

HANDEL

NOVELLOS ORIGINAL OCTAVO  
EDITION

A. DVOŘÁK.

MASS IN D

TWO SHILLINGS & SIXPENCE.

LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

Paper cover, 5s. ; paper boards, 6s. ; cloth, gilt, 7s. 6d. Full Score, £3 3s. Vocal and Orchestral Parts in the Press.

*\*.\* All communications respecting performances of this work should be addressed direct to the Publishers.*

### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said ; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. . . . The fascination of Dvořák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

### DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

### THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

### MANCHESTER GUARDIAN.

A second hearing deepens our admiration for this wonderful "Requiem." It is strikingly original, and quite unlike any other setting of the Mass for the Dead. . . . The "Recordare" surely is one of the most exquisite passages of vocal harmony that can be found in the range of music. . . . The masses of harmony towards the close ("Quam olim Abraham") are piled up in a way which excites us more and more, and there was little reason for surprise when it was redemanded.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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PANU JOS. HLÁVKOVI,  
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A UMĚNÍ V PRAZE.

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# MASS IN D

FOR SOLO VOICES (OR SMALL CHORUS), CHORUS  
AND ORCHESTRA

BY

## ANTONÍN DVOŘÁK

(Op. 86).

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THE PIANOFORTE ACCOMPANIMENT ARRANGED FROM THE FULL SCORE BY  
BERTHOLD TOURS.

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PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK  
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**By exchange  
(J. F. Driscoll)**

LONDON:  
NOVELLO, EWER AND CO.,  
PRINTERS.

# MASS IN D.

No. 1.

KYRIE ELEISON.

ANTONÍN DVOŘÁK (Op. 86).  
SOPRANO.

*Andante con moto.*

*pp* Ky - ri - e e -

*d. = 40.*

This system shows the beginning of the piece. It features a Soprano line and a Piano accompaniment. The tempo is marked 'Andante con moto'. The Soprano part begins with a rest, followed by the lyrics 'Ky - ri - e e -'. The piano accompaniment starts with a piano (*pp*) dynamic and includes a tempo marking 'd. = 40.'.

lei son, e - lei

*Alto.*

*Tenor.* *pp*

*Bass.* Ky - ri - e e - lei

This system continues the vocal and piano parts. The Soprano part continues with 'lei son, e - lei'. The Alto part has a rest. The Tenor part begins with a piano (*pp*) dynamic. The Bass part continues with 'Ky - ri - e e - lei'. The piano accompaniment continues with chords and moving lines.

son, Ky - ri -

*pp* *cres.*

Ky - ri - e e - lei son, Ky - ri

*p* *cres.*

son, e - lei son, e - lei

Ky - ri - e e - lei

This system features more vocal entries and piano accompaniment. The Soprano part has 'son, Ky - ri -'. The Alto part has 'Ky - ri - e e - lei son, Ky - ri'. The Tenor part has 'son, e - lei son, e - lei'. The Bass part has 'Ky - ri - e e - lei'. The piano accompaniment includes dynamics like *pp*, *cres.*, and *p*.

- e e - lei son, e lei son, e -  
 - e e - lei son, e lei son, e lei  
 - son, Ky - ri - e, Ky - ri - e e - lei son,  
 - son, e - lei son. e lei son, Ky - ri -

lei son,  
 - son, e - lei son, e - lei son,  
 Ky - ri - e . . . e - lei son,  
 e e - lei son, e - lei son,  
 lei son,

Ky - ri - e e - lei son, e -  
 Ky - ri - e e -

lei son,  
 Ky - ri - e e - lei son, Ky ri  
 lei son,  
 Ky - ri - e e - lei  
*crea.*  
*mf*

Ky - ri - e e - lei son, e - lei  
 e, Ky - ri - e e - lei son, e - lei son, e - lei  
 Ky - ri - e e - lei  
 son, Ky - ri - e e - lei son, Ky - ri

son,  
 son, Ky - ri - e e - lei son, e - lei  
 son, Ky - ri - e e - lei son, e - lei  
 e e - lei son,  
*f*

