

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

H. R. SHELLEY.

VEVILLA REGIS

TWO SHILLINGS & SIXPENCE.

LONDON NOVELLO, EWER & CO.

BACH

MOZART
BEETHOVEN
HAYDN

SPORR
MENDELSSOHN
WEBER

PERFORMED AT THE NORWICH MUSICAL FESTIVAL, 1893.

THE WATER LILY

A ROMANTIC LEGEND

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Vocal Score, 8vo, paper cover, 2s. 6d.; String Parts, 18s. 6d.; Full Score and Wind Parts, MS.

THE TIMES.

Its constantly varied treatment is nearly always happy, and a series of brilliant musical pictures is submitted to the hearer, who may well feel almost overpowered by their number and quick succession.

DAILY TELEGRAPH.

The earlier and more supernatural scenes are treated with a wealth and delicacy of imagination for which we might look in vain elsewhere, whilst, amid the human interest of the final section, and especially at that impressive moment when the knights advance in order to touch the unconscious Princess, he shows that he can be strong as a composer of dramatic music.

STANDARD.

Produced under such favourable circumstances, the "Water Lily" has every chance of finding its way in due course into all the principal musical centres in the country.

DAILY NEWS.

Mr. Cowen's orchestration is of infinitely more important and finished a character than in "Sleeping Beauty," and the new Cantata contains some of his happiest melodic inspirations.

MORNING POST.

There can be no question but that the composer has availed himself of his opportunities, and the "Water Lily" is undoubtedly entitled to rank high in the list of his compositions. . . . We do not think that his gifts have ever been exemplified to a greater extent than in the present Cantata.

ATHENÆUM.

"The Water Lily" is not only the most ambitious, but, on the whole, the most successful of Mr. Cowen's works of similar calibre. . . . In brief, "The Water Lily" is a remarkably clever and effective work, and well worthy the attention of our best choral societies, from whom alone it could receive justice.

DISPATCH.

"The Water Lily" should certainly command attention wherever its merits, which are very great, can find proper attention.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

VEXILLA REGIS

(THE ROYAL BANNERS FORWARD GO)

SACRED CANTATA

FOR SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

THE LATIN WORDS FROM

“THE SEVEN GREAT HYMNS”

WITH AN ENGLISH TRANSLATION BY THE REV. J. M. NEALE, D.D.

THE MUSIC COMPOSED BY

HARRY ROWE SHELLEY.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

Copyright, 1893, by *Novello, Ewer and Co.*

*The right of Public Representation and Performance is reserved.
The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use
hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.*

LONDON :
NOVELLO, EWER AND CO.,
PRINTERS.

VEXILLA REGIS.

No. 1.

CHORUS.—"THE ROYAL BANNERS FORWARD GO."

Allegro maestoso (alla breve).

PIANO.

p *poco a poco cres.*

SOPRANO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

The Roy - al Ban - ners
Vex - il - la Re - gie

The Roy - al Ban - ners
Vex - il - la Re - gie

The Roy - al Ban - ners
Vex - il - la Re - gie

The Roy - al Ban - ners
Vex - il - la Re - gie

for-ward go, . . . The Cross shines forth in . . . mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis . . . pro-de-unt, . . . vex-

for-ward go, . . . The Cross shines forth in mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis pro-de-unt, . . . vex-

for-ward go, . . . The Cross shines forth in mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis pro-de-unt, . . . vex-

for-ward go, . . . The Cross shines forth in mys-tic glow; . . . The
 pro-de-unt, . . . vex-il-la Re-gis pro-de-unt, . . . vex-

Roy-al Ban-ners for-ward go, . . . The . . .
 - il-la Re-gis pro-de-unt, . . . vex-

Roy-al Ban-ners for-ward go, for-ward go, The . . .
 - il-la Re-gis pro-de-unt, pro-de-unt, vex-

Roy-al Ban-ners for-ward go, for-ward go, The
 - il-la Re-gis pro-de-unt, pro-de-unt, vex-

Roy-al Ban-ners for-ward go, for-ward go, The
 - il-la Re-gis pro-de-unt, pro-de-unt, vex-

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - cis mys - te . . .

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - cis mys - te . . .

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - cis mys - te . . .

The Cross shines forth . . . in mys - tic glow, . . .
ful - get cru - cis mys - te . . .

. . . the Cross shines forth in mys - tic, mys - tic glow; . . . The
- - ri - um, ful - get cru - cis mys - te - ri - um, . . . Vex -

. . . the Cross shines forth in mys - tic, mys - tic glow; . . . The
- - ri - um, ful - get cru - cis mys - te - ri - um, . . . Vex -

. . . the Cross shines forth in mys - tic, mys - tic glow; . . . The
- - ri - um, ful - get cru - cis mys - te - ri - um, . . . Vex -

. . . the Cross shines forth in mys - tic, mys - tic glow; . . . The
- - ri - um, ful - get cru - cis, mys - te - ri - um, . . . Vex -

Roy - al Ban - ners for - ward go. . . The . . .
 il - la Re - gis pro - de - unt, vez - -

Roy - al Ban - ners for - ward go, for - ward go, The
 il - la Re - gis pro - de - unt, pro - de - unt, vez - -

Roy - al Ban - ners for - ward go, for - ward go, The
 il - la Re - gis pro - de - unt, pro - de - unt, vez - -

Roy - al Ban - ners for - ward go, . . for - ward go, The
 il - la Re - gis pro - de - unt, pro - de - unt, vez - -

Cross shines in mys - tic glow;
 il . la . . . pro - de - unt:

Cross shines in mys - tic glow;
 il - la . . . pro - de - unt:

Cross shines in mys - tic glow;
 il - la . . . pro - de - unt:

Cross shines in mys - tic glow;
 il . la . . . pro - de - unt:

a tempo, poco più lento.

Where He in Flesh, . . our . . flesh Who made, .
 Quo car - ne car - nis con - di - tor, . . .

Where He in Flesh, . . our flesh Who made, . .
 Quo car - ne car - nis con - di - tor, . . .

Where He in Flesh, . . our flesh Who made,
 Quo car - ne car - nis con - di - tor,

a tempo, poco più lento.

poco rit. *p*

Our . . . sen-tence bore, our . . . ran-som paid, . . . Where He in
 Sus - pen - sus est pa - ti - bu - lo, . . . Quo car - ne

Our sen-tence bore, our ran-som paid, . . . Where He in
 Sus - pen - sus est pa - ti - bu - lo, . . . Quo car - ne

Our sen-tence bore, our . . . ran-som paid, . . . Where He in
 Sus - pen - sus est pa - ti - bu - lo, . . . Quo car - ne

cres. *f*
 Flesh, our flesh . . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen - sus est . . .

cres. *f*
 Flesh, our flesh . . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen - sus est . . .

cres. *f*
 Flesh, our flesh . . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen - sus est . . .

cres. *cres.*

dim. *p* *cres.*
 our . . ran - som paid, Where He in Flesh, our flesh . . Who
 pa - ti - bu - lo, Quo . . car - ne car - nis con - - di -

dim. *p* *cres.*
 our . . ran - som paid, Where He in Flesh, our flesh . . Who
 pa - ti - bu - lo, Quo car - ne car - nis con - - di -

dim. *p* *cres.*
 our ran - som paid, . . Where He in Flesh, our flesh Who
 pa - ti - bu - lo, . . Quo . . car - ne car - nis con - - di -

dim. *p*

made, Our sen - tence bore, our ran - som
 tor, Sus - pen - sus . . est pa - ti - bu -

made, Our . . sen - tence bore, our ran - som
 tor, Sus - pen - sus est pa - ti - bu -

made, Our sen - tence bore, our ran - som
 tor, Sus - pen - sus est pa - ti - bu -

f

dim. *p*

paid, our sen-tence bore, our ran-som paid, our . . . sen-tence
 - lo, sus-pen-sus est pa-ti-bu-lo, sus-pen-sus

dim. *p*

paid, our sen-tence bore, our ran-som paid, our . . . sen-tence
 - lo, sus-pen-sus est pa-ti-bu-lo, sus-pen-sus

dim. *p*

paid, our sen-tence bore, our ran-som paid, our . . . sen-tence
 - lo, sus-pen-sus est pa-ti-bu-lo, sus-pen-sus

dim. *pp*

pp *molto rit.*

bore, . . . our . . . ran-som paid.
 est . . . pa-ti-bu-lo.

pp *molto rit.*

bore, . . . our . . . ran-som paid.
 est . . . pa-ti-bu-lo.

pp *molto rit.*

bore, . . . our . . . ran-som paid.
 est . . . pa-ti-bu-lo.

pp *molto rit.*

pp Tempo lmo. poco

This system features a grand staff with treble and bass clefs. The treble staff contains a melodic line with several triplet markings (indicated by a '3' over the notes) and dynamic markings of *pp* and *poco*. The bass staff provides a harmonic accompaniment with triplet markings.

a poco *cres.*

This system continues the piece with a grand staff. The treble staff includes a *cres.* (crescendo) marking. Both staves feature triplet markings throughout the system.

This system consists of a grand staff with treble and bass clefs, showing further development of the musical themes with various triplet markings.

This system continues the musical composition with a grand staff, featuring a mix of eighth and sixteenth notes and triplet markings.

The final system on the page is a grand staff with treble and bass clefs, concluding the piece with triplet markings and a final cadence.

f

The Roy - al Ban - ners for - ward go, . . . The Cross shines
Vex - il - la Re - gis pro - de - unt, . . . *vex - il - la*

The Roy - al Ban - ners for - ward go, . . . The Cross shines
Vex - il - la Re - gis pro - de - unt, . . . *vex - il - la*

f

The Roy - al Ban - ners for - ward go, . . . The Cross shines
Vex - il - la Re - gis pro - de - unt, . . . *vex - il - la*

f

The Roy - al Ban - ners for - ward go, . . . The Cross shines
Vex - il - la Re - gis pro - de - unt, . . . *vex - il - la*

3

forth in . . . mys - tic glow; . . . The Roy - al Ban - ners
Re - gis . . . pro - de - unt, . . . *vex - il - la Re - gis*

forth in mys - tic glow; . . . The Roy - al Ban - ners
Re - gis pro - de - unt, . . . *vex - il - la Re - gis*

forth in mys - tic glow; . . . The Roy - al Ban - ners
Re - gis pro - de - unt, . . . *vex - il - la Re - gis*

forth in mys - tic glow; . . . The Roy - al Ban - ners
Re - gis pro - de - unt, . . . *vex - il - la Re - gis*

3

for-ward go, The . . Cross shines in mys-tic glow,
 pro-de-unt, vex-il-la . . pro-de-unt, .

for-ward go, for-ward go, The Cross shines in mys-tic glow,
 pro-de-unt, pro-de-unt, vex-il-la . . pro-de-unt, .

for-ward go, for-ward go, The Cross . . shines in mys-tic glow,
 pro-de-unt, pro-de-unt, vex-il-la . . pro-de-unt, .

for-ward go, . . for-ward go, The Cross shines in mys-tic glow,
 pro-de-unt, . pro-de-unt, vex-il-la . . pro-de-unt, .

. . the Cross shines forth, forth . . in mys-tic
 . . vex-il-la pro de-unt, vex- - il-la

. . the Cross shines forth, forth . . in mys-tic
 . . vex-il-la pro de-unt, vex- - il-la

. . the Cross shines forth, forth . . in mys-tic
 . . vex-il-la pro de-unt, vex- - il-la

. . the Cross shines forth, shines forth, forth . . in mys-tic
 . . vex-il-la Re-gis . . pro . . de-unt, vex- - il-la

glow, in . . . mys - tic glow, the Cross shines
 Re - gis . . . pro - de - unt, vez - il - la pro - de -

glow, in mys - tic glow, the Cross shines
 Re - gis pro - de - unt, vez - il - la pro - de -

glow, in . . . mys - tic glow, the Cross shines
 Re - gis . . . pro - de - unt, vez - il - la pro - de -

glow, in mys - tic glow, the Cross shines
 Re - gis pro - de - unt, vez - il - la pro - de -

The piano accompaniment consists of a treble and bass clef with a grand staff bracket. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

forth in . . .
 unt: Ful - get

forth in . . .
 unt: Ful - get

forth in . . .
 unt: Ful - get

forth in . . .
 unt: Ful - get

The piano accompaniment continues with a treble and bass clef. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand, with some triplets in the bass line.

dim.

mys - tic, . . . mys - tic glow.
cru - cis mys - te - ri - um.

cres.

dim.

mys - tic, . . . mys - tic glow.
cru - cis mys - te - ri - um.

cres.

dim.

mys - tic, . . . mys - tic glow.
cru - cis mys - te - ri - um.

cres.

dim.

mys - tic, . . . mys - tic glow.
cru - cis mys - te - ri - um.

dim.

p

3

rit.

3

ff

No. 2.

SOLO (BASS).—"WHERE DEEP FOR US."

Andante, con molto espressione.

PIANO.

pp *p*

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

BASS SOLO.

