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JOSEPH H. ADAMS.



KING CONOR

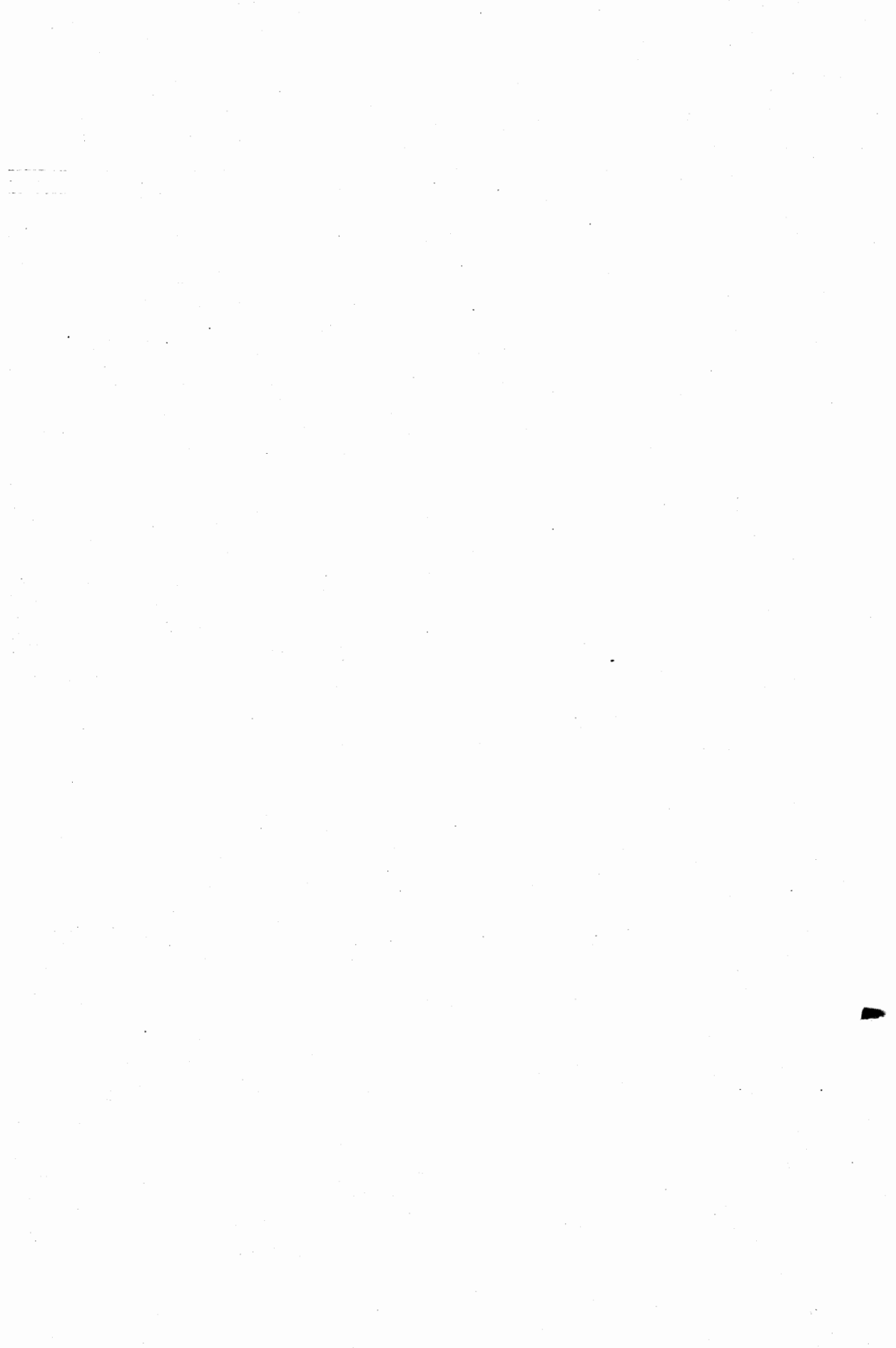


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CRYSTAL PALACE, JUNE 17, 1905.

KING CONOR

BALLAD

(FOUNDED ON AN OLD IRISH LEGEND)

BY

T. D. SULLIVAN

SET TO MUSIC

FOR

BARITONE SOLO, CHORUS AND ORCHESTRA

BY

JOSEPH H. ADAMS

(Op. 21).

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1904
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DEDICATED
TO
THE CONDUCTOR (DR. G. R. SINCLAIR)
AND MEMBERS OF
The Birmingham Festival Choral Society.

SUTTON-COLDFIELD

1904



ARGUMENT.

KING CONOR MACNESSA, a pagan Irish Chieftain, was wounded in the head by a ball* while fighting against a neighbouring tribe which had raided his territory. He was carried home as dead, but revived, only to learn that unless he led a life of absolute seclusion, death would ensue. Living, therefore, a life of quiet and enforced retirement, he was one day startled by a great upheaval of nature, and a darkness which covered the land "from the sixth to the ninth hour." When it had subsided, he sent for his chief Druid asking for an explanation, and offering to appease the wrath of the gods by a sacrifice. The Druid (to whom it had been miraculously revealed) told him that there was but *one* God, "the Eternal," and unfolded to him the story of the Christ and His sacrifice for Mankind. King Conor, filled with love for this unknown Saviour, and longing to help or to avenge Him, rushed to the armoury for his weapons, and forgetful of his wound, hurried on his mission, when in the excitement the ball leaped from his forehead, and he fell dead.

* The pagan Irish warriors sometimes took the brains out of champions whom they had slain, mixed them up with lime, and rolled them into balls, which they preserved as trophies. It was with one of these balls, which had been abstracted from his armoury, that Conor MacNessa was wounded.

KING CONOR.

'Twas a day full of sorrow for Ulster when Conor MacNessa went forth
To punish the clansmen of Connaught, who dared to take spoil from the North ;
For his men brought him back from the battle scarce better than one that was dead,
With the brain ball of Mesgedra* buried two-thirds of its depth in his head.
His royal physician bent o'er him, great Fingen, who often before
Staunch'd the war-battered bodies of heroes, and built them for battle once more,
And he looked on the wound of the monarch, and heark'd to his low-breathèd sighs,
And he said, " In the day when that missile is loosed from his forehead, he dies.

" Yet long midst the people who love him King Conor MacNessa may reign,
If always the high pulse of passion be kept from his heart and his brain ;
And for this I lay down his restrictions :—no more from this day shall his place
Be with armies, in battles, or hostings, or leading the van of the chase ;
For if heart-thrilling joyance, or anger, awhile o'er his being have power,
The ball will start forth from his forehead, and surely he dies in that hour."

Oh ! woe for the valiant King Conor, struck down from the summit of life
While glory unclouded shone round him, and regal enjoyment was rife—
Shut out from his toils and his duties, condemned to ignoble repose,
No longer to friends a true helper, no longer a scourge to his foes !
He, the strong-handed smiter of champions, the piercer of armour and shields,
The foremost in earth-shaking onsets, the last out of blood-sodden fields —
The mildest, the kindest, the gayest, when revels ran high in his hall—
Oh, well might his people, who loved him, feel gloomy and sad for his fall !

So years had passed over, when, sitting 'midst silence like that of the tomb,
A terror crept through him, as sudden the noonlight was blackened with gloom.
One red flare of lightning blazed brightly, illuming the landscape around !
One thunder-peal roared through the mountains, and rumbled and crashed underground !
He heard the rocks bursting asunder ! the trees tearing up by the roots !
And loud, through the horrid confusion, the howling of terrified brutes.
From the walls of his tottering palace came screamings of terror and pain,
And he saw crowding thickly around him the ghosts of the foes he had slain !

