

13
EIGHTH EDITION.

ARIADNE

A Dramatic Cantata

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

JAMES SMIETON, M.A.

THE MUSIC COMPOSED BY

JOHN MORE SMIETON.

(Op. 4.)

PRICE TWO SHILLINGS.

TONIC SOL-FA, 9d.

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AND

NOVELLO, EWER AND CO., NEW YORK.

DUNDEE: METHVEN, SIMPSON & CO.

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Full Score and Band Parts on Hire.

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ARGUMENT.

THE Athenians, compelled by Minos, King of Crete—on account of the murder of his son Androgeus—to send every nine years a chosen number of youths and maidens as victims to the hateful Minotaur, supplicate the gods for a deliverer.

Theseus, heir to the Athenian realm, offers to form one of the band about to leave for Crete, in the hope that he may slay the horrid monster and free his comrades from their fearful doom. This magnanimous offer is joyfully accepted, and Theseus sets sail amid the prayers and blessings of his grateful countrymen.

On reaching Crete the band under his guidance proceeds to the Court of Minos, where Ariadne and Phaedra, the king's daughters, moved with compassion for the youthful martyrs, make intercession on their behalf. Minos, however, is inexorable, dismisses Theseus and his band, and orders them to be put under guard.

Through the influence of Ariadne, who is enamoured of the hero, Theseus succeeds in escaping from the city, and retires to a wood in the vicinity, where he is visited by the Cretan Princess, who assures him of her sympathy and aid. On her departure Theseus plans his attack on the Minotaur; and while beseeching heaven to bless his arduous undertaking, the strains of a hymn to Venus reach his ear, revealing the love of the Cretan maid.

Soon Ariadne herself re-appears, when Theseus returns her devotion.

She then discloses the secret of the Labyrinth in which the Minotaur is confined, and gives him a golden thread by which he may ensure his escape after the monster is slain.

At daybreak Theseus effects his purpose, retreats in safety, and returns to claim Ariadne as his bride. Meanwhile the chosen band, liberated by Ariadne and Phaedra, assembles at the appointed meeting-place; and on the arrival of Theseus, who receives a rapturous welcome, all hasten to the sea-shore, regain the ship, and sail homeward.

ARIADNE.

DRAMATIS PERSONÆ.

THESEUS	<i>Tenor.</i>	ARIADNE	<i>Soprano.</i>
MINOS	<i>Bass.</i>	PHAEDRA	<i>Contralto.</i>

Chorus of Athenians, Greek Youths and Maidens, and Attendants.

PART I.—HELLAS.

SCENE I.

Theseus the Deliverer.

PRELUDE.

CHORUS.—*Athenians.*

Alas! alas! the fateful day is come,
And thrice three years their onward course
have sped,
Since Minos last his living tribute sought.
O who will free us from this bitter debt?
Lives there no hero, no Alcmene's son,
To rescue youth and maid from cruel fate?
Great Father Zeus, Athene, patron, hear
Thy people calling in their deep distress!

RECITATIVE.—*Theseus.*

Cease from your plaint, nor longer stand in
dread,
Behold in me your hero, heaven-sent;
Prepare your curvèd keel, embark your youth,
My life for theirs, should Fate them overtake.

CHORUS.—*Athenians.*

Hail, Theseus, hail! our hero, heaven-sent,
We welcome thee. May Zeus and Ares bold,
Athene wise, and the Olympian Queen,
Guard, grant thee might, guide and direct thy
course.

SCENE II.

The Sailing of the Chosen Band.

CHORUS.—*Maidens.*

Farewell, dear native land,
No more to view thy strand
Is Fate's decree;
But from this fair earth's bloom,
'Mid shades and misty gloom,
Our lot must be.

AIR.—*Theseus.*

Farewell, dear country of my youth,
Ye mist-girt hills and vales;
Farewell, ye woods and crystal streams
That course in sunny dales.

Bright Hellas' shore is sinking fast
Beneath the Western sea;
Shall I victorious come again,
Or with the vanquished be?

My heart bleeds for thee, Athens fair,
In this thy evil day,
May freedom borne on wings of Morn
Break o'er thy placid bay!

Bright Hellas' shore is sinking fast
Beneath the western sea,
I shall victorious come again,—
Or with the vanquished be.

CHORUS.—*Youths and Maidens.*

To Ocean's mighty king
Let joyful pæans ring,
And Leda's race;
While o'er the liquid realm,
With heav'n to guide the helm,
Our track we trace.

And now the silent Night
Resumes her ancient might,
And Cynthia reigns;
But soon the rosy Morn
Will quench her silver horn,
And gild the plains.

PART II.—CRETE.

SCENE I.

The Court of Minos.

RECITATIVE.—*Theseus.*

'Neath fav'ring gales our azure course is run,
See! Ida's peaks unveiled reveal the land;
Despair not, comrades! by this flashing blade
I swear to rescue you from Minos' thrall.

MARCH.

RECITATIVE.—*Theseus.*

Behold, great king, the tribute of our race,
On youth and maiden may thy mercy rest.

RECITATIVE AND AIR.—*Phædra.*

O father, spare this noble Argive band!
Nor let their slaughter stain our native land.

Mercy, gentle dew of Morn,
Meek-eyed maid, immortal born,
Truth and Justice knit by thee
Blend in triple harmony.

Three times blessèd be the heart
Piercèd by thy dove-like dart,
Hidden source of majesty,
Emblem of divinity.

RECITATIVE.—*Minos.*

No prayers can bend my purpose firmly fixed,
'Tis not for maids to alter Fate's decree.

SCENA.—RECITATIVE AND AIR.

Theseus.

Twice ere this hath our noble country bled,
But ne'er again let such a deed be sung,
For by the might of Ares' crimson arm,
And by the horrid Stygian wave, I swear,
Myself to slay the monster, or to die;
And may the gods above direct my way!

Minos.

What youth is this with vaunting words so
bold,
Shall a mere stripling slay great Minotaur?

Theseus.

Theseus my name, my father, Athens' king,
By Zeus protected, and Athene, Queen.

Minos.

Avaunt, haughty Theseus—begone!
Can e'er such a contest be won?
The mightiest tremble to dare
Fell Minotaur's perilous lair.

Revenge cries my own slaughtered one!
Great heav'n! hear the voice of my son,
'Tis vain that for mercy you plead,
'Tis death alone pays such a deed!

SCENE II.

Theseus and Ariadne.

RECITATIVE.—*Ariadne.*

Most noble youth, take courage, banish fear,
Thy country's cause hath found a willing ear.

RECITATIVE.—*Theseus.*

Fair princess, can such cheering words as these
Find utt'rance in a maid of Minos' line?
Art thou Athene, or the Cynthian Queen,
Or Cytherea?—pray reveal thy name!

AIR.—*Ariadne.*

None of these immortal three
Can I mortal claim to be,
But, alas! of Creta's king,
Child and maiden suffering.

When I saw thy martyr band,
Victims for their native land,
Sympathetic beat my heart,
Touched by pity's tender smart.

Now no longer may I stay,
See! Apollo ends the day,
Soon o'er saffron-vested Eve
Purple Night will shadows weave;

But when Hesper's quiv'ring beam
Pales 'fore Cynthia's silver stream,
Then again to thee I'll wend,
Then my secret counsel lend.

RECITATIVE AND AIR.—*Theseus*

Farewell, fair stranger, may the gods thee bless!

O sacred Night! beneath whose shade
The cares of mortals low are laid,
On sable wings thy course pursue,
And bring me back my vision true.

When fickle Fortune veiled my way,
Her presence shed a hopeful ray,
'Tis strange how oft in darkest hour
Divinity asserts its power!

O sacred Night! while gentle sleep
Enfolds the land in slumber deep,
May heavenly counsel greet mine ear,
And freedom wait my comrades dear!

HYMN.—*Ariadne and her maidens.*

Aphrodite, smiling Queen,
Goddess throned in golden sheen,
On thy wingèd car descend
And our love-lorn prayer attend!

With thy son's unerring dart
Smite the noble hero's heart;
So my fiery tempest soothe,
So Love's frenzied care remove!

RECITATIVE AND *DUET.—*Theseus and Ariadne.*

Theseus.

What dulcet notes are these that strike mine ear?

See! noble Ariadne draweth near.

Theseus.

When from out the Ocean's spray
Cytherea saw the day,
First on Earth the Roses grew,
Born of nectar, heavenly dew.

Ariadne.

Bride of Spring and bloom of Love,
Fragrant breath of gods above,
Pride of mortals, Queen of flowers,
Blush of meads and maidens' bowers.

Theseus.

Charm in sickness, balm of care,
Joy in Death and Time's despair,
Be my Rose, O maiden fair!
Aphrodite hears *thy* prayer.

Ariadne.

Charm in sickness, balm of care,
Joy in Death and Time's despair;
I'm thy Rose, O Theseus fair!
Aphrodite hears *my* prayer.

SCENE III.

The Contest.

RECITATIVE.—*Ariadne.*

Beloved youth, attend my words, I pray,
Lest ruthless Fate thee and thy comrades slay.
See! in this casket, by the Parcae spun,
A golden skein in glitt'ring circles run.
With this bright clue thou canst of Daedal's
maze

In safety thread the artful-winding ways;
The monster slain—retrace the golden line,
Thy chosen band regain, and claim me thine!

RECITATIVE.—*Theseus.*

Immortal Ariadne! goddess fair!
May death alone our hearts asunder tear!

INTERLUDE (*representing Theseus threading his way through the Labyrinth*).

CHORUS.—*Captive maidens in the city.*

Farewell, dear native land,
No more to view thy strand,
Is Fate's decree.

RECITATIVE.—*Ariadne.*

Cease! cease! my friends, your melancholy lay,

Come speed with me the poplar-bordered way;
Dread Minotaur in pallid death is laid,
The victor waits you in the cedar glade!

SCENE IV

Victory.

CHORAL MARCH WITH SOLI.

