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HANDEL

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EDITION

HENRY PURCELL.

THE MASQUE IN

**DIOCLESIAN**

TWO SHILLINGS.

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BACH

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2. Entre-Acte ("Rosamunde") .. Schubert
3. Adagio ("Occasional" Oratorio) .. Handel
4. Meditation .. W. G. Ross
5. Adagio .. Adolph Hesse
6. Marche Solennelle .. Thomas Adams
7. Offertoire (Op. 77, No. 1) .. A. Guilment
8. Andante .. Oliver O. Brooksbank

#### BOOK 14.

1. Cantilène Religieuse .. Th. Dubois
2. March ("Occasional" Oratorio) .. Handel
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4. Interlude .. A. Herbert Brewer
5. Diapason Movement .. C. Leo Williams
6. Andante .. Edward F. Rimbault
7. Vesper Melody .. Thomas Adams
8. Lieder ohne Worte, No. 9 .. Mendelssohn

For Continuation see opposite page.

### VOLUME III. (continued).

#### BOOK 15.

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3. Elegy .. S. Coleridge-Taylor
4. A Village Chorus .. W. Griffith
5. Short Fantasia on "Abridge" .. W. G. Ross
6. A Dream .. W. A. Montgomery
7. Lieder ohne Worte, No. 22 .. Mendelssohn

#### BOOK 16.

1. Arietta .. S. Coleridge-Taylor
2. Minuetto .. Handel
3. Lieder ohne Worte, No. 48 .. Mendelssohn
4. Prelude .. Th. Dubois
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6. Allegro pomposo .. John E. West
7. Cantabile .. E. H. Fellowes

#### BOOK 17.

##### WEDDING MUSIC.

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2. Ditto .. Mendelssohn
3. Bridal Chorus ("Lohengrin") .. Wagner
4. Be thou faithful ("St. Paul") .. Mendelssohn
5. Wedding Procession .. H. Hofmann

#### BOOK 18.

##### FUNERAL MARCHES.

1. Funeral March (Sonata, Op. 26) .. Beethoven
2. Ditto (Sonata, Op. 35) .. Chopin
3. Dead March ("Saul") .. Handel
4. Funeral March .. A. C. Mackenzie
5. Ditto ("Lieder ohne Worte") .. Mendelssohn

### VOLUME IV.

#### BOOK 19.

1. Allegro alla Marcia .. A. L. Peace
2. Melody .. G. F. Blatch
3. Angelus .. Bruce Steane
4. Morning Prayer .. P. Tschaiakowsky
5. The Heavens are telling .. Haydn

#### BOOK 20.

1. Passacaglia .. John E. West
2. Prière .. Th. Dubois
3. Andante assai espressivo .. Mendelssohn
4. Ave Maria d'Arcadelt .. Franz Liszt
5. Andante .. E. H. Thorne
6. Alla Marcia .. Thomas Adams

#### BOOK 21.

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#### BOOK 22.

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2. Marcietta .. Th. Dubois
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4. Andante con moto .. Henry Smart
5. Pax Vobiscum .. H. Elliot Button
6. Andante grazioso .. E. T. Sweeting
7. Andante .. E. H. Thorne
8. Chorus, "Make a joyful noise" .. Mackenzie

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE MASQUE  
IN  
DIOCLESIAN  
OR  
THE PROPHETESS

THE WORDS WRITTEN BY

THOMAS BETTERTON

THE MUSIC COMPOSED BY

HENRY PURCELL.

---

EDITED BY SIR FREDERICK J. BRIDGE AND JOHN POINTER.

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310 19, Handel's, 1.50

*Extract from the Preface to the Folio Edition of "Dioclesian,"*  
*Vol. IX. of the Purcell Society's Publications:—*

Of the ornament, ✘, which is reproduced here, the editors have been unable to discover any explanation. Mr. Dannreuther thinks that "it shows the *shaked beat* or the *elevation* of Dr. Colman" (*Musical Ornamentation, I.*, p. 67. Compare also Thomas Mace, *ibid.*, p. 79). It is also conceivable, judging from the position in which it is found, that Purcell used ✘ to indicate an ordinary shake (*tr.*).

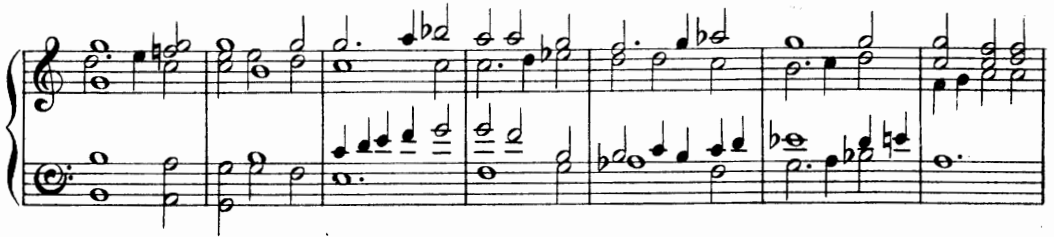
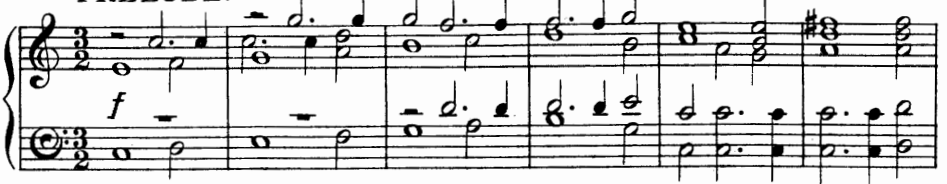
# THE MASQUE IN DIOCLESIAN.

SOLO. (*Soprano*) & CHORUS. CALL THE NYMPHS.

PRELUDE.


H. Purcell.

PIANO. *f*



(*Enter Cupid and sings.*)

Call the Nymphs and the



CHORUS.

*f* Soprano.

Fauns from the woods, the Nymphs and the Fauns from the woods;

*f* Alto.

the Nymphs and the Fauns from the woods;

*f* Tenor.

the Nymphs and the Fauns from the woods;

Bass.

the Nymphs and the Fauns from the woods;



*SOLO.* Call the Na-ids and Gods of the Floods, *f* *CHORUS.* the Na-ids and  
 the Na-ids and  
 the Na-ids and  
 the Na-ids and

*p* *SOLO.* Gods of the Floods; Call Flo-ra and Co-mus, *CHORUS.* Flo-ra and  
 Gods of the Floods; Flo-ra and  
 Gods of the Floods; Flo-ra and  
 Gods of the Floods; Flo-ra and

*SOLO.* Co-mus, Si - le - nus and Mo-mus, *f* *CHORUS.* Si - le - nus and Mo-mus; Call *SOLO.*  
 Co-mus, Si - le - nus and Mo-mus;  
 Co-mus, Si - le - nus and Mo-mus;  
 Co-mus, Si - le - nus and Mo-mus;



*CHORUS.*

Bacchus and his mer-ry, mer-ry, mer-ry, mer-ry, mer-ry fel - lows, Bacchus and his  
 Bacchus and his  
 Bacchus and his  
 Bacchus and his

*SOLO.*

mer-ry, mer-ry, mer-ry, mer-ry, mer - ry fel - lows; Sil - va - nus and  
 mer - ry, mer - ry, mer - ry, mer - ry, mer - ry fel - lows;  
 mer - ry mer - ry, mer - ry, mer - ry, mer - ry fel - lows;  
 mer - ry, mer - ry, mer - ry, mer - ry, mer - ry fel - lows;

*CHORUS.* *SOLO.*

Ce - res and Tel - lus, Sil - va - nus and Ce - res and Tel - lus. All  
 Sil - va - nus and Ce - res and Te - lus.  
 Sil - va - nus and Ce - res and Te - lus.  
 Sil - va - nus and Ce - res and Te - lus.

leave for a - while their a - bodes, all leave for a -

The first system consists of a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "leave for a - while their a - bodes, all leave for a -". The piano accompaniment includes a grand staff with treble and bass clefs, and a single bass clef staff.

*CHORUS.*

- while their a - bodes, all leave for a - while their a -

all leave for a - while their a -

all leave for a - while their a -

all leave for a - while their a -

The chorus section is marked with a dynamic of *f* (forte). It features a vocal line and piano accompaniment. The vocal line has four parts, each with lyrics: "- while their a - bodes, all leave for a - while their a -", "all leave for a - while their a -", "all leave for a - while their a -", and "all leave for a - while their a -". The piano accompaniment includes a grand staff with treble and bass clefs, and a single bass clef staff. The key signature remains one sharp (F#), and the time signature is 6/4.

AIR. (Soprano.) LET THE GRACES.

SOLO.  
Soprano.

- bodes. Let the

- bodes.

- bodes.

- bodes.

Gra-ces and Pleasures re - pair, With the youthful, the gay, the wit - ty and

fair, \_\_\_\_\_ Let the Gra-ces and Pleasures re - pair, with the youthful, the

*cresc.* *p*

gay, the wit-ty and fair. ——— May all harm-less de-lights, Hap-py

*cresc.*

*cresc.*

days and kind nights, For e-ver at-tend this blest pair; ——— May all

harm-less de-lights, Hap-py days and kind nights, for e-ver at-tend this blest

pair; ——— May all harm-less de-lights, Hap-py days and kind nights, for

e-ver at-tend this blest pair. ———

*rall.* *a tempo*

*rall.* *a tempo* *f*

DUET. (Basses.) COME, COME AWAY.

*Allegro.*

1st Bass.

Come, come a-way, come, come a - way, No de-lay, no de-

2nd Bass.

Come, come a-way, come, come a - way, No de-

PIANO.

*Allegro.*  
*mf*

-lay, no, no, no, no, no, no, no, no, no de-

-lay, no de-lay, no, no, no, no, no de - lay, no, no, no de-

-lay, Come a-way, come a - way, come, come a - way, come, come a -

-lay, Come a-way, come a - way, come, come a - way, come, come a -

1. -way! 2. -way! All know 'tis his will, 'tis his

1. -way! 2. -way! All know 'tis his will, 'tis his

will, Then all, then all show their skill, then all, then  
 will, Then all, then all show their skill, then

all show their skill, To grace Love's tri -  
 all show their skill, To grace Love's tri - umph -

- umph - ing day, to grace Love's tri -  
 - ing day, to grace Love's tri - umph -

- umph - ing day.  
 - ing day.  
*rall.*

CHORUS. BEHOLD, O MIGHTY'ST OF GODS.

PRELUDE.

PIANO.

The first system of the prelude consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music begins with a forte (f) dynamic and ends with a piano (p) dynamic. The notation includes various chords and melodic lines.

The second system continues the prelude with two staves. It features a piano (p) dynamic throughout. The notation includes sustained chords and melodic fragments.

The third system continues the prelude with two staves. It features a piano (p) dynamic and includes a crescendo (cresc.) marking. The notation includes sustained chords and melodic lines.

