

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
VOYAGE OF MAELDUNE

BALLAD

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY

C. VILLIERS STANFORD

(OP. 34).

PERFORMED FOR THE FIRST TIME AT THE LEEDS MUSICAL
FESTIVAL, 1889.

Ent. Sta. Hall.

Price, in paper cover, 2s. 6d.
,, *paper boards, 3s. od.*
,, *scarlet cloth, 4s. od.*

LONDON & NEW YORK
NOVELLO, EWER AND CO.

LONDON :
NOVELLO, EWER AND CO.,
PRINTERS.

TO
ALFRED, LORD TENNYSON

THIS WORK IS DEDICATED
IN ALL GRATITUDE AND AFFECTION
BY THE COMPOSER.

May, 1889.

THE VOYAGE OF MAELDUNE.

(FOUNDED ON AN IRISH LEGEND. A.D. 700.)

I.

I was the chief of the race—he had stricken
my father dead—
But I gather'd my fellows together, I swore I
would strike off his head.
Each of them look'd like a king, and was noble
in birth as in worth,
And each of them boasted he sprang from the
oldest race upon earth.
Each was as brave in the fight as the bravest
hero of song,
And each of them liefer had died than have
done one another a wrong.
He lived on an isle in the ocean—we sail'd on
a Friday morn—
He that had slain my father the day before I
was born.

II.

And we came to the Isle in the ocean, and
there on the shore was he.
But a sudden blast blew us out and away thro'
a boundless sea.

III.

And we came to the Silent Isle that we never
had touch'd at before,
Where a silent ocean always broke on a silent
shore,
And the brooks glitter'd on in the light with-
out sound, and the long waterfalls
Pour'd in a thunderless plunge to the base of
the mountain walls,
And the poplar and cypress unshaken by storm
flourish'd up beyond sight,
And the pine shot aloft from the crag to an
unbelievable height,
And high in the heaven above it there flicker'd
a songless lark,

And the cock couldn't crow, and the bull
couldn't low, and the dog couldn't bark.
And round it we went, and thro' it, but never
a murmur, a breath—
It was all of it fair as life, it was all of it quiet
as death,
And we hated the beautiful Isle, for whenever
we strove to speak
Our voices were thinner and fainter than any
flittermouse-shriek;
And the men that were mighty of tongue and
could raise such a battle-cry
That a hundred who heard it would rush on a
thousand lances and die—
O they to be dumb'd by the charm!—so fluster'd
with anger were they
They almost fell on each other; but after we
sail'd away.

IV.

And we came to the Isle of Shouting, we
landed, a score of wild birds
Cried from the topmost summit with human
voices and words;
Once in an hour they cried, and whenever their
voices peal'd
The steer fell down at the plow and the harvest
died from the field,
And the men dropt dead in the valleys and
half of the cattle went lame,
And the roof sank in on the hearth, and the
dwelling broke into flame;
And the shouting of these wild birds ran into
the hearts of my crew,
Till they shouted along with the shouting and
seized one another and slew;
But I drew them the one from the other; I
saw that we could not stay,
And we left the dead to the birds and we sail'd
with our wounded away.

V.

And we came to the Isle of Flowers: their
 breath met us out on the seas,
 For the Spring and the middle Summer sat
 each on the lap of the breeze;
 And the red passion-flower to the cliffs, and the
 dark-blue clematis, clung,
 And starr'd with a myriad blossom the long
 convolvulus hung;
 And the topmost spire of the mountain was
 lilies in lieu of snow,
 And the lilies like glaciers winded down, run-
 ning out below
 Thro' the fire of the tulip and poppy, the blaze
 of gorse, and the blush
 Of millions of roses that sprang without leaf or
 a thorn from the bush;
 And the whole isle-side flashing down from the
 peak without ever a tree
 Swept like a torrent of gems from the sky to
 the blue of the sea;
 And we roll'd upon capes of crocus and vaunted
 our kith and our kin,
 And we wallow'd in beds of lilies, and chanted
 the triumph of Finn,
 Till each like a golden image was pollen'd from
 head to feet
 And each was as dry as a cricket, with thirst
 in the middle-day heat.
 Blossom and blossom, and promise of blossom,
 but never a fruit!
 And we hated the Flowering Isle, as we hated
 the isle that was mute,
 And we tore up the flowers by the million and
 flung them in bight and bay,
 And we left but a naked rock, and in anger we
 sail'd away.

VI.

And we came to the Isle of Fruits: all round
 from the cliffs and the capes,
 Purple or amber, dangled a hundred fathom of
 grapes,
 And the warm melon lay like a little sun on
 the tawny sand,
 And the fig ran up from the beach and rioted
 over the land,
 And the mountain arose like a jewell'd throne
 thro' the fragrant air,
 Glowing with all-colour'd plums and with
 golden masses of pear,
 And the crimson and scarlet of berries that
 flamed upon bine and vine,

But in every berry and fruit was the poisonous
 pleasure of wine;
 And the peak of the mountain was apples, the
 hugest that ever were seen,
 And they prest, as they grew, on each other,
 with hardly a leaflet between,
 And all of them redder than rosiest health or
 than utterest shame,
 And setting, when Even descended, the very
 sunset aflame;
 And we stay'd three days, and we gorged and
 we madden'd, till every one drew
 His sword on his fellow to slay him, and ever
 they struck and they slew;
 And myself, I had eaten but sparely, and
 fought till I sunder'd the fray,
 Then I bad them remember my father's death,
 and we sail'd away.

VII.

And we came to the Isle of Fire: we were
 lured by the light from afar,
 For the peak sent up one league of fire to the
 Northern Star;
 Lured by the glare and the blare, but scarcely
 could stand upright,
 For the whole isle shudder'd and shook like a
 man in a mortal affright;
 We were giddy besides with the fruits we had
 gorged, and so crazed that at last
 There were some leap'd into the fire; and away
 we sail'd, and we past
 Over that undersea isle, where the water is
 clearer than air:
 Down we look'd: what a garden! O bliss,
 what a Paradise there!
 Towers of a happier time, low down in a rain-
 bow deep
 Silent palaces, quiet fields of eternal sleep!
 And three of the gentlest and best of my
 people, whate'er I could say,
 Plunged head down in the sea, and the Paradise
 trembled away.

* * *

VIII.

And we came to the Isle of Witches and heard
 their musical cry—
 'Come to us, O come, come' in the stormy
 red of a sky
 Dashing the fires and the shadows of dawn on
 the beautiful shapes,

For a wild witch naked as heaven stood on
each of the loftiest capes,
And a hundred ranged on the rock like white
sea-birds in a row,
And a hundred gamboll'd and pranced on the
wrecks in the sand below,
And a hundred splash'd from the ledges, and
bosom'd the burst of the spray,
But I knew we should fall on each other, and
hastily sail'd away.

* * *

† "Whither away, whither away, whither
away? fly no more.

Whither away from the high green field, and
the happy blossoming shore?

Day and night to the billow the fountain calls:

Down shower the gambolling waterfalls

From wandering over the lea:

Out of the live-green heart of the dells

They freshen the silvery-crimson shells,

And thick with white bells the clover-hill swells

High over the full-toned sea:

O hither, come hither and furl your sails,

Come hither to me and to me:

Hither, come hither and frolic and play;

Here it is only the mew that wails;

We will sing to you all the day:

Mariner, mariner, furl your sails,

For here are the blissful downs and dales,

And merrily, merrily carol the gales,

And the spangle dances in bight and bay,

And the rainbow forms and flies on the land

Over the islands free;

And the rainbow lives in the curve of the sand;

Hither, come hither and see;

And the rainbow hangs on the poisoning wave,

And sweet is the colour of cove and cave,

And sweet shall your welcome be:

O hither, come hither, and be our lords,

For merry brides are we:

We will kiss sweet kisses, and speak sweet
words:

O listen, listen, your eyes shall glisten

With pleasure and love and jubilee:

O listen, listen, your eyes shall glisten

When the sharp clear twang of the golden
chords

Runs up the ridged sea.

Who can light on as happy a shore

All the world o'er, all the world o'er?

Whither away? listen and stay: mariner.
mariner, fly no more."

IX.

And we came to the Isle of a Saint who had
sail'd with St. Brendan of yore,

He had lived ever since on the Isle and his
winters were fifteen score,

And his voice was low as from other worlds,
and his eyes were sweet,

And his white hair sunk to his heels and his
white beard fell to his feet,

And he spake to me, 'O Maeldune, let be this
purpose of thine!

Remember the words of the Lord when he told
us "Vengeance is mire!"

His fathers have slain thy fathers in war or in
single strife,

Thy fathers have slain his fathers, each taken
a life for a life,

Thy father had slain his father, how long shall
the murder last?

Go back to the Isle of Finn and suffer the Past
to be Past.'

And we kiss'd the fringe of his beard and we
pray'd as we heard him pray,

And the Holy man he assoil'd us, and sadly we
sail'd away.

X.

And we came to the Isle we were blown from,
and there on the shore was he,

The man that had slain my father. I saw him
and let him be.

O weary was I of the travel, the trouble, the
strife and the sin,

When I landed again, with a tithe of my men,
on the Isle of Finn.

† From "The Sea-Fairies."

CONTENTS.

