

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

F. H. COWEN.

JOHN GILPIN

TWO SHILLINGS.

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VOCAL.

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Orchestral Parts may be had of the above Choruses.

PART-SONGS (FEMALE VOICES)

(Accompanied.)

§CHRISTMAS GREETING, A (Op. 52). With accompaniment for two Violins and Pianoforte. (Sol-fa, 3d.)	s. d.
Violin Parts, 6d. each.	o 6
§DOUBT NOT THY FATHER'S CARE (Op. 29) (Sol-fa, 1d.)	o 2
§FLY, SINGING BIRD (Op. 26, No. 1). With accompaniment for two Violins and Pianoforte. (Sol-fa, 3d.)	o 6
Violin Parts, 6d. each.	
German words—Flieg, Vögelein, flieg, 1m. Vocal parts, each 25pfg.	
§PRAISE TO THE HOLIEST ("Dream of Gerontius") (Op. 38.) Chorus and Semi-Chorus, S.S.A.A.	o 4
(Sol-fa, 2d.)	
§SNOW, THE (Op. 26, No. 1). With accom- paniments for two Violins and Pianoforte. (Sol-fa, 3d.)	o 6
Violin Parts, 6d. each.	
German words—Der Schnee, 1m. Vocal parts, each 25pfg.	
§STARS OF THE SUMMER NIGHT (Spanish Serenade) (Op. 23)	o 6

§ Orchestral Parts may be had.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

COMPOSED FOR THE CARDIFF MUSICAL FESTIVAL, 1904.

JOHN GILPIN

BALLAD

FOR CHORUS AND ORCHESTRA

THE POEM WRITTEN BY

COWPER

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

PRICE TWO SHILLINGS.

Tonic Sol-fa, 1s.

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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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NOTE.

This work should be sung throughout in a humorous manner. A few points where special exaggerated effects are intended have been indicated by the composer, *e.g.*, at the word *tedious*, page 2; *gasping*, page 32; *with mock dignity*, page 43; but he would suggest that the entire work be interpreted more or less in the same extravagant spirit, according to the meaning of the verses.

JOHN GILPIN.

JOHN GILPIN was a citizen
Of credit and renown,
A train-band captain eke was he
Of famous London town.

John Gilpin's spouse said to her dear :
Though wedded we have been
These twice ten tedious years, yet we
No holiday have seen.

To-morrow is our wedding-day,
And we will then repair
Unto the Bell at Edmonton
All in a chaise and pair.

My sister and my sister's child,
Myself and children three,
Will fill the chaise ; so you must ride
On horseback after we.

He soon replied : I do admire
Of womankind but one,
And you are she, my dearest dear,
Therefore it shall be done.

The morning came, the chaise was brought,
But yet was not allowed
To drive up to the door, lest all
Should say that she was proud.

So three doors off the chaise was stayed,
Where they did all get in ;
Six precious souls, and all agog
To dash through thick and thin.

Smack went the whip, round went the wheels,
Were never folk so glad,
The stones did rattle underneath,
As if Cheapside were mad.

John Gilpin at his horse's side,
Seized fast the flowing mane,
And up he got, in haste to ride,
But soon came down again ;

For saddle-tree scarce reached had he,
His journey to begin,
When, turning round his head, he saw
Three customers come in.

So down he came, for loss of time
Although it grieved him sore,
Yet loss of pence, full well he knew,
Would trouble him much more.

Now see him mounted once again
Upon his nimble steed,
Full slowly pacing o'er the stones
With caution and good heed.

But finding soon a smoother road
Beneath his well-shod feet,
The snorting beast began to trot,
Which galled him in his seat.

So Fair and softly, John he cried,
But John he cried in vain ;
That trot become a gallop soon,
In spite of curb and rein.

So stooping down, as needs he must
Who cannot sit upright,
He grasped the mane with both his hands,
And eke with all his might.

His horse, who never in that sort
Had handled been before,
What thing upon his back had got
Did wonder more and more.

Away went Gilpin, neck or nought ;
Away went hat and wig ;
He little dreamt, when he set out,
Of running such a rig.

The dogs did bark, the children screamed,
Up flew the windows all,
And every soul cried out Well done !
As loud as he could bawl.

Away went Gilpin—who but he ?
His fame soon spread around ;
He carries weight ! he rides a race !
'Tis for a thousand pound !

At Edmonton his loving wife
From the balcony spied
Her tender husband, wondering much
To see how he did ride.

31619, Marvello, 1, 50

Stop, stop, John Gilpin ! Here 's the house,
 They all at once did cry ;
 The dinner waits, and we are tired ·
 Said Gilpin : So am I.

But yet his horse was not a whit
 Inclined to tarry there,
 For why ? his owner had a house
 Full ten miles off at Ware.

Away went Gilpin out of breath,
 And sore against his will,
 Till at his friend the Callender's
 His horse at last stood still.

The Callender, amazed to see
 His neighbour in such trim,
 Laid down his pipe, flew to the gate,
 And thus accosted him :

What news ? what news ? your tidings tell ;
 Tell me you must and shall ;
 Say why bare-headed you are come,
 Or why you come at all ?

Now Gilpin had a pleasant wit,
 And loved a timely joke ;
 And thus unto the Callender
 In merry guise he spoke :

I came because your horse would come ;
 And, if I well forebode,
 My hat and wig will soon be here—
 They are upon the road.

The Callender, right glad to find
 His friend in merry pin,
 Returned him not a single word,
 But to the house went in ;

Whence straight he came with hat and wig :
 A wig that flowed behind,
 A hat not much the worse for wear,
 Each comely in its kind.

He held them up, and in his turn
 Thus showed his ready wit :
 My head is twice as big as yours,
 They therefore needs must fit.

But let me scrape the dirt away
 That hangs upon your face ;
 And stop and eat, for well you may
 Be in a hungry case.

Said John, It is my wedding-day,
 And all the world would stare,
 If wife should dine at Edmonton,
 And I should dine at Ware.

So, turning to his horse, he said,
 I am in haste to dine ;
 'Twas for your pleasure you came here,
 You shall go back for mine.

Ah ! luckless speech, and bootless boast !
 For which he paid full dear ;
 For while he spake, a braying ass
 Did sing most loud and clear.

Whereat his horse did snort, as he
 Had heard a lion roar,
 And gallop'd off with all his might,
 As he had done before.

Away went Gilpin, and away
 Went Gilpin's hat and wig :
 He lost them sooner than at first ;
 For why ?—They were too big.

Now Mistress Gilpin, when she saw
 Her husband posting down
 Into the country far away,
 She pulled out half-a-crown ;

And thus unto the youth she said
 That drove them to the Bell :
 This shall be yours when you bring back
 My husband safe and well.

The youth did ride, and soon did meet
 John coming back amain,
 Whom in a trice he tried to stop,
 By catching at his rein :

But not performing what he meant,
 And gladly would have done,
 The frightened steed he frightened more,
 And made him faster run.

Away went Gilpin, and away
 Went post-boy at his heels,
 The post-boy's horse right glad to miss
 The lumbering of the wheels.

Six gentlemen upon the road
 Thus seeing Gilpin fly,
 With postboy scampering in the rear,
 They raised the hue-and-cry :

Stop thief ! Stop thief ! A highwayman !
 Not one of them was mute ;
 And all and each that pass'd that way
 Did join in the pursuit.

And now the turnpike-gates again
 Flew open in short space ;
 The tollmen thinking, as before,
 That Gilpin rode a race.

And so he did ; and won it too ;
 For he got first to town ;
 Nor stopped till where he had got up
 He did again get down.

Now let us sing, Long live the King !
 And Gilpin, long live he ;
 And when he next doth ride abroad,
 May I be there to see !

JOHN GILPIN.

Cowper. *Allegro vivace.* (♩ = 126)

Frederic H. Cowen.

Piano introduction in G major, 4/4 time. The music is marked *f* (forte). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand.