*crea.*  
Ky - ri - e . . . e - lei - son, Ky - son, *crea.*  
son, Ky - ri - e . . . e - lei *crea.*  
son, Ky - ri - e, Ky - ri - e e . . . *crea.*  
Ky - ri - e e - lei - son, e - lei

ri - e e - lei - son, e - lei son, *C*  
son, Ky - ri - e . . . e - lei son, *A*  
lei son, e - lei son, *ff* Ky - ri - e e . . .  
son, Ky - ri . . . *C*

*ff* Ky - ri - e e - lei son, e . . . *A*  
Ky - ri - e . . . e - lei son, e - lei . . .  
lei son, e - lei son,  
e e - lei son,

*marcato.* *fz*



lei son, Ky - ri - e e - lei

son, e - lei son, Ky - ri - e e - lei

Ky - ri - e e - lei son, e - lei

Ky - ri - e e - lei son, e

son, e - lei son, e lei son.

lei son, e lei son.

son, e lei son, e lei son.

lei son, e lei son.

lei son, e lei son.

*ff* *lunga pausa.*

**D** Solo or Small Chorus.

*pp* Chris - te, Chris - te e - lei son, e - lei

*pp* Chris - te, Chris - te e - lei

**D**

son, Chris - te, Chris - - - - te e - lei - son,

son, e lei son,

*Solo or Small Chorus. mf* Chris - te, Christe e - lei

*Solo or Small Chorus.* Chris - te, Christe e - lei son, e lei

Chris - te, Chris - te e - lei son, Chris - te, Christe e -

Chris - te, Chris - te e - lei - son,

son, e lei son,

son, e lei son,

*dim.*

*E pp*

lei son.

*Tutti. mf* Chris - te,

*mf* Chris - te, Christe e - lei son,

*Tutti. mf* Chris - te, Christe e -

*Tutti. f* *dim.* *p*

Chris - te, Chris - te e - lei son,

Chris - te e - lei son. e - lei son,

*mf* *Tutti.* *f* *dim.* *p*

Chris - te, Chris - te e - lei son,

lei son, e - lei son, e - lei son,

*f* *dim.* *p*

*F* *pp* *p*

Chris - te, Chris - te e - lei

Chris - te, Chris - te e -

Chris - te, Chris - te e - lei

*F* *pp*

*mp* *cres.* *ff*

Chris - te, Chris - te, Chris - te, Chris - te e -

son, e - lei son, e - lei

lei son, Chris - te, Chris - te, Chris - te, Chris - te e - lei

son, e - lei son, Chris - te,

*p* *ff*

lei son, Chris - te, Chris - te e - lei

son, e - lei son, Chris - te, Chris - te e - lei

son, Chris - te, Chris - te e - lei

Chris te, Chris - te, Chris - te e - lei

son, e lei son.

son, e lei son.

son, e lei son.

son, e lei son.

*G* *Tempo lmo.*  
*pp*  
 Ky - ri - e e - lei - - - son, e - lei

*pp*  
 Ky - ri - e e - lei

*G* *Tempo lmo.*  
*pp*

*mf*  
 son, Ky - ri -

*p* *cres.*  
 Ky - ri - e e - lei - - - son, Ky - ri - e e -

*mf* *cres.*  
 - son, e - lei - - - son, e - lei

*p* *molto cres.*  
 Ky - ri - e e - lei

*f* *ff*  
 e - lei - son, e - lei - son, e - lei

*f* *ff*  
 lei son, Ky - ri - e e - lei

*f* *ff*  
 - son, Ky - ri - e, Ky - ri - e e - lei

*f* *ff*  
 - son, e - lei - son, Ky - ri - e . . . e - lei

son, e - lei son, e - lei son, e - lei son, e - lei son, Ky - ri - e . . e - lei son, Ky - ri - e e - lei son, e - lei son, Chris - te, Chris - te e - lei son, Chris - te, Chris - te e - lei son, e - lei son, lei son, e - lei son. e - lei son. son. son. son. son. son, e - lei son.

GLORIA.