STANZA	PAGE
I. SOLO, <i>Tenor</i> I was the chief of the race	1
II. CHORUS And we came to the Isle in the Ocean	4
III. CHORUS AND QUARTET (<i>S.A.T.B.</i>) . And we came to the Silent Isle	8
IV. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle of Shouting	16
V. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle of Flowers	26
VI. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle of Fruits	36
VII. CHORUS AND QUARTET (<i>S.A.T.B.</i>) . And we came to the Isle of Fire	46
VIII. { SOLO, <i>Tenor</i> And we came to the Isle of Witches } { DUET (<i>Soprano and Alto</i>) AND CHORUS Whither away? }	60
IX. SOLO (<i>Tenor and Bass</i>) AND CHORUS And we came to the Isle of a Saint	86
X. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle we were blown from.	91

THE VOYAGE OF MAELDUNE.

ALFRED LORD TENNYSON.

C. VILLIERS STANFORD (Op. 34).

I. *Moderato maestoso.* ♩ = 86.

PIANO.

The musical score is divided into several systems. The first system shows the piano introduction with a forte (*f*) dynamic and a tempo of *Moderato maestoso* (♩ = 86). The piano part features complex textures with triplets and sixteenth-note patterns. The second system continues the piano accompaniment, marked *p* (piano). The third system shows a crescendo (*crec.*) leading to a fortissimo (*ff*) dynamic. The fourth system is marked *pesante.* (heavy), *dim.* (diminuendo), and *pp* (pianissimo). The fifth system is the Tenor Solo, marked *Tenor Solo.* and *Un poco più moderato.*, with lyrics: "I was the chief of the race— he had stricken my fa-ther dead—". The sixth system shows the piano accompaniment for the tenor solo, marked *Un poco più moderato e colla parte.* (♩ = 80), with dynamics *f* and *mf*.

The words are printed by kind permission of MESSRS. MACMILLAN AND Co.

But I ga - ther'd my fellows to - gether, I swore . . . I would strike off his head.

f *mf*

Each of them look'd like a king, and was no - ble in birth as in worth,

f *p*

And each of them boast - ed he sprang from the old - est race . . . up on earth.

Each was as brave in the fight . . . as the brav - est he - ro of

f *8va*

song, And each of them lief - er had died than have done one an -

p *sf* *mf*

oth - - er a wrong. *f* **B**

Sra *f* *dim.*

He lived on an isle in the

p *pp*

o - cean - we sail'd . . on a Fri - day morn - He that had slain my

espress.

fa - ther the day be - fore . . I was born.

rall. **II. Allegro molto.** *Allegro molto.* ♩ = 160.

pp *rall.* *mp*

poco a poco cres. *mf*

cres.

Sra. *f*

CHORUS.
SOPRANO.

mf And we came to the

ALTO.

mf And we came to the isle

TENOR.

mf And we came to the isle . . . in the

BASS.

mf And we came to the isle . . . in the

And we came to the isle . . . in the

Sra.

mf

isle in the o - cean,
 in the o - cean, and
 o - cean, and there,
 o - cean, and there,

Sua...

f *cres.*

and there, there, on the shore stood
 there, there, there, on the shore stood
 there, there on the shore stood
 there, there on the shore stood

f *piu f* *cres.*

Sra...

f *cres.*

he.
 he.
 he.
 he.

C *Sua...*

f *stac.*

But a sud-den blast . . . blew us out and a - way . . . *dim.*

But a sud-den blast . . . blew us out and a - way . . . *dim.*

But a sud-den blast . . . blew us out and a - way . . . *dim.*

But a sud-den blast . . . blew us out and a - way . . . *dim.*

But a sud-den blast . . . blew us out and a - way . . . *dim.*

8va

col. Ped.

thro' a bound - - - less sea. . . .

thro' a bound - - - less sea. . . .

thro' a bound - - - less sea. . . .

thro' a bound - - - less sea. . . .

thro' a bound - - - less sea. . . .

8va

dim.

p

col. Ped.

8va

dim. sempre.

First system of musical notation. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords and eighth notes. A dynamic marking *pp* is present in the right hand.

Second system of musical notation. The right hand features a more active melodic line with sixteenth notes. The left hand continues with a steady bass line. A dynamic marking *poco cres.* is present in the right hand.

Third system of musical notation. The right hand has a melodic line with a *D* chord marking above it. The left hand has a bass line with some rests. A dynamic marking *p* is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with sixteenth notes. The left hand has a bass line with eighth notes. A dynamic marking *poco cres.* is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with sixteenth notes. The left hand has a bass line with eighth notes. Dynamic markings *dim.*, *p*, *dim.*, *pp*, and *morendo.* are present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and quarter notes. The left hand has a bass line with eighth notes. A dynamic marking *una corda.* is present in the left hand.

III. CHORUS. *Adagio.*

ALTO. *pp legato.*

And we came to the Si - lent Isle,

TENOR. *pp legato.*

And we came to the Si - lent Isle,

that we nev - er had touch'd at be - fore,

BASS. *pp legato.*

And we came to the Si - lent Isle,

that we nev - er had touch'd at. be - fore,

Adagio. ♩ = 66.

pp

col. Ped.

TENOR.

1st BASS.

Where a si - lent o - cean al - ways broke . . on a si - lent

2nd BASS.

Where a si - lent o - cean al - ways broke . . on a si - lent

Where a si - lent o - cean al - ways broke . . on a si - lent

SOPRANO.

ALTO. *pp* And the brooks glitter'd on in the light . . with-out sound,

And the brooks glitter'd on in the light . . with-out sound

shore,

and the long wa - ter -

shore,

and the long wa - ter -

shore,

and the long wa - ter -

- falls Pour'd in a thunderless plunge to the base of the moun-tain walls, . . .
1st & 2nd Bass.

- falls Pour'd in a thunderless plunge to the base of the moun-tain walls, . . .

E Un poco più mosso.
Solo. *p*

And the pop-lar and cy-press, un-sha-ken by storm, flour-ish'd

Solo. *p*

And the pop-lar and cy-press, un-sha-ken by storm, flour-ish'd

Solo. *p*

And the pop-lar and cy-press, un-sha-ken by storm, flour-ish'd

Solo. *p*

And the pop-lar and cy-press, un-sha-ken by storm, flour-ish'd

E Un poco più mosso. ♩ = 72.

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

pp *pp*

loft from the crag to an un - be - liev - a - ble height, . . . And

loft from the crag to an un - be - liev - a - ble height, . . .

loft from the crag to an un - be - liev - a - ble height, . . .

loft from the crag to an un - be - liev - a - ble height, . . .

pp

high in the hea - ven a - bove it there flick - er'd a song - less lark,

And the

cock couldn't crow, and the bull couldn't low, and the dog couldn't bark, . . .

F SOLL.

It was all of it

CHORUS.

And round it we went, and thro' it, but nev-er a murmur, a breath—

And round it we went, and thro' it, but nev-er a murmur, a breath—

F And round it we went, and thro' it, but nev-er a murmur, a breath—

It was all of it fair as

It was all of it fair as

fair as life, it was all of it qui - et as death, fair as

It was all of it fair as

fair as life, qui - et as death, fair as

fair as life, qui - et as death, fair as

pp
 life, it was all of it qui - et as death.

pp
 life, it was all of it qui - et as death.

pp
 life, qui - et as death.

pp
 life, it was all of it qui - et as death.

ppp
 qui -

ppp
 qui -

life, qui - et as death,

life, qui - et as death,

CHORUS.

rall.
 et as death.

rall.
 et as death.

rall.

Tempo lmo. Adagio.

appassionato.

O they to be dumb'd by the charm!

CHORUS. *pp*

It was all of it

pp Fair, . . .

pp Fair . . .

pp Fair . . .

Tempo lmo. Adagio.

pp sempre.

rall.

they to be dumb'd by the charm!

rall.

fair as life, it was all of it qui - - et . . . as .. death.

rall.

. . . as life, . . . qui . . . et as death.

rall.

. . . as life, qui . . . et as death.

rall.

. . . as life, . . . qui . . . et as death.

rall.

Tempo del Introduzione. TENOR SOLO.

So fus-ter'd with

mf *cres.*

an - ger were they, They almost fell on each o-ther : but af - ter we sail'd a -

f *tre corde.* *tr* *tr* *tr* *dim.*

IV.

way. . .

Andante con moto (come sopra).

pp

poco a poco cres.

mf

Sra.....

cres.

Sra.....

f

TENOR SOLO.

And we came . . . to the Isle . . . of

Sra.....

Shout - - ing, we land

Sra.....

Allegro.

ed,

CHORUS.

A score of wild birds Cried

A score of

A score of wild birds cried,

A score of wild birds

Allegro. ♩ = 126.

Sua

f

from the top - - - most sum - mit with

wild birds Cried, cried . . from the top - most sum - mit with

Cried, a score of wild birds cried from the sum - mit with

Cried, a score of wild birds cried from the sum - mit with

Sua

ff

hu - man voi - ces and words ;

hu man voi - ces and words ;

hu - man voi - ces and words ;

hu - man voi - ces and words ;

f *f*

ff Once in an hour they cried, and when-ev - er their voi - ces

ff Once in an hour they cried, and when-ev - er their voi - ces

ff Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

cres.

Sea

peal'd

peal'd

peal'd and the har - vest

peal'd The steer fell down at the plow,

Sea...

And the men dropt dead in the val - leys,
 died from the field,
 and half of the cat - tle went lame,
 Once in an hour they
 And the roof sank in on the hearth, and the dwell - ing broke in - to
 And the roof sank in on the hearth, and the dwell - ing broke in - to
 cried, And the roof sank in on the hearth, and the dwell - ing broke in - to
 And the roof sank in on the hearth, and the dwell - ing broke in - to
 Sve.....

flame, Once in an hour they cried, and the roof sank in, and the
 flame, and the roof sank in on the hearth, and the
 flame, and the roof sank in on the hearth, and the
 flame, and the roof sank in on the hearth, and the

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

p *mf* *f*

8va.

dwel - - ing broke in - to flame, broke in - to
 dwell - - ing broke in - to flame, broke in - to
 dwell - - ing broke in - to flame, broke in - to
 dwell - - ing broke in - to flame, broke in - to

ff

8va.

flame ;
 flame ;
 flame ;
 flame ;

Solo.
mf
 And the

8va.
p

shout - ing of these wild birds ran in - to the hearts . . of my

crew ; Till they

shout - ed a - long with the shout - ing, and seized one an - oth - er and

slew.
CHORUS.