Bass. *mf*

John Gil - pin was a cit - i - zen Of

Bass vocal line and piano accompaniment. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

cre - dit and re - nown, A train - band Cap - tain eke was he Of

Bass vocal line and piano accompaniment. The vocal line is marked *mf*. The piano accompaniment continues with a steady eighth-note bass line and chords.

Soprano. *p*

Alto. *p*

John Gil - pin's spouse said to her dear,
John Gil - pin's spouse said to her dear,
fa - mous Lon - don town. —

Soprano and Alto vocal lines and piano accompaniment. Both vocal lines are marked *p* (piano). The piano accompaniment features a steady eighth-note bass line and chords, with some triplets in the right hand.

Soprano. *p* *molto rall.* - - -

Though wed - ded we have been These twice ten

Alto. *p* *molto rall.* - - -

Though wed - ded we have been These twice ten

p *molto rall.* - - -

a tempo

te - - - di - ous years, yet we No hol - i - day have

te - - - di - ous years, yet we No hol - i - day have

p a tempo

p **A**

seen. To - mor - row is our wedding - day, And

p **A**

seen. To - mor - row is our wedding - day, And

p **A**

we will then re - - pair ——— Un - to the Bell at

we will then re - - pair Un - to the Bell,

mf

Ed - mon-ton, All in - a chaise and pair. My

un - to the Bell All - in a chaise and pair.

mf *parlante* *p*

sis - ter, My - self, Will

and my sis - ter's child, and chil - dren three, Will

poco espressivo. *p* *mf* *mf*

fill the chaise; so you must ride On
 fill the chaise; so you must ride On

f

f

f

horseback af - ter we.
 horseback af - ter we.
 Bass.

f

f

mp

He soon re -

f

Andante poco mosso.

Tenor. *p* *mf*
 I do ad-mire Of wo-man-kind but one, And
 - plied I do ad-mire Of wo-man-kind but one, And

p *mf*

Andante poco mosso. (♩ = 72)

p

Tenor I. *espressivo.* *poco rit.*

you are she, my dearest dear, and you are she, my dear-est dear,

Tenor II.

you are she, my dearest dear, and you are she, my dear-est dear,

Bass I. *poco rit.*

you are she, my dearest dear, and you are she, my dear-est dear,

Bass II.

you are she, my dearest dear, and you are she, my dear-est dear,

mf

pa tempo

There-fore it shall be done.

There-fore it shall be done.

There-fore it shall be done.

There-fore it shall be done.

There-fore it shall be done.

a tempo

p

dim.

dim.

Molto vivace. (♩ = 136)

The piano accompaniment consists of three systems. The first system features a treble clef with a few notes and a bass clef with a dense, rhythmic accompaniment of eighth notes, marked with *sf* and *p*. The second system continues the bass line and includes vocal lyrics "cre - - scen - - do" written below the notes. The third system shows a more complex piano part with sixteenth notes and chords, marked with *f* and *ff*.

Four vocal staves are shown, labeled Soprano., Alto., Tenor., and Bass. The Soprano staff is mostly empty. The Alto, Tenor, and Bass staves contain vocal lines that begin with the lyrics "The chaise was" and "The morning came,—" respectively. The lyrics are written below the notes. A dynamic marking *p* is present at the start of the vocal lines. A section marker "B" is placed above the Soprano staff.

The final system of piano accompaniment features a treble clef with a few notes and a bass clef with a complex accompaniment of eighth notes and chords. It includes dynamic markings *dim.* and *p*, and a section marker "B". The right-hand part is specifically labeled "R.H.".

But yet was not allow'd To drive up to the
 brought, But yet was not allow'd To drive up to the
 the chaise was brought, But not allow'd To drive up to the
 the chaise was brought, But not allow'd To drive up to the

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

poco più sostenuto.

door, lest all Should say that she was proud.
 door, lest all Should say that she was proud.
 door, lest all Should say that she was proud.
 door, lest all Should say that she was proud.

f

poco più sostenuto.

f

poco rit. *f* *Allegro pomposo.*

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

So three doors off the chaise was stay'd, Where

poco rit. *f* *Allegro pomposo. (♩ = 108)*

sempre f

they did all get in; Six pre-cious souls, and all a-gog— To

sempre f

they did all get in; Six pre-cious souls, and all a-gog To

sempre f

they did all get in; Six pre-cious souls, and all a-gog— To

sempre f

they did all get in; Six pre-cious souls, and all a-gog To

sempre f

C

dash through thick and thin.

dash through thick and thin.

dash through thick and thin.

dash through thick and thin.

C

ff

Bass.

f

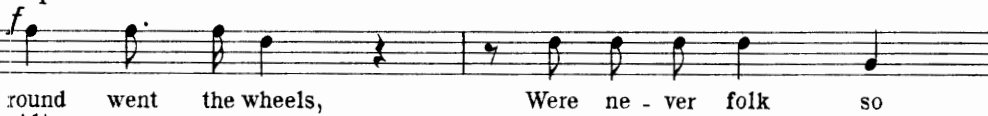
Smack went the whip,

Più vivace come I^a (♩ = 136)

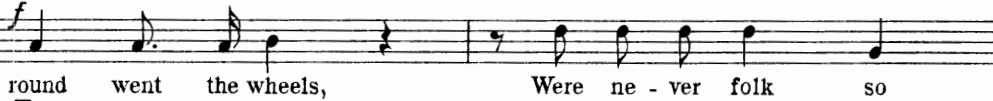
mf

cresc.

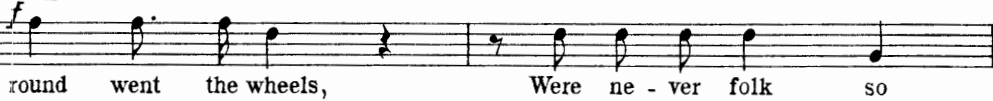
Soprano.



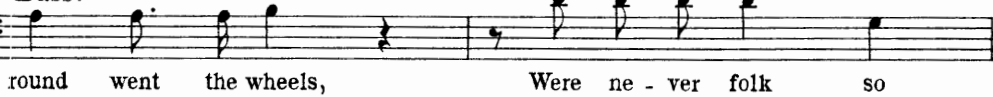
Alto.



Tenor.



Bass.



f

glad,

As

glad,

The stones did rat-tle un - der-neath, As

glad,

The stones did rat-tle, rat-tle un - der-neath, As

glad,

rat-tle un - der-neath, As

mf *cresc.* *f*

if Cheap - side were mad.

if Cheap - side were mad.

if Cheap - side were mad.

if Cheap - side were mad.

ff
marcato

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics 'if Cheap - side were mad.' are repeated on each vocal staff. The piano accompaniment features a complex, rhythmic melody in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *ff* (fortissimo) and the instruction *marcato* are present in the piano part.

Detailed description: This system contains four empty vocal staves and a piano accompaniment. The piano part continues with the same complex, rhythmic melody and bass line as in the first system. The dynamic marking *ff* and *marcato* are still present.

