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NOVELLO'S ORIGINAL OCTAVO
EDITION.

EDWARD ELGAR.

THE BLACK KNIGHT

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AND

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(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

The pointing of the Psalms and Canticles is after that known as the Cathedral Psalter, edited by the Rev. S. Flood-Jones, the late Mr. James Turle, Dr. Troutbeck, Sir John Stainer, and Mr. Joseph Barnby.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY FRIEND, HUGH BLAIR, M.A., Mus. Bac., Cantab.

THE BLACK KNIGHT

(DER SCHWARZE RITTER)

CANTATA FOR CHORUS AND ORCHESTRA

THE POEM BY

UHLAND

(TRANSLATED BY LONGFELLOW)

THE MUSIC COMPOSED BY

EDWARD ELGAR.

(Op. 25.)

PRICE TWO SHILLINGS.

LONDON & NEW YORK

NOVELLO, EWER AND CO.

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THE BLACK KNIGHT.

SCENE I.

EDWARD ELGAR (Op. 25).

Allegro maestoso.

PIANO. $\text{♩} = 100.$



The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and various ornaments, while the left hand provides a steady accompaniment of eighth notes.

SOPRANO.

ALTO.

TENOR.

BASS.

'Twas Pen - te - cost, .. the Feast .. of

'Twas Pen - te - cost, .. the Feast of

'Twas Pen - te - cost, the Feast of

'Twas Pen - te - cost, .. the Feast .. of



This system contains the vocal entries for the Soprano, Alto, Tenor, and Bass, each with their respective lyrics. Below the vocal staves is the piano accompaniment for this section, which includes a grand staff with treble and bass clefs.

Glad - ness, . . . 'twas . . Pen - te - cost, . . the Feast of Glad - ness,

Glad - ness, 'twas Pen - te - cost, Pen - te - cost, the Feast of Glad - ness,

Glad - ness, 'twas . . Pen - te - cost, the Feast of Glad - ness,

Glad - ness, . . . 'twas Pen - te - cost, the Feast of Glad - ness,



This system continues the vocal and piano parts. It features four vocal staves with lyrics and a piano accompaniment. The lyrics are: 'Glad - ness, . . . 'twas . . Pen - te - cost, . . the Feast of Glad - ness,' 'Glad - ness, 'twas Pen - te - cost, Pen - te - cost, the Feast of Glad - ness,' 'Glad - ness, 'twas . . Pen - te - cost, the Feast of Glad - ness,' and 'Glad - ness, . . . 'twas Pen - te - cost, the Feast of Glad - ness,'. The piano part includes a '8va' marking and a 'mf' dynamic.

When woods .. and fields .. put

When woods and fields, when woods .. and fields put

Twas

cantabile. When woods and

crec. f

off all sad-ness, when woods and fields put

off .. all sad-ness, when

Pen - te - cost, when woods and fields, when

fields put off all sad - ness,

off all .. sad - ness, all sad - ness, when

woods .. and fields put off all sad - ness,

woods .. and fields put off, put off .. all sad - ness, when

Twas Pen - te - cost, .. the Feast of

Sea

fz

woods .. and fields .. put off sad - ness, 'Twas Pen - te -
 when woods .. and fields .. put off sad - ness,
 woods and fields, 'Twas Pen - te -
 Glad - ness, put off all sad - ness; 'Twas Pen - te -

- cost, the Feast of Glad - ness, When .. woods and fields
 the Feast of Glad - ness, When woods and fields put off all ..
 - cost, .. the Feast of Glad - ness, Thus be -
 - cost, .. the Feast of Glad - ness, Thus be - gan the King and

8va

Ped. * *Ped.* *

put off sad - ness, Thus be - gan .. the King, the King and
 sad - ness, all sad - ness, Thus be - gan the King, be - gan the King, the King and
 - gan the King, thus be - gan the King, the King and
 spake, thus be - gan the King, be - gan the King, the King and

rit.
rit.
rit.
rit.

rit. *dim.*

A a tempo.

spake;

spake;

spake;

spake;

A *a tempo.* ♩. = 112.

mf *sonore.*

Ped. * *Ped.* *

p

"So from . . the halls . . . Of an - cient Hof - burg's

p

"So from . . the halls . . . Of an - cient Hof - burg's

Ped. *

walls, A lux - u - ri - ant

"A lux - u - ri - ant Spring, . . . a lux - u - ri - ant

walls,

f

Ped. *

A lux - u - ri - ant Spring . . . shall
 u - ri - ant Spring . . . shall break, . . . a lux -
 Spring, . . . a lux - u - ri - ant Spring, . . .
 u - ri - ant Springshall break."

A lux - u - ri - ant

break." u - ri - ant Spring, . . . dim. Spring shall
 a lux - u - ri - ant Spring . . . shall

Spring shall break, a lux - u - ri - ant Spring . . . shall
 dim. 8va

B ♩ = 116.
 break." Drums and trum-pets e - cho loud
 break." Drums and trum-pets e - cho loud
 break." Drums and trum-pets e - cho loud

break." B A
 =116. p marcato cres. ff fz
 V 8179. Ped. *

ly, Wave the crim - son

ly, Wave the crim - son

ly, Wave the crim - son

ban - ners proud - - - ly, From bal - co - ny the

ban - ners proud - - - ly, From bal - co - ny the

ban - ners proud - - - ly, From bal - co - ny the

From bal - co - ny the

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

King looked on, from bal - co - ny the King looked

♩ = 120.

on ;

molto marcato.

on ;

In the play of spears, the play of spears, Fell

♩ = 120.

molto marcato.

molto marcato.

In the play of spears, the play of spears, Fell

all the ca - va - liers,

molto marcato.

In the play of spears, the play of spears, Fell

ff

all the ca - va - liers,

ff

In the play of spears, the play of spears, Fell

all the ca - va - liers,

ff

In the play of spears, the play of spears, Fell

ff

Be - fore the . . mon - arch's
all the ca - va - liers, . . Be - fore the mon - arch's stal - wart son,
Be - fore the mon - arch's stal - wart,
all the ca - va - liers, . . Be - fore the mon - arch's stal - wart
stal - wart . . son, . . the mon - arch's stalwart son,
be - fore the mon - arch's stal - wart, stal - wart son,
stal - wart son, In the play of spears, the
son, be - fore the mon - arch's stal - wart son, In the
Fell the ca - va - liers,
Fell the ca - va - liers, the ca - va - liers,
play of spears, Fell all the ca - va - liers, the ca - va - liers,
play of spears, Fell all the ca - va - liers, the ca - va - liers, . . .