Till we
Till we shout - ed a -
Till we shout - ed a - long with the shout - ing,
Till we shout - ed a - long with the shout - ing,

shout - ed a - long with the shout - - ing, till we shout - ed, we
 - long with the shout - ing, till we shout - ed, we
 till we shout - ed a - long with the shout - ing,
 till we shout - ed a - long with the shout - ing,

cres.

shout - - - ed a - long with the shout - ing, and seized . . .
 shout - - - ed a - long with the shout - ing, and seized . . .
 we shout - ed a - long with the shout - ing, and seized . . .
 we shout - ed a - long with the shout - ing, and seized . . .

f

one an - oth - er, and seized . . . one an - oth - er,
 one an - oth - er, and seized . . . one an - oth - er,
 one an - oth - er, and seized . . . one an - oth - er,
 . . . one an - oth - er, and seized . . . one an - oth - er,

and slew, and slew, and slew, and slew,

and slew, and slew, and slew, and slew,

and slew, and slew, and slew, and slew,

and slew, and slew, and slew, and slew,

ff

mf TENOR SOLO.

But I drew them the one from the o - ther ; I saw that we

dim. *mf*

could not stay, And we left our dead to the birds and we sail'd, . . .

p *pp*

... we sail'd . . . with our wound - ed a -

pp

M

way.
CHORUS.

p *dim.*

We sail'd with our wounded a - way, we

We sail'd . . with our wounded . . a - way, we sail'd . .

We sail'd with our wounded a - way, we sail'd . . .

We sail'd . . . with our wounded . . a - way, . .

M

legato.

sail'd, we sail'd . . . a - way.

dim. *pp*

a - way.

dim. *poco.* *pp*

with our wound - ed a - way.

dim. *poco.* *pp*

. . . we sail'd . . . with our wound - ed a - way.

pp

*piccola
pausa.*

First system of a musical score, consisting of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

*V.
Andante. ♩. 66.*

Second system of the musical score, starting with a piano (*p*) dynamic marking. It features a melodic line in the upper staff and a more active accompaniment in the lower staff. The system ends with a double bar line and repeat dots.

Third system of the musical score, featuring dynamic markings of *mp*, *crec.*, *mp*, and *sf*. The upper staff continues the melodic development, while the lower staff has a more complex accompaniment with many beamed notes. The system ends with a double bar line and repeat dots.

Fourth system of the musical score, showing a continuation of the melodic and accompanimental lines. The system ends with a double bar line and repeat dots.

Fifth system of the musical score, featuring a melodic line with a fermata and a dynamic marking of *N*. The accompaniment in the lower staff is highly rhythmic and active. The system ends with a double bar line and repeat dots.

Sta

Sixth system of the musical score, featuring a melodic line with a fermata and a dynamic marking of *sta*. The accompaniment in the lower staff continues with rhythmic activity. The system ends with a double bar line and repeat dots.

TENOR SOLO.

And we

mp

p

came to the Isle of Flowers: their breath . . met us out on the

seas, For the spring . . and the mid - dle sum -

mer sat each . . on the lap of the

breeze ; . .

8va

mp

dim.

And the red . . . pas - sion

Sua.....

- flower . . . to the cliffs, and the dark blue cle - ma - tis

clung, And starr'd . . . with a my - ri - ad blos - - som the

cres.

long . . . con-vol-vu-lus hung ; . . .

And the top-most spire . . . of the

cres.

Sua.....

mountain was li-lies in lieu of snow,

8va

p

col. Ped.

And the li-lies like gla-ciers wind-ed down,

8va

f

p

run-ning out be-low The fire of the tu-lip and pop-py,

P

the blaze of gorse . . . and the blush, . . . the blush Of mil-lions of

ros-es, that sprang . . . with-out

dim.

un poco animando il tempo.

leaf or a thorn . . from the bush ; . . And the

un poco animando il tempo.

cres.

whole isle - side . . flash - ing down . . from the

fp

cres. *Q*

peak . . with-out ev - er a tree .

fp

f

Swept . . like a tor - rent of gems . . from the sky . .

dim.

to the blue of the sea. And we roll'd . . . up-on capes of

CHORUS

And we roll'd up - on

And we roll'd . . . up - on

And we roll'd up - on

And we roll'd . . . up - on

Detailed description: This system contains the first vocal line and the beginning of the chorus. It features five vocal staves and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes a prominent arpeggiated figure in the right hand and a more active bass line.

cro - cus, and vaunt - ed our kith and our kin, And we

capes of cro - - cus, And we

capes . . . of cro - - cus, And we

capes . . . of cro - - cus, And we

capes of cro - - cus, And we

Detailed description: This system continues the vocal lines and piano accompaniment. It features five vocal staves and a piano accompaniment. The key signature remains three sharps and the time signature is 3/4. The piano part continues with the arpeggiated figure and provides harmonic support for the vocal lines.

cres. *f*
 wal - low'd in beds of li - lies, and chant - ed the
cres.
 wal - low'd in beds . . . of li - lies,
cres.
 wal - low'd in beds . . . of li - lies,
cres.
 wal - low'd in beds . . . of li - lies,
cres.
 wal - low'd in beds . . . of li - lies,
mf

tri - - umph of Finn, Till
f
 and chant - ed the tri - - umph of Finn,
f
 and chant - ed the tri - - umph of Finn,
f
 and chant - ed the tri - - umph of Finn,
f
 and chant - ed the tri - - umph of Finn,
p

each like a gold - en im - age was pol - len'd from head to

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

3

foot, And each . . was as dry . . as a crick-et with thirst . . in the mid - day

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

p

R
Più mosso.

heat.

mf

but nev - er a

mf

but nev - er a

mf

Blos - som and blos - som,

mf

and pro - mise of blos - som,

R
Più mosso. ♩ = 86.
Sva.....

pp

più f

fruit,

but nev - er a

più f

fruit,

but nev - er a

più f

Blos - som and blos - som,

più f

and pro - mise of blos - som,

Sva.....

accel.

fruit, nev - er a fruit, nev - er a fruit,

accel.

fruit, nev - er a fruit, nev - er a fruit,

accel.

nev - er a fruit, nev - er a fruit, but

accel.

nev - er a fruit, nev - er a fruit, but

Soc.

accel. e cres.

Allegro.

nev - er a fruit. And we ha - -

nev - er a fruit. And we ha - -

nev - er a fruit. And we

nev - er a fruit. And we

Allegro. ♩ = 100. And we

- - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we

left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we

sail'd . . a - way.
 sail'd . . a - way.
 sail'd . . a - way.
 sail'd . . a - way.

col. 8va.....

dim. *accel.*

d. = d. VI. 8va.....

accel. 119 120

Tempo del No. V. (Andante.) TENOR SOLO. *mf*

8va..... And we came to the Isle of

Fruits: all round . . from the cliffs and the capes,

Pur - ple or am - ber, dan - gled a hun - dred fa - - thom of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Pur - ple or am - ber, dan - gled a hun - dred fa - - thom of". The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

grapes, . . . And the warm . . . me - lon

T

Suz.....

The second system continues the vocal line and piano accompaniment. The lyrics are "grapes, . . . And the warm . . . me - lon". A dynamic marking of *T* (Tutti) is placed above the vocal line. A fermata is placed over the final note of the vocal line. The piano accompaniment continues with its intricate texture. A performance instruction *Suz* with a dotted line is placed above the piano part.

lay . . . like a lit - tle sun . . . on the tawn - y

The third system continues the vocal line and piano accompaniment. The lyrics are "lay . . . like a lit - tle sun . . . on the tawn - y". The piano accompaniment features a prominent melodic line in the right hand.

sand, And the fig . . ran up . . . from the beach and

cres

The fourth system continues the vocal line and piano accompaniment. The lyrics are "sand, And the fig . . ran up . . . from the beach and". A dynamic marking of *cres* (crescendo) is placed above the piano part.

ri - ot - ed o - ver the land, . . . And the

cres.

Suz.....

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "ri - ot - ed o - ver the land, . . . And the". A dynamic marking of *cres.* is placed above the vocal line. A performance instruction *Suz* with a dotted line is placed above the piano part.

moun-tain a - rose . . like a jew - - ell'd throne thro' the fra-grant

8va

f

p

air, *8va* U
Glowing with all - co-lour'd plums and with

f

gold - en mass - - es of pear, And the crim - son and

p

scar - let of ber-ries that flamed . . up-on bine . . . and

poco cres.

vine, But in ev - 'ry ber - - ry and

p

fruit was the poi - son - ous pleasure of wine ; And the

cres.

animando.

peak . . . of the moun - tain was ap - ples, the hu - -

fp

- - - - - gest that ev - er were seen, . . . And they

fp

ff

prest, . . as they grew, on each oth - er, with hard - -

f *dim.*

- - - ly a leaf - - let be - tween, And

W

all . . . of them red - der than ro - - - si - est

health . . or than ut - ter - est shame, . . And

p

col Ped.

set - - - ting, when Ev - en de - scend - - -

ed, the ve - ry sun - set,

accel. cres.

cres. e accel. cres.

set - ing the ve - - - ry sun - - - - set a -

cres. *f* *ff*

Allegro molto.

flame;

Allegro molto. ♩ = 144.

f *ff* *f*

X

CHORUS.

mf *mf* *mf* *mf*

We
and we gorged and we madden'd,
And we stay'd three days, we

mp *p* *p*

mf *mf* *p*

and we gorged and we madden'd,
stay'd three days,
and we gorged and we madden'd,
stay'd three days, till ev - 'ry one drew . . His

mp

and ev - er we
 and ev - er we struck and we slew,
 to slay him, ; to slay him,
 sword on his fel - low to slay him, to
 struck and we slew, we struck and we slew, we struck and we
 we struck and we slew, we struck and we
 and ev - er we struck and we slew, we struck and we
 slay him, and ev - - er we struck
 slew, we struck, we slew,
 slew, we struck, we slew,
 slew, we struck, we slew,
 and we slew, we slew,

TENOR SOLO.

f

And my-self, I had eat - en but spare - ly, and

8va.

fp

fought till I sun-der'd the fray, . . .