D

mf
John Gil - pin, at his

mf
John Gil - pin, at his

dim. *p*

mf
And up he

mf
hor - - se's side, Seized fast the flow - ing mane, ——— And up he

mf
And up he

mf
hor - - se's side, Seized fast the flow - ing mane, ——— And up he

cresc.

got, in haste to ride, But soon came

got, in haste to ride, But soon came

got, in haste to ride, But soon came

got, in haste to ride, But soon came

f *p* *sf* *v* *p*

mf *Andantino.*

down a - gain: For sad - dle tree — scarce reach'd had he, His

down a - gain: For sad - dle tree scarce reach'd had he, His

down a - gain: For sad - dle tree scarce reach'd had he, His

down a - gain: For sad - dle tree scarce reach'd had he, His

mf *Andantino.* (♩=136) (♩=♩)

tr *tr* *tr* *tr*

tr *mf*

jour - ney to be - gin, When, turn - ing round his

jour - ney to be - gin, When, turn - ing round his

jour - ney to be - gin, When, turn - ing round his

jour - ney to be - gin, When, turn - ing round his

The piano accompaniment consists of two staves. The right hand features a melodic line with some grace notes and a 7th fret marking. The left hand plays a rhythmic accompaniment with chords and single notes. Dynamics include *p* (piano) and *tr* (trills).

head, he saw Three cus - tom - ers come in. So

head, he saw Three cus - tom - ers come in. So

head, he saw Three cus - tom - ers come in. So

head, he saw Three cus - tom - ers come in. So

The piano accompaniment continues with two staves. The right hand has a more active melody with many grace notes and a 7th fret marking. The left hand provides a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

E

down he came; for loss of time Al - though it grieved him

down he came; for loss of time Al - though it grieved him

down he came; for loss of time Al - though it grieved him

down he came; for loss of time Al - though it grieved him

E

pp *poco rall.* *a tempo* *mf*

sore: _____ Yet loss of pence, full well he knew; Would

pp *poco rall.* *a tempo* *mf*

sore: _____ Yet loss of pence, full well he knew; Would

pp *poco rall.* *a tempo* *mf*

sore: _____ Yet loss of pence, full well he knew;

pp *poco rall.* *a tempo* *mf*

sore: _____ Yet loss of pence, full well he knew;

distintamente

trou-ble him, would trou-ble him, would

distintamente

trou-ble him, would trou-ble him, would

mf distintamente

Would trou-ble him, would

mf distintamente

Would trou-ble him,

f

p

trou - ble him much, -

p

trou - ble him much, -

p

trou - ble him much, -

p

trou - ble him much, -

poco rit.

a tempo

pp

much - more. -

pp

much - more. -

pp

much - more. -

pp

much - more. -

poco rit.

a tempo

p

f

pp non affrettando p

cresc.

Molto moderato (quasi Andante) e con dignità.

p

Now see him mounted

Now see him mounted

Now see him mounted

Now see him mounted

Molto moderato (quasi Andante) e con dignità. (♩ = 84.)

sf p ma poco marcato.

once a - gain Up - on his nim - ble steed, Full

once a - gain Up - on his nim - ble steed,

once a - gain Up - on his nim - ble steed, Full

once a - gain Up - on his nim - ble steed,

sempre p

sempre p
slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p
slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p
slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p
slow - ly pac - ing o'er the stones, With cau - tion and good

sempre p

F *Più mosso.*

heed: heed: heed: heed:

But finding soon a smoother road Be-
But finding soon a smoother road Be-

F *Più mosso.* (♩ = 100.)

sf p

poco cresc. *poco cresc.* *poco cresc.* *poco cresc.*

The snort-ing beast be - gan to trot, Which
The snort-ing beast be - gan to trot, Which
-neath his well-shod feet, The snort-ing beast be - gan to trot, Which
-neath his well-shod feet, The snort-ing beast be - gan to trot, Which

poco cresc.

gall'd him in his seat. So, Fair and soft-ly,

gall'd him in his seat. So, Fair and soft-ly,

gall'd him in his seat. So, Fair and

gall'd him in his seat. So, Fair and

poco a poco accel. al Vivace.

John he cried, — But John he cried in vain; That

John he cried, — But John he cried in vain;

poco a poco accel. al Vivace.

soft-ly, John he cried, John he cried in vain;

soft-ly, John he cried, John he cried in vain;

poco a poco accel. al Vivace.

cresc.

trot became a gallop soon, In

That trot became a gallop soon In

Trot became a gallop soon, In

That trot became a gallop soon In

(♩ = 116.)

p

Molto vivace.

spite of curb and rein.

spite of curb and rein.

spite of curb and rein.

spite of curb and rein.

Molto vivace. (♩ = 96.)

sf *p* *cresc.*

So, stoop - ing down, as needs he must Who

So, stoop - ing down, who

So, stoop - ing down, as

So, stoop - ing down, as

mf

f p

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'So, stoop - ing down, as needs he must Who'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *mf* for the vocal entries and *f p* for the piano accompaniment.

can - not sit up - right, ——— He grasp'd the mane with

can - not sit up - right, ——— He grasp'd with

needs he must Who can - not sit up - right, grasp'd the

needs he must Who can - not sit up - right,

can - not sit up - right,

Detailed description: This system continues the vocal lines and piano accompaniment. The lyrics are: 'can - not sit up - right, ——— He grasp'd the mane with', 'can - not sit up - right, ——— He grasp'd with', 'needs he must Who can - not sit up - right, grasp'd the', and 'needs he must Who can - not sit up - right,'. The piano accompaniment continues with a consistent rhythmic pattern. A small melodic flourish is shown in a separate staff at the end of the system.

both his hands, His
 both his hands, And eke with all his might.
 mane with both his hands And all his might.
 And eke with all his might.

cresc.

G
 horse, who nev - er in that sort Had han - dled been be - fore, What
 His horse, who ne'er Had han - dled been be - fore,
 His horse, who nev - er in that sort Had han - dled been be -
 His horse, who nev - er in that sort Had han - dled been be -

G
fp

thing up - on his back had got Did won - der more and
 What on his back had got Did won - der more and
 -fore, What he'd on his back Did won - der more and
 -fore, Did won - der more and

cresc.

more. — A - way went Gil - pin, neck or nought; A - way went hat and
 more. — A - way went hat and
 more. — A - way went Gil - pin, neck or nought; A - way went hat and
 more. —

mf

fp

wig; — He lit - tle dreamt, when he set out, Of running such a
 wig; — He lit - tle dreamt, when he set out, Of running such a
 wig; — He lit - tle dreamt Of running such a
 He lit - tle dreamt Of running such a

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamics include *p* (piano) and *f* (forte).

H
 rig. The dogs did bark, — the child - - ren
 rig. The dogs did — bark, — the child - - ren —
 rig. The dogs did bark, — the
 rig. The dogs — did — bark, — the

H
 f

The second system continues with four vocal staves and piano accompaniment. It begins with a section marked **H** (Harmonization) and *f* (forte). The piano accompaniment includes dynamic markings *f* and *2* (second ending). The vocal parts have lyrics that appear to be a mix of words from the first system and new ones.

scream'd, And

scream'd, Up flew the win-dows all; And

child - ren scream'd, And ev - 'ry soul cried

child - -ren scream'd, Up flew the win-dows all;

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: "scream'd, And scream'd, Up flew the win-dows all; And child - ren scream'd, And ev - 'ry soul cried child - -ren scream'd, Up flew the win-dows all;". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

ev - 'ry soul cried out, Well done! Well

ev - 'ry soul cried out, Well done! Well

out, cried out, Well done!

— They cried out, Well done!

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are: "ev - 'ry soul cried out, Well done! Well ev - 'ry soul cried out, Well done! Well out, cried out, Well done! — They cried out, Well done!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

done! As loud as he could bawl. _____

done! As loud as he could bawl. _____ A -

As loud as he could bawl. _____

As loud as he could bawl. _____ A -

cresc. *ff* *p*

I

A-way went Gil - pin_ who but he? His

-way went Gil - pin_ who but he? His

A-way went Gil - pin_ who but he? His

-way went Gil - pin_ who but he? His

I

p *mp* *cresc.* *f* *f* *f* *f*

fame soon spread a-round, his fame soon spread a-round_

fame soon spread a-round, his fame soon spread a-round_

fame soon spread a-round, his fame soon spread a-round_ He

fame soon spread a-round, his fame soon spread a-round_

f

He car-ries weight! he rides_ a race!

He car-ries weight! he rides_ a race!

car-ries weight! he rides_ a race, rides_ a race!

He car-ries weight! he rides_ a race!

sempre f

ff.

'Tis for a thou - - sand pound!

ff.

'Tis for a thou - - sand pound!

ff.

'Tis for a thou - - sand pound!

ff.

'Tis for a thou - - sand pound!

ff

ff

J

Soprano.

p

At

Ed - - monton, his lov - ing wife From the bal - - cony

spied Her ten - - der hus - - band, wond - - 'ring

Alto.

wond - - 'ring

much To see how he did ride. Stop, *f*

much To see how he did ride. Stop, *f*

sempre p

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "much To see how he did ride. Stop," with a dynamic marking of *f* at the end. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *sempre p* is placed in the piano part.

stop, stop, John Gil - pin! Here's the *f*

stop, stop, John Gil - pin! Here's the *f*

cresc.

