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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
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THE DEACON'S  
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# CHARLES GOUNOD.

## THE REDEMPTION

A SACRED TRILOGY.

ENGLISH WORDS BY THE REV. J. TROUTBECK, D.D.

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<b>SEPARATE CHORUSES.</b>				<b>SEPARATE CHORUSES—continued.</b>			
*The earth is My possession	.. .. .	0	3	Faint and worn	.. .. .	0	3
Lord Jesus, Thou to all bringest light	(Sol-fa, 1 <sup>st</sup> d.)	0	3	I am Alpha and Omega	.. .. .	0	3
The Reproaches (chorus or quartet)	.. .. .	0	2	Lord, for anguish hear us moaning	.. .. .	0	3
*Beside the Cross remaining	.. .. .	0	3	While the wicked are confounded	.. .. .	0	3
*For us the Christ is made a victim availing	.. .. .	0	2	Day of weeping	.. .. .	0	3
From Thy love as a Father. (Sol-fa, 1 <sup>st</sup> d.)	.. .. .	0	1 <sup>2</sup>	O Lord, Jesu Christ	.. .. .	0	3
*Unfold, ye portals everlasting. (Sol-fa, 1 <sup>st</sup> d.)	.. .. .	0	3	Holy, holy, holy	.. .. .	0	3
*Lovely appear (s. solo and chorus). (Sol-fa, 1 <sup>st</sup> d.)	.. .. .	0	3	Mighty Saviour	.. .. .	0	3
*The Word is flesh become. (Sol-fa, 3 <sup>d</sup> .)	.. .. .	0	6	Lamb of God	.. .. .	0	3
*Saviour of Men	.. .. .	0	2	God high enthroned. (Sol-fa, 1 <sup>st</sup> d.)	.. .. .	0	3
*While my watch I am keeping (verse, A.). (Sol-fa, 1 <sup>st</sup> d.)	.. .. .	0	1 <sup>2</sup>	The righteous shall enter	.. .. .	0	3
* May be had separately with French words.				Holy O Lord God omnipotent			
				And I heard a great voice			
				And God Almighty then will wipe away			
				Lo, all things I make new			
				Felix Culpa			
				Judex Sedenti in Throno (Sol-fa, 1 <sup>st</sup> d.)			
				Vox Magna in Cælo			
				Sanctus			
				A SELECTION OF MOVEMENTS, arranged for the Organ by			
				GEORGE C. MARTIN			
				Dies iræ.			
				Felix culpa.			
				Querens me, sedisti lassus.			
				Inter oves locum præsta.			
				Lacrymosa dies illa.			
				Sed signifer Sanctus Michael.			
				Jerusalem Cælestis, arranged for the Organ by F. C. WOODS (see Village Organist, Book 5)			
				"JUDEX," arranged for the Organ by JOHN E. WEST			
				Ditto, arranged for the Organ by F. C. WOODS (see Village Organist, Book 1)			
				Ditto, arranged for Military Band by DAN GODFREY, Junr. See cover.			
				Ditto, Full Score, 3s. 6d.; Orchestral Parts			
				Ditto, Violin and Pianoforte			
				Ditto, Pianoforte Solo			
				Ditto, arranged for Military Band (Harmonic) by E. SALABERT			
				Ditto, arranged for Brass Band (Fanfare) by E. SALABERT			
				TEN TRANSCRIPTIONS, by BERTHOLD TOURS, for Violin and Pianoforte			
				Ditto, for Violoncello and Pianoforte			

# MORS ET VITA

A SACRED TRILOGY.

		s.	d.			s.	d.
Full Score	.. .. .	63	0	Faint and worn	.. .. .	0	3
Vocal Score	.. .. .	21	0	I am Alpha and Omega	.. .. .	0	3
Ditto	.. .. .	8vo, paper cover	2	Lord, for anguish hear us moaning	.. .. .	0	3
Ditto	.. .. .	paper boards	3	While the wicked are confounded	.. .. .	0	3
Ditto	.. .. .	cloth	5	Day of weeping	.. .. .	0	3
Ditto	.. .. .	Tonic Sol-fa Edition	1	O Lord, Jesu Christ	.. .. .	0	3
Vocal Parts	.. .. .	each	1	Holy, holy, holy	.. .. .	0	3
Vocal Score, English Words by the Rev. J. TROUTBECK, D.D.	.. .. .	8vo, paper cover	2	Mighty Saviour	.. .. .	0	3
Ditto	.. .. .	paper boards	3	Lamb of God	.. .. .	0	3
Ditto	.. .. .	cloth	5	God high enthroned. (Sol-fa, 1 <sup>st</sup> d.)	.. .. .	0	3
Ditto	.. .. .	Tonic Sol-fa Edition	1	The righteous shall enter	.. .. .	0	3
Vocal Parts	.. .. .	each	1	Holy O Lord God omnipotent	.. .. .	0	3
Violin, 1st	.. .. .	4	6	And I heard a great voice	.. .. .	0	3
Violin, 2nd	.. .. .	4	6	And God Almighty then will wipe away	.. .. .	0	3
Wind Parts	.. .. .	43	6	Lo, all things I make new	.. .. .	0	3
The Accompaniments, arranged for Pianoforte and Harmonium (instead of Orchestra), by KING HALL	.. .. .	10	6	Felix Culpa	.. .. .	65	centimes.
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Ditto Part I.	.. .. .	(per 100)	7	Vox Magna in Cælo	.. .. .	65	centimes.
Ditto Parts II. and III., 3d. each, or	.. .. .	(per 100)	12	Sanctus	.. .. .	65	centimes.
Ditto with Analytical Notes by J. BENNETT (per 100) net	.. .. .	50	0	A SELECTION OF MOVEMENTS, arranged for the Organ by			
Ditto (French words), with Preface by the AUTHOR (per 100) Frs.	.. .. .	100	0	GEORGE C. MARTIN			
Arrangement for Pianoforte Solo, by B. TOURS	.. .. .	5	0	Dies iræ.			
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PART I.—THE REQUIEM, separately. Full Score	.. .. .	42	0	Querens me, sedisti lassus.			
Vocal Score	.. .. .	8vo, paper cover	1	Inter oves locum præsta.			
Ditto	.. .. .	paper boards	2	Lacrymosa dies illa.			
Ditto Parts II. and III.	.. .. .	paper cover	1	Sed signifer Sanctus Michael.			
Ditto Parts II. and III. (English words)	.. .. .	paper cover	1	Jerusalem Cælestis, arranged for the Organ by F. C. WOODS (see Village Organist, Book 5)			
<b>SEPARATE CHORUSES.</b>				<b>SEPARATE CHORUSES—continued.</b>			
A fearful thing to fall into the hands of God	.. .. .	0	3	"JUDEX," arranged for the Organ by JOHN E. WEST			
Rest and peace eternal	.. .. .	0	3	Ditto, arranged for the Organ by F. C. WOODS (see Village Organist, Book 1)			
From the morning watch	.. .. .	0	3	Ditto, arranged for Military Band by DAN GODFREY, Junr. See cover.			
Day of anger, day of mourning	.. .. .	0	3	Ditto, Full Score, 3s. 6d.; Orchestral Parts			
Ah! what shall we then be pleading	.. .. .	0	3	Ditto, Violin and Pianoforte			
Happy are we	.. .. .	0	3	Ditto, Pianoforte Solo			
				Ditto, arranged for Military Band (Harmonic) by E. SALABERT			
				Ditto, arranged for Brass Band (Fanfare) by E. SALABERT			
				TEN TRANSCRIPTIONS, by BERTHOLD TOURS, for Violin and Pianoforte			
				Ditto, for Violoncello and Pianoforte			

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# THE DEACON'S MASTERPIECE

OR

THE WONDERFUL ONE-HOSS SHAY.

A HUMOROUS BALLAD FOR CHORUS (WITH SOLO  
QUARTET *ad lib.*) AND ORCHESTRA.

THE WORDS BY

OLIVER WENDELL HOLMES.

THE MUSIC BY

PERCY E. FLETCHER.

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PRICE ONE SHILLING AND SIXPENCE.

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LONDON: NOVELLO AND COMPANY, LIMITED.  
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## NOTE.

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This little work, although conceived in a modern spirit, is in no sense ultra-modern, and does not ignore the claims of melody and straightforward choral writing. Considerable contrast has been secured, but care has been taken to avoid undue patchy effects.

The Orchestral introduction leads directly into a bold setting of the opening lines; this movement is followed by an Andante moderato in a burlesque Handelian manner, suggestive of the period referred to. An Orchestral Tutti then leads into an Allegretto scherzando, a melodious choral movement, lightly scored. The intentions of the Deacon are then strongly proclaimed by the Basses, after which the words commencing: "So the Deacon inquired of the village folk," are set in the style of a Rustic Dance, which is worked up to a climax corresponding with the completion of the chaise. After a Quasi Recit. passage a March movement occurs (which is intended to suggest the March of Time), concluding with a Grandioso Orchestral Tutti at the announcement of the 100th year. The following Violin Solo episode leads into the Solo Quartet (or Semi-Chorus) setting of the quaint "moral" verse. The lines referring to the age of the "One-hoss Shay" are set "à la Minuetto," whilst the following movements are of a descriptive and dramatic nature in keeping with the text; after the "break up" a little elegy is introduced, and a fortissimo Coda concludes the work.

Attention is drawn to the theme representing the "Masterpiece," which appears in various forms throughout the work.

This work is scored for a Full Orchestra consisting of the usual Strings, Harp, 2 Flutes, (2nd changing to Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones and Tuba, 2 Timpani, Side Drum, Bass Drum and Cymbals, Triangle and Tambourine, with the *ad lib.* addition for humorous realistic purposes of a Wood Drum, Whip, Ratchet Rattle, and Glockenspiel or Small Chimes.

The Score is so arranged, however, that it can be effectively presented with a Small Orchestra of Strings, 1st Flute, 1st Oboe, 1st and 2nd Clarinets, 2nd Bassoon, 1st and 2nd Horns, 1st and 2nd Trumpets (or Cornets), 3rd Trombone, and Timpani, with Triangle and Tambourine *ad lib.*, whilst the addition of any of the other instruments will add proportionately to the effect of the performance.

The Work should be performed without a break, excepting a momentary pause after the Solo Quartet. Time taken in performance is from twenty-five to thirty minutes.