Hail, Theseus, victor, hail,
E'en notes and numbers fail
Thy deeds to sing;
But soon will Hellas-land,
In youth and maiden band,
Thy praises ring.

Ariadne and Phaedra.

Let the laurel and the bay
Wreathed in chaplet lovingly,
With a victor's crown adorn
Noble Theseus, heaven-born.
Scatter roses o'er his way!
Myrtle bloom and jasmine spray!
To the timbrel and the flute
Trip ye maids of nimble foot.

To the Olympian King,
And gods immortal, sing
In highest praise!
May Ariadne fair,
And Theseus, blessed pair,
Live happy days!

* Founded on one of Anacreon's odes to the "Rose."

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ARIADNE.

PART I.—HELLAS.

SCENE I.—THESEUS THE DELIVERER.

PRELUDE.

PIANO.
♩ = 96.

Andante.

ff Tutti. *p* *p* *Strings.*

Ob.

Clar.

Viol. I. *Viol. 2.*

Stringa.

Bassi.

Fag.

Musical score for "Ariadne" by J. More Smieton, page 2. The score is in G major and 2/4 time. It features a piano accompaniment and a clarinet part. The piano part has a complex harmonic structure with many chords and moving lines in both hands. The clarinet part has trills and a melodic line. Dynamics include *sfz*, *pp*, *mf*, and *L.H.* (Left Hand). Pedal markings are present at the end of the piece.



Segue.

No. 1. CHORUS OF ATHENIANS.—“ALAS! ALAS! THE FATEFUL DAY.”

Andante maestoso ma poco a poco accelerando.

PIANO.
♩ = 92.

Oboe solo.

Cor. & Fag. sustain.

First system of the musical score. It features a Piano part with a treble and bass staff, an Oboe solo part in the treble staff, and a Cor. & Fag. sustain part in the bass staff. The tempo is marked 'Andante maestoso ma poco a poco accelerando'.

Second system of the musical score. It features a Strings part in the treble staff and a Fag. part in the bass staff. The tempo is marked 'Andante maestoso ma poco a poco accelerando'.

Third system of the musical score. It features an Oboe part in the treble staff and a Cor. & Fag. sustain part in the bass staff. The tempo is marked 'Andante maestoso ma poco a poco accelerando'.

SOPRANO.

ALTO.

TENOR.

BASS.

Vln. 1.

mf

Ped.

* Ped.

* Ped.

*

thrice three years . . . their on - ward course have sped, Since

And thrice three years their on - ward course have sped, . . Since

thrice three years their on - ward course have sped, . . Since

years their on - ward course have sped, Since

Ped. * *Ped.* *

Min - os last his liv - ing tri - bute sought, since Min - os

Min - os last his liv - ing tri - bute sought, since Min - os

Min - os last his liv - ing tri - bute sought, since Min - os

Min - os last his liv - ing tri - bute sought, since Min - os

last his liv - ing tri - bute sought. O! who . . . will

last his liv - ing tri - bute sought. O! who will free us

last his liv - ing tri - bute sought. O! who will free us

last his liv - ing tri - bute sought. O! who . . . will

free us from this bit - ter debt? O! who will free us
 from this bit - ter debt? O! who will
 from this bit - ter debt? O! who will
 free us from this bit - ter debt? O! who will free us

Più animato.
 from this bit - ter debt? Lives there no
 free us from this bit - ter debt? Lives there no
 free us from this bit - ter debt? Lives there no
 from this bit - ter debt? Lives there no
Più animato.

he - ro? No Alc-me-ne's son? To res-cue youth and
 he - ro? No Alc-me-ne's son? To
 he - ro? No Alc-me-ne's son?
 he - ro? No Alc-me-ne's son?

maid from cru - el . . . fate, . . . to res - cue youth . . .

res - cue youth and maid . . . from cru - el fate? from

To res - cue youth and maid . . . from cru - el

To res - cue youth and maid from

. . . and maid from cru - el fate?

cru - el, cru - el . . . fate?

fate, from cru - el fate?

cru - el, cru - el fate?

Great fa - ther Zeus, . . . great fa - ther

Great fa - ther Zeus, . . . great fa - ther

Great fa - ther Zeus, . . . great fa - ther

Great fa - ther Zeus, . . . great fa - ther

VI. Great fa - ther Zeus, . . . great fa - ther

trem. ff VI. Brass.

Zeus, A - the - ne, pa - tron, hear ! Thy

Zeus, A - the - ne, pa - tron, hear ! Thy

Zeus, A - the - ne, pa - tron, hear !

Zeus, A - the - ne, pa - tron, hear !

Brass.

peo - ple, thy peo - ple call - ing in their deep dis -

peo - ple, thy peo - ple call - ing in their deep dis -

Thy peo - ple call - ing, thy peo - ple call - ing

Thy peo - ple call - ing in their deep dis -

- tress, thy peo - ple call - ing in their deep dis -

- tress, thy peo - ple call - ing in their deep dis -

in their deep dis - tress, call - ing in their deep dis -

- tress, Thy peo - ple call - ing in their deep dis -

dim.

dim.

dim.

dim.

dim.

dim.

Piu agitato. ♩ = 120.

-tress. Thy peo - ple, thy
 -tress. Thy peo - ple, *f* thy
 -tress. Hear thy peo - ple, *f*
 -tress. Hear! Hear!

Piu agitato. ♩ = 120.
Fag. Cor. *Vls. in Sves.*

peo - ple, thy peo - ple, thy
 peo - ple, thy peo - ple, thy
 hear thy peo - ple, Hear! . . .
 Hear! Hear!

Cor. Trombe.

sempre accel - ler - an - do.
 peo - ple, great fa - ther Zeus, A -
 peo - ple, great fa - ther Zeus, A -
 . . . Hear! fa - ther Zeus, great fa - ther Zeus, A -
sempre accel - ler - an - do.

Cor. Trombe. *sempre accel - ler - an - do.*

the - ne, pa - tron, hear

the - ne, pa - tron, hear

the - ne, pa - tron, hear

hear

Più mosso. *f* Lives there no he - ro? no he - ro?

f Lives there no he - ro? no he - ro? RECIT. THESEUS.

f Lives there no he - ro? no he - ro? Cease from your

Lives there no he - ro? no he - ro?

Più mosso. *f* *f* Brass & Strs. *f* *f*

plaint, nor long-er stand in dread, Be-hold in me, your he - ro hea - ven -

sent. Pre-pare your curv-ed keel, Em-bark your youth, My life for theirs, should

Trombe & Cor.

Hail! The-s-eus, hail! Our he-ro hea-ven-sent,
 Hail! The-s-eus, hail! Our he-ro hea-ven-sent, We
 fate them o-ver-take. } The-s-eus, hail! Our he-ro hea-ven-sent, We wel-come
 Hail! }

Allegro maestoso. ♩ = 112. *Cl. & Vl. 2.*
f Tutti. *Fag. & Viola.*

We wel-come thee, our he-ro hea-ven-sent, our he-ro hea-ven-sent,
 wel-come thee, our he-ro hea-ven-sent, our he-ro hea-ven-sent,
 thee, our he-ro hea-ven-sent, our he-ro hea-ven-sent, May
 hail! hail! hail! hail! May

Fl. Cl. & Vl. 1. *Tpts.* *Tpts.*

sent, May Zeus . . . and Ar-es bold, A-the-ne
 sent, A-the-ne, . . . A-the-ne
 Zeus, may Zeus and Ar-es bold, A-the-ne . . .
 Zeus, may Zeus and Ar-es bold, A-the-ne . . .

wise, and the O - lym - pian Queen, Guard, grant thee

wise, . . and the O - lym - pian Queen, Guard, grant thee

wise, and the O - lym - pian Queen, Guard, grant thee

wise, . . and the O - lym - pian Queen, Guard, grant thee

Cor. *Tpt. cres.* *f* *Tutti.*

might, . . guard, grant thee might, Guide and di - rect thy

might, guard, grant thee might, Guide and di - rect thy

might, guard, grant thee might, Guide and di - rect thy

might, guard, grant thee might, Guide and di - rect thy

rit. *rit.* *rit.* *rit.*

course.

course.

course.

course.

f

SCENE II.—THE SAILING OF THE CHOSEN BAND.

No. 2.

CHORUS OF MAIDENS.—“FAREWELL, DEAR NATIVE LAND.”

Larghetto. **VOICES.** *Soprani.* Fare - well, . . . dear na - tive
Contralti. Fare - well, . . . dear na - tive
Vls. con sordini. **PIANO.** *Larghetto.* *sostenuto.* *Cor. sustain.* *Bassi pizz. Ped.*
land, . . . No more . . . to view thy strand, . . . Is
land, . . . No more to view thy strand, . . . Is
Fate's . . . de - cree; . . . But from this fair earth's
Fate's . . . de - cree; . . . But from this fair earth's
bloom, . . . 'Mid shades and mist - y gloom, . . . Our
bloom, . . . 'Mid shades and mist - y gloom, . . . Our

lot must be, . . . our lot must

lot must be, . . . our lot must

Corni.

pp smorz.

più p

be. Fare - well, . . . dear na - tive land, . . . fare -

più p

be. Fare - well, . . . dear na - tive land, . . . fare -

Fl.

- well, . . . dear na - tive land, fare - well, . . . fare -

- well, dear na - tive land, fare - well, . . . fare -

pp *morendo.*

well, fare - well, fare - well.

pp *morendo.*

- well, fare - well, fare - well.

pp *morendo.*

VOICE. *Adagio.* *Moderato.* ♩ = 88.