Detailed description: This system contains the second and third systems of music. The vocal lines continue with the lyrics "stop, stop, John Gil - pin! Here's the" and a dynamic marking of *f*. The piano accompaniment continues with the same rhythmic pattern, but with a dynamic marking of *cresc.* (crescendo) in the right-hand part.

house— they all at once did cry; The din - ner waits, *f*

house— they all at once did cry; The din - ner waits, *f*

mf

Detailed description: This system contains the third and fourth systems of music. The vocal lines conclude with the lyrics "house— they all at once did cry; The din - ner waits," and a dynamic marking of *f*. The piano accompaniment concludes with a dynamic marking of *mf* (mezzo-forte) in the right-hand part.

the din - ner waits, and we are tired:
 the din - ner waits, and we are tired:

Tenor. *mf* (*gasping*)
 Said Gil - pin - So am I!
 Bass. *mf*
 Said Gil - pin - So am I!

cresc. *sf p*

Soprano. K
 Alto. *mp*
 Tenor. But yet his horse was
 Bass. *mp*
 But yet his horse was

K

But yet his horse was
 not a whit In - clined to tar - ry there, —

mp

But yet his horse was
 not a whit In - clined to tar - ry there, —

mp

sempre p

not a whit In - clined to tar - ry there, For why? his

mp

not a whit In - clined to tar - ry there, For why? his

mp

not a whit In - clined to tar - ry there, For why? his

mp

p

p

p

p

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

own-er had a house, a house Full ten miles

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and moving lines.

off at Ware. A -

off at Ware. A -

off at Ware. A -

off at Ware. A -

The piano accompaniment continues with a right-hand melody and a left-hand bass line. A 'cresc.' (crescendo) instruction is placed above the piano part in the second measure of this system.

A - way went Gil - pin out_ of breath, And

A - way went Gil - pin out_ of breath, And

- way went Gil - pin out_ of breath, And sore a- gainst his will,

- way went Gil - pin out_ of breath, And sore a- gainst his will,

f

sore a- gainst his will, — A - way went Gil - pin out of breath, a -

sore a- gainst his will, — A - way went Gil - pin out of breath, a -

— a- gainst his will, — a - way went he,

— a- gainst his will, — a - way went

f

sempre f

-way went Gil - pin out of breath, Till at his friend the Cal - len - der's, till

-way went Gil - pin out of breath, Till at his friend, till

a-way went he, Till at his friend, till

he, a-way went he, Till

sempre f

accel.

at his friend the Cal - len - der's His horse at

at his friend the Cal - len - der's His horse,

at his friend the Cal - len - der's His horse at last,

at his friend the Cal - len - der's His horse,

accel.

last, at last stood still.
 his horse at last stood still.
 his horse at last stood still.
 his horse at last stood still.

f

cresc.

8

lunga

sf

Alto.

mp

The Cal-len-der, a -

The crotchet like the preceding ♩.
 ♩ = 96.

f

sf

p

-mazed to see His neighbour in such trim, Laid down his

pipe, flew to the gate, And thus ac-cost-ed him: *p*

Bass. *mf*

What

mf *p*

M

news, what news? your tid-ings tell,

cresc.

f *p* *mf*

Tell me you must and shall— Say why bare-head-ed you are come, Or

f *p*

why you come at all?

f *f*

L'istesso tempo.

Soprano.

leggiero

Musical staff for Soprano voice, showing a rest followed by a melodic phrase starting with a piano (*p*) dynamic.

Now Gil-pin had a pleasant
leggiero

Alto.

Musical staff for Alto voice, showing a rest followed by a melodic phrase starting with a piano (*p*) dynamic.

Now Gil-pin had a pleasant
leggiero

Tenor.

Musical staff for Tenor voice, showing a rest followed by a melodic phrase starting with a piano (*p*) dynamic.

Now Gil-pin had a pleasant
leggiero

Bass.

Musical staff for Bass voice, showing a rest followed by a melodic phrase starting with a piano (*p*) dynamic.

Now Gil-pin had a pleasant

L'istesso tempo. (♩ = 96.)

Piano accompaniment for the first system, featuring a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The music is marked *p* and *leggiero*.

Musical staff for Soprano voice with lyrics: wit,— And loved a time - ly joke,— And thus un-to the

Musical staff for Alto voice with lyrics: wit,— And loved a time - ly joke,—

Musical staff for Tenor voice with lyrics: wit,— And loved a time - ly joke,— And thus un-to the

Musical staff for Bass voice with lyrics: wit,— And loved a joke, and loved a time-ly joke,—

Piano accompaniment for the second system, continuing the 3/4 time signature and key signature. The music is marked *p*.

Cal-len-der In mer-ry guise he spoke:—

In mer-ry guise he spoke:—

Cal-len-der In mer-ry guise he spoke:— I

In mer-ry guise he spoke:—

p

mp

Detailed description: This system contains four vocal staves and a piano accompaniment. The first two staves are vocal parts with lyrics. The third staff is another vocal part with lyrics and a dynamic marking of *mp*. The fourth staff is the piano accompaniment, starting with a dynamic marking of *p*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

N

came because your horse would come; And if I well for - bode, My

N

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The first two staves are vocal parts with lyrics. The third staff is another vocal part with lyrics. The fourth staff is the piano accompaniment, starting with a dynamic marking of *p*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

cresc.
hat and wig will soon be here, They are up-on the

mf

The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with chords and eighth notes. A *mf* dynamic marking is present in the piano part.

P
The Cal-lender, right glad to find His friend in

P
The Cal-lender, right glad to find His friend in

road. — The Cal-lender, right glad to find His friend in

P
The Cal-lender, right glad to find His friend in

dim. *P*

The piano accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with chords. Dynamics include *P* and *dim.*

mer-ry pin, ————— Re - turn'd not a sin-gle

mer-ry pin, ————— Re - turn'd him not a sin-gle

mer-ry pin, ————— in mer-ry pin, ————— Re - turn'd him not a sin-gle

mer-ry pin, ————— in mer-ry pin, ————— Re - turn'd him not a sin-gle

word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

rall. *mf*
 Whence
P But to the house went in; *mf*
 Whence
P But to the house went in; *mf*
 Whence
molto rall. *f*

Molto Andante e maestoso.
(with mock dignity.)

straight he came with hat and wig; — A wig that flow'd be-
 straight he came with hat and wig; — A wig that flow'd be-
 straight he came with hat and wig; A wig that flow'd be-
 straight he came with hat and wig; — A wig that flow'd be-

Molto Andante e maestoso. (♩ = 69.)

sf *P* *sf* *P* *sf* *P*

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, Each come - ly in its

- hind, — A hat not much the worse for wear, — come-ly in its

Ped. * *sf* *p* *sf* *p* *sf* *p*

kind. He held them up, and in his turn —

kind. He held them up, and in his turn —

kind. He held them up, and in his turn Thus

kind. He held them up, and in his turn —

P *mf* *sf* *p* *sf* *p*

Ped. *

Poco più vivo.