P. E. F.



# THE DEACON'S MASTERPIECE,

OR

## THE WONDERFUL ONE-HOSS SHAY.

"That many readers enjoy the 'One-Hoss Shay' without suspecting that it typifies the theological system in which the shrewd old deacon lived and moved is certainly a tribute to Holmes's art as a satiric poet."—WILLIAM P. TRENT, M.A., LL.D., in "A History of American Literature."

### ORCHESTRAL INTRODUCTION.

#### CHORUS.

Have you heard of the wonderful one-hoss shay,  
That was built in such a logical way?  
It ran a hundred years to a day,  
And then, of a sudden, it — ah, but stay,  
I'll tell you what happened without delay,  
Scaring the parson into fits,  
Frightening people out of their wits,—  
Have you ever heard of that, I say?

Seventeen hundred and fifty-five.  
*Georgius Secundus* was then alive,—  
Snuffly old drone from the German hive.  
That was the year when Lisbon-town  
Saw the earth open and gulp her down,  
And Braddock's army was done so brown,  
Left without a scalp to its crown.  
It was on the terrible Earthquake-day  
That the Deacon finished the one-hoss shay.

Now in building of chaises, I tell you what,  
There is always *somewhere* a weakest spot,—  
In hub, tire, felloe, in spring, or thill,  
In panel, or crossbar, or floor, or sill,  
In screw, bolt, thoroughbrace,—lurking still,  
Find it somewhere you must and will,—  
Above or below, or within or without,—  
And that's the reason, beyond a doubt,  
That a chaise *breaks down*, but doesn't *wear out*.

#### BASSES.

But the Deacon swore (as Deacons do,  
With an "I dew vum," or an "I tell *yeou*,")  
He would build one shay to beat the taown  
'n' the keounty 'n' all the kentry raoun';  
It should be so built that it couldn' break  
daown:  
—"Fur," said the Deacon, "'t's mighty plain  
That the weakes' place mus' stan' the strain;  
'n' the way t' fix it, uz I maintain,  
Is only jest  
T' make that place uz strong uz the rest."

### CHORUS.

So the Deacon inquired of the village folk  
Where he could find the strongest oak,  
That couldn't be split nor bent nor broke,—  
That was for spokes and floor and sills;  
He sent for lancewood to make the thills;  
The crossbars were ash, from the straightest  
trees,  
The panels of white-wood, that cuts like cheese,  
But lasts like iron for things like these;  
The hubs of logs from the "Settler's ellum,"—  
Last of its timber,—they couldn't sell 'em,  
Never an axe had seen their chips,  
And the wedges flew from between their lips,  
Their blunt ends frizzled like celery-tips;  
Step and prop-iron, bolt and screw,  
Spring, tire, axle, and linchpin too,  
Steel of the finest, bright and blue;  
Thorough-brace bison-skin, thick and wide;  
Boot, top, dasher, from tough old hide  
Found in the pit when the tanner died.  
That was the way he "put her through."—  
"There!" said the Deacon, "naow she'll  
dew!"

### CHORAL RECIT.

Do! I tell you, I rather guess,  
She was a wonder, and nothing less!  
Colts grew horses, beards turned gray,  
Deacon and Deaconess dropped away,  
Children and grandchildren, where were they?  
But there stood the stout old one-hoss shay  
As fresh as on Lisbon-earthquake-day!

### CHORUS.

EIGHTEEN HUNDRED;—it came and found  
The Deacon's masterpiece strong and sound,  
Eighteen hundred increased by ten;—  
"Hahnsum kerridge" they called it then.  
Eighteen hundred and twenty came;—  
Running as usual much the same.  
Thirty and forty at last arrive,  
And then come fifty, and FIFTY-FIVE.

### ORCHESTRAL INTERLUDE.

## SOLO QUARTET (OR SEMI-CHORUS).

Little of all we value here  
 Wakes on the morn of its hundredth year  
 Without both feeling and looking queer.  
 In fact, there's nothing that keeps its youth,  
 So far as I know, but a tree and truth.  
 (This is a moral that runs at large;  
 Take it.—You're welcome.—No extra charge.)

## CHORUS.

FIRST OF NOVEMBER.—the Earthquake-day—  
 There are traces of age in the one-hoss shay,  
 A general flavour of mild decay,  
 But nothing local, as one may say.  
 There couldn't be,—for the Deacon's art  
 Had made it so like in every part  
 That there wasn't a chance for one to start.  
 For the wheels were just as strong as the thills,  
 And the floor was just as strong as the sills,  
 And the panels just as strong as the floor,  
 And the whipple-tree neither less nor more,  
 And the back-crossbar as strong as the fore,  
 And the spring and axle and hub *encore*.  
 And yet, *as a whole*, it is past a doubt  
 In another hour it will be *worn out*!

First of November, 'Fifty-five!  
 This morning the parson takes a drive.  
 Now, small boys, get out of the way!  
 Here comes the wonderful one-hoss shay,  
 Drawn by a rat-tailed, ewe-necked bay.  
 "Huddup!" said the parson.—Off went they.

The parson was working his Sunday's text,—  
 Had got to *fifhly*, and stopped perplexed  
 At what the—Moses—was coming next.  
 All at once the horse stood still,  
 Close by the meet'n'-house on the hill.  
 —First a shiver, and then a thrill,  
 Then something decidedly like a spill,—  
 And the parson was sitting upon a rock,  
 At half-past nine by the meet'n'-house clock,—  
 Just the hour of the Earthquake shock!

What do you think the parson found,  
 When he got up and stared around?  
 The poor old chaise in a heap or mound,  
 As if it had been to the mill and ground!  
 You see, of course, if you're not a dunce,  
 How it went to pieces all at once,—  
 All at once, and nothing first,—  
 Just as bubbles do when they burst.

End of the wonderful one-hoss shay.  
 Logic is logic. That's all I say.

In the vocal score the composer has slightly modified some of the lines written in dialect for the sake of choral pronunciation.



# THE DEACON'S MASTERPIECE

OR

## THE WONDERFUL "ONE-HOSS SHAY."

Oliver Wendell Holmes.

Percy E. Fletcher.

Allegro moderato e risoluto. ♩=120.

PIANO.

*ff e marcato*

The musical score is written for piano in 4/4 time, marked "Allegro moderato e risoluto" with a tempo of 120 beats per minute. It consists of five systems of music. The first system begins with a dynamic of *ff e marcato*. The second system continues with similar dynamics. The third system features a dynamic of *f*. The fourth system is marked *mf*. The fifth system begins with a dynamic of *p dim.* and ends with a dynamic of *mp*. The score includes various musical notations such as slurs, accents, and triplets. The piece concludes with a final triplet in the right hand.

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*mf e marcato* *piu f*

The first system of the piano introduction features a treble clef staff with a key signature of one flat and a 2/4 time signature. It begins with a series of chords and a melodic line. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamic markings include *mf e marcato* and *piu f*. A first ending bracket is shown above the treble staff.

*f*

The second system continues the piano introduction. The treble staff features a melodic line with triplets. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *f* is present.

*cresc.* *ff*

The third system concludes the piano introduction. The treble staff has a melodic line with triplets. The bass staff has a rhythmic accompaniment. Dynamic markings include *cresc.* and *ff*.

CHORUS.

Sopranos.

Contraltos.

Tenors.

Basses.

Have you

Have you

Have you

Have you

Have you

The chorus section consists of five vocal staves. The lyrics "Have you" are written at the end of each staff. The music is in the same key signature and time signature as the piano introduction. A dynamic marking of *ff* is present at the beginning of the first staff.

The piano accompaniment for the chorus features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music includes triplets and a dynamic marking of *ff*.

2

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

heard — of the won-der-ful one-hoss shay,— That was built in such a log-i-cal

*ff*

way? — It ran a hun-dred years to a day, it

way? — It ran a hun-dred years to a day, it

way? — It ran a hun-dred years to a day, it

way? — It ran a hun-dred years to a day, it

*mf*

*cresc.* ran a hun-dred years to a day, And then, of a sud-den, and  
*cresc.* ran a hun-dred years to a day, And then, of a sud-den, and  
*cresc.* ran a hun-dred years to a day, And then, of a sud-den, and  
*cresc.* ran a hun-dred years to a day, And then, of a sud-den, and

*cresc.* *f* *cresc.*

*Lento.* then, of a sud-den, it— ah, but stay, —  
 then, of a sud-den, it—  
 then, of a sud-den, it— ah, but stay, —  
 then, of a sud-den, it—

*Lento.* *mp*

**3** Moderato. *mp* *cresc.*

I'll tell you what hap-pened with - out de-lay, with-

*mp* *cresc.*

I'll tell you what hap-pened with - out de-lay, with-

*mp* *cresc.*

I'll tell you what hap-pened with - out de-lay, with-

*mp* *cresc.*

I'll tell you what hap-pened with - out de-lay, with-

Moderato.

**3** *mp espress.*

*accel.* - out de-lay, \_\_\_\_\_

*Allegro agitato.* *mp* Scar-ing the par-son in - to fits,

*mp* Scar-ing the par-son in - to fits,

*accel.* - out de-lay, \_\_\_\_\_

*mp* Scar-ing the par-son in - to fits,

- out de-lay, \_\_\_\_\_

*mp* Scar-ing the par-son in - to fits,

*mf accel.*

*Allegro agitato.* *mp*

*cresc. ed accel.* - - - - -

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

Fright'ning peo - ple out of their wits, Scar - - - ing the par - - son

*cresc. ed accel.* - - - - -

in - - - - to fits, Fright' - - ning peo - ple out of their

in - - - - to fits, Fright' - - ning peo - ple out of their

in - - - - to fits, Fright' - - ning peo - ple out of their

in - - - - to fits, Fright' - - ning peo - ple out of their

*f* - - - - -

wits!

wits!

wits!

wits!