8va. *8va.*

f *staccato.*

ad lib.

Then I bad them re - mem - ber my fa - ther's death,

8va.

a tempo. ff

3

p

CHORUS. *pp*

And we sail'd . . . a - way. . .

pp

And we sail'd . . . a - way. . .

pp

And we sail'd . . . a - way. . .

pp

And we sail'd . . . a - way. . .

p

piccola pausa.

VII.
Allegro moderato. ♩ = 86.

f *pp* *pp*

f *p*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, including dynamic markings *f* and *p*, and the instruction *Sua bassa* written below the bass staff.

Third system of musical notation, including the instruction *Sua bassa* and a mezzo-forte *mf* marking.

Fourth system of musical notation, featuring a section labeled *A* and various triplet markings (3).

Fifth system of musical notation, including a piano *p* marking and triplet markings (3).

Sixth system of musical notation, including a crescendo *cres.* marking.

p sf p sf p sf p sf ff

CHORUS. B

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

Sua B

ff

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

league . . . of fire . . . to the North - ern

league . . . of fire . . . to the North - ern

league . . . of fire . . . to the North - ern

league . . . of fire . . . to the North - ern

8va 3 3 3 3 3 3 3 3 3 3 3 3

ff

Star ; Lured by the glare

Star ; Lured by the glare

Star ; Lured by the glare

Star ; Lured by the glare

sf p p sf f

and the glare, but scarce - ly could

and the glare, but scarce - ly could

and the glare, but scarce - ly could

and the glare, but scarce - ly could

p sf f sf

stand up - - right,
 stand up - - right,
 stand up - - right,
 stand up - - right,

lured by the glare and the glare,
 lured by the glare and the glare,
 lured by the glare and the glare,
 lured by the glare and the glare,

but scarce - ly could stand up - right,
 but scarce - ly could stand up - right,
 but scarce - ly could stand up - right,
 but scarce - ly could stand up - right,

For the whole isle shud - der'd, shudder'd and shook like a
 For the whole isle shud - der'd, shudder'd and shook like a
 For the whole isle shud - der'd, shudder'd and shook like a
 For the whole isle shud - der'd, shudder'd and shook like a

man in a mor - - - tal af - fright;
 man in a mor - - - tal af - fright;
 man in a mor - - - tal af - fright;
 man in a mor - - - tal af - fright;

We were gid - dy be -
 We were gid - dy be -
 We were gid - dy be -
 We were gid - dy be -

D

sides with the fruits we had gorged, and so crazed,
 sides with the fruits we had gorged, and so crazed,
 sides with the fruits we had gorged, and so crazed,
 sides with the fruits we had gorged, and so crazed,

that at last There were some leap'd in - to the fire,
 that at last There were some leap'd in - to the fire,
 that at last There were some leap'd in - to the fire,
 that at last There were some leap'd in - to the fire,

3 Sua *ff*

leap'd in - to the fire;
 leap'd in - to the fire;
 leap'd in - to the fire;
 leap'd in - to the fire;

sf ff sf p

and a - way we sail'd,

and a - way we sail'd,

and a - way we sail'd,

and a - way we sail'd,

sf *p* *sf*

f *sf* *dim.*

p *p*

sf *pp* *sf*

SOLI.
Lento tranquillo.

52

mf

O - - ver that

CHORUS.

pp

and we past O - ver that un - der-sea isle,
and we past O - ver that un - der-sea isle,
and we past O - ver that un - der-sea isle,
and we past O - ver that un - der-sea isle,

Lento tranquillo. ♩ = 72.

pp

SOLI.

un - der-sea isle, where the wa-ter, the wa-ter is clear - - er than
- - verthatunder-sea isle, where the wa - ter is clear - - er than
- - verthatunder-sea isle, . . wherethe wa - ter is clear . . er than
- - verthatunder-sea isle, where the wa - ter is clear - - er than

tr *tr* *tr*

pp

tr *tr* *tr*

F

air: Down we look'd:

air: Down we look'd..

air: Down we look'd:

air: Down..

F

pp 3 3 3 3 3 3 3 3 3 3 3 3 3

what a gar - den!

what a gar -

what a gar - den!

.. we look'd: what a gar -

3 3 3 3 3 3 3 3 3 3 3

mf O bliss, . . . what a Pa - - - ra - dise . . .

mf den! O bliss, . . O bliss, what a Pa - - - ra - dise

mf O . . bliss, O bliss, what a *dim.* Pa - - - ra - dise

den! O bliss, O bliss, what a *dim.* Pa - - - ra - dise

rit.

||: 3 ||

||: 3 ||

||: 3 ||

||: 3 ||

||: 3 ||

||: 3 ||

there!

there!

there!

there!

there!

$\bullet = \bullet$

The first system of the musical score consists of five staves. The top four staves are vocal lines, each starting with the word "there!" and a dynamic marking of v . The bottom two staves are piano accompaniment, beginning with a treble clef and a bass clef, and featuring a melodic line in the right hand and a harmonic line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The second system of the musical score consists of two staves of piano accompaniment. The right hand features a complex melodic line with many sixteenth notes, while the left hand provides a steady harmonic accompaniment with chords and moving bass lines. The key signature and time signature remain consistent with the previous system.

The third system of the musical score consists of two staves of piano accompaniment. The right hand continues the melodic development with various articulations and slurs, while the left hand maintains the harmonic support. The key signature and time signature are consistent.

The fourth system of the musical score consists of two staves of piano accompaniment. The right hand features a melodic line with a dynamic marking of pp (pianissimo) and a bb (double flat) symbol. The left hand continues the harmonic accompaniment. The key signature and time signature are consistent.

G *mp*
Towers of a hap - pier
mp
Towers of a hap - pier time,
mp
Towers of a
mp
Towers of a hap - pier time,

time, . . . low . . . down, low . . . down . . . in a
low . . . down, low . . . down . . . in a
hap - pier time, low down, low . . . down . . . in a
low . . . down, low . . . down . . . in a rain -

rain - - - bow deep . . .
rain - bow, rain - bow deep
rain bow deep
bow deep *pp* Si - lent
pp

p Si - lent pa - la - ces, *H*

p Si - lent, si - lent pa - la - ces,

p Si - lent, si - lent pa - la - ces,

pa-la-ces, si - lent pa - la - ces, *H*

Sva.....

qui - et fields, qui - et fields of e - ter - nal

qui - et fields, qui - et fields . . . of e

qui - et fields, qui - et fields . . . of e -

qui - et fields, qui - et fields of e - ter - nal

pp sleep, . . . e - ter - nal sleep! . . .

pp ter - nal sleep, . . . e - ter - nal sleep! . . .

pp ter - nal sleep, . . . e - ter - nal sleep! . . .

pp sleep, . . . e - ter - nal sleep! . . .

what a gar - den!

what a gar - den!

what a gar - den!

what a gar - den!

O . . . bliss, what a Pa - - ra - dise!

what a Pa - ra - dise there!

what a Pa - ra - dise there! what a

what a Pa - ra - dise there! what a

mp poco cres.

p Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Pa - radise! *p* Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Pa - radise! Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

p *pp*

sleep, qui - et fields of e - ter - - - nal sleep! . . .

sleep, qui - et . . . fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

TENOR SOLO.

And three of the gent-lest and best of my

peo - ple, what-e'er I could say, *mf* Plunged

head down in the sea, *K*

pp

SOLI.

and the Pa - ra -
and the Pa - ra -
and the Pa - ra -
and the Pa - ra -

pp

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.
- dise, the Pa - ra - dise trem - bled, trem - bled a - way.
- dise, the Pa - ra - dise trem - bled, trem - bled a - way.
- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

p

piccola pausa.

VIII. Allegro leggiero. ♩ = 86.

p

pp *8va*

L **TENOR SOLO.**
mp

And we

came to the Isle . . . of Witches and

CHORUS. 1st SOPRANO. *pp*

2nd SOPRANO. Come . . . to us, O come, come, *pp*

8va Come to us, O come,

heard their mu-si-cal cry— In the storm - y red of a sky Dash - ing the

come, *Alto.* - Come . . to us, come . . to us, come . . to us, come . . to us,

Sra.....

crec.

fires and the shadows of dawn . . on the beau-ti-ful shapes.

M

Sra..... *M*

f *p*

SOPRANO SOLO.

mp Whither a-way,

cres. *mf* *mf*

whither a - way, whither a - way? Whither a - way . . .

mf *f* *f* *f*

whither a - way? . . . Fly . . . no more.

Fly . . . no more.

