

NOVELLO'S ORIGINAL OCTAVO EDITION.

VILLAGE SCENES

CANTATA

FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS BY

CLIFTON BINGHAM

THE MUSIC BY

FREDERIC H. COWEN.

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VILLAGE SCENES.

No. 1.—CHORUS—"THE VILLAGE GREEN."

When days are bright
With flow'rs bedight,
And fair with summer sheen :
Come lad and lass
To foot the grass,
And trip it on the green !
'Tis passing sweet
To watch their feet,
To hear them laugh and sing ;
As hand in hand
A mirthful band
They trip it in a ring !
With a hey and a ho,
In and out they go,
Every lad has a lass for his neighbour ;
With a ho and a hey,
While the green is gay,
With the music of pipe and tabor !

No. 2.—SOLO (*Contralto*)—"THE PEDLAR."

Maidens bonnie, what d'ye lack ?
Come and see the Pedlar's pack ;
Ribbons fair and dainty laces,
Made to set off winsome faces !
Come, buy !
Treasures motley for you all,
Old and young and great and small ;
How the bright eyes all are dancing
O'er the Pedlar's store a-glancing !
Come, buy !
All the earth's the Pedlar's Home.
But where'er his steps may roam,
Still the rover, trinket-laden,
Welcome wins from every maiden !
Come, buy !

No. 3.—CHORUS—"THE CHILDREN AT PLAY."

Hark to the voices soft and clear,
Over the green sward ringing ;
Falling like music on the ear,
'Tis but the children singing !
List to the dancing of their feet,
Tripping a dainty measure,
Filling the earth with gladness sweet,
Innocent mirth and pleasure !
Play, happy children, while ye may,
Laughter turns to sighing ;
Summer is swift to pass away,
Time is ever flying !

No. 4.—SOLO (*Soprano*)—"THE GIPSY."

A gipsy I,
By wind and weather tanned ;
Just cross the gipsy's hand.
Your future try !
No stars I read ;
The Book of Nature fair,
The lore that I find there
Is all I need !
By mead and town
The gipsy's witching smile
Doth wheedle and beguile
Blue eyes and brown !
A gipsy I,
To bring you luck's my trade ;
Come, cross my hand, coy maid—
Your fortune try !

No. 5.—RECITATIVE (*Contralto and Chorus*)—
 “THE OLD HALL”—AND STATELY DANCE.

Looking across the lands,
 Lawn, lea and wold,
 Proudly the great Hall stands,
 Stately and old!

Moat, keep and ivied wall,
 Turret and tower,
 Brave old ancestral Hall,
 Symbol of Power!

Hark! music stealing low,
 Through windows bright;
 Knight and dame, maid and beau,
 Dance there to-night!

[Stately Dance.]

No. 6.—FINAL CHORUS—“THE CURFEW.”

Hark the curfew stealing
 O'er the silent lea;
 Vale and plain and meadow
 Soon at rest will be.

Toil and strife are ended,
 Night doth bid them cease
 Day is past and over,
 All the world is peace.

Hark the curfew stealing
 On the twilight dim;
 Listen—through the shadows—
 Comes the evening hymn!

“Through the day Thy love hath spared us
 Night once more invites to rest;
 Through the silent watches guard us,
 Let no foe our peace molest;
 Jesu, Thou our Guardian be;
 Sweet it is to trust in Thee.”

“Pilgrims here on earth, and strangers,
 Dwelling in the midst of foes,
 Us and ours preserve from dangers;
 In Thy love may we repose,
 And, when life's short day is past,
 Rest with Thee in heaven at last.”

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VILLAGE SCENES.

No. 1.

CHORUS.—"THE VILLAGE GREEN."

Allegretto vivace.

PIANO.
♩ = 168.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody features triplet eighth notes. Dynamics include *mf*, *dim.*, and *p*.

Second system of piano introduction. Continuation of the triplet melody.

Third system of piano introduction. Dynamics include *dim.* and *p*.

SOPRANO.

When days are bright With flow'rs be-dight,

Come

ALTO.

And fair with sum-mer sheen : . .

Piano accompaniment for the vocal entry, starting with a piano (*p*) dynamic.

lad and lass To foot the grass,

'Tis pass-ing sweet

And trip it on the green ! . .

