



3 9087 01137976 7

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

BEETHOVEN.

THE PRAISE OF MUSIC

TWO SHILLINGS.

LONDON · NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

PRODUCED AT THE LEEDS FESTIVAL, 1886.

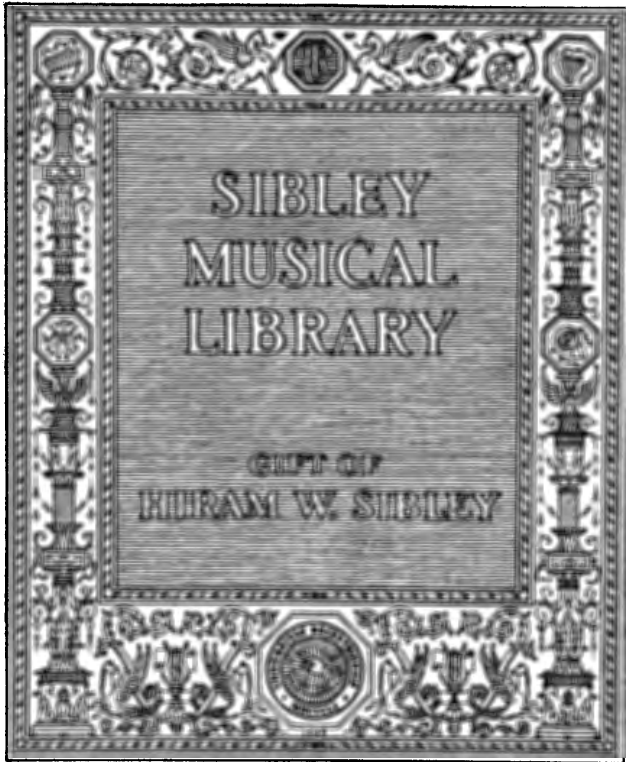
# SAINT LUDMILA

## AN ORATORIO

WRITTEN BY

A

Vocal Score,  
 ”  
 ”  
 Vocal Parts  
 Book of words



	s.	d.
....	5	0
....	6	0
....	7	6
....	8	0
....	1	0

“ St. Ludm  
the audience an  
siastic applause  
left it the hero

, as between  
icited enthu-  
g his place,

. . . he g  
desire in a disp

achieves his

### DAILY NEWS.

The applause at the end was as great as that showered down when the first part concluded; and after acknowledging the plaudits Dvorák had again to return, led on this time by Sir Arthur Sullivan. Clearly, then, no work could have had a more flattering verdict passed upon it at a first hearing.

### LEEDS MERCURY.

During the course of the work, Mr. Dvorák was several times fain to acknowledge the applause of the audience, but at the close he was congratulated with extraordinary vehemence, and called back to be cheered again. The people liked “Ludmila.”

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

---

# THE GOLDEN LEGEND

ADAPTED FROM THE POEM OF

LONGFELLOW

BY

JOSEPH BENNETT

AND SET TO MUSIC BY

ARTHUR SULLIVAN.

---

						s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	3	6
"          "    paper boards	....	....	....	....	....	4	0
"          "    cloth, gilt	....	....	....	....	....	5	0
"          Small 4to, Sol-fa	....	....	....	....	....	2	0
Vocal Parts	....	....	....	....	....	4	0
String Parts	....	....	....	....	....	22	0
Wind Parts	....	....	....	....	.... (In the Press)		
Full Score	....	....	....	....	.... (In the Press)		
Book of words, with Analytical Notes by Joseph Bennett	....	....	....	....	....	1	0

---

## THE TIMES.

"The Golden Legend" roused genuine enthusiasm. It is pleasant for the critic to be for once in full accord with the *vox populi*.

---

## DAILY TELEGRAPH.

A greater, more legitimate, and more undoubted triumph than that of the new Cantata has not been achieved within my experience.

---

## STANDARD.

In speaking of the music which Sir Arthur Sullivan has added to Mr. Bennett's admirable libretto, I have nothing but praise—and praise the most emphatic—to offer. From first to last the hand of the master is apparent; and the united musical forces, instrumental and vocal, have been turned to a proper account.

---

## ATHENÆUM.

Not one of his earlier Cantatas can compare with "The Golden Legend" in abstract beauty or even in finish of workmanship. This is high praise, but we bestow it without the slightest hesitation.

---

LONDON & NEW YORK: NOVELLO, EWER AND CO.



NOVELLO'S ORIGINAL OCTAVO EDITION.

---

# THE PRAISE OF MUSIC

CANTATA

FOR

FOUR PRINCIPAL VOICES, WITH CHORUS

COMPOSED BY

LUDWIG VAN BEETHOVEN,  
Op. 136.

---

THE ENGLISH VERSION ADAPTED BY  
THOMAS OLIPHANT.

---

*Ent. Sta. Hall.*

*Price 1s. 6d.*

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

---

*Full Score, 17s. ; Orchestral Parts, 19s.*





ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy



praise, . . . to thy praise.

praise, . . . to thy praise.

praise, . . . to thy praise.

praise, . . . to thy praise.

*ff* *sf* *fp*

A

*sfp* *sfp*

Hail! pre-cious gift of Heaven, hail! pre-cious gift of Heaven, to

A

*fp* *fp*

*sfp*

Hail! pre-cious

*sfp* *sfp*

Hail! pre-cious gift of Heaven, hail! pre-cious gift of Heaven, to

soothe the toils of life, to soothe the toils of life be-stow-ed: hail!

*fp* *fp* *fp*

Hail! hail! pre-cious  
 gift of Heaven, hail! pre-cious gift of Heaven, Hail! pre-cious gift, hail!  
 soothe the toils of life be-stow-ed, Hail!  
 Hail! pre-cious gift, pre-cious gift of Heaven, to

gift of Heaven, hail! pre-cious gift of Heaven, to soothe the toils of  
 pre-cious gift of Heaven, to soothe the toils of life, to soothe the toils of  
 pre-cious gift of Heaven, to soothe the toils of life, to soothe the toils of  
 soothe the toils of life, to soothe the toils, the toils of life be-

life be-stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the  
 life be-stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the  
 life be-stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the  
 -stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the



peace.

peace.

peace.

peace.

*p dolce.*

*cres.*

*f*

Na - tions en - rap - tured

Na - tions en rap-tured own thy sway, Hearts and voi-ces join - ing, In

*f*

own thy . . sway, Hearts and voi-ces join - ing, In cho - rus com - bi - ning,

cho - rus com - bi - ning, All to thee glad ho - mage pay,

Na - tions en - rap - tured own thy . . sway,

*f*

*f*  
 All to thee glad ho - mage pay : hearts and voi - ces join - ing, in  
 All to thee glad ho - mage pay : hearts and voi - ces join - ing, in  
 Na - tions en - rap - tured own thy sway ; hearts and voi - ces join - ing, in  
 Hearts and voi - ces join - ing, In cho - rus com bi - ning, hearts and voi - ces join - ing, in

*sf*  
 cho - rus com - bi - ning, all to thee glad ho - mage pay.  
 cho - rus com - bi - ning, all to thee glad ho - mage pay.  
 cho - rus com - bi - ning, all to thee glad ho - mage pay.  
 cho - rus com - bi - ning, all to thee glad ho - mage pay.

Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,  
 Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,  
 Praise and thanks, praise, thanks, praise and thanks, praise and  
 Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,

thanks! Deign to hear our joy-ful greet-ing, Be thou

thanks! Deign to hear our joy-ful greet-ing, Be thou

thanks! Deign to hear our joy-ful greet-ing, Be thou

thanks! Deign to hear our joy-ful greet-ing, Be thou

*p dolce.*

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

*cres. f*

*cres. f*

*cres. f*

*cres. f*

*cres. f*

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee, praise and

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee, praise and

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee, praise and

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee,

*sf p*

*sf p*

*sf p*

*sf*

*sf*

thanks,  
 thanks, praise and thanks!  
 thanks, praise and thanks!  
 Na - tions en - rap - tured  
 Na - tions en - rap - tured own thy sway, hearts and  
 Na - tions en - rap - tured own thy sway, hearts and voi - ces join - ing, in  
 Na - tions en - rap - tured own thy sway, hearts and voi - ces join - ing, in  
 own thy sway, hearts and voi - ces join - ing, in cho - - rus com -  
 voi - ces join - ing, in cho - rus com - bi - ning, in cho - - rus com -  
 cho - - rus, in cho - rus com - bi - ning, in cho - - rus com -  
 cho - rus com - bi - ning, all to thee glad ho - mage pay,  
 bi - - ning, all, all to thee glad ho - mage pay,  
 bi - - ning, all, all to thee glad ho - mage pay, Praise . .  
 bi - - ning, all, all to thee glad ho - mage pay, Praise . .

Praise and thanks, praise and thanks, thanks,  
 Praise and thanks, praise and thanks, praise and  
 and thanks, . . . praise and thanks, thanks, praise and thanks,  
 . . . and thanks, . . . praise and thanks, thanks, praise and thanks,  
 thanks, praise and thanks, thanks, praise.  
 thanks, praise and thanks, thanks, praise.  
 praise and thanks, praise and thanks, thanks.  
 praise and thanks, thanks, thanks.  
 Deign to hear our joy - ful greet - ing, Be thou wel - come to our  
 Deign to hear our joy - ful greet - ing, Be thou wel - come to our



*cres.*  
Deign to hear our joy - ful greet - ing, Be thou wel - come to our  
*cres.*  
Deign to hear our joy - ful greet - ing, Be thou wel - come to our  
*cres.*  
meet - ing, deign to hear our joy - ful greet - ing, Be thou wel - come to our  
meet

*f* meet - ing, be wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -  
*f* meet - ing, be wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -  
*f* meet - ing, be wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -  
*f* - - ing, be thou wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -

*sf* - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,  
*sf* - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,  
*sf* - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,  
*sf* - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

*Andante.*

*Andante.*  
*Cello Solo.*  
*p dolce.*

*BASS SOLO.*

O deign to guide my trembling hand,

that with un - skil - ful rudeness sweeps the

*Recit.*  
*fp* *rall.*

*A tempo maestoso, ma un poco mosso.*

lyre : per - vade my wea - ry

*A tempo maestoso, ma un poco mosso.* *Maestoso, ma meno mosso.*

*cres.*

soul, that in this jar-ring, in-har-mon-ious world hath need of

peace. O soothe her with thy sweet-est

measures, and while in heaven-ly me-lo-dy en-wrapt, may she her won-ted calm re-

- cov-er, O waft me gent-ly down thy stream, to the wide

o-cean of har-monious rap-ture. *Allegro vivace.*

No. 3. AIR.—“SWEET MUSIC, GENTLY THRO’ MY SENSES STEAL.”

*Andante sostenuto.* TENOR SOLO.

*Andante sostenuto.* Sweet Mu - sic, gent - ly through my sen - ses

steal, O'er my sad heart the balm of com - fort shed, the

balm . . of com - fort shed, the balm of com - fort shed:— A

*Più mosso.* heart too long un - used, a heart too long un-used thy power to

*Più mosso.* feel, A heart, a heart a - like to joy and sor - row

CHORUS.—“AWAKE THEE.”

SOPRANO.

*Allegro.*

ALTO.

TENOR.

BASS.

dead. A - wake thee, A - wake thee,

*Allegro.*

*f sf sf sf sf sf*

A - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

- wake thee, a - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

a wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

a - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

*sf sf ff sf sf sf*

mea - sure flow from the fount-ain of Har - mo - ny, sweet plea - sure, sweet

mea - sure flow from the fount-ain of Har - mo - ny, mirth and sweet plea - sure, Joys without

mea - sure flow from the fount-ain of Har - mo - ny, sweet plea - sure, sweet

mea - sure flow from the fount-ain of Har - mo - ny, mirth and sweet plea - sure, Joys without

*sf sf sf sf sf sf*

*Ped.* \*

*sf* plea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with  
*sf* mea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with  
*sf* plea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with  
*sf* mea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*Ped.* \*

grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish  
 grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish  
 grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish  
 grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

care, what so well as me - lo - - dy, O what so well,  
 care, what so well as me - lo - - dy, O what so well,  
 care, what so well as me - lo - - dy, O what so well,  
 care, what so well as me - lo - - dy, O what so well,

*Sva.*

*sf*

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

- dy? Awake thee, a - wake . . . thee!

- dy? A - wake thee, a - wake thee, a - wake . . . thee!

- dy? Awake thee, a - wake thee, a - wake . . . thee!

- dy? Awake thee, a - wake thee, a - wake . . . thee!

*Sva.....*

*Sva.....*

*Ped.* \*

*Sva.....*

*sf*



*Allegro.* *tr*

PIANO.

*pp*

The piano introduction consists of two staves. The right hand features a melodic line with trills and a long note, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamics are 'pp'.

1st SOPRANO. SOLO.

Whence art thou, Power of Mu-sic? Say, in what

*tr* *tr* *f*

The first vocal line begins with the lyrics 'Whence art thou, Power of Mu-sic? Say, in what'. The piano accompaniment continues with the same eighth-note pattern, now marked 'f'. Trills are indicated above the vocal line.

numbers shall I praise thee?

*tr* *tr* *pp*

The second vocal line continues with the lyrics 'numbers shall I praise thee?'. The piano accompaniment remains consistent, marked 'pp'. Trills are indicated above the vocal line.

Art thou a li-quad drop of that ætherial sea in which the

*tr* *tr* *fp*

The third vocal line begins with the lyrics 'Art thou a li-quad drop of that ætherial sea in which the'. The piano accompaniment continues, marked 'fp'. Trills are indicated above the vocal line.

u - ni - verse doth circ - ling roll? Art thou a drop

*tr* *pp*

The fourth vocal line concludes with the lyrics 'u - ni - verse doth circ - ling roll? Art thou a drop'. The piano accompaniment continues, marked 'pp'. Trills are indicated above the vocal line.

from out the fount-ain of love di-vine, and power e - -

*Allegro ma non troppo.* *A Maestoso, alla marcia.*

- ter-nal, of power e - ter-nal!