Where deep for us . . . the spear . . . was
 Quo vul - ne - ra - tus in . . . su -

dy'd, Life's tor - rent rush - ing from . . . His
 - per, Mu - cro - ne di - ro, lan - - ce

p *cres.*

side; Where deep for us . . . the spear was dy'd, . . . Life's
 - ae, Quo vul - ne - ru - tus in . . . su - per . . . Mu -

tor - rent rush - ing, life's tor-rent rushing from . . . His side;
 - cro - ne di - ro, mu - cro - ne di - ro lan - ce - ae;

f *dim.*

To wash us in . . . that
 Ut nos la - va - ret, la -

crec. *p*

pre - cious flood, . . . Where min - gled Wa-ter flow'd, where min - gled
 - va - ret cri - mi - ne, Ma - na - vit, ma - na - vit un - da

Wa - ter flow'd, where min - gled Wa - ter flow'd, and Blood, . . .
 san - gui - ne, ma - na - vit, ma - na - vit san - guis -

dim. *pp*

. . . ne, where Wa - ter flow'd, and Blood;
 ma - na - vit un - da san - gui - ne.

Where deep for
 Quo vult - ne -

p *cres.* *dim.* *pp*

us . . . the spear . . . was dy'd, Life's
 - ra - tus in . . . su - per, Mu -

cres. *f* *dim.*

tor - rent rush - - ing from . . . His side,
 - cro - ne di - - ro lan - - ce . . . ae,

cres. *dim.*

p *molto cres.*

Where deep for us . . . the spear was dy'd, . . . Life's tor - rent
 Quo vul - ne - ra - tus in . . . su - per, . . . Mu - cro - ne

p *molto cres.*

f

rush - - ing from His side.
 di - - ro lan - - ce . . . ae.

f *p* *fp*

fp *pp* *dim.*

No. 8.

CHORUS.—“FULFILLED IS ALL.”

Allegro moderato.

SOPRANO. *f*
 Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

ALTO. *f*
 Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

TENOR. *f*
 Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

BASS. *f*
 Ful - fill'd is all that Da - vid told In true pro-phet-ic song of
Im - ple - ta sunt quae con - ci - nit Da - vid fi - de - li car - mi -

PIANO. *f* *sempre marcato.*

old, ful - fill'd, . . . ful -
 - ne, im - ple - ta quae

old, ful -
 - ne, quae

old, ful - fill'd, ful -
 - ne, im - ple - ta

old, ful -
 - ne, quae

- fill'd is all, ful - fill'd, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta con - ci - nit, quae con - ci - nit,

- fill'd is all, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit,

- fill'd is all that Da - vid told, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, quae con - ci - nit,

- fill'd is all, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit,

mf

mf In true prophet-ic song . . of old; . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . Im - ple - ta sunt quae

mf In true prophet-ic song . . of old; . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . Im - ple - ta sunt quae

mf In true prophet-ic song of old; Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, Im - ple - ta sunt quae

mf In true prophet-ic song . . of old; . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . Im - ple - ta sunt quae

f marcato.

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

Da - vid told In true pro - phet - ic song of old, Ful - fill'd,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit, Da - vid,

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

ful - fill'd, is all that Da - vid told In true pro - phet - ic
 Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

song, in song . . of old ;
car - mi - ne, car - mi - ne ;

song, in song . . of old ;
car - mi - ne, car - mi - ne ;

song, in song . . of old ;
car - mi - ne, car - mi - ne ;

song, in song . . of old ;
car - mi - ne, car - mi - ne ;

mf

mf

A - midst the na - tions God, saith he, Hath
Di - cense : in na - ti - o - mi - bus Reg -

reign'd and tri - - umph'd from the Tree, from . . the
 - na - vit a - - - lig - no . . De - - - us, De . .

f

Tree, hath reign'd and tri - umph'd, and
 - us, reg - na - vit a - - - lig - no

mf

A - midst the na - tions God, saith he, Hath
 Di - cens: in na - ti - o - - ni - bus Reg . . .

mf

God, hath tri - umph'd, God, hath reign'd and
 reg - na - vit a - - - - - lig - - - - - no ..

p

tri - umph'd, hath reign'd and
 De - us, reg - na - - - - - vit

reign'd and tri - - - umph'd from the Tree, . . . from . . . the
 - na - vit a - - - - - lig - no . . . De - - - - - us, . . . De - - -

mf

A - midst the na - tions God, saith he, Hath
 Di - cens : in na - ti - o - ni - bus Reg -

tri - umph'd, God, hath tri - umph'd,
 De - us, De - - us, De - us,

f

tri - umph'd, A - midst the na - tions, a - midst the na - tions
 De - us, reg - na - vit De - us, reg - na - vit De - us,

Tree, hath reign'd and tri - umph'd, and
 - us, reg - na - vit a - - - - - lig - no

f *cres.*

reign'd and tri - - umph'd from the Tree, . . . from . . . the
 - na - vit a - - lig - no De - - us, . . . De - -

God, hath reign'd and tri - umph'd, and tri - umph'd from the
 in . . . na - ti - o - ni - bus reg - na - vit
cres.

God, hath tri - umph'd, God, hath reign'd and
 reg - - na - vit a - - lig - - no

tri - umph'd, hath reign'd and
 De - us, reg - na - - - - vit

f *sempre f*

Tree, a - midst the na - tions God, hath triumph'd, God, hath
 - us, di - cens: in na - ti - o - ni - bus reg - nu - vit

f *sempre f*

Tree, a - midst the na - tions God, . . hath triumph'd, God, . . hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit

f *sempre f*

tri - umph'd, a - midst the na - tions God, . . hath triumph'd, God, . . hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit

f *sempre f*

tri - umph'd, a - midst the na - tions God, hath triumph'd, God, hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit

marcato.

reign'd, hath reign'd and triumph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

reign'd, hath reign'd and triumph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

reign'd, hath reign'd and triumph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

reign'd, hath reign'd and triumph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci - nit Da - vid

sempre marcato.

true pro - phet - ic song of old, ful - fill'd, . . . ful - fill'd is all,
 fi - de - li car - mi - ne, im - ple - ta quae con - ci - nit,

true pro - phet - ic song of old, ful - fill'd is all,
 fi - de - li car - mi - ne, quae con - ci - nit,

true pro - phet - ic song of old, ful - fill'd, ful - fill'd is all that
 fi - de - li car - mi - ne, im - ple - ta con - ci - nit, im -

true pro - phet - ic song of old, ful - fill'd is all,
 fi - de - li car - mi - ne, quae con - ci - nit,

ful - fill'd, ful - fill'd is all that Da - vid told, ful - fill'd is all that
im - ple - ta con - ci - nit, quae con - ci - nit, Da - vid fi - de - li

ful - fill'd is all that Da - vid told, ful - fill'd is all that
im - ple - ta sunt quae con - ci - nit, Da - vid fi - de - li

Da - vid told, ful - fill'd is all that Da - vid told, ful - fill'd is all that
- ple - ta, sunt quae con - ci - nit, quae con - ci - nit, Da - vid fi - de - li

ful - fill'd is all that Da - vid told, ful - fill'd is all that
im - ple - ta sunt quae con - ci - nit, Da - vid fi - de - li

p *mf*

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

Da - vid told In true pro - phet - ic song, in
car - mi - ne, Da - vid fi - de - li car - mi -

f

song . . of old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

song . . of . . old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

song . . of old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

song . . of old, in true pro - phet - ic song, pro - phet - ic song of
- ne, car - mi - ne, fi - de - li car - mi - ne, fi - de - li car - mi -

marcato.

old; Ful - fill'd is all . . that Da - - vid told
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

old; Ful - fill'd is all . . that Da - - vid told.
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

old; Ful - fill'd is all . . that Da - - vid told.
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

old; Ful - fill'd is all . . that Da - - vid told.
- ne; Im - ple - ta sunt . . quae con - - ci - nit.

f *rit.*

No. 4.

SOLO (SOPRANO).—"O TREE OF BEAUTY."

Moderato, con molto espress.

PIANO.

The piano introduction is in G major, 9/8 time, and consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

SOPRANO SOLO. *mezza voce.*

O Tree of Beau - ty! O Tree of Light!
Ar - bor de - co - ra et ful - gi - da,

The vocal line begins with a half note 'O' followed by eighth notes for 'Tree of Beau - ty!'. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

f.

O Tree with roy - al . . pur - ple, roy - al pur - ple
Or - - na - ta re - gis pur - pu - ra, re - gis pur - pu - .

The vocal line starts with a half note 'O' followed by eighth notes for 'Tree with roy - al . . pur - ple, roy - al pur - ple'. The piano accompaniment features a more active bass line.

dight! E - lect . . on whose tri - umph - al breast . . Those
- ra, E - lec - - ta dig - no sti - pi - te . . . Tam

The vocal line begins with a half note 'dight!' followed by eighth notes for 'E - lect . . on whose tri - umph - al breast . . Those'. The piano accompaniment includes a piano (*p*) dynamic marking.

ho - - ly limbs should find their rest, . . . E - lect on whose . . . tri -
 sanc - - ta mem - bra tan - ge - re, . . . E - lec - ta dig - - no

- umph - al breast . . . Those ho - ly limbs should find their rest, those
 sti - pi - te . . . Tam sanc - ta mem - bra tan - ge - re, tam

ho - ly limbs should find their rest. On whose dear arms, . . . so
 sanc - ta mem - bra tan - ge - re. Be - a - ta, cu - - jus

wide - ly flung, . . . The weight of this world's ran - som hung : The
 brach - i - is Pre - tium pe - pen - dit sae - cu - li, Sta -

price of hu - man kind to pay, And spoil the Spoil - er of his
 - te - ra fac - tu sae - cu - li, Prae - dam - que tu - lit tar -

prey. is; On Whose dear arms, . . . so wide - ly flung,
 - tar - - - - is; Be - u - ta cu - - - - jus brach - i - is

The weight of this world's ran - som hung; The price of hu - man
 Pre-tium pe - pen - dit sae - - - cu - li, Sta - te - ra fac - ta

kind to pay, And spoil the Spoil - er of his prey, . . and
 sae - cu - li, Prae - dam - que tu - lit tar - tar - is, Stu -

f *accel.*

spoil the Spoil - er, . . . and spoil . . . the
 te - - - ra fac - ta, sta - te - - - ra

A tempo animato.
agitato.

Spoil - er of his prey, the Spoil er,
 fac - ta sus - cu - li, Pre - dam que,

A tempo animato.
sempre marcato.

a tempo. *p*

the Spoil er of his
 pre - dam que tu - lit tar -

a tempo. *p*

prey. . .
 - tar - is.

dolce.

O Tree of Beau - ty!
Ar - bor de - co - ra et

O Tree of Light!
ful - gi - - da!

O Tree of Beau - ty!
Or - na - ta re - gia,

Tree with roy - al pur - ple dight!..
or - na - ta re - gis pur - pu - ra,

E - lect . . on whose tri -
E - lec - - ta dig - no

- umph - al breast . . Those ho - - ly limbs should find their rest, . . E -
sti - pi - te . . . Tam sanc - - ta mem - bra tan - ge - re, . . . E -

lect . . . on whose tri-umph-al breast . . . Those ho-ly limbs should |
 - lec - ta dig - no sti - pi - te . . . Tam sanc - ta mem - bra

dim.

find their rest O Tree of
 tan - ge - re. De - co - ra

morendo.

Beau - ty, . . . O Tree of Beau - ty! . . . O Tree . . .
 ar - bor, . . . de - co - ra ar - bor, . . . de - co . . .

p crea. *mf crea.*

. . . of Light!
 ra ar - bor. . .

f *dim.* *p*

No. 5.

CHORUS.—“O CROSS, OUR ONE RELIANCE, HAIL!”

Moderato.

