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HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

BASIL HARWOOD.

ON MAY MORNING

TWO SHILLINGS

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I will sing of Thy power. Verse, T.	0	1 1/2
Mercy and truth are met together	0	2
O God, Thou art worthy to be praised. (Wedding)	0	4
O hearken Thou. (Introit)	0	1 1/2
O Lord, save Thy people; and, Vouchsafe, O Lord (Festival Te Deum)	0	5
O love the Lord.	0	2
Do. (Welsh words)	0	2
O taste and see how gracious the Lord is	0	1 1/2
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Son of God goes forth to war. The. ("St. Anne's" tune)	0	1 1/2
Strain upraise of joy and praise The	0	1 1/2
Turn Thee again, O Lor ¹	0	1 1/2
Turn Thy face from my sins. (Lent)	0	1 1/2
We have heard with our ears. Full, 5 voices	0	6
Who is like unto Thee. Verse and Chorus	0	6

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NOVELLO'S ORIGINAL OCTAVO EDITION.

To Dr. H. P. ALLEN.

SONG ON MAY MORNING

BY

MILTON

SET TO MUSIC FOR CHORUS, SEMI-CHORUS (OR SOLI),
AND ORCHESTRA

BY

BASIL HARWOOD.

(Op. 27.)

COMPOSED FOR THE LEEDS TRIENNIAL MUSICAL FESTIVAL, 1913.

PRICE TWO SHILLINGS.

LONDON: NOVELLO AND COMPANY, LIMITED.

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SONG ON MAY MORNING.

Milton.

Basil Harwood, Op.27.

Andante con moto. ♩=104.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante con moto' with a quarter note equal to 104 beats per minute. The first measure of the upper staff begins with a forte (*f*) dynamic. The music features a mix of chords and moving lines in both hands.

The second system continues the piece. It features a forte (*f*) dynamic marking. The upper staff has a complex texture with many beamed notes and accidentals. The lower staff provides a steady accompaniment with chords and moving lines.

31019, Novello, 1.50

The third system shows a change in dynamics, with 'sfz' (sforzando) and 'mf' (mezzo-forte) markings. The upper staff continues with intricate melodic lines, while the lower staff maintains a rhythmic accompaniment.

The fourth system concludes the piece. It includes dynamic markings such as 'mp' (mezzo-piano), 'poco cresc.' (poco crescendo), and 'poco rit. ten.' (poco ritardando, tenuto). The tempo and dynamics lead to a final cadence in the 3/4 time signature.

Grazioso. (poco più lento) ♩=96.

Andante con moto. *espress.*

1

p

mp

Grazioso. (poco più lento)

poco cresc.

poco rit. ten.

p

2

poco rit. cresc.

f

dim.

p

mf a tempo

cresc.

f

rall.

3 Allegro moderato.
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

Now the bright morn - ing star, day's

3 Allegro moderato. (♩ = ♪) ♩ = 100.

Comes danc - - - ing, comes dancing from the

har-bin-ger, Comes danc-ing, comes dancing from the

4 *mf*

Now the bright

cresc.

east, comes dancing from the east,

cresc.

east, comes danc - - ing from the east,

cresc. *f mf*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line in the upper staff with lyrics 'Now the bright' and 'east, comes dancing from the east,'. Below it are two empty vocal staves. The piano accompaniment is shown in the lower two staves, with dynamic markings 'mf', 'cresc.', and 'f mf'. The music is in 4/4 time and the key signature has two flats.

morn - - ing star, day's

cresc.

Detailed description: This system contains the second two lines of the musical score. It features a vocal line in the upper staff with lyrics 'morn - - ing star, day's'. Below it are two empty vocal staves. The piano accompaniment is shown in the lower two staves, with a 'cresc.' marking. The music continues in 4/4 time with the same key signature.

f har - bin - ger,

mf Comes danc - ing, comes — danc - - -

The first system of the score consists of four staves. The top staff is a vocal line starting with a forte (*f*) dynamic and the lyrics "har - bin - ger,". The second staff is another vocal line starting with a mezzo-forte (*mf*) dynamic and the lyrics "Comes danc - ing, comes — danc - - -". The third and fourth staves are piano accompaniment. The key signature has two flats, and the time signature changes from 2/4 to 3/4 and back to 2/4.

f *mf marcato*

The second system of the score is a piano accompaniment consisting of two staves. It begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) *marcato* dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. The key signature and time signature are consistent with the first system.

5 *mf* *cresc.* *f*

Comes danc - ing, comes — danc - - - ing from the

cresc. *f*

- - ing, comes danc - ing, comes danc - ing, danc - - ing from the

mf *cresc.* *f*

Comes danc - ing, comes danc - ing, danc - - ing from the

mf *cresc.* *f*

Comes danc - - - ing, danc - - ing from the

The second system of the score contains four vocal staves. The lyrics are: "Comes danc - ing, comes — danc - - - ing from the", "- - ing, comes danc - ing, comes danc - ing, danc - - ing from the", "Comes danc - ing, comes danc - ing, danc - - ing from the", and "Comes danc - - - ing, danc - - ing from the". Dynamics include mezzo-forte (*mf*), crescendo (*cresc.*), and forte (*f*). The system begins with a measure number of 5. The time signature changes from 2/4 to 3/4 and back to 2/4.

5 *cresc.* *f*

The second system of the score is a piano accompaniment consisting of two staves. It begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) dynamic, followed by a forte (*f*) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. The key signature and time signature are consistent with the first system.

tranquillo e sostenuto

6

east, and leads with her The flow - er - y May,
tranquillo e sostenuto
 east, and leads with her The flow'r - y May,
tranquillo e sostenuto
 east, and leads with her The flow - er - y May,
tranquillo e sostenuto

east, and leads with her The flow'r - y May,

tranquillo e sostenuto ♩ = 96.

6

p *mf*

Ped. *

who from her green lap throws The yel - low

from her green lap

who from her green lap throws The yel - low

p *mf* *p*

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

cow - slip, and the pale prim - rose.
 throws the yel-low cow-slip,
 cow - slip, and the pale prim - rose.

mf **7**

mf sfz **7** *a piacere* *p*

ten. *poco accel. e cresc.*

Ped.

*

8 Allegro moderato.

mf

Now the bright

mf

Now the bright morn - ing star,

8 Allegro moderato. ♩=100.

mf

cresc.

mf

9

mf

f

day's har-bin-ger,

mf

f

morn - ing star, day's har-bin-ger,

mf

f

day's har-bin-ger,

mf

f

day's har-bin-ger,

9

cresc.

f

con brio *mf*

comes dancing,

con brio mf *mf*

comes dancing, comes danc-ing,

con brio mf *mf*

danc - ing, comes danc-ing, comes danc-ing,

con brio mf

- - ing, comes danc-ing,

tr *con brio* $\text{♩} = 108.$ *cresc.*

11 *f* *mf*

comes _____ danc - ing, comes _____

f

comes _____ danc-ing,

f

comes _____ danc - - - ing,

f *mf*

comes _____ danc - - - ing, danc - -

11 *f* *mf*

13 *mf*

danc - ing, comes _____

danc - ing,

danc - ing, comes _____ danc - ing,

comes _____ danc - ing,

13

f *mf*

danc - - ing, -

mf comes _____ *f* danc - ing, comes _____

f comes _____ danc - - ing,

f comes _____ danc - ing,

f *cresc.*

f *poco rit.* **14** *più f* **Maestoso.**

comes _____ dancing. Now _____ the bright

danc - ing, comes dancing.

comes dancing. Now _____ the bright

f *poco rit.*

comes _____ dancing.