See how the stream in - creas - ing swells, it swells in - to a

flood, it swells in - to a flood, And to the way - worn

trav' - ler yields a soul - re - vi - ving draught, to cheer him on his wear - y pil - grim -

*colla voce.* *cres. a tempo.*

*Allegro molto.*

age.

*Allegro molto.*

*f* *ff*

*sf*

**B** *Maestoso, alla marcia.*

*Maestoso, alla marcia.*

*sf sf sf sf ff*

He quaffs the spark-ling tide, and feels, . . . throughout his frame he

*sf p p*

*Allegro molto.*

feels fresh strength, fresh strength, and new - born vig - our.

*Allegro molto.*

*f ff*

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

RECIT. *a tempo.* *Allegro molto.*

Be grateful, O thou mortal man; accept the boon with thankful heart.

*fp* *cres.* *ff* *Allegro molto.*

Third system of musical notation, including a vocal line and piano accompaniment.

RECIT.

On Mu - sic's

*fp*

Fourth system of musical notation, including a vocal line and piano accompaniment.

*a tempo, poco maestoso.* *Adagio.*

stream thy soul, upborne a - bove the a - zure sky, shall bathe in floods of

*cres.* *f* *p* *colla voce.*

Fifth system of musical notation, including a vocal line and piano accompaniment.

heaven-ly rap - ture.

*Allegro molto.*

*ff*

Now swells my bo - som,—

*Recit.*

*sf sf sf*

throbs my beat-ing pulse;— I feel new in - spi - ra - tion;— let me raise . . . the song in

*poco Adagio.*

*f p*

praise of Mus-ic.

*Allegro molto.*

*ff sf*

*Allegro ma non troppo.*

Violin Solo. *Allegro ma non troppo.*

This system shows the beginning of the piece. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The bottom staff is a bass clef with a key signature of two flats and a common time signature. The violin solo begins with a melodic line in the treble clef.

1st SOPRANO. SOLO. **C**

Join with

This system continues the violin solo in the middle staff. The 1st Soprano solo begins in the top staff with the lyrics "Join with". The bottom staff provides harmonic support.

me in praise of Mu - sic ; To her

CHORUS. SOPRANO. *p*

Praise to Mu - sic, praise and thanks,

ALTO. *p*

Praise to Mu - sic, praise and thanks,

TENOR. *p*

Praise to Mu - sic, praise and thanks,

BASS. *p*

Praise to Mu - sic, praise and thanks,

This system contains the vocal entries for the chorus. The lyrics are: "me in praise of Mu - sic ; To her". The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Praise to Mu - sic, praise and thanks,". The piano accompaniment in the grand staff continues with triplets and a *p* dynamic.

glo - ry raise we the song ;

To her glo - ry raise we the song, raise we the

To her glo - ry raise we the song, raise we the

To her glo - ry raise we the song, raise we the

To her glo - ry raise we the song, raise we the

Join with me in praise of Mu - sic ;

song, raise we the song. Praise to

song, raise we the song. Praise to

song, raise we the song. Praise to

song, raise we the song. Praise to

song, raise we the song. Praise to

sf fp cres. p.





- mands, and all . . . o - bey her; Migh-ty Kings glad hom-age

pay her; In sweetest con - cord all u - nit - ing, firm - ly bound, firm - ly

bound . . by friend-ship's tie. Love with

mu - tual love . . re - quit - ing, Sing we in praise of har - mo -

- ny, . . . love with mu - tual love . . re -

qui - ting, sing we in praise of har -

mo - ny, Glo - ry and

praise to her be - long, to .. her be - long, to her be -

long.

**CHORUS.**

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

O, what

*p*

joy be - yond be - liev - ing, plea - sure giv - ing and re - ceiv - ing, joy . .

*mf* *f* *p* *f*

. . . be - yond be - liev - ing, plea - sure giv - ing, plea - sure giv - ing and re -

*p* *p*

- ceiv - ing, All the

*f* *p*

charms in life that be, all the

*fp* *f* *p* *Sva*

charms in life . . . that be, heavenly Mu - sic, flow from thee, flow from thee.

*Sva...*

*f p 3 cresc. f > f p*

thee.

CHORUS.

Praise and thanks to her be -

Praise and thanks to her be - long, Let e cho loud the joy - ful

*f*

- long, let e - cho loud the joy - ful note prolong, praise and

note prolong, praise and thanks to her be - long, praise and thanks

Praise and

Praise and thanks to . . her be - long, Let e - cho

*sf sfz*

thanks to her be-long, praise and  
 praise and thanks to her be-  
 thanks to her be-long, let e-cho loud the joy-ful  
 loud the joy-ful note pro-long, the joy-ful note pro-long, praise..

thanks to... her be-long, let e-cho  
 long, let e-cho loud the  
 note pro-long, let e-cho loud, let e-cho loud, let e-cho loud the  
 to... mu-sic, praise and thanks, and

loud the joy-ful note pro-long,  
 note pro-long, praise and...  
 note pro-long, let e-cho loud the joy-ful note pro-long,  
 thanks, let e-cho loud the joy-ful note pro-long, let e-cho

let e - cho loud the note pro-long, praise and  
 thanks to . . her be - long, praise . . . and thanks to  
 the joy - ful note pro-long, loud the note pro - long, praise and thanks to her be -

long, let e - cho loud the joy - ful note prolong, the joy - ful  
 thanks to . . her be - long, praise and  
 her be - long, let e - cho  
 praise and thanks to . . her be - long, praise and  
 - long, let e - cho loud the joy - ful note prolong, the joy - ful

thanks to . . her be - long, let e - cho loud the note pro -  
 loud the note pro-long, praise and thanks to her be -  
 thanks, let e - cho loud, e - cho loud, e - cho loud the note pro -  
 note pro-long, let e - cho loud, let e - cho loud the note pro -

- long, let e - cho loud the note pro-long, let e - cho loud the  
 - long, let e - cho loud the note pro-long, let e - cho loud the  
 - long, let e - cho loud, e - cho loud the  
 - long, let e - cho loud the note pro-long, let e - cho loud the

*ff*

note pro - long, praise and thanks to her be - long,  
 note pro - long, praise and thanks to her be - long,  
 note pro - long, praise and thanks to her be - long,  
 note pro - long, praise and thanks to her be - long,

let e - cho loud the note pro - long, let e - - cho, let  
 let e - cho loud the note pro - long, let e - - cho, let  
 let e - cho loud the note pro - long, let e - - cho, let  
 let e - cho loud the note pro - long, let e - - cho, let

*sf*

e - - cho the note pro-long.  
 e - - cho the note pro-long.  
 e - - cho the note pro-long.  
 e - - cho the note pro-long.

