

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

C. H. H. PARRY.

ODE TO MUSIC

ONE SHILLING & SIXPENCE.

* 60

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BACH

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BY

C. HUBERT H. PARRY.

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1 O Mistress Mine	Shakespeare	
2 Take, O take those lips away	"	
3 No longer mourn for me	"	
4 Blow, blow, thou winter wind	"	
5 When icicles hang by the wall	"	
THIRD SET.		
1 To Lucasta, on going to the wars	Lovelace	
2 If thou would'st ease thine heart	Beddoes	
3 To Althea, from prison	Lovelace	
4 Why so pale and wan	Suckling	
5 Through the ivory gate	Julian Sturgis	
6 Of all the torments	William Walsh	

SONGS.—(Continued).—ENGLISH LYRICS.

	s.	d.
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2 When lovers meet again	Langdon Elwyn Mitchell	
3 When we two parted	Byron	
4 Weep you no more	Anon.	
5 There be none of beauty's daughters	Byron	
6 Bright star	Keats	
FIFTH SET.		
1 A stray nymph of Dian	Julian Sturgis	
2 Proud Maisie	Scott	
3 Crabbed age and youth	Shakespeare	
4 Lay a garland on my hearse	Beaumont and Fletcher	
5 Love and laughter	Arthur Butler	
6 A girl to her glass	Julian Sturgis	
7 A Lullaby	C. O. Jones	
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1 When comes my Gwen	E. O. Jones	
2 And yet I love her till I die	Anon.	
3 Love is a bubble	Anon.	
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4 Home of my heart	0	3	
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AND

NOVELLO, EWER AND CO., NEW YORK.

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ODE
TO MUSIC

THE POEM WRITTEN BY

ARTHUR C. BENSON

THE MUSIC COMPOSED BY

C. HUBERT H. PARRY

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ODE TO MUSIC.

1.

Soul of the world !
Spirit of slumbrous things, whate'er thou art,
Who dreamest smiling, with bright pinions furled !
Deep, deep, beyond the noise of street and mart,
In forest spaces, or in pastures wide,
Where the hot noonday weaves a breathless spell,
Along the unfrequented river-side,
Amid the cool smell of the weedy stream,
Of sight and scent thou dreamest well,—
But music is thine earliest and thy latest Dream !

2.

O far-off Time !
Ere sound was tamed by gracious mastery,
Faint fugue of wakening birds at matin prime,
Or mid-day booming of the laden bee,
Bass of the plunging stream, or, softly stirr'd,
The crawling sea's monotonous undertone,
Or windy lowing of the forest herd,
Thin pipe of dancing flies at shut of day,
Winds in wild places making moan,—
These were the songs of earth, in artless disarray.

3.

O march of years !
The simple days are dead, the rich tides roll,
And we the inheritors of toil and tears
Utter the ampler message of the soul.
How clear the subtle proem ! Murmuring sweet
The soft wood whispers ; on the silence leap
The shivering strings, with motion fairy-fleet,
Soul-shattering trumpets, lending fire and glow,
The mighty organ wakes from sleep,
And rolls his thund'rous diapasons, loud and low

4.

Behold us met !
In no light fancy, no inglorious mirth,
But strong to labour, striving well to set
The crown of song upon the brow of earth.
Music, be this thy temple hourly blest,
Of sweet and serious law the abiding-place ;
Bid us be patient ! Bid us love the best !
Climb, softly climb, to summits still untrod,
Spirit of sweetness, spirit of grace,
Voice of the soul, soft echo of the mind of God !

ARTHUR CHRISTOPHER BENSON

ODE TO MUSIC.

Arthur C. Benson.

C. Hubert H. Parry.

Andante moderato.

p

Cresc.

Cresc.

f

Cresc.

Cresc.

f

sf

A

dim.

p

Soprano. *mf*

Alto. *mf*

Tenor. *mf*

Bass. *mf*

Soul of the world! _____

Soul of the world! _____

Soul of the world! _____

Soul of the world! _____

poco rit.

mf

cresc.