Maestoso. ♩ = 80. **14** *più f*

poco rit.

morn - ing star, day's

più f

day's

morn - ing star, day's

(non troppo allegro)

har-bin-ger,

a tempo (Allegro moderato)

har-bin-ger, Comes danc - ing, comes danc -

har-bin-ger,

Detailed description: This system contains the first four staves of the score. The top staff is a vocal line with the lyrics 'har-bin-ger,'. The second staff is another vocal line with the lyrics 'har-bin-ger, Comes danc - ing, comes danc -'. The third staff is a vocal line with the lyrics 'har-bin-ger,'. The bottom staff is the piano accompaniment. The tempo is marked 'a tempo (Allegro moderato)' and the dynamic is 'ff'.

a tempo (Allegro moderato) ♩=100.

f marcato

Detailed description: This system contains the piano accompaniment for the second system. It features a complex rhythmic pattern with triplets and sixteenth notes. The tempo is 'a tempo (Allegro moderato)' with a quarter note equal to 100 beats per minute. The dynamic is 'f' and the articulation is 'marcato'.

15

f

Comes danc - ing, comes danc -

- ing, comes danc - ing, comes danc - ing, danc -

f

Comes danc - ing, comes danc - ing, danc -

f

Comes danc - - - - ing, danc -

Detailed description: This system contains the vocal and piano parts for the third system, starting at measure 15. It features four staves. The top three staves are vocal lines with lyrics: 'Comes danc - ing, comes danc -', '- ing, comes danc - ing, comes danc - ing, danc -', and 'Comes danc - ing, comes danc - ing, danc -'. The bottom staff is the piano accompaniment. The dynamic is 'f'.

15

f

Detailed description: This system contains the piano accompaniment for the third system, starting at measure 15. It features two staves. The top staff is the right hand and the bottom staff is the left hand. The dynamic is 'f'.

tranquillo e sostenuto

- ing from the east, and leads with her The flow -

tranquillo e sostenuto

- ing from the east, and leads with her The May, the

tranquillo e sostenuto

- ing from the east, and leads with her The

tranquillo e sostenuto

- ing from the east, and leads with her The May, the

tranquillo e sostenuto ♩ = 96.

16

mf 3

- ry May, who from her green lap

mf 3

flow - ry May, who from her green lap

flow - ry May,

flow - ry May,

16

f sfz 6

mf sfz 3

sostenuto
dim. *p*

throws the yel - low cow - slip,

sostenuto
dim. *p*

throws the yel - low cow - slip,

sostenuto

dim. *p* *poco rit.*

17

Più mosso e leggiero.

17 *mf* *dim.* *p*

Ped. *

Più lento.

18 Andante.

and the pale prim-rose.

and the pale prim-rose.

and the pale prim-rose.

and the pale prim-rose.

Più lento. $\text{♩} = 60$.

Andante. $\text{♩} = 84$.

18

ten. *pp* *ten.* *poco rit.* *p espress.*

mf poco accel. *a piacere* *p* *sfz*

Poco Andante. (In free time)

SEMI-CHORUS, or SOLI.

Soprano.

cresc. espress.

mf

20

Hail, _____ hail, — bounteous May, hail, bounteous May,

Alto.

cresc. espress.

mf

Hail, _____ hail, — bounteous May, hail, bounteous May,

Tenor.

Hail, _____

Bass.

Hail, _____

Poco Andante. (In free time)

CHORUS.

Soprano.

20

Hail, —

Alto.

Hail, —

Tenor.

Hail, —

Bass.

Hail, —

Poco Andante. (In free time) ♩ = about 69.

p espress.

20

mf

p espress.

SEMI-CHORUS, or SOLI.

cresc. *espress.* *ten.* *mf*
 hail, boun-teous May, hail, boun-teous
cresc. *espress.* *ten.* *mf*
 hail, boun-teous May, hail, boun-teous

cresc. *colla voce* *ten.* *a piacere* *tr*
mp cresc.

21 *mf* *Andante con moto.*
 that dost in-
mf
 that
ten. *p* *mf*
 May, that
ten. *p* *mf*
 May, that

21 *mf* *Andante con moto.*
mf *non troppo vivace* *ten.* *p accel. e cresc.* *mf* *mf* = 88.

- spire Mirth and youth and
 dost in - spire Mirth and youth and
 dost in - spire Mirth and youth and
 dost in - spire Mirth and youth and

cresc. *f* *p*

sostenuto
 warm de - sire;
sostenuto
 warm de - sire;
sostenuto
 warm de - sire;
sostenuto
 warm de - sire;

sostenuto $\text{♩} = 72$ *espress.* *p*

sostenuto
warm de - sire,

sostenuto *f* *espress.*
warm de - sire, and warm de -

sostenuto *f* *espress.*
warm de - sire, and warm de -

sostenuto
warm de - sire,

sostenuto ♩ = 72.
f

24
più f
mirth and youth and warm de - sire;

più f
- sire, mirth and youth and warm de - sire;

più f
- sire, mirth and youth and warm de - sire;

più f.
mirth and youth and warm de - sire;

24 *con anima*
più f *f*

Four empty musical staves in G major (one sharp) and 9/8 time signature.

Piano accompaniment for the first system. The right hand features a melodic line with triplets and a *rall.* section. The left hand provides harmonic support with triplets and chords. Performance markings include *a piacere largamente*, *ten.*, and *sfz*. The key signature is G major and the time signature is 9/8.

25 *Meno mosso.*

Vocal line for the second system. The key signature is G major and the time signature is 9/8. The tempo is *Meno mosso.* The performance marking is *cantabile ed espress.* with a *p* dynamic. The lyrics are: "Woods and groves are of thy dress".

25 *Meno mosso.* ♩ = 63.

Piano accompaniment for the second system. The right hand features a melodic line with triplets and a *p* dynamic. The left hand provides harmonic support with chords and triplets. The key signature is G major and the time signature is 9/8.

p cresc.
Hill and dale doth
-ing,

p cresc.

Detailed description: This system contains the first two systems of a musical score. The top system consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The vocal line begins with a rest, followed by the lyrics 'Hill and dale doth' and '-ing,'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *cresc.* markings.