*Vl. Solo.*

*sf* *ff* *f* *p*

H *SOPRANO SOLO.*  
O what

joy be-yond be - liev - ing, Plea - sure giv - ing and re -  
 joy be-yond be - liev - ing, Plea - sure giv - ing and re -

*pp*



- ceiv - ing, All the charms in life that be, Heaven - ly

Mu - sic, flow from thee, flow from thee,

all the charms in life that be, Heavenly Mu - sic,

flow

from thee, all flow from thee, flow from thee, Heaven-ly . .

mu - sic, flow from thee. *J* Let e - cho loud the

**CHORUS.**

Praise and thanks to thee be - long,

Praise and thanks to thee be - long,

Praise and thanks to thee be - long,

Praise and thanks to thee be - long,

*fp* *sf*

note prolong, let e - cho, let e - cho, let

*cres.*

let e - cho loud . . the note pro-long, let e - cho, let

*cres.*

let e - cho loud . . the note pro long, let e - cho, let

*cres.*

let e - cho loud . . the note pro-long, let e - cho

*cres.*

let e - cho loud . . the note pro-long, let e - cho, let

*cres.*

e - cho, let e - - - cho loud, e - cho  
 e - cho the note pro-long, praise to Mu - sic, praise and  
 e - cho the note pro-long, praise to Mu - sic, praise and  
 loud the note pro-long, praise . . to Mu - sic, praise and  
 e - cho the note pro-long, praise . . to Mu - sic, praise and

loud the note pro - long, let e - - - cho the  
 thanks, praise and thanks, praise . . and thanks, praise and  
 thanks, praise and thanks, praise . . and thanks, praise and  
 thanks, praise and thanks, praise . . and thanks, praise and  
 thanks, praise and thanks, praise . . and thanks, praise and

joy - - - - - ful note pro - long.

thanks, praise and thanks, thanks, thanks !

thanks, praise and thanks, thanks, thanks !

thanks, praise and thanks, thanks, thanks !

thanks, praise and thanks, thanks, thanks !

*Vln. Solo.*

*ff*

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with a long note on 'joy' and a melodic line for 'ful note pro - long.'. The next four staves are vocal lines for different parts, each with the lyrics 'thanks, praise and thanks, thanks, thanks !'. The bottom two staves are piano accompaniment. The right hand features a 'Vln. Solo.' section with a five-fingered scale-like passage. The left hand has a rhythmic accompaniment marked *ff*.

*dim.*

*p*

Detailed description: This system contains the next five staves of music. The top four staves are vocal lines, all of which are empty (indicated by a horizontal line with a dash), suggesting the vocalists are silent during this section. The bottom two staves are piano accompaniment. The right hand continues the melodic line from the previous system, marked *dim.* and featuring a five-fingered passage. The left hand provides harmonic support, marked *p*.

K

praise and thanks to her be - long.

praise and thanks to her be - long.

praise and thanks to her be - long.

praise and thanks to her be - long.

*f* *rit*

To her glo - ry raise we the

To her glo - ry raise we the

To her glo - ry raise we the

To her glo - ry raise we the

To her glo - ry raise we the

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*cadenza* *tr tr* *tr*

ar - dan - do.

*cres.*

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

*ff* *sf*

*ff* *sf*

*ff* *sf*

*ff* *sf*

*ff* *sf*

2nd SOPRANO.

O come to me, thou balm of ev-'ry woe, when dark mis-for - tune

Andante. RECIT.

clouds . . the sun-shine bright of my once hap - py, hap - py days : when grief sits

Andante.

fp Recit.

a tempo.

hea-vy on my soul, and all in vain I seek re - pose. O come to me, great

a tempo. fp cres.

RECIT.

God - dess ! Not with loud and mirth-ful strain, but

fp Recit. cres.

*a tempo.*

with a soft and dy - ing fall, . . . . to suit the ear of mel - an -

*a tempo.*

*ff*

*Presto.*

cho-ly.

*Presto.*

*f* *ff*

*Adagio.*

*Adagio.*

*pp*

She ap-proach-eth, God- dess,

speak, Al - rea - dy through my soul I feel, I feel soft peace descending.

*f*

*pp*

CAVATINA.—“NEVER MORE SHALL SORROW GRIEVE ME.”

2nd SOPRANO.

The musical score is written for a 2nd Soprano and piano. It consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with a 'cres.' (crescendo) or 'p' (piano) dynamic marking. The vocal line is a simple melody with lyrics underneath. The score includes various performance instructions such as 'pp', 'cres.', 'p', 'sf', 'Ped.', and 'sempre legato'.

Ne - er more shall sor - row grieve me, In the so - li -

- ta - ry hour, Mu - sic will from care re - lieve me

With a gen - tle, sooth - ing power, will re - lieve, Mu - sic will re -

- lieve me with a gen - tle, sooth - ing power,

with a gen - tle, with a gen - tle, sooth - - ing power. Sing,



sing in sweet - est mea - sure, sing, O sing, and soothe, and soothe my

*cres.* *f* *p* *colla voce.*

soul . . in plea - sure.

*cres.* *f*

**A** CHORUS.  
SOPRANO.

Nev - er-more let sor - row grieve thee, In thy so - li -

ALTO.  
Nev - er-more let sor - row grieve thee, In thy so - li -

TENOR.  
Nev - er-more let sor - row grieve thee, In thy so - li -

BASS.  
Nev - er-more let sor - row grieve thee, In thy so - li -

*f* *sf* *sf* *sf* *sf* *sf*

- ta - ry hour, Mu - sic will from care re - lieve thee

- ta - ry hour, Mu - sic will from care re - lieve thee

- ta - ry hour, Mu - sic will from care re - lieve thee

- ta - ry hour, Mu - sic will from care re - lieve thee

With a gen - tle, with a gen - tle, sooth - ing power, Mu - sic will re -

With a gen - tle, with a gen - tle, sooth - ing power, will re -

With a gen - tle, with a gen - tle, sooth - ing power, Mu - sic will re -

With a gen - tle, with a gen - tle, sooth - ing power, Mu - sic will re -

- lieve thee with a gen - tle, sooth - - ing power,

- lieve thee with a gen - tle, sooth - - ing power,

- lieve thee with a gen - tle, sooth - - ing power,

- lieve thee with a gen - tle, sooth - - ing power,

with a gen - tle, sooth - - ing, sooth - - ing power, Sing,

with a gen - tle, sooth - ing, sooth - ing power, Sing,

with a gen - tle, sooth - - ing, sooth - - ing power, Sing,

with a gen - tle, sooth - - ing, sooth - ing power, Sing,

sing in sweet-est mea-sure, sing, sing, and soothe the soul to  
 sing in sweet-est mea-sure, sing, sing, and soothe the soul to  
 sing in sweet-est mea-sure, sing, sing, and soothe the soul to  
 sing in sweet-est mea-sure, sing, sing, and soothe the soul to

plea-sure, sing, and soothe the soul to plea-sure.  
 plea-sure, sing, and soothe the soul to plea-sure.  
 plea-sure, sing, and soothe the soul to plea-sure.  
 plea-sure, sing, and soothe the soul to plea-sure.

plea-sure, sing, and soothe the soul to plea-sure.

*Allegro.* 2nd SOPRANO.

Ye

tune - ful breth - ren of th' har - mon - ious choir,

O let not Mu - sic be your on - ly theme ; But in your song u - ni - ted be the

praise of love and friend - ship.

*Vivace.*

*colla voce.* *fp*

1st SOPRANO.