PIANO. *Adagio.* *Moderato.* ♩ = 88.
dolce. p *mf*

THESEUS. *con espressione.* *mf*

Fare-well, dear coun - try of my youth, Ye mist - girthills and

cres.

vales! Fare-well, ye woods and crys - tal streams That course in sun - ny

pp

dales. Bright Hel - las' shore is sink - ing fast Be-neath the west - ern

pp

con energia. **f**

sea; Shall I vic - tor - ious come a - gain, Or

p with the van - quish'd be? **f** Shall I vic - tor - ious

come a - gain, Or with the van - quish'd be? *a tempo.* **f** *a tempo.*

mf My

heart bleeds for thee, A - thens fair! In this thy e - vil day! **f** May

cres.

free - dom, borne on wings of Morn, Break o'er thy pla - cid bay. Bright

pp

Hel - las' shore is sink - ing fast Be - neath the west - ern sea; I

pp

f shall vic - tor - ious come a - gain, Or with the van - quish'd

f *p*

be ! I shall vic - tor - ious come a - gain, Or

with the van - quish'd be !

ff *ff* *ff*

Allegretto con grazia.

PIANO. *mf*

Fl. *Ob.* *Cello.*

Wind. *Cello.*

SOPRANO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

To O - cean's migh - ty King, Let joy - ful pæ - ans

VI. 2. *VI. 1.* *cres.* *Trombe.* *Timpani.*

mp

ring, And Le - da's race; . . . While o'er the li - quid

mp

ring, And Le - da's race; . . . While o'er the li - quid

f

ring, And Le - da's race; . . . While o'er the li - quid

mp

ring, And Le - da's race; . . . While o'er the li - quid

mp realm, With heaven to guide the helm, *f* with heaven to guide the
mp realm, With heaven to guide the helm, *f* with heaven to guide the
f realm, . . . With heaven to guide the helm, . . . with heaven to guide the
mp realm, With heaven to guide the helm, *f* with heaven to guide the

helm, . . . Our track . . . we trace . . . To
helm, . . . Our track we trace . . . To
helm, . . . Our track . . . we trace . . . To O-cean's might-ty
helm, . . . Our track we trace . . . To O-cean's might-ty

f Trombones.

O - - cean's might - - y King, . . joy - ful,
O - cean's O - cean's might - - y King, . . Let joy - ful,
King . . . Let joy - ful pæ - ans ring, . . let joy - ful,
King . . . Let joy - ful pæ - ans ring, . . joy - ful,

Fl. 8va.

ring, . . and Le - da's race, . . and Le - da's

ring, . . and Le - da's race, . . and Le - da's

ring, . . and Le - da's race, . . and Le - da's

pæ - ans ring To Le - da's race, . . and Le - da's

"Ariadne."—J. More Smieton.

And now the si - lent
And now the si - lent

ff *dim.* *p* *pizz.*

night . . . Re - sumes her an - cient night, . . . and Cyn - thia
night . . . Re - sumes her an - cient night, . . . and Cyn - thia

Fl. & Cl. *p*

reigns ; . . . But soon the ro - sy morn . . . Will
reigns ; . . . But soon the ro - sy morn . . . Will
But soon the ro - sy morn . . . Will

sempre. *p* *sempre.* *p*

Fag. *Ped.*

cres. quench her sil - ver horn, and gild the plains, . . and
cres. quench her sil - ver horn, and gild the plains, . . and
cres. quench her sil - ver horn, and gild the plains, . . and
 and gild the plains, . . and

cres. *cres.* *ff* *Tutti.*

gild the plains, . . And now the si - lent night . . . Re -
 gild the plains, . . And now the si - lent night . . . Re -
 gild the plains, . . And now the si - lent night . . . Re -
 gild the plains, . . And now the si - lent night . . . Re -

ff *p sostenuto.*

- sumes her an - cient might, . . re - sumes her an - cient might, . . and
 - sumes her an - cient might, . . re - sumes her an - cient might, . . and
 - sumes her an - cient might, . . re - sumes her an - cient might, . . and
 - sumes her an - cient might, . . re - sumes her an - cient might, . . and

Fl. Cl.

Cyn - thia reigns, . . and Cyn - thia reigns, . . . Cyn - thia reigns, . . and Cyn - thia reigns, Cyn - thia

reigns,
reigns,
reigns, But

VI. 1. Fl. & Cl. Cl. & Cor. f Tpts. ff

And now the si - - lent night re - -
But soon the ro - sy morn . . will
But soon the ro - sy morn . . will
soon the ro - sy morn . . will quench her sil - ver

Tromb.

- sumes her an - cient night, . . . and Cyn - thia
 quench her sil - ver horn, . . . and gild the
 quench her sil - ver horn, . . . and gild the
 horn, . . . and gild the plains, and gild the
 reigns. . . . And now the si - lent night Re -
 plains. . . . And now the si - lent night Re -
 plains. . . . And now the si - lent night Re -
 plains. . . . And now the si - lent night Re -
 - sumes her an - cient night, re - sumes her an - cient
 - sumes her an - cient night, re - sumes her an - cient
 - sumes her an - cient night, re - sumes her an - cient
 - sumes her an - cient night, re - sumes her an - cient

"Ariadne."—J. More Smieton.

[illegible]

rall. *ff a tempo.*

- thia reigns, To O - cean's migh - ty King, Let

- thia reigns, To O - cean's migh - ty King, Let

- thia reigns, To O - cean's migh - ty King, Let

- thia reigns, To O - cean's migh - ty King, Let

Sua

rall. *ff a tempo.*

joy - ful pæ - ans ring, and Le - da's race ; While

joy - ful pæ - ans ring, and Le - da's race ; While

joy - ful pæ - ans ring, and Le - da's race ; While

joy - ful pæ - ans ring, and Le - da's race ; While

p o'er the li - quid realm, With heav'n to guide the helm, with *f*

p o'er the li - quid realm, With heav'n to guide the helm, with *f*

p o'er the li - quid realm, With heav'n to guide the helm, with *f*

p o'er the li - quid realm, With heav'n to guide the helm, with *f*

Ob. *Cor.* *pizz.* *vi.* *vi.*

heav'n to guide the helm, our track . . we trace. To

heav'n to guide the helm, . . our track . . we trace. To

heav'n to guide the helm. our track . . we trace. To

heav'n to guide the helm, our track we trace. . . To

f *Trombe.*

f O - cean's migh - ty King, . . Let joy - ful pæ - ans ring, . . let

f O - cean's migh - ty King, . . Let joy - ful pæ - ans ring, . . let

f O - cean's migh - ty King, . . Let joy - ful pæ - ans ring, . . let

f O - cean's migh - ty King, . . Let joy - ful pæ - ans ring, . . let

Trombe.

joy - ful pæ - ans ring . . to Le - da's race, . . to

joy - ful pæ - ans ring to Le - da's race, . . to

joy - ful pæ - ans ring to Le - da's race, . . to

joy - ful pæ - ans ring to Le - da's race, . . to

f

Ped.

O - cean's migh - ty King . . . Let joy - ful pæ - ans

O - cean's migh - ty King . . . Let joy - ful pæ - ans

O - cean's migh - ty King . . . Let joy - ful pæ - ans

O - cean's migh - ty King . . . Let joy - ful pæ - ans

Trombs.

ring . . . to Le - da's race, to

ring . . . to Le - da's race, to

ring . . . to Le - da's race, to

ring . . . to Le - da's race, to

Sva.

Le - da's race. Let joy - ful pæ - ans ring, let

Le - da's race, Let joy - ful pæ - ans ring, let

Le - da's race, Let joy - ful pæ - ans ring, let

To O - cean's migh - ty King . . . Let joy - ful pæ - ans

Sva.

Trombs.

joy - ful pæ - ans ring, . . . to . . . Le - da's . . . race, . . . to . . .

joy - ful pæ - ans ring, to Le - da's race, to

joy - ful pæ - ans ring, to Le - da's race, to

joy - ful pæ - ans ring, to Le - da's race, to

Le - da's . . . race, to Le - da's

Le - da's race, to Le - da's

Le - da's race, to Le - da's

Le - da's race, to Le - da's

race. . . race. . . race. . . race. . . Sea. . . Fl. . .

race. . . race. . . race. . . race. . . Sea. . . Fl. . .

race. . . race. . . race. . . race. . . Sea. . . Fl. . .

race. . . race. . . race. . . race. . . Sea. . . Fl. . .

ff Cor. Tromb. Vlna.

PART II.—CRETE.

SCENE I.—THE COURT OF MINOS.

No. 5.

RECIT., MARCH, AND AIR.—“‘NEATH FAV’RING GALES.”

Allegro non troppo.

PIANO.

$\text{♩} = 108.$

p Str.

Clar.

sfz

sfz

Corn & Cl.

THESEUS. RECIT.

Tempo.

‘Neath fav’ring gales Our az-ure course is run.

Fl. 1.

Tempo.

RECIT.

See! I - da’s peaks unveiled re - veal the land,

De -

spair not, com-rades, by this flashing blade, I swear to res-cue you from Miu - os’ thrall!

Segue.

Tempo di marcia. ♩ 88.

pp Str.

Cl. & Str.

p Fag.

Side-drum & Cymbals.

Cor.

Con pedale.

Ob. & Fl.

p Fag.

Str. pizz.

Cor.

cres.

f

ff

Cor.

3

3

3

3

3

3

Wind.

3

p Str.

f

3

Str.

D.C.

2nd time.

pp

Str. Cor. sustain.

pp rall.

THESEUS. RECIT.

Behold, great King, the tri - bute of our race, On youth and maiden may thy mer-cy

PHAEDRA. RECIT.

a tempo.

rest.

O fa - ther! spare this no - ble Ar - give band! Nor

a tempo.

let their slaugh - ter stain our na - tive land. O

espressivo.

fa - ther! O fa - ther! spare, . . . O fa - ther!

*rit.**colla voce.**Larghetto sostenuto.**mf.*

Mer - cy, gen - tle dew of Morn,

Larghetto sostenuto. ♩ = 72.*Cello.*

Meek-eyed maid, im - mor - tal born, Truth and Jus - tice knit by thee

Blend in tri - ple har - mo - ny. *Cl. in 8ves.* Mer - cy,

rit.