The fourth system continues the prelude with two staves. It features a forte (f) dynamic in the beginning and a piano (p) dynamic later. The notation includes sustained chords and melodic lines.

The fifth system continues the prelude with two staves. It features a piano (p) dynamic and includes a crescendo (cresc.) marking. The notation includes sustained chords and melodic lines.

The sixth system continues the prelude with two staves. It features a piano (p) dynamic throughout. The notation includes sustained chords and melodic lines.

Soprano.

CHORUS.

Be - hold O migh-ty'st, O migh-ty'st of gods, — be -

Be - hold, be - hold \_\_\_\_\_ O migh - ty'st, O

Be - hold O migh-ty'st, O migh-ty'st of gods, — be -

Be - hold, be - hold \_\_\_\_\_ O

-hold, be - hold At thy com - mand, at thy com -

migh-ty'st of gods, — be - hold \_\_\_\_\_ At thy com -

-hold, be - hold, be - hold At thy com -

migh-ty'st, O migh-ty'st of gods, be - hold At thy com -

-mand we come! The

-mand we come! The

-mand we come! The

-mand we come! The



gay, the sad, The grave, the glad, The  
 gay, the sad, The grave, the glad, The  
 gay, the sad, The grave, the glad, The  
 gay, the sad, The grave, the glad, The

youth - - ful and the old,  
 youth - ful and the old,  
 youth - - ful and the old,  
 youth - ful and the old,

*p* All meet, all meet, all meet as at the day of  
*p* All meet, all meet, all meet as at the day of  
*p* All meet, all meet, all meet as at the day of  
*p* All meet, all meet, all meet as at the day of

*CRASC.*

Doom. Be- *f*

Doom. Be- *f*

Doom. Be- *f*

Doom. Be- *f*

-hold O migh-ty'st, O migh-ty'st of gods, be - hold, be -

-hold O migh-ty'st, O migh-ty'st of

-hold O migh-ty'st, O migh-ty'st of gods, be - hold,

-hold, be - hold O migh-ty'st, O

-hold At thy com - mand, be - hold At thy com -  
 gods, be - hold, be - hold At thy com -  
 be - hold At thy com - mand, At thy com -  
 migh - ty'st of gods, be - hold, be - hold At thy com -

-mand we come.  
 -mand we come.  
 -mand we come.  
 -mand we come.

*rall.*

PASPE.

PIANO.

*f* *repeat p*

The first system of piano accompaniment for 'PASPE.' is in 3/2 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line. A first ending bracket spans the final two measures, which are marked *repeat p* (piano).

The second system continues the piano accompaniment. It features a dynamic shift to piano (*p*) in the middle. The right hand continues with its melodic patterns, and the left hand maintains the bass line with some chromatic movement.

The third system of piano accompaniment shows a return to a forte (*f*) dynamic. The melodic and bass lines continue, with the right hand playing a more active eighth-note pattern.

The fourth system concludes the piano accompaniment. It includes a first ending bracket with two endings, labeled '1.' and '2.', leading to the final chords of the piece.

DUET. (Sopranos.) OH THE SWEET DELIGHTS OF LOVE.

1<sup>st</sup> Soprano. *mf*

Oh the sweet de - lights of love, oh, oh, oh, oh,

2<sup>nd</sup> Soprano. *mf*

Oh the sweet de - lights of love, oh, oh, oh, oh,

PIANO. *mf*

The duet score is in 2/2 time. The 1<sup>st</sup> and 2<sup>nd</sup> Soprano parts are written in treble clef with a mezzo-forte (*mf*) dynamic. The piano accompaniment is in 2/2 time, also marked *mf*. The piano part features a steady bass line and chords that support the vocal lines. The lyrics are: 'Oh the sweet de - lights of love, oh, oh, oh, oh,'.

oh the sweet de - lights of love, Who, who would live, who,  
 oh the sweet de - lights of love, Who would live, who, who would

who would live and not en-joy 'em? I'd re-fuse the throne of Jove, Should  
 live, would live and not en-joy 'em? I'd re-fuse the

power or ma - jes-ty, should power or ma -  
 throne of Jove, Should power or

- - - jes - ty destroy 'em. Oh the sweet de - lights of love, oh, oh,  
 ma - - jes - ty destroy 'em. Oh the sweet de - lights of love, oh, oh,

oh, oh, oh — the sweet de - lights of love, Who, who would  
 oh, oh, oh — the sweet de - lights of love, Who would live,

live, who, who would live and not en-joy 'em? Give me, give me, give me  
 who, who would live, would live and not en-joy 'em? Give me, give me, give me

doubts, or give me, give me fears, Give me, give me, give me jea-lou-sies and cares;  
 doubts, or give me, give me fears, Give me, give me, give me jea-lou-sies and cares;

But let love, let love remove 'em, but let love re-move 'em,  
 But let love, but let love re-move 'em, I ap-

*p* *f*

I approve 'em, I ap-prove 'em, I approve 'em. Oh the sweet de-lights of love,  
 -prove 'em, I ap-prove 'em, I approve 'em. Oh the sweet de-lights of love,

*f* *mf*

oh, oh, oh, oh, oh the sweet de-lights of love!  
 oh, oh, oh, oh, oh the sweet de-lights of love!

Who, who would live, who, who would live and not en-joy 'em?  
 Who would live, who, who would live, would live and not en-joy 'em?

## AIR. (Soprano) &amp; CHORUS. LET MONARCHS FIGHT.

Soprano. *mf*

Let monarchs fight for power and fame, With noise and

PIANO. *mf*

arms man-kind a - larm. Let dai - ly fears their qui - et

*p*

*CRSC.*

fright, And cares dis - turb their rest by night;

*CRSC.*

Let monarchs fight for power and fame, With noise and arms



man-kind a - larm. Great-ness shall ne'er my soul en - thral,

Give me con - tent and I have all, Great-ness shall ne'er

my soul en - thral, Give me con - tent and I have all.

*L'istesso tempo.*

Soprano.

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

Hear, mighty Love! to thee I call; Give me As - tre - a and I have all;

*L'istesso tempo.*

CHORUS.

*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt  
*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt  
*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt  
*p* *CRESC.*  
 That soft, that sweet, that charming fair, Fate can-not hurt

*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;  
*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;  
*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;  
*f*  
 whilst I have her Hear, migh-ty Love! to thee I call;

*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly  
*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly  
*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly  
*p*  
 Give me As-tre-a and I have all: She's wealth and power, and on-ly

she, As-tre-a's all the world to me: She's wealth and

she, As-tre-a's all the world to me: She's wealth and

she, As-tre-a's all the world to me: She's wealth and

she, As-tre-a's all the world to me: She's wealth and

*f*

power, and on-ly she, As-tre-a's all the world to me.

power, and on-ly she, As-tre-a's all the world to me.

power, and on-ly she, As-tre-a's all the world to me.

power, and on-ly she, As-tre-a's all the world to me.

*rall.*

DUET (Basses.) MAKE ROOM.

PIANO. *f*

(Enter two Bacchanals and sing.)

Make room, make room, make room, *f*  
 Make

room, make room, make room, make room, make room, —  
 room, make room, make room, make room, make room, make room, — For the

For the great God, the great God of Wine — The Bac-cha-nals come With  
 great God, the great God, the great God of Wine — The

li- quor di- vine, with li- quor di- vine, make room, make room, make room, make room, make  
 Bac- chanals come With li- quor di- vine, make room, make room, make room, make

room\_ for the great God, the great  
 room\_ for the great God, the great God, the great

God of Wine. —  
 — God of Wine. —

SOLO, (Bacchus.) TRIO & CHORUS. I'M HERE.

BACCHUS. *CRASC.*  
 I'm here, I'm here, I'm here with my jol - ly, jol - ly,  
*P*

jo - - ly crew;

Come near, come, come near, come near, come, come near, come near, come, come near we'll re-

*SOLO. Tenor.* *f*  
*SOLO. Bass.* We'll re - jice, re - jice, re - jice, we'll re - jice, re - -  
 We'll re-joyce, re - jice, re - jice, as well as you;  
 - jice, re - jice, re - jice, re-joyce, as well as you; we'll re-

joyce we'll re-joyce, we'll re - jice as well as  
 we'll re-joyce, we'll re - jice as well as  
 joyce, re - jice, re - jice as well as

you.

you.

you.

*Quasi Recit.*  
*mf* BACCHUS.

Give to ev'ry one his glass, give,

*p*

*f a tempo*  
Then all to-ge-ther clash, clash,clash, then

*f*  
Then all to-ge-ther clash, clash,clash, then

*f a tempo*  
give to ev'ry one his glass, Then all to-ge-ther clash, clash,clash, then

*f a tempo*

all to-ge-ther clash, clash, clash, clash,clash, then all to-ge-ther clash, clash,

all to-ge-ther clash, clash, clash, clash,clash, then all to-ge-ther clash, clash,

all to-ge-ther clash, clash, clash, clash,clash, then all to-ge-ther clash, clash,

clash, then all to-ge-ther clash, clash,clash, drink, drink,drink.

clash, then all to-ge-ther clash, clash,clash, drink, drink,drink.

clash, then all to-ge-ther clash, clash,clash, drink, drink,drink.

Drink and despise the

Drink and de-spise the po - li - tic ass, drink

po - li - tic ass, drink, drink, drink,drink, drink and de-spise the

drink, drink,drink, drink and de-spise the po - li - tic ass, drink

Drink and de-spise the po - li - tic ass, drink, drink, drink,drink,



po - li - tic ass, drink, drink, drink, drink and de - spise, drink, drink and de -  
 drink, drink, drink, drink and de - spise the po - li - tic ass, de -  
 drink and de - spise the po - li - tic ass, drink, drink and de - spise, de -

- spise the po - li - tic ass.  
 - spise the po - li - tic ass.  
 - spise the po - li - tic ass.

**CHORUS.**

**Soprano.** *f*

**Alto.** *f* The migh - - - ty, migh - ty, migh - ty Jove who rules a -

**Tenor.** *f* The migh - ty, migh - ty, migh - ty, migh - ty Jove who rules a -

**Bass.** *f* The migh - ty, migh - ty, migh - ty, migh - ty Jove who rules a -  
 The migh - ty, migh - ty Jove \_\_\_\_\_ who rules a -

-bove Ne'er troubl'd, ne'er troubl'd his head with much think - - ing,

-bove Ne'er troubl'd, ne'er troubl'd his head with much thinking, He took off his

-bove Ne'er troubl'd, ne'er troubl'd his head with much think - - ing, He

-bove Ne'er troubl'd, ne'er troubl'd his head with much think - - ing,

He took off his glass, he took off his glass, was kind,

glass, he took off his glass, was kind to his lass, - was kind,

took off his glass, he took off his glass, was kind, - was kind to his

He took off his glass, he took off his glass, was

kind, kind to his lass, And gain'd Heav'n by love,

kind, kind to his lass, And gain'd Heav'n, gain'd Heav'n by love, and gain'd

lass, was kind to his lass, And gain'd Heav'n, gain'd Heav'n by love, and gain'd

kind, was kind to his lass, And gain'd Heav'n by love,

and gain'd Heav'n, gain'd Heav'n by love and good drink - ing.