26 *p espress.*
Woods and
mf espress.
boast thy bless-ing, boast thy bless - ing,

p

Detailed description: This system contains the third and fourth systems of the musical score. The vocal line starts at measure 26 with the lyrics 'Woods and' and 'boast thy bless-ing, boast thy bless - ing,'. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *mf*, and *espress.* markings. There are also triplet markings in the vocal line.

mf
espress. 26
p

Detailed description: This system contains the fifth system of the musical score, which is entirely piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *espress.*, and *p* markings. There are also triplet markings in the right hand.

cresc.
groves — are of thy dress - - ing,
p espress. Woods — and — groves — are — of thy dress - -
cresc. Woods — and — groves are of thy dress - ing,
p cresc. Woods — and —
cresc.

mf cresc. Hill and dale doth boast thy
f - ing, Hill and dale doth boast thy
mf cresc. Hill and dale doth boast thy
f groves, — Hill and dale doth boast thy
mf cresc. *f*

27 *a tempo*
mf espress.

poco rit.
blessing, Woods and groves are

mf poco rit. *a tempo* *mf*
blessing, boast thy bless - ing, Woods and

poco rit. *mf a tempo*
blessing, Woods and groves are of thy dressing,

poco rit. *a tempo*
blessing, boast thy bless - ing,

28 *poco animando*
cresc.

of thy dress - ing, Hill and dale,

groves, Hill and dale,

Hill and dale doth boast thy blessing,

poco animando
poco animando
poco animando
poco animando

28 *poco animando*
cresc.

mf

largamente
f hill and dale doth boast thy blessing,
largamente

cresc.
f hill and dale, hill and dale doth boast thy blessing,
largamente

largamente

29 *Tranquillo.*
a tempo espress.
mf Woods and groves are of thy
a tempo Woods and
a tempo Woods and groves are of thy
a tempo Woods and groves are of thy

29 *Tranquillo.*
a tempo

mf

32 *f* *mf*

are of thy dress - - - ing, Hill and

mf

groves_ are of thy dress - - ing, are of thy dress - ing, Hill and

f *mf*

are of thy dress - - ing, Hill and

mf

Hill and

32 *f* *dim.* *mf*

pp *cresc.* *mf*

dale, hill and dale, hill and

pp *cresc.* *mf*

dale, hill and dale, hill and

pp *cresc.* *mf*

dale, hill and dale, hill and

pp *cresc.* *mf*

dale, hill and dale, hill and

p dim. *pp* *cresc.* *mf*

f *poco rit.* **33** *sfz* *f a piacere* *ten.* *cresc.*
dale doth boast thy blessing. Hail, boun-teous May, hail, boun-teous
f *poco rit.* *sfz* *f a piacere* *cresc.*
dale doth boast thy blessing. Hail, boun-teous May, hail, boun-teous
f *poco rit.* *sfz* *f a piacere* *ten.* *cresc.*
dale doth boast thy blessing. Hail, boun-teous May, hail, boun-teous
f *poco rit.* *sfz* *f a piacere* *ten.* *cresc.*
dale doth boast thy blessing. Hail, boun-teous May, hail, boun-teous

f *poco rit.* **33** *sfz* *f a piacere* *ten.* *cresc.*
f *poco rit.* *sfz* *f a piacere* *ten.* *cresc.*

espress. **34** *a tempo* *mf* *cresc.*
May, that dost in - spire Mirth and
a tempo *mf* *cresc.*
May, that dost in - spire Mirth and
a tempo *mf* *cresc.*
May, that dost in - spire Mirth and
a tempo *mf* *cresc.*
May, that dost in - spire Mirth and

34 *a tempo* *mf* *cresc.*
mf *cresc.*

con brio

youth

con brio

youth

f *con brio*

youth and warm de -

con brio

youth

con brio ♩ = 76

f *espress.*

and warm de - sire,

espress.

- sire, and warm de - sire,

35

più f

Mirth and youth and warm de - sire.

Mirth and youth and warm de - sire.

Mirth and youth and warm de - sire.

Mirth and youth and warm de - sire.

35

con anima

più f

f

f

a piacere

a piacere

poco rit.

36

ten.

ten.

ten.

dim. a piacere

sostenuto ♩ = 60.

rall.

mf

dim.

p

mf

Ped.

*

DANCE OF THE MORNING STAR.

37 Andante con moto. $\text{♩} = 104$.

First system of musical notation for measures 37-40. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Andante con moto" with a quarter note equal to 104 beats per minute. The dynamic marking is *mf*. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation for measures 37-40. The right hand continues with a complex melodic pattern, including many sixteenth notes and slurs. The left hand maintains a steady accompaniment with chords and moving lines.

Third system of musical notation for measures 37-40. The dynamic marking changes to *p*. The right hand has a more melodic and flowing line, while the left hand continues with a supportive accompaniment.

Fourth system of musical notation for measures 37-40. The right hand features a dense texture with many sixteenth notes. The dynamic marking is *cresc.* in the first half and *mf* in the second half, ending with a *p* dynamic. The left hand continues with a steady accompaniment.

Fifth system of musical notation for measures 38-40. Measure 38 is marked with *mf*. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. The system concludes with a *dim.* marking and a repeat sign.

tranquillo

Musical score for measures 35-36. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked *tranquillo*. The first system shows a piano introduction with a mezzo-forte (*mf*) dynamic in the right hand and a sforzando (*sfz*) dynamic in the left hand.

Musical score for measures 37-38. The tempo is *tranquillo*. The first system is marked *delicato* and *p* (piano). The second system shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

Musical score for measures 39-40. Measure 39 is marked *sfz* (sforzando). Measure 40 is marked *f* (forte). The system concludes with *sfz dim.* (sforzando decrescendo).

Musical score for measures 41-42. Measure 41 is marked *f* (forte). Measure 42 is marked *mp* (mezzo-piano) and includes the instruction *a piacere* (at pleasure). The system concludes with *ten.* (ritardando).

Musical score for measures 43-44. Measure 43 is marked *p* (piano). Measure 44 is marked *cresc.* (crescendo). The system concludes with *ten.* (ritardando).

espress. *poco rit.*

f *sfz* *p*

3 3

This system contains two measures of music. The first measure is marked *f* and *espress.*. The second measure is marked *poco rit.* and includes dynamics *sfz* and *p*. There are triplet markings (3) in both measures.

41 *a tempo*

mf

This system contains two measures of music. The first measure is marked *mf* and *a tempo*. The second measure continues the musical phrase.

This system contains two measures of music with a dense texture of chords and arpeggiated figures in both hands.

p

This system contains two measures of music. The first measure is marked *p*. The second measure continues the musical phrase.

rall.

cresc. *mf* *p*

This system contains two measures of music. The first measure is marked *cresc.*. The second measure is marked *rall.* and includes dynamics *mf* and *p*. The system concludes with a double bar line and a key signature change to two sharps.

DANCE OF THE MAY.