Thus show'd his rea - dy wit; —

Thus show'd his rea - dy wit; —

show'd — his rea - dy wit; —

Thus show'd his rea - dy wit; — *mf* My head is twice as big as

Poco più vivo. (♩ = 76.)

sf *p* *sf* *p*

Ped. *

yours, They therefore needs must fit. —

f *sf*

Bass.

p But let me scrape the dirt a-way, That hangs up-on your face; —

Q *Allegro vivace.* (♩ = 126.)

mf And stop and eat, for well you may Be in a hun-gry

Tenor. *mp*

Said John, It is my wedding - day, And

case.

all the world would stare, If wife should dine at

Ed - mon - ton, And I should dine at Ware. So,

turn - ing to his horse, he said, I am in haste to dine,

poco espressivo
p

R *cresc.*
'Twas for your plea - sure you came here,

f *f* *tr*

Soprano. *Molto moderato.*
Ah,
Alto. *p* Ah,
You shall go back for mine.
Bass. *f*

Molto moderato. (♩ = 88.)
f *sf p*

luck - less speech, and boot - less boast! For which he paid full

luck - less speech, and boot - less boast! For which he paid full

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

dear; For while he spake, a bray-ing ass Did sing most

dear; For while he spake, a bray-ing ass Did sing most

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The piano part includes a triplet of eighth notes and a dynamic marking of *mf* (mezzo-forte). The lyrics are repeated in the second vocal line.

loud and clear.

loud and clear.

f

dim.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of one sharp (F#). The lyrics 'loud and clear.' are written under the notes. The piano accompaniment is in a bass clef with a key signature of one flat (Bb). It begins with a forte (*f*) dynamic and ends with a decrescendo (*dim.*) dynamic. The piano part features a series of chords in the right hand and a more active bass line in the left hand.

S *Più mosso.*

P *accel.*

Where-at his horse did snort, as he Had heard a li - - on

Detailed description: This system includes two vocal staves and a piano accompaniment. The vocal staves are marked with a 'S' and the tempo instruction 'Più mosso.'. The piano accompaniment starts with a piano (*P*) dynamic and includes an acceleration (*accel.*) marking. The lyrics 'Where-at his horse did snort, as he Had heard a li - - on' are written below the piano part. The piano accompaniment features a steady bass line and chords in the right hand.

S *Più mosso. (♩ = 100.)*

f *cresc.*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are marked with a 'S' and the tempo instruction 'Più mosso. (♩ = 100.)'. The piano accompaniment begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. The piano part features a complex bass line with triplets and chords in the right hand.

And gal-lop'd off with all his might, and
 And gal-lop'd off with all his might, and
 And gal-lop'd off, and
 roar, _____ And

f
p

gal-lop'd off with all his might, As he had done be - -
 gal-lop'd off with all his might, As he had done be - -
 gal-lop'd off with all his might, As he had done be - -
 gal-lop'd off with all his might, As he had done be - -

Four staves of music. The top three staves are vocal lines, each starting with a melodic phrase marked "fore." followed by a rest. The bottom staff is the piano accompaniment, starting with a similar melodic phrase.

Two staves of piano accompaniment. The tempo is marked $(\text{♩} = 100.)$. The first measure is marked *sf* (sforzando), followed by a *p* (piano) dynamic. The second measure is marked *cresc.* (crescendo), and the third measure is marked *f* (forte).

Two staves of piano accompaniment. The first measure is marked *dim.* (diminuendo). The second measure is marked *p* (piano).

Two staves of piano accompaniment. The first measure is marked *f* (forte). The second measure is marked *pp* (pianissimo).

Two staves of piano accompaniment. The tempo is marked *Vivacissimo. (♩ = 88.) or (♩ = 176.)*. The first measure is marked *p* (piano).

This system contains five staves. The top four staves are vocal parts, each starting with a rest followed by a quarter note 'A' marked with a piano (*p*) dynamic. The fifth staff is the piano accompaniment, consisting of a treble and bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

This system contains five staves. The top four staves are vocal parts with the lyrics: "- way went Gil - pin, and a - way Went Gil - pin's hat and". The fifth staff is the piano accompaniment, continuing the rhythmic and harmonic pattern from the first system.

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, they were too

P **T**

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P **T**

cresc.
down In - to the coun - try far a - way, She pull'd out half - a -

cresc.
down In - to the coun - try far a - way, She pull'd out half - a -

cresc.
down In - to the coun - try far, She pull'd out half - a -

mf
down, She pull'd out half - a -

cresc.

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; un - to the youth she said, This

p

mf
Bell, This shall be yours, when you bring back My

mf
Bell, This shall be yours, when you bring back My

mf
Bell, This shall be yours, when you bring back My

cresc. *mf*
shall be yours, this shall be yours, when you bring back My

cresc. *mf*

dim. *mf* U
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *p* *mf* U
hus-band safe and well, This shall be yours, when you bring back My

dim. *p* *mf*

dim.
 hus - band safe and well.
dim.
 hus - band safe and well.
dim.
 hus - band safe and well.
dim.
 hus - band safe and well.

dim.
p

mp
 The youth did ride, and
mp
 The youth did ride, and
mp
 The youth did ride, and
mp
 The youth did ride, and

p

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main;

cresc.

in a trice he tried to stop, By catch - ing at his

cresc.

in a trice he tried to stop, By catch - ing at his

cresc.

in a trice he tried to stop, By catch - ing at his

cresc.

Whom he did try to stop, By catch - ing at his

cresc.

V

rein; _____

rein; _____

rein; _____

rein; _____

rein; _____ But not per-form-ing what he meant,

mf

mf

mf

mf

mf

V

mf *cresc.*

But not per-form-ing what he meant, And

cresc.

not per-form-ing what he meant, what he meant, And

cresc.

what he meant, not per-form-ing what he

cresc.

not per-

cresc.

cresc.

glad - ly would have done, The fright - ed steed he

glad - ly would have done, The fright - ed steed he

meant, and would have done, The fright - ed steed he

-form - ing what he meant, The fright - ed steed he

fright - ed more, the fright - ed steed he fright - ed more, And

fright - ed more, the fright - ed steed he fright - ed more,

fright - ed more, the fright - ed steed he fright - ed more, And

fright - ed more, the fright - ed steed he fright - ed more,

made him fast - er run.

p And made him, made him fast - er run.

made him fast - er run.

p And made him, made him fast - er run.

W

mp a - way Went

mp A - way went Gil - pin and a - way Went

mp A - way went Gil - pin and a - way Went

f *p*

W

mp *cresc.*

The post - boy's horse right
cresc.

post - boy at his heels, The post - boy's horse right
cresc.

post - boy at his heels, The post - boy's horse right
cresc.

post - boy at his heels, The post - boy's horse right
cresc.

glad to miss The lum - bring of the wheels. Six *f*

glad to miss The lum - bring of the wheels. Six *f*

glad to miss The lum - bring of the wheels. Six *f*

glad to miss The lum - bring of the wheels. Six *f*

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

f

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

raised the hue and cry: _____ *f* Stop thief! X

raised the hue and cry: _____ *f* Stop thief!

raised the hue and cry: _____ *f* Stop

raised the hue and cry: _____

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with triplets and a fermata. The bass clef part provides harmonic support with chords and triplets. A large 'X' is placed above the first vocal staff at the end of the first measure.

stop thief! *f* *ff* A

stop thief! *f* *ff* A

thief! *f* stop thief! *ff* A

A

The piano accompaniment continues with a treble and bass clef. The treble clef part has a melodic line with triplets and a fermata. The bass clef part has chords and triplets. A large 'X' is placed above the first vocal staff at the end of the first measure.

high - way-man! a high - way-man!
 high - way-man! a high - way-man!
 high - way-man! a high - way-man!
 high - way-man! a high - way-man!

Not one of them was mute;
 Not one of them was
 Not

mute; *p* And all and each that
 one of them was mute;
mp Not one of them was mute;
dim. *p*
mf And all and each that
 pass'd. *mf* And all and each that
mp *cresc.* All and each that pass'd, that
p All and each that pass'd, *mf* all that
cresc.

pass'd that way Did join in the pur - suit.

pass'd that way Did join in the pur - suit.

pass'd that way Did join in the pur - suit.

pass'd Did join in the pur - suit.

f *ff* *f* *ff* *f* *ff* *f* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

The first system of the musical score consists of five staves. The top four staves are for vocal parts, each containing a whole rest. The fifth staff is the piano accompaniment, starting with a dynamic marking of *f*. It features a series of chords in the right hand and a melodic line in the left hand. A section of the piano part is marked with a dotted line and the number 8, indicating an 8-measure phrase. This section contains several triplet figures in the right hand. The piano part concludes with a *dim.* (diminuendo) marking.