Be - fore the mon - arch's

Be - fore the mon - arch's

Be - fore the mon - arch's

Be -

ff

mf

This system contains the first three vocal staves and the beginning of the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) and begins with a forte (*ff*) dynamic. The piano part features a complex rhythmic pattern with triplets and slurs.

stal - - wart son.

stal - - wart son.

stal - - wart son.

stal - - wart son.

- - fore the monarch's stalwart son.

ff

pp

This system continues the vocal and piano parts. It includes a common time signature change (C) above the first vocal staff. The piano accompaniment continues with a dynamic shift to piano-piano (*pp*). The piano part includes a triplet and a slur over several notes.

p

Ped.

This system concludes the page with the final vocal and piano staves. The piano part features a dynamic of piano (*p*) and includes a pedaling instruction (*Ped.*) at the bottom. The piano accompaniment continues with a triplet and a slur.



'Twas Pen - te - cost, the
 'Twas Pen - te - cost, the Feast of Glad - ness, 'twas

Ped.

Pen-tecost, the Feast, the Feast of Glad - ness, 'twas Pen - te -
 Feast of Glad - ness, 'twas Pen-tecost, the Feast, . . . 'twas Pen - te -
 Pen-tecost, the Feast of Gladness, Pen-tecost, the Feast of Glad-ness, Pen-tecost, 'twas
 Pen-tecost, the Feast of Gladness, Pen-tecost, the Feast of Glad - ness, the

- cost, the Feast of Glad-ness, When woods and fields put
 - cost, . . . the Feast . . . of Glad-ness, When woods . . . and fields put
 Pen-tecost, the Feast of Glad-ness, When woods and fields, and fields put
 Feast of Glad - ness, When woods and fields, and fields put

off . . all sad . . . ness,

off . . all sad . . . ness,

off all sad . . . ness,

off all sad . . . ness,

Sva.....

D
Molto maestoso.

'Twas Pen - te - cost, .. the

'Twas Pen - te - cost, .. the

'Twas Pen - te - cost, .. the

Sva..... *poco rit.* *Molto maestoso.* ♩ = 104

Feast . . of Glad - ness, . . . 'twas . . Pen - te - cost, the Feast . . of Glad

Feast . . of Glad - ness, 'twas Pen - te - cost, Pen - te - cost, . .

Feast . . of Glad - ness, . . . the Feast of Glad - ness, 'twas . .

Feast . . of Glad - ness, 'twas Pen - te - cost, the Feast, 'twas

ness, . . . the Feast of Glad - ness, . . . the Feast of Glad - ness, When
 'twas . . . Pen-te - cost, . . . 'twas . . . Pen-te - cost, . . .
 Pen-te - cost, . . . the Feast of Glad - ness, the Feast of Glad -
 Pen - te - cost, the Feast, 'twas Pen - te - cost, the Feast, the . . . Feast of Glad -

woods . . . and fields . . . put off all sad - ness,
 When woods and fields put off all
 ness, When woods . . . and fields put off all
 - ness, When woods and fields put off

'Twas Pen - te - cost, . . .
 sad - ness, put off . . . all sad - ness,
 sad - ness, 'Twas Pen - te - cost,
 sad - ness, When woods and fields put off

Pen - te - cost, Pen - te -

When woods and fields put off sad - ness,

Pen - te - cost,

sad - ness, 'Twas Pen - te - cost, .. the

- cost .. the Feast, Pen - te - cost, .. the Feast, When . .

'Twas Pen - te - cost, .. 'twas Pen - te - cost, the Feast, When . .

Pen - te - cost, .. 'twas Pen - te - cost, Pen - te - cost, When . .

Feast of Glad - ness, Pen - te - cost, the Feast, When . .

cres. sempre. *ff* *sf*

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

woods and fields put off, put off . . all sad -

woods and fields put off, . . put off *ten.* all sad -

woods and fields put off, put off all sad -

woods and fields put off, put off all sad . .

poco rit. *sf* *ten.*

8va *8va*

poco rit. *Ped.* *

Più lento.

- ness, Pen - - te -
- ness, Pen - - te -
- ness, Pen - - te -
- ness, Pen - - te -
Più lento.
sf
Ped.

- cost, Pen - te - cost.
- cost, Pen - te - cost.
- cost, Pen - te - cost.
- cost, Pen - te - cost.
pp

dim.
poco rit. al

SCENE II.

E
Moderato.

PIANO.
♩ = 84.

Sra.

TENOR. *f* To the bar-ri-er of the fight

BASS. *f* To the bar-ri-er of the fight

cres.

Rode at last a sa-ble Knight, To the bar-ri-er of the fight . .

Rode at last a sa-ble Knight,

SOPRANO. Knight. . .

Rode at last a sa-ble Knight.

ALTO. *Vivace.* *cres.*

Rode at last a sa-ble Knight. "Sir Knight! your name and scout - cheon

"Sir Knight! your name and scout - cheon,"

"Sir Knight! your name and scout - cheon

ff

say!" ... "Sir Knight! your name and scut - cheon say!" . . .

say!" ... "Sir Knight! your name and scut - cheon say!" . . .

say!" ... "Sir Knight! your name and scut - cheon say!" . . .

lunga

pp

"Should I speak it

"Should I speak it

"Should I speak it

"Should I speak it

a tempo. pp

sfz

ff *pp* *cres.*

here, . . . Ye would stand a - ghash with fear; I

here, . . . Ye would stand a - ghash with fear; I

here, . . . Ye would stand a - ghash with fear; I

here, . . . Ye would stand a - ghash with fear; I

sfz *pp* *cres.*

sfz *pp* *cres.*

sfz *pp* *cres.*

sfz *pp* *cres.*

sfz *pp* *cres.*

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

ff *poco animato.*

am a Prince of might-y sway, . . . I am a

Prince . . . of might-y sway, . . .

Prince . . . of might-y sway, . . .

Prince . . . of might-y sway, . . .

Prince . . . of might-y sway, . . .

Prince . . . of might-y sway, . . .

dim. *p*

Ped.

G ♩ = 108

a Prince . . . of might-y sway, . . .

a Prince of might-y sway, . . . *p*

of might-y sway, . . .