*Allegro vivo.*

SOPRANO. Glo - ri - a in ex - cel - sis

ALTO. Glo - ri - a in ex - cel - sis De - o,

TENOR. Glo - ri - a in ex - cel - sis De - o, glo - ri - a, glo - ri - a,

BASS. Glo - ri - a in ex - cel - sis De - o, glo - ri - a,

138. *f* 3 3 3 3

De - o, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a, glo - ri - a, glo - ri - a,

glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -

glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -

glo - ri - a in ex - cel - sis, in ex - cel - sis,

glo - ri - a in ex - cel - sis, in ex - cel - sis,

*ff* 3 3 3 3

cel - sis De - o, glo - ri - a in ex - cel - sis De - o,  
 cel - sis De - o, glo - ri - a in ex - cel - sis De - o,  
 in ex - cel - sis De - o, in ex -  
 glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

*f*

glo - ri - a in ex - cel - sis De - o,  
 glo - ri - a in ex - cel - sis De - o,  
 cel - sis, in ex - cel - sis De - o,  
 cel - sis, in ex - cel - sis De - o,

*f*

*f* glo - ri - a, glo - ri - a,  
 glo - ri - a, glo - ri - a,  
 glo - ri - a, glo - ri - a,  
 glo - ri - a, glo - ri - a,

*f*



*pp*  
 et in ter - ra pax ho - mi - ni - bus, pax ho -  
 et in ter - ra pax ho - mi - ni - bus, bo - nœ vo - lun -  
 et in ter - ra pax ho - mi - ni - bus, bo - nœ vo - lun -  
 et in ter - ra pax ho - mi - ni - bus, bo - nœ vo - lun -

*A*

*f* *dim.* *pp*  
 mi - ni - bus, . . . bo - nœ vo - lun - ta - tis.  
 ta - tis, bo - nœ vo - lun - ta - tis.  
 ta - tis, bo - nœ vo - lun - ta - tis.  
 ta - tis, bo - nœ vo - lun - ta - tis.

*p* *dim.* *pp*

*mf*

*mf*  
 Lau - da - mus te,  
 Lau - da - mus te,  
 Lau - da - mus te, be - ne -  
 Lau - da - mus te, be - ne - di - ci - mus

*cres.* be - ne - di - ci - mus te, *f* *cres.* a - do - ra - mus

*cres.* be - ne - di - ci - mus te, *cres.* a - do - ra - mus

*cres.* di - ci - mus te, *f* a - do - ra - mus

te, a - do - ra - mus te,

te, *f* glo - ri - fi - ca - mus te,

te, *f* glo - ri - fi - ca - mus te,

te, *f* lau - da - mus te, a - do -

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

be - ne - di - ci - mus te, *ff* lau - da - mus

be - ne - di - ci - mus te, *ff* lau - da - mus

ra - mus te, *ff* lau - da - mus

te, *ff* a - do - ra - mus te, lau - da - mus

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

The first system consists of five staves. The top four are vocal staves with lyrics. The bottom two are piano accompaniment staves. The piano part features a complex texture with many triplets in the right hand and a steady bass line in the left hand.

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

The second system continues with five staves. It includes a section labeled 'B' at the beginning and end. The piano accompaniment features a *ff marcato* section in the right hand, with a strong, accented rhythmic pattern.

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

The third system consists of five staves. The vocal parts continue with lyrics. The piano accompaniment includes a section marked *tr* (trill) in the right hand.

*f*

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

*tr*

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

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

*tr*

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

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

ri - fi - ca - mus te, (rit.)  
 ri - fi - ca - mus te, (rit.)  
 ri - fi - ca - mus te, (rit.)  
 ri - fi - ca - mus te, (rit.)

*Andante.*

*Small Chorus.*

*pp* Gra - ti - as a - gi - mus ti - bi prop - ter  
*pp* Gra - ti - as a - gi - mus ti - bi prop - ter

*Andante con moto.* ♩ = 84.