*ff* **4** *Tempo I<sup>o</sup>*

Have you heard \_\_\_\_\_ of the won-der-ful one-hoss shay, That was

*ff* **4** *Tempo I<sup>o</sup>*

Have you heard \_\_\_\_\_ of the won-der-ful one-hoss shay, That was

*ff* **4** *Tempo I<sup>o</sup>*

Have you heard \_\_\_\_\_ of the won-der-ful one-hoss shay, That was

*ff* **4** *Tempo I<sup>o</sup>*

Have you heard \_\_\_\_\_ of the won-der-ful one-hoss shay, That was

*ed allargando* *ff* **4** *Tempo I<sup>o</sup>*

built in such a lo-gi-cal way? — It ran a hun-dred years to a

built in such a lo-gi-cal way? — It ran a hun-dred years to a

built in such a lo-gi-cal way? — It ran a hun-dred years to a

built in such a lo-gi-cal way? — It ran a hun-dred years to a

day, — Have you heard of that, — I say? *rit.* *a tempo*

day, — Have you heard of that, — I say? *rit.* *a tempo*

day, — Have you heard of that, — I say? *rit.* *a tempo*

day, — Have you heard of that, — I say? *rit.* *a tempo* *ff*



Più moderato.

mf  
Seven-teen hun-dred and fif - ty -

mf  
Seven-teen hun-dred and fif - ty -

Detailed description: This system contains four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with a rest, followed by a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamic marking is *mf*.

Più moderato.

mf

Detailed description: This system contains two staves for piano accompaniment. The right hand has a complex texture with triplets and slurs. The left hand has a steady accompaniment. The dynamic marking is *mf*.

- five. —

mp rit.  
Seven-teen hundred and fif - ty - five. —

- five. —

mp rit.  
Seven-teen hundred and fif - ty - five. —

Detailed description: This system contains four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines end with a long note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The dynamic marking is *mp* and the tempo marking is *rit.*.

mf mp rit.

Detailed description: This system contains two staves for piano accompaniment. The right hand has a complex texture with triplets and slurs. The left hand has a steady accompaniment. The dynamic marking is *mf* and the tempo marking is *mp rit.*.

Andante moderato. ♩ = 76.

5 Basses. *mf* Seven-teen hun-dred and fif- - ty-five,

*mf semi-staccato* *sostenuto*

Contraltos. *mf* Snuf-fy old drone from the

Geor - gius Se - cun - dus was then a-live, —

*poco marcato*

Ger - - - man hive, from — the

6 Sopranos. *mf* *molto cresc.*

Contraltos. *mf* That was the year when *molto cresc.*

Tenors. *mf* Ger - - - man hive. That was the year when *molto cresc.*

Basses. *mf* That was the year when *molto cresc.*

6 *mp* *molto cresc.*

Lis - - - - bon - town Saw the earth  
 Lis - - - - bon - town Saw the earth  
 Lis - - - - bon - town Saw the earth  
 Lis - - - - bon - town Saw the earth

o - - pen and gulp her down,  
 o - - pen and gulp her down,  
 o - - pen and gulp her down,  
 o - - pen and gulp her down,

*mf* saw the earth o - - pen and gulp her down, *mp* And Braddocks' sar - my was

*mf* saw the earth o - - pen and gulp her down,

*mf* saw the earth o - - pen and gulp her down, *mp* And Braddocks' sar - my was

*mf* saw the earth o - - pen and gulp her down,

*mf* *f* *mp e semi-staccato*

done so brown, was done so brown, —

*mp* Left without — a

done so brown, was done so brown,

*mp* Left without — a

*mf* *mp* *cresc.*

*cresc.* It was on the ter - ri - ble Earth - quake -  
scalp to its crown. — It was on the ter - ri - ble Earth - quake -  
*cresc.* It was on the ter - ri - ble Earth - quake -  
scalp to its crown. — It was on the ter - ri - ble Earth - quake -

*ff* — day — That the Dea - con fin - ished the one - hoss shay.  
*ff* — day — That the Dea - con fin - ished the one - hoss shay.  
*ff* — day — That the Dea - con fin - ished the one - hoss shay.  
*ff* — day — That the Dea - con fin - ished the one - hoss shay.

*rit.*

Grandioso. (a tempo moderato.)

7 *ff*

espress.

dim.

mp

p

dim. e rall.

8 Allegretto scherzando.  $\text{♩} = 72$ .

p

cresc.

CHORUS.

mp

Now in

mp

Now in

mp

Now in

mp

Now in

f

mp

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

build-ing of chais-es, I tell you what, There is al-ways *some-where* a

*cresc.*  
weak-est spot, - In hub, - tire, fel-loe, in spring or thill, In

*cresc.*  
weak-est spot, - In hub, tire, fel-loe, in spring or thill, In

*cresc.*  
weak-est spot, - In hub, tire, fel-loe, in spring or thill, In

*cresc.*  
weak-est spot, - In hub, - tire, fel-loe, in spring or thill, In

*cresc.*

panel, or cross-bar, or floor, or sill, *mp* lurk - ing still, lurk-ing still,  
 panel, or cross-bar, or floor, or sill, *mp* In screw, bolt, thorough-brace, lurk - ing still,  
 panel, or cross-bar, or floor, or sill, *mp* In screw, bolt, thorough-brace, lurk - ing still,  
 panel, or cross-bar, or floor, or sill, *mp* In screw, bolt, thorough-brace, lurk - ing still,

*mp* *mf*

*mf* Find it somewhere you must and will,  
*mf* Find it somewhere you must and will,  
*mf* Find it somewhere you must and will,  
*mf* Find it somewhere you must and will,  
*mf* Find it somewhere you must and will,

9 *mf* *sost.*



*rall. e dim.* *mp a tempo* *cresc.* *mf*  
 Find it somewhere lurk-ing still, A - bove, with - in, — A -

*mp* *cresc.* *mf*  
 Find it some-where lurk-ing still, A - bove, with - in, — A -

*rall. e dim.* *a tempo mp* *cresc.* *mf*  
 Find it somewhere lurk-ing still, Be-low, with-out, — A -

*mp* *cresc.* *mf*  
 Find it some-where lurk-ing still, Be-low, with-out, — A -

*rall. e dim.*  
 - bove or be - low, with - in or with-out, A - bove or be - low, with -

*rall. e dim.*  
 - bove or be-low, with - in or with-out, A - bove or be-low, with -

*rall. e dim.*  
 - bove, be - low, with - in or with-out, A - bove, be - low, with -

*rall. e dim.*  
 - bove, be - low, with - in or with-out, A - bove, be-low, with -

10

*mp a tempo*

- in or with-out; In build-ing of chais-es, I tell you what, There is

- in or with-out; In build-ing of chais-es, I tell you what, There is

- in or with-out; In build-ing of chais-es, I tell you what, There is

- in or with-out; In build-ing of chais-es, I tell you what, There is

10

*mp a tempo*

al - ways *somewhere* a weak-est spot, And that's the rea - son, be -

al - ways *somewhere* a weak-est spot, And that's the rea - son, be -

al - ways *somewhere* a weak - est spot, And that's the rea - son, be -

al - ways *somewhere* a weak - est spot, And that's the rea - son, be -

*Poco più lento.* (short pause) *dim.* (short)

*cresc.* *dim.*

- yond a doubt That a chaise breaks down, but does -n't wear out, a

- yond a doubt That a chaise breaks down, but does -n't wear out, a

- yond a doubt That a chaise breaks down, but does -n't wear out, a

- yond a doubt That a chaise breaks down, but does -n't wear out, a

*Poco più lento.* (short pause) *dim.* (short)

*cresc.* *p* *dim.*

*a tempo*

*p* (longer)

chaise breaks down but doesn't wear out. —

*p* (longer)

chaise breaks down but doesn't wear out. —

*p* *a tempo*

chaise breaks down but doesn't wear out. —

*p* (longer)

chaise breaks down but doesn't wear out. —

*a tempo*

11

Basses.

Moderato e molto pesante. ♩=108. *declamando*

But the

Deacon swore (as Deacons do, With an "I dew vum," or an

*sempre marcato*

"I tell you;" He would build one shay to beat the town An' the

*cresc.*

*cresc.*

coun - ty an' all the coun-try roun'; It should be so built that it

couldn't break down, It should be — so built that it couldn't break

*ff* *sf* *sf*

12

down:

*ff* *f*

*mp espress. e cantabile* *cresc.*

"For," said the Deacon, 'tis migh-ty plain That the weakest place must *sost. ed. espress.*

*mf* *mp*

stand the strain; An'the way to fix it, as I — maintain,

*f*

*cresc.* *ff* 13

Is on - ly jest To make that place as strong as the rest!"

*cresc.* *sf* *ff e marcatisimo*

*mf* *f*

14 Allegro moderato. ♩=120.

*cresc. ed accel.* *sf* *mf* *mp*

Sopranos. *mp leggiero e scherzando*

So the Dea - con in-quired of the vil - lage folk

Contraltos. *mp leggiero e scherzando*

So the Dea - con in-quired of the vil - lage folk

*leggiero e scherzando*

*simile*

Where he could find the strong - est oak, That could-n't be  
 Where he could find the strong - est oak, That could-n't be

split nor bent nor broke,-  
 split nor bent nor broke,-  
 Tenors. *mp* That was for spokes and floor and  
 Basses. *mp* That was for spokes and floor and

*mp* 15  
 He sent for lance-wood to make the thills; The cross-bars were  
 He sent for lance-wood to make the thills; The cross-bars were  
 sills;  
 sills;

*mp* 15

Sopranos. *cresc.*  
 ash, from the straight - est trees, The pan-els of white - wood, that  
 Contraltos. *cresc.*  
 ash, from the straight - est trees, The pan-els of white - wood, that

8

*cresc.*

cuts like cheese,  
 cuts like cheese,  
 Tenors. *mf*  
 But lasts like ir - on for things like these;  
 Basses. *mf*  
 But lasts like ir - on for things like these;

8

*mf*

16  
*mp delicato*  
*poco cresc.*



Tenors. *mf*

Basses. *mf*

The hubs of logs from the "Set - tler's

The hubs of logs from the "Set - tler's

*cresc.*

el-lum,"- Last of its timber,- they could - n't sell 'em,

el-lum,"- Last of its timber,- they could - n't sell 'em,

*cresc.*

*cresc.*

17 Sopranos. *mf* *cresc.* *f accel.*

Ne - - ver an axe had seen their chips, The wedges

Contraltos. *f*

The wedges

*f* *accel.*

Ne-ver an axe had seen their chips, And the wedges

17 *f*

Ne-ver an axe had seen their chips, And the wedges

*mf accel. e cresc.*

*poco a poco* *cresc.*

flew from be - tween their lips, Their blunt ends friz-zled like

*poco a poco* *cresc.*

flew from be - tween their lips, Their blunt ends friz-zled like

*poco a poco* *cresc.*

flew from be - tween their lips, Their blunt ends friz-zled like

flew from be - tween their lips, Their blunt ends friz-zled like

*poco a poco*

*ff* <sup>^</sup> 3

cel-er-y-tips; \_\_\_\_\_

*ff* <sup>^</sup> 3

cel-er-y-tips; \_\_\_\_\_

*ff* <sup>^</sup> 3

cel-er-y-tips; \_\_\_\_\_

*ff* <sup>^</sup> 3

cel-er-y-tips; \_\_\_\_\_

8

*ff* *sf*

18 Più animato.  
*sempre ff*

Step and prop - iron, bolt and screw, — Spring, tire,  
 Step and prop - iron, bolt and screw, — Spring, tire,  
 Step and prop - iron, bolt and screw, — Spring, tire,  
 Step and prop - iron, bolt and screw, — Spring, tire,

