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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

A. SOMERVELL.



MASS IN C MINOR



TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & CO

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COMPOSITIONS BY  
C. VILLIERS STANFORD.

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THE REVENGE

SET TO THE POEM OF ALFRED, LORD TENNYSON.

*Vocal Score, Octavo, paper cover, 1s. 6d.; String Parts, 5s.; Wind Parts, 12s. 6d.; Full Score, 21s.*

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THE TIMES.

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

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THE  
VOYAGE OF MAELDUNE

SET TO THE BALLAD BY ALFRED, LORD TENNYSON,  
FOR SOLI, CHORUS, AND ORCHESTRA.

*Vocal Score, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s.; Vocal Parts, 3s.; String Parts, 12s. 6d.  
Full Score and Wind Parts, MS.*

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DAILY TELEGRAPH.

... There should be no delay in proclaiming the success achieved to-day, a success, having regard to the theme of "The Revenge," proportionate to that won by Professor Stanford in 1886.

STANDARD.

Throughout the work the composer is at his best. He always shows himself a musician of the first rank; but he does not always rise to the level of his theme so distinctly as in the present instance. The tone-painting is almost uniformly vivid, and shows a sense of beauty as well as of fitness. There need be no hesitation in according it a place among its composer's most successful efforts.

DAILY NEWS.

Lord Tennyson's descriptions of the various Isles afford Dr. Stanford plenty of opportunity not only for striking musical contrasts, but also for that descriptive choral work of which the Irish composer has already proved himself a master. . . . It is not surprising that a work so picturesque and interesting . . . attained a success at once decisive and unanimously accorded.

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GOD IS OUR HOPE AND STRENGTH.

*Vocal Score, paper cover, 2s.; Vocal Parts, 2s.; String Parts, 7s. Full Score and Wind Parts, MS.*

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CARMEN SÆCULARE.

AN ODE FOR THE JUBILEE OF HER MAJESTY QUEEN VICTORIA  
WRITTEN BY ALFRED, LORD TENNYSON.

*Vocal Score, paper cover, 1s. 6d. Full Score and Orchestral Parts, MS.*

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# MASS IN C MINOR

FOR

SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ARTHUR SOMERVELL.

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PRICE TWO SHILLINGS AND SIXPENCE.

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

TO  
MY TWO ENGLISH MASTERS,  
PROFESSOR C. VILLIERS STANFORD  
AND  
DR. C. HUBERT H. PARRY,  
THIS MASS IS GRATEFULLY  
DEDICATED  
BY  
THEIR PUPIL.

# I. KYRIE.

*Adagio.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

*pp*

8

pp Ky - ri - e e -  
 Ky - ri - e e - le - i - son, e - le -

pp sempre legato

p Ky - ri - e e - le - i -  
 - le - i - son, e - le -  
 - i - son, Ky - ri - e e - le - i -

p Ky - ri - e e - le - i - son, e - le - i - son, e -  
 - son, e - le - i - son, e - le - i - son, e -  
 - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,  
 - son, Ky - ri - e, Ky - ri - e e - le - i -

**A**

-le - i - son, Ky - ri - e e - le - i - son,

-le - i - son, *p* Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son, e - le -

**A**

*p*

*mf*

Ky - ri - e e -

Ky - ri - e e - le - i - son, e - le -

- son, e - le - i - son, Ky - ri -

- i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

*f* *crusc.*

-le - i - son, e - le - i - son, e - le -

- i - son, *f* *crusc.* Ky - ri - e e - le - i - son, Ky - ri -

- e e - le - i - son, *f* *crusc.* Ky - ri - e e - le - i - son, e - le -

-le - i - son, *f* *crusc.* Ky - ri - e e - le - i - son, e - le - i -

- i - son, e - le - i - son, e - le - i - son;

- e e - le - i - son, Ky - ri - e e - le - i - son; Chris - te e -

- i - son, Ky - ri - e e - le - i - son;

- son, e - le - i - son, Ky - ri - e e - le - i - son;

- le - i - son, e - le - i -

Chris - te e - le - i -

**B<sub>f</sub>** Chris - te e - le - i - son, e - le - i -

**f** - son, e - le - i - son, e - le - i -

**f** - son, e - le - i - son, e - le - i -

**B** Chris - te e - le - i - son, e - le - i -

**f**



-son, e - le - i - son, e - le - i - son, e - le -

-son, e - le - i - son, e - le - i - son, e -

-son, e - le - i - son, e - le - i - son, e - le -

-son, e - le - i - son, e - le - i - son, e - le -

- i - son, Ky - ri - e e - le - i - son, e -

- le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e,

- i - son, Ky - ri - e e -

- i - son, Ky - ri - e e - le - i - son, e -

- - le - i - son, e - le - i - son, e - le - i - son.

Ky - ri - e e - le - i - son, e - le - i - son.


- le - i - son, e - le - i - son, e - le - i - son.

- le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

- - -

# II. GLORIA.

*Allegro.*  
PIANO *mf*



The first system of the piano introduction is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The dynamic is marked *mf*.



The second system continues the piano introduction. The right hand has a more active melodic line with some triplets, and the left hand continues with a rhythmic accompaniment. The dynamic remains *mf*.

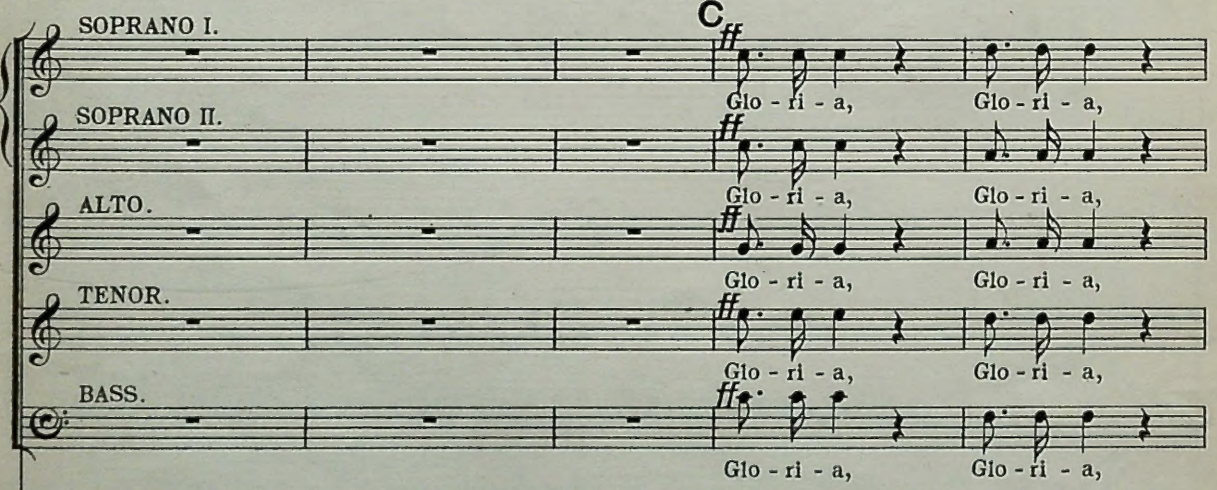
*ff*



The third system of the piano introduction shows an increase in intensity, marked with *ff*. The right hand has a more complex texture with some chords, and the left hand continues with a rhythmic accompaniment. The system ends with a *C* time signature change.

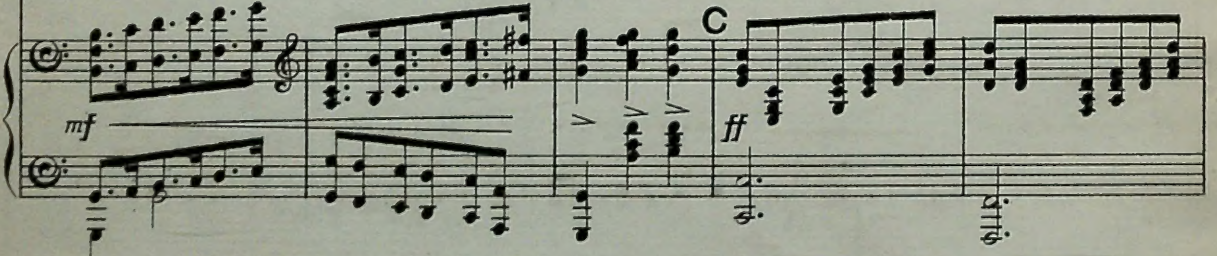
SOPRANO I.  
SOPRANO II.  
ALTO.  
TENOR.  
BASS.

*ff* *C*  
Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,  
Glo - ri - a, Glo - ri - a,



The vocal staves for Soprano I, Soprano II, Alto, Tenor, and Bass. Each staff begins with a rest, followed by the lyrics "Glo - ri - a, Glo - ri - a,". The dynamics are marked *ff* and there is a *C* time signature change at the beginning of the vocal entry.

*mf* *ff* *C*



The fourth system of the piano accompaniment. The right hand has a melodic line with some triplets, and the left hand continues with a rhythmic accompaniment. The dynamic is marked *mf* and *ff*, with a *C* time signature change.

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

Glo - ria in ex - cel - sis De -

This section contains five vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics 'Glo - ria in ex - cel - sis De -' are written below each staff. The music features a melodic line with various note values and rests, including a long note with a fermata at the end of the phrase.

This piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The right hand uses a variety of chord voicings, including triads and dyads, while the left hand provides a steady rhythmic foundation with quarter and eighth notes.

-o.

-o.

-o.

-o.

