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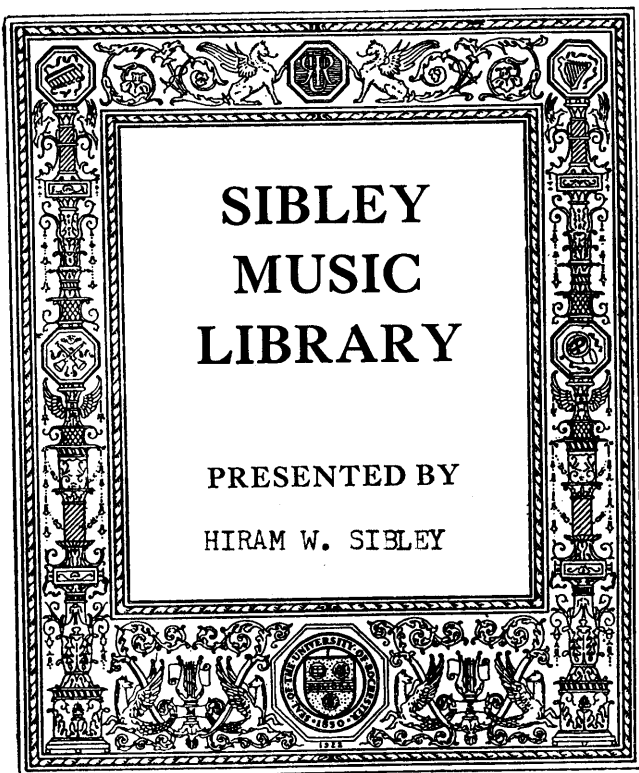
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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE MAY QUEEN

A PASTORAL

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HENRY F. CHORLEY

COMPOSED BY

SIR W. STERNDALE BENNETT.

PRICE ONE SHILLING.

Paper boards, 1s. 6d.; cloth 2s. 6d.

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THE MAY-QUEEN.

MAY-QUEEN (SOPRANO). LOVER (TENOR).

QUEEN (CONTRALTO). CAPTAIN OF THE FORESTERS [AS ROBIN HOOD] (BASS)

OVERTURE.

CHORUS.

Awake, awake !

Wake with a smile, O month of May !
Wake with a song of pleasant cheer :
Fill with thy breath the hedgerow spray,
Tune with thy pipe the river clear ;
For beauty's carpet gaily strow
The velvet green with daisy gems ;
For fairer scene is not below
Than English meadow by the Thames.

Come hither, young ! come hither, old !
With lissom boughs and ribbons new,
And sheaves of cowslips pale as gold,
And hawthorn pearly as the dew ;
And violets we may smell, not see,
And blue-bells nodding on their stems ,
More bright May-tree there must not be
Than ours beside the royal Thames.

RECITATIVE.

Now that the tree is drest—begone,
And hither bring the Queen of May,
With rebeck and with roundelay.

RECITATIVE.

Lover.

Why must I linger here alone,
Who love the maiden best of all ?
I dare not look her face upon,
Nor see her eye upon me fall
With coldness worse than angry scorn—
O woe the day when I was born !

AIR.

O meadow clad in early green !
O river gently flowing by !
Remember all you erst have seen,
And to my mournful plaint reply.
For well ye know the one dear name
So deeply carved on many a tree ;
And well the face that hither came
Through morning dew to smile on me.

Go crown her, all ye starry tears
By eyes of envying rival shed !
Go lull her, all ye sighs and fears
Wrung by her frown from hearts that bled
Go tell her pride, when she goes by,
I'll lay me down on earth and die !
But never hope, when all is done,
To melt her cruel heart of stone—
O mournful May !

CHORUS.

O melancholy plight
Of undeserved decay !
Can fancy thus delight
An honest love to spite,
And Folly win the day ?
Behold him, late so bold,
How pallid and forlorn !
I would not have the gold
Of Ind one thousand fold,
To have with it her scorn

SOLO AND CHORUS.

Chorus.

With a laugh as we go round
 To the merry, merry sound
 Of the tabor and the pipe,
 We will frolic on the green;
 For since the world began,
 And our royal river ran,
 Was never such a May-day,
 And never such a Queen!

*Solo.**May-Queen.*

With the carol in the tree
 And the blooming on the lea,
 And the riot of the bee,
 Has my merry reign begun;
 And my people, one and all,
 Shall keep revel at my call,
 Till my faded garland fall
 At the setting of the sun.

I have welcome and relief
 For the lover full of grief,
 Howsoe'er the winged thief
 In a snare his heart should bind;
 For the April is away
 With her tears for every day,
 And beneath the moon of May
 Even cruel maids are kind.

RECITATIVE AND DUET.

Lover.

Yet hear me ere the dance begin;
 One word—but one—

May-Queen.

Good morrow, friend,
 What would ye now?

Lover.

Have pity; end
 This long, long play of cold disdain—
 Have pity on my weary pain!

May-Queen

Come, that reproachful frown lay by!

Lover.

Why hast thou changed thy fancy?

May-Queen.

Why?

*Duet**May-Queen*

Can I not find thee a warrant for changing,
 Up in the firmament, down in the flower,
 Round in the breezes for evermore ranging
 City and wilderness, ocean and bower?
 Till the wild wind with its messages laden
 Thou canst set free or control with a span,
 O! for inconstancy blame not a maiden,
 Nor force her heart to do more than it can!

Lover.

Why do you cruelly frown on and fly me,
 Wither my heart and bewilder my brain?
 Why are you beautiful but to destroy me?
 Why, being tender, delight in my pain?
 Can you behold, without memory's upbraiding,
 Eyes that are dim as mine, cheeks grown so
 wan?
 O! of each vow that is broken by maiden,
 Love keeps a record more sternly than man.

Lover.

O! so soon to cast me by
 For an idle fantasy!
 Were we not brought up together,
 Sharing storm and summer weather;
 O'er the same clear river leaning,
 In the same brown harvest gleaming,
 Homeward, hand in hand returning,
 The same stars of evening learning,
 Needing neither oath nor vow?
 Why is all forgotten now?

May-Queen.

Clear that doleful frowning brow,
 'Tis no day for pining now,
 All this precious sunshine losing;
 What if I so fickle be,
 Dance with other swains than thee—
 Is it manly to lament?
 No—another partner choosing,
 Thou be lightest in the ring—
 Smile the kindest, loudest sing,
 Only for my punishment.

RECITATIVE.

May-Queen.

But enough—my people gay
 Clamour for their Queen of May,
 And here come the foresters—

Lover.

Led by yonder boastful stranger—
 And the false one thus can tell
 I must bid my hope farewell
 Without blushing, without anger!
 What a heart of stone is hers!

AIR.

Robin Hood.

'Tis jolly to hunt in the bright moonlight,
 When a man can couch in the six-foot fern!
 And the cold crisp air of the autumn night
 Makes the outlaw's faggot more clearly burn.
 After prayers (Heaven bless him!) the fat red
 priest
 Talks big of his park as he sits at his feast:
 There is not an abbot from sea to sea
 But keepeth the best of his deer for me.

'Tis merry to spend in the broad, broad town,
 Where the mayor snores loud o'er his cups of
 wine,
 And the mercer to clothe us must needs roll
 down
 His wool and his velvet so superfine.

Let the mayor (Heaven bless him!) so gravely
 sleep,
 Let the mercer boast of his vaults so deep,
 And seal up his chests with his padlocks three,
 There still is a bag of his gold for me!

'Tis bonny to feast in the gay, gay bower,
 To the harp and the lute and the love-sick
 horn,
 Where they sing and they dance till the mid-
 night hour
 Is busy as noon, and as blithe as morn:
 And the Earl (Heaven bless him!) must needs
 commend
 His Lady to smile on his trusty friend!
 There's never a lady of high degree
 But hoardeth her kindest of smiles for me!

RECITATIVE.

May-Queen.

Methinks your song is something bold—

Robin Hood.

O! not too bold for beauty's ear:
 I am no shepherd-lover cold,
 But a brave gallant forester!

Lover.

Prithee, be warned!—

Robin Hood.

What doth he here—
 This moon-struck boy that loiters near?

TRIO.

Robin Hood.

Shall a clown that beauty wear,
 That would grace the home of Pride?
 Shall those eyes beyond compare
 An unseemly cottage hide?

Rather trust to me the fate
 Of thine heart and of thine hand ;
 And I'll raise thee to the state
 Of a lady of the land !
 Then if love thou wilt obey
 When the world asleep is laid,
 Through the moonshine steal away
 To the hawthorn in the glade.

May-Queen.

Can a simple maiden hear
 Such a tongue and feel no charm ?
 E'en though Prudence in her ear
 Mutter low a wise alarm ?
 What a mien of proud estate,
 What a voice of sweet command !
 Dare I trust him with the fate
 Of my heart and of my hand ?
 No ! my love's last word by day
 Must in holy church be said ;
 So—I'll even keep away
 From the hawthorn in the glade.

Lover.

Can a virgin heart be won
 By a mien so full of guile,
 By a soft and honeyed tone,
 And a dark deceitful smile ?
 O the love that scarce will woo,
 So impatient to command,
 Is a love one day to rue,
 Be its gilding e'er so grand.
 Ere thou trust him with thy fate,
 O beware ! unthinking maid,
 Lest repentance come too late,
 When no friend is nigh to aid !

RECITATIVE AND CHORUS

Robin Hood.

And now the greenwood King shall claim
 Sweet welcome from the greenwood Queen !

May-Queen.

Not on my lips, bold man !

Chorus.

For shame :

Lover.

Not while I live to stand between
 The wolf and lamb ; here's jest for jest,
 As this stout blow shall well attest !

Chorus.

Part them !

Robin Hood.

And must I bear a blow ?

Chorus.

A blow ! **Alas !** what hast thou done ?

Lover.

Made yon disguised traitor know
 He shall not feign and fawn and lie,
 And her true love stand tamely by.

Chorus.

Ill-fated boy—begone !
 For hast thou never heard
 The hand that draweth sword
 Against his bitterest foe.
 Even on mischief bent,
 Or striketh him a blow
 Upon the royal land,
 The law, for punishment,
 Doth claim that hand ?
 Fly, ere 'tis all too late ;
 O wretched morn of May !
 Hence, poor unfortunate !
 Speed ! ere they bar the gate
 Hide thee, away ! away !

Solo.

Place for the Queen !

Chorus.

Ah ! too late.

PAGEANT MUSIC.

CHORUS.

Hark ! their notes the hautboys swell,
 Breathing love and breathing joy ;
 Hark ! the trumpets pierce the sky,
 Louder than old Triton's shell,
 To proclaim our lady nigh :
 And amid the sunny air,
 And along the wave serene,
 Echo, too, will have her share,
 Singing—" Glory to the Queen !"
 Thames is proud, and well may be ;
 Since his stream began to flow,
 And a river he did grow,
 Never did the greybeard see
 Such a bright and royal show.
 All that is not chaste or fair,
 Hence away ! and hide unseen,
 Banished from the presence rare
 Of old England's gentle Queen.

SOLI AND CHORUS.

The Queen.

What mean the angry sounds we heard ?
 These faces all by passion stirred ?—
 Are brawlers here ?

Chorus.

A strife between
 Two gallants for our May-day Queen,
 And this is he who struck the blow.

The Queen.

Upon our lands !—on May-day too !
 As we are Queen, shall justice do
 Its work. Hence with him !

May-Queen.

O my liege lady ! only hear
 The pleading of repentant shame !
 On me let judgment fall severe,
 Whose vanity is all to blame ;

If dazzled by my mimic state
 His loving heart I madly tried,
 Hear me declare—alas ! too late !—
 I love but him, and none beside.
 With breaking heart, on bended knee,
 I pray for grace. O set him free !

The Queen.

Which is the other ?

Chorus.

Stand aside !
 The one who seeks his face to hide.

The Queen.

What ! you, my lord, in vile array ?
 What would your plighted lady say ?
 You, to a village girl descend ?
 Shame ! from our presence ! Hence ! amend !
 [*To May-Queen.*] For you, my maiden, all too
 gay
 To wear again the crown of May,
 Wed him at morn, your folly o'er,
 And trifle with true love no more.
 Lead on, my Lords.

Chorus.

God save the Queen !
 So gaily ends the troubled scene.

FINALE.

SOLI AND CHORUS.

And the cloud hath passed away
 That was heavy on the May ;
 And the river floweth fair,
 And the meadow bloometh green .
 They embrace no more to part,
 While we sing from ev'ry heart
 A blessing on the bridal !
 A blessing on the Queen !

INDEX.

No.		PAGE.
	OVERTURE	1
1.	CHORUS "Wake with a smile, O month of May"	11
2.	RECITATIVE AND AIR (TENOR) ... "O meadow clad in early green!"	21
3.	CHORUS "O melancholy plight"	27
4.	SOLO AND CHORUS "With a laugh as we go round"	32
5.	RECITATIVE AND DUET (TREBLE AND TENOR) "Can I not find?"	40
6.	RECITATIVE AND AIR (BASS) ... "Tis jolly to hunt"...	49
7.	RECITATIVE AND TRIO (TREBLE, TENOR, AND BASS)... .. . "The hawthorn in the glade"	54
8.	RECITATIVE AND CHORUS	62
	PAGEANT MUSIC	69
	CHORUS	72
9.	RECITATIVE, SOLO, AND CHORUS ... "What mean the angry sounds?"	79
10.	FINALE (SOLO AND CHORUS) ... "And the cloud hath passed away"	85

* OVERTURE.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Kettledrums in E and B, and Strings.