Migh - ty love, thou ru - ler of the world, be with us ; Come with thy sweet

*pp colla voce.* *sfp*

sis - - ter Friend-ship; hand in hand be ev - er join - ed.

2nd SOPRANO. Bass.

Hail to love, to love and friendship, hail to love, to love and friend-ship,

*cres.*

TENOR.

hail to love, to love and friend-ship, Once a - gain, sweet Mu-sic, aid us.

*f* *ff*

*Allegretto.*

*p* *p dolce.* *cres.*

1st SOPRANO.

For ev - ermore u - ni - ted be

*p*

love and friend - ship true, .. Life's dear - est trea - sure, Foun - tain of

plea - sure ev - er - last - ing, of pleasure ev - er - last - ing, ev - er

new. A TENOR. Let

him that is not mov - ed, Sweet Love, to own thy sway, ..

Or hath not friend - ship prov - ed, or hath not friendship prov - ed, Be

deaf, be deaf un-to my lay.

*p*

1st SOPRANO.  
No part hath he in the tune - ful throng, in the tune - ful

TENOR.  
No part hath he in the tune - ful throng, in the tune - ful

*cres.* *f*

throng, the tune - ful throng; Com-rade un - wor-thy to

throng, the tune - ful throng; Com-rade un - wor-thy to join in the

*f* *p* *cres.* *p*

join, un- wor - thy to join in the song, to join . . in the song.

song, . . to join in the song, to join in the song.

*f* *p* *cres.* *f*

*sf* *p*

C Bass.

Who - so with them com -

*p* *cres.* *p* *fp*

- bi - ning soft har - mo - ny doth blend, Fair

*sfp*

la - dy, I tell to thee, that man will ev - er be a tru - er

*cres.*

lov - er, and more faith - ful friend.

*f* *p* *f*



D

2nd SOPRANO.

Then ev - er be u -

ni - ted, sweet love and friendship true, sweet love and friendship true ;

Be love with love re - qui - ted, be friend - ship ev - er new ;

be love with love re - qui - ted, be friend - - - ship ev - er

new, friend - ship ev - er new, be love with love re -

- qui - ted, re - qui - - - ted ; friend - ship ev - er new.

*f* *p* *cres.* *f* *f*

E 2nd SOPRANO.

So shall our hap - py life re - sem - ble,

TENOR.

BASS. That life of

So shall our hap - py life re - sem - ble,

E

*p* *p*

Where an - gels ev - er bright as - sem - ble,

bliss . . . a - bove,

Where an - gels ev - er bright as - sem - ble,

*p* *cres.* *p* *p*

TENOR.

To sing, to sing of joy and love,

*fp*

Where an - gels, an - gels ev - er bright, ev - er bright as - sem - ble.

BASS.

Where an - gels, an - gels ev - er bright, ev - er bright as - sem - ble.

*dolce.*

Where an - gels, an - gels ev - er bright as - sem - - ble, To sing of joy and

F 1st SOPRANO.

Where an - gels, an - gels ev - er bright as - sem - - ble, To sing of joy and

2nd SOPRANO.

*F sf*

love, of joy, where an - - gels ev - er

love, of joy, where an - - gels ev - er

TENOR.

To sing and love, .

BASS.

To sing and love, .

bright, where an-gels ev - er bright as - sem-ble,

bright, where an-gels ev - er bright as - sem-ble,

where an-gels bright, where an-gels ev - er bright as -

where an-gels bright, where an-gels ev - er bright as -

to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

- sem-ble, to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

- sem-ble, to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

sing . . . of joy and love. And ev - er more our

sing . . . of joy and love.

sing . . . of joy and love.

sing of love.

*cres.* *p*

*Ped.* \*

song shall be, shall be, . . . and ev-er-more our song shall

And ev-er-more our song, our song shall

And ev-er-more our song, our song shall

And ev-er-more our song shall

be, and ev-er-more our song shall be of friend-ship, of

be, . . . our song shall be of friend-ship, of

be, . . . and ev-er-more our song, our song shall be . . . of friend-ship,

be, . . . and ev-er-more our song shall be of

love, and har-mo-ny, . . .

love, and har-mo-ny, . . .

love, and har-mo-ny, . . .

love, and har-mo-ny, . . .

*cres.* *f* *ff*

and ev-er-more our song, our song shall be, shall be of

and ev-er-more our song, our song shall be, shall be of

and ev-er-more our song, our song . . shall be,

and ev-er-more our song shall be,

friend - - ship, love, and har-mo-ny.

friend - - ship, love, and har-mo-ny.

ev - er-more of friendship, love, and har-mo-ny.

ev - er-more of friendship, love, and har-mo-ny.

*p* *cres.* *f* *sf* *sf* *sf* *sf* *sf*

*p* *f* *p* *dim.* *pp*

*Poco Allegro.*

*p dolce.*

## CHORUS OF FEMALE VOICES. 1st &amp; 2nd SOPRANOS.

*p dolce.*

Then sing we in cho - rus, Our voi - ces u -

- ni - ting, Sweet hope shines be - fore us, Life's path gai - ly light - ing,

All hail to Ce - ci - lia, The theme of our lays, To

her be up - lift - ed The an - them of praise.

CHORUS OF CHILDREN.  
A SOPRANO.

When seek - ing re - lief From sor - row and sad - ness, Thou turn - est our

ALTO.

When seek - ing re - lief From sor - row and sad - ness, Thou turn - est our

A

*p sempre stac.*

grief To plea - sure and glad - ness ; When dis - cords di -

grief To plea - sure and glad - ness ; When dis - cords di -

- vide us Thy soft power can guide us, Thou bid - dest them cease In friend - ship and peace.

- vide us Thy soft power can guide us, Thou bid - dest them cease In friend - ship and peace.



B TENORS. *f*

Thou cheer - est the sol - dier 'mid dan - ger sur -

BASSES. *f*

Thou cheer - est the sol - dier 'mid dan - ger sur -

- round - ing, Thou cheer - est the war - horse im - pa - tient - ly bound - ing,

- round - ing, Thou cheer - est the war - horse im - pa - tient - ly bound - ing,

The trum - pet to them breathes a note of de -

The trum - pet to them breathes a note of de -

- light, See, they pant for the sig - nal to join in the fight, in the

- light, See, they pant for the sig - nal to join in the fight, in the

CHORUS OF FEMALE VOICES.  
1st & 2nd SOPRANOS.

CHORUS OF CHILDREN.  
SOPRANO.

