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NISI DOMINUS

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EDITED BY THE

REV. J. TROUTBECK, D.D.

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

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## THE WESTMINSTER ABBEY CHANT BOOK

ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

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

AND

J. FREDERICK BRIDGE, Mus. Doc.

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

This Edition has been arranged in connection with the CATHEDRAL PARAGRAPH PSALTER, prepared by Dr. Troutbeck on the lines of the Cathedral Psalter.

It has been enriched by many fresh contributions, including Single, Double, and Triple Chants—specially written for the Psalms to which they are set—by Dr. J. F. Bridge, J. Foster, Myles B. Foster, Dr. G. M. Garrett, Battison Haynes, Dr. A. C. Mackenzie, John E. West, Dr. G. C. Martin, Sir Herbert Oakeley, Sir John Stainer, B. Tours, and others, besides many now printed for the first time, by Sir Joseph Barnby, H. Smart, &c.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# NISI DOMINUS

(“EXCEPT THE LORD BUILD THE HOUSE”)

PSALM 127

COMPOSED IN THE YEAR 1707 BY

G. F. HANDEL.

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EDITED, WITH ENGLISH WORDS AND PIANOFORTE ACCOMPANIMENT, BY  
T. W. BOURNE, M.A.

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# PREFACE.

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THIS setting of the 127th Psalm, composed at Rome, and completed on July 13, 1707, now appears for the first time in its complete form. Nos. 1 to 5 have been published in the volume of "Latin Church Music" issued by the German Handel Society; and No. 6, the "Gloria Patri," for double chorus, double orchestra, and two organs, was published by Messrs. Novello for performance at the Handel Festival of 1891. That this "Gloria" is part of the "Nisi Dominus" I have shown at length in an article which appeared in *The Monthly Musical Record* for June, 1897.

The autograph is probably no longer in existence; that of the last chorus certainly perished by fire at Clifton, in 1860; while that of the remainder has disappeared without leaving any trace. The present edition is consequently based on the only contemporary MSS. known to exist, the one being a Smith copy in the Royal collection at Buckingham Palace, containing Nos. 1 to 5, for permission to consult which I am indebted to Sir Walter Parratt; the other, a copy by an Italian hand, containing the "Gloria Patri" only, once in the Colonna Library, and now in the possession of Mr. W. H. Cummings, who has kindly allowed free access to it.

There are to be found in the work some crudities—for instance, the bare fourths occurring between the upper parts in bars 27, 33, and 34 of the *Moderato* movement in No. 4; in all cases these have been retained in the present edition, but in the passages just mentioned the offending notes have been placed within brackets.

No. 5 is principally constructed from the opening phrase of Benedetto Marcello's Violin Sonata in B minor (Op. 1, No. 9). In this Sonata the phrase, which Handel has raised to the dignity of a subject, occurs only in the first bar of the first section, and again, in D, in the first bar of the second section of the introductory *Adagio*.

Handel made some use of the music to this Psalm in the Coronation Anthems, written just twenty years later, the arpeggios given to the violins in "Zadok the Priest" being suggested by the accompaniment to the first chorus of the "Nisi Dominus"; while the two subjects of the "Et in sæcula sæculorum, Amen," are used with some alteration for the "Allelujah" of "The King shall rejoice"; this movement being again employed as the final chorus in "Deborah." Again, in the soprano part of the last chorus, bars 43 and 44, is found the subject of "Let old Timotheus" in "Alexander's Feast."

The scores of this Psalm and of the "Laudate pueri" (composed by Handel a week earlier) show a curious play on words by returning at the "Sicut erat in principio" to the first musical phrase of the work. They also contain valuable information as to the manner of their performance, showing as they do that, contrary to the custom in the oratorios, the organ was used as the accompanying instrument in the solos as well as in the choruses. At the beginning of the soprano solo, "Suscitans a terra," in the "Laudate pueri," a movement scored for the voice and *continuo*, Handel has placed specific directions that the lower line is for organ solo, with two violoncellos and a double-bass; and the fact that the words "Senza Organo e Contra-bassi" are written below the opening bar of the alto solo "Cum dederit" (No. 3 of the present work), is sufficient evidence that the organ was used in the other numbers.

I have only to add that I am responsible for the accompaniment to the tenor solo "Vanum est vobis" (No. 2), and for a great part of that to "Beatus vir" (No. 5), Handel having scored the whole of the former and some portions of the latter for voice and *continuo* only, the bass line being not even figured.

T. W. BOURNE.



# NISI DOMINUS.

(“EXCEPT THE LORD BUILD THE HOUSE.”—PSALM 127.)

No. 1.

CHORUS.—“NISI DOMINUS.”

HANDEL.

*Andante allegro.*

PIANO. *mf*

1st SOPRANO. TUTTI.

2nd SOPRANO. TUTTI.

ALTO. TUTTI.

TENOR. TUTTI.

BASS. TUTTI.

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

*f*

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

- di - fi - ca - ve - rit do - - - the - - - mum, in va - - -  
 Lord of hosts, do build the house, but vain - - -

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

*pp*

- num, in va - - - num la - bora - ve - runt, la - bora - ve - runt qui e - di - ficant e -  
 ly, but vain - - - ly have they labour'd, have they labour'd who build . .

in va - - -  
 but vain - - -



am,  
it,

num, in va - - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
ly, but vain - - - ly have they labour'd, have they labour'd who build . .

SOLO.

in va  
but vain - - -

SOLO.

in va - - -  
but vain - - -

SOLO.

in va - - -  
but vain - - -

SOLO.

in  
but  
SOLO.

am,  
it,

num, in va - - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - fi - cant e -  
ly, but vain - - - ly have they labour'd, have they labour'd who do build . .

CHORUS.

num, in va - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 ly, but vain - - ly have they labour'd, have they labour'd who do build . .

CHORUS.

num, in va - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 ly, but vain - - ly have they labour'd, have they labour'd who do build . .

CHORUS.

va - - num, in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 vain - - ly, but vain - ly have they labour'd, have they labour'd who do build . .

CHORUS.

va - - num, in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 vain - - ly, but vain - ly have they labour'd, have they labour'd who do build . .

CHORUS.

am, in ve - - num la - bo - ra - ve - runt qui e - di - ficant e -  
 it, but vain - - ly have they labour'd who do build . .

- am.  
it.

- am.  
it.

