HAND BE STRENGTHENED	0/6	—	—	THIRTEENTH PSALM	2/0	—	—
THE WAYS OF ZION	1/0	—	—	C. H. LLOYD.			
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	ALCESTIS	3/0	—	—
L'ALLEGRO	2/0	2/6	4/0	ANDROMEDA	3/0	3/6	5/0
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—	HERO AND LEANDER	1/6	—	—
HAYDN.				THE SONG OF BALDER	1/0	—	—
THE CREATION (SOL-FA, 1/0)	2/0	2/6	4/0	THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE CREATION, Pocket Edition	1/0	1/6	2/0	THE GLEANERS' HARVEST (Female voices)	2/6	—	—
THE SEASONS	3/0	3/6	5/0	A SONG OF JUDGMENT	2/6	3/0	4/0
Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—	ROSSALL	2/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6	SIR OGGIE AND THE LADIE ELSIE	1/6	—	—
Ditto (Latin and English)	1/0	1/6	2/6	CLEMENT LOCKNAME.			
SECOND MASS, IN C (Latin)	1/0	1/6	2/6	THE ELFIN QUEEN (Female voices)	2/6	—	—
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6	W. H. LONGHURST.			
Ditto (Latin)	1/0	1/6	2/6	THE VILLAGE FAIR	2/0	2/6	—
SIXTEENTH MASS (Latin)	1/6	2/0	3/0	HAMISH MACCUNN.			
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0	LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/6
TE DEUM (English and Latin)	1/0	—	—	LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)... ..	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—	G. A. MACFARREN.			
BATTISON HAYNES.				SONGS IN A CORNFIELD (Female voices) (DITTO, SOL-FA, 0/9)	1/6	—	—
THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—	MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6
A SEA DREAM (Female voices)	2/6	—	—	THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
H. HEALE.				OUTWARD BOUND	1/0	—	2/6
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