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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE WISHING BELL

A CANTATA

FOR FEMALE VOICES AND ORCHESTRA

THE WORDS WRITTEN BY

JETTA VOGEL

THE MUSIC COMPOSED BY

JOHN FRANCIS BARNETT.

First produced at the Norwich Triennial Musical Festival, 1893.

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THE WISHING BELL.

THE scene of the following Cantata is laid in a remote and legendary period, and its leading idea is suggested by the Wishing Bell at the Church of St. Mary of the Lake, Veldes, Carniola, in South Austria. This ancient Shrine stands upon an island in the lake, and is still resorted to by the neighbouring peasants, who ring the Wishing Bell in the belief that by so doing they secure the fulfilment of their wishes.

INTRODUCTION (*Instrumental*).

No. 1.—CHORUS.

Amid our purple hills that bear
Their diadem of snow,
Where sleeps as in a vision fair
The lakelet far below ;
Upon an isle with rocky shore
An ancient chapel stands
(The shrine, 'tis said, was reared of yore
By Angel builders' hands),
And there, at dawn and close of day,
The chimes their summons sound,
And call from every bight and bay
The gladsome neighbours round.
Steering through the sparkling ripples,
Launching from the narrow strand,
Gay the shallows seek the Island,
Freighted by a joyous band.
Neighbours climb the rocky pathway,
Brothers kneeling side by side,
Join in childhood's prayer together,
Son by mother, groom by bride.

SOLO.—*Soprano*.

Ah! sweet it is to kneel
At prime of Summer day !
To hear the organ peal,
The white-robed choir's lay !
And sweet at vesper hour
To seek the Island shrine,
While Benediction's power
Breathe's o'er us peace divine !

CHORUS.

We dwell content beside our lake,
By mountains girdled round :
Our way across the ripples take
When vesper bells resound.
But comes at times a deeper note
Across the mountain mere,
Among the hills the echoes float
And thrill us as we hear.

They tell of one who, bowed with grief,
Hath sought the Island shrine,
With earnest prayer for woe's relief,
With hope for aid divine.
Then hearken ere the sound be done,
And heed the cadence well,
And breathe a silent prayer for one
Who sounds the Wishing Bell.

No. 2.—RECITATIVE.—*Soprano*.

Ah! hapless folk beside your lake who dwell !
Across your circling hills grim tidings swell—
Rumours of inroad, war and dire distress :
Nearer they draw ; more near doth danger press :
Who shall deliver from invader's stroke ?
Who for the helpless break the tyrant's yoke ?

CHORUS.

Behold yon slender shallow now
That speeds across the lake ;
Behold, before her eager prow
The foaming ripples break !

Their boat doth o'er the ripples glide,
They seek the isle to-day,
Our Chieftain's Mother and his Bride,
Before the shrine to pray.

No. 3.—CHORUS.

[*At the Island Shrine.—The nuns are heard singing in the Choir, while the Mother and Bride of the Chieftain (Gertrude and Clare) are praying, previous to ringing the Wishing Bell.*]

Ave Maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix cœli porta.

Sumens illud Ave
Gabrielis ore,
Fundâ nos in pace,
Mutans Evæ nomen.

ARIA.—*Contralto* (GERTRUDE).

The Island shrine I seek, to crave
 A safe return for one
 Who bares in freedom's cause his blade,
 My loved, my soldier son.
 The frayed and knotted cord I take,
 The Wishing Bell I sound,
 While far o'er mountain and o'er lake
 The echoes circle round.

But if our country claim his life,
 Oh, may he bravely fall!
 With one last thought in danger's hour
 For her who gave her all;
 To fight e'en as his fathers fought,
 To fall, e'en as they fell!
 Be this my prayer the while I sound
 The ancient Wishing Bell!

No. 4.—DUET.—*Soprano and Contralto*.

(CLARE AND GERTRUDE.)

Once with Rudolf came we hither :
 Now we come alone,
 Memory with magic power
 Brings back look and tone.
 Hand in hand we climbed together
 Up the rocky way,
 Fain to hallow with a blessing
 His departure day.
 Rudolf! Hero! bravely wielding
 Sword for Fatherland!
 Oh, may thought of home and kindred
 Nerve and steel thy hand!
 Angel guardians watch around thee,
 Shield thee with their spell :—
 This our prayer, the while the echo
 Wakes the Wishing Bell.

No. 5.—CHORAL RECITATIVE.

[Women on the shore.

From mountain unto plain
 The dreaded tidings swell :
 A mother's prayer is all in vain,
 In vain the Wishing Bell.
 What have ye seen beyond our hills ?
 What tidings do ye bear ?
 Ye who have looked on unknown ills !
 O heralds of despair !

CHORUS.

[Women returned from the hills.

We have seen the warrior fall,
 The stately head laid low,
 And crystal fount and brooklet small
 Defiled with crimson flow.
 We have seen the standard reel,
 As the rush of war swept by ;
 We have heard athwart the battle peal,
 The charger's maddened cry.

[Women together.

From ills of battle dread,
 From foemen's cruel hand,
 From ruin fierce and red,
 Protect, O Heaven, our land.

HYMN.

Angel guards watch o'er us,
 Save us in peril's hour !
 Save the opprest, defenceless !
 Save from the foeman's power !
 Angel guards watch o'er us,
 Save us in peril's hour !

Angel guards defend us,
 Now while beyond the mere,
 Blent with rumours of battle
 The Wishing Bell we hear.
 Angel guards defend us !
 Help ! for the foe is near.

No. 6.—CHORAL RECITATIVE.

O'erwhelmed with grief they sought the isle,
 Before the shrine to pray :
 What boding fears were theirs the while
 Upon this fateful day !
 With tidings borne from o'er the hills,
 The summer day was rife :
 Of varied and conflicting ills,
 Of tumult and of strife.
 But ere the sun had sunk to rest
 Triumphal tones we hear :
 Again with peace our homes are blest,
 No foeman's might we fear.

CHORUS.

Behold the shallop now again !
 See it approach the shore !
 How little dream the loving twain
 Their hero's peril o'er.

We haste to meet them on the strand,
 To bear Count Rudolf's praise ;
 He comes in triumph to our land,
 Restoring tranquil days.

Rejoice, O suppliants from the isle !
 For long shall legend tell
 How battle's tide was turned the while
 Ye rang the Wishing Bell.

No. 7.—RECITATIVE.—*Soprano* (CLARE).

With eager hands they draw the boat to shore ;
 Rejoice ! rejoice ! they cry, the storm is o'er !
 And all the past doth like a woeful dream,
 That fadeth at the light of morning, seem :
 And courage comes again to cheer the heart
 That saw but late all hope of joy depart.

ARIA.—*Soprano* (CLARE).

The sky of life was dark with cloud,
 And storm had veiled the day;
 While smitten by the tempest, bowed
 The aspen quivering grey.
 But lo! the cloud hath rolled away!
 Beyond it shines the light!
 And fair with promise shows the day,
 Once more serene and bright.

The harp of life was hushed for me,
 Its melodies were dumb:
 Or dirge-like tones alone might be
 Upon the night breeze flung.
 But hark! like wind-harp to the air,
 Its chords awake again!
 And pour themselves, melodious, fair,
 In glad exultant strain!

No. 8.—FINALE.—MARCH WITH SOLO AND CHORUS.

Soldier, from the fight returning,
 Welcome, warrior, to thy home!
 From the well-fought field reposing,
 Rest awhile, nor longer roam.

With mirth and song and glad triumphal shout
 Hail we the Victor who hath peace restored,
 With laurel wreath the battered helm about:
 Bring flowers, fair flowers, to twine the hero's
 sword!
 To glorious rest the ragged banner leave,
 Where often we have knelt beside the shrine:
 And they who mourn the fallen there shall
 grieve,
 While solemn Requiem murmurs peace divine.

O'er lake and mountain trumpet echoes float,
 Blent with the accents of the Victor's name:
 Yet 'mid the tumult hear a softer note:

SOLO.—*Soprano*.

When Mother, Wife, their hero fondly claim,
 While we, who mourned with them, this day
 rejoice,
 And to the gladsome welcome lend our voice.

CHORUS.

Soldier, from the fight returning,
 Welcome, warrior, to thy home!
 From the well-fought field reposing,
 Rest awhile, nor longer roam.
 Soldier, from the tented plain,
 Welcome to thy home again!

SOLO.—*Soprano* (CLARE).

In thy home what thoughts were speeding
 Far o'er mountain and o'er lake:
 From yon shrine what prayers were rising,
 All for one Beloved's sake!
 Oft we sought yon island cell,
 Oft was heard the Wishing Bell.

CHORUS WITH SOLO.—*Soprano and Contralto*.

Look around on lake and mountain:
 Gaze upon each purple dell:
 By the sword that thou hast wielded,
 'Mid our valleys free we dwell.
 Ne'er shall float the foeman's banner
 On these shores where dwell the free;
 Ne'er shall hoof of hostile charger
 Trample on this daisied lea.
 Welcome, warrior, from the fight!
 Triumph, Champion of the Right!

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The instrumentation of this Cantata is for a full orchestra, including Harp, Organ, Bell in F sharp, and Triangle; but it has been so planned, that the orchestral portion of it can be performed, if desired, by a small orchestra, consisting of the usual complement of Strings, together with 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet, Kettledrums, Harp, Bell, Triangle, and Organ (the Harmonium can be used, if necessary, as a substitute for the Organ).

CONTENTS.

No	—	PAGE	
	INTRODUCTION (<i>Instrumental</i>)	1	
1.	{	CHORUS "Amid our purple hills"	4
		SOLO (<i>Soprano</i>) "Ah! sweet it is to kneel"	9
		CHORUS "We dwell content"	10
2.	{	RECITATIVE (<i>Soprano</i>) "Ah! hapless folk"	13
		CHORUS "Behold yon slender shallop"	16
3.	{	CHORUS "Ave Maris stella"	20
		ARIA (<i>Contralto</i>) WITH CHORUS "The Island shrine"	21
4.	DUET (<i>Soprano and Contralto</i>) "Once with Rudolf came we hither"	25	
5.	{	CHORAL RECITATIVE "From mountain unto plain"	30
		CHORUS "We have seen the warrior fall"	32
		HYMN "Angel guards watch o'er us"	37
6.	{	CHORAL RECITATIVE "O'erwhelmed with grief"	40
		CHORUS "Behold the shallop now again"	43
7.	{	RECITATIVE (<i>Soprano</i>) "With eager hands"	46
		ARIA (<i>Soprano</i>) "The sky of life was dark"	48
8.	{	FINALE—MARCH, WITH SOLO AND CHORUS—MARCH (<i>Instrumental</i>)	52
		CHORUS "Soldier, from the fight"	53
		SOLO (<i>Soprano</i>) WITH CHORUS "When Mother, Wife, their hero fondly claim"	57
		CHORUS "Soldier, from the fight"	58
		SOLO (<i>Soprano</i>) "in thy home"	59
		CHORUS WITH SOLO (<i>Soprano & Contralto</i>) "Look around on lake and mountain"	60

THE WISHING BELL.

INTRODUCTION.

Words by JETTA VOGEL.