B

Spi-rit of slum-brous things, — what-e'er thou art, Who
 Spi-rit of slumbrous things, what-e'er thou art, Who
 Spi-rit of slum-brous things, what-e'er thou art, Who
 Spi - rit of slum-brous things, what-e'er thou art, Who

dream-est smi-ling, with bright pi - nions furled! Deep, deep,—
 dream - est smi-ling, with bright pi - nions furled! Deep, deep,—
 dream-est smi-ling, with bright pi - nions furled! Deep, deep,—
 dream-est smi - ling, with pi - nions furled! Deep, deep,—

— beyond the noise of street and mart, In for est spaces, or in
 — beyond the noise of street and mart, — In for-est spaces,
 — beyond the noise of street and mart, In for - - est spaces, or in
 — beyond the noise of street and mart, In for-est spaces,

cresc. *cresc.* *cresc.* *cresc.*

pas-tures wide, — Where the hot noon-day weaves a
 or in pas-tures wide, — Where the hot noon - day
 pas - - tures wide, Where the hot noon-day weaves —
 or in pas - - tures wide, Where — the hot

cresc. *dim.*

breath - - less spell A - long the un - fre - quen - ted

weaves a breath-less spell A - long the un - - fre -

- a breath-less spell A - long the un - fre - quen - ted

noon - day weaves a breath-less spell A - long the un - fre -

P.

dim.

ri - ver-side, A - mid the cool smell - of the weed - y

- quented ri - ver-side, A - mid the cool smell - of the weed - y

ri - - ver-side, A - mid the cool smell - of the weed - y

- quen - ted ri - ver-side, A - mid the cool smell - of the weed - y

C

P.

poco cresc.

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

— thou dream-est well — But Mu - - sic, Mu -

— thou dream-est well — But Mu - - sic, but

— thou dream-est well — But Mu-sic, —

— thou dream-est well — But Mu - - sic, but

allargando

- - - sic is thine ear-li-est and thy lat - - est Dream!
 Mu - - sic is thine ear-li-est and thy lat - - est Dream!
 Mu - - sic is thine ear-li-est and thy lat-est Dream!
 Mu - sic is thine ear - - li - est and thy lat - - est Dream!

dim. *p*
dim. *p*
ff *f* *p*
allargando *dim.* *p* *CRESC.*

CRESC.

D Contralto Solo.

D *p* *p*
o far - - off

Allegretto.
1st Soprano.

2nd Soprano.
Contralto.
Time! Ere sound was tamed by gra-cious
Tenor.
Bass.

Allegretto.

p

p
Faint fugue of wakening birds at matin prime_
mastery,

p

E

mf > Bass of the
mf > Bass of the

p Or mid-day boom - ing of the la - - den bee,
p Or mid-day boom - - ing of the la - - den bee,

f

p or, soft - ly stirr'd, — The crawl - -
 plung - ing stream, —
 plung - ing stream, —

p or, soft - ly stirr'd, The

- ing, crawl - - - ing

crawl - - - ing, crawl - - - ing

p

Detailed description: This system contains the first two lines of music. The top vocal line has lyrics '- ing, crawl - - - ing'. The bottom vocal line has lyrics 'crawl - - - ing, crawl - - - ing'. The piano accompaniment consists of two staves with a melody in the right hand and a bass line in the left hand. A piano dynamic marking '*p*' is present in the right hand.

sea's mo - no-to-nous un - der - tone,

Or wind-y

Or wind - y

sea's mo - no-to-nous un - der - tone,

dim.

p

Detailed description: This system contains the second two lines of music. The top vocal line has lyrics 'sea's mo - no-to-nous un - der - tone,'. The bottom vocal line has lyrics 'Or wind-y' and 'Or wind - y'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamic markings '*dim.*' and '*p*' are present in the right hand.

low-ing of the forest herd,

low-ing of the forest herd,

dim.

Soprano. *p*

Thin pipe of dancing flies — at shut of day,

Bass. *p*

Thin pipe of danc - ing flies at shut of day,

Contralto. *p*

Winds in wild plac-es making moan,

Tenor. *p*

Winds in wild plac-es making moan,

pp

dim.

1st Soprano. **F** *mf* *p* These were the songs of earth, in

2nd Soprano. *mf* *p* These were the songs of earth, in

Contralto. *mf* *p* These were the songs of earth, in

Tenor. *mf* *p* These were the songs of earth, in

Bass. *mf* *p* These were the songs of earth,

pp These were the songs of earth, in

rit.

art - - - less dis - ar - ray.

art - - - less dis - ar - ray.

rit.

art - - - less dis - ar - ray.

in art - - - less dis - ar - ray.

rit.

art - - - less dis - ar - ray.

pp

pp

silent.