Oh, 'tis sweet To

Second system of piano accompaniment for the vocal entry, ending with a piano (*p*) dynamic.

poco crea. *mf*

To watch their feet, To hear them laugh and sing, . . . to

poco crea. *mf*

watch their feet, Oh, 'tis sweet To watch their feet, Hear them laugh and sing, . . .

crea. *mf*

f *poco rit.* *f a tempo.*

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

poco rit. *f a tempo.*

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

f *colle voci!* *f a tempo.*

f *poco rit.* *a tempo.*

ring, . . . they trip, they trip it in a ring! . . .

poco rit. *a tempo.* *mf*

ring, . . . they trip, they trip it in a ring! With a

f *poco rit.* *a tempo.*

Ped. *

mf

and a ho, . . . they go, . . . Ev-'ry

mf

hey and a ho, In and out they go, Ev-'ry

mf

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

lad has a lass for his neighbour, ev-ry lad has a lass for his neighbour;

lad has a lass for his neighbour, ev-ry lad has a lass for his neighbour; With a

Ped. *

and a hey,.. is gay,.. With a

ho and a hey, While the green is gay, With a

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sempre f

ho and a hey, a ho and a hey, All is gay With the mu - sic of

ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f

sempre f

f pipe, of pipe and ta - bor!

pipe, of pipe and ta - bor!

f *f*

3 3 3 3 3

'Tis pass-ing sweet To

To hear them laugh and sing, . . . to
 watch their feet, . . . To hear them sing, . . . 'Tis pass-ing sweet To watch their feet, . . .

hear them laugh and sing; . . . As hand in hand A mirth-ful band, They trip it in a
 . . . To hear them sing; . . . A mirth-ful, mirth-ful band, They trip it in a

ring, As hand in hand A mirthful band, They trip it in a ring!
 ring, A mirth-ful, mirthful band, They trip it in a ring! With a

Ped.

*

f
and a ho, .. and a ho!
hey, with a hey, with a hey and a

p
When days are bright With flow'rs be-dight, Come
ho! And fair with sum-mer sheen; . . .

poco cres.
lad and lass To foot the grass, 'Tis pass-ing sweet
And trip it on the green! . . . Oh, 'tis sweet To

cres. *mf*
To watch their feet, To hear them laugh and sing, . . . to
watch their feet, Oh, 'tis sweet To watch their feet, Hear them laugh and sing, . . .

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a
 hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

f *poco rit.* *a tempo.*
poco rit. *a tempo.*
f *colle voci.* *f a tempo.*

ring, . . they trip, they trip it in a ring! . . . With a
 ring, . . they trip, they trip it in a ring! . . .

poco rit. *a tempo.*
poco rit. *a tempo.* *mf*
f *poco rit.* *a tempo.*

Ped. *

and a ho, . . they go, . . Ev-'ry
 hey and a ho, In and out they go, Ev-'ry

mf
mf
mf

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

lad has a lass for his neigh-bour, ev-'ry lad has a lass for his neigh-bour;
 lad has a lass for his neigh-bour, ev-'ry lad has a lass for his neigh-bour; With a

f

Ped. *

and a hey, . . . is . . . gay, . . . With a
 ho and a hey, While the green is . . . gay, With a

f *Ped.* * *Ped.* * *Ped.* *

sempre f
 ho and a hey, a ho and a hey, All is gay With the mu - sic of
 ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f *sempre f*

sempre f

f pipe, of pipe and ta - bor!
 pipe, of pipe and ta - bor!

f *f* *f* *f* *f*

f

sempre f *f*

No. 2.

SOLO (CONTRALTO).—"THE PEDLAR."

