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THE PIED PIPER
OF HAMELIN

TWO SHILLINGS.

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No.	First Line.	Author.	Composer.
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3	Joybells loud are ringing ...	Q. Scott-Hopper ...	Samuel Smith
4	Lift up, O Land, thy heart this day ...	Q. Scott-Hopper ...	Edward C. Bairstow
5	Lord of Life eternal ...	A. C. Benson ...	C. H. Lloyd
6	*Now thank we all our God ...	Tr. C. Winkworth ...	<i>Nun Danket</i>
7	O God of Bethel, by Whose hand ...	Philip Doddridge ...	<i>Scotch Psalter</i>
8	*O God, the Ruler of our race ...	Mary Bradford Whiting ...	Arthur Sullivan
9	O God, Who reign'st in love ...	A. C. Benson ...	J. Darwall
10	O God, in Whose Almighty Hand ...	The Rev. Canon Rawnsley ...	J. H. Maunder
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3	How blest the land ...	Rev. W. H. Draper ...	Alfred Hollins
4	Lord of lords, and King of kings ...	Rev. W. St. Hill Bourne ...	John E. West
5	Mighty Lord God, Great Ruler over all ...	Rev. H. C. Douglass ...	A. H. Brewer
6	*O Mightiest of the Mighty ...	Rev. S. Childs-Clarke ...	Sir Edward Elgar
7	Raise the song, ye loyal voices ...	The Right Rev. The Bishop of Durham ...	J. H. Maunder
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2	To Thee, our God, we fly ...	W. Walsham How ...	H. Walford Davies
3	Raise the song, ye loyal voices ...	The Right Rev. The Bishop of Durham ...	J. H. Maunder
4	Lord of heaven, and earth, and ocean ...	J. Crosse ...	J. Barnby
5	Hark, boys! the hymn is rising ...	F. C. Carey Longmore ...	Frederic Clay
6	Lord of life eternal ...	A. C. Benson ...	C. Harford Lloyd
7	Our voices clear as summer joy ...	The Right Rev. The Bishop of Caledonia ...	John E. West
8	God of our Fatherland ...	Bishop E. H. Bickersteth ...	H. Davan Wetton
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NOVELLO'S ORIGINAL OCTAVO EDITION.

FIRST PERFORMED AT THE NORFOLK AND NORWICH MUSICAL
FESTIVAL, 1905.

THE PIED PIPER OF HAMELIN

BY

ROBERT BROWNING

SET TO MUSIC FOR TENOR AND BASS SOLI,
CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

LONDON: NOVELLO AND COMPANY, LIMITED.
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PRINTERS.

THE PIED PIPER OF HAMELIN.

I.

Hamelin Town 's in Brunswick,
By famous Hanover city;
The river Weser, deep and wide,
Washes its walls on the southern side;
A pleasanter spot you never spied;
But, when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin was a pity.

II.

Rats!

They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

III.

At last the people in a body
To the Town Hall came flocking:
" 'Tis clear," cried they, "our Mayor 's a noddy;
And as for our Corporation—shocking
To think we buy gowns lined with ermine
For dolts that can't or won't determine
What 's best to rid us of our vermin!
You hope, because you're old and obese,
To find in the furry civic robe ease?
Rouse up, sirs! Give your brains a racking,
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing!"
At this the Mayor and Corporation
Quaked with a mighty consternation.

IV.

An hour they sat in council,
At length the Mayor broke silence:
"For a guilder I'd my ermine gown sell;
I wish I were a mile hence!
It 's easy to bid one rack one's brain—
I'm sure my poor head aches again
I've scratched it so, and all in vain.
Oh for a trap, a trap, a trap!"
Just as he said this, what should hap
At the chamber door but a gentle tap?
"Bless us," cried the Mayor, "what 's that?
Anything like the sound of a rat
Makes my heart go pit-a-pat!"

V.

"Come in!"—the Mayor cried, looking bigger;
And in did come the strangest figure;
His queer, long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin,
With sharp blue eyes, each like a pin,

And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in—
There was no guessing his kith and kin!

VI.

He advanced to the council-table:
And, "Please your honours," said he, "I'm able,
By means of a secret charm, to draw
All creatures living beneath the sun,
That creep, or swim, or fly, or run,
After me so as you never saw!
And I chiefly use my charm
On creatures that do people harm,
The mole, and toad, and newt, and viper:
And people call me the pied piper."
(And here they noticed round his neck
A scarf of red and yellow stripe,
To match with his coat of the self-same cheque;
And his fingers, they noticed, were ever straying
As if impatient to be playing
Upon this pipe, which at the scarf's end dangled
Over his vesture so old-fangled.)
"Yet," said he, "poor piper as I am,
In Tartary I freed the Cham,
Last June, from his huge swarms of gnats;
I eased in Asia the Nizam
Of a monstrous brood of vampyre bats;
And, as for what your brain bewilders,
If I can rid your town of rats
Will you give me a thousand guilders?"
"One? fifty thousand!" was the exclamation
Of the astonished Mayor and Corporation.

VII.

Into the street the piper stept,
Smiling first a little smile,
As if he knew what magic sleight
In his quiet pipe the while;
Then, like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled
Like a candle flame where salt is sprinkled;
And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers,
Cocking tails and pricking whiskers,
Fathers, mothers, uncles, cousins,
Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives,
From street to street he piped, advancing,
And step for step they followed, dancing,
Until they came to the river Weser
Wherein all plunged and perished.

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VIII.

You should have heard the Hamelin people
 Ringing the bells till they rocked the steeple.
 "Go," cried the Mayor, "And get long poles!
 Poke out the nests and block up the holes!
 Consult with carpenters and builders,
 And leave in our town not even a trace
 Of the rats!"—when suddenly, up the face
 Of the Piper perked in the market-place,
 With a "First, if you please, my thousand
 guilders!"

IX.

A thousand guilders! The Mayor looked blue;
 So did the Corporation too.
 For Council dinners made rare havoc
 With Claret, Moselle, Vin-de-Grave, Hock;
 And half the money would replenish
 Their cellar's biggest butt with Rhenish.
 "Beside," quoth the Mayor with a knowing wink,
 "Our business was done at the river's brink:
 We saw with our eyes the vermin sink,
 And what's dead can't come to life, I think,
 So, friend, we're not the folks to shrink
 From the duty of giving you something to drink,
 And a matter of money to put in your poke;
 But, as for the guilders, what we spoke
 Of them, as you very well know, was in joke.
 Beside, our losses have made us thrifty;
 A thousand guilders! Come, take fifty!"

X.

The Piper's face fell, and he cried,
 "No trifling! I can't wait! beside,
 I've promised to visit by dinner time,
 Bagdat, and accept the prime
 Of the Head Cook's pottage, all he's rich in,
 For having left, in the Caliph's kitchen,
 Of a nest of scorpions no survivor—
 With him I proved no bargain-driver,
 With you, don't think I'll bate a stiver!
 And folks who put me in a passion
 May find me pipe after another fashion."

XI.

"How?" cried the Mayor, "d'ye think I'll brook
 Being worse treated than a cook?
 Insulted by a lazy ribald
 With idle pipe and vesture piebald?
 You threaten us, fellow? Do your worst,
 Blow your pipe there till you burst!"

XII.

Once more he stept into the street;
 And to his lips again
 Laid his long pipe of smooth, straight cane;
 And ere he blew three notes (such sweet,
 Soft notes as yet musician's cunning
 Never gave the enraptured air),
 There was a rustling, that seemed like a bustling
 Of merry crowds justling at pitching and hustling,
 Small feet were pattering, wooden shoes clattering,
 Little hands clapping, and little tongues chattering,

And, like fowls in a farmyard where barley is
 scattering,
 Out came the children running.
 All the little boys and girls,
 With rosy cheeks and flaxen curls,
 And sparkling eyes and teeth like pearls
 Tripping and skipping, ran merrily after
 The wonderful music with shouting and laughter.

XIII.

The Mayor was dumb, and the Council stood,
 As if they were changed into blocks of wood,
 Unable to move a step, or cry
 To the children merrily skipping by—
 But how the Mayor was on the rack,
 And the wretched Council's bosoms beat,
 As the Piper turned from the High Street
 To where the Weser rolled its waters
 Right in the way of their sons and daughters!
 However, he turned from South to West,
 And to Koppelberg Hill his steps addressed,
 And after him the children pressed;
 Great was the joy in every breast—
 "He never can cross that mighty top!
 He's forced to let the piping drop,
 And we shall see our children stop!"
 When lo! as they reached the mountain-side,
 A wondrous portal opened wide,
 As if a cavern was suddenly hollowed;
 And the Piper advanced and the children
 followed,
 And when they were all in to the very last,
 The door in the mountain-side shut fast.

XIV.

Alas, alas for Hamelin!
 There came into many a burgher's pate
 A text which says, that heaven's gate
 Opes to the rich at as easy rate
 As the needle's eye takes a camel in!
 The Mayor sent East, West, North, and South,
 To offer the Piper, by word of mouth,
 Wherever it was men's lot to find him,
 Silver and gold to his heart's content,
 If he'd only return the way he went,
 And bring the children behind him.
 But when they saw 'twas a lost endeavour,
 And Piper and dancers were gone for ever,

The better in the memory to fix
 The place of the children's last retreat
 They called it, "Pied Piper's Street"—

And opposite the place of the cavern
 They wrote the story on a column,
 And on the great church window painted
 The same, to make the world acquainted
 How their children were stolen away,
 And there it stands until this very day.

ROBERT BROWNING.

THE PIED PIPER OF HAMELIN.

Robert Browning.

C. Hubert H. Parry.

Vivace. ♩=138. *f*

p

cresc.

A *f*

V

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and accents. The bass clef contains a steady accompaniment of eighth notes.

Second system of musical notation, marked with a section letter 'B' and a piano dynamic 'p'. The treble clef has a melodic line with some rests and accents. The bass clef has a consistent eighth-note accompaniment. The word 'simile' is written below the bass staff.