Composed by JOHN FRANCIS BARNETT.

Andante.
PIANO. $\text{♩} = 88.$
p una corda.

cres. *dim.*

Allegretto. $\text{♩} = 112.$
tre corde. *mf cantabile.* *con espress.*

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

dim.

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

Andante.
p una corda. *sempre legato.*

Allegretto.
A cantabile.

dim. *p tre corde.*

Ped. * *Ped.* *

First system of musical notation. The right hand plays a melody with a slur over the first four measures. The left hand plays a rhythmic accompaniment. Pedal markings are present: *Ped.* under the first measure, ** Ped.* under the second, ** Ped.* under the third, and ** Ped.* under the fourth. A *cres.* marking is above the fifth measure, and another ** Ped.* is under the sixth measure.

Second system of musical notation. The right hand continues the melody. The left hand has a more active accompaniment. Pedal markings: *Ped.* under the first measure, ** Ped.* under the second, ** Ped.* under the third, and ** Ped.* under the fourth. Dynamics include *dim.* above the first measure and *mf espress.* above the second measure.

Third system of musical notation. The right hand melody is more complex. The left hand accompaniment is also more active. Pedal markings: *Ped.* under the first measure, ** Ped.* under the second, ** Ped.* under the third, ** Ped.* under the fourth, and ** Ped.* under the fifth. A *cres.* marking is above the sixth measure.

Fourth system of musical notation. The right hand melody is simpler. The left hand accompaniment is very active. Pedal markings: *Ped.* under the first measure, ** Ped.* under the second, ** Ped.* under the third, ** Ped.* under the fourth, and ** Ped.* under the fifth. The dynamic *agitato.* is written above the first measure.

Fifth system of musical notation. The right hand melody is simple. The left hand accompaniment is active. Pedal markings: *Ped.* under the first measure, ** Ped.* under the second, ** Ped.* under the third, ** Ped.* under the fourth, and ** Ped.* under the fifth. Dynamics include *f con passione.* above the first measure and *dim.* above the sixth measure.

Sixth system of musical notation, starting with a section marker **B** and the tempo marking *Andante.* The right hand plays a melody with a slur. The left hand plays a simple accompaniment. Dynamics include *p* at the beginning, *poco cres.* above the second measure, and *dim.* above the third measure.

Allegretto.
tre corde. cantabile. p
cres. mf
 Ped. * Ped. * Ped. *

agitato. p
cres.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

C
pp una corda.
 Ped. * Ped. *

tre corde. poco accel.
cres.
 Ped. * Ped. * Ped. *

mf poco più moto.
 Ped. *

No. 1. CHORUS AND SOPRANO SOLO.—“AMID OUR PURPLE HILLS.”

D CHORUS. SOPRANOS. *poco rit.* *Allegretto.*

ALTO. *poco rit.*

poco rit. *dim.* *Allegretto.* ♩ = 96.

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

cres. *dim.*

cres. *dim.*

cres. *dim.*

Ped. * *Ped.* *

on an isle with rock - y shore, An an - cient cha - pel stands, (The shrine, 'tis
1st ALTO. *p*

on an isle with rock - y shore, An an - cient cha - pel stands, (The shrine, 'tis

p

said, . . . was reared of yore By An - gel build - ers' hands, The

said, . . . was reared of yore By An - gel build - ers' hands, The

cres.

cres.

cres.

Ped. *

dim. *p*

shrine, 'tis said, was reared of yore By An - gel build - ers' hands:). .

dim. *p*

shrine, 'tis said, was reared of yore By An - gel build - ers' hands:). .

dim. *p*

Ped. * *Ped.* *

E

And there, at dawn and close of day, The chimes their summons sound, . . And

1st. & 2nd. ALTO.

And there, at dawn and close of day, The chimes their summons sound, . . And

Ped. * *Ped.* *

cres. *mf*

there, at dawn and close of day, The chimes their sum - mons sound, And call from ev - 'ry

cres. *mf*

there, at dawn and close of day, The chimes their sum - mons sound, And call from

cres. *mf*

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

f

bight and bay, The glad - some neighbours round, . . from ev - 'ry bight and bay, the glad - some

f

ev - 'ry bight . . and bay, . . from ev - 'ry bight and bay, the glad - some

f

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

dim. neigh - bours round, . . . *mf* the glad - some neigh - bour
dim. neigh - bours round, . . . *mf* the glad - some neigh - bours *dim.*

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

p round. . . . *F*
p round. . . . *F*

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

f Steer - ing through the spark - ling rip - ples,
f Steer - ing through the spark - ling rip - ples,

f
f
f
 * Ped. * Ped. *

Launch - ing from the nar - row strand, . . . Gay . . . the
 Launch - ing from the nar - row strand, . . .

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

shal - lops seek the Is - land, Freight - ed by . . a
 Gay . . the shal - lops seek the Is - land,

cres.

* Ped. * Ped. *

joy - ous band, freight - ed by . . a joy - ous band.
 Freight - ed by . . a joy - ous band, . . a joy - ous band.

cres.

Ped. * Ped. *

Neigh - bours climb the rock - y path - way, neigh - bours climb the rock - y
 Neigh - bours climb the rock - y path - way, neigh - bours climb the rock - y

Ped. * Ped. * Ped. *

SOPRANO. path way, . . Bro - thers kneel - ing side by side, *cres.*
 1st ALTO. path way, . . Bro - thers kneel - ing side by side, *cres.*
 2nd ALTO. path way, . . Bro - thers kneel - ing side by side, . . *cres.*

cres.

dim. *cres.*

Join in child-hood's prayer . . . to - ge - ther, Son . . . by mo - ther, *cres.*

Join in child-hood's prayer . . . to - ge - ther, Son by mo - ther, *cres.*

Join in child-hood's prayer . . . to - ge - ther, Son . . . by mo - ther, *cres.*

dim.

groom . . . by bride, son by mo - ther, groom . . . by *dim.*

groom . . . by bride, son by mo - ther, groom . . . by *dim.*

groom . . . by bride, son by mo - ther, groom . . . by *dim.*

dim.

bride, . . . groom . . . by bride.

bride. . .

bride.

p *dim.* *pp*

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

G *Andantino.* SOPRANO SOLO.

Andantino. $\text{♩} = 100.$

una corda.

Ah! sweet it is to kneel At

dim.

prime of Sum - mer day! To hear the or - gan peal, The white-robed choir's

cantabile. *cres.*

lay! And sweet at ves - per hour, To seek the

tre corde. *cres.*

mf.

Is - land shrine, While Be - ne - dic - tion's power Breathes o'er us peace di - vine!

dim.

*Ped. ** *Ped. **

p *cres.* *mf*

And sweet at ves - per hour, To seek the Is - land shrine, While Be - ne - dic - tion's

p *cres.* *cres.*

*Ped. **

dim. rit. **H Allegretto.**

power Breathes o'er us peace di - vine, breathes o'er us peace di - vine!

Allegretto.

dim. rit. *p poco accel.* *cres.*

Ped. *

dim.

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

poco rit. **CHORUS. 1st & 2nd SOPRANO.** *a tempo.*

poco rit. **1st & 2nd ALTO.** *a tempo.*

We dwell con-tent be - side our lake, By mountain's gir - dled

We dwell con-tent be - side our lake, By mountain's gir - dled

poco rit. *a tempo.*

Ped. * *Ped.* *

cres. *dim.*

round: . . Our way a-cross the rip - ples take When ves - per bells re - sound. But

cres. *dim.*

round: . . Our way a-cross the rip - ples take When ves - per bells re - sound. But

cres. *dim.*

comes at times a deep - er note, A-cross the mountain mere, A-mong the
1st ALTO.

comes at times a deep - er note, A-cross the mountain mere, A-mong the

hills . . the e - choes float, And thrill us as . . we hear . . They
1st & 2nd ALTO.

hills . . the e - choes float, And thrill us as . . we hear . . They

tell of one who bowed with grief, Hath sought the Is-land shrine, . . With earn-est prayer for

tell of one who bowed with grief, Hath sought the Is-land shrine, . . With earn-est prayer for

woe's re-lief, With hope for . . aid di-vine. Then heark-en ere the sound be done, And

woe's re-lief, With hope for . . aid di-vine. Then heark - en ere . . the

heed the ca-dence well, . . . And breathe a si-lent prayer, . . . a si-lent
 sound . . . be-done, . . . And breathe a si-lent prayer, . . . a si-lent

f

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

prayer, . . . a si-lent prayer for one Who sounds . . . the Wish-ing
 prayer, . . . a si-lent prayer for one, for one Who sounds the Wish-ing

cres. *dim.* *p*

cres. *dim.* *p*

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

Bell, . . . And breathe a si-lent prayer, a si-lent prayer for one Who sounds . . . the
 Bell, . . . And breathe a si-lent prayer, a si-lent prayer for one Who sounds . . . the

dim. *dim.* *p*

dim.

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

Wish-ing Bell.
 Wish-ing Bell.

pp

Ped. * *Ped.* *

No. 2.

RECIT.—“ AH! HAPLESS FOLK ! ”
 CHORUS.—“ BEHOLD YON SLENDER SHALLOP.”

Allegro agitato. ♩ = 160.

p

mf

SOPRANO SOLO. RECIT. *mf* *a tempo.*

Ah! hap - less folk be - side your Lake who dwell! . .

p *a tempo.*

Andante. *p* *cres.* *agitato.*

Andante. ♩ = 96. A - cross your cir - cling hills grim tid - ings swell—

p dolce. *cres.*

Ped. *

A *Allegro moderato. mf*

cres.

Ru - mours of in - road, war and dire distress.

Allegro moderato. ♩ = 132.

p

cres.

Near - er they draw; more near, more

cres.

accel.

near, more near . . . doth the dan - ger draw: . . .

accel.

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

Più allegro.

Più allegro. ♩ = 132.

p trem.

Andante con moto

Who shall de - liv - - er from in - va - der's

Andante con moto. ♩ = 104.

mf espress.

*Ped. * Ped. * Ped. S189. * Ped. **

cres.

stroke? . . . Who for the help-less break . . . the ty - - rant's

Ped. *

cres. *dim.*

yoke? . . . who for the help-less break . . . the ty - - rants yoke?

p

The women on the shore watch the boat in which Gertrude and Clare (Mother and Bride of the Chieftain, Rudolf) cross the lake to the Island Shrine.

B Allegretto. ♩ = 92.

p tranquillo. *pp rit.*

pp a tempo. *p*

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

cres.

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

CHORUS. C SOPRANO. *mf*

Be - hold yon slen - der shal - low now, . . . That

dim. *p*

* Ped. * Ped. *

speeds a - cross the Lake. . . .

dim.

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

ALTO. *mf*

Be - hold, be - fore her eag - er prow, . . . The foam - ing rip - ples

poco cres.

Ped. * Ped. * Ped. *

Be - hold, be - fore her eag - er prow, The
break, . . . Be - hold, be - fore her eag - er prow, The

f *f*

cres. *f*

Ped. * Ped. *

foam - ing rip - ples break . . .

foam - ing rip - ples break . . .