And as soon as the sudden commotion that shuddered through nature had ceased,
The king sent for Barach, his druid, and said : " Tell me truly, O priest,
What magical arts have created this scene of wild horror and dread ?
What has blotted the blue sky above us, and shaken the earth that we tread ?
Are the gods that we worship offended ? what crime or what wrong has been done ?
Has the fault been committed in Erin, and how may their favour be won ?
What rites may avail to appease them ? what gifts on their altars should smoke ?
Only say, and the offering demanded we lay by your consecrate oak."

* See foot-note previous page.

KING CONOR.

“ O King,” said the white-bearded druid, “ the truth unto me has been shown,
There lives but *one* God, the Eternal ; far up in high heaven is His throne.
He looked upon men with compassion, and sent from His kingdom of light
His Son, in the shape of a mortal, to teach them and guide them aright.
Near the time of your birth, O King Conor, the Saviour of mankind was born,
And since then in the kingdoms far eastward, He taught, toiled, and prayed, till this morn,
When wicked men seized Him, fast bound Him with nails to a cross, lanced His side,
And that moment of gloom and confusion was earth’s cry of dread when He died !

“ O King, He was gracious and gentle, His heart was all pity and love,
And for men He was ever beseeching the grace of His Father above ;
He helped them, He healed them, He blessed them ; He laboured that all might attain
To the true God’s high kingdom of glory, where never comes sorrow or pain ;
But they rose in their pride and their folly, their hearts filled with merciless rage,
That only the sight of His lifeblood fast poured from His heart could assuage :
Yet while on the cross-beams uplifted, His body racked, tortured, and riven,
He prayed—not for justice or vengeance, but asked that His foes be forgiven.”

With a bound from his seat rose King Conor, the red flush of rage on his face ;
Fast he ran through the hall for his weapons, and snatching his sword from its place,
He rushed to the woods, striking wildly at boughs, that fell down with each blow,
And he cried : “ Were I midst the vile rabble, I’d cleave them to earth, even so !
With the strokes of a high King of Erin, the whirls of my keen-tempered sword,
I would save from their horrible fury that mild and that merciful Lord ”
His frame shook and heaved with emotion : the brain-ball leaped forth from his head,
And commending his soul to that Saviour, King Conor MacNessa fell dead.

T. D. SULLIVAN.

<i>Pronounce</i>	Con*-or	..	<i>to rhyme with</i> “honour.”
„	Mesgedra	...	<i>the “g” hard as in</i> “Margaret.”
„	Fingen	...	„ „ „ „ „finger.”
„	Bar-ach	...	<i>last syllable guttural, as in the German</i> “Ach !”

KING CONOR.

T. D. Sullivan.

Joseph H. Adams, Op. 21.

Andante quasi lento. (♩ = 84.)

pp

Ped. *

sf *pp*

Ped. *

sf *pp*

Ped. *

sf *mp* *p*

Ped. *

sf *sf cresc.* *f* *sf dim.*

Ped. *Ped.*

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sf *sf* *sf* *dim. e rall.*

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

CHORUS.

Soprano. *con dolore*
mp

'Twas a day full of sorrow for Ul - ster when Con-or Mac Nes-sa went

Alto. *con dolore*
mp

'Twas a day full of sorrow for Ul - ster when Con-or Mac Nes-sa went

Tenor.

Bass.

a tempo *mp*

Ped. *

forth To pun-ish the clansmen of Con - naught, who dared to take spoil from the

forth To pun-ish the clansmen of Con - naught, who dared to take spoil from the

sf *mp* *mf*

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

3

North;

North;

mp For his men brought him forth from the bat - - tie_ scarce

mp For his men brought him forth from the bat - - tie_ scarce

3

sf

R.H. *3*

bet - ter than one that was dead, _____ With the

bet - ter than one that was dead, _____ With the

mf

brain-ball of Mes - gedra bur - - ied two - thirds of its depth in his
 brain-ball of Mes - gedra bur - - ied two - thirds of its depth in his

dim.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with triplet eighth notes. The word 'dim.' is written above the piano accompaniment in the final measure.

mf 4 *p*
 O woe the day! O
 O woe the day! O
 head. O
 head.

mf

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a minor key and feature a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with triplet eighth notes. The word 'mf' is written above the piano accompaniment in the first measure, and '4' is written above the vocal lines in the first measure. The word 'p' is written above the vocal lines in the final measure. The word 'head.' is written below the vocal lines in the first measure, and 'O' is written below the vocal lines in the final measure.

woe the day! O

woe the day! O

woe the day! O

mp O woe the day!

This system contains four vocal staves. The first three are for different vocal parts, each with the lyrics "woe the day!" and a fermata over the word "O". The fourth staff is for the basso continuo, with lyrics "O woe the day!" and a dynamic marking of *mp*.

dim. *aves ad lib.* *p* *R. H.*

The piano accompaniment for the first system consists of two staves. The right hand features a complex, rhythmic pattern of chords and arpeggios, marked *dim.* and *aves ad lib.* The left hand provides a harmonic foundation with chords, marked *p* and *R. H.*

woe the day!

woe the day!

woe the day!

p woe the day!

This system contains four vocal staves. The first three are for different vocal parts, each with the lyrics "woe the day!". The fourth staff is for the basso continuo, with lyrics "woe the day!" and a dynamic marking of *p*.

p *mp*

The piano accompaniment for the second system consists of two staves. The right hand continues with a complex rhythmic pattern, marked *p*. The left hand features a melodic line with a fermata, marked *mp*.

Ped. * *sf* *Ped.* * *Ped.* *

Ped. * *sf* *pp* *Ped.*

5 *mp* *poco più Allegro.*

mp
His roy-al phy-si-cian bent

mp
His roy-al phy-si-cian bent

mp
His roy-al phy-si-cian bent

mp
His roy-al phy-si-cian bent

C H O R U S.

dim. 5 *mp* *poco più Allegro.*

o'er him, great Fin-gen, who of-ten be-fore Staunched the *cresc.*

o'er him, great Fin-gen, who of-ten be-fore Staunched the *cresc.*

o'er him, great Fin-gen, who of-ten be-fore Staunched the *cresc.*

o'er him, great Fin - - - gen, who of-ten be-fore Staunched the *cresc.*

cresc.

war-bat-tered bo-dies of he - - - roes, and built them for battle once

war-bat-tered bo-dies of he - - - roes, and built them for battle once

war-bat-tered bo-dies of he - - - roes, and built them for battle once

war-bat-tered bo-dies of he - - - roes, and built them for battle once

ff

Ped. *

con espress.
 more, And he looked on the wound of the mon-arch, and
con espress.
 more, And he looked on the wound of the mon-arch, and
 more,
 more,

con espress.
 Ped. *

6

Baritone Solo.

mf
 "In the
dim. *p* *parlato*
 heard to his low-breath-ed sighs, And he said:
dim. *p* *parlato*
 heard to his low-breath-ed sighs, And he said:

6

p *ff* *dim.*

day when that mis-sile is loosed from his fore-head, he dies,

sf sf sf sf sf

rall. he dies.