18 Più animato. ♩ = 144.

*sempre ff*

ax - le, and linch - pin too, — Steel, —  
 ax - le, and linch - pin too, — Steel, —  
 ax - le, and linch - pin too, — Steel of the fin - est, —  
 ax - le, and linch - pin too, — Steel of the fin - est, —

## 19

— bright and blue; — Thorough-brace bi - son-skin, thick and

— bright and blue; Thorough-brace bi - son-skin, thick and

bright and blue; — Thorough-brace bi - son-skin, thick and

bright and blue; — Thorough-brace bi - son-skin, thick and

8 *cresc.*

*mp*

## 19

*cresc.*

wide, — thorough - brace bi - son-skin, thick and wide; —

*cresc.*

wide, thorough - brace bi - son-skin, thick and wide;

*cresc.*

wide, — thorough - brace bi - son-skin, thick and wide; —

*cresc.*

wide, thorough - brace bi - son-skin, thick and wide;

*cresc.*

*mf* *dim.* *mp*  
 Boot, top, dash-er, from tough old hide — Found in the  
*mf* *dim.* *mp*  
 Boot, top, dash-er, from tough old hide — Found in the  
*mf* *dim.* *mp*  
 Boot, top, dash-er, from tough old hide — Found in the  
*mf* *dim.* *mp*  
 Boot, top, dash-er, from tough old hide Found —

*mf* *dim.* *mp*  
 pit when the tan- - ner died.  
 pit when the tan- - ner died.  
 pit when the tan- - ner died.  
 — in the pit when the tan-ner died.  
*mf*

20

That \_\_\_\_\_ was the way he "put \_\_\_\_\_

That \_\_\_\_\_ was the way he "put \_\_\_\_\_

That \_\_\_\_\_ was the way he "put \_\_\_\_\_

That \_\_\_\_\_ was the way he "put \_\_\_\_\_

20

her through," \_\_\_\_\_ that \_\_\_\_\_ was the way he

her through," \_\_\_\_\_ that \_\_\_\_\_ was the way he

her through," \_\_\_\_\_ that \_\_\_\_\_ was the way he

her through," \_\_\_\_\_ that \_\_\_\_\_ was the way he

*più f*

*più f*

*più f*

*più f*

*più f*

“put her through.” “There!”

“put her through.” “There!”

“put her through.” “There!”

“put her through.” “There!”

8

said the Dea - con, “now”

said the Dea - con, “now”

said the Dea - con, “now”

said the Dea - con, “now”

*molto rit.* **21** *a tempo*

she'll do!"

she'll do!"

she'll do!"

she'll do!"

*molto rit.* **21** *ff a tempo*

*f* *dim.*

Moderato. (quasi Recit.)

Basses.

*cresc. ed accel.*

**22** *f* *mf* *cresc. ed accel.*

Do! — I tell you, I ra-ther guess, — Shewas a wonder and

*f* *mf* *cresc. ed accel.*



no - thing less! —

*f* *mf e sost.* *rall. e dim.*

23 Andante misterioso. ♩ = 66.

Colts grew hor - ses, beards turned gray, Dea - con and dea - con - ess

*p*

Sopranos.

Chil - dren and grand - chil - dren - where were they? —

Contraltos.

Chil - dren and grand - chil - dren - where were they? —

Tenors.

dropped a - way, —

24

Moderato e maestoso.

But there — stood the stout old

But there — stood the stout old

*mp* Where were they? — But there — stood the stout old

*mp* Where were they? — But there — stood the stout old

24

Moderato e maestoso. ♩ = 100.

*mf*

*f*

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

one-hoss shay — As fresh — as on Lis-bon - earth-quake-day! —

*mf*

*accel. molto*

*f*

Tenors. 25 Tempo di Marcia. *mp*

Basses. EIGHT-EEN

*mp*  
EIGHT-EEN

25 Tempo di Marcia. ♩ = 126.

*mp dim. e rall.*

*p*

*cresc.*

HUN-DRED;— it came and found The Dea - con's mas - ter-piece

*cresc.*

HUN-DRED;— it came and found The Dea - con's mas - ter-piece

*cresc.*

Sopranos.

26

*mf*

Eight-een hun-dred in - creased by

Contraltos.

*mf*

Eight-een hun-dred in - creased by

strong and sound; —

strong and sound; —

26

*mp*

*cresc.*

ten; —

“Hahn-sum kerridge” they called it then. —

ten; —

“Hahn-sum kerridge” they called it then. —

*mf*

*mf*

27

Eight- een hun- dred and twen- -ty came; —

27

*cresc.*

Running as us - ual much — the same. — Thir-ty and

*f* *ff*

for - ty at last ar - rive, — And then come fif - ty,  
 for - ty at last ar - rive, — And then come fif - ty,  
 for - ty at last, at last ar - rive, And then come fif - ty,  
 for - ty at last, at last ar - rive, And then come fif - ty,

*ff*  
*rinf. e*  
*sf*

*rinf. e poco rit.* 28 **Grandioso.**

and FIF - TY - FIVE. —  
 and FIF - TY - FIVE. —  
*rinf. e poco rit.* and FIF - TY - FIVE. —  
 and FIF - TY - FIVE. —

**28** **Grandioso.** ♩ = 100.  
*poco rit.*  
*ff*  
*sf*

8

*sf*

First system of musical notation with treble and bass staves. It features a key signature of two sharps (F# and C#) and a common time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *sf* (sforzando) is present.

*animando* *allargando* *tutta forza*

8

*fff*

Second system of musical notation. It continues the piece with a key signature change to one sharp (F#) and a common time signature. The tempo and mood markings *animando*, *allargando*, and *tutta forza* are indicated. A dynamic marking of *fff* (fortississimo) is used.

8

29 *Andante tranquillo. ♩ = 80.* *dolce ed espress.*

*sf* *mp ed espressivo* *p*

Third system of musical notation. It begins with a new section marked with the number 29. The tempo is *Andante tranquillo* with a metronome marking of ♩ = 80. The mood is *dolce ed espress.* (sweet and expressive). The key signature changes to one flat (Bb) and the time signature to 4/4. Dynamic markings include *sf*, *mp ed espressivo*, and *p*.

*l.h.*

Fourth system of musical notation, primarily for the left hand. It features a key signature of one flat (Bb) and a 4/4 time signature. The music consists of sustained chords and melodic lines. A *l.h.* (left hand) marking is present.

*dim. e pp rall.*

Fifth system of musical notation. It continues the piece with a key signature of one flat (Bb) and a 4/4 time signature. The music concludes with a dynamic marking of *dim. e pp rall.* (diminuendo and pianissimo, then rallentando).

SOLO QUARTET (or SEMI-CHORUS) *Unaccompanied.*

30 Allegretto leggiero.

*mp (In a quaint, humorous manner.)*

Lit-tle of all we val-ue here Wakes on the morn of its

Lit-tle of all we val-ue here Wakes on the morn of its

Lit-tle of all we val-ue here Wakes on the morn of its

Lit-tle of all we val-ue here Wakes on the morn of its

30 Allegretto leggiero.  $\text{♩} = 88$ .*mp (Unaccompanied)*

hun-dredth year With-out both feel-ing and look-ing queer.

hun-dredth year With-out both feel-ing and look-ing queer.

hun-dredth year With-out both feel-ing and look-ing queer.

hun-dredth year With-out both feel-ing and look-ing queer.



*mp* In fact, there's no - thing — that keeps its youth, *cresc.* So far as I *mf*

*mp* In fact, there's no - thing — that keeps its youth, *cresc.*

*mp* In fact, there's no - thing — that keeps its youth, *cresc.* *mf* So far as I

*mp* In fact, there's no - thing — that keeps its youth, *cresc.* So far as I

In fact, there's no - thing — that keeps its youth,

know, *p* so far as I know, *p*

*mf* So far as I know, *p* so far as I

know, *mf* so far as I know, *p*

So far as I know, so far as I

**31** (*expressively*) but a tree, *p* a tree and

know, but a tree, *p* a tree and

*(expressively)* but a tree, *p* a tree and

know, **31** (*expressively*) but a tree, *p* a tree and

*poco rall.* *Più lento.*

truth. \_\_\_\_\_

truth. \_\_\_\_\_

*poco rall.*

truth. \_\_\_\_\_

*mp (solemnly)*

truth. \_\_\_\_\_ (This is a mor-al that runs at

*poco rall.* *Più lento.*

*mp (solemnly)*

*a tempo*  
*p (playfully)*

Take it... You're wel-come... No ex-tra charge.)\_

*p*

Take it... You're wel-come... No ex-tra charge.)\_

*a tempo*  
*p (playfully)*

Take it... You're wel-come... No ex-tra charge.)\_

*dim.*

large; \_\_\_\_\_ No ex-tra charge.)\_

*a tempo*  
*(playfully)*

*dim.* *p*

32 *Allegro e poco agitato.*  $\text{♩} = 132.$

*mf* *cresc.* *f* *sf*

*f*

FIRST OF NOVEMBER,-the Earthquake-day -

*mf*

FIRST OF NOVEMBER,-the

*f*

FIRST OF NOVEMBER,-the Earthquake-day -

*mf*

FIRST OF NOVEMBER,-the

Earthquake-day -

Earthquake-day -

*mp* *deciso*

33 Allegretto à la Minuetto. ♩=126.

*mf*

*mp*

There are

*mp*

There are tra - ces of age in the one - hoss shay, —

*mp*

There are tra - ces of age in the

*mp*

Detailed description: This system contains four staves. The top staff is a vocal line starting with a rest and then playing a few notes. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

34

tra - ces of age in the one - hoss shay,

*poco cresc.*

A gen - 'ral fla - vour of

*mp*

There are tra - ces of age in the one - hoss shay,

one - hoss shay, — A

34

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a *poco cresc.* marking. The third staff is a vocal line with lyrics and a *mp* marking. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

*mf*  
A gen - 'ral fla-vour of mild de - cay, But  
mild de - cay, But  
*mf*  
A gen - 'ral fla-vour, But  
*poco cresc.*  
gen - 'ral fla-vour of mild de - cay, But

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal line starts with a rest followed by the lyrics 'A gen - 'ral fla-vour of mild de - cay, But'. The second vocal line continues with 'mild de - cay, But'. The third vocal line has 'A gen - 'ral fla-vour, But'. The piano accompaniment includes a *poco cresc.* marking and a *mf* dynamic.

no - thing lo-cal, as one may say.  
no - thing lo-cal, as one may say, As one may say.  
no - thing lo-cal, as one may say, As one may say.  
no - thing lo-cal, as one may say, As

*mp*  
*mp*  
*P*

The second system of music continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are 'no - thing lo-cal, as one may say.' repeated three times with varying phrasing. The piano accompaniment includes dynamic markings of *mp* and *P*. The key signature and time signature remain the same as in the first system.