Solo.

- am. Ni - si Do - - minus cu - sto - di - er - it ci - vi - ta - tem, ci - vi - ta - tem, cu - sto -  
 it. Ex - cept . . the Lord . . . do keep . . the ci - ty, do keep . . the

- am.  
it.

- am.  
it.

pp

*di - e-rit ci - vi - ta - tem,*  
*ci - - - ty, SOLO.*  
*Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta - tem, cu - sto - di - e - rit ci - vi -*  
*Ex - cept the Lord do keep, . . do keep . . the ci - - -*

**CHORUS.**  
*Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi -*  
*Ex - cept the Lord . . do keep, . . do keep . . the*  
**CHORUS.**  
*Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi -*  
*Ex - cept the Lord . . do keep, . . do keep . . the*  
**CHORUS.**  
*Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi -*  
*Ex - cept the Lord . . do keep, . . do*  
**CHORUS.**  
*ta - tem,*  
*ty, Ni - si Do - mi - nus cu - sto -*  
*Ex - cept the Lord . . do*  
**CHORUS.**  
*Fru - - - stra vi - gi - lat, qui cu -*  
*In - - - vain watch - eth he who*

- ta - - - tem, fru - - - stra vi - gi - lat, qui cu -  
 ci - - - ty, in vain watch - eth he who -

- ta - - - tem, fru - - - stra vi - gi - lat, qui cu -  
 ci - - - ty, in vain watch - eth he who -

- ta - tem, ci - vi - ta - tem, ni - si Do - minus cu - sto - di - e - rit ci - vi -  
 keep . . the ci - ty, ex - cept the Lord do keep, do keep the

- di - e - rit ci - vi - ta - tem, ni - si Do - minus cu - sto - di - e - rit, cu - sto - di - e - rit ci - vi -  
 keep . . the ci - ty, ex - cept the Lord do keep the ci - ty, do keep . . the

- sto - dit e - - am, ni - si Do - minus cu - sto -  
 keep - eth it, ex - cept the Lord do keep, do

- sto - dit e - - am, ni - si Do - minus cu - sto -  
 keep - eth it, ex - cept the Lord do keep, do

- sto - dit e - - am, ni - si Do - minus cu - sto - di - e - rit ci - vi -  
 keep - eth it, ex - cept the Lord do keep the ci - ty, do

- ta - - - tem, fru - - - stra vi - gi - lat, qui cu -  
 ci - - - ty, in vain watch - eth he who

- ta - - - tem, ni - si Do - minus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi -  
 ci - - - ty, except the Lord do keep, do keep . . the ci - ty, do

- di - e - rit ci - vi - ta - - - tem, ni - si Do - minus cu - sto - di - e - rit ci - vi -  
 keep . . the ci - ty, ex - cept the Lord . . do keep, . . do

di - erit ci - vi - ta - - - tem, fru - stra vi - gi - lat, fru - stra  
 keep . . the ci - - - ty, in vain he watch - eth, in vain he  
 - tu keep . . the ci - - - ty, fru - stra vi - gi - lat, qui cu - sto - dit e - am,  
 keep . . the ci - - - ty, in vain he watch - eth who keep - eth it, . .  
 - sto - dit e - - - am, fru - stra vi - gi - lat, fru - stra vi - gi - lat, qui cu -  
 keep - eth it, in vain he watch - eth, in vain he watch - eth who  
 - ta keep . . the ci - - - ty, fru - - - stra  
 keep . . the ci - - - ty, in vain  
 - ta keep . . the ci - - - ty, fru - - - stra vi - gi - lat, qui cu -  
 keep . . the ci - - - ty, in vain he watch - eth who

vi - gi - lat, qui cu - sto - dit, qui cu - sto - dit e - - - am, qui cu -  
 watcheth who keep - eth it, who keep - - - eth it, he who  
 fru - stra vi - gi - lat, qui cu - sto - dit e - - - am, qui cu - sto -  
 in vain he watcheth who keep - - - eth it, he who keep - - -  
 - sto - dit, qui cu - sto - - - dit e - - - am, qui cu -  
 keep - eth it, who keep - - - eth it, he who  
 vi - gi - lat, qui cu - sto - dit e - - - am, qui cu - sto -  
 watch - eth he who keep - eth it, he who keep - - -  
 - sto - dit, qui cu - sto - - - dit e - - - am, qui cu -  
 keep - eth it, who keep - - - eth it, he who

*a tempo.*  
- sto - dit e - am.  
keep - - - eth it.  
*a tempo.*  
- - dit . . e - am.  
- - - - - eth it.  
*a tempo.*  
- sto - dit e - am.  
keep - - - eth it.  
*a tempo.*  
- - dit e - am.  
- - - - - eth it.  
*a tempo.*  
- sto - dit e - am.  
keep - - - eth it.

*a tempo.*

*a tempo.*

## No. 2. SOLO (TENOR).—"VANUM EST VOBIS ANTE LUCEM SURGERE."

PIANO. *Andante.* *mp* *cres.* *f*

*Va - num, va - num,*  
*Vain - ly, vain - ly,*

*va - num, va - num, va - num est.. vo - bis an - te lu - - -*  
*vain - ly, vain - ly, vain - ly.. do . . ye.. rise . .*

*- cem sur - ge - re, an - te lu - cem, an - te lu - cem . .*  
*be - fore the dawn, vain - ly, vain - ly, do ye rise . .*

*sur - ge - re, va - num est, va - num est, va - - - num, . .*  
*be - fore the dawn, do ye rise, do ye rise . . before the*

va - num, va - num est ro - bis an - te lu - - - - - cem sur - ge -  
dawn, vain - ly do . . . ye . . . rise . . . be - fore the

- re, sur - gi - te,  
dawn, rise ye up,

post - quam se - de - ri - tis, sur - gi - te,  
af - ter ye have sat down, . . . rise ye up,

post quam se - de - ri - tis, qui man - du - ca - - - - - tis . .  
af - ter ye have sat down, . . . who eat the bread . . of sor - - - -



pa - nem do - lo - ris, va - num, va - num,  
- row, of sor - row, vain - ly, . . . vain - ly,

*mf*

va - num est vo - his an - te lu - cem sur - ge - re, va - num est, va - num  
vain - ly do ye rise . . . be - fore . . . the dawn, do ye rise, do ye

*p* *tr*

est, va - num, va - num. va - num est vo - his an - te  
rise . . . before the dawn, vain - ly do . . . ye . . .

lu - cem sur - ge - re.  
rise . . . be - fore the dawn.