Fly . . . no more.

pp

. . . from the high green fields, and the hap - py blossoming shore? . . .

p *p* *p* *p*

whither a -

whither a -

whither a -

p

mf *p* *N*

whither a - way? whither a - way? . . .

pp *pp* *pp* *pp*

way! . . . whither a - way? . . .

way! . . . whither a - way! . . .

way! . . . whither a - way! . . .

pp *N*

Day and night . . . to the

pp whi - - - ther ?

pp whi - - - ther ?

pp whi - - - ther ?

Sva

pp

bil - low the foun - - tain calls : Down . . . show - - er the

Sva

gam - bolling wa - ter - falls, From wan - - - - - dering

p From wan - - - d'ring o - - -

p From wan - - - d'ring o - - -

p From wan - - - d'ring o - - -

Sva

o - ver the lea :
 - - - ver the lea :
 - - - ver the lea :
 - - - ver the lea : Whither a-way?

out of the live-green heart of the dells, . . .
 fly . . . no more.

they freshen the sil - ver-y-crim - son shells, . . . and
 fly no more!
 fly no more!
 fly no more!

thick with white bells the clo-ver hill swells

High o - ver the full - toned sea,

High o - ver the full - - toned sea,

High o - ver the full - - toned sea,

High o - ver the full - - toned sea,

high o - ver the full - toned

high o - - ver the full - toned

high o - - ver the full - toned

high o - - ver the full - toned

sea :

sea : *mp* Whi-ther a-way !

sea : Fly . . . no more !

sea : *mp* Whi-ther a - way ? .

8ve

staccato.

pp Whi-ther a - way ?

Fly . . . no

pp Whi-ther a - way ;

TENOR SOLO. *mf* For a wild witch

more ! . . .

na-ked as heav'n . . . stood on each . . . of the lof - ti - est capes,

mp
O hither, come

The first system of the musical score features a vocal line with a triplet of eighth notes at the beginning. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

mp And a hun - dred ranged . . . on the
O hi-ther, come hi - ther and furl . . .
hither, and furl . . .

p

The second system continues the vocal line with a triplet. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

rock like white sea - birds in a row,
. . . your sails,
. . . your sails,
mf Come hi - ther to

The third system features a vocal line with a triplet and a fermata. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

And a hun - dred gam - boll'd and pranced on the
 Come hither to me, . . . and to me, . . .
 Come hither to me, . . . and to
 me, . . . Come hither to me, . . . and to

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

SOPRANO SOLO. *mf*

O come . . . to me.
 wrecks in the sand be - low.
 and to me!
 me, . . . and fro - lic and play.
 me, . . . come!

f *p*

CHORUS. *Un poco più lento.* *p*

Here . . it is on - ly the mew that wails, we . . will sing to you
 Here it is on - ly the mew that wails, we . . will sing to you
 Here it is on - ly the mew that wails, we . . will sing to you
Un poco più lento. *pp*

Tempo lmo. TENOR SOLO.

And a hun - dred splash'd from the
all the day.

all the day.

all the day.

Tempo lmo.
Sva.....

pp *fp*

led- ges, and bo - som'd the burst of the

dim.

spray ;

mp *cres.*
ma-rin-er, furl . . your sails, ma-rin-er, furl . . your sails, ma-rin-er, ma-rin-er,

mp *cres.*
furl . . your sails, furl . . your sails, ma-rin-er,

mp *cres.*
furl . . your sails, furl . . your sails,

Sva..... *cres.*

R

ma - ri - ner, furl your sails,

ma - ri - ner, furl your sails,

ma - ri - ner, furl your sails,

Suz..... R

Alto Solo.

mp

For here are the bliss - ful downs and

SOPRANO SOLO.

mp

And

dales, . .

And

mf

Furl your sails, . .

mf

Furl your sails, ma - - ri - ner,

mf

Furl your sails, . .

mer - ri - ly, mer - ri - ly car ol the gales,

mer - ri - ly, mer - ri - ly car - ol the gales.

p

Furl . .

p

Furl . .

p

Furl . .

leggiero.
And the span - gle

leggiero.
And the span - gle dan - ces in

your sails, . . .

your sails,

your sails, . . .

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The lyrics are: "And the span - gle" on the first vocal line, "And the span - gle dan - ces in" on the second, and "your sails, . . ." on the piano part.

dan - ces, dan - ces in bight . . . and in bay, . . .

bight and in bay, in bight . . . and in bay, . . .

S

S

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves contain the lyrics: "dan - ces, dan - ces in bight . . . and in bay, . . ." on the first line and "bight and in bay, in bight . . . and in bay, . . ." on the second. The piano accompaniment continues with a similar rhythmic pattern. There are two dynamic markings, "S", above the vocal staves, indicating a fortissimo or similar dynamic level.

And the rain - - bow forms and flies on the land

And the rain - - bow forms and flies on the land

and the rain - - - - bow flies,

and the rain - - - - bow . . flies,

and the rain - - - - bow . . flies,

O - ver the is - lands free; And the rain - - -

O - ver the is - lands free; And the rain - - -

the rain - - -

the rain - - -

the rain - - -

bow lives . . . in the curve . . . of the sand;

bow lives . . . in the curve . . . of the sand; And the

bow lives in the curve of the sand;

bow lives in the curve of the sand;

bow lives in the curve of the sand;

mf

rain - - - bow hangs on the pois - ing wave, . . .

Hi - ther, come

Hi - ther, come

Hi - ther, come

pp

And sweet . . . is the

hi - ther, come hi - ther and see.

hi - ther, come hi - ther and see.

hi - ther, come hi - ther and see.

The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

co - lour of cove and of cave. . . .

hi - ther, come hi - ther, come hi - ther and

hi - ther, come hi - ther, come hi - ther and

hi - ther, come hi - ther, come hi - ther and

The piano accompaniment continues with the same eighth-note pattern, marked with a *p* (piano) dynamic.

And sweet shall your wel - - -

see; And sweet . . shall your wel - - - come be;

see; And sweet . . shall your wel - - - come be;

see; And sweet . . shall your wel - - - come be;

f

- come, O hi-ther come, hi - - ther and be our

Sweet . . . shall your wel - come be:

your wel - come be:

your wel - come be:

your wel - come be:

pp

kiss, . . . sweet kiss-es, and speak sweet words; we will kiss . . .

p we will kiss sweet

p we will kiss sweet

p we will kiss sweet

pp

. . . sweet kiss - - es, sweet kiss - es;

pp sweet kiss - es;

pp kiss - - - , sweet kiss - - - es;

pp kiss - - - es, sweet kiss - - - es;

pp kiss - - - es, sweet kiss es;

Presto.

O lis - ten, lis - ten, Your eyes shall glis - ten With plea - sure, and

lis - ten, lis - ten, lis - ten, lis - ten,
 lis - ten, lis - ten, lis - ten, lis - ten,
 lis - ten, lis - ten, lis - ten, lis - ten,

Presto. ♩ = 144.

pp

love, and ju - bi - lee: O lis - ten, lis - ten, Your eyes shall
 O lis - ten, lis - ten, Your eyes shall
 lis - ten, lis - ten, lis - ten,
 lis - ten, lis - ten, lis - ten,
 lis - ten, lis - ten, lis - ten,

mf 3 **W**

all the world o'er, Who can light on as hap - py a

All the world o'er, . . . all the world o'er, Who can light on as hap - py a

knew . . . we should fall on each o - ther, and has - ti - ly

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music includes triplets and a dynamic marking of *mf*. A large 'W' is placed above the first vocal staff.

shore? . . . **Whi-ther a - way?**

shore? . . . **Whi-ther a - way?**

sail'd . . . *p* a - way,

All the world o'er, all the world o'er? . . .

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

pp

The second system of music continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The music includes triplets and dynamic markings of *p* and *pp*. A large 'W' is placed above the first vocal staff.

whi-ther a - way?..

whi-ther a - way!..

lis - ten and stay;

lis - ten and stay, lis - ten and stay;

lis - ten and stay, lis - ten and stay;

morendo.

p ma - ri - ner,

p ma - ri - ner,

p Ma - ri - ner. *pp* ma - ri -

p Ma - ri - ner, *pp* ma - ri -

p Ma - ri - ner, *pp* ma - ri -

lords, for mer - - ry brides are we,
for mer - - ry

The first system of the musical score consists of five staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The first vocal line contains the lyrics "lords, for mer - - ry brides are we," and the second vocal line contains "for mer - - ry". The piano accompaniment is shown on three staves below the vocal lines, featuring a rhythmic pattern of eighth and sixteenth notes.

hi-ther, come hi - - - ther, We will
brides are we, hi-ther, come hi - - - ther,
hi-ther, come hi - ther, hi-ther to me!
hi-ther, come hi - ther, hi-ther to me!
hi-ther, come hi - ther, hi-ther to me!

The second system of the musical score consists of seven staves. The top two staves are vocal lines. The first vocal line contains the lyrics "hi-ther, come hi - - - ther, We will" and is marked with *pp legato.* The second vocal line contains "brides are we, hi-ther, come hi - - - ther,". The piano accompaniment is shown on three staves below the vocal lines, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part includes dynamic markings *p* and *pp*.

glis-ten, Your eyes . . shall glis - ten When the

glis-ten,

cres. Your eyes shall glis-ten, *f* glis - ten,

cres. Your eyes shall glis-ten, *f* glis - ten,

cres. Your eyes shall glis-ten, *f* glis - ten,

cres. *mf* *Sra*

sharp clear twang . . of the gold - en . . chords,

The sharp clear twang . . of the

The sharp clear twang . . of the

The sharp clear twang . . of the

Sra...

runs up

gold - en chords runs up the ridg - ed sea,

gold - en chords runs up the ridg - ed sea,

gold - en chords runs up the ridg - ed sea,

f *cres.* *fp*

cres. *fp*

cres. *fp*

cres. *fp*

. . . the ridg - ed sea,

TENOR SOLO.
m/

And I

. . . the ridg - ed sea, Who can light on as hap - py a shore? . .