Heav'n by love and good drink - ing.

Heav'n, gain'd Heav'n by love, by love and good drink - ing.

and gain'd Heav'n, gain'd Heav'n by love and good drink - ing.

*attacca*

DANCE OF BACCHANALS.

The first system of music is in 4/4 time with a key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte) and a tempo marking of *second time p* (piano). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, maintaining the 4/4 time and one-sharp key signature. The right hand has a more active melodic line with some slurs, and the left hand continues with a consistent eighth-note accompaniment.

The third system introduces a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. The musical texture remains consistent with the previous systems.

The fourth system continues the dance, with the right hand playing a series of eighth-note patterns and the left hand providing a rhythmic foundation with eighth notes.

The fifth system shows further development of the melodic and rhythmic themes. The right hand's melody is more complex, involving some triplets and slurs, while the left hand maintains its eighth-note accompaniment.

The sixth system concludes the piece with a first ending (marked '1.') and a second ending (marked '2.'). The final measures end with a whole note chord in the right hand and a whole note bass line in the left hand.

## AIR. (Soprano.) STILL I'M WISHING.

Soprano. *mf*

Still I'm wish-ing, still de-sir-ing; Still she's

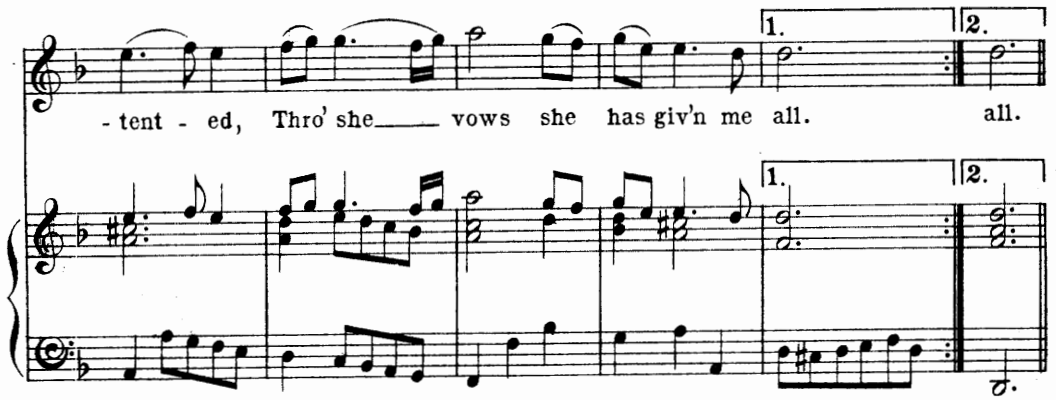
PIANO. *mf*

1. 2.

giv-ing, I re-quir-ing; -quir-ing; Yet each

gift I think too small. Still the more I

am pre-sent-ed, Still the less I am con-



- tent - ed, Thro' she \_\_\_\_\_ vows she has giv'n me all. all.

## RITORNELLO.



*mf repeat p*



*mf repeat p*




Can Dru - - sil - la give \_\_\_\_\_ no more? Has she

lav - - ish'd all \_\_\_\_\_ her store? store? Must my hopes to

no - thing fall? O \_\_\_\_\_ you know \_\_\_\_\_ not half \_\_\_\_\_ your

trea - sure; Give me more, give o - ver \_\_\_\_\_ mea - sure,

Yet you can ne - ver, ne-ver give me all. all.

## CANARIES

PIANO.

The piano accompaniment for 'CANARIES' consists of three systems of music. The first system is in 3/8 time, marked with a treble clef and a key signature of two sharps (F# and C#). It begins with a piano (p) dynamic and includes a 'repeat p' instruction. The second system continues the piece with a 'f repeat p' instruction. The third system concludes the piece with two first and second endings, marked '1.' and '2.', and ends with a key signature change to one flat (Bb) and a 2/2 time signature.

## DIALOGUE. (Soprano &amp; Bass.) TELL ME WHY.

SHEPHERD.

The vocal and piano accompaniment for 'TELL ME WHY' is in 2/2 time and features a key signature of one flat (Bb). The vocal line is written for Soprano and Bass. The piano accompaniment includes dynamics such as piano (p) and forte (f). The lyrics are: 'Tell me why, tell me why my charm - - ing fair, Tell me why, tell me why you thus de - ny me, Can de - spair,'.

Tell me why, tell me why my charm - - ing fair, Tell me  
why, tell me why you thus de - ny me, Can de - spair,



can de-spair or these sighs and looks of care      Make Co-rin - na

*cresc.*

*cresc.*

e - ver fly \_\_\_\_\_ me, e - ver fly me? Tell me why,

*f*

tell me why my charm - - ing fair, tell me why you thus de-ny me.

*f*

**SHEPHERDESS.**

O Mir - ti - - lo! you're \_\_\_\_\_ a - bove me, I re - spect but

*f*      *p*

dare not love ye. She who hears, in - clines \_\_\_\_\_ to sin, Who

par - leys half gives up the town, And ra - ve - nous

love soon en - ters in, When once the out-work's bea - - ten

down: Then my sighs and tears wont move ye, No, no,

no, no, no Mir - ti - lo you're a - bove me; I re -

- spect, but dare not love ye, No, no, no, no,

no Mir-ti - lo you're a - bove me, I re - spect, but

dare — not love ye, I — re - spect, but dare — not love ye.

## SHEPHERD.

Could this love-ly, charming maid Think Mir-ti - - lo would de-ceive her?

Could Co-rin - na be a - fraid She by him should be be-tray'd?

No, no, no, no, too well, too well, I love her, There-fore can - not

be — a-bove her. O, O, — O, O, — let love with love be paid.

My heart, my life, my heart, my life, my all I — give her, Let me

now, now, now, let me now, now, now, ah! now, now, now re - ceive her.

## SHEPHERDESS.

Oh! how glad - ly we — be - lieve, When the heart is

too, — too will - ing; Can that look, that face — de - ceive?

Can he take de - light in kill - ing? Ah! I

*f* *p*

*f* *p*

λ

die, Ah! I die, I die if you de - ceive me,

Yet I will, I will, yet I will, I will be - lieve ye, Ah! I

*f* *p*

*f* *p*

die, Ah! I die, if you de - ceive me! Yet I will, I

*f*

will, yet, yet I will, I will, yet, yet I will, I will be - lieve ye.

## SHEPHERDESS.

Oh! how glad - ly we - be - lieve, When the heart is

SHEPHERD.

Oh! how glad - ly we - be - lieve, When the heart is

too, — too will - ing; Can that look, that face — de - ceive?

too, — too will - ing; Can that look, that face — de - ceive?

Can he take de - light — in kill - ing? Ah! I die,

Can he take de - light — in kill - ing? Ah! I

Ah! I die, I die if you de - ceive me! Yet I will, I

die, Ah! I die if you de - ceive me!

will, yet I will, I will be - lieve ye, Ah! I die, Ah! I

Yet I will, I will, I will be - lieve ye, Ah! I die, I

die if you — de - ceive me! Yet I will, I will, yet,

die if you — de - ceive me! Yet I will, I

yet I will, I will, yet, yet I will, I — will be - lieve ye.

will, yet, yet I will, I will, yet I will, I will be - lieve ye.

DANCE.

PIANO.

*f repeat p*

*f repeat p*

## AIR (Tenor) &amp; CHORUS. ALL OUR DAYS AND OUR NIGHTS.

Tenor Solo. *mf repeat p*

All our days and our nights Shall be spent in de -

PIANO. *mf repeat p*

-lights, 'Tis a tri - bute, a tri - bute that's due to the young;

*mf*

Let the ug - ly and old, The sick - ly and cold, Think the

*mf*

pleasures, the plea-sures of love last too long: Let the ug - ly and

*p*

old, The sick - ly and cold, Think the pleasures, the plea-sures of -



1. | 2. *CHORUS.*  
Soprano.

Alto.

*CHORUS.*  
Tenor.

Bass.

-love last too long. long. Be - gone, be-gone, be-gone im -

1. | 2.

Be - gone, be-gone, be-gone im -

-gone, be-gone, be-gone im - - por - tu-nate rea - son, be -

- por - tu-nate rea - son, be - gone, be-gone, be-gone,

Be -

-por - tu - nate rea - son be - gone, be - gone, be -  
 gone, be - gone, be - gone, be - gone, be - gone, be - gone, be -  
 gone, be - gone, be - gone im -  
 gone, be - gone, be - gone im - - por - tu - nate rea - son,

- gone, be - gone, be - gone, be - gone, be - gone, be - gone, be -  
 gone, be - gone, be - gone im - por - tu - nate  
 - por - tu - nate rea - son, be - gone, be -  
 be - gone, be - gone, be - gone, be - gone, be -

- gone im - por - tu - nate rea - son. Wis - dom and coun - sel is  
 rea - son, im - por - tu - nate rea - son. Wis - dom and  
 - gone im - por - tu - nate rea - son.  
 - gone, be - gone im - por - tu - nate rea - son.

now out of sea-son, now, now, now, now,  
 coun-sel is now out of sea-son, now, now, now,  
 Wis-dom and coun-sel is now out of sea-son, is  
 Wis-dom and coun-sel is now out, is

now out of sea-son, wis-dom and coun-sel is now out of  
 now out, wis-dom and coun-sel is now out, is now out of  
 now out of sea-son, now, now, now out of  
 now out of sea-son, now, now, now out,

sea-son, now, now, now, now, now out of sea-son.  
 sea-son, now, now, now, now, now out of sea-son.  
 sea-son, wis-dom and coun-sel is now out, is now out of sea-son.  
 wis-dom and coun-sel is now out of sea-son, is now out of sea-son.

DANCE.

PIANO.

*f repeat p*

*p*

*f*

1. *p*

TRIO & CHORUS. TRIUMPH VICTORIOUS LOVE.

2. Bass Solo.

*f*

Tri - umph vic -

2.

*p. cresc. f*

Alto Solo.

Tenor Solo.

Tri-umph vic - to -

Tri-umph vic - to -

- to - - - - - rious Love,

- rious Love,

Tri - - -

- rious Love,

Tri - - - - - umph o'er the

- umph o'er the u - ni-verse!

Tri - - - - - umph o'er the u - ni-verse!

u - ni-verse!