*f* *tr*

## No. 3. SOLO (ALTO).—"CUM DEDERIT DILECTIS SUIS SOMNUM."

*Adagio.*

VOICE.

Cum de - de - rit di -  
For so - He giv - eth

PIANO.

*pp*

- le - ctis su - is som - num, som -  
His be - lov - ed sleep, . . . . . num, sleep : . .

num : ec - ce he - re - di - tas Do - mi - ni,  
lo ! the Lord's in - he - ri - tance.

ec - ce he - ri - ditas Do - mi - ni, fi - li - i, mer - ces, fru - ctus ven - tris, mer - ces,  
lo ! the Lord's in - heritance, chil - dren, the fruit of the womb . . is his

mer - ces, fru - ctus ven - tris.  
re - ward, is . . . his . . reward.

No. 4.

SOLO (BASS).—"SICUT SAGITTAE."

Allegro.

VOICE.

PIANO.

*Allegro.*

Si - cut sa - git - tae, sa -  
Like as the ar - rows in the

git - tae in man - u po - ten - - tis,  
hand . . of the gi - - ant,

si - cut sa -  
like as the

Moderato.

git - tae, sa - git - tae in man - u po - ten - - tis: i - ta fi - li - i  
ar - rows in the hand . . of the gi - - ant: e - ven so are the

Moderato.

ex - cus - so - - rum, ex - cus - so - - rum,  
chil - - - dren, the young chil - - dren,

*p* *f* L.H.

*i - ta fi - li - i ex - cus - so*  
e - ven so are the chil

*p*

*rum, ex - cus - so - rum,*  
dren, the young chil - dren,

*f*

*tr*

*i - ta fi - li - i ex - cus - so*  
e - ven so are the chil dren, the young

*p*

*tr*

chil - - *rum, ex - cus - so - rum, ex - cus - so - rum.*  
dren, the chil - - dren, the young chil - - dren.

*tr*

No. 5.

SOLO (TENOR).—"BEATUS VIR."

VOICE. *Larghetto.*

PIANO. *Larghetto.* *Soli.* *Tutti.* *p* *f* *p* *f* *p*

*f* *p*

Be - a - - tus vir,  
Hap - py is the man,

*f* *p*

be - a - - tus vir, qui im - ple - vit de - si - de - ri - um, de si -  
hap - py is the man who hath sat - - is - fi - ed his de -

*mf* *f*

de - si - de - ri - um ex ip - - sis,  
sire . . . . . of them,

be - a - - tus vir, hap - py is the man, be - a - - tus hap - py is the

*p* *mf* *f* *p*

vir, qui im - ple - - - - - vit de - si - man who hath sat - - - - - is - fi - ed

*f*

de - ri - um su - um ex ip - - - - - sis, non con - fun - de - tur, non, his de - sire . . . . . of them, he shall not be con - found - ed,

*p* *tr*

non con - fun - de - tur, cum lo - que - tur i - ni - mi - cis su - non be con - found - ed, when he speak - eth with his en - - - - -

- - is in por - ta, non, non confun - de - tur, non confun - de - tur, cum lo -  
 - - e-mies in the gate, he, he shall not be, be con - found - ed when he

- que - tur i - ni - mi - cis, i - ni - mi - cis su - is in por - en - -  
 speak eth with his en - -

*mf* *p*

- - e - mies in the gate.

*f* *p* *mf* *p*

*f* *tr*

## No. 6.

## DOUBLE CHORUS.—“GLORIA PATRI.”

*Grave.***Chorus I.**

SOPRANO.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

ALTO.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

TENOR.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

BASS.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

**Chorus II.**

SOPRANO.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

ALTO.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

TENOR.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - ther, and to the Son, and to the

BASS.



Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -  
 Glo - ry be to the Fa - - ther, and to the Son, and to the

*Grave.*

PIANO.





*Andante allegro.*

- ri - tu - i Sanc - to. Si - cut e - rat in prin -  
 Ho - - - ly Ghost. As it was in the be - gin - ning, is

*Andante allegro.*

- ri - tu - i Sanc - to. Si - cut e - rat in prin -  
 Ho - - - ly Ghost. As it was in the be - gin - ning, is

*Andante allegro.*

- ri - tu - i Sanc - to. Si - cut e - rat in prin -  
 Ho - - - ly Ghost. As it was in the be - gin - ning, is

*Allegro.*

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per, et in  
 now, and ev - - er shall be, world with -

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

*f*

A - - - - - men, A - - - - -  
A - - - - - men, A - - - - -

sae - cu - la sae - cu - lo - rum, A - - - - - men, A - - - - -  
out, with-out end, . . . A - - - - - men, A - - - - -

*f*

et in sae - cu - la sae - cu - lo - rum, A - - - - -  
world with-out, with-out end, . . . A - - - - -

8277.

- - - - - men, et in sae - cu - la sae - cu - lo - rum, A - - -  
 - - - - - men, world . . with - out end, A - - -

*f*  
 et in sae - cu - la sae - cu - lo - rum, A - - -  
 world with - out, with-out end, . . A - - -

*men,* *A*  
*men,* *A*

*men,* *A*  
*men,* *A*

*men,* *A*  
*men,* *A*

*men,* *A*  
*men,* *A*

*A* *men,*  
*A* *mèn,*

*A* *men,*  
*A* *men,*

*A* *men,*  
*A* *men,*

*A* *men,*  
*A* *mèn,*

**B**

- men,  
- men,

- men,  
- men,

- men,  
- men,

- men,  
- men,

*et in*  
world with-

**B**

*et in sae-cu-la sae-cu-lo-rum, A*  
world with-out, with-out end, . . . A

*et in sae-cu-la sae-cu-lo-rum, A*  
world with-out, with-out end, . . . A

A . . . .  
A . . . .

A . . . . .  
A . . . . .

**B**

A . . . . .  
A . . . . .