Sweet hope shines be -  
 our voi - ces u - ni - ting,  
 our voi - ces u - ni - ting,  
 voi - ces u - ni - ting,  
 voi - ces u - ni - ting,

*p* *stac.* *p* *cres.*

- fore us, Life's path gai - ly light - ing, then sing we in cho - rus, our  
 then sing we in cho - rus, our  
 then sing we in cho - rus, our  
 then sing we in cho - rus, our  
 then sing we in cho - rus, our  
 then sing we in cho - rus, our

*f*

voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly  
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly  
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly  
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly  
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly

light - ing, To thee, great Ce -  
 light - ing, To thee, great Ce -  
 light - ing, To thee, great Ce -  
 light - ing, To thee, great Ce -  
 light - ing, To thee, great Ce -

*sf*

- ci - lia, the theme of our lays, To thee be up - lift - ed the

- ci - lia, the theme of our lays, To thee be up - lift - ed the

- ci - lia, the theme of our lays, To thee be up - lift - ed the

- ci - lia, the theme of our lays, To thee be up - lift - ed the

*sf sf sf sf*

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

*sf tr sf*

- ci - lia, the theme of our lays, to thee be up - lift - ed the  
 - ci - lia, the theme of our lays, to thee be up - lift - ed the  
 - ci - lia, the theme of our lays, to thee be up - lift - ed the  
 - ci - lia, the theme of our lays, to thee be up - lift - ed the  
 - ci - lia, the theme of our lays, to thee be up - lift - ed the

*Adagio.*

an - them of praise. All hail, all hail!  
 an - them of praise. All hail, all hail!  
 an - them of praise. All hail, all hail!  
 an - them of praise. All hail, all hail!  
 an - them of praise. All hail, all hail!

*Adagio.*

All hail, all hail!  
 All hail, all hail!

FINALE.—“HAIL, CECILIA.”

*Presto.*  
E SOPRANO.

ALTO.

TENOR.

*f* BASS.  
Hail, Ce-ci - lia, hail, Ce-ci - lia, praise and thanks, praise and thanks,  
E *Presto.*

*ff*

Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,  
praise and thanks, Hail! hail! thou Queen of heaven - ly

*sf*

Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,  
praise and thanks, Hail! hail! thou Queen of heaven - ly  
song, thou Queen of heaven - ly song,

*sf*

*f*  
Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,  
*sf*  
praise and thanks, Hail! hail! thou Queen of heaven - ly  
song, thou Queen of heaven - ly song,

*sf*  
praise and thanks, Hail! hail! thou Queen, thou Queen of  
song, thou Queen of heavenly song,  
*sf*  
Hail! hail! thou  
Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,  
*f*

heaven - ly song. Hail! Ce - ci - lia, hail! Ce - ci - lia,  
Hail! Ce - ci - lia, hail! Ce - ci - lia, praise and thanks, praise and thanks,  
Queen of heaven - ly song,  
praise and thanks, praise and thanks, Hail! hail! thou



praise and thanks, praise and thanks, praise and thanks, praise . . and thanks,  
praise and thanks, praise and thanks, praise and thanks, praise and  
Hail! Ce - ci - lia, hail! Ce - ci - lia, praise and thanks, praise and thanks,  
Queen of heaven - ly song, praise . . and thanks,

Hail! . . . hail! . . .  
thanks, Hail! . . . hail! . . .  
Hail! . . . hail! . . .  
Hail! . . . hail! . . .

hail! . . . thou Queen . . . of  
hail! . . . thou Queen . . . of  
hail! . . . thou Queen . . . of  
hail! . . . thou Queen . . . of

heaven - ly song. Praise and

heaven - ly song. Praise and thanks to thee be - long, to thee be -

heaven - ly song. Praise and thanks to thee be -

heaven - ly song. Hail! thou Queen of

thanks to thee be - long, praise and

- long, praise and thanks, praise and thanks to thee be -

- long, to thee be - long, Hail! thou Queen, thou

heaven - ly song, praise and thanks to thee be - long, to thee be -

thanks to thee be - long, praise and thanks, praise and thanks to thee be -

- long, praise and thanks, Hail! thou Queen, thou

Queen of heaven - ly song, praise . . . and thanks to thee be - long,

- long, praise and thanks, praise and thanks, praise and thanks to thee be -

The musical score consists of three systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Grand Staff). The lyrics are written below the vocal staves. The piano part features a prominent bass line with frequent triplets and dynamic markings such as *sf* (sforzando). The overall mood is reverent and celebratory.

- long, praise and thanks. Hail! . . . hail! . . .  
 Queen of heaven-ly song. Hail! . . . hail! . . .  
 thanks to thee be - long. Hail! . . . hail! . . .  
 - long, praise and thanks. Hail! . . . hail! . . .

all hail! thou Queen . . . of  
 all hail! thou Queen . . . of  
 all hail! thou Queen . . . of  
 all hail! thou Queen . . . of

heaven - - ly song, Hail!  
 heaven - - ly song, praise and thanks to thee be - long, praise and  
 heaven - - ly song, praise and thanks to thee be - long, praise and  
 heaven - - ly song, Hail!

hail ! Hail !  
 thanks to thee be - long. Hail !  
 thanks to thee be - long. Hail ! hail !  
 Hail ! hail ! thou Queen, thou

thou Queen of heaven - ly song,  
 thou Queen of heaven - ly song,  
 thou Queen of heaven - ly song,  
 Queen of heaven - ly song,

Hail ! Ce - ci - lia, praise and thanks, Hail ! Ce -  
 praise and thanks, Hail ! Ce -  
 Hail ! Ce - ci - lia, praise and thanks, praise and thanks to thee be - long,  
 Hail ! Ce - ci - lia, praise and thanks, praise and thanks to thee be - long,

*ff* *sf* *sf* *f* *p* *f* *p* *p* *p* *f* *fp* *fp*

- ci - lia, praise and thanks, praise and thanks to thee be - long, Hail! . . .  
 - ci - lia, praise and thanks, praise and thanks to thee be - long,  
 Hail! Ce - ci - lia, praise and thanks, Hail!  
 Hail! . . . thou Queen,  
 Hail! . . . thou Queen,  
 hail! . . . hail!  
 Hail! thou Queen, hail!  
 thou Queen of heaven - ly  
 thou Queen of heaven - ly  
 thou Queen of heaven - ly  
 thou Queen of heaven - ly

*sempre p*  
*p*  
*sf*  
*f*  
*Sva*  
*f*

song, all hail! thou Queen of heaven - ly song, all

song, all hail! thou Queen of heaven - ly song, all

song, all hail! thou Queen of heaven - ly song, all

song, all hail! thou Queen of heaven - ly song, all

*sf*

*sf* hail! thou Queen of heaven - ly song.

*sf* hail! thou Queen of heaven - ly song.

*sf* hail! thou Queen of heaven - ly song.

*sf* hail! thou Queen of heaven - ly song.

*sf*

*f*

# BEETHOVEN'S SONATAS

(NEW AND COMPLETE EDITION.)

EDITED AND FINGERED BY

AGNES ZIMMERMANN.

In One Volume, Folio size, handsomely bound in cloth, gilt edges,  
PRICE ONE GUINEA.

Octavo Edition, paper cover, 5s.; cloth gilt, 7s. 6d.