Allegro spiritoso.

PIANO.
♩ = 112.

f *Str. & Wood.*

Hrn. Tpts. & Tromb.

Ped.

ff *Tutti.*

Ob. con espress.

p *Str.*

Ped.

sf

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

dim.

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

cres.

dim. *sf*

* The Overture may be had arranged for four hands by the Composer

Musical score system 1, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *sf* and includes a section labeled 'A' with the instruction 'Str. & Wind.' below it. The bass clef part provides a harmonic accompaniment.

Musical score system 2, continuing the piece. The treble clef part features a dynamic marking of *cr68.* The bass clef part continues with a steady accompaniment.

Musical score system 3, marked with a forte dynamic *ff* and 'Tutti.' The treble clef part has a 'Ped.' marking. The bass clef part includes a '*' symbol and a 'Ped.' marking.

Musical score system 4, featuring a piano dynamic *p* and 'Ped.' markings in both the treble and bass clef parts. The treble clef part has a '*' symbol.

Musical score system 5, continuing the piano *p* section. The treble clef part has a '*' symbol. The bass clef part has a 'Ped.' marking and a '*' symbol.

Musical score system 6, marked with a forte dynamic *f* and 'Str. & Wind.' The treble clef part has a '*' symbol. The bass clef part has a 'Ped.' marking.

Musical score system 7, concluding the page with a forte dynamic *f*. The treble clef part has a '*' symbol. The bass clef part has a 'Ped.' marking.

First system of the musical score. The upper staff features a melodic line with a dynamic marking of *dim.* and a section marked *B*. The lower staff shows piano accompaniment with a dynamic marking of *pp*. Instrumentation includes *Fl.* (Flute) and *Wind.* (Winds).

Second system of the musical score, continuing the piano accompaniment from the first system.

Third system of the musical score. The upper staff includes a Clarinet part (*Cl.*) marked *tranquillo.* and a Wind part (*Wind.*). The lower staff includes a String part (*Str.*) marked *pp*.

Fourth system of the musical score. The upper staff includes a Bassoon part (*Basn.*) and a Cello part (*Cello.*).

Fifth system of the musical score. The upper staff includes Clarinet (*Cl.*), Oboe (*Op.*), and Wind (*Wind.*) parts. The lower staff includes a dynamic marking of *sf* and *dim.*

Sixth system of the musical score. The upper staff includes a dynamic marking of *sf*. The lower staff includes a dynamic marking of *sf* and a section marked *rall. e espress.* (rallentando e espressivo).

Seventh system of the musical score. The upper staff includes a section marked *G a tempo.* The lower staff includes dynamic markings of *pp* and *pStr. & Wind.*

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures as the first system.

Third system of musical notation, including dynamic markings: *cres.*, *dim.*, *pp*, and *p str.*. A chord symbol **D** is placed above the final measure of the treble staff.

Fourth system of musical notation, featuring a *Wind sustain.* marking and *cres.* dynamics. The texture is more complex with overlapping lines in both staves.

Fifth system of musical notation, including a *cres.* marking. The piece continues with intricate melodic and harmonic development.

Sixth system of musical notation, showing further melodic and harmonic complexity with various articulations and dynamics.

Seventh system of musical notation, concluding with a *ff* dynamic and the instruction *Tutti.*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further melodic and harmonic progression.

Fourth system of the piano score. It includes dynamic markings *ff* and *p*. The right hand has a melodic line with a fermata over the final note. The left hand has a bass line. Annotations include *Hns. & Tpts.* and *Wind sustain.* with a *Str.* marking.

Fifth system of the piano score, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings *ff* and *p* are present.

Sixth system of the piano score. The right hand has a melodic line starting with a *dim.* marking, followed by a *p* marking. The left hand has a bass line. Annotations include *Hns. & Bsn.* and *Str.*

Seventh system of the piano score. The right hand has a melodic line with a *pp* marking. The left hand has a bass line. Annotations include *Hn.*, *Ob.*, *Fl.*, *Wind.*, and *Fl. & Cl.*

pp
Wind.
Tromb.
Ob.

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff provides harmonic support with chords and bass lines. Instrument labels include 'Wind.', 'Tromb.', and 'Ob.'. The dynamic marking 'pp' is present.

Str.
Wind.
Str.

This system continues the musical score. The upper staff features sustained notes and melodic fragments. The lower staff has a more active bass line. Instrument labels include 'Str.' and 'Wind.'.

cres

This system shows the third system of the score. The upper staff has long, sustained notes. The lower staff has a rhythmic bass line. The dynamic marking 'cres' is used.

cen do.

This system continues the musical score. The upper staff has sustained notes. The lower staff has a rhythmic bass line. The dynamic markings 'cen' and 'do.' are present.

F
Hn. & Basn.
Ob.
Cl.
pp
Str. sustain.

This system shows the fifth system of the score. The upper staff has sustained notes. The lower staff has a rhythmic bass line. Instrument labels include 'Hn. & Basn.', 'Ob.', 'Cl.', and 'Str. sustain.'. The dynamic marking 'pp' is present.

Hns. & Tpls.
Str. & Wood.

This system continues the musical score. The upper staff has sustained notes. The lower staff has a rhythmic bass line. Instrument labels include 'Hns. & Tpls.' and 'Str. & Wood.'.

cres cen do.

This system shows the seventh system of the score. The upper staff has sustained notes. The lower staff has a rhythmic bass line. The dynamic markings 'cres', 'cen', and 'do.' are present.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The left hand plays a series of chords with a *f* dynamic, marked *crescendo.* and *Ped.* The right hand plays a melodic line with accents and a *f* dynamic. The system concludes with a *Tutti.* marking.

Second system of the musical score. The left hand continues with a rhythmic accompaniment, marked *p* and *Str.* The right hand features a melodic line with a *Ob. con espress.* marking above it. The system ends with a *Ped.* marking and an asterisk.

Third system of the musical score. The left hand has a complex accompaniment with multiple *Ped.* markings and asterisks. The right hand has a melodic line with a *sf* dynamic.

Fourth system of the musical score. The left hand continues with a rhythmic accompaniment, marked *Ped.* and an asterisk. The right hand has a melodic line with a *sf* dynamic and a *dim.* marking at the end.

Fifth system of the musical score. The left hand has a rhythmic accompaniment with a *sf* dynamic. The right hand has a melodic line with a *sf* dynamic.

Sixth system of the musical score. The left hand has a rhythmic accompaniment with a *sf* dynamic and a *Str.* marking. The right hand has a melodic line with a *G* chord marking, a *p* dynamic, and a *cres. sempre.* marking.

Seventh system of the musical score. The left hand has a rhythmic accompaniment with a *f* dynamic. The right hand has a melodic line with a *p Wind.* marking and a *p Str.* marking.

cantabile.
Vi. *pp Fl. & Bsn. sustain.*

espress.

Fl. *pp*

Wind. H

Wind & Str. *cres.*

p *cres.*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic and includes the instruction "L. H." (Left Hand). The system concludes with a fortissimo (*ff*) dynamic and the instruction "Tutti."

Second system of musical notation, continuing the piece with complex rhythmic patterns in both staves.

Third system of musical notation, featuring a key signature change to two sharps (F#, C#) and a fortissimo (*ff*) dynamic.

Fourth system of musical notation, including the instruction "Str." (Strings) in the lower staff.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic and the instruction "Tutti."

Sixth system of musical notation, continuing the complex rhythmic and harmonic development.

Seventh system of musical notation, concluding with a forte (*f*) dynamic and the instruction "Str. & Wind." (Strings and Wind).

Musical notation system 1, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The system includes a *Tutti.* marking.

Musical notation system 2, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#).

Musical notation system 3, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). A *f* dynamic marking is present.

Musical notation system 4, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#).

Musical notation system 5, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). A *ff* dynamic marking and a *Ped.* instruction are present. An asterisk (*) is located at the end of the system.

Musical notation system 6, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). A *f* dynamic marking and a *Ped.* instruction are present.

Musical notation system 7, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). A *ff* dynamic marking is present.

No. 1. CHORUS.—“WAKE WITH A SMILE, O MONTH OF MAY.”

Allegretto pastorale. Tpts.

PIANO. $\text{♩} = 96.$

p Hns. *Str. pias.* *Str. arco.*
Wind sustatn.

ten. ten. ten. *Ob.* *Fl. tr* *tr tr*

cres. *sf* *Basn.* *dim.*

Fl. *sf*

p Str.

sf *Ob.* *sf*

Fl. sf *staccato.* *Ob.*

Più vivo gradualmente. Fl. & Ob. *Fl.*

Fl. & Cl. *Fl. & Cl.* *cres.*

A

TREBLE. *f* A-wake! a-wake!

ALTO. *f* A-wake! a-wake!

TENOR (8vs. lower). *f* A-wake! a-wake!

BASS. *f* A-wake! a-wake!

ff **Tutti.** *p* *Str. & Wind.* *p*

p Wake with a smile, . . . O month of May! . . . Wake with a

Wake with a smile, O month of

Wake with a smile, O month of

Wake with a smile, O month of

song . . . of pleasant cheer, Fill with thy breath . . . the hedgerow

May! . . . Wake with a smile, O month of May! Fill with thy

May! . . . Wake with a smile, O month of May! Fill with thy

May! . . . Wake with a smile, O month of May! Fill with thy

spray, Tune with thy pipe the ri-ver clear.
 breath the hedgerow spray, Tune with thy pipe the ri-ver clear.
 breath the hedgerow spray, Tune with thy pipe the ri-ver clear.
 breath the hedgerow spray, Tune with thy pipe the ri-ver clear.

f Tutti.

f sempre spiritoso.
 Wake, wake with a smile, O month of May! Wake, wake with a
 Wake, wake with a smile, O month of May! Wake, wake with a
 Wake, wake with a smile, O month of May! Wake, wake with a
 Wake, wake with a smile, O month of May! Wake, wake with a

song of plea-sant cheer,
 song of plea-sant cheer, Fill with thy breath,
 song of plea-sant cheer,
 song of plea-sant cheer, the hedgerow spray,

legato.
sf Str. sf p

B assai leggiero.

Tune with thy pipe, For beau - ty's
 For beau-ty's
 the ri - ver clear, For beau - ty's car-pet, beau-ty's
 For beau - ty's car-pet, beau-ty's

B *Ob.*
Bssn.

car-pet gai-ly strow The vel-vet green, the green with dai-sy
 car-pet gai-ly strow The vel-vet green, the green, . . the green with dai-sy
 car-pet gai-ly strow The green with dai-sy
 car-pet gai-ly strow The vel-vet, vel-vet green with dai-sy gems,

gems, For fair - er scene is not be - low, Than Eng - lish,
 gems, For fair - er scene is not be - low, Than Eng - lish,
 gems, For fair - er scene is not be - low, Than
 For fair - er scene is not be - low, Than Eng - lish,

pp *Str. & Wind.*
pp

Eng - lish mea - dow by the Thames, For fair - er scene is

Eng - lish mea - dow by the Thames, For fair - er scene is

Eng - lish mea - dow, by the Thames, For fair - er scene is

Eng - lish mea - dow by the Thames, For fair - er scene is

not be - low, Than Eng - lish mea - dow . . . by the Thames.

not be - low, Than Eng - lish mea - dow . . . by the Thames.

not be - low, Than Eng - lish mea - dow by the Thames.

not be - low, Than Eng - lish mea - dow by the Thames.

not be - low, Than Eng - lish mea - dow by the Thames.

not be - low, Than Eng - lish mea - dow by the Thames.

Wind sustain.

The musical score is arranged in three systems. The first system shows the piano introduction with a *cres.* marking and *ff Tutti. Wind sustain.* dynamics. The second system contains the vocal entries with lyrics: "A-wake! a-wake! Come hither young,". The piano accompaniment includes a *Str.* marking. The third system continues the vocal lines with lyrics: "With lis-som boughs and rib-bons" and "Come hi-ther old, . . . With lis-som boughs and ribbons new, . . .". The piano accompaniment in this system includes markings for *Ob.* and *Cello.*

new, And sheaves of cow - slips pale as gold, And haw - thorn
 new, And sheaves of cow - slips pale as gold, And haw - thorn
 And sheaves of cow - slips, cow-slips pale as gold, And haw - thorn
 And sheaves of cow - slips pale as gold, And haw - thorn

f Spiritoso.
 pearl - y as the dew; Come hither young, come hi-ther, hi-ther old,
 pearl - y as the dew; Come hither young, come hi-ther, hi-ther old,
 pearl-y as the dew; Come hi-ther young, come hi-ther, hither old,
 pearl - y as the dew; Come hi-ther young, come hi-ther, hi-ther old,

f Tutti.
 With lis - som boughs and rib-bons new, .
 With lis - som boughs and rib-bons new, . *p* And sheaves of
 With lis - som boughs and rib-bons new, . *p* And sheaves of
 With lis - som boughs and rib-bons new, .

sf sf dim. p Str.

And haw - thorn pearl - y as the dew,
 cow - slips pale as gold, And haw - thorn pearl - y as the dew,
 cow - slips pale as gold, as the
 pale as gold, . .

E
 And vio - - lets we may smell, not see,
 And vio - - lets we may smell, not see, And
 dew, And vio - lets, vio - - lets we may smell, not see, And
 vio - - lets we may smell, not see, And

E
Wind sustain.
p *f* *dim.*

blue - bells nod - ding on their stems, More bright May -
 blue - - bells, blue - bells nod - ding on their stems, More bright May -
 blue - - bells, blue - bells nod - ding on their stems, More bright May -
 blue - - bells, blue - bells nod - ding on their stems, More bright May -

p *f* *dim.* *p Str. & Wind.*

- tree, there must not be, Than ours, than ours . . . be - side . . .