Third system of musical notation, marked with 'poco cresc.'. The treble clef features a melodic line with some rests and accents. The bass clef continues with the eighth-note accompaniment.

Fourth system of musical notation, marked with a section letter 'C' and 'cresc. molto'. The treble clef has a melodic line with some rests and accents. The bass clef continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with some rests and accents. The bass clef continues with the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The key signature has one sharp (F#). The music consists of two staves with various rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with two staves. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Third system of musical notation, starting with a dynamic marking of *mp*. The tempo is marked *tranquillo* with a quarter note equal to 120 (♩ = 120). The system includes a *D* time signature change and a *tr* (trill) marking.

Fourth system of musical notation, featuring a dynamic marking of *mf*. The music continues with two staves, showing a mix of chords and moving lines.

Fifth system of musical notation, concluding the page. It includes dynamic markings of *dim.*, *pp*, and *mf*, and a *rit.* (ritardando) marking. The system ends with the word *Segue.*

Vivace ma non troppo presto.

Soprano.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Alto.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Tenor.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Bass.

Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Vivace ma non troppo presto. ♩ = 112.*mf*

CHORUS.

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—

The musical score for the chorus consists of five systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system continues the vocal parts and piano accompaniment. The fourth system continues the vocal parts and piano accompaniment. The fifth system continues the vocal parts and piano accompaniment.

P — A pleasanter spot you ne-ver spied; *E* But, *p*

P — A pleasanter spot you ne-ver spied; But, *p*

P — A pleasanter spot you ne-ver spied; But, *p*

P — A pleasanter spot you ne-ver spied; But, *p*

mf

poco cresc.

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

poco cresc.

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

poco cresc.

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

poco cresc.

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

p

see the townfolk suffer so From vermin was a pi-ty.

see the townfolk suffer so From vermin was a pi-ty.

see the townfolk suffer so From vermin was a pi-ty.

see the townfolk suffer so From vermin was a pi-ty.

ff
Rats!

ff
Rats!

ff
Rats!

ff
Rats!

ff *mf* *cresc.*
Rats! They fought the dogs and killed the cats, And

mf cresc.
And ate the chees-es out of the vats, And

mf cresc.
And ate the chees-es out of the vats, And

cresc.
bit the ba-bies in the cra-dles, And ate the chees-es,

cresc. *mf*

f *G* *cresc.*
Split o - pen the kegs of salt - ed sprats, Made

f *cresc.*
licked the soup from the cooks' own la - dles, Split o - pen the kegs of salt - ed

f *cresc.*
licked the soup from the cooks' own la - dles, Split o - pen the kegs of salt - ed

f *cresc.*
And licked the soup, Split o - pen the kegs of salt - ed sprats, Made

G *sempre cresc.*

nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's chats, By
 sprats, Made nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's
 sprats, Made nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's
 nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's chats, With

drown-ing their speak-ing with shriek-ing and squeak-ing In fif - ty different sharps and
 chats, With shriek-ing and squeak-ing In fif - ty different sharps and
 chats, With shriek-ing and squeak-ing In fif - ty different sharps and
 shriek-ing and squeak-ing In fif - ty different sharps and

flats.

flats.

flats.

flats.

f *dim.* *p*

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

f *mf* *f*

At last the peo-ple in a body To the Town Hall came

mf *cresc.*

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

And as for our Cor - por - a - tion — shocking To think we buygowns lined with

And as for our Cor - por - a - tion — shocking To think we buygowns lined with

And as for our Cor - por - a - tion — shocking To think we buygowns lined with

And as for our Cor - por - a - tion — shocking To think we buygowns lined with

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

er-mine, (er-mine!) For dolts that can't or won't de-ter-mine

I
 What's best to rid us of our ver-min! You

What's best to rid us of our ver-min! You

What's best to rid us of our ver-min! You

What's best to rid us of our ver-min! You

I

hope, be-cause you're old and o - bese, To

hope, be - cause you're old and o - bese, To

hope, be-cause you're old and o - bese, To

hope, be-cause you're old and o - bese, To

find in the fur-ry ci-vic robe ease?

find in the fur-ry ci-vic robe ease?

find in the ci-vic robe ease?

find in the fur-ry ci-vic robe ease?

K *f*

Rouse up, sirs! Give your brains a rack-ing To

Rouse up, sirs! Give your brains a rack-ing To

Rouse up, sirs! Give your brains a rack-ing To

Rouse up, sirs! Give your brains a rack-ing To

K *ff*

allargando

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

find the re-me-dy we're lacking, Or, sure as fate, We'll send you

allargando

allargando

a tempo

packing!"

packing!"

packing!"

packing!"

a tempo

con fuoco

ff

f

At this the Mayor and Cor - - po - ra - tion

f

At this the Mayor and Cor - - po - ra - tion

f

At this the Mayor and Cor - - po - ra - tion

f

At this the Mayor and Cor - - po - ra - tion

f

f *mf* *cresc.*
 Quaked with a mighty con-ster-na-tion.
f *mf* *cresc.*
 Quaked with a mighty con-ster-na-tion.
f *mf* *cresc.*
 Quaked with a mighty con-ster-na-tion.
f *mf* *cresc.*
 Quaked with a mighty con-ster-na-tion.

sf *mf* *cresc.* *sf* *sf*

p
 An hour they sat in coun - cil,
p
 An hour they sat in coun - cil,
p
 An hour they sat in coun - cil,
p
 An hour they sat in coun - cil,

sf *p*

L Chorus Basses. *mf* *f* *p*
 At length the Mayor broke si-lence:
p

Bass Solo.

p

"For a guild-er I'd my er-mine gown sell;

p

p

I wish I were a mile hence! It's

cresc.

ea-sy to bid one rack one's brain,—I'm sure my poor head aches a-gain, I've

cresc.

p

scratched it so, and all in vain, Oh— for a

dim.

cresc.

trap, a trap, a trap!"

Chorus Sopranos.

p

Just as he said this, what should hap At the cham-ber door but a gen-tle

Solo Bass.

N *ff* *mf*

"Bless us, what's that?

tap?

Chorus Tenors.

mf

cried the Mayor,

pp

A-ny-thing like the sound of a rat Makes my heart go pit-a-pat!"

pp

f

"Come in!"

Chorus Sopranos. *mf*

the Mayor cried, looking bigger:

mf *f* *mf* *p*

Chorus Altos.

poco rit. *rit.* *p*

And in did come the strangest

rit. *p*

O meno mosso.

CHORUS.

fi-gure!

p His

p His

p His

p His

meno mosso. ♩ = 76. *rit.* *a tempo*

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

sotto voce *poco cresc.* *dim.*
 queer long coat from heel to head Was half of yellow and half of red; And

P *cresc.*
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

cresc.
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

cresc.
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

cresc.
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

mf *P* *cresc.*

dim. poco rit. a tempo

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

dim.

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

dim. poco rit. a tempo

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

dim.

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

poco rit. a tempo

p

pp

lips where smiles went out and in — There was no guessing his kith and kin!

pp

lips where smiles went out and in — There was no guessing his kith and kin!

pp

lips where smiles went out and in — There was no guessing his kith and kin!

pp

lips where smiles went out and in — There was no guessing his kith and kin!

p

Chorus Sopranos.

p *Q*

He advanced to the council-table:

Solo Tenor.

p

“Please your honours, I’m able, By means of a secret charm, to draw

Chorus Basses.

p *p*

And said he,

molto rit. *a tempo*

pp

All creatures liv- ing be-neath the sun, That creep, or swim, or fly, or run,

Af-ter me so as you ne-ver saw! *p* And—

mf

I chief-ly use my charm On crea-tures that do peo-ple harm, The

mole, and toad, and newt, and viper; And people call me the Pied

Piper?"

C H O R U S .

rit. pp. a tempo sotto voce
 (And here they noticed round his neck A
pp. sotto voce
 (And here they noticed round his neck A
rit. pp. a tempo sotto voce
 (And here they noticed round his neck A
pp. sotto voce
 (And here they noticed round his neck A

rit. a tempo

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

p *p* *p*

p And his fingers, they noticed, were e-ver straying

p his fingers, they noticed, were e-ver straying

p his fingers, they noticed, were e-ver straying

p his fingers, they noticed, were e-ver straying

simile

As if im-pa-tient to be play-ing Up-on his pipe, which at the

As if im-pa-tient to be play-ing Up-on his pipe, which

As if im-pa-tient to be play-ing Up-on his

As if im-pa-tient to be play-ing Up-on his pipe, which at the

Solo Tenor.

S *p* "Yet, poor

scarf's end dang - led O-ver his vesture so old - fangled.)

at the scarf's end dangled O-ver his vesture so old - fangled.)

pipe, as low it dangled O-ver his vesture old-fangled.)

scarf's end dangled O-ver his vesture so old - fangled.) said he,

S *p*

piper as I am, In Tar-tar-y I freed the Cham, Last June, from his huge swarms of gnats;

cresc.
I eased in A - sia the Ni - zam Of a mon - strous brood of vampyre

bats; And as for what your brain bewilders,

animando
p cresc.

cresc. *fanimando* *f*

cresc.
If I can rid your town of rats Will you give me

sf *cresc.* *f* *p*

pp *Vivace.* ♩ = 132.
a thou - sand guilders?"

ff

CHORUS.

animando **ff** *ff a tempo* *p*

"One? fif-ty thousand!" was the

"One? *animando* **ff** *ff a tempo* *p* fif-ty thousand!" was the

"One? **ff** *ff* *p* fif-ty thousand!" was the

animando *a tempo* *p*

exclamation Of the as - tonished Mayor and Cor - por - a - tion.

exclamation Of the as - tonished Mayor and Cor - por - a - tion.

exclamation Of the as - tonished Mayor and Cor - por - a - tion.

exclamation Of the as - tonished Mayor and Cor - por - a - tion.

mf *mf*

meno mosso.

rit.

