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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION

HENRY PURCELL.

THE MASQUE IN

**DIOCLESIAN**

TWO SHILLINGS.

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BACH

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5. Adagio .. Adolph Hesse
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8. Andante .. Oliver O. Brooksbank

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5. Diapason Movement .. C. Leo Williams
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7. Vesper Melody .. Thomas Adams
8. Lieder ohne Worte, No. 9 .. Mendelssohn

For Continuation see opposite page.

### VOLUME III. (continued).

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5. Andante Religioso .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 .. Mendelssohn

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#### BOOK 20.

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5. Andante .. E. H. Thorne
6. Alla Marcia .. Thomas Adams

#### BOOK 21.

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#### BOOK 22.

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5. Pax Vobiscum .. H. Elliot Button
6. Andante grazioso .. E. T. Sweeting
7. Andante .. E. H. Thorne
8. Chorus, "Make a joyful noise" .. Mackenzie

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE MASQUE  
IN  
DIOCLESIAN  
OR  
THE PROPHETESS

THE WORDS WRITTEN BY

THOMAS BETTERTON

THE MUSIC COMPOSED BY

HENRY PURCELL.

---

EDITED BY SIR FREDERICK J. BRIDGE AND JOHN POINTER.

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PRICE TWO SHILLINGS.

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310 19, Handel's, 1.50

*Extract from the Preface to the Folio Edition of "Dioclesian,"*  
*Vol. IX. of the Purcell Society's Publications:—*

Of the ornament, ✘, which is reproduced here, the editors have been unable to discover any explanation. Mr. Dannreuther thinks that "it shows the *shaked beat* or the *elevation* of Dr. Colman" (*Musical Ornamentation, I.*, p. 67. Compare also Thomas Mace, *ibid.*, p. 79). It is also conceivable, judging from the position in which it is found, that Purcell used ✘ to indicate an ordinary shake (*tr.*).

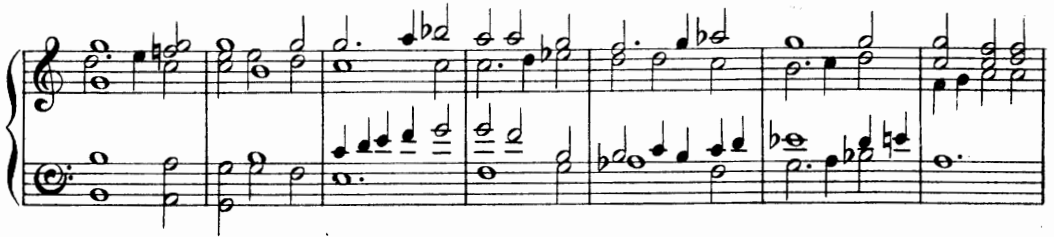
# THE MASQUE IN DIOCLESIAN.

SOLO. (*Soprano*) & CHORUS. CALL THE NYMPHS.

PRELUDE.


H. Purcell.

PIANO. *f*



(Enter Cupid and sings.)

Call the Nymphs and the



CHORUS.

*f* Soprano.

Fauns from the woods, the Nymphs and the Fauns from the woods;

*f* Alto.

the Nymphs and the Fauns from the woods;

*f* Tenor.

the Nymphs and the Fauns from the woods;

Bass.

the Nymphs and the Fauns from the woods;



*SOLO.* *f* *CHORUS.*

Call the Na-ids and Gods of the Floods, the Na-ids and  
 the Na-ids and  
 the Na-ids and  
 the Na-ids and

*p* *SOLO.* *CHORUS.*

Gods of the Floods; Call Flo-ra and Co-mus, Flo-ra and  
 Gods of the Floods; Flo-ra and  
 Gods of the Floods; Flo-ra and  
 Gods of the Floods; Flo-ra and

*SOLO.* *f* *CHORUS.* *SOLO.*

Co-mus, Si - le - nus and Mo-mus, Si - le - nus and Mo-mus; Call  
 Co-mus, Si - le - nus and Mo-mus;  
 Co-mus, Si - le - nus and Mo-mus;  
 Co-mus, Si - le - nus and Mo-mus;



*CHORUS.*

Bacchus and his mer-ry, mer-ry, mer-ry, mer-ry, mer-ry fel-lows, Bacchus and his  
 Bacchus and his  
 Bacchus and his  
 Bacchus and his

*SOLO.*

mer-ry, mer-ry, mer-ry, mer-ry, mer-ry fel-lows; Sil-va-nus and  
 mer-ry, mer-ry, mer-ry, mer-ry, mer-ry fel-lows;  
 mer-ry mer-ry, mer-ry, mer-ry, mer-ry fel-lows;  
 mer-ry, mer-ry, mer-ry, mer-ry fel-lows;

*CHORUS.* *SOLO.*

Ce-res and Tel-lus, Sil-va-nus and Ce-res and Tel-lus. All  
 Sil-va-nus and Ce-res and Te-lus.  
 Sil-va-nus and Ce-res and Te-lus.  
 Sil-va-nus and Ce-res and Te-lus.

leave for a - while their a - bodes, all leave for a -

The first system consists of a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics 'leave for a - while their a - bodes, all leave for a -'. The piano accompaniment includes a grand staff with treble and bass clefs, showing chords and a bass line.

*CHORUS.*

- while their a - bodes, all leave for a - while their a -

all leave for a - while their a -

all leave for a - while their a -

all leave for a - while their a -

The chorus section is marked with a forte (*f*) dynamic. It features a vocal line with four parts and a piano accompaniment. The lyrics are: '- while their a - bodes, all leave for a - while their a -', 'all leave for a - while their a -', 'all leave for a - while their a -', and 'all leave for a - while their a -'. The piano accompaniment includes a grand staff with treble and bass clefs, showing chords and a bass line.

AIR. (Soprano.) LET THE GRACES.

SOLO.  
Soprano.

- bodes. Let the

- bodes.

- bodes.

- bodes.

Gra-ces and Pleasures re - pair, With the youthful, the gay, the wit - ty and

fair, \_\_\_\_\_ Let the Gra-ces and Pleasures re - pair, with the youthful, the

*cresc.* *p*

gay, the wit-ty and fair. ——— May all harm-less de-lights, Hap-py

*cresc.*

*cresc.*

days and kind nights, For e-ver at-tend this blest pair; ——— May all

harm-less de-lights, Hap-py days and kind nights, for e-ver at-tend this blest

pair; ——— May all harm-less de-lights, Hap-py days and kind nights, for

e-ver at-tend this blest pair. ———

*rall.* *a tempo*

*rall.* *a tempo* *f*

DUET. (Basses.) COME, COME AWAY.

*Allegro.*

1st Bass.

Musical staff for the 1st Bass, first system. It begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. There are rests for the next two measures, followed by quarter notes G4, A4, and B4, and a quarter note C5.

Come, come a-way, come, come a - way, No de-lay, no de-

2nd Bass.

Musical staff for the 2nd Bass, first system. It begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. There is a whole rest for the first measure, followed by quarter notes G4, A4, and B4, and a quarter note C5.

Come, come a-way, come, come a - way, No de-

PIANO.

Musical staff for the piano accompaniment, first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/2. The piano part features a steady accompaniment with chords and moving lines in both hands.

Musical staff for the 1st Bass, second system. The melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. There are rests for the next two measures, followed by quarter notes D5, E5, and F#5, and a quarter note G5.

-lay, no, no, no, no, no, no, no, no, no de-

Musical staff for the 2nd Bass, second system. The melody continues with quarter notes D5, E5, and F#5, followed by a half note G5. There are rests for the next two measures, followed by quarter notes D5, E5, and F#5, and a quarter note G5.

-lay, no de-lay, no, no, no, no, no de - lay, no, no, no de-

Musical staff for the piano accompaniment, second system. The piano part continues with chords and moving lines in both hands, supporting the vocal lines.

Musical staff for the 1st Bass, third system. The melody continues with quarter notes G4, A4, and B4, and a quarter note C5. There are rests for the next two measures, followed by quarter notes G4, A4, and B4, and a quarter note C5.

-lay, Come a-way, come a - way, come, come a - way, come, come a -

Musical staff for the 2nd Bass, third system. The melody continues with quarter notes G4, A4, and B4, and a quarter note C5. There are rests for the next two measures, followed by quarter notes G4, A4, and B4, and a quarter note C5.

-lay, Come a-way, come a - way, come, come a - way, come, come a -

Musical staff for the piano accompaniment, third system. The piano part continues with chords and moving lines in both hands.

Musical staff for the 1st Bass, fourth system. It features a first ending (marked '1.') with a whole rest, followed by a second ending (marked '2.') with a whole rest. The melody then continues with quarter notes G4, A4, and B4, and a quarter note C5.

-way! -way! All know 'tis his will, 'tis his

Musical staff for the 2nd Bass, fourth system. It features a first ending (marked '1.') with a whole rest, followed by a second ending (marked '2.') with a whole rest. The melody then continues with quarter notes G4, A4, and B4, and a quarter note C5.

-way! -way! All know 'tis his will, 'tis his

Musical staff for the piano accompaniment, fourth system. The piano part concludes with chords and moving lines in both hands.

will, Then all, then all show their skill, then all, then  
 will, Then all, then all show their skill, then

all show their skill, To grace Love's tri -  
 all show their skill, To grace Love's tri - umph -

- umph - ing day, to grace Love's tri -  
 - ing day, to grace Love's tri - umph -

- umph - ing day.  
 - ing day.  
*rall.*

CHORUS. BEHOLD, O MIGHTY'ST OF GODS.

PRELUDE.

PIANO. *f* *p*

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music begins with a forte (*f*) dynamic, marked with a hairpin that tapers to a piano (*p*) dynamic by the end of the system.

The second system continues the prelude with two staves. It features a piano (*p*) dynamic and includes a hairpin indicating a gradual increase in volume.

The third system of the prelude consists of two staves. It is marked with the word "CRISTO." and features a piano (*p*) dynamic.

The fourth system of the prelude consists of two staves. It features a forte (*f*) dynamic at the beginning, which then transitions to a piano (*p*) dynamic.

The fifth system of the prelude consists of two staves. It is marked with the word "CRISTO." and features a piano (*p*) dynamic.

The sixth system of the prelude consists of two staves. It features a piano (*p*) dynamic and includes a hairpin indicating a gradual increase in volume.

Soprano.

CHORUS.

Be - hold O migh-ty'st, O migh-ty'st of gods, — be -

Be - hold, be - hold O migh - ty'st, O

Be - hold O migh-ty'st, O migh-ty'st of gods, — be -

Be - hold, be - hold O

-hold, be - hold At thy com - mand, at thy com -

migh-ty'st of gods, — be - hold At thy com -

-hold, be - hold, be - hold At thy com -

migh-ty'st, O migh-ty'st of gods, be - hold At thy com -

-mand we come! The

-mand we come! The

-mand we come! The

-mand we come! The



gay, the sad, The grave, the glad, The

gay, the sad, The grave, the glad, The

gay, the sad, The grave, the glad, The

gay, the sad, The grave, the glad, The

youth - ful and the old,

youth - ful and the old,

youth - ful and the old,

youth - ful and the old,

*p* All meet, *cresc.* all meet, all meet as at the day of

*p* All meet, *cresc.* all meet, all meet as at the day of

*p* All meet, *cresc.* all meet, all meet as at the day of

*p* All meet, *cresc.* all meet, all meet as at the day of

*p* All meet, *cresc.* all meet, all meet as at the day of

Doom. Be- *f*

Doom. Be- *f*

Doom. Be- *f*

Doom. Be- *f*

-hold O migh-ty'st, O migh-ty'st of gods, be - hold, be -

-hold O migh-ty'st, O migh-ty'st of

-hold O migh-ty'st, O migh-ty'st of gods, be - hold,

-hold, be - hold O migh-ty'st, O

-hold At thy com - mand, be - hold At thy com -  
 gods, be - hold, be - hold At thy com -  
 be - hold At thy com - mand, At thy com -  
 migh - ty'st of gods, be - hold, be - hold At thy com -

-mand we come.  
 -mand we come.  
 -mand we come.  
 -mand we come.