- tree, there must not be, Than ours, than ours be - side . . .

- tree, there must not be, Than ours, than ours . . . be - side the

- tree, there must not be, Than ours, than ours be - side the

F
 . . . the roy - al Thames, More bright May - tree, there must not be, Than

f
 . . . the roy - al Thames, More bright May - tree, there must not be, Than

f
 roy - al Thames, More bright May - tree, there must not be, Than

f
 roy - al Thames, More bright May - tree, there must not be, Than

f *Tutti.*

ours, . . . than ours . . . be - side the roy - al Thames.

ours, . . . than ours . . . be - side the roy - al Thames.

ours, . . . than ours . . . be - side the roy - al Thames.

ours, . . . than ours . . . be - side the roy - al Thames.

Wind. *Str. p*

Wake, O month of May!

Wake, O month of May!

Wake, O month of May!

Wake, O month of May!

Str. & Wind.

Detailed description: This system contains the first four staves of music. The top four staves are vocal parts, each with the lyrics "Wake, O month of May!". The bottom two staves are piano accompaniment. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* is present. The piano part includes the instruction "Str. & Wind." in the right hand.

Smile, O month of May! Wake with a smile, O month of May!

Smile, O month of May! Wake with a smile, O month of May!

Smile, O month of May! Wake with a smile, O month of May!

Smile, O month of May! Wake with a smile, O month of May!

Smile, O month of May! Wake with a smile, O month of May!

p *p* *p Str.* *vi.*

Detailed description: This system contains the next four staves of music. The top four staves are vocal parts with the lyrics "Smile, O month of May! Wake with a smile, O month of May!". The bottom two staves are piano accompaniment. The piano part continues with the same melodic and bass lines. Dynamic markings include *f* for the vocal parts and *p* for the piano accompaniment. The piano part includes the instruction "*p Str.*" and "*vi.*" in the right hand.

dim. *ff* *pp*

Detailed description: This system contains the final four staves of music. The top four staves are empty, indicating the end of the vocal parts. The bottom two staves are piano accompaniment. The piano part concludes with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *dim.*, *ff*, and *pp*.

No. 2. RECIT. AND AIR.—"O MEADOW CLAD IN EARLY GREEN."

RECIT. (TREBLE) by a singer, from her place in the Chorus.

VOICE. *C*
Now that the tree is drest, begone! And hither bring the Queen of May, With rebeck

PIANO. *C*

Allegretto con moto.

and with roundelay. *Allegretto con moto. Fl. Ob. & Cl. = 132.*

p Str. *Str.* *Str.* *Wood.* *Wood.*

Wood.

Str. cres. *sf* *Str. & Fl. pp* *pp*

RECIT. THE LOVER. (TENOR.) *Allegro.*

Why . . . must I lin - ger here a - lone, Who love the maiden best of all? *Allegro. = 160.*

sf Str. *p Str. & Wind.*

Agitato.

VI. & Ob. *cres.*

REOBT.
moderato.

22

a tempo.

I dare not look her face up - on, Nor see her

f *sf* *Str. sempre pp* *Wind.*

eye up - on me fall With cold - ness worse than an - gry scorn, with

cold - - - - - ness, with cold - ness worse than

Fl. Ob. & Bass. *Str.*

Cello & D. Bass.

an - gry scorn. O woe the day, O

Wind. sostenuto. *Str.* *Wind.*

woe .. the day, .. O woe .. the day when I was born! . .

ppstr. *sf* *ritard.*

Andante Affettuoso.

Andante Affettuoso. ♩ = 116.

p *Sostenuto.* *cres.*

Cl. Fl.

THE LOVER.

pp

O mea - dow clad in ear - ly

♩ = 108.

Tnr. Bsn. & Hns.

Fl., Cl., Bsn., & Hns. *pp*

Cello.

green, O ri - ver gen - tly flow - ing by, Re - mem - ber all . . you

Fl.

erst have seen, And to my mourn - ful plaint re - ply, and to . . . my

mourn - ful plaint re - ply. For well ye know

p Str.

cres.
 the one dear name So deep - ly carved on ma - ny a

p *cres.* *pp*
 tree; And well the face that hi - ther came, 'Thro' morn - ing dew,
Fl. *pp Str.*

cres.
 thro' morn - ing dew to smile on me, thro' morn - ing
Wind. pp *Str.* *cres.* *pp*

dew to smile . . . on me.
Hn. *p cl.*

Go, crown . . her,
Str.

all ye star - ry tears, By eyes of en - vy - ing ri - val

shed! Go, lull her, all . . ye sighs and fears . . Wrung by her

frown from hearts that bled, . . . wrung by her frown from

hearts that bled! Go, tell . . her pride

dim. *p Str.* *Wind.* *p Str.*

when she . . goes by, I'll lay me down on

earth, and die! I'll lay me down on earth, and die! . . .

cres.

ff.

cres.

But ne - ver hope, but ne - ver hope, when

cres.

pp Str.

pp Wind.

all . . . is done, To melt . . . her cru - el heart . . . of

stone.

Hn.

p Cl.

Cello.

O mourn - ful May! O mourn - ful May!

sf Str.

No. 3.

CHORUS.—“O MELANCHOLY PLIGHT.”

Andante con moto.

TREBLE.

ALTO.

TENOR
(3ve. lower).

BASS.

PIANO.
104.

Andante con moto.
sempre pp
Str. pizz.

p

me - lan-cho - ly plight,

p

O me - lan-cho - ly

O me - lan-cho - ly

plight,

O me - lan-cho - ly plight,

O me - lan-cho - ly plight,

Ob.

plight, O me-lan-cho - ly plight Of un-de-served de - cay; Can
 plight, O me-lan-cho - ly plight Of un-de-served de - cay; Can
 O me-lan-cho - ly plight Of un-de-served de - cay; Can
 O me-lan-cho - ly plight Of un-de-served de - cay; Can

Str. & Wind. *Hrn.* *Wind.*

Fan - cy thus de - light An hon - - est love to spite, And
 Fan - cy . . . thus de-light, An hon - - - est love to
 Fan - cy . . . thus de-light An hon - - est love to
 Fan - cy thus de - light An hon - est love to

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

Str.

Fol - - ly win the day?
 spite, And Folly win the day?
 spite, And Folly win the day?
 spite, And Folly win the day? *wind.*

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

p

Fl. Ob. & Cl.

Hns *sempre dim.* *p Str.*

Be -

cres.

Be - hold him, late so bold, . . . be -

- hold him, late so bold, *cres.* Be - hold, be - hold him, be -

Be - hold him, late so bold, *cres.* be - hold him, be -

Be - hold him, late so bold, *cres.* Be - hold, be - hold him, be -

staccato e pp

Wind

cres. Tutti

pp

- hold him, of late so bold, How pal - lid and for - lorn, how

- hold him, of late so bold, *pp* How pal - lid and for - lorn, how

- hold him, of late so bold, *pp* How pal - lid and for - lorn, how pal - lid,

- hold him, of late so bold, *pp* How pal - lid and for - lorn, how

f *ff* *pp*

Fl. & Cl.

Bass *Cl.*

D. Bass.

pal - lid, how pal - lid, how pal - lid and for - lorn: I would not have, . . .

pal - lid, how pal - lid, how pal - lid and for - lorn: I

how pal - lid, how pal - lid and for - lorn: I would . . . not

pal - lid, how pal - lid, how pal - lid and for - lorn: I would not,

Str. *Ob.* *Tr.*

. . . not have the gold Of Ind, one thou - sand fold, - To have it

would not have the gold Of Ind, one thou - sand fold, - To have it

have . . . the gold Of Ind, . . . one thou - sand fold, - To have it

would not have the gold Of Ind, one thou - sand fold, - To have it

p Str. *Bass.* *sf* *p* *Tutti. cres.*

with her scorn.

with her scorn.

with her scorn.

with her scorn.

dim. *cres.*

dim. O me - lan - cho - ly plight, O me - lan - cho - ly plight Of
dim. O me - lan - cho - ly plight, O me - lan - cho - ly plight Of
f dim. O me - lan - cho - ly plight, O me - lan - cho - ly plight Of
f dim. O . . me - lan - cho - ly plight, O me - lan - cho - ly plight Of

f dim. *Wind.* *Tpts.* *f dim.* *p*

f dim. un - deserved de - cay, O me - lan - cho - ly plight Of
f dim. un - deserved de - cay, O me - lan - cho - ly plight Of un - de -
f dim. un - deserved de - cay, O me - lan - cho - ly plight Of un - de -
f dim. un - deserved de - cay, O me - lan - cho - ly plight Of un - de -

f dim. *Str.* *p*

un - deserved de - cay. . . .
 - served de - - cay. . . .
 - served de - - cay. . . .
 - served de - - cay. . . .

Str. & Wind. *p p*

71211

No. 4.

SOLO AND CHORUS.—“ WITH A LAUGH AS WE GO ROUND ”

Vivace spiritoso.

TREBLE.

ALTO.

TENOR
(see lower).

BASS.

PIANO.
♩ = 116.

With a laugh as we go round . . . To the

With a laugh as we go round . . . To the

With a laugh as we go round . . . To the

With a laugh as we go round To the

Vivace spiritoso.

sf Hns. *p Tutti.* *sf*

mer-ry, mer-ry sound, to the mer-ry, mer-ry sound . . . Of the ta-bor and the

mer-ry, mer-ry sound, to the mer-ry, mer-ry sound . . . Of the ta-bor and the

mer-ry, mer-ry sound, to the mer-ry, mer-ry sound . . . Of the ta-bor and the

mer-ry, mer-ry sound, to the mer-ry, mer-ry sound Of the ta-bor and the

dim. *p* *sf* *dim.*

pipe, We will fro-lic on the green, we will

pipe, We will fro-lic, we will fro-lic, we will

pipe, We will fro-lic on the green, we will

pipe, We will fro-lic, we will fro-lic on the green, on the green, we will

dim. *p* *sf* *dim.*

cres. fro-lic on the green, we will fro-lic on the green. With a laugh as we go
cres. fro-lic on the green, we will fro-lic on the green. With a laugh as we go
cres. fro-lic on the green, we will fro-lic on the green. With a laugh as we go
cres. fro-lic on the green, we will fro-lic on the green. With a laugh as we go
cres.

sf round.. To the mer-ry, mer-ry sound, to the mer-ry, mer-ry sound.. Of the
sf round.. To the mer-ry, mer-ry sound, to the mer-ry, mer-ry sound.. Of the
sf round.. To the mer-ry, mer-ry sound, to the mer-ry, mer-ry sound.. Of the
sf round To the mer-ry, mer-ry sound, To the mer-ry, mer-ry sound Of the

dim. ta-bor and the pipe, We will fro-lic on the
dim. ta-bor and the pipe, We will fro-lic, we will fro-lic,
dim. ta-bor and the pipe, we will fro-lic on the
dim. ta-bor and the pipe, We will fro-lic, we will fro-lic on the green, on the

green, we will fro-lic on the green, we will fro-lic on the green. For
 we will fro-lic on the green, we will fro-lic on the green. For
 green, we will fro-lic on the green, we will fro-lic on the green. For
 green, we will fro-lic on the green, we will fro-lic on the green. For

For since the world be-gan, And our roy-al ri-ver
 since the world be-gan, for since the world be-gan, And our
 For since the world be-gan, And our
 since the world be-gan, the world . . . be-gan,

ran, and our roy-al ri-ver ran, Was ne-ver such a May-day, And
 roy-al ri-ver, roy-al ri-ver ran, Was ne-ver such a May-day, And
 roy-al ri-ver, roy-al ri-ver ran, Was ne-ver such a May-day, And
 Was ne-ver such a May-day, And

ne - ver such a Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a

ne - ver such a Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a

ne - ver such a Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a

ne - ver such a Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a

Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a Queen!

Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a Queen!

Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a Queen!

Queen! Was ne - ver such a May-day, ne - ver, ne - ver such a Queen!

SOLO. THE MAY QUEEN.

With the ca - rol in the

tr *tr* *tr* *tr* *f* *pp. str.*

tree, . . . And the bloom - ing on the lea, And the ri - ot of the

Fl.

Fl. Ob. Cl.
pp & Bsn.

bee, . . . Has my mer - ry reign be - gun: And my peo - ple, one and

p

Ens. Str.

all, . . . Shall keep re - vel at my call, . . . Till my fa - ded gar - land

fall, . . . At the set - ting of the sun. And my

Hns. sustain.

peo - ple, one and all, . . . Shall keep re - vel at my call,

cres. *dim.* *p* *tr*

sf p

Till my fa - ded gar - land fall . . At the set - ing of the

tr

sf Str. p

CHORUS.

f *dim.*

sun. Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen!

dim. *p*

Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen!

dim. *p*

Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen!

dim. *p*

Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen!

Hna f Tutti. sf dim. p tr

SOLO. THE MAY QUEEN.

tr tr tr tr

I have welcome and re -

cres. f Str. Cl. & Bsn. sustain. pp e delicato.

lief, . . For the lo - ver full of grief, How - so - e'er the wing - ed thief, . . In a

espress.

snare his heart should bind; For the A - pril is a - way With her tears for ev'ry

pp *pp Wind.*

day, And be - neath the moon of May, E - ven cru - el maids are kind.

Str. *tr*

And be - neath the moon of May, . . E - ven cru - el maids are

sf *p* *tr* *sf* *p*

kind. *p* Be - neath, . . be - neath. .