A . . . . .  
A . . . . .

et in sae - cu - la sae - cu - lorum, A - men,  
world with - out, without end, . . . A - men,

A - - - - - men, et in sae - cu - la  
A - - - - - men, world without, without

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la saeculorum, A - - -  
world with - out, without end, . . . world with - out, without end, . . . A - - -

sae - cu - la sae - cu - lorum, A - - - - - men,  
- out, without end, . . . A - - - - - men,

- men, A - - - - - men,  
- men, A - - - - - men,

- men, A - - - - - men, et in sae - cu - la  
- men, A - - - - - men, world without, without

- men, A - - - - - men, et in sae - cu - la sae - culorum, A - - -  
- men, A - - - - - men, world without, without end, . . . A - - -

- men, A - - - - - men,  
- men, A - - - - - men,

et in sae - cu - la sae - cu - lo - rum, A . . . . . men,  
world with-out, with-out end, . . . . . A . . . . . men,

sae - cu - lo - rum, A . . . . . men,  
end, . . . . . A . . . . . men,

. . . . . men,  
. . . . . men,

A . . . . . men,  
A . . . . . men,

et in sae - cu - la sae - cu - lo - rum, A . . . . .  
world with-out, with-out end, . . . . . A . . . . .

sae - cu - lo - rum, A . . . . .  
end, . . . . . A . . . . .

A . . . . .  
A . . . . .



*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

*men, et in sae - cu - la*  
*men, world with-out, without*

*men, et in sae - cu - la sae - cu - lo - rum,*  
*men, world with - out, with-out end, . . .*

*men, et in sae - cu - la sae - cu - lo - rum. A*  
*men, world with - out, with-out end. . . A*

*men,*  
*men,*

*men, et in sae - cu - la*  
*men, world with-out, with-out*

*men, et in sae - cu - la sae - cu - lo - rum,*  
*men, world with - out, with-out end, . . .*

*men, et in sae - cu - la sae - cu - lo - rum. A*  
*men, world with - out, with-out end. . . A*

*men,*  
*men,*

*men, et in sae - cu - la sae - cu - lo - rum. A*  
*men, world with - out, with-out end. . . A*

*men,*  
*men,*

*sae-cu-lorum, A - men, A - - - - - men, A -*  
*end, . . . A - men, A - - - - - men, A -*

*A - men, A - - - - -*  
*A - men, A - - - - -*

. . . . .

*et in sae - cu - la, sae-cu-lo-rum,*  
*world with - out, with-out end, . .*

*sae-cu-lorum, A - men, A - - - - - men, A -*  
*end, . . . A - men, A - - - - - men, A -*

*A - men, A - - - - -*  
*A - men, A - - - - -*

. . . . .

*et in sae - cu - la sae-cu-lorum. A*  
*world without, without end, . . . A*

*ff*

The musical score consists of six systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are Latin: 'Amen, A men, et in sae-cu-la sae-cu-lo-rum.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs.

System 1:  
 - - - - *men, A* - - - - *men, et in sae-cu-la sae-cu-lo-rum.*  
 - - - - *men, A* - - - - *men, world with-out, without end. . . .*

System 2:  
 - - - - *men, A* - - - - *men, et in sae-cu-la*  
 - - - - *men, A* - - - - *men, world with-out, with-out*

System 3:  
 - - - - *men, A* - - - - *men,*  
 - - - - *men, A* - - - - *men,*

System 4:  
*A* - - - - *men, A* - - - - *men,*  
*A* - - - - *men, A* - - - - *men,*

System 5:  
 - - - - *men, A* - - - - *men, et in sae-cu-la sae-cu-lo-rum.*  
 - - - - *men, A* - - - - *men, world with-out, without end. . . .*

System 6:  
 - - - - *men, A* - - - - *men, et in sae-cu-la*  
 - - - - *men, A* - - - - *men, world with-out, with-out*