The second system of the musical score consists of five staves. The top four staves are for vocal parts. The fifth staff is the piano accompaniment. The system begins with a key signature change to one sharp (F#) and a dynamic marking of *mf*. The lyrics "And now the turn - pike" are written below the piano part. The piano accompaniment features a melodic line in the right hand with triplet figures and a bass line in the left hand. A section of the piano part is marked with a dotted line and the letter Y, indicating a specific musical phrase. The piano part concludes with a *p* (piano) marking.

mf *cresc.*

And now the turn-pike gates a - gain Flew

now the turn - pike gates a - gain Flew o - pen,

mf *cresc.*

And now the turn-pike gates a - gain Flew

gates a - gain Flew o - pen, flew

cresc. - - - - - cen - - -

cresc. - - - - - *f*

o - pen in short space; The toll - men think - ing

cresc. - - - - - *f*

o - pen in short space; The toll - men think - ing

cresc. - - - - - *f*

o - pen in short space; The toll - men think - ing

cresc. - - - - - *f*

o - pen in short space; The toll - men think - ing

- do *f*

as be - fore, the toll - men think - ing as be - fore, That *f*

as be - fore, the toll - men think - ing as be - fore,

as be - fore, the toll - men think - ing as be - fore, That *f*

as be - fore, the toll - men think - ing as be - fore,

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous triplet eighth-note pattern. The bass staff provides harmonic support with chords and single notes.

Gil - pin rode a race, that Gil - pin rode a

f That Gil - pin rode a race, that

Gil - pin rode a race, that Gil - pin rode a

f That Gil - pin rode a race, that

8

sempref

sf *sf* *sf*

The piano accompaniment continues with the triplet eighth-note pattern in the treble staff. The bass staff features chords with accents, marked with *sf* (sforzando) and *sf* with an accent (^).

race, that Gil - - - pin rode a

Gil - pin rode a race, he rode a

race, that Gil - pin rode a

Gil - pin rode a race, Gil - pin rode a

race.

race.

race.

race.

race.

Z

Z

f And so he did, and won it too, _____

f And so he did, and won it too, _____

f And so he did, and won it too, _____

f And so he did, and won it too, _____

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

dim. *f* *p*

poco rit. *sostenuto* *rit.* *Allegro moderato.*

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

poco rit. *sostenuto* *rit.* *f*

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

poco rit. *sostenuto* *rit.* *Allegro moderato. (♩ = 108.)*

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

f *f*

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

when he next doth ride a - broad, — May I be there to

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, — May I be there to

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, May I be there to

ff AA

Now let us sing, Long live the King, And
 see! Now let us sing, Long live the King, And
 see! Now let us sing, Long live the King, And
 see! Now let us sing, Long live the King, And

AA

ff

Ped. *

sempre ff

Gil - pin, long live he; And when he next doth
 Gil - pin, long live he; And when he next doth
 Gil - pin, long live he; And when he next doth
 Gil - pin, long live he; And when he next doth

sempre ff

Ped. *

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

rit. *ff*
next doth ride a - broad, May I be there to

ff
next doth ride a - broad, May I be there to

rit. *ff*
next doth ride a - broad, May I be there to

ff
next doth ride a - broad, May I be there to

largamente
rit. *ff*
next doth ride a - broad, May I be there to

Vivacissimo.

see!
see!
see!
see!

Vivacissimo. (♩ = 88.)

ff
Ped.

ff
allegro



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CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0			
MARTINET (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	W. T. DAVID.						
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/6) ...	2/0	2/6	—			
(Children's voices) (SOL-FA, 0/3)	—	—	—	H. WALFORD DAVIES.						
YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/9	—			
(DITTO, SOL-FA, 0/6)	—	—	—	(SOL-FA, 2/0)	—	—	—			
W. BYRD.				HERVEY RIEL (SOL-FA, 0/8) ...				1/0	—	
MASS FOR FOUR VOICES ...	2/6	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—			
CARISSIMI.				LIFT UP YOUR HEARTS (Sacred Symphony)				2/6	—	
JEPHTHAH ...	1/0	—	—	NOBLE NUMBERS ...	3/0	—	—			
A. VON AHN CARSE.				ODE ON TIME ...				1/0	—	
LAY OF THE BROWN ROSARY ...	2/6	—	—	TEMPLE (Oratorio) ...	4/0	5/0	6/0			
				THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—			

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LUCIA DI LAMERMOOR (Opera) ...	3/6	—	5/0	A. M. FRIEDLÄNDER.			
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TUBAL CAIN (SOL-FA, 0/6) ...	1/0	—	—	CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6	4/0
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A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—	PSYCHE (SOL-FA, 1/6) ...	2/6	3/0	4/0
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	SPRING'S MESSAGE (SOL-FA, 0/3) ...	0/8	—	—
ANTONIN DVORAK.				ZION ...	1/0	1/6	2/6
AT THE FOOT OF THE CROSS (Stabat Mater) (SOL-FA, 1/6)	2/6	3/0	4/0	HENRY GADSBY.			
COMMUNION SERVICE, IN D ...	1/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—
MASS, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
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Ditto (German and Bohemian Words)	6/0	—	—	NEWS FROM WHYDAH (SOL-FA, 1/3) ...	0/8	—	—
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H. J. EDWARDS.				Ditto (SOL-FA, 0/9)	—	—	—
ASCENSION ...	2/6	—	—	ELFIN HILL (Female voices) ...	2/0	—	—
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FEAST OF ADONIS (SOL-FA, 0/6) ...	1/0	1/6	—	ANNUNCIATION ...	2/6	—	—
W. JOHNSON.				C. MACPHERSON.			
ECCE HOMO ...	1/0	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
H. FESTING JONES.				L. MANCINELLI.			
KING BULBOUS (Operetta for Children) (SOL-FA, 0/8)	2/0	—	—	ERO E LEANDRO (Opera) ...	5/0	—	—
WARWICK JORDAN.				F. W. MARKULL.			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
N. KILBURN.				F. E. MARSHALL.			
BY THE WATERS OF BABYLON ...	1/0	—	—	PRINCE SPRITE (Female voices) ...	2/6	—	—
LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	CHORAL DANCES from Ditto ...	1/0	—	—
SILVER STAR (Female voices) ...	1/6	—	—	GEORGE C. MARTIN.			
OLIVER KING.				COMMUNION SERVICE, IN A AND C ... each 1/0			
BY THE WATERS OF BABYLON ...	1/6	—	—	FESTIVAL TE DEUM IN A (SOL-FA, 0/2) ...	0/6	—	—
NAIADS (Female voices) ...	1/6	—	—	J. MASSENET.			
ROMANCE OF THE ROSES ...	2/6	—	—	MANON (Opera) ...	6/0	—	8/0
SANDS O' DEE (SOL-FA, 0/2) ...	0/4	—	—	J. T. MASSER.			
THREE FISHERS (SOL-FA, 0/3) ...	0/6	—	—	HARVEST CANTATA ...	1/0	—	—
J. KINROSS.				J. H. MAUNDER.			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—	BETHLEHEM (SOL-FA, 1/0) ...	2/0	—	—
H. LAHEE.				OLIVET TO CALVARY (SOL-FA, 0/9) ...			
SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—
HENRY LAWES.				SONG OF THANKSGIVING (SOL-FA, 0/9) ...			
MASQUE OF COMUS ...	2/0	—	—	T. R. MAYOR.			
MAX LAISTNER.				LOVE OF CHRIST ...			
FRIAR'S MERE (Male Voices) ...	1/6	—	—	W. McNAUGHT.			
G. F. LE JEUNE.				MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6 1/0)			
COMMUNION SERVICE IN C ...	2/0	—	—	J. H. MEE.			
FIRST MASS IN C ...	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
EDWIN H. LEMARE.				HORATIUS (Male voices) ...			
COMMUNION SERVICE IN F ...	2/6	—	—	MISSA SOLENNIS, in B FLAT ...	2/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	MENDELSSOHN.			
LEONARDO LEO.				ANTIGONE (Male voices) (SOL-FA, 1/0) ...			
DIXIT DOMINUS ...	1/0	1/6	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
F. LEONI.				ATHALIE (SOL-FA, 0/8) ...			
GATE OF LIFE (SOL-FA, 1/0) ...	2/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	1/6	4/0
H. LESLIE.				CHRISTUS (SOL-FA, 0/6) ...			
FIRST CHRISTMAS MORN ...	2/6	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—
F. LISZT.				ELIJAH (POCKET EDITION) ...			
LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	ELIJAH (SOL-FA, 1/0) ...	2/0	1/6	2/0
THIRTEENTH PSALM ...	2/0	—	—	DITTO (CHORUSES ONLY) ...	1/0	1/6	—
C. H. LLOYD.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)			
ALCESTIS (Male voices) ...	1/6	—	—	DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—
ANDROMEDA ...	3/0	3/6	5/0	HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2)	1/0	—	—
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	DITTO ...	0/4	—	—
HERO AND LEANDER (SOL-FA, 0/9) ...	1/6	—	—	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
HYMN OF THANKSGIVING ...	2/0	—	—	DITTO (CHORUSES ONLY) ...	0/6	1/0	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	LORELEY (SOL-FA, 0/6) ...	1/0	—	—
ROSSALL ...	2/0	—	—	MAN IS MORTAL (8 voices) ...	1/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
SONG OF BALDER ...	1/0	—	—	DITTO, SOL-FA, 0/4)			
SONG OF JUDGMENT ...	2/6	3/0	4/0	MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
CLEMENT LOCKNANE.				NOT UNTO US, O LORD (115th Psalm) ...			
ELFIN QUEEN (Female voices) ...	1/6	—	—	GEDIPUS AT COLONOS (Male voices) ...	3/0	—	—
HARVEY LOHR.							
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—				
W. H. LONGHURST.							
VILLAGE FAIR (Female voices) ...	2/0	2/6	—				
ELVA LORENCE AND G. KENNEDY CHRYSTIE.							
TERRA FLORA (Operetta for Children) ...	2/0	—	—				
C. EGERTON LOWE.							
LITTLE BO-PEEP (Operetta for Children) ... (DITTO, SOL-FA, 0/4)	1/0	—	—				
M. L. C. L.							
SPORTS (Operetta for Children) ...	2/0	—	—				
HAMISH MACCUNN.							
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	3/6	4/0				
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—				
WRECK OF THE HESPERUS (SOL-FA, 0/6) ...	1/0	—	—				