VOICE *Con moto.* *mf*

Maidens bonnie, what d'ye lack? Come and

PIANO *Con moto.* *p* *p*

$\text{♩} = 80.$

see the Ped-lar's pack; Ribbons fair and dain-ty la - ces, Made to set off win-some

cres. *mf*

fa - ces, Ribbons fair and dain-ty la - ces, Made to set off win-some fa - ces! Come

cres. *mf*

dim. *3*

buy, . . come buy, . . come buy, . . come buy!

dim. *p*

Treasures mot-ley for you all, Old and young and great and small, Treasures

mot-ley for you all, Old and young and great and small; How the bright eyes all are

danc-ing O'er the Ped-lar's store a-glanc-ing! Come buy,.. come buy,.. come

buy,.. come buy! All the earth's the Ped-lar's Home, But wher-e'er his steps may

roam, Still the ro-ver, trinket-la-den, Welcome wins.. from ev-'ry maid-an! Come

buy, maid-ens bon-nie! come buy, maid-ens bon-nie! come buy!

p *mf* *p* *p*

come buy! . . . Maidens bonnie, what d'ye lack? Come and

p *cres.* *cres.*

see the Ped-lar's pack! Come buy, . . . maidens bon-nie, come buy, . . . come..

mf *mf* *3*

buy! Rib-bons fair! and dainty la-ces! Maidens

mf *dim.* *3* *p* *mf* *dim.* *3* *p*

bonnie, come buy, come buy!

p *mf* *p*

Ped. *

No. 3.

CHORUS.—“THE CHILDREN AT PLAY.”

Andante poco mosso.

SOPRANO.

ALTO.

PIANO.
♩. = 48.
p legato.

p

Hark to the voi - ces

p

Hark to the voi - ces

p

sempre molto legato.

Ped. *

soft and clear, O - ver the green sward ring - ing; Fall - ing like mu - sic

soft and clear, O'er the green sward ring - ing; Fall - ing like mu - sic

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

poco cres.

on the ear, 'Tis but the chil - dren sing - ing! Hark to the voi - ces

poco cres.

on the ear, 'Tis the chil - dren sing - ing! Soft . . . and

poco cres.

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

soft and clear, Like mu - sic on . . . the ear, . . . 'Tis the chil -

clear, soft . . . and clear, Like mu - sic on the ear, . . . 'Tis the

- dren, the chil - dren sing - ing! List to the danc - ing

chil - dren, the chil - dren sing - ing! List to the danc - ing

p

Ped. *

of their feet, Trip - ping a dain - ty mea - sure, Fill - ing the earth with

of their feet, Trip - ping a dain - ty mea - sure, Fill - ing the

cres.

cres.

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

dim. *mf*

glad - ness sweet, fill - ing the earth with glad - ness sweet, In - no - cent mirth,

dim. *mf*

earth with glad - ness, fill - ing the earth with glad - ness, In - no - cent

mf

in - no - cent mirth, in - no - cent mirth and plea - sure! Fill - ing the earth with

mirth, in - no - cent mirth, mirth and plea - sure!

mf

glad - ness, fill - ing the earth with glad - ness, In - no - cent mirth! . . .

Fill - ing the earth . . . with glad - ness sweet, fill - ing the

poco rall. *a tempo.*

dim. e poco rall. *p*

Play, hap - py chil - dren, while ye may, Laugh - ter turns to sigh - ing;

dim. e poco rall. *p a tempo.*

earth with glad - ness sweet. Play, . . . while ye may, Laugh - ter turns to sigh - ing;

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

cres. *mf*
 - Sum-mer is swift to pass, . . . to pass . . . a - way,
 Sum-mer is swift to pass, . . . to pass a - way, . . .

cres. *mf*

cres. *f*
 Play, hap-py chil - dren, while ye may, . . . Sum - - mer is swift . . . to
 Play, . . . hap-py chil - - dren, Summer is swift . . . to pass . . .

cres. *f*

dim. *p*
 pass . . . a - way, Time is ev - er, ev - er fly - - - ing!
 . . . a - way, . . . Time is ev - er, ev - er fly - - - ing!

dim. *p*

dim. *p*

Ped. *

p
 Hap - py chil - - dren, play, . . . while ye
 Chil - dren, play, . . . while ye

p

poco rall. al Fine.

may, chil - dren, play, play, . . while ye

poco rall. al Fine.

may, chil - dren, play, while ye may, .

p

p poco rall.

a tempo.

may, Time is ev - er fly - - ing! . .

a tempo.

. . Time is ev - er fly - - ing! . .

dim.

p a tempo.

Ped. *

dim.

No. 4.

SOLO (SOPRANO).—"THE GIPSY."

PIANO.
♩ = 120.