Allegretto grazioso. ♩ = 76.

V Chorus, Sopranos.

p dolce

rit. *pp*

In - to the street the Pi - per stept, Smiling first a lit - tle smile, As

a tempo

if he knew what ma - gic slept In his qui - et pipe the while; —

a tempo

Chorus, Altos.

poco rit. *p*

poco rit. Then, —

a tempo animando

— like a music-al a-dept, To blow the pipe his lips he wrinkled,

Chorus, Tenors.

p

And

a tempo animando

green and blue his sharpeyestwinkled,

Chorus, Basses.

p leggiero

Like a candle flame where salt is sprinkled;

CHORUS.

p And ere three shrill notes the pipe uttered, You heard — as if an

p And ere three shrill notes the pipe uttered, You heard — as if an

p And ere three shrill notes the pipe uttered, You heard — as if an

p And ere three shrill notes the pipe uttered, You heard — as if an

p

f *p* *cresc.*
 ar - - my muttered; And the muttering grew to a grumbling; And the
f *p* *cresc.*
 ar - - my muttered; And the muttering grew to a grumbling; And the
f *p* *cresc.*
 ar - - my muttered; And the muttering grew to a grumbling; And the
f *p* *cresc.*
 ar - - my muttered; And the muttering grew to a grumbling; And the

mf *mf sempre cresc.*

grumbling grew to a mighty rumbling; And out of the houses the rats came
 grumbling grew to a mighty rumbling; And out of the houses the rats came
 grumbling grew to a mighty rumbling; And out of the houses the rats came
 grumbling grew to a mighty rumbling; And out of the houses the rats came

f *f* *f* *f*

f *simile*

f tumbling. *mf* small rats, brawny rats,
f tumbling. *mf* Great rats, lean rats,
f tumbling. *mf* small rats, brawny rats,
 tumbling. *f* *mf* Great rats, lean rats,
f *ff* *mf* *stacc.*
 ♩ = 108.

cresc. black rats, tawny rats, gay young friskers,
cresc. Brownrats, grey rats, Grave old plodders,
cresc. black rats, tawny rats, gay young friskers,
cresc. Brown rats, grey rats, Grave old plodders,
cresc.

animando
cresc.

Cock-ing tails and pricking whiskers, mothers, cousins,

cresc.

Cock-ing tails and pricking whiskers, Fathers, uncles,

cresc.

Cock-ing tails and pricking whiskers, mothers, cousins,

cresc.

Cock-ing tails and pricking whiskers, Fathers, uncles,

animando
cresc.

cresc. molto

Fam - i-lies by tens and dozens, Bro-thers, sis-ters, husbands,

cresc. molto

Fam - i-lies by tens and dozens, Bro-thers, sis-ters, husbands,

cresc. molto

Fam - i-lies by tens and dozens, Bro-thers, sis-ters, husbands,

cresc. molto

Fam - i-lies by tens and dozens, Bro-thers, sis-ters, husbands,

cresc. molto

ff
wives _____ Followed the Pi - per for their lives. _____

ff
wives _____ Followed the Pi - per for their lives. _____

ff
wives _____ Followed the Pi - per for their lives. _____

ff
wives _____ Followed the Pi - per for their lives. _____

X *mf*
From street to street he piped, ad -

mf
From street to

mf
From street to street he piped, ad -

cresc.
 - vanc - ing, And step for step they fol-lowed,
 street he piped, ad - vanc - ing, And step for
cresc.
 - vanc - - ing, And step for step they fol-lowed,
mf cresc.
 From street to street he piped, ad - vanc-ing,

The first system of music features four vocal staves and two piano staves. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *cresc.*, *mf*, and *cresc.*.

danc-ing, Un - til they came to the ri - ver
cresc. sempre
 step they fol-lowed, danc-ing, Un - til they came to the ri - ver
 danc-ing, Un - til they came to the ri - ver
cresc. sempre
 And step for step they fol-lowed danc-ing, Till they came to the ri-ver

The second system of music continues the vocal and piano parts. It features four vocal staves and two piano staves. The piano accompaniment includes a right-hand melody and a left-hand bass line. Dynamics include *cresc. sempre*.

ff Vivace.

We-ser Where-in all plunged and

We-ser Where-in all plunged and

We-ser Where-in all plunged and

We-ser Where-in all plunged and

ff

Vivace.

ff = 138. *sf*

Vivace.

perished!

perished!

perished!

perished!

meno mosso. = 76. *p*

Vivace. = 120. *p cresc.*

cresc.

Y *Vivace.* *f*

You should have
 You should have
 You should have
 You should have

Y *Vivace.* ♩ = 120. *ff* *simile*

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,
 heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,
 heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,
 heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

cresc.
ring-ing, ring-ing, ring-ing, ring-ing, ring-ing the bells till they rocked

cresc.
ring-ing, ring-ing, ring-ing, ring-ing, ring-ing the bells till they rocked

cresc.
ring-ing, ring-ing, ring-ing ring-ing, ring - - ing the bells till they

cresc.
ring - - ing, ring - - ing, ring-ing the bells till they rocked

cresc. sempre

the steeple.

the steeple.

rocked the steeple.

the steeple.

dim.

Solo, Bass.

f

"Go, and get long poles! Poke out the

Chorus Basses.

mf

cried the Mayor,

mf *poco cresc.* *simile*

mf

nests and block up the holes! Con - sult with car-pen-ters and

mf

cresc.

build - ers, And leave in our town not e - ven a trace Of the

AA

.

rats!"

Chorus, Altos.

when sud-den-ly, up the face Of the Pi-per perked in the

p

Solo, Tenor. *p* *tranquillo* *poco rit.*

"First, if you please, my mas-ters my thou-sand

mar- ket-place, With a,

p *poco rit.*

a tempo **BB** *animato*

guild-ers!"

Solo, Bass. *f*

A thou- sand guild-ers! $\text{♩} = 120.$

p *a tempo* *f* *animato*

mf

The Mayor looked blue; So did the Cor- por - a - tion too. —

mf

The May-or looked blue; — So did the Cor- por - a - tion

mf

The Mayor looked blue; So did the Cor- por - a - tion too. —

mf

The May-or looked blue; — So did the Cor- por - a - tion

p

CHORUS.

For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle
 too. For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle
 For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle
 too. For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: "For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle" and "too. For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle". The second pair has lyrics: "For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle" and "too. For coun - cil din - ners made rare ha - voc With Clar - et, Mo - selle". The piano accompaniment is in 3/4 time, marked *p*, and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their
 Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their
 Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their
 Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The lyrics for all four staves are: "Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their". The piano accompaniment is in 3/4 time, marked *p*, and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Solo, Bass.

CC

f *be.*

"Be - side,"

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

Meno mosso. *p*

quoth the

Meno mosso. ♩ = 108.*dolce*

Chorus, Bass.

mf "Our busi - ness was done at the

Mayor with a know - ing wink,

ri - ver's brink;

mf We saw with our eyes the ver - min sink, And

f what's dead *P* can't come to life, I think.

P So, friend,— we're not the folks to

shrink From the du-ty of giv-ing you some-thing to drink, And a mat-ter of

mo-ney to put in your poke; *P* But, as for the guil-ders, what we spoke Of

them, as you ve-ry well know, was in joke. Be-side, our los-ses have made us

p

thrif-ty; A thousand guilders! Come, take

mf *f*

DD *fif-ty!"*

CHORUS.

f The Pi-per's face fell,— and he cried

f The Pi-per's face fell,— and he cried

f The Pi-per's face fell,— and he cried

f The Pi-per's face fell,— and he cried

DD *f* *sf*

"No trif-ling! I can't wait, be-side, I've prom-ised to

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "No trif-ling! I can't wait, be-side, I've prom-ised to". The piano accompaniment starts with a forte (f) dynamic and includes a piano (p) section towards the end of the system.

vi-sit by din-ner-time Bag-dat, and ac-cept the prime Of the Head Cook's

The second system continues the vocal line and piano accompaniment. The lyrics are: "vi-sit by din-ner-time Bag-dat, and ac-cept the prime Of the Head Cook's". The piano accompaniment features a piano (p) dynamic and includes a mezzo-forte (mf) section.

pot-tage, all he's rich in, For hav-ing left, in the Ca-lip'h's

The third system continues the vocal line and piano accompaniment. The lyrics are: "pot-tage, all he's rich in, For hav-ing left, in the Ca-lip'h's". The piano accompaniment features a piano (p) dynamic and includes a crescendo (cresc.) section.

kit-chen, Of a nest of scor-pions no sur-vi-vor—

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "kit-chen, Of a nest of scor-pions no sur-vi-vor—". The piano accompaniment features a piano (p) dynamic, a mezzo-forte (mf) section, and a fortissimo (sf) section. The vocal line ends with a double bar line and the letters "EE".

With him I proved no bar-gain-dri-ver, With you,—

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "With him I proved no bar-gain-dri-ver, With you,—". The piano accompaniment features a fortissimo (ff) dynamic and includes a forte (f) section.

— don't think I'll bate a sti-ver! And folks who

put me in a pas-sion May find me pipe af-ter an-o-ther

fash-ion." "How? d'ye think I'll

Chorus, Basses.