. . . the ridg - ed sea, Who can light on as hap - py a shore? . .

. . . the ridg - ed sea, Who can light on as hap - py a shore? . .

pp

pp *poco rall.* *a tempo.*
 fly . . . no more!
pp *poco rall.* *a tempo.*
 fly . . . no more!

poco rall. *a tempo.* *pp*
 - ner, ma - - - ri - ner!
pp
 - ner, ma - - - ri - ner!
 - ner,

poco rall. *pp a tempo.*

CHORUS. *sempre più pp*
 Fly . . . no more!
sempre più pp
 Fly . . . no more!

sempre più pp

8va

IX. *Andante tranquillo.* ♩ = 69.

CHORUS. SOPRANO.

And we came to the Isle of a Saint who had

ALTO. And we came to the Isle of a Saint who had

TENOR. And we came to the Isle of a Saint who had

BASS. And we came to the Isle of a Saint who had

And we came to the Isle of a Saint who had

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

win - ters were fif - teen score, and his

win - ters were fif - teen score, And his voice was low as from oth - er worlds, and his

win - ters were fif - teen score, and his

win - ters were fif - teen score, and his

eyes . . . were sweet, And his white hair sank to his heels and his
 eyes were sweet, And his white hair . . sank to his heels and his
 eyes . . . were sweet, And his white hair sank to his heels and his
 eyes . . . were sweet, And his white hair sank to his heels and his

white beard fell to his feet,
 white beard fell to his feet,
 white beard fell to his feet,
 white beard fell to his feet,
 Svca. . .
 pp

TENOR SOLO. *mp*
 And he spake to me,

Z Bass Solo.

"O Mael - dune, let be this pur-pose of thine! Re - mem-ber the words of the

The first system of music consists of three staves. The top staff is a Bass Solo line in G major, starting with a whole rest followed by a series of eighth and quarter notes. The middle staff is the piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the bass line, providing harmonic support with chords and single notes.

Lord when he told us 'Vengeance is mine!' His fa - thers have slain thy fa - thers

The second system continues the Bass Solo and piano accompaniment. The Bass Solo line includes a *cres.* (crescendo) marking. The piano accompaniment features a *p* (piano) dynamic marking. The music maintains the G major key signature.

in war or in sin - gle strife, Thy fa - thers have slain his fa - thers, each tak - en a

The third system continues the Bass Solo and piano accompaniment. The Bass Solo line includes a *piu f* (pianissimo forte) marking. The piano accompaniment features a *p* (piano) dynamic marking. The music maintains the G major key signature.

life for a life, Thy fa - ther had slain his fa - ther, how long . . shall the mur - der

The fourth system continues the Bass Solo and piano accompaniment. The Bass Solo line includes a *f* (forte) marking. The piano accompaniment features a *p* (piano) dynamic marking. The music maintains the G major key signature.

laet? Go back to the Isle of Finn, go

The fifth system concludes the Bass Solo and piano accompaniment. The Bass Solo line includes a *mf* (mezzo-forte) marking. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The music maintains the G major key signature.

A

back to the Isle of Finn and suf - fer the Past to be

Past."

CHORUS. SOPRANO.

And we kiss'd . . the fringe of his beard, and we

ALTO.

And we kiss'd the fringe of his beard,

TENOR.

And we kiss'd the fringe of his beard,

BASS.

and we

pray'd, we pray'd as we heard him pray,

and . . we pray'd as we heard him pray,

and we pray'd as we heard him pray,

pray'd, . . we pray'd as we heard him pray,

p

And the Ho - ly man he as-soil'd us,

And the Ho - ly man he as-soil'd us,

And the Ho - ly man he as-soil'd us,

And the Ho - ly man he as-soil'd us,

And the Ho - ly man he as-soil'd us,

pp

and sad - ly, sad - ly

and sad - ly, sad - ly

and sad - ly, sad - ly

and sad - ly, sad - ly

X. *Allegro molto.*

we sail'd a - way.

we sail'd a - way.

we sail'd a - way.

we sail'd a - way.

Allegro molto. ♩ = 160.

mf

B

poco a poco cres.

cres.

CHORUS.

C

mf

And we

mf

And we came to the

C

Sra.

f

And we came to the Isle we were blown from,

And we came to the Isle . . . we were blown from,

came to the Isle . . . we were blown from,

Isle . . . we were blown from,

and there,

and there, there,

and there, there,

and there, there,

there on the shore was he, . . .

there, on the shore was he, . . .

there, on the shore was he, . . .

there, on the shore was he, . . .

Sva

TENOR SOLO. *ff* *ad lib.*

The man that had slain my fa - ther. *Sva*

colla parte.

ff *lunga.*

I saw . . . him!

CHORUS. *ff* *lunga.*

We saw . . . him!

ff *lunga.*

We saw . . . him!

ff *lunga.*

We saw . . . him!

ff *lunga.*

We saw . . . him!

Lento.

Lento. ♩ = 58.

pp

*p**Andante tranquillo.*

and let him be.

Andante tranquillo. ♩. = 66.

p

E

0

wea - ry was I of the tra - vel, the trou - ble, the

strife . . and the sin, When I land - ed a - gain, . . with a

tithes of my men, on the Isle of

Fin.

p

O wea - - ry were we of the tra - vel, the

p

O wea - - ry were we of the tra - vel, the

p

O wea - - ry were we of the tra - vel, the

p

O wea - - ry were we of the tra - vel, the

cres.

trou - ble, the strife, . . and the sin,

cres.

trou - ble, the strife, . . the strife, . . and the sin, . . .

cres.

trou - ble, the strife, . . the strife, . . and the sin, . . .

cres.

trou - ble, the strife, . . and the sin, . . .

cres.

dim.

When we land - ed a - gain, with a tithe of our men,
 When we land - ed a - gain, with a tithe of our men, on the
 When we land - ed a - gain, with a tithe of our men, on the
 When we land - ed a - gain, with a tithe of our men, on the

pp

on . . the Isle, . . the Isle of Finn.
 Isle . . of Finn, . . the Isle of Finn.
 Isle . . of Finn, . . the Isle of Finn.
 Isle . . of Finn. . . the Isle of Finn.

pp

Sva...

col. Ped.

VOCAL DUETS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
F. ABT.			OLIVER KING.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1 ...	2/6	—	SIX DUETS (Sop. and Cont.) ...	2/6	—
STERNDALE BENNETT.			MENDELSSOHN.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2 ...	2/6	—	THIRTEEN TWO-PART SONGS	1/0	2/0
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS Folio	2/6	—
F. H. COWEN.			MOORE.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	IRISH MELODIES. Duets ...	1/0	—
E. DANNREUTHER.			CIRO PINSUTI.		
FIVE TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS ...	2/6	—
E. C. FORD.			SIX TWO-PART SONGS. Se- cond Set		
SIX TWO-PART SONGS ...	2/6	—	2/6 —		
MYLES B. FOSTER.			CARL REINECKE.		
SIX TWO-PART SONGS ...	1/0	—	TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices)	1/6	—
SIX TWO-PART ANTHEMS ...	1/0	—	RUBINSTEIN.		
Singly, THREEPENCE each.			EIGHTEEN TWO-PART SONGS		
BATTISON HAYNES.			2/6 4/6		
SIX DUETS (Sop. and Cont.) ...	2/6	—	H. SMART.		
SIX TWO-PART SONGS ...	2/6	—	NINE SACRED DUETS (Sop. and Cont.)		
JOHN KINROSS.			2/6 —		
SONGS OF THE FOREST.			CHARLES WOOD.		
Six Two-part Songs ...	1/0	—	SIX TWO-PART SONGS ...		
Singly, THREEPENCE each.			2/6 —		