42 *Grazioso.* ♩=92.

p

poco rit. *a tempo*
p

43
pp *p*

poco cresc. *p cresc.*

poco rit.
f sfz mf

44 *a tempo*
pp delicato *pp*

pp *poco rit.* pp

This system contains the first two measures of the piece. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first measure features a piano (pp) dynamic. The second measure begins with a *poco rit.* (slightly ritardando) marking and ends with another piano (pp) dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

a tempo pp

This system contains measures 3 and 4. The tempo marking *a tempo* is placed above the first measure. The dynamic remains piano (pp). The right hand continues with a melodic line, and the left hand plays chords and single notes.

pp 45 p

This system contains measures 5 and 6. Measure 5 is marked piano (pp). Measure 6 is marked piano (p) and features a triplet of eighth notes in the right hand. The left hand continues with chords and single notes.

espress. *espress.*

This system contains measures 7 and 8. Both measures are marked *espress.* (espressivo). The right hand features triplet eighth notes in both measures. The left hand continues with chords and single notes.

poco cresc.

This system contains measures 9 and 10. Measure 9 is marked *poco cresc.* (poco crescendo). Both measures feature triplet eighth notes in the right hand. The left hand continues with chords and single notes.

p *cresc.* *mp* *f sfz* *poco rit.* *p*

46 *a tempo, ma tranquillo*

delicato *pp* *p* *pp* *p*

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

a tempo *pp* *p* *pp* *p*

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

47 Andante con moto. (*poco animato*)

CHORUS.

p leggiero

La la la la la la la la

47 Andante con moto. (*poco animato*) ♩=108.

mf

cresc. *mp*

Hail, hail, boun-teous May, hail, boun-teous May.

p *cresc.* *mp*

Hail, boun - - teous May, hail, boun-teous May.

p *leggiero* *cresc.*

La la la la la la la la Hail, hail, boun-teous

p *cresc.*

Hail, boun - teous

mp *cresc.*

mf *p* 48

May.

mf *p*

May, hail, bounteous May.

p cantabile *cresc.*

Woods and groves are—

48

f *mp* *mf* *dim.*

of thy dress - - ing,

mf *sfz* *p* *a piacere tranquillo*

Hill and dale doth boast, doth boast thy

p *mp* *cresc.* *mf*

p a tempo *cresc.* *f*

49 *mf*

Woods — and — groves are
bless - ing.

49

sfz *f* *sfz* *dim.*

f

of thy dress - - ing,

f *sfz* *mp* *ten.*

tranquillo
ten.

a piacere

50 *a tempo* *p* *cresc.*
 Hill and dale
a tempo *p* *cresc.*
 Hill and dale
a tempo *p* *cresc.*
 Hill and dale
a tempo *p* *cresc.*
 Hill and dale doth

50 *a tempo* *p* *cresc.*

mf *espress.* *f* *poco rit.*
 doth boast, doth boast thy bless - ing.
mf *f* *poco rit.*
 doth boast, boast thy bless - ing.
mf *f* *poco rit.*
 doth boast, boast thy bless - ing.
mf *f* *poco rit.*
 boast, boast thy bless - ing.

f *espress.* *sfz* *p* *poco rit.*

51

a tempo *f*

La la la la la la la la la la

a tempo

a tempo *f*

La la la la la la la la la la

a tempo

51 *a tempo*

f

cresc. *f* *slentando* *mp*

Hail, hail, — bounteous May. La la la la la la

cresc. *f* *slentando*

Hail, hail, — bounteous May, hail, boun-teous May.

cresc. *f* *slentando*

Hail, hail, — bounteous May, hail, boun-teous May.

f *slentando*

Hail, hail, — bounteous May.

52 *slentando*

cresc. *f* *mp*

Più lento. *cresc.* *ff*

la la la Hail, hail, boun-teous

f *cresc.* *ff*

Hail, hail, boun-teous

f *cresc.* *ff*

Hail, hail, boun-teous

f *cresc.* *ff*

Hail, hail, boun-teous

Più lento.

dim. e rall. *f* **53** *Andante.*

May, hail, boun-teous May.

dim. e rall. *f*

May, hail, boun-teous May.

dim. e rall. *f*

May, hail, boun-teous May.

p. dim. e rall. *f*

May.

53 *Andante.* ♩ = 92. *ten.*

dim. e rall. *f* *mf* *ten.* *mp* *ten.*

slentando *cresc.* *f*

a tempo

p cresc. *f cresc.* *poco rit. ten.*

54 Moderato.
Soprano.

Alto. *mf*

Tenor. Thus we sa-lute thee without ear- - -ly

Bass. *mf*

Thus we salutetheewithour ear - ly song, — sa-lutethee withour ear-ly

54 Moderato. ♩ = 63.

mf

mf

Thus we sa-lute thee without ear- - -ly song, —

song, — without ear-ly song, sa-lute thee without ear-ly song, —

Thus we sa-

song, — without song, thus — we sa-lute

sa-lute thee with our ear-ly song, with our ear-ly
 with our ear-ly song,
 -lute thee with our ear-ly song, with our
 -lute thee with our ear-ly song, with our

55

song, with our ear-ly song,
 with our ear-ly song,
 song, with our ear-ly song,
 Thus we sa-lute thee with our

55

thus we sa-lute thee with our ear- - -ly song,
 — we sa-lute thee, sa-lute thee with our ear - ly_ song, —
 song, — we sa - lute thee with our ear - ly
 — — — — — Thus we sa - lute thee with our ear. - - - ly

56 *Poco più animato.*

with our ear - ly song,
 — with our ear - ly song,
 song, with our ear - ly song, *SEMI-CHORUS.* *mp.* And wel - come thee, and wish thee long,
 song, with our ear - ly song,

56 *Poco più animato. ♩ = 72.*

ff. *mp.*

SEMI-CHORUS.
mp *poco cresc.*

And wel-come thee, and wish thee long,

poco cresc. and wish thee long, And wel-come thee, and wish thee

SEMI-CHORUS.
mp

And wel-come thee, and wish thee long,

— and wish thee long, and wel-come thee, and wish thee

long, and wel-come thee, and wish thee

57

cresc. and wish thee long,

cresc. long, and wish thee long, *f* And wel - come thee, *mf* and

cresc. long, and wish thee long, *f* And wel - come

mf SEMI-CHORUS.
And wel-come thee, and wish thee

57

cresc.

mf

f And

cresc. wish thee long,

mf cresc. thee, and wish thee long,

cresc. long, and wish thee long,

marcato cresc.

f

wel - come thee, and wish thee long,

— And wel - come thee, and wish thee long,

— And wel - come thee, and wish thee long,

— And wel - come thee, and wish thee long,

cresc. and wish thee long, and wish thee long, *ff*

cresc. and wish thee long, and wish thee long, *ff*

cresc. and wish thee long, and wish thee long, *ff*

cresc. and wish thee long, and wish thee long, *ff*

cresc. *ff*

58 *poco rit.* *f* Più animato. *f* CHORUS.

wish thee long, Thus we sa-
f poco rit. wish thee long, CHORUS.
poco rit. CHORUS. And welcome
f And welcome thee, and wish thee long,
poco rit. CHORUS. *f*
 Thus we sa-lute thee with our ear-ly song,

58 Più animato. ♩ = 80.

poco rit. *f*

59 *cresc.*

-lute thee with our ear-ly song, we sa-
cresc. we sa-
 thee, and wish thee long, we sa-
f cresc. and welcome thee, and wish thee
f cresc. and welcome thee, and wish thee

59 *cresc.*

Tranquillo.