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

D *mf*
Their boat doth o'er the rip - ples

D *p*
Ped. *

dim.
glide, . . . They seek the Isle to - day, . . .

mf
Their boat doth o'er the rip - ples glide, . . . They seek the Isle to -

poco cres.
Ped. * *Ped.* *

Their boat doth o'er the rip - ples glide, They
 day Their boat doth o'er the rip - ples glide, They

f

cres.

Ped. * Ped. *

seek the Isle to - day, . . . Our Chief - tain's Mo - ther and his Bride, Be -
 seek the Isle to - day, . . . E Our Chief - tain's Mo - ther and his Bride, Be -

p *espress. e legato.*

p *espress.*

Ped. *

- fore our Shrine to pray, . . . be - fore our Shrine to
 - fore our Shrine to pray, . . . be - fore our Shrine to

p

Ped. * Ped. * Ped. *

pray, . . . Their boat doth o'er the rip - ples glide, They
 pray, . . . Their boat doth o'er the rip - ples glide, The

cres. *f*

cres. *f*

seek the Isle to-day, . . . Our Chief-tain's Mo-ther and his Bride, Be-
seek the Isle to-day, . . . Our Chief-tain's Mo-ther and his Bride, Be-
fore our Shrine to pray, . . . to pray, . . . be-fore our Shrine to
fore our Shrine to pray, . . . to pray, . . . be-fore our Shrine to
pray, . . . to pray, . . . to pray.
pray, . . . to pray.

Ped. * *Ped.* * *Ped.* *
dim. *p* *sempre dim.*
dim. *p* *sempre dim.*
dim. *p* *sempre dim.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *
pp *pp* *pp* *dim.*
Ped. * *Ped.* * *Ped.* * *Ped.* *
Ped. * *Ped.* *

No. 3. SOLO AND CHORUS.—“THE ISLAND SHRINE I SEEK.”

At the Island Shrine.—The nuns are heard singing in the Choir, while Gertrude and Clare are praying previous to ringing the Wishing Bell.

Allegro moderato. ♩ = 116.

mf *cres.* *f* *mf* *cres.*

p *Ped.* * *Ped.* *

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

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

ff *Ped.* *

CHORUS.*

SOPRANO.

A Andante ma non troppo.

poco cres.

A - ve Ma - ris Stel - la, A - ve Ma - ter al - ma, At - que sem - per

1st & 2nd ALTO.

poco cres.

A - ve Ma - ris Stel - la, A - ve Ma - ter al - ma, At - que sem - per

A Andante ma non troppo. ♩ = 92.

pp sostenuto.

poco cres.

Ped.

*

Ped.

*

Ped.

*

* The Ladies in the Choir are to remain seated whilst singing in this number.

dim. *p*

Vir - go, Fe - lix coe - li por - ta, . . . Su - mens il - lud A - ve Ga - bri - e - lis

dim. *p*

Vir - go, Fe - lix coe - li por - ta, Su - mens il - lud A - ve

dim.

Ped. *

mp **B**

CONTRALTO SOLO.
GERTRUDE.

The

poco cres. *dim.* *pp*

o - re, Fun - da nos in pa - ce, Mu - tans E - vae no - men.

poco cres. *dim.* *pp*

Ga - bri - e - lis o - re, Fun - da nos in pa - ce, in pa - ce . . .

Andante cantabile.

Andante. ♩ = 84

Ped. *

cres.

Is - land Shrine, the Shrine I seek, to crave A safe re - turn, a safer return for one Who bares

Andante. ♩ = 84

p

Ped. *

dim.

. . . in freedom's cause his blade, My loved, my war - ri - or son, . . . my war - ri - or son.

dim.

Ped. *

agitato.
mf

The frayed . . . and knotted cord I

cres. *dim.* *p colla voce.*

take, . . . The Wish - ing Bell I sound,

mf Bell.

Ped. * *Ped.* *

tranquillo. *dim.*

While far o'er mountain and o'er lake The e - choes cir - cle

dim. *p* *Ped.* *

C Andante con moto.

round.

CHORUS.
SOPRANO.

p

Su - mens il - lud A - ve Ga - bri - e - lis o - re,

ALTO.

p

Su - mens il - lud A ve Ga - bri - e - lis

C Andante con moto.

Ped. *

But

poco cres. *dim.* *pp*

Fun - da nos in pa - ce, Mu - tans E - vae no - men.

poco cres. *dim.* *pp*

o - re, Fun - da nos in pa - ce, . . in pa - ce. . .

Andante. *cres.*

if our coun - try claim his life, Oh, may he bravely fall ! With one last thought in dangers's hour,

Andante. ♩ = 84.

cres.

For her who gave her all ; To fight e'en as his fa - thers fought, to

cres.

f

fight . . e'en as his fa - thers fought, To fall, e'en as they fell ! Be this my

mf

Ped. * *Ped.* *

prayer, be this my prayer, . . . the while I sound The ancient Wish-ing

dim. *p*

Bell. *dim.* *p*

Bell. . . Be this my

CHORUS. SOPRANO. *p* *pp*

A - ve Ma-ris Stel - la, A - ve Ma-ter al - ma, . . . At - que

CHORUS. 1st & 2nd ALTO. *p* *pp*

A - ve Ma-ris Stel - la, A - ve Ma-ter al - ma At - que

p *pp* * *R.H.*

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

prayer the while I sound, I sound The ancient Wish-ing Bell. . . .

cres. *mf* *dim.*

dim.

sem - per Vir - go, Fe - lix coe - li por - ta. . . .

sem - per Virgo, *dim.*

sem - per Vir - go, Fe - lix coe - li por - ta. . . .

p *pp*

Ped. *

* The small notes are only to be used when this Aria is sung without Chorus.

No. 4.

DUET.—"ONCE WITH RUDOLF CAME WE HITHER"

Allegro agitato. ♩ = 152.

p *mf* *cres.*

Ped. *

f *p*

Ped. *

rit. *p* *espress.* *ad lib.* *dim.* *p*

A Allegretto ma non troppo. ♩ = 126.

a tempo. *dim.*

CLARE

Once with Ru - dolf came we hi - ther : Now we come . . .

GERTRUDE.

Once with Ru - dolf came we hi - ther : Now we come . . .

dim. *mf*

a - lone, Me - mo -
 a - lone, Me - mo -

dim. *espress.* *cres.* *mf*

dim.

ry with ma - gic pow - er, Brings back look and tone.
 - ry with ma - gic pow - er, Brings back look and tone.

dim.

dim.

B

Hand in hand we

B

cres. *cres.*

climbed to - ge - ther Up the rock - y way,
 Hand in hand we climbed to - ge - ther,

cres.

cres.

Ped. * *Ped.* *

mf

Fain to hal - low with . . a bless - ing His . . de - par -

mf

Fain to hal - low with a bless - ing His . . de - par -

mf

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

dim. C

ture day.

dim.

ture day.

dim. *p* C *dim.*

f

Ru - dolf!

f

Ru - dolf!

f

cres. *Ped.* *

He - ro! brave - ly wield - ing Sword for Fa - ther - land!

He - ro! brave - ly wield - ing Sword for Fa - ther - land!

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

Oh, . . . may thought . . . of

Oh, . . . may

espress.

p

espress.

dim.

p

Ped. * *Ped.* *

Home . . . and kin - - - dred Nerve and

thought . . . of Home and kin - - - dred

cres.

cres

Ped. *

steel . . . thy hand! . . .

Nerve and steel thy hand! . . .

f

cres.

f

E

mf

p espress.

Ped. *

rall. *a tempo.*

rall. *a tempo.* An - gel Guar - dians watch a - round

An - gel Guar - dians

p

rall. *a tempo.*

mf

thee, . . . Shield thee with their spell, An-gel Guar-dians

watch, . . . watch a-round . . . thee, An-gel Guar-dians

cres.

Ped. * Ped. *

dim. **F**

watch a-round . . . thee, . . . Shield thee with their spell:—

watch a-round thee, Shield thee with their spell:—

dim.

F

p

Ped. *

p

This our prayer, the while the e-cho Wakes the Wish-ing Bell. . .

This our prayer, the while the e-cho Wakes the Wish-ing Bell. . .

Bell.

Ped.

cres. *rit.* *pp*

* Ped. * Ped. * Ped. *

No. 5.

{ CHORAL RECIT.—“FROM MOUNTAIN UNTO PLAIN.”
 CHORUS.—“WE HAVE SEEN THE WARRIOR FALL.”

The dwellers of the shore await in dread suspense the return of some of their number who have ascended the hills to watch the battle raging beyond.

Allegro con fuoco. ♩ = 160.

f

cres.

CHORUS. ALTO.
 A *Meno mosso.* *f*

From

Meno mosso. ♩ = 132.

fp trem.

Ped.

cres.

moun - tain un - to plain, The dread - ed tid - ings swell: . . .

cres.

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

001

Allegro con fuoco.

Allegro con fuoco. ♩ = 160.

f

B *mp*

A

sf dim. rit. p

Poco andante. *dim.*

mo-ther's pray'r is all in vain : In vain the Wish-ing Bell, in vain the Wish - ing

Poco andante. ♩ = 96.

*Ped. **

Più lento. *Allegro ma non troppo.*

Bell. Più lento. ♩ = 72. *Allegro ma non troppo. ♩ = 138.*

Bell. f

*Ped. ** *Ped. **

cres.

C

What have ye seen be - yond our hills? What ti - dings do ye

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

bear? Ye who have look'd on un - known ills! O her - alds of de -

cres. *cres.*

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

spair!

accel. *Allegro con fuoco.*

Allegro con fuoco. $\text{♩} = 104.$

accel. *ff*

Ped. * *Ped.* *

D CHORUS. SOPRANO.

We have

f *cres.* *R.H.*

Ped. *

(The women returned from the hills.)

seen the war - ri - or fall: The state - ly head laid low, And

Ped. * 8189.

crys - tal fount and brook - let small, De - filed with crim - son flow.

Ped. *

We have seen the stan - dard reel, . . . As the

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

rush of war swept by: We have heard ath - wart the bat - tle peal, The

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

charg - er's mad - dened cry.

ALTO. marcato.
f

From ills of bat - tle

E

dread, . . . From foe - man's cru - el hand,

Ped. *

We have seen the stan - dard reel, . . . As the rush of war swept
From ru - in fierce . . .

marcato.

Ped. * *Ped.* *

by: . . . We have seen the stan - dard reel, As the rush of war swept by: We have
and red, Pro - tect, pro -

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

heard ath - wart the bat - tle peal, the bat - tle peal, The charg - er's maddened
- tect, . . . O . . . Hea - ven, our land, . . . From ru - in fierce and

cres. *ff*

cres. *ff*

cres. *ff*

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

cry. From
 red.
 trem.
 Ped. * Ped. *

ills of bat - tle dread, From foeman's cru - el hand, from foe - man's . .
 From ills of bat - tle dread, From foeman's cru - el hand, from foeman's cru - el

. . . cru - el hand, From ru - in fierce and red, . . . from ru - in fierce, Pro -
 hand, From ru - in fierce and red, . . . from ru - in fierce and red, . . . Pro -

poco accel. *cres.*

- tect, O Hea - ven, our . . land, pro - tect our land, From ru - in fierce and
 tect, O Hea - ven, our . . land, pro - tect our land, . . From ru - in fierce and

ff

red, Pro - tect, O Hea - ven, our . . land, pro - tect our

red, . . Pro - tect, O Hea - ven, our . . land, pro - tect our

G *cres.*
land, From ru - in fierce and red, Pro - tect, O

cres.
land, . . From ru - in fierce and red, Pro - tect, O

G *cres.*

ff
Hea - ven, our land. . . .

ff
Hea - ven, our land. . . .

ff *dim.* *Bell.* *sf* *sf*

Ped.