CHORUS *dim.*

Was ne - ver such a May - day, Ne - ver, ne - ver such a Queen! a

f *dim.*

Was ne - ver such a May - day, Ne - ver, ne - ver such a Queen! a

f *dim.*

Was ne - ver such a May - day, Ne - ver, ne - ver such a Queen! a

f *dim.*

Was ne - ver such a May - day, Ne - ver, ne - ver such . . . a Queen! .

f Str. & Wind. *dim.* *Tutti.* *cres.*

cres. *ad lib.* *a tempo.*

the moon of May, the moon of May, . . . be - neath the moon of

Queen! was ne - ver such a Queen!

Queen! was ne - ver such a Queen!

Queen! was ne - ver such a Queen!

cres. *f* *colla voce.* *p Str.* *a tempo.*

ritard. *Cadenza.*

May, . . E - ven cru - el maids . . are kind, cru - el maids . . are

ritard. *cres.* *f*

kind.

f *a tempo.*

Was ne - ver, ne - ver such a Queen!

Was ne - ver, ne - ver such a Queen!

Was ne - ver, ne - ver such a Queen!

Was ne - ver, ne - ver such a Queen!

f *Tutti.* *a tempo.*

VOICE. THE LOVER. THE MAY QUEEN.

Yet hear me ere the dance be - gin; One word, but one. Good morrow,

PIANO. *fp str.* *f*

THE LOVER.

friend, What would ye now? Have pi - ty; end This long, long play of cold dis -

p *pp* *p*

a tempo. espress. THE MAY QUEEN.

- dain, Have pi - ty, have pi - ty on my wea - ry pain! Come, that re -

a tempo. *Wind.*

THE LOVER. THE MAY QUEEN.

- proach - ful frown lay by! . . . Why hast thou chan - ged thy fan - cy? Why?

Un poco ritard. *cres.*

Allegretto con grazia.

Can I not find thee a warrant for changing, Up in the fir - mament, down in the flow - er,

Allegretto con grazia. ♩ = 76.

Str. Cl. & Bass. p e sempre legato.

Round in the breezes for e-ver-more ranging, Ci-ty and wil-der-ness, o-cean and bower?

espress.
Till the wild wind with its mes-sa-ges la-den Thou canst set free or con-trol with a span,

ritard.
Oh! for in-con-stan-cy blame not a maid-en, Nor force her heart to do more than it can!

THE LOVER.
a tempo.
Why do you cru-el-ly frown on and fly me,

Wither my heart, and be-wil-der my brain? Why are you beau-ti-ful but to de-stroy me?

Why, be-ing tender, de-light in my pain? Can you behold, without mem'ry's upbraid-ing,

pp

Eyes that are dim as mine, cheeks grown so wan? O, of each vow that is bro-ken by maid-en,

sf

THE MAY QUEEN.
mf a tempo.

Force not my heart to do more than it can!

ritard. *mf*

Love keeps a record more sternly than man! keeps a record more sternly than man,

ritard. *a tempo.* *mf Str. & Wind.*

sf *sf Str.* *sf* *sf* *sf*

spiritoso.

Lento.

Lento. ♩ = 144. sostenuto.

Str. *sf* *dim.* *sf* *dim.*

The piano introduction is in 2/4 time, marked *Lento.* with a tempo of 144 beats per minute. It features a string section with dynamics ranging from *sf* (sforzando) to *dim.* (diminuendo). The melody is in the right hand, and the accompaniment is in the left hand.

THE LOVER.

O! so soon to cast me by

pp

The vocal entry is in 2/4 time, marked *pp* (pianissimo). The melody is in the right hand, and the accompaniment is in the left hand.

For an i - dle fan - ta - sy! Were we not brought up to - ge - ther; Shar - ing

pp *Wind sustain.*

The piano accompaniment for the first line of the song is in 2/4 time, marked *pp* (pianissimo). It features a *Wind sustain.* instruction. The melody is in the right hand, and the accompaniment is in the left hand.

storm and sum - mer wea - ther; O'er the same clear ri - ver lean - ing, In the same brown har - vest

Ob. *Cello.* *cres.*

The piano accompaniment for the second line of the song is in 2/4 time. It features a *Ob.* (oboe) and *Cello.* (cello) part, both marked *cres.* (crescendo). The melody is in the right hand, and the accompaniment is in the left hand.

gleam - ing, Home - ward hand in hand re - turn - ing, The same stars of even - ing learn - ing, Need - ing

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

The piano accompaniment for the third line of the song is in 2/4 time. It features a *p* (piano) and *cres.* (crescendo) instruction. The melody is in the right hand, and the accompaniment is in the left hand.

dim.

nei - ther oath nor vow? Why is all for - got - ten now? Why is all for - got - ten now?

dim. *sf* *pp* *Str. p*

THE MAY QUEEN (more cheerfully).

Clear that dole - ful, frown - ing brow,

'Tis no day for pi - ning now; All this pre - cious sun - shine lo - sing; What if

pp

I so fic - kle be, Dance with o - ther swains than thee; Is it man - ly to la -

Fl. *Cello.*

- ment? No! a - no - ther part - ner choosing, Thou be light - est in the ring - Smile the

THE LOVER.

Why is all for - got - ten now? Why is

Str. & Wind. *pp* *cres.*

kind - est, loud - est sing - On - ly for my pun - ish - ment, On - ly for my pun - ish -
all for - got - ten now? Why? Why?

The first system of music consists of two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with lyrics. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *p* and *sf*.

- ment. On - ly for my pun - ish - ment,
Why is all for - got - ten now?

The second system continues the vocal and piano parts. The piano accompaniment includes a string section marked *Str.* with dynamics *p*, *cres.*, and *sf*.

On - ly for . . my pun - ish - ment. *rall.* *Tempo moderato.*
Why is all for - got - ten now? Why hast thou

The third system introduces woodwinds: Oboe (*Ob.*) and Flute (*Fl.*). The piano accompaniment features a string section (*Str.*) and woodwinds. Dynamics include *rall.*, *p*, *pp*, and *cres. Wind sustain.*. There are triplet markings (*3*) in the piano part.

Can I not find thee a war - rant for
chan - ged thy fan - cy now? . .

The fourth system continues the vocal and piano parts. The piano accompaniment features a string section (*Str.*) and woodwinds. Dynamics include *cres.*.

sempre cres.

chan - ging, Up in the fir - mament, down in the flow - er, Up in the

sempre cres.

Why hast thou chan - ged thy fan - cy now? . . . Why hast thou

sempre cres.

ritard.

fir - mament, down in the flow - er. Can I not find thee a

ritard.

chan - ged thy fan - cy now? Why, O, why do you

Allegretto con grazia.

colla parte. *rall.* *pp str.*

warrant for changing, Up in the fir - mament, down in the flow - er, Round in the breezes for

frown on and fly me? Wither my heart, be - wil - der my brain? Why . . .

Wind. *Str.*

e - vermore ranging, Ci - ty and wil - derness, o - cean and bower? Till the wild wind with its

do you frown . . . on and fly . . . me? Can you be - hold, with - out

p

espress.

mes - sa - ges la - den Thou canst set free or con - trol with a span. Oh! for in - con - stan - cy
espress.
 mem'ry's upbraid - ing, Eyes that are dim as mine, cheeks grown so wan? Oh! of each vow that is

sf

con anima.

blame not a maid - en, Nor force her heart to do more than it can! Oh! for in -
 broken by maid - en, Love keeps a re - cord more stern - ly than man! Love

Str. & Wind. cres.

- con - stan - cy blame not a maid - en, Nor force her heart to do
 keeps . . . a re - cord, love keeps a re - cord more

more . . than it can! Oh! . . for in - con - stan - cy blame not a
 stern - ly than man! Love . . .

Wind sustain. sempre cres.

maid - en, Nor force her heart to do more . . than it can!

. keeps . . a re - - - cord,

Str.

Nor force her heart to do more than it can! Nor force her

Love keeps a re-cord more stern - ly than man! Love keeps a

Cl. *sf* *Str.* *Wind. sf* *Str.* *Cl. & Bsn.* *colla parte.*

heart to do more . . than it can.

re - cord more stern - ly than man.

rall. *Tutti.* *a tempo.* *f*

No. 6.

RECIT. AND AIR.—" 'TIS JOLLY TO HUNT."

THE MAY QUEEN.

VOICE.

But enough— my people gay Clamour for their Queen of May, And here come the

PIANO.

f Str.

THE LOVER.

espress.

fo - resters—Led by yon - der boast - ful stran - ger—And the false one thus can tell I must

p

lento.

bid my hope farewell Without blush - ing, with - out anger! Whata heart of stone is hers!

lento.

Con spirito.

Con spirito. $\text{♩} = 92.$

f Str. *Fl. Cl. Hns. & Ban.* *sf* Str. Wind. *sf* Str. & Wind.

ROBIN HOOD. (BASS.)

'Tis jolly to hunt

p Str. Wind.

in the bright moon-light, When a man can couch in the

sf *p Str.* *Wind.* *sf*

six-foot fern, And the cold crisp air of the autumn night Makes the out-law's fag-got more

p
Str. p stacc.

clear-ly burn, makes the out-law's fag-got more clear-ly burn. Af-ter prayers

pp *fp*

(Heaven bless him!) the fat, red priest Talks big of his park as he sits at his feast :

staccato e p
cres. *f* *dim.* *sf*

There is not an abbot from sea . . to sea, But keepeth the best of his

sf *sf* *Str. & Ban.*

deer for me, But keepeth the best of his deer for me.

p *p Str.*

'Tis mer-ry to spend in the broad, broad town, Where the

p *Str.* *Fl.* *p*

Cello & D. Bass.

mayor snores loud o'er his cups of wine, And the mer - cer to clothe us must needs roll down His

pp Str. *Cl.*

wool and his vel-vet so su - per - fine, his wool and his velvet so su - per - fine.

p Str. *pp*

Let the mayor (Heaven bless him!) so grave-ly sleep, Let the mer-cer boast of his vaults so deep.

sf *cres.* *sf* *dim.* *sf Str.*

And seal up his chests with his padlocks three, There still is a bag of his

gold for me, there still is a bag of his gold for me.

'Tis bon-ny to feast in the gay, gay bower, To the

harp and the lute and the love-sick horn, Where they sing and they dance 'till the mid- night hour Is

bu- sy as noon, and as blithe as morn, is bu- sy as noon, and as blithe as morn :

cres.

And the Earl (Heaven bless him!) must needs commend His La - dy to smile on his

sf *p* *cres.* *sf*

dim

trus - ty friend! There's ne - ver a la - dy of high de - gree But

dim. *sf* *sf* *Str. & Wind.*

hoard-eth her kind-est of smiles for me, but hoard-eth her kind-est of smiles for me,

p *p Str.*

lento.

lento. but hoard - eth her kind - est of

sf *sf* *sf* *sf*

tr *a tempo.*

smiles for me. *a tempo.*

sf *sf* *Str. & Wind.* *ff*

No. 7. RECIT. AND TRIO.—“THE HAWTHORN IN THE GLADE.”

THE MAY QUEEN. ROBIN HOOD.

VOICE. Me-thinks your song is something bold— O! not too bold for beau-ty's

PIANO. *str. fp*

ear: I am no shep-herd-lo-ver cold, But a brave gal-lant fo-res-

THE LOVER. ROBIN HOOD.

-ter! Pri-thee, be warned!—What doth he here—This moon-struck boy that loi-ters near?

f p dim.

Andante affettuoso.

Andante affettuoso. ♩ = 76.

Cl.

p Hns. & Bsns. pp

ROBIN HOOD.

Shall a clown that beauty wear, That would grace . . the home of

str. pp

Pride? Shall those eyes beyond com - pare An un - seem - ly cot - tage

Cl.

hide? an un - seem - ly cot - tage hide? Ra - ther trust . . to me the

Str. Wind sustain.

fate Of thine heart and of thine hand; And I'll raise thee to the

Cl.

state . . Of a la - dy of the land! Then if love thou wilt o -

p

Hns. sustain.

- - bey, When the world a - sleep is laid, Thro' the moon - shine steal a -

way . . . To the hawthorn in the glade.

Cl.

dim. *Hos. & Ban.*

THE MAY-QUEEN.

Can a sim - ple maid-en hear . . . Such a

p Str. *sempre legato.* *Fl.*

tongue and feel no charm? E'en tho' Pru - dence in her ear . . . Mut-ter

sf

low a wise a - larm? What a mien . . . of proud e - state, What a

p *Str.* *Wind sustain.* *p*

voice . . . of sweet command! Dare I trust him with the fate . . . Of my

espress. *pp*

espress. *pp*

heart and of my hand? No! my love's last word by day Must in

ho - ly church be said; So - I'll e - ven keep a - way . . From the

haw-thorn in the glade.

dim. *Wind sustain.* *cres.* *Str. & Wind.*

THE LOVER.