7

p O woe the day!

p O woe the day!

p O woe the day!

p O woe the day!

p O woe the day!

rall. *Tempo I°*

sf pp mp sf p sf mp

7

mf "Yet

p O woe the day!

p O woe the day!

p O woe the day!

p O woe the day!

p O woe the day!

sf p mp

8

long midst the peo-ple who love — him King Con-or Mac Nes-sa may

Andante affetuoso. (♩ = 96.)

mp *cresc.*

reign, — If al-ways the high pulse of passion be kept from his

poco più animato

f p poco più animato f p

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

heart and his brain; And for this I lay down his re-

f p cresc. mp mf

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

9

- stric - - - tions:— no more from this day shall his

f p

place Be with ar - mies, in bat - tles, or

sf *f* *f*

host - ings, or lead - ing the van of the

f *mf* *p* *dim.*

chase;

mf *p* *mf* *p* *rall. e dim.*

For if

a tempo *mf* *p a tempo*

10

heart - thrill - ing joy - ance, or an - - - ger, a -

sf p scherzando

Ped. * *Ped.* *

- while o'er his be - ing have power, The

f p *f p*

Ped. * *Ped.* *

ball will start forth from his fore - - - head, and

f p

Ped. * *Ped.* *

rall.
sure - ly he dies in that hour."

mf rall. e dim. *p*

11 *mf* *a tempo* *cresc.* *>*
 Woe, _____ woe, _____
mf *cresc.* *>*
 Woe, _____ woe, _____
mf *a tempo* *cresc.* *>*
 Woe, _____ woe, _____
mf *cresc.* *>*
 Woe, _____ woe, _____

11 *sf* *a tempo* ♩ = 128. *sf*
svs ad lib.

f *>*
 woe, _____
f *>*
 woe, _____
f *>*
 woe, _____
f *>*
 woe, _____

sf *sf*

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

sf

sf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with a long note followed by a quarter note and eighth notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a triplet of eighth notes. The dynamic marking *sf* (sforzando) is present in both parts of the piano accompaniment.

woe, _____

woe, _____

woe, _____

woe, _____

sf

sf

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts have a similar melodic structure. The piano accompaniment continues with the same rhythmic and harmonic patterns, marked with *sf* in both hands.

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

sf *sf*

rall. *p* 12 *Tempo I°*
woe! _____ Oh! woe for the va-liant King
con dolore

rall. *p* 12 *Tempo I°*
woe! _____ Oh! woe for the va-liant King
con dolore

rall. *p* 12 *Tempo I°*
woe! _____ Oh! woe for the va-liant King
con dolore

rall. *p* 12 *Tempo I°*
woe! _____ Oh! woe for the va-liant King
con dolore

sf rall. *p*

Con - or, struck down from the summit of life While glo - ry unclouded shone

Con - or, struck down from the summit of life While glo - ry unclouded shone

Con - or, struck down from the summit of life While glo - ry unclouded shone

Con - or, struck down from the summit of life While glo - ry unclouded shone

Ped. *

sf *p*

round him, and re-gal en-joy-ment was rife— Shut

round him, and re-gal en-joy-ment was rife— Shut

round him, and re-gal en-joy-ment was rife— Shut

round him, and re-gal en-joy-ment was rife— Shut

Ped. *

mf

13 *poco più animato*

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

poco più animato

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

13 *poco più animato* ♩ = 96.

mp

longer to friends a true help - - er, no longer a scourge to his

longer to friends a true help - - er, no longer a scourge to his

longer to friends a true help - - er, no longer a scourge to his

longer to friends a true help - - er, no longer a scourge to his

mf

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

14 *f declamando*

foes! He, the strong-handed smi - ter of cham-pions, the

foes! He, the strong-handed smi - ter of cham-pions, the

foes! He, the strong-handed smi - ter of cham-pions, the

foes! He, the strong-handed smi - ter of cham-pions, the

14

f *ff marcato* *fz* *fz*

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

pier-cer of ar-mour and shields, The fore-most in earth-shaking

pier-cer of ar-mour and shields, The fore-most in earth-shaking

pier-cer of ar-mour and shields, The fore-most in earth-shaking

pier-cer of ar-mour and shields, The fore-most in earth-shaking

fz *fz* *ffz* *sf* *sf*

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

dim. e rall.

on - - sets, the last out of blood - sod-den

mf

on - - sets, the last out of blood - sod-den

mf dim. e rall.

on - - sets, the last out of blood - sod-den

mf

on - - sets, the last out of blood - sod-den

sf sf mf dim. e rall. p

a tempo

fields—

dim. e rall. 15 mp

The

fields—

a tempo

fields—

dim. e rall.

fields—

a tempo pp p dim. e rall. 15

a tempo

mild - - est, the gay - est, when re - vels ran

mp

the gay - est, when re - vels ran

a tempo *mp*

the kind - - est, the gay - est, when re - vels ran

mp

the gay - est, when re - vels ran

mp a tempo

scherzando

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

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

mf

Ped. * *Ped.* *

poco rall. e dim. 16 *pp*

loved him, feel gloom-y and sad for his fall, feel

p *pp*

loved him, feel gloom-y and sad for his fall, feel

poco rall. e dim. *pp*

loved him, feel gloom-y and sad for his fall, feel

p *pp*

loved him, feel gloom-y and sad for his fall, feel

16 *mp poco rall. e dim.* *pp*

poco più rall. e dim. *p*

gloom-y and sad for his fall!_

gloom-y and sad for his fall!_

poco più rall. e dim. *p*

gloom-y and sad for his fall!_

gloom-y and sad for his fall!_

poco più rall. e dim. *p*

Ped *

calando *molto ritard.*

17 *Andante tranquillo.* (♩ = 84.)

pp
col Ped.

Musical score for measures 17-20. The piece is in a minor key with a 3/4 time signature. The tempo is marked 'Andante tranquillo' with a quarter note equal to 84 beats per minute. The dynamics are 'pp' (pianissimo). The score includes a 'col Ped.' (con piana) instruction for the first two measures.

Musical score for measures 21-24, continuing the piece.

18

Musical score for measures 25-28, continuing the piece.

poco a poco cresc.

Musical score for measures 29-32. The dynamic marking 'poco a poco cresc.' (poco a poco crescendo) is present.

poco a poco cresc.
mf
Ped * Ped *

Musical score for measures 33-36. The dynamic marking 'poco a poco cresc.' is present. The dynamic 'mf' (mezzo-forte) is marked in measure 35. Pedal instructions 'Ped' with asterisks are shown below the bass staff in measures 33 and 35.

19

dim. *mp* *dim. e rall.* *p* *pp*

Ped. *

rall. e dim.

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

ppp *calando*

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

20

Andante moderato.

CHORUS.

mp *p*

So years had passed o - ver, when sit - ting 'midst si - lence, a

mp *p*

So years had passed o - ver, when sit - ting 'midst si - lence, a

mp *p*

So years had passed o - ver, when sit - ting 'midst si - lence, a

mp *p*

So years had passed o - ver, when sit - ting 'midst si - lence, a

20

Andante moderato. (♩ = 88.)

pp

Ped. *

21 *poco a poco animato*

pp *dim.* *p*
 si - lence like that of the tomb, A terror crept
 si - lence like that of the tomb, A terror crept
 si - lence like that of the tomb, A terror crept
 si - lence like that of the tomb, A terror crept

21

poco a poco animato

through him, a terror as sudden the noon-light was blackened with
 through him, a terror as sudden the noon-light was blackened with
 through him, a terror as sudden the noon-light was blackened with
 through him, a terror as sudden the noon-light was blackened with

22

accel.