SOPRANO. *p* *f*
 O . . . Cross, . . . O Cross, our one re - li - ance,
 O . . . Cruz, . . . O Cruz, O Cruz, . . . a - ve,

ALTO. *p* *f*
 O . . . Cross, . . . O Cross, our one re - li - ance,
 O . . . Cruz, . . . O Cruz, O Cruz, . . . a - ve,

TENOR. *p* *f*
 O . . . Cross, . . . O Cross, our one re - li - ance,
 O . . . Cruz, . . . O Cruz, O Cruz, . . . a - ve,

BASS. *p* *f*
 O Cross, O . . . Cross, our one re - li - ance,
 O Cruz, O . . . Cruz, O Cruz, . . . a - ve,

PIANO. *Moderato.*
Voices alone.

hail, . . . O . . . Cross! This ho - ly Pas - sion - tide, a -
 pes . . . un - i - ca! Hoc Pas - si - o - nis tem - po -

hail, O . . . Cross! This ho - ly Pas - sion - tide, a -
 pes un - i - ca! Hoc Pas - si - o - nis tem - po -

hail, . . . O Cross! This ho - ly . . .
 pes . . . un - i - ca! Hoc Pas - si -

hail, . . . O Cross! This
 pes . . . un - i - ca! Hoc

mp

mf *dim.*

- don to the pen - i - tent, . . the pen - i - tent.
 - am, *Reif-que* do - na ve - ni - am, ve - ni - am.

mf *dim.*

- don to the pen - i - tent, . . the pen - i - tent.
 - am, *Reif-que* do - na ve - ni - am, ve - ni - am.

mf *dim.*

- don to the pen - i - tent, to the pen - i - tent.
 - am, *Reif-que* do - na ve - ni - am, ve - ni - am.

mf *dim.*

- don to the pen - i - tent, . . the pen - i - tent.
 - am, *Reif-que, reif-que* do - na ve - ni - am.

pp *cres.* *f*

O . . Cross, O . . Cross, O . . Cross, our . . one re -
 O . . Cruz, O . . Cruz, O . . Cruz, a - ve, *spes*

pp *cres.* *f*

O . . Cross, O . . Cross, O . . Cross, our . . one re -
 O . . Cruz, O . . Cruz, O . . Cruz, a - ve, *spes*

pp *cres.* *f*

O Cross, O . . Cross, O . . Cross, our . . one re -
 O Cruz, O . . Cruz, O . . Cruz, a - ve, *spes*

pp *cres.* *f*

O . . Cross, O . . Cross . . our . . one re -
 O . . Cruz, O . . Cruz, . . a - ve, *spes*

sempre f

li - ance, hail! This ho - ly Pas - sion - tide a - vail, this ho - ly Pas - sion -
 un - i - ca! Hoc Pas - si - o - nis tem - po - re, hoc Pas - si - o - nis

sempre f

li - ance, hail! This ho - ly Pas - sion - tide, . . . a -
 un - i - ca! Hoc Pas - si - o - nis tem - po -

sempre f

li - ance, hail! This ho - ly Pas - sion -
 un - i - ca! Hoc Pas - si - o - nis

sempre f

li - ance, hail! This ho - ly Pas - sion -
 un - i - ca! Hoc Pas - si - o - nis

tide, a - vail, To give fresh mer - it to . . . the faint, . . .
 tem - po - re, hoc Pas - si - o - nis tem - po - re, . . .

vail, To give fresh mer - it to the faint, . . .
 re, hoc Pas - si - o - nis tem - po - re, . . .

tide, a - vail, To give . . . fresh mer - it to the
 tem - po - re, hoc Pas - si - o - nis tem - po -

tide, a - vail, To give, . . . to give fresh mer - it
 tem - po - re, hoc Pas - si - o - nis, Pas - si - o - nis

mf *dim.*

to give fresh mer - it to . . the faint, . .
 hoc Pas - si - o - nis tem - po - re, . .

mf *dim.*

to . . give fresh mer - it to the faint, . .
 hoc . . Pas - si - o - nis tem - po - re, . .

mf *dim.*

faint, to give . . fresh mer - it to the faint,
 re, hoc Pas - si - o - nis tem - po - re,

to the faint, to give, . . to give fresh mer - it to . . the
 tem - po - re, hoc Pas - si - o - nis, Pas - si - o - nis tem - po -

p

And par - don, . . and par - don, . . and . .
 Au - ge pi - is, . . au - ge pi - is, . . in . .

p

And par - don, . . and par - don, . . and
 Au - ge pi - is, . . au - ge pi - is, . . in -

p

And par - don, . . and par - don, . . and
 Au - ge pi - is, . . au - ge pi - is, . . in -

p

faint, . . And par - don, . . and . . par - don, . . and
 re, Au - ge pi - is, . . au - ge pi - is, . . in -

f

par - don, par - don to . . . the pen - i - tent,
 - sti - ti - am, au - ge pi - is . . . in - sti - ti - am,

par - don, par - don, par - don to the pen - i - tent,
 - sti - ti - am au - ge pi - is . . . in - sti - ti - am,

par - don, par - don, par - don to the pen - i - tent,
 - sti - ti - am, au - ge pi - is . . . in - sti - ti - am,

par - don, par - don to the
 - sti - ti - am, reif - que, reif - que

p

and . . . par - don, par - don, to the pen - i - tent.
 reif - que do - na, reif - que do - na ve - ni - am.

p

and par - don to the pen - i - tent.
 reif - que do - na, do - na ve - ni - am.

p

and par - don to the . . . pen - i - tent.
 reif - que do - na, do - na . . . ve - ni - am.

pen - i - tent, and par - don to the pen - i - tent.
 do - na, do - na ve - ni - am, do - na ve - ni - am.

No. 6.

CHORUS.—“TO THEE, ETERNAL THREE IN ONE.”

Allegro vivace.

PIANO. *f*

sempre marcato.

SOPRANO.

ALTO.

TENOR.

BASS.

To . . Thee, . . .
Te . . sum - ma,

To Thee, . . .
Te sum - ma,

To Thee, . . .
Te sum - ma,

To . . .
Te . . .

sempre marcato.

to . . Thee, to Thee, . . E - ter - nal Three in One,
Te . . sum - ma, De - us, De - us Trin - i - tas,

to Thee, to Thee, E - ter - nal Three in One,
Te sum - ma De - us, De - us Trin - i - tas,

to Thee, to Thee, E - ter - nal Three in One,
Te sum - ma De - us, De - us Trin - i - tas,

Thee, . . to . . Thee, E - ter - nal Three in One,
sum - ma, Te . . sum - ma De - us Trin - i - tas,

Let . . hom - age, let . . hom - age meet . . by all, . . by
Col - lau - det, col - lau - det om - nis, om - nis

Let hom - age, let hom - age meet . . by all, . . by
Col - lau - det, col - lau - det om - nis, om - nis

Let hom - age, let hom - age meet . . by all, . . by
Col - lau - det, col - lau - det om - nis, om - nis

Let hom - age, let hom - age meet . . by all, . . by
Col - lau - det, col - lau - det om - nis, om - nis

dim. *cre.*

all . . . be done; To . . . Thee, . . . to . . . Thee, . . .
spir - i - tus; *Te . . . sum - ma, Te . . . sum - ma*

dim. *cre.*

all . . . be done; . . . To . . . Thee, . . . to . . .
spir - i - tus; . . . Te . . . sum - ma, Te . . .

dim. *cre.*

all be done; To . . . Thee, . . . to . . . Thee, . . .
spir - i - tus; Te . . . sum - ma, Te . . . sum - ma

dim. *cre.*

all be done; . . . To . . . Thee, . . . to . . .
spir - i - tus; . . . Te . . . sum - ma, Te . . .

dim. *cre.*

dim. *cre.*

E - - ter - nal Three in One, Let . . . hom - . . .
 De - us, De - us Trin - i - tas, Col - - lau - . . .

Thee, E - ter - nal Three in One, Let . . . hom - age,
sum - ma De - us Trin - i - tas, Col - - lau - det,

E - - ter - nal Three in One, . . . Let . . .
 De - us, De - us Trin - i - tas, . . . Col . . .

Thee, E - ter - nal Three in One, . . . Let . . .
sum - ma De - us Trin - i - tas, . . . Col . . .

f

age meet . . by all, by all . . be done ;
 det om - nis, om - nis spir - i - tus ;

let hom - age meet by all, by all be done ;
 col - lau - det om - nis, om - nis spir - i - tus ;

hom - age, hom - age meet by all, . . by all . . be done ;
 lau - det, col - lau - det om - nis spir - i - tus ;

hom - age, hom - age meet by all, . . by all be done ;
 lau - det, col - lau - det om - nis spir - i - tus ;

Whom by the Cross Thou dost . . . re - store, Pre -
 Quas . . . per cru - cis mys - te - ri - um, . . .

dim. *p*

. . . serve . . . and gov - ern ev - er - more,
 Sal - vas re - ge per sae - cu - la :

Whom by the Cross . . . Thou
 Quas . . . per cru - cis mys -

dim. *p*

Whom by . . . the Cross Thou dost . . . re - store, Pre - serve and
 Quas per . . . cru - cis mys - te - ri - um, Sal - vas, sal - vas

dost . . . re - store, Pre - serve . . . and gov - ern ev - er -
 te - ri - um, . . . Sal vas re - ge per sae - cu -

gov - ern ev - er - more, ev - er - more, Whom by . . . the
 re - ge per sae - cu - la, sae - cu - la, per sae - cu -

dim. *p*

- more, . . . ev - er - more, Whom by . . . the
 - la, . . . sae - cu - la, Quas per . . .

p

Whom by the Cross Thou dost . . . re - store, Pre -
 Quas . . . per cru - cis mys - te - ri - um, . . .

dim. *p*

Whom by the Cross Thou
 Quas . . . per cru - cis mys -

Cross Thou dost re - store, ev - er -
 la, . . . per sae - cu - la, sae - cu -

Cross Thou dost . . . re - store, Thou dost . . . re - store, ev - er -
 cru - cis mys - te - ri - um, sal - vas, sal - - vas, sae - cu -
 dim.

- serve . . . and gov - ern ev - er - more,
 Sal - - - - - vas re - ge per sae - cu - la,

dost . . . re - store, Pre - serve . . . and gov - ern ev - er -
 te - ri - um, Sal - - - - - vas re - ge per sae - cu -

- more, ev - - - - er - more, ev - er -
 la, sae - - - - cu - la, sae - cu -

- more, Whom by . . . the Cross Thou dost re - store,
 la, per sae - cu - la, . . . per sae - cu - la,

Whom by . . . the Cross Thou dost . . . re - store, for ev - er -
 Quas per . . . cru - cis mys - te - ri - um, Sal - vas re - ge per

dim. more, . . . Whom by the Cross Thou dost . . re - store, *cres.*
dim. la, . . . sal - vas re - ge, sal - vas, *cres.*

dim. more, Whom Thou dost . . re - store, . . Whom Thou dost re -
dim. la, Quas per cru - cis mys - te - ri - um, mys - te - ri -
dim. Whom by the Cross Thou dost . . re - store, . . Thou dost re -
dim. Quas per cru - cis mys - te - ri - um, sal - - - vas re - ge, *p* *cres.*

dim. more, . . . Whom Thou dost . . re - store and
dim. sae - cu - la, sal - vas re - ge per sae - cu -

f ev - er - more, Whom by the Cross Thou dost re - store, Pre -
f sal - - vas, Quas per cru - cis mys - te - ri - um, sal - vas,

f store, for ev - er - more,
f um, mys - te - ri - um,

f store, re - store, Whom by the Cross Thou dost re - store, . .
f sal - - vas, Quas per cru - cis mys - te - ri - um, sal - vas,

f gov - ern ev - er more, . . Thou . . dost re - store, . .
f la, per sae - cu - la, . . . Quas per cru - cis mys - te - ri - um,

- serve and gov - ern ev - er - more, Whom by . . the Cross Thou
 sal - vas re - ge per sae - cu - la, Quas . . per cru - cis mys -

Whom by the Cross Thou dost . . re - store, Whom by the Cross Thou
 Quas . . per cru - cis mys - te - ri - um, per cru - cis mys -

Whom by the Cross Thou dost re - store, Whom by the Cross Thou
 quas . . per cru - cis mys - te - ri - um, per cru - cis . . mys -

Whom by the Cross Thou dost . . re - store, Whom by the Cross Thou
 quas . . per cru - cis mys - te - ri - um, per cru - cis mys -

dost re - store, Pre - serve and gov - ern ev - er - more, . .
 - te - ri - um, . . quas per cru - cis mys - te - ri - um, . .

dost . . re - store, Pre - serve and gov - ern ev - er - more,
 - te - ri - um, per cru - cis mys - te - ri - um,

dost . . re - store, Pre - serve and gov - ern ev - er - more,
 - te - ri - um, per cru - cis mys - te - ri - um,

dost . . re - store, Pre - serve and gov - ern ev - er - more,
 - te - ri - um, per cru - cis mys - te - ri - um,

mf

Whom by . . . the Cross Thou . . . dost . . . re -
Sal - - vas . . . re - - ge . . . per sae . . . cu -

mf

Whom by the Cross Thou dost . . re - store, Thou dost . . re - -
Sal - - vas per sae - cu - la, per sae - - cu - -

mf

Whom by . . . the Cross Thou . . . dost . . . re - - -
Sal - - vas . . . re - - ge . . . per sae - . . cu - - -

mf

Whom by the Cross, Thou dost . . re - store, Thou dost re - - -
Sal - - vas per sae - cu - la, per sae - - cu - - -

mf *cres.*

Poco animato.

- store, Whom by the Cross Thou dost, . . Thou dost re - store,
 - la, Quas . . per cru - cis mys - te - ri - um, Sal - vas,

f

- store, Whom by the Cross Thou dost, . . Thou dost re - store,
 - la, Quas . . per cru - cis mys - te - ri - um, Sal - vas,

f

- store, Whom by the Cross Thou dost, . . Thou dost re - store,
 - la, Quas . . per cru - cis mys - te - ri - um, Sal - vas,

f

- store, Whom . . . by the Cross Thou dost re - store,
 - la, Quas . . . per cru - cis, Sal - vas,

Poco animato.

f

Più lento.

ev - er, sal - vas, ev - er, sal - vas, ev - er, sal - vas

ev - er, sal - vas, ev - er, sal - vas, ev - er, sal - vas

ev - er, sal - vas, ev - er, sal - vas, ev - er, sal - vas

ev - er, sal - vas, ev - er, sal - vas, ev - er, sal - vas

Più lento.

rit.

more, ev - er - more. re - ge per sae - cu - la. more, ev - er - more. re - ge per sae - cu - la. more, ev - er - more. re - ge per sae - cu - la. more, ev - er - more. re - ge per sae - cu - la.

rit.

rit.

rit.

rit.