Vivace. *f* *p* *f*

leggiero. *mf* *p leggiero.* *p*

A gip-sy I, By wind and weather tanned; Just cross the gip-sy's

hand, just cross the gip-sy's hand, . . . Your fu-ture try, your

fu-ture try!.. just cross, just cross the gip-sy's hand. . . No

mf *p* *Ped.* *

stars I . . read, no stars I . . read; The

Book of Na - ture fair, . . . The lore that I find there . . . Is

all I need, is all I need! The

Book of Na - ture fair, The lore that I find there Is all, is

all I need!

a tempo.

By mead and town The gip-sy's witching smile, Doth

whee - die and be - guile . . . Blue eyes . . . and brown! . . .

By mead and town The gip-sy's witching smile, . . . Doth be - guile, doth be -

- guile Blue eyes and brown! . . . A gip - sy I, A

gip - sy I, To bring you luck's my trade; Come,

cross my hand, coy maid, . . . Your for - tune try! your

for - tune try! To bring you luck's my trade; Come,

crea. *mf* *f*

crea. *mf* *f*

or *f*

hand, your for - tune try!

cross my hand, coy maid, come, cross my hand, your for - tune try!

poco rit. *f a tempo.*

colla voce. *f a tempo.* *f*

No. 5. RECIT. (CONTRALTO AND CHORUS) AND STately DANCE.—“THE OLD HALL.”

Molto moderato e maestoso.
Quasi Recit.

VOICE

p

Look - ing a - cross the lands, Lawn, lea and wold, . .

Molto moderato e maestoso.

PIANO

p

mf

Proud - ly the great Hall stands, State - ly and old! . .

f

a tempo. Molto moderato.

Moat, keep and

Molto moderato. ♩ = 96.

mf

p a tempo.

p

cres.

i - vied wall, Tur - ret and tower, Brave old an - ces - tral Hall, . .

cres.

rit.

Molto moderato (In modo d' una Gavotte).

. . . brave old Hall, Sym - bol of Power!

Molto moderato. ♩ = 96.

f

p

rit.

p

CHORUS. SOPRANO.
pp
 Hark! mu-sic stealing low, Through win-dows bright ;

ALTO.
pp
 Hark! mu-sic stealing low, Through win-dows bright ;

dim. *pp*

p
 Knight and dame, Knight and dame Dance there to -

p
 maid and beau, Knight and dame Dance there to -

p

L'istesso tempo.

- night !

- night !
 STATELY DANCE.
L'istesso tempo.

pp

Ped. *

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

* This Dance may be performed separately, beginning here.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. A dynamic marking of *p* (piano) is present.

Second system of musical notation. Both hands feature triplet patterns. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. A dynamic marking of *dim. p* (diminuendo piano) is present. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Fourth system of musical notation. The right hand has a melodic line with triplets and accents (^). The left hand has a bass line with triplets and accents (^). Dynamic markings include *f* (forte) and *p* (piano). Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Fifth system of musical notation. The right hand has a melodic line with triplets and accents (^). The left hand has a bass line with triplets and accents (^). A dynamic marking of *dim.* (diminuendo) is present. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Sixth system of musical notation. The right hand has a melodic line with triplets and accents (^). The left hand has a bass line with triplets and accents (^). Dynamic markings include *p* (piano) and *f* (forte). Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *p*, *f*. Pedal markings: *Ped.*, *, *Ped.*, *, *Ped.*, *, *Ped.*, *. Triplet markings (3) are present.

Second system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*, *p*. Triplet markings (3) are present.

Third system of musical notation. Treble and bass staves. Dynamics: *Ped.*, *Ped.*. Triplet markings (3) are present. *crec.* marking is present.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*. Pedal markings: *Ped.*, *, *Ped.*, *, *Ped.*, *. Triplet markings (3) are present.

2a Volta sempre *pp* tranquillo.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*. Triplet markings (3) are present.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*. Triplet markings (3) are present.

cres.

dim. *p*

1. || 2. *poco rall.* *pp* *p a tempo*

Ped. *

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

p

Musical notation for the first system, measures 1-4. Treble and bass staves with triplets and pedaling. Ped. * Ped. *

Musical notation for the second system, measures 5-8. Treble and bass staves with triplets and dynamics. Ped. * Ped. * Ped. * *dim. p*

Musical notation for the third system, measures 9-12. Treble and bass staves with triplets and dynamics. *p* Ped. * Ped. * Ped. *

Musical notation for the fourth system, measures 13-16. Treble and bass staves with triplets and dynamics. *sempre p* Ped. * Ped. * Ped. *

Musical notation for the fifth system, measures 17-20. Treble and bass staves with triplets and dynamics. *dim. pp*

Musical notation for the sixth system, measures 21-24. Treble and bass staves with triplets and pedaling. Ped. * Ped. *

Musical notation for the seventh system, measures 25-28. Treble and bass staves with triplets and dynamics. *rall. al fine. pp* Ped. * Ped. * Ped. *

No. 6.