The

The great - est he - roes bow to thee, All, all,  
 The great - est he - roes bow to thee, All, all,  
 great - est he - roes, great - est he - roes bow to thee, All, all,

all na - ture owns thy de - i - ty, all na - ture owns thy  
 all na - ture owns thy de - i - ty, all na - ture owns thy  
 all na - ture owns thy de - i - ty, all na - ture owns thy

de - i - ty, Tri - umph - vic - to - rious Love, tri - umph,  
 de - i - ty, Tri - umph - vic - to - rious Love, tri - umph,  
 de - i - ty, Tri - umph,

tri-umph, tri-umph o'er the u - ni - verse!

tri-umph, tri-umph o'er the u - ni - verse!

tri-umph, tri-umph o'er the u - ni - verse!

The musical score consists of three vocal parts and piano accompaniment. The vocal parts are arranged in three staves at the top, each with the lyrics "tri-umph, tri-umph o'er the u - ni - verse!". The piano accompaniment is shown in two systems of grand staff notation (treble and bass clefs). The first system covers the first four measures, the second system covers measures 5-8, the third system covers measures 9-12, and the fourth system covers measures 13-16. The piano part features a steady bass line and a more active treble line with chords and melodic fragments.

Tri - umph vic -

Tri - umph vic - to

Tri - umph vic - to

- to - - - - - rious Love,

rious Love, triumph, triumph, triumph o'er the u - ni -

rious Love, triumph, triumph, triumph o'er the u - ni -

triumph, triumph, triumph o'er the u - ni -



*P*

- verse. Thou hast tam'd, hast tam'd al - migh - ty Jove; hast tam'd al -

- verse. Thou hast tam'd, hast tam'd al - migh - ty Jove; hast tam'd, hast

- verse. Thou hast tam'd, hast

- migh - - - ty Jove: thou hast tam'd, hast tam'd al - migh - ty

tam'd al - migh - ty Jove: thou hast tam'd, hast tam'd al - migh - ty

tam'd al - migh - ty Jove:

Jove; thou hast tam'd, hast tam'd al - migh - ty Jove.

Jove; thou hast tam'd, hast tam'd al - migh - ty Jove.

thou hast tam'd, hast tam'd al - migh - ty Jove.

*p*

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment. The right hand continues the melodic development with some chordal textures, and the left hand maintains the rhythmic foundation.

Third system of piano accompaniment. A dynamic marking of *f* (forte) appears in the right hand. The music shows a transition in texture with more active right-hand figures.

Fourth system of piano accompaniment. The right hand has a very active, rhythmic pattern, possibly a tremolo or rapid sixteenth-note passage, while the left hand remains steady.

Vocal system 1. The vocal line enters with the lyrics "Tri-umph vic - to - - - rious". The piano accompaniment is marked *f* and provides harmonic support.

Vocal system 2. The vocal line continues with the lyrics "Tri-umph vic - to - - - rious". The piano accompaniment continues with a steady bass line and active right-hand accompaniment.

Love, vic-to -

Love, vic-to -

Love, vic - to - rious Love, vic -

rious Love!

rious Love!

- to rious Love!

Soprano.

Alto.

Tenor.

Bass.

Then all, all re-hearse in lof-ty verse, the glo-ry

Then all, all re-hearse in lof-ty verse, the glo-ry

Then all, all re-hearse in lof-ty verse, the glo-ry

Then all, all re-hearse in lof-ty verse, the glo-ry

ff

ff

ff

ff

ff

1. 2.

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

of al - migh - ty Love, Then Love, From pole, to pole his fame re - sound;

1. 2.

Sing it, sing it the u - niverse a - round; From pole to pole, his

Sing it, sing it the u - niverse a - round; From pole to pole, his

Sing it, sing it the u - niverse a - round; From pole to pole, his

Sing it, sing it the u - ni - verse a - round; From pole to pole, his

1. 2.

fame re - sound; Sing it, sing it, the u - ni - verse a - round. From - round.

fame re - sound; Sing it, sing it, the u - ni - verse a - round. From - round.

fame re - sound; Sing it, sing it, the u - niverse a - round. From - round.

fame re - sound; Sing it, sing it, the u - ni - verse a - round. From - round.

1. 2.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper Boards.	Clash Gilt.			Paper Cover.	Paper Boards.	Clash Gilt.
<b>FRANZ ABT.</b>					<b>J. S. BACH (continued).</b>				
MINSTER BELLS (Female voices) (SOL-FA, 0/6)	1/8	—	—	—	SING YE TO THE LORD (Motet) (SOL-FA, 1/0)	1/0	—	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	1/8	—	—	—	SLEEPERS WAKE (Sol-FA, 0/6)	1/0	—	—	—
SUMMER (ditto) (SOL-FA, 0/6)	1/8	—	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—	—
THE FAYS' FROLIC (ditto) (SOL-FA, 0/6)	1/8	—	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	1/8	—	—	—	THE LORD IS MY SHEPHERD	1/0	—	—	—
THE SILVER CLOUD (ditto) (SOL-FA, 0/6)	1/8	—	—	—	THE PASSION (S. JOHN)	2/0	2/6	4/0	—
THE WATER FAIRIES (ditto) (SOL-FA, 0/6)	1/8	—	—	—	THE PASSION (S. MATTHEW)	2/6	3/0	—	—
THE WISHING STONE (ditto) (SOL-FA, 0/6)	1/8	—	—	—	DITTO (Abridged, as used at St. Paul's)	1/6	2/0	—	—
<b>J. H. ADAMS.</b>					<b>(DITTO. CHORUSES ONLY AND WORDS OF SOLOS SOL-FA, 1/0)</b>				
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/6)	1/8	—	—	—	THE SAGES OF SHEBA	1/0	—	—	—
KING CONOR	2/0	2/6	4/0	—	THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—	—
<b>THOMAS ADAMS.</b>					<b>THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY</b>				
THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	—	THOU GUIDE OF ISRAEL	1/0	—	—	—
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	—	WATCH YE, PRAY YE	1/0	—	—	—
THE RAINBOW OF PEACE	1/0	—	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	—
A GOLDEN HARVEST (SOL-FA, 0/8)	1/0	—	—	—	<b>A. S. BAKER.</b>				
<b>B. AGUTTER.</b>					<b>COMMUNION SERVICE, IN E</b>				
MISSA DE BEATA MARIÀ VIRGINE, IN C (English) (Female voices)	2/6	—	—	—	<b>GRANVILLE BANTOCK.</b>				
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	—	<b>THE FIRE-WORSHIPPERS</b>				
<b>A. H. ALLEN.</b>					<b>J. BARNBY.</b>				
NEWFOUNDLAND (Ode)	1/0	—	—	—	REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6	—
<b>THOMAS ANDERTON.</b>					<b>THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)</b>				
THE NORMAN BARON	1/0	1/6	—	—	KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	1/0	—	—	—	<b>LEONARD BARNES.</b>				
YULE TIDE	1/6	2/0	3/0	—	<b>THE BRIDAL DAY</b>				
<b>J. H. ANGER.</b>					<b>J. F. BARNETT.</b>				
A SONG OF THANKSGIVING	1/0	—	—	—	PARADISE AND THE PERI	4/0	—	6/0	—
<b>W. I. ARGENT.</b>					<b>THE ANCIENT MARINER (Sol-FA, 2/0)</b>				
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	THE RAISING OF LAZARUS	6/6	—	9/0	—
<b>P. ARMES.</b>					<b>THE WISHING BELL (Female voices) (Sol-FA, 1/0)</b>				
HEZEKIAH	2/6	—	—	—	<b>MARMADUKE BARTON.</b>				
ST. BARNABAS	2/0	—	—	—	<b>MASS IN A MAJOR (For Advent and Lent)</b>				
ST. JOHN THE EVANGELIST	2/6	—	—	—	<b>BETHOVEN.</b>				
<b>A. D. ARNOTT.</b>					<b>A CALM SEA AND A PROSPEROUS VOYAGE</b>				
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	—	—	CHORAL FANTASIA (SOL-FA, 0/3)	1/0	—	—	—
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	—	CHORAL SYMPHONY	2/6	—	—	—
<b>E. ASPA.</b>					<b>DITTO VOCAL PORTION (SOL-FA, 0/6)</b>				
ENDYMION (with Recitation)	2/6	—	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0	—
THE GIPSIES	1/0	—	—	—	ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—
<b>ASTORGA.</b>					<b>MASS, IN C</b>				
STABAT MATER	1/0	1/6	—	—	MASS, IN D	2/0	2/6	4/0	—
<b>IVOR ATKINS.</b>					<b>MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)</b>				
HYMN OF FAITH	1/6	—	—	—	DITTO CHORUSES ONLY	0/6	1/0	—	—
<b>J. C. BACH.</b>					<b>RUINS OF ATHENS (SOL-FA, 0/6)</b>				
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/2)	0/4	—	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0	—
<b>J. S. BACH.</b>					<b>A. H. BEHREND.</b>				
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—	—
BE NOT AFRAID (Motet) (Sol-FA, 0/4)	0/6	—	—	—	DITTO (Sol-FA, 0/9)	2/0	—	—	—
BIDE WITH US	1/0	—	—	—	THROUGH THE YEAR (Female Voices)	2/0	—	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	(Sol-FA, 0/9)	—	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	—	<b>WILFRED BENDALL.</b>				
CHRISTMAS ORATORIO	2/0	2/6	4/0	—	<b>A LEGEND OF BREGENZ (Female voices)</b>				
DITTO (PARTS 1 & 2) (SOL-FA, 0/6)	1/0	—	—	—	(DITTO, SOL-FA, 0/8)	1/6	—	—	—
DITTO (PARTS 3 & 4)	1/0	—	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—	—
DITTO (PARTS 5 & 6)	1/0	—	—	—	(DITTO, SOL-FA, 0/8)	—	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	—	(DITTO, SOL-FA, 0/6)	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	—	<b>KAREL BENDL.</b>				
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	—	<b>WATER-SPRITE'S REVENGE (Female voices)</b>				
GOD GOETH UP WITH SHOUTING	1/0	—	—	—	<b>SIR JULIUS BENEDICT.</b>				
GOD SO LOVED THE WORLD	1/0	—	—	—	<b>PASSION MUSIC (from St. PETER)</b>				
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—	—	ST. PETER	3/0	3/6	5/0	—
HOW BRIGHTLY SHINES	1/0	—	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	—	<b>GEORGE J. BENNETT.</b>				
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	1/0	—	—	—	<b>EASTER HYMN</b>				
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	—	<b>SIR W. STERNDALE BENNETT.</b>				
JESUS SLEEPS. WHAT HOPE REMAINETH	1/0	—	—	—	<b>INTERNATIONAL EXHIBITION ODE (1862)</b>				
MAGNIFICAT, IN D	1/0	3/0	4/0	—	THE MAY QUEEN (SOL-FA, 0/6)	1/0	1/6	2/6	—
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0)	2/6	3/0	4/0	—	DITTO CHORUSES ONLY	0/8	1/2	—	—
MISSA BREVIS, IN A	1/6	—	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0)	4/0	—	6/0	—
MY SPIRIT WAS IN HEAVINESS (SOL-FA, 0/8)	1/0	—	—	—	<b>Most of these Cantatas, &amp;c., can be supplied in Roan rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.</b>				
NOW SHALL THE GRACE (SOL-FA, 0/6)	0/8	—	—	—					
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—	—					
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—					
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—					
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—	—					