*rall.*

## PASPE.

PIANO.

*f* *repeat p*

The first system of piano accompaniment for 'PASPE.' is in 3/2 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with quarter notes. A first ending bracket spans the final two measures, which are marked *repeat p* (piano).

*p*

The second system continues the piano accompaniment. It features a piano (*p*) dynamic. The right hand has a more active melodic line with sixteenth-note runs, and the left hand continues with a bass line of quarter notes.

*f*

The third system of piano accompaniment features a forte (*f*) dynamic. The right hand has a melodic line with eighth-note patterns, and the left hand has a bass line with quarter notes.

1. 2.

The fourth system concludes the piano accompaniment. It includes two endings, labeled '1.' and '2.', which are marked with repeat signs and first/second endings.

## DUET. (Sopranos.) OH THE SWEET DELIGHTS OF LOVE.

1<sup>st</sup> Soprano. *mf*

Oh the sweet de - lights of love, oh, oh, oh, oh,

2<sup>nd</sup> Soprano. *mf*

Oh the sweet de - lights of love, oh, oh, oh, oh,

PIANO. *mf*

The duet score is in 2/2 time. The 1<sup>st</sup> and 2<sup>nd</sup> Soprano parts are written in treble clef with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in 2/2 time, also marked *mf*. The piano part features a steady bass line with quarter notes and a right hand with chords and some melodic movement.

oh the sweet de - lights of love, Who, who would live, who,  
 oh the sweet de - lights of love, Who would live, who, who would

who would live and not en-joy 'em? I'd re-fuse the throne of Jove, Should  
 live, would live and not en-joy 'em? I'd re-fuse the

power or ma - jes-ty, should power or ma -  
 throne of Jove, Should power or

- - - jes - ty destroy 'em. Oh the sweet de - lights of love, oh, oh,  
 ma - - jes - ty destroy 'em. Oh the sweet de - lights of love, oh, oh,

*mf*

oh, oh, oh — the sweet de - lights of love, Who, who would  
 oh, oh, oh — the sweet de - lights of love, Who would live,

live, who, who would live and not en-joy 'em? Give me, give me, give me  
 who, who would live, would live and not en-joy 'em? Give me, give me, give me

*f*

doubts, or give me, give me fears, Give me, give me, give me jea-lou-sies and cares;  
 doubts, or give me, give me fears, Give me, give me, give me jea-lou-sies and cares;

But let love, let love remove 'em, but let love re-move 'em,  
 But let love, but let love re-move 'em, I ap-

*p* *f*

I approve 'em, I ap-prove 'em, I approve 'em. Oh the sweet de-lights of love,  
 -prove 'em, I ap-prove 'em, I approve 'em. Oh the sweet de-lights of love,

*f* *mf*

oh, oh, oh, oh, oh the sweet de-lights of love!  
 oh, oh, oh, oh, oh the sweet de-lights of love!

*mf*

Who, who would live, who, who would live and not en-joy 'em?  
 Who would live, who, who would live, would live and not en-joy 'em?

## AIR. (Soprano) &amp; CHORUS. LET MONARCHS FIGHT.

Soprano. *mf*

Let monarchs fight for power and fame, With noise and

PIANO. *mf*

arms man-kind a - larm. Let dai - ly fears their qui - et

*p*

*CRSC.*

fright, And cares dis - turb their rest by night;

*CRSC.*

Let monarchs fight for power and fame, With noise and arms



man-kind a - larm. Great-ness shall ne'er my soul en - thral,

Give me con - tent and I have all, Great-ness shall ne'er

my soul en - thral, Give me con - tent and I have all.

*L'istesso tempo.*

Soprano.

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

*L'istesso tempo.*

CHORUS.

*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt  
*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt  
*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt  
*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt

*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;  
*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;  
*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;  
*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;

*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly  
*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly  
*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly  
*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly

she, As-tre-a's all the world to me: She's wealth and

she, As-tre-a's all the world to me: She's wealth and

she, As-tre-a's all the world to me: She's wealth and

she, As-tre-a's all the world to me: She's wealth and

power, and on-ly she, As-tre-a's all the world to me.

power, and on-ly she, As-tre-a's all the world to me.

power, and on-ly she, As-tre-a's all the world to me.

power, and on-ly she, As-tre-a's all the world to me.

DUET (Basses.) MAKE ROOM.

PIANO. *f*

(Enter two Bacchanals and sing.)

Make room, make room, make room, *f*  
 Make

room, make room, make room, make room, make room, —  
 room, make room, make room, make room, make room, — For the

For the great God, the great God of Wine — The Bac-cha-nals come With  
 great God, the great God, the great God of Wine — The

li- quor di- vine, with li- quor di- vine, make room, make room, make room, make room, make  
 Bac- chanals come With li- quor di- vine, make room, make room, make room, make

room\_ for the great God, the great  
 room\_ for the great God, the great God, the great

God of Wine. —  
 — God of Wine. —

SOLO, (Bacchus.) TRIO & CHORUS. I'M HERE.

BACCHUS. *CRASC.*  
 I'm here, I'm here, I'm here with my jol - ly, jol - ly,  
*P*

jol - - ly crew;

Come near, come, come near, come near, come, come near, come near, come, come near we'll re-

*SOLO. Tenor.* *f*  
*SOLO. Bass.* We'll re - jice, re - jice, re - jice, we'll re - jice, re - -  
 We'll re-joyce, re - jice, re - jice, as well as you;  
 - jice, re - jice, re - jice, re-joyce, as well as you; we'll re-

joyce we'll re-joyce, we'll re - jice as well as  
 we'll re-joyce, we'll re - jice as well as  
 joyce, re - jice, re - jice as well as

you.

you.

you.

*Quasi Recit.*  
*mf* BACCHUS.

Give to ev'ry one his glass, give,

*f* *a tempo*

Then all to-ge-ther clash, clash,clash, then

*f*

Then all to-ge-ther clash, clash,clash, then

*f* *a tempo*

give to ev'ry one his glass, Then all to-ge-ther clash, clash,clash, then

*f* *a tempo*

*f* *a tempo*

all to-ge-ther clash, clash, clash, clash,clash, then all to-ge-ther clash, clash,

*f* *a tempo*

all to-ge-ther clash, clash, clash, clash,clash, then all to-ge-ther clash, clash,

*f* *a tempo*

all to-ge-ther clash, clash, clash, clash,clash, then all to-ge-ther clash, clash,

clash, then all to-ge-ther clash, clash,clash, drink, drink,drink.

clash, then all to-ge-ther clash, clash,clash, drink, drink,drink.

clash, then all to-ge-ther clash, clash,clash, drink, drink,drink.

Drink and despise the

Drink and de-spise the po - li - tic ass, drink

po - li - tic ass, drink, drink, drink,drink, drink and de-spise the

drink, drink,drink, drink and de-spise the po - li - tic ass, drink

Drink and de-spise the po - li - tic ass, drink, drink, drink,drink,



po - li - tic ass, drink, drink, drink, drink and de - spise, drink, drink and de -  
 drink, drink, drink, drink and de - spise the po - li - tic ass, de -  
 drink and de - spise the po - li - tic ass, drink, drink and de - spise, de -

- spise the po - li - tic ass.  
 - spise the po - li - tic ass.  
 - spise the po - li - tic ass.

**CHORUS.**

**Soprano.** *f*

**Alto.** *f* The migh - - - ty, migh - ty, migh - ty Jove who rules a -

**Tenor.** *f* The migh - ty, migh - ty, migh - ty, migh - ty Jove who rules a -

**Bass.** *f* The migh - ty, migh - ty, migh - ty, migh - ty Jove who rules a -  
 The migh - ty, migh - ty Jove \_\_\_\_\_ who rules a -

-bove Ne'er troubl'd, ne'er troubl'd his head with much think - - ing,

-bove Ne'er troubl'd, ne'er troubl'd his head with much thinking, He took off his

-bove Ne'er troubl'd, ne'er troubl'd his head with much think - - ing, He

-bove Ne'er troubl'd, ne'er troubl'd his head with much think - - ing,

He took off his glass, he took off his glass, was kind,

glass, he took off his glass, was kind to his lass, - was kind,

took off his glass, he took off his glass, was kind, - was kind to his

He took off his glass, he took off his glass, was

kind, kind to his lass, And gain'd Heav'n by love,

kind, kind to his lass, And gain'd Heav'n, gain'd Heav'n by love, and gain'd

lass, was kind to his lass, And gain'd Heav'n, gain'd Heav'n by love, and gain'd

kind, was kind to his lass, And gain'd Heav'n by love,

and gain'd Heav'n, gain'd Heav'n by love and good drink - ing.

Heav'n by love and good drink - ing.

Heav'n, gain'd Heav'n by love, by love and good drink - ing.

and gain'd Heav'n, gain'd Heav'n by love and good drink - ing.

*attacca*

DANCE OF BACCHANALS.

The first system of music is in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte) and a tempo marking of *second time p* (piano). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, showing a more complex melodic line in the right hand with various ornaments and a consistent eighth-note accompaniment in the left hand.

The third system includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. The notation includes various rests and articulation marks.

The fourth system features a more active right hand with sixteenth-note patterns and a left hand with a steady eighth-note accompaniment.

The fifth system continues with intricate melodic lines in both hands, maintaining the 4/4 time signature and key signature.

The sixth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The notation includes various rests and articulation marks, ending with a final cadence.

## AIR. (Soprano.) STILL I'M WISHING.

Soprano. *mf*

Still I'm wish-ing, still de-sir-ing; Still she's

PIANO. *mf*

giv-ing, I re-quir-ing; -quir-ing; Yet each

1. 2.

gift I think too small. Still the more I

am pre-sent-ed, Still the less I am con-



- tent - ed, Thro' she \_\_\_\_\_ vows she has giv'n me all. all.

## RITORNELLO.



*mf repeat p*



*mf repeat p*




Can Dru - - sil - la give \_\_\_\_\_ no more? Has she

lav - - ish'd all \_\_\_\_\_ her store? store? Must my hopes to

no - thing fall? O \_\_\_\_\_ you know \_\_\_\_\_ not half \_\_\_\_\_ your

trea - sure; Give me more, give o - ver \_\_\_\_\_ mea - sure,

Yet you can ne - ver, ne-ver give me all. all.

## CANARIES

PIANO.

The piano accompaniment for 'CANARIES' is written in 3/8 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system begins with a dynamic marking of *f* followed by *repeat p*. The second system also includes a *f repeat p* marking. The third system features two first endings, labeled '1.' and '2.', which lead to a final section in 2/2 time.

## DIALOGUE. (Soprano &amp; Bass.) TELL ME WHY.

SHEPHERD.