Solo, Bass.

cried the Mayor,

brook Be-ing worse treat-ed than a Cook? In -

animando
cresc. molto

cresc. sempre

- sult - ed by a la - - zy ri-bald With i - dle

mf *cresc.*

The first system features a vocal line in G major with lyrics '- sult - ed by a la - - zy ri-bald With i - dle'. The piano accompaniment is in G major, starting with a mezzo-forte (*mf*) dynamic and a *cresc.* marking. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes, and some slurs.

pipe and ves - ture pie-bald? You

ff

The second system continues the vocal line with lyrics 'pipe and ves - ture pie-bald? You'. The piano accompaniment continues with a similar rhythmic texture. A fortissimo (*ff*) dynamic marking is present at the end of the system.

threaten us, fel - low? Do your worst, Blow your pipe there

rit. *ff* *rit.*

The third system has lyrics 'threaten us, fel - low? Do your worst, Blow your pipe there'. The piano accompaniment features a *rit.* (ritardando) marking and a fortissimo (*ff*) dynamic. There are also some accents and a 'GG' marking above the vocal line.

till you burst!''

ff a tempo *f*

The fourth system has lyrics 'till you burst!'''. The piano accompaniment starts with a fortissimo (*ff*) dynamic and a tempo marking (*a tempo*), then transitions to a forte (*f*) dynamic.

sf *p* *pp* *rit.*

The fifth system shows the piano accompaniment with dynamics *sf* (sforzando), *p* (piano), and *pp* (pianissimo), along with a *rit.* marking. The piano part consists of a steady eighth-note accompaniment.

tranquillo e dolce ♩ = 80.

CHORUS.

Once more he stopt in - to the street; And to his lips a-gain

Once more he stopt in - to the street; And to his lips a-gain

Once more he stopt in - to the street; And to his lips a-gain

Once more he stopt in - to the street; And to his lips a-gain

dim.

Laid his long pipe of smooth straight cane; —

dim.

Laid his long pipe of smooth straight cane; —

dim.

Laid his long pipe of smooth straight cane; — And ere he blew three

dim.

Laid his long pipe of smooth straight cane; — And

pp

p

And ere he blew three notes — (such sweet Soft notes —

p

And ere he blew three notes — (such sweet Soft

notes (such sweet Soft notes as yet mu - si - cian's cun - ning

ere he blew three notes (such sweet Soft notes as

— as yet mu - sician's cun - ning Ne - ver gave the en - rap - - tured
 notes, such sweet soft notes, — such sweet soft
 Ne - ver gave — the en - - rap - - tured
 yet mu - sician's cun - ning Ne - ver gave — the en - rap - tured

JJ Poco più mosso. *pp leggiero*

air,) There was a rustling that seemed like a
pp leggiero
 notes,) There was a rustling that seemed like a
pp leggiero
 air,) There was a rust - ling that seemed like a
pp leggiero
 air,) There was a rustling that

JJ Poco più mosso. $\text{♩} = 100.$

pp

bust-ling Of mer-ry crowds just-ling, at pitching, at
 bust-ling Of mer-ry crowds just-ling, at pitching, pitching and
 bust-ling Of mer-ry crowds just-ling, at pitching
 seemed like a bust - ling Of mer-ry crowds just - ling, at

p leggiero
 pitch-ing and hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,
p leggiero
 hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,
p leggiero
 and hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,
p leggiero
 pitch-ing and hust - ling, Small feet were pat-ter-ing, wooden shoes clat-ter-ing,

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

poco cresc. *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

cresc. **KK** *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out

cresc. *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out

cresc. *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out

cresc. *f*

fowls in a farmyard when bar-ley is scat - ter-ing, Out

cresc. **KK**

— came the children running.

— came the children running.

— came the children running.

— came the children running.

$\text{♩} = 108.$

p

mf *p*

All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

mf *p*

All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

mf *p*

All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

mf *p*

All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

simile

LL

sparkling eyes — and teeth like pearls,

sparkling eyes — and teeth like pearls,

sparkling eyes and teeth like pearls,

sparkling eyes and teeth like pearls,

LL

p

P *cresc.*

Tripping and skipping, tripping and skipping, tripping, skipping, tripping, skipping, ran

P *cresc.*

Tripping and skipping, tripping and skipping, tripping, skipping, tripping,

P *cresc.*

Tripping and skipping, tripping and skipping, tripping, skipping, tripping, skipping,

P *cresc.*

Tripping and skipping, tripping and skipping, tripping, skipping, tripping,

cresc.

cresc.

mer-ri-ly, mer-ri-ly, mer-ri-ly af-ter The won-der-ful mu-
 skipping, tripping, skipping, mer-ri-ly af-ter The won-der-ful
 mer-ri-ly, mer-ri-ly, mer-ri-ly af-ter The won-der-ful mu-sic, the
 skipping, tripping, mer-ri-ly af-ter The won-der-ful

- sic with shout-ing, shout-ing and laughter. **MM**
 mu--sic with shout-ing and laughter. *f* *cresc.*
 won-der-ful mu-sic with shout-ing and laughter. *f*
 mu--sic with shout-ing, shout-ing and laughter. *f*

MM
f

cresc.

CHORUS.

The Mayor was dumb,
The Mayor was dumb,
The Mayor was dumb, and the Council
The Mayor was dumb, and the Council

p *cresc.* *p* *cresc.*

and the Council stood As if _____ they were changed into blocks of
and the Council stood As if _____ they were changed into blocks of
stood As if they were changed in - to blocks of
stood As if they were changed in - to blocks of

wood, Un-a-ble to move a step, or cry To the

wood, Un-a-ble to move a step, or cry To the

wood, Un-a-ble to move a step, or cry To the

wood, Un-a-ble to move a step, or cry To the

cresc.

children mer-ri-ly skip-ping by— But how the Mayor was

children mer-ri-ly skip-ping by— But how the Mayor was

children mer-ri-ly skip-ping by— But how the Mayor was

children mer-ri-ly skip-ping by— But how the Mayor was

00 *poco cresc.*

00 *poco cresc.*

00 *poco cresc.*

00 *poco cresc.*

cresc.
on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

cresc.
on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

cresc.
on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

cresc.
on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

f

cresc. molto
High Street To where the We-ser rolled its wa-ters Right in the way—

cresc. molto
High Street To where the We-ser rolled its wa-ters Right in the way—

cresc. molto
High Street To where the We-ser rolled its wa-ters Right in the way—

cresc. molto
High Street To where the We-ser rolled its wa-ters Right in the way—

ff

of their sons and daughters!

of their sons and daughters!

of their sons and daughters!

of their sons and daughters!

p

cresc. molto

p cresc.

cresc. molto

simile

CHORUS.

pp *f* How-e-ver he turned from South to West, And to Kop-pel-berg Hill his

How-e-ver he turned from South to West, And to

f How-e-ver he turned from South to West,

f How-e-ver he turned from South to West,

pp How-e-ver he turned from South to West,

ff

steps ad-dressed, — And af - ter him the

Koppelberg Hill his steps addressed, And af - ter him the children pressed; —

And to Koppelberg Hill his steps ad-dressed, And

And af - ter him the

f *cresc.*

chil-dren pressed; — Great

Great

af - ter him the chil-dren pressed; — Great

chil-dren pressed; — Great

cresc. *RR* *ff*

cresc. molto *RR* *ff*

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

sf *ff*

never can cross that mighty top! He's forced to let the pip-ing drop, And we shall

never can cross that mighty top! He's forced to let the pip-ing drop, And we shall

never can cross that mighty top! He's forced to let the pip-ing drop, And we shall

never can cross that mighty top! He's forced to let the pip-ing drop, And we shall

ff

SS

see our children stop!"

see our children stop!"

see our children stop!"

see our children stop!"

SS

*meno mosso.**p*

When lo! as they reached the mountain - side,

When lo! as they reached the mountain - side,

When lo! as they reached the

When lo! as they reached the

*meno mosso.**ff**p*

p *cresc. molto* *mf*
 A wondrous por-tal o-pened wide, — As if a
p *cresc. molto* *mf*
 A wondrous por-tal o-pened wide, — As if a
 moun-tain-side, A wondrous por-tal o-pened wide, As if a
 moun-tain-side, A wondrous por-tal o-pened wide, — As if a

p *cresc.*

p
 cavern - was sud-den - ly hollowed, And the Pi - per ad - vanced and the
p
 cavern was sud-den - ly hollowed, And the Pi - per ad - vanced and the
p
 cavern was sud-den - ly hollowed, And the Pi - per ad - vanced and the
p
 cavern was sud-den - ly hollowed, And the Pi - per ad - vanced and the

p *p*

dim. TT

children followed, And when they were all in

dim.

children followed, And when they were all in

dim.

children followed, And when they were all in

dim.

children followed, And when they were all in

dim. TT

poco rit. *p* *meno mosso.*

to the ve - ry last, —

p *meno mosso.*

to the ve - ry last, —

poco rit. *p* *meno mosso.*

to the ve - ry last, —

p *meno mosso.* ♩ = 80.

pp

p
The door in the mountain-side shut

p
The door in the mountain-side shut

p
The door in the mountain-side shut

dim.

ff

Detailed description: This system contains four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. They all sing the lyrics "The door in the mountain-side shut" with a dynamic marking of *p*. The bottom staff is a piano accompaniment in bass clef, also in F# and 4/8. It features a *dim.* marking in the first measure and a *ff* marking in the second measure.

Lento patetico.

fast. *pp*
A - las, a - las — for

fast. *pp*
A - las for

fast. *pp*
A - las, a - las for

fast. *pp*
A - las for

Lento patetico. ♩ = 126.

dim.

p

Detailed description: This system contains five staves. The top four staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. They all sing the lyrics "A - las, a - las — for" with a dynamic marking of *pp* and a tempo marking of *fast.*. The bottom staff is a piano accompaniment in bass clef, also in F# and 4/8. It features a *dim.* marking in the second measure and a *p* marking in the first measure. The tempo marking *Lento patetico.* ♩ = 126. is placed above the first measure of the piano part.

WW *P*

Hame - lin! There came in-to ma-ny a burgher's pate A

Hame - lin! There came in-to ma-ny a burgher's pate A

Hame - lin! There came in-to ma-ny a burgher's pate A

Hame - lin! There came in-to ma-ny a burgher's pate A

WW *f* *P*

cresc. *P*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *P*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *P*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *P*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

cresc. *P*

XX
Poco più mosso.

needle's eye takes a camel in! *f* The

needle's eye takes a camel in! *f* The

needle's eye takes a camel in! *f* The

needle's eye takes a camel in! *f* The

XX
Poco più mosso. ♩ = 78.

p *mf* *p*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of *cresc.*

p *mf* *p*

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

sempre dim.