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MENDELSSOHN (continued).				C. H. H. PARRY.			
ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0	AGAMEMNON (Greek Play) (Male voices)	3/0	—	—
Ditto (CHORUSES ONLY)	1/0	1/6	—	BEYOND THESE VOICES THERE IS PEACE	2/6	—	—
ST. PAUL, Pocket Edition	1/0	1/6	2/0	BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—
SON AND STRANGER	4/0	—	—	Ditto, English and German Words, 2 mark 50)	—	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—	DE PROFUNDIS (130th Psalm)	2/0	—	—
Ditto, Sol-FA, 0/1, 0/2, and 0/2 each.)	—	—	—	ETON	2/0	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	ETON MEMORIAL ODE	1/6	—	—
WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6	GLORIES OF OUR BLOOD AND STATE	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—	GOD IS OUR HOPE AND STRENGTH	1/6	—	—
Ditto, Sol-FA, 0/9)	—	—	—	INVOCATION TO MUSIC	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	JOB (CHORUSES ONLY, Sol-FA, 1/0)	2/6	—	—
Ditto, Sol-FA, 0/3)	—	—	—	JUDITH (CHORUSES ONLY, Sol-FA, 2/0)	5/0	6/0	7/6
R. D. METCALFE AND A. KENNEDY.				KING SAUL (CHORUSES ONLY, Sol-FA, 1/6)			
PRINCE FERDINAND (Operetta for children)	2/0	—	—	L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—
Ditto, Sol-FA, 0/9)	—	—	—	LOTOS-EATERS (The Choric Song)	2/0	—	—
MEYERBEER.				LOVE THAT CASTETH OUT FEAR			
L'ETOILE DU NORD (Opera)	5/0	—	7/6	MAGNIFICAT (Latin)	1/6	—	—
NINETY-FIRST PSALM (Latin)	1/0	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—
Ditto (English)	1/0	—	—	ODE ON THE NATIVITY	2/0	2/6	4/0
A. MOFFAT.				ODE TO MUSIC (Sol-FA, 0/6)			
BEE QUEEN (Operetta for children) (Sol-FA, 0/6)	1/0	—	—	PIED PIPER OF HAMELIN (Sol-FA, 1/0)	2/0	2/6	—
CHRISTMAS DREAM (for children) (Sol-FA, 0/4) ...	1/0	—	—	PROMETHEUS UNBOUND	3/0	—	—
B. MOLIQUÉ.				SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...			
ABRAHAM	3/0	3/6	5/0	SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—
J. A. MOONIE.				TE DEUM LAUDAMUS (Latin)			
KILLIECRANKIE (Sol-FA, 0/8)	1/6	—	—	TE DEUM LAUDAMUS (Coronation)	1/0	—	—
WOODLAND DREAM (children's voices) (Sol-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (English Words)	2/6	—	—
HAROLD MOORE.				VISION OF LIFE (Sol-FA, 1/0)			
DARKEST HOUR (Sol-FA, 0/9)	1/6	2/0	—	VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—
MOZART.				WAR AND PEACE (CHORUSES, Sol-FA, 1/6) ...			
COMMUNION SERVICE, IN B FLAT, No. 7	1/6	—	—	T. M. PATTISON.			
COSI FAN TUTTE (Opera)	5/0	—	7/6	ANCIENT MARINER	1/6	—	—
DIE ZAUBERFLÖTE (Opera)	3/6	—	5/0	LAY OF THE LAST MINSTREL	1/6	—	—
DON GIOVANNI (Opera)	3/6	—	5/0	LONDON CRIES	1/0	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	MAY DAY	1/0	—	—
HAVE MERCY, O LORD	0/3	—	—	MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—
IL SERAGLIO (Opera)	3/6	—	5/0	A. L. PEACE.			
KING THAMOS	1/0	1/6	—	ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/6	—	—
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	PERGOLESI.			
LITANIA DE VENERABILI ALTARIS (E?)	1/6	2/0	3/0	STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—
LITANIA DE VENERABILI SACRAMENTO (B?)	1/6	2/0	3/0	CIRO PINSUTI.			
MASS, IN B FLAT, No. 7	1/0	—	—	PHANTOMS—FANTASMI NELL'OMBRA	1/0	—	—
MASS, IN C, No. 1 (Latin and English)	1/0	1/6	2/6	PERCY PITT.			
MASS, IN D MINOR, No. 15	1/0	1/6	2/6	HOHENLINDEN (Male voices)	1/6	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	JOHN POINTER.			
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	(Sol-FA, 0/6)	—	—	—
Ditto (CHORUSES ONLY)	0/8	—	—	V. W. POPHAM.			
O GOD, WHEN THOU (Sol-FA, 0/2)	0/3	—	—	EARLY SPRING	1/0	—	—
SPLENDENTE TE, DEUS	0/3	—	—	J. B. POWELL.			
E. MUNDELLA.				PANGE LINGUA (Sing, my tongue)			
VICTORY OF SONG (Female voices)	1/0	—	—	A. H. D. PRENDERGAST.			
E. W. NAYLOR.				SECOND ADVENT			
PAX DEI (A Song of Rest)	2/0	—	—	F. W. PRIEST.			
JOHN NAYLOR.				CENTURION'S SERVANT			
JEREMIAH	3/0	—	—	C. E. PRITCHARD.			
JOSEF NEŠVERA.				KUNACEPA			
DE PROFUNDIS	2/6	—	—	E. PROUT.			
STAFFORD NORTH.				DAMON AND PHINTIAS (Male voices) ...			
IN THE MORNING (Sol-FA, 0/8)	1/0	—	—	FREEDOM	2/6	—	—
E. A. NUNN.				HEREWARD			
MASS, IN C	2/0	—	—	HUNDREDTH PSALM (Sol-FA, 0/4)	1/0	—	—
E. CUTHBERT NUNN.				QUEEN AIMÉE (Female voices)			
FAIRY SLIPPER (Children's Operetta) (Sol-FA, 0/8)	2/0	—	—	RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0
VIA DOLOROSA	1/6	2/0	—	PURCELL.			
A. O'LEARY.				DIDO AND ÆNEAS			
MASS OF ST. JOHN	1/6	—	—	KING ARTHUR	2/0	—	—
REV. SIR FREDK. OUSELEY.				MASQUE IN "DIOCLESIAN"			
MARTYRDOM OF ST. POLYCARP	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, Sol-FA, 0/8)	2/0	—	—
PALESTRINA.				TE DEUM AND JUBILATE, IN D			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (Sol-FA, 0/6)	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