The vocal and piano accompaniment for 'TELL ME WHY.' is in 2/2 time with a key signature of two flats (Bb and Eb). The vocal line is for the Shepherd and includes the following lyrics: "Tell me why, tell me why my charm - - ing fair, Tell me why, tell me why you thus de - ny me, Can de - spair,". The piano accompaniment features dynamic markings of *p* and *f*. The piece concludes with a *p* marking.



can de-spair or these sighs and looks of care      Make Co-rin - na

*cresc.*

*cresc.*

e - ver fly \_\_\_\_\_ me, e - ver fly me? Tell me why,

*f*

tell me why my charm - - ing fair, tell me why you thus de-ny me.

*f*

**SHEPHERDESS.**

O Mir - ti - - lo! you're \_\_\_\_\_ a - bove me, I re - spect but

*f*      *p*

dare not love ye. She who hears, in - clines \_\_\_\_\_ to sin, Who

par - leys half gives up the town, And ra - ve - nous

love soon en - ters in, When once the out-work's bea - - ten

down: Then my sighs and tears wont move ye, No, no,

no, no, no Mir - ti - lo you're a - bove me; I re -

- spect, but dare not love ye, No, no, no, no,

no Mir-ti - lo you're a - bove me, I re - spect, but

dare — not love ye, I — re - spect, but dare — not love ye.

## SHEPHERD.

Could this love-ly, charming maid Think Mir-ti - - lo would de-ceive her?

Could Co-rin - na be a - fraid She by him should be be-tray'd?

No, no, no, no, too well, too well, I love her, There-fore can - not

be — a-bove her. O, O, — O, O, — let love with love be paid.

My heart, my life, my heart, my life, my all I — give her, Let me

now, now, now, let me now, now, now, ah! now, now, now re - ceive her.

## SHEPHERDESS.

Oh! how glad - ly we — be - lieve, When the heart is

too, — too will - ing; Can that look, that face — de - ceive?

Can he take de - light in kill - ing? Ah! I

*f* *p*

*f* *p*

λ

die, Ah! I die, I die if you de - ceive me,

Yet I will, I will, yet I will, I will be - lieve ye, Ah! I

*f* *p*

*f* *p*

die, Ah! I die, if you de - ceive me! Yet I will, I

*f*

*f*

will, yet, yet I will, I will, yet, yet I will, I will be - lieve ye.

## SHEPHERDESS.

Oh! how glad - ly we - be - lieve, When the heart is

SHEPHERD.

Oh! how glad - ly we - be - lieve, When the heart is

too, — too will - ing; Can that look, that face — de - ceive?

too, — too will - ing; Can that look, that face — de - ceive?

Can he take de - light — in kill - ing? Ah! I die,

Can he take de - light — in kill - ing? Ah! I

Ah! I die, I die if you de - ceive me! Yet I will, I

die, Ah! I die if you de - ceive me!

will, yet I will, I will be - lieve ye, Ah! I die, Ah! I

Yet I will, I will, I will be - lieve ye, Ah! I die, I

die if you — de - ceive me! Yet I will, I will, yet,

die if you — de - ceive me! Yet I will, I

yet I will, I will, yet, yet I will, I — will be - lieve ye.

will, yet, yet I will, I will, yet I will, I will be - lieve ye.

DANCE.

PIANO.

*f repeat p*

*f repeat p*

AIR (Tenor) & CHORUS. ALL OUR DAYS AND OUR NIGHTS.

Tenor Solo. *mf repeat p*

All our days and our nights Shall be spent in de -

PIANO. *mf repeat p*

-lights, 'Tis a tri - bute, a tri - bute that's due to the young;

*mf*

Let the ug - ly and old, The sick - ly and cold, Think the

*mf*

pleasures, the plea-sures of love last too long: Let the ug - ly and

*p*

old, The sick - ly and cold, Think the pleasures, the plea-sures of -



1. | 2. *CHORUS.*  
Soprano.

Alto.

*CHORUS.*  
Tenor.

Bass.

-love last too long. long. Be - gone, be-gone, be-gone im -

1. | 2.

Be - gone, be-gone, be-gone im -

-gone, be-gone, be-gone im - - por - tu-nate rea - son, be -

- por - tu-nate rea - son, be - gone, be-gone, be-gone,

Be -

-por - tu - nate rea - son be - gone, be-gone, be -  
 gone, be-gone, be-gone, be - gone, be-gone, be -  
 gone, be-gone, be-gone im -  
 gone, be-gone, be-gone im - - por - tu-nate rea - son,

gone, be-gone, be - gone, be-gone, be-gone, be -  
 gone, be-gone, be - gone im - por - tu - nate  
 - por - tu - nate rea - son, be-gone, be -  
 be-gone, be-gone, be - gone, be-gone, be -

gone im - por - tu - nate rea-son. Wis-dom and coun-sel is  
 rea - son, im-por - tu-nate rea-son. Wis-dom and  
 gone im - por - tu-nate rea-son.  
 gone, be-gone im - por - tu - nate rea-son.

now out of sea-son, now, now, now, now,  
 coun-sel is now out of sea-son, now, now, now,  
 Wis-dom and coun-sel is now out of sea-son, is  
 Wis-dom and coun-sel is now out, is

now out of sea-son, wis-dom and coun-sel is now out of  
 now out, wis-dom and coun-sel is now out, is now out of  
 now out of sea-son, now, now, now out of  
 now out of sea-son, now, now, now out,

sea-son, now, now, now, now, now out of sea-son.  
 sea-son, now, now, now, now, now out of sea-son.  
 sea-son, wis-dom and coun-sel is now out, is now out of sea-son.  
 wis-dom and coun-sel is now out of sea-son, is now out of sea-son.

DANCE.

PIANO.

First system of piano accompaniment. Treble and bass clefs, key signature of one sharp (F#), and 2/2 time signature. The music features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *f repeat p* is present.

Second system of piano accompaniment. Continues the melody and bass line. A dynamic marking of *p* is present.

Third system of piano accompaniment. Continues the melody and bass line. A dynamic marking of *f* is present.

Fourth system of piano accompaniment. Continues the melody and bass line. A first ending bracket labeled '1.' is shown, leading to a key change to three sharps (F#, C#, G#) and a time signature change to 3/4.

TRIO & CHORUS. TRIUMPH VICTORIOUS LOVE.

2.  
Bass Solo.

Bass Solo part. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The music consists of a few notes in the treble clef. A dynamic marking of *f* is present.

Tri - umph vic -

2.

Piano accompaniment for the Trio & Chorus. Treble and bass clefs, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The music features a melody in the treble clef and a bass line in the bass clef. Dynamic markings of *p.*, *cresc.*, and *f* are present.

Alto Solo.

Tenor Solo.

Tri-umph vic - to - - -

Tri-umph vic - to - - -

- to - - - - - rious Love,

- rious Love,

Tri - - -

- rious Love,

Tri - - - - - umph o'er the

- umph o'er the u - ni-verse!

Tri - - - - - umph o'er the u - ni-verse!

u - ni-verse!

The

*mf*  
The great - est he - roes bow to thee, All, all,  
The great - est he - roes bow to thee, All, all,  
great - est he - roes, great - est he - roes bow to thee, All, all,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "The great - est he - roes bow to thee, All, all,". The piano accompaniment features a steady bass line and chords in the right hand.

all na - ture owns thy de - i - ty, all na - ture owns thy  
all na - ture owns thy de - i - ty, all na - ture owns thy  
all na - ture owns thy de - i - ty, all na - ture owns thy

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "all na - ture owns thy de - i - ty, all na - ture owns thy". The piano accompaniment continues with a steady bass line and chords in the right hand.

de - i - ty, Tri - umph - vic - to - rious Love, tri - umph,  
de - i - ty, Tri - umph - vic - to - rious Love, tri - umph,  
de - i - ty, Tri - umph,

The third system of the musical score features a more complex piano accompaniment. The lyrics are: "de - i - ty, Tri - umph - vic - to - rious Love, tri - umph,". The piano accompaniment includes a prominent eighth-note pattern in the right hand and a steady bass line in the left hand. The dynamic is marked *f* (forte).

tri-umph, tri-umph o'er the u - ni - verse!

tri-umph, tri-umph o'er the u - ni - verse!

tri-umph, tri-umph o'er the u - ni - verse!

The musical score consists of three vocal parts and a piano accompaniment. The vocal parts are arranged in three staves at the top, each with the lyrics 'tri-umph, tri-umph o'er the u - ni - verse!'. The piano accompaniment is shown in four systems of grand staff notation (treble and bass clefs). The first system shows the vocal parts and the beginning of the piano accompaniment. The second system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The third system continues the piano accompaniment with similar rhythmic patterns. The fourth system features a prominent sixteenth-note melody in the right hand of the piano. The fifth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The sixth system features a prominent sixteenth-note melody in the right hand of the piano. The seventh system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The eighth system features a prominent sixteenth-note melody in the right hand of the piano. The ninth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The tenth system features a prominent sixteenth-note melody in the right hand of the piano. The eleventh system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The twelfth system features a prominent sixteenth-note melody in the right hand of the piano. The thirteenth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The fourteenth system features a prominent sixteenth-note melody in the right hand of the piano. The fifteenth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The sixteenth system features a prominent sixteenth-note melody in the right hand of the piano. The seventeenth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The eighteenth system features a prominent sixteenth-note melody in the right hand of the piano. The nineteenth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The twentieth system features a prominent sixteenth-note melody in the right hand of the piano. The twenty-first system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The twenty-second system features a prominent sixteenth-note melody in the right hand of the piano. The twenty-third system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The twenty-fourth system features a prominent sixteenth-note melody in the right hand of the piano. The twenty-fifth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The twenty-sixth system features a prominent sixteenth-note melody in the right hand of the piano. The twenty-seventh system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The twenty-eighth system features a prominent sixteenth-note melody in the right hand of the piano. The twenty-ninth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The thirtieth system features a prominent sixteenth-note melody in the right hand of the piano. The thirty-first system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The thirty-second system features a prominent sixteenth-note melody in the right hand of the piano. The thirty-third system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The thirty-fourth system features a prominent sixteenth-note melody in the right hand of the piano. The thirty-fifth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The thirty-sixth system features a prominent sixteenth-note melody in the right hand of the piano. The thirty-seventh system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The thirty-eighth system features a prominent sixteenth-note melody in the right hand of the piano. The thirty-ninth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The fortieth system features a prominent sixteenth-note melody in the right hand of the piano. The forty-first system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The forty-second system features a prominent sixteenth-note melody in the right hand of the piano. The forty-third system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The forty-fourth system features a prominent sixteenth-note melody in the right hand of the piano. The forty-fifth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The forty-sixth system features a prominent sixteenth-note melody in the right hand of the piano. The forty-seventh system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The forty-eighth system features a prominent sixteenth-note melody in the right hand of the piano. The forty-ninth system shows the piano accompaniment with a more complex texture, including sixteenth-note patterns in the right hand. The fiftieth system features a prominent sixteenth-note melody in the right hand of the piano.

Tri - umph vic -

Tri - umph vic - to

Tri - umph vic - to

- to - - - - - rious Love,

rious Love, triumph, triumph, triumph o'er the u - ni -

rious Love, triumph, triumph, triumph o'er the u - ni -

triumph, triumph, triumph o'er the u - ni -



*P*

- verse. Thou hast tam'd, hast tam'd al - migh - ty Jove; hast tam'd al -

- verse. Thou hast tam'd, hast tam'd al - migh - ty Jove; hast tam'd, hast

- verse. Thou hast tam'd, hast

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G minor (one flat) and 3/4 time. The piano accompaniment is in the same key and time, starting with a piano (*P*) dynamic. The lyrics are: "- verse. Thou hast tam'd, hast tam'd al - migh - ty Jove; hast tam'd al -" on the first staff, "- verse. Thou hast tam'd, hast tam'd al - migh - ty Jove; hast tam'd, hast" on the second staff, and "- verse. Thou hast tam'd, hast" on the third staff.