Can a vir - gin heart be won . . By a

dim. *pp Str.*

mien so full of guile, By a soft and honeyed tone? . . And a

con anima.

dark, de- ceit- ful smile? O the love . . . that scarce will woo, So im .

f *p* *cres.* *p*

- pa - - tient to command, Is a love . . . one day to rue, . . . Be its

cres. *dim.*

gild - - ing e'er so grand. Ere thou trust him with thy fate, O be -

pp

- ware! unthinking maid, Lest re - pen - tance come too late, . . . When no

friend is nigh to aid.

cres. *Wind sustain.* *sf*

Can a sim - ple maiden hear Such a tongue and feel no
 Can a vir - gin heart be won By a mien so full of
 Shall a clown that beauty wear That would grace the home of

dim. *pp* *legato.*

charm? E'en tho' Pru - dence in her ear Mut - ter low a wise a -
 guile? And a soft and honeyed tone, And a dark, de - ceit - ful
 Pride? Shall those eyes beyond com - pare An un - seem - ly cottage

ff

larm? What a mien of proud e - state, What a voice of sweet com -
 smile? O! the love that scarce will woo, So im - pa - tient to com -
 hide? Ra - ther trust to me the fate Of thine heart and of thine

mand! Dare I trust.. him with the fate.. Of my heart and of my
 mand; Is a love one day to rue,.. Be its gild - ing e'er so
 hand, And I'll raise thee, raise thee to the state Of a la - dy in the

hand? No! my love's last word by day Must in ho - ly church be
 grand? Ere thou trust him with thy fate, O be - ware! un-think - ing
 land— Then if love thou wilt o - bey, When the world a - sleep is

said; So—I'll e - ven keep a - way .. From the hawthorn in the glade.
 maid, Lest re - pen-tance come too late, .. When no friend is nigh to aid.
 laid, Thro' the moonshine steal a - way .. To the hawthorn in the glade.

rall. *a tempo.*
rall.
rall.
a tempo.
p
Hns.

So—I'll e - ven keep a - way From the
 Lest re - pen - tance come too late, When no
 Thro' the moonshine steal a - way To the

p *p*

cres.

haw - thorn in the glade, So I'll e - ven keep a - way
 friend is nigh to aid, Lest re - pen - tance come too late,
 haw - thorn in the glade, Thro' the moon - shine steal a - way

cres. *cres.* *cres.*

Cl. Hns. & Bsn. *cres.* *sf Str. pizz.*

From the haw - thorn in the glade.
 When no friend is nigh to aid.
 To the haw - thorn in the glade.

pp *pp* *pp*

più moto. *p* *p* *pp*

Str. & Wind.

ROBIN HOOD.

VOICE. *Moderato.*

And now the green-wood King shall claim Sweet wel-come from the greenwood

PIANO. *Moderato.*

sf Str. *p*

THE MAY QUEEN.

THE LOVER.

Queen! Not on my lips, bold man! Not while I live to stand be -

CHORUS. TREBLE.

For shame!

ALTO.

For shame!

TENOR (Sve. lower)

For shame!

BASS.

For shame!

Str. & Bsn. cres. *f* *p Str. Wind sustain.* *cres.*

. tween The wolf and lamb; here's jest for jest, here's jest for jest, As this stout

f *p*

ROBIN HOOD.

blow shall well at - test! *f* CHORUS. *f* Part them!
 And must I bear a *f* Part them!
f Part them!
f Part them!
f Part them!
f Part them!

blow ? *p* THE LOVER. *cres.* Made yon dis - gui - sed trai - tor
p A blow! A - las! what hast thou done ?
p A blow! A - las! what hast thou done ?
p A blow! A - las! what hast thou done ?
p A blow! A - las! what hast thou done ?
p A blow! A - las! what hast thou done ?

know *f* He shall not feign and fawn and lie, And her true love stand tame-ly by!
f Str. & Wind.

Allegro agitato.

CHORUS.

Ill - fa - ted boy, be - gone ! For hast thou
 Ill - fa - ted boy, be - gone ! For hast thou
 Ill - fa - ted boy, be - gone ! For hast thou
 Ill - fa - ted boy, be - gone ! For hast thou

mf

Allegro agitato. ♩ = 120.

Wind. *sf* *mf*

Str. *plaz.* *sf* *cres.*

ne-ver heard, The hand that draw-eth sword Against his bit-t'rest foe,
 ne-ver heard, The hand that draw-eth sword Against his bit-t'rest foe,
 ne-ver heard, The hand that draw-eth sword Against his bit-t'rest foe,
 ne-ver heard, The hand that draw-eth sword Against his bit-t'rest foe,

cres. *cres.* *cres.* *cres.*

sf *sf*

E - ven on mis - chief bent, Or strik-eth him a blow
 E - ven on mis - chief bent, Or strik-eth him a blow, or strik-eth
 E - ven on mis - chief bent, Or strik-eth him a blow, or strik-eth
 E - ven on mis - chief bent, Or strik-eth him a blow, or strik-eth

f *f* *f* *f*

Fl. & Ob.

Str. arco.

Up - on the roy - al land, up - on the roy - al, roy - al land,

him a blow Up - on the roy - al land, up - on the roy - al land,

him a blow Up - on the roy - al land, up - on the roy - al land,

him a blow Up - on the roy - al land, up - on the roy - al land,

ff *Tutti.*

The law, for pun-ishment, doth claim, for punish-ment,

The law, for pun-ishment, doth claim, for punish-ment,

The law, for pun-ishment, doth claim, for punish-ment,

The law, for pun-ishment, doth claim, for punish-ment,

The law doth claim that hand?

The law doth claim that hand?

The law doth claim that hand?

The law doth claim that hand?

pp *pp* *pp* *pp*

Str. & Tromb. *pp Wind.* *sf* *sf* *sf*

Agitato.

cres. *dim.*
O wretch - ed, wretch - ed

p *cres.* *dim.*
Fly, ere 'tis . . all too late, . . fly, ere 'tis . . all too

p *cres.* *dim.*
Fly, ere 'tis all too late, all

p *cres.* *dim.*
Fly, ere 'tis . . all too late, . . fly, ere 'tis . . all

Ob. & Bsn. *dim.*

Str. p *dim.*

cres. *dim.*
morn of May! O wretch - ed,

p *cres.* *dim.*
late, fly, ere 'tis . . all too late, . . fly, ere

p *cres.* *dim.*
too late, ere 'tis all too late, fly, ere

p *cres.* *dim.*
too late, fly, ere 'tis all too late, . . fly, ere

dim. *p* *dim.*

dim. *cres. sempre.*
wretch - ed morn of May! The law doth claim, for pun - ish - ment, the

dim. *cres. sempre.*
'tis . . all too late. The law doth claim, for pun - ish - ment, the

dim. *cres. sempre.*
'tis all too late. The law doth claim, for pun - ish - ment, the

dim. *cres. sempre.*
'tis . . all too late. The law doth claim, for pun - ish - ment, the

dim. *Wind sustain.* *cres. sempre.*

law doth claim, for pun - ish - ment, doth claim that hand.
 law doth claim, for pun - ish - ment, doth claim that hand. Fly,
 law doth claim, for pun - ish - ment, doth claim that hand. Fly,
 law doth claim, for pun - ish - ment, doth claim that hand. Fly, ..

Fly, ere 'tis all too late, Hence, poor un - for - tu - nate !
 fly, . . ere 'tis all too late, Hence, . . . poor un - for - tu - nate !
 fly, . . ere 'tis all too late, Hence, . . . poor un - for - tu - nate !
 . . ere . . 'tis all too late, Hence, . poor . . un - for - tu - nate !

Str. Cl. & Bsn.

Speed ! ere they bar the gate;
 Speed ! ere they bar the gate;
 Speed ! ere they bar the gate;
 Speed ! ere they bar the gate;

f Tpts.

f
 Hide thee, a-way! a-way!
 Hide thee, a-way! a-way!
 Hide thee, a-way! a-way!
 Hide thee, a-way! a-way!

f Fl. Ob. Cl. & Bsn.
f Tpta.
 Str.

f
 Hence!
 Hence!
 Hence!
 Hence!

f *sf* *sf*

ritard.
 Ah! . . . too late!
 Ah! . . . too late!
 Ah! . . . too late!
 Ah! . . . too late!

ritard.
 Place for the Queen! . . .

f Hna.
 Str. *sf*
 Bsn. & Hna.

PAGEANT MUSIC.

This movement can be played from the arrangement for FOUR HANDS in the absence of an orchestra.

Moderato grazioso.

Fl. & Ob.

PIANO.
♩ = 132.

pp
Cl. Bass. & Hrn.

pp

Wind.
p e sostenuto.

Ped.

*

p

Ped.

*

A
p Str.

cres.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamics. The dynamic marking *ff* and the instruction *Tutti.* are present.

Second system of musical notation. The treble clef part begins with the instruction *sostenuto.* and *sempre f*. The bass clef part includes the dynamic marking *sf*.

Third system of musical notation. The treble clef part is marked *marcato.* and the bass clef part is marked *cres.* (crescendo).

Fourth system of musical notation. The treble clef part is marked *sempre spiritoso, tr* (trill). The bass clef part includes a *cres.* marking.

Fifth system of musical notation. The treble clef part is marked *B* and *sf*. The bass clef part includes the dynamic marking *f* and *sf*.

Sixth system of musical notation. The treble clef part is marked *sf*. The bass clef part includes the dynamic marking *sf*.

The musical score is arranged in seven systems. Each system contains a grand staff for the piano (treble and bass clefs) and one or more staves for the orchestra. The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes. The orchestra parts include:

- System 1:** Piano part with *sf* dynamics.
- System 2:** Piano part with *sf* dynamics; Cello part with *sf* dynamics.
- System 3:** Piano part with *ff* dynamics; Violin (Vl.) part with *ff* dynamics.
- System 4:** Piano part with *sf* dynamics.
- System 5:** Piano part with *sf* dynamics.
- System 6:** Piano part with *sf* dynamics; Flute and Oboe (Fl. & Ob.) part with *sf* dynamics.
- System 7:** Piano part with *sf* dynamics.

CHORUS.—“HARK! THEIR NOTES THE HAUTOBOYS SWELL!”

Moderato grazioso.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.

$\text{♩} = 132.$

f *Tutti.* *sf*

ff

Hark! their notes the haut - boys swell, Breath - ing

Hark! their notes the haut - boys swell, Breath - ing

hark! Hark! their notes the haut - boys swell, Breath - ing

hark! Hark! their notes the haut - boys swell, Breath - ing

love . . and breath - ing joy; Hark! the trum - pets pierce the sky, . .

love and breath - ing joy; Hark! the trum - pets pierce the sky,

love . . and breath - ing joy; Hark! the trum - pets pierce the sky, . .

love . . and breath - ing joy; . . Hark! the trum - pets pierce the sky,

Loud - er than old Tri - ton's shell, To pro - claim our la - dy

Loud - er than old Tri - ton's shell, To pro - claim our la - dy

Loud - er than old Tri - ton's shell, To pro - claim our la - dy

Loud - er than old Tri - ton's shell, To pro - claim our la - dy

nigh, to pro - claim our la - dy nigh! And a - mid the

nigh, to pro - claim our la - dy nigh! And a - mid the

nigh, . . . to pro - claim our la - dy nigh! And a - mid the

nigh, . . . to pro - claim our la - dy nigh! And a - mid the

D

sun - ny air, And a - long the wave se - rene, E - cho,

sun - ny air, And a - long the wave se - rene, E - cho,

sun - ny air, And a - long the wave se - rene,

sun - ny air, the wave se - rene, . . . E - cho,

Hns. *p* *Wind.*

cres.
 too, will have her share, . . . Sing-ing, sing-ing, sing-ing,
cres.
 too, will have her share, . . . Sing-ing, sing-ing,
cres.
 E-cho, e-cho, Sing-ing, sing-ing, sing-ing, sing-ing,
cres.
 too, will have her share, . . . Sing-ing, sing-ing, sing-ing, sing-ing,

ff "Glo - - ry, glo - ry to . . . the Queen!" *dim.* *p* E
 singing, "Glo - - ry to the Queen!"
ff "Glo - - ry, glo - ry to . . . the Queen!" *dim.* *p*
 "Glo - - ry, glo - ry to the Queen!" *dim.* *p* E
ff Tutti. *dim.* *p* *sf*

Fl. *Sva.* *Tpts.* *ff Tutti*

Thames is
Thames is
Thames is proud, . . .
Thames is proud, . . .

proud, . . . and well may be, and well may be, Thames is
proud, . . . and well may be, Thames is proud, . . .
and well may be, and well may be, Thames is
and well may be, Thames is proud, . . .

Tpts.
Tromb.

proud, . . . Since his stream began to flow, his stream began to flow, And a
and well may be, Since his stream began to flow, his stream began to flow, And a
proud, . . . Since his stream began to flow, his stream began to flow, And a
and well may be, Since his stream began to flow, his stream began to flow, And a

ri-ver he did grow, Ne-ver did the grey-beard see Such a bright and roy-al

ri-ver he did grow, Ne-ver did the grey-beard see . . Such a bright and roy-al

ri-ver he did grow, Ne-ver did the grey-beard see . . Such a bright and roy-al

ri-ver he did grow, Ne-ver did the grey-beard see Such a bright and roy-al

F
show, such a bright and roy-al show, such a bright and roy-al show.

show, such a bright and roy-al show, such a bright and roy-al show.

show, such a bright and roy-al show, such a bright and roy-al show.

show, such a bright and roy-al show, such a bright and roy-al show.