System 7:  
 - - - - *men, A* - - - - *men,*  
 - - - - *men, A* - - - - *men,*

System 8:  
 - - - - *men, A* - - - - *men,*  
 - - - - *men, A* - - - - *men,*

*A* - - - *men,*                      *A* - - - - -

*A* - - - *men,*                      *A* - - - - -

*sae - cu - lo - rum. A - men,*                      *A* - - - - -

*end. . . A - men,*                      *A* - - - - -

*A* - - - *men,*                      *A* - - - - -

*A* - - - *men,*                      *A* - - - - -

*et in sae - cu - la sae - cu - lo - rum. A* - - - - -

*world with-out, with-out end. . . A* - - - - -

*A* - - - - -

*A* - - - - -

*sae - cu - lo - rum. A* - - - - -

*end. . . A* - - - - -

*A* - - - - -

*A* - - - - -

*et in sae - cu - la sae - cu - lo - rum. A* - - - - -

*world with-out, with-out end. . . A* - - - - -

*A* - - - - -

*A* - - - - -

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

THE END.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Paper Covers	Paper Boards	Cloth Gilt			Paper Covers	Paper Boards	Cloth Gilt
<b>FRANZ ABT.</b>					<b>BEETHOVEN.</b>				
THE FAYS' FROLIC (Female voices) ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0	
SPRINGTIME ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	RUINS OF ATHENS ...	1/0	1/6	2/6	
SUMMER ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	
THE GOLDEN CITY ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)	1/0	1/6	2/6	
THE WISHING STONE ...	(ditto) ...	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6	
THE WATER FAIRIES ...	(ditto) ...	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0	
THE SILVER CLOUD ...	(ditto) ...	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0	
MINSTER BELLS ...	(ditto) ...	2/6	—	—	THE CHORAL SYMPHONY ...	2/6	—	—	
<b>J. H. ADAMS.</b>					Ditto, VOCAL PART (SOL-FA, 0/6) ...				
A DAY IN SUMMER (SOL-FA, 0/6) ...	...	1/6	—	—	THE CHORAL FANTASIA (SOL-FA, 0/3)	1/0	—	—	
<b>T. ADAMS.</b>					A CALM SEA AND A PROSPEROUS VOYAGE. ...				
THE CROSS OF CHRIST (SOL-FA, 0/6) ...	...	1/0	—	—	MEEK, AS THOU LIVEST ...	0/4	—	—	
THE HOLY CHILD (SOL-FA, 0/6) ...	...	1/0	—	—	<b>KAREL BENDL.</b>				
THE RAINBOW OF PEACE ...	...	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices) ...				
<b>B. AGUTTER.</b>					<b>WILFRED BENDALL.</b>				
MISSA DE SANCTO ALBANO (English) ...	...	3/0	4/0	5/0	THE LADY OF SHALOTT (Female vv.) (SOL-FA, 1/0)	2/6	—	—	
MISSA DE BEATA MARIÂ VIRGINE, IN C (English) (Female voices) ...	...	2/6	—	—	A LEGEND OF BREGENZ ...	1/8	—	—	
<b>THOMAS ANDERTON.</b>					<b>SIR JULIUS BENEDICT.</b>				
YULE TIDE ...	...	1/6	2/0	3/0	ST. PETER ...	3/0	3/6	5/0	
THE NORMAN BARON ...	...	1/0	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0	
WRECK OF THE HESPERUS (SOL-FA, 0/4)	...	1/0	—	—	PASSION MUSIC FROM ST. PETER ...	1/6	—	—	
<b>J. H. ANGER.</b>					<b>GEORGE J. BENNETT.</b>				
A SONG OF THANKSGIVING... ..	...	1/6	—	—	EASTER HYMN ...				
<b>W. I. ARGENT.</b>					<b>SIR W. STERNDALÉ BENNETT.</b>				
MASS, IN B FLAT ...	...	2/6	—	—	THE MAY QUEEN (SOL-FA, 1/0)	3/0	3/6	5/0	
<b>P. ARMES.</b>					THE WOMAN OF SAMARIA (SOL-FA, 1/0)...				
HEZEKIAH ...	...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—	
ST. JOHN THE EVANGELIST ...	...	2/6	—	—	<b>G. R. BETJEMANN.</b>				
ST. BARNABAS ...	...	2/0	—	—	THE SONG OF THE WESTERN MEN ...				
<b>A. D. ARNOTT.</b>					<b>W. R. BEXFIELD.</b>				
YOUNG LOCHINVAR (SOL-FA, 0/6) ...	...	1/6	—	—	ISRAEL RESTORED ...				
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	...	2/6	—	—	<b>HUGH BLAIR.</b>				
<b>E. ASPA.</b>					HARVEST-TIDE ...				
THE GIPSIES ...	...	1/0	—	—	BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	
ENDYMION ...	...	4/0	—	—	<b>JOSIAH BOOTH.</b>				
<b>ASTORGA.</b>					THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...				
STABAT MATER ...	...	1/0	1/6	—	<b>E. M. BOYCE.</b>				
<b>BACH.</b>					THE LAY OF THE BROWN ROSARY ...				
MASS, IN B MINOR ...	...	2/6	3/0	4/0	YOUNG LOCHINVAR ...	1/6	—	—	
MISSA BREVIS, IN A ...	...	1/6	—	—	THE SANDS OF CORRIEMIE (Female voices)	1/6	—	—	
THE PASSION (S. MATTHEW) ...	...	2/6	3/0	—	<b>J. BRADFORD.</b>				
THE PASSION (S. JOHN) ...	...	1/6	—	—	HARVEST CANTATA ...				
CHRISTMAS ORATORIO ...	...	2/0	2/6	4/0	THE SONG OF JUBILEE ...	1/6	—	—	
MAGNIFICAT ...	...	1/6	—	—	<b>W. F. BRADSHAW.</b>				
GOD GOETH UP WITH SHOUTING ...	...	1/0	—	—	GASPAR BECERRA ...				
GOD SO LOVED THE WORLD ...	...	1/0	—	—	<b>J. BRAHMS.</b>				
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	...	1/0	—	—	A SONG OF DESTINY ...				
MY SPIRIT WAS IN HEAVINESS ...	...	1/0	—	—	<b>C. BRAUN.</b>				
O LIGHT EVERLASTING ...	...	1/0	—	—	SIGURD ...				
BIDE WITH US ...	...	1/0	—	—	<b>J. C. BRIDGE.</b>				
A STRONGHOLD SURE (Choruses only) (SOL-FA, 0/6)	...	1/0	—	—	DANIEL ...				
BE NOT AFRAID (SOL-FA, 0/4) ...	...	0/6	—	—	RESURGAM ...	3/6	—	—	
BLESSING, GLORY, AND WISDOM ...	...	0/6	—	—	RUDEL ...	1/6	—	—	
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	...	0/6	—	—	<b>J. F. BRIDGE.</b>				
THOU GUIDE OF ISRAEL ...	...	0/6	—	—	BOADICEA ...				
JESU, PRICELESS TREASURE ...	...	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ...	2/6	—	—	
WHEN WILL GOD RECALL MY SPIRIT ...	...	1/0	—	—	HYMN TO THE CREATOR ...	1/0	3/0	4/0	
JESUS, NOW WILL WE PRAISE THEE ...	...	1/0	—	—	MOUNT MORIAH ...	3/0	—	—	
<b>A. S. BAKER.</b>					NINEVEH ...				
COMMUNION SERVICE, IN E ...	...	1/6	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...	1/0	—	—	
<b>J. BARNBY.</b>					THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...				
REBEKAH (SOL-FA, 0/9) ...	...	1/0	1/6	2/6	THE FLAG OF ENGLAND (SOL-FA, 0/9)	1/6	—	—	
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	...	1/6	2/0	—	THE INCHCAPE ROCK ...	1/0	—	—	
<b>LEONARD BARNES.</b>					THE LORD'S PRAYER (SOL-FA, 0/6) ...				
THE BRIDAL DAY ...	...	2/6	—	4/6					
<b>J. F. BARNETT.</b>									
THE ANCIENT MARINER (SOL-FA, 2/0) ...	...	3/6	4/0	5/0					
THE RAISING OF LAZARUS ...	...	6/6	—	9/0					
PARADISE AND THE PERI ...	...	4/0	—	—					
THE WISHING BELL (Female voices) (SOL-FA, 1/-)	...	2/6	—	—					