*pp*

mag - nam glo - - ri - am tu - - - - am,  
 mag - nam glo - - ri - am tu - - - - am,

*pp* Gra - ti - as a - gi - mus ti - - bi prop - ter mag - nam glo - -  
*pp* Gra - ti - as a - gi - mus ti - - bi prop - ter mag - nam glo -

*pp*

*rit.* *TUTTL. a tempo.* *pp*  
 Do - mi - ne De -  
*rit.* *TUTTL. a tempo.* *pp*  
 Do - mi - ne De -  
*rit.* *pp* *a tempo.*  
 ri - am tu - am,  
*rit.* *pp* *a tempo.*  
 ri - am tu - am,  
*rit.* *pp a tempo.*

*mf* *f*  
 us, Rex cœ - les - tis, Pa - ter om -  
*mf* *f*  
 us, Rex . . cœ - les - tis, Pa - ter om - ni - po - tens,  
*TUTTL. pp* *mf* *f*  
 Do - mi - ne De - - - us, Rex cœ - les - tis, Pa - ter  
*TUTTL. pp* *mf* *f*  
 Do - mi - ne De - - - us, Rex cœ - les - tis, Pa - ter om -  
*mf*

*E* *Solo or Small Chorus.*  
 ni - - po - tens. Do - mi - ne Fi - li u - ni -  
 Pa - ter om - ni - po - tens.  
 om - ni - po - tens.  
 ni - po - tens. *E*  
*pp* *dim.*

*pp*  
 ge - ni - te, Je - su Chris - te, Do - mi - ne De - us,  
*Solo or Small Chorus.*  
*pp* Do - mi - ne Fi - li u - ni - ge - ni - te, *p* Je - su Chris - te

*Solo or Small Chorus.*  
*pp* Do - mi - ne Fi - li u - ni - ge - ni - te,  
 Do - mi - ne De - us, *Solo or Small Chorus.*  
 Do - mi - ne Fi - li

*TUTTI. pp* Do - mi - ne  
 Je - su Chris - te, Do - mi - ne, Do - mi - ne  
*TUTTI. pp* Do - mi - ne  
*TUTTI. pp* u - ni - ge - ni - te, Je - su Chris - te,



*mf* *f* *rit. pp*

De - us, Ag - nus De - i, Fi - lius Pa -

De - us, Ag - nus De - i, Fi - lius Pa -

De - us, Ag - nus De - i, Fi - lius Pa -

Do - mi-ne De - us, Ag - nus De - i, Fi - lius Pa - tris, qui

*rit. pp*

*Meno mosso.*

- tris,

- tris,

- tris, *p*

qui

tol - lis pec - ca - ta mun - di, mi - se - re - re

*Meno mosso. ♩ = 72.*

*pp legato.* *cres.*

*cres.*

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

no - bis,

*dim.*

qui tol - lis pec - ca - ta

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

mi - se - re - re no - bis,

*p* *pp*

mun - di, mi - se - re - re no - bis,

qui tol - lis pec - ca - ta

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

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

*f* *p* *F* *mf* *mf* *mf* *F* *fs*

*poco a poco accel.*

sus - ci - pe

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, sus - ci - pe

bis, sus - ci - pe

bis, sus - ci - pe

*dim.* *pp* *poco a poco accel.*

de - pre - ca - ti - o - - nem nos - tram; qui se - des, qui

de - pre - ca - ti - o - - nem nos - tram; qui se - des, qui

de - pre - ca - ti - o - - nem nos - tram; qui se - des,

de - pre - ca - ti - o - - nem nos - tram; qui se - des, qui

*cres.*

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram . . Pa - tris, qui se - des ad dex - te - ram

qui se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

se - des ad dex - te - ram Pa - tris, qui se - des ad dex - te - ram

*cres.*

*Meno mosso. poco rit.*

Pa - tris, mi - se - re - re no - bia . . .

Pa - tris, mi - se - re - re no - - bia.

Pa - tris, mi - se - re - re no - bia.

Pa - tris, mi - se - re - re no - - bia.

*Meno mosso.*

Tempo lmo. Allegro vivo.