Tempo lmo.
Tempo lmo.

To . . . Thee, . . . to . . . Thee, to
 Te . . . sum - ma, te . . . sum - ma

To Thee, . . . to Thee, to
 Te sum - ma, te sum - ma

To Thee, . . . to Thee, to
 Te sum - ma, te sum - ma

To . . . Thee, . . . to . . .
 Te . . . sum - ma, te . . .

Thee, E - ter - nal Three in One, Let . . . hom - age,
De - us, De - us Trin - i - tas, Col - - lau - det,

Thee, E - ter - nal Three in One, Let hom - age,
De - us, De - us Trin - i - tas, Col - lau - det,

Thee, E - ter - nal Three in One, Let hom - age,
De - us, De - us Trin - i - tas, Col - lau - det,

Thee, E - ter - nal Three in One, Let hom - age,
sum - ma De - us Trin - i - tas, Col - lau - det,

let . . . hom - age meet by all, . . . by all . . . be done;
col - - lau - det om - nis, om - nis spir - i - tus; *dim.*

let hom - age meet by all, . . . by all . . . be done; . . .
col - - lau - det om - nis, om - nis spir - i - tus; . . . *dim.*

let hom - age meet by all, . . . by all be done;
col - - lau - det om - nis, om - nis spir - i - tus; *dim.*

let hom - age meet by all, . . . by all be done; . . .
col - - lau - det om - nis, om - nis spir - i - tus; . . . *dim.*

cres.

To . . . Thee, . . . to . . . Thee, . . . E - ter - nal
Te . . . sum - ma, te . . . sum - ma De - us, De - us

cres.

To . . . Thee, . . . to . . . Thee, . . . E - ter - nal
Te . . . sum - ma, te . . . sum - ma De - us

cres.

To . . . Thee, . . . to . . . Thee, . . . E - ter - nal
Te . . . sum - ma, te . . . sum - ma De - us, De - us

cres.

To . . . Thee, . . . to . . . Thee, . . . E - ter - nal
Te . . . sum - ma, te . . . sum - ma De - us

p *cres.*

Three in One, Let . . . hom - . . . age
Trin - i - tas, Col - . . . lau . . . det

Three in One, Let . . . hom - age, let hom - age
Trin - i - tas, Col - . . . lau - det, col - . . . lau - det

Three in One, . . . Let . . . hom - age, hom - age
Trin - i - tas, . . . Col - . . . lau - det, col - . . .

Three in One, . . . Let . . . hom - age, hom - age
Trin - i - tas, . . . Col - . . . lau - det, col - . . .

f

meet . . by all, by all . . be done, let . . hom - -
 om - nis, om - nis spir - i - tus, col - - lau - -

meet by all, by all be done, let hom - age,
 om - nis, om - nis, spir - i - tus, col - - lau - det,

meet by all, . . by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

meet by all, . . by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

. age meet by all, . . by all be done;
 det om - nis, om - nis spir - i - tus.

let . . hom - ago meet . . by all . . be done;
 col - lau - det om - nis spir - i - tus.

let . . hom - age meet . . by all, . . by all be done;
 col - lau - det om - nis, om - nis spir - i - tus.

let . . hom - age meet by all, by all . . be done;
 col - lau - det om - nis, om - nis spir - i - tus.

f A
A

f A
A

f A
A

f A
A

f

p

p *cres.*
- men, . . . A - - men, A - - men, A - -
- men, . . . A - - men, A - - men, A - -

p *cres.*
- men, . . . A - - men, A - - men,
- men, . . . A - - men, A - - men,

p *cres.*
- men, . . . A - - men, A - - men, A - -
- men, . . . A - - men, A - - men,

p *cres.*
- men, . . . A - - men, A - - men,
- men, . . . A - - men, A - - men,

dim. *p* *cres.*

- men, A - men, A - men, . . . A - men, . . . A -
 - men, A - men, A - men, . . . A - men, . . . A -
 A - men, A - men, . . . A - men, . . . A -
 A - men, A - men, . . . A - men, . . . A -
 - men, A - - men, A - men,
 - men, A - - men, A - men,
 A - - men, A - - men, A - men,
 A - - men, A - - men, A - men,

- men, . . . A - men, A men,
 - men, . . . A - men, A men,
 - men, . . . A - men, A men,
 - men, . . . A - men, A men,
 . . . A - men, A - men, . . . A - . . .
 . . . A - men, A - men, . . . A - . . .
 . . . A - men, A - men, . . . A - . . .
 . . . A - men, A - men, . . . A - . . .

A - - men,
A - - men,

A - - men,
A - - men,

men, . . . A - men,
men, . . . A - men,

men, . . . A - men,
men, . . . A - men,

sempre marcato.

Detailed description: This system contains five staves. The top four staves are vocal parts. The first two staves have lyrics 'A - - men,' and 'A - - men,'. The third and fourth staves have lyrics 'men, . . . A - men,' and 'men, . . . A - men,'. The fifth staff is a piano accompaniment with the instruction 'sempre marcato.' written above it. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

A - - men, A - - . . .
A - - men, A - - . . .

A - - men, A - - . . .
A - - men, A - - . . .

A - - men, A - - . . .
A - - men, A - - . . .

A - - men, A - - . . .
A - - men, A - - . . .

Detailed description: This system continues the musical score with five staves. The top four staves are vocal parts, each with lyrics 'A - - men, A - - . . .'. The fifth staff is a piano accompaniment. The music continues in the same key and time signature as the first system.

men.
men.

men.
men.

men.
men.

men.
men.

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are arranged in a four-part setting, with the top two staves likely representing the Soprano and Alto voices, and the bottom two representing the Tenor and Bass voices. Each vocal staff has the word "men." written below it. The piano accompaniment is written in grand staff notation (treble and bass clefs). The first system of piano accompaniment includes dynamic markings of *pp* and *ppp*. The second system includes a *ppp* marking. The third system includes a *ppp* marking. The fourth system includes a *ppp* marking. The score concludes with a final cadence in the piano part.

CONTENTS.

No.						PAGE
1.	CHORUS	...	...	...	The Royal banners forward go	1
2.	SOLO (<i>Bass</i>)	...	...	...	Where deep for us	15
3.	CHORUS	...	...	...	Fulfilled is all	19
4.	SOLO (<i>Soprano</i>)	...	...	...	O Tree of Beauty	30
5.	CHORUS	...	...	...	O Cross, our one reliance, hail!	36
6.	CHORUS	...	...	...	To Thee, Eternal Three in One	43

Oratorios, Cantatas, Odes, Masses, &c.

	Part of C	Part of B	Part of A	Part of S	Part of C	Part of B	Part of A	Part of S
FRANZ ABT.								
THE FAYS' FROLIC (Female voices) ...	3/8	—	—	—	—	—	—	—
SPRINGTIME (ditto) (SOL-FA, 0/8) ...	3/8	—	—	—	—	—	—	—
SUMMER (ditto) ...	3/8	—	—	—	—	—	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/8) ...	3/8	—	—	—	—	—	—	—
THE WISHING STONE (ditto) ...	3/8	—	—	—	—	—	—	—
THE WATER FAIRIES (ditto) ...	3/8	—	—	—	—	—	—	—
THE SILVER CLOUD (ditto) ...	3/8	—	—	—	—	—	—	—
MINSTER BELLS (ditto) ...	3/8	—	—	—	—	—	—	—
B. AGUTTER.								
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	—	—	—	—	—
THOMAS ANDERTON.								
YULE TIDE ...	1/8	2/0	3/0	—	—	—	—	—
THE NORMAN BARON ...	1/0	—	—	—	—	—	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0	—	—	—	—	—	—	—
W. I. ARGENT.								
MASS, IN B FLAT ...	3/8	—	—	—	—	—	—	—
P. ARMES.								
HEZEKIAH ...	3/8	—	—	—	—	—	—	—
ST. JOHN THE EVANGELIST ...	3/8	—	—	—	—	—	—	—
ST. BARNABAS ...	3/0	—	—	—	—	—	—	—
E. ASPA.								
THE GIPSIES ...	1/0	—	—	—	—	—	—	—
ENDYMION ...	4/0	—	—	—	—	—	—	—
ASTORGA.								
STABAT MATER ...	1/0	1/8	—	—	—	—	—	—
BACH.								
MASS, IN B MINOR ...	2/8	3/0	4/0	—	—	—	—	—
MISSA BREVIS, IN A ...	1/8	—	—	—	—	—	—	—
THE PASSION (S. MATTHEW) ...	3/0	2/6	4/0	—	—	—	—	—
THE PASSION (S. JOHN) ...	3/0	2/6	4/0	—	—	—	—	—
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	—	—	—	—	—
MAGNIFICAT ...	1/0	—	—	—	—	—	—	—
GOD GORTH UP WITH SHOUTING ...	1/0	—	—	—	—	—	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	—	—	—	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/8) ...	1/0	—	—	—	—	—	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	—	—	—	—	—
O LIGHT EVERLASTING ...	1/0	—	—	—	—	—	—	—
BIDE WITH US ...	1/0	—	—	—	—	—	—	—
A STRONGHOLD SURE ...	1/0	—	—	—	—	—	—	—
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	—	—	—	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	—	—	—	—	—
I WRESTLE AND PRAY (SOL-FA, 0/8) ...	0/4	—	—	—	—	—	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—	—	—	—	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	—	—	—	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—	—	—	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—	—	—	—	—
J. BARNBY.								
REBEKAH (SOL-FA, 0/8) ...	1/0	1/8	2/8	—	—	—	—	—
THE LORD IS KING (97th Psalm) ...	1/8	2/0	—	—	—	—	—	—
LEONARD BARNES.								
THE BRIDAL DAY ...	3/8	—	4/8	—	—	—	—	—
J. F. BARNETT.								
THE ANCIENT MARINER (SOL-FA, 2/0) ...	3/8	4/0	5/0	—	—	—	—	—
THE RAISING OF LAZARUS ...	6/8	—	9/0	—	—	—	—	—
PARADISE AND THE PERI ...	4/0	—	—	—	—	—	—	—
THE WISHING BELL (Female voices) ...	2/8	—	—	—	—	—	—	—
BEETHOVEN.								
THE PRAISE OF MUSIC ...	1/8	2/0	3/0	—	—	—	—	—
RUINS OF ATHENS ...	1/0	1/8	2/8	—	—	—	—	—
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/8	2/8	—	—	—	—	—
MOUNT OF OLIVES ...	1/0	1/8	2/8	—	—	—	—	—
MASS, IN C ...	1/0	1/8	2/8	—	—	—	—	—
COMMUNION SERVICE, IN C ...	1/8	—	3/0	—	—	—	—	—
MASS, IN D ...	3/0	2/6	4/0	—	—	—	—	—
THE CHORAL SYMPHONY ...	3/8	—	—	—	—	—	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—	—	—	—	—	—
(Ditto, SOL-FA, 0/8) ...	—	—	—	—	—	—	—	—
THE CHORAL FANTASIA (SOL-FA, 0/3) ...	1/0	—	—	—	—	—	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—	—	—	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	—	—	—	—	—
KAREL BENDL.								
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—	—	—	—	—
WILFRED BENDALL.								
THE LADY OF SHALOTT (Female voices) ...	3/8	—	—	—	—	—	—	—
(Ditto, SOL-FA, 1/0) ...	—	—	—	—	—	—	—	—
SIR JULIUS BENEDICT.								
ST. PETER ...	3/0	3/8	5/0	—	—	—	—	—
THE LEGEND OF ST. CECILIA (SOL-FA, 1/0) ...	2/8	3/0	4/0	—	—	—	—	—
'ASSION MUSIC FROM ST. PETER ...	1/8	—	—	—	—	—	—	—
SIR W. STERNDALE BENNETT.								
HE MAY QUEEN (SOL-FA, 1/0) ...	3/0	3/8	5/0	—	—	—	—	—
HE WOMAN OF SAMARIA (SOL-FA, 1/0) ...	4/0	—	6/0	—	—	—	—	—
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	—	—	—	—	—
G. R. BETJEMANN.								
THE SONG OF THE WESTERN MEN ...	1/0	—	—	—	—	—	—	—
W. R. BEXFIELD.								
ISRAEL RESTORED ...	4/0	—	6/0	—	—	—	—	—
HUGH BLAIR.								
HARVEST-TIDE ...	1/0	—	—	—	—	—	—	—
JOSIAH BOOTH.								
THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...	3/8	—	—	—	—	—	—	—
E. M. BOYCE.								
THE LAY OF THE BROWN ROSARY ...	1/8	—	—	—	—	—	—	—
YOUNG LOCHINVAR ...	1/8	—	—	—	—	—	—	—
J. BRADFORD.								
HARVEST CANTATA ...	1/8	—	—	—	—	—	—	—
THE SONG OF JUBILEE ...	2/0	—	—	—	—	—	—	—
PRAISE THE LORD ...	2/0	—	—	—	—	—	—	—
W. F. BRADSHAW.								
GASPAR BECERRA ...	1/8	—	—	—	—	—	—	—
J. BRAHMS.								
A SONG OF DESTINY ...	1/0	—	—	—	—	—	—	—
C. BRAUN.								
SIGURD ...	5/0	—	—	—	—	—	—	—
J. C. BRIDGE.								
DANIEL ...	3/8	—	—	—	—	—	—	—
RUDEL ...	4/0	—	—	—	—	—	—	—
J. F. BRIDGE.								
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	—	—	—	—	—
MOUNT MORIAH ...	3/0	—	—	—	—	—	—	—
BOADICEA ...	2/8	—	—	—	—	—	—	—
CALLIRHOË (SOL-FA, 1/8) ...	2/8	3/0	4/0	—	—	—	—	—
NINEVEH ...	3/8	3/0	4/0	—	—	—	—	—
THE INCHCAPE ROCK ...	1/0	—	—	—	—	—	—	—
THE LORD'S PRAYER (SOL-FA, 0/8) ...	1/0	—	—	—	—	—	—	—
DUDLEY BUCK.								
THE LIGHT OF ASIA ...	3/0	3/8	5/0	—	—	—	—	—
EDWARD BUNNETT.								
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	—	—	—	—	—
W. BYRD.								
MASS FOR FOUR VOICES (in F minor) ...	2/8	—	—	—	—	—	—	—
CARISSIMI.								
JEPHTHAH ...	1/0	—	—	—	—	—	—	—
F. D. CARNELL.								
SUPPLICATION ...	5/0	—	—	—	—	—	—	—
GEORGE CARTER.								
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/8	—	—	—	—	—
WILLIAM CARTER.								
PLACIDA ...	3/0	2/8	4/0	—	—	—	—	—
CHERUBINI.								
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/8	2/8	—	—	—	—	—
SECOND MASS, IN D MINOR ...	2/0	2/8	3/8	—	—	—	—	—
THIRD MASS (CORONATION) ...	1/0	1/8	2/8	—	—	—	—	—
FOURTH MASS, IN C ...	1/0	1/8	2/8	—	—	—	—	—
E. T. CHIPP.								
JOB ...	4/0	—	—	—	—	—	—	—
NAOMI ...	5/0	—	—	—	—	—	—	—
FREDERICK CORDER.								
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/8	—	—	—	—	—	—	—
SIR MICHAEL COSTA.								
THE DREAM ...	1/0	—	—	—	—	—	—	—
H. COWARD.								
THE STORY OF BETHANY (SOL-FA, 1/8) ...	3/8	3/0	—	—	—	—	—	—
F. H. COWEN.								
ST. JOHN'S EVE (SOL-FA, 1/8) ...	2/8	3/0	4/0	—	—	—	—	—
A SONG OF THANKSGIVING ...	1/8	—	—	—	—	—	—	—
SLEEPING BEAUTY (SOL-FA, 1/8) ...	2/8	3/0	4/0	—	—	—	—	—
RUTH (SOL-FA, 1/8) ...	4/0	4/8	6/0	—	—	—	—	—
SUMMER ON THE RIVER (Female voices) ...	2/0	—	—	—	—	—	—	—
THE WATER LILY ...	2/8	—	—	—	—	—	—	—
J. MAUDE CRAMENT.								
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/8	—	—	—	—	—	—	—
W. CRESER.								
EUDORA (A dramatic Idyll) ...	3/8	—	—	—	—	—	—	—
W. CROTCH.								
PALESTINE ...	3/0	3/8	5/0	—	—	—	—	—
W. H. CUMMINGS.								
THE FAIRY RING ...	2/8	—	—	—	—	—	—	—
W. G. CUSINS.								
TE DEUM ...	1/8	—	—	—	—	—	—	—
GIDEON ...	3/8	—	—	—	—	—	—	—
FÉLICIEN DAVID.								
THE DESERT (Male voices) ...	1/8	2/0	—	—	—	—	—	—
P. H. DIEMER.								
BETHANY ...	4/0	—	—	—	—	—	—	—