F
f

p *Tpts.*

p
All that is . . not chaste or fair, Hence a-way! and

p
All that is . . not chaste or fair, Hence a-way! and

p
All that is . . not chaste or fair, Hence a-way! and

p
All that is not chaste or fair, Hence a-way! a-way! and

cl. *f*

hide un - seen, Ban - ished from the presence, the pre - sence
 hide un - seen, Ban - ished from the pre - sence rare, . .
 hide un - seen, Ban - ished, ban - ished,
 hide un - seen, Ban - ished, ban - ished,
 rare, Hence a - way! hence a - way! . . Of old
 Hence . . a - way! hence a - way! Of old Eng - land's
 ban - ished, ban - ished, ban - ished, Hence a - way! . . Of old
 banished, ban - ished, ban - ished, ban - ished Of old
 Eng - land's gen - tle Queen. Hence a . way! hence a -
 gen - tle Queen. Hence a - way! hence a - way!
 Eng - land's gen - tle Queen. Hence . . a - way! hence . . a -
 Eng - land's gen - tle Queen. Ban - ished from . . the pre - sence

- way! . . . Of old Eng - land's gen - tle Queen!

Of old Eng - land's gen - tle, gen - - tle Queen!

- way! Of old Eng - land's gen - tle Queen!

rare, Of old Eng - land's gen - tle Queen!

f tutti. *dim.* *p* *sf* *vi.*

dim. *sempre dim.*

Eng-land's gen - tle Queen! Eng-land's gen - tle

dim. *sempre dim.*

Eng-land's gen - tle Queen! Eng-land's gen - tle

dim. *sempre dim.*

Eng-land's gen - tle Queen! Eng-land's gen - tle

dim. *sempre dim.*

Eng-land's gen - tle Queen! Eng-land's gen - tle

dim. *sempre dim.*

fl. *sempre dim.*

pp

Queen! . . .

pp

Queen! . . .

pp

Queen! . . .

pp

Queen! . . .

pp *Wind.* *Str.* *p*

Ped. *

No. 9. RECIT., SOLO AND CHORUS.—“WHAT MEAN THE ANGRY SOUNDS?”

RECIT. THE QUEEN. (ALTO.)

Moderato assai.

VOICE. *Moderato assai.*

What mean the an - gry sounds we heard? These fa - ces all by pas - sion

PIANO. *sf Str.*

stirred?—Are braw - lers here?

CHORUS. TREBLE AND ALTO.

TENOR AND BASS.

A strife between Two gallants for our May-day

A strife between Two gallants for our May-day

f Wind.

Moderato assai.

Up - on our

animato

Queen, And this is he who struck the blow!

Queen, And this is he who struck the blow!

animato. *f Str.*

un poco animato.

lands! on May - day too! As we are Queen, as we are Queen, . . . shall

*un poco animato.**Ob. & Basn. sustain.*

jus - tice do Its work. . . Hence with him! hence with him!

Assai appassionata
 THE MAY-QUEEN.

Accelerando. O my liege *Assai appassionata.* $\text{♩} = 120$.
p Str. *Wind sustain.*

la - dy! on - ly hear . . . The plead - ing of re -

- pen - tant shame! On me let judg - ment fall se -

- vere, Whose va - ni - ty is all to blame; If, daz - zled

by my mi - mic state, His lov - - ing heart I

cres.
mad - ly tried, Hear me, hear me de - clare - a - las! too

cres. *f*

late! - I love but him, and none . . . be - side. With

Str. *Str. & Wind.*

break - ing heart, on bend - ed knee, I pray for grace,

espress. *p Str.* *Wind.*

dim. e espress.
I pray for grace. O set . . . him, set him free!

Str. *p* *stacc.* *sf*

THE QUEEN. *cres.*

Which is the o-ther? which is the o-ther?

CHORUS. TREBLE.

Stand a - side!— The one who seeks his face to hide.

ALTO.

Stand a - side!— The one who seeks his face to hide.

TENOR (Svs. lower).

Stand a - side!— The one who seeks his face to hide.

BASS.

Stand a - side!— The one who seeks his face to hide.

f Ob. Bsn. & Hns. *p* Str. *sf* *stacc.*

THE QUEEN (to Robin Hood).

What! you, my lord, in vile ar - ray? What would your

plight-ed la - dy say! You, to a vil - lage girl de - scend?

Shame! from our pre - sence! Hence! hence! a - mend! from our pre - sence!

Hence! a - mend!

Str. & Wind. *sf* *sf* *f*

Andante. *p* (To May-Queen.)

For you, my

Andante. $\text{♩} = 132.$ *p dolce.* *Hns. sustain.*

fz *fz* *p Str.*

maid - en, all too gay To wear a - gain the crown of May,

Wind. *p*

Wed him at morn, your fol - ly o'er, And tri - fle with true love no more,

p Str. *Cl. & Bass.*

tri - fle, tri - fle, tri - fle with true

pp *Str. p Wind sustain. cres.*

love no more, with true love . . . no more.

f *dim.* *Tpts. & Hns. cres.* *Tutti.*

Lead on, my Lords. . . .

ff *K. Dr.*

CHORUS.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

f *Brass.*

No. 10

FINALE—SOLI AND CHORUS.—“AND THE CLOUD.”

Allegretto Pastorale.

TREBLE. And the cloud . . . hath passed a - way, . . .

ALTO. And the cloud hath passed a -

TENOR (Sve. lower). And the cloud hath passed a -

BASS. And the cloud hath passed a -

PIANO. *str. p* *legato. Wind sustain.*

That was hea - - vy on the May; . . . And the ri - -

- way, That was hea - vy, hea-vy on the May; And the ri - ver

- way, That was hea - vy, hea-vy on the May; And the ri - -

- way, That was hea - vy, hea-vy on the May; And the ri - ver

cres.

- ver flow-eth fair, . . . And the mea - - dow bloometh green ;

flow - eth fair, The mea - dow bloom - eth green ;

- ver flow-eth fair, . . . And the mea - - dow bloometh green ;

flow - eth fair, The mea - dow bloom - eth green ;

cres. *f Tutti sempre spiritoso.*

f sempre spiritoso.

They em-brace, embrace no more to part, . While we sing, we
 They em-brace, embrace no more to part, . While we sing, we
 They em-brace, embrace no more to part, . While we sing, we
 They em-brace, embrace no more to part, . While we sing, we

sing from ev'-ry heart . . . A bless - ing, a bless - ing
 sing from ev'-ry heart . . . A bless - ing, a bless - ing
 sing from ev'-ry heart A bless - ing, a bless - ing on the
 sing from ev'-ry heart A bless - ing, a bless - ing, a

on the bri - dal! A bless - - - ing on the
 on the bri - dal! A bless - ing, bless - - - ing on the
 bri - dal! on the bri - dal! A bless - - - ing on the
 bless - ing, bless - ing, bless - ing, bless - - - ing on the

SOLO. THE MAY QUEEN.

And the cloud hath passed a - way . . . That was hea - vy,

SOLO. THE LOVER.

And the cloud hath passed a - way . . . That was hea - vy,

CHORUS.

Queen; A bless - ing, a bless - ing on the

Queen; A bless - ing, a bless - ing on the

Queen! A bless - ing, a bless - ing on the

Queen! A bless - ing, a bless - ing on the

p Wind.

hea - vy on .. the May. A bless - ing

hea - vy on .. the May.

bri - dal! on the Queen! They em - brace, em - brace no more to

bri - dal! on the Queen! They em - brace, em - brace no more to

bri - dal! on the Queen! They em - brace, em - brace no more to

bri - dal! on the Queen! They em - brace, em - brace no more to

f Tutti.

on the Queen! on the Queen! a bless -

part, A bless - ing, a bless - ing, bless - ing,

part, While we sing, . . . while we sing, . . . we

part, While we sing, . . . while we sing, . . . we

part, While we sing, . . . while we sing, . . . we

ing,

a bless - ing, a bless - ing, a bless - ing, bless -

sing a bless - ing, a bless - ing, a bless - ing, bless - ing,

sing a bless - ing, a bless - ing, a bless - ing, bless - ing,

sing a bless - ing, a bless - ing, bless - - - ing,

bless - - - ing, bless - - ing on the
 - - - ing, bless - - ing on the
 bless - - ing, bless-ing, bless - - ing on the
 bless - - ing, bless-ing, bless - - ing on the
 bless - - ing, bless-ing, bless - - ing on the
sempre f

Queen!
 Queen! bless - - ing on the Queen!
 Queen! bless - - ing on the Queen!
 Queen! bless - - ing on the Queen!
 Queen! bless - - ing on the Queen!
ff *Wind sustain.*

bless - - ing, bless - - ing, bless - - ing,
 bless - - ing, bless - - ing, bless - - ing,
 bless - - ing, bless - - ing, bless - - ing,
 bless - - ing, bless - - ing, bless - - ing,

bless - - ing on the Queen! a bless-ing, a
 bless - - ing on the Queen! a bless-ing, a
 bless - - ing on the Queen! a bless-ing, a
 bless - - ing on the Queen! a bless-ing, a

bless-ing, a bless-ing on the Queen!
 bless-ing, a bless-ing on the Queen!
 bless-ing, a bless-ing on the Queen!
 bless-ing, a bless-ing on the Queen!

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MY SPIRIT WAS IN HEAVINESS (SOL-FA, 0/8)	1/0	—	—	Ditto (CHORUSES ONLY)	0/8	1/2	—
NOW SHALL THE GRACE (SOL-FA, 0/6)	0/6	—	—	WOMAN OF SAMARIA (SOL-FA, 0/9)	1/0	1/6	3/0
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—				

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CHILDHOOD OF CHRIST (CHORUSES, SOL-FA, 0/8) ...	2/0	—	—	LAY OF THE BROWN ROSARY ...	2/6	—	—	
FAUST (CHORUSES, SOL-FA, 1/0) ...	2/6	—	—	WILLIAM CARTER.				
TE DEUM LAUDAMUS (Latin) (SOL-FA, 1/6) ...	2/0	—	—	PLACIDA (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	
G. R. BETJEMANN.					CHERUBINI.			
SONG OF THE WESTERN MEN ...	1/0	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6	
HUGH BLAIR.					SECOND MASS, IN D MINOR...	2/0	2/6	3/6
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	THIRD MASS, IN A (CORONATION) ...	1/0	1/6	2/6	
HARVEST-TIDE ...	1/0	—	—	FOURTH MASS, IN C ...	1/0	1/6	2/6	
SONG OF DEBORAH AND BARAK ...	2/6	—	—	E. T. CHIPP.				
TRAFALGAR (SOL-FA, 0/8) ...	1/6	—	—	NAOMI ...	2/0	—	—	
JOSIAH BOOTH.					HAMILTON CLARKE.			
DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/9)	2/6	—	—	
RUTLAND BOUGHTON.					DRUMS AND VOICES (ditto) (SOL-FA, 0/9)	2/0	—	
INVINCIBLE ARMADA ...	1/6	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/9)	2/6	—		
MIDNIGHT ...	2/0	—	—	MISSING DUKE (ditto) (SOL-FA, 0/9)	2/6	—		
SKELETON IN ARMOUR ...	2/0	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/9)	2/6	—		
KATE BOUNDY.					FREDERIC CLIFFE.			
RIVAL FLOWERS (Operetta, Children's voices)	1/6	—	—	NORTH-EAST WIND (SOL-FA, 0/9) ...	2/0	2/6	—	
(DITTO, SOL-FA, 0/6)				GERARD F. COBB.				
E. M. BOYCE.					MY SOUL TRULY WAITETH ...	1/0	—	
LAY OF THE BROWN ROSARY ...	1/6	—	—	SONG OF TRAFALGAR (Men's voices) ...	2/0	—		
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6)	1/6	—	—	S. COLERIDGE-TAYLOR.				
YOUNG LOCHINVAR ...	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6) ...	2/6	3/0	—	
J. BRAHMS.					ATONEMENT ...	3/6	4/0	5/0
REQUIEM (SOL-FA, 1/0) ...	1/0	1/6	—	BLIND GIRL OF CASTEL-CUILLÉ (SOL-FA, 1/0)	2/6	3/0	—	
SONG OF DESTINY ...	1/0	—	—	BON-BON SUITE (SOL-FA, 1/0) ...	2/0	—		
C. BRAUN.					DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	1/6	—	
COUNTRY MOUSE AND THE TOWN MOUSE	1/0	—	—	ENDYMION'S DREAM (SOL-FA, 0/9) ...	1/6	—		
(Children's voices) (SOL-FA, 0/4) ...				HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—		
QUEEN MAB AND THE KOBOLDS (Operetta,	2/0	—	—	(DITTO, German words) ...	3/0	—		
Children's voices) (SOL-FA, 0/9) ...				HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—		
SIGURD ...	5/0	—	—	MEG BLANE (SOL-FA, 0/9) ...	2/0	—		
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0	5/0	
(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 (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	
CALLIRHOÉ (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 ...	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	J. MAUDE CRAMENT.				
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—		
SONG OF THE ENGLISH (SOL-FA, 0/6) ...	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—		
SPIDER AND THE FLY (Children's voices)	1/0	—	—	W. CROTCH.				
(DITTO, SOL-FA, 0/6)				PALESTINE ...	3/0	3/6	5/0	
EDWARD BROOME.					W. H. CUMMINGS.			
HYMN OF TRUST ...	1/0	—	—	FAIRY RING ...	2/6	—		
DUDLEY BUCK.					W. G. CUSINS.			
LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—		
EDWARD BUNNETT.					FÉLICIEN DAVID.			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	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	—	—	HERVÉ 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 ...	4/0	5/0	6/0	
				THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—		