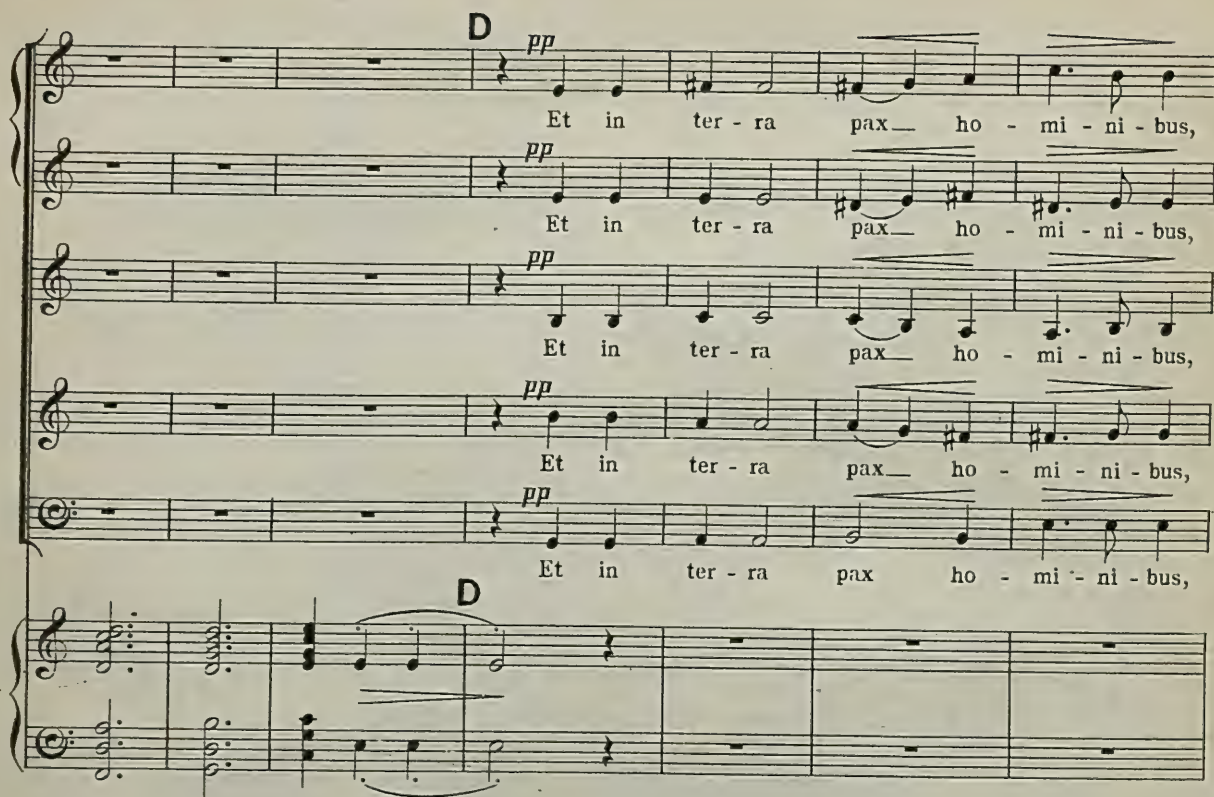
-o.

This section shows five empty vocal staves, each with a treble clef and a key signature of one sharp. Each staff begins with a fermata and the notation '-o.', indicating a rest for the vocalists.

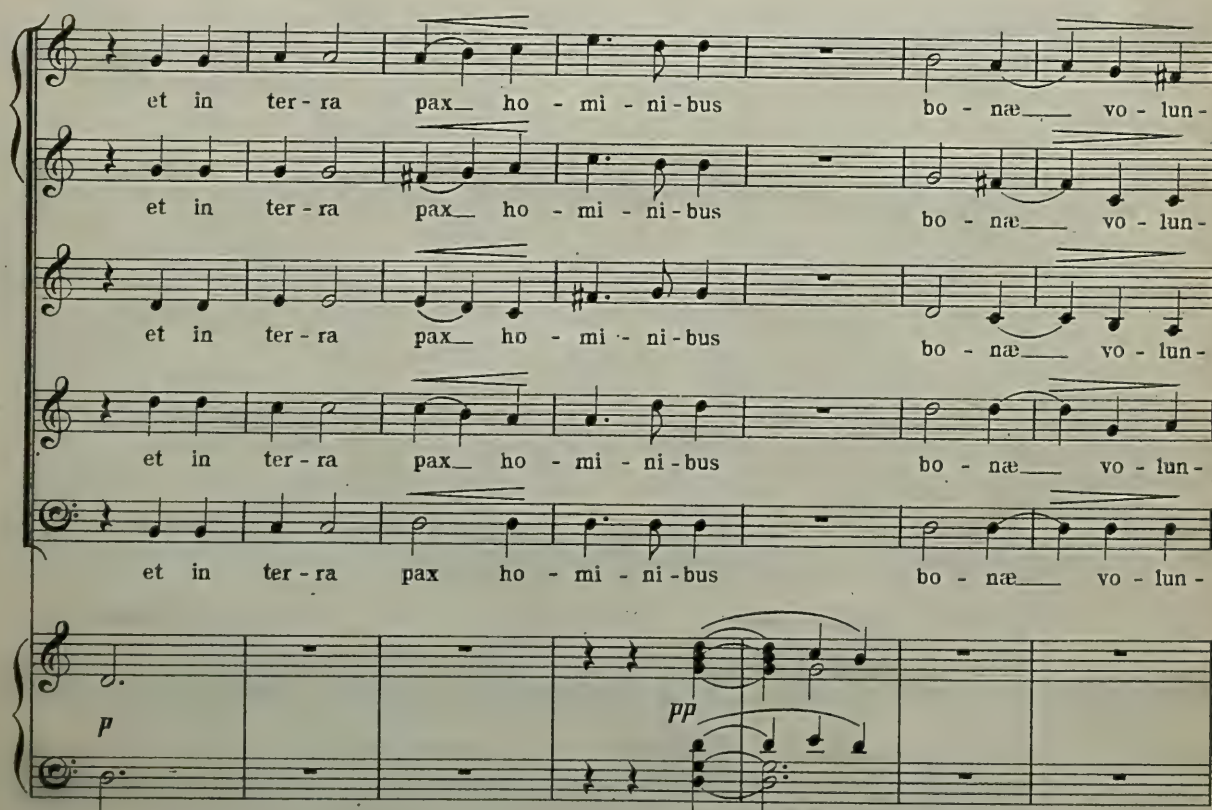
**ff**

This piano accompaniment features a more complex texture. The right hand plays chords with a dynamic marking of **ff** (fortissimo). The left hand has a more active bass line with eighth and sixteenth notes. The key signature remains one sharp.

**D** *pp*  
Et in ter - ra pax ho - mi - ni - bus,  
*pp*  
Et in ter - ra pax ho - mi - ni - bus,  
*pp*  
Et in ter - ra pax ho - mi - ni - bus,  
*pp*  
Et in ter - ra pax ho - mi - ni - bus,  
*pp*  
Et in ter - ra pax ho - mi - ni - bus,  
**D**



et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -  
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -  
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -  
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -  
et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -  
*p* *pp*



-ta - tis.

-ta - tis.

-ta - tis.

-ta - tis.

-ta - tis.

*pp*

*rit*

*rit*

Detailed description: This block contains the first system of a musical score. It features five vocal staves, each with a treble clef and a common time signature. The lyrics '-ta - tis.' are written below each staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part begins with a *pp* (pianissimo) dynamic and includes markings for *rit* (ritardando) in the bass line.

*ff* Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - - sis

*ff* Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - - sis

*ff* Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - - sis

*ff* Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - - sis

*ff* Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - - sis

*ff*

Detailed description: This block contains the second system of the musical score. It features five vocal staves, each with a treble clef and a common time signature. The lyrics 'Glo - ri - a, Glo - ri - a, Glo - ria in ex - cel - - sis' are written below each staff. The piano accompaniment is shown in grand staff notation. The piano part begins with a *ff* (fortissimo) dynamic and includes a *rit* (ritardando) marking in the bass line.

De - - - - o.  
De - - - - o.  
De - - - - o.  
De - - - - o.  
De - - - - o.

*ff*

**E** *Meno mosso.*  
Lau - - da - mus te, be - ne -

*mf*

3

**E** *Meno mosso.*  
Lau - - da - mus te, be - ne -

*mf*

3

Lau - da - mus te, be - ne -  
 - di - ci - mus te; a - do - ra - mus, te, lau - da -  
 Lau - da - mus te, be - ne -  
 Lau - da - mus te, be - ne -

- di - ci - mus te; a - do - ra - mus te. Lau - da -  
 - mus te; a - do - ra - mus te. Lau - da -  
 - di - ci - mus te; a - do - ra - mus te. Lau - da -  
 - di - ci - mus te; a - do - ra - mus te. Lau - da - mus  
 Lau - da - mus te; be - ne -

- mus te, lau -

- mus te, lau -

- mus te,

te, lau - da - mus te; a - do - ra - mus te, lau -

- di - ci - mus te, lau - da - mus te; a - do - ra - mus te,

- da - mus te; be - ne - di - ci - mus te; a - do - ra - mus te; glo - ri - fi -

- da - mus te; be - ne - di - ci - mus te; a - do - ra - mus te; glo - ri - fi -

lau - da - mus te; be - ne - di - ci - mus te; a - do - ra - mus

- da - mus te; be - ne - di - ci - mus te; a - do - ra - mus te; glo - ri - fi -

lau - da - mus te; be - ne - di - ci - mus te; a - do - ra - mus

*Ped.*



ca - mus te, a - do - ra - mus te; glo - ri - fi - ca - mus te, lau -  
 ca - mus te, a - do - ra - mus te; glo - ri - fi - ca - mus te, lau -  
 te, a - do - ra - mus te; glo - ri - fi - ca - mus te, lau -  
 ca - mus te, a - do - ra - mus te; glo - ri - fi - ca - mus te, lau -  
 te, a - do - ra - mus te; glo - ri - fi - ca - mus te, lau -

*accel.* - *Tempo I.*  
 da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -  
*accel.* - *Tempo I.*  
 da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -  
*accel.* - *Tempo I.*  
 da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -  
*accel.* - *Tempo I.*  
 da - mus te; be - ne - di - ci - mus te, a - do - ra - mus, a - do -  
*accel.* - *Tempo I.*

- ra - - mus - - te. Gra-ti-as

- ra - - mus - - te. Gra-ti-as

- ra - - mus - - te. Gra-ti-as

- ra - - mus - - te. Gra-ti-as

- ra - - mus - - te. Gra-ti-as

a - gi - mus ti - bi prop - ter mag - nam

a - gi - mus ti - bi prop - ter mag - nam

a - gi - mus ti - bi prop - ter mag - nam

a - gi - mus ti - bi, gra - ti - as, gra - ti - as

a - gi - mus ti - bi prop - ter mag - nam

Musical score for the first system, featuring vocal staves and piano accompaniment. The vocal parts are marked *ff* (fortissimo). The lyrics are:

glo - ri - am tu -  
 glo - ri - am tu -  
 glo - ri - am tu -  
 a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -  
 glo - ri - am tu - am,

The piano accompaniment consists of two staves (treble and bass clef) with a *ff* dynamic marking.