G ♩ = 108.

cres.

f *dim.* *p* *sonore.* *p*

a Prince . . . of might - y sway, of

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

might . . . y sway!"

p *rit.* *f* *pp* *Ped.* *

Allegro molto e fuoco.

pp *a tempo.* *pp* *Allegro molto e fuoco. ♩ = 100.*

pp *cres. molto.* *cres. molto.*

When he rode in - to the lists, The arch of heav'n grew black, grew black, . . .
 When he rode in - to the lists, when he

cres. molto. *f* *f^* *cres. molto.* *f* *f^* *f*

When he rode in - to the lists, The arch of heav'n grew black, grew black, . . .
 arch of heav'n, the . . . arch of heav'n grew black, grew black, . . .
 rode in - to the lists, The arch of heav'n grew black, grew black, Sua'

When he rode in -

Sua bassa.

dim. fz pp p

cres. molto. When he

p cres. molto. When he rode in - to the lists, The arch of heav'n grew black with

cres. molto. When he rode in - to the lists, The arch of heav'n, the arch of heav'n grew black with

cres. molto. - to the lists, when he rode in - to the lists, The arch of heav'n grew black with

p cres. molto. f

rode,

mista,

mista,

mista,

Sua bassa.

ff dim. fz pp

Ped.

cres.

The cas -

When . . . he rode The cas

When he rode in - to the lists, The cas

When he rode in - to the lists, The cas

p. *cres. molto.* *f*

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

tle 'gan to rock!

fff

The arch of heav'n grew black,

The cas - tle

fz

Ped.

sf
 black with mist, the arch of
 The arch of heav'n grew black, black with mist,
 the cas - tle 'gan to rock, . . . the

sf
 heav'n grew black, black with mist,
 The cas - tle 'gan to
 the cas - tle 'gan to
 cas - tle 'gan to rock, . . . the

rock,
 rock, 'gan to rock,
 cas - tle 'gan to rock,
 H
 H
pp

rock!

rock!

rock,

rock!

Sua

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

The arch . . . of heav'n grew black, . . .

Sua

sempre animato.

The cas - tle 'gan to rock, . . . the cas -

The cas - tle 'gan to rock, . . . the cas

The cas - tle 'gan to rock, . . . the cas -

The cas - tle 'gan to rock, . . . the cas -

- tie 'gan to rock, *dim.*
 - tie 'gan to rock, *dim.* the cas
 - tie 'gan to rock, *dim.*
 - tie 'gan to rock, *dim.*

ef
Ped.

dim. 'gan to rock !
dim. tie 'gan to rock !
dim. 'gan to rock !
dim.

p *d = 128.* *
p

dim. *p* *pp sonore.* *d = 128.*

Ped. *

stringendo.

stringendo.

p *stringendo.*

The arch of heav'n grew

p *stringendo.*

The arch of heav'n grew

The arch of heav'n grew

sf *p* *stringendo.*

Ped. *

p *cres.*

The arch of heav'n grew black, . . . grew black with

p *cres.*

black with mists, the arch of heav'n grew black with mists,

p *cres.*

black with mists, the arch of heav'n grew black with mists,

p *cres.*

black with mists, the arch of heav'n grew black with mists,

f

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

crea. *ff*
 mists, . . . grew black with mists, . . . grew black with mists.
sf And the cas-tle 'gan to rock, the cas-
sf And the cas-tle 'gan to rock, the cas-
 And the cas-tle 'gan to rock, the cas

The first system of the musical score features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte dynamic (*ff*) and includes accents and slurs. The piano part has a triplet of eighth notes in the right hand.

tle 'gan to rock.
 - - - - - At the first
 - - - - - At the first
 At the first
 At the first

The second system continues the musical score with four staves. It includes vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the right hand. The lyrics are partially obscured by dashes in the vocal lines.

At the first blow,
 At the first blow,
 blow, at the first blow,
 blow,

The third system of the musical score consists of four staves. It includes vocal lines and piano accompaniment. The piano part has a forte dynamic (*ff*) and includes accents and slurs. The lyrics are "At the first blow, blow, at the first blow, blow,".

sf *Meno mosso, poco a poco.*
dim.
 Fell . . . the youth, . . .
dim.
 Fell . . . the youth . . . from sad - dle-bow,
sf *dim.*
 Fell . . . the youth . . . from sad - dle-bow,
sf *dim.*
 Fell . . . the youth . . . from sad - dle-bow
Meno mosso, poco a poco.
pp
 Ped. *

p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
p *dim.* *pp*
 Hard - ly ris - es, hard - ly ris - es from the
pp
 Ped. * Ped. * Ped.

shock,
 shock,
 shock,
tranquillo.
 *

Hard-ly ris - es . . . from the shock.

Hard-ly ris - es . . . from the shock.

Hard-ly ris - es . . . from the shock.

Hard-ly ris - es . . . from the shock.

dim. *p* *pp* *pp* *poco rit.*

Tempo lmo.

pp *dim.* *ppp.*

rit. *Ped.* *lunga*

Detailed description: This page of a musical score, numbered 80, features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with the lyrics "Hard-ly ris - es . . . from the shock." written below. The piano accompaniment is divided into five systems. The first system includes a grand staff with a treble and bass clef, showing a melodic line in the right hand and a harmonic accompaniment in the left hand. The second system continues the piano accompaniment with dynamic markings such as *dim.*, *p*, *pp*, and *poco rit.*. The third system is marked *Tempo lmo.* and features a more rhythmic piano accompaniment with triplets. The fourth system continues the piano accompaniment with dynamic markings *pp*, *dim.*, and *ppp.*. The fifth system concludes the piano accompaniment with a *rit.* marking, a *Ped.* (pedal) instruction, and a *lunga* (long) marking. The score is written in a key signature of two flats and a common time signature.

SCENE III.

Allegretto.

PIANO.
♩ = 92.

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

f *pp* *cres.* *f* *

p molto grazioso.

pp *Ped.* *

pp *fpp* *dim.* *Ped.* *

pp

First system of musical notation. The right hand features a complex, rhythmic melody with many sixteenth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *cres.* and *Ped.* with an asterisk.

Second system of musical notation. The right hand continues with a melodic line, including some slurs and accents. The left hand accompaniment remains consistent. Dynamics include *mf*, *Ped.*, and an asterisk.

Third system of musical notation. The right hand melody becomes more melodic with some longer notes. The left hand accompaniment continues. Dynamics include *cres.*

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment continues. Dynamics include *pp*, *cres.*, and *Ped.* with an asterisk.