Meno allegro. $\text{♩} = 58.$

pp una corda.

*

SOPRANO. *p* *cres.* *mf*

An - gel guards watch o'er us, Save us in pe - ril's hour! . . . Save the op - prest, de -

1st & 2nd ALTOS. *pp* *mf*

An - gel guards watch o'er . . . us, . . . Save . . .

p *tre corde.* *cres.* *mf*

fence - less! Save from the foe - man's power! . . . An - gel guards

us in . . . pe - - ril's hour! . . . Save . . .

cres. *dim.*

watch o'er us, Save us in pe - ril's hour! . . .

cres. *dim.*

us in . . . pe - ril's hour! . . .

cres. *dim.*

I *p* *dim.* *pp*

An - gel guards de - fend us! Now while be - yond the mere, Blent with roar of

An - gel guards de - fend us! Now while be - yond the mere, Blent with roar of

I *p* *dim.* *pp*

bat - tle The Wish - ing Bell we hear. . . . An - gel

bat - tle The Wish - ing Bell we hear. . . . An

K *mf*

guards, . . . An - gel guards de - fend us! Help! for the foe is near, the

gel guards de - fend . . . us! Help! for the foe is near, the

cres. *f* *Ped.* *

dim. *p* *cres.*

foe . . . is near! . . . An - gel guards watch o'er us, Save us in pe - ril's

foe . . . is near! . . . An - gel guards watch o'er . . .

dim. *p* *cres.*

mf hour! . . . Save the op-*prest*, de - fence - less! Save from the foe-man's pow - er! *dim.*

us, . . . Save the op-*prest*, de - fence - less! Save from the foe-man's pow - er! *dim.*

p dolce. An - gel guards watch . . . o'er us, *Andante. pp* An - gel guards watch o'er us,

p dolce. An - gel guards watch . . . o'er us, *pp* An - gel guards watch o'er us,

p dolce. *pp* *Andante. ♩ = 92.*

*Ped. * Ped. **

poco cres. Save us in pe - ril's *dim.*

poco cres. Save us in pe - ril's *dim.*

una corda. poco cres. dim.

*Ped. **

pp hour!

pp hour!

*pp Bell. Ped. **

No. 6.

{ CHORAL RECIT.—“ O’ERWHELMED WITH GRIEF.”
 { CHORUS.—“ BEHOLD THE SHALLOP NOW AGAIN.”

Andante. ♩ = 80.

mf dim. p mf

CHORUS. SOPRANO.

ALTO.

O'er - whelm'd with grief they sought the Isle, Be - fore . . the Shrine to

O'er - whelm'd with grief they sought the Isle, Be - fore . . the Shrine to

pray : . . What bod - ing fears were theirs the while Up - on this fate - ful

pray : . . What bod - ing fears were theirs the while Up - on this fate - ful

dim. p

dim. p

*Ped. **

*Ped. **

*Ped. **

Allegro moderato.

day !

day !

Allegro moderato. ♩ = 104.

cres. mf f

cres. mf f

Meno allegro.

With tid - ings borne from o'er the hills, The
 With tid - ings borne from o'er the hills, The

Meno allegro. ♩ = 96.

sum-mer day was rife : Of va - ried and con - flict - ing ills, Of tu - mult and of
 sum-mer day was rife : Of va - ried and con - flict - ing ills, Of tu - mult and of

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

B Moderato. *dim. p* *dim.* *pp*
 strife ;
 strife ;

B Moderato. ♩ = 96.
pp

pp Poco più moto.
 But ere . . the sun had sunk to rest, Tri -

Poco più moto. ♩ = 104.
pp
Ped * *Ped.* *

C Moderato.

umphal tones we hear. A - gain with *pp*

C Moderato. ♩ = 96.

pp

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

Poco più moto.

peace our homes are blest, our homes are blest, . . . No
gain . . . with peace our homes are blest, . . . our homes . . . are blest, . . .

Poco più moto. ♩ = 104.

*Ped. **

cres. f rit.

foe - man's might, no foe-man's might we fear. *rit.*

cres. f rit.

No foe - man's might . . . we fear.

cres. f rit.

*Ped. * Ped. **

Allegretto.

Allegretto. ♩ = 92.

pp tranquillo.

a tempo.

a tempo.

pp a tempo.

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

mf

Be - hold the shal - lop now a - gain! . . . See it ap - proach the

p

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

dim.

shore!

mf

Be - hold the

poco cres.

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

shal - lop now a - gain! . . . See it ap - proach the shore!

*

f

How lit - tle dream the lov - ing twain Their he - ro's pe - ril's o'er. . .

f

How lit - tle dream the lov - ing twain Their he - ro's pe - ril's o'er. . .

E

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

legato. *dim.*

We haste to meet them on the shore, To bear Count Ru - dolf's praise, . . He

p *dim.*

We haste to meet them on the shore, To bear Count Ru - dolf's praise, . . He

p *dim.*

Ped. *

dim. *cres.*

comes in tri - umph, to our land, Re - stor - ing tran - quil days, . . Re - joice, O sup - pliants

dim.

comes in tri - umph, to our land, Re - stor - ing tran - quil days, . .

dim. *cres.*

of the Isle! For long shall le - gend tell . . How

Re-joyce, O sup - pliants of the Isle! For long shall le - gend tell . . How

f

cres.

f

f

Ped. * *Ped.* *

bat - tle's tide was turn'd, . . For long shall le - gend tell, . . How bat - tle's

bat - tle's tide was turn'd, . . For long shall le - gend tell, . . How bat - tle's

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

tide . . was turn'd The while ye rang the Wish - ing Bell.

tide . . was turn'd The while ye rang the Wish - ing Bell.

cres.

cres.

ff

ff *attaca.*

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

No. 7. } RECIT.—“ WITH EAGER HANDS THEY DRAW THE BOAT.”
 ARIA.—“ THE SKY OF LIFE WAS DARK.”

F Allegro.

Allegro. ♩ = 138.

f R.H. *dim.*

CLARE. *mf* 3

With ea - ger hands they draw the boat to

p

shore ; Re-joice ! re-joice ! they cry, the storm is . . .

mf

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

G RECIT.

o'er ! And all the past . . doth like a woe - ful dream, That

dim. 3 *trem.*

*Ped. **

cres.

fa - deth at the light of morn-ing, seem : And cou - rage comes a - gain to

sempre pp

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

mf *dim.*

cheer the heart That saw but late all hope . . . of joy de - .

Ped. *

Moderato.

part.

Moderato. ♩ = 120.

p leggiero. R.H.

Ped. 3 * *Ped.* 3 *

poco accel. *poco rit.*

cres. *dim.*

Ped. *

p espress.

H

a tempo.

The sky of Life was

Musical notation for the first system. The vocal line (treble clef) contains the lyrics "The sky of Life was". The piano accompaniment (bass clef) features a continuous pattern of triplets. Pedaling instructions "Ped." are placed below the piano line, with asterisks indicating the end of the pedal effect. The dynamic marking *p* is present.

dark, was dark . . . with . . . cloud, . . .

Musical notation for the second system. The vocal line (treble clef) contains the lyrics "dark, was dark . . . with . . . cloud, . . .". The piano accompaniment (bass clef) continues with the triplet pattern. Pedaling instructions "Ped." and asterisks are used. The dynamic marking *mf* is present.

And storm had veiled the

Musical notation for the third system. The vocal line (treble clef) contains the lyrics "And storm had veiled the". The piano accompaniment (bass clef) continues with the triplet pattern. Pedaling instructions "Ped." and asterisks are used. Dynamic markings *pp*, *dolce.*, and *dim.* are present.

day ; While smit - - ten by the tem - - pest, bowed The

Musical notation for the fourth system. The vocal line (treble clef) contains the lyrics "day ; While smit - - ten by the tem - - pest, bowed The". The piano accompaniment (bass clef) continues with the triplet pattern. Pedaling instructions "Ped." and asterisks are used. The dynamic marking *cres.* is present.

as - pen qui - vering grey. . . . But lo ! the cloud hath

Musical notation for the fifth system. The vocal line (treble clef) contains the lyrics "as - pen qui - vering grey. . . . But lo ! the cloud hath". The piano accompaniment (bass clef) continues with the triplet pattern. Pedaling instructions "Ped." and asterisks are used. Dynamic markings *dim.* and *f* are present.

rolled, . . . hath rolled a - way! . . . Be -

Ped. 3 * 3

- yond it shines the light! . . . And fair with

cres. con passione.

Ped. 3 * *Ped.* 3 * *Ped.* 3 *

pro - - - mise shews the day Once more se -

dim.

Ped. 3 * *Ped.* 3 * *Ped.* 3 *

rall. I *a tempo.*

- rene and bright.

a tempo. 3 *dolce.*

p rall. colla voce. *p*

Ped. 3 * *Ped.* 3

poco accel.

Ped. 3 * *Ped.*

p
The

poco rit. *a tempo.* *R.H.*

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

espress.
Harp of Life was hushed, was hushed . . . for . . .

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

me: . . . Its

mf *dolce.* *pp* *dim.*

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

me - lo - dies were dumb: Or dirge - - like tones a -

mf *cres.*

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

lone might be Up - on the night - breeze flung. But

cres.

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

f *agilato.* *cres.*

hark! Like wind-harp to the air, Its chords awake a

mf *cres.*

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

ff *con passione.*

- gain! And pour . . . them-selves, me - lo - di-ous,

f

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

fair, . . . In glad ex - ult - - ant strain,

dim.

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

dim.

Me - lo - di-ous, fair, . . . In glad

dim. *p* *dim.*

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

rall.

. . . ex - ult - - ant strain. . .

pp *colla voce.* *pp*

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

No. 8. FINALE. MARCH, WITH SOLO AND CHORUS.—"SOLDIER, FROM THE FIGHT RETURNING."

Return of the victors. The women greeting the warriors marching past.

Allegro. $\text{♩} = 96$.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- System 1:** Starts with a piano (*pp*) dynamic. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.
- System 2:** Includes a *ten.* (tenuto) marking and a *pp ten.* dynamic. The melody continues with some grace notes.
- System 3:** Features two *ten.* markings. The accompaniment has some triplet-like patterns.
- System 4:** Includes *ten.*, *poco cres.*, and *ten.* markings. The melody has some chromatic movement.
- System 5:** Contains *dim.* and *p dolce.* markings. It includes a section marked 'A' with a fermata. Pedal markings (*Ped.*) and asterisks are present at the bottom.
- System 6:** Features a *cres.* (crescendo) marking. The piece concludes with a final chord and a fermata. Pedal markings and asterisks are present at the bottom.

p
Ped. *

cres.
Ped. *

f *cres.* *dim.* B

CHORUS.
SOPRANO.