35 *mp*

There

*mp*

There couldn't be, —

*mp*

There

*mp*

one may say. There couldn't be, —

35

*cresc.*

couldn't be, — for the Deacon's art Had made it so like in

*cresc.*

— for the Dea - con's art Had made it so like in

*cresc.*

couldn't be, — for the Deacon's art Had made it so like — in

*cresc.*

— for the Dea - con's art Had made it so like — in

*cresc.*

*mf*  
 ev - 'ry part, There was-n't a chance for one to start, there

*mf*  
 ev - 'ry part, There was-n't a chance for one to start, there

*mf*  
 ev - 'ry part, — That there was-n't a chance to start, there

*mf*  
 ev - 'ry part, That there was-n't a chance for one to start, there

*dim.* 36  
 was - n't a chance for one to start.

*dim.*  
 was - n't a chance for one to start.

*dim.*  
 was - n't a chance for one to start.

*dim.*  
 was - n't a chance for one to start.

*dim.* 36  
*mp*

For the wheels were

For the wheels were just— as strong as the

For the wheels were just... as strong as the thills,

just— as strong as the thills, were just as strong,

For the wheels were as strong as— the—

thills, as strong— as— the thills, ——— And the



*cresc.*  
And the floor was just— as

*cresc.*  
And the floor—was just— as strong as the sills,— was

*cresc.*  
thills, And the

floor was just— as strong as the sills, as strong as— the

*mp* *cresc.*

*mf* **37** *cresc. ed accel. poco a poco*

strong as the sills; And the pan - els just as strong as the floor, And the

*mf*  
just as strong, And the pan - els just— as strong as the floor, And the

*mf* *cresc. ed accel. poco a poco*  
floor as the sills, And the pan - els just as strong as the floor, And the

*mf*  
sills, ——— And the pan - els just— as strong as the floor, And the

**37** *cresc. ed accel. poco a poco*

*mf*

whip - ple-tree nei - ther less nor more, And the back - cross-bar as

whipple-tree nei - ther less nor more, And the back - cross-bar as

whip - ple-tree nei - ther less nor more, And the back - cross-bar as

whipple-tree nei - ther less nor more, And the back - cross-bar as

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are repeated across the four vocal staves.

strong as the fore, And spring and ax - le and hub *en - core*. And

strong as the fore, And spring and ax - le and hub *en - core*. And

strong as the fore, And spring and ax - le and hub *en - core*. And

strong as the fore, And spring and ax - le and hub *en - core*. And

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are repeated across the four vocal staves.

## 38 Allegro deciso.

yet, as a whole, it is past a doubt — In an - o - ther hour it will

yet, as a whole, it is past a doubt — In an - o - ther hour it will

yet, as a whole, it is past a doubt — In an - o - ther hour it will

yet, as a whole, it is past a doubt — In an - o - ther hour it will

Allegro deciso. ♩ = 100.

*ff*

be worn out! — In an . *mp*

be worn out! — In an . *mp*

be worn out! — In an . *mp*

be worn out! — In an . *mp*

be worn out! — In an .

*f* *mf*

*rall. e dim.* *p* *molto rit.*

- o-ther hour it will be— worn out!

*rall. e dim.* *molto rit.*

- o-ther hour it will be— worn out!

- o-ther hour it will be— worn out!

*molto rit.* *p*

Andante affettuoso. ♩ = 63.

39 *p ed espressivo*

*poco animato* *mp* *cresc.*

*mf* *cresc. ed accel.*

40 Allegro agitato.

First of No-ven-ber, Fif-ty - five! \_\_\_\_\_

First of No-ven-ber, Fif-ty - five! \_\_\_\_\_

40 Allegro agitato.

First of No-ven-ber, Fif-ty - five! \_\_\_\_\_

First of No-ven-ber, Fif-ty - five! \_\_\_\_\_

*mf*

*dim. e rall.*

## 41 Moderato e giocoso.

*mf*  
This morning the par-son takes a drive.

41 Moderato e giocoso.  $\text{♩} = 108$ .

*mf*

*più animato poco a poco**f*  
Out of the way,*più animato poco a poco**f*  
Get out of the way,*mf*

Now, small boys get out of the way,

*più animato poco a poco*

*f* > out of the way, out of the way! Now, small boys, get

*f* > Out of the way, out of the way! Now, small boys, get

*f* > out of the way, out of the way! Now, small boys, get

*f* > get out of the way, get out of the way, small boys, get

*ff* > cut \_\_\_\_ of the way! — Here comes — the

*ff* > out \_\_\_\_ of the way! — Here comes — the

*ff* > out \_\_\_\_ of the way! — Here comes — the

*ff* > out \_\_\_\_ of the way! — Here comes — the

42

*ff* *marcato* *sf*

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

won-der-ful one-hoss shay,— Drawn — by a rat - -tailed,

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and rests.

ewe - -necked bay. —

ewe - -necked bay. —

ewe - -necked bay. —

ewe - -necked bay. —

The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern.



Allegro spiritoso.

43 *ff*

Off went they.

Off went they.

Off went they.

“Hud-dup!” said the par-son.— Off went they.

Allegro spiritoso. ♩ = 132.

43 (b)

*f* *sf* *ff* *mf*

(with well marked rhythm)

*simile*

Tenors. *mf* *poco sostenuto*

Basses. *mf* *poco sostenuto*

The par- - -son was

The par- - -son was

work- - -ing his Sun - - -day's text, \_\_\_\_\_

work- - -ing his Sun - - -day's text, \_\_\_\_\_

Had got to *fifth - ly*, \_\_\_\_\_ and stopped per -

Had got to *fifth - ly*, \_\_\_\_\_ and stopped per -

*cresc.*

44 *f* - plexed \_\_\_\_\_ At what the - Mo-ses -

- plexed \_\_\_\_\_ At what the - Mo-ses -

44 *f*

Sopranos.

*cresc.ed accel.*

Musical staff for Sopranos, showing a rest followed by a melodic phrase starting with a forte dynamic and an accent.

He stopped perplexed,

Contraltos.

Musical staff for Contraltos, showing a rest followed by a melodic phrase starting with a forte dynamic and an accent.

He stopped perplexed,

*cresc.ed accel.*

Musical staff for Soprano and Contralto, showing a triplet accompaniment and a melodic line with lyrics.

what the Moses was coming next, — He stopped perplexed,

Musical staff for Bass and Tenor, showing a triplet accompaniment and a melodic line with lyrics.

what the Moses was coming next, — He stopped perplexed,

Piano accompaniment featuring a triplet accompaniment in the right hand and a steady bass line in the left hand. The tempo and dynamics markings *cresc.ed accel.* are present.

Musical staff for Soprano and Contralto, showing a melodic line with lyrics.

perplexed At what, what the Mo-ses was com-ing

Musical staff for Bass and Tenor, showing a melodic line with lyrics.

perplexed At what, what the Mo-ses was com-ing

Musical staff for Soprano and Contralto, showing a melodic line with lyrics.

perplexed At what, what the Mo-ses was com-ing

Musical staff for Bass and Tenor, showing a melodic line with lyrics.

perplexed At what, what the Mo-ses was com-ing

Piano accompaniment featuring a triplet accompaniment in the right hand and a steady bass line in the left hand.

45

Più moderato.

next. \_\_\_\_\_ All at once the horse stood still,

next. \_\_\_\_\_

next. \_\_\_\_\_ All at once the horse stood still,

next. \_\_\_\_\_

45

Più moderato.

*sfp*

*(very dramatically)* *mp* *cresc.*

Close by the meeting-house on the hill. — First a shiv-er, and

— First a shiv-er, and

Close by the meeting-house on the hill. — First a shiv-er, and

— First a shiv-er, and

*sfp* *mf* *mp*

8.....

*molto cresc. ed accel.*

then a thrill,                      Then something                      de - cidedly like a

then a thrill,                      Then something                      de - cidedly like a

then a thrill,                      Then something                      de - cidedly like a

then a thrill,                      Then something                      de - cidedly like a

(*accel.*)

46 Allegro frenetico.

spill, \_\_\_\_\_

spill, \_\_\_\_\_

spill, \_\_\_\_\_

spill, \_\_\_\_\_

46 Allegro frenetico.

47 *Andante tranquillo, misterioso e sotto voce*

*p*

And the par-son was sit-ting up-

47 *Clock chimes* *Andante tranquillo. ♩ = 66.*

*p* *pp*

- on a rock,

*misterioso e sotto voce*

*p* At half-past nine by the meet-ing-house clock, -

*misterioso e sotto voce*

*p* Just the hour of the

The first system of the score consists of four staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics: "- on a rock," followed by "At half-past nine by the meet-ing-house clock, -" and "Just the hour of the". The fourth staff is the piano accompaniment, featuring a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo and mood are marked as "misterioso e sotto voce".

Earth - quake shock! \_\_\_\_\_

*poco cresc.*

*pp*

The second system of the score consists of four staves. The top three staves are vocal lines. The fourth staff is the piano accompaniment, featuring a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo and mood are marked as "poco cresc." and "pp".