Più Allegro.

gloom. One red flare of lightning blazed brightly, il -

gloom. One red flare of lightning blazed brightly, il -

gloom. One red flare of lightning blazed brightly, il -

gloom. One red flare of lightning blazed brightly, il -

22

accel. e cresc.

Più Allegro (♩ = 132.)

legato

f sf

*Ped. * Ped. **

- lum - ing the landscape a - round! One thun - der - peal roared through the

- lum - ing the landscape a - round! One thun - der - peal roared through the

- lum - ing the landscape a - round! One thun - der - peal roared through the

- lum - ing the landscape a - round! One thun - der - peal roared through the

ff furioso

moun - tains, and rum-bled and crashed un - der-

moun - tains, and rum-bled and crashed un - der-

moun - tains, and rum-bled and crashed un - der-

moun - tains, and rum-bled and crashed un - der-

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A fermata is placed over the piano accompaniment at the end of the system.

23

- ground! He heard the rocks burst - ing a -

- ground! He heard the rocks burst - ing a -

- ground! He heard the rocks burst - ing a -

- ground! He heard the rocks burst - ing a -

23

ff

The piano accompaniment for the second system features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A fermata is placed over the piano accompaniment at the end of the system. The dynamic marking *ff* (fortissimo) is indicated.

- sun - der! the trees tear - ing up by the

- sun - der! the trees tear - ing up by the

- sun - der! the trees tear - ing up by the

- sun - der! the trees tear - ing up by the

ff

roots! And loud, loud,

roots! And loud, loud,

roots! And loud, loud,

roots! And loud, loud,

ff

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

mf *sf*

- - ing of ter - ri - fied brutes. From the

- - ing of ter - ri - fied brutes. From the

- - ing of ter - ri - fied brutes. From the

- - ing of ter - ri - fied brutes. From the

mf *sf*

Ped. *

24

poco a poco cresc.

walls of his tot-ter-ing pa-lace came

walls of his tot-ter-ing pa-lace came

poco a poco cresc.

walls of his tot-ter-ing pa-lace came

Hark! ter-ror,

24

sf

Ped. *

scream-ings of ter-ror and pain, And he

scream-ings of ter-ror and pain, And he

scream-ings of ter-ror and pain,

ter-ror! ah!

sf

Ped. *

cresc.
 saw crowd-ing thick-ly a - round him the

cresc.
 saw crowd-ing thick-ly a - round him the

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, both containing the lyrics "saw crowd-ing thick-ly a - round him the". The first vocal staff has a *cresc.* marking above it. The bottom two staves are piano accompaniment staves in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *cresc.* marking above the first vocal staff.

fz
 ghosts, the ghosts of the

fz
 ghosts, the ghosts of the

fz
 ah!

fz
 ah!

ff *sf*

Ped. * *Ped.* *

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, both containing the lyrics "ghosts, the ghosts of the". The first vocal staff has a *fz* marking above it. The bottom two staves are piano accompaniment staves in bass clef. The piano part features a melodic line in the right hand and a bass line in the left hand, with *ff* and *sf* markings above the staves. The system concludes with *Ped.* markings and asterisks on the bottom staff.

foes he had slain!

foes he had slain!

sf

sf

Ped. *

25

ff

ff

ff

ff

Two staves of music. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef and the same key signature. The music features a series of chords in the right hand and a descending eighth-note scale in the left hand. A double bar line is present, with a key signature change to one flat and one sharp after it.

26

ff

Two staves of music. The right staff has a treble clef and a key signature of one flat and one sharp. The left staff has a bass clef and the same key signature. The music continues with chords in the right hand and a descending eighth-note scale in the left hand. A double bar line is present, with a key signature change to two flats and one sharp after it.

ff

svelower

Two staves of music. The right staff has a treble clef and a key signature of two flats and one sharp. The left staff has a bass clef and the same key signature. The music features chords in the right hand and a descending eighth-note scale in the left hand. A double bar line is present, with a key signature change to one flat and one sharp after it. The word "svelower" is written below the second measure.

poco a poco dim. e rall.

f

Two staves of music. The right staff has a treble clef and a key signature of one flat and one sharp. The left staff has a bass clef and the same key signature. The music features chords in the right hand and a descending eighth-note scale in the left hand. A double bar line is present, with a key signature change to two flats and one sharp after it. The instruction "poco a poco dim. e rall." is written above the first measure, and "f" is written above the second measure.

p

mf

Two staves of music. The right staff has a treble clef and a key signature of two flats and one sharp. The left staff has a bass clef and the same key signature. The music features chords in the right hand and a descending eighth-note scale in the left hand. A double bar line is present, with a key signature change to one flat and one sharp after it. The dynamic "p" is written below the first measure, and "mf" is written below the second measure.

più dim. e rall.

pp — *mp* — *pp* *calando* *ppp*

27 *Andante.* *mp*

CHORUS.

And as soon as the sud-den com - mo - tion that

And as soon as the sud-den com - mo - tion that

And as soon as the sud-den com - mo - tion that

And as soon as the sud-den com - mo - tion that

27 *Andante.* (♩ = 84.)

shuddered through na-ture had ceased, The king sent for Barach, his

shuddered through na-ture had ceased, The king sent for Barach, his

shuddered through na-ture had ceased, The king sent for Barach, his

shuddered through na-ture had ceased, The king sent for Barach, his

Baritone Solo.

mf
"Tell me

dru - id, for Bar - ach, his dru - id, and said:
 dru - id, for Bar - ach, his dru - id, and said:
 dru - id, for Bar - ach, his dru - id, and said:
 dru - id, for Bar - ach, his dru - id, and said:

f *dim.* *p*

Ped. *

28 *rall.* *a tempo*
 tru-ly, O priest, What magical arts have cre-

rall. e dim. *sf* *a tempo* *mp*

Ped. *

- a - - ted this scene of wild hor-ror and dread? What has

mp *sf* *mp* *sf* *mp* *sf*

Ped. * Ped. * Ped. *

blot-ted the blue sky a - bove us, and sha - ken the earth that we

sf sf mp

tread? Are the

29 *rall.* *Poco più Andante.*

rall.

gods that we wor - ship of - fen - ded? what crime, or what wrong has been

Più Andante. (♩ = 66.)

mp f mf

done? Has the fault been commit - ted in Er - in, and

mp fp fp p

how may their fa-vour be won? how, how their

mf *p*

Ped. *

fa - vour won? What rites may a-vail to ap-

30

mp *mf*

Ped. *

- please them? what gifts on their al - - tars should

smoke? On - ly say,

mp

say, and the off - - 'ring de-mand-ed we

poco rall.
lay by your con - se - crate oak."

poco rall. *mf*

31 *a tempo*
"On - ly say, say, has the

con espress.
a tempo

rall.
fault been commit - ted in Er - in, what crime, or wrong has been

rall.

done?"