	Paper Cover.	Paper Boards.	Clth. Gold.		Paper Cover.	Paper Boards.	Clth. Gold.
LAZARUS	2/6	—	—	M. E. DOORLY.	EARL HALDAN'S DAUGHTER	1/0	—
MASS, IN E MINOR	5/0	—	—	F. G. DOSSERT.	ARETHUSA	2/0	—
ST. LUDMILA	5/0	6/0	7/6	ANTONIN DVOŘÁK.	THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6 4/0
DITTO (German and Bohemian Words)	8/0	—	—	TE DEUM ... ..	... ..	2/0	2/6 4/0
THE SPECTRE'S BRIDE	3.0	3/6	5/0	ALAN GRAY.	THE WIDOW OF ZAREPHATH	2/0	—
DITTO (German and Bohemian Words)	6.0	—	—	ARETHUSA	THE LEGEND OF THE ROCK-BUOY BELL	1/0	—
STABAT MATER	2/6	3.0	4/0	J. O. GRIMM.	THE SOUL'S ASPIRATION	1/0	—
PATRIOTIC HYMN... ..	1/6	—	—	G. HALFORD.	THE PARACLETE	2/0	—
DITTO (German and Bohemian Words)	3/0	—	—	HANDEL.	ALEXANDER'S FEAST	2.0	2/6 4/0
REQUIEM MASS	5.0	6/0	7/6	ACIS AND GALATEA ... ..	... ..	1/0	1/6 2/6
MASS, IN D	2/6	—	—	DITTO, New Edition, edited by J. Barnby ... ..	... ..	1/0	1/6 2/6
SALVATOR MUNDI	2/6	—	—	DITTO, Sol-FA, 1/0	ALCESTE	2.0	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	SEMELE... ..	... ..	3/0	3/6 5/0
THE ASCENSION	2/6	—	—	THE PASSION ... ..	... ..	3/0	3/6 5/0
THE EPIPHANY	2/6	—	—	THE TRIUMPH OF TIME AND TRUTH... ..	... ..	3/0	3/6 5/0
PRAISE TO THE HOLIEST	1/0	—	—	ALEXANDER BALUS ... ..	... ..	3/0	3/6 5/0
THE BLACK KNIGHT	2/0	—	—	HERCULES ... ..	... ..	3/0	3/6 5/0
ELYSIUM	1/0	—	—	ATHALIAH ... ..	... ..	3/0	3/6 5/0
THE BIRTH OF SONG	1/6	—	—	ESTHER... ..	... ..	3/0	3/6 5/0
GUSTAV ERNEST.	2/0	—	—	SUSANNA ... ..	... ..	3/0	3/6 5/0
ALL THE YEAR ROUND (Female Voices)	2/0	—	—	THEODORA ... ..	... ..	3/0	3/6 5/0
(DITTO, Sol-FA, 0/9)	—	—	—	BELSHAZZAR ... ..	... ..	3/0	3/6 5/0
BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6 4/0	
(DITTO, Sol-FA, 1/0)	—	—	—	THE MESSIAH, ditto, Pocket Edition	1/0	1/6 2/0	
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6	THE MESSIAH, edited by W. T. Best	2/0	2/6 4/0	
THE LADY OF THE ISLES	1/6	—	—	ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6 4/0	
THE ANGELS OF THE BELLS (Female voices)... ..	1/6	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6 2/0	
(DITTO, Sol-FA, 0/8)	—	—	—	JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6 4/0	
THE BONNIE FISHWIVES (Female voices)	2/6	—	—	JUDAS MACCABÆUS, Pocket Edition	2/0	2/6 4/0	
(DITTO, Sol-FA, 0/8)	—	—	—	SAMSON (Sol-FA, 1/0)	2/0	2/6 4/0	
SNOW FAIRIES (Female voices)	1/6	—	—	SOLOMON	2/0	2/6 4/0	
PRAISE YE THE LORD (117th Psalm)	1/0	—	—	JEPHTHA	2/0	2/6 4/0	
NIELS W. GADE.	2/6	3/0	4/0	JOSEPH	2/0	2/6 4/0	
PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0	DEBORAH	2/0	2/6 4/0	
SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—	SAUL	2/0	2/6 4/0	
ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/6	CHANDOS TE DEUM	1/0	1/6 2/6	
ZION	1.0	1/6	2.0	DETTINGEN TE DEUM	1.0	1/6 2/6	
THE CRUSADERS (Sol-FA, 1/0)	2.0	2/6	4/0	UTRECHT JUBILATE	1/0	—	
COMALA	2/0	2/6	4/0	O COME, LET US SING UNTO THE LORD	(5th Chandos Anthem)	1/0	—
CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—	O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	
HENRY GADSBY.	—	—	—	CORONATION AND FUNERAL ANTHEMS	—	—	5/0
LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—	Or, singly:—	THE KING SHALL REJOICE	0/6	—
ALCESTIS (Male voices)	4/0	—	—	ZADOK THE PRIEST	0.3	—	—
COLUMBUS (Male voices)	2/6	—	—	MY HEART IS INDITING	0.8	—	—
G. GARRETT.	—	—	—	LET THY HAND BE STRENGTHENED	0.6	—	—
HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—	THE WAYS OF ZION	1/0	—	—
THE SHUNAMITE	3/0	—	—	ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
THE TWO ADVENTS	1/6	—	—	L'ALLEGRO	2.0	2/6	4/0
R. MACHILL GARTH.	—	—	—	HAYDN.	THE CREATION (Sol-FA, 1/0)	2/0	2/6 4/0
EZEKIEL	4/0	4/6	—	THE CREATION, Pocket Edition	1/0	1/6	2/0
THE WILD HUNTSMAN	1/0	1/6	—	THE SEASONS	3/0	3/6	5/0
A. R. GAUL.	—	—	—	Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/8)	1/0	—	—	FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0	DITTO (Latin and English)	1/0	1/6	2/6
PASSION SERVICE	2.6	3/0	4/0	SECOND MASS, IN C (Latin)	1/0	1/6	2/6
RUTH (Sol-FA, 0/8)	2.0	2/6	4.0	THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0	DITTO (Latin)	1/0	1/6	2/6
TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0	SIXTEENTH MASS (Latin)	1/6	2/0	3/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0)	2/6	3/0	4/0	THE PASSION; OR, SEVEN LAST WORDS OF	OUR SAVIOUR ON THE CROSS	2/0	2/6 4/0
UNA	2/6	3/0	4.0	TE DEUM (English and Latin)	1/0	—	—
(DITTO, Sol-FA, 1/0)	—	—	—	INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—
FR. GERNESHEIM.	—	—	—	BATTISON HAYNES.	THE FAIRIES' ISLE (Female voices)... ..	2/6	—
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—	H. HEALE.	JUBILEE ODE	1/6	—
F. E. GLADSTONE.	—	—	—	C. SWINNERTON HEAP.	FAIR ROSAMOND (Sol-FA, 2/0)	3/6	4/0 5/0
PHILIPPI	2/6	—	—	EDWARD HECHT.	ERIC THE DANE	3/0	—
ORPHEUS	3/6	—	—	O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
HERMANN GOETZ.	—	—	—	GEORGE HENSCHEL.	OUT OF DARKNESS (130th Psalm)	2/6	—
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/0	—	—	HENRY HILES.	FAYRE PASTOREL	6/6	—
NGENIA	1/0	—	—	THE CRUSADERS	2/6	—	—
THE WATER-LILY (Male voices)	1.6	—	—	FERDINAND HILLER.	NALA AND DAMAYANTI	4/0	—
CH. GOUNOD.	—	—	—	A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
MORS ET VITA (Latin or English)	6/0	6/6	7/6	HEINRICH HOFMANN.	FAIR MELUSINA	2/0	2/6 4/0
DITTO, Sol-FA (Latin and English)	2.0	—	—	CINDERELLA	4/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0)	5.0	6/0	7/6	SONG OF THE NORNS (Female voices)	1/0	—	—
DITTO (French Words)	8.4	—	—				
DITTO (German Words)	10.0	—	—				
MESE SOLENNELLE (St. CACILIA)... ..	1.0	1/6	2/6				
OUT OF DARKNESS	1.0	—	—				
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0				
TROISIÈME MESSE SOLENNELLE	2.6	—	—				
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—				
DITTO (Out of darkness)	1/0	—	—				
THE SEVEN WORDS OF OUR SAVIOUR ON	1/0	—	—				
THE CROSS (Filii Jerusalem)	1.0	—	—				
DAUGHTERS OF JERUSALEM	1.0	—	—				
GALLIA (Sol-FA, 0/8)	1.0	—	—				