Mer - cy, gen - tle dew of Morn, Truth and Jus - tice knit by thee

Slower. Blend in tri - - ple har - mo - ny. *a tempo.*

Slower. *p* *Cello. mf* *a tempo.*

Three times bless - ed

Cello.

be the heart, Pier - ed by thy dove - like dart, Hid - den source of

ma - jes - ty, Em - blem of di - vin - i - ty!

Mer - cy, Mer - cy, gen - tle . . dew of Morn, Hid - den source of

Slower.
ma - jes - ty, Em - blem of . . . di - vin - i -

Slower.

a tempo.
ty!
a tempo.
Cello.

No. 6. RECIT. AND SCENA.—“NO PRAYERS CAN BEND MY PURPOSE.”

MINOS. RECIT.

VOICE

No pray'rs can bend my purpose firm-ly fixed, 'Tis not for maids to al-ter Fate's de-

PIANO.

a tempo. THESEUS. RECIT.

- cree. 'Twice ere this hath our no-ble coun-try bled, But

f a tempo. *Recit.*

a tempo. *Molto marcato.*

ne'er a-gain let such a deed be sung; For by the might of

Trombe. *f a tempo.* *Corni.*

Ar-es' crimi-son arm, And by the hor-rid Styg-ian wave I swear, my-

Trombs. *Corni.*

ff *Lento.*

- self . . to slay the Monster, or to die; And may the gods a-bove di-rect my

Lento. *sfz* *p*

MINOS. RECIT.

a tempo.

way. What youth is this with vaunting words so bold? Shall a mere stripling slay great

f *a tempo.*

Min - o - taur? a mere strip - ling slay great Min - o - taur? What youth is this?

THESEUS. RECIT.

Maestoso.

Thes - eus my name, my fa - ther, Athens' King; By Zeus pro - tect - ed, And A - the - ne, Queen.

Maestoso.

*Allegro feroce.*MINOS. *f*

A -

Allegro feroce. ♩ = 126.

Ob.

f Cor.

f *Allegro feroce.*

- vaunt, haugh - ty Thes - eus, be - gone! Can e'er such a con - test be won? A - vaunt!

f *Ob. & Str.*

A-vaunt! Can e'er such a con-test be won, can e'er such a con-test be

won? The might-iest

Ob.
Cor.

trem-ble, trem-ble to dare fell Min-o-taur's per-il-ous

lair, fell Min-o-taur's per-il-ous lair.

Re-venge! cries my own slaughter'd one! Great

heav'n, hear the voice of my son! Re-venge! re-venge! re-venge! cries my own slaughter'd

one! Great heav'n, hear the voice of my son!

Ob.
Cor.

'Tis vain that for mer - cy, for mer - cy you

plead, 'Tis death a-lone pays such a deed, death pays such a

deed. Re-venge! a - vaunt! re - venge!

f *ff* *rall. molto.*

SCENE II.—THESEUS AND ARIADNE.

No. 7.

SCENA AND AIR —“ MOST NOBLE YOUTH.”

VOICE. *Andante come prima.* ARIADNE. RECIT. *Andante come prima.*
Most no-ble youth ! take

PIANO. 96. *Ob. p*

Tempo moderato. THESEUS. Fair
cou-rage, ban-ish fear, Thy country's cause hath found a will-ing ear.

Tempo moderato.

prin - cess, can such cheering words as these Find ut - t'rance in a

RECIT. maid of Min-os' line ? Art thou A - the - ne, or the Cyuthian Queen ? Or Cy - ther -

Vls. trem. con sordini.

- e - a ? Pray re - veal thy name.

dim in u - en - do. pp Segue.

Andante semplice. ARIADNE.

None of these im -

Ob. *p* *Viol. 1.* *f*

- mor-tal three Can I mor - tal claim to be, But a-las! of Creta's king,

poco rit. *mf Tempo.*

Child and maid - en suf-fer-ing; When I saw thy mar-tyr band, Victims for their

Tempo. *mf Viol. 1.*

poco rit.

na - tive land, Sym - pa-thet - ic beat my heart, . . Touch'd by pi-ty's

Cor. *f*

ten - der smart.

Ob. *p* *Viol. 1.*

f Con brio. Più mosso.

Now no long - er may I stay, See! A-pol - lo ends the day;

f Più mosso.

Soon o'er saf - fron - vest - ed Eve, Pur - ple Night will shad - ows weave;

f

But when Hes - per's quiv'-ring beam Pales 'fore Cyn - thia's sil - ver stream,

f

Then a - gain to thee I'll wend, Then my se - cret coun - sel lend.

a tempo.

Ob. Vl. 1.

THESEUS. RECIT.

Sva.

Farewell, fair stranger, May the gods thee

VOICE. *Larghetto.*

PIANO. *Larghetto.*

90.

mf

bleſs !

mf

O sa - cred Night! be -

- neath whose shade the cares of mor - tals low are laid, On

sa - ble wings thy course pur - sue, And bring me back . . my vi - sion

accl.

true, and bring me back my

accl.

poco più animato.

vi - - - sion true. When

poco più animato.

Cello.

fick - le For - tune veiled my way, Her pre-sence shed a hope-ful

Corn.

> accel.

ray ; 'Tis strange how oft in dark - est hour Di -

accel.

ad lib. *rit.* *a tempo.*

- vin - i - ty as - serts its power. O sa - cred Night ! While

f Wind. *rit.* *p a tempo.*

gen - tle sleep En - folds the land in slum - ber deep, May

heav'n - ly coun - sel greet mine ear, And free - dom wait my com - rades

dear, and free - - - - - dom wait my

com - - - - - rades dear.

Fl. *f* *vl. 1.*

No. 9. CHORUS OF MAIDENS (HYMN TO VENUS).—"APHRODITE, SMILING QUEEN."

Adagio non troppo.

PIANO.
♩ = 80.

p Harp

SOPRANI.
p

Aph - ro - di - te, smil - - ing Queen,

ALTI.
p

Aph - ro - di - te, smil - - ing Queen,

p *sempre legato.*

Ped.

God - dess throned in gold - en sheen, On thy wing - ed

God - dess throned in gold - en sheen, On thy wing - ed

car de - scend, And our love - lorn prayer at-tend,

car de - scend, And our love - lorn prayer at-tend,

and our love - lorn prayer at - tend.

and our love - lorn prayer at - tend.

Cor.

ARIADNE.
Più animato.

With thy son's un - er - ring dart, Smite the no - ble

Fl. 1 & Fl.

he - ro's heart; So my fie - ry tem - pest soothe,

So Love's fren - zied care re - move, so Love's fren - zied

con slancio.

Hp.

care . . re - move. *Sva*

Hp.

Tempo lmo.

SOPRANI.

Aph - ro - di - te, smil - ing Queen! God - dess thron'd in

ALTI.

Aph - ro - di - te, smil - ing Queen! God - dess thron'd in

*Tempo lmo.**p Str. con sordini.*

gold - en sheen, On thy wing - ed car de - scend ;

gold - en sheen, On thy wing - ed car de - scend ; ..

pp And our love - lorn pray'r at - tend, and our love - lorn pray'r at - tend.*pp* And our love - lorn pray'r at - tend, and our love - lorn pray'r at - tend.*pp*

ARIADNE.

With thy son's un - er - ring dart, Smite the no - ble he - ro's heart,

CHORUS (with closed lips).

Viola.

Harp.

So my fie - ry tem - pest soothe, So Love's frenzied care re - move, so Love's frenzied

care re - move.

THESEUS. RECIT.

What dul - cet notes are these that strike mine ear?

Tempo.

pp trem.

Fl. & Clar.

RECIT.

See! no - ble Ar - i - ad - ne draw - eth near.

Segue.

Con moto.

VOICES.

THESEUS. *grazioso.*

mf

When . . from out the O - - cean's spray, . .

Con moto.

PIANO.

grazioso. Str. pizz. Fag. sustain.

♩ = 96.

Cy - - ther - e - - a saw . . the day, . . *Fl.*

Cl.

Fag. 1

Fag.

First on earth . . the ros - es grew, Born of

f

ARIADNE. *mf*

Bride . . of Spring and bloom of

nec - tar, heav'n - ly dew. *Fl.*

Love, Fra - grant breath . . of gods . . a - bove,

Cl.

Pride of mor - tals, Queen of flowers, Blush of

Fl.

meads and maid - ens' bowers,

Charm . . in . . sick - ness,

Charm in sick - ness, balm . . of

balm . . of care;

Fag.

care ; Joy in Death . . and Time's, and Time's . . des -

Joy in Death . . and Time's des - pair, and Time's . . des -

pair.

pair. Be . . my rose, O

I'm thy rose ! O ! Thes - eus

maid - en fair ; Aph - ro - dit - e hears thy

fair, I'm thy rose, O Thes - eus fair ! . . .

prayer, Be my rose, O maid - en fair ! . . .

pp
Aph - ro - dit - e hears my pray'r, Aph - ro -

pp
Aph - ro - dit - e hears thy pray'r, Aph - ro -

pp

- - dit - - e hears my pray'r.

- - dit - - e hears thy pray'r.

Clar. *f* *Fag.*

I'm . . . thy rose, .. O Thes - eus

Be . . . my rose, O maid - en fair!

f *pp*

fair! Aph-ro - dit - e hears my pray-er.

p
Aph - ro - dit - e . . hears thy pray'r . . Charm in

p

Charm . . in sick - ness, balm . . of care, I'm thy rose . . O

sick - ness balm . . of . . care, . . Be . . my rose, . . O

Thes - eus fair! I'm thy rose, . . O Thes eus

maid - en fair! Be my rose, . . O maid - en

fair! Aph - ro - dit - e hears my prayer.

fair! Aph - ro - dit - e hears thy prayer,

cres. e accel.

ral.

hears . . my prayer.

hears . . thy prayer.

p *Fl. & Fag.*

SCENE III.—THE CONTEST.

No. 11.

SCENA.—“BELOVED YOUTH, ATTEND MY WORDS.”