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<b>DUDLEY BUCK.</b>					<b>F. G. DOSSERT.</b>		
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	MASS, IN E MINOR ... ..	5/0	—	—
<b>EDWARD BUNNETT.</b>					COMMUNION SERVICE, IN E MINOR ... ..		
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—		2/0	—	—
<b>W. BYRD.</b>					<b>LUCY K. DOWNING.</b>		
MASS FOR FOUR VOICES (in F minor) ... ..	2/6	—	—	A PARABLE IN SONG ... ..	2/0	—	—
<b>CARISSIMI</b>					<b>F. DUNKLEY.</b>		
JEPHTHAH ... ..	1/0	—	—	THE WRECK OF THE HESPERUS ... ..	1/0	—	—
<b>F. D. CARNELL.</b>					<b>ANTONIN DVOŘÁK.</b>		
SUPPLICATION ... ..	5/0	—	—	ST. LUDMILA ... ..	5/0	6/0	7/6
<b>GEORGE CARTER.</b>					Ditto (German and Bohemian Words) ... ..		
SINFONIA CANTATA (116th Psalm) ... ..	2/0	—	3/6	THE SPECTRE'S BRIDE (SOL-FA, 1/6) ... ..	3/0	3/6	5/0
<b>WILLIAM CARTER.</b>					Ditto (German and Bohemian Words) ... ..		
PLACIDA ... ..	2/0	2/6	4/0	STABAT MATER ... ..	2/6	3/0	4/0
<b>CHERUBINI.</b>					PATRIOTIC HYMN ... ..		
REQUIEM MASS, C MINOR (Latin and English) ... ..	1/0	1/6	2/6	Ditto (German and Bohemian Words) ... ..	3/0	—	—
SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6	REQUIEM MASS ... ..	5/0	6/0	7/6
THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6	MASS, IN D ... ..	2/6	—	—
FOURTH MASS, IN C ... ..	1/0	1/6	2/6	COMMUNION SERVICE, IN D ... ..	2/6	—	—
<b>E. T. CHIPP.</b>					<b>A. E. DYER.</b>		
JOB ... ..	4/0	—	—	SALVATOR MUNDI ... ..	2/6	—	—
NAOMI ... ..	2/0	—	—	ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
<b>HAMILTON CLARKE.</b>					<b>H. J. EDWARDS.</b>		
PEPIN THE PIPPIN (Operetta), both Notations (Ditto, SOL-FA, 0/9) ... ..	2/6	—	—	THE ASCENSION ... ..	2/6	—	—
THE MISSING DUKE (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—	THE EPIPHANY ... ..	2/0	—	—
THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—	PRAISE TO THE HOLIEST ... ..	1/6	—	—
DRUMS AND VOICES (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	<b>EDWARD ELGAR.</b>			
HORNPIPE HARRY (SOL-FA, 0/9) ... ..	2/6	—	—	THE BLACK KNIGHT ... ..	2/0	—	—
<b>FREDERICK CORDER.</b>					THE LIGHT OF LIFE (Lux Christi) ... ..		
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ... ..	2/6	—	—	KING OLAF (SOL-FA, Choruses only, 1/6) ... ..	3/0	—	—
<b>SIR MICHAEL COSTA.</b>					THE BANNER OF ST. GEORGE (SOL-FA, 1/0) ... ..		
THE DREAM ... ..	1/0	—	—	TE DEUM AND BENEDICTUS ... ..	1/0	—	—
<b>H. COWARD.</b>					<b>ROSALIND F. ELLICOTT.</b>		
THE STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0	—	ELYSIUM ... ..	1/0	—	—
<b>F. H. COWEN.</b>					THE BIRTH OF SONG ... ..		
ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	<b>GUSTAV ERNEST.</b>			
A SONG OF THANKSGIVING ... ..	1/6	—	—	ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9) ... ..	2/0	—	—
SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	<b>T. FACER.</b>			
KUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0	RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9) ... ..	2/0	—	—	(Ditto, SOL-FA, 0/9) ... ..	—	—	—
THE WATER LILY ... ..	2/6	—	—	<b>E. FANING.</b>			
VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ... ..	1/6	—	—	BUTTERCUPS AND DAISIES (Female voices) ... ..	2/6	—	—
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) ... ..	2/0	—	—	(Ditto, SOL-FA, 1/0) ... ..	—	—	—
THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9) ... ..	2/0	—	—	<b>HENRY FARMER.</b>			
A DAUGHTER OF THE SEA (Female voices) ... ..	2/0	—	—	MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0) ... ..	2/0	2/6	3/6
DREAM OF ENDYMION ... ..	2/6	—	—	<b>MYLES B. FOSTER.</b>			
<b>J. MAUDE CRAMENT.</b>					THE LADY OF THE ISLES ... ..		
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—	(Ditto, SOL-FA, 0/8) ... ..	—	—	—
<b>W. CRESER.</b>					THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ... ..		
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	SNOW FAIRIES (Female voices) ... ..	1/6	—	—
<b>W. CROTCH.</b>					THE COMING OF THE KING (Female voices) ... ..		
PALESTINE ... ..	3/0	3/6	5/0	(Ditto, SOL-FA, 0/8) ... ..	1/6	—	—
<b>W. H. CUMMINGS.</b>					<b>ROBERT FRANZ.</b>		
THE FAIRY RING ... ..	2/6	—	—	PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—
<b>W. G. CUSINS.</b>					<b>NIELS W. GADE.</b>		
TE DEUM ... ..	1/6	—	—	PSYCHE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
<b>FÉLICIEN DAVID.</b>					SPRING'S MESSAGE (SOL-FA, 0/3) ... ..		
THE DESERT (Male voices) ... ..	1/6	2/0	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9) ... ..	1/0	1/6	2/6
<b>H. WALFORD DAVIES.</b>					ZION ... ..		
HERVÉ RIEL ... ..	1/0	—	—	THE CRUSADERS (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
<b>P. H. DIEMER.</b>					COMALA ... ..		
BETHANY ... ..	4/0	—	—	CHRISTMAS EVE (SOL-FA, 0/4) ... ..	1/0	1/6	—
<b>M. E. DOORLY.</b>					<b>HENRY GADSBY.</b>		
LAZARUS ... ..	2/6	—	—	LORD OF THE ISLES (SOL-FA, 1/6) ... ..	2/6	—	—
					ALCESTIS (Male voices) ... ..		
					COLUMBUS (Male voices) ... ..		
					<b>F. W. GALPIN.</b>		
					YE OLDE ENGLYSHE PASTYMES ... ..		
					<b>G. GARRETT.</b>		
					HARVEST CANTATA (SOL-FA, 0/6) ... ..		
					THE SHUNAMITE ... ..		
					THE TWO ADVENTS ... ..		
					<b>R. MACHILL GARTH.</b>		
					EZEKIEL ... ..		
					THE WILD HUNTSMAN ... ..		