CHORUS.

mp

"O

mp

"O

mp

"O

mp

"O

a tempo *cresc.* *mf* *f* *cresc. e rall.* *molto ritard.*

p *p* *p* *p* *f* *f* *f* *f*

Ped * Ped * Ped * Ped * Ped *

32 *Andante.*

King," said the white-bearded dru - id, "the truth un-to me has been

King," said the white-bearded dru - id, "the truth un-to me has been

King," said the white-bearded dru - id, "the truth un-to me has been

King," said the white-bearded dru - id, "the truth un-to me has been

32 *Andante.* (♩ = 76.)

mf

Ped * Ped * Ped *

shown, — There lives but one God, the E - ter - - -

shown, There lives but one God, the E - ter - - -

shown, There lives but one God, the E - ter - - -

shown, There lives but one God, the E - ter - - -

ff

ff

ff

ff

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

3 *3* *3*

- nal; far up in high heav'n is His

- nal; far up in high heav'n is His

- nal; far up in high heav'n is His

- nal; far up in high heav'n is His

f *ff*

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

Più lento.

poco rall. mf **33** *con espress.*

throne. He looked up-on men with com - pas - sion, and

throne. He looked up-on men with com - pas - sion, and

throne. He looked up-on men with com - pas - sion, and

throne. He looked up-on men with com - pas - sion, and

Più lento.

33

mp poco rall.

Ped * *Ped* * *Ped* * *Ped* *

cresc.

sent from His king-dom of light His Son, in the shape of a

sent from His king-dom of light His on - ly Son, as a

sent from His king-dom of light His on - ly Son, as a

sent from His king-dom of light His on - ly Son, as a

cresc.

dim.

dim.

dim.

f

Ped * *Ped* * *Ped* * *Ped* *

rall.

mor-tal, to teach them and guide them a - right. He

mor-tal, to teach them and guide them a - right. He

rall.

mor-tal, to teach them and guide them a - right. He

mor-tal, to teach them and guide them a - right. He

fp *mf* *rall.*

Ped. * Ped. * Ped. *

Molto maestoso. f rit. *allargando*

sent His Son _____ to teach _____ them and

sent His Son _____ to teach _____ them and

Molto maestoso. f rit. *allargando*

sent His Son _____ to teach _____ them and

sent His Son to teach and guide

f *ff*

Ped. * Ped. * Ped. * Ped.

Molto maestoso.

f *molto rit.* *ff allargando*

Ped. * Ped. * Ped. * Ped.

molto rit.

34 >

guide them a - right.

guide them a - right.

guide them a - right.

them a - right.

molto rit.

34

a tempo, Maestoso.

f

sf

Ped. * *Ped.* *

sf

ff

rall.

Ped. * *Ped.*

Soprano.

Alto.

Tenor.

Bass.

mf

mf

mf

mf

Near the

Near the

Near the

Near the

Near the

molto rit.

dim.

Ped. * *Ped.* *

35 *Andante.*

time of your birth, O King Con-or, the Saviour of mankind was
 time of your birth, O King Con-or, the Sa - - viour was
 time of your birth, O King Con-or, the Sa - - viour was
 time of your birth, O King Con-or, the Saviour of mankind was

35 *Andante.* (♩=76.)

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

born, the Sa - - viour was born,
 born, O King, the Sa - - viour was born,
 born, the Sa - - viour was born,
 born, O King, the Sa - - viour was born,

f *ff*
 Ped. * 3 3

36

mf And since then, in the kingdoms far

mf And since then, in the kingdoms far

3 3 3 3 36 *p*

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

east - ward, He taught, toiled, and prayed, He.

east - ward, He taught, toiled, and prayed, He

mf He taught, toiled, and prayed, He

mf He taught, toiled, and prayed, He

mp *pp*

Ped. *

taught, toiled, and prayed, *pp*

taught, toiled, and prayed, *pp*

taught, toiled, and prayed, *pp*

taught, toiled, and prayed, *pp*

rall. *p*

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

37 Più Allegro.

till this morn, When wicked men seized Him, *mf* *fz*

till this morn, When wicked men seized Him, *mf* *fz*

till this morn, When wicked men seized Him, *mf* *fz*

till this morn, When wicked men seized Him, *mf* *fz*

37 Più Allegro. (♩=112.)

sf *ffz* *furioso*

Ped. *

seized Him,
seized Him,
seized Him,
seized Him,

ffz *Ped.* *

mf *poco piu lento.*
fast bound Him with nails to a
fast bound Him with nails to a
fast bound Him with nails to a
fast bound Him with nails to a

poco piu lento.

38

poco rall.

cross, lanced His

cross, lanced His

cross, lanced His

cross, lanced His

38

poco rall.

p

poco rall.

side,

side,

side,

side,

mf plaintivo

Ped. * Ped. * Ped. *

39 *mp*

And that mo - ment of gloom and con-

mp

And that mo - ment of gloom and con-

mp

And that mo - ment of gloom and con-

mp

And that mo - ment of gloom and con-

39

p dim. pp mp

Ped. *

- fu - - - sion, ——— that mo-ment of

- fu - - - sion, ——— that mo-ment of

- fu - - - sion, ——— that mo-ment of

- fu - - - sion, ——— that mo-ment of

sf

40 *poco rall.*

gloom and con - fu - sion was earth's cry of
 gloom and con - fu - sion was earth's cry of
 gloom and con - fu - sion was earth's cry of

gloom and con - fu - sion was earth's cry of

40

mf poco rall.

dim.

molto rit.

a tempo

dread, earth's cry of dread when He died!
 dread, earth's cry of dread when He died!
 dread, earth's cry of dread when He died!
 dread, earth's cry of dread when He died!

dim.

P molto rit.

a tempo

Ped. * *Ped.* > >

con dolore

pp

mf

pp

pp

mf

mf più rall.

mf *pp* *pp* *mf* *pp* *P* *mf più rall.*

Ped. * *Ped.* *

41 *Andante.*

mp "O King, He was gra - cious and
mp "O King, He was gra - cious and
mp "O King, He was gra - cious and
mp "O King, He was gra - cious and

41 *Andante.* (♩ = 76)

pp *mp*

Ped. * *Ped.* *

gen - tle, His heart was all pi-ty and love, And for
 gen - tle, His heart was all pi-ty and love, And for
 gen - tle, His heart was all pi-ty and love, And for
 gen - tle, His heart was all pi-ty and love, And for

mp *cresc.* *f*

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

men He was ev-er be-seech-ing the grace of His Fa-ther a -

men He was ev-er be-seech-ing the grace of His Fa-ther a -

men He was ev-er be-seech-ing the grace of His Fa-ther a -

men He was ev-er be-seech-ing the grace of His Fa-ther a -

mf

Ped. * Ped. * Ped. *

bove, His Fa-ther a-bove; He

bove, His Fa-ther a-bove;

bove, His Fa-ther a-bove;

bove, His Fa-ther a-bove;

8

Ped. * Ped. *

42

helped them, He helped them, He healed them, He

42

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

mf *f* *cresc.*
 He la - - boured that all might at-tain To the
mf *f* *cresc.*
 He la - - boured that all might at-tain To the
mf *f* *cresc.*
 He la - - boured that all might at-tain To the
mf *f* *cresc.*
 blessed them; He la - - boured that all might at-tain To the

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

43 *mp*

true God's high king - dom of glo - - ry, He

true God's high king - dom of glo - - ry, He

true God's high king - dom of glo - - ry, He

true God's high king - dom of glo - - ry, He

43 *mf*

cresc.

Ped. * *Ped.* *

helped them, healed them, blessed them; He

helped them, healed them, blessed them; He

helped them, healed them, blessed them; He

helped them, healed them, blessed them; He

mp

la - - - boured that all might at - tain to

la - - - boured that all might at - tain to

la - - - boured that all might at - tain to

la - - - boured that all might at - tain to

f God's high king - - dom of glo - - - *ff*

f God's high king - - dom of glo - - - *ff*

f God's high king - - dom of glo - - - *ff*

f God's high king - - dom of glo - - - *ff*

f *ff*

Ped.