Moderato. (with solemnity and dignity.)

C H O R U S.

Soprano. *mf*

Alto. *mf*

Tenor. *mf*

Bass. *mf*

march of years! _____ The simple days are

march of years! _____ The simple days are

march of years! _____ The simple days are

march of years! _____ The simple days are

CRESC. *mf* *ff*
 dead, the rich tides roll,
CRESC. *mf* *ff*
 dead, the rich tides roll,
CRESC. *mf* *ff*
 dead, the rich tides roll,
CRESC. *mf* *ff*
 dead, the rich tides roll,

H *f* *p*
 — And we, the in - he - ri - tors of toil and tears,
f *p*
 — And we, the in - he - ri - tors of toil and tears,
f *p*
 — And we, the in - he - ri - tors of toil and tears,
f *p*
 — And we, the in - he - ri - tors of toil and tears,
H *mf* *p*

Ut-ter the am - pler message of the soul.

Ut-ter the am - pler message of the soul.

Ut-ter the am - pler message of the soul.

Ut-ter the am - pler message of the soul.

p

How clear the sub - tle proem! Mur - - muring

How clear the sub - tle proem! Mur - - muring

How clear the sub - tle proem! Mur - - muring

How clear the subtle proem! Mur - muring

p

dim.

sweet The soft wood whispers, on the

sweet The soft wood whispers, on the

sweet The soft wood whispers, whispers, on the

sweet The soft wood whispers, whispers, on the

p *mf cresc.* *I* *mf cresc.*

p *mf cresc.*

pp *mf cresc.*

pp *mf cresc.*

poco cresc. *cresc. molto*

si - lence leap The shivering strings, with

si - lence leap The shivering strings, with

si - lence leap The shiv - ering strings, with

si - lence leap The shivering strings, with

p *mf cresc.* *I* *mf cresc.*

p *mf cresc.*

pp *mf cresc.*

pp *mf cresc.*

poco cresc. *cresc. molto*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

cresc. molto *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'mo - tion fairy fleet, Soul-shattering trum - pets,'. The piano accompaniment features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. Dynamics include *ff* and *cresc. molto*.

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts repeat the lyrics 'trum - pets, trum - pets, lending fire and'. The piano accompaniment continues with its complex rhythmic pattern. Dynamics include *ff*.

glow

glow

glow

glow

K *ff*

The mighty or - gan wakes from sleep, And rolls his thun-

ff

The mighty or - gan wakes from sleep, And rolls his thun-

ff

The mighty or - gan wakes from sleep, And rolls his

ff

The mighty or - gan wakes from sleep, And rolls his

K

ff

d'rous di - a - pa - sons, loud and
d'rous di - a - pa - sons, loud and
thund'rous di - a - pa - sons, loud and
thund'rous di - a - pa - sons, loud and

low.
low.
low.
low.

f

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with complex chordal structures.

L *ff* Behold us, behold

Behold us, behold

Behold us, behold

Be-hold us, behold

Vocal staves for the first system, including lyrics and dynamic markings.

Piano accompaniment for the third system, featuring a treble and bass clef with various chords and melodic lines.

us, behold us met!

us, be - hold us met!

us, behold us met!

us, be - hold us met!

Vocal staves for the second system, including lyrics and dynamic markings.

Piano accompaniment for the fourth system, concluding the piece with a *dim.* marking.

C
H
O
R
U
S.

mf In

mf In

mf In

mf In

Moderato.

mf

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

mf

striv - ing well to set The crown of song, the crown of song -

striv - ing well to set The crown of song, the crown of song

striv - ing well to set The crown of song, the crown of

striv - ing well to set The crown of song, the crown of song up -

CRESC.

M

up-on the brows of earth.

up-on the brows of earth.

song up-on the brows of earth.

- on the brows of earth.