Most of these Cantatas, &c., can be supplied in Roan rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

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FAUST ... .. (DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)	2/6	—	—	THE LAY OF THE BROWN ROSARY ... ..	2/6	—	—
THE CHILDHOOD OF CHRIST ... .. (DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)	2/0	—	—	<b>WILLIAM CARTER.</b>			
TE DEUM LAUDAMUS (Latin) ... ..	2/0	—	—	PLACIDA (CHORUSES ONLY 1/0) ... ..	2/0	2/6	4/0
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ISRAEL RESTORED ... ..	4/0	—	—	SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6
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<b>JOSIAH BOOTH.</b>				DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—
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THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6)	1/8	—	—	THE DAISY CHAIN (Operetta) (SOL-FA, 0/9)...	2/6	—	—
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THE LAY OF THE BROWN ROSARY ... ..	1/6	—	—	<b>FREDERIC CLIFFE.</b>			
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HARVEST CANTATA ... ..	1/6	—	—	MY SOUL TRULY WAITETH ... ..	1/0	—	—
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A SONG OF DESTINY ... ..	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA ... ..	3/6	4/0	5/0
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(SOL-FA, 0/9) ... ..	2/0	—	—	HIAWATHA'S HOCHZEIT ... .. 3 mark	1/6	—	—
SIGURD ... ..	5/0	—	—	THE DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	2/0	—	—
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MOUSE (Operetta) (SOL-FA, 0/4) ... ..	1/0	—	—	THE BLIND GIRL OF CASTÉL-CUILLÉ ... ..	2/6	3/0	—
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6)	1/0	—	—	(DITTO, SOL-FA, 1/0)			
<b>A. HERBERT BREWER.</b>				MEG BLANE (SOL-FA, 0/9) ... ..	2/0	—	—
A SONG OF EDEN ... ..	1/0	—	—	THE ATONEMENT ... ..	3/6	4/0	5/0
EMMAUS (SOL-FA, 0/9) ... ..	1/6	2/0	—	<b>FREDERICK CORDER.</b>			
NINETY-EIGHTH PSALM ... ..	1/6	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
O PRAISE THE LORD ... ..	1/0	—	—	<b>SIR MICHAEL COSTA.</b>			
THE HOLY INNOCENTS ... ..	2/0	—	—	THE DREAM ... ..	1/0	—	—
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8)...	1/6	—	—	<b>H. COWARD.</b>			
<b>J. C. BRIDGE.</b>				GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
DANIEL ... ..	3/6	—	—	THE STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
RESURGAM ... ..	1/6	—	—	<b>F. H. COWEN.</b>			
RUDEL ... ..	4/0	—	—	A DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
<b>J. F. BRIDGE.</b>				A SONG OF THANKSGIVING ... ..	1/6	—	—
BOADICEA ... ..	2/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
CALLIRHOË (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	CORONATION ODE ... ..	1/6	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
HYMN TO THE CREATOR ... ..	1/0	—	—	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—
MOUNT MORIAH ... ..	3/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—	—
NINEVEH ... ..	2/6	3/0	4/0	RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...	1/0	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
BALLAD OF THE CLAMPHERDOWN ... ..	1/0	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
(DITTO, SOL-FA, 0/8)				SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/6	—	—
THE FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	1/6	—	—	THE WATER LILY ... ..	3/0	—	—
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—
THE INCHCAPE ROCK (SOL-FA, 0/6) ... ..	1/0	—	—	<b>J. W. COWIE.</b>			
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0) ... ..	1/6	—	—
(DITTO, SOL-FA, 0/4)				<b>J. MAUDE CRAMENT.</b>			
THE LORD'S PRAYER (SOL-FA, 0/6) ... ..	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)...	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
<b>DUDLEY BUCK.</b>				<b>W. CRESER.</b>			
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	EUDORA (A dramatic Idyll) ... ..	2/6	—	—
<b>EDWARD BUNNETT.</b>				<b>W. CROTCH.</b>			
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	PALESTINE ... ..	3/0	3/6	5/0
<b>T. A. BURTON.</b>				<b>W. H. CUMMINGS.</b>			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	THE FAIRY RING ... ..	2/6	—	—
THE MARTINET. Humorous Naval Cantata for	1/0	—	—	<b>W. G. CUSINS.</b>			
Boys (SOL-FA, 0/6) ... ..	1/0	—	—	TE DEUM, IN B FLAT ... ..	1/5	—	—
THE TRAGEDY OF COCK ROBIN (Short Action	0/8	—	—	<b>FÉLICIEN DAVID.</b>			
Piece) (SOL-FA, 0/3) ... ..	0/8	—	—	THE DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0	3/0
THE YARN OF THE NANCY BELL (Cantata or	1/0	—	—	<b>H. WALFORD DAVIES.</b>			
School Song) (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
<b>W. BYRD.</b>				(SOL-FA, 2/0)			
MASS FOR FOUR VOICES ... ..	2/6	—	—	HERVÉ RIEL ... ..	1/0	—	—
<b>CARISSIMI.</b>				THE TEMPLE ... ..	4/0	5/0	6/0
JEPHTHAH ... ..	1/0	—	—	THE THREE JOVIAL HUNSMEN (Folio) ... ..	1/6	—	—
				LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
				<b>P. H. DIEMER.</b>			
				BETHANY ... ..	4/0	—	—

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<b>F. G. DOSSERT.</b>				<b>ROBERT FRANZ.</b>			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
MASS, IN E MINOR ...	5/0	—	—	<b>NIELS W. GADE.</b>			
<b>LUCY K. DOWNING.</b>				CHRISTMAS EVE (Sol-FA, 0/4) ...			
A PARABLE IN SONG ...	2/0	—	—	COMALA ...	1/0	1/6	—
<b>T. F. DUNHILL.</b>				ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...			
TUBAL CAIN (Ballad) (Sol-FA, 0/6) ...	1/0	—	—	PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE FROLICsome HOURS (Musical Fantasy)	1/6	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
(Ditto, Sol-FA, 0/6)				THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
<b>F. DUNKLEY.</b>				ZION ...			
THE WRECK OF THE HESPERUS ...	1/0	—	—	<b>HENRY GADSBY.</b>			
<b>ANTONIN DVOŘÁK.</b>				ALCESTIS (Male voices) ...			
COMMUNION SERVICE, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
MASS, IN D ...	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
PATRIOTIC HYMN ...	1/6	—	—	<b>F. W. GALPIN.</b>			
(Ditto (German and Bohemian Words))	3/0	—	—	YE OLDE ENGLYSHE PASTYMES (Female voices) 1/6 — —			
REQUIEM MASS ...	5/0	6/0	7/6	<b>G. GARRETT.</b>			
ST. LUDMILA ...	5/0	6/0	7/6	HARVEST CANTATA (Sol-FA, 0/6) ...			
(Ditto (German and Bohemian Words))	8/0	—	—	THE SHUNAMMITE ...	3/0	—	—
STABAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0	THE TWO ADVENTS ...	1/0	—	—
(Ditto (English Words) (At the Foot of the Cross) (Sol-FA, 1/6) ...)	2/6	3/0	4/0	<b>R. MACHILL GARTH.</b>			
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	EZEKIEL ...			
(Ditto (German and Bohemian Words))	6/0	—	—	THE WILD HUNTSMAN ...			
<b>A. E. DYER.</b>				<b>A. R. GAUL.</b>			
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	AROUND THE WINTER FIRE (Female voices) ...			
SALVATOR MUNDI ...	2/6	—	—	(Ditto, Sol-FA, 0/9)			
<b>JOHN B. DYKES.</b>				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...			
THE LORD IS MY SHEPHERD ...	1/0	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
<b>H. J. EDWARDS.</b>				PASSION SERVICE ...			
PRaise TO THE HOLIEST ...	1/6	—	—	RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
THE ASCENSION ...	2/6	—	—	THE ELFIN HILL (Female voices) ...	2/0	—	—
THE EPIPHANY ...	2/0	—	—	THE HARE AND THE TORTOISE (for Juveniles)	1/0	—	—
THE RISEN LORD ...	2/6	—	—	(Ditto, Sol-FA, 0/6)			
<b>EDWARD ELGAR.</b>				THE HOLY CITY (Sol-FA, 1/0) ...			
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	(Ditto, Sol-FA, 0/8)			
TE DEUM AND BENEDICTUS ...	1/0	—	—	THE PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE APOSTLES ...	5/0	6/0	7/6	THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)				TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
(Ditto, German Words, 8 Mark)				UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE DREAM OF GERONTIUS ...	3/6	4/0	5/0	UNION JACK (Unison Song with Actions) ...	0/6	—	—
(Ditto, Sol-FA, Choruses only, 1/6)				<b>FR. GERNSHEIM.</b>			
(Ditto, French Words, Prix fr. 7.50 net)				SALAMIS. A TRIUMPH SONG (Male voices) ...			
(Ditto, German Words, 8 Mark)				1/6 — —			
THE BANNER OF ST. GEORGE (Sol-FA 1/0) ...	1/6	—	—	<b>E. OUSELEY GILBERT.</b>			
KING OLAF (Sol-FA, 1/0) ...	2/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)			
THE LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	(Ditto, Sol-FA, 0/8)			
THE KINGDOM ...	5/0	6/0	7/6	<b>F. E. GLADSTONE.</b>			
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)				PHILIPPI ...			
(Ditto, German Words, 5 mark)				2/6 — —			
<b>ROSALIND F. ELLICOTT.</b>				<b>GLUCK.</b>			
ELYSIUM ...	1/0	—	—	ORPHEUS (CHORUSES, Sol-FA, 1/0) ...			
THE BIRTH OF SONG ...	1/6	—	—	Ditto (ACT II. ONLY) ...			
<b>GUSTAV ERNEST.</b>				3/6 — —			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) 1/6	—	—	—	1/6 — —			
<b>HARRY EVANS.</b>				<b>PERCY GODFREY.</b>			
THE VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	THE SONG OF THE AMAL ...			
<b>A. J. EYRE.</b>				1/6 — —			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	<b>HERMANN GOETZ.</b>			
<b>T. FACER.</b>				BY THE WATERS OF BABYLON (137th Psalm) ...			
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	1/0 — —			
(Ditto, Sol-FA, 0/6)				1/0 — —			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	THE WATER-LILY (Male voices) (Sol-FA, 0/9) ...			
(Ditto, Sol-FA, 0/9)				1/6 — —			
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—	<b>A. M. GOODHART.</b>			
(Ditto, Sol-FA 0/6)				ARETHUSA ...			
<b>E. FANING.</b>				EARL HALDAN'S DAUGHTER ...			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	FOUNDER'S DAY (Ode) ...			
(Ditto, Sol-FA, 0/9)				1/6 — —			
<b>HENRY FARMER.</b>				SIR ANDREW BARTON ...			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) 2/0	2/6	3/6	—	1/0 — —			
<b>PERCY E. FLETCHER.</b>				THE SPANISH ARMADA ...			
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/6	—	—	0/6 — —			
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—	<b>CH. GOUNOD.</b>			
(Ditto, Sol-FA, 0/9)				COMMUNION SERVICE (Messe Solennelle) ...			
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6) 1/6	—	—	—	Ditto (Troisième Messe Solennelle) ...			
<b>J. C. FORRESTER.</b>				2/6 — —			
THE KALENDAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	DAUGHTERS OF JERUSALEM ...			
<b>MYLES B. FOSTER.</b>				1/0 — —			
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...			
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	Ditto (Out of darkness) ...			
(Ditto, Sol-FA, 0/8)				1/0 — —			
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) 1/6	—	—	—	GALLIA (Sol-FA, 0/4) ...			
THE COMING OF THE KING (Female voices) ...	1/6	—	—	MESSE SOLENNELLE (St. CECILIA) ...			
(Ditto, Sol-FA, 0/8)				1/0 1/6 2/6			
				MORS ET VITA (Latin or English) ...			
				6/0 6/6 7/6			
				Ditto, Sol-FA (Latin and English) ...			
				2/0 — —			
				O COME NEAR TO THE CROSS (Stabat Mater)			
				0/8 — —			
				OUT OF DARKNESS ...			
				1/0 — —			
				REQUIEM MASS, from "Mors et Vita" ...			
				2/6 3/0 — —			
				THE REDEMPTION (English Words) (Sol-FA, 2/0) 5/0			
				6/0 7/6 — —			
				Ditto (French Words) ...			
				8/4 — —			
				Ditto (German Words) ...			
				10/0 — —			
				THE SEVEN WORDS OF OUR SAVIOUR ON			
				THE CROSS (Filii Jerusalem) ...			
				1/0 — —			
				TROISIÈME MESSE SOLENNELLE ...			
				2/6 — —			