- migh - - - ty Jove: thou hast tam'd, hast tam'd al - migh - ty

tam'd al - migh - ty Jove: thou hast tam'd, hast tam'd al - migh - ty

tam'd al - migh - ty Jove:

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- migh - - - ty Jove: thou hast tam'd, hast tam'd al - migh - ty" on the first staff, "tam'd al - migh - ty Jove: thou hast tam'd, hast tam'd al - migh - ty" on the second staff, and "tam'd al - migh - ty Jove:" on the third staff.

Jove; thou hast tam'd, hast tam'd al - migh - ty Jove.

Jove; thou hast tam'd, hast tam'd al - migh - ty Jove.

thou hast tam'd, hast tam'd al - migh - ty Jove.

The third system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "Jove; thou hast tam'd, hast tam'd al - migh - ty Jove." on the first staff, "Jove; thou hast tam'd, hast tam'd al - migh - ty Jove." on the second staff, and "thou hast tam'd, hast tam'd al - migh - ty Jove." on the third staff. The piano accompaniment ends with a piano (*p*) dynamic.

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

Second system of piano accompaniment. The right hand continues the melodic development with some chordal textures, and the left hand maintains the rhythmic foundation.

Third system of piano accompaniment. A dynamic marking of *f* (forte) appears in the right hand. The music shows some harmonic shifts and rhythmic patterns.

Fourth system of piano accompaniment. The right hand has a more active, rhythmic part with sixteenth-note patterns, while the left hand continues with a simple bass line.

Vocal system with lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "Tri-umph vic - to - - - rious". A dynamic marking of *f* is present.

Second vocal system with lyrics. The vocal line continues with the lyrics: "Tri-umph vic - to - - - rious". A dynamic marking of *f* is present.

Love, vic-to -

Love, vic-to -

Love, vic - to - - - rious Love, vic -

rious Love!

rious Love!

- to - - - rious Love!

Soprano.

Alto.

Tenor.

Bass.

Then all, all re-hearse in lof-ty verse, the glo-ry

Then all, all re-hearse in lof-ty verse, the glo-ry

Then all, all re-hearse in lof-ty verse, the glo-ry

Then all, all re-hearse in lof-ty verse, the glo-ry

ff

ff

ff

ff

ff

1. 2.

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

1. 2.

Sing it, sing it the u - niverse a - round; From pole to pole, his

Sing it, sing it the u - niverse a - round; From pole to pole, his

Sing it, sing it the u - niverse a - round; From pole to pole, his

Sing it, sing it the u - ni - verse a - round; From pole to pole, his

1. 2.

fame re - sound; Sing it, sing it, the u - ni - verse a - round. From - round.

fame re - sound; Sing it, sing it, the u - ni - verse a - round. From - round.

fame re - sound; Sing it, sing it, the u - niverse a - round. From - round.

fame re - sound; Sing it, sing it, the u - ni - verse a - round. From - round.

1. 2.

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

# Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper Boards.	Clash Gilt.			Paper Cover.	Paper Boards.	Clash Gilt.
<b>FRANZ ABT.</b>					<b>J. S. BACH (continued).</b>				
MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/8	—	—	—	SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/0	—	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	1/8	—	—	—	SLEEPERS WAKE (Sol-FA, 0/6)	1/0	—	—	—
SUMMER (ditto) (Sol-FA, 0/6)	1/8	—	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—	—
THE FAYS' FROLIC (ditto) (Sol-FA, 0/6)	1/8	—	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	1/8	—	—	—	THE LORD IS MY SHEPHERD	1/0	—	—	—
THE SILVER CLOUD (ditto) (Sol-FA, 0/6)	1/8	—	—	—	THE PASSION (S. JOHN)	2/0	2/6	4/0	—
THE WATER FAIRIES (ditto) (Sol-FA, 0/6)	1/8	—	—	—	THE PASSION (S. MATTHEW)	2/6	3/0	—	—
THE WISHING STONE (ditto) (Sol-FA, 0/6)	1/8	—	—	—	DITTO (Abridged, as used at St. Paul's)	1/6	2/0	—	—
<b>J. H. ADAMS.</b>					<b>(DITTO. CHORUSES ONLY AND WORDS OF SOLOS Sol-FA, 1/0)</b>				
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6)	1/8	—	—	—	THE SAGES OF SHEBA	1/0	—	—	—
KING CONOR	2/0	2/6	4/0	—	THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—	—
<b>THOMAS ADAMS.</b>					<b>THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY</b>				
THE CROSS OF CHRIST (Sol-FA, 0/6)	1/0	—	—	—	THOU GUIDE OF ISRAEL	1/0	—	—	—
THE HOLY CHILD (Sol-FA, 0/6)	1/0	—	—	—	WATCH YE, PRAY YE	1/0	—	—	—
THE RAINBOW OF PEACE	1/0	—	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	—
A GOLDEN HARVEST (Sol-FA, 0/8)	1/0	—	—	—	<b>A. S. BAKER.</b>				
<b>B. AGUTTER.</b>					<b>COMMUNION SERVICE, IN E</b>				
MISSA DE BEATA MARIÁ VIRGINE, IN C (English) (Female voices)	2/6	—	—	—	<b>GRANVILLE BANTOCK.</b>				
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	—	<b>THE FIRE-WORSHIPPERS</b>				
<b>A. H. ALLEN.</b>					<b>J. BARNBY.</b>				
NEWFOUNDLAND (Ode)	1/0	—	—	—	REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6	—
<b>THOMAS ANDERTON.</b>					<b>THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)</b>				
THE NORMAN BARON	1/0	1/6	—	—	KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	1/0	—	—	—	<b>LEONARD BARNES.</b>				
YULE TIDE	1/6	2/0	3/0	—	<b>THE BRIDAL DAY</b>				
<b>J. H. ANGER.</b>					<b>J. F. BARNETT.</b>				
A SONG OF THANKSGIVING	1/0	—	—	—	PARADISE AND THE PERI	4/0	—	6/0	—
<b>W. I. ARGENT.</b>					<b>THE ANCIENT MARINER (Sol-FA, 2/0)</b>				
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	THE RAISING OF LAZARUS	6/6	—	9/0	—
<b>P. ARMES.</b>					<b>THE WISHING BELL (Female voices) (Sol-FA, 1/0)</b>				
HEZEKIAH	2/6	—	—	—	<b>MARMADUKE BARTON.</b>				
ST. BARNABAS	2/0	—	—	—	<b>MASS IN A MAJOR (For Advent and Lent)</b>				
ST. JOHN THE EVANGELIST	2/6	—	—	—	<b>BETHOVEN.</b>				
<b>A. D. ARNOTT.</b>					<b>A CALM SEA AND A PROSPEROUS VOYAGE</b>				
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	—	CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	—	CHORAL SYMPHONY	2/6	—	—	—
<b>E. ASPA.</b>					<b>DITTO VOCAL PORTION (Sol-FA, 0/6)</b>				
ENDYMION (with Recitation)	2/6	—	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0	—
THE GIPSIES	1/0	—	—	—	ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—
<b>ASTORGA.</b>					<b>MASS, IN C</b>				
STABAT MATER	1/0	1/6	—	—	MASS, IN D	2/0	2/6	4/0	—
<b>IVOR ATKINS.</b>					<b>MOUNT OF OLIVES (Choruses, Sol-FA, 0/6)</b>				
HYMN OF FAITH	1/6	—	—	—	DITTO CHORUSES ONLY	0/6	1/0	—	—
<b>J. C. BACH.</b>					<b>RUINS OF ATHENS (Sol-FA, 0/6)</b>				
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0	—
<b>J. S. BACH.</b>					<b>A. H. BEHREND.</b>				
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—	—
BE NOT AFRAID (Motet) (Sol-FA, 0/4)	0/6	—	—	—	DITTO (Sol-FA, 0/9)	2/0	—	—	—
BIDE WITH US	1/0	—	—	—	THROUGH THE YEAR (Female Voices)	2/0	—	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	(Sol-FA, 0/9)	—	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	—	<b>WILFRED BENDALL.</b>				
CHRISTMAS ORATORIO	2/0	2/6	4/0	—	<b>A LEGEND OF BREGENZ (Female voices)</b>				
DITTO (PARTS 1 & 2) (Sol-FA, 0/6)	1/0	—	—	—	(DITTO, Sol-FA, 0/8)	1/6	—	—	—
DITTO (PARTS 3 & 4)	1/0	—	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—	—
DITTO (PARTS 5 & 6)	1/0	—	—	—	(DITTO, Sol-FA, 0/8)	—	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	—	(DITTO, Sol-FA, 0/6)	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	—	<b>KAREL BENDL.</b>				
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	—	<b>WATER-SPRITE'S REVENGE (Female voices)</b>				
GOD GOETH UP WITH SHOUTING	1/0	—	—	—	<b>SIR JULIUS BENEDICT.</b>				
GOD SO LOVED THE WORLD	1/0	—	—	—	<b>PASSION MUSIC (from St. PETER)</b>				
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—	—	ST. PETER	3/0	3/6	5/0	—
HOW BRIGHTLY SHINES	1/0	—	—	—	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	—	<b>GEORGE J. BENNETT.</b>				
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	—	<b>EASTER HYMN</b>				
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	—	<b>SIR W. STERNDALE BENNETT.</b>				
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	—	<b>INTERNATIONAL EXHIBITION ODE (1862)</b>				
MAGNIFICAT, IN D	1/0	3/0	4/0	—	THE MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6	—
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	3/0	4/0	—	DITTO CHORUSES ONLY	0/8	1/2	—	—
MISSA BREVIS, IN A	1/6	—	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0	—
MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0/8)	1/0	—	—	—	<b>Most of these Cantatas, &amp;c., can be supplied in Roan rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.</b>				
NOW SHALL THE GRACE (Sol-FA, 0/6)	0/8	—	—	—					
O LIGHT EVERLASTING (Sol-FA, 0/6)	1/0	—	—	—					
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—					
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—					
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—	—					