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

pp

Più mosso. *p*

children be-hind him. But

children be-hind him. But

children be-hind him. But

children be-hind him. But

Più mosso. $\text{♩} = 100.$ *p*

when they saw 'twas a lost en - deav - our, And Pi - per and

when they saw 'twas a lost en - deav - our, And Pi - per and

when they saw 'twas a lost en - deav - our, And Pi - per and -

when they saw 'twas a lost en - deav - our, And Pi - per and

poco cresc.

dan - cers were gone for ev - er, The better in the mem - o - ry to

poco cresc.

dan - cers were gone — for ev - er, The better in the mem - o - ry to

poco cresc.

dan - cers were gone — for ev - er, The better in the mem - o - ry to

poco cresc.

dan - cers were gone for ev - er, The bet - ter in the mem - o - ry to

allargando

fix ——— The place of the children's last re - treat, ———

a tempo

fix ——— The place of the children's last re - treat, ———

allargando

fix ——— The place of the child - ren's last re - treat, ———

a tempo

fix ——— The place of the children's last re - treat, ———

allargando

fix ——— The place of the children's last re - treat, ———

a tempo

mf *p* *Poco animando*

— They called it Pied Piper's street.

— They called it Pied Piper's street.

— They called it Pied Piper's street.

— They called it Pied Piper's street.

Poco animando ♩ = 132

p

And op - - po - site — the place of the cav - ern

p

And opposite the place of the cav - ern

p

And op - - posite the place of the cav - ern

p

And op - - posite — the place of the cav - ern

f cresc. YY

They wrote the sto - ry on a column,

f cresc.

They wrote the sto - ry on a column,

f cresc.

They wrote the sto - ry on a column,

f cresc.

They wrote the sto - ry on a column, YY

cresc. molto *f*

cresc.

Moderato, mf semplice

CHORUS.

And on the great church win - - dow

mf semplice

And on the great church win - - dow

mf semplice

And on the great church win - - dow

mf semplice

And on the great church win - - dow

Moderato, ♩ = 100.

pp *mf*

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

dim. children were stolen a - way; *p* And there it stands *allargando*

dim. children were stolen a - way; *p* And there it stands *allargando*

dim. children were stolen a - way; *p* And there it stands *allargando*

dim. children were stolen a - way; *p* And there it stands *allargando*

dim. *pp* *ff*

meno mosso. *rit.* **ZZ**

un - til this ve - ry day.

p

meno mosso. *rit.*

un - til this ve - ry day.

p

un - til this ve - ry day.

p

un - til this ve - ry day. ♩ = 108.

meno mosso. **ZZ**

p *rit.* *mf a tempo*

molto cresc. *ff allargando*

a tempo

ff *rit.*



ANTHEMS, &c.

THE MUSICAL TIMES.

ANTHEMS, CHORALS, AND HYMNS, PRICE THREE-HALFPENCE EACH.

<p>444 A day in Thy courts... G. A. Macfarren 321 A Grace (Give thanks to God) V. Novello 93 A Hymn of Faith Edited by J. Barnby 517 A singer's requiem... J. F. Bridge 166 *Adeste Fideles (O come, all ye faithful) 80 Again my mournful sighs... Battishill 816 All hail dear Conqueror... T. Adams 17 All people that on earth... Tallis 695 All people that on earth... John E. West 37 Alla Trinita beata (For these and all Thy) 129 Almighty and everlasting God Gibbons 200 Almighty and merciful God... J. Goss 772 Almighty God, Who by Thy Son Gibbons 27 And He shall purify... Handel 560 And the angel said unto her King Hall 225 Arise, shine (Christmas)... G. Elvey 601 As it began to dawn... Myles B. Foster 175 As pants the hart... Spohr 265 As we have borne (Easter)... J. Barnby 539 Ascribe unto the Lord... Hugh Blair 386 Ave Maria... Franz Abt 357 Ave Maria... C. Oberthur 523 Ave Maris stella... F. Liszt 499 Ave Verum (Jesu, Blessed Word) Gounod 339 Ditto... 578 Ditto... W. S. Hoyte 190 Ave Verum (Jesu, Word of God) Mozart 509 Awake, put on strength... Alice Borton 570 Awake up, my glory (Easter) J. Barnby 584 Awake up, my glory... Battison Haynes 665 Be merciful unto us... John E. West 153 Before Jehovah's awful throne M. Madan 802 Behold, a star appears... Selby 185 Behold, how good and joyful... Clarke 133 Behold, I bring you glad tidings Croce 274 Behold, I bring you glad tidings Smith 90 Behold, I bring you glad tidings Vittoria 178 Behold, I bring you good tidings Goss 74 Behold now, praise... Creighton 490 Behold now, praise the Lord G. J. Bennett 283 Behold now, praise the Lord... Rogers 289 Behold, the Angel of the Lord B. Tours 585 Benedicite, omnia Opera... Various 103 Blessed are the dead... H. H. Hills 522 Blessed are the dead... C. V. Stanford 312 Blessed are the merciful... H. Hills 696 Blessed are the poor in spirit H. Goss 309 Blessed are they... Berthold Tours 516 Blessed are they that fear... G. Elvey 110 Blessed be he (female voices) Neukomm 342 Blessed be the Lord God Bari of Mar 271 Blessed be the Lord God... Nares 310 Blessed be the Lord God... S. S. Wesley 651 Blessed be the man... C. Harris 426 Blessed be the name (Harvest) H. Gadsby 277 Blessed is He... Gounod 50 Blessed is He... Nares 259 Blessed and glory... Boyce 161 Bless are the departed (in G or Gb) Spohr 694 Bow down Thine ear... T. Attwood 648 Bow down Thine ear... W. Beale 468 Break forth into joy... J. Barnby 570 Break forth into joy... Oliver King 137 But the Lord is mindful Mendelssohn 198 By the waters of Babylon G. B. Allen 8 Call to remembrance... Farrant 336 Call to remembrance (s. & cho.) V. Novello 148 Charity, "La Carità" (4 trebles) Rossini 494 Christ became obedient... J. F. Bridge 194 Christ being raised (Easter) G. Elvey 141 Christ being raised (do.) S. Webbe 229 Christ is risen (do.) G. Elvey 325 Christ is risen (do.) E. H. Thorne 169 Christ our Passover (do.) J. Goss 804 Christ our Passover (do.) Oliver King 529 Christ our Passover (do.) B. Tours 744 Christ was delivered for C. H. Lloyd 789 Christ's Incarnation Myles B. Foster 735 Christus factus est... F. Anerio 705 Come and Worship the Lord T. Adams 170 Come, Holy Ghost (s. & cho.) T. Attwood 125 Come, Holy Ghost... Douland</p>	<p>535 Come now, and let us reason R. Briant 235 Come unto me... J. S. Smith 592 Come, weary Pilgrims, come F. Tozer 673 Come, ye children... H. M. Higgs 717 Come, ye gentles... E. C. Bairstow 693 Come, ye lofty... H. Elliot Button 320 Comfort, O Lord... Crotch 603 Crossing the Bar... H. H. Woodward 61 Cry aloud and shout... Croft 290 Daughters of Jerusalem... G. Elvey 366 Daughters of Zion... Mendelssohn 192 Deus miseratur... E. Mammat 269 Doth not wisdom cry?... R. Haking 228 Drive far from us the mortal foe V. Novello 465 Drop down, ye heavens... J. Barnby 39 Easter Hymn... Arr. by V. Novello 217 Enter not into judgment... T. Attwood 233 Envy! eldest born of hell! (Saul) Handel 682 Except the Lord build... F. A. J. Hervey 727 Far down the ages now... A. C. Edwards 554 Far from my heavenly home Ch. Vincent 473 Fear not, O Land... Chas. H. Lloyd 751 Firm is our will to serve Hauptmann 292 For these and all Thy mercies Lancaster 6 Forgive, blest shade... Callcott 574 Four Christmas Carols... J. Barnby 286 Four Christmas Carols... Various 479 Four Hymns for Christmas... Various 346 Four Hymn Tunes... J. Barnby 431 From all that dwell... Walmisley 370 From the rising of the sun... Ouseley 399 From Thy love as a Father Ch. Gounod 98 Give ear, O Lord (Ave Maria) C. Oberthur 503 Give peace in our time... W. H. Callcott 441 Glory be to God on high... A. H. Brown 105 Glory to God in the highest V. Novello 765 Glory to God in the highest C. Bayley 165 Glory to God in the highest Pergolesi 665 God be merciful unto us John E. West 421 God hath appointed a day (Easter) Tours 61 God, my King... Bach 31 God save the King... V. Novello 504 God shall wipe away all tears J. T. Field 459 God so loved the world... J. Goss 588 God so loved the world... J. Stainer 646 God that madest... C. L. Naylor 801 God, Who at sundry times... Bairstow 654 God, Who madest... E. H. Davies 35 Grant, O Lord (Collect)... Mozart 358 Grant to us, Lord... J. Barnby 432 Grant us Thy peace... Mendelssohn 326 Grant, we beseech Thee... H. Lahee 204 Great and marvellous... Boyce 807 Hail! Breath of Life... T. Adams 202 Hallelujah! For unto us... W. H. Monk 227 Hallelujah! Hallelujah... V. Novello 177 Hark! the herald angels sing... Ions 297 Hark! the herald angels sing Mendelssohn 76 & 77 Have mercy, O Lord... Mozart 88 He comes, ordained of yore W. Jackson 361 He is tears that soweth... Hiller 349 He is risen (Easter)... H. Gadsby 186 Hear, holy Power... Auwer 555 Hear me when I call... King Hall 32 & 33 Hear my prayer, O God... Kent 2 Hear my prayer, O Lord... Winter 213 Hear the voice and prayer... J. L. Hopkins 337 Hear us, O Saviour... M. Hauptmann 4 Hear what God the Lord V. Novello 504 Hearken, O Lord... A. C. Mackenzie 417 Hearken unto me, my people A. Sullivan 625 Hearken unto me, ye that M. B. Foster 701 Hearken unto this... H. Elliot Button 157 Here shall soft charity... Boyce 501 Holiest, breathe (Italian Chorale) 240 Holy, Holy, Holy, Lord God J. Bishop 458 Holy Spirit, come, O come G. C. Martin 392 Hosanna in the highest (Advent) Stainer 107 How beautiful upon... R. A. Smith 779 How calmly the evening... E. Elgar</p>	<p>224 How dear are Thy counsels... Crotch 447 How goodly are Thy tents... Ouseley 350 How lovely are Thy dwellings... Spohr 764 Hymn to the Trinity P. Tchaikovsky 290 Hymns for Easter Calkin & J. Barnby 48 Hymnus Eucharisticus... Rogers 423 I am Alpha and Omega (Trinity) J. Stainer 600 I did call upon the Lord Frank L. Moir 120 I know that the Lord is great Ouseley 1 I will arise (3 & 4 voices)... R. Cecil 52 I will arise... Creighton 294 I will always give thanks... Calkin 594 I will feed my flock... J. F. Bridge 451 I will lay me down... A. C. Mackenzie 545 Ditto... A. H. Mann 253 Ditto... C. Stokes 814 Ditto... A. Sullivan 1 I will lift up mine eyes... Clarke 687 I will pray the Father G. W. Torrance 118 I will sing of mercy (3 trebles) Novello 407 I will sing of Thy power... A. Sullivan 608 I will sing unto the Lord H. Purcell 711 If a man die, shall he C. Macpherson 638 If I go not away... T. Adams 448 If we believe that Jesus died J. Goss 768 If we believe that Jesus died Luard-Selby 420 If ye love Me... C. S. Heap 195 If ye love Me... W. H. Monk 506 If ye love Me... R. P. Stewart 231 If ye love Me... Tallis 607 If ye then be risen... H. M. Higgs 399 In humble faith and holy love Garrett 98 In Jewry is God known... Clarke 282 In Judah is God known Mendelssohn 190 In manus tuas (Like as the hart) Novello 342 In the beginning (Christmas) G. B. Allen 238 In the beginning (do.) B. Luard-Selby 322 In the beginning (do.) E. H. Thorne 585 In the end of the Sabbath A. Carnall 116 In the sight of the unwise... Ouseley 216 Incline Thine ear... Himmel 697 It came upon the midnight clear Stainer 781 It is a good thing... T. Adams 342 It is high time (Advent)... J. Barnby 524 It shall come to pass... B. Tours 299 Jesu, blessed Word of God Gounod 523 Jesu, give Thy servants... Liszt 393 Jesu, Lord of Life G. A. Naumann 617 Jesu, priceless Treasure J. V. Roberts 182 Jesu Christ is risen to-day... Ions 358 Jesu Christ is risen to-day V. Novello 735 Jesu once for our salvation F. Anerio 147 Jubilate and Kyrie (in F) W. Jackson 276 Know ye not (Easter) E. C. Bairstow 757 Kyrie eleison (Nos. 1 and 2) Gounod 392 Kyrie eleison... Mendelssohn & Weber 292 Kyrie eleison (Nos. 1 to 4) F. Schubert 332 Kyrie eleison... F. Schubert 379 Kyries... W. T. Best & Mendelssohn 219 Laudate nomen Domini... C. Tye 91 Leave us not (Ascension)... J. Stainer 410 Let all men praise the Lord Mendelssohn 6 Let every soul be subject... J. Stainer 527 Let not your heart... H. G. Trembath 713 Let the people praise Thee A. R. Gaul 244 Let the words... J. Barnby 142 Let Thy merciful ears... J. Shaw 621 Let us now hear the Lord John E. West 513 Let us now go (Christmas) J. T. Field 114 Let us now go (ditto) E. J. Hopkins 873 Let us now go (ditto) Bruce Steane 417 Let your light so shine... J. Barnby 388 Lift thine eyes... Mendelssohn 190 Like as the hart... Novello 562 Like silver lamps... J. Barnby 65 Lo, my Shepherd is divine... Haydn 792 Lo, the winter is past B. Luard-Selby 380 Lord Christ, when Thou hadst Haydn 29 Lord, for Thy tender... Farrant 462 Lord, for Thy tender... G. R. Vicars 376 Lord, how long wilt Thou Mendelssohn</p>
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ANTHEMS, &c.