Fifth system of musical notation. The right hand melody includes a *v* (fortissimo) marking. The left hand accompaniment continues. Dynamics include *p*, *dim.*, and *Ped.* with an asterisk.

Sixth system of musical notation. The right hand melody concludes with a final cadence. The left hand accompaniment continues. Dynamics include *pp*.

Piu moderato.
SOPRANO. *ppp stac.*

ALTO. *ppp stac.*

TENOR. *ppp stac.*

BASS. *legato.*

Piu moderato. ♩ = 84

Voices alone.

Pipe and vi - ol, pipe and vi - ol call the dan -
 Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call, . .
 Pipe and vi - ol, pipe and vi - ol, pipe and vi - ol call . .
 Pipe and vi - ol call the dan - ces, Torch-light thro' the

ces, call the dan - ces, pipe and vi - ol, pipe and vi - ol,
 call the dan - ces, pipe and vi - ol, pipe and vi - ol,
 the dan - ces, pipe and vi - ol, pipe and vi - ol,
 high hall, thro' the high hall glances, Pipe and vi - ol call the dan - ces,

call the dan - ces,
 pipe and vi - ol call . . . the dance, pipe and vi - ol call the
 pipe and vi - ol call . . . the dan - ces, . . . call the
 Torch-light thro' the high hall, thro' the high hall glan -

Pipe and vi - - ol call the dan - ces, Torch-light thro' the
 dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
 dan - ces, pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol
 ces, Pipe and vi - ol call, call the dan - ces, pipe, pipe and vi - ol

high hall glan - ces, Torch - - - light . . .
 call, call the dan - ces, pipe and vi - ol call the dan - ces,
 call, call the dan - ces, pipe and vi - ol call the dan - ces,
 call, call the dan - ces, pipe and vi - ol call the dan - ces,

thro' the high hall, . . . thro' the high hall glan - -
 pipe and vi - ol call . . . the dan - ces, *p*
 pipe and vi - ol call, pipe and vi - ol call the
 Torch - light thro' the high hall, thro' the high hall glan - ces,

Tempo 1mo.

ces, *p* *dim.*
 Torch - light thro' the hall,
 dance, *p* *dim.* Torch - light glan
 torch-light, torch - light thro' the high hall glan
p *dim.* Tempo 1mo. ♩ = 92.

cres.
 torch - light thro' the high hall
cres. *p* *cres.* torch - light thro' the high hall
cres. *p* *cres.* torch - light thro' the high hall
cres. torch - light thro' the high hall

mf glan - ces, torch-light thro' the high hall glan - ces, glan-ces thro' the
mf glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the
mf glan - ces, torch-light thro' the high hall glan - ces, glan - ces thro' the
mf *sempre cres.*
Ped. * *Ped.* * *Ped.* *

legato.

Pipe and vi - - ol call the dan - - ces, call the dan - ces, pipe and vi - -

hall,

hall,

Pipe and vi - -

f

Ped. *

- - - ol.. pipe . . and vi - - ol call the dan - ces,

Call the

ol.. pipe and vi - ol call the dan - ces, call the dan - ces,

Pipe and vi - ol call the

Ped. * *Ped.* *

Torch - light thro' . . the high hall glan - - ces, .. torch

dan - ces, Torch - light thro' the high hall glan

Torch - light thro' the high hall glan - ces, torch -

dan - ces, pipe and vi - - ol call . . the

f

call the dan - ces,
 vi - ol call the dan - ces, pipe and
 vi - ol call the dan - ces,
 ol call the dan-ces, Torch-light thro' the high hall glan - ces,

allargando.
 call the dan - ces, pipe and vi - ol call the dance,
 vi - ol, pipe and vi - ol call the dance,
 call the dan ces, vi - ol call the dance,
 pipe and vi - ol call the dance,
allargando. *ff* *maestoso. pesante.*

dim. *p*
 Waves a mighty, mighty sha-dow in, . . .
sf *dim.* *p*
 Waves a mighty, mighty sha-dow in, . . . waves a might-y sha - dow in, . . .
dim. *p*
 Waves a mighty, mighty sha-dow in, . . . waves a might-y sha - dow in, . . .
sf *dim.* *p*
 Waves a mighty, mighty sha-dow in, . . . waves a might-y sha - dow in, . . .
dim. *p* *sf*

dim. waves a mighty sha-dow in ; . . . *dolce.* *pp* With man-ner bland Doth ask the maid - en's

dim. waves a might - y, might - y sha-dow in ; *dolce.* *pp* With man-ner bland Doth ask the maid - en's

dim. waves a might - y, might - y sha-dow in ; *dolce.* *pp* With man-ner bland Doth ask the maid - en's

dim. waves a mighty sha-dow in ; . . . *dolce.* *pp* With man-ner bland Doth ask the maid - en's

hand,

hand,

hand,

pp With

sempre pp hand, Waves . . . a might - y sha - dow in ; . . .

man - ner bland Doth ask the maid-en's hand,

ppp *rit.*

M *Moderato.*

M *Moderato.* ♩ = 69.

f *pp* *molto espress.* *sempre pp*
pesante.

pp Doth with her the dance be - gin ;
pp Doth with her the dance be - gin ;
pp Doth with her the dance be - gin ;
pp Doth with her the dance be - gin ;

pp Danc'd in sa - ble i - ron sark,
pp Danc'd in sa - ble i - ron sark,
pp Danc'd in sa - ble i - ron sark,
pp Danc'd in sa - ble i - ron sark,

Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and
 Danc'd a measure weird and

pp
pp
pp
pp

f *ff* *sf* *dim.* *pp*

dark,
 dark,
 dark,
 dark,

ten.
f *ff* *sf* *dim.*

pp
 danc'd a mea - sure,
 a mea - sure, a mea - sure, a mea - sure, a mea - sure,
 a mea - sure, a mea - sure, a mea - sure, a mea - sure,
 a mea - sure, a mea - sure, a mea - sure, a mea - sure,

pp
pp
pp
pp

p *dim.* *pp*

dark,
dark,
dark,

sostenuto.
p Cold - ly,

Ped. * *Ped.* *

sostenuto.
Cold - ly,

pp Danc'd in sa-ble i-ron sark,
cold - - ly clasp'd . . her limbs around,

pp Danc'd in sa-ble i-ron sark,

cres.
cold - ly clasp'd . . her.. limbs around,

cres.
cold - ly, cold - ly *pp* clasp'd her.. limbs around,

Danc'd a measure weird and dark,
Danc'd a measure weird and dark,

cres.

p Cold-ly clasp'd her limbs a-round. *N*

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round.

p Cold-ly clasp'd her limbs a-round. *N*

f *dim.* *p*

Ped. *

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

pp From breast and hair Down fall from

ten.