48 Lento elegiaco.  $\text{♩} = 48$ .

*p* *cresc.* *mf*  
*espressivo*

—What do you think the par-son found, When  
—What do you think the par - son found, When  
—What do you think the  
—What do you think the

*mp* *p*

he got up and stared a-round? The poor old chaise in a  
he got up and stared a-round? The poor old chaise in a  
par-son found, When he got up and stared a - round? The chaise in a  
par-son found, When he got up and stared a - round? The chaise in a

*cresc.*



heap or mound, As if it had been to the mill and ground!

heap or mound, As if it had been to the mill and ground!

heap or mound, As if it had been to the mill and ground!

heap or mound, As if it had been to the mill and ground!

*dim.*

49

*Poco animando.*

*mp espressivo*

You see, of course, if youre

*mp*

You

*mp espressivo*

You see, of course, if youre

*mp*

You

49

*Poco animando.*

*mp*

*mp espressivo*

not a dunce, How it went to pie - ces -

see, of course, if you're not a dunce, How it

not a dunce, How it went to pie - ces

see, of course, if you're not a dunce, — How it

The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

all at once, — All at once, and no-thing first, —

went to pie - ces All at once, and no-thing first, —

all at once, — All at once, and no-thing first, —

went to pie-ces all at once, All at once, and no-thing first, —

The piano accompaniment continues with two staves. The right hand features chords and melodic lines, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* is present.

*p* *rall.* *Più lento.*

Just as bub-bles do when they burst.

Just as bub-bles do when they burst.

Just as bub-bles do when they burst.

Just as bub-bles do when they burst.

*p* *rall.* *Più lento.*

*pp e delicato*

*rit.*

50 *Tempo I<sup>o</sup> (Allegro.)*

*Più maestoso. (very broadly)*

*ff* End of the won-der-ful

*ff* End of the won-der-ful

*ff* End of the won-der-ful

*ff* End of the won-der-ful

50 *Tempo I<sup>o</sup> (Allegro.)*

*rit.* *Più maestoso. (very broadly)*

*f* *ff*

*poco accel.*

one-hoss shay, — (That was built in such a lo-gic-al way!) —

one-hoss shay, — (That was built in such a lo-gic-al way!) —

*poco accel.*

one-hoss shay, — (That was built in such a lo-gic-al way!) —

one-hoss shay, — (That was built in such a lo-gic-al way!) —

*marcato* *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

*marcato* *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

*marcato* *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

*marcato* *marcato* *allarg. e rit.*

Lo-gic is lo-gic, Lo-gic is lo-gic. That's all —

51 *Maestoso.*

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "say!". Each staff begins with a fermata over a whole note, followed by a rest. The lyrics "say!" are written below the first note of each staff.

*Maestoso.*

Piano accompaniment for the first system. The right hand features a melodic line with accents and slurs. The left hand has a bass line with chords. Dynamics include *sf* and *sempre ff*. A measure rest of 8 measures is indicated at the beginning.

*Allegro molto.*

Piano accompaniment for the second system. The right hand has a rapid triplet pattern. The left hand has a steady bass line. Dynamics include *accel.*

Piano accompaniment for the third system. The right hand has a melodic line with accents. The left hand has a bass line with chords. Dynamics include *molto rit.* and *sf*.



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TRAFALGAR (SOL-FA, 0/8) ...	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/6	—	—
<b>JOSIAH BOOTH.</b>				DRUMS AND VOICES (ditto) (SOL-FA, 0/9) ...	2/0	—	—
DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	FLORNIPIE HARRY (ditto) (SOL-FA, 0/9) ...	2/6	—	—
<b>RUTLAND BOUGHTON.</b>				MISSING DUKE (ditto) (SOL-FA, 0/9) ...	2/6	—	—
INVINCIBLE ARMADA ...	1/6	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/9) ...	2/6	—	—
MIDNIGHT ...	2/0	—	—	<b>FREDERIC CLIFFE.</b>			
SKELETON IN ARMOUR ...	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/9) ...	2/0	2/6	—
<b>KATE BOUNDY.</b>				<b>GERARD F. COBB.</b>			
RIVAL FLOWERS (Operetta, Children's voices) ...	1/6	—	—	MY SOUL TRULY WAITETH ...	1/0	—	—
(DITTO, SOL-FA, 0/6) ...	—	—	—	SONG OF TRAFALGAR (Men's voices) ...	2/0	—	—
<b>E. M. BOYCE.</b>				<b>S. COLERIDGE-TAYLOR.</b>			
LAY OF THE BROWN ROSARY ...	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6) ...	2/6	3/0	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	ATONEMENT ...	3/6	4/0	5/0
YOUNG LOCHINVAR ...	1/6	—	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0) ...	2/6	3/0	—
<b>J. BRAHMS.</b>				NON-BON SUITE (SOL-FA, 1/0) ...	2/0	—	—
REQUIEM (SOL-FA, 1/0) ...	1 0	1 6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	1/6	—	—
RHAPSODY (SOL-FA, 0/3) ...	0 8	—	—	ENDYMION'S DREAM (SOL-FA, 0/9) ...	1 6	—	—
SONG OF DESTINY ...	1 0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1 6	—	—
<b>C. BRAUN.</b>				(DITTO, German words) ...	3 0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE (Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—
QUEEN MAB AND THE KOBOLDS (Operetta, Children's voices) (SOL-FA, 0/9) ...	2/0	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	1 6	—	—
SIGURD ...	5/0	—	—	MEG BLANE (SOL-FA, 0/9) ...	2/0	—	—
SNOW QUEEN (Operetta, Children's voices) (DITTO, SOL-FA, 0/6) ...	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA (DITTO, SOL-FA, 2/0) ...	3/6	4/0	5/0
<b>A. HERBERT BREWER.</b>				<b>FREDERICK CORDER.</b>			
EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—	BRIDAL OF TRIERMALN (SOL-FA, 1/0) ...	2/6	—	—
HOLY INNOCENTS ...	2/0	—	—	<b>MICHAEL COSTA.</b>			
O PRAISE THE LORD ...	1/0	—	—	DREAM ...	1/0	—	—
O SING UNTO THE LORD (8th Psalm) ...	1/6	—	—	<b>H. COWARD.</b>			
SIR PATRICK SPENS (SOL-FA, 0/8) ...	1/6	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0) ...	2/6	—	—
SONG OF EDEN ...	1/0	—	—	STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
SUMMER SPORTS ...	1/6	—	—	<b>F. H. COWEN.</b>			
<b>J. C. BRIDGE.</b>				CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) ...	2/0	—	—
DANIEL ...	3/6	—	—	CORONATION ODE ...	1/6	—	—
RESURGAM ...	1/6	—	—	DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0) ...	2/0	—	—
RUDEL ...	4/0	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6) ...	1/0	—	—
<b>J. F. BRIDGE.</b>				JOHN GILPIN (SOL-FA, 1/0) ...	2/0	—	—
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
BOADICEA ...	2/6	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/9) ...	2/0	—	—
CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0	RUTH (Oratorio) (SOL-FA, 1/6) ...	4/0	4/6	6/0
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FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
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<b>EDWARD BROOME.</b>				<b>J. MAUDE CRAMENT.</b>			
HYMN OF TRUST ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
<b>DUDLEY BUCK.</b>				LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
LIGHT OF ASIA ...	3/0	3/6	5/0	<b>W. CROTCH.</b>			
<b>T. G. BUFFEY.</b>				PALESTINE ...	3/0	3/6	5/0
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<b>HAMILTON HARTY.</b>				SWEET ECHO ... ..	1/0	—	—
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ASCLENA, DOMINE (86th Psalm) ... ..	3/0	—	—	<b>W. JACKSON.</b>			
JESUS! THY BOUNDLESS LOVE TO ME ...	1/0	—	—	YEAR, THE ... ..	2/0	2/6	—
SONG ON MAY MORNING ... ..	2/0	—	—				

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<b>C. EGERTON LOWE.</b>				ELIJAH (SOL-FA, 1.0) ...	2/0	2.6	4.0
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(Ditto, SOL-FA, 0.4)				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0.2)	1/0	—	—
<b>M. L. C. L.</b>				(Ditto) (Male voices) (T.T.B.B.) ...	1/0	—	—
SPORTS (Operetta for Children) ...	2.0	—	—	HEAR MY PRAYER (solos and chorus) (SOL-FA, 0.2)	1/0	—	—
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LAY OF THE LASC MINSTREL (SOL-FA, 1.6)	2/6	3.6	4.0	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	(Ditto) (CHORUSES ONLY) ...	0/6	1/0	—
WRECK OF THE HESPERUS (SOL-FA, 0/8)	1/0	—	—	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) (Ditto, SOL-FA, 0/4)	1/0	—	—
				MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
				ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—