- lute thee with our ear - ly song,

- lute thee, we sa - lute thee

long, — and wish thee long,

long, — and wish thee long, — thus we sa -

Tranquillo.

mp with our ear - - - ly

mp with our ear - - -

mf thus we sa - lute thee *mp* with our ear - - -

- lute thee, thus we sa - lute thee *mp* with our ear - - -

mp. *cresc.* *f*

and wel - come thee, and wish thee long.

mp cresc. *f* *rall.*

61 Più mosso e con brio.

mf *cresc.*

We sa - lute thee with our ear - ly song,

mf *cresc.*

We sa - lute thee with our ear - ly song,

mf

We sa - lute thee,

mf

We sa - lute thee,

61 Più mosso e con brio. $\text{♩} = 112$.

mf *mf cresc.*

we sa - lute thee, we sa - lute thee with our ear - ly song, sa -

62

Pomposo.

- lute thee, and
- lute thee, and
- lute thee, and
- lute thee, and

Pomposo. ♩ = 69.

- lute thee, and

wel - comethee, and wish thee

wel - comethee, and wish thee

wel - comethee, and wish thee

wel - comethee, and wish thee

cresc.

Poco animato.

ff long, and **f**

ff long, and **f**

ff long, and **f**

ff long, and **f**

63

Poco animato. $\text{♩} = 76.$

ff **f con forza**

8

63

wel- - - come thee, and wish thee

wel- - - come thee, and wish— thee long,—

wel- - - come thee, wel- come thee, ——— and wish thee

wel- - - come thee, and wish thee

64

long, wish ——— thee long, wish thee long,

f espress.
and wel - come thee,

f espress.
long, — wish — thee long, ——— and wel - come

long, ——— wish thee

64

f
marcato

allargando cresc. *ff* *rall.* *Molto moderato.*

and wel - come thee, and wish thee long,

allargando *ff* *rall.*

and wel - come, wel - come thee, and wish thee long,

allargando cresc. *ff* *rall.*

thee, and wel - come thee, and wish thee long,

allargando *ff* *rall.*

long, and wish thee long,

allargando *cresc.* *ff* *rall.* *Molto moderato. ♩ = 88.*

65

allargando

f *ff*

66 Più lento

and wish thee
and wish thee
and wish thee long, and wish thee
and wish thee long, and wish thee

f *molto cresc.* *f* *molto cresc.* *f*

66 Più lento. ♩=112.

f *sfz* *sfz* *molto cresc.* *ff*

long, wish thee long.
long, wish thee long.
long, wish thee long.
long, wish thee long.