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

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

dim. molto. her the fair Flower - - - ets,

pp

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

flower - ets, fad - ed, flower - ets,
fad - ed, flower - ets,
flower - ets, fad - ed,

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

animato. *p* *molto cres.*
From breast and hair .. Down fall from
fad - ed, to the ground, *molto cres.* Down
fad - ed, to the ground, From breast and hair .. Down
fall to ... the ground, Down

animato. *cres.*

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

ff *a tempo.*
her .. the fair .. Flower - ets fad - ed, to .. the ground.
fall fair Flowerets, the flowerets, to the ground.
fall the fair, .. fair Flowerets, the flowerets, to the ground.
fall the Flowerets, the flowerets, to the ground.

ff *a tempo.* *p dim.*

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

pp Danc'd in sa-ble i-ron sark,
pp Danc'd in sa-ble i-ron sark,
pp Danc'd in sa-ble i-ron sark,
pp Danc'd in sa-ble i-ron sark,
pp *dim.*

ppp Danc'd a mea-sure weird and dark, weird and dark.
ppp Danc'd a mea-sure weird and dark, weird and dark.
ppp Danc'd a mea-sure weird and dark, weird and dark.
ppp Danc'd a mea-sure weird and dark, weird and dark.
dim. *ppp*

a tempo.

SCENE IV.

PIANO.
♩ = 60.

Andante maestoso.

The piano accompaniment consists of three systems of grand staff notation. The first system includes dynamic markings *ef.*, *p*, and *p*. The second system includes *mf*, *dim.*, *pp*, *f*, and *f*. The third system includes *crea.*, *f*, *dim.*, *p*, and *p*. The music features complex rhythmic patterns with triplets and slurs.

pp
espress.

○ SOPRANO.

ALTO.

TENOR.

BASS.

pp

To the sump - tuous

This system includes vocal staves for Soprano, Alto, Tenor, and Bass. The Tenor part has the lyrics "To the sump - tuous". Below the vocal staves is a grand staff for piano accompaniment, starting with a *pp* dynamic marking and featuring a series of triplets. Pedal markings are indicated at the bottom of the piano part.

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

To the sump - tuous ban - quet came

To . . . the ban - quet came . . .

ban - quet came . . . *p.* Ev - 'ry Knight, . . . ev - 'ry Dame, . . .

To the sump - tuous ban - quet came, . . .

cres. *mf* *fp*

Ped. * *Ped.* *

Ev - 'ry Knight and ev - 'ry Dame, To the sump - tuous

Ev - 'ry Knight and ev - 'ry Dame, . . .

Ev - 'ry Knight and ev - 'ry Dame, . . .

Ev - 'ry Knight and ev - 'ry Dame, . . .

p. *dim.* *dolce.*

Ped. * *Ped.* *

ban - quet came . . . Ev - 'ry Knight and . . . ev - 'ry Dame, . . .

To the ban - - - quet, to the ban - quet came . . .

To the ban - - - quet, to the ban - quet came

To the ban - - - quet, to the ban - quet came

To the ban - - - quet, to the ban - quet came

cres. *mf*

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

p *espress.* *dim.* *pp*

Ped. *

P Allegretto.

'Twixt son and daugh - ter all

'Twixt son and daugh-ter all

'Twixt

'Twixt

P Allegretto. ♩ = 108.

p dolce e mesto.

dis - traught, 'twixt son . . . and

dis-traught, 'twixt son and

son and daugh - ter, 'twixt son and

son and daugh - ter, 'twixt son and

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful, mourn - ful mind The an - cient

daugh - ter, With mourn - ful mind The an - cient

daugh - ter, With mourn - ful mind The an - cient

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

cres. *cres. molto.* *mf* *pp*

Ped. *

King re - clined,

King re - clined,

King re - clined,

King re - clined,

King re - clined,

pp *pp* *pp* *pp* *pp*

pp *cres.*

f *dim.* *mf* *p*

pp Gazed at them in si - lent thought.

pp Gazed at them in si - lent thought.

pp Gazed . . in si - lent thought.

pp Gazed . . in si - lent thought.

pp *poco cres.* Pale . . the chil - dren both did look, the chil - dren both did

pp *poco cres.* Pale the chil - dren both did look, the chil - dren both did

pp Pale . . the chil - dren look, the chil - dren both did

pp Pale . . the chil - dren look, the chil - dren both did

poco cres. *pp*

ppp look,

ppp look,

ppp look,

ppp look,

ppp look,

ppp *f*

pp pale the chil-dren both did dim.

pp pale the chil-dren both did dim.

pp pale the chil-dren both did dim.

dim.

look,

look,

look,

Poco più mosso. ♩ = 116.

sf *cres.* *ff* *tutta forza.*

ff *vivace.* Ped. * Ped. * Ped. *

But the guest . . . a beak-er took, . . .

ff *vivace.* Ped. * Ped. * Ped. *

But the guest . . . a beak-er took, . . .

Sva.....

Ped. *

vivace. *f* a beak

But the guest . . . a beak-er took, . . .

vivace. *f* a beak

But the guest . . . a beak-er took, . . .

pp subito. *cres. molto.* er took ;

pp subito. *cres. molto.* a beak er took ;

pp subito. *cres. molto.* er took ;

pp subito. *cres. molto.* a beak er took ;

pp *cres. molto.* *f*

Ped. *

ff "Gold-en wine . . . will make you whole,

ff "Gold-en wine . . . will make you whole,

ff "Gold-en wine . . . will make you whole,

ff "Gold-en wine . . . will make you whole,

ff *Sea*

Ped. * *Ped.* 8179. * *Ped.* * *Ped.* *

gold - en wine will make you whole,

gold - en wine

gold - en wine, gold - en wine will make you whole,

Sua gold - en

gold

will make you whole, . . will make you whole,

gold - en wine will make you whole,

wine, gold - en wine will make you whole,

sf *p subito.*

en wine!"

gold en wine!"

gold en wine!"

gold en wine!"

cres. molto. *ff*

Ped.

System 1: Five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with rests. The fifth staff is the piano accompaniment, featuring a complex rhythmic pattern with sixteenth and thirty-second notes, marked with a piano (*p*) dynamic.