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WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—	GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—			
(DITTO, SOL-FA, 0/9)	—	—	—	GOD IS OUR HOPE AND STRENGTH ... ..	1/6	—	—			
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—			
(DITTO, SOL-FA, 0/3)	—	—	—	JOB (CHORUSES ONLY, SOL-FA, 1/0) ... ..	2/6	—	—			
R. D. METCALFE AND A. KENNEDY.				JUDITH (CHORUSES ONLY, SOL-FA, 2/0) ... ..				5/0	6/0	7/6
PRINCE FERDINAND (Operetta for children) ... ..	2/0	—	—	KING SAUL (CHORUSES ONLY, SOL-FA, 1/6) ... ..	5/0	6/0	7/6			
(DITTO, SOL-FA, 0/9)	—	—	—	L'ALLEGRO (SOL-FA, 1/6) ... ..	2/6	—	—			
MEYERBEER.				LOTOS-EATERS (The Choric Song) ... ..				2/0	—	—
L'ETCILE DU NORD (Opera) ... ..	5/0	—	7/6	LOVE THAT CASTETH OUT FEAR ... ..	2/6	—	—			
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	MAGNIFICAT (Latin) ... ..	1/6	—	—			
DITTO (English) ... ..	1/0	—	—	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/6) ... ..	2/0	—	—			
A. MOFFAT.				ODE ON THE NATIVITY ... ..				2/0	2/6	4/0
BEE QUEEN (Operetta for children) (SOL-FA, 0/6) ... ..	1/0	—	—	ODE TO MUSIC (SOL-FA 0/6) ... ..	1/6	—	—			
CHRISTMAS DREAM (for children) (SOL-FA, 0/4) ... ..	1/0	—	—	PIED PIPE OF HAMELIN (SOL-FA, 1/0) ... ..	2/0	2/6	—			
B. MOLIQUE.				PROMETHEUS UNBOUND ... ..				3/0	—	—
ABRAHAM ... ..	3/0	3/6	5/0	SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9) ... ..	2/0	—	—			
J. A. MOONIE.				SOUL'S RANSOM (A Psalm of the Poor) ... ..				2/0	—	—
KILLIECRANKIE (SOL-FA, 0/8) ... ..	1/6	—	—	TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—			
WOODLAND DREAM (children's voices) (SOL-FA, 0/9) ... ..	2/0	—	—	TE DEUM LAUDAMUS (Coronation) ... ..	1/0	—	—			
HAROLD MOORE.				TE DEUM LAUDAMUS (English Words) ... ..				2/6	—	—
DARKEST HOUR (SOL-FA, 0/9) ... ..	1/6	2/0	—	VISION OF LIFE (SOL-FA, 1/0) ... ..	2/6	—	—			
MOZART.				VOICES CLAMANTIUM (The voices of them that cry) ... ..				2/0	—	—
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..	1/6	—	—	WAR AND PEACE (CHORUSES, SOL-FA, 1/6) ... ..	3/0	—	—			
COSI' FAN TUTTE (Opera) ... ..	5/0	—	7/6	T. M. PATTISON.						
DIE ZAUBERFLETE (Opera) ... ..	3/6	—	5/0	ANCIENT MARINER ... ..	1/6	—	—			
DON GIOVANNI (Opera) ... ..	3/6	—	5/0	LAY OF THE LAST MINSTREL ... ..	1/6	—	—			
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet ... ..	0/3	—	—	LONDON CRIES ... ..	1/0	—	—			
HAVE MERCY, O LORD ... ..	0/3	—	—	MAY DAY ... ..	1/0	—	—			
IL SERAGLIO (Opera) ... ..	3/6	—	5/0	MIRACLES OF CHRIST (SOL-FA, 0/6) ... ..	1/0	—	—			
KING THAMOS ... ..	1/0	1/6	—	A. L. PEACE.						
LE NOZZE DI FIGARO (Opera) ... ..	3/6	—	5/0	ST. JOHN THE BAPTIST (SOL-FA, 1/0) ... ..	2/6	—	—			
LITANIA DE VENERABILI ALTARIS (E) ... ..	1/6	2/0	3/0	PERGOLESI.						
LITANIA DE VENERABILI SACRAMENTO (B) ... ..	1/6	2/0	3/0	STABAT MATER (Female voices) (SOL-FA, 0/3) ... ..	1/0	—	—			
MASS, IN B FLAT, No. 7 ... ..	1/0	—	—	CIRO PINSUTI.						
MASS, IN C, No. 1 (Latin and English) ... ..	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—			
MASS, IN D MINOR, No. 15 ... ..	1/0	1/6	2/6	PERCY PITT.						
DITTO (Latin and English) (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	HOHENLINDEN (Male voices) ... ..	1/6	—	—			
MASS, IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6	JOHN POINTER.						
DITTO (Latin and English) (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices) ... ..	1/0	—	—			
DITTO (CHORUSES ONLY) ... ..	0/8	—	—	(SOL-FA, 0/6) ... ..	—	—	—			
O GOD, WHEN THOU (SOL-FA, 0/2) ... ..	0/3	—	—	V. W. POPHAM.						
SPLENDENTE TE, DEUS ... ..	0/3	—	—	EARLY SPRING ... ..	1/0	—	—			
E. MUNDELLA.				J. B. POWELL.						
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	PANGE LINGUA (Sing, my tongue) ... ..	1/6	—	—			
E. W. NAYLOR.				A. H. D. PRENDERGAST.						
PAX DEI (A Song of Rest) ... ..	2/0	—	—	SECOND ADVENT ... ..	1/6	—	—			
JOHN NAYLOR.				F. W. PRIEST.						
JEREMIAH ... ..	3/0	—	—	CENTURION'S SERVANT ... ..	0/8	—	—			
JOSEF NEŠVERA.				C. E. PRITCHARD.						
DE PROFUNDIS ... ..	2/6	—	—	KUNACEPA ... ..	4/0	—	—			
STAFFORD NORTH.				E. PROUT.						
IN THE MORNING (SOL-FA, 0/8) ... ..	1/0	—	—	DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—			
E. A. NUNN.				FREEDOM ... ..				1/0	—	
MASS, IN C ... ..	2/0	—	—	HEREWARD ... ..	4/0	—	—			
E. CUTHBERT NUNN.				HUNDRETH PSALM (SOL-FA, 0/4) ... ..				1/0	—	
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8) ... ..	2/0	—	—	QUEEN AIMÉE (Female voices) ... ..	1/6	—	—			
VIA DOLOROSA ... ..	1/6	2/0	—	RED CROSS KNIGHT (SOL-FA, 2/0) ... ..	4/0	4/6	6/0			
A. O'LEARY.				PURCELL.						
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FREDK. OUSELEY.				KING ARTHUR ... ..				2/0	—	
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	MASQUE IN "DIOCLESIAN" ... ..	2/0	—	—			
PALESTRINA.				ODE ON ST. CECILIA'S DAY (Choruses, SOL-FA, 0/8) ... ..				2/0	—	
COMMUNION SERVICE (Missa Papæ Marcelli) ... ..	2/6	—	—	TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—			
COMMUNION SERVICE (Assumptæ est Maria) ... ..	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (SOL-FA, 0/6) ... ..	1/0	—	—			
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	DITTO (Latin arrangement by R. K. Terry) ... ..	1/0	—	—			
MISSA BREVIS ... ..	2/6	—	—	THE FAIRY QUEEN (Opera) ... ..	2/6	—	—			
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CHRIST LAY IN DEATH'S DARK PRISON - - - - -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE - - - - -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD - - - - -	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING - - - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE - - - - -	<i>Wer nur den lieben Gott lässt walten.</i>
JESU, NOW WILL WE PRAISE THEE - - - - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? - - - - -	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS - - - - -	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER - - - - -	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN - - - - -	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - - - - -	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD - - - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
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WATCH YE, PRAY YE - - - - -	<i>Wachet, betet.</i>
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FESTIVAL ODE ... ..	1 0	—	—	IN CONSTANT ORDER ... ..	3/6	5/0	—
HOME OF TITANIA (Female voices) ... ..	1/6	—	—	JUBILEE CANTATA ... ..	1 0	1/8	—
(DITTO, Sol-FA, 0/6) ... ..	—	—	—	MASS IN E FLAT (Latin and English) DITTO, IN G (Latin and English) ... ..	1 0	1 6	2 6
<b>FERRIS TOZER.</b>					OBERON (Opera) ... ..		
BALAAM AND BALAK ... ..	2/6	—	—	PRECIOSA (Choruses only, 0/6) ... ..	1 0	—	—
IN THE DESERT AND IN THE GARDEN ... ..	1 6	2 0	—	THREE SEASONS ... ..	1 0	—	—
(DITTO, Sol-FA, 1/0) ... ..	—	—	—	<b>S. WESLEY.</b>			
KING NEPTUNE'S DAUGHTER (Female voices) (DITTO, Sol-FA, 0/6) ... ..	1 6	—	—	DIXIT DOMINUS ... ..	1 0	—	—
<b>P. TSCHAIKOWSKY.</b>					EXULTATE DEO (Sing aloud with gladness) ... ..		
NATURE AND LOVE (Female voices) (Sol-FA, 0/4) ... ..	1 0	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..	0/3	—	—
<b>CHRISTOFERO TYE.</b>					<b>S. S. WESLEY.</b>		
MISSA EUGE BONE ... ..	2/0	—	—	O LORD, THOU ART MY GOD ... ..	1 0	—	—
<b>VAN BEE.</b>					<b>FLORENCE E. WEST.</b>		
ST. CECILIA'S DAY (Sol-FA, 0/9) ... ..	1 0	1 6	2 6	MIDSUMMER'S DAY (Operetta for children) (DITTO, Sol-FA, 0/6) ... ..	1 6	—	—
<b>VERDI.</b>					<b>JOHN E. WEST.</b>		
FRANCA (Opera) ... ..	3/6	—	5/0	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ... ..	1 0	—	—
RIGOLETTO (Opera) ... ..	3/6	—	5/0	MAY-DAY REVELS (Children's voices) (Sol-FA, 0/4) ... ..	1 6	—	—
LA TRAVIATA (Opera) ... ..	3 6	—	5/0	SPRING-TIME AND HARVEST (Sol-FA, 1/0) ... ..	2 0	—	—
IL TROVATORE (Opera) ... ..	3/6	—	5/0	SONG OF ZION ... ..	1 0	—	—
DITTO, Choruses only (Sol-FA) ... ..	1 0	—	—	STORY OF BETHLEHEM (Sol-FA, 0/9) ... ..	1 6	—	—
DITTO, Concert Edition (Sol-FA, 1/0) ... ..	1 6	—	—	<b>C. LEE WILLIAMS.</b>			
<b>CHARLES VINCENT.</b>					FESTIVAL HYMN (Sol-FA, 0/3) ... ..		
LITTLE MERMAID (Female voices) ... ..	1 6	—	—	GETHESEMANE ... ..	1 6	4/0	—
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ... ..	1 6	—	—	HARVEST SONG ... ..	1 6	—	—
<b>A. L. VINGOE.</b>					LAST NIGHT AT BETHANY (Sol-FA, 1/0) ... ..		
MAGICIAN (Operetta for children) (Sol-FA, 0/9) ... ..	2 0	—	—	<b>A. E. WILSHIRE.</b>			
<b>W. S. VINNING.</b>					GOD IS OUR HOPE (Psalm 46) ... ..		
SONG OF THE PASSION (according to St. John) ... ..	1 6	—	—	<b>CHAS. WOOD.</b>			
<b>T. L. VITTORIA.</b>					ODE TO THE WEST WIND ... ..		
MISSA O QUAM GLORIOSUM (English words only) ... ..	1 6	—	—	<b>R. T. WOODMAN.</b>			
<b>S. P. WADDINGTON.</b>					FALMOUTH ... ..		
JOHN GILPIN (Sol-FA, 0/8) ... ..	2/0	—	—	<b>F. C. WOODS.</b>			
WHIMLAND (Operetta for children) (Sol-FA, 0/8) ... ..	2 0	—	—	GREYPORT LEGEND (1797) (Male voices) ... ..	1 0	—	—
<b>R. WAGNER.</b>					(DITTO, Sol-FA, 0/6) ... ..		
FLYING DUTCHMAN (Opera) ... ..	3/6	—	5/0	KING HAROLD (Sol-FA, 0/9) ... ..	1 6	—	—
DITTO, Choruses only ... ..	2 0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/8) ... ..	1 6	—	—
DITTO, Act III ... ..	1 6	—	—	<b>E. M. WOOLLEY.</b>			
DITTO, Selection from Act II ... ..	1 0	—	—	CAPTIVE SOUL (Female voices and Tenor Solo) ... ..			
HOLY SUPPER OF THE APOSTLES ... ..	2 0	—	—	<b>D. YOUNG.</b>			
LOHENGRIN (Opera) ... ..	3 6	—	5/0	BLESSED DAMOZEL ... ..			
DITTO, Act I ... ..	1 6	—	—		1 6	—	—
DITTO, Act III ... ..	1 6	—	—		—	—	—
DITTO, Choruses only (Sol-FA) ... ..	1 0	—	—		—	—	—
PARSIFAL (Opera) ... ..	—	—	—		—	—	—
TANNHÄUSER (Opera) ... ..	3 6	—	5/0		—	—	—
DITTO, Act II ... ..	2 0	—	—		—	—	—
DITTO, Act III ... ..	1 6	—	—		—	—	—
DITTO, Choruses only (Sol-FA) ... ..	1 0	—	—		—	—	—
DITTO, SCENES FROM (Concert Edition) ... ..	1 6	—	—		—	—	—
TRISTAN AND ISOLDE (Opera) ... ..	3 6	—	—		—	—	—