44

- ry, where ne - ver comes sor -
 - ry, where ne - ver comes sor - - row, where
 - ry, where ne - ver comes sor -
 - ry, where ne - ver comes sor - - row, where

mf *mf* *mf* *mezza voce*

44

mf

*

cresc. *cresc.*

- - - row, where ne - ver comes sor - - row, where

ne - ver comes sor - - row, where

cresc. *cresc.*

- - - row, where ne - ver comes sor - - row, where

ne - ver comes sor - - - row, where

cresc. *f*

ne - ver comes sor - row or pain,
 ne - ver comes sor - row or pain,
 ne - ver comes sor - row or pain,
 ne - ver comes sor - row or pain,

p

45

sor - row or pain, sor - row or pain;
 sor - row or pain, sor - row or pain;
 sor - row or pain, sor - row or pain;
 sor - row or pain, sor - row or pain;

rall. *a tempo*
rall.
rall.
rall.

45

sf *mf* *rall.* *dim.* *p* *a tempo*

con molto espressione.

p *Ped.* * *Ped.* *

46 Allegro.

con fuoco

f
But they

con fuoco

f
But they

46 Allegro. ♩ = 120.

ffz

cresc.

rose in their pride and their fol - ly, their

con fuoco

f
They rose in their pride and their

cresc.

rose in their pride and their fol - ly, their

con fuoco

f
They rose in their pride and their

fz *fz* *fz* *fz*

hearts filled with mer - ci-less rage, That
 fol - - ly, their hearts filled with rage, That
 hearts filled with mer - ci-less rage, That
 fol - - ly, their hearts filled with mer - ci-less

on - - ly the sight_ of His life - - blood fast
 on - - ly the sight_ of His life - - blood fast
 on - - ly the sight_ of His life - - blood fast
 rage, That on - ly the sight_ of His life - - blood fast

ff

poured from His heart could as -
 poured from His heart could as -
 poured from His heart could as -
 poured from His heart could as -

47 *poco rall.*

-suage;

-suage;

-suage;

-suage;

poco rall.

-suage;

47 *mf* *poco rall. e dim.*

mp un poco più lento.

Yet while on the cross-beams up - lift - ed, His

mp

Yet while on the cross-beams up - lift - ed, His

mp un poco più lento.

Yet while on the cross-beams up - lift - ed, His

mp

Yet while on the cross-beams up - lift - ed, His

un poco più lento.

mp

Fed. * Fed. *

accel.

bo - dy racked, tor - tured, and

bo - dy racked, tor - tured, and

accel.

bo - dy racked, tor - tured, and

bo - dy racked, tor - tured, and

mp

accel.

Fed. * Fed. * Fed. *

fz *rall.* 48

fz *rall.*

fz *riv'n,*

fz *riv'n,*

fz *riv'n,*

fz *riv'n,*

48

ffz *dim. - e* *rall.* *sf p*

Ped. *

p He prayed — not for justice or ven - geance, but *p*

p He prayed — not for justice or ven - geance, but *p*

p He prayed — not for justice or ven - geance, but *p*

p He prayed — not for justice or ven - geance, but *p*

fz *mf*

Ped. * *Ped.* *

asked that His foes be for - giv'n, He prayed_ not for

asked that His foes be for - giv'n, He prayed_ not for

asked that His foes be for - giv'n, He prayed_ not for

asked that His foes be for - giv'n, He prayed_ not for

Ped. * *Ped.* *

49

justice, He prayed_ not for vengeance, but

justice, He prayed_ not for vengeance, but

justice, He prayed_ not for vengeance, but

justice, He prayed_ not for vengeance, but

49

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

asked that His foes be for - giv'n."

asked that His foes be for - giv'n."

asked that His foes be for - giv'n."

asked that His foes be for - giv'n."

cresc.

mf tranquillo

rall. e dim.

p pp

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

50 *Allegro.* ♩ = 132.

pp agitato

p

cresc.

mf

cresc.

mf

With a bound from his seat rose King

mf

With a bound from his seat rose King

mf

With a bound from his seat rose King

mf

With a bound from his seat rose King

f

cresc.

fz.

fz.

Ped.

** Ped. **

Con - or,
 Con - or,
 Con - or,
 Con - or,

ffz *(a la marcia)* *mp*
 Ped. *

51

the red flush of rage on his
 the red flush of rage on his
 the red flush of rage on his
 the red flush of rage on his

51

fz *fz*
 Ped. *

face;

face;

face;

face;

ffz *mp*

Ped. *

f

Fast he ran through the hall for his wea - pons, and

f

Fast he ran through the hall for his wea - pons, and

f

Fast he ran through the hall for his wea - pons, and

f

Fast he ran through the hall for his wea - pons, and

fz fz *ff*

Ped. * *Ped.* *

snatching his sword from its place, He rushed to the

snatching his sword from its place, He rushed to the

snatching his sword from its place, He rushed to the

snatching his sword from its place, He rushed to the

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

woods, He rushed to the

woods, He rushed to the

woods, He rushed to the

woods, He rushed to the

fz *Ped.* *fz* *Ped.* *

woods, strik - - - ing wild - - ly,

woods, strik - - - ing wild - - ly,

woods, strik - - - ing wild - - ly,

woods, strik - - - ing wild - - ly,

fz

fz

Ped. * *Ped.* *

ff wild - - - ly at boughs that fell down with each

ff wild - - - ly at boughs that fell down with each

ff wild - - - ly at boughs that fell down with each

ff wild - - - ly at boughs that fell down with each

ffz

fz fz fz fz fz fz

Ped. *

53

blow,
blow,
blow,
blow,

53

mp cre - - scen - - do
Ped.

f And he cried:
f And he cried:
f And he cried:
f And he cried:

fz *fz*

fz

"Were I 'midst the vile rab - ble, I'd

sf *mf* *mp* *mf*

cleave them to earth, e - ven so! With the

sf *mp* *sf* *mp* *fz*

strokes of a high King of Er - in,

sf *mf* *fz* *mf* *fz* *mf*

55
the whirls of my keen - temp - ered

mf *sf* *mf* *sf* *mf*

2:

sword, I would save from their

sf > *sf* > *sf* >

hor-ri - - ble fu - ry that

rall. *mp*

sf *sf rall. e dim.* > *P*

56 *più lento e con molto espressione.*

mild and mer - ci - ful Lord;

più lento

mp *mf* *mf*

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

rit. *a tempo*

I'd save the Lord."

rit. *rit. e dim.* *pp a tempo*

mp *pp*

Ped. * *Ped.*

57 *Più mosso.*

mp His frame shook and heaved with e - - *cresc.*
mp His frame shook and heaved with e - - *cresc.*
mp His frame shook and
mp His frame shook and

57 *Più mosso.* (♩ - 112.)

mp *mf*

- mo - - - tion; *f* the
- mo - - - tion; *f* the
heaved *cresc.* with e - - mo - - - tion;
heaved *cresc.* with e - - mo - - - tion;

mp *mf*

brain - ball leaped forth — from his head,

brain - ball leaped forth — from his head,

f the brain - ball leaped forth — from his head,

f the brain - ball leaped forth — from his head,

ffz

sf

Ped. * *Ped.*

58 *mp*

And com -

58

sf

sf

* *Ped.* * *Ped.* *

più tranquillo *cresc.*
 - mend - ing his soul to that Sa - viour, King Con - or Mac

p tranquillo *cresc.*
 And com - mend - ing his soul to that Sa - viour, King Con - or Mac

mf tranquillo *cresc.*
 And com - mend - ing his soul to that Sa - viour, King

più tranquillo *cresc.*
 And com - mend - ing his soul to that Sa - viour, King Con - or Mac

p *cre -*

Nes - sa fell dead:

Nes - sa fell dead:

Con - or fell dead:

Nes - sa fell dead:

- scen - do *sf* *sf*

Ped. * *Ped.* *

59

King — Con - or Mac -

King — Con - or Mac -

King — Con - or Mac -

King — Con - or Mac -

59

sf *sf* *sf*

Ped. * Ped. * Ped. *

Nes - sa fell

Nes - sa fell

Nes - sa fell

Nes - sa fell

sf *sf* *sf* *sf* *p*

ritard.