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LA FIGLIA DEL REGGIMENTO (Opera) ...	3/6	—	5/0	—	PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—	—
LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0	—	A. M. FRIEDLÄNDER.				
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0	—	MUSIC ...	1/6	—	—	—
F. G. DOSSERT.					RETURN TO ZION ...	2/8	—	—	—
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	—	NIELS W. GADE.				
T. F. DUNHILL.					CHRISTMAS EVE (SOL-FA, 0/4) ...	1/0	1/6	—	—
FROLIC SOME HOURS (Children's Voices) (SOL-FA, 0/6)	1/6	—	—	—	COMALA ...	2/0	2/6	4/0	—
TUBAL CAIN (SOL-FA, 0/6) ...	1/0	—	—	—	CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6	4/0	—
DUNSTAN, R.					ERL-KING'S DAUGHTER (SOL-FA, 0/9) ...	1/0	1/6	2/8	—
A MIDSUMMER NIGHT'S DREAM (for use of Schools)	1/0	—	—	—	PSYCHE (SOL-FA, 1/6) ...	2/6	3/0	4/0	—
ANTONÍN DVOŘÁK.					SPRING'S MESSAGE (SOL-FA, 0/3) ...	0/8	—	—	—
AT THE FOOT OF THE CROSS (Stabat Mater)	2/6	3/0	4/0	—	ZION ...	1/0	1/6	2/6	—
COMMUNION SERVICE, IN D (SOL-FA, 1/6)	1/6	—	—	—	HENRY GADSBY.				
MASS, IN D ...	1/6	—	—	—	ALCESTIS (Male voices) ...	4/0	—	—	—
PATRIOTIC HYMN ...	1/6	—	—	—	COLUMBUS (Male voices) ...	2/6	—	—	—
Ditto (German and Bohemian Words)	3/0	—	—	—	LORD OF THE ISLES (SOL-FA, 1/6) ...	2/6	—	—	—
REQUIEM MASS ...	5/0	6/0	7/6	—	F. W. GALPIN.				
SPECTRE'S BRIDE (SOL-FA, 1/6) ...	3/0	3/6	5/0	—	OLDE ENGLYSHE PASTYMES (Children's voices)	1/6	—	—	—
Ditto (German and Bohemian Words)	6/0	—	—	—	H. BALFOUR GARDINER.				
ST. LUDMILA ...	5/0	6/0	7/6	—	NEWS FROM WHYDAH (SOL-FA, 0/1) ...	0/8	—	—	—
Ditto (German and Bohemian Words)	8/0	—	—	—	G. GARRETT.				
STABAT MATER (Latin only) (SOL-FA, 1/6) ...	2/6	3/0	4/0	—	HARVEST CANTATA (SOL-FA, 0/6) ...	1/0	—	—	—
A. E. DYER.					SHUNAMMITE ...	3/0	—	—	—
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	—	TWO ADVENTS ...	1/6	—	—	—
SALVATOR MUNDI ...	2/6	—	—	—	A. R. GAUL.				
H. J. EDWARDS.					AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—	—
ASCENSION ...	2/6	—	—	—	(Ditto, SOL-FA, 0/9)	—	—	—	—
EPIPHANY ...	2/0	—	—	—	ELFIN HILL (Female voices) ...	2/0	—	—	—
PRAISE TO THE HOLIEST ...	1/6	—	—	—	HARE AND THE TORTOISE (Children's voices)	1/0	—	—	—
RISEN LORD ...	2/6	—	—	—	(Ditto, SOL-FA, 0/6)	—	—	—	—
EDWARD ELGAR.					HOLY CITY (SOL-FA, 1/0) ...	2/6	3/0	4/0	—
APOSTLES ...	5/0	6/0	7/6	—	ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0	—
(Ditto, Choruses and Words of Solos only, SOL-FA, 2/6)	—	—	—	—	JOAN OF ARC (SOL-FA, 1/0) ...	2/6	3/0	4/0	—
(Ditto, German Words, 8 Mark)	—	—	—	—	LEGEND OF THE WOOD (Children's voices)	1/0	—	—	—
BANNER OF ST. GEORGE (SOL-FA, 1/0) ...	1/6	—	—	—	(Ditto, SOL-FA, 0/8)	—	—	—	—
BLACK KNIGHT (SOL-FA, 1/0) ...	2/0	—	—	—	PASSION SERVICE ...	2/6	3/0	4/0	—
CARACTACUS (SOL-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	—	PRINCE OF PEACE (SOL-FA, 1/0) ...	2/6	3/0	4/0	—
DREAM OF GERONTIUS ...	3/6	4/0	5/0	—	RUTH (SOL-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	—
(Ditto, SOL-FA, Choruses only, 1/6)	—	—	—	—	SONG OF LIFE (SOL-FA, 0/6) ...	1/0	—	—	—
(Ditto, French Words, Prix fr. 7.50 net)	—	—	—	—	TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0	4/0	—
(Ditto, German Words, 6 Mark)	—	—	—	—	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	—
KINGDOM ...	5/0	6/0	7/6	—	UNA (SOL-FA, 1/0) ...	2/6	3/0	4/0	—
(Ditto, Choruses and Words of Solos only, SOL-FA, 2/6)	—	—	—	—	FR. GERNESHEIM.				
(Ditto, German Words, 5 Mark)	—	—	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—	—
KING OLAF (SOL-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	—	E. OUSELEY GILBERT.				
LIGHT OF LIFE (Lux Christi) (SOL-FA, 1/0) ...	2/6	—	—	—	SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (SOL-FA, 0/8) ...	2/0	—	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—	—	F. E. GLADSTONE.				
ROSALIND F. ELICOTT.					PHILIPPI ...	2/6	—	—	—
BIRTH OF SONG ...	1/6	—	—	—	GLUCK.				
ELYSIUM ...	1/0	—	—	—	IPHIGENIA IN AULIS (Opera) ...	3/6	—	5/0	—
GUSTAV ERNEST.					IPHIGENIA IN TAURIS (Opera) ...	3/6	—	5/0	—
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	1/6	—	—	—	ORPHEUS (CHORUSES ONLY, SOL-FA, 1/0) ...	3/6	—	—	—
HARRY EVANS.					Ditto (ACT II ONLY) ...	1/6	—	—	—
VICTORY OF ST. GARMON (SOL-FA, 0/9) ...	1/6	—	—	—	Ditto (ACT II, CHORUSES ONLY, SOL-FA, 0/9) ...	—	—	—	—
A. J. EYRE.					PERCY GODFREY.				
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	—	SONG OF THE AMAL ...	1/6	—	—	—
T. FACER.					HERMANN GOETZ.				
MERRY CHRISTMAS (Children's voices) (SOL-FA, 0/6)	1/0	—	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/6	—	—	—	NØNIA ...	1/0	—	—	—
SONS OF THE EMPIRE (Children's voices) (SOL-FA, 0/6)	1/6	—	—	—	WATER-LILY (Male voices) (SOL-FA, 0/9) ...	1/6	—	—	—
E. FANING.					A. M. GOODHART.				
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	—	ARETHUSA ...	1/0	—	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—	—
HENRY FARMER.					FOUNDER'S DAY ...	1/6	—	—	—
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6	—	SIR ANDREW BARTON ...	1/0	—	—	—
PERCY E. FLETCHER.					SPANISH ARMADA ...	0/6	—	—	—
DEACON'S MASTERPIECE (Humorous) ...	1/6	—	—	—	CH. GOUNOD.				
(Ditto, SOL-FA, 1/0)	—	—	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/8	2/0	3/0	—
ENCHANTED ISLAND (Operetta, Children's voices)	2/0	—	—	—	Ditto (Troisième Messe Solennelle) ...	1/6	—	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	—	DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—	—
OLD YEAR'S VISION (Operetta, Children's voices)	1/6	—	—	—	DE PROFUNDIS (English or Latin Words) ...	1/0	—	—	—
(Ditto, SOL-FA, 0/6)	—	—	—	—	FAUST (Selection) (SOL-FA, 0/9) ...	1/0	—	—	—
TOY REVIEW (Operetta, Children's voices) (SOL-FA, 0/8)	1/6	—	—	—	GALLIA (SOL-FA, 0/4) ...	1/0	—	—	—
WALRUS AND THE CARPENTER (Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	—	MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6	—
FLOTOW.					MESSE SOLENNELLE (Troisième) ...	1/6	—	—	—
MARTHA (Opera) ...	3/6	—	5/0	—	MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0	—
J. C. FORRESTER.					Ditto (SOL-FA) (Latin and English Words) ...	1/0	—	—	—
KALENDAR (Children's voices) (SOL-FA, 0/9) ...	2/0	—	—	—	Ditto Parts II. and III. ...	1/6	—	—	—
MYLES B. FOSTER.					Ditto Parts II. and III. (English Words) ...	1/6	—	—	—
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	—	Ditto REQUIEM MASS ...	1/6	2/0	—	—
(Ditto SOL-FA, 0/8)	—	—	—	—	O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—	—
BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ...	1/6	—	—	—	OUT OF DARKNESS ...	1/0	—	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—	—	REDEMPTION (English Words) (SOL-FA, 1/0) ...	2/6	3/0	5/0	—
(Ditto, SOL-FA, 0/8)	—	—	—	—	Ditto (French Words) ...	8/4	—	—	—
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/8	—	—	—	Ditto (German Words) ...	10/0	—	—	—
SNOW FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	—	Ditto Part I. ...	1/6	—	—	—
					Ditto Parts II. and III. ...	each	1/0	—	—

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TE DEUM ...	2/0	2/6	4/0	KING ROBERT OF SICILY ...	2/6	—	—
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ALEXANDER BALUS ...	3/0	3/6	5/0	FAIRIES' ISLE (Female voices) ...	1/6	—	—
ALEXANDER'S FEAST ...	2/0	2/6	4/0	SEA DREAM (Female voices) (SOL-FA, 0/6) ...	1/6	—	—
ATHALIAH ...	3/0	3/6	5/0	SEA FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—
BELSHAZZAR ...	3/0	3/6	5/0	C. SWINNERTON HEAP.			
CHANDOS TE DEUM ...	1/0	1/6	2/6	FAIR ROSAMOND (SOL-FA, 2/0) (CHORUSES 1/6) ...	3/6	4/0	5/0
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0	EDWARD HECHT.			
Or, singly:—	—	—	—	ERIC THE DANE ...	3/0	—	—
LET THY HAND BE STRENGTHENED ...	0/6	—	—	O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
MY HEART IS INDITING ...	0/6	—	—	FRIEDRICH HEGAR.			
THE KING SHALL REJOICE (SOL-FA, 0/3) ...	0/6	—	—	THE WANDERING JEW ...	2/0	—	—
THE WAYS OF ZION ...	1/0	—	—	GEORG HENSCHEL.			
ZADOK THE PRIEST (SOL-FA, 0/1½) ...	0/3	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
DEBORAH ...	2/0	2/6	4/0	STABAT MATER ...	2/6	—	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	H. M. HIGGS.			
ESTHER ...	3/0	3/6	5/0	ERL KING ...	1/0	—	—
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ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0	GOD IS OUR REFUGE ...	0/6	—	—
(DITTO, SOL-FA, 1/0)	—	—	—	FERDINAND HILLER.			
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'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	—	J. MASSENET.				
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HYMN OF THANKSGIVING ...	2/0	—	—	—	MENDELSSOHN.				
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O GIVE THANKS UNTO THE LORD	1/0	—	—	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—	
RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	—	ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0	
ROSSALL ...	2/0	—	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—	
SIR OGGIE AND THE LADIE ELSIE ...	1/6	—	—	—	CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—	
SONG OF BALDER ...	1/0	—	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—	
SONG OF JUDGMENT ...	2/6	3/0	4/0	—	ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0	
CLEMENT LOCKNANE.					ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0	
ELFIN QUEEN (Female voices) ...	1/6	—	—	—	DITTO (CHORUSES ONLY) ...	1/0	1/6	—	
HARVEY LÖHR.					FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)	1/0	—	—	
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	—	DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—	
W. H. LONGHURST.					HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2)	1/0	—	—	
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	—	DITTO ...	0/4	—	—	
ELVA LORENCE AND G. KENNEDY CHRYSTIE.	2/0	—	—	—	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6)	1/0	1/6	2/6	
TERRA FLORA (Operetta for Children) ...	2/0	—	—	—	DITTO (CHORUSES ONLY) ...	0/6	1/0	—	
C. EGERTON LOWE.					LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6	
LITTLE BO-PEEP (Operetta for Children) ...	1/0	—	—	—	LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—	
(DITTO, SOL-FA, 0/4)					LORELEY (SOL-FA, 0/6) ...	1/0	—	—	
M. L. C. L.					MAN IS MORTAL (8 voices) ...	1/0	—	—	
SPORTS (Operetta for Children) ...	2/0	—	—	—	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	
HAMISH MACCUNN.					(DITTO, SOL-FA, 0/4)				
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	3/6	4/0	—	MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—	
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	—	
WRECK OF THE HESPERUS (SOL-FA, 0/6) ...	1/0	—	—	—	GEDIPUS AT COLONOS (Male voices) ...	3/0	—	—	