Musical score for the second system, featuring vocal staves and piano accompaniment. The vocal parts are marked *ff* (fortissimo) and *f* (forte). The lyrics are:

am, Do - mi - ne  
 am, Do - mi - ne, Do - mi - ne  
 am, Do - mi - ne De - us, Do - mi - ne  
 am, Do - mi - ne De - us, Do - mi - ne  
 Do - mi - ne De - us, Rex coe - les - tis, Pa - ter om -

The piano accompaniment consists of two staves (treble and bass clef) with a *mf* (mezzo-forte) dynamic marking.

De - - us, Rex coe - les - - tis,  
De - - us, Rex coe - les - - tis,  
De - - us, Rex coe - les - - tis,  
De - - us, Rex coe - les - - tis,  
- ni - po - - tens, Rex coe - les - - tis,

*ff*  
12.

*ff* Pa - ter om - ni - po - tens.  
*ff* Pa - ter om - ni - po - tens.  
*ff* Pa - ter om - ni - po - tens.  
*ff* Pa - ter om - ni - po - tens.  
*ff* Pa - ter om - ni - po - tens.  
*ff* Pa - ter om - ni - po - tens.

*dim.*

TENOR CHORUS.

SOPRANO SOLO.

*p* Do - mi - ne Fi - li u - ni - gen - i - te, *f* Je - su *pp*

ALTO SOLO.

*p* Do - mi - ne Fi - li u - ni - gen - i - te, *f* Je - su *pp*

TENOR SOLO.

*p* Do - mi - ne Fi - li u - ni - gen - i - te, *f*

BASS SOLO.

*p* Do - mi - ne Fi - li u - ni - gen - i - te, *f* Je - su *pp*

Chris - te, Do - mi - ne De - us, Ag - nus De - - i

Chris - te, Do - mi - ne De - us, Ag - nus De - i, Ag - nus

*pp* Je - su Chris - te, Do - mi - ne De - us, Ag - - - - nus

Chris - te, Do - mi - ne De - us, Ag - - - - nus

mi - se - re - re no - bis.

Ag - nus De - i, Fi - li - us Pa - - - tris, qui tol - lis...

De - i, Fi - li - us Pa - - - tris, qui tol - lis...

De - i, Fi - li - us Pa - - - tris, qui tol - lis...

De - i, Fi - li - us Pa - - - tris, qui tol - lis...

*pp* *G*

— pec - ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis

— pec - ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis

— pec - ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis

— pec - ca - ta mun - di, mi - se - re - re no - bis, qui tol - lis

*p* *p* *p* *p*

*pp* *G*

*mf*  
mi - se - re - re

— pec - ca - ta mun - di mi - se - re - re, mi - se - re - re no - bis,

— pec - ca - ta mun - di mi - se - re - re no - bis,

— pec - ca - ta mun - di mi - se - re - re no - bis,

— pec - ca - ta mun - di mi - se - re - re no - bis,

no - bis,

*mf* Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

*mf* Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

*mf* Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

*mf* Qui tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti o - nem

*f*

*f* **H**

mi - se-re-re no - bis,

*f*

nos - tram, Qui se-des ad dex-teram Pa - tris, mi - se-re - re

*f*

nos - tram, Qui se-des ad dex-teram Pa - tris, mi - se-re - re

*f*

nos - tram, Qui se-des ad dex-teram Pa - tris, mi - se-re - re

*f*

nos - tram, Qui se-des ad dex-teram Pa - tris, mi - se-re - re

**H**

*mf* *molto rall.*

mi-se-re-re no - - - bis.

no - bis, mi - se - re - re no - - - bis.

no - bis, mi - se - re - re no - - - bis.

no - bis, mi - se - re - re no - - - bis.

no - bis, mi - se - re - re no - - - bis.

*molto rall.*

no - bis, mi - se - re - re no - - - bis.

*molto rall.*



Tempo I.

First system of piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics include *f*. The music consists of chords and moving lines in both hands.

Second system of piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics include *f*. The music continues with chords and moving lines.

Third system of piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics include *f*. The music concludes with a final chord and a fermata.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

Quo-ni-am tu so-lus

Quo-ni-am tu so-lus sanc-tus, tu so-

Fourth system of piano accompaniment. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics include *f*. The music concludes with a final chord and a fermata.

Quo-ni - am tu so - lus sanc - - -  
 sanc - - - tus, tu so - lus sanc-tus, tu so - lus  
 - - - lus, Do - mi - nus, tu so - lus sanc - - tus, tu

Quo-ni - am tu  
 Quo-ni - am tu so - lus sanc - - - tus, tu so - - lus  
 - - - tus, tu so - - - lus Do - mi - nus,  
 Do - mi-nus. Tu so - lus al - tis - si - mus Je - - -  
 so - - lus Do - - - mi - nus. Tu so - lus al -

so - lus sanc - tus, Tu so - - lus Do - mi - nus. Tu  
 Do - - - - mi - nus. Tu so - lus al - tis - si - mus  
 Do - mi - nus, tu so - lus Do - mi - nus.  
 - - su Chris - te, cum Sanc - to  
 - tis - si - mus, Je - - su Chris - te cum Sanc - to

so - lus al - tis - - - - si - mus, Je - su  
 Je - su Chris - - te.  
 cum Sanc - to Spi - ri - tu, cum Sanc -  
 Spi - ri - tu, cum Sanc - to - Spi - ri - tu, in glo - ri - a  
 Spi - ri - tu, in glo - ri - a De - i Pa - - -

Chris - - te in glo - ri - a De - i Pa - - tris, in glo - ri - a  
 Je - su Chris-te in glo - - - ri - a  
 - - to Spi - ri - tu in glo - ri - a De - i  
 De - i Pa - - - tris, in glo - ri - a, in glo - ri - a  
 - tris, cum Sanc - - - to Spi - ri - tu, in glo - ri - a

K

De - i Pa - - - tris.  
 De - i Pa - - - tris. Quo-ni-am tu so - - -  
 Pa - - - tris. Quo-ni-am tu  
 De - i Pa - - - tris.  
 De - i Pa - - tris. Quo-ni-am tu so - lus sanc - tus, Tu

K

*f* Tu so - lus Do - mi - nus, Quo - ni - am tu so - - - lus  
 - lus sanc - - tus. Tu so - lus  
*mf* so - lus sanc - - tus. Quo - ni - am tu so - lus  
*p* Quo - ni - am tu so - lus sanc - - tus  
*f* so - lus Do - mi - nus. Tu so - lus

*f* sanc - - tus. Tu so - lus al - tis - si - mus Je - su  
 Do - mi - nus.  
*f* Do - mi - nus. Tu so - lus al - tis - si - mus Je - su  
*f* Tu so - lus al - tis - si - mus Je - su  
*f* Do - mi - nus. Tu so - lus al - tis - si - mus Je - su

Chris - te in glo - ri - a De - i Pa - - tris. *L*

*mp*  
Quo-ni-am tu so - lus

Chris - te in glo - ri - a De - i Pa - - tris.

Chris-te in glo - ri - a De - i Pa - - tris.

Chris - te in glo - ri - a De - i Pa - - tris.

*mp*  
Quo-ni-am tu so - lus sanc - - tus, tu

sanc - - tus, tu so - - lus sanc-tus, tu

so - - lus sanc-tus tu so - - lus Do - mi-nus tu

so - - lus Do - - mi - nus tu so - -

*mf* Quo-ni-am tu so - - lus

*mf* Quo-ni-am tu so - - lus sanc - - tus tu so - -

so-lus, tu so - lus al - tis - si-mus Je - su Chris-te Cum sanc - to

- lus al - tis - si-mus Je - - - su Chris - - - te Cum

*f* Quo-ni-am tu so - lus al - tis - si - mus

sanc - - - tus tu so - lus al - tis - si-mus Je - su Chris - te Cum

- lus Domi-nus tu so - lus al - tis - si-mus Je - su Chris - te Cum

spi - ri - tu in glo - ri - a De - i Pa - tris *accel.*  
sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris  
Je - su Chris - te in glo - ri - a De - i Pa - tris  
sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris  
sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris  
sanc - to spi - ri - tu in glo - ri - a De - i Pa - tris *accel.*

**M** *Più mosso.* A - men, *f*  
A - men, *f*  
*mf* A - men, A - men,  
A - men, A - men, A - men, A - *f*  
A - men, A - *mf*  
A - men, A - men, A - men, A - men, A - men,

**M** *Più mosso.*



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

*ff*

Five empty musical staves, each with a treble clef, arranged vertically.

*sf* *sf* *sf*

*ff*  
A - - men, A - - men, A - - men, A -  
*ff*  
A - - men, A - - men, A - - men, A -  
*ff*  
A - - men, A - - men, A - - men, A -  
*ff*  
A - - men, A - - men, A - - men, A -  
*ff*  
A - - men, A - - men, A - - men, A -

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

Five vocal staves, each with a treble clef and a common time signature. Each staff contains a single note with a long horizontal line underneath it, and the lyrics "- men." are written below the notes. The notes are positioned on the second line of the staff.

Piano accompaniment for the first system. The right hand (treble clef) features a melodic line with eighth notes and quarter notes, starting with a forte (*ff*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A *Ped.* (pedal) marking is present at the beginning of the left hand part. The system concludes with a fermata over the final notes.

Five vocal staves, each with a treble clef and a common time signature. Each staff contains a single note with a long horizontal line underneath it, and a fermata is placed over the note. The notes are positioned on the second line of the staff.

Piano accompaniment for the second system. The right hand (treble clef) features a melodic line with eighth notes and quarter notes, starting with a forte (*ff*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata over the final notes.