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AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—	SAMSON (SOL-FA, 1/0) ...	2/0	2/6	4/0
(Ditto, SOL-FA, 0/9)	—	—	—	SOLOMON ...	2/0	2/6	4/0
A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...	1/0	—	—	JEPHTHA ...	2/0	2/6	4/0
JOAN OF ARC (SOL-FA, 1/0) ...	2/6	3/0	4/0	JOSHUA ...	2/0	2/6	4/0
PASSION SERVICE ...	2/6	3/0	4/0	DEBORAH ...	2/0	2/6	4/0
RUTH (SOL-FA, 0/9) ...	2/0	2/6	4/0	SAUL ...	2/0	2/6	4/0
THE HOLY CITY (SOL-FA, 1/0) ...	2/6	3/0	4/0	CHANDOS TE DEUM ...	1/0	1/6	2/6
THE TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0	4/0	DETTINGEN TE DEUM ...	1/0	1/6	2/6
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0	UTRECHT JUBILATE ...	1/0	1/0	—
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	O COME, LET US SING UNTO THE LORD	—	—	—
UNA ...	2/6	3/0	4/0	(5th Chandos Anthem)	1/0	—	—
(Ditto, SOL-FA, 1/0)	—	—	—	O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—	CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
(Ditto, SOL-FA, 0/8)	—	—	—	Or, singly:—	—	—	—
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	THE KING SHALL REJOICE ...	0/8	—	—
<b>FR. GERNSEIM.</b>				ZADOK THE PRIEST ...	0/3	—	—
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	MY HEART IS INDITING ...	0/8	—	—
<b>E. OUSELEY GILBERT.</b>				LET THY HAND BE STRENGTHENED ...	0/6	—	—
SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—	THE WAYS OF ZION ...	1/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	ODE ON ST. CECILIA'S DAY ...	1/0	1/8	2/6
<b>F. E. GLADSTONE.</b>				L'ALLEGRO ...	2/0	2/6	4/0
PHILIPPI ...	2/6	—	—	DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—
<b>GLUCK.</b>				<b>F. K. HATTERSLEY.</b>			
ORPHEUS (CHORUSES, SOL-FA, 1/0) ...	3/6	—	—	ROBERT OF SICILY ...	2/6	—	—
<b>HERMANN GOETZ.</b>				<b>HAYDN.</b>			
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GNENIA ...	1/0	—	—	THE CREATION, Pocket Edition ...	1/0	1/6	2/0
THE WATER-LILY (Male voices) ...	1/6	—	—	THE SEASONS ...	3/0	3/6	5/0
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ARETHUSA ...	2/0	—	—	Ditto (Latin and English) ...	1/0	1/6	2/6
SIR ANDREW BARTON ...	1/0	—	—	SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
<b>CH. GOUNOD.</b>				THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	Ditto (Latin) ...	1/0	1/6	2/6
Ditto, SOL-FA (Latin and English) ...	2/0	—	—	SIXTEENTH MASS (Latin) ...	1/6	2/0	3/0
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—	THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—
THE REDEMPTION (English Words) (SOL-FA, 2/0) ...	5/0	6/0	7/6	OUR SAVIOUR ON THE CROSS ...	2/0	2/6	4/0
Ditto (French Words) ...	3/4	—	—	TE DEUM (English and Latin) ...	1/0	—	—
Ditto (German Words) ...	10/0	—	—	INSANÆ ET VANÆ CURÆ (Ditto) ...	0/4	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6	<b>BATTISON HAYNES.</b>			
OUT OF DARKNESS ...	1/0	—	—	THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	A SEA DREAM (Female voices) (SOL-FA, 0/6) ...	2/6	—	—
Ditto (Troisième Messe Solennelle) ...	2/6	—	—	<b>H. HEALE.</b>			
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	JUBILEE ODE ...	1/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	<b>C. SWINNERTON HEAP.</b>			
Ditto (Out of darkness) ...	1/0	—	—	FAIR ROSAMOND (SOL-FA, 2/0) ...	3/6	4/0	5/0
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	<b>EDWARD HECHT.</b>			
THE CROSS (Filizæ Jerusalem) ...	1/0	—	—	ERIC THE DANE ...	3/0	—	—
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<b>C. H. GRAUN.</b>				OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
TE DEUM ...	2/0	2/6	4/0	STABAT MATER ...	2/6	—	—
<b>ALAN GRAY.</b>				<b>HENRY HILES.</b>			
THE WIDOW OF ZAREPHATH ...	2/0	—	—	THE CRUSADERS ...	2/6	—	—
ARETHUSA ...	1/6	—	—	<b>FERDINAND HILLER.</b>			
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THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
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HERCULES ...	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
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ESTHER ...	3/0	3/6	5/0	QUOD IN ORBE (Ditto) ...	0/4	—	—
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THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	2/6	—	—	(Ditto)	1/0	—	—
LEONARDO LEO.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6	4/0
DIXIT DOMINUS ... ..	1/0	1/6	—	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)...	1/0	1/6	2/6
H. LESLIE.				MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	ATHALIE (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
F. LISZT.				ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	—
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	MAN IS MORTAL (8 voices) ... ..	1/0	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
C. H. LLOYD.				(Ditto (Male voices) ... ..	1/0	—	—
ALCESTIS (SOL-FA, 1/6) ... ..	3/0	—	—	CHRISTUS (SOL-FA, 0/6) ... ..	1/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0	THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—
HERO AND LEANDER ... ..	1/8	—	—	SON AND STRANGER (Operetta) ... ..	4/0	—	—
THE SONG OF BALDER ... ..	1/0	—	—	LORELEY (SOL-FA, 0/6) ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	ŒDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	TO THE SONS OF ART (Ditto) (SOL-FA, 0/3)	1/0	—	—
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—
ROSSALL ... ..	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—
SIR OGGIE AND THE LADIE ÉLSIE' ... ..	1/8	—	—	MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—
CLEMENT LOCKNAME.				SAKEN ME (22nd Psalm) ... ..	0/6	—	—
THE ELFIN QUEEN (Female voices) ... ..	2/6	—	—	SING TO THE LORD (98th Psalm) ... ..	0/8	—	—
W. H. LONGHURST.				SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—
THE VILLAGE FAIR ... ..	2/0	2/6	—	8 voices, arranged in 4 parts ... ..	0/8	—	—
HAMISH MacCUNN.				AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0	R. D. METCALFE AND A. KENNEDY.			
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)...	1/0	—	—	PRINCE FERDINAND (Operetta) (SOL-FA, 0/9)	2/0	—	—
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SONGS IN A CORNFIELD (Female voices)	1/6	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	(English) ... ..	1/0	—	—
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6	A. MOFFAT.			
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—	A CHRISTMAS DREAM (A Cantata for Children)...	1/6	—	—
OUTWARD BOUND ... ..	1/0	—	2/6	(Ditto, SOL-FA, 0/4)	—	—	—
A. C. MACKENZIE.				B. MOLIQUE.			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	ABRAHAM ... ..	3/0	3/6	5/0
(Ditto, Choruses only, SOL-FA, 1/0)	—	—	—	MOZART.			
THE STORY OF SAYID ... ..	3/0	3/6	5/0	KING THAMOS ... ..	1/0	1/6	—
JASON ... ..	2/6	3/0	4/0	FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
THE BRIDE (SOL-FA, 0/8) ... ..	1/0	—	—	SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
THE ROSE OF SHARON (SOL-FA, 2/0) ... ..	5/0	6/0	7/6	COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—
JUBILEE ODE (SOL-FA, 1/6) ... ..	2/6	—	—	TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)	2/0	—	—	(Ditto (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6
THE NEW COVENANT ... ..	1/6	—	—	REQUIEM MASS ... ..	1/0	1/6	2/6
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	(Ditto (Latin and English) (SOL-FA, 1/0)...	1/0	1/6	2/6
BETHLEHEM ... ..	5/0	6/0	7/6	LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0
(Ditto, Act II, separately ... ..	2/6	—	—	LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0
G. C. MARTIN.				SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—
TE DEUM AND ANTIPHON ... ..	0/8	—	—	O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
				HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—
				GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—
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				VICTORY OF SONG (Female voices) ... ..	1/0	—	—
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				JEREMIAH ... ..	3/0	—	—
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				DE PROFUNDIS ... ..	2/6	—	—