ff *rall.* *ff* *rall.* *rall.* *ff* *rall.* *ff*

f *cresc.* *ff* *sfz*

Ped. * *Ped.* *



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BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	THIRD MASS, IN A (CORONATION) ...	1/0	1/6	2/6
HARVEST-TIDE ...	1/0	—	—	FOURTH MASS, IN C ...	1/0	1/6	2/6
SONG OF DEBORAH AND BARAK ...	2/6	—	—	E. T. CHIPP.			
TRAFALGAR (SOL-FA, 0/8) ...	1/6	—	—	NAOMI ...	2/0	—	—
JOSIAH BOOTH.				HAMILTON CLARKE.			
DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/9)	2/6	—	—
RUTLAND BOUGHTON.				DRUMS AND VOICES (ditto) (SOL-FA, 0/9)			
INVINCIBLE ARMADA ...	1/8	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/9)	2/6	—	—
MIDNIGHT ...	2/0	—	—	MISSING DUKE (ditto) (SOL-FA, 0/9)	2/6	—	—
SKELETON IN ARMOUR ...	2/0	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/9)	2/6	—	—
KATE BOUNDY.				FREDERICK CLIFFE.			
RIVAL FLOWERS (Operetta, Children's voices)	1/6	—	—	NORTH-EAST WIND (SOL-FA, 0/9) ...	2/0	2/6	—
(Ditto, SOL-FA, 0/6)	—	—	—	GERARD F. COBB.			
E. M. BOYCE.				MY SOUL TRULY WAITETH ...			
LAY OF THE BROWN ROSARY ...	1/6	—	—	SONG OF TRAFALGAR (Men's voices) ...	2/0	—	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6)	1/8	—	—	S. COLERIDGE-TAYLOR.			
YOUNG LOCHINVAR ...	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/8) ...	2/6	3/0	—
J. BRAHMS.				ATONEMENT ...			
REQUIEM (SOL-FA, 1/0) ...	1/0	1/6	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0)	2/6	3/0	—
SONG OF DESTINY ...	1/0	—	—	BON-BON SUITE (SOL-FA, 1/0) ...	2/0	—	—
C. BRAUN.				DEATH OF MINNEHAHA (SOL-FA, 1/0) ...			
COUNTRY MOUSE AND THE TOWN MOUSE	1/0	—	—	ENDYMION'S DREAM (SOL-FA, 0/9) ...	1/6	—	—
(Children's voices) (SOL-FA, 0/4) ...	—	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,	2/0	—	—	(Ditto, German words) ...	3/0	—	—
Children's voices) (SOL-FA, 0/9) ...	—	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—
SIGURD ...	5/0	—	—	MEG BLANE (SOL-FA, 0/9) ...	2/0	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0	5/0
(Ditto, SOL-FA, 0/6)	—	—	—	(Ditto, SOL-FA, 2/0)	—	—	—
A. HERBERT BREWER.				FREDERICK CORDER.			
EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—	BRIDAL OF TRIERMANN (SOL-FA, 1/0) ...	2/6	—	—
HOLY INNOCENTS ...	2/0	—	—	MICHAEL COSTA.			
O PRAISE THE LORD ...	1/0	—	—	DREAM ...	1/0	—	—
O SING UNTO THE LORD (98th Psalm) ...	1/6	—	—	H. COWARD.			
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	—	—	F. H. COWEN.			
J. C. BRIDGE.				CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)			
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	—	—
J. F. BRIDGE.				JOHN GILPIN (SOL-FA, 1/0) ...			
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
BOADICEA ...	2/6	—	—	RUTH (SOL-FA, 1/6) ...	4/0	4/6	6/0
CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0	SLEEPING BEAUTY (SOL-FA, 1/6) ...	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	SONG OF THANKSGIVING ...	1/6	—	—
FLAG OF ENGLAND (SOL-FA, 0/9) ...	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6)	1/0	—	—	THORGRIM (Opera) ...	5/0	—	7/6
HYMN TO THE CREATOR ...	1/0	—	—	VEIL ...	3/0	3/6	5/0
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SONG OF THE ENGLISH (SOL-FA, 0/6) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
(Ditto, SOL-FA, 0/6)	—	—	—	W. CROTCH.			
EDWARD BROOME.				PALESTINE ...			
HYMN OF TRUST ...	1/0	—	—	FAIRY RING ...	2/6	—	—
DUDLEY BUCK.				W. H. CUMMINGS.			
LIGHT OF ASIA ...	3/0	3/6	5/0	W. G. CUSINS.			
EDWARD BUNNETT.				TE DEUM, IN B FLAT ...			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	FÉLICIEN DAVID.			
T. A. BURTON.				DESERT (Male voices) (SOL-FA, 0/8) ...			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	W. T. DAVID.			
MARTINET (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/0) ...	2/0	2/6	—
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	H. WALFORD DAVIES.			
(Children's voices) (SOL-FA, 0/3)	—	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	(SOL-FA, 2/0)	—	—	—
(Ditto, SOL-FA, 0/6)	—	—	—	HERVÉ RIEL (SOL-FA, 0/8) ...	1/0	—	—
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JEPHTHAH ...	1/0	—	—	ODE ON TIME ...	1/0	—	—
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Ditto (German and Bohemian Words)	8/0	—	—	G. GARRETT.			
STABAT MATER (Latin only) (SOL-FA, 1/6) ...	2/6	3/0	4/0	HARVEST CANTATA (SOL-FA, 0/6) ...	1/0	—	—
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ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	TWO ADVENTS ...	1/6	—	—
SALVATOR MUNDI ...	2/6	—	—	A. R. GAUL.			
H. J. EDWARDS.				AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
ASCENSION ...	2/6	—	—	(Ditto, SOL-FA, 0/9)	—	—	
EPIPHANY ...	2/0	—	—	ELFIN HILL (Female voices) ...	2/0	—	—
PRAISE TO THE HOLIEST ...	1/6	—	—	HARE AND THE TORTOISE (Children's voices) (Ditto, SOL-FA, 0/6)	1/0	—	—
RISEN LORD ...	2/6	—	—	EDWARD ELGAR.			
EDWARD ELGAR.				APOSTLES ...	5/0	6/0	7/6
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LIGHT OF LIFE (Lux Christi) (SOL-FA, 1/0) ...	2/6	—	—	LIGHT OF LIFE (Lux Christi) (SOL-FA, 1/0) ...	2/6	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—	TE DEUM AND BENEDICTUS ...	1/0	—	—
ROSALIND F. ELLICOTT.				FR. GERNSHEIM.			
BIRTH OF SONG ...	1/6	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—
ELYSIUM ...	1/0	—	—	E. OUSELEY GILBERT.			
GUSTAV ERNEST.				SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (SOL-FA, 0/8) ...	2/0	—	—
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9) 1/6	—	—	—	F. E. GLADSTONE.			
HARRY EVANS.				PHILIPPI ...	2/6	—	—
VICTORY OF ST. GARMON (SOL-FA, 0/9) ...	1/6	—	—	GLUCK.			
A. J. EYRE.				IPHIGENIA IN AULIS (Opera) ...	3/6	—	5/0
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	IPHIGENIA IN TAURIS (Opera) ...	3/6	—	5/0
T. FACER.				ORPHEUS (CHORUSES ONLY, SOL-FA, 1/0) ...	3/6	—	—
MERRY CHRISTMAS (Children's voices) (SOL-FA, 0/6) 1/0	—	—	—	Ditto (ACT II. ONLY) ...	1/6	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (SOL-FA 0/9) ...	2/6	—	—	Ditto (ACT II. CHORUSES ONLY, SOL-FA, 0/9) ...	—	—	—
SONS OF THE EMPIRE (Children's voices) (SOL-FA, 0/6) 1/6	—	—	—	PERCY GODFREY.			
E. FANING.				SONG OF THE AMAL ...	1/6	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	HERMANN GOETZ.			
(Ditto, SOL-FA, 0/9)	—	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
HENRY FARMER.				NGENIA ...	1/0	—	—
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0) 2/0	2/6	3/6	3/6	WATER-LILY (Male voices) (SOL-FA, 0/9) ...	1/6	—	—
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DEACON'S MASTERPIECE (Humorous) ...	1/6	—	—	ARETHUSA ...	1/0	—	—
(Ditto, SOL-FA, 1/0)	—	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
ENCHANTED ISLAND (Operetta, Children's voices) 2/0	—	—	—	FOUNDER'S DAY ...	1/6	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	SIR ANDREW BARTON ...	1/0	—	—
OLD YEAR'S VISION (Operetta, Children's voices) 1/6	—	—	—	SPANISH ARMADA ...	0/6	—	—
Ditto, (SOL-FA, 0/6)	—	—	—	CH. GOUNOD.			
TOY REVIEW (Operetta, Children's voices) (SOL-FA 0/8) 1/6	—	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
WALKUS AND THE CARPENTER (Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	Ditto (Troisième Messe Solennelle) ...	1/6	—	—
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KALENDAR (Children's voices) (SOL-FA, 0/9) ...	2/0	—	—	GALLIA (SOL-FA, 0/4) ...	1/0	—	—
MYLES B. FOSTER.				MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	2/6
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	MESSE SOLENNELLE (Troisième) ...	1/6	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0
BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ...	1/6	—	—	Ditto (SOL-FA) (Latin and English Words) ...	1/0	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—	Ditto Parts II. and III. ...	1/6	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	Ditto Parts II. and III. (English Words) ...	1/6	—	—
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SNOW FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—
				OUT OF DARKNESS ...	1/0	—	—
				REDEMPTION (English Words) (SOL-FA, 1/0) ...	2/6	3/0	5/0
				Ditto (French Words) ...	8/4	—	—
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MY HEART IS INDITING	0/8	—	—	FRIEDRICH HEGAR.			
THE KING SHALL REJOICE (SOL-FA, 0/3) ...	0/6	—	—	THE WANDERING JEW	2/0	—	—
THE WAYS OF ZION	1/0	—	—	GEORG HENSCHEL.			
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(Ditto, Sol-FA, 0/8)					WAITS OF BREMEN (Children) (Sol-FA, 0/6)	1/6	—	—	—
J. V. ROBERTS.					H. R. SHELLEY.				
JONAH	2/0	—	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—	—
PASSION	1/6	2/0	—	—	E. SILAS.				
R. WALKER ROBSON.					COMMUNION SERVICE, IN C	1/6	—	—	—
CHRISTUS TRIUMPHATOR	3/6	—	—	—	MASS, IN C	1/0	—	—	—
J. L. ROECKEL.					HENRY SMART.				
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	—	—	—
EDMUND ROGERS.					J. M. SMIETON.				
FOREST FLOWER (Female voices)	1/6	—	—	—	ARIADNE (Sol-FA, 0/9)	2/0	—	—	—
ROLAND ROGERS.					CONNLA	2/6	—	—	—
FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—	—	KING ARTHUR (Sol-FA, 1/0)	2/6	—	—	—
PRAYER AND PRAISE	4/0	—	—	—	ALICE MARY SMITH.				
F. ROLLASON.					ODE TO THE NORTH-EAST WIND	1/0	—	—	—
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—	—	ODE TO THE PASSIONS	2/0	—	—	—
ROMBERG.					RED KING (Men's voices)	1/0	—	—	—
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	—	—	—	E. M. SMYTH.				
TRANSIENT AND THE ETERNAL (Sol-FA, 0/4)	1/0	—	—	—	MASS, IN D	2/6	—	—	—
C. B. ROOTHAM.					A. SOMERVELL.				
ANDROMEDA	2/6	—	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4)	0/9	—	—	—
ROSSINI.					ELEGY	1/6	—	—	—
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)				
MOSES IN EGYPT	5/0	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 THRUSHBEARD (Operetta, children's voices)	2/0	—	—	—
Ditto (CHORUSES ONLY)	0/6	1/0	—	—	(Ditto, Sol-FA, 0/9)				
CHARLES B. RUTENBER.					KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—	—
DIVINE LOVE	2/6	—	—	—	MASS, IN C MINOR	2/6	—	—	—
JOSEPH RYELANDT.					ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—	—
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—	—	ODE TO THE SEA (Sol-FA, 1/0)	2/0	—	—	—
ED. SACHS.					POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—	—
KING-CUPS	1/0	—	—	—	PRINCESS ZARA (Operetta, children's voices)	2/0	—	—	—
WATER LILIES	1/0	—	—	—	(Ditto, Sol-FA, 0/9)				
C. SAINTON-DOLBY.					SEVEN LAST WORDS	1/0	—	—	—
FLORIMEL (Female voices)	2/6	—	—	—	R. SOMERVILLE.				
CAMILLE SAINT-SAËNS.					'PRENTICE PILLAR (Opera)	2/0	—	—	—
HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	—	—	W. H. SPEER.				
W. H. SANGSTER.					JACKDAW OF RHEIMS	2/0	—	—	—
ELYSIUM	1/0	—	—	—	LAY OF ST. CUTHBERT	2/0	—	—	—
H. W. SCHARTAU.					SPOHR.				
CHRISTMAS HOLIDAYS (Children's voices)	0/6	—	—	—	CALVARY	2/6	3/0	4/0	—
SCHUBERT.					CHRISTIAN'S PRAYER	1/0	1/6	2/6	—
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	—	FALL OF BABYLON	3/0	3/6	5/0	—
Ditto, IN B FLAT	2/0	—	3/6	—	FROM THE DEEP I CALLED	0/6	—	—	—
Ditto, IN C	2/0	2/6	4/0	—	GOD IS MY SHEPHERD	1/0	—	—	—
Ditto, IN E FLAT	2/0	—	3/6	—	GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—	—
Ditto, IN F	2/0	—	3/6	—	HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—	—
LAZARUS (Easter)	1/6	—	—	—	HYMN TO ST. CECILIA	1/0	—	—	—
MASS, IN A FLAT	1/0	1/6	2/6	—	JEHOVAH, LORD OF HOSTS	0/4	—	—	—
Do., IN B FLAT	1/0	1/6	2/6	—	LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6	—
Do., IN C	1/0	1/6	2/6	—	Ditto (CHORUSES ONLY)	0/6	1/0	—	—
Do., IN E FLAT	2/0	2/6	4/0	—	MASS (for 5 solo voices and double choir)	2/0	—	—	—
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	—	JOHN STAINER.				
Do., IN G	1/0	1/6	2/6	—	CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—	—
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	—	DAUGHTER OF JAIKUS (Sol-FA, 0/9)	1/6	2/0	—	—
(Ditto, Welsh Words, Sol-FA, 0/6)					ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6)	1/0	—	—	—	C. VILLIERS STANFORD.				
SCHUMANN.					BATTLE OF THE BALTIC	1/6	—	—	—
ADVENT HYMN, "In Lowly Guise"	1/0	—	—	—	CARMEN SÆCULARE	1/6	—	—	—
FAUST	3/0	3/6	5/0	—	COMMUNION SERVICE, IN G	2/6	—	—	—
GENOVEVA (Opera)	3/6	—	5/0	—	EAST TO WEST	1/6	—	—	—
KING'S SON	1/0	—	—	—	EDEN (Dramatic Oratorio)	5/0	6/0	7/6	—
LUCK OF EDENHALL (Male voices) (Sol-FA, 1/0)	1/6	—	—	—	EUMENIDES (Male voices)	3/6	—	—	—
MANFRED	1/0	—	—	—	GOD IS OUR HOPE (46th Psalm)	2/0	—	—	—
MIGNON'S REQUIEM	1/0	—	—	—	MASS, IN G MAJOR	2/6	—	—	—
MINSTREL'S CURSE	1/6	—	—	—	REVENGE (Sol-FA, 0/9)	1/6	—	—	—
NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—	—	(Ditto, German Words, 2 Mark.)				
PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0	—	VOYAGE OF MAELDUNE	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	—	—	—					