### III. CREDO.

*Allegro.*

SOPRANO. *f* Pa - trem om-

ALTO. *f* Pa - trem om-

TENOR. *f* Pa -

BASS. *ad lib.* **PRIEST.** *f* Cre-do in u-num De - um. Pa -

PIANO. *Allegro.* *f*

- ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si -

- bi - li-um om - ni-um et in vi - si - bi - - li - um. Et in  
 - bi - li-um om - ni-um et in vi - si - bi - li - um. Et in  
 - bi - li-um om - ni-um et in vi - si - bi - li - um. Et in  
 - bi - li-um om - ni-um et in vi - si - bi - li - um. Et in

u - num Do - minum Je - sum Chris - tum Fi - li-um De - i  
 u - - num Do - minum Je - sum Chris - tum Fi - li-um De - i  
 u - num Do - minum Je - sum Chris - tum Fi - li-um De - i  
 u - num Do - mi - num Je - sum Chris - tum Fi - li-um De - i

u - - ni - ge - ni-tum ex Pa - tre na - tum an - te om - ni - a sæ - - cu -  
 u - - ni - ge - ni - tum ex Pa - tre na - tum an - te om - ni - a  
 u - - ni - ge - ni - tum ex Pa - tre na - tum an - te om - ni - a sæ -  
 u - ni - - ge - ni - tum an - te om - ni - a

*ff*

- la De-um de De-o lu-men de lu-me-ne De-um  
 sæ-cu-la De-um de De-o lu-men de lu-mi-ne De-um  
 - cu-la De-um de De-o lu-men de lu-mi-ne De-um  
 sæ-cu-la De-um de De-o lu-men de lu-mi-ne De-um

ve-rum de De-o ve-ro Ge-ni-tum non fac-tum, con substan-ti-  
 ve-rum de De-o ve-ro Ge-ni-tum non fac-tum, con substan-ti-  
 ve-rum de De-o ve-ro Ge-ni-tum non fac-tum, con substan-ti-  
 ve-rum de De-o ve-ro Ge-ni-tum non fac-tum, con substan-ti-

- a - lem Pa - tri, per quem om-ni-a fac - ta sunt  
 - a - lem Pa - tri, per quem om-ni-a fac - ta sunt  
 - a - lem Pa - tri, per quem om-ni-a fac - ta sunt  
 - a - lem Pa - tri, per quem om-ni-a fac - ta sunt

*dolce*

O SOLI. *p*

Qui prop-ter nos ho-mi-nes — et prop-ter nos - tram sa-

Qui prop-ter nos ho-mi-nes — et prop-ter nos - tram sa-

Qui prop-ter nos ho-mi-nes — et prop-ter nos - tram sa-

Qui prop-ter nos ho-mi-nes — et prop-ter nos - tram sa-

*p*

- lu - tem de - scen - dit de coe - lis.

- lu - tem de - scen - dit de coe - lis.

- lu - tem de - scen - dit de coe - lis.

- lu - tem de - scen - dit de coe - lis.

*rall.*

*Adagio. pp*

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

*Adagio. pp*

ex Ma - ri - a vir - gi - ne,

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - - -

ex Ma - ri - a vir - gi - ne, ex Ma -

ex Ma - ri - a vir - gi - ne, ex Ma - ri -

*P*

ex Ma - ri - a vir - gi - ne et

gi - ne et ho - mo et

ri - a vir - gi - ne et ho - mo et

a vir - gi - ne et ho - mo et



ho - mo - fac - tus est. Cru - ci - fix - - us,  
 ho - mo fac - tus est. Cru - ci - fix - - us,  
 ho - mo fac - tus est. Cru - ci - fix - - us,  
 ho - mo - fac - tus est. Cru - ci - fix - - us,

cru - ci - fix - us e - ti - am pro no - bis  
 cru - ci - fix - us e - ti - am pro no - bis  
 cru - ci - fix - us e - ti - am pro no - bis  
 - - ci - fix - us e - - ti - am pro no - bis

sub Pon - ti - o Pi - la - - to  
 sub Pon - ti - o Pi - la - to Cru - ci - fix - -  
 sub Pon - ti - o Pi - la - - to  
 sub Pon - ti - o Pi - la - - to

us  
e - ti - am pro - no - - bis.

CHORUS. *P pp*

Pas - - - sus et se - pul - tus est.  
*pp* Pas - - - sus et se - pul - tus est.  
*pp* Pas - - - sus et se - pul - tus est.  
*pp* Pas - - - sus et se - pul - tus est.

*P*

*Allegro Tempo I.*

Et re-sur-r-ex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -  
 Et re-sur-r-ex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -  
 Et re-sur-r-ex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -  
 Et re-sur-r-ex - it ter - ti - a di - e se - cun - dum scrip - tu - ras Et as -

*Allegro Tempo I.*

*ff*

- cendit in coe - lum se - det ad dex - te - ram Pa - - tris.

- cendit in coe - lum se - det ad dex - te - ram Pa - - tris.

- cen - dit in coe - lum se - det ad dex - te - ram Pa - - tris.

- cen - dit in coe - lum se - det ad dex - te - ram Pa - - tris. et

et

et i - te - rum ven - tu - rus est cum

i - te - rum ven - tu - rus est cum glo - - - ri - a et

et i - te - rum ven - tu - rus est cum

i - te - rum ven - tu - rus est cum glo - - - ri - a cum

glo - - - ri - a et i - te - rum ven - tu - rus est cum

i - - te - rum ven - tu - rus est cum

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

glo - ri - a ju - di - ca - re vi - vos et mor - tu -

- os, cu - jus re - gni non e - rit fi -

- os, cu - jus re - gni non e - rit fi -

- os, cu - jus re - gni non e - rit fi -

- os, cu - jus re - gni non e - rit fi -

- nis.

- nis.

- nis.

- nis.

**R**

**R**

*Poco meno mosso.*

Et in u - - num  
Et in u - num Spi - ri-tum Sanc - tum Do-mi-num et vi-vi-fi -

*Poco meno mosso.*

Spi - ri-tum Sanc - tum Do-mi-num et vi - vi - fi - can - - tem,  
- can - tem, qui ex Pa - - tre Fi - - li - o - que pro -  
Et in u - - num Spi - - ri-tum

qui ex Pa - tre Fi - - li - o - que pro - ce - - dit  
- ce - dit ex Pa - tre Fi - - li - o - que pro - ce - - dit  
Qui ex Pa - - tre Fi - - li - o - que pro -

Sanc - tum Dominum qui ex Pa - - tre Fi - - li - o - que pro -

si - mul a - do - ra - tur et con glo - ri - fi - ca - -  
 si - mul a - do - ra - tur et con glo - ri - fi - ca - -  
 - ce - dit si - mul a - do - ra - tur et con glo - ri - fi -  
 - ce - dit si - mul a - do - ra - tur et con glo - ri - fi -

*S* *ff*  
 - tur, qui lo - cu - tus est per Pro - phe - tas.  
 - tur, qui lo - cu - tus est per Pro - phe - tas.  
 - ca - tur, qui lo - cu - tus est per Pro - phe - tas.  
 - ca - tur, *S* *ff* qui lo - cu - tus est per Pro - phe - tas. Et

*ff*  
 Con - fi - te - or  
 Et u - num Sanc - tum Ca - tho - li -  
 u - num Sanc - tum Ca - tho - li - cam et A - pos -

Con - fi - te - or u - num Bap - tis - ma in re -  
 - num con - fi - te - or u - num Bap - tis - ma in re -  
 - cam et A - pos - to - li - cam, et A - pos -  
 - to - li - cam Ec - cle - si - am, et A - pos -  
 - mis - si - o - nem pec - ca - to - rum et ex - pec - to  
 - mis - si - o - nem pec - ca - to - rum et ex - pec - to  
 - to - li - cam Ec - cle - si - am et ex - pec - to  
 - to - li - cam Ec - cle - si - am et ex - pec - to  
 re - sur - rec - ti - o - nem mor - tu - o - rum.  
 re - sur - rec - ti - o - nem mor - tu - o - rum.  
 re - sur - rec - ti - o - nem mor - tu - o - rum.  
 re - sur - rec - ti - o - nem mor - tu - o - rum. Et

9093

**T**

Et vi - tam ven - tu - ri sae - cu -

Et vi - tam, vi - tam ven - tu - ri sae - cu -

Et vi - tam ven - tu - ri, vi - tam ven - tu - ri sae - cu -

vi - tam ven - tu - ri, ven - tu - ri sae - cu -

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

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

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

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

*rall.*

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

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

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

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

*rall.*



# IV. SANCTUS.

*Maestoso.*

SOPRANO I. U *f*

SOPRANO II. Sanc - - *f*

ALTO. Sanc - - *f*

TENOR. Sanc - - *f*

BASS. Sanc - - *f*

Sanc - -

-tus, Sanc - - tus, Sanc - - tus Do - mi - ne De - us Sa -  
-tus, Sanc - - tus, Sanc - - tus Do - mi - ne De - us Sa -  
-tus, Sanc - - tus, Sanc - - tus Do - mi - ne De - us Sa -  
-tus, Sanc - - tus, Sanc - - tus Do - mi - ne Do - mine  
-tus, Sanc - - tus, Sanc - - tus Do - mine

V

-ba - - oth.  
-ba - - oth.  
-ba - - oth.  
De - us Sa - ba - oth. Ple - ni sunt  
De - us Sa - ba - oth. Ple - ni sunt

V

Ple - ni sunt cœ - li et ter - ra glo - ri - a

Ple - ni sunt cœ - - li et ter - ra glo - ri - a

*mf* Ple - ni sunt cœ - - li et ter - - ra glo - ri - a

cœ - - - li cœ - li et ter - ra glo - ri - a

cœ - - - li et ter - - ra glo - ri - a

*Poco più mosso.*

tu - a. Hosan - - na in ex - cel - sis, Ho -

tu - a. Ho - san - na in ex - cel - sis, Ho - san - na, Ho -

tu - a. Ho - san - - na, Ho - san - na in ex - cel - sis, Ho -

tu - a. Ho - san - - na in ex - cel - - sis, Ho - san - - - na, Ho -

tu - a. Ho - - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -

*Poco più mosso.*

*rall.* *Tempo I.*

-san-na in ex-cel-sis De - o.  
-san-na in ex-cel-sis De - o.  
-san-na in ex-cel-sis De - o.  
-san-na in ex-cel-sis De - o.  
-san-na in ex-cel-sis De - o.

Detailed description: This block contains five vocal staves. The first four staves are for different vocal parts, each with the lyrics '-san-na in ex-cel-sis De - o.' written below. The music is in a 3/4 time signature with a key signature of two flats. The tempo is marked 'Tempo I.' and the initial instruction is 'rall.'. The fifth staff is a lower vocal part, also with the same lyrics.

*rall.* *ff* *Tempo I.*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand part features a melodic line with some grace notes and a 'rall.' marking. The left-hand part provides harmonic support with chords and a bass line. The tempo is 'Tempo I.' and the dynamic is 'ff'.

Detailed description: This block contains five empty vocal staves, indicating that the vocal parts are silent for this section of the music.

*p* *pp*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand part features a melodic line with some grace notes and a 'p' marking. The left-hand part provides harmonic support with chords and a bass line. The tempo is 'Tempo I.' and the dynamics are 'p' and 'pp'.

## BENEDICTUS.

## QUARTETT.

SOPR. SOLO. *p* Be - ne - dic - - tus qui ve - nit in no - - mi - ne

ALTO SOLO. *p* Be - ne - dic - tus qui ve - nit in no - - mi - ne

TENOR SOLO.