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

	Paper 3/6	Paper 2/6	Cloth 4/0		Paper 3/6	Paper 2/6	Cloth 4/0	
FRANZ ABT.					WILFRED BENDALL.			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—	THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	
SPRINGTIME (ditto) ...	2/6	—	—	SIR JULIUS BENEDICT.				
SUMMER (ditto) ...	2/6	—	—	ST. PETER ...	3/0	3/6	5/0	
THE GOLDEN CITY (ditto) ...	2/6	—	—	THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0	
THE WISHING STONE (ditto) ...	2/6	—	—	SIR W. STERNDALÉ BENNETT.				
THE WATER FAIRIES (ditto) ...	2/6	—	—	THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0	
THE SILVER CLOUD (ditto) ...	2/6	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0	
MINSTER BELLS (ditto) ...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	
W. CROWTHER-ALWYN.					W. R. BEXFIELD.			
MASS, IN F (Latin and English) ...	3/0	—	5/0	ISRAEL RESTORED ...	4/0	—	6/0	
THOMAS ANDERTON.					J. BRADFORD.			
YULE TIDE ...	1/6	2/0	3/0	THE SONG OF JUBILEE ...	2/0	—	—	
THE NORMAN BARON ...	1/0	—	—	PRAISE THE LORD ...	2/0	—	—	
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—	W. F. BRADSHAW.				
W. J. ARGENT.					J. BRAHMS.			
MASS, IN B FLAT ...	2/6	—	—	A SONG OF DESTINY ...	1/0	—	—	
P. ARMES.					J. C. BRIDGE.			
HEZEKIAH ...	2/6	—	—	DANIEL ...	3/6	—	—	
ST. JOHN THE EVANGELIST ...	2/6	—	—	J. F. BRIDGE.				
E. ASPA.					ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...			
THE GIPSIES ...	1/0	—	—	MOUNT MORIAH ...	3/0	—	—	
ENDYMION ...	4/0	—	—	BOADICEA ...	2/6	—	—	
ASTORGA.					CALLIRHOË (Sol-Fa, 1/6) ...			
STABAT MATER ...	1/0	1/6	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0	
BACH.					EDWARD BUNNETT.			
MASS, IN B MINOR ...	2/6	3/0	4/0	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	
MISSA BREVIS, IN A ...	1/6	—	—	CARISSIMI.				
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	JEPHTHAH ...	1/0	—	—	
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	F. D. CARNELL.				
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	SUPPLICATION ...	5/0	—	—	
MAGNIFICAT ...	1/0	—	—	GEORGE CARTER.				
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6	
GOD SO LOVED THE WORLD ...	1/0	—	—	WILLIAM CARTER.				
GOD'S TIME IS THE BEST ...	1/0	—	—	PLACIDA ...	2/0	2/6	4/0	
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	CHERUBINI.				
O LIGHT EVERLASTING ...	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	
BIDE WITH US ...	1/0	—	—	SECOND MASS, IN D MINOR ...	2/0	2/6	3/6	
A STRONGHOLD SURE ...	1/0	—	—	THIRD MASS (CORONATION) ...	1/0	1/6	2/6	
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—	FOURTH MASS, IN C ...	1/0	1/6	2/6	
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	E. T. CHIPP.				
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—	JOB ...	4/0	—	—	
THOU GUIDE OF ISRAEL ...	1/0	—	—	NAOMI ...	5/0	—	—	
JESU, PRICELESS TREASURE ...	1/0	—	—	FREDERICK CORDER.				
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—	
J. BARNBY.					SIR MICHAEL COSTA.			
REBEKAH (Sol-Fa, 0/6) ...	1/0	1/6	2/6	THE DREAM ...	1/0	—	—	
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	F. H. COWEN.				
LEONARD BARNES.					A SONG OF THANKSGIVING ...			
THE BRIDAL DAY ...	2/6	—	4/6	SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	3/0	4/0	
J. F. BARNETT.					RUTH (Sol-Fa, 1/6) ...			
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0	THE CHORAL SYMPHONY ...	2/6	—	—	
THE RAISING OF LAZARUS ...	6/6	—	9/0	Ditto, THE VOCAL PORTION ...	1/0	—	—	
BEETHOVEN.					W. CRESER.			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	EUDORA (A dramatic Idyll) ...	2/6	—	—	
RUINS OF ATHENS ...	1/0	1/6	2/6	W. CROTCH.				
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	PALESTINE ...	3/0	3/6	5/0	
MOUNT OF OLIVES ...	1/0	1/6	2/6					
MASS, IN C ...	1/0	1/6	2/6					
COMMUNION SERVICE, IN C ...	1/6	—	3/0					
MASS, IN D ...	2/0	2/6	4/0					
THE CHORAL SYMPHONY ...	2/6	—	—					
Ditto, THE VOCAL PORTION ...	1/0	—	—					
THE CHORAL FANTASIA ...	1/0	—	—					
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—					
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—					

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

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	Cloth Gilt.
W. H. CUMMINGS.				C. H. GRAUN.			
THE FAIRY RING	2/8	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
W. G. CUSINS.				TE DEUM	2/0	2/6	4/0
TE DEUM	1/6	—	—	J. O. GRIMM.			
FÉLICIEN DAVID.				THE SOUL'S ASPIRATION	1/0	—	—
THE DESERT (Male voices)	1/6	2/0	—	HANDEL.			
P. H. DIEMER.				ALCESTE	2/0	—	—
BETHANY	4/0	—	—	SEMELE... ..	3/0	3/8	5/0
M. E. DOORLY.				THE PASSION	3/0	3/8	5/0
LAZARUS	2/6	—	—	THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/8	5/0
ANTONÍN DVORÁK.				ALEXANDER BALUS	3/0	3/8	5/0
ST. LUDMILA	5/0	6/0	7/6	HERCULES	3/0	3/8	5/0
Ditto (German and Bohemian Words) ...	6/0	—	—	ATHALIAH	3/0	3/8	5/0
THE SPECTRE'S BRIDE	3/0	3/6	5/0	ESTHER... ..	3/0	3/8	5/0
Ditto (German and Bohemian Words) ...	6/0	—	—	SUSANNA	3/0	3/8	5/0
STABAT MATER	2/6	3/0	4/0	THEODORA	3/0	3/8	5/0
PATRIOTIC HYMN... ..	1/6	—	—	BELSHAZZAR	3/0	3/8	5/0
Ditto (German and Bohemian Words) ...	3/0	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
A. E. DYER.				THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0
SALVATOR MUNDI	2/6	—	—	THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0
H. J. EDWARDS.				ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
THE ASCENSION	2/6	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0
HENRY FARMER.				JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0
MASS, IN B FLAT (Latin and English)	2/0	2/6	3/6	JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0
MYLES B. FOSTER.				SAMSON	2/0	2/6	4/0
THE LADY OF THE ISLES	1/6	—	—	SOLOMON	2/0	2/6	4/0
THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—	JEPHTHA	2/0	2/6	4/0
THE BONNIE FISHWIVES (ditto)	2/6	—	—	JOSHUA	2/0	2/6	4/0
ROBERT FRANZ.				DEBORAH	2/0	2/6	4/0
PRAISE YE THE LORD (117th Psalm)	1/0	—	—	SAUL	2/0	2/6	4/0
NIELS W. GADE.				CHANDOS TE DEUM	1/0	1/6	2/6
PSYCHE (Sol-FA, 1/8)	2/6	3/0	4/0	DETTINGEN TE DEUM	1/0	1/6	2/6
SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—	UTRECHT JUBILATE	1/0	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/3)	1/0	1/6	2/6	O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
ZION	1/0	1/6	2/0	CORONATION AND FUNERAL ANTHEMS	—	—	5/0
THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0	Or, singly:—			
COMALA	2/0	2/6	4/0	THE KING SHALL REJOICE	0/8	—	—
CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—	ZADOK THE PRIEST	0/8	—	—
HENRY GADSBY.				MY HEART IS INDITING... ..	0/8	—	—
LORD OF THE ISLES (Sol-FA, 1/8)	2/6	—	—	LET THY HAND BE STRENGTHENED	0/6	—	—
ALCESTIS (Male voices)	4/0	—	—	THE WAYS OF ZION	1/0	—	—
COLUMBUS (Male voices)... ..	2/6	—	—	ALEXANDER'S FEAST	2/0	2/6	4/0
G. GARRETT.				ACIS AND GALATEA	1/0	1/6	2/6
THE SHUNAMMITE	3/0	—	—	DITTO, New Edition, edited by J. Barnby	1/0	1/6	2/6
A. R. GAUL.				Ditto, Sol-FA, 1/3			
JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0	ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
PASSION SERVICE	2/6	3/0	4/0	L'ALLEGRO	2/0	2/6	4/0
RUTH (Sol-FA, 0/3)	2/0	2/6	4/0	HAYDN.			
THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0	THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0
FR. GERNSHEIM.				THE CREATION, Pocket Edition	1/0	1/6	2/6
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	THE SEASONS	3/0	3/6	5/0
F. E. GLADSTONE.				Each Season, singly	1/0	—	—
PHILIPPI	2/6	—	—	FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
GLUCK.				Ditto (Latin and English)	1/0	1/6	2/6
ORPHEUS (Act III)... ..	1/0	—	—	SECOND MASS, IN C (Latin)	1/0	1/6	2/6
HERMANN GOETZ.				THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
BY THE WATERS OF BABYLON (137th Psalm)...	1/0	—	—	Ditto (Latin)	1/0	1/6	2/6
NCENIA	1/0	—	—	SIXTEENTH MASS (Latin)	1/6	2/0	3/0
THE WATER-LILY (Male voices)	1/6	—	—	THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
CH. GOUNOD.				TE DEUM (English and Latin)	1/0	—	—
MORS ET VITA (Latin or English)	6/0	6/6	7/6	INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—
Ditto, Sol-FA (Latin and English)... ..	3/0	—	—	BATTISON HAYNES.			
THE REDEMPTION (French words) (Sol-FA, 2/0)...	5/0	6/0	7/6	THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—
Ditto (French Words)	6/4	—	—	H. HEALE.			
Ditto (German Words)... ..	10/0	—	—	JUBILEE ODE	1/6	—	—
MESSE SOLENNELLE (St. CECILIA)... ..	1/0	1/6	2/6	EDWARD HECHT.			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	ERIC THE DANE	2/0	—	—
TROISIÈME MESSE SOLENNELLE	2/6	—	—	O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	GEORGE HENSCHEL.			
Ditto (Out of darkness)	1/0	—	—	OUT OF DARKNESS (130th Psalm)	2/6	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem)	1/0	—	—	HENRY HILES.			
DAUGHTERS OF JERUSALEM	1/0	—	—	FAYRE PASTOREL	6/6	—	—
GALLIA (Sol-FA, 0/4)	1/0	—	—	THE CRUSADERS	2/6	—	—
				FERDINAND HILLER.			
				NALA AND DAMAYANTI	4/0	—	6/0
				A SONG OF VICTORY	1/0	1/6	—