	Score Cover.	Paper Boards.	Clubs Gilt.		Score Cover.	Paper Boards.	Clubs Gilt.
<b>DOUGLAS REDMAN.</b>				<b>H. SCHÜTZ.</b>			
COR UNUM VIA UNA (Female voices) ... ..	1/6	—	—	PASSION OF OUR LORD ... ..	1/0	—	—
<b>C. T. REYNOLDS.</b>				<b>BERTRAM LUARD-SELBY.</b>			
CHILDHOOD OF SAMUEL (Sol-Fa, 1/0) ... ..	2/0	—	—	DYING SWAN ... ..	1/0	—	—
<b>ARTHUR RICHARDS.</b>				FAKENHAM GHOST ... ..			
PUNCH AND JUDY (Operetta for children) (Sol-Fa, 0/6)	1/6	—	—	"HELENA IN TROAS" ... ..	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-Fa, 0/6) ...	1/6	—	—
(Ditto, Sol-Fa, 0/8)				WAITS OF BREMEN (Children) (Sol-Fa, 0/6) ...	1/6	—	—
<b>J. V. ROBERTS.</b>				<b>H. R. SHELLEY.</b>			
JONAH ... ..	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
PASSION ... ..	1/6	2/0	—	<b>E. SILAS.</b>			
<b>R. WALKER ROBSON.</b>				COMMUNION SERVICE, IN C ... ..			
CHRISTUS TRIUMPHATOR ... ..	3/6	—	—	MASS, IN C ... ..	1/0	—	—
<b>J. L. ROECKEL.</b>				<b>HENRY SMART.</b>			
HOURS (Operetta for children) (Sol-Fa, 0/9) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	1/6	—	—
(Ditto, Sol-Fa, 0/9)				(Ditto, Sol-Fa, 0/9)			
SILVER PENNY (Operetta for children) (Sol-Fa, 0/9)	2/0	—	—	SING TO THE LORD ... ..	1/0	—	—
<b>EDMUND ROGERS.</b>				<b>J. M. SMIETON.</b>			
FOREST FLOWER (Female voices) ... ..	1/6	—	—	ARIADNE (Sol-Fa, 0/9) ... ..	2/0	—	—
<b>ROLAND ROGERS.</b>				CONNLA ... ..			
FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	1/6	—	—	KING ARTHUR (Sol-Fa, 1/0) ... ..	2/6	—	—
PRAYER AND PRAISE ... ..	4/0	—	—	<b>ALICE MARY SMITH.</b>			
<b>F. ROLLASON.</b>				ODE TO THE NORTH-EAST WIND ... ..			
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	ODE TO THE PASSIONS ... ..	2/0	—	—
<b>ROMBERG.</b>				RED KING (Men's voices) ... ..			
HARMONY OF THE SPHERES ... ..	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices)	1/0	—	—
LAY OF THE BELL (Sol-Fa, 0/8) ... ..	1/0	1/6	2/6	(Ditto, Sol-Fa, 0/8)			
TE DEUM ... ..	1/0	—	—	<b>E. M. SMYTH.</b>			
TRANSIENT AND THE ETERNAL (Sol-Fa, 0/4) ...	1/0	—	—	MASS, IN D ... ..	2/6	—	—
<b>C. B. ROTHAM.</b>				<b>A. SOMERVELL.</b>			
ANDROMEDA ... ..	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-Fa, 0/4)	0/9	—	—
<b>ROSSINI.</b>				ELEGY ... ..			
IL BARBIERE (Opera) ... ..	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—
GUILLAUME TELL (Opera) ... ..	5/0	—	7/6	(Ditto, Sol-Fa, 0/8)			
MOSÉS IN EGYPT ... ..	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-Fa, 0/8) ... ..	1/6	—	—
STABAT MATER (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	KING THURSHBEARD (Operetta, children's voices)	2/0	—	—
Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—	(Ditto, Sol-Fa, 0/9)			
<b>CHARLES B. RUTENBER.</b>				KNAVE OF HEARTS (Operetta, children's voices)			
DIVINE LOVE ... ..	2/6	—	—	(Ditto, Sol-Fa, 0/8)			
<b>JOSEPH RYELANDT.</b>				MASS, IN C MINOR ... ..			
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
<b>ED. SACHS.</b>				ODE TO THE SEA (Sol-Fa, 1/0) ... ..			
KING-CUPS ... ..	1/0	—	—	POWER OF SOUND (Sol-Fa, 1/0) ... ..	2/0	—	—
WATER LILIES ... ..	1/0	—	—	PRINCESS ZARA (Operetta, children's voices)	2/0	—	—
<b>C. SAINTON-DOLBY.</b>				(Ditto, Sol-Fa, 0/9)			
FLORIMEL (Female voices) ... ..	2/6	—	—	SEVEN LAST WORDS ... ..	1/0	—	—
<b>CAMILLE SAINT-SAËNS.</b>				<b>R. SOMERVILLE.</b>			
HEAVENS DECLARE—CÆLI ENARRANT ... ..	1/6	—	—	'PRENTICE PILLAR (Opera) ... ..	2/0	—	—
THE PROMISED LAND ... ..	2/6	3/6	4/6	<b>W. H. SPEER.</b>			
(Ditto, Sol-Fa, CHORUSES ONLY) ... ..	1/6	—	—	JACKDAW OF RHEIMS ... ..	2/0	—	—
(Ditto, German Words, 4 Mark Netto.)				LAY OF ST. CUTHBERT ... ..	2/0	—	—
(Ditto, French Words, Frs. 5)				<b>SPOHR.</b>			
<b>W. H. SANGSTER.</b>				CALVARY ... ..			
ELYSIUM ... ..	1/0	—	—	CHRISTIAN'S PRAYER ... ..	2/6	3/0	4/0
<b>H. W. SCHARTAU.</b>				FALL OF BABYLON ... ..			
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	FROM THE DEEP I CALLED ... ..	0/6	—	—
<b>SCHUBERT.</b>				GOD IS MY SHEPHERD ... ..			
COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6	GOD, THOU ART GREAT (Sol-Fa, 0/6) ... ..	0/9	—	—
Ditto, IN B FLAT ... ..	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Ditto, IN C ... ..	2/0	—	3/6	HYMN TO ST. CECILIA ... ..	1/0	—	—
Ditto, IN E FLAT ... ..	2/0	2/6	4/0	JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
Ditto, IN F ... ..	2/0	—	3/6	LAST JUDGMENT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
Ditto, IN G ... ..	2/0	—	3/6	Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
LAZARUS (Easter) ... ..	1/6	—	—	MASS (for 5 solo voices and double choir)	2/0	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	<b>JOHN STAINER.</b>			
Do., IN B FLAT ... ..	1/0	1/6	2/6	CRUCIFIXION (Sol-Fa, 0/9) ... ..	1/6	2/0	—
Do., IN C ... ..	1/0	1/6	2/6	DAUGHTER OF JAIRUS (Sol-Fa, 0/9) ... ..	1/6	2/0	—
Do., IN E FLAT ... ..	2/0	2/6	4/0	ST. MARY MAGDALEN (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0
Do., IN F (Sol-Fa, 0/9) ... ..	1/0	1/6	2/6	<b>C. VILLIERS STANFORD.</b>			
Do., IN G ... ..	1/0	1/6	2/6	BATTLE OF THE BALTIC ... ..	1/6	—	—
SONG OF MIRIAM (Sol-Fa, 0/6) ... ..	1/0	—	2/6	CARMEN SÆCULARE ... ..	1/6	—	—
(Ditto, Welsh Words, Sol-Fa, 0/6)				COMMUNION SERVICE, IN G ... ..	2/6	—	—
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	EAST TO WEST ... ..	1/6	—	—
(Male voices) (Sol-Fa, 0/6) ... ..				ELEN (Dramatic Oratorio) ... ..	5/0	6/0	7/6
<b>SCHUMANN.</b>				GOD IS OUR HOPE (46th Psalm) ... ..			
ADVENT HYMN, "IN LOWLY GUISE" ... ..	1/0	—	—	MASS, IN G MAJOR ... ..	2/6	—	—
FAUST (Ditto, Part 3 only, 2-) ... ..	3/0	3/6	5/0	REVENGE (Sol-Fa, 0/9) ... ..	1/6	—	—
GENOVEVA (Opera) ... ..	3/6	—	5/0	(Ditto, German Words, 2 Mark.)			
KING'S SON ... ..	1/0	—	—	VOYAGE OF MAELDUNE ... ..	2/6	3/6	4/0
LUCK OF EDENHALL (Male voices) (Sol-Fa, 1/0)	1/6	—	—				
MANFRED ... ..	1/0	—	—				
MIGNON'S REQUIEM ... ..	1/0	—	—				
MINSTREL'S CURSE ... ..	1/6	—	—				
NEW YEAR'S SONG (Sol-Fa, 0/6) ... ..	1/0	—	—				
PARADISE AND THE PERIL (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0				
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6				
REQUIEM ... ..	2/0	—	—				
SONG OF THE NIGHT ... ..	0/9	—	—				