BASS SOLO.

PIANO.

*mf* Do - - mi - ni, Be - ne - dic - - tus, Be - ne -

Do - mi - - ni, Be - ne - dic - - tus, Be - - ne -

*p* Be - ne - dic - - tus qui ve - nit in no - - mi - ne Do - - mi -

*p* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui  
 - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui  
 - ni, Be - ne - dic - tus Be - ne -

ve - nit, qui ve - nit in no - mine Do - mi - ni, qui ve - nit in  
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in  
 - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit, qui  
 - dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

no - mi - ne Do - mi - ni.  
 no - mi - ne, in no - mi - ne Do - mi - ni.  
 ve - nit in no - mi - ne Do - mi - ni.  
 no - mi - ne Do - mi - ni.

*rall.*  
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.  
*rall.*  
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.  
*rall.*  
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.  
*rall.*  
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

CHORUS.

**W** *Più mosso.*  
 SOPRANO I.

Ho - san - na in ex -

SOPRANO II.

Ho - san - na in ex - cel - sis, Ho -

ALTO.

Ho - san - na, Ho - san - na in ex -

TENOR.

Ho - san - na in ex - cel - sis, Ho - san -

BASS.

Ho - san - na in ex - cel - sis, Ho - san - na in ex -

**W** *Più mosso.*

*f*

- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san -  
- san - na, Ho - san - na in ex - cel - sis De - o, Ho - san -  
- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san -  
- na, Ho - san - na in ex - cel - sis De - o, Ho - san -  
- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "- cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san - na, Ho - san - na in ex - cel - sis De - o, Ho - san - cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san - na, Ho - san - na in ex - cel - sis De - o, Ho - san - cel - sis, Ho - san - na in ex - cel - sis De - o, Ho - san -". The piano part features a steady accompaniment with some melodic lines in the right hand.

- na, Ho - san - na, Ho - san - na in ex - cel - sis  
- na, Ho - san - na, Ho - san - na in ex - cel - sis  
- na, Ho - san - na, Ho - san - na in ex - cel - sis  
- na, Ho - san - na, Ho - san - na in ex - cel - sis  
- na, Ho - san - na, Ho - san - na in ex - cel - sis

The second system of the musical score continues the vocal and piano parts. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "- na, Ho - san - na, Ho - san - na in ex - cel - sis - na, Ho - san - na, Ho - san - na in ex - cel - sis - na, Ho - san - na, Ho - san - na in ex - cel - sis - na, Ho - san - na, Ho - san - na in ex - cel - sis - na, Ho - san - na, Ho - san - na in ex - cel - sis". The piano part continues with a steady accompaniment, featuring some melodic lines in the right hand.



*rall.* *Tempo I.*

De - o.

De - o.

De - o.

De - o.

De - o.

De - o.

Detailed description: This section contains five vocal staves. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Tempo I.' and the initial instruction is 'rall.'. The lyrics 'De - o.' are written below each staff. The music consists of a few notes followed by a long rest.

*Tempo I.*

*rall.* *ff*

Detailed description: This is the piano accompaniment for the first system. It features a treble and bass clef, a key signature of two flats, and a 3/4 time signature. The tempo is 'Tempo I.' and the instruction is 'rall.'. The music is marked 'ff' (fortissimo). The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

Detailed description: This section contains five empty vocal staves, each with a treble clef and a key signature of two flats. They are positioned above the piano accompaniment for the second system.

*p* *pp*

Detailed description: This is the piano accompaniment for the second system. It continues with a treble and bass clef, a key signature of two flats, and a 3/4 time signature. The music is marked 'p' (piano) and 'pp' (pianissimo). The right hand features more complex chordal textures and melodic lines, while the left hand continues with accompaniment. The system ends with a double bar line and a fermata over the final notes.

## AGNUS DEI.

*Andante sostenuto.*

TENOR SOLO.

PIANO.

Ag - nus De - i qui

tol - lis pec - ca - ta mun - di qui tol - lis pec - ca -

X

- ta mun - di Ag - nus De - i Ag - nus

*poco rall.*

De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re

*mf*

no - bis mi - se -

*p* *mf*

- re re, mi - se - re - re, mi - se - re - re

*mf*

no - bis Ag - nus De - i qui

*f* *mf*

tol - lis pec - ca - ta mundi qui tol - lis pec - ca - ta

mun - di Ag - nus De - i Ag - nus De - i qui

tol - lis pec - ca - ta qui tol - lis pec - ca -

- ta, pec - ca - ta mun - di

*rall.* AA

mi - se - re - re no - bis

*rall.* *f*

*poco a poco dim.* *p* Ag - nus

De - i qui tol - lis pec - ca - ta mun - di qui tol - lis pec -

BB

- ca - ta mun - di Ag - nus De - i

Ag - nus De - i qui tol - lis pec - ca - ta mun -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

*rall.* - - di do - na no - bis pa - cem

CC

*p*

The second system continues the vocal and piano parts. It features a 'rall.' (rallentando) marking above the vocal line. A 'CC' (Crescendo) marking is placed above the piano accompaniment. A piano dynamic marking '*p*' is also present. The piano accompaniment includes a section with a 'p' marking.

The third system is primarily piano accompaniment, consisting of two staves. It features a variety of chordal textures and melodic fragments, continuing the harmonic development of the piece.

*rall.*

The fourth system continues the piano accompaniment. It includes a 'rall.' marking. The system concludes with a key signature change to two flats (B-flat, E-flat) and a time signature change to 4/4.

Adagio.  
SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

Adagio.

DD

DD

pa - cem do - na no - bis do - na pa - cem

pa - cem do - na no - bis do - na pa - cem

pa - cem do - na no - bis do - na no - bis pa - cem

pa - cem do - na no - bis do - na pa - cem

- cem do - na pa - cem do - na pa - cem

**EE**  
*mf*

do - na pa - cem do - na pa - cem

do - na pa - cem do - na pa - cem

do - na pa - cem do - na pa - cem

do - na pa - cem pa - - - -

do - na pa - cem do - na no - bis pa - - - -

**EE**



**FF**

do - na no - bis pa - cem pa - cem

do - na no - bis pa - cem pa - cem

do - na no - bis pa - cem pa - cem

- cem do - na no - bis pa - cem pa - cem

- cem do - na no - bis pa - cem pa - cem

**FF**

*pp* pa - cem.

*pp* pa - cem.

*pp* pa - cem.

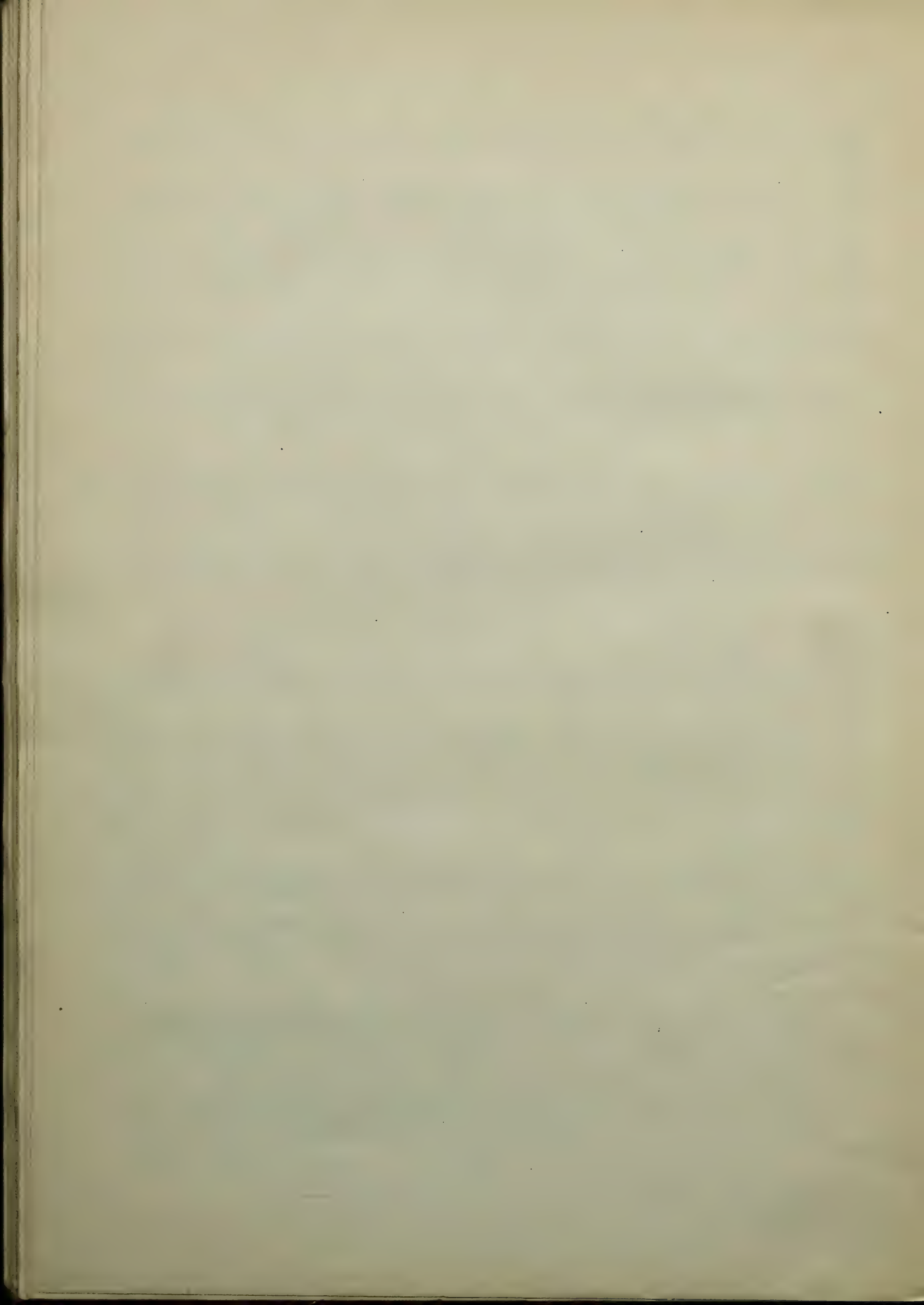
*pp* pa - cem.

*pp* pa - cem.

*pp* pa - cem.