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	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>HECTOR BERLIOZ.</b>				<b>A. VON AHN CARSE.</b>			
FAUST ... .. (DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)	2/6	—	—	THE LAY OF THE BROWN ROSARY ... ..	2/6	—	—
THE CHILDHOOD OF CHRIST ... .. (DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)	2/0	—	—	<b>WILLIAM CARTER.</b>			
TE DEUM LAUDAMUS (Latin) ... ..	2/0	—	—	PLACIDA (CHORUSES ONLY 1/0) ... ..	2/0	2/6	4/0
<b>G. R. BETJEMANN.</b>				<b>CHERUBINI.</b>			
THE SONG OF THE WESTERN MEN ... ..	1/0	—	—	FOURTH MASS, IN C ... ..	1/0	1/6	2/6
<b>W. R. BEXFIELD.</b>				FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6
ISRAEL RESTORED ... ..	4/0	—	—	SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6
<b>HUGH BLAIR.</b>				THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	<b>E. T. CHIPP.</b>			
HARVEST-TIDE ... ..	1/0	—	—	JOB ... ..	4/0	—	—
THE SONG OF DEBORAH AND BARAK ... ..	2/6	—	—	NAOMI ... ..	2/0	—	—
TRAFALGAR (SOL-FA, 0/8) ... ..	1/6	—	—	<b>HAMILTON CLARKE.</b>			
<b>JOSIAH BOOTH.</b>				DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—
THE DAY OF REST (Female voices) (SOL-FA, 0/9)	1/6	—	—	HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—
<b>KATE BOUNDY.</b>				PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6)	1/8	—	—	THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ...	2/6	—	—
<b>E. M. BOYCE.</b>				THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE LAY OF THE BROWN ROSARY ... ..	1/6	—	—	<b>FREDERIC CLIFFE.</b>			
THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	THE NORTH-EAST WIND (SOL-FA, 0/9) ... ..	2/0	2/6	—
YOUNG LOCHINVAR ... ..	1/6	—	—	<b>GERARD F. COBB.</b>			
<b>J. BRADFORD.</b>				A SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—
HARVEST CANTATA ... ..	1/6	—	—	MY SOUL TRULY WAITETH ... ..	1/0	—	—
<b>J. BRAHMS.</b>				<b>S. COLERIDGE-TAYLOR.</b>			
A SONG OF DESTINY ... ..	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0	5/0
<b>C. BRAUN.</b>				(DITTO, SOL-FA, 2/0)			
QUEEN MAB AND THE KOBOLDS (Operetta)	2/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
(SOL-FA, 0/9) ... ..	2/0	—	—	HIAWATHA'S HOCHZEIT ... .. 3 mark	1/6	—	—
SIGURD ... ..	5/0	—	—	THE DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	2/0	—	—
THE COUNTRY MOUSE AND THE TOWN				HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	1/6	—	—
MOUSE (Operetta) (SOL-FA, 0/4) ... ..	1/0	—	—	THE BLIND GIRL OF CASTÉL-CUILLÉ ...	2/6	3/0	—
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6)	1/0	—	—	(DITTO, SOL-FA, 1/0)			
<b>A. HERBERT BREWER.</b>				MEG BLANE (SOL-FA, 0/9) ... ..	2/0	—	—
A SONG OF EDEN ... ..	1/0	—	—	THE ATONEMENT ... ..	3/6	4/0	5/0
EMMAUS (SOL-FA, 0/9) ... ..	1/6	2/0	—	<b>FREDERICK CORDER.</b>			
NINETY-EIGHTH PSALM ... ..	1/6	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
O PRAISE THE LORD ... ..	1/0	—	—	<b>SIR MICHAEL COSTA.</b>			
THE HOLY INNOCENTS ... ..	2/0	—	—	THE DREAM ... ..	1/0	—	—
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8) ...	1/6	—	—	<b>H. COWARD.</b>			
<b>J. C. BRIDGE.</b>				GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
DANIEL ... ..	3/6	—	—	THE STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
RESURGAM ... ..	1/6	—	—	<b>F. H. COWEN.</b>			
RUDEL ... ..	4/0	—	—	A DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
<b>J. F. BRIDGE.</b>				A SONG OF THANKSGIVING ... ..	1/6	—	—
BOADICEA ... ..	2/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
CALLIRHOË (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	CORONATION ODE ... ..	1/6	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
HYMN TO THE CREATOR ... ..	1/0	—	—	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—
MOUNT MORIAH ... ..	3/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
NINEVEH ... ..	2/6	3/0	4/0	RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
BALLAD OF THE CLAMPHERDOWN ... ..	1/0	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
(DITTO, SOL-FA, 0/8)				SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/6	—	—
THE FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	1/6	—	—	THE WATER LILY ... ..	3/0	—	—
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—
THE INCHCAPE ROCK (SOL-FA, 0/6) ... ..	1/0	—	—	<b>J. W. COWIE.</b>			
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0) ... ..	1/6	—	—
(DITTO, SOL-FA, 0/4)				<b>J. MAUDE CRAMENT.</b>			
THE LORD'S PRAYER (SOL-FA, 0/6) ... ..	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
<b>DUDLEY BUCK.</b>				<b>W. CRESER.</b>			
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	EUDORA (A dramatic Idyll) ... ..	2/6	—	—
<b>EDWARD BUNNETT.</b>				<b>W. CROTCH.</b>			
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	PALESTINE ... ..	3/0	3/6	5/0
<b>T. A. BURTON.</b>				<b>W. H. CUMMINGS.</b>			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	THE FAIRY RING ... ..	2/6	—	—
THE MARTINET. Humorous Naval Cantata for				<b>W. G. CUSINS.</b>			
Boys (SOL-FA, 0/6) ... ..	1/0	—	—	TE DEUM, IN B FLAT ... ..	1/5	—	—
THE TRAGEDY OF COCK ROBIN (Short Action				<b>FÉLICIEEN DAVID.</b>			
Piece) (SOL-FA, 0/3) ... ..	0/8	—	—	THE DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0	3/0
THE YARN OF THE NANCY BELL (Cantata or				<b>H. WALFORD DAVIES.</b>			
School Song) (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
<b>W. BYRD.</b>				(SOL-FA, 2/0)			
MASS FOR FOUR VOICES ... ..	2/6	—	—	HERVÉ RIEL ... ..	1/0	—	—
<b>CARISSIMI.</b>				THE TEMPLE ... ..	4/0	5/0	6/0
JEPHTHAH ... ..	1/0	—	—	THE THREE JOVIAL HUNSMEN (Folio) ...	1/6	—	—
				LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
				<b>P. H. DIEMER.</b>			
				BETHANY ... ..	4/0	—	—