Ped. * Ped. * Ped. *

60 *Andante.*

dead.
dead.
dead.
dead.

60 *Andante.* (♩ = 84.)

pp
(tempo primo.)
pp
sf
Ped. * Ped. *pp*

pp
Ped. *

sf *pp* *mf* *pp*
Ped. * Ped. *



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OF

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OLIVER KING.				DREAM OF JUBAL	2/6	3/0	4/0
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	(Ditto, Choruses only, Sol-FA, 1/0)	—	—	—
THE NAIADS (Female voices)	1/6	—	—	JASON	2/6	3/0	4/0
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THE SANDS O' DEE (Ballad) (Sol-FA, 0/2)	0/4	—	—	NEW COVENANT	1/6	—	—
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DIXIT DOMINUS	1/0	1/6	—	F. E. MARSHALL.			
F. LEONI.				CHORAL DANCES from Ditto	1/0	—	—
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H. LESLIE.				GEORGE C. MARTIN.			
THE FIRST CHRISTMAS MORN	2/6	—	—	COMMUNION SERVICE, IN A	1/0	—	—
F. LISZT.				Ditto IN C	1/0	—	—
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	FESTIVAL TE DEUM IN A (Sol-FA, 0/2)	0/6	—	—
THIRTEENTH PSALM	2/0	—	—	J. MASSENET.			
C. H. LLOYD.				MANON (Opera)	6/0	—	8/0
A HYMN OF THANKSGIVING	2/0	—	—	J. T. MASSER.			
ALCESTIS (Male voices)	1/6	—	—	HARVEST CANTATA	1/0	—	—
ANDROMEDA	3/0	3/6	5/0	J. H. MAUNDER.			
A SONG OF JUDGMENT	2/8	3/0	4/0	OLIVET TO CALVARY (Sol-FA, 0/9)	1/6	2/0	—
GLEANERS' HARVEST (Female voices)	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/6	2/0	—
HERO AND LEANDER	1/6	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9)	1/6	2/0	—
LONGBEARDS' SAGA (Male voices)	1/6	—	—	T. R. MAYOR.			
O GIVE THANKS UNTO THE LORD	1/0	—	—	THE LOVE OF CHRIST	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	J. H. MEE.			
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SIR OGGIE AND THE LADIE ELSIE	1/6	—	—	HORATIUS (Male voices)	1/0	—	—
SONG OF BALDER	1/0	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—
CLEMENT LOCKNANE.				MENDELSSOHN.			
THE ELFIN QUEEN (Female voices)	1/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—
HARVEY LÖHR.				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6)	1/0	—	—
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0)	5/0	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6)	1/0	—	—
W. H. LONGHURST.				NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				(Ditto, Sol-FA, 0/9)	—	—	—
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LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	Ditto (CHORUSES ONLY)	1/0	1/6	—
WRECK OF THE HESPERUS (Sol-FA, 0/6)	1/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2)	1/0	—	—
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				HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—
				Ditto	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6)	1/0	1/6	2/6
				Ditto (CHORUSES ONLY)	0/8	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—
				LORELEY (Sol-FA, 0/6)	1/0	—	—
				MAN IS MORTAL (8 voices)	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
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PRAYER AND PRAISE (Oblong)	4/0	—	—	—	THE BRIDE OF DUNKERRON (Sol-FA, 1/0)	2/0	2/6	4/0	—
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STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—	—	ARIADNE (Sol-FA, 0/9)	2/0	—	—	—
ROMBERG.					CONNLA				
HARMONY OF THE SPHERES	1/0	—	—	—	KING ARTHUR (Sol-FA, 1/0)	2/6	—	—	—
LAY OF THE BELL (Sol-FA, 0/8)	1/0	1/6	2/6	—	ALICE MARY SMITH.				
TE DEUM	1/0	—	—	—	ODE TO THE NORTH-EAST WIND	1/0	—	—	—
TRANSIENT AND THE ETERNAL	1/0	—	—	—	ODE TO THE PASSIONS	2/0	—	—	—
(DITTO, Sol-FA, 0/4)	1/0	—	—	—	THE RED KING (Men's voices)	1/0	—	—	—
C. B. ROOTHAM.					THE SONG OF THE LITTLE BALTUNG (ditto)				
ANDROMEDA	2/6	—	—	—	(DITTO, Sol-FA, 0/8)	1/0	—	—	—
ROSSINI.					E. M. SMYTH.				
MOSES IN EGYPT	6/0	6/6	7/6	—	MASS, IN D	2/3	—	—	—
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6	—	A. SOMERVELL.				
DITTO (CHORUSES ONLY)	0/6	1/0	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4)	0/9	—	—	—
CHARLES B. RUTENBER.					ELEGY				
DIVINE LOVE	2/6	—	—	—	ENCHANTED PALACE (Operetta) (Sol-FA, 0/8)	2/0	—	—	—
JOSEPH RYELANDT.					FORSAKEN MERMAN (Sol-FA, 0/8)				
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—	—	KING THRUSHBEARD (Operetta) (Sol-FA, 0/9)	2/0	—	—	—
ED. SACHS.					KNAVE OF HEARTS (Operetta) (Sol-FA, 0/8)				
KING-CUPS	1/0	—	—	—	MASS, IN C MINOR	2/6	—	—	—
WATER LILIES	1/0	—	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—	—
C. SAINTON-DOLBY.					ODE TO THE SEA (Sol-FA, 1/0)				
FLORIMEL (Female voices)	2/6	—	—	—	POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—	—
CAMILLE SAINT-SAËNS.					PRINCESS ZARA (Operetta) (Sol-FA, 0/9)				
THE HEAVENS DECLARE—CELE ENARRANT	1/6	—	—	—	SEVEN LAST WORDS	1/0	—	—	—
(19th Psalm)	1/6	—	—	—	R. SOMERVILLE.				
W. H. SANGSTER.					THE 'PRENTICE PILLAR (Opera)				
ELYSIUM	1/0	—	—	—	W. H. SPEER.				
FRANK J. SAWYER.					THE JACKDAW OF RHEIMS				
THE SOUL'S FORGIVENESS	1/0	—	—	—	SPOHR.				
THE STAR IN THE EAST	2/6	—	—	—	CALVARY	2/6	3/0	4/0	—
C. SCHAFER.					CHRISTIAN'S PRAYER				
OUR BEAUTIFUL WORLD (Operetta)	2/6	—	—	—	FALL OF BABYLON	1/0	1/6	2/6	—
H. W. SCHARTAU.					FROM THE DEEP I CALLED				
CHRISTMAS HOLIDAYS (Female voices)	0/6	—	—	—	GOD IS MY SHEPHERD	0/9	—	—	—
SCHUBERT.					GOD, THOU ART GREAT (Sol-FA, 0/6)				
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	—	HOW LOVELY ARE THY DWELLINGS FAIR	0/8	—	—	—
DITTO, IN B FLAT	2/0	—	3/6	—	HYMN TO ST. CECILIA	1/0	—	—	—
DITTO, IN C	2/0	—	3/6	—	JEHOVAH, LORD OF HOSTS	0/4	—	—	—
DITTO, IN E FLAT	2/0	2/6	4/0	—	LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6	—
DITTO, IN F	2/0	—	3/6	—	DITTO (CHORUSES ONLY)	0/6	1/0	—	—
DITTO, IN G	2/0	—	3/6	—	MASS (for 5 solo voices and double choir)	2/0	—	—	—
LARARUS (Easter)	1/6	—	—	—	JOHN STAINER.				
MASS, IN A FLAT	1/0	1/6	2/6	—	ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/3	4/0	—
Do., IN B FLAT	1/0	1/6	2/6	—	THE CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—	—
Do., IN C	1/0	1/6	2/6	—	THE DAUGHTER OF JAIKUS (Sol-FA, 0/9)	1/6	2/0	—	—
Do., IN E FLAT	2/0	2/6	4/0	—					
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	—					
Do., IN G	1/0	1/6	2/6	—					
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	—					
(DITTO, Welsh Words, Sol-FA, 0/6)	1/0	—	—	—					
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	—					
(Male voices) (Sol-FA, 0/6)	1/0	—	—	—					