	Paper P.S.	Paper Board	Cl. Coll.
HUMMEL.			
FIRST MASS IN B FLAT	1/0	1/8	2/8
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/8	2/8
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/8	2/8
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
W. H. HUNT.			
STABAT MATER	2/0	3/6	—
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/8	—	—
W. JACKSON.			
THE YEAR	2/0	2/8	—
D. JENKINS.			
DAVID AND SAUL (Sol-Fa, 2/0)	3/0	3/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/8	—	—
ALFRED KING.			
THE EPIPHANY	2/0	—	—
N. KILBURN.			
THE SILVER STAR (Female voices)	1/8	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)	1/8	—	—
THE NAIADS (Female voices)	2/8	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female voices)	2/8	—	—
(Ditto, Sol-Fa, 0/6)	—	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female voices)	2/8	—	—
(Ditto, Sol-Fa, 0/6)	—	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/8	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	2/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	3/0	—	—
ANDROMEDA	3/0	3/6	5/0
HERO AND LEANDER	1/8	—	—
THE SONG OF BALDER	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/8	—	—
THE GLEANERS' HARVEST (Female voices)	2/8	—	—
A SONG OF JUDGMENT	2/8	3/0	4/0
W. H. LONGHURST.			
THE VILLAGE FAIR	2/0	2/6	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6)	2/8	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8)	1/0	—	—
G. A. MACFARREN.			
SONGS IN A CORNFIELD (Female voices)	2/8	—	4/0
MAY-DAY (Sol-Fa, 0/8)	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
OUTWARD BOUND	1/0	—	2/6
A. C. MACKENZIE.			
THE DREAM OF JUBAL	2/8	3/0	4/0
THE STORY OF SAYID	3/0	3/6	5/0
JASON	2/8	3/0	4/0
THE BRIDE (Sol-Fa, 0/8)	1/0	—	—
THE ROSE OF SHARON (Sol-Fa, 2/0)	2/0	6/0	7/6
JUBILEE ODE	2/8	—	—
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0)	3/0	—	—
THE NEW COVENANT	1/6	—	—
VENI, CREATOR SPIRITUS	2/0	—	—
J. B. McEWEN.			
THE VISION OF JACOB	2/0	—	—
F. W. MARKULL.			
ROLAND'S HORN (Male voices)	2/8	—	—
F. E. MARSHALL.			
PRINCE SPRITE (Female voices)	2/8	—	—
J. H. MEE.			
HORATIUS (Male voices)	1/0	—	—
MENDELSSOHN.			
ELIJAH (Sol-Fa, 1/0)	2/0	2/6	4/0
ELIJAH (Pocket Edition)	1/0	1/6	2/0
AS THE HART PANTS (2nd Psalm)	1/0	—	—
COME, LET US SING (95th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
(Ditto, Sol-Fa, 0/9)	—	—	—
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—

	Paper P.S.	Paper Board	Cl. Coll.
MENDELSSOHN—continued.			
ST. PAUL (Sol-Fa, 1/0)	2/0	3/6	4/0
ST. PAUL (Pocket Edition)	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0)	1/0	1/6	2/6
LORD, HOW LONG WILL THOU FORGET ME	1/0	—	—
(Ditto, Sol-Fa, 0/4)	—	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/3)	1/0	—	—
DITTO	0/4	—	—
LAUDA SION (Praise Jehovah) (Sol-Fa, 0/3)	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0)	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE (Sol-Fa, 1/0)	2/0	2/6	4/0
ANTIGONE (Male voices) (Sol-Fa, 1/0)	4/0	—	6/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
DITTO (Male voices)	1/0	—	—
CHRISTUS (Sol-Fa, 0/8)	1/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SON AND STRANGER (Operetta)	4/0	—	—
LORELEY (Sol-Fa, 0/8)	1/0	—	—
CEPIDIUS AT COLONOS (Male voices)	3/0	—	—
TO THE SONS OF ART (Ditto) (Sol-Fa, 0/8)	1/0	—	—
JUDGE ME, O GOD (137th Psalm) (Sol-Fa, 0/13)	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/8	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/8	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
Ditto (English)	1/0	—	—
A. MOFFAT.			
A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	—
B. MOLIQUÉ.			
ABRAHAM	2/0	3/6	5/0
MOZART.			
KING THAMOS	1/0	1/6	—
FIRST MASS (Latin and English)	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/8	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6
Ditto (Latin and English) (Sol-Fa, 0/9)	1/0	1/6	2/6
REQUIEM MASS	1/0	1/6	2/6
Ditto (Latin and English) (Sol-Fa, 1/0)	1/0	1/6	2/6
LITANIA DE VENERABILI ALTARIS (Eb)	1/8	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (Bb)	1/8	2/0	3/0
SPLLENDETE TE DEUS First Motet	0/3	—	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
HAVE MERCY, O LORD Second Motet	0/3	—	—
GLORY, HONOUR, PRAISE Third Motet	0/3	—	—
E. MUNDELLA.			
VICTORY OF SONG (Female voices)	1/0	—	—
DR. JOHN NAYLOR.			
JEREMIAH	2/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS	2/8	—	—
E. A. NUNN.			
MASS, IN C	2/0	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
PALESTRINA.			
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA PAPE MARCELLI	2/0	—	—
MISSA BREVIS	2/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—
H. W. PARKER.			
THE ROBOLDS	1/0	—	—
HORA NOVISSIMA	2/8	—	—
C. H. H. PARRY.			
DE PROFUNDIS (190th Psalm)	2/0	—	—
ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0)	2/0	—	—
BLEST PAIR OF SIRENS (Sol-Fa, 0/8)	1/0	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—
PROMETHEUS UNBOUND	3/0	—	—
JUDITH	5/0	6/0	7/6
L'ALLEGRO (Sol-Fa, 1/6)	2/6	—	—
ETON	2/0	—	—
THE LOTUS-EATERS (The Choric Song)	2/0	—	—
JOB	2/8	—	—
DR. JOSEPH PARRY.			
NEBUCHADNEZZAR	3/0	4/0	5/0
Ditto, Sol-Fa	1/6	2/0	2/6
B. PARSONS.			
THE CRUSADER	3/6	—	—
T. M. PATTISON.			
MAY DAY (Sol-Fa, 0/8)	1/6	—	—
THE MIRACLES OF CHRIST (Sol-Fa, 0/9)	2/0	—	—
THE ANCIENT MARINER	2/6	—	—
THE LAY OF THE LAST MINSTREL	2/6	—	—
A. L. PEACE.			
ST. JOHN THE BAPTIST	2/6	—	—
A. H. D. PRENDERGAST.			
THE SECOND ADVENT	1/6	—	—
PERGOLESÌ.			
STABAT MATER (Female voices) (Sol-Fa, 0/8)	1/0	—	—

	Page Cover.	Paper Boards.	Cloth Gilt.		Page Cover.	Paper Boards.	Cloth Gilt.
CIRO PINSUTI.				ALICE MARY SMITH			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	THE RED KING (Men's voices)...	1/0	—	—
E. PROUT.				THE SONG OF THE LITTLE BALTUNG (ditto) ...			
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	Ditto, Sol-FA, 0/8	1/0	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
THE HUNDREDTH PSALM ...	1/0	—	—	ODE TO THE PASSIONS ...	2/0	—	—
FREEDOM ...	1/0	—	—	E. M. SMYTH.			
HEReward ...	4/0	—	—	MASS IN D ...	3/6	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—	A. SOMERVELL.			
PURCELL.				MASS, IN C MINOR ...			
DIDO AND ÆNEAS ...	2/6	—	—	CHARLTON T. SPEER.			
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	THE DAY DREAM ...			
J. F. H. READ.				SPOHR.			
HAROLD ...	4/0	—	6/0	MASS (for 5 solo voices and double choir) ...			
BARTIMEUS ...	1/6	—	—	HYMN TO ST. CECILIA ...			
CARACTACUS ...	2/6	—	—	CALVARY ...			
THE CONSECRATION OF THE BANNER ...	1/6	—	—	FALL OF BABYLON ...			
IN THE FOREST (Male voices) ...	1/0	—	—	LAST JUDGMENT (Sol-FA, 1/0) ...			
PSYCHE ...	5/0	—	7/0	THE CHRISTIAN'S PRAYER ...			
THE DEATH OF YOUNG ROMILLY (Male Voices) ...	1/8	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6) ...			
J. V. ROBERTS.				HOW LOVELY ARE THY DWELLINGS FAIR... ..			
JONAH ...	3/0	—	—	JEHOVAH, LORD OF HOSTS ...			
W. S. ROCKSTRO.				JOHN STAINER.			
THE GOOD SHEPHERD ...	2/6	—	—	THE CRUCIFIXION (Sol-FA, 0/8) ...			
J. L. ROECKEL.				ST. MARY MAGDALEN (Sol-FA, 1/0) ...			
THE SILVER PENNY ...	2/0	—	—	THE DAUGHTER OF JAIRUS (Sol-FA, 0/9) ...			
EDMUND ROGERS.				C. VILLIERS STANFORD.			
THE FOREST FLOWER (Female voices) ...	2/6	—	—	EDEN ...			
ROLAND ROGERS.				THE VOYAGE OF MÆLDUNE ...			
PRAYER AND PRAISE ...	4/0	—	—	CARMEN SÆCULARE ...			
FLORABEL (Female voices) ...	2/6	—	—	THE REVENGE (Sol-FA, 0/8) ...			
ROMBERG.				GOD IS OUR HOPE (46th Psalm) ...			
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8)	1/0	1/6	2/6	CEDIPUS REX (Male voices) ...			
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	THE EUMENIDES... ..			
Ditto, Sol-FA, 0/4	—	—	—	MASS, IN G MAJOR ...			
ROSSINI.				EAST TO WEST ...			
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	THE BATTLE OF THE BALTIC ...			
MOSES IN EGYPT ...	6/0	6/6	7/6	H. W. STEWARDSON.			
CHARLES B. RUTENBER.				GIDEON ...			
DIVINE LOVE ...	2/6	—	—	J. STORER.			
ED. SACHS.				THE TOURNAMENT ...			
WATER LILIES ...	1/0	—	—	E. C. SUCH.			
C. SAINTON-DOLBY.				NARCISSEUS AND ECHO... ..			
FLORIMEL (Female voices) ...	2/6	—	—	GOD IS OUR REFUGE (46th Psalm) ...			
CAMILLE SAINT-SAËNS.				ARTHUR SULLIVAN.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)... ..	1/8	—	—	THE GOLDEN LEGEND (Sol-FA, 2/0) ...			
W. H. SANGSTER.				ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...			
ELYSIUM ...	1/0	—	—	FESTIVAL TE DEUM ...			
FRANK J. SAWYER.				W. TAYLOR.			
THE STAR IN THE EAST ...	2/6	—	—	ST. JOHN THE BAPTIST ...			
H. W. SCHARTAU.				A. GORING THOMAS.			
CHRISTMAS HOLIDAYS (Female voices) ...	0/9	—	—	THE SUN-WORSHIPPERS ...			
SCHUBERT.				E. H. THORNE.			
MASS, IN A FLAT ...	1/0	1/6	2/6	BE MERCIFUL UNTO ME ...			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	BERTHOLD TOURS.			
MASS, IN E FLAT ...	2/0	2/6	4/0	A FESTIVAL ODE ...			
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	FERRIS TOZER.			
MASS, IN B FLAT ...	1/0	1/6	2/6	KING NEPTUNE'S DAUGHTER (Female Voices) ...			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	VAN BREE.			
MASS, IN C ...	1/0	1/6	2/6	ST. CECILIA'S DAY (Sol-FA, 0/8) ...			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	CHARLES VINCENT.			
MASS, IN G ...	1/0	1/6	2/6	THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ...			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE LITTLE MERMAID (Female voices) ...			
MASS, IN F ...	1/0	1/6	2/6	W. S. VINNING.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	SONG OF THE PASSION (according to St. John)... ..			
MASS, IN F ...	1/0	1/6	2/6	W. M. WAIT.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE GOOD SAMARITAN ...			
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—	GOD WITH US ...			
SCHUMANN.				R. H. WALKER.			
THE MINSTREL'S CURSE ...	1/6	—	—	JERUSALEM ...			
THE KING'S SON ...	1/0	—	—	R. H. WALTHER.			
MIGNON'S REQUIEM ...	1/0	—	—	THE PIED PIPER OF HAMELIN ...			
PARADISE AND THE PÉRI (Sol-FA, 1/6) ...	2/6	3/0	4/0	WEBER.			
PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn) ...			
MAFRED ...	1/0	—	—	MASS, IN G (Latin and English)... ..			
FAUST ...	3/0	3/6	5/0	MASS, IN E FLAT (Ditto) ...			
ADVENT HYMN, "IN LOWLY GUISS" ...	1/0	—	—	COMMUNION SERVICE, IN E FLAT ...			
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—	JUBILEE CANTATA ...			
H. SCHUTZ.				PRECIOSA ...			
THE PASSION OF OUR LORD ...	1/0	—	—	THREE SEASONS ...			
BERTRAM LUARD SELBY.				S. WESLEY.			
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/6	—	—	IN EXITU ISRAEL ...			
E. SILAS.				DIXIT DOMINUS ...			
MASS, IN C ...	1/0	—	—	S. S. WESLEY.			
COMMUNION SERVICE IN C ...	1/6	—	—	O LORD, THOU ART MY GOD ...			
JOASH ...	4/0	—	—	J. E. WEST.			
R. SLOMAN.				SEED-TIME AND HARVEST ...			
SUPPLICATION AND PRAISE ...	5/0	—	—	C. LEE WILLIAMS.			
HENRY SMART.				THE LAST NIGHT AT BETHANY (Sol-FA, 1/0) ...			
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	GETHEMANE ...			
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0	A. E. WILSHIRE.			
J. M. SMETON.				GOD IS OUR HOPE (Psalm 46)... ..			
KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—	TE DEUM (Latin) ...			
ARIADNE (Sol-FA, 0/9) ...	2/0	—	—	THOMAS WINGHAM.			
				ODE TO THE WEST WIND ...			
				J. M. W. YOUNG.			
				THE RETURN OF ISRAEL TO PALESTINE ...			