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<b>F. G. DOSSERT.</b>				<b>ROBERT FRANZ.</b>			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
MASS, IN E MINOR ...	5/0	—	—	<b>NIELS W. GADE.</b>			
<b>LUCY K. DOWNING.</b>				CHRISTMAS EVE (Sol-FA, 0/4) ...			
A PARABLE IN SONG ...	2/0	—	—	COMALA ...	1/0	1/6	—
<b>T. F. DUNHILL.</b>				ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...			
TUBAL CAIN (Ballad) (Sol-FA, 0/6) ...	1/0	—	—	PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE FROLIC SOME HOURS (Musical Fantasy)	1/6	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
(Ditto, Sol-FA, 0/6)				THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
<b>F. DUNKLEY.</b>				ZION ...			
THE WRECK OF THE HESPERUS ...	1/0	—	—	<b>HENRY GADSBY.</b>			
<b>ANTONIN DVOŘÁK.</b>				ALCESTIS (Male voices) ...			
COMMUNION SERVICE, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
MASS, IN D ...	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
PATRIOTIC HYMN ...	1/6	—	—	<b>F. W. GALPIN.</b>			
(Ditto (German and Bohemian Words))	3/0	—	—	YE OLDE ENGLYSHE PASTYMES (Female voices) 1/6 — —			
REQUIEM MASS ...	5/0	6/0	7/6	<b>G. GARRETT.</b>			
ST. LUDMILA ...	5/0	6/0	7/6	HARVEST CANTATA (Sol-FA, 0/6) ...			
(Ditto (German and Bohemian Words))	8/0	—	—	THE SHUNAMMITE ...	3/0	—	—
STABAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0	THE TWO ADVENTS ...	1/0	—	—
(Ditto (English Words) (At the Foot of the Cross) (Sol-FA, 1/6) ...)	2/6	3/0	4/0	<b>R. MACHILL GARTH.</b>			
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	EZEKIEL ...			
(Ditto (German and Bohemian Words))	6/0	—	—	THE WILD HUNTSMAN ...			
<b>A. E. DYER.</b>				<b>A. R. GAUL.</b>			
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	AROUND THE WINTER FIRE (Female voices) ...			
SALVATOR MUNDI ...	2/6	—	—	(Ditto, Sol-FA, 0/9)			
<b>JOHN B. DYKES.</b>				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...			
THE LORD IS MY SHEPHERD ...	1/0	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
<b>H. J. EDWARDS.</b>				PASSION SERVICE ...			
PRaise TO THE HOLIEST ...	1/6	—	—	RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
THE ASCENSION ...	2/6	—	—	THE ELFIN HILL (Female voices) ...	2/0	—	—
THE EPIPHANY ...	2/0	—	—	THE HARE AND THE TORTOISE (for Juveniles)	1/0	—	—
THE RISEN LORD ...	2/6	—	—	(Ditto, Sol-FA, 0/6)			
<b>EDWARD ELGAR.</b>				THE HOLY CITY (Sol-FA, 1/0) ...			
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	(Ditto, Sol-FA, 0/8)			
TE DEUM AND BENEDICTUS ...	1/0	—	—	THE PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE APOSTLES ...	5/0	6/0	7/6	THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)				TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
(Ditto, German Words, 8 Mark)				UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE DREAM OF GERONTIUS ...	3/6	4/0	5/0	UNION JACK (Unison Song with Actions) ...	0/6	—	—
(Ditto, Sol-FA, Choruses only, 1/6)				<b>FR. GERNSHEIM.</b>			
(Ditto, French Words, Prix fr. 7.50 net)				SALAMIS. A TRIUMPH SONG (Male voices) ...			
(Ditto, German Words, 8 Mark)				1/6 — —			
THE BANNER OF ST. GEORGE (Sol-FA 1/0) ...	1/6	—	—	<b>E. OUSELEY GILBERT.</b>			
KING OLAF (Sol-FA, 1/0) ...	2/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)			
THE LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	(Ditto, Sol-FA, 0/8)			
THE KINGDOM ...	5/0	6/0	7/6	<b>F. E. GLADSTONE.</b>			
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)				PHILIPPI ...			
(Ditto, German Words, 5 mark)				2/6 — —			
<b>ROSALIND F. ELLICOTT.</b>				<b>GLUCK.</b>			
ELYSIUM ...	1/0	—	—	ORPHEUS (CHORUSES, Sol-FA, 1/0) ...			
THE BIRTH OF SONG ...	1/6	—	—	Ditto (ACT II. ONLY) ...			
<b>GUSTAV ERNEST.</b>				3/6 — —			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) 1/6	—	—	—	1/6 — —			
<b>HARRY EVANS.</b>				<b>PERCY GODFREY.</b>			
THE VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	THE SONG OF THE AMAL ...			
<b>A. J. EYRE.</b>				1/6 — —			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	<b>HERMANN GOETZ.</b>			
<b>T. FACER.</b>				BY THE WATERS OF BABYLON (137th Psalm) ...			
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	1/0 — —			
(Ditto, Sol-FA, 0/6)				1/0 — —			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	THE WATER-LILY (Male voices) (Sol-FA, 0/9) ...			
(Ditto, Sol-FA, 0/9)				1/6 — —			
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—	<b>A. M. GOODHART.</b>			
(Ditto, Sol-FA 0/6)				ARETHUSA ...			
<b>E. FANING.</b>				EARL HALDAN'S DAUGHTER ...			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	FOUNDER'S DAY (Ode) ...			
(Ditto, Sol-FA, 0/9)				1/6 — —			
<b>HENRY FARMER.</b>				SIR ANDREW BARTON ...			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) 2/0	2/6	3/6	—	THE SPANISH ARMADA ...			
<b>PERCY E. FLETCHER.</b>				0/6 — —			
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/6	—	—	<b>CH. GOUNOD.</b>			
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—	COMMUNION SERVICE (Messe Solennelle) ...			
(Ditto, Sol-FA, 0/9)				Ditto (Troisième Messe Solennelle) ...			
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6) 1/6	—	—	—	2/6 — —			
<b>J. C. FORRESTER.</b>				DAUGHTERS OF JERUSALEM ...			
THE KALENDAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...			
<b>MYLES B. FOSTER.</b>				Ditto (Out of darkness) ...			
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	1/0 — —			
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	GALLIA (Sol-FA, 0/4) ...			
(Ditto, Sol-FA, 0/8)				1/0 — —			
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) 1/6	—	—	—	MESSE SOLENNELLE (St. CECILIA) ...			
THE COMING OF THE KING (Female voices) ...	1/6	—	—	MORS ET VITA (Latin or English) ...			
(Ditto, Sol-FA, 0/8)				Ditto, Sol-FA (Latin and English) ...			
<b>ROBERT FRANZ.</b>				O COME NEAR TO THE CROSS (Stabat Mater) ...			
PRaise YE THE LORD (117th Psalm) ...				1/0 — —			
<b>NIELS W. GADE.</b>				OUT OF DARKNESS ...			
CHRISTMAS EVE (Sol-FA, 0/4) ...				2/6 — —			
COMALA ...				REQUIEM MASS, from "Mors et Vita" ...			
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...				1/0 — —			
PSYCHE (Sol-FA, 1/6) ...				2/6 3/0 7/6			
SPRING'S MESSAGE (Sol-FA, 0/3) ...				THE REDEMPTION (English Words) (Sol-FA, 2/0) ...			
THE CRUSADERS (Sol-FA, 1/0) ...				Ditto (French Words) ...			
ZION ...				1/0 — —			
<b>HENRY GADSBY.</b>				Ditto (German Words) ...			
ALCESTIS (Male voices) ...				10/0 — —			
COLUMBUS (Male voices) ...				THE SEVEN WORDS OF OUR SAVIOUR ON			
LORD OF THE ISLES (Sol-FA, 1/6) ...				THE CROSS (Filii Jerusalem) ...			
<b>F. W. GALPIN.</b>				2/6 — —			
YE OLDE ENGLYSHE PASTYMES (Female voices) 1/6 — —				<b>CH. GOUNOD.</b>			
<b>G. GARRETT.</b>				COMMUNION SERVICE (Messe Solennelle) ...			
HARVEST CANTATA (Sol-FA, 0/6) ...				Ditto (Troisième Messe Solennelle) ...			
THE SHUNAMMITE ...				2/6 — —			
THE TWO ADVENTS ...				1/0 — —			
<b>R. MACHILL GARTH.</b>				DAUGHTERS OF JERUSALEM ...			
EZEKIEL ...				DE PROFUNDIS (130th Psalm) (Latin Words) ...			
THE WILD HUNTSMAN ...				Ditto (Out of darkness) ...			
<b>A. R. GAUL.</b>				1/0 — —			
AROUND THE WINTER FIRE (Female voices) ...				GALLIA (Sol-FA, 0/4) ...			
(Ditto, Sol-FA, 0/9)				1/0 — —			
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...				MESSE SOLENNELLE (St. CECILIA) ...			
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...				MORS ET VITA (Latin or English) ...			
JOAN OF ARC (Sol-FA, 1/0) ...				Ditto, Sol-FA (Latin and English) ...			
PASSION SERVICE ...				2/0 — —			
RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...				O COME NEAR TO THE CROSS (Stabat Mater) ...			
THE ELFIN HILL (Female voices) ...				1/0 — —			
THE HARE AND THE TORTOISE (for Juveniles)				OUT OF DARKNESS ...			
(Ditto, Sol-FA, 0/6)				2/6 — —			
THE HOLY CITY (Sol-FA, 1/0) ...				REQUIEM MASS, from "Mors et Vita" ...			
THE LEGEND OF THE WOOD (Female voices) ...				1/0 — —			
(Ditto, Sol-FA, 0/8)				THE REDEMPTION (English Words) (Sol-FA, 2/0) ...			
THE PRINCE OF PEACE (Sol-FA, 1/0) ...				Ditto (French Words) ...			
THE TEN VIRGINS (Sol-FA, 1/0) ...				1/0 — —			
TOILERS OF THE DEEP (Female voices) ...				Ditto (German Words) ...			
UNA (Sol-FA, 1/0) ...				10/0 — —			
UNION JACK (Unison Song with Actions) ...				THE SEVEN WORDS OF OUR SAVIOUR ON			
<b>FR. GERNSHEIM.</b>				THE CROSS (Filii Jerusalem) ...			
SALAMIS. A TRIUMPH SONG (Male voices) ...				2/6 — —			
<b>E. OUSELEY GILBERT.</b>				<b>CH. GOUNOD.</b>			
SANTA CLAUS AND HIS COMRADES (Operetta)				COMMUNION SERVICE (Messe Solennelle) ...			
(Ditto, Sol-FA, 0/8)				Ditto (Troisième Messe Solennelle) ...			
<b>F. E. GLADSTONE.</b>				2/6 — —			
PHILIPPI ...				DAUGHTERS OF JERUSALEM ...			
2/6 — —				DE PROFUNDIS (130th Psalm) (Latin Words) ...			
<b>GLUCK.</b>				Ditto (Out of darkness) ...			
ORPHEUS (CHORUSES, Sol-FA, 1/0) ...				1/0 — —			
Ditto (ACT II. ONLY) ...				GALLIA (Sol-FA, 0/4) ...			
3/6 — —				1/0 — —			
1/6 — —				MESSE SOLENNELLE (St. CECILIA) ...			
<b>PERCY GODFREY.</b>				MORS ET VITA (Latin or English) ...			
THE SONG OF THE AMAL ...				Ditto, Sol-FA (Latin and English) ...			
1/6 — —				2/0 — —			
<b>HERMANN GOETZ.</b>				O COME NEAR TO THE CROSS (Stabat Mater) ...			
BY THE WATERS OF BABYLON (137th Psalm) ...				1/0 — —			
1/0 — —				OUT OF DARKNESS ...			
THE WATER-LILY (Male voices) (Sol-FA, 0/9) ...				2/6 — —			
1/6 — —				REQUIEM MASS, from "Mors et Vita" ...			
<b>A. M. GOODHART.</b>				1/0 — —			
ARETHUSA ...				THE REDEMPTION (English Words) (Sol-FA, 2/0) ...			
EARL HALDAN'S DAUGHTER ...				Ditto (French Words) ...			
FOUNDER'S DAY (Ode) ...				1/0 — —			
1/6 — —				Ditto (German Words) ...			
SIR ANDREW BARTON ...				10/0 — —			
1/0 — —				THE SEVEN WORDS OF OUR SAVIOUR ON			
THE SPANISH ARMADA ...				THE CROSS (Filii Jerusalem) ...			
0/6 — —				2/6 — —			
<b>CH. GOUNOD.</b>				<b>CH. GOUNOD.</b>			
COMMUNION SERVICE (Messe Solennelle) ...				COMMUNION SERVICE (Messe Solennelle) ...			
Ditto (Troisième Messe Solennelle) ...				Ditto (Troisième Messe Solennelle) ...			
2/6 — —				2/6 — —			
DAUGHTERS OF JERUSALEM ...				DAUGHTERS OF JERUSALEM ...			
1/0 — —				1/0 — —			
DE PROFUNDIS (130th Psalm) (Latin Words) ...				DE PROFUNDIS (130th Psalm) (Latin Words) ...			
1/0 — —				1/0 — —			
Ditto (Out of darkness) ...				Ditto (Out of darkness) ...			
1/0 — —				1/0 — —			
GALLIA (Sol-FA, 0/4) ...				GALLIA (Sol-FA, 0/4) ...			
1/0 — —				1/0 — —			
MESSE SOLENNELLE (St. CECILIA) ...				MESSE SOLENNELLE (St. CECILIA) ...			
1/0 1/6 2/6				1/0 1/6 2/6			
MORS ET VITA (Latin or English) ...				MORS ET VITA (Latin or English) ...			
6/0 6/6 7/6				6/0 6/6 7/6			
Ditto, Sol-FA (Latin and English) ...				Ditto, Sol-FA (Latin and English) ...			
2/0 — —				2/0 — —			
O COME NEAR TO THE CROSS (Stabat Mater) ...				O COME NEAR TO THE CROSS (Stabat Mater) ...			
1/0 — —				1/0 — —			
OUT OF DARKNESS ...				OUT OF DARKNESS ...			
2/6 — —				2/6 — —			
REQUIEM MASS, from "Mors et Vita" ...				REQUIEM MASS, from "Mors et Vita" ...			
1/0 — —				1/0 — —			
THE REDEMPTION (English Words) (Sol-FA, 2/0) ...				THE REDEMPTION (English Words) (Sol-FA, 2/0) ...			
5/0 6/0 7/6				5/0 6/0 7/6			
Ditto (French Words) ...				Ditto (French Words) ...			
8/4 — —				8/4 — —			
Ditto (German Words) ...				Ditto (German Words) ...			
10/0 — —				10/0 — —			
THE SEVEN WORDS OF OUR SAVIOUR ON				THE SEVEN WORDS OF OUR SAVIOUR ON			
THE CROSS (Filii Jerusalem) ...				THE CROSS (Filii Jerusalem) ...			
1/0 — —				1/0 — —			
2/6 — —				2/6 — —			