VOICE. *Andante.* RECIT. ARIADNE.
Be- lov - ed

PIANO. *Andante.*
Oboe.
semplice.
♩ - 96.

youth ! at - tend my words, I pray, Lest ruth - less Fate thee and thy com - rades slay ;

a tempo (Moderato.)
See ! in this cas - ket by the Par - cæ spun, A gold - en skein in

a tempo (Moderato.)
Str.

glit - t'ring cir - cles run !

Fl. Ob.
Vi. 1. L.H. VI. 2. Viola.

marcato.
With this bright clue, thou canst of Dædal's maze, In

marcato.

safe - ty thread the art - ful wind - ing ways ; The

mon-ster slain, re-trace the gold-en line, Thy cho-sen band re-gain and claim me thine. Im -

agitato. cres.

f

agitato. cres.

f

RECIT. THESEUS.

- mor - tal Ar - i - ad - ne ! god - ess fair, May death a-lone our hearts a-sun - der tear !

con espress.

f

colla voce.

(He enters the maze.)

Allegro non troppo. ♩ = 112.

Allegro non troppo. ♩ = 112.

sfz Bassi.

sfz Viola.

Ob. & Fl.

CHORUS OF MAIDENS UNDER WARD.

Larghetto. ALTI.

Larghetto. $\text{♩} = 76$. Fare - well, . . . dear na - tive land, . . . No

pp *Fag. sustain.*

SOPRANI.

Fare - well! . . . dear na - tive land, . . . No

more . . . to view thy strand.

Allegro.

more . . . to view thy strand.

ff ARIADNE.

Cease, . . . my friends, your mel - an - cho - ly lay,

Allegro. $\text{♩} = 100$.

Come speed with me . . . the pop-lar-bor-der'd way ; . . . Dread Mi-no-taur . . . in

pal-lid death is laid, . . . The vic-tor waits you in . . . the . . . ce-dar

ff

Trombe. *ff trem.* *trem.*

glade.

92.

Corni in E. *lunga.* *rall.*

Trombe in C.

Corni in E. *lunga.* *rall.* *f Tutti.*

f Trombe. *ff* *Segue.*

SCENE IV.—VICTORY.

No 12. FINALE. CHORAL MARCH WITH SOLI.—“HAIL! THESEUS.”

Tempo di marcia.

SOFRANO. Hail! These-us, vic - tor, hail! E'en notes and num - bers fail . . Thy

ALTO. Hail! These-us, vic - tor, hail! E'en notes and num - bers fail Thy

TENOR. Hail! These-us, vic - tor, hail! E'en notes and num - bers fail Thy

BASS. Hail! These-us, vic - tor, hail! E'en notes and num - bers fail Thy

PIANO. 104. *Tempo di marcia.*

deeds to sing, . . thy deeds . . to sing.

deeds to sing, . . thy deeds . . to sing.

deeds to sing, thy deeds . . to sing.

deeds to sing, thy deeds to sing.

Cor. p

TENOR. Hail! These-us, vic - tor, hail! E'en notes and num - bers fail . . Thy

BASS. Hail! These-us, vic - tor, hail! E'en notes and num - bers fail Thy

deeds . . to sing, thy deeds . . to sing.

deeds to sing, thy deeds . . to sing.

Picc. Viol. 1 & Cl.

p Cor. & Fag. sustain.

Brass.

ff p ff

mf

SOPRANO. *mf*

BUT soon will Hel - las land, In

ALTO. *mf*

BUT soon will Hel - las land, In

p

youth and maid - en band, Thy prais - es ring, thy

youth and maid - en band, Thy prais - es ring, thy

cres. prais - es ring, thy prais - es ring!

cres. prais - es ring, thy prais - es ring!

f SOPRANO.
Hail! Thes-eus, vic - tor, hail! E'en notes and num - bers fail . . . Thy

f ALTO.
Hail! Thes-eus, vic - tor, hail! E'en notes and num - bers fail . . . Thy

f TENOR.
Hail! Thes-eus, vic - tor, hail! E'en notes and num - bers fail . . . Thy

f BASS.
Hail! Thes-eus, vic - tor, hail! E'en notes and num - bers fail . . . Thy

f marcato.

deeds to sing, . . . thy deeds . . . to sing!

deeds to sing, . . . thy deeds . . . to sing!

deeds to sing, . . . thy deeds . . . to sing!

deeds to sing, . . . thy deeds . . . to sing!

mp

con grazia.
ARIADNE.

Let the lau - rel and the bay

f

Fl. 3

p

Wreath'd in chap - let lov - ing - ly, With a vic - tor's

crown a - dorn No - ble Thes - eus, heav - en born.

f

PHAEDRA.
mf
Let the lau - rel and the bay,

Wreath'd in chap - let lov - ing - ly, With a vic - tor's

crown a - dorn No - ble Thes - eus, hea - ven born,

Scat - ter ros - es . . o'er his way, Myr - tle bloom and
 Scat - ter ros - es . . o'er his way, Myrtle bloom and
 jas - mine spray ; To the timb - rel . . and the flute, . .
 jas - mine spray ; To the timb - rel . . and *tr* the flute,
 Trip, ye maids of nim - ble foot, To the timb - rel
 Trip, ye maids of nim - ble foot, To . . the timb - rel
 and . . the flute, Trip, ye maids of nim - ble foot,
 and the flute, . . Trip, ye maids of nim - ble foot, *loco.*

CHORUS. SOPRANO.

*Più animato.*Hail!
ALTO.

hail!

hail! .. Thes - eus, vic - tor, hail!

Hail!
TENOR.

hail!

hail! Thes - eus, vic - tor, hail!

Hail!
BASS.

hail!

hail! .. Thes - eus, vic - tor, hail!

Hail!

hail!

hail! .. Thes - eus, vic - tor, hail!

sf Più animato.

hail!

hail!

hail!

hail!

hail! . . .

hail! . . .

hail! . . .

hail! . . .

*Trombe.**cres.*

hail!

hail!

hail!

hail! . . .

hail!

hail!

hail!

hail!

hail! . . .

hail!

hail!

hail!

hail!

hail! Thes - eus, hail! hail!

hail!

hail!

hail!

hail! Thes - eus, hail! hail!

f trem.

hail ! To the O - lym - pian

hail ! To the O - lym - pian

hail ! To the O - lym - pian

hail ! To the O - lym - pian

Sva *ff*

King, and gods im - mor - tal sing In

King, and gods im - mor - tal sing

King, and gods im - mor - tal sing In

King, and gods im - mor - tal sing

marcato.

high - - - est praise, in high - - - est

In high - - - est, high - - - est

high - - - est praise, in high - - - est

In high - - - est, high - - - est

praise ; May Ar - - i - ad - ne fair, and

praise ; May Ar - - i - ad - ne fair, and

praise ; May Ar - - i - ad - ne fair, and

praise ; May Ar - - i - ad - ne fair, and

Thes - - eus bless - ed pair, Live hap - py days, live

Thes - - eus bless - ed pair, Live hap - py days, live

Thes - - eus bless - ed pair, Live hap - py days, live

Thes - - eus bless - ed pair, Live hap - py days, live

hap - py days ! May Ar - - i - ad - ne fair, and

hap - py days ! May Ar - - i - ad - ne fair, and

hap - py days ! May Ar - - i - ad - ne fair, and

hap - py days ! May Ar - - i - ad - ne fair, and

Trombe.

ff

Thes - eus bless - ed pair, Live hap - py days, live

Thes - eus bless - ed pair, Live hap - py days, live

Thes - eus bless - ed pair, Live hap - py days, live

Thes - eus bless - ed pair, Live hap - py days, live

hap - py days! To the O - lym - pian

hap - py days! To the O - lym - pian

hap - py days! To the O - lym - pian King, and

hap - py days! To the O - lym - pian King, and

King, and gods im - mor - tal sing In high - est

King, and gods im - mor - tal sing In high - est

gods im - mor - tal sing, sing In high - est

gods im - mor - tal sing, sing In high - est

8va

Fag.

praise, in high - est praise, in high - - -

praise, in high - est praise, in high - - -

praise, in high - est praise, in high - - -

praise, in high - est praise, in high - - -

Sra.

Fag.

- - est praise ! . . .

- - est praise ! . . .

- - est praise ! . . .

- - est praise ! . . .

Sra.

ff

Oratorios, Cantatas, Odes, Masses, &c.