System 2: Five staves of music. The first four staves are vocal parts with rests. The fifth staff is the piano accompaniment, starting with a rest, followed by a section marked *a tempo.* with a tempo marking of $\text{♩} = 108$. It includes a *R* (ritardando) marking and a *sf* (sforzando) dynamic.

System 3: Five staves of music. The first four staves are vocal parts with rests. The fifth staff is the piano accompaniment, featuring a melodic line with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The word "The" is written below the vocal staves. The system concludes with two *Ped.* (pedal) markings and asterisks.

chil - dren drank,

The chil - dren drank,

The chil - dren drank,

The chil - dren drank,

p

p

Ped. * *Ped.* *

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave ma - ny a

the chil - dren drank, Gave . . . a

the chil - dren drank, Gave . . . a

cres.

cres.

cres.

cres.

cres.

Ped. *

cour - teous thank, ma - ny a cour - teous thank ;

cour - teous thank, ma - ny a cour - teous thank ;

cour - teous thank, ma - ny a cour - teous thank ;

cour - teous thank, ma - ny a cour - teous thank ;

pp

pp

pp

pp

pp

p *poco marcato.*

Ped. *

“Oh, that draught,”

“Oh, that draught,”

“Oh, that draught,”

“Oh, that draught,”

dim. *pp* *mf* *Ped.*

dim. *p* oh, that draught,

oh, that draught,

oh, that draught,

dim. *p* oh, that draught,

dim. *pp* oh, that draught,

dim. *pp* oh, that draught,

dim. *pp* oh, . . . that draught was ve - ry cool,

dim. *pp* oh, . . . that draught was ve - ry cool,

oh, . . . that draught was ve - ry cool,

pp *ppp* *Ped.*

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

oh, that draught was ve - - - ry

8va

dim.

cool!"

cool!"

cool!"

cool!"

S

ppp senza rit.

Larghetto.
espress.

59

Each the father's breast em - bra - ces, . . . Son and daughter, son and
Each the father's breast em - bra - ces, Son and daughter, son and
Each the father's breast em - bra - ces, . . . Son and daughter, son and
Each the father's breast em - bra - ces, Son and daughter, son and

Larghetto. *mf*
of preceding movement. *8va*
pp

daugh - ter; . . . and their fa - ces Colourless, co - lourless grow ut - ter - ly,
daughter; and their fa - ces Colourless, co - lourless grow ut - ter - ly,
daugh - ter; . . . their fa - ces, . . . grow co - lour - less,
daughter; *8va* . . . and their fa - ces Colourless, co - lourless grow ut - ter - ly,

dim.
pp

Son and daughter; and their fa - ces Co - lour - less grow ut - ter - ly.
Son and daughter; and their fa - ces Co - lour - less grow ut - ter - ly.
and their fa - ces Co - lour - less grow ut - ter - ly.
Son and daughter; and their fa - ces Co - lour - less grow ut - ter - ly.

pp
pp
pp
pp
pp
Ped *

pp *cres.*
 Which - ev - er way, which - ev - er
pp *cres.*
 Which - ev - er, way, which - ev - er way, which
pp *cres.*
 Which - ev - er way, which - ev - er
pp *cres.*
 Which - ev - er way, which - ev - er

cres. *mf* *dim.* *pp* *cres.*
 way,
pp *ppp*
 way Looks.. the fear struck
pp *ppp*
 way Looks.. the fear fear struck
pp *ppp*
 way Looks the fa - - - ther,
p dolciss.

fa ther grey,
 fa ther grey,
f stringendo. *mf* *rall.* *dism.*

a tempo. *p* *dim.*

He be-holds his chil - dren die, he beholds his chil-dren

He be-holds his chil - dren die, he beholds his chil-dren

He be-holds his chil - dren die, he beholds his chil-dren

he beholds them

a tempo. *fp*

pp *poco rit. e dim.*

die, . . he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

pp *poco rit. e dim.*

die, he be-holds his chil - dren die.

Più lento.

p *pp* *poco rit.* *pp*

Ped. *

dim. sempre. *ppp*

Ped. *

Allegro molto. ♩ = 152.

ff sf fz

Ped. * *sf* *sf*

V

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

"Woe! the bless-ed chil-dren both . .

f ^

"Woe! the bless-ed chil-dren both . .

V

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

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Tak'st thou in the joy . . . of youth,

Ped. V * *sf* * *ff* * *p*

p *cres.* *accel.* *f*

tak'st thou in the joy of youth, the joy of

in the joy, the joy of

p *cres.* *accel.* *f*

tak'st thou in the joy of youth, in the joy of

in the joy, the joy of

cres. molto. *sf* *accel.*

Andante.

youth; Take me, too, take me, too, take

youth; Take me, too, take me, too,

youth; *Andante.* ♩ = 72

ff *Ped.* ** Ped.* ***

me, too, the joy less fa - ther, take me,

Take me, too, take

take me,

Take me, too, take

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

too, take me, too, the joy - less fa - - - ther!"

me, too, take me, too, the joy - less fa - - - ther!"

too, take me, . . . the joy - less fa - - - ther!"

me, too, take me, the joy - less fa - - - ther!"

ffz *Ped.* *p* *dim.* *rit. e dim. sempre.*

Lento. *W* *pp*

Spake the

Spake the

Spake the

Spake the

Lento. $\text{♩} = 60.$ *W* *pp*

Spake the

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

grim Guest, From his hol-low, ca-ver-nous breast,

sfp *pp*

FOUR VOICES ONLY TO EACH PART.

pp "Ro ses, ro ses. ro ses. ro ses.

a tempo. pp *espress.*

CHORUS. 1st & 2nd SOPRANO. *poco* *cres.*
in the Spring, .. in the Spring, .. in the Spring, I.

1st & 2nd ALTO. *poco* *cres.*
in the Spring, .. in the Spring, .. in the Spring, I.

1st & 2nd TENOR. *poco* *cres.*
in the Spring, .. in the Spring, .. in the Spring, I.

1st & 2nd BASS. *poco* *cres.*
in the Spring, .. in the Spring, .. in the Spring, I

X *Allegro molto.* $\text{♩} = 160.$

ther." ther." ther." ther." Sva.....

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *fff*

Ped. * Ped.

8va.....

8va.....

ff *p* *pp rit.*

espress. *poco accel. al* *tempo 1mo. cres.*

Ped. *

dim. *p* *dim.*

poco a poco rall.

pp "In . . . the Spring,

pp "In . . . the Spring,

pp "In . . . the Spring,

pp "In . . . the Spring,

poco a poco rall.