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LAIRD O'COCKPEN (Sol-FA, 0/6)	1/0	—	—	GOD WITH US	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN			
SONG OF THE FATES	1/0	—	—	ST. ANDREW	2/0	—	—
SIGISMUND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE			
MASS OF OUR LADY OF RANSOM	1/6	—	—	R. H. WALTHEW.			
TOURNAMENT	1/0	—	—	PIED PIPER OF HAMELIN			
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	COURT OF QUEEN SUMMERSGOLD (Operetta for			
NARCISSUS AND ECHO (Choruses 1/0)	3/0	—	—	children) (Sol-FA, 0/6)			
ARTHUR SULLIVAN.				HO-HO OF THE GOLDEN BELT (Cantata			
EXHIBITION ODE	1/0	—	—	for Children) (Sol-FA, 0/6)			
GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	PRINCESS SNOWFLAKE (Operetta for children)			
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	(Ditto, Sol-FA, 0/6)			
TE DEUM FESTIVAL (Sol-FA, 1/0)	1/0	1/6	2/6	WRECK OF THE HESPERUS			
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	HENRY WATSON.			
T. W. SURETTE.				IN PRAISE OF THE DIVINE (Male voices)			
EVE OF ST. AGNES	2/0	—	—	PSALM OF THANKSGIVING			
W. TAYLOR.				WEBER.			
ST. JOHN THE BAPTIST	—	4/0	—	COMMUNION SERVICE, IN E FLAT			
A. GORING THOMAS.				DER FREISCHÜTZ (Opera)			
SUN-WORSHIPPERS (Sol-FA, 0/9)	1/0	—	—	Ditto Choruses only			
D. THOMAS.				EURYANTHE (Opera)			
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6)	3/6	—	—	IN CONSTANT ORDER			
E. H. THORNE.				JUBILEE CANTATA			
BE MERCIFUL UNTO ME	1/0	—	—	MASS IN E FLAT (Latin and English)			
G. W. TORRANCE.				Ditto, IN G (Latin and English)			
REVELATION	5/0	—	—	OBERON (Opera)			
BERTHOLD TOURS.				PRECIOSA (Choruses only, 0/6)			
FESTIVAL ODE	1/0	—	—	THREE SEASONS			
HOME OF TITANIA (Female voices)	1/6	—	—	S. WESLEY.			
(Ditto, Sol-FA, 0/6)	—	—	—	DIXIT DOMINUS			
FERRIS TOZER.				EXULTATE DEO (Sing aloud with gladness)			
BALAAAM AND BALAK	2/6	—	—	IN EXITU ISRAEL (English or Latin Words)			
IN THE DESERT AND IN THE GARDEN	1/6	2/0	—	S. S. WESLEY.			
(Ditto, Sol-FA, 1/0)	—	—	—	O LORD, THOU ART MY GOD			
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	FLORENCE E. WEST.			
(Ditto, Sol-FA, 0/6)	—	—	—	MIDSUMMER'S DAY (Operetta for children)			
P. TSCHAÏKOWSKY.				(Ditto, Sol-FA, 0/6)			
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	JOHN E. WEST.			
CHRISTOFERO TYE.				LORD, I HAVE LOVED THE HABITATION OF			
MISSA EUGE BONE	2/0	—	—	THY HOUSE			
VAN BREE.				MAY-DAY REVELS (Children's voices) (Sol-FA, 0/4)			
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	SEED-TIME AND HARVEST (Sol-FA, 1/0)			
VERDI.				SONG OF ZION			
ERNANI (Opera)	3/6	—	5/0	STORY OF BETHLEHEM (Sol-FA, 0/9)			
RIGOLETTO (Opera)	3/6	—	5/0	ARTHUR N. WIGHT.			
LA TRAVIATA (Opera)	3/6	—	5/0	MINSTREL'S CURSE			
IL TROVATORE (Opera)	3/6	—	5/0	C. LEE WILLIAMS.			
Ditto Choruses only (Sol-FA)	1/0	—	—	FESTIVAL HYMN (Sol-FA, 0/3)			
CHARLES VINCENT.				GETHSEMANE			
LITTLE MERMAID (Female voices)	1/6	—	—	HARVEST SONG			
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	LAST NIGHT AT BETHANY (Sol-FA, 1/0)			
A. L. VINGOE.				A. E. WILSHIRE.			
MAGICIAN (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	GOD IS OUR HOPE (Psalm 46)			
W. S. VINNING.				THOMAS WINGHAM.			
SONG OF THE PASSION (according to St. John) ...	1/6	—	—	MASS, IN D (Regina Cœli)			
S. P. WADDINGTON.				TE DEUM (Latin)			
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	CHAS. WOOD.			
WHIMLAND (Operetta for children) (Sol-FA, 0/8)	2/0	—	—	ODE TO THE WEST WIND			
R. WAGNER.				F. C. WOODS.			
FLYING DUTCHMAN (Opera)	3/6	—	5/0	GREYPORT LEGEND (1797) (Male voices)			
Ditto Choruses only	2/0	—	—	(Ditto, Sol-FA, 0/6)			
Ditto Act III.	1/6	—	—	KING HAROLD (Sol-FA, 0/9)			
HOLY SUPPER OF THE APOSTLES	2/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)			
LOHENGRIN (Opera)	3/6	—	5/0	E. M. WOOLLEY.			
Ditto Act I.	1/6	—	—	CAPTIVE SOUL (Female voices and Tenor Solo) ...			
Ditto Act III.	1/6	—	—	1/6			
Ditto Choruses only (Sol-FA)	1/0	—	—	D. YOUNG.			
TANNHEUSER (Opera)	3/6	—	5/0	BLESSED DAMOZEL			
Ditto Act II.	2/0	—	—	1/6			
Ditto Act III.	1/6	—	—	—			
Ditto Choruses only (Sol-FA)	1/0	—	—	—			
TRISTAN AND ISOLDE (Opera)	3/6	—	—	—			