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

*Tempo lmo. Allegro vivo.*

*f*

quo - ni - am tu so - lus Do - mi - nus, quo - ni - am tu  
 quo - ni - am tu so - lus Do - mi - nus, quo - ni - am tu  
 sanc - tus, tu so - - - - - lus Do - mi - nus, tu  
 Do - mi - nus, quo - ni - am tu so - lus al - tis - si - mus,

so - lus al - tis - si - mus, Je - su  
 so - lus al - tis - si - mus, Je - su  
 so - - - - - lus al - tis - si - mus, Je - su  
 quo - ni - am tu so - lus al - tis - si - mus, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris-te, Je - - - su Chris-te, Je - su

Chris - te,

Chris - te,

Chris - te, cum Sanc-to

Chris - te, cum Sanc-to Spi - ri-tu in glo - ri - a De - i

cum Sanc-to

cum Sanc-to Spi - ri-tu, in glo - ri - a De - i

Spi - ri-tu in glo - ri - a De - i Pa - - - tris, cum Sanc-to

Pa - - - tris, in glo - ri - a De - i Pa - - - tris,

Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i  
 Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i  
 Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i

*ff*

Pa - tris, cum Sanc - to Spi - ri - tu in ..  
 Pa - tris, cum Sanc - to Spi - ri - tu in  
 Pa - tris, cum Sanc - to Spi - ri - ..  
 Pa - tris.

*H*

*ff*

glo - ri - a De - i Pa - tris. A - men,  
 glo - ri - a De - i . . Pa - tris. A - men,  
 tu in . . glo - ri - a De - i . . Pa - tris. A - men,  
 A - men,

*A*

*ff*

First system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "A - - - men, A - - - men, A - - - men,". The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "A - men, A - - - men, A - - - men, A -". The bottom staff is a piano accompaniment. Dynamics markings include *pp* and *ff*.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "men, A - men. men, A - men. men, A - men. nien, Maestoso. A - men." The bottom staff is a piano accompaniment. The tempo marking *Maestoso* is present.

*Allegro moderato.*

SOPRANO.

ALTO. *4 voices. mezzo voce.*

TENOR.

BASS.

*Allegro moderato.*

$\text{♩} = 132.$

*p*

*Tutti. f*

*dim. pp*

*Tutti. f*

*Tutti. f*

*pp f*

*4 voices. mp*

*mp*

*p*



**TUTTL.**

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

in - vi - si - bi - li - um :

**TUTTL.**

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

**TUTTL.**

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

**A**

- bi - li - um :

*4 voices.*

*p* Cre - do in u - num Do - mi - num, Fi - li - um

**A**

- bi - li - um :

- bi - li - um :

**A**

*p* *dim.*

**TUTTL.**

Cre - do in u - num Do - mi -

De - i u - ni - ge - ni - tum,

*pp*

**TUTTL.**

Cre - do in u - num Do

**TUTTL.**

*f*

Cre - do in u - num Do - mi -

num, Fi - li - um De - i u - ni - ge - ni - tum, *4 voices.*  
*p*  
 et ex  
 mi-num, Fi - li - um De - i, u - ni - ge - ni - tum,  
 - num, Fi - li - um De - i, u - ni - ge - ni - tum,  
*p*

Pa - tre na - tum an - te om - ni - a sæ - cu - la,  
*pp*  
*pp*

**B** *TUTTL*  
 et ex Pa - tre na - tum an - te om - ni - a  
*TUTTL*  
 et ex Pa - tre na - tum an - te om - ni - a  
*TUTTL*  
 et ex Pa - tre na - tum an - te om - ni - a  
**B**  
*ff*  
 8181.

TUTTI.

se - cu - la,

De - um de De - o,

4 voices.

De - um de De - o, TUTTI.

se - cu - la,

De - um de De - o,

se - cu - la,

De - um de De - o,

*p*

*ff*

lu - men de lu - mi - ne,

lu - men de lu - mi - ne,

De - um ve - rum

lu - men de lu - mi - ne,

lu - men de lu - mi - ne,

*pp*

*ff*

*p*

De - um ve - rum

de De - o ve - ro,

de De - o ve - ro,

De - um ve - rum

de De - o ve - ro,

De - um ve - rum

de De - o ve - ro,

ge - ni - tum non fac - tum,

ge - ni - tum non fac - tum,

ge - ni - tum non fac - tum,

ge - ni - tum non fac - tum,

con - sub - stan - ti - a - lem

con - sub - stan - ti - a - lem Pa - tri;

con - sub - stan - ti - a - lem

con - sub - stan - ti - a - lem

Pa - tri;