OR SINGLY:—

No.	s.	d.	No.	s.	d.
1. F minor, Op. 2, No. 1 ... ..	4	0	19. G minor, Op. 49, No. 1... ..	3	0
2. A major, Op. 2, No. 2 ... ..	5	0	20. G major, Op. 49, No. 2... ..	3	0
3. C major, Op. 2, No. 3 ... ..	5	0	21. C major, Op. 53 ... ..	6	0
4. E♭ major, Op. 7 ... ..	5	0	22. F major, Op. 54 ... ..	4	0
5. C minor, Op. 10, No. 1... ..	4	0	23. F minor, Op. 57 ... ..	6	0
6. F major, Op. 10, No. 2... ..	4	0	24. F♯ major, Op. 78 ... ..	3	0
7. D major, Op. 10, No. 3... ..	4	0	25. G major, Op. 79 ... ..	3	0
8. C minor, Op. 13 (Pathétique) ... ..	5	0	26. E♭ major, Op. 81A... ..	5	0
9. E major, Op. 14, No. 1... ..	4	0	27. E minor, Op. 90 ... ..	5	0
10. G major, Op. 14, No. 2... ..	4	0	28. A major, Op. 101 ... ..	5	0
11. B♭ major, Op. 22 ... ..	6	0	29. B♭ major, Op. 106 (Hammerclavier) 10	0	
12. A♭ major, Op. 26 ... ..	5	0	30. E major, Op. 109 ... ..	5	0
13. E♭ major, Op. 27, No. 1 (Quasi Fantasia) ... ..	4	0	31. A♭ major, Op. 110... ..	5	0
14. C♯ minor, Op. 27, No. 2 (Quasi Fantasia) ... ..	4	0	32. C minor, Op. 111 ... ..	5	0
15. D major, Op. 28 ... ..	6	0	33. E♭ major... ..	3	0
16. G major, Op. 31, No. 1... ..	5	0	34. F minor ... ..	2	6
17. D minor, Op. 31, No. 2... ..	5	0	35. D major ... ..	3	0
18. E♭ major, Op. 31, No. 3 ... ..	5	0	36. C major ... ..	2	0
			37. G major ... ..	1	6
			38. F major ... ..	2	0

*The Separate Sonatas sold at Half-price.*

# MOZART'S SONATAS

(NEW AND COMPLETE EDITION.)

EDITED AND FINGERED BY

AGNES ZIMMERMANN.

In One Volume, Folio size, handsomely bound in cloth, gilt edges,  
PRICE EIGHTEEN SHILLINGS.

Octavo Edition, paper cover, 3s.; cloth gilt, 5s.

OR SINGLY:—

No.	s.	d.	No.	s.	d.
1. C major ... ..	4	0	12. F major ... ..	5	0
2. F major ... ..	4	0	13. B♭ major ... ..	5	0
3. B♭ major ... ..	4	0	14. C minor (Fantasia) ... ..	3	0
4. E♭ major ... ..	3	0	14A. C minor (Sonata) ... ..	5	0
5. G major ... ..	4	0	15. F major ... ..	6	0
6. D major ... ..	6	0	16. C major ... ..	4	0
7. C major ... ..	5	0	17. F major ... ..	4	0
8. A minor ... ..	5	0	18. B♭ major ... ..	5	0
9. D major ... ..	5	0	19. D major ... ..	5	0
10. C major ... ..	4	0	20. B♭ major ... ..	5	0
11. A major ... ..	4	0			

*The Separate Sonatas sold at Half-price.*

PRODUCED AT THE LEEDS FESTIVAL, 1886.

---

# THE REVENGE

SET TO THE POEM OF

ALFRED, LORD TENNYSON

BY

C. VILLIERS STANFORD.

---

							s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	....	1	6
String Parts	....	....	....	....	....	....	5	0
Wind Parts	....	....	....	....	....	.... ( <i>In the Press</i> )		
Full Score	....	....	....	....	....	.... ( <i>In the Press</i> )		

---

## THE TIMES.

If "The Revenge" does not become widely popular among choral societies it will be to the loss of those societies.

---

## DAILY CHRONICLE.

A work for which there is a widespread popularity in store.

---

## DAILY NEWS.

In a word, Mr. Stanford has written a vivid, powerful, patriotic, and masterly work of its class, which has commenced what must prove a long career of popularity.

---

## THE GLOBE.

The work is full of beauties from beginning to end, and will greatly enhance the reputation of the composer, who directed this performance, and at its conclusion was twice called for, and greeted with enthusiastic and fully merited cheers.

---

## ATHENÆUM.

That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt.

---

## YORKSHIRE POST.

We think it may safely be predicted that this choral ballad will become a favourite study with provincial musical societies.

---

LONDON & NEW YORK: NOVELLO, EWER AND CO.



PRODUCED AT THE LEEDS FESTIVAL, 1886.

# THE STORY OF SAYID

A DRAMATIC CANTATA

THE LIBRETTO WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 34.)

---

							s.	d.
Vocal Score, Octavo, paper cover	...	....	....	....	....	....	3	0
"    "    paper boards	....	....	....	....	....	....	3	6
"    "    cloth, gilt	....	....	....	....	....	....	4	6
Vocal Parts	....	....	....	....	....	....	4	0
String Parts	....	....	....	....	....	....	18	0
Wind Parts	....	....	....	....	....	( <i>In the Press</i> )		
Full Score	....	....	....	....	....	( <i>In the Press</i> )		
Book of words, with Analytical Notes by Joseph Bennett	....	....	....	....	....	....	1	0

---

#### DAILY TELEGRAPH.

In point of dramatic force and suggestiveness few examples of modern art are ever than "The Story of Sayid."

#### STANDARD.

"The Story of Sayid" takes immediate rank as an art work of the very highest class.

#### MORNING POST.

The duet for the tenor and soprano, "Noble maiden," as sung by the above-named artists (Madame Albani and Mr. Barton McGuckin), is one of the gems of a work which is set with many jewels.

#### ATHENÆUM.

As *Sayid* does not return, the Princess, who has offered herself as his hostage, has to prepare for death, and this gives occasion for a solemn march, which is one of the best things of its kind we have met with for some time. It is no easy matter to write an original march, joyous or funereal; but Mr. Mackenzie has succeeded in the task, and he has scored it in a masterly way.

#### THE GLOBE.

"The Story of Sayid" not merely adds to the already high reputation of its composer, but does honour to native art.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

---

# THE REVENGE

SET TO THE POEM OF

ALFRED, LORD TENNYSON

BY

C. VILLIERS STANFORD.

---

Vocal Score, Octavo, paper cover	....	....	....	....	....	s.	d.
String Parts	....	....	....	....	....	1	6
Wind Parts	....	....	....	....	....	5	0
Full Score	....	....	....	....	....	<i>(In the Press)</i>	

---

## THE TIMES.

If "The Revenge" does not become widely popular among choral societies it will be to the loss of those societies.

---

## DAILY CHRONICLE.

A work for which there is a widespread popularity in store.

---

## DAILY NEWS.

In a word, Mr. Stanford has written a vivid, powerful, patriotic, and masterly work of its class, which has commenced what must prove a long career of popularity.

---

## THE GLOBE.

The work is full of beauties from beginning to end, and will greatly enhance the reputation of the composer, who directed this performance, and at its conclusion was twice called for, and greeted with enthusiastic and fully merited cheers.

---

## ATHENÆUM.

That the work will be immensely popular with choral societies and the public there cannot be a shadow of a doubt.