M

Poco più animato.
Soprano Solo.

mf *cresc.*

Mu - sic, be this thy tem - ple hour - ly

Poco più animato.

p

Mu - sic, be this thy tem - ple hour - ly

blest,

blest,

p

Mu - sic, be this thy tem - ple hour - ly

Mu - sic, be this thy tem - ple hour - ly

Mu - sic, be this thy tem - ple hour - ly

Mu - sic, be this thy tem - ple hour - ly

allargando

Of sweet and se-rious law the a -
 blest, Of sweet and se-rious law the a -
 blest, Of sweet and se-rious law the a -
 blest, Of sweet and se-rious law the a -
 blest, Of sweet and se-rious law the a -

p
dolce
dolce

N

- bi - - ding place; Bid us be pa - tient!
 - bi - - ding place; Bid us be pa - tient!
 - bi - - ding place; Bid us be pa - tient!
 - bi - - ding place; Bid us be pa - tient!
 - bi - - ding place; Bid us be pa - tient!

pp
pp
pp
pp
pp

N

> poco cresc. *mf dolce*

Bid us love the best! Climb, soft - ly climb, - to sum -

p cresc. *mf*

Bid us love the best! Climb, soft - ly climb, to

p cresc.

Bid us love the best! Climb, soft - ly climb, to

p cresc.

Bid us love the best! Climb, soft - ly climb,

Bid us love the best! Climb, soft - ly climb, to

mf cresc.

- - mits still un - trod. Spi - - rit of

sum - mits still un - trod. Spi - - rit

sum - mits still un - trod. Spi - rit of

to sum-mits still un - trod. Spi - rit of

sum - mits still un - trod. Spi - - rit

sweet - - ness, spi - - rit of grace,
of sweet-ness, spi - - rit of grace,
sweet - - - ness, spi - - rit of grace,
sweet - - - ness, spi - - rit of grace,
of sweet-ness, spi - - rit of grace,

f, appassionato.

Voice of the soul, Voice of the
Voice of the soul,
Voice of the soul,
Voice of the soul,
Voice of the soul,

mf *mf* *mf* *mf* *mf*

f *mf*

soul, *p* soft e-cho, soft
 soft e-cho, soft e-cho
 of the soul, soft e-cho, soft
 of the soul, soft e-cho, soft
 soft e-cho of the

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

P
 e-cho of the Mind of God,
 of the Mind of God,
 e-cho of the Mind of God,
 e-cho of the Mind of God,
 Mind, the Mind of God,
P *allargando*
CRSC.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is B-flat major. The piano part continues with the eighth-note melody, which becomes more spacious and slower in the final measure, marked *allargando* and *CRSC.*

p *cresc.* *rit.*

soft e - - cho of the mind of

p *cresc.*

soft echo, soft e-cho of the mind of

p *cresc.*

soft echo, soft e-cho soft e-cho of the mind of

cresc.

soft echo, soft echo of the mind, the mind of

cresc.

soft e-cho of the mind, the mind of

cresc. *poco a poco cresc. e rit.*

Tempo f

God!

f

God!

f

God!

f

God!

f

God!