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<b>C. H. GRAUN.</b>					<b>HAYDN.</b>		
TE DEUM ... ..	2/0	2/6	4/0	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	Ditto (Latin and English) ... ..	1/0	1/6	2/6
(CHORUSES ONLY, 1/0)				INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
<b>ALAN GRAY.</b>					<b>BATTISON HAYNES.</b>		
ARETHUSA ... ..	1/6	—	—	SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
A SONG OF REDEMPTION ... ..	1/6	—	—	SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	TE DEUM (English and Latin) ... ..	1/0	—	—
THE WIDOW OF ZAREPHATH ... ..	2/0	—	—	THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
				THE CREATION, Pocket Edition ... ..	1/0	1/6	2/0
<b>J. O. GRIMM.</b>					<b>C. SWINNERTON HEAP.</b>		
THE SOUL'S ASPIRATION ... ..	1/0	—	—	FAIR ROSAMOND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0
				Ditto (CHORUSES ONLY) ... ..	1/6	—	—
<b>G. HALFORD.</b>					<b>EDWARD HECHT.</b>		
THE PARACLETE ... ..	2/0	—	—	ERIC THE DANE ... ..	3/0	—	—
				O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—
<b>E. V. HALL.</b>					<b>GEORG HENSCHEL.</b>		
IS IT NOTHING TO YOU (Sol-FA, 0/3) ... ..	0/8	—	—	OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
				STABAT MATER ... ..	2/6	—	—
<b>W. A. HALL.</b>					<b>H. M. HIGGS.</b>		
THE PRESENTATION IN THE TEMPLE ... ..	1/6	—	—	THE ERL KING ... ..	1/0	—	—
				<b>HENRY HILES.</b>			
<b>HANDEL.</b>					<b>FERDINAND HILLER.</b>		
ACIS AND GALATEA ... ..	1/0	1/6	2/6	A SONG OF VICTORY (Sol-FA 0/9) ... ..	1/0	1/6	—
Ditto, New Edition, edited by J. Barnby (Sol-FA, 0/9)	1/0	1/6	2/6	NALA AND DAMAYANTI ... ..	4/0	—	6/0
ALCESTE ... ..	2/0	—	—	ALL THEY THAT TRUST IN THEE ... ..	0/8	—	—
ALEXANDER BALUS ... ..	3/0	3/6	5/0	<b>H. E. HODSON.</b>			
ALEXANDER'S FEAST ... ..	2/0	2/6	4/0	THE GOLDEN LEGEND ... ..	2/0	—	—
ATHALIAH ... ..	3/0	3/6	5/0	<b>HEINRICH HOFMANN.</b>			
BELSHAZZAR ... ..	3/0	3/6	5/0	CHAMPAGNERLIED (Male voices) ... ..	1/6	—	—
CHANDOS TE DEUM ... ..	1/0	1/6	2/6	CINDERELLA ... ..	2/6	—	—
CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0	MELUSINA ... ..	2/0	2/6	4/0
Or, singly:—				SONG OF THE NORNS (Female voices) ... ..	1/0	—	—
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—	<b>SIDNEY R. HOGG.</b>			
MY HEART IS INDITING ... ..	0/8	—	—	THE NORMAN BARON ... ..	1/6	—	—
THE KING SHALL REJOICE (Sol-FA, 0/3)	0/6	—	—	<b>JOSEPH HOLBROOKE.</b>			
THE WAYS OF ZION ... ..	1/0	—	—	BYRON (Poem) ... ..	1/6	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½)	0/3	—	—	<b>C. HOLLAND.</b>			
DEBORAH ... ..	2/0	2/6	4/0	AFTER THE SKIRMISH... ..	1/0	—	—
DETTINGEN TE DEUM ... ..	1/0	1/6	2/6	<b>T. S. HOLLAND.</b>			
DIXIT DOMINUS (from Psalm cx.) ... ..	1/0	—	—	KING GOLDEMAR (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—
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JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0	FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ... ..	0/8	1/2	—	QUOD IN ORBE (Latin and English) ... ..	0/4	—	—
Ditto New Edition, Edited by John E. West	2/0	—	—	SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
L'ALLEGRO (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0	THIRD MASS, IN D ... ..	1/0	1/6	2/6
NISI DOMINUS ... ..	1/0	—	—	<b>W. H. HUNT.</b>			
O COME, LET US SING UNTO THE LORD	1/0	—	—	STABAT MATER ... ..	1/0	1/6	—
(5th Chandos Anthem)				<b>G. F. HUNTLEY.</b>			
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6	PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	VICTORIA ... ..	2/0	—	—
O PRAISE THE LORD, YE ANGELS (Folio) ... ..	2/6	—	—	(Ditto, Sol-FA, 1/0)			
SAMSON (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	<b>H. H. HUSS.</b>			
Ditto (CHORUSES ONLY) ... ..	0/8	1/2	—	AVE MARIA (Female voices) ... ..	1/0	—	—
SAUL (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0	<b>F. ILIFFE.</b>			
SEMELE ... ..	3/0	3/6	5/0	SWEET ECHO ... ..	1/0	—	—
SOLOMON (CHORUSES ONLY, 1/6) ... ..	2/0	2/6	4/0	<b>JOHN W. IVIMEY.</b>			
SUSANNA ... ..	3/0	3/6	5/0	WITCH OF THE WOOD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
THEODORA ... ..	3/0	3/6	5/0	<b>W. JACKSON.</b>			
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THE MESSIAH, edited by E. Prout (Sol-FA, 1/0)	2/0	2/6	4/0				
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/6	2/0				
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<b>CHARLES HART-DAVIS.</b>							
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<b>BASIL HARWOOD.</b>							
AS BY THE STREAMS OF BABYLON ... ..	1/6	—	—				
INCLINA, DOMINE (86th Psalm) ... ..	3/0	—	—				
<b>J. W. G. HATHAWAY.</b>							
HOW SWEET THE MOONLIGHT SLEEPS ... ..	1/0	—	—				
A LEGEND OF BREGENZ ... ..	1/6	—	—				
<b>F. K. HATTERSLEY.</b>							
HOW THEY BROUGHT THE GOOD NEWS	1/6	—	—				
FROM GHENT TO AIX ... ..							
KING ROBERT OF SICILY ... ..	2/6	—	—				