---

## YORKSHIRE POST.

We think it may safely be predicted that this choral ballad will become a favourite study with provincial musical societies.

---

LONDON & NEW YORK: NOVELLO, EWER AND CO.

# ORATORIOS, CANTATAS, MASSES

UNIVERSITY OF ROCHESTER LIBRARIES

PRICE



1.

8136

3 9087 01137976 7

MOZART.

THOMAS ANDERTON.  
THE NORMAN BARON.  
THE WRECK OF THE HESPERUS.

E. ASPA.  
THE GIPSIES.

ASTORGER  
STABAT MATER.

BACK  
GOD SO LOVED THE  
GOD GOETH UP WITH  
GOD'S TIME IS THE  
MY SPIRIT WAS IN  
O LIGHT EVERLAST  
BIDE WITH US.  
A STRONGHOLD SU  
MAGNIFICAT.  
THOU GUIDE OF IS  
JESU, PRICELESS T  
WHEN WILL GOD RE

J. BARN  
REBEKAH.

BEETHOVEN  
THE CHORAL FANT  
ENGEDI.  
MOUNT OF OLIVES.  
MASS, IN C.  
\* MASS, IN C.  
RUINS OF ATHENS.

SIR W. STERNDA  
EXHIBITION ODE, I

J. BRAH  
A SONG OF DESTIN

J. F. BR  
\* ROCK OF AGES.

E. BUNN  
OUT OF THE DEEP

CARISS  
JEPHTHAH.

CHERUB  
\* REQUIEM MASS, I  
THIRD MASS, IN A  
FOURTH MASS, IN C

SIR M. C  
THE DREAM.

NIELS W. GADE.  
ZION.  
SPRING'S MESSAGE. 8d.  
CHRISTMAS EVE.  
THE ERL-KING'S DAUGHTER.

GLUCK.  
ORPHEUS.

HERMANN GOETZ.  
BY THE WATERS OF BABYLON.  
NENIA.

CH. GOUNOD.  
DE PROFUNDIS (130TH PSALM).  
DITTO (OUT OF DARKNESS).  
MESSE SOLENNELLE (LATIN WORDS).  
THE SEVEN WORDS OF OUR  
SAVIOUR ON THE CROSS.  
DAUGHTERS OF JERUSALEM.  
\* GALLIA.

J. O. GRIMM.  
THE SOUL'S ASPIRATION.

CHANDOS TE DEUM.  
ODE ON ST. CECILIA'S DAY.  
THE WAYS OF ZION.  
MESSIAH (POCKET EDITION).  
ISRAEL IN EGYPT (P...

KING THAMOS.  
\* FIRST MASS.  
SEVENTH MASS.  
TWELFTH MASS.  
\* TWELFTH MASS.  
QUIEM MASS.  
QUIEM MASS.

R. P. PAINÉ.  
IS THE LORD.  
C. H. H. PARRY.  
FROM THE CONTENTION OF  
AND ULYSSES.

PERGOLESI.  
T MATER (FEMALE VOICES).  
E. PROUT.

PURCELL.  
MUM AND JUBILATE, IN D.  
ROMBERG.  
AY OF THE BELL.  
TRANSIENT AND THE ETERNAL.

ROSSINI.  
AT MATER.  
SCHUBERT.  
OF MIRIAM.  
IN A FLAT.  
IN B FLAT.  
IN C.  
IN F.  
IN G.

SCHUMANN.  
ILGRIMAGE OF THE ROSE.  
ING'S SON.  
N'S REQUIEM.  
T HYMN, "IN LOWLY GUISE."  
ED.  
EAR'S SONG.  
E. SILAS.

ALICE MARY SMITH.  
ONG OF THE LITTLE BALTUNG  
(FEMALE VOICES).  
O THE NORTH-EAST WIND.  
ED KING (MEN'S VOICES).

SPOHR.  
LAST JUDGMENT.  
THOU ART GREAT.

THE CHRISTIAN'S PRAYER.  
HYMN TO ST. CECILIA.  
E. C. SUCH.  
GOD IS OUR REFUGE (PSALM 46).  
A. SULLIVAN.  
EXHIBITION ODE.  
FESTIVAL TE DEUM.

A. GORING THOMAS.  
THE SUN WORSHIPPERS.  
E. H. THORNE.  
BE MERCIFUL UNTO ME.  
VAN BREE.  
ST. CECILIA'S DAY.

C. M. VON WEBER.  
PRECIOSA.  
\* MASS, IN G.  
\* MASS, IN E FLAT.  
JUBILEE CANTATA.

S. WESLEY.  
DIXIT DOMINUS.  
S. S. WESLEY.  
O LORD, THOU ART MY GOD.

THE BRIDE.  
MENDELSSOHN.  
LORELEY.  
HYMN OF PRAISE.  
AS THE HART PANTS.  
COME, LET US SING.  
WHEN ISRAEL OUT OF EGYPT CAME.  
NOT UNTO US.  
LORD, HOW LONG.  
HEAR MY PRAYER.  
THE FIRST WALPURGIS NIGHT.  
MIDSUMMER NIGHT'S DREAM.  
MAN IS MORTAL.  
FESTGESANG (HYMNS OF PRAISE).  
FESTGESANG (MALE VOICES).  
CHRISTUS.  
TO THE SONS OF ART.  
\* AVE MARIA (SAVIOUR OF SINNERS).  
\* THREE MOTETS (FEMALE VOICES).

MEYERBEER.  
91ST PSALM (LATIN WORDS).  
91ST PSALM (ENGLISH WORDS).

The Works marked \* have Latin and English Words.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

---

# SAINT LUDMILA

AN ORATORIO

WRITTEN BY

JAROSLAV VRCHLICKÝ

THE MUSIC COMPOSED BY

## ANTONÍN DVOŘÁK.

(Op. 71.)

---

						s.	d.
Vocal Score, Octavo, paper cover	....	....	....	....	....	5	0
"          "    paper boards	....	....	....	....	....	6	0
"          "    cloth, gilt	....	....	....	....	....	7	6
Vocal Parts	....	....	....	....	....	8	0
Book of words, with Analytical Notes by Joseph Bennett	....	....	....	....	....	1	0

---

### DAILY TELEGRAPH.

"St. Ludmila" became a popular favourite immediately. It was a case, as between the audience and the music, of love at first sight. Number after number elicited enthusiastic applause, and the composer-conductor, received with cheers on taking his place, left it the hero of a triumph.

---

### STANDARD.

... he gathers himself up for a mighty effort to wind up with, and achieves his desire in a display of the utmost grandeur.

---

### DAILY NEWS.

The applause at the end was as great as that showered down when the first part concluded; and after acknowledging the plaudits Dvorák had again to return, led on this time by Sir Arthur Sullivan. Clearly, then, no work could have had a more flattering verdict passed upon it at a first hearing.

---

### LEEDS MERCURY.

During the course of the work, Mr. Dvorák was several times fain to acknowledge the applause of the audience, but at the close he was congratulated with extraordinary vehemence, and called back to be cheered again. The people liked "Ludmila."

---

LONDON & NEW YORK: NOVELLO, EWER AND CO.