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

rit. molto.

dim. rit. molto.
Ro - ses . . . in the Spring."

dim. rit. molto.
Ro - ses . . . in the Spring."

dim. rit. molto.
Ro - ses . . . in the Spring."

dim. rit. molto. *pp* *a tempo più lento.* *pp*
Pez.

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a rest and the instruction 'rit. molto.'. The second and third staves are vocal lines with lyrics: 'Ro - ses . . . in the Spring.' and 'Ro - ses . . . in the Spring.' respectively. The fourth staff is a piano accompaniment line with a bass clef, starting with the instruction 'dim. rit. molto.'. The piano part features a triplet of eighth notes and is marked 'pp' and 'a tempo più lento.'. The system concludes with a fermata over the final note.

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines with rests and a fermata at the end. The fourth staff is a piano accompaniment line with a bass clef, featuring a melodic line with a fermata and the instruction 'rit. al fine.'. The piano part is marked 'dim.' and 'pp'. The system concludes with a fermata over the final note.



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

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

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

	Act	Part	Act	Part	Act	Part	Act	Part
E. T. CHIPP.								
JOB	4/0	—	—	—	—	—	—	—
NAOMI	2/0	—	—	—	—	—	—	—
HAMILTON CLARKE.								
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	—	—	—	—	—
(Ditto, SOL-FA, 0/0)	—	—	—	—	—	—	—	—
THE MISSING DUKE (Operetta) (SOL-FA, 0/0)	2/6	—	—	—	—	—	—	—
THE DAISY CHAIN (Operetta)	2/6	—	—	—	—	—	—	—
FREDERICK CORDER.								
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—	—	—	—	—	—
SIR MICHAEL COSTA.								
THE DREAM	1/0	—	—	—	—	—	—	—
H. COWARD.								
THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	2/0	—	—	—	—	—	—
F. H. COWEN.								
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	2/0	4/0	—	—	—	—	—
A SONG OF THANKSGIVING	1/6	—	—	—	—	—	—	—
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	2/0	4/0	—	—	—	—	—
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	—	—	—	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/6)	2/0	—	—	—	—	—	—	—
THE WATER LILY	2/6	—	—	—	—	—	—	—
VILLAGE SCENES (Female voices) (SOL-FA, 0/6)	1/6	—	—	—	—	—	—	—
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/0)	2/0	—	—	—	—	—	—	—
J. MAUDE CRAMENT.								
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	—	—	—	—	—
LITTLE RED RIDING HOOD (Female voices)	2/0	—	—	—	—	—	—	—
W. CRESER.								
EUDORA (A dramatic Idyll)	2/6	—	—	—	—	—	—	—
W. CROTCH.								
PALESTINE	2/0	2/6	5/0	—	—	—	—	—
W. H. CUMMINGS.								
THE FAIRY RING	2/6	—	—	—	—	—	—	—
W. G. CUSINS.								
TE DEUM	1/6	—	—	—	—	—	—	—
GIDEON	2/6	—	—	—	—	—	—	—
FÉLICIEŒ DAVID.								
THE DESERT (Male voices)	1/6	2/0	—	—	—	—	—	—
P. H. DIEMER.								
BETHANY	4/0	—	—	—	—	—	—	—
M. E. DOORLY.								
LAZARUS	2/6	—	—	—	—	—	—	—
F. G. DOSSERT.								
MASS, IN E MINOR	5/0	—	—	—	—	—	—	—
COMMUNION SERVICE, IN E MINOR	2/0	—	—	—	—	—	—	—
F. DUNKLEY.								
THE WRECK OF THE HESPERUS	1/0	—	—	—	—	—	—	—
ANTONIN DVOŘÁK.								
ST. LUDMILA	5/0	6/0	7/6	—	—	—	—	—
Ditto (German and Bohemian Words)	5/0	—	—	—	—	—	—	—
THE SPECTRE'S BRIDE (SOL-FA, 1/6)	2/0	2/6	5/0	—	—	—	—	—
Ditto (German and Bohemian Words)	6/0	—	—	—	—	—	—	—
STABAT MATER	2/6	2/0	4/0	—	—	—	—	—
PATRIOTIC HYMN	1/6	—	—	—	—	—	—	—
Ditto (German and Bohemian Words)	2/0	—	—	—	—	—	—	—
REQUIEM MASS	5/0	6/0	7/6	—	—	—	—	—
MASS, IN D	2/6	—	—	—	—	—	—	—
COMMUNION SERVICE, IN D	2/6	—	—	—	—	—	—	—
A. E. DYER.								
SALVATOR MUNDI	2/6	—	—	—	—	—	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	—	—	—	—	—
H. J. EDWARDS.								
THE ASCENSION	2/6	—	—	—	—	—	—	—
THE EPIPHANY	2/0	—	—	—	—	—	—	—
PRaise TO THE HOLIEST	1/6	—	—	—	—	—	—	—
EDWARD ELGAR.								
THE BLACK KNIGHT	2/0	—	—	—	—	—	—	—
ROSALIND F. ELLICOTT.								
ELYSIUM	1/0	—	—	—	—	—	—	—
THE BIRTH OF SONG	1/6	—	—	—	—	—	—	—
GUSTAV ERNEST.								
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/6)	2/0	—	—	—	—	—	—	—
T. FACER.								
RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—	—	—	—	—	—
Ditto, SOL-FA, 0/0	—	—	—	—	—	—	—	—
E. FANING.								
BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—	—	—	—	—	—
(Ditto, SOL-FA, 1/0)	—	—	—	—	—	—	—	—
HENRY FARMER.								
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	2/6	—	—	—	—	—
MYLES B. FOSTER.								
THE LADY OF THE ISLES	1/6	—	—	—	—	—	—	—
THE ANGELS OF THE BELLS (Female voices)	1/6	—	—	—	—	—	—	—
(Ditto, SOL-FA, 0/6)	—	—	—	—	—	—	—	—
THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/0)	2/6	—	—	—	—	—	—	—
SNOW FAIRIES (Female voices)	1/6	—	—	—	—	—	—	—
ROBERT FRANZ.								
PRaise YE THE LORD (117th Psalm)	1/0	—	—	—	—	—	—	—
NIELS W. GADE.								
PSYCHE (SOL-FA, 1/6)	2/6	2/0	4/0	—	—	—	—	—
SPRING'S MESSAGE (SOL-FA, 0/6)	0/6	—	—	—	—	—	—	—
ERL-KING'S DAUGHTER (SOL-FA, 0/6)	1/0	1/6	2/6	—	—	—	—	—
ZION	1/0	1/6	2/6	—	—	—	—	—
THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0	—	—	—	—	—
COMALA	2/0	2/6	4/0	—	—	—	—	—
CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—	—	—	—	—	—
HENRY GADSBY.								
LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—	—	—	—	—	—
ALCESTIS (Male voices)	4/0	—	—	—	—	—	—	—
COLUMBUS (Male voices)	2/6	—	—	—	—	—	—	—
F. W. GALPIN.								
YE OLDE ENGLYSHE PASTYMES	1/6	—	—	—	—	—	—	—
G. GARRETT.								
HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—	—	—	—	—	—
THE SHUNAMMITE	2/0	—	—	—	—	—	—	—
THE TWO ADVENTS	1/6	—	—	—	—	—	—	—
R. MACHILL GARTH.								
EZEKIEL	4/0	4/6	—	—	—	—	—	—
THE WILD HUNTSMAN	1/0	1/6	—	—	—	—	—	—
A. R. GAUL.								
A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6)	1/0	—	—	—	—	—	—	—
JOAN OF ARC (SOL-FA, 1/0)	2/6	2/0	4/0	—	—	—	—	—
PASSION SERVICE	2/6	2/0	4/0	—	—	—	—	—
RUTH (SOL-FA, 0/6)	2/0	2/6	4/0	—	—	—	—	—
THE HOLY CITY (SOL-FA, 1/0)	2/6	2/0	4/0	—	—	—	—	—
THE TEN VIRGINS (SOL-FA, 1/0)	2/6	2/0	4/0	—	—	—	—	—
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)	2/6	2/0	4/0	—	—	—	—	—
UNA	2/6	2/0	4/0	—	—	—	—	—
(Ditto, SOL-FA, 1/0)	—	—	—	—	—	—	—	—
THE LEGEND OF THE WOOD (Female voices)	1/0	—	—	—	—	—	—	—
(Ditto, SOL-FA, 0/6)	—	—	—	—	—	—	—	—
FR. GERNSHEIM.								
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—	—	—	—	—	—
E. OUSELEY GILBERT.								
SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—	—	—	—	—	—
F. E. GLADSTONE.								
PHILIPPI	2/6	—	—	—	—	—	—	—
GLUCK.								
ORPHEUS	2/6	—	—	—	—	—	—	—
F. K. HATTERSLEY.								
ROBERT OF SICILY	2/6	—	—	—	—	—	—	—
HERMANN GOETZ.								
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—	—	—	—	—	—
NGENIA	1/0	—	—	—	—	—	—	—
THE WATER-LILY (Male voices)	1/6	—	—	—	—	—	—	—
CH. GOUNOD.								
MORS ET VITA (Latin or English)	6/0	6/6	7/6	—	—	—	—	—
Ditto, SOL-FA (Latin and English)	2/0	—	—	—	—	—	—	—
REQUIEM MASS, from "Mors et Vita"	2/6	2/0	—	—	—	—	—	—
THE REDEMPTION (English words) (SOL-FA, 2/0)	5/0	6/0	7/6	—	—	—	—	—
Ditto (French Words)	5/4	—	—	—	—	—	—	—
Ditto (German Words)	10/0	—	—	—	—	—	—	—
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6	—	—	—	—	—
OUT OF DARKNESS	1/0	—	—	—	—	—	—	—
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	2/0	—	—	—	—	—
TROISIEME MESSE SOLENNELLE	2/6	—	—	—	—	—	—	—
DE PROFUNDIS (150th Psalm) (Latin Words)	1/0	—	—	—	—	—	—	—
Ditto (Out of darkness)	1/0	—	—	—	—	—	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem)	1/0	—	—	—	—	—	—	—
DAUGHTERS OF JERUSALEM	1/6	—	—	—	—	—	—	—
GALLIA (SOL-FA, 0/4)	1/6	—	—	—	—	—	—	—
A. M. GOODHART.								
EARL HALDAN'S DAUGHTER	1/0	—	—	—	—	—	—	—
ARETHUSA	2/0	—	—	—	—	—	—	—
C. H. GRAUN.								
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0	—	—	—	—	—
TE DEUM	2/0	2/6	4/0	—	—	—	—	—
ALAN GRAY.								
THE WIDOW OF ZAREPHATH	2/0	—	—	—	—	—	—	—
ARETHUSA	1/6	—	—	—	—	—	—	—
THE LEGEND OF THE ROCK-BOUY BELL	1/0	—	—	—	—	—	—	—
J. O. GRIMM.								
THE SOUL'S ASPIRATION	1/0	—	—	—	—	—	—	—
G. HALFORD.								
THE PARACLETE	2/0	—	—	—	—	—	—	—
E. V. HALL.								
IS IT NOTHING TO YOU?	0/6	—	—	—	—	—	—	—