				Paper Cover.	Paper Boards.	Gilt Edges.
FRANZ ABT.						
MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
SUMMER (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
THE FAYS' FROLIC (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
THE SILVER CLOUD (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
THE WATER FAIRIES (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
THE WISHING STONE (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—
J. H. ADAMS.						
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
KING CONOR (Sol-FA, 1/0)	2/0	2/6	4/0	—	—	—
THOMAS ADAMS.						
THE CROSS OF CHRIST (Sol-FA, 0/6)	1/0	—	—	—	—	—
THE HOLY CHILD (Sol-FA, 0/6)	1/0	—	—	—	—	—
THE RAINBOW OF PEACE	1/0	—	—	—	—	—
B. AGUTTER.						
MISSA DE BEATA MARIA VIRGINE, IN C	—	—	—	—	—	—
(English) (Female voices)	2/6	—	—	—	—	—
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	—	—	—
THOMAS ANDERTON.						
THE NORMAN BARON	1/0	1/6	—	—	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	1/0	—	—	—	—	—
YULE TIDE	1/6	2/0	3/0	—	—	—
J. H. ANGER.						
A SONG OF THANKSGIVING	1/0	—	—	—	—	—
W. I. ARGENT.						
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	—	—
P. ARMES.						
HEZEKIAH	2/6	—	—	—	—	—
ST. BARNABAS	2/0	—	—	—	—	—
ST. JOHN THE EVANGELIST	2/6	—	—	—	—	—
A. D. ARNOTT.						
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	—	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	—	—	—
E. ASPA.						
ENDYMION (with Recitation)	2/6	—	—	—	—	—
THE GIPSIES	1/0	—	—	—	—	—
ASTORGA.						
STABAT MATER	1/0	1/6	—	—	—	—
IVOR ATKINS.						
HYMN OF FAITH	1/6	—	—	—	—	—
J. C. BACH.						
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	—	—	—
J. S. BACH.						
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	—	—	—
BE NOT AFRAID (Motet) (Sol-FA, 0/4)	0/6	—	—	—	—	—
BIDE WITH US	1/0	—	—	—	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	—	—	—
CHRISTMAS ORATORIO	2/0	2/6	4/0	—	—	—
Ditto (PARTS 1 & 2)	1/0	—	—	—	—	—
Ditto (PARTS 3 & 4)	1/0	—	—	—	—	—
Ditto (PARTS 5 & 6)	1/0	—	—	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	—	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	—	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—	—	—	—
GOD SO LOVED THE WORLD	1/0	—	—	—	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—	—	—	—
HOW BRIGHTLY SHINES	1/0	—	—	—	—	—
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	1/0	—	—	—	—	—
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	—	—	—
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	—	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	—	—	—
MAGNIFICAT, IN D	1/0	—	—	—	—	—
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	3/0	4/0	—	—	—
MISSA BREVIS, IN A	1/6	—	—	—	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	—	—	—
NOW SHALL THE GRACE (Double Chorus)	0/8	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	1/0	—	—	—	—	—
O LIGHT EVERLASTING (Sol-FA, 0/6)	1/0	—	—	—	—	—
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—	—	—
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—	—	—
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—	—	—	—
SING YE TO THE LORD (Motet)	1/0	—	—	—	—	—
J. S. BACH (continued).						
SLEEPERS WAKE (Sol-FA, 0/6)	1/0	—	—	—	—	—
STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—	—	—	—
THE LORD IS A SUN AND SHIELD	1/0	—	—	—	—	—
THE LORD IS MY SHEPHERD	1/0	—	—	—	—	—
THE PASSION (S. JOHN)	2/0	2/6	4/0	—	—	—
THE PASSION (S. MATTHEW)	2/6	3/0	—	—	—	—
Ditto (Abridged, as used at St. Paul's)	1/6	2/0	—	—	—	—
Ditto. CHORUSES ONLY AND WORDS OF SOLOS, Sol-FA, 1/0	—	—	—	—	—	—
THE SAGES OF SHEBA	1/0	—	—	—	—	—
THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—	—	—	—
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	1/0	—	—	—	—	—
THOU GUIDE OF ISRAEL	1/0	—	—	—	—	—
WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	—	—	—
A. S. BAKER.						
COMMUNION SERVICE, IN E	1/6	—	—	—	—	—
GRANVILLE BANTOCK.						
THE FIRE-WORSHIPPERS	2/6	—	—	—	—	—
J. BARNBY.						
REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6	—	—	—
THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/6	2/0	—	—	—	—
KING ALL GLORIOUS (Sol-FA, 0/14)	0/6	—	—	—	—	—
LEONARD BARNES.						
THE BRIDAL DAY	2/6	—	4/6	—	—	—
J. F. BARNETT.						
PARADISE AND THE PERI	4/0	—	6/0	—	—	—
THE ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0	—	—	—
THE RAISING OF LAZARUS	6/6	—	3/0	—	—	—
THE WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—	—	—	—
MARMADUKE BARTON.						
MASS IN A MAJOR (For Advent and Lent)	1/0	—	—	—	—	—
BEETHOVEN.						
A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—	—	—
CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—	—	—	—
CHORAL SYMPHONY	2/6	—	—	—	—	—
Ditto VOCAL PORTION (Sol-FA, 0/6)	1/6	—	—	—	—	—
COMMUNION SERVICE, IN C	1/6	—	3/0	—	—	—
ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—	—	—
MASS, IN C	1/0	1/6	2/6	—	—	—
MASS, IN D	2/0	2/6	4/0	—	—	—
MEER, AS THOU LIVEDST	0/2	—	—	—	—	—
MOUNT OF OLIVES (Choruses, Sol-FA, 0/6)	1/0	1/6	2/6	—	—	—
Ditto CHORUSES ONLY	0/6	1/0	—	—	—	—
RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—	—	—	—
THE PRAISE OF MUSIC	1/6	2/0	3/0	—	—	—
A. H. BEHREND.						
SINGERS FROM THE SEA (Female Voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	—	—	—
WILFRED BENDALL.						
A LEGEND OF BREGENZ (Female voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	—	—	—
THE LADY OF SHALOTT (Female voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/8)	—	—	—	—	—	—
SONG DANCES. Vocal Suite. (Female Voices)	2/0	—	—	—	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	—	—	—
KAREL BENDL.						
WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—	—	—	—
SIR JULIUS BENEDICT.						
PASSION MUSIC (from St. Peter)	1/6	—	—	—	—	—
ST. PETER	3/0	3/6	5/0	—	—	—
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0	—	—	—
GEORGE J. BENNETT.						
EASTER HYMN	1/0	—	—	—	—	—
SIR W. STERNDAL BENNETT.						
INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—	—	—	—
THE MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6	—	—	—
Ditto CHORUSES ONLY	0/8	1/2	—	—	—	—
THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0	—	—	—

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E. M. BOYCE.				THE DAISY CHAIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE LAY OF THE BROWN ROSARY	1/6	—	—	THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—
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CALLIRHOE (SOL-FA, 1/6)	2/6	3/0	4/0	ADAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
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HYMN TO THE CREATOR	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
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NINEVEH	2/6	3/0	4/0	JOHN GILPIN (SOL-FA, 1/0)	2/0	—	—
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(Ditto, SOL-FA, 0/4)				J. MAUDE CRAMENT.			
THE LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/8)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
DUDLEY BUCK.				W. CRESER.			
THE LIGHT OF ASIA	3/0	3/6	5/0	EUDORA (A dramatic Idyll)	2/6	—	—
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OUT OF THE DEEP (130th Psalm)	1/0	—	—	PALESTINE	3/0	3/6	5/0
T. A. BURTON.				W. H. CUMMINGS.			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	THE FAIRY RING	2/6	—	—
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ANTONIN DVOŘÁK.			
COMMUNION SERVICE, IN D ...	2/6	—	—
MASS, IN D ...	2/6	—	—
PATRIOTIC HYMN ...	1/6	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—
REQUIEM MASS ...	5/0	6/0	7/6
ST. LUDMILA ...	5/0	6/0	7/6
Ditto (German and Bohemian Words) ...	8/0	—	—
STABAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0
Ditto (English Words) (At the Foot of the Cross) (Sol-fa, 1/6) ...	2/6	3/0	4/0
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0
Ditto (German and Bohemian Words) ...	6/0	—	—
A. E. DYER.			
ELECTRA OF SOPHOCLES ...	1/6	2/0	—
SALVATOR MUNDI ...	2/6	—	—
JOHN B. DYKES.			
THE LORD IS MY SHEPHERD ...	1/0	—	—
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—
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PRAISE TO THE HOLIEST ...	1/6	—	—
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ROSALIND F. ELLICOTT.			
ELYSIUM ...	1/0	—	—
THE BIRTH OF SONG ...	1/6	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—
HARRY EVANS.			
THE VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—
A. J. EYRE.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—
T. FACER.			
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—
(Ditto, Sol-FA, 0/6)			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—
(Ditto, Sol-FA, 0/9)			
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—
(Ditto, Sol-FA 0/6)			
E. FANING.			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/9)			
HENRY FARMER.			
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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)			

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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.			
YE OLDE ENGLYSHE PASTYMES (Female voices) ...	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 HUNTSMAN ...	1/0	1/6	—
A. R. GAUL.			
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
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A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
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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 (for juveniles) ...	1/0	—	—
(Ditto, Sol-FA, 0/6)			
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	—	—
E. OUSELEY GILBERT.			
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	—	—
PERCY GODFREY.			
THE SONG OF THE AMAL ...	1/6	—	—
HERMANN GOETZ.			
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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	—	—
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Ditto Sol-FA (Latin and English) ...	2/0	—	—
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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
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THE ELFIN QUEEN (Female voices)	1/6	—	—	WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—
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HAMISH MACCUNN.				Ditto (Male voices) (T.T.B.B.)	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)... ..	1/0	—	—	Ditto	0/4	—	—
THE WRECK OF THE HESPERUS	1/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ...	1/0	1/8	2/6
G. A. MACFARREN.				Ditto (CHORUSES ONLY)	0/6	1/0	—
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Ditto (CHORUSES ONLY)	0/6	1/0	—	LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—
OUTWARD BOUND	1/0	—	2/6	LORELEY (Sol-FA, 0/6)	1/0	—	—
SONGS IN A CORNFIELD (Female voices) ...	1/6	—	—	MAN IS MORTAL (8 voices)	1/0	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
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				THREE MOTETS FOR FEMALE VOICES	1/0	—	—
				(Ditto, Sol-FA, 0 1/2, 0/2, and 0/2 each.)	—	—	—
				TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—
				WHY RAGE FIERCELY THE HEATHEN	0/6	—	—