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<b>D. JENKINS.</b>				Ditto (CHORUSES ONLY) ... ..			
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6	—	OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. JENSEN.</b>				SONGS IN A CORNFIELD (Female voices) ... ..			
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<b>W. JOHNSON.</b>				ST. JOHN THE BAPTIST ... ..			
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KING BULBOUS (Operetta) (Sol-FA, 0/8) ... ..	2/0	—	—	(Ditto, Choruses only, Sol-FA, 1, 0) ... ..	2/0	—	4/0
<b>WARWICK JORDAN.</b>				THE SOLDIER'S LEGACY (Operetta) ... ..			
BLOW YE THE TRUMPET IN ZION ... ..	1/0	—	—		6/0	—	—
<b>N. KILBURN.</b>				<b>A. C. MACKENZIE.</b>			
BY THE WATERS OF BABYLON ... ..	1/0	—	—	BETHLEHEM ... ..	5/0	6/0	7/6
THE LORD IS MY SHEPHERD (23rd Psalm) ... ..	0/8	—	—	Ditto. Act II., separately ... ..	2/8	—	—
THE SILVER STAR (Female voices) ... ..	1/6	—	—	JASON ... ..	2/6	3/0	4/0
<b>ALFRED KING.</b>				JUBILEE ODE ... ..			
THE EPIPHANY ... ..	3/0	—	—	THE BRIDE (Sol-FA, 0/8) ... ..	1/0	—	—
<b>OLIVER KING.</b>				THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ... ..			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—	THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE NAIADS (Female voices) ... ..	1/6	—	—	(Ditto, Choruses only, Sol-FA, 1/0) ... ..	—	—	—
THE ROMANCE OF THE ROSES ... ..	2/6	—	—	THE NEW COVENANT ... ..	1/6	—	—
THE SANDS O' DEB (Ballad) (Sol-FA, 0/2) ... ..	0/4	—	—	THE ROSE OF SHARON ... ..	5/0	6/0	7/6
THE THREE FISHERS (Ballad) (Sol-FA, 0, 3) ... ..	0/6	—	—	(Ditto, Sol-FA, 2/0) ... ..	—	—	—
<b>J. KINROSS.</b>				THE PROCESSION OF THE ARK (Choral Scene) ... ..			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ... ..	1/6	—	—	(Ditto, Sol-FA, 0/9) ... ..	1/6	—	—
<b>H. LAHEE.</b>				THE STORY OF SAYID ... ..			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ... ..	1/6	—	—	THE WITCH'S DAUGHTER ... ..	3/6	3/6	5/0
<b>G. F. LE JEUNE.</b>				VENI, CREATOR SPIRITUS ... ..			
COMMUNION SERVICE IN C ... ..	2/0	—	—		2/0	—	—
FIRST MASS IN C ... ..	2/0	—	—	<b>C. MACPHERSON.</b>			
<b>EDWIN H. LEMARE.</b>				BY THE WATERS OF BABYLON (137th Psalm) ... ..			
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—		2/0	—	—
COMMUNION SERVICE IN F ... ..	2/6	—	—	<b>L. MANCINELLI.</b>			
<b>LEONARDO LEO.</b>				ERO E LEANDRO (Opera) ... ..			
DIXIT DOMINUS ... ..	1/0	1/6	—		5/0	—	—
<b>F. LEONI.</b>				<b>F. W. MARKULL.</b>			
THE GATE OF LIFE (Sol-FA, 1/0) ... ..	2/0	—	—	ROLAND'S HORN (Male voices) ... ..	2/6	—	—
<b>H. LESLIE.</b>				<b>F. E. MARSHALL.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	PRINCE SPRITE (Female voices) ... ..	2/6	—	—
<b>F. LISZT.</b>				CHORAL DANCES from Ditto ... ..			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0		1/0	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	<b>GEORGE C. MARTIN.</b>			
<b>C. H. LLOYD.</b>				COMMUNION SERVICE, IN A ... ..			
A HYMN OF THANKSGIVING ... ..	2/0	—	—	Ditto IN C ... ..	1/0	—	—
ALCESTIS (Male voices) ... ..	1/6	—	—	FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ... ..	0/6	—	—
ANDROMEDA ... ..	3/0	3/6	5/0	<b>J. MASSENET.</b>			
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	MANON (Opera) ... ..			
HERO AND LEANDER ... ..	1/6	—	—		6/0	—	8/0
O GIVE THANKS UNTO THE LORD ... ..	1/0	—	—	<b>J. T. MASSER.</b>			
ROSSALL ... ..	2/0	—	—	HARVEST CANTATA ... ..			
SIR OGGIE AND THE LADIE ELSIE ... ..	1/6	—	—		1/0	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	1/6	—	—	<b>J. H. MAUNDER.</b>			
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ... ..			
THE SONG OF BALDER ... ..	1/0	—	—	OLIVET TO CALVARY ... ..	1/6	2/0	—
THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—	(Sol-FA, 0/9) ... ..	1/6	2/0	—
<b>CLEMENT LOCKNANE.</b>				SONG OF THANKSGIVING (Sol-FA, 0/9) ... ..			
THE ELFIN QUEEN (Female voices) ... ..	1/6	—	—		1/6	2/0	—
<b>HARVEY LÖHR.</b>				<b>T. R. MAYOR.</b>			
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ... ..	5/0	—	—	THE LOVE OF CHRIST ... ..			
<b>W. H. LONGHURST.</b>							
THE VILLAGE FAIR (Female Voices) ... ..	2/0	2/6	—	<b>J. H. MEE.</b>			
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				DELPHI, A LEGEND OF HELLAS (Male voices) ... ..			
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ... ..	2/0	—	—	HORATIUS (Male voices) ... ..	1/0	—	—
<b>C. EGERTON LOWE.</b>				MISSA SOLENNIS, IN B FLAT ... ..			
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ... ..	1/0	—	—		2/0	—	—
<b>HAMISH MACCUNN.</b>				<b>MENDELSSOHN.</b>			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..	4/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ... ..	1/0	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ... ..	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/6) ... ..	1/0	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ... ..	1/0	—	—
				NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
				WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—
				(Ditto, Sol-FA, 0/9) ... ..	—	—	—
				ATHALIE (Sol-FA, 0/8) ... ..	1/0	1/6	4/0
				AVE MARIA (Saviour of Sinners) (Double Choir) ... ..	1/0	—	—
				CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—
				ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0
				ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
				Ditto (CHORUSES ONLY) ... ..	1/0	1/6	—
				FESTGESANG (Hymn of Praise) (s.a.t.b.) (Sol-FA, 0/2) ... ..	1/0	—	—
				Ditto (Male voices) (t.t.b.b.) ... ..	1/0	—	—
				HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) ... ..	1/0	—	—
				Ditto ... ..	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ... ..	1/0	1/6	2/6
				Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... ..	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... ..	1/0	—	—
				LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—
				MAN IS MORTAL (8 voices) ... ..	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
				(Ditto, Sol-FA, 0/4) ... ..	—	—	—
				MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm) ... ..	0/6	—	—

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ŒDIPUS AT COLONOS (Male voices) ...	...	...	3/0	—	—	AGAMEMNON (Greek Play) ...	...	...	3/0	—	—			
ST. PAUL (Sol-FA, 1/0) ...	...	...	2/0	2/6	4/0	A SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...	...	...	2/0	—	—			
Ditto (CHORUSES ONLY) ...	...	...	1/0	1/6	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	...	...	1/0	—	—			
ST. PAUL, Pocket Edition ...	...	...	1/0	1/3	2/0	(Ditto, English and German Words, 2 mark 50)	...	...	—	—	—			
SING TO THE LORD (98th Psalm) ...	...	...	0/8	—	—	DE PROFUNDIS (130th Psalm) ...	...	...	2/0	—	—			
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	...	...	0/8	—	—	ETON ...	...	...	2/0	—	—			
SON AND STRANGER (Operetta) ...	...	...	4/0	—	—	INVOCATION TO MUSIC ...	...	...	2/6	—	—			
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ...	...	...	1/0	1/6	2/6	JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	...	...	2/6	—	—			
THREE MOTETS FOR FEMALE VOICES ...	...	...	1/0	—	—	JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	...	...	5/0	6/0	7/6			
(Ditto, Sol-FA, 0/13, 0/2, and 0/2 each.)	...	...	1/0	—	—	KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	...	...	5/6	6/0	7/6			
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	...	...	1/0	—	—	L'ALLEGRO (Sol-FA, 1/6) ...	...	...	2/0	—	—			
WHY RAGE FIERCELY THE HEATHEN (Sol-FA, 0/3)	...	...	0/6	—	—	MAGNIFICAT (Latin) ...	...	...	1/6	—	—			
R. D. METCALFE AND A. KENNEDY.						ODE TO MUSIC (Sol-FA, 0/6) ...						1/6	—	—
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	...	...	2/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	...	...	2/0	—	—			
MEYERBEER.						PROMETHEUS UNBOUND ...						3/0	—	—
NINETY-FIRST PSALM (Latin) ...	...	...	1/0	—	—	TE DEUM LAUDAMUS (Latin) ...	...	...	1/6	—	—			
Ditto (English) ...	...	...	1/0	—	—	THE GLORIES OF OUR BLOOD AND STATE ...	...	...	2/0	—	—			
A. MOFFAT.						THE LOTUS-EATERS (The Choric Song) ...						2/0	—	—
A CHRISTMAS DREAM (A Cantata for Children) ...	...	...	1/0	—	—	Ditto ...	...	...	2/6	—	—			
(Ditto, Sol-FA, 0/4)	...	...	1/0	—	—	THE LOVE THAT CASTETH OUT FEAR ...	...	...	2/0	—	—			
THE BEE QUEEN (Operetta) (Sol-FA, 0/6) ...	...	...	1/0	—	—	THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	...	...	2/0	2/6	—			
B. MOLIQUÉ.						THE SOUL'S RANSOM (A Psalm of the Poor) ...						2/0	—	—
ABRAHAM ...	...	...	3/0	3/6	5/0	THE VISION OF LIFE (Sol-FA, 1/0) ...	...	...	2/6	—	—			
J. A. MOONIE.						VOCES CLAMANTIUM (The voices of them that cry)						2/0	—	—
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	...	...	2/0	—	—	WAR AND PEACE (Ode) ...	...	...	3/0	—	—			
KILLIECRANKIE (Sol-FA, 0/8) ...	...	...	1/6	—	—	Ditto CHORUSES AND WORDS OF SOLOS ONLY, TONIC Sol-FA ...	...	...	1/6	—	—			
HAROLD MOORE.						B. PARSONS.						3/6	—	—
THE DARKEST HOUR (Sol-FA, 0/9) ...	...	...	1/6	2/0	—	T. M. PATTISON.								
MOZART.						ANCIENT MARINER (CHORUSES, 1/0) ...						2/6	—	—
COMMUNION SERVICE, IN B FLAT ...	...	...	1/6	—	—	LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	...	...	2/6	—	—			
FIRST MASS (Latin and English) ...	...	...	1/0	1/6	2/6	LONDON CRIES ...	...	...	2/0	—	—			
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	...	...	0/3	—	—	MAY DAY ...	...	...	1/0	—	—			
HAVE MERCY, O LORD ... Second Motet	...	...	0/3	—	—	THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	...	...	1/0	—	—			
KING THAMOS ...	...	...	1/0	1/6	—	A. L. PEACE.								
LITANIA DE VENERABILI ALTARIS (B?) ...	...	...	1/6	2/0	3/0	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...						2/6	—	—
LITANIA DE VENERABILI SACRAMENTO (B?) ...	...	...	1/6	2/0	3/0	PERGOLESI.								
O GOD, WHEN THOU APPEAREST. First Motet	...	...	0/3	—	—	STABAT MATER (Female voices) (Sol-FA, 0/8) ...						1/0	—	—
(Sol-FA, 0/2)	...	...	1/0	1/6	2/6	CIRO PINSUTI.								
REQUIEM MASS ...	...	...	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' OMBRA ...						1/0	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	...	...	1/0	1/6	2/6	PERCY PITT.								
SEVENTH MASS, IN B FLAT ...	...	...	1/0	—	—	HOHENLINDEN (Men's voices) ...						1/6	—	—
SPLENDETE TE, DEUS ... First Motet	...	...	0/3	—	—	JOHN POINTER.								
TWELFTH MASS (Latin) ...	...	...	1/0	1/6	2/6	THE SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6) ...						1/0	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	...	...	1/0	1/6	2/6	V. W. POPHAM.								
Ditto (CHORUSES ONLY) ...	...	...	0/8	—	—	EARLY SPRING ...						1/0	—	—
E. MUNDELLA.						J. B. POWELL.								
VICTORY OF SONG (Female voices) ...	...	...	1/0	—	—	PANGE LINGUA (Sing, my tongue) ...						1/6	—	—
JOHN NAYLOR.						A. H. D. PRENDERGAST.								
JEREMIAH ...	...	...	3/0	—	—	THE SECOND ADVENT ...						1/6	—	—
JOSEF NEŠVERA.						F. W. PRIEST.								
DE PROFUNDIS ...	...	...	2/6	—	—	THE CENTURION'S SERVANT ...						0/8	—	—
E. A. NUNN.						C. E. PRITCHARD.								
MASS, IN C ...	...	...	2/0	—	—	KUNACEPA ...						4/0	—	—
E. CUTHBERT NUNN.						E. PROUT.								
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	...	...	2/0	—	—	DAMON AND PHINTIAS (Male voices) ...						2/6	—	—
A. O'LEARY.						FREEDOM ...						1/0	—	—
MASS OF ST. JOHN ...	...	...	1/3	—	—	HEREWARD ...						4/0	—	—
REV. SIR FREDK. OUSELEY.						QUEEN AIMÉE (Female voices) ...						1/6	—	—
THE MARTYRDOM OF ST. POLYCARP ...	...	...	2/6	—	—	THE HUNDREDTH PSALM (Sol-FA, 0/4) ...						1/0	—	—
R. P. PAINE.						THE RED CROSS KNIGHT (Sol-FA, 2/0) ...						4/0	4/6	6/0
THE LORD REIGNETH (93rd Psalm) ...	...	...	1/0	—	—	PURCELL.								
PALESTRINA.						DIDO AND ÆNEAS ...						2/6	—	—
COMMUNION SERVICE (Missa Papæ Marcelli) ...	...	...	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-FA, 0/8) ...						2/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	...	...	2/6	—	—	TE DEUM AND JUBILATE, IN D ...						1/0	—	—
MISSA ASSUMPTA EST MARIA ...	...	...	2/6	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...						1/0	—	—
MISSA BREVIS ...	...	...	2/6	—	—	Ditto (Latin arrangement by R. K. Terry) ...						2/0	—	—
MISSA "O ADMIRABILE COMMERCIMUM" ...	...	...	2/6	—	—	KING ARTHUR ...						1/0	—	—
MISSA PAPÆ MARCELLI ...	...	...	2/0	—	—	THE MASQUE IN "DIOCLESIAN" ...						2/0	—	—
STABAT MATER ...	...	...	1/6	—	—	LADY RAMSAY.								
H. W. PARKER.						G. RATHBONE.								
A WANDERER'S PSALM ...	...	...	2/6	—	—	ORPHEUS (Power of Music) (Female voices) ...						1/6	—	—
HORA NOVISSIMA ...	...	...	3/6	4/0	—	(Ditto, Sol-FA, 0/6)						1/0	—	—
LEGEND OF ST CHRISTOPHER ...	...	...	5/0	—	—	VOGELWEID THE MINNESINGER (Operetta) ...						1/0	—	—
THE KOBOLDS ...	...	...	1/0	—	—	(Ditto, Sol-FA, 0/6)						1/0	—	—
						F. J. READ.								
						THE SONG OF HANNAH ...						1/0	—	—