*p*

*pp*



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| <b>FRANZ ABT.</b>                                     |                 |                 |                |
| THE FAYS' FROLIC (Female voices) ... ..               | 2/6             | —               | —              |
| SPRINGTIME (ditto) ... ..                             | 2/6             | —               | —              |
| SUMMER (ditto) ... ..                                 | 2/6             | —               | —              |
| THE GOLDEN CITY (ditto) ... ..                        | 2/6             | —               | —              |
| THE WISHING STONE (ditto) ... ..                      | 2/6             | —               | —              |
| THE WATER FAIRIES (ditto) ... ..                      | 2/6             | —               | —              |
| THE SILVER CLOUD (ditto) ... ..                       | 2/6             | —               | —              |
| MINSTER BELLS (ditto) ... ..                          | 2/6             | —               | —              |
| <b>W. CROWTHER-ALWYN.</b>                             |                 |                 |                |
| MASS, IN F (Latin and English) ... ..                 | 3/0             | —               | 5/0            |
| <b>THOMAS ANDERTON.</b>                               |                 |                 |                |
| YULE TIDE ... ..                                      | 1/6             | 2/0             | 3/0            |
| THE NORMAN BARON ... ..                               | 1/0             | —               | —              |
| WRECK OF THE HESPERUS (Sol-FA, 0/4) ... ..            | 1/0             | —               | —              |
| <b>W. I. ARGENT.</b>                                  |                 |                 |                |
| MASS, IN B FLAT ... ..                                | 2/6             | —               | —              |
| <b>P. ARMES.</b>                                      |                 |                 |                |
| HEZEKIAH ... ..                                       | 2/6             | —               | —              |
| ST. JOHN THE EVANGELIST ... ..                        | 2/6             | —               | —              |
| <b>E. ASPA.</b>                                       |                 |                 |                |
| THE GIPSIES ... ..                                    | 1/0             | —               | —              |
| ENDYMION ... ..                                       | 4/0             | —               | —              |
| <b>ASTORGA.</b>                                       |                 |                 |                |
| STABAT MATER ... ..                                   | 1/0             | 1/6             | —              |
| <b>BACH.</b>  |                 |                 |                |
| MASS, IN B MINOR ... ..                               | 2/6             | 3/0             | 4/0            |
| MISSA BREVIS, IN A ... ..                             | 1/6             | —               | —              |
| THE PASSION (S. MATTHEW) ... ..                       | 2/0             | 2/6             | 4/0            |
| THE PASSION (S. JOHN) ... ..                          | 2/0             | 2/6             | 4/0            |
| CHRISTMAS ORATORIO ... ..                             | 2/0             | 2/6             | 4/0            |
| MAGNIFICAT ... ..                                     | 1/0             | —               | —              |
| GOD GOETH UP WITH SHOUTING ... ..                     | 1/0             | —               | —              |
| GOD SO LOVED THE WORLD ... ..                         | 1/0             | —               | —              |
| GOD'S TIME IS THE BEST ... ..                         | 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, 0/2) ... ..               | 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             | —               | —              |
| <b>J. BARNBY.</b>                                     |                 |                 |                |
| REBEKAH (Sol-FA, 0/9) ... ..                          | 1/0             | 1/6             | 2/6            |
| THE LORD IS KING (97th Psalm) ... ..                  | 1/6             | 2/0             | —              |
| <b>LEONARD BARNES.</b>                                |                 |                 |                |
| THE BRIDAL DAY ... ..                                 | 2/6             | —               | 4/6            |
| <b>J. F. BARNETT.</b>                                 |                 |                 |                |
| THE ANCIENT MARINER (Sol-FA, 2/0) ... ..              | 3/6             | 4/0             | 5/0            |
| THE RAISING OF LAZARUS ... ..                         | 6/6             | —               | 9/0            |
| PARADISE AND THE PERI ... ..                          | 4/0             | —               | —              |
| <b>BEETHOVEN.</b>                                     |                 |                 |                |
| THE PRAISE OF MUSIC ... ..                            | 1/6             | 2/0             | 3/0            |
| RUINS OF ATHENS ... ..                                | 1/0             | 1/6             | 2/6            |
| ENGEDI; OR, DAVID IN THE WILDERNESS ... ..            | 1/0             | 1/6             | 2/6            |
| MOUNT OF OLIVES ... ..                                | 1/0             | 1/6             | 2/6            |
| MASS, IN C ... ..                                     | 1/0             | 1/6             | 2/6            |
| COMMUNION SERVICE, IN C ... ..                        | 1/6             | —               | 3/0            |
| MASS, IN D ... ..                                     | 2/0             | 2/6             | 4/0            |
| THE CHORAL SYMPHONY ... ..                            | 2/6             | —               | —              |
| Ditto, THE VOCAL PORTION ... ..                       | 1/0             | —               | —              |
| THE CHORAL FANTASIA ... ..                            | 1/0             | —               | —              |
| A CALM SEA AND A PROSPEROUS VOYAGE ... ..             | 0/4             | —               | —              |
| MEEK, AS THOU LIVEDST HAST THOU<br>DEPARTED ... ..    | 0/2             | —               | —              |
| <b>WILFRED BENDALL.</b>                               |                 |                 |                |
| THE LADY OF SHALOTT (Female voices) ... ..            | 2/6             | —               | —              |
| <b>SIR JULIUS BENEDICT.</b>                           |                 |                 |                |
| ST. PETER ... ..                                      | 3/0             | 3/6             | 5/0            |
| THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ... ..        | 2/6             | 3/0             | 4/0            |
| <b>SIR W. STERNDALÉ BENNETT.</b>                      |                 |                 |                |
| THE MAY QUEEN (Sol-FA, 1/0) ... ..                    | 3/0             | 3/6             | 5/0            |
| THE WOMAN OF SAMARIA (Sol-FA, 1/0) ... ..             | 4/0             | —               | 6/0            |
| INTERNATIONAL EXHIBITION ODE (1862) ... ..            | 1/0             | —               | —              |
| <b>G. R. BETJEMANN.</b>                               |                 |                 |                |
| THE SONG OF THE WESTERN MEN ... ..                    | 1/0             | —               | —              |
| <b>W. R. BEXFIELD.</b>                                |                 |                 |                |
| ISRAEL RESTORED ... ..                                | 4/0             | —               | 6/0            |
| <b>E. M. BOYCE.</b>                                   |                 |                 |                |
| THE LAY OF THE BROWN ROSARY ... ..                    | 1/6             | —               | —              |
| <b>J. BRADFORD.</b>                                   |                 |                 |                |
| THE SONG OF JUBILEE ... ..                            | 2/0             | —               | —              |
| PRAISE THE LORD ... ..                                | 2/0             | —               | —              |
| <b>W. F. BRADSHAW.</b>                                |                 |                 |                |
| GASPAR BECERRA ... ..                                 | 1/6             | —               | —              |
| <b>J. BRAHMS.</b>                                     |                 |                 |                |
| A SONG OF DESTINY ... ..                              | 1/0             | —               | —              |
| <b>J. C. BRIDGE.</b>                                  |                 |                 |                |
| DANIEL ... ..   | 3/6             | —               | —              |
| <b>J. F. BRIDGE.</b>                                  |                 |                 |                |
| ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ... .. | 1/0             | —               | —              |
| MOUNT MORIAH ... ..                                   | 3/0             | —               | —              |
| BOADICEA ... ..                                       | 2/6             | —               | —              |
| CALLIRHOË (Sol-FA, 1/6) ... ..                        | 2/6             | 3/0             | 4/0            |
| <b>DUDLEY BUCK.</b>                                   |                 |                 |                |
| THE LIGHT OF ASIA ... ..                              | 3/0             | 3/6             | 5/6            |
| <b>EDWARD BUNNETT.</b>                                |                 |                 |                |
| OUT OF THE DEEP (130th Psalm) ... ..                  | 1/0             | —               | —              |
| <b>W. BYRD.</b>                                       |                 |                 |                |
| MASS FOR FOUR VOICES ... ..                           | 2/6             | —               | —              |
| <b>CARISSIMI.</b>                                     |                 |                 |                |
| JEPHTHAH ... ..                                       | 1/0             | —               | —              |
| <b>F. D. CARNELL.</b>                                 |                 |                 |                |
| SUPPLICATION ... ..                                   | 5/0             | —               | —              |
| <b>GEORGE CARTER.</b>                                 |                 |                 |                |
| SINFONIA CANTATA (116th Psalm) ... ..                 | 2/0             | —               | 3/6            |
| <b>WILLIAM CARTER.</b>                                |                 |                 |                |
| PLACIDA ... ..  | 2/0             | 2/6             | 4/0            |
| <b>CHERUBINI.</b>                                     |                 |                 |                |
| REQUIEM MASS, C MINOR (Latin and English) ... ..      | 1/0             | 1/6             | 2/6            |
| SECOND MASS, IN D MINOR ... ..                        | 3/0             | 2/6             | 3/6            |
| THIRD MASS (CORONATION) ... ..                        | 1/0             | 1/6             | 2/6            |
| FOURTH MASS, IN C ... ..                              | 1/0             | 1/6             | 2/6            |
| <b>E. T. CHIPP.</b>                                   |                 |                 |                |
| JOB ... ..  | 4/0             | —               | —              |
| NAOMI ... ..  | 5/0             | —               | —              |
| <b>FREDERICK CORDER.</b>                              |                 |                 |                |
| THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ... ..          | 2/6             | —               | —              |
| <b>SIR MICHAEL COSTA.</b>                             |                 |                 |                |
| THE DREAM ... ..                                      | 1/0             | —               | —              |
| <b>F. H. COWEN.</b>                                   |                 |                 |                |
| ST. JOHN'S EVE ... ..                                 | 2/6             | 3/0             | 4/0            |
| A SONG OF THANKSGIVING ... ..                         | 1/6             | —               | —              |
| SLEEPING BEAUTY (Sol-FA, 1/6) ... ..                  | 2/6             | 3/0             | 4/0            |
| RUTH (Sol-FA, 1/6) ... ..                             | 4/0             | 4/6             | 6/0            |
| <b>J. MAUDE CRAMENT.</b>                              |                 |                 |                |
| I WILL MAGNIFY THEE, O GOD (145th Psalm) .. ..        | 2/6             | —               | —              |
| <b>W. CRESER.</b>                                     |                 |                 |                |
| EUDORA (A dramatic Idyll) ... ..                      | 2/6             | —               | —              |
| <b>W. CROTCH.</b>                                     |                 |                 |                |
| PALESTINE ... ..                                      | 3/0             | 3/6             | 5/0            |