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R. D. METCALFE AND A. KENNEDY.				C. H. H. PARRY (continued).			
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	THE LOVE THAT CASTETH OUT FEAR (Sinfonia Sacra) ...	2/6	—	—
MEYERBEER.				THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	—	—
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	VOCES CLAMANTUM (The voices of them that cry)	2/0	—	—
Ditto (English) ...	1/0	—	—	WAR AND PEACE (Ode) ...	3/0	—	—
A. MOFFAT.				Ditto CHORUSES AND WORDS OF SOLOS ONLY, Tonic Sol-FA ...	1/6	—	—
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	B. PARSONS.			
(Ditto, Sol-FA, 0/4)	—	—	—	THE CRUSADER ...	3/6	—	—
B. MOLIQUE.				T. M. PATTISON.			
ABRAHAM ...	3/0	3/6	5/0	MAY DAY ...	1/0	—	—
J. A. MOONIE.				LONDON CRIES ...	2/0	—	—
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9) ...	2/0	—	—	THE ANCIENT MARINER ...	2/6	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—	Ditto (CHORUSES ONLY) ...	1/0	—	—
MOZART.				THE LAY OF THE LAST MINSTREL ...	2/6	—	—
COMMUNION SERVICE, IN B FLAT (Latin and English) ...	1/6	—	—	Ditto (CHORUSES ONLY) ...	1/0	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—
GLORY, HONOUR, PRAISE ... Third Motet	0/3	—	—	A. L. PEACE.			
HAVE MERCY, O LORD ... Second Motet	0/3	—	—	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—
KING THAMOS ...	1/0	1/6	—	PERGOLESI.			
LITANIA DE VENERABILI ALTARIS (Ed) ...	1/6	2/0	3/0	STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—
LITANIA DE VENERABILI SACRAMENTO (B) ...	1/6	2/0	3/0	CIRO PINSUTI.			
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
(Sol-FA, 0/2)	—	—	—	PERCY PITT.			
REQUIEM MASS ...	1/0	1/6	2/6	HOHENLINDEN (Men's voices) ...	1/6	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	V. W. POPHAM.			
SEVENTH MASS, IN B FLAT ...	1/0	—	—	EARLY SPRING ...	1/0	—	—
SPLENDENTE TE, DEUS ... First Motet	0/3	—	—	J. B. POWELL.			
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	PANGE LINGUA (Sing, my tongue) ...	1/6	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	A. H. D. PRENDERGAST.			
Ditto (CHORUSES ONLY) ...	0/8	—	—	THE SECOND ADVENT... ...	1/6	—	—
E. MUNDELLA.				F. W. PRIEST.			
VICTORY OF SONG (Female voices) ...	1/0	—	—	THE CENTURION'S SERVANT ...	0/8	—	—
JOHN NAYLOR.				C. E. PRITCHARD.			
JEREMIAH ...	3/0	—	—	KUNACEPA ...	4/0	—	—
JOSEF NEŠVERA.				E. PROUT.			
DE PROFUNDIS ...	2/6	—	—	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
E. A. NUNN.				FREEDOM ...	1/0	—	—
MASS, IN C ...	2/0	—	—	HEREWARD ...	4/0	—	—
E. CUTHBERT NUNN.				QUEEN AIMÉE (Female voices) ...	1/6	—	—
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8) ...	2/0	—	—	THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
A. O'LEARY.				THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
MASS OF ST. JOHN ...	1/6	—	—	PURCELL.			
REV. SIR FREDK. OUSELEY.				DIDO AND ÆNEAS ...	2/6	—	—
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	ODE ON ST. CECILIA'S DAY ...	2/0	—	—
R. P. PAINE.				TE DEUM AND JUBILATE, IN D ...	1/0	—	—
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
PALESTRINA.				Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	KING ARTHUR ...	2/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	LADY RAMSAY.			
MISSA BREVIS ...	2/6	—	—	THE BLESSED DAMOZEL ...	2/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	G. RATHBONE.			
MISSA PAPÆ MARCELLI ...	2/0	—	—	ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—
STABAT MATER ...	1/6	—	—	(Ditto, Sol-FA, 0/6) ...	—	—	—
H. W. PARKER.				VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
A WANDERER'S PSALM ...	2/6	—	—	(Ditto, Sol-FA, 0/6) ...	—	—	—
HORA NOVISSIMA ...	3/6	4/0	—	F. J. READ.			
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	THE SONG OF HANNAH ...	1/0	—	—
THE KOBOLDS ...	1/0	—	—	J. F. H. READ.			
C. H. H. PARRY.				BARTIMEUS ...	1/6	—	—
AGAMEMNON (Greek Play) ...	3/0	—	—	CARACTACUS ...	2/6	—	—
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	HAROLD ...	4/0	—	6/0
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—	IN THE FOREST (Male voices) ...	1/0	—	—
(Ditto, English and German Words, 2 marks 50)	—	—	—	PSYCHE (CHORUSES ONLY, 2/0) ...	5/0	—	7/0
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	THE CONSECRATION OF THE BANNER ...	1/6	—	—
ETON ...	2/0	—	—	THE DEATH OF YOUNG ROMILLY ...	1/6	—	—
INVOCATION TO MUSIC ...	2/6	—	—	THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—
JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—	DOUGLAS REDMAN.			
JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6	COR UNUM VIA UNA (Female voices) ...	1/6	—	—
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	C. T. REYNOLDS.			
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
MAGNIFICAT (Latin) ...	1/6	—	—	ARTHUR RICHARDS.			
ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—	PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	(Ditto, Sol-FA, 0/8) ...	—	—	—
TE DEUM LAUDAMUS (Latin) ...	2/6	—	—				
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—				
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—				

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J. V. ROBERTS.						
JONAH ...	...	...	...	2/0	—	—
THE PASSION ...	...	...	...	1/6	2/0	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD ...	...	...	...	2/6	—	—
J. L. ROECKEL.						
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
THE HOURS (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
EDMUND ROGERS.						
THE FOREST FLOWER (Female voices) ...	...	...	...	1/6	—	—
ROLAND ROGERS.						
FLORABEL (Female voices) (Sol-fa, 1/0) ...	...	...	...	1/6	—	—
PRAYER AND PRAISE (Oblong) ...	...	...	...	4/0	—	—
F. ROLLASON.						
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	—	—	—
ROMBERG.						
TE DEUM ...	...	...	...	1/0	—	—
THE HARMONY OF THE SPHERES ...	...	...	...	1/0	—	—
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	...	...	...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	...	...	...	1/0	—	—
(Ditto, Sol-FA, 0/4)	...	...	...	—	—	—
ROSSINI.						
MOSES IN EGYPT ...	...	...	...	6/0	6/6	7/6
STABAT MATER (Sol-FA, 1/0) ...	...	...	...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	...	...	...	0/6	1/0	—
CHARLES B. RUTENBER.						
DIVINE LOVE ...	...	...	...	2/6	—	—
ED. SACHS.						
KING-CUPS ...	...	...	...	1/0	—	—
WATER LILIES ...	...	...	...	1/0	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	...	...	...	2/6	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CELI ENARRANT (19th Psalm) ...	...	...	...	1/6	—	—
W. H. SANGSTER.						
ELYSIUM ...	...	...	...	1/0	—	—
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ...	...	...	...	1/0	—	—
THE STAR IN THE EAST ...	...	...	...	2/6	—	—
C. SCHAFER.						
OUR BEAUTIFUL WORLD (Operetta) ...	...	...	...	2/6	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices) ...	...	...	...	0/6	—	—
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	...	...	...	2/0	—	3/6
Ditto, IN B FLAT ...	...	...	...	2/0	—	3/6
Ditto, IN C ...	...	...	...	2/0	—	3/6
Ditto, IN E FLAT ...	...	...	...	2/0	2/6	4/0
Ditto, IN F ...	...	...	...	2/0	—	3/6
Ditto, IN G ...	...	...	...	2/0	—	3/6
MASS, IN A FLAT ...	...	...	...	1/0	1/6	2/6
Do., IN B FLAT ...	...	...	...	1/0	1/6	2/6
Do., IN C ...	...	...	...	1/0	1/6	2/6
Do., IN E FLAT ...	...	...	...	2/0	2/6	4/0
Do., IN F (Sol-FA, 0/9) ...	...	...	...	2/0	1/6	2/6
Do., IN G ...	...	...	...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
(Ditto, Welsh Words, Sol-FA, 0/6)	...	...	...	—	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
SCHUMANN.						
ADVENT HYMN, "IN LOWLY GUISE" ...	...	...	...	1/0	—	—
FAUST ...	...	...	...	3/0	3/6	5/0
MANFRED ...	...	...	...	1/0	—	—
MIGNON'S REQUIEM ...	...	...	...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	...	...	...	1/0	1/6	2/6
REQUIEM ...	...	...	...	2/0	—	—
THE KING'S SON ...	...	...	...	1/0	—	—
THE LUCK OF EDENHALL (Male voices) ...	...	...	...	1/6	—	—
THE MINSTREL'S CURSE ...	...	...	...	1/6	—	—
SONG OF THE NIGHT ...	...	...	...	0/9	—	—
H. SCHÜTZ.						
THE PASSION OF OUR LORD ...	...	...	...	1/0	—	—
BERTRAM LUARD-SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	...	...	...	3/6	—	—
SUMMER BY THE SEA (Female voices) ...	...	...	...	1/6	—	—
THE DYING SWAN ...	...	...	...	1/0	—	—
THE WAITS OF BREMEN (for Children) ...	...	...	...	1/9	—	—
(Ditto, Sol-FA, 0/6)	...	...	...	—	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—	—	—	—
E. SILAS.						
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	—
JOASH ...	...	...	...	4/0	—	—
MASS, IN C ...	...	...	...	1/0	—	—
R. SLOMAN.						
CONSTANTIA ...	...	...	...	2/6	—	—
SUPPLICATION AND PRAISE ...	...	...	...	2/6	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices) ...	...	...	...	2/6	—	—
(Ditto, Sol-FA, 1/0)	...	...	...	—	—	—
SING TO THE LORD ...	...	...	...	1/0	—	—
THE BRIDE OF DUNKERK (Sol-FA, 1/6) ...	...	...	...	2/0	6	4/0
J. M. SMITON.						
ARIADNE (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
CONNLA ...	...	...	...	2/6	—	—
KING ARTHUR (Sol-FA, 1/0) ...	...	...	...	2/6	—	—
ALICE MARY SMITH.						
ODE TO THE NORTH-EAST WIND ...	...	...	...	1/0	—	—
ODE TO THE PASSIONS ...	...	...	...	2/0	—	—
THE RED KING (Men's voices) ...	...	...	...	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ...	...	...	...	1/0	—	—
(Ditto, Sol-FA, 0/8)	...	...	...	—	—	—
E. M. SMYTH.						
MASS, IN D ...	...	...	...	2/6	—	—
A. SOMERVELL.						
ELEGY ...	...	...	...	1/6	—	—
KING THRUSHBEARD (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
MASS, IN C MINOR ...	...	...	...	2/6	—	—
ODE TO THE SEA (Sol-FA, 1/0) ...	...	...	...	2/0	—	—
PRINCESS ZARA (Operetta) (Sol-FA, 0/9) ...	...	...	...	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE ...	...	...	...	0/9	—	—
(Ditto, Sol-FA, 0/4)	...	...	...	—	—	—
THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	...	...	...	2/0	—	—
THE FORSAKEN MERMAN (Sol-FA, 0/8) ...	...	...	...	1/6	—	—
THE POWER OF SOUND (Sol-FA, 1/0) ...	...	...	...	2/0	—	—
THE SEVEN LAST WORDS ...	...	...	...	1/0	—	—
R. SOMERVILLE.						
THE 'PRENTICE PILLAR (Opera) ...	...	...	...	2/0	—	—
W. H. SPEER.						
THE JACKDAW OF RHEIMS ...	...	...	...	2/0	—	—
SPOHR.						
CALVARY ...	...	...	...	2/6	3/0	4/0
FALL OF BABYLON ...	...	...	...	3/0	3/6	5/0
FROM THE DEEP I CALLED ...	...	...	...	0/6	—	—
GOD IS MY SHEPHERD ...	...	...	...	0/9	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	...	...	...	0/8	—	—
HYMN TO ST. CECILIA ...	...	...	...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	...	...	...	0/4	—	—
LAST JUDGMENT (Sol-FA, 1/0) ...	...	...	...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	...	...	...	0/6	1/0	—
MASS (for 5 solo voices and double choir) ...	...	...	...	2/0	—	—
THE CHRISTIAN'S PRAYER ...	...	...	...	1/0	1/6	2/6
JOHN STAINER.						
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	...	...	...	2/0	2/6	4/0
THE CRUCIFIXION (Sol-FA, 0/9) ...	...	...	...	1/6	2/0	—
THE DAUGHTER OF JAIRUS (Sol-FA, 0/9) ...	...	...	...	1/6	2/0	—
C. VILLIERS STANFORD.						
CARMEN SÆCLARE ...	...	...	...	1/6	—	—
COMMUNION SERVICE, IN G ...	...	...	...	2/6	—	—
EAST TO WEST ...	...	...	...	1/6	—	—
EDEN ...	...	...	...	5/0	6/0	7/6
GOD IS OUR HOPE (46th Psalm) ...	...	...	...	2/0	—	—
MASS, IN G MAJOR ...	...	...	...	2/6	—	—
ÆDIPUS REX (Male voices) ...	...	...	...	3/0	—	—
THE BATTLE OF THE BALTIC ...	...	...	...	1/6	—	—
THE REVENGE (Sol-FA, 0/9) ...	...	...	...	1/6	—	—
(Ditto, German Words, 2 Marks.)	...	...	...	—	—	—
THE VOYAGE OF MAELDUNE ...	...	...	...	2/6	3/0	4/0
F. R. STATHAM.						
VASCO DA GAMA ...	...	...	...	2/6	—	—
BRUCE STEANE.						
THE ASCENSION ...	...	...	...	2/6	3/0	4/0