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
C. VILLIERS STANFORD.				S. P. WADDINGTON.			
BATTLE OF THE BALTIC	1/6	—	—	JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—
CARMEN SÆCULARE	1/6	—	—	WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—
COMMUNION SERVICE, IN G	2/6	—	—	R. WAGNER.			
EAST TO WEST	1/6	—	—	HOLY SUPPER OF THE APOSTLES	2/0	—	—
EDEM	5/0	6/0	7/6	W. M. WAIT.			
EUMENIDES	3/0	—	—	GOD WITH US	2/0	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	GOOD SAMARITAN	2/0	—	—
MASS, IN G MAJOR	2/6	—	—	ST. ANDREW... ..	2/0	—	—
ŒDIPUS REX (Male voices)	3/0	—	—	ERNEST WALKER.			
REVENGE (Sol-FA, 0/9)	1/6	—	—	A HYMN TO DIONYSUS	1/0	—	—
(Ditto, German Words, 2 M rk.)	—	—	—	ODE TO A NIGHTINGALE	1/0	—	—
VOYAGE OF MAELDUNE	2/6	3/0	4/0	R. H. WALTHER.			
F. R. STATHAM.				THE PIED PIPER OF HAMELIN	2/0	—	—
VASCO DA GAMA	2/6	—	—	H. W. WAREING.			
BRUCE STEANE.				COURT OF QUEEN SUMMERGOLD (Operetta) (Sol-FA, 0/6)	1/0	—	—
THE ASCENSION	2/6	3/0	4/0	HO-HO OF THE GOLDEN BELT (Humorous Cantata for Children) (Sol-FA, 0/6)	1/0	—	—
D. STEPHEN.				PRINCESS SNOWFLAKE (1 peretta) (Sol-FA, 0/6)	1/0	—	—
THE LAIRD O'COCKPEN (Sol-FA, 0/6)	1/0	—	—	WRECK OF THE HESPERUS	1/6	—	—
H. W. STEWARDSON.				HENRY WATSON.			
GIDEON	4/0	—	—	A PSALM OF THANKSGIVING	1/0	—	—
STEFAN STOCKER.				IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	—
SONG OF THE FATES	1/0	—	—	WEBER.			
SIGISMOND STOJOWSKI.				COMMUNION SERVICE, IN E FLAT	1/6	—	—
SPRING-TIME	1/0	—	—	IN CONSTANT ORDER (Hymn)	1/6	—	—
J. STORER.				JUBILEE CANTATA	1/0	1/6	—
MASS OF OUR LADY OF RANSOM	1/6	—	—	MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
THE TOURNAMENT	1/0	—	—	Do., IN G (Latin and English)	1/0	1/6	2/6
E. C. SUCH.				PRECIOSA (Opera) (Choruses only, 0/6)	1/0	—	—
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	THREE SEASONS	1/0	—	—
NARCISSUS AND ECHO... ..	3/0	—	—	THEOPHIL WENDT.			
Ditto (Choruses only)	1/0	—	—	ODE	1/6	—	—
ARTHUR SULLIVAN.				S. WESLEY.			
GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	DIXIT DOMINUS	1/0	—	—
KING ARTHUR INCIDENTAL MUSIC	1/6	—	—	EXULTATE DEO (Sing aloud with gladness)	0/6	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
TE DEUM FESTIVAL (Sol-FA, 1/0)	1/0	1/3	2/6	S. S. WESLEY.			
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	O LORD, THOU ART MY GOD	1/0	—	—
T. W. SURETTE.				FLORENCE E. WEST.			
THE EVE OF ST. AGNES	2/0	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	1/6	—	—
W. TAYLOR.				JOHN E. WEST.			
ST. JOHN THE BAPTIST	—	4/0	—	A SONG OF ZION	1/0	—	—
A. GORING THOMAS.				LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—
THE SUN-WORSHIPPERS (Sol-FA, 0/9)	1/0	—	—	MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	1/6	—	—
D. THOMAS.				SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
LLYN Y FAN (THE VAN LAKE) (Sol-FA, 1/6)	3/6	—	—	THE STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—
E. H. THORNE.				ARTHUR N. WIGHT.			
BE MERCIFUL UNTO ME	1/0	—	—	THE MINSTREL'S CURSE	1/6	—	—
G. W. TORRANCE.				C. LEE WILLIAMS.			
THE REVELATION	5/0	—	—	A FESTIVAL HYMN	0/8	—	—
BERTHOLD TOURS.				A HARVEST SONG	1/6	—	—
A FESTIVAL ODE	1/0	—	—	GETHSEMANE	2/0	2/6	—
THE HOME OF TITANIA (Female voices)	1/6	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—
(Ditto, Sol-FA, 0/5)	—	—	—	A. E. WILSHIRE.			
FERRIS TOZER.				GOD IS OUR HOPE (Psalm 46)	2/0	—	—
BALAAM AND BALAK	2/6	—	—	THOMAS WINGHAM.			
KING NEPTUNE'S DAUGHTER (Female voices) (Ditto, Sol-FA, 0/6)	1/6	—	—	MASS, IN D (Regina Cœli)	3/0	—	—
P. TSCHAIKOWSKY.				TE DEUM (Latin)	1/6	—	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	CHAS. WOOD.			
VAN BREE.				ODE TO THE WEST WIND	1/0	—	—
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	F. C. WOODS.			
CHARLES VINCENT.				A GREYPORT LEGEND (1797) (Male voices) (Ditto, Sol-FA, 0/6)	1/0	—	—
THE LITTLE MERMAID (Female voices)	1/6	—	—	KING HAROLD (Sol-FA, 0/9)	1/6	—	—
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—
A. L. VINGOE.				E. M. WOOLLEY.			
THE MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—	THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)	1/6	—	—
W. S. VINNING.				D. YOUNG.			
SONG OF THE PASSION (according to St. John)	1/6	—	—	THE BLESSED DAMOZEL	1/6	—	—