NOVELLO'S VIOLIN & PIANOFORTE ALBUMS.

	s.	d.		s.	d.
*1. Mendelssohn.—Four Marches. Transcribed by B. TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March; No. 4, Funeral March ..	2	6	*16. Haakman.—Twelve Characteristic Pieces ..	2	6
*2. Berthold Tours.—Thirty Melodies (expressly written to be used in connection with the Author's VIOLIN PRIMER) ..	2	6	17. Handel.—Six Sonatas. The Pianoforte Accompaniment by A. DOLMETSCH ..	3	6
*3. Mendelssohn.—"Elijah." Ten Transcriptions by B. TOURS ..	1	0	18. Arcangelo Corelli.—Six Trios. For Two Violins and Violoncello, or Pianoforte; or as Quartets, with Violoncello and Pianoforte. Edited and the Pianoforte Accompaniment by A. DOLMETSCH ..	3	6
*4. Gounod.—"Mors et Vita." Ten Transcriptions by B. TOURS ..	2	6	19. Kate Ralph.—Six Pieces ..	2	6
*5. Battison Haynes.—Twelve Sketches ..	2	6	20. Various Composers.—Fourteen Pieces ..	2	6
*6. Siegfried Jacoby.—Hungarian Dances. (Transcribed) ..	2	6	21. Various Composers.—Twelve Pieces ..	2	6
7. Ippollito Ragghianti.—Nine Morceaux de Salon ..	2	6	22. Various Composers.—Thirteen Pieces ..	2	6
8. Oliver King.—Twelve Pieces ..	2	6	23. Rosalind F. Ellicott.—Six Pieces ..	2	6
*9. Joachim Raff.—Six Morceaux de Salon ..	2	6	*24. Arthur Sullivan.—"The Golden Legend." Nine Transcriptions by B. TOURS ..	2	6
10. Siegfried Jacoby.—Six Characteristic Pieces. For Two Violins ..	2	6	25. J. Müller.—Forest Pieces (Op. 9) ..	2	6
11. Arcangelo Corelli.—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book I.	3	6	26. Ethel M. Boyce.—Eight Pieces ..	2	6
12. Arcangelo Corelli.—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book II.	3	6	27. I. B. Poznanski.—Ten Pieces ..	2	6
*13. Siegfried Jacoby.—Eight National Melodies. (Arranged) ..	2	6	28. Ch. de Bériot.—Eight Pieces ..	2	6
*14. Gounod.—"Redemption." Nine Transcriptions by B. TOURS ..	2	6	29. Henry Purcell.—Fourteen Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering by ARNOLD DOLMETSCH ..	2	6
*15. Arnold Dolmetsch.—Twelve Easy Pieces ..	2	6	30. H. W. Ernst.—Seven Pieces ..	2	6
			31. F. David.—Five Pieces ..	2	6
			32. H. Vieuxtemps.—Four Pieces ..	2	6
			33. F. Schubert.—Six Valses arranged by SIG- FRIED JACOBY ..	2	6

* These Albums may also be had arranged for Violoncello and Pianoforte.

	s.	d.		s.	d.
Edward German.—Three Dances from the Music to Shakespeare's "Henry VIII." Arranged for Violin and Pianoforte by the Composer ..	3	0	A. C. Mackenzie—continued.		
H. Grossheim.—Six Easy Pieces for Violin and Pianoforte (Op. 24) ..	2	6	Two Pieces (Barcarola and Villanella), Op. 47, No. 2, for Violin with Pianoforte Accompaniment ..	3	6
C. Gurliitt.—Six Pieces for Violin. With Pianoforte Accompaniment ..	4	0	Pibroch. Suite for Violin Solo. Arrangement for Violin and Pianoforte ..	6	0
Romance (from the above) ..	2	0	Orchestral Parts ..	18	0
W. Macfarren.—First Sonata ..	6	0	Concerto for the Violin. Arrangement for Violin and Pianoforte ..	6	0
Second Sonata ..	6	0	Full Score ..	21	0
*A. C. Mackenzie.—Six Pieces for Violin. With Pianoforte Accompaniment. No. 1, Gavotte; No. 2, Berceuse; No. 3, Benedictus; No. 4, Zingaresca; No. 5, Saltarello; No. 6, Tema con Variazioni ..	5	0	Orchestral Parts ..	21	0
Zingaresca (from the above) ..	2	0	Joseph Nešvera.—Ten Pieces for the Violin. With Pianoforte Accompaniment ..	6	0
Benedictus (from the above) ..	2	0	I. B. Poznanski.—Ten Sketches for Violin and Pianoforte ..	3	6
"Orchestra. " Full Score ..	5	0	J. L. Roedel.—Six Pieces for the Violin. With Pianoforte Accompaniment ..	5	0
Orchestral Parts ..	3	6	Emile Sauret.—Élégie et Rondo for Violin and Pianoforte ..	4	0
Highland Ballad, Op. 47, No. 1, for Violin with Pianoforte Accompaniment ..	3	6	Herbert W. Wareing.—Six Pieces for the Violin. With Pianoforte Accompaniment:—		
			1. May Day Festival ..	2	0
			2. At Killee ..	2	0
			3. Romance ..	1	6
			4. Pastoral Dance ..	2	0
			5. Legende ..	1	6
			6. Saltarello ..	2	0

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S NEW VOCAL ALBUMS.

ENGLISH FOLK-SONGS

COLLECTED, ARRANGED, AND PROVIDED WITH SYMPHONIES AND ACCOMPANIMENTS FOR THE PIANOFORTE BY

WM. ALEXR. BARRETT.

Price Two Shillings and Sixpence.

Good morning, pretty maid.	Derry-down Dale.
The country lass.	Bonny light horseman.
The painful plough.	The soldier's farewell.
Old May song.	The jolly waterman.
The Peace-Egger's song.	Saucy sailor boy.
Sheep-bearing day.	Paul Jones.
Harvest-home song.	William and Mary.
John Barleycorn.	Britons, strike home.
Hunting song.	Ward, the pirate.
The buffalo.	Marlboro'.
Drink little England dry.	Polka mad.
Ye sons of Albion.	Grand conversation of Napoleon.
The gallant bussar.	The punch ladle.
Sheep shearing.	The churchwarden's song.
May song.	A jug of this.
Cupid, the pretty ploughboy.	The lost lady found.
The old farmer.	Mary of the moor.
The honest ploughman.	Undaunted Mary.
Flash lad.	Banks of sweet primroses.
The birds in the spring.	The cuckoo.
The Masonic hymn.	New garden fields.
The seasons.	Go no more a rushing.
Somersetshire hunting song.	Richard of Taunton Dean.
Tally ho! bark away.	Advice to batchelors.
The barbel.	Botany Bay.
Go from my window.	Old Rosin the beau.
The nightingale.	The new-mown hay.

TWENTY-ONE SONGS

COMPOSED BY

EDWARD JAMES LODER

1813-1865.

EDITED BY

WM. ALEXR. BARRETT.

Price Two Shillings.

The British Anchor.	Childhood's dreams.
Three ages of love.	My home.
Wako from thy grave, Giselle.	Sweet village bells.
Father Francis.	'Tis night, 'tis night.
The old house at home.	Wake, my Love.
Philip the Falconer.	Robin Hood.
I cannot flatter.	The Outlaw.
Oh! here's to the Holly.	The home of early years.
There's a light in her laughing eye.	Old Christmas.
The brave old oak.	Oh! the merry days.
	The Diver.

GIPSY SONGS

COMPOSED BY

KAREL BENDL.

THE ENGLISH VERSION BY F. CORDER.

Price Two Shillings and Sixpence each Series.

FIRST SERIES.

I am a free born Romany.	Sweet is our farewell song.
One old song my Mother taught.	How silent is the forest grove.
Gipsy boy.	Oh, my fair lost rosebud!
What plaintive dirge.	Dulcimer, let me play thee.
When the Gipsy heareth.	Play, oh play, ye gipsies!
One pure drop of water.	The end is nigh, oh! let me die.
Sound the harp and ambal.	Happy, free, and careless.

SECOND SERIES.

Ho, comrades! let wild melody.	Jolly rags.
Decked in spotless linen.	Wand'ring ever wand'ring.
Wild wanderer, thy heart is strong.	See this pretty girlie.
Sound the harp and zither.	How long it seems.
Love, hear my lips pronounce thy name.	On the lake.
See 'mid craggy passes.	When she dances with me.

EIGHTEEN SONGS

COMPOSED BY

A. C. MACKENZIE.

(Op. 17 and 31.)

Complete, cloth, 7s. 6d.; or, in Three Books, 2s. 6d. each

BOOK I.

Phyllis the fair.	.. .. .	.. .. .	Robert Burns
It was the time of roses	.. .. .	.. .. .	Thomas Hood
Light slumber is quitting the eyelids	.. .. .	.. .. .	Frederick Locker
O, hush thee, my babe	.. .. .	.. .. .	Walter Scott.
The earth below and the Heaven above	.. .. .	.. .. .	Charles Grant.
If love were what the rose is	.. .. .	.. .. .	Algernon Swinburne

BOOK II.

What does little birdie say? (A)	.. .. .	.. .. .	Tennyson
What does little birdie say? (B)	.. .. .	.. .. .	Tennyson
Of all sweet birds	.. .. .	.. .. .	Peire Vidal
Lift my spirit up to thee	.. .. .	.. .. .	Charles Grant
Russian Love Song	.. .. .	.. .. .	J. Arthur Blaikie.
While my lady sleepeth (Op. 12, No. 2)	.. .. .	.. .. .	J. G. Lockhart.
The Song of Love and Death	.. .. .	.. .. .	Tennyson.

BOOK III.

The first spring day (Op. 17, No. 1)	.. .. .	.. .. .	Christina Rossetti.
When I am dead (Op. 17, No. 2)	.. .. .	.. .. .	Christina Rossetti.
A Birthday (Op. 17, No. 3)	.. .. .	.. .. .	Christina Rossetti.
Up with the sail (Op. 16, No. 1)	.. .. .	.. .. .	Logie Robertson.
O roaming wind (Op. 16, No. 2)	.. .. .	.. .. .	Logie Robertson.
Something sad (Op. 16, No. 3)	.. .. .	.. .. .	Logie Robertson.

TWELVE SONGS

COMPOSED BY

HENRY PURCELL.

EDITED AND ARRANGED, WITH ACCOMPANIMENT FOR THE PIANOFORTE

BY

WILLIAM H. CUMMINGS.

Price Two Shillings and Sixpence.

The Knotting Song.	I'll sail upon the Dog-Star.
Nymphs and Shepherds.	They tell us that you mighty pow'rs
I attempt from Love's sickness.	On the Brow of Richmond Hill.
Full Fathom five.	Fairest Isle, all Isles excel'ing
Come unto these yellow sands.	What shall I do?
When I am laid in earth.	From Rosy Bow'rs.

SEVEN SONGS

COMPOSED BY

J. STAINER.

Price Two Shillings and Sixpence.

1. Das Ferne Land.	7. Poesie (Poesy).
2. The Far-off Land.	8. An Leukon.
3. Der Rosenstrauch.	9. To Leukon.
4. The Rose Bush.	10. Quand je te vois.
5. Das Meer der Hoffnung.	11. Daheim. (In Thee).
6. The Ocean of Hope.	

TEN CANZONETS

COMPOSED BY

J. HAYDN.

Price One Shilling and Sixpence.

Despair.	My mother bids me bind my hair.
Fidelity.	Now the dancing sunbeams play
Hark! what I tell to thee (The Spirit Song).	(The Mermaid's Song).
High on the giddy bending mast (The Sailor's Song).	O tuneful voice!
In thee I bear so dear a part (Sympathy).	She never told her love.
	The season comes when first we met (Recollection).

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S NEW VOCAL ALBUMS.

TWENTY SONGS

COMPOSED BY

THOMAS AUGUSTINE ARNE

EDITED BY WM. ALEXR. BARRETT.

Price One Shilling and Sixpence.

- | | |
|--|-------------------------------------|
| 1. Bacchus, God of Mirth and Wine. | 10. The Shepherd. |
| 2. In Infancy. | 11. The Soldier tired. |
| 3. Fresh and strong the breeze is blowing. | 12. Where the bee sucks. |
| 4. When daisies pied. | 13. When forced from dear Hebe. |
| 5. Thou soft-flowing Avon. | 14. By dimpled brook. |
| 6. When youth's sprightly flood. | 15. The Miller of Mansfield. |
| 7. Despairing beside a clear stream. | 16. Now Phœbus sinketh in the West. |
| 8. The Sycamore shade. | 17. Blow, blow, thou winter wind. |
| 9. The topsails shiver in the wind. | 18. Water parted. |
| | 19. Under the greenwood tree. |
| | 20. By the gally circling glass. |

TWENTY-ONE SONGS

COMPOSED BY

CHARLES DIBDIN

EDITED BY WM. ALEXR. BARRETT.