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<b>REV. SIR FREDK. OUSELEY.</b>				<b>ARTHUR RICHARDS.</b>			
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	PUNCH AND JUDY (Opera) (Sol-fa, 0/6) ... ..	1/6	—	—
<b>R. P. PAINE.</b>				<b>J. V. ROBERTS.</b>			
THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—	JONAH ... ..	2/0	—	—
<b>PALESTRINA.</b>				<b>W. S. ROCKSTRO.</b>			
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	THE GOOD SHEPHERD ... ..	2/6	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	<b>J. L. ROECKEL.</b>			
MISSA BREVIS ... ..	2/6	—	—	THE SILVER PENNY (Sol-fa, 0/9) ... ..	2/0	—	—
MISSA "O ADMIRABILE COMMERCIUM" ... ..	2/6	—	—	THE HOURS (Female voices) (Sol-fa, 0/9) ... ..	2/0	—	—
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HORA NOVISSIMA ... ..	3/6	—	—	<b>ROLAND ROGERS.</b>			
<b>C. H. H. PARRY.</b>				PRAYER AND PRAISE ... ..			
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—	FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	2/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-fa, 1/0) ... ..	2/0	—	—	<b>ROMBERG.</b>			
BLEST PAIR OF SIRENS (Sol-fa, 0/8) ... ..	1/0	—	—	THE LAY OF THE BELL (New Edition, translated			
THE GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—	by the Rev. J. Troutbeck, D.D.) (Sol-fa, 0/8) ... ..			
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JUDITH (Choruses, Sol-fa, 2/0) ... ..	5/0	6/0	7/6	(Ditto, Sol-fa, 0/4)			
L'ALLEGRO (Sol-fa, 1/6) ... ..	2/6	—	—	<b>ROSSINI.</b>			
ETON ... ..	2/0	—	—	STABAT MATER (Sol-fa, 1/0) ... ..			
THE LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—	MOSES IN EGYPT ... ..			
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MAGNIFICAT ... ..	1/6	—	—	<b>C. SAINTON-DOLBY.</b>			
<b>DR. JOSEPH PARRY.</b>				FLORIMEL (Female voices) ... ..			
NEBUCHADNEZZAR ... ..	3/0	4/0	5/0	<b>CAMILLE SAINT-SAËNS.</b>			
Ditto, (Sol-fa) ... ..	1/6	2/0	2/6	THE HEAVENS DECLARE—CÆLI ENARRANT			
<b>B. PARSONS.</b>				(19th Psalm) ... ..			
THE CRUSADER ... ..	3/6	—	—	W. H. SANGSTER.			
<b>T. M. PATTISON.</b>				ELYSIUM ... ..			
MAY DAY ... ..	1/6	—	—	<b>FRANK J. SAWYER.</b>			
THE MIRACLES OF CHRIST (Sol-fa, 0/9) ... ..	2/0	—	—	THE STAR IN THE EAST ... ..			
THE ANCIENT MARINER ... ..	2/6	—	—	THE SOUL'S FORGIVENESS ... ..			
THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—	<b>H. W. SCHARTAU.</b>			
<b>A. L. PEACE.</b>				CHRISTMAS HOLIDAYS (Female voices) ... ..			
ST. JOHN THE BAPTIST ... ..	2/6	—	—	<b>SCHUBERT.</b>			
<b>A. H. D. PRENDERGAST.</b>				MASS, IN A FLAT ... ..			
THE SECOND ADVENT ... ..	1/6	—	—	COMMUNION SERVICE, ditto ... ..			
<b>PERGOLESI.</b>				MASS, IN E FLAT ... ..			
STABAT MATER (Female voices) (Sol-fa, 0/6) ... ..	1/0	—	—	COMMUNION SERVICE, ditto ... ..			
<b>CIRO PINSUTI.</b>				MASS, IN B FLAT ... ..			
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—	COMMUNION SERVICE, ditto ... ..			
<b>E. PROUT.</b>				MASS, IN C ... ..			
DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—	COMMUNION SERVICE, ditto ... ..			
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CANTICLES AND PSALTER  
POINTED FOR CHANTING

EDITED BY  
SIR JOHN STAINER, M.A., Mus. Doc., OXON.  
(Professor of Music in the University of Oxford)

AND  
THE REV. WILLIAM RUSSELL, M.A., Mus. Bac., OXON.  
(Succentor of St. Paul's Cathedral).

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