Sol - dier, from the fight, from the fight re - turn - ing,
1st & 2nd ALTO.

Sol - dier, from the fight, from the fight re - turn - ing,

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

cres.

Wel - come war - ri - or to thy home! wel - come war - ri - or to thy home!

Wel - come war - ri - or to thy home! wel - come war - ri - or to thy home!

cres.
cres.
cres.

From the well fought field re-pos - ing, Rest a-while, nor long - er roam,

From the well fought field re-pos - ing, Rest a-while, nor long - er roam,

f

cres.
rest a-while, nor long - er roam, . . nor long - er roam.

cres.
rest a-while, nor long - er roam, . . nor long - er roam.

cres. *dim.*

f
With mirth, and song, and glad . . tri -

f
With mirth, and song, and glad . . tri -

p

p

- umph - al shout, Hail we the Vic - tor who hath peace re - stored, With

- umph - al shout, Hail we the Vic - tor who hath peace re - stored, With

cres. *dim.* *p*

lau - rel wreath the bat - - tered helm a - bout : Bring flow - ers, . .

lau - rel . . wreath . . the bat - - tered helm a - bout : Bring flow - ers, . .

mf

. fair flow - ers to twine the he - ro's sword. To glo - ri - ous rest the

fair flow - ers to twine the he - ro's sword. To glo - ri - ous rest the

mf

cres.

rag - ged ban - ner leave, Where of - ten we have knelt be - side . . the

rag - ged ban - ner leave, Where of - ten we have knelt be - side . . the

cres.

Shrine: And they who mourn the fall - en there shall grieve, While

Shrine: And they who mourn the fall - en there shall grieve, While

pp

pp

dim. pp

so - lemn Re - quiem mur - murs peace di - vine.

so - lemn Re - quiem mur - murs peace di - vine.

O'er lake and moun - tain trum - pet e - choes

O'er lake and moun - tain trum - pet e - choes

p *mf*

float, Blent with the ac - cents of the Vic - tor's name: Yet

float, Blent with the ac - cents of the Vic - tor's name: Yet

cres. *p*

cres. *p*

f *dim.* *p*

mf *cres.* **E**

When Mo - - ther, Wife

'mid the tu - mult hear a soft - er note, While we, . . . who

'mid the tu - mult hear a soft - er note, While we, . . . who

cres.

Ped. *

legato. *dim.* *cres.*

. . . their He - ro fond - ly claim, While we, who mourned with them, . . . this day re -

mourned with them, this day . . . re - joice, . . .

mourned with them, this day . . . re - joice, . . .

dim. *cres.*

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

dim. *calando.* *p*

- joice, And to the glad - some wel - come lend our voice. . .

. . . And to the glad - some wel - come lend our voice. . .

. . . And to the glad - some wel - come lend our voice. . .

dim. *calando.* *p*

dim. *calando.* *p* *ten.* *p* *a tempo.*

Ped. * *Ped.* *

CHORUS SOPRANO.

F

Sol - dier, from the fight, from the fight re - turn - ing,

poco cres.

cres.

from the fight re - turn - ing, Wel - come war - ri - or, . .

poco cres.

cres.

Wel - come war - ri - or, wel - come war - ri - or to thy home !

Wel - come war - ri - or, wel - come war - ri - or to thy home !

G *mf*

mf

G

mf

cres.

cres.

cres.

From the well fought field re - pos - ing, Rest a - while, nor long - er roam.

From the well fought field re - pos - ing, Rest a - while, nor long - er roam.

f *cres.* *ff*

Sol-dier, from the tent-ed plain, Wel - come to thy home a - gain!

f *cres.* *ff*

Sol-dier, from the tent-ed plain, Wel - come to thy home a - gain!

f L.H. *cres.* *ff* *trem.* *pp una corda.*

CLARE.

In thy home what

R.H. L.H. *sempre pp* *Ped.*

thoughts were speed - ing, Far o'er moun - tain, and o'er lake;

* *poco cres.*

From you Shrine, what prayers were ris - ing, All for one Be -

poco cres.

poco cres.

lov - ed's sake! Oft we sought you Is - land Cell!

poco cres.

dim. rit. **I**

oft was heard the Wish - ing Bell . .

rit. *f a tempo.*

CHORUS.
SOPRANO.

Look a - round . . look a - round . . on lake and moun - tain :

1st & 2nd ALTO.

Look a - round . . on lake and moun - tain :

cres. *ff*

Gaze up - on each pur - ple dell : By the sword . . that thou hast

cres. *ff*

Gaze up - on each pur - ple dell : By the sword . . that thou hast

cres. *ff*

Ped. * *Ped.*

K

wield - ed, 'Mid our val - - leys free we dwell . .

wield - ed, 'Mid our val - - leys free we dwell . .

K

L. H.

* *Ped.* * *Ped.* *

CLARE.
 Ne'er shall float the foe - man's ban - ner On these shores where dwell the free ;

GERTRUDE.
 Ne'er shall float the foe - man's ban - ner On these shores where dwell the free ;

SOPRANO.
 Ne'er shall float the foe - man's ban - ner On these shores where dwell the free ;

1st ALTO.
 Ne'er shall float the foe - man's ban - ner On these shores where dwell the free ;

2nd ALTO.
 Ne'er shall float the foe - man's ban - ner On these shores where dwell the free ;

cres.
 Ne'er shall hoof . . . of hos - - tile charg - er Tram - - -

cres.
 Ne'er . . . shall hoof . . . of hos - tile charg - er Tram - - ple

cres.
 Ne'er shall hoof . . . of hos - - tile charg - er Tram - - -

cres.
 Ne'er . . . shall hoof . . . of hos - tile charg - er Tram - ple

cres.
 Ne'er . . . shall hoof . . . of hos - tile charg - er Tram - - ple

cres.

*Ped. **

ple on this dais - ied lea, on . . this
 on this dais - ied lea, . . . on this
 ple on this dais - ied lea, on . . this
 on . . this dais - ied lea, . . . on this
 on this dais - ied lea, . . . on this

ff
 dais - ied lea. . . Look a - round . . on lake and moun - tain :
 dais - ied lea. . . Look a - round . . on lake and moun - tain :
ff
 dais - ied lea. . . Look a - round . . on lake and moun - tain :
ff
 dais - ied lea. . . Look a - round . . on lake and moun - tain :
ff
 dais - ied lea. . . Look a - round . . on lake and moun - tain :
ff
 Ped. * Ped. * Ped. *

Gaze up - on each pur - ple dell : By the sword . .

Gaze up - on each pur - ple dell : By the sword . .

Gaze up - on each pur - ple dell : By the sword . .

Gaze up - on each pur - ple dell : By the sword . .

Gaze up - on each pur - ple dell : By the sword . .

Ped. * *Ped.* *

. . that thou . . hast wield - ed, 'Mid our val - leys free we dwell . .

. . that thou . . hast wield - ed, 'Mid our val - leys free we dwell . .

. . that thou . . hast wield - ed, 'Mid our val - leys free we dwell . .

. . that thou . . hast wield - ed, 'Mid our val - leys free we dwell . .

. . that thou . . hast wield - ed, 'Mid our val - leys free we dwell . .

8va

Ped. *

p Wel - come, war - ri - or, *cres.* wel - come, war - ri - or from the fight!

Wel - come, war - ri - or, *cres.* wel - come, war - ri - or

p Wel - come, war - ri - or, *cres.* wel - come, war - ri - or from the fight!

p Wel - come, war - ri - or, *cres.* wel - come, war - ri - or from the fight!

Wel - come, war - ri - or, *cres.* wel - come, war - ri - or

p *cres.*

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

f Welcome, war-ri-or, wel-come from the fight, wel-come, wel-come, war-ri-or,

from the fight, Wel-come, war-ri-or, wel-come, wel-come from the fight,

f Welcome, war-ri-or, wel-come from the fight, wel-come, wel-come, war-ri-or,

Wel-come, war-ri-or from the fight, . . wel-come, war-ri-or, wel-come, war-ri-or,

from the fight, Wel-come, war-ri-or, wel-come, wel-come from the fight,

Sva......

f *cres.*

Ped. * *Ped.* *

M *ff*

wel - come, war - ri - or from the fight! Cham - pion of the

ff

wel - come, war - ri - or from the fight! Cham - pion of the

ff

wel - come, war - ri - or from the fight! Cham - pion of the

ff

wel - come, war - ri - or from the fight! Cham - pion of the

ff

wel - come, war - ri - or from the fight! Cham - pion of the

M
Sua

ff

Ped. * *Ped.* *

sempre ff *rit.*

right! Tri - umph, tri - umph, Cham - pion

sempre ff *rit.*

right! Tri - umph, tri - umph, Cham - pion

sempre ff *rit.*

right! Tri - umph, tri - umph, Cham - pion

sempre ff *rit.*

right! Tri - umph, tri - umph, Cham - pion

sempre ff *rit.*

right! Tri - umph, tri - umph, Cham - pion

Sua

sempre ff *rit.*

Più Allegro.

of the right!

of the right!

of the right!

of the right!

of the right!

Più Allegro. ♩ - 120.

Sva.

L.H.

Ped.

sempre Ped.

rit.

trem.

* *Ped.*

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OF

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HYMN TO THE CREATOR	1/0	—	—	SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9)	2/0	—	—
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NINEVEH	2/6	3/0	4/0	THE WATER LILY	2/6	—	—
ROCK OF AGES (Latin and English) (Sol-FA, 0/4)	1/0	—	—	VILLAGE SCENES (Female voices) (Sol-FA, 0/9)	1/6	—	—
THE BALLAD OF THE CLAMPHERDOWN	1/0	—	—	J. MAUDE CRAMENT.			
(DITTO, Sol-FA, 0/8)				I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
THE FLAG OF ENGLAND (Sol-FA, 0/9)	1/6	—	—	W. CRESER.			
THE FROGS AND THE OX (Operetta) (Sol-FA, 0/6)	1/0	—	—	EUDORA (A dramatic Idyll)	2/6	—	—
THE INCHCAPE ROCK	1/0	—	—	W. CROTCH.			
THE LORD'S PRAYER (Sol-FA, 0/6)	1/0	—	—	PALESTINE	3/0	3/6	5/0
THE SPIDER AND THE FLY (Operetta) (Sol-FA, 0/6)	1/0	—	—	W. H. CUMMINGS.			
DUDLEY BUCK.				THE FAIRY RING	2/6	—	—
THE LIGHT OF ASIA	3/0	3/6	5/0	W. G. CUSINS.			
EDWARD BUNNETT.				TE DEUM, IN B FLAT	1/6	—	—
OUT OF THE DEEP (130th Psalm)	1/0	—	—	FÉLICIEN DAVID.			
T. A. BURTON.				THE DESERT (Male voices)	1/6	2/0	3/0
CAPTAIN REECE (Boys' voices) (Sol-FA, 0/6)	1/0	—	—	H. WALFORD DAVIES.			
THE TRAGEDY OF COCK ROBIN (Short Action Piece) (Sol-FA, 0/3)	0/8	—	—	HERVÉ RIEL	1/0	—	—
W. BYRD.				THE TEMPLE	4/0	5/0	6/0
MASS FOR FOUR VOICES	2/6	—	—	THE THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—
CARISSIMI.				P. H. DIEMER.			
JEPHTHAH	1/0	—	—	BETHANY	4/0	—	—
A. VON AHN CARSE.				M. E. DOORLY.			
THE LAY OF THE BROWN ROSARY ...	2/6	—	—	LAZARUS	2/6	—	—
GEORGE CARTER.				F. G. DOSSERT.			
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6	COMMUNION SERVICE, IN E MINOR	2/0	—	—
WILLIAM CARTER.				MASS, IN E MINOR	5/0	—	—
PLACIDA (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	LUCY K. DOWNING.			
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FOURTH MASS, IN C	1/0	1/6	2/6	T. F. DUNHILL.			
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6	TUBAL CAIN (Ballad)	1/0	—	—
SECOND MASS, IN D MINOR	2/0	2/6	3/6	F. DUNKLEY.			
THIRD MASS (CORONATION)	1/0	1/6	2/6	THE WRECK OF THE HESPERUS ...	1/0	—	—