FINAL CHORUS.—"THE CURFEW."

Molto andante e sostenuto.

PIANO.
♩ = 42

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a steady accompaniment with various dynamics: *f* (forte), *dim.* (diminuendo), and *p* (piano). There are several accents (^) over notes in the upper staff. Pedal markings are present: *Ped.* with an asterisk under the first, second, and third measures, and another asterisk at the end of the system.

This system includes the soprano vocal line and piano accompaniment. The soprano part begins with the instruction *ALZO.* and the lyrics: "Hark the cur-few steal-ing O'er the si-lent lea; . . . Vale and". The piano accompaniment continues with dynamics *pp* (pianissimo), *p* (piano), and *pp legato.* Pedal markings include *Ped.* with an asterisk under the first measure and another asterisk at the end of the system.

This system continues the soprano vocal line and piano accompaniment. The soprano part has the lyrics: "Toil and strife are end-ed, plain and mea-dow Soon at rest will be. Toil and strife are". The piano accompaniment features the dynamic *sempre p* (sempre piano). Pedal markings include *Ped.* with an asterisk under the first, second, third, and fourth measures, and another asterisk at the end of the system.

dim.

Night doth bid them cease; . . . Day is past . . . and o-ver, All the world . . .

end - ed, Night doth bid them cease; Day is o - ver, All the world is

dim.

dim.

Ped. * Ped. *

is . . . peace. Hark the cur - few steal - ing On the twi - light

peace . . . Hark the cur - few steal - - ing On the twi - light

p

p tranquillo.

Ped. *

dim; . . . Hark the cur - few steal - ing On the twi - light

dim; . . . Hark the cur - few steal - - ing On the twi - light

p

sempre p

Ped. * Ped. *

dim; Steal - ing on the twi - light, steal - ing on the twi - light,

poco cres.

dim; Stealing on the twi - light *dim*, . . . on the twi - light *dim*; . . .

poco cres.

Ped. *

dim. *p*

Through the sha - dows Comes the eve - ning hymn! . . . Through the

dim. *p*

. . . Through the sha - dows Comes the eve - ning hymn! . . . Listen,

poco rit. *a tempo.*

sha - dows Comes the eve - ning hymn!

poco rit. *a tempo.*

Comes the eve - ning hymn!

poco rit. *pp* *a tempo.* *rall.*

Ped.

Andante religioso. *sempre p* *

"Through the day Thy love hath spared us, Night once more in - vites to rest; Through the si - lent

sempre p

"Through the day Thy love hath spared us, Night once more in - vites to rest; Through the si - lent

Andante religioso (♩ = 42 as before).

pp

poco cres.

watches guard us, Let no foe our peace mo - lest; Je - su, Thou our guardian be;

poco cres.

watches guard us, Let no foe our peace mo - lest; Je - su, Thou our guardian be;

poco cres.

rit.
Sweet it is to trust in Thee." "Pil-grims here on earth, and stran-gers, Dwelling in the
p Sweet it is to trust in Thee." "Pil-grims here on earth, and stran-gers, Dwelling in the
p *rit.* *p*
p *rit.* *p* *molto legato.*

midst of foes, Us and ours pre-serve from dan-gers; In Thy love may we re- pose,
midst of foes, Us and ours . . pre-serve from dan-gers; In Thy love may we re- pose,
pp

poco cres.
And, when life's short day is past, Rest with Thee in heav'n at last, rest with
poco cres.
And, when life's short day is past, Rest with Thee in heav'n at last, rest with
cres. *p* *pp*

rall. *Come lma.*
Thee in heav'n at last.
rall.
Thee in heav'n at last.
Come lma. ♩ = 42.
rall. *pp* *v* *v* *v*
rall. *Ped.*