THE MUSICAL TIMES.

ANTHEMS, CHORALS, AND HYMNS, PRICE THREE-HALFPENCE EACH.

614	Lord, I call upon Thee ... A. D. Culley	450	Praise ye the Lord (Harvest) Garrett	609	There were shepherds ... M. B. Foster
401	Lord, I call upon Thee ... Ouseley	809	Praise ye the Lord ... H. Elliot Burton	586	There were shepherds ... B. Tours
492	Lord, I call upon Thee ... John E. West	237	Praised be the Lord daily ... T. Ebdon	273	They have whisp'rings ... J. T. Cooper
68	Lord, let me know mine end ... Greene	20	Preserve me, O God ... C. Salaman	384	They have taken away my Lord J. Stainer
41	Lord of all power and might ... Mason	248	Protect us through (s.s.a.) Curschmann	23	Thine, O Lord, is the greatness Kent
419	Lord, we pray Thee ... J. V. Roberts	355	Rejoice in the Lord ... G. Elvey	4	Thou art gone to the grave Beethoven
243	Lord, who shall dwell ... Rogers	558	Rejoice in the Lord ... B. Tours	618	Thou crownest the year ... J. Booth
149	Luther's Hymn ...	297	Rejoice, O my people Mendelssohn	249	Thou knowest, Lord, the secrets Purcell
86	Methinks I hear ... Crotch	420	Remember not, Lord ... H. Purcell	723	Thou must leave Thy lowly H. Berlioz
745	Most glorious Lord of life John E. West	92	Remember, O Lord (3 trebles) Boyce	131	Thou visitest the earth ... Greene
48	My God and is Thy ... Rogers	276	Render your heart ... J. Baptiste Calkin	634	Thou wilt keep him ... A. D. Culley
12	My God, look upon me ... J. Reyn'lds	440	Requiem ... E. A. Sydenham	522	Thou wilt keep him ... T. T. Trimmell
478	My soul truly waiteth ... W. Rea	463	Round Jerusalem ... Hiller	464	Three Troits or Anthems J. B. Calkin
476	Not unto us, O Lord ... J. Barnby	640	Save me, O God ... C. S. Jekyll	46	Three Short Anthems ... V. Novello
255	Not unto us, O Lord Lawes & Farrant	799	Save us, O Lord ... G. C. Martin	670	Through the day Thy love C. L. Naylor
211	Not unto us, O Lord T. A. Walmisley	669	See, amid the winter's snow John E. West	689	Thrust in thy sickle ... T. Adams
709	Now dawning glows the D. S. Smith	177	See, the morning star ... E. G. Monk	453	Thus speaketh the Lord of hosts Stainer
241	Now is Christ risen (Easter) G. B. Allen	44	See what love ... Mendelssohn	739	Thy word is a lantern unto my feet Young
612	Now is Christ risen do. John E. West	605	Seek ye the Lord ... C. Bradley	70	To God on high ... Mendelssohn
409	Now on the first day do. H. Lahee	273	Shades of silent night (Carol) S. Gee	758	To my request and earnest cry Wesley
84	Nunc dimittis in C ... Ebdon	782	Shew us Thy mercy ... Mendelssohn	123	To Thee, great Lord (Moses) Rossini
749	O be joyful in the Lord ... A. R. Gaul	794	Sing a Song of praise John E. West	70	To Thee, O Lord ... Mendelssohn
684	O beautiful Jesu ... J. Stainer	334	Sing and rejoice (Christmas) J. Barnby	431	Turn Thee again, O Lord T. Attwood
166	O come, all ye faithful (arr. by) Novello	753	Sing and rejoice (do.) John E. West	155	Turn Thy face from my sins T. Attwood
547	O come, let us sing to the Lord B. Tours	345	Sing, O daughter of Zion do. H. Gadsby	479	Turn Thy face from my sins A. Sullivan
391	O come, let us worship ... Himmel	645	Sing, O heavens (Christmas) A. R. Gaul	708	Unto the Paschal Victim John E. West
656	O come, Redeemer ... John E. West	777	Sing, O heavens (do.) J. H. Maunder	714	Unto Thee, O God ... Wolstenholme
720	O dear'h, where is thy sting A. H. Brewer	429	Sing, O heavens (do.) B. Tours	785	Unto Thee, O God ... John E. West
449	O give thanks ... W. Jackson	437	Sing praises (Harvest) H. W. Wareing	100	Unto Thee, O Lord ... Charles King
135	O give thanks ... Tucker	541	Sing praises unto the Lord Cruickshank	780	Upon the first day (Easter) M. B. Foster
732	O give thanks (Easter) Wolstenholme	182	Sing the battle ... E. G. Monk	108	Veni, Creator Spiritus ... Tallis
211	O God, who in Thy heav'nly hand Handel	54	Sing unto the Lord (Christmas) Novello	19	Vital Spark ... Harwood
606	O God, who is like unto Thee M. B. Foster	70	Sleepers, wake ... Mendelssohn	316	We march to victory ... J. Barnby
770	O God, whose nature S. S. Wesley	127	Sound the loud timbrel ... Avison	661	Weary of earth ... F. Tozer
480	O have mercy upon me ... H. Leslie	440	Spare us, Lord most holy E. A. Sydenham	660	When the Sabbath was M. B. Foster
657	O Holy Ghost ... A. C. Mackenzie	663	Spirit of mercy ... B. Luard-Selby	573	While all things were in ... O. King
266	O Holy Babe! ... G. A. Macfarren	237	Sun of my soul ... H. L. Jenner	789	Ditto M. B. Foster
159	O how amiable ... V. Richardson	368	Sweet is Thy mercy ... J. Barnby	517	While my watch I am keeping Gounod
568	O how amiable ... John E. West	775	Sweet the moments ... A. E. Godfrey	442	While Shepherds watch'd W. T. Best
737	O how great is Thy goodness T. Adams	139	Te Deum in A ... J. T. Cooper	498	While the earth (Harvest) B. Tours
729	O Jerusalem look about thee J. E. West	143	Te Deum in F ... W. Jackson	672	Who shall roll us away the Torrance
493	O Lamb of God Geo. Ernest Lake	340	Te Deum in F ... S. S. Wesley	395	Whoso hath this world's good J. B. Calkin
214	O Lord God, Thou strength J. Goss	221	Teach me, O Lord ... T. Attwood	596	Whosoever drinketh of this J. T. Field
281	O Lord, how manifold (Harvest) J. Barnby	10	Teach me, O Lord ... Rogers	121	Why seek ye (Easter) E. J. Hopkins
486	O Lord, how manifold ... Macfarren	127	Teach me Thy way ... Croce	621	With all Thy Hosts ... John E. West
276	O Lord, my God ... C. Malan	405	The angel Gabriel (Christmas) H. Smart	639	Worthy is the Lamb ... J. F. Barnett
125	O Lord, my God ... Palestrina	316	The day is past and over J. Barnby	414	Ye shall dwell in the land ... J. Stainer
314	O Lord, my God ... S. S. Wesley	763	The day is past and over P. C. Lutkin		
163	O Lord, our Governor ... Marcello	725	The earth is the Lord's ... A. Hollins		
784	O Lord, the Maker of all thing	629	The eyes of all wait (Harvest) A. R. Gaul		
366	O Lord, Thou art my God Ouseley	262	The grace of God (Christmas) J. Barnby		
94	O Lord, we trust alone in thee Handel	550	The hallowed day (Christmas) J. Stainer		
207	O Lord, Who hast taught us J. Marsh	306	The Harvest-tide Thanksgiving J. Barnby		
484	O love the Lord ... A. H. Mann	761	The joy of the Lord is your Hugh Blair		
811	O Panis dulcissime ... M. B. Foster	706	The King of love my Shepherd Arnott		
82	O praise God in His holiness J. Weldon	698	The King shall rejoice ... J. Goss		
168	O praise the Lord ... J. Goss	538	The legend of good St. ... F. J. Sawyer		
347	O praise the Lord ... Mozart	369	The light hath shined ... E. Silas		
96	O praise the Lord ... J. Weldon	333	The Lord be a lamp ... J. Benedict		
264	O praise the Lord ... Earl of Wiltton	59	The Lord descended ... P. Hayes		
383	O pray for the peace ... Rogers	481	The Lord is exalted ... John E. West		
301	O Risen Lord (Ascension) J. Barnby	121	The Lord is King ... Pittman		
624	O Saviour Victim ... F. Kenig	318	The Lord is my Shepherd Macfarren		
457	O Saving Victim ... B. Tours	580	The Lord is my Shepherd H. W. Wareing		
408	O Saviour of the world ... J. Goss	58	The Lord is my strength (Eastern) Novello		
514	O sing to God (Noël) ... Ch. Gounod	205	The Lord is my strength do. W. H. Monk		
496	O taste and see ... Arthur Sullivan	398	The Lord is my strength do. H. Smart		
205	O Thou ever sweetest M. B. Foster	107	The Lord loveth ... V. Novello		
731	O was not Christ our Saviour J. Shaw	61	The night is far spent ... M. Smith		
381	O Zion, that bringest good A. Hollins	633	The night is far spent Bruce Steane		
495	Oh! for a closer walk J. Stainer	740	The night now is falling M. Hauptmann		
553	On the first day of the week E. M. Lott	472	The radiant morn ... H. H. Woodward		
251	Out of the deep ... Mozart	373	The Russian National Anthem		
747	Peace I leave with you H. Elliot Burton	678	The sacrifice of God H. W. Wareing		
257	Ponder my words, O Lord L. Colborne	459	The Son of God goes forth A. Sullivan		
582	Praise, O praise our God E. V. Hall	598	The star that now is shining O. King		
112	Praise the Lord, O Jerusalem J. Scott	379	The strain uprising ... A. Sullivan		
209	Praise the Lord, O my soul W. Child	685	The strife is o'er ... B. Luard-Selby		
63	Praise the Lord, O my soul Creighton	649	The strife is o'er ... B. Steane		
461	Praise the Lord, O my soul H. Lahee	534	The sun shall be ... H. H. Woodward		
72	Praise thou the Lord Mendelssohn	677	The woods and every John E. West		
773	Praise waiteth for thee M. B. Foster	445	There is a green hill Lord H. Somerset		
		622	There was silence (4 v.) ... J. Stainer		