Price One Shilling and Sixpence.

- | | |
|--|--------------------------------------|
| 1. In every fertile Valley. | 11. Tom Tough. |
| 2. The Sailor's Epitaph, or Tom Bowling. | 12. The Token. |
| 3. Ben Backstay. | 13. The Anchormiths. |
| 4. Then farewell, my trim-built wherry. | 14. The Greenwich Pensioner. |
| 5. Jolly Dick, the Lamplighter. | 15. All's one to Jack. |
| 6. I lock'd up all my treasure. | 16. The jolly young Waterman. |
| 7. Blow high, blow low. | 17. Lovely Nan. |
| 8. While the lads of the village. | 18. The sailor's Journal. |
| 9. True courage. | 19. The tar for all weathers. |
| 10. Poor Jack. | 20. 'Tis said we venturous die-hard. |
| | 21. The lass that loves a sailor. |

NINETEEN SONGS

COMPOSED BY

W. A. MOZART

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

Price One Shilling and Sixpence.

- | | |
|-------------------------|---------------------|
| The Enchanter. | Uncertainty. |
| The Violet. | Happy friendship. |
| Parting and Meeting. | Why climb. |
| When evening falls. | Wordless woe. |
| To Chloe. | To Loneliness. |
| Unhappy Love. | Arete. |
| Longing for the Spring. | The Little Spinner. |
| The coming of Spring. | Life's Journey. |
| Children at play. | Contentment. |
| Cupid awakened. | |

IRISH SONGS & BALLADS

The words by ALFRED PERCEVAL GRAVES

THE MUSIC ARRANGED BY

C. VILLIERS STANFORD

Price Four Shillings.

- | | |
|--------------------------|-------------------------------|
| The Song of the Turf. | O Mary, thy laugh was sweet. |
| The Exiles. | Hush Song. |
| Arranmore Boat Song. | The Kilkenny cats. |
| The Roving Pedlar. | Sweet Isle. |
| The Zephyrs blest. | The Hero of Limerick. |
| Colonel Carty. | Loved bride of O'Byrne. |
| The Ploughman's whistle. | Our Inaniskilling boy. |
| Love's hallowed seal. | Festival Song (Piercya). |
| The March of the Maguire | Johnny Cox. |
| Lullaby. | The Irish Reel. |
| A Lament. | Mollen Oge. (true love.) |
| The Song of the Ghost. | Last night I dreamt of my own |
| Silver and Gold. | Bright love of my heart. |
| Mavourneen Dhu. | My Colleen rue. |
| The Darling. | Chieftain of Tyrconnell. |

TWENTY SONGS

COMPOSED BY

SIR HENRY ROWLEY BISHOP

EDITED BY WM. ALEXR. BARRETT.

Price One Shilling and Sixpence.

- | | |
|--------------------------------|------------------------------------|
| 1. When greenleaves come again | 11. Be mine, dear Maid. |
| 2. The dashing White Sergeant. | 12. My native hills. |
| 3. Bid me discourse. | 13. My heart and lute. |
| 4. Home, sweet home. | 14. My native Highland home. |
| 5. Tell me, my heart. | 15. A soldier's gratitude. |
| 6. Love has eyes. | 16. Ev'ry bullet has its billet. |
| 7. Should he upbraid. | 17. O, firm as oak. |
| 8. Ah! can I e'er forget thee. | 18. 'Tis when to sleep. |
| 9. The Pilgrim of Love. | 19. Are you angry, Mother? |
| 10. The bloom is on the rye. | 20. Teach, oh! teach me to forget. |

TWENTY SONGS

COMPOSED BY

JAMES HOOK

EDITED BY WM. ALEXR. BARRETT.

Price One Shilling and Sixpence.

- | | |
|-------------------------------------|-------------------------------|
| 1. Dear Mary, to thee. | 11. The disconsolate Sailor. |
| 2. O listen to the voice of love. | 12. The Echo Song |
| 3. The ray that beams for ever. | 13. The Cottage in the Grove. |
| 4. Bright Phœbus. | 14. May Morning. |
| 5. Within a mile of Edinboro' town. | 15. The contented Shepherd. |
| 6. Alone by the light of the moon. | 16. Lashed to the helm. |
| 7. The Blackbird. | 17. Pretty little Sue. |
| 8. All on board a Man of War. | 18. The Lass of Richmond Hill |
| 9. Hush ev'ry breeze. | 19. Content and a Cot. |
| 10. The dying Negro. | 20. The Primrose Song. |

TWELVE SONGS

SET 2

(STIMMUNGSBILDER)

COMPOSED BY

KAREL BENDL

(Op. 101).

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

Price Two Shillings and Sixpence.

- | | |
|--|---|
| A little Song—Ein kleines Lied. | Beside the way—Am Wege. |
| Scented Spring—Ich möchte gern. | Come, faithless Maiden—Komm, falache Dirne. |
| Over the clustered rose-trees—Über dem Busch der Rose. | The Mother's kiss—Küss' ich die Mutter. |
| Night—Die Nacht. | Three Garlands—Drei Kränze. |
| The gloomy lake—Am schwarzen Teich. | Good night—Gute Nacht. |
| Peace—Frieden. | Her Grave—Ihr Grab. |

TWENTY-FOUR SONGS

COMPOSED BY

P. TCHAIKOWSKY

Selected and translated into English by LADY MACFARREN.

Price Two Shillings and Sixpence.

- | | |
|-------------------------------------|---|
| 1. None but a lonely heart. | 14. Mother dear, oh, was I born? |
| 2. What torment, what rapture! | 15. No, whom I love I will not name. |
| 3. A heavy tear. | 16. Why? |
| 4. Why so pale are the roses? | 17. No, I have never loved. |
| 5. This only once. | 18. No tidings came from thee. |
| 6. The song that you sang long ago. | 19. Sweet maid, give answer. |
| 7. What matters? | 20. Spanish Serenade. |
| 8. The sleep of sorrow. | 21. The dawn of spring. |
| 9. Know'st thou the land? | 22. The tapers were flashing. |
| 10. Canary bird. | 23. Oh, would you but for one short hour. |
| 11. The Czar's drinking house. | 24. If thou wilt hold my heart secure. |
| 12. Invocation to sleep. | |
| 13. O never leave me, sweet friend. | |

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

- No. 1.**—Bach. Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
- No. 2.**—Bach. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
- No. 3.**—Bach. Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and 3, in One Vol., cloth, 4s.
- No. 4.**—Handel. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
- No. 5.**—Handel. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
- No. 6.**—Handel. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and 6, in One Vol., cloth, 4s.
- No. 7.**—Marches. Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy's March, Bridal March "Lohengrin," &c.
- No. 8.**—Marches. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
- No. 9.**—Marches. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and 9, in One Vol., cloth, 4s.
- No. 10.**—Gavottes, Minuets, &c. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
- No. 11.**—Gavottes, Minuets, &c. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
- No. 12.**—Gavottes, Minuets, &c. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and 12, in One Vol., cloth, 4s.
- No. 13.**—Wollenhaupt, J. Ten Pieces, including Marche Hongroise, Scherzo Brilliant, &c.
- No. 14.**—Wollenhaupt, J. Ten Pieces, including "La Gazelle," "Mazeppa Galop," &c.
- No. 15.**—Wollenhaupt, J. Ten Pieces, including "Les Clochettes," "Feu Follet," &c.
Nos. 13, 14, and 15, in One Vol., cloth, 4s.
- No. 16.**—Schweizer, Otto. Eight Scottish Airs (arranged for four hands).
- No. 17.**—Spindler, Fritz. Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
- No. 18.**—Spindler, Fritz. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
- No. 19.**—Spindler, Fritz. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and 19, in One Vol., cloth, 4s.
- No. 20.**—Goetz, Hermann. Five Compositions.
- No. 21.**—Goetz, Hermann. Four Compositions.
- No. 22.**—Goetz, Hermann. Six Compositions.
Nos. 20, 21, and 22, in One Vol., cloth, 4s.
- No. 23.**—Rheinberger, Josef. Seven Compositions.
- No. 24.**—Rheinberger, Josef. Eleven Compositions.
- No. 25.**—Rheinberger, Josef. Seven Compositions.
Nos. 23, 24, and 25, in One Vol., cloth, 4s.
- No. 26.**—Tours, Berthold. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.
- Nos. 27 and 28.**—Moscheles, J. "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.
- No. 29.**—Kjerulf, Halfdan. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
- No. 30.**—Kjerulf, Halfdan. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
- No. 31.**—Kjerulf, Halfdan. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and 31, in One Vol., cloth, 4s.
- Nos. 32, 33, and 34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and 34, in One Vol., cloth, 4s.
- No. 35.**—Mackenzie, Dr. A. C. Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 3.
- No. 36.**—Mackenzie, Dr. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
- No. 37.**—Mackenzie, Dr. A. C. Six Songs. Transcribed for the Pianoforte by Guiseppe Buonamici.
Nos. 35, 36, and 37, in One Vol., cloth, 4s.
- No. 38.**—Altschul, Rudolf. Fifty Hungarian National Songs.
- No. 39.**—Ljadoff, Anatole. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
- No. 40.**—Ljadoff, Anatole. Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
- No. 41.**—Ljadoff, Anatole. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.
Nos. 41, 42, and 43, in One Vol., cloth, 4s.
- No. 42.**—Cui, César. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
- No. 43.**—Cui, César. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
- No. 44.**—Cui, César. Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2; Op. 40, Nos. 2 and 4.
Nos. 44, 45, and 46, in One Vol., cloth, 4s.
- No. 45.**—Schubert, Franz. Four Impromptus. Op. 90.
- No. 46.**—Schubert, Franz. Four Impromptus. Op. 142.
- No. 47.**—Schubert, Franz. Moments Musicales (Op. 94), and Adagio and Rondo (Op. 143).
Nos. 47, 48, and 49, in One Vol., cloth, 4s.
- No. 48.**—Schubert, Franz. Three Sets of Variations, Andante, and Klavierstück.
- No. 49.**—Schubert, Franz. Adagio, Allegretto, and March in E major, &c.
- No. 50.**—Schubert, Franz. Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and 52, in One Vol., cloth, 4s.
- No. 51.**—Hofmann, H. "The Trumpeter of Säckingen" (Op. 52) and Two Valse Caprices (Op. 2).
- No. 52.**—Hofmann, H. "Italian Love Tale" (Op. 19) and Five other Pieces.
- No. 53.**—Hofmann, H. Fourteen Pieces.
Nos. 53, 54, and 55, in One Vol., cloth, 4s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PERFORMED AT THE GLOUCESTER FESTIVAL, 1892, AND WORCESTER FESTIVAL, 1893.

J O B

AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

Vocal Score, paper cover, 2s. 6d. ; String Parts, 12s. ; Full Score and Wind Parts, MS.

THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Having once more heard Dr. Parry's Oratorio, under the best possible conditions, I accept it as a masterpiece without the smallest qualification. . . . Nothing more interesting than this work could have been given to the Festival Public. . . . "Job" is one of the greatest works of modern times, and does no little to lift our English art to the highest level.

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible. . . . Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. . . . The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis."

THE ATHENÆUM.

That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1. FIVE-FINGER STUDIES	Part 1*	28. SHAKES	Part 1
2. " "	" 2*	29. "	" 2
3. SCALES	Part 1*	30. "	" 3
4. "	" 2*	31. DOUBLE NOTES	Part 1
5. BROKEN CHORDS	Part 1*	32. "	" 2
6. "	" 2*	33. "	" 3
7. "	" 3*	34. "	" 4
8. "	" 4*	35. OCTAVES	Part 1
9. "	" 5	36. "	" 2
10. LEFT HAND	Part 1*	37. CHORDS	Part 1
11. "	" 2*	38. "	" 2
12. "	" 3	39. STACCATO	
13. "	" 4	40. REPETITION	Part 1
14. ARPEGGIO	Part 1*	41. REPETITION AND TREMOLO	" 2
15. "	" 2*	42. "	" 3
16. "	" 3	43. PART-PLAYING	Part 1
17. VELOCITY	Part 1*	44. "	" 2
18. "	" 2*	45. ORNAMENTS	Part 1
19. "	" 3*	46. "	" 2
20. "	" 4	47. ACCOMPANIED MELODY	Part 1
21. "	" 5	48. "	" 2
22. "	" 6	49. EXTENSIONS AND SKIPS	Part 1
23. "	" 7	50. "	" 2
24. FIGURES IN SEQUENCE	Part 1	51. RHYTHM	Part 1
25. "	" 2	52. "	" 2
26. BROKEN THIRDS, SIXTHS, AND OCTAVES	Part 1*		
27. BROKEN THIRDS, SIXTHS, AND OCTAVES	Part 2*		

* These Parts are already published.

FIFTY-TWO BOOKS, PRICE ONE SHILLING EACH.

LONDON & NEW YORK: NOVELLO, EWER AND CO.