Tempo f *cresc. molto* *rit.*

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
FRANZ ABT.				A. S. BAKER.			
MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/6	—	—	COMMUNION SERVICE, IN E	1/6	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	1/6	—	—	J. BARNBY.			
SUMMER (ditto) (Sol-FA, 0/6)	1/6	—	—	REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6
THE FAYS' FROLIC (ditto) (Sol-FA, 0/6)	1/6	—	—	THE LORD IS KING (97th Psalm) (Sol-FA 1/0)	1/6	2/0	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	1/6	—	—	KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—
THE SILVER CLOUD (ditto) (Sol-FA, 0/6)	1/6	—	—	LEONARD BARNES.			
THE WATER FAIRIES (ditto) (Sol-FA, 0/6)	1/6	—	—	THE BRIDAL DAY	2/6	—	4/6
THE WISHING STONE (ditto) (Sol-FA, 0/6)	1/6	—	—	J. F. BARNETT.			
J. H. ADAMS.				PARADISE AND THE PERI	4/0	—	6/0
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6)	1/6	—	—	THE ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0
T. ADAMS.				THE RAISING OF LAZARUS	6/6	—	9/0
THE CROSS OF CHRIST (Sol-FA, 0/6)	1/0	—	—	THE WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—
THE HOLY CHILD (Sol-FA, 0/6)	1/0	—	—	MARMADUKE BARTON.			
THE RAINBOW OF PEACE	1/0	—	—	MASS IN A MAJOR (For Advent and Lent)... ..	1/0	—	—
B. AGUTTER.				BEETHOVEN.			
MISSA DE BEATA MARIÂ VIRGINE, IN C (English) (Female voices)	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—
THOMAS ANDERTON.				CHORAL SYMPHONY	2/6	—	—
THE NORMAN BARON	1/0	1/6	—	DITTO VOCAL PORTION (Sol-FA, 0/6)	1/6	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	1/0	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0
YULE TIDE	1/6	2/0	3/0	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
J. H. ANGER.				MASS, IN C	1/0	1/6	2/6
A SONG OF THANKSGIVING... ..	1/0	—	—	MASS, IN D	2/0	2/6	4/0
W. I. ARGENT.				MEEK, AS THOU LIVEDST	0/2	—	—
MASS, IN B FLAT (St. Benedict)	2/6	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/0	1/6	2/6
P. ARMES.				DITTO CHORUSES ONLY	0/6	1/0	—
HEZEKIAH	2/6	—	—	RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—
ST. BARNABAS	2/0	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0
ST. JOHN THE EVANGELIST	2/6	—	—	A. H. BEHREND.			
A. D. ARNOTT.				SINGERS FROM THE SEA (Female Voices)	1/6	—	—
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	(DITTO, Sol-FA, 0/9)	—	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	WILFRED BENDALL.			
E. ASPA.				A LEGEND OF BREGENZ (Female voices)	1/6	—	—
ENDYMION (with Recitation)	2/6	—	—	(DITTO, Sol-FA, 0/8)	—	—	—
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ASTORGA.				(DITTO, Sol-FA, 1/0)	—	—	—
STABAT MATER	1/0	1/6	—	SONG DANCES. Vocal Suite. (Female Voices)	2/0	—	—
J. C. BACH.				KAREL BENDL.			
I WRESTLE AND PRAY (Sol-FA, 0/2)	0/4	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
J. S. BACH.				SIR JULIUS BENEDICT.			
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BE NOT AFRAID (Sol-FA, 0/4)	0/6	—	—	ST. PETER	3/0	3/6	5/0
BIDE WITH US	1/0	—	—	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0
BLESSING, GLORY, AND WISDOM	0/6	—	—	GEORGE J. BENNETT.			
CHRISTMAS ORATORIO	2/0	2/6	4/0	EASTER HYMN	1/0	—	—
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GOD SO LOVED THE WORLD	1/0	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)...	4/0	—	6/0
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	HECTOR BERLIOZ.			
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JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	(DITTO CHORUSES AND WORDS OF SOLOS ONLY, Sol-FA, 1/0)	—	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—	THE CHILDHOOD OF CHRIST	2/0	—	—
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OUT OF THE DEEP (130th Psalm)	1/0	—	—	FÉLICIEN DAVID.			
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THE LIGHT OF LIFE (Lux Christi)	2/6	—	—

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THE BIRTH OF SONG	1/6	—	—

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COMMUNION SERVICE IN E FLAT	1/0	—	—

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SONS OF THE EMPIRE (School Cantata)	1/6	—	—
(Ditto, SOL-FA, 0/6)	—	—	—

E. FANING.			
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(Ditto, SOL-FA, 0/9)	—	—	—

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(Ditto, SOL-FA, 0/9)	—	—	—
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J. C. FORRESTER.			
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SNOW FAIRIES (Female voices) (SOL-FA, 0/6)	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
(Ditto, SOL-FA, 0/8)	—	—	—
THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	1/6	—	—
THE COMING OF THE KING (Female voices)	1/6	—	—
(Ditto, SOL-FA, 0/8)	—	—	—

ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm)	1/0	—	—

NIELS W. GADE.			
CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
COMALA	2/0	2/6	4/0
ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
SPRING'S MESSAGE (SOL-FA, 0/3)	0/8	—	—
THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
ZION	1/0	1/6	2/6

HENRY GADSBY.			
ALCESTIS (Male voices)	4/0	—	—
COLUMBUS (Male voices)	2/6	—	—
LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—