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COMMUNION SERVICE, IN D	2/6	—	—	HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—
MASS, IN D	2/6	—	—	THE SHUNAMMITE	3/0	—	—
PATRIOTIC HYMN... ..	1/6	—	—	THE TWO ADVENTS	1/6	—	—
Ditto (German and Bohemian Words)	3/0	—	—	R. MACHILL GARTH.			
REQUIEM MASS	5/0	6/0	7/6	EZEKIEL	4/0	—	—
ST. LUDMILA	5/0	6/0	7/6	THE WILD HUNTSMAN	1/0	1/6	—
Ditto (German and Bohemian Words)	8/0	—	—	A. R. GAUL.			
STABAT MATER (SOL-FA, 1/6)	2/6	3/0	4/0	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
THE SPECTRE'S BRIDE (SOL-FA, 1/6)	3/0	3/6	5/0	Ditto, SOL-FA, 0/9	—	—	—
Ditto (German and Bohemian Words)	6/0	—	—	A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...	1/0	—	—
A. E. DYER.				ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0
ELECTRA OF SOPHOCLES	1/6	2/0	—	JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
SALVATOR MUNDI	2/6	—	—	PASSION SERVICE	2/6	3/0	4/0
H. J. EDWARDS.				RUTH (SOL-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
PRAISE TO THE HOLIEST	1/6	—	—	THE ELFIN HILL (Female voices)	1/0	—	—
THE ASCENSION	2/6	—	—	THE HARE AND THE TORTOISE (SOL-FA, 0/6) ...	2/0	—	—
THE EPIPHANY	2/0	—	—	THE HOLY CITY (SOL-FA, 1/0)	2/6	3/0	4/0
EDWARD ELGAR.				THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
CARACTACUS (SOL-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	Ditto, SOL-FA, 0/8	—	—	—
KING OLAF (SOL-FA, Choruses only, 1/6) ...	3/0	—	5/0	THE PRINCE OF PEACE (SOL-FA, 1/0)	2/6	3/0	4/0
TE DEUM AND BENEDICTUS	1/0	—	—	THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
THE APOSTLES (Parts I. & II)	5/0	6/0	7/6	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
(Choruses and Words of Solos only, SOL-FA, 2/6)	—	—	—	UNA (SOL-FA, 1/0)	2/6	3/0	4/0
THE DREAM OF GERONTIUS	3/6	4/0	5/0	UNION JACK (Unison Song with Actions) ...	0/6	—	—
Ditto, German Words, 6 Marks (Ditto, SOL-FA, Choruses only, 1/6)	—	—	—	FR. GERNSEHM.			
THE BANNER OF ST. GEORGE (SOL-FA, 1/0) ...	1/6	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
THE BLACK KNIGHT	2/0	—	—	E. OUSELEY GILBERT.			
THE LIGHT OF LIFE (Lux Christi)	2/6	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—
ROSALIND F. ELLICOTT.				Ditto, SOL-FA, 0/8	—	—	—
ELYSIUM	1/0	—	—	F. E. GLADSTONE.			
THE BIRTH OF SONG	1/6	—	—	PHILIPPI	2/6	—	—
GUSTAV ERNEST.				GLUCK.			
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	1/6	—	—	ORPHEUS (CHORUSES, SOL-FA, 1/0)	3/6	—	—
A. J. EYRE.				Ditto (Act II. ONLY)	1/6	—	—
COMMUNION SERVICE IN E FLAT	1/0	—	—	HERMANN GOETZ.			
T. FACER.				BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
A MERRY CHRISTMAS (SOL-FA, 0/6)	1/0	—	—	NGENIA	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	THE WATER-LILY (Male voices)	1/6	—	—
Ditto, SOL-FA, 0/9	—	—	—	A. M. GOODHART.			
SONS OF THE EMPIRE (School Cantata)	1/6	—	—	ARETHUSA	1/0	—	—
Ditto, SOL-FA, 0/6	—	—	—	EARL HALDAN'S DAUGHTER	1/0	—	—
E. FANING.				FOUNDER'S DAY (Ode)	1/6	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	SIR ANDREW BARTON	1/0	—	—
Ditto, SOL-FA, 0/9	—	—	—	THE SPANISH ARMADA	0/6	—	—
HENRY FARMER.				CH. GOUNOD.			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6	COMMUNION SERVICE (Messe Solennelle) ...	2/6	2/0	3/0
PERCY E. FLETCHER.				Ditto (Troisième Messe Solennelle)	1/6	—	—
THE TOY REVIEW (Operetta) (SOL-FA, 0/8) ...	1/6	—	—	DAUGHTERS OF JERUSALEM	1/0	—	—
THE ENCHANTED ISLAND (Operetta)	2/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto, SOL-FA, 0/9	—	—	—	Ditto (Out of darkness)	1/0	—	—
THE OLD YEAR'S VISION (Operetta) (SOL-FA, 0/6)	1/6	—	—	GALLIA (SOL-FA, 0/4)	1/0	—	—
J. C. FORRESTER.				MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
THE KALENDAR (Operetta) (SOL-FA, 0/9)	2/0	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6
MYLES B. FOSTER.				Ditto, SOL-FA (Latin and English)	2/0	—	—
SNOW FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	OUT OF DARKNESS	1/0	—	—
Ditto, SOL-FA, 0/8	—	—	—	REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	1/6	—	—	THE REDEMPTION (English Words) (SOL-FA, 2/0)	5/0	6/0	7/6
THE COMING OF THE KING (Female voices) ...	1/6	—	—	Ditto (French Words)	8/4	—	—
Ditto, SOL-FA, 0/8	—	—	—	Ditto (German Words)	10/0	—	—
ROBERT FRANZ.				THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiz Jerusalem)	1/0	—	—
PRAISE YE THE LORD (117th Psalm)	1/0	—	—	TROISIÈME MESSE SOLENNELLE	2/6	—	—
NIELS W. GADE.				C. H. GRAUN.			
CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—	TE DEUM	2/0	2/6	4/0
COMALA	2/0	2/6	4/0	THE PASSION OF OUR LORD (Der Tod Jesu) ...	3/0	2/6	4/0
ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6	(CHORUSES ONLY, 1/0.)	—	—	—
PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0	ALAN GRAY.			
SPRING'S MESSAGE (SOL-FA, 0/3)	0/8	—	—	ARETHUSA	1/6	—	—
THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0	A SONG OF REDEMPTION	1/6	—	—
ZION	1/0	1/6	2/6	THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
HENRY GADSBY.				THE WIDOW OF ZAREPHATH	2/0	—	—
ALCANTIS (Male voices)	4/0	—	—	J. O. GRIMM.			
COLUMBUS (Male voices)	2/6	—	—	THE SOUL'S ASPIRATION	1/0	—	—
LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—	G. HALFORD.			
F. W. GALPIN.				THE PARACLETE	2/0	—	—
YE OLDE ENGLYSHE PASTYMES... ..	1/6	—	—	E. V. HALL.			
				IS IT NOTHING TO YOU (SOL-FA, 0/3)	0/8	—	—

Table listing Handel's works including ACIS AND GALATEA, ALEXANDER BALUS, DEBORAH, JEPHTHA, ODE ON ST. CECILIA'S DAY, THE MESSIAH, SYDNEY HARDCASTLE, BASIL HARWOOD, F. K. HATTERSLEY, HAYDN, BATTISON HAYNES, C. SWINNERTON HEAP, EDWARD HECHT, GEORG HENSCHEL.

Table listing works by other composers including HENRY HILES, FERDINAND HILLER, H. E. HODSON, HEINRICH HOFMANN, C. HOLLAND, T. S. HOLLAND, GUSTAV VON HOLST, HUMMEL, W. H. HUNT, G. F. HUNTLEY, H. H. HUSS, F. ILIFFE, OLIVER IVE, W. JACKSON, G. JACOBI, D. JENKINS, A. JENSEN, W. JOHNSON, H. FESTING JONES, C. WARWICK JORDAN, N. KILBURN, ALFRED KING, OLIVER KING.