Pa - tri;

Pa - tri;

Pa - tri;

per quem om - ni - a fac - ta sunt,

Pa - tri;

Pa - tri;

Pa - tri;

Pa - tri;

per quem om - ni - a fac - - ta sunt, qui  
 qui prop - ter  
 per quem om - ni - a fac - - ta sunt, qui  
 per quem om - ni - a fac - - ta sunt, qui

*Tutti.*  
 prop - ter nos ho - mi - nes, et  
 nos ho - mi - nes, et prop - ter nos - tram sa -  
 prop - ter nos ho - mi - nes, et  
 prop - ter nos ho - mi - nes, et

prop - ter nos - tram sa - lu - - tem  
 lu - tem de - scen - -  
 prop - ter nos - tram sa - lu - - tem de - scen - -  
 prop - ter nos - tram sa - lu - - tem de - scen - -

de - scen - dit, de - scen - dit de  
 dit, de - scen - dit, de - scen - dit de  
 dit, de - scen - dit, de - scen - dit de  
 dit, de - scen - dit, de - scen - dit de

coe - lis, de coe - lis.  
 coe - lis, de coe - lis.  
 coe - lis, de coe - lis.  
 coe - lis, de coe - lis.

**D**  
 4 voices.  
 Et in - car - na - tus est de Spi - ri - tu Sanc - - to

ex Ma - ri - a Vir - gi - ne, . . . et

4 voices.  
mp

Et

*fz* *pp* *pp*

in - car - na - tus est, et in - car - na - tus est,

in - car - na - tus est de Spi - ri - tu Sanc - to

*p*

pp 4 voices. E

Et . . .

et in - car - na - tus est de

ex Ma - ri - a Vir - gi - ne, . . . et

E

*fz* *pp* *ppp*

in - car - na - tus est de Spi - ri - tu Sanc - to  
 Spi - ri - tu Sanc - to ex Ma - ri - a  
 in - car - na - tus est, in - car - na - tus,

ex Ma - ri - a Vir - gi - ne, et  
 Vir - gi - ne, et ho - mo  
 et in - car - na - tus est, et  
 Tutti pp

ho - mo fac - tus est, et ho - mo fac - tus est,  
 ho - mo fac - tus est, et ho - mo fac - tus est,  
 in - car - na - tus est, de Spi - ri - tu Sanc - to  
 ho - mo fac - tus est, et ho - mo fac - tus est,



*morendo.* *pp*

et ho - mo fac - tus est, . . . et

et ho - mo fac - tus est, . . . et

ex Ma - ri - a Vir - gi - ne, . . . et

et ho - mo fac - tus est, . . . et

*fz* *mf* *morendo.* *dim.* *p* *pp*

*ppp*

ho - mo fac - tus est.

ho - mo fac - tus est.

ho - mo fac tus, fac tus est.

ho - mo fac tus, fac tus est.

*p* *dim.*

*F Più mosso.* *ppp*

Cru - ci - fix - us

Cru - ci - fix - us

Cru - ci - fix - us

Cru - ci - fix - us

*f* *pp*

*ff*  
e - ti - am pro no - - bis  
e - ti - am pro no - - bis  
e - ti - am pro no - - bis  
e - ti - am pro no - - bis

sub Pon - ti - o Pi - la - to,  
sub Pon - ti - o Pi - la - to,  
sub Pon - ti - o Pi - la - to,  
sub Pon - ti - o Pi - la - to,

*G ff*  
pas - - sus, pas - - sus,  
pas - - sus, pas - - sus,  
pas - - sus, pas - - sus,  
pas - - sus, pas - - sus,

et se - pul - tus  
 et se - pul - tus est, et se -  
 et se - pul - tus est, et se - pul - tus est, se -  
 et se - pul - tus est, se - pul - tus est, se -

*ppp* *legato.* *dim.*

est, pas - sus, et se - pul - tus est, . . .  
 - pul - tus est, pas - sus, et se - pul - tus est, . . .  
 - pul - tus est, pas - sus, et se - pul - tus est, . . .  
 - pul - tus est, pas - sus, et se - pul - tus est, . . .