(To be continued.)

NOVELLO'S OCTAVO EDITION OF ANTHEMS.

903. A charge to keep, I have... King 3d.	315. Behold, O God ... F. W. Hird 4d.	314. Comenow, and let us H. W. Wareing 4d.
854. A crown of grace for man Brahms 4d.	524. Behold, the days come Woodward 4d.	1. Come unto Him ... Gounod 2d.
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662. I am the Resurrection R. Rogers 4d.	582. In the beginning C. Macpherson 4d.	803. Lord, Thou art good H. C. Coward 3d.
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726. Most blessed Jesus	Brewer	3d.	204. O Lord God	...	Clarke	3d.	959. Ditto	John Pulein	3d.	
512. My beloved spake	H. Purcell	6d.	251. O Lord God (Male)	...	Ernest Ford	4d.	513. Ditto	H. Purcell	6d.	
428. My God, I love Thee	G. J. Bennett	3d.	926. O Lord, have mercy	...	Pergolesi	3d.	940. Ditto	J. V. Roberts	3d.	
617. My God, I thank Thee	E. H. Lemare	3d.	942. O Lord Jesu Christ	...	Wesley	2d.	439. Ditto	T. P. Royle	3d.	
288. My God, look upon	J. L. Hopkins	3d.	184. O Lord, look down	...	J. Battishill	3d.	986. Ditto	John E. West	3d.	
10. My God, my God	Mendelssohn	6d.	702. O Lord, my God	...	Nares	3d.	59. Ditto	S. S. Wesley	6d.	
353. My heart is fixed	W. Cruickshank	4d.	306. O Lord of hosts	...	Kate Boundy	3d.	624. Praise the Lord, ye	B. Steane	3d.	
564. My heart is inditing	M. B. Foster	4d.	25. O Lord, our Governor	...	H. Gadsby	3d.	827. Praise to God, immortal	West	3d.	
460. My heart was glad	A. Carnall	4d.	727. O Lord, Thou art my God	...	J. Goss	3d.	745. Praise be the Lord	C. H. Lloyd	3d.	
199. My hope is in the	J. Stainer	6d.	395. Ditto	...	C. H. Lloyd	6d.	797. Praise be the Lord	C. Steggall	3d.	
406. My mouth shall speak	John E. West	4d.	845. Ditto	...	C. Lee Williams	4d.	416. Prepare ye the way	J. M. Crament	4d.	
190. My soul is weary	Beckwith	3d.	690. O Lord, Thy Word	...	J. F. Bridge	6d.	45. Prepare ye the way	Garrett	3d.	
911. My soul, O praise the Lord	Bach	3d.	726. O love most	...	A. H. Brewer	3d.	151. Prepare ye the way	M. Wise	3d.	
585. My soul truly waiteth	Attwood	3d.	3. O love the Lord	...	A. Sullivan	2d.	846. Put me not to rebuke	W. Croft	4d.	
586. Ditto	B. Steane	2d.	588. O lovely peace	...	Handel	4d.	60. Rejoice greatly	Henry Gadsby	3d.	
295. My soul wait thou still	F. J. Read	4d.	380. O perfect love	...	J. Barnby	3d.	984. Rejoice greatly	C. H. Lloyd	3d.	
960. Nazareth,	Ch. Gounod	2d.	124. O praise God	...	Clarke	6d.	317. Rejoice in the Lord	Philip Armes	6d.	
629. Nearer, my God, to Thee	T. Adams	3d.	355. O praise God	...	Theodore Distin	3d.	992. Rejoice in the Lord	J. F. Bridge	4d.	
560. No pomp of earthly	Barnby	3d.	429. O praise God	...	G. C. Martin	2d.	721. Rejoice in the Lord	A. Hollins	3d.	
920. Not unto us, O Lord	T. S. Dupuis	3d.	40. O praise God	...	T. T. Trimmell	4d.	200. Rejoice in the Lord	G. C. Martin	6d.	
210. Ditto	H. Gadsby	6d.	479. O praise our God, ye	...	people Boyce	4d.	145. Rejoice in the Lord	H. Purcell	3d.	
558. Ditto	John E. West	4d.	782. O praise our God, ye	...	people Bühler	3d.	258. Rejoice in the Lord	J. Redford	3d.	
592. Now is Christ risen	T. Adams	3d.	14. O praise the Lord	...	J. Barnby	4d.	164. Rejoice in the Lord	F. R. Statham	4d.	
612. Now is come salvation	C. Harris	3d.	178. O praise the Lord	...	John Goss	6d.	272. Rejoice, O ye righteous	Rheinberger	3d.	
718. Now know I that the	M. B. Foster	4d.	683. O praise the Lord	...	Handel	3d.	38. Remember now	Steggall	4d.	
995. Now lark on the	Coleridge-Taylor	3d.	71. O praise the Lord	...	Ouseley	3d.	523. Remember, O Lord	Walmisley	4d.	
973. Now sints the sun	H. W. Parker	3d.	232. O praise the Lord	...	T. M. Pattison	3d.	326. Rend your heart	J. Clippingdale	3d.	
868. Now when Jesus	Joseph Holbrooke	3d.	358. O praise the Lord	...	W. G. Wood	4d.	626. Rend your heart	A. E. Godfrey	3d.	
489. Ditto	W. A. C. Cruickshank	3d.	266. O praise the Lord	...	Zingarelli	8d.	753. Rend, weary Earth	A. M. Goodhart	3d.	
505. O all ye people	H. Purcell	3d.	824. O pray for the peace	...	W. Child	3d.	879. Righteous art Thou	John E. West	3d.	
833. O all ye that pass by	Victoria	3d.	166. O pray for the peace	...	E. H. Thorne	4d.	860. Save, Lord, and hear us	John Blow	2d.	
928. O be joyful in God	John E. West	3d.	837. O rest in the Lord	...	Mendelssohn	2d.	170. Save, Lord, and hear us	Hayes	6d.	
506. O be joyful in the Lord	G. Martin	6d.	492. O Saving Victim	...	Cruickshank	3d.	822. Save me, O God	John Blow	3d.	
891. O clap your hands	O. Gibbons	3d.	51. Ditto (No. 2)	...	Gounod	4d.	858. Save me, O God	William Boyce	2d.	
133. O clap your hands	Greene	4d.	486. Ditto	...	Rossini	3d.	287. Save me, O God	J. L. Hopkins	3d.	
686. O clap your hands	J. L. Hopkins	3d.	970. O Saviour of the	...	H. Moore	3d.	740. Save us, O Lord	E. C. Bairstow	3d.	
82. O clap your hands	J. Stainer	6d.	508. Ditto (Male)	...	Roberts	2d.	451. Saviour, abide with us	T. Hanforth	3d.	
80. O clap your hands	E. H. Thorne	6d.	551. O sing unto the Lord	...	Cruickshank	4d.	800. Saviour, again to Thy	Chadwick	3d.	
217. O clap your hands	T. T. Trimmell	6d.	142. O sing unto the Lord	...	H. Purcell	6d.	840. Saviour, Thy children	Sullivan	3d.	
877. O come, all ye faithful	Tredaway	2d.	8. O taste and see	...	John Goss	3d.	85. Say where is He born	Mendelssohn	6d.	
656. O come and behold	Longhurst	4d.	263. O taste and see	...	A. H. Mann	3d.	319. Seek ye the Lord	Hague Kinsey	3d.	
202. O come before	G. C. Martin	6d.	87. O that I knew where I	...	Bennett	3d.	189. Seek ye the Lord	J. V. Roberts	3d.	