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.	
<b>C. H. GRAUN.</b>					<b>HAYDN.</b>			
TE DEUM ... ..	2/0	2/6	4/0	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6	
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	Ditto (Latin and English) ... ..	1/0	1/6	2/6	
(CHORUSES ONLY, 1/0)				INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—	
<b>ALAN GRAY.</b>					<b>C. SWINNERTON HEAP.</b>			
ARETHUSA ... ..	1/6	—	—	FAIR ROSAMOND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0	
A SONG OF REDEMPTION ... ..	1/6	—	—	Ditto (CHORUSES ONLY) ... ..	1/6	—	—	
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	<b>EDWARD HECHT.</b>				
THE WIDOW OF ZAREPHATH ... ..	2/0	—	—	ERIC THE DANE ... ..	3/0	—	—	
<b>J. O. GRIMM.</b>					<b>GEORG HENSCHEL.</b>			
THE SOUL'S ASPIRATION ... ..	1/0	—	—	OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—	
<b>G. HALFORD.</b>					<b>H. M. HIGGS.</b>			
THE PARACLETE ... ..	2/0	—	—	THE ERL KING ... ..	1/0	—	—	
<b>E. V. HALL.</b>					<b>HENRY HILES.</b>			
IS IT NOTHING TO YOU (Sol-FA, 0/3) ... ..	0/8	—	—	THE CRUSADERS ... ..	2/6	—	—	
<b>W. A. HALL.</b>					<b>FERDINAND HILLER.</b>			
THE PRESENTATION IN THE TEMPLE ... ..	1/6	—	—	A SONG OF VICTORY (Sol-FA 0/9) ... ..	1/0	1/6	—	
<b>HANDEL.</b>					<b>H. E. HODSON.</b>			
ACIS AND GALATEA ... ..	1/0	1/6	2/6	THE GOLDEN LEGEND ... ..	2/0	—	—	
Ditto, New Edition, edited by J. Barnby (Sol-FA, 0/9)	1/0	1/6	2/6	<b>HEINRICH HOFMANN.</b>				
ALCESTE ... ..	2/0	—	—	CHAMPAGNERLIED (Male voices) ... ..	1/6	—	—	
ALEXANDER BALUS ... ..	3/0	3/6	5/0	CINDERELLA ... ..	2/6	—	—	
ALEXANDER'S FEAST ... ..	2/0	2/6	4/0	MELUSINA ... ..	2/0	2/6	4/0	
ATHALIAH ... ..	3/0	3/6	5/0	SONG OF THE NORNS (Female voices) ... ..	1/0	—	—	
BELSHAZZAR ... ..	3/0	3/6	5/0	<b>SIDNEY R. HOGG.</b>				
CHANDOS TE DEUM ... ..	1/0	1/6	2/6	THE NORMAN BARON ... ..	1/6	—	—	
CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0	<b>JOSEPH HOLBROOKE.</b>				
Or, singly:—				BYRON (Poem) ... ..	1/6	—	—	
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—	<b>C. HOLLAND.</b>				
MY HEART IS INDITING ... ..	0/8	—	—	AFTER THE SKIRMISH... ..	1/0	—	—	
THE KING SHALL REJOICE (Sol-FA, 0/3)	0/6	—	—	<b>T. S. HOLLAND.</b>				
THE WAYS OF ZION ... ..	1/0	—	—	KING GOLDEMAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	
ZADOK THE PRIEST (Sol-FA, 0/1½)	0/3	—	—	A PASTORAL MEDLEY (Musical Sketch) (Sol-FA, 0/9)	2/0	—	—	
DEBORAH ... ..	2/0	2/6	4/0	<b>GUSTAV VON HOLST.</b>				
DETTINGEN TE DEUM ... ..	1/0	1/6	2/6	THE IDEA (Humorous Operetta) (Sol-FA, 0/6)	1/0	—	—	
DIXIT DOMINUS (from Psalm cx.) ... ..	1/0	—	—	<b>HUMMEL.</b>				
ESTHER... ..	3/0	3/6	5/0	ALMA VIRGO (Latin and English) ... ..	0/4	—	—	
HERCULES (CHORUSES ONLY, 1/0) ... ..	3/0	3/6	5/0	COMMUNION SERVICE, IN B FLAT ... ..	2/0	—	4/0	
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	Ditto, IN E FLAT ... ..	2/0	—	4/0	
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0	Ditto, IN D ... ..	2/0	—	4/0	
(Ditto, Sol-FA, 1/0)				FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6	
JEPHTHA ... ..	2/0	2/6	4/0	QUOD IN ORBE (Latin and English) ... ..	0/4	—	—	
JOSHUA ... ..	2/0	2/6	4/0	SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6	
JUDAS MACCABÆUS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	THIRD MASS, IN D ... ..	1/0	1/6	2/6	
JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0	<b>W. H. HUNT.</b>				
Ditto (CHORUSES ONLY) ... ..	0/8	1/2	—	STABAT MATER ... ..	1/0	1/6	—	
Ditto New Edition, Edited by John E. West	2/0	—	—	<b>G. F. HUNTLEY.</b>				
L'ALLEGRO (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0	PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	
NISI DOMINUS ... ..	1/0	—	—	VICTORIA ... ..	2/0	—	—	
O COME, LET US SING UNTO THE LORD				(Ditto, Sol-FA, 1/0)				
(5th Chandos Anthem) ... ..	1/0	—	—	<b>H. H. HUSS.</b>				
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6	AVE MARIA (Female voices) ... ..	1/0	—	—	
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	<b>F. ILIFFE.</b>				
O PRAISE THE LORD, YE ANGELS (Folio) ... ..	2/6	—	—	SWEET ECHO ... ..	1/0	—	—	
SAMSON (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	<b>JOHN W. IVIMEY.</b>				
Ditto (CHORUSES ONLY) ... ..	0/8	1/2	—	WITCH OF THE WOOD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	
SAUL (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0	<b>W. JACKSON.</b>				
SEMELE ... ..	3/0	3/6	5/0	THE YEAR ... ..	2/0	2/6	—	
SOLOMON (CHORUSES ONLY, 1/6) ... ..	2/0	2/6	4/0					
SUSANNA ... ..	3/0	3/6	5/0					
THEODORA ... ..	3/0	3/6	5/0					
THE MESSIAH, edited by V. Novello (Sol-FA 1/0)	2/0	2/6	4/0					
THE MESSIAH, edited by E. Prout (Sol-FA, 1/0)	2/0	2/6	4/0					
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/6	2/0					
THE MESSIAH, edited by W. T. Best (Sol-FA, 1/0)	2/0	2/6	4/0					
Ditto (CHORUSES ONLY) ... ..	0/8	1/2	—					
THE PASSION ... ..	3/0	3/6	5/0					
Ditto (Abridged Edition) ... ..	1/0	—	—					
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0					
UTRECHT JUBILATE ... ..	1/0	—	—					
<b>SYDNEY HARDCASTLE.</b>								
SING A SONG OF SIXPENCE (Operetta) ... ..	0/6	—	—					
<b>C. A. E. HARRISS.</b>								
PAN (A Choric Idyl) ... ..	2/6	—	—					
THE SANDS OF DEE ... ..	1/0	—	—					
<b>CHARLES HART-DAVIS.</b>								
THE COURT CARD (Musical Sketch for Junior								
Classes) (Sol-FA, 0/6) ... ..	1/6	—	—					
<b>BASIL HARWOOD.</b>								
AS BY THE STREAMS OF BABYLON ... ..	1/6	—	—					
INCLINA, DOMINE (86th Psalm) ... ..	3/0	—	—					
<b>J. W. G. HATHAWAY.</b>								
HOW SWEET THE MOONLIGHT SLEEPS ... ..	1/0	—	—					
A LEGEND OF BREGENZ ... ..	1/6	—	—					
<b>F. K. HATTERSLEY.</b>								
HOW THEY BROUGHT THE GOOD NEWS								
FROM GHENT TO AIX ... ..	1/6	—	—					
KING ROBERT OF SICILY ... ..	2/6	—	—					



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<b>G. JACOBI.</b>				<b>G. A. MACFARREN.</b>			
CINDERELLA (Operetta) (Sol-FA, 1/0) ... ..	2/0	—	—	AJAX (Greek Play) ... ..	3/0	—	—
THE BABES IN THE WOOD (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—	MAY-DAY (Sol-FA, 0/6) ... ..	1/0	1/6	2/6
<b>D. JENKINS.</b>				Ditto (CHORUSES ONLY) ... ..			
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6	—	OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. JENSEN.</b>				SONGS IN A CORNFIELD (Female voices) ... ..			
THE FEAST OF ADONIS (Sol-FA, 0/6) ... ..	1/0	1/6	—	(Ditto, Sol-FA, 0/9) ... ..	1/6	—	—
<b>W. JOHNSON.</b>				ST. JOHN THE BAPTIST ... ..			
ECCE HOMO ... ..	1/0	—	—	(Ditto, Sol-FA, Choruses only, 1/0) ... ..	3/0	—	4/0
<b>H. FESTING JONES.</b>				THE LADY OF THE LAKE ... ..			
KING BULBOUS (Operetta) (Sol-FA, 0/8) ... ..	2/0	—	—	(Ditto, Choruses only, Sol-FA, 1, 0) ... ..	2/0	—	4/0
<b>WARWICK JORDAN.</b>				THE SOLDIER'S LEGACY (Operetta) ... ..			
BLOW YE THE TRUMPET IN ZION ... ..	1/0	—	—		6/0	—	—
<b>N. KILBURN.</b>				<b>A. C. MACKENZIE.</b>			
BY THE WATERS OF BABYLON ... ..	1/0	—	—	BETHLEHEM ... ..	5/0	6/0	7/6
THE LORD IS MY SHEPHERD (23rd Psalm) ... ..	0/8	—	—	Ditto. Act II., separately ... ..	2/8	—	—
THE SILVER STAR (Female voices) ... ..	1/6	—	—	JASON ... ..	2/6	3/0	4/0
<b>ALFRED KING.</b>				JUBILEE ODE ... ..			
THE EPIPHANY ... ..	3/0	—	—	THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—
<b>OLIVER KING.</b>				THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ... ..			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—	THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE NAIADS (Female voices) ... ..	1/6	—	—	(Ditto, Choruses only, Sol-FA, 1/0) ... ..	—	—	—
THE ROMANCE OF THE ROSES ... ..	2/6	—	—	THE NEW COVENANT ... ..	1/6	—	—
THE SANDS O' DEB (Ballad) (Sol-FA, 0/2) ... ..	0/4	—	—	THE ROSE OF SHARON ... ..	5/0	6/0	7/6
THE THREE FISHERS (Ballad) (Sol-FA, 0, 3) ... ..	0/6	—	—	(Ditto, Sol-FA, 2/0) ... ..	—	—	—
<b>J. KINROSS.</b>				THE PROCESSION OF THE ARK (Choral Scene) ... ..			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ... ..	1/6	—	—	(Ditto, Sol-FA, 0/9) ... ..	1/6	—	—
<b>H. LAHEE.</b>				THE STORY OF SAYID ... ..			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ... ..	1/6	—	—	THE WITCH'S DAUGHTER ... ..	3/6	4/0	5/0
<b>G. F. LE JEUNE.</b>				VENI, CREATOR SPIRITUS ... ..			
COMMUNION SERVICE IN C ... ..	2/0	—	—		2/0	—	—
FIRST MASS IN C ... ..	2/0	—	—	<b>C. MACPHERSON.</b>			
<b>EDWIN H. LEMARE.</b>				BY THE WATERS OF BABYLON (137th Psalm) ... ..			
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—		2/0	—	—
COMMUNION SERVICE IN F ... ..	2/6	—	—	<b>L. MANCINELLI.</b>			
<b>LEONARDO LEO.</b>				ERO E LEANDRO (Opera) ... ..			
DIXIT DOMINUS ... ..	1/0	1/6	—		5/0	—	—
<b>F. LEONI.</b>				<b>F. W. MARKULL.</b>			
THE GATE OF LIFE (Sol-FA, 1/0) ... ..	2/0	—	—	ROLAND'S HORN (Male voices) ... ..	2/6	—	—
<b>H. LESLIE.</b>				<b>F. E. MARSHALL.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	PRINCE SPRITE (Female voices) ... ..	2/6	—	—
<b>F. LISZT.</b>				CHORAL DANCES from Ditto ... ..			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0		1/0	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	<b>GEORGE C. MARTIN.</b>			
<b>C. H. LLOYD.</b>				COMMUNION SERVICE, IN A ... ..			
A HYMN OF THANKSGIVING ... ..	2/0	—	—	Ditto IN C ... ..	1/0	—	—
ALCESTIS (Male voices) ... ..	1/6	—	—	FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ... ..	0/6	—	—
ANDROMEDA ... ..	3/0	3/6	5/0	<b>J. MASSENET.</b>			
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	MANON (Opera) ... ..			
HERO AND LEANDER ... ..	1/6	—	—		6/0	—	8/0
O GIVE THANKS UNTO THE LORD ... ..	1/0	—	—	<b>J. T. MASSER.</b>			
ROSSALL ... ..	2/0	—	—	HARVEST CANTATA ... ..			
SIR OGGIE AND THE LADIE ELSIE ... ..	1/6	—	—		1/0	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	1/6	—	—	<b>J. H. MAUNDER.</b>			
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ... ..			
THE SONG OF BALDER ... ..	1/0	—	—	OLIVET TO CALVARY ... ..	1/6	2/0	—
THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—	(Sol-FA, 0/9) ... ..	1/6	2/0	—
<b>CLEMENT LOCKNANE.</b>				SONG OF THANKSGIVING (Sol-FA, 0/9) ... ..			
THE ELFIN QUEEN (Female voices) ... ..	1/6	—	—		1/6	2/0	—
<b>HARVEY LÖHR.</b>				<b>T. R. MAYOR.</b>			
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ... ..	5/0	—	—	THE LOVE OF CHRIST ... ..			
<b>W. H. LONGHURST.</b>				DELPHI, A LEGEND OF HELLAS (Male voices) ... ..			
THE VILLAGE FAIR (Female Voices) ... ..	2/0	2/6	—	HORATIUS (Male voices) ... ..	1/0	—	—
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				MISSA SOLENNIS, IN B FLAT ... ..			
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ... ..	2/0	—	—		2/0	—	—
<b>C. EGERTON LOWE.</b>				<b>MENDELSSOHN.</b>			
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ... ..	1/0	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..	4/0	—	—
<b>HAMISH MACCUNN.</b>				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ... ..			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ... ..	1/0	—	—
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	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—
				(Ditto, Sol-FA, 0/9) ... ..	—	—	—
				ATHALIE (Sol-FA, 0/8) ... ..	1/0	1/6	4/0
				AVE MARIA (Saviour of Sinners) (Double Choir) ... ..	1/0	—	—
				CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—
				ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0
				ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
				Ditto (CHORUSES ONLY) ... ..	1/0	1/6	—
				FESTGESANG (Hymn of Praise) (s.A.T.B.) (Sol-FA, 0/2) ... ..	1/0	—	—
				Ditto (Male voices) (T.T.B.B.) ... ..	1/0	—	—
				HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) ... ..	1/0	—	—
				Ditto ... ..	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ... ..	1/0	1/6	2/6
				Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... ..	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... ..	1/0	—	—
				LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—
				MAN IS MORTAL (8 voices) ... ..	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
				(Ditto, Sol-FA, 0/4) ... ..	—	—	—
				MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm) ... ..	0/6	—	—