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J. KINROSS.				F. W. MARKULL.					
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	1/6	—	—	ROLAND'S HORN (Male voices)	2/6	—	—		
H. LAHEE.				F. E. MARSHALL.					
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	1/6	—	—	PRINCE SPRITE (Female voices)	2/6	—	—		
G. F. LE JEUNE.				CHORAL DANCES from Ditto				1/0	—
COMMUNION SERVICE IN C	2/0	—	—	GEORGE C. MARTIN.					
FIRST MASS IN C	2/0	—	—	COMMUNION SERVICE, IN A	1/0	—	—		
EDWIN H. LEMARE.				Ditto, IN C				1/0	—
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	FESTIVAL TE DEUM IN A (Sol-FA, 0/2)	0/6	—	—		
COMMUNION SERVICE IN F	2/6	—	—	J. MASSENET.					
LEONARDO LEO.				MANON (Opera)				6/0	8/0
DIXIT DOMINUS	1/0	1/6	—	J. T. MASSER.					
F. LEONI.				HARVEST CANTATA				1/0	—
THE GATE OF LIFE (Sol-FA, 1/0)	2/0	—	—	J. H. MAUNDER.					
H. LESLIE.				PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)				1/6	2/0
THE FIRST CHRISTMAS MORN	2/6	—	—	OLIVET TO CALVARY				1/6	2/0
F. LISZT.				(Sol-FA, 0/9)					
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	J. H. MEE.					
THIRTEENTH PSALM	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—		
C. H. LLOYD.				HORATIUS (Male voices)				1/0	—
A HYMN OF THANKSGIVING	2/0	—	—	MISSA SOLENNIS, IN B FLAT				2/0	—
ALCESTIS (Male voices)	1/6	—	—	MENDELSSOHN.					
ANDROMEDA	3/0	3/6	5/0	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—		
A SONG OF JUDGMENT	2/6	3/0	4/0	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6)	1/0	—	—		
HERO AND LEANDER	1/6	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6)	1/0	—	—		
ROSSALL	2/0	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	—		
SIR OGIE AND THE LADIE ELSIE	1/6	—	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—		
THE GLEANERS' HARVEST (Female voices)	1/6	—	—	(Ditto, Sol-FA, 0/9)					
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	ATHALIE (Sol-FA, 0/8)	1/0	1/6	4/0		
THE SONG OF BALDER	1/0	—	—	AVE MARIA (Saviour of Sinners)	1/0	—	—		
THE RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	CHRISTUS (Sol-FA, 0/6)	1/0	—	—		
CLEMENT LOCKNANE.				Ditto (CHORUSES ONLY)				1/0	1/6
THE ELFIN QUEEN (Female voices)	1/6	—	—	ELIJAH (POCKET EDITION)	1/0	1/6	2/0		
HARVEY LÖHR.				ELIJAH (Sol-FA, 1/0)				2/0	2/6
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0)	5/0	—	—	FESTGESANG (Hymn of Praise) (s.a.t.b.) (Sol-FA, 0/2)				1/0	
W. H. LONGHURST.				Ditto (Male voices) (T.T.B.B.)				1/0	—
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)				1/0	
C. EGERTON LOWE.				Ditto				0/4	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6)				1/0	
HAMISH MACCUNN.				Ditto (CHORUSES ONLY)				0/6	1/0
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0	JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—		
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	1/0	1/6	2/6		
G. A. MACFARREN.				LORD, HOW LONG WILL THOU (Sol-FA, 0/4)				1/0	—
AJAX (Greek Play)	3/0	—	—	LORELEY (Sol-FA, 0/6)	1/0	—	—		
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6	MAN IS MORTAL (8 voices)	1/0	—	—		
Ditto (CHORUSES ONLY)	0/6	1/0	—	MIDSUMMER NIGHT'S DREAM (Female voices)				1/0	
OUTWARD BOUND	1/0	—	2/6	(Ditto, Sol-FA, 0/4)					
SONGS IN A CORNFIELD (Female voices)	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR-					
(Ditto, Sol-FA, 0/9)				SAKEN ME (22nd Psalm)				0/6	—
ST. JOHN THE BAPTIST	3/0	—	4/0	EDIPUS AT COLONOS (Male voices)				3/0	
(Ditto, Sol-FA, Choruses only, 1/0)				ST. PAUL (Sol-FA, 1/0)				2/0	2/6
THE LADY OF THE LAKE	3/0	—	5/0	Ditto (CHORUSES ONLY)				1/0	
(Ditto, Choruses only, Sol-FA, 1/6)				ST. PAUL, Pocket Edition				1/0	1/6
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	SING TO THE LORD (98th Psalm)				0/8	
A. C. MACKENZIE.				SIX ANTHEMS for the Cathedral at Berlin. For					
BETHLEHEM	5/0	6/0	7/6	8 voices, arranged in 4 parts				0/8	
Ditto. Act II, separately	2/6	—	—	SON AND STRANGER (Operetta)				4/0	
JASON	2/6	3/0	4/0	THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)				1/0	
JUBILEE ODE	1/6	—	—	THREE MOTETS FOR FEMALE VOICES				1/0	
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	(Ditto, Sol-FA, 0/1½, 0/2, and 0/2 each.)					
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—	TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)				1/0	
THE DREAM OF JUBAL	2/6	3/0	4/0	WHY RAGE FIERCELY THE HEATHEN				0/6	
(Ditto, Choruses only, Sol-FA, 1/0)				R. D. METCALFE AND A. KENNEDY.					
THE NEW COVENANT	1/6	—	—	PRINCE FERDINAND (Operetta) (Sol-FA, 0/9)				2/0	
THE ROSE OF SHARON	5/0	6/0	7/6	MEYERBEER.					
(Ditto, Sol-FA, 2/0)				NINETY-FIRST PSALM (Latin)				1/0	—
THE PROCESSION OF THE ARK (Choral Scene)	1/6	—	—	Ditto (English)				1/0	
(Ditto, Sol-FA, 0/9)				A. MOFFAT.					
THE STORY OF SAVID	3/0	3/6	5/0	A CHRISTMAS DREAM (A Cantata for Children)				1/0	
VENI, CREATOR SPIRITUS	2/0	—	—	(Ditto, Sol-FA, 0/4)					
C. MACPHERSON.				B. MOLIQUE.					
BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—	ABRAHAM				3/0	
L. MANCINELLI.				3/6				5/0	
ERO E LEANDRO (Opera)	5/0	—	—	J. A. MOONIE.					
F. W. MARKULL.				A WOODLAND DREAM (Sol-FA, 0/9)				2/0	—
F. E. MARSHALL.				KILLIECRANKIE (Sol-FA, 0/8)				1/6	—

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MOZART.				PERGOLESI.			
COMMUNION SERVICE, IN B FLAT (Latin and English)	1/6	—	—	STABAT MATER (Female voices) (SOL-FA, 0/6) ...	1/0	—	—
FIRST MASS (Latin and English)	1/0	1/6	2/6	CIRO PINSUTI.			
GLORY, HONOUR, PRAISE Third Motet	0/3	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
HAVE MERCY, O LORD Second Motet	0/3	—	—	PERCY PITT.			
KING THAMOS	1/0	1/6	—	HOHENLINDEN (Men's voices)	1/6	—	—
LITANIA DE VENERABILI ALTARIS (Ed)	1/6	2/0	3/0	V. W. POPHAM.			
LITANIA DE VENERABILI SACRAMENTO (B ²)	1/6	2/0	3/0	EARLY SPRING	1/0	—	—
O GOD, WHEN THOU APPEAREST. First Motet (SOL-FA, 0/2)	0/3	—	—	J. B. POWELL.			
REQUIEM MASS	1/0	1/6	2/6	PANGE LINGUA (Sing, my tongue)	1/6	—	—
Ditto (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6	A. H. D. PRENDERGAST.			
SEVENTH MASS, IN B FLAT	1/0	—	—	THE SECOND ADVENT	1/6	—	—
SPLENDENTE TE, DEUS First Motet	0/3	—	—	C. E. PRITCHARD.			
TWELFTH MASS (Latin)	1/0	1/6	2/6	KUNACEPA	4/0	—	—
Ditto (Latin and English) (SOL-FA, 0/9) ...	1/0	1/6	2/6	E. PROUT.			
Ditto (CHORUSES ONLY)	0/8	—	—	DAMON AND PHINTIAS (Male voices)	2/6	—	—
E. MUNDELLA.				FREEDOM	1/0	—	—
VICTORY OF SONG (Female voices)	1/0	—	—	HEREWARD	4/0	—	—
DR. JOHN NAYLOR.				QUEEN AIMÉE (Female voices)	1/6	—	—
JEREMIAH	3/0	—	—	THE HUNDREDTH PSALM (SOL-FA, 0/4)	1/0	—	—
JOSEF NEŠVERA.				THE RED CROSS KNIGHT (SOL-FA, 2/0)	4/0	4/6	6/0
DE PROFUNDIS	2/6	—	—	PURCELL.			
E. A. NUNN.				DIDO AND ÆNEAS	2/6	—	—
MASS, IN C	2/0	—	—	ODE ON ST. CECILIA'S DAY	2/0	—	—
E. CUTHBERT NUNN.				TE DEUM AND JUBILATE, IN D	1/0	—	—
THE FAIRY SLIPPER (Children's Opera) (SOL-FA, 0/8)	2/0	—	—	Ditto (Edited by Dr. Bridge) (SOL-FA, 0/6) ...	1/0	—	—
A. O'LEARY.				Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—
MASS OF ST. JOHN	1/6	—	—	KING ARTHUR	2/0	—	—
REV. SIR FREDK. OUSELEY.				THE MASQUE IN "DIOCLESIAN"	2/0	—	—
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	LADY RAMSAY.			
R. P. PAINE.				THE BLESSED DAMOZEL	2/6	—	—
THE LORD REIGNETH (93rd Psalm)	1/0	—	—	G. RATHBONE.			
PALESTRINA.				VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	(Ditto, SOL-FA, 0/6)			
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	F. J. READ.			
MISSA ASSUMPTA ESI MARIA	2/6	—	—	THE SONG OF HANNAH	1/0	—	—
MISSA BREVIS	2/6	—	—	J. F. H. READ.			
MISSA "O ADMIRABILE COMMERCIUM"	2/6	—	—	BARTIMEUS	1/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	CARACTACUS	2/6	—	—
STABAT MATER	1/6	—	—	HAROLD	4/0	—	6/0
H. W. PARKER.				IN THE FOREST (Male voices)	1/0	—	—
A WANDERER'S PSALM	2/6	—	—	PSYCHE (CHORUSES ONLY, 2/0)	5/0	—	7/0
HORA NOVISSIMA	3/6	4/0	—	THE CONSECRATION OF THE BANNER	1/6	—	—
LEGEND OF ST. CHRISTOPHER	5/0	—	—	THE DEATH OF YOUNG ROMILLY	1/6	—	—
THE KOBOLDS	1/0	—	—	THE HESPERUS (SOL-FA, 0/9)	1/6	—	—
C. H. H. PARRY.				DOUGLAS REDMAN.			
AGAMEMNON (Greek Play)	3/0	—	—	COR UNUM VIA UNA	1/6	—	—
A SONG OF DARKNESS AND LIGHT	2/0	—	—	C. T. REYNOLDS.			
BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—	CHILDHOOD OF SAMUEL (SOL-FA, 1/0)	2/0	—	—
(Ditto, German Words, 2 marks 50)	—	—	—	ARTHUR RICHARDS.			
DE PROFUNDIS (130th Psalm)	2/0	—	—	PUNCH AND JUDY (Operetta) (SOL-FA, 0/6) ...	1/6	—	—
ETON	2/0	—	—	THE WAXWORK CARNIVAL (Operetta)	2/0	—	—
INVOCATION TO MUSIC	2/6	—	—	(Ditto, SOL-FA, 0/8)			
JOB (CHORUSES, SOL-FA, 1/0)	2/6	—	—	J. V. ROBERTS.			
JUDITH (CHORUSES, SOL-FA, 2/0)	5/0	6/0	7/6	JONAH	2/0	—	—
KING SAUL (CHORUSES, SOL-FA, 1/6)	5/0	6/0	7/6	THE PASSION	1/6	2/0	—
L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—	W. S. ROCKSTRO.			
MAGNIFICAT	1/6	—	—	THE GOOD SHEPHERD	2/6	—	—
ODE TO MUSIC	1/6	—	—	J. L. ROECKEL.			
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ...	2/0	—	—	LITTLE SNOW-WHITE (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
PROMETHEUS UNBOUND	3/0	—	—	THE HOURS (Operetta) (SOL-FA, 0/9)	2/0	—	—
TE DEUM LAUDAMUS	2/6	—	—	THE SILVER PENNY (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	EDMUND ROGERS.			
THE LOTUS-EATERS (The Choric Song)	2/0	—	—	THE FOREST FLOWER (Female voices)	1/6	—	—
VOCES CLAMANTUM	2/0	—	—	ROLAND ROGERS.			
WAR AND PEACE (Ode)	3/0	—	—	FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—
Ditto CHORUSES AND WORDS OF SOLOS ONLY, Tonic SOL-FA	1/6	—	—	PRAYER AND PRAISE (Oblong)	4/0	—	—
B. PARSONS.				F. ROLLASON.			
THE CRUSADER	3/6	—	—	STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—
T. M. PATTISON.							
MAY DAY	1/0	—	—				
LONDON CRIES	2/0	—	—				
THE ANCIENT MARINER	2/6	—	—				
Ditto (CHORUSES ONLY)	1/0	—	—				
THE LAY OF THE LAST MINSTREL	2/6	—	—				
Ditto (CHORUSES ONLY)	1/0	—	—				
THE MIRACLES OF CHRIST (SOL-FA, 0/6) ...	1/0	—	—				
A. L. PEACE.							
ST. JOHN THE BAPTIST (SOL-FA, 1/0)	2/6	—	—				