MISSA ASSUMPTA EST MARIA	2/6	—	—	G. RATHBONE.			
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MISSA "O ADMIRABILE COMMERCĪUM"	2/6	—	—	Ditto, Sol-FA, 0/6)	—	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	SINGING LEAVES (Children's Voices) (Sol-FA, 0/6)	1/0	—	—
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SURGE ILLUMINARE	1/0	—	—	voices) (Sol-FA, 0/6)	—	—	—
H. W. PARKER.				F. J. READ.			
HORA NOVISSIMA	3/6	4/0	—	ODE	1/6	—	—
KOBOLDS	1/0	—	—	SONG OF HANNAH	1/0	—	—
LEGEND OF ST. CHRISTOPHER	5/0	—	—	J. F. H. READ.			
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C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	DYING SWAN ...	1/0	—	—
ARTHUR RICHARDS.				FAKENHAM GHOST ...			
PUNCH AND JUDY (Operetta for children) (Sol-FA, 0/6) 1/6	—	—	—	"HELENA IN TROAS" ...	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ... 2/0	—	—	—	SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ... 1/6	—	—	—
(DITTO, Sol-FA, 0/8)	—	—	—	WAITS OF BREMEN (Children) (Sol-FA, 0/6) ... 1/6	—	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) 2/6	—	—	—
PASSION ...	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C ... 1/6			
CHRISTUS TRIUMPHATOR ...	3/6	—	—	MASS, IN C ...	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-FA, 0/9) ... 2/0	—	—	—	BRIDE OF DUNKERRON (Sol-FA, 1/0) ... 2/0	2/6	4/0	—
LITTLE SNOW-WHITE (Operetta for children) 2/0	—	—	—	KING RENÉ'S DAUGHTER (Female voices) ... 1/6	—	—	—
(DITTO, Sol-FA, 0/9)	—	—	—	(DITTO, Sol-FA, 0/9)	—	—	—
SILVER PENNY (Operetta for children) (Sol-FA, 0/9) 2/0	—	—	—	SING TO THE LORD ...	1/0	—	—
EDMUND ROGERS.				J. M. SMETON.			
FOREST FLOWER (Female voices) ... 1/6	—	—	—	ARIADNE (Sol-FA, 0/9) ... 2/0	—	—	—
ROLAND ROGERS.				CONNLA ... 2/6			
FLORABEL (Female voices) (Sol-fa, 1/0) ... 1/6	—	—	—	KING ARTHUR (Sol-FA, 1/0) ... 2/6	—	—	—
PRAYER AND PRAISE ... 4/0	—	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND ... 1/0			
STOOD THE MOURNFUL MOTHER WEeping 1/6	—	—	—	ODE TO THE PASSIONS ... 2/0	—	—	—
ROMBERG.				RED KING (Men's voices) ... 1/0			
HARMONY OF THE SPHERES ... 1/0	—	—	—	SONG OF THE LITTLE BALTUNG (Men's voices) 1/0	—	—	—
LAY OF THE BELL (Sol-FA, 0/8) ... 1/0	1/6	2/6	—	(DITTO, Sol-FA, 0/8)	—	—	—
TE DEUM ... 1/0	—	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-FA, 0/4) 1/0	—	—	—	MASS, IN D ...	2/6	—	—
C. B. ROTHAM.				A. SOMERVELL.			
ANDROMEDA ...	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) 0/9	—	—	—
ROSSINI.				ELEGY ... 1/6			
IL BARBIERE (Opera) ... 3/6	—	5/0	—	ENCHANTED PALACE (Operetta, children's voices) 2/0	—	—	—
GUILLAUME TELL (Opera) ... 5/0	—	7/6	—	(DITTO, Sol-FA, 0/8)	—	—	—
MOSES IN EGYPT ... 6/0	6/6	7/6	—	FORSAKEN MERMAN (Sol-FA, 0/8) ... 1/6	—	—	—
STABAT MATER (Sol-FA, 1/0) ... 1/0	1/6	2/6	—	KING THRUSHBEARD (Operetta, children's voices) 2/0	—	—	—
DITTO (CHORUSES ONLY) ... 0/6	1/0	—	—	(DITTO, Sol-FA, 0/9)	—	—	—
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices) 2/0			
DIVINE LOVE ...	2/6	—	—	(DITTO, Sol-FA, 0/8)	—	—	—
JOSEPH RYELANDT.				MASS, IN C MINOR ... 2/6			
DE KOMST DES HEEREN (The coming of the Lord) 8/0	—	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY 2/0	—	—	—
ED. SACHS.				ODE TO THE SEA (Sol-FA, 1/0) ... 2/0			
KING-CUPS ... 1/0	—	—	—	POWER OF SOUND (Sol-FA, 1/0) ... 2/0	—	—	—
WATER LILIES ... 1/0	—	—	—	PRINCESS ZARA (Operetta, children's voices) 2/0	—	—	—
C. SAINTON-DOLBY.				(DITTO, Sol-FA, 0/9)			
FLORIMEL (Female voices) ... 2/6	—	—	—	SEVEN LAST WORDS ... 1/0	—	—	—
CAMILLE SAINT-SAËNS.				R. SOMERVILLE.			
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THE PROMISED LAND ... 2/6	3/6	4/6	—	W. H. SPEER.			
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ELYSIUM ... 1/0	—	—	—	LAY OF ST. CUTHBERT ... 2/0	—	—	—
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CHRISTMAS HOLIDAYS (Children's voices) ... 0/6	—	—	—	CALVARY ... 2/6	0/3	4/0	—
SCHUBERT.				CHRISTIAN'S PRAYER ... 1/0			
COMMUNION SERVICE, IN A FLAT ... 2/0	—	3/6	—	FALL OF BABYLON ... 3/0	3/6	5/0	—
DITTO, IN B FLAT ... 2/0	—	3/6	—	FROM THE DEEP I CALLED ... 0/6	—	—	—
DITTO, IN C ... 2/0	—	4/0	—	GOD IS MY SHEPHERD ... 0/9	—	—	—
DITTO, IN E FLAT ... 2/0	2/6	4/0	—	GOD, THOU ART GREAT (Sol-FA, 0/6) ... 1/0	—	—	—
DITTO, IN F ... 2/0	—	3/6	—	HOW LOVELY ARE THY DWELLINGS FAIR... 0/8	—	—	—
DITTO, IN G ... 2/0	—	3/6	—	HYMN TO ST. CECILIA... 1/0	—	—	—
LAZARUS (Easter) ... 1/6	—	—	—	JEHOVAH, LORD OF HOSTS... 0/4	—	—	—
MASS, IN A FLAT ... 1/0	1/6	2/6	—	LAST JUDGMENT (Sol-FA, 1/0) ... 1/0	1/6	2/6	—
Do., IN B FLAT ... 1/0	1/6	2/6	—	DITTO (CHORUSES ONLY) ... 0/6	1/0	—	—
Do., IN C ... 1/0	1/6	2/6	—	MASS (for 5 solo voices and double choir) ... 2/0	—	—	—
Do., IN E FLAT ... 1/0	1/6	2/6	—	JOHN STAINER.			
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