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<b>MENDELSSOHN (continued).</b>				<b>C. H. H. PARRY.</b>			
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—	AGAMEMNON (Greek Play) ...	3/0	—	—
ST. PAUL (Sol-FA, 1/0) ...	2/0	2/6	4/0	A SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9)	2/0	—	—
Ditto (CHORUSES ONLY) ...	1/0	1/6	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—
ST. PAUL, Pocket Edition ...	1/0	1/3	2/0	(Ditto, English and German Words, 2 mark 50)	—	—	—
SING TO THE LORD (98th Psalm) ...	0/8	—	—	DE PROFUNDIS (130th Psalm) ...	2/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	ETON ...	2/0	—	—
SON AND STRANGER (Operetta) ...	4/0	—	—	INVOCATION TO MUSIC ...	2/6	—	—
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ...	1/0	1/6	2/6	JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—
THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—	JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6
(Ditto, Sol-FA, 0/13, 0/2, and 0/2 each.)	1/0	—	—	KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/6	6/0	7/6
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	L'ALLEGRO (Sol-FA, 1/6) ...	2/0	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	MAGNIFICAT (Latin) ...	1/6	—	—
(Sol-FA, 0/3)	—	—	—	ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—
<b>R. D. METCALFE AND A. KENNEDY.</b>				<b>B. PARSONS.</b>			
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	TE DEUM LAUDAMUS (Latin) ...	2/0	—	—
<b>MEYERBEER.</b>				THE GLORIES OF OUR BLOOD AND STATE ...			
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—
Ditto (English) ...	1/0	—	—	THE LOVE THAT CASTETH OUT FEAR ...	2/6	—	—
<b>A. MOFFAT.</b>				THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...			
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	Ditto (English) ...	2/0	2/6	—
(Ditto, Sol-FA, 0/4)	—	—	—	THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—
THE BEE QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—	THE VISION OF LIFE (Sol-FA, 1/0) ...	2/6	—	—
<b>B. MOLIQUE.</b>				VOCES CLAMANTIUM (The voices of them that cry)			
ABRAHAM ...	3/0	3/6	5/0	WAR AND PEACE (Ode) ...	3/0	—	—
<b>J. A. MOONIE.</b>				Ditto CHORUSES AND WORDS OF SOLOS ONLY, TONIC Sol-FA ...			
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—	THE CRUSADER ...	3/6	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—	<b>T. M. PATTISON.</b>			
<b>HAROLD MOORE.</b>				ANCIENT MARINER (CHORUSES, 1/0) ...			
THE DARKEST HOUR (Sol-FA, 0/9) ...	1/6	2/0	—	LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/6	—	—
<b>MOZART.</b>				LONDON CRIES ...			
COMMUNION SERVICE, IN B FLAT ...	1/6	—	—	MAY DAY ...	1/0	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	<b>A. L. PEACE.</b>			
HAVE MERCY, O LORD ... Second Motet	0/3	—	—	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—
KING THAMOS ...	1/0	1/6	—	<b>PERGOLESI.</b>			
LITANIA DE VENERABILI ALTARIS (B?) ...	1/6	2/0	3/0	STABAT MATER (Female voices) (Sol-FA, 0/8) ...	1/0	—	—
LITANIA DE VENERABILI SACRAMENTO (B?)	1/6	2/0	3/0	<b>CIRO PINSUTI.</b>			
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
(Sol-FA, 0/2)	—	—	—	<b>PERCY PITT.</b>			
REQUIEM MASS ...	1/0	1/6	2/6	HOHENLINDEN (Men's voices) ...	1/6	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	<b>JOHN POINTER.</b>			
SEVENTH MASS, IN B FLAT ...	1/0	—	—	THE SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6) ...	1/0	—	—
SPLENDETE TE, DEUS ... First Motet	0/3	—	—	<b>V. W. POPHAM.</b>			
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	EARLY SPRING ...	1/0	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	<b>J. B. POWELL.</b>			
Ditto (CHORUSES ONLY) ...	0/8	—	—	PANGE LINGUA (Sing, my tongue) ...	1/6	—	—
<b>E. MUNDELLA.</b>				<b>A. H. D. PRENDERGAST.</b>			
VICTORY OF SONG (Female voices) ...	1/0	—	—	THE SECOND ADVENT ...	1/6	—	—
<b>JOHN NAYLOR.</b>				<b>F. W. PRIEST.</b>			
JEREMIAH ...	3/0	—	—	THE CENTURION'S SERVANT ...	0/8	—	—
<b>JOSEF NEŠVERA.</b>				<b>C. E. PRITCHARD.</b>			
DE PROFUNDIS ...	2/6	—	—	KUNACEPA ...	4/0	—	—
<b>E. A. NUNN.</b>				<b>E. PROUT.</b>			
MASS, IN C ...	2/0	—	—	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
<b>E. CUTHBERT NUNN.</b>				FREEDOM ...			
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	2/0	—	—	HEREWARD ...	4/0	—	—
<b>A. O'LEARY.</b>				QUEEN AIMÉE (Female voices) ...			
MASS OF ST. JOHN ...	1/3	—	—	THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>				THE RED CROSS KNIGHT (Sol-FA, 2/0) ...			
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	<b>PURCELL.</b>			
<b>R. P. PAINE.</b>				DIDO AND ÆNEAS ...			
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-FA, 0/8) ...	2/0	—	—
<b>PALESTRINA.</b>				TE DEUM AND JUBILATE, IN D ...			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	Ditto (Latin arrangement by R. K. Terry) ...	2/0	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	KING ARTHUR ...	1/0	—	—
MISSA BREVIS ...	2/6	—	—	THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—
MISSA "O ADMIRABILE COMMERCIMUM" ...	2/6	—	—	<b>LADY RAMSAY.</b>			
MISSA PAPÆ MARCELLI ...	2/0	—	—	THE BLESSED DAMOZEL ...	2/6	—	—
STABAT MATER ...	1/6	—	—	<b>G. RATHBONE.</b>			
<b>H. W. PARKER.</b>				ORPHEUS (Power of Music) (Female voices) ...			
A WANDERER'S PSALM ...	2/6	—	—	Ditto, Sol-FA, 0/6 ...	1/6	—	—
HORA NOVISSIMA ...	3/6	4/0	—	VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
LEGEND OF ST CHRISTOPHER ...	5/0	—	—	Ditto, Sol-FA, 0/6 ...	—	—	—
THE KOBOLDS ...	1/0	—	—	<b>F. J. READ.</b>			
				THE SONG OF HANNAH ...	1/0	—	—

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<b>J. F. H. READ.</b>					<b>SCHUMANN.</b>				
BARTIMEUS ...	1/6	—	—	—	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	—
CARACTACUS ...	2/6	—	—	—	FAUST ...	3/0	3/6	5/0	—
HAROLD ...	4/0	—	6/0	—	MANFRED ...	1/0	—	—	—
IN THE FOREST (Male voices) ...	1/0	—	—	—	MIGNON'S REQUIEM ...	1/0	—	—	—
PSYCHE (CHORUSES ONLY, 2/0) ...	5/0	—	7/0	—	NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—	—	PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—	—	PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6	—
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—	—	REQUIEM ...	2/0	—	—	—
<b>DOUGLAS REDMAN.</b>					<b>H. SCHÜTZ.</b>				
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	—	THE KING'S SON ...	1/0	—	—	—
<b>C. T. REYNOLDS.</b>					<b>THE LUCK OF EDENHALL (Male voices) ...</b>				
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	—	THE MINSTREL'S CURSE ...	1/6	—	—	—
<b>ARTHUR RICHARDS.</b>					<b>SONG OF THE NIGHT ...</b>				
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	—	<b>H. SCHÜTZ.</b>				
WAXWORK CARNIVAL (Operetta) Sol-FA, 0/8) ...	2/0	—	—	—	<b>THE PASSION OF OUR LORD ...</b>				
<b>J. V. ROBERTS</b>					<b>BERTRAM LUARD-SELBY.</b>				
JONAH ...	2/0	—	—	—	"HELENA IN TROAS" ...	3/6	—	—	—
THE PASSION ...	1/6	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA 0/6) ...	1/6	—	—	—
<b>R. WALKER ROBSON.</b>					<b>THE DYING SWAN ...</b>				
CHRISTUS TRIUMPHATOR ...	3/6	—	—	—	WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	1/6	—	—	—
<b>W. S. ROCKSTRO.</b>					<b>H. R. SHELLEY.</b>				
THE GOOD SHEPHERD ...	2/6	—	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—	—
<b>J. L. ROECKEL.</b>					<b>E. SILAS.</b>				
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	—	COMMUNION SERVICE, IN C ...	1/6	—	—	—
THE HOURS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	—	JOASH ...	4/0	—	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	—	MASS, IN C ...	1/0	—	—	—
<b>EDMUND ROGERS.</b>					<b>R. SLOMAN.</b>				
THE FOREST FLOWER (Female voices) ...	1/6	—	—	—	CONSTANTIA ...	2/6	—	—	—
<b>ROLAND ROGERS.</b>					<b>SUPPLICATION AND PRAISE ...</b>				
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	—	<b>HENRY SMART.</b>				
PRAYER AND PRAISE (Obligato) ...	4/0	—	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	—
<b>F. ROLLASON.</b>					<b>(Ditto, Sol-FA, 1/0)</b>				
STOOD THE MOURNFUL MOTHER WEEPING ...	1/6	—	—	—	SING TO THE LORD ...	1/0	—	—	—
<b>ROMBERG.</b>					<b>THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...</b>				
TE DEUM ...	1/0	—	—	—	<b>J. M. SMETON.</b>				
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