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| THE FAIRY RING ... ..                           | 2/6             | —                | —              | THE PASSION OF OUR LORD (Der Tod Jesu) ...          | 2/0             | 2/6              | 4/0            |
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| ROBERT FRANZ.                                   |                 |                  |                | DETTINGEN TE DEUM ... ..                            | 1/0             | 1/6              | 2/6            |
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| ZION ... ..                                     | 1/0             | 1/6              | 2/0            | ZADOK THE PRIEST ... ..                             | 0/3             | —                | —              |
| THE CRUSADERS (Sol-FA, 1/0) ... ..              | 2/0             | 2/6              | 4/0            | MY HEART IS INDITING... ..                          | 0/8             | —                | —              |
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| HENRY GADSBY.                                   |                 |                  |                | ALEXANDER'S FEAST ... ..                            | 2/0             | 2/6              | 4/0            |
| LORD OF THE ISLES (Sol-FA, 1/6) ... ..          | 2/6             | —                | —              | ACIS AND GALATEA ... ..                             | 1/0             | 1/6              | 2/6            |
| ALCESTIS (Male voices) ... ..                   | 4/0             | —                | —              | DITTO, New Edition, edited by J. Barnby ...         | 1/0             | 1/6              | 2/6            |
| COLUMBUS (Male voices)... ..                    | 2/6             | —                | —              | Ditto, Sol-FA, 1/0 ... ..                           | —               | —                | —              |
| G. GARRETT.                                     |                 |                  |                | ODE ON ST. CECILIA'S DAY ... ..                     | 1/0             | 1/6              | 2/6            |
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| A. R. GAUL.                                     |                 |                  |                | THE CREATION (Sol-FA, 1/0) ... ..                   | 2/0             | 2/6              | 4/0            |
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| FR. GERNSHEIM.                                  |                 |                  |                | Ditto (Latin and English) ... ..                    | 1/0             | 1/6              | 2/6            |
| SALAMIS. A TRIUMPH SONG (Male voices) ...       | 1/6             | —                | —              | SECOND MASS, IN C (Latin) ... ..                    | 1/0             | 1/6              | 2/6            |
| F. E. GLADSTONE.                                |                 |                  |                | THIRD MASS (IMPERIAL) (Latin and English) ...       | 1/0             | 1/6              | 2/6            |
| PHILIPPI ... ..                                 | 2/6             | —                | —              | Ditto (Latin) ... ..                                | 1/0             | 1/6              | 2/6            |
| GLUCK.  |                 |                  |                | SIXTEENTH MASS (Latin) ... ..                       | 1/6             | 2/0              | 3/0            |
| ORPHEUS (Act III)... ..                         | 1/0             | —                | —              | THE PASSION; OR, SEVEN LAST WORDS OF                | —               | —                | —              |
| HERMANN GOETZ.                                  |                 |                  |                | OUR SAVIOUR ON THE CROSS ... ..                     | 2/0             | 2/6              | 4/0            |
| BY THE WATERS OF BABYLON (137th Psalm)...       | 1/0             | —                | —              | TE DEUM (English and Latin) ... ..                  | 1/0             | —                | —              |
| NGENIA ... ..                                   | 1/0             | —                | —              | INSANÆ ET VANÆ CURÆ (Ditto) ... ..                  | 0/4             | —                | —              |
| THE WATER-LILY (Male voices) ... ..             | 1/6             | —                | —              | BATTISON HAYNES.                                    |                 |                  |                |
| CH. GOUNOD.                                     |                 |                  |                | THE FAIRIES' ISLE (Female voices)... ..             | 2/6             | —                | —              |
| MORS ET VITA (Latin or English) ... ..          | 6/0             | 6/6              | 7/6            | H. HEALE.   |                 |                  |                |
| Ditto, Sol-FA (Latin and English) ... ..        | 2/0             | —                | —              | JUBILEE ODE ... ..                                  | 1/6             | —                | —              |
| THE REDEMPTION (English words) (Sol-FA, 2/0)... | 5/0             | 6/0              | 7/6            | EDWARD HECHT.                                       |                 |                  |                |
| Ditto (French Words) ... ..                     | 8/4             | —                | —              | ERIC THE DANE ... ..                                | 3/0             | —                | —              |
| Ditto (German Words)... ..                      | 10/0            | —                | —              | O MAY I JOIN THE CHOIR INVISIBLE ... ..             | 1/0             | —                | —              |
| MESSE SOLENNELLE (St. CECILIA)... ..            | 1/0             | 1/6              | 2/6            | GEORGE HENSCHEL.                                    |                 |                  |                |
| COMMUNION SERVICE (Messe Solennelle) ...        | 1/6             | 2/0              | 3/0            | OUT OF DARKNESS (130th Psalm) ... ..                | 2/6             | —                | —              |
| TROISIÈME MESSE SOLENNELLE ... ..               | 2/6             | —                | —              | HENRY HILES.  |                 |                  |                |
| DE PROFUNDIS (130th Psalm) (Latin Words) ...    | 1/0             | —                | —              | FAYRE PASTOREL ... ..                               | 6/6             | —                | —              |
| Ditto (Out of darkness) ... ..                  | 1/0             | —                | —              | THE CRUSADERS ... ..                                | 2/6             | —                | —              |
| THE SEVEN WORDS OF OUR SAVIOUR ON               | —               | —                | —              | FERDINAND HILLER.                                   |                 |                  |                |
| THE CROSS (Filiz Jerusalem) ... ..              | 1/0             | —                | —              | NALA AND DAMAYANTI ... ..                           | 4/0             | —                | 6/0            |
| DAUGHTERS OF JERUSALEM ... ..                   | 1/0             | —                | —              | A SONG OF VICTORY ... ..                            | 1/0             | 1/6              | —              |
| GALLIA (Sol-FA, 0/4) ... ..                     | 1/0             | —                | —              |   |                 |                  |                |