241. O come hither	W. Jackson	3d.	772. O that men would	...	J. B. McEwen	3d.	973. Send out Thy light	Ch. Gounod	2d.	
875. O come hither and hearken	Crotch	3d.	896. Ditto	...	W. Wolstenholme	3d.	250. Sing aloud with gladness	S. Wesley	6d.	
569. O come, let us sing	M. B. Foster	3d.	806. O Thou the Central Orb	...	Gibbons	3d.	650. Sing a song of praise	O. King	3d.	
12. O come near to the Cross	Gounod	8d.	663. O Voice of the Beloved	...	H. J. King	3d.	185. Sing a song of praise	J. Stainer	3d.	
11. O day of penitence	Gounod	6d.	123. O where shall wisdom	...	Boyce	6d.	716. Sing and rejoice	B. Harwood	4d.	
730. O death, where is thy	A. Hollins	4d.	435. O worship the King	...	E. V. Hall	4d.	238. Sing joyfully unto God	W. Byrd	4d.	
832. O everlasting light	John E. West	3d.	135. O worship the Lord	...	Hayes	6d.	365. Sing, O daughter of Zion	Rea	4d.	
16. O give thanks	G. Elvey	3d.	234. O ye that love the Lord	...	Docker	4d.	936. Ditto	H. W. Wareing	3d.	
42. O give thanks	John Goss	3d.	158. Ditto	...	G. Elvey	4d.	985. Ditto	W. G. Alcock	3d.	
599. O give thanks	E. V. Hall	3d.	325. Ditto	...	J. Naylor	3d.	291. Sing, O heavens	A. C. Mackenzie	6d.	
596. O give thanks	H. J. King	3d.	196. Ditto	...	H. W. Wareing	3d.	781. Sing, O heavens	Bruce Steane	3d.	
144. O give thanks	H. Purcell	6d.	556. Open to me the gates	...	F. Adlam	4d.	369. Sing, O heavens	T. T. Trimmell	4d.	
17. O give thanks	William Rea	3d.	668. Our Blest Redeemer	...	E. V. Hall	3d.	562. Sing, O heavens	H. D. Wetton	4d.	
520. O give thanks	B. Steane	3d.	863. Our conversation is in	...	Gilbert	2d.	169. Sing praises to the Lord	...	Croft	4d.
816. O give thanks	E. A. Sydenham	3d.	392. Our Father, which art	...	J. Barnby	2d.	36. Sing praises unto the Lord	Gounod	6d.	
66. O give thanks	S. S. Wesley	4d.	976. Ditto (8 voices)	...	C. Lee Williams	3d.	99. Sing to the Lord	Mendelssohn	8d.	
35. O God, have mercy	J. B. Calkin	3d.	303. Our God is Lord	...	E. Mundella	3d.	167. Sing to the Lord	Henry Smart	1s.	
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775. O God of my righteousness	Greene	4d.	638. Out of the deep	...	H. W. Davies	4d.	525. Sing unto God (Chos. only)	Purcell	2d.	
106. O God, the King of Glory	H. Smart	4d.	240. Out of the deep	...	F. E. Gladstone	3d.	580. Sing unto the Lord	J. F. Bridge	6d.	
141. O God, Thou art my God	H. Purcell	3d.	692. Out of the deep	...	G. C. Martin	3d.	603. Sing unto the Lord	C. Harris	3d.	
585. Ditto	B. Luard-Selby	4d.	176. Out of the deep	...	Naylor	4d.	812. Sing unto the Lord	Sydenham	3d.	
679. Ditto	F. Tozer	4d.	81. Plead Thou my cause	...	Mozart	6d.	856. Sing we merrily	Adrian Batten	2d.	
34. O God, Thou art worthy	A. Sullivan	4d.	55. Ponder my words	...	Henry Gadsby	3d.	944. Sing we merrily	...	J. Blow	3d.
188. O God, Thou hast	H. Purcell	4d.	500. Ponder my words (Male)	...	Sawyer	2d.	532. Sing we merrily	F. A. W. Docker	4d.	
978. O God, wherefore art Thou	Blow	3d.	159. Praise God in His holiness	...	B. Tours	3d.	410. Sing we merrily	E. V. Hall	4d.	
418. O God, Who hast	A. S. Baker	2d.	521. Praise, my soul	...	E. V. Hall	3d.	932. Sing we merrily	O. King	3d.	
30. Ditto	A. W. Batson	3d.	641. Praise, O praise our God	...	E. L. Selby	3d.	761. Sing ye to the Lord	C. H. Lloyd	3d.	
507. Ditto	J. V. Roberts	2d.	712. Praise our God	...	E. V. Hall	4d.	991. Ditto	E. C. Bairstow	3d.	
019. O God, Whose nature	Dupuis	3d.	472. Praise the Lord	...	J. Benedict	8d.	68. Stand up and bless the Lord	Goss	4d.	
886. O heart subdued with	J. Brahms	3d.	561. Praise the Lord	...	J. M. Crament	4d.	697. Stuffer up the little	B. Harwood	3d.	
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41.	The Lord is King T. T. Trimmell	4d.	359.	Think not that they F. Brandeis	2d.	954.	Ditto H. W. Wareing	3d.
483.	The Lord is loving... A. W. Batson	3d.	161.	This is the day ... S. C. Cooke	3d.	463.	Ditto C. L. Williams	3d.
39.	The Lord is loving... Garrett	3d.	422.	This is the day G. M. Garrett	4d.	361.	While with ceaseless F. Brandeis	2d.
50.	The Lord is my light H. Hiles	3d.	327.	This is the day ... E. V. Hall	4d.	787.	Who can comprehend Thee Mozart	3d.
407.	The Lord is my light W. Jordan	3d.	949.	This is the day B. Harwood	3d.	264.	Who is like unto Thee A. Sullivan	6d.
815.	The Lord is my light Sydenham	3d.	621.	This is the day E. H. Lemare	4d.	836.	Who is this? H. Elliot Button	3d.
613.	The Lord is my Shepherd Higgs	4d.	462.	This is the day A. W. Marchant	3d.	417.	Ditto Fred. Rayner	2d.
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594.	Ditto (S.A.T.B.) Schubert	4d.	735.	This is the day ... B. Steane	4d.	181.	Whoso dwelleth ... G. C. Martin	4d.
152.	Ditto ... J. Shaw	3d.	4.	This is the day ... J. Turle	3d.	269.	Why assemble the ... Rheinberger	3d.
793.	Ditto (S.A.T.B.) H. Smart	3d.	851.	This is the record of John Gibbons	3d.	299.	Why do the heathen Gardner	4d.
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398.	Ditto S. Coleridge-Taylor	3d.	265.	Thou Judge of quick & dead Wesley	3d.	918.	Ditto A. Hollins	3d.
243.	Ditto J. Goss	6d.	259.	Thou, Lord, art merciful Mozart	6d.	423.	Ditto F. Peel	4d.
947.	Ditto Bruce Steane	3d.	653.	Thou, Lord, in the... J. Stainer	4d.	645.	Why standest Thou M. B. Foster	3d.
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506.	The Lord liveth A. W. Marchant	3d.	930.	Ditto J. W. Elliott	2d.	20.	With angels... J. L. Hopkins	3d.
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