*ppp* *ppp* *ppp*

pas - sus, et se -  
 pas - sus, et se -

*pp* *pp* *p* *pp*

- pul - tus est, se - pul - tus est, se - pul - tus est, se - pul - tus est,

*mp* se *dim.* pul - tus *ppp* est, *ppp* se -

et se - pul - tus est, se - pul - tus est, se -

*pp*

**H** *Meno. Tempo lmo.*

- pul - tus est.

- pul - tus est.

- pul - tus est. *4 voices.* *mf* Et re - sur - rex - it ter - ti - a di - - e, se -

- pul - tus est.

**H** *Meno. Tempo lmo.*

*ff*

Et re - sur - rex - it ter - ti - a di - - e.

Et re - sur - rex - it ter - ti - a di - - e.

- cun - dum Scri - tu - - ras, *ff* Et re - sur - rex - it ter - ti - a di - - e.

Et re - sur - rex - it ter - ti - a di - - e.

*ff*

e, re-sur-rex-it, se-cun-dum Scrip-tu-ras,  
 e, re-sur-rex-it, se-cun-dum Scrip-tu-ras,  
 e, re-sur-rex-it, se-cun-dum Scrip-tu-ras, *4 voices.* et as-  
 e, re-sur-rex-it, se-cun-dum Scrip-tu-ras,

*d.* *p.*

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

*p.* *f.*

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

*f.* *p.*

trīs,  
trīs,  
trīs,  
trīs, et i - te-rum

*p* *f*

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

*f*

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

ven - tu - rus est, . . cum glo - ri - a, . . . cum glo - ri - a ju - di  
 glo - ri - a, ju - di - ca - re  
 glo - ri - a, . . . cum glo - ri - a, ju - di  
 ju - di - ca - re vi - vos,

ca - re vi - vos, vi - vos et mor - tu - os, . .  
 vi - vos et mor - tu - os, et mor - tu - os, cu - jus reg -  
 ca - re vi - vos, ju - di - ca - re vi - vos et  
 ju - di - ca - re, . . vi - vos et mor - tu

cu - jus reg - ni non e - rit fi - nis, cu - jus  
 ni, cu - jus reg - ni non e - rit fi -  
 mor - tu - os, cu - jus reg  
 os, cu - jus reg

reg - ni non e - rit fi nis,

nia, non e - rit fi nis,

ni non e - rit fi nis,

ni non e - rit fi nis,

cu - jus reg - ni non e - rit fi

cu - jus reg - ni non e - rit fi

cu - jus reg - ni non e - rit fi

cu - jus reg - ni non e - rit fi

nia.

nia.

nia.

nia.

pp dim. rit.



K Tempo lmo.

4 voices.

Cre - do in Spi - ri - tum Sanc - tum Do - mi-num et vi - vi - fi -

K Tempo lmo.

*pp* *dim.*

Turri.

Cre - do in Spi - ri - tum Sanc - - tum

can - - - tem,

Turri.

Cre - do in Spi - ri - tum Sanc - - tum

Turri.

Cre - do in Spi - ri - tum Sanc - - tum

*f*

Do - mi-num et vi - vi - fi - can - - tem,

qui ex Pa - tre Fi - li -

Do - mi-num et vi - vi - fi - can - - tem,

Do - mi-num et vi - vi - fi - can - - tem,

*p* *dolce.*

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

Pa - - tre et Fi - - - li - o si - mul a - do -  
 Pa - - tre et Fi - - - li - o si - mul a - do -

qui cum Pa - - tre et Fi - li - o  
 ra - - tur,  
 qui cum Pa - - tre et Fi - li - o  
 qui cum Pa - - tre et Fi - li - o

si - mul a - do - ra - - - tur, *mezza voce*  
 et con - glo - ri - fi -

si - mul a - do - ra - - - tur,  
 si - mul a - do - ra - - - tur,

*p*

- ca - - tur, qui lo - cu - tus est . . per Pro - phe - - tas,

*dim.*

*M* *f* *