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(DITTO, SOL-FA, 0/3)	—	—	—	KING SAUL (CHORUSES ONLY, SOL-FA, 1/6)	5/0	6/0	7/6
R. D. METCALFE AND A. KENNEDY.				L'ALLEGRO (SOL-FA, 1/6)			
PRINCE FERDINAND (Operetta for children) ...	2/0	—	—	LOTOS-EATERS (The Choric Song)	2/0	—	—
(DITTO, SOL-FA, 0/9)	—	—	—	LOVE THAT CASTETH OUT FEAR	2/6	—	—
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L'ETOILE DU NORD (Opera)	5/0	—	7/6	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0)	2/0	—	—
NINETY-FIRST PSALM (Latin)	1/0	—	—	ODE TO MUSIC (SOL-FA, 0/6)	1/6	—	—
Ditto (English)	1/0	—	—	PIED PIPER OF HAMELIN (SOL-FA, 1/0) ...	2/0	2/6	—
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BEE QUEEN (Operetta for children) (SOL-FA, 0/6)	1/0	—	—	SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9)	2/0	—	—
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Ditto (CHORUSES ONLY)	0/8	—	—	PANGE LINGUA (Sing, my tongue)	1/6	—	—
O GOD, WHEN THOU (SOL-FA, 0/2) ... First Motet	0/3	—	—	A. H. D. PRENDERGAST.			
SPLENDENTE TE, DEUS	0/3	—	—	SECOND ADVENT	1/6	—	—
E. MUNDELLA.				F. W. PRIEST.			
VICTORY OF SONG (Female voices)	1/0	—	—	CENTURION'S SERVANT	0/8	—	—
JOHN NAYLOR.				C. E. PRITCHARD.			
JEREMIAH	3/0	—	—	KUNACEPA	4/0	—	—
JOSEF NEŠVERA.				E. PROUT.			
DE PROFUNDIS	2/6	—	—	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
STAFFORD NORTH.				FREEDOM			
IN THE MORNING (SOL-FA, 0/8)	1/0	—	—	HEREWARD	4/0	—	—
E. A. NUNN.				HUNDRETH PSALM (SOL-FA, 0/4)			
MASS, IN C	2/0	—	—	QUEEN AIMÉE (Female voices)	1/6	—	—
E. CUTHBERT NUNN.				RED CROSS KNIGHT (SOL-FA, 2/0)			
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8)	2/0	—	—	PURCELL.			
VIA DOLOROSA	1/6	2/0	—	DIDO AND ÆNEAS	2/6	—	—
A. O'LEARY.				KING ARTHUR			
MASS OF ST. JOHN	1/6	—	—	MASQUE IN "DIOCLESIAN"	2/0	—	—
REV. SIR FREDK. OUSELEY.				ODE ON ST. CECILIA'S DAY (Choruses, SOL-FA, 0/8)			
MARTYRDOM OF ST. POLYCARP	2/6	—	—	TE DEUM AND JUBILATE, IN D	1/0	—	—
PALESTRINA.				TE DEUM (Edited by J. F. Bridge) (SOL-FA, 0/6)			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	G. RATHBONE.			
MISSA ASSUMPTA EST MARIA	2/6	—	—	ORPHEUS (Power of Music) (Children's voices)	1/6	—	—
MISSA BREVIS	2/6	—	—	(DITTO, SOL-FA, 0/6)	—	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	VOGELWEID THE MINNESINGER (Children's	1/0	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	voices), (SOL-FA, 0/6)	—	—	—
STABAT MATER	1/6	—	—	F. J. READ.			
H. W. PARKER.				ODE			
HORA NOVISSIMA	3/6	4/0	—	SONG OF HANNAH	1/6	—	—
KOBOLDS	1/0	—	—	J. F. H. READ.			
LEGEND OF ST. CHRISTOPHER	5/0	—	—	DEATH OF YOUNG ROMILLY	1/6	—	—
WANDERER'S PSALM	2/6	—	—				

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ARTHUR RICHARDS.					FAKENHAM GHOST				
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WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	—	SUMMER BY THE SEA (Female) (Sol-fa, 0/6)	1/6	—	—	—
(Ditto, Sol-fa, 0/8)					WAITS OF BREMEN (Children) (Sol-fa, 0/6)	1/6	—	—	—
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JONAH	2/0	—	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—	—
PASSION	1/6	2/0	—	—	E. SILAS.				
R. WALKER ROBSON.					COMMUNION SERVICE, IN C				
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LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	—	KING RENÉ'S DAUGHTER (Female voices)	1/6	—	—	—
(Ditto, Sol-fa, 0/9)					(Ditto, Sol-fa, 0/9)				
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Ditto (CHORUSES ONLY)	0/6	1/0	—	—	KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—	—
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JOSEPH RYELANDT.					ODE ON THE INTIMATIONS OF IMMORTALITY				
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CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	—	CALVARY	2/6	3/0	4/0	—
SCHUBERT.					CHRISTIAN'S PRAYER				
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	—	FALL OF BABYLON	1/0	1/6	2/6	—
Ditto, IN B FLAT	2/0	—	3/6	—	FROM THE DEEP I CALLED	0/6	—	—	—
Ditto, IN C	2/0	2/6	4/0	—	GOD IS MY SHEPHERD	0/9	—	—	—
Ditto, IN E FLAT	2/0	—	3/6	—	GOD, THOU ART GREAT (Sol-fa, 0/6)	1/0	—	—	—
Ditto, IN F	2/0	—	3/6	—	HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—	—
Ditto, IN G	1/6	—	—	—	HYMN TO ST. CECILIA	1/0	—	—	—
LAZARUS (Easter)	1/6	1/6	2/6	—	JEHOVAH, LORD OF HOSTS	0/4	—	—	—
MASS, IN A FLAT	1/0	1/6	2/6	—	LAST JUDGMENT (Sol-fa, 1/0)	1/0	1/6	2/6	—
Do., IN B FLAT	1/0	1/6	2/6	—	Ditto (CHORUSES ONLY)	0/6	1/0	—	—
Do., IN C	1/0	1/6	2/6	—	MASS (for 5 solo voices and double choir)	2/0	—	—	—
Do., IN E FLAT	2/0	2/6	4/0	—	JOHN STAINER.				
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Do., IN G	1/0	1/6	2/6	—	DAUGHTER OF JAIRUS (Sol-fa, 0/9)	1/6	2/0	—	—
SONG OF MIRIAM (Sol-fa, 0/6)	1/0	—	—	—	ST. MARY MAGDALEN (Sol-fa, 1/0)	2/0	2/6	4/0	—
(Ditto, Welsh Words, Sol-fa, 0/6)					C. VILLIERS STANFORD.				
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	—	BATTLE OF THE BALTIC	1/6	—	—	—
(Male voices) (Sol-fa, 0/6)					CARMEN SECULARE	1/6	—	—	—
SCHUMANN.					COMMUNION SERVICE, IN G				
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	—	EAST TO WEST	1/6	—	—	—
FAUST	3/0	3/6	5/0	—	EDEN (Dramatic Oratorio)	5/0	6/0	7/6	—
GENOVEVA (Opera)	3/6	—	5/0	—	EUMENIDES (Male voices)	3/0	—	—	—
KING'S SON	1/0	—	—	—	GOD IS OUR HOPE (46th Psalm)	2/0	—	—	—
LUCK OF EDENHALL (Male voices) (Sol-fa, 1/0)	1/6	—	—	—	MASS, IN G MAJOR	2/6	—	—	—
MANFRED	1/0	—	—	—	REVENGE (Sol-fa, 0/9)	1/6	—	—	—
MIGNON'S REQUIEM	1/0	—	—	—	(Ditto, German Words, 2 Mark.)				
MINSTREL'S CURSE	1/6	—	—	—	VOYAGE OF MAELDUNE	2/6	3/0	4/0	—
NEW YEAR'S SONG (Sol-fa, 0/6)	1/0	—	—	—					
PARADISE AND THE PERI (Sol-fa, 1/6)	2/6	3/0	4/0	—					
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6	—					
REQUIEM	2/0	—	—	—					
SONG OF THE NIGHT	0/9	—	—	—					

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LAIRD O'COCKPEN (Sol-FA, 0/6)	1/0	—	—	GOD WITH US	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN			
SONG OF THE FATES	1/0	—	—	ST. ANDREW	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE			
MASS OF OUR LADY OF RANSOM	1/6	—	—	R. H. WALTHEW.			
TOURNAMENT	1/0	—	—	PIED PIPER OF HAMELIN			
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	COURT OF QUEEN SUMMERSGOLD (Operetta for			
NARCISSUS AND ECHO (Choruses 1/0)	3/0	—	—	children) (Sol-FA, 0/6)			
ARTHUR SULLIVAN.				HO-HO OF THE GOLDEN BELT (Cantata			
EXHIBITION ODE	1/0	—	—	for Children) (Sol-FA, 0/6)			
GOLDEN LEGEND (Sol-FA, 2/0)	3/5	4/0	5/0	PRINCESS SNOWFLAKE (Operetta for children)			
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	(Ditto, Sol-FA, 0/6)			
TE DEUM FESTIVAL (Sol-FA, 1/0)	1/0	1/6	2/6	WRECK OF THE HESPERUS			
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	HENRY WATSON.			
T. W. SURETTE.				IN PRAISE OF THE DIVINE (Male voices)			
EVE OF ST. AGNES	2/0	—	—	PSALM OF THANKSGIVING			
W. TAYLOR.				WEBER.			
ST. JOHN THE BAPTIST	—	4/0	—	COMMUNION SERVICE, IN E FLAT			
A. GORING THOMAS.				DER FREISCHÜTZ (Opera)			
SUN-WORSHIPPERS (Sol-FA, 0/9)	1/0	—	—	Ditto Choruses only			
D. THOMAS.				EURYANTHE (Opera)			
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6)	3/6	—	—	IN CONSTANT ORDER			
E. H. THORNE.				JUBILEE CANTATA			
BE MERCIFUL UNTO ME	1/0	—	—	MASS IN E FLAT (Latin and English)			
G. W. TORRANCE.				Ditto, IN G (Latin and English)			
REVELATION	5/0	—	—	OBERON (Opera)			
BERTHOLD TOURS.				PRECIOSA (Choruses only, 0/6)			
FESTIVAL ODE	1/0	—	—	THREE SEASONS			
HOME OF TITANIA (Female voices)	1/6	—	—	S. WESLEY.			
(Ditto, Sol-FA, 0/6)	—	—	—	DIXIT DOMINUS			
FERRIS TOZER.				EXULTATE DEO (Sing aloud with gladness)			
BALAAM AND BALAK	2/6	—	—	IN EXITU ISRAEL (English or Latin Words)			
IN THE DESERT AND IN THE GARDEN	1/6	2/0	—	S. S. WESLEY.			
(Ditto, Sol-FA, 1/0)	—	—	—	O LORD, THOU ART MY GOD			
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	FLORENCE E. WEST.			
(Ditto, Sol-FA, 0/6)	—	—	—	MIDSUMMER'S DAY (Operetta for children)			
P. TSCHAIKOWSKY.				(Ditto, Sol-FA, 0/6)			
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	JOHN E. WEST.			
CHRISTOFERO TYE.				LORD, I HAVE LOVED THE HABITATION OF			
MISSA EUGENI BONE	2/0	—	—	THY HOUSE			
VAN BREE.				MAY-DAY REVELS (Children's voices) (Sol-FA, 0/4)			
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	SEED-TIME AND HARVEST (Sol-FA, 1/0)			
VERDI.				SONG OF ZION			
ERNANI (Opera)	3/6	—	5/0	STORY OF BETHLEHEM (Sol-FA, 0/9)			
RIGOLETTO (Opera)	3/6	—	5/0	ARTHUR N. WIGHT.			
LA TRAVIATA (Opera)	3/6	—	5/0	MINSTREL'S CURSE			
IL TROVATORE (Opera)	3/6	—	5/0	C. LEE WILLIAMS.			
Ditto Choruses only (Sol-FA)	1/0	—	—	FESTIVAL HYMN (Sol-FA, 0.3)			
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A. L. VINGOE.				A. E. WILSHIRE.			
MAGICIAN (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	GOD IS OUR HOPE (Psalm 46)			
W. S. VINNING.				THOMAS WINGHAM.			
SONG OF THE PASSION (according to St. John) ...	1/6	—	—	MASS, IN D (Regina Cœli)			
S. P. WADDINGTON.				TE DEUM (Latin)			
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	CHAS. WOOD.			
WHIMLAND (Operetta for children) (Sol-FA, 0/8)	2/0	—	—	ODE TO THE WEST WIND			
R. WAGNER.				F. C. WOODS.			
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Ditto Choruses only	2/0	—	—	(Ditto, Sol-FA, 0/6)			
Ditto Act III.	1/6	—	—	KING HAROLD (Sol-FA, 0/9)			
HOLY SUPPER OF THE APOSTLES	2/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)			
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Ditto Act III.	1/6	—	—	D. YOUNG.			
Ditto Choruses only (Sol-FA)	1/0	—	—	BLESSED DAMOZEL			
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Ditto Act II.	2/0	—	—	...			
Ditto Act III.	1/6	—	—	...			
Ditto Choruses only (Sol-FA)	1/0	—	—	...			
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THEE.

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GOD SO LOVED THE WORLD.
† GOD'S TIME IS THE BEST.
† HOW BRIGHTLY SHINES YON STAR
OF MORN.

IF THOU BUT SUFFEREST GOD TO
GUIDE THEE.
† JESU, PRICELESS TREASURE
(MOTET).

JESUS, NOW WILL WE PRAISE THEE.
JESUS SLEEPS, WHAT HOPE
REMAINETH.
LET SONGS OF REJOICING BE
RAISED.

LORD IS A SUN AND SHIELD, THE
† LORD IS MY SHEPHERD, THE
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NUMBER.

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PRAISE THOU THE LORD, JERU-
SIALEM.

† SING YE TO THE LORD (MOTET).
† SLEEPERS, AWAKE.
SAGES OF SHEBA, THE
† SPIRIT ALSO HELPETH US, THE
(MOTET).

† STRONGHOLD SURE, A
† THERE IS NAUGHT OF SOUNDNESS
IN ALL MY BODY.
THOU GUIDE OF ISRAEL.
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WATCH YE, PRAY YE.
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DREAM, THE

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