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

	1st Part	2nd Part	3rd Part	4th Part
HANDEL.				
ALEXANDER'S FEAST	2/0	2/6	4/0	
ACIS AND GALATEA	1/0	1/6	2/6	
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6	
ALCESTE	2/0	—	—	
SEMELÉ	2/0	2/6	5/0	
THE PASSION	2/0	2/6	5/0	
THE TRIUMPH OF TIME AND TRUTH	2/0	2/6	5/0	
ALEXANDER BALUS	2/0	2/6	5/0	
HERCULES	2/0	2/6	5/0	
ATHALIAH	2/0	2/6	5/0	
ESTHER	2/0	2/6	5/0	
SUSANNA	2/0	2/6	5/0	
THEODORA	2/0	2/6	5/0	
BELSHAZZAR	2/0	2/6	5/0	
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0	
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0	
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0	
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0	
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0	
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0	
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0	
SOLOMON	2/0	2/6	4/0	
JEPHTHA	2/0	2/6	4/0	
JOSHUA	2/0	2/6	4/0	
DEBORAH	2/0	2/6	4/0	
SAUL	2/0	2/6	4/0	
CHANDOS TE DEUM	1/0	1/6	2/6	
DETTINGEN TE DEUM	1/0	1/6	2/6	
UTRECHT JUBILATE	1/0	—	—	
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MY HEART IS INDITING	0/6	—	—	
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THE WAYS OF ZION	1/0	—	—	
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