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Courage, brother, do not stumble	Sol-fa, id.	...	0 1
Evening's shadowy dimness, The	Sol-fa, id.	...	0 3
Forward in glad accord	Sol-fa, id.	...	0 3
Hark! what mean those Holy voices? (Christmas Carol)	Sol-fa, id.	...	0 3
I sing the birth was born to-night (Christmas Carol)	Sol-fa, id.	...	0 1
Lord, keep us safe this night. (Two Settings) (with Sevenfold Amen)	Sol-fa, id.	...	0 1
Lord of Might, our land's Defender (Coronation)	Sol-fa, id.	...	0 1
O God, the Ruler of our race (Coronation)...	Sol-fa, id.	...	0 1
O Lord, on this last Holy Day (for a last Sunday Evening School Service)	Sol-fa, id.	...	0 2
Onward, Christian Soldiers ("St. Gertrude"). Processional	Sol-fa, id.	...	0 1
Do. (Welsh words)	Sol-fa, id.	...	0 1
Roseate hues of early dawn, The	Sol-fa, id.	...	0 1
Son of God goes forth to war, The. Arranged to "St. Ann's" Tune with Organ obbligato	Sol-fa, id.	...	0 1½
Strain upraise of joy and praise, The	Sol-fa, id.	...	0 1½
To mourn our dead we gather here	Sol-fa, id.	...	0 1
We are but strangers here (Funeral)	Sol-fa, id.	...	0 1
We are but strangers here (Hymn for Children) (Staff and Sol-fa Notations)	Sol-fa, id.	...	0 1½
We bring from garden, grove and field	Sol-fa, id.	...	0 3

PART-SONGS. S.A.T.B.

Beleagured, The	Sol-fa, id.	...	0 2
Echoes	Sol-fa, id.	...	0 1½
Evening	Sol-fa, id.	...	0 1½
Fair Daffodils	Sol-fa, id.	...	0 1½

PART-SONGS, S.A.T.B.—(continued).		s.	d.
God sent His messenger, the rain (Choral Epilogue) ("Golden Legend")	Sol-fa, 2d.	...	0 4
Hymn of the homeland, A	Sol-fa, id.	...	0 1
Joy to the victors...	Sol-fa, id.	...	0 3
Last night of the year, The	Sol-fa, id.	...	0 1½
Long day closes, The	Sol-fa, id.	...	0 3
Night is calm and cloudless, The ("Golden Legend")	Sol-fa, id.	...	0 6
O gladsome Light. ("Golden Legend")	Sol-fa, 2d.	...	0 4
O hush thee, my baby	Sol-fa, id.	...	0 3
Parting gleams	Sol-fa, id.	...	0 1½
Rainy day, The	Sol-fa, id.	...	0 1½
When love and beauty (Madrigal.)	S.S.A.T.B.	...	0 6
Wreaths for our graves. Choral Song.	S.S.A.T.T.B.	...	0 6

PART-SONGS. MALE VOICES.

Beleagured, The. A.T.B.B.	Sol-fa, id.	...	0 3
Do. (German words)	Sol-fa, id.	...	0 3
Evening. T.T.B.B.	Sol-fa, id.	...	0 2
Joy to the victors. T.T.B.B.	Sol-fa, id.	...	0 3
Long day closes, The. A.T.B.B.	Sol-fa, id.	...	0 2
Ditto. (German words)	Sol-fa, id.	...	0 5
O hush thee, my baby. A.T.B.B.	Sol-fa, id.	...	0 5
Rainy day, The. T.T.B.B.	Sol-fa, id.	...	0 2
Seaside thoughts. A.T.T.B.	Sol-fa, id.	...	0 3

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