F. W. GALPIN.			
VE OLDE ENGLYSHE PASTYMES... ..	1/6	—	—

G. GARRETT.			
HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—
THE SHUNAMMITE	3/0	—	—
THE TWO ADVENTS	1/6	—	—

R. MACHILL GARTH.			
EZEKIEL	4/0	—	—
THE WILD HÜNTSMAN	1/0	1/6	—

A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices)	2/0	—	—
(Ditto, SOL-FA, 0/9)	—	—	—
A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6)	1/0	—	—
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)	2/6	3/0	4/0
JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
PASSION SERVICE	2/6	3/0	4/0
RUTH (SOL-FA, 0/9) (Choruses only, 1/0)	2/0	2/6	4/0
THE ELFIN HILL (Female voices)	2/0	—	—
THE HARE AND THE TORTOISE (SOL-FA, 0/6)	1/0	—	—
THE HOLY CITY (SOL-FA, 1/0)	2/6	3/0	4/0
THE LEGEND OF THE WOOD (Female voices)	1/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—
THE PRINCE OF PEACE (SOL-FA, 1/0)	2/6	3/0	4/0
THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices)	2/0	—	—
UNA (SOL-FA, 1/0)	2/6	3/0	4/0
UNION JACK (Unison Song with Actions)	0/6	—	—

FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—

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SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—

F. E. GLADSTONE.			
PHILIPPI	2/6	—	—

GLUCK.			
ORPHEUS (CHORUSES, SOL-FA, 1/0)	3/6	—	—
Ditto (ACT II. ONLY)	1/6	—	—

HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
NŒNIA	1/0	—	—
THE WATER-LILY (Male voices)	1/6	—	—

A. M. GOODHART.			
ARETHUSA	1/0	—	—
EARL HALDAN'S DAUGHTER	1/0	—	—
FOUNDER'S DAY (Ode)	1/6	—	—
SIR ANDREW BARTON	1/0	—	—
THE SPANISH ARMADA	0/6	—	—

CH. GOUNOD.			
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0
Ditto (Troisième Messe Solennelle)	2/6	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
Ditto (Out of darkness)	1/0	—	—
GALLIA (SOL-FA, 0/4)	1/0	—	—
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/3
MORS ET VITA (Latin or English)	6/0	6/6	7/6
Ditto, SOL-FA (Latin and English)	2/0	—	—
O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—
OUT OF DARKNESS	1/0	—	—
REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
THE REDEMPTION (English Words) (SOL-FA, 2/0)	5/0	6/0	7/6
Ditto (French Words)	8/4	—	—
Ditto (German Words)	10/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem)	1/0	—	—
TROISIÈME MESSE SOLENNELLE	2/6	—	—

C. H. GRAUN.			
TE DEUM	2/0	2/6	4/0
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0
(CHORUSES ONLY, 1/0)	—	—	—

ALAN GRAY.			
ARETHUSA	1/6	—	—
A SONG OF REDEMPTION	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL	1/0	—	—
THE WIDOW OF ZAREPHATH	2/0	—	—