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H. W. STEWARDSON.							W. M. WAIT.						
GIDEON	...	...	...	4/0	—	—	GOD WITH US	...	...	...	2/0	—	—
STEFAN STOCKER.							ST. ANDREW	...	...	...	2/0	—	—
SONG OF THE FATES	...	...	...	1/0	—	—	THE GOOD SAMARITAN	...	...	...	2/0	—	—
SIGISMOND STOJOWSKI.							R. H. WALTHER.						
SPRING-TIME	...	...	...	1/0	—	—	THE PIED PIPER OF HAMELIN	...	...	...	2/0	—	—
J. STORER.							H. W. WAREING.						
MASS OF OUR LADY OF RANSOM	...	...	...	1/6	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)...	1/0	—	—	—	—	—
THE TOURNAMENT	...	...	...	1/0	—	—	THE COURT OF QUEEN SUMMERGOLD	...	...	...	1/0	—	—
E. C. SUCH.							(Operetta) (Sol-FA, 0/6)	...	...	...	1/6	—	—
GOD IS OUR REFUGE (46th Psalm)	...	...	...	1/0	—	—	THE WRECK OF THE HESPERUS	...	...	...	1/6	—	—
NARCISSUS AND ECHO	...	...	...	3/0	—	—	HENRY WATSON.						
Ditto (CHORUSES ONLY)	...	...	...	1/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode)	...	...	...	2/0	—	—
ARTHUR SULLIVAN.							A PSALM OF THANKSGIVING	...	...	...	1/0	—	—
FESTIVAL TE DEUM (Sol-FA, 1/0)	...	...	...	1/0	1/6	2/6	WEBER.						
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	...	...	...	1/0	—	—	COMMUNION SERVICE, IN E FLAT	...	...	...	1/6	—	—
ODE FOR THE COLONIAL AND INDIAN	...	...	...	1/0	—	—	IN CONSTANT ORDER (Hymn)	...	...	...	1/6	—	—
EXHIBITION	...	...	...	1/0	—	—	JUBILEE CANTATA	...	...	...	1/0	1/6	—
THE GOLDEN LEGEND (Sol-FA, 2/0)	...	...	...	3/6	4/0	5/0	MASS IN E FLAT (Latin and English)	...	...	...	1/0	1/6	2/6
INCIDENTAL MUSIC, KING ARTHUR	...	...	...	1/6	—	—	Do., IN G (Latin and English)	...	...	...	1/0	1/6	2/6
T. W. SURETTE.							PRECIOSA (Choruses only, 0/6)	...	...	...	1/0	—	—
THE EVE OF ST. AGNES	...	...	...	2/0	—	—	THREE SEASONS	...	...	...	1/0	—	—
W. TAYLOR.							THEOPHIL WENDT.						
ST. JOHN THE BAPTIST	...	...	...	—	4/0	—	ODE	...	...	...	1/6	—	—
A. GORING THOMAS.							S. WESLEY.						
THE SUN-WORSHIPPERS	...	...	...	1/0	—	—	DIXIT DOMINUS	...	...	...	1/0	—	—
E. H. THORNE.							EXULTATE DEO (Sing aloud with gladness)	...	...	...	0/6	—	—
BE MERCIFUL UNTO ME	...	...	...	1/0	—	—	IN EXITU ISRAEL (English or Latin Words)	...	...	...	0/4	—	—
G. W. TORRANCE.							S. S. WESLEY.						
THE REVELATION	...	...	...	5/0	—	—	O LORD, THOU ART MY GOD	...	...	...	1/0	—	—
BERTHOLD TOURS.							FLORENCE E. WEST.						
A FESTIVAL ODE	...	...	...	1/0	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	...	...	...	1/6	—	—
THE HOME OF TITANIA (Female voices)	...	...	...	1/6	—	—	JOHN E. WEST.						
(Ditto, Sol-FA, 0/6)	...	...	...	—	—	—	A SONG OF ZION	...	...	...	1/0	—	—
FERRIS TOZER.							LORD, I HAVE LOVED THE HABITATION OF	...	...	...	1/0	—	—
BALAAM AND BALAK	...	...	...	2/6	—	—	THY HOUSE	...	...	...	1/0	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	...	...	...	1/6	—	—	MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	...	...	...	1/6	—	—
(Ditto, Sol-FA, 0/6)	...	...	...	—	—	—	SEED-TIME AND HARVEST (Sol-FA, 1/0)...	...	...	...	2/0	—	—
P. TSCHAIKOWSKY.							THE STORY OF BETHLEHEM (Sol-FA, 0/9)	...	...	...	1/6	—	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	—	—	—	C. LEE WILLIAMS.						
VAN BREE.							A FESTIVAL HYMN	...	...	...	0/8	—	—
ST. CECILIA'S DAY (Sol-FA, 0/9)	...	...	...	1/0	1/6	2/6	A HARVEST SONG	...	...	...	1/6	—	—
CHARLES VINCENT.							GETHSEMANE	...	...	...	2/0	2/6	—
THE LITTLE MERMAID (Female voices)	...	...	...	1/6	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—	—	—	—
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—	A. E. WILSHIRE.						
A. L. VINGOE.							GOD IS OUR HOPE (Psalm 46)...	...	...	...	2/0	—	—
THE MAGICIAN (Operetta) (Sol-FA, 0/9)	...	...	...	2/0	—	—	THOMAS WINGHAM.						
W. S. VINNING.							MASS, IN D (Regina Coeli)	...	...	...	3/0	—	—
SONG OF THE PASSION (according to St. John)...	1/6	—	—	—	—	—	TE DEUM (Latin)	...	...	...	1/6	—	—
S. P. WADDINGTON.							CHAS. WOOD.						
JOHN GILPIN (Sol-FA, 0/8)	...	...	...	2/0	—	—	ODE TO THE WEST WIND	...	...	...	1/0	—	—
WHIMLAND (Operetta) (Sol-FA, 0/8)	...	...	...	2/0	—	—	F. C. WOODS.						
R. WAGNER.							A GREYPORT LEGEND (1797) (Male voices)	...	...	...	1/0	—	—
HOLY SUPPER OF THE APOSTLES	...	...	...	2/0	—	—	(Ditto, Sol-FA, 0/6)	...	...	...	—	—	—
							KING HAROLD (Sol-FA, 0/9)	...	...	...	1/6	—	—
							OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	...	...	...	1/6	—	—
							E. M. WOOLLEY.						
							THE CAPTIVE SOUL (Soprano, Mezzo, Contralto,	...	...	...	1/6	—	—
							and Tenor Soli, and Chorus for Female Voices)	...	...	...	—	—	—
							D. YOUNG.						
							THE BLESSED DAMOZEL	...	...	...	1/6	—	—

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