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<b>J. F. H. READ.</b>				
BARTIMEUS ...	1/6	—	—	—
CARACTACUS ...	2/6	—	—	—
HAROLD ...	4/0	—	6/0	—
IN THE FOREST (Male voices)	1/0	—	—	—
PSYCHE (CHORUSES ONLY, 2/0)	5/0	—	7/0	—
THE CONSECRATION OF THE BANNER	1/6	—	—	—
THE DEATH OF YOUNG ROMILLY	1/6	—	—	—
THE HESPERUS (Sol-FA, 0/9)	1/6	—	—	—
<b>DOUGLAS REDMAN.</b>				
COR UNUM VIA UNA (Female voices)	1/6	—	—	—
<b>C. T. REYNOLDS.</b>				
CHILDHOOD OF SAMUEL (Sol-FA, 1/0)	2/0	—	—	—
<b>ARTHUR RICHARDS.</b>				
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6)	1/6	—	—	—
WAXWORK CARNIVAL (Operetta) Sol-FA, 0/8)	2/0	—	—	—
<b>J. V. ROBERTS</b>				
JONAH ...	2/0	—	—	—
THE PASSION ...	1/6	2/0	—	—
<b>R. WALKER ROBSON.</b>				
CHRISTUS TRIUMPHATOR ...	3/6	—	—	—
<b>W. S. ROCKSTRO.</b>				
THE GOOD SHEPHERD ...	2/6	—	—	—
<b>J. L. ROECKEL.</b>				
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9)	2/0	—	—	—
THE HOURS (Operetta) (Sol-FA, 0/9)	2/0	—	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/9)	2/0	—	—	—
<b>EDMUND ROGERS.</b>				
THE FOREST FLOWER (Female voices)	1/6	—	—	—
<b>ROLAND ROGERS.</b>				
FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—	—
PRAYER AND PRAISE (Obligato)	4/0	—	—	—
<b>F. ROLLASON.</b>				
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—	—
<b>ROMBERG.</b>				
TE DEUM ...	1/0	—	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—	—
THE LAY OF THE BELL (Sol-FA, 0/8)	1/0	1/6	2/6	—
THE TRANSIENT AND THE ETERNAL	1/0	—	—	—
(Ditto, Sol-FA, 0/4)				
<b>ROSSINI.</b>				
MOSES IN EGYPT ...	6/0	6/6	7/6	—
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6	—
*Ditto (CHORUSES ONLY)...	0/8	1/0	—	—
<b>CHARLES B. RUTENBER.</b>				
DIVINE LOVE ...	2/6	—	—	—
<b>ED. SACHS.</b>				
KING-CUPS ...	1/0	—	—	—
WATER LILIES ...	1/0	—	—	—
<b>C. SAINTON-DOLBY.</b>				
THE SHEPHERD (Female voices)	2/6	—	—	—
<b>CAMILLE SAINT-SAËNS.</b>				
THE ANGELS DECLARE—CÆLI ENARRANT	1/6	—	—	—
(Chorus and Solo) ...				
<b>W. H. SANGSTER.</b>				
THE SHEPHERD ...	1/0	—	—	—
<b>FRANK J. SAWYER.</b>				
THE SOUL'S FORGIVENESS ...	1/0	—	—	—
THE STAR IN THE EAST ...	2/6	—	—	—
<b>C. SCHAFER.</b>				
OUR BEAUTIFUL WORLD (Operetta)	2/6	—	—	—
<b>H. W. SCHARTAU.</b>				
CHRISTMAS HOLIDAYS (Female voices)	0/6	—	—	—
<b>SCHUBERT.</b>				
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	—
Ditto, IN B FLAT ...	2/0	—	3/6	—
Ditto, IN C ...	2/0	—	3/6	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	—
Ditto, IN F ...	2/0	—	3/6	—
Ditto, IN G ...	2/0	—	3/6	—
MASS, IN A FLAT ...	2/0	1/6	2/6	—
Do., IN B FLAT ...	1/0	1/6	2/6	—
Do., IN C ...	1/0	1/6	2/6	—
Do., IN E FLAT ...	2/0	2/6	4/0	—
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	—
Do., IN G ...	1/0	1/6	2/6	—
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	—
(Ditto, Welsh Words, Sol-FA, 0/6)				
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	—
(Male voices) (Sol-FA, 0/6)				

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<b>SCHUMANN.</b>				
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	—
FAUST ...	3/0	3/6	5/0	—
MANFRED ...	1/0	—	—	—
MIGNON'S REQUIEM ...	1/0	—	—	—
NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—	—
PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0	—
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6	—
REQUIEM ...	2/0	—	—	—
THE KING'S SON ...	1/0	—	—	—
THE LUCK OF EDENHALL (Male voices)	1/6	—	—	—
THE MINSTREL'S CURSE ...	1/6	—	—	—
SONG OF THE NIGHT ...	0/9	—	—	—
<b>H. SCHÜTZ.</b>				
THE PASSION OF OUR LORD ...	1/0	—	—	—
<b>BERTRAM LUARD-SELBY.</b>				
"HELENA IN TROAS" ...	3/6	—	—	—
SUMMER BY THE SEA (Female) (Sol-FA 0/6)	1/6	—	—	—
THE DYING SWAN ...	1/0	—	—	—
WAITS OF BREMEN (Children) (Sol-FA, 0/6)	1/6	—	—	—
<b>H. R. SHELLEY.</b>				
VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—	—
<b>E. SILAS.</b>				
COMMUNION SERVICE, IN C ...	1/6	—	—	—
JOASH ...	4/0	—	—	—
MASS, IN C ...	1/0	—	—	—
<b>R. SLOMAN.</b>				
CONSTANTIA ...	2/6	—	—	—
SUPPLICATION AND PRAISE ...	2/6	—	—	—
<b>HENRY SMART.</b>				
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	—
(Ditto, Sol-FA, 1/0)				
SING TO THE LORD ...	1/0	—	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6)	2/0	2/6	4/0	—
<b>J. M. SMETON.</b>				
ARIADNE (Sol-FA, 0/9)	2/0	—	—	—
CONNLA ...	2/6	—	—	—
KING ARTHUR (Sol-FA, 1/0)	2/6	—	—	—
<b>ALICE MARY SMITH.</b>				
ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
ODE TO THE PASSIONS ...	2/0	—	—	—
THE RED KING (Men's voices)...	1/0	—	—	—
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	—
(Ditto, Sol-FA, 0/8)				
<b>E. M. SMYTH.</b>				
MASS, IN D ...	2/6	—	—	—
<b>A. SOMERVELL.</b>				
ELEGY ...	1/6	—	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/9)	2/0	—	—	—
MASS, IN C MINOR ...	2/6	—	—	—
ODE TO THE SEA (Sol-FA, 1/0)	2/0	—	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/9)	2/0	—	—	—
THE CHARGE OF THE LIGHT BRIGADE	0/9	—	—	—
(Ditto, Sol-FA, 0/4)				
THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8)	2/0	—	—	—
THE FORSAKEN MERMAN (Sol-FA, 0/8)	1/6	—	—	—
THE POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—	—
THE SEVEN LAST WORDS ...	1/0	—	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—	—
<b>R. SOMERVILLE.</b>				
THE PRENTICE PILLAR (Opera)	2/0	—	—	—
<b>W. H. SPEER.</b>				
THE JACKDAW OF RHEIMS ...	2/0	—	—	—
<b>SPOHR.</b>				
CALVARY ...	2/6	3/0	4/0	—
FALL OF BABYLON ...	3/0	3/6	5/0	—
FROM THE DEEP I CALLED ...	0/8	—	—	—
GOD IS MY SHEPHERD ...	0/8	—	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—	—
HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—	—
HYMN TO ST. CECILIA ...	1/0	—	—	—
JEHOVAH, LORD OF HOSTS ...	0/4	—	—	—
LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6	—
Ditto (CHORUSES ONLY)	0/8	1/0	—	—
MASS (for 5 solo voices and double choir)	2/0	—	—	—
THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6	—
<b>JOHN STAINER.</b>				
ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0	—
THE CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—	—
THE DAUGHTER OF JAIKUS (Sol-FA, 0/9)	1/6	2/0	—	—

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