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| <b>HEINRICH HOFMANN.</b>                      |                 |                 |                | <b>MENDELSSOHN—continued.</b>  |                 |                 |                |
| FAIR MELUSINA ... ..                          | 2/0             | 2/6             | 4/0            | ST. PAUL (Sol-FA, 1/0) ... ..  | 2/0             | 2/6             | 4/0            |
| CINDERELLA ... ..                             | 4/0             | —               | —              | ST. PAUL (Pocket Edition) ... ..   | 1/0             | 1/6             | 2/0            |
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| <b>HUMMEL.</b>                                |                 |                 |                | LORD, HOW LONG WILT THOU FORGET ME ... ..  | 1/0             | —               | —              |
| FIRST MASS, IN B FLAT ... ..                  | 1/0             | 1/6             | 2/6            | Ditto, Sol-FA, 0/4   |                 |                 |                |
| COMMUNION SERVICE, ditto ... ..               | 2/0             | —               | 4/0            | HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3) ... ..                             | 1/0             | —               | —              |
| SECOND MASS, IN E FLAT ... ..                 | 1/0             | 1/6             | 2/6            | LAUDA SION (Praise Jehovah) (Sol-FA, 0/3) ... ..                                     | 2/0             | 2/6             | 4/0            |
| COMMUNION SERVICE, ditto ... ..               | 2/0             | —               | 4/0            | THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ... ..                                       | 1/0             | 1/6             | 2/3            |
| THIRD MASS, IN D ... ..                       | 1/0             | 1/6             | 2/6            | MIDSUMMER NIGHT'S DREAM (Female voices) ... ..                                       | 1/0             | —               | —              |
| COMMUNION SERVICE, ditto ... ..               | 2/0             | —               | 4/0            | ATHALIE (Sol-FA, 1/0) ... ..   | 2/0             | 2/6             | 4/0            |
| ALMA VIRGO (Latin and English) ... ..         | 0/4             | —               | —              | ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..  | 4/0             | —               | 6/0            |
| QUOD IN ORBE (Ditto) ... ..                   | 0/4             | —               | —              | MAN IS MORTAL (8 voices) ... ..  | 1/0             | —               | —              |
| <b>W. H. HUNT.</b>                            |                 |                 |                | FESTGESANG (Hymns of Praise) ... ..  | 1/0             | —               | —              |
| STABAT MATER ... ..                           | 3/0             | 3/6             | —              | Ditto (Male voices) ... ..   |                 |                 |                |
| <b>F. LILFFE.</b>                             |                 |                 |                | CHRISTUS (Sol-FA, 0/6) ... ..  | 1/0             | —               | —              |
| ST. JOHN THE DIVINE ... ..                    | 1/0             | —               | —              | THREE MOTETS FOR FEMALE VOICES ... ..  | 1/0             | —               | —              |
| <b>JOHN WILLIAM JACKSON.</b>                  |                 |                 |                | SON AND STRANGER (Operetta) ... ..   | 4/0             | —               | —              |
| I CRIED UNTO GOD ... ..                       | 1/6             | —               | —              | LORELEY (Sol-FA, 0/6) ... ..   | 1/0             | —               | —              |
| <b>W. JACKSON.</b>                            |                 |                 |                | GEDIPUS AT COLONOS (Male voices) ... ..  | 3/0             | —               | —              |
| THE YEAR ... ..                               | 2/0             | 2/6             | —              | TO THE SONS OF ART (Ditto) (Sol-FA, 0/3) ... ..                                      | 1/0             | —               | —              |
| <b>A. JENSEN.</b>                             |                 |                 |                | JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... ..                                   | 0/4             | —               | —              |
| THE FEAST OF ADONIS ... ..                    | 1/0             | —               | —              | WHY RAGE FIERCELY THE HEATHEN ... ..   | 0/6             | —               | —              |
| <b>W. JOHNSON.</b>                            |                 |                 |                | MY GOD, WHY, O WHY HAST THOU FOR-<br>SAKEN ME (22nd Psalm) ... ..                    | 0/6             | —               | —              |
| ECCE HOMO ... ..                              | 2/0             | —               | —              | SING TO THE LORD (98th Psalm) ... ..   | 0/8             | —               | —              |
| <b>C. WARWICK JORDAN.</b>                     |                 |                 |                | SIX ANTHEMS for the Cathedral at Berlin. For<br>8 voices, arranged in 4 parts ... .. | 0/8             | —               | —              |
| BLOW YE THE TRUMPET IN ZION ... ..            | 1/6             | —               | —              | AVE MARIA (Saviour of Sinners), 8 voices ... ..                                      | 1/0             | —               | —              |
| <b>ALFRED KING.</b>                           |                 |                 |                | <b>MEYERBEER.</b>  |                 |                 |                |
| THE EPIPHANY ... ..                           | 3/0             | —               | —              | NINETY-FIRST PSALM (Latin) ... ..  | 1/0             | —               | —              |
| <b>OLIVER KING.</b>                           |                 |                 |                | Ditto (English) ... ..   |                 |                 |                |
| BY THE WATERS OF BABYLON (137th Psalm) ... .. | 1/6             | —               | —              | <b>B. MOLIQUE.</b>   |                 |                 |                |
| THE NAIADS (Female Voices) ... ..             | 2/6             | —               | —              | ABRAHAM ... ..   | 3/0             | 3/6             | 5/0            |
| <b>J. KINROSS.</b>                            |                 |                 |                | <b>MOZART.</b>   |                 |                 |                |
| SONGS IN A VINEYARD (Female voices) ... ..    | 2/6             | —               | —              | KING THAMOS ... ..   | 1/0             | 1/6             | —              |
| Ditto, Sol-FA, 0/6                            |                 |                 |                | FIRST MASS (Latin and English) ... ..  | 1/0             | 1/6             | 2/6            |
| <b>H. LAHEE.</b>                              |                 |                 |                | SEVENTH MASS, IN B FLAT ... ..   | 1/0             | —               | —              |
| THE SLEEPING BEAUTY (Female voices) ... ..    | 2/6             | —               | —              | COMMUNION SERVICE, IN B FLAT, ditto ... ..   | 1/6             | —               | —              |
| Ditto, Sol-FA, 0/6                            |                 |                 |                | TWELFTH MASS (Latin) ... ..  | 1/0             | 1/6             | 2/6            |
| <b>LEONARDO LEO.</b>                          |                 |                 |                | Ditto (Latin and English) (Sol-FA, 0/9) ... ..                                       |                 |                 |                |
| DIXIT DOMINUS ... ..                          | 1/0             | 1/6             | —              | REQUIEM MASS ... ..  | 1/0             | 1/6             | 2/6            |
| <b>H. LESLIE.</b>                             |                 |                 |                | Ditto (Latin and English) (Sol-FA, 1/0) ... ..                                       |                 |                 |                |
| THE FIRST CHRISTMAS MORN ... ..               | 2/6             | —               | —              | LITANIA DE VENERABILI ALTARIS (E) ... ..   | 1/6             | 2/0             | 3/0            |
| <b>F. LISZT.</b>                              |                 |                 |                | LITANIA DE VENERABILI SACRAMENTO (B) ... ..  | 1/6             | 2/0             | 3/0            |
| THE LEGEND OF ST. ELIZABETH ... ..            | 3/0             | 3/6             | 5/0            | SPLENDENTE TE DEUS ... ..  | 0/3             | —               | —              |
| THIRTEENTH PSALM ... ..                       | 2/0             | —               | —              | O GOD, WHEN THOU APPEAREST ditto ... ..  | 0/3             | —               | —              |
| <b>C. H. LLOYD.</b>                           |                 |                 |                | HAVE MERCY, O LORD ... ..  | 0/3             | —               | —              |
| ALCESTIS ... ..                               | 3/0             | —               | —              | GLORY, HONOUR, PRAISE ... ..   | 0/3             | —               | —              |
| ANDROMEDA ... ..                              | 3/0             | 3/6             | 5/0            | <b>DR. JOHN NAYLOR.</b>  |                 |                 |                |
| HERO AND LEANDER ... ..                       | 1/6             | —               | —              | JEREMIAH ... ..  | 3/0             | —               | —              |
| THE SONG OF BALDER ... ..                     | 1/0             | —               | —              | <b>HERBERT OAKELEY.</b>  |                 |                 |                |
| THE LONGBEARDS' SAGA (Male voices) ... ..     | 1/6             | —               | —              | SELECTION FROM A JUBILEE LYRIC ... ..  | 1/0             | —               | —              |
| THE GLEANERS' HARVEST (Female voices) ... ..  | 2/6             | —               | —              | <b>REV. SIR FREDK. OUSELEY.</b>  |                 |                 |                |
| <b>W. H. LONGHURST.</b>                       |                 |                 |                | THE MARTYRDOM OF ST. POLYCARP ... ..   | 2/6             | —               | —              |
| THE VILLAGE FAIR ... ..                       | 2/0             | 2/6             | —              | <b>R. P. PAINE.</b>  |                 |                 |                |
| <b>HAMISH MACCUNN.</b>                        |                 |                 |                | THE LORD REIGNETH (93rd Psalm) ... ..  | 1/0             | —               | —              |
| LAY OF THE LAST MINSTREL ... ..               | 2/6             | 3/0             | 4/0            | THE PRODIGAL SON ... ..  | 1/6             | —               | 2/6            |
| LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ... ..    | 1/0             | —               | —              | GREAT IS THE LORD ... ..   | 1/0             | —               | —              |
| <b>G. A. MACFARREN.</b>                       |                 |                 |                | <b>PALESTRINA.</b>   |                 |                 |                |
| SONGS IN A CORNFIELD (Female voices) ... ..   | 2/6             | —               | 4/0            | MISSA ASSUMPTA EST MARIA ... ..  | 2/6             | —               | —              |
| MAY-DAY (Sol-FA, 0/6) ... ..                  | 1/0             | 1/6             | 2/6            | MISSA PAPÆ MARCELLI ... ..   | 2/0             | —               | —              |
| THE SOLDIER'S LEGACY (Operetta) ... ..        | 6/0             | —               | —              | <b>C. H. H. PARRY.</b>   |                 |                 |                |
| OUTWARD BOUND ... ..                          | 1/0             | —               | 2/6            | ODE ON ST. CECILIA'S DAY ... ..  | 2/0             | —               | —              |
| <b>A. C. MACKENZIE.</b>                       |                 |                 |                | BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..  | 1/0             | —               | —              |
| THE DREAM OF JUBAL ... ..                     | 2/6             | 3/0             | 4/0            | AJAX AND ULYSSES ... ..  | 1/0             | —               | —              |
| THE STORY OF SAYID ... ..                     | 3/0             | 3/6             | 5/0            | PROMETHEUS UNBOUND ... ..  | 3/0             | —               | —              |
| JASON ... ..                                  | 2/6             | 3/0             | 4/0            | JUDITH ... ..  | 5/0             | 6/0             | 7/6            |
| THE BRIDE (Sol-FA, 0/8) ... ..                | 1/0             | —               | —              | <b>DR. JOSEPH PARRY.</b>   |                 |                 |                |
| THE ROSE OF SHARON (Sol-FA, 2/0) ... ..       | 5/0             | 6/0             | 7/6            | NEBUCHADNEZZAR ... ..  | 3/0             | 4/0             | 5/0            |
| JUBILEE ODE ... ..                            | 2/6             | —               | —              | Ditto, Sol-FA ... ..   |                 |                 |                |
| THE COTTER'S SATURDAY NIGHT ... ..            | 2/0             | —               | —              | <b>B. PARSONS.</b>   |                 |                 |                |
| THE NEW COVENANT ... ..                       | 1/6             | —               | —              | THE CRUSADER ... ..  | 3/6             | —               | —              |
| <b>F. W. MARKULL.</b>                         |                 |                 |                | <b>T. M. PATTISON.</b>   |                 |                 |                |
| ROLAND'S HORN ... ..                          | 2/6             | —               | —              | MAY DAY (Sol-FA, 0/6) ... ..   | 1/6             | —               | —              |
| <b>MENDELSSOHN.</b>                           |                 |                 |                | THE MIRACLES OF CHRIST (Sol-FA, 0/9) ... ..  | 2/0             | —               | —              |
| ELIJAH (Sol-FA, 1/0) ... ..                   | 2/0             | 2/6             | 4/0            | THE ANCIENT MARINER ... ..   | 2/6             | —               | —              |
| ELIJAH (POCKET EDITION) ... ..                | 1/0             | 1/6             | 2/0            | THE LAY OF THE LAST MINSTREL ... ..  | 2/6             | —               | —              |
| AS THE HART PANTS (42nd Psalm) ... ..         | 1/0             | —               | —              | <b>A. L. PEACE.</b>  |                 |                 |                |
| COME, LET US SING (95th Psalm) ... ..         | 1/0             | —               | —              | ST. JOHN THE BAPTIST ... ..  | 2/6             | —               | —              |
| WHEN ISRAEL OUT OF EGYPT CAME ... ..          | 1/0             | —               | 5/0            | Ditto, Sol-FA, 0/9   |                 |                 |                |
| Ditto, Sol-FA, 0/9                            |                 |                 |                | Ditto, Sol-FA, 0/9   |                 |                 |                |
| NOT UNTO US, O LORD (115th Psalm) ... ..      | 1/0             | —               | —              | Ditto, Sol-FA, 0/9   |                 |                 |                |

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

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

# NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

EDITED BY  
NATALIA MACFARREN and BERTHOLD TOURS.

The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c

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## DAILY TELEGRAPH.

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## DAILY NEWS.

There are a series of, for the most part, remarkably fine choruses, divided by solos; while the orchestration, which is very elaborate, and in certain parts extremely difficult, is employed not only to give the necessary relief, but also—where reference is made to the lark, the nightingale, the "far-off curfew sound," and elsewhere—to impart realistic touches of a highly effective character.

## MORNING POST.

Those who delight in the able use of artistic material will find in the Cantata much that will not only please, but much that will interest them. The treatment is symphonic in style, and belongs to that school which has for its ideal the possibilities of vocal music associated with orchestral colouring, as represented in Beethoven's Ninth Symphony. There is no irritating presence of the *Leitmotiv*, though certain characteristic phrases are here and there to be traced. There is an influence of the study of Wagner to be distinguished; but, on the whole, the work is hearty, healthy, and good.

## DAILY CHRONICLE.

The choral work, though not elaborate, comprises some of his most telling effects, whilst the instrumentation is characterised by all the cleverness and picturesque fancy we are wont to expect from Dr. Parry's pen.

## DAILY GRAPHIC.

The choral numbers are quite on a level with the best work that Dr. Parry has ever achieved. Indeed, I do not think he has ever penned anything to equal the section, "And when the sun begins to fling," which is positively studded with shining thoughts. . . . The instrumentation is full of interesting and felicitous touches.

## SUNDAY TIMES.

Whether Mirth or Melancholy be the theme, Dr. Parry's music never ceases to interest the listener, now by its masterly imitation (or rather, reflection) of the old English style, now by its contrapuntal skill, now by the grace of its melody, now by some clever, startling orchestral device from the rich store that modern art affords.

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