	Paper Cover.	Paper Bound.	Cloth Gilt.
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
W. H. HUNT.			
STABAT MATER	3/0	3/6	—
F. ILIFFE.			
ST. JOHN THE DIVINE	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female voices)	2/6	—	—
DITTO, SOL-FA, 0/8			
H. LAHEE.			
THE SLEEPING BEAUTY (Female voices)	2/6	—	—
DITTO, SOL-FA, 0/8			
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	3/0	—	—
ANDROMEDA	3/0	3/6	5/0
HERO AND LEANDER	1/6	—	—
THE SONG OF BALDER	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE GLEANERS' HARVEST (Female voices)	2/6	—	—
W. H. LONGHURST.			
THE VILLAGE FAIR	2/0	2/6	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—
G. A. MACFARREN.			
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0
MAY-DAY (Sol-FA, 0/8)	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
OUTWARD BOUND	1/0	—	2/6
A. C. MACKENZIE.			
THE DREAM OF JUBAL	2/6	3/0	4/0
THE STORY OF SAYID	3/0	3/6	5/0
JASON	2/6	3/0	4/0
THE BRIDE (Sol-FA, 0/8)	1/0	—	—
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6
JUBILEE ODE	2/6	—	—
THE COTTER'S SATURDAY NIGHT	—	—	—
THE NEW COVENANT	1/6	—	—
F. W. MARKULL.			
ROLAND'S HORN	2/6	—	—
MENDELSSOHN.			
ELIJAH (Sol-FA, 1/8)	4/0	4/6	6/0
ST. PAUL (Sol-FA, 1/4)	2/0	2/6	4/0
ST. PAUL (Pocket Edition)	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6
AS THE HART PANTS (42nd Psalm)	1/0	—	—
COME, LET US SING (95th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
DITTO, SOL-FA, 0/9			
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—

	Paper Cover.	Paper Bound.	Cloth Gilt.
MENDELSSOHN—continued.			
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
DITTO, SOL-FA, 0/4			
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3)	1/0	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/8)	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE (Sol-FA, 1/0)	2/0	2/6	4/0
ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	8/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
DITTO (Male voices)			
CHRISTUS (Sol-FA, 0/8)	1/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SON AND STRANGER (Operetta)	4/0	—	—
LORELEY (Sol-FA, 0/8)	1/0	—	—
GEDIPUS AT COLONOS (Male voices)	3/0	—	—
TO THE SONS OF ART (Ditto) (Sol-FA, 0/3)	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm)	0/6	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
DITTO (English)			
B. MOLIQUE.			
ABRAHAM	3/0	3/6	5/0
MOZART.			
KING THAMOS	1/0	1/6	—
FIRST MASS (Latin and English)	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6
DITTO (Latin and English) (Sol-FA, 0/9)			
REQUIEM MASS	1/0	1/6	2/6
DITTO (Latin and English) (Sol-FA, 1/0)			
LITANIA DE VENERABILI ALTARIS (EB)	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (BB)	1/6	2/0	3/0
SPLENDENTE TE DEUS	First Motet	0/3	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
HAVE MERCY, O LORD	Second Motet	0/3	—
GLORY, HONOUR, PRAISE	Third Motet	0/3	—
DR. JOHN NAYLOR.			
JEREMIAH	3/0	—	—
HERBERT OAKELEY.			
SELECTION FROM A JUBILEE LYRIC	1/0	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
R. P. PAINE.			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—
THE PRODIGAL SON	1/6	—	2/6
GREAT IS THE LORD	1/0	—	—
PALESTRINA.			
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—
C. H. H. PARRY.			
BLEST PAIR OF SIRENS	1/0	—	—
AJAX AND ULYSSES	1/0	—	—
PROMETHEUS UNBOUND	3/0	—	—
JUDITH	5/0	6/0	7/6
DR. JOSEPH PARRY.			
NEBUCHADNEZZAR	3/0	4/0	5/0
DITTO, SOL-FA			
T. M. PATTISON.			
MAY DAY (Sol-FA, 0/8)	1/6	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/8)	2/0	—	—
THE ANCIENT MARINER	2/6	—	—
THE LAY OF THE LAST MINSTREL	2/6	—	—
A. L. PEACE.			
ST. JOHN THE BAPTIST	2/6	—	—
PERGOLESÌ.			
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—
CIRO PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
E. PROUT.				J. M. SMITON.			
DAMON AND PHINTIAS (Male Voices) ...	2/6	—	—	KING ARTHUR ...	2/6	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	ARIADNE (Sol-FA, 0/8) ...	2/0	—	—
THE HUNDRETH PSALM ...	1/0	—	—	ALICE MARY SMITH.			
FREEDOM ...	1/0	—	—	THE RED KING (Men's voices)...	1/0	—	—
HERWARD ...	4/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
PURCELL.				ODE TO THE PASSIONS ...	2/0	—	—
DIDO AND ÆNEAS ...	2/6	—	—	CHARLTON T. SPEER.			
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	THE DAY DREAM ...	2/0	—	—
J. F. H. READ.				SPOHR.			
HAROLD ...	4/0	—	6/0	MASS (for 5 solo voices and double choir) ...	2/0	—	—
BARTIMEUS ...	1/6	—	—	HYMN TO ST. CECILIA ...	1/0	—	—
CARACTACUS... ..	2/6	—	—	CALVARY ...	2/6	3/0	4/0
THE CONSECRATION OF THE BANNER	1/6	—	—	FALL OF BABYLON ...	3/0	3/3	5/0
PSYCHE ...	5/0	—	7/0	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
J. V. ROBERTS.				THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
JONAH ...	3/0	—	—	GOD, THOU ART GREAT (Sol-FA, 0/8) ...	1/0	—	—
W. S. ROCKSTRO.				HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
THE GOOD SHEPHERD ...	2/6	—	—	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
ROLAND ROGERS.				JOHN STAINER.			
PRAYER AND PRAISE ...	4/0	—	—	THE CRUCIFIXION (Sol-FA, 0/8) ...	1/6	—	—
ROMBERG.				ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE LAY OF THE BELL (New Edition, translated	1/0	1/6	2/6	THE DAUGHTER OF JAIRUS (Sol-FA, 0/8) ...	1/6	2/0	—
by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8)	1/0	—	—	C. VILLIERS STANFORD.			
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	CARMEN SÆCLARE ...	1/6	—	—
Ditto, Sol-FA, 0/4	—	—	—	THE REVENGE (Sol-FA, 0/8) ...	1/6	—	—
ROSSINI.				GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	H. W. STEWARDSON.			
MOSES IN EGYPT ...	6/0	6/6	7/6	GIDEON ...	4/0	—	—
C. SAINTON-DOLBY.				J. STORER.			
FLORIMEL (Female voices) ...	2/6	—	—	THE TOURNAMENT ...	2/0	—	—
CAMILLE SAINT-SAËNS.				E. C. SUCH.			
THE HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	—	NARCISSUS AND ECHO... ..	3/0	—	—
(19th Psalm)... ..	1/6	—	—	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
SCHUBERT.				ARTHUR SULLIVAN.			
MASS, IN A FLAT ...	1/0	1/6	2/6	THE GOLDEN LEGEND (Sol-FA, 2/0) ...	3/6	4/0	5/0
COMMUNION SERVICE, ditto ...	2/0	—	3/6	ODE FOR THE COLONIAL AND INDIAN	—	—	—
MASS, IN E FLAT ...	2/0	2/6	4/0	EXHIBITION ...	1/0	—	—
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	FESTIVAL TE DEUM ...	1/0	1/6	2/3
MASS, IN B FLAT ...	1/0	1/6	2/6	W. TAYLOR.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	ST. JOHN THE BAPTIST ...	—	4/0	—
MASS, IN C ...	1/0	1/6	2/6	A. GORING THOMAS.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE SUN-WORSHIPPERS ...	1/0	—	—
MASS, IN F ...	1/0	1/6	2/6	E. H. THORNE.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	BE MERCIFUL UNTO ME ...	1/0	—	—
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—	VAN BREE.			
SCHUMANN.				ST. CECILIA'S DAY (Sol-FA, 0/8) ...	1/0	1/6	2/6
THE MINSTREL'S CURSE ...	1/6	—	—	CHARLES VINCENT.			
THE KING'S SON ...	1/0	—	—	THE VILLAGE QUEEN (Female Voices) ...	2/6	—	—
MIGNON'S REQUIEM ...	1/0	—	—	THE LITTLE MERMAID (Female Voices)... ..	2/6	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0	R. H. WALKER.			
PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6	JERUSALEM ...	3/0	—	—
MANFRED ...	1/0	—	—	WEBER.			
FAUST ...	3/0	3/6	5/0	IN CONSTANT ORDER (Hymn) ...	1/6	—	—
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	MASS, IN G (Latin and English)... ..	1/0	1/6	2/6
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—	MASS, IN E FLAT (Ditto) ...	1/0	1/6	2/6
H. SCHUTZ.				COMMUNION SERVICE IN E FLAT ...	1/6	—	—
THE PASSION OF OUR LORD ...	1/0	—	—	JUBILEE CANTATA ...	1/0	1/6	—
J. SHORT.				PRECIOSA ...	1/0	—	—
MASS (S. George) ...	3/6	—	—	THREE SEASONS ...	1/0	—	—
MASS (S. Joseph) ...	2/0	—	—	S. WESLEY.			
E. SILAS.				IN EXITU ISRAEL ...	0/4	—	—
MASS, IN C ...	1/0	—	—	DIXIT DOMINUS ...	1/0	—	—
JOASH ...	4/0	—	—	S. S. WESLEY.			
R. SLOMAN.				O LORD, THOU ART MY GOD ...	1/0	—	—
SUPPLICATION AND PRAISE ...	5/0	—	—	THOMAS WINGHAM.			
HENRY SMART.				MASS, IN D ...	2/0	—	—
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	TE DEUM (Latin) ...	1/6	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0				