J. O. GRIMM.			
THE SOUL'S ASPIRATION	1/0	—	—

G. HALFORD.			
THE PARACLETE	2/0	—	—

E. V. HALL.			
IS IT NOTHING TO YOU (SOL-FA, 0/3)	0/8	—	—

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ALEXANDER BALUS	3/0	3/6	5/0	FERDINAND HILLER.			
ALEXANDER'S FEAST	2/0	2/6	4/0	A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
ATHALIAH	3/0	3/6	5/0	NALA AND DAMAYANTI	4/0	—	6/0
BELSHAZZAR	3/0	3/6	5/0	ALL THEY THAT TRUST IN THEE	0/8	—	—
CHANDOS TE DEUM	1/0	1/6	2/6	H. E. HODSON.			
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	THE GOLDEN LEGEND	2/0	—	—
Or, singly:—				HEINRICH HOFMANN.			
LET THY HAND BE STRENGTHENED	0/6	—	—	CHAMPAGNERLIED (Male voices)	1/6	—	—
MY HEART IS INDITING	0/8	—	—	CINDERELLA	4/0	—	—
THE KING SHALL REJOICE (Sol-FA, 0/3)	0/6	—	—	MELUSINA	2/0	2/6	4/0
THE WAYS OF ZION	1/0	—	—	SONG OF THE NORNS (Female voices)	1/0	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½)	0/3	—	—	C. HOLLAND.			
DEBORAH	2/0	2/6	4/0	AFTER THE SKIRMISH... ..	1/0	—	—
DETTINGEN TE DEUM	1/0	1/6	2/6	T. S. HOLLAND.			
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—	KING GOLDEMAR (Operetta) (Sol-FA, 0/9)	2/0	—	—
ESTHER... ..	3/0	3/6	5/0	GUSTAV VON HOLST.			
HERCULES (CHORUSES ONLY, 1/0)	3/0	3/6	5/0	THE IDEA (Humorous Operetta) (Sol-FA, 0/6)	1/0	—	—
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	HUMMEL.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. (Ditto, Sol-FA, 1/0)	1/0	1/6	2/0	ALMA VIRGO (Latin and English)	0/4	—	—
JEPHTHA	2/0	2/6	4/0	COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
JOSHUA	2/0	2/6	4/0	Ditto, IN E FLAT	2/0	—	4/0
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0	Ditto, IN D	2/0	—	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0	FIRST MASS, IN B FLAT	1/0	1/6	2/6
Ditto (CHORUSES ONLY)	0/8	1/2	—	QUOD IN ORBE (Latin and English)	0/4	—	—
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	SECOND MASS, IN E FLAT	1/0	1/6	2/6
NISI DOMINUS	1/0	—	—	THIRD MASS, IN D	1/0	1/6	2/6
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—	W. H. HUNT.			
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	STABAT MATER	3/0	3/6	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—	G. F. HUNTLEY.			
O PRAISE THE LORD, YE ANGELS (Folio)	2/6	—	—	PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9)	2/0	—	—
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0	VICTORIA; OR, THE BARD'S PROPHECY (Ditto, Sol-FA, 1/0)	2/0	—	—
Ditto (CHORUSES ONLY)	0/8	1/2	—	H. H. HUSS.			
SAUL (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	AVE MARIA (Female voices)	1/0	—	—
SEMELE... ..	3/0	3/6	5/0	F. ILIFFE.			
SOLOMON (CHORUSES ONLY, 1/0)... ..	2/0	2/6	4/0	SWEET ECHO	1/0	—	—
SUSANNA	3/0	3/6	5/0	OLIVER IVE.			
THEODORA	3/0	3/6	5/0	LA BELLE DAME SANS MERCI	1/0	—	—
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THE MESSIAH, edited by E. Prout (Sol-FA, 1/0)	2/0	2/6	4/0	THE YEAR	2/0	2/6	—
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/6	2/0	G. JACOBI.			
THE MESSIAH, edited by W. T. Best (Sol-FA, 1/0)	2/0	2/6	4/0	CINDERELLA (Operetta) (Sol-FA, 1/0)	2/0	—	—
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INSANÆ ET VANÆ CURÆ (Latin and English)	0/4	—	—	ALFRED KING.			
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HAMISH MACCUNN.				Ditto (CHORUSES ONLY)				0/6	1/0
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—		
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	1/0	1/6	2/6		
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SONGS IN A CORNFIELD (Female voices)	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—		
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THE BRIDE (SOL-FA, 0/8)	1/0	—	—	WHY RAGE FIERCELY THE HEATHEN	0/6	—	—		
THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)	2/0	—	—	R. D. METCALFE AND A. KENNEDY.					
THE DREAM OF JUBAL	2/6	3/0	4/0	PRINCE FERDINAND (Operetta) (SOL-FA, 0/9)	2/0	—	—		
(Ditto, Choruses only, SOL-FA, 1/0)	—	—	—	MEYERBEER.					
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(Ditto, SOL-FA, 0/9)	—	—	—	(Ditto, SOL-FA, 0/4)	—	—	—		
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GLORY, HONOUR, PRAISE Third Motet	0/3	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
HAVE MERCY, O LORD... .. Second Motet	0/3	—	—	PERCY PITT.			
KING THAMOS	1/0	1/6	—	HOHENLINDEN (Men's voices)	1/6	—	—
LITANIA DE VENERABILI ALTARIS (E)	1/6	2/0	3/0	V. W. POPHAM.			
LITANIA DE VENERABILI SACRAMENTO (B)	1/6	2/0	3/0	EARLY SPRING	1/0	—	—
O GOD, WHEN THOU APPEAREST. First Motet (SOL-FA, 0/2)	0/3	—	—	J. B. POWELL.			
REQUIEM MASS	1/0	1/6	2/6	PANGE LINGUA (Sing, my tongue)	1/6	—	—
Ditto (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6	A. H. D. PRENDERGAST.			
SEVENTH MASS, IN B FLAT	1/0	—	—	THE SECOND ADVENT... ..	1/6	—	—
SPLENDENTE TE, DEUS First Motet	0/3	—	—	C. E. PRITCHARD.			
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DE PROFUNDIS	2/6	—	—	PURCELL.			
E. A. NUNN.				DIDO AND ÆNEAS	2/6	—	—
MASS, IN C	2/0	—	—	ODE ON ST. CECILIA'S DAY	2/0	—	—
E. CUTHBERT NUNN.				TE DEUM AND JUBILATE, IN D	1/0	—	—
THE FAIRY SLIPPER (Children's Opera) (SOL-FA, 0/8)	2/0	—	—	Ditto (Edited by Dr. Bridge) (SOL-FA, 0/6) ...	1/0	—	—
A. O'LEARY.				Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
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REV. SIR FREDK. OUSELEY.				THE MASQUE IN "DIOCLESIAN"	2/0	—	—
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R. P. PAINE.				THE BLESSED DAMOZEL	2/6	—	—
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PALESTRINA.				VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	Ditto, SOL-FA, 0/6	—	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	F. J. READ.			
MISSA ASSUMPTA EST MARIA	2/6	—	—	THE SONG OF HANNAH	1/0	—	—
MISSA BREVIS	2/6	—	—	J. F. H. READ.			
MISSA "O ADMIRABILE COMMERCIMUM"	2/6	—	—	BARTIMEUS	1/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	CARACTACUS	2/6	—	—
STABAT MATER	1/6	—	—	HAROLD	4/0	6/0	—
H. W. PARKER.				IN THE FOREST (Male voices)	1/0	—	—
A WANDERER'S PSALM	2/6	—	—	PSYCHE (CHORUSES ONLY, 2/0)	5/0	7/0	—
HORA NOVISSIMA... ..	3/6	4/0	—	THE CONSECRATION OF THE BANNER ...	1/6	—	—
LEGEND OF ST. CHRISTOPHER	5/0	—	—	THE DEATH OF YOUNG ROMILLY	1/6	—	—
THE KOBOLDS	1/0	—	—	THE HESPERUS (SOL-FA, 0/9)	1/6	—	—
C. H. H. PARRY.				DOUGLAS REDMAN.			
AGAMEMNON (Greek Play)	3/0	—	—	COR UNUM VIA UNA	1/6	—	—
A SONG OF DARKNESS AND LIGHT	2/0	—	—	C. T. REYNOLDS.			
BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—	CHILDHOOD OF SAMUEL (SOL-FA, 1/0)	2/0	—	—
Ditto, German Words, 2 marks 50)	—	—	—	ARTHUR RICHARDS.			
DE PROFUNDIS (130th Psalm)	2/0	—	—	PUNCH AND JUDY (Operetta) (SOL-FA, 0/6) ...	1/6	—	—
ETON	2/0	—	—	THE WAXWORK CARNIVAL (Operetta)	2/0	—	—
INVOCATION TO MUSIC	2/6	—	—	Ditto, SOL-FA, 0/8	—	—	—
JOB (CHORUSES, SOL-FA, 1/0)	2/6	—	—	J. V. ROBERTS.			
JUDITH (CHORUSES, SOL-FA, 2/0)	5/0	6/0	7/6	JONAH	2/0	—	—
KING SAUL (CHORUSES, SOL-FA, 1/6)	5/0	6/0	7/6	THE PASSION	1/6	2/0	—
L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—	W. S. ROCKSTRO.			
MAGNIFICAT	1/3	—	—	THE GOOD SHEPHERD	2/6	—	—
ODE TO MUSIC	1/6	—	—	J. L. ROECKEL.			
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ...	2/0	—	—	LITTLE SNOW-WHITE (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
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TE DEUM LAUDAMUS	2/6	—	—	THE SILVER PENNY (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
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