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

		Pages Cover	Pages Music	Choir Vols.			Pages Cover	Pages Music	Choir Vols.
FRANZ ABT.					BEETHOVEN.				
MINSTER BELLS (Female voices)	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	2/6	—	—	CHORAL FANTASIA (SOL-FA, 0/8) ...	1/0	—	—	—
SUMMER (ditto)	2/6	—	—	CHORAL SYMPHONY ...	2/6	—	—	—
THE FAYS' FROLIC (ditto)	2/6	—	—	Ditto, VOCAL PORTION (SOL-FA, 0/6) ...	1/6	—	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0	—
THE SILVER CLOUD (ditto)	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—
THE WATER FAIRIES (ditto)	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6	—
THE WISHING STONE (ditto)	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0	—
J. H. ADAMS.					MEEK, AS THOU LIVEDST ...				
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/6)	1/6	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6) ...	1/0	1/6	2/6	—
T. ADAMS.					RUINS OF ATHENS (SOL-FA, 0/6) ...				
THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0	—
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	A. H. BEHREND.				
THE RAINBOW OF PEACE	1/0	—	—	SINGERS FROM THE SEA (Female Voices) ... 1/6 — —				
B. AGUTTER.					Ditto, (SOL-FA, 0/9) ...				
MISSA DE BEATA MARIÀ VIRGINE, IN C	...	2/6	—	—	WILFRED BENDALL.				
(English) (Female voices)	2/6	—	—	A LEGEND OF BRENZ (Female voices) ... 1/3 — —				
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	Ditto, (SOL-FA, 0/8) ...				
THOMAS ANDERTON.					THE LADY OF SHALOTT (Female voices) ... 2/6 — —				
THE NORMAN BARON	1/0	1/6	—	Ditto, (SOL-FA, 1/0) ...				
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices) ... 2/0 — —				
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ST. BARNABAS	2/0	—	—	EASTER HYMN ... 1/0 — —				
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THE GIPSIERS	1/0	—	—	ISRAEL RESTORED ... 4/0 — —				
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QUEEN AIMÉE (Female voices)	2/6	—	—	MANFRED				1/0	—	—
THE HUNDRETH PSALM (Sol-Fa, 0/4)	1/0	—	—	MIGNON'S REQUIEM				1/0	—	—
THE RED CROSS KNIGHT (Sol-Fa, 2/0)	4/0	4/6	6/0	NEW YEAR'S SONG (Sol-Fa, 0/8)				1/0	—	—
PURCELL.				PARADISE AND THE PERI (Sol-Fa, 1/6)				2/6	3/0	4/0
DIDO AND ÆNEAS	2/6	—	—	PILGRIMAGE OF THE ROSE				1/0	1/6	2/6
ODE ON ST. CECILIA'S DAY	2/0	—	—	REQUIEM				2/0	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—	THE KING'S SON				1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-Fa, 0/8) ...	1/0	—	—	THE LUCK OF EDENHALL (Male voices) ...				1/8	—	—
KING ARTHUR	2/0	—	—	THE MINSTREL'S CURSE				1/6	—	—
THE MASQUE IN "DIOCLESIAN"	2/0	—	—	H. SCHÜTZ.						
LADY RAMSAY.				THE PASSION OF OUR LORD				1/0	—	—
THE BLESSED DAMOZEL	2/6	—	—	BERTRAM LUARD SELBY.						
F. J. READ.				CHORUSES AND INCIDENTAL MUSIC TO				3/6	—	—
THE SONG OF HANNAH	1/0	—	—	"HELENA IN TROAS"				1/8	—	—
J. F. H. READ.				SUMMER BY THE SEA (Female voices)				1/8	—	—
BARTIMEUS	1/6	—	—	THE WAITS OF BREMEN (for Children) ...				1/6	—	—
CARACTACUS	2/6	—	—	(Ditto, Sol-Fa, 0/6)						
HAROLD	4/0	—	6/0	H. R. SHELLEY.						
IN THE FOREST (Male voices)	1/0	—	—	VEXILLA REGIS (The Royal Banners forward go)				2/6	—	—
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DOUGLAS REDMAN.										
COR UNUM VIA UNA	1/6	—	—							

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