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ROMBERG.				HENRY SMART.			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6	KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
THE TRANSIENT AND THE ETERNAL (Ditto, Sol-FA, 0/4) ...	1,0	—	—	(Ditto, Sol-FA, 1/0)	—	—	—
				THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2,0	2/6	4/0
ROSSINI.				J. M. SMETON.			
MOSES IN EGYPT ...	6/0	6/6	7/6	ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
STABAT MATER (Sol-FA, 1/0) ...	1,0	1/6	2/3	CONNLA ...	2/6	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	KING AKTHUR (Sol-FA, 1/0) ...	2/6	—	—
CHARLES B. RUTENBER.				ALICE MARY SMITH.			
DIVINE LOVE ...	2/6	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
				ODE TO THE PASSIONS ...	2/0	—	—
ED. SACHS.				THE RED KING (Men's voices) ...			
KING-CUPS ...	1/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1,0	—	—
WATER LILIES ...	1/0	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
C. SAINTON-DOLBY.				E. M. SMYTH.			
FLORIMEL (Female voices) ...	2/6	—	—	MASS, IN D ...	2/6	—	—
CAMILLE SAINT-SAËNS.				A. SOMERVELL.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1/6	—	—	ELEGY ...	1/6	—	—
				KING THRUSHBEARD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
W. H. SANGSTER.				MASS, IN C MINOR ...			
ELYSIUM ...	1/0	—	—	ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
				PRINCESS ZARA (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
FRANK J. SAWYER.				THE CHARGE OF THE LIGHT BRIGADE (Ditto, Sol-FA, 0/4) ...			
THE SOUL'S FORGIVENESS ...	1/0	—	—	THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	2,0	—	—
THE STAR IN THE EAST ...	2/6	—	—	THE FORSAKEN MERMAN ...	1/6	—	—
				THE POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
				THE SEVEN LAST WORDS ...	1,0	—	—
C. SCHAFER.				R. SOMERVILLE.			
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	THE 'PRENTICE PILLAR (Opera) ...	2/0	—	—
H. W. SCHARTAU.				W. H. SPEER.			
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	THE JACKDAW OF RHEIMS ...	2/0	—	—
SCHUBERT.				SPOHR.			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	CALVARY ...	2/6	3/0	4/0
Ditto, IN B FLAT ...	2,0	—	3/6	FALL OF BABYLON ...	3,0	3/6	5/0
Ditto, IN C ...	2,0	—	3/6	GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1,0	—	—
Ditto, IN E FLAT ...	2,0	2/6	4/0	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
Ditto, IN F ...	2,0	—	3/6	HYMN TO ST. CECILIA... ..	1,0	—	—
Ditto, IN G ...	2,0	—	3/6	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
MASS, IN A FLAT ...	1,0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0) ...	1,0	1/6	2/6
Do., IN B FLAT ...	1,0	1/6	2/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
Do., IN C ...	1,0	1/6	2/6	MASS (for 5 solo voices and double choir) ...	2,0	—	—
Do., IN E FLAT ...	2,0	2/6	4/0	THE CHRISTIAN'S PRAYER ...	1,0	1/6	2/6
Do., IN F (Sol-FA, 0/9) ...	1,0	1/6	2/6				
Do., IN G ...	1,0	1/6	2/6	JOHN STAINER.			
SONG OF MIRIAM (Sol-FA, 0/6) ...	1,0	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2,0	2/6	4/0
				THE CRUCIFIXION (Sol-FA, 0/9) ...	1,6	2/0	—
				THE DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1,6	2/0	—
SCHUMANN.				C. VILLIERS STANFORD.			
ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—	CARMEN SÆCULARE ...	1/6	—	—
FAUST ...	3,0	3/6	5/0	COMMUNION SERVICE, IN G ...	2/6	—	—
MANFRED ...	1/0	—	—	EAST TO WEST ...	1/6	—	—
MIGNON'S REQUIEM ...	1/0	—	—	EDEN ...	5/0	6/0	7/6
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1,0	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0	MASS, IN G MAJOR ...	2/6	—	—
PILGRIMAGE OF THE ROSE... ..	1,0	1/6	2/6	CEDIPUS REX (Male voices) ...	3/0	—	—
REQUIEM ...	2,0	—	—	THE BATTLE OF THE BALTIC ...	1/6	—	—
THE KING'S SON ...	1/0	—	—	THE REVENGE (Sol-FA, 0/9) ...	1/6	—	—
THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—	(Ditto, German Words, 2 Marks.)	—	—	—
THE MINSTREL'S CURSE ...	1/6	—	—	THE VOYAGE OF MAELDUNE ...	2/6	3/0	4/0
SONG OF THE NIGHT ...	0/9	—	—				
H. SCHÜTZ.				F. R. STATHAM.			
THE PASSION OF OUR LORD ...	1/0	—	—	VASCO DA GAMA ...	2/6	—	—
BERTRAM LUARD-SELBY.				BRUCE STEANE.			
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/6	—	—	THE ASCENSION ...	2/6	3/0	4/0
SUMMER BY THE SEA (Female voices) ...	1/6	—	—				
THE WAITS OF BREMEN (for Children) ...	1/8	—	—	H. W. STEWARDSON.			
(Ditto, Sol-FA, 0/6)	—	—	—	GIDEON ...	4/0	—	—
H. R. SHELLEY.				STEFAN STOCKER.			
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—	SONG OF THE FATES ...	1/0	—	—
E. SILAS.				J. STORER.			
COMMUNION SERVICE, IN C ...	1/6	—	—	MASS OF OUR LADY OF RANSOM ...	2/0	—	—
JOASH ...	4/0	—	—	THE TOURNAMENT ...	2,0	—	—
MASS, IN C ...	1/0	—	—				
R. SLOMAN.				E. C. SUCH.			
CONSTANTIA ...	2/6	—	—	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
SUPPLICATION AND PRAISE ...	2/6	—	—	NARCISSUS AND ECHO... ..	3/0	—	—
				Ditto (CHORUSES ONLY) ...	1,0	—	—

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ARTHUR SULLIVAN.				H. W. WAREING.			
FESTIVAL TE DEUM (SOL-FA, 1/0)	1/0	1/6	2/6	PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6)...	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9)	1/0	—	—	THE COURT OF QUEEN SUMMERGOLD (Operetta) (SOL-FA, 0/6)	1/0	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—	THE WRECK OF THE HESPERUS	1/6	—	—
THE GOLDEN LEGEND (SOL-FA, 2/0)	3/6	4/0	5/0	HENRY WATSON.			
INCIDENTAL MUSIC, KING ARTHUR	1/6	—	—	IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	—
T. W. SURETTE.				A PSALM OF THANKSGIVING			
THE EVE OF ST. AGNES	2/0	—	—	WEBER.			
W. TAYLOR.				COMMUNION SERVICE, IN E FLAT			
ST. JOHN THE BAPTIST	—	4/0	—	IN CONSTANT ORDER (Hymn)	1/6	—	—
A. GORING THOMAS.				JUBILEE CANTATA			
THE SUN-WORSHIPPERS	1/0	—	—	MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
E. H. THORNE.				Do, IN G (Latin and English)			
BE MERCIFUL UNTO ME	1/0	—	—	PRECIOSA	1/0	—	—
G. W. TORRANCE.				THREE SEASONS			
THE REVELATION	5/0	—	—	T. WENDT.			
BERTHOLD TOURS.				ODE			
A FESTIVAL ODE	1/0	—	—	S. WESLEY.			
THE HOME OF TITANIA (Female voices)	1/6	—	—	DIXIT DOMINUS	1/0	—	—
(DITTO, SOL-FA, 0/6)	—	—	—	EXULTATE DEO	0/6	—	—
FERRIS TOZER.				IN EXITU ISRAEL			
BALAAM AND BALAK	2/6	—	—	S. S. WESLEY.			
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	O LORD, THOU ART MY GOD			
(DITTO, SOL-FA, 0/6)	—	—	—	FLORENCE E. WEST.			
P. TSCHAIKOWSKY.				A MIDSUMMER'S DAY (Operetta) (SOL-FA, 0/6)			
NATURE AND LOVE (SOL-FA, 0/4)	1/0	—	—	JOHN E. WEST.			
VAN BREE.				LORD, I HAVE LOVED THE HABITATION OF THY HOUSE			
ST. CECILIA'S DAY (SOL-FA, 0/9)	1/0	1/6	2/6	MAY-DAY REVELS (SOL-FA, 0/4)	1/6	—	—
CHARLES VINCENT.				SEED-TIME AND HARVEST (SOL-FA, 1/0)			
THE LITTLE MERMAID (Female voices)	1/6	—	—	THE STORY OF BETHLEHEM (SOL-FA, 0/9)	1/6	—	—
THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	1/6	—	—	C. LEE WILLIAMS.			
A. L. VINGOE.				A HARVEST SONG			
THE MAGICIAN (Operetta) (SOL-FA, 0/9)	2/0	—	—	GETHEMANE	2/0	2/6	—
W. S. VINNING.				THE LAST NIGHT AT BETHANY (SOL-FA, 1/0)			
SONG OF THE PASSION (according to St. John)	1/6	—	—	A. E. WILSHIRE.			
S. P. WADDINGTON.				GOD IS OUR HOPE (Psalm 46)			
JOHN GILPIN (SOL-FA, 0/8)	2/0	—	—	THOMAS WINGHAM.			
WHIMLAND (Operetta) (SOL-FA, 0/8)	2/0	—	—	MASS, IN D (Regina Cœli)	3/0	—	—
R. WAGNER.				TE DEUM (Latin)			
HOLY SUPPER OF THE APOSTLES	2/0	—	—	CHAS. WOOD.			
W. M. WAIT.				ODE TO THE WEST WIND			
GOD WITH US	2/0	—	—	F. C. WOODS.			
ST. ANDREW	2/0	—	—	A GREYPORT LEGEND (1797) (Male voices)			
THE GOOD SAMARITAN	2/0	—	—	(DITTO, SOL-FA, 0/6)			
R. H. WALTHEW.				KING HAROLD (SOL-FA, 0/9)			
THE PIED PIPER OF HAMELIN	2/0	—	—	OLD MAY-DAY (Female voices) (SOL-FA, 0/6)			
				E. M. WOOLLEY.			
				THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)			
				D. YOUNG.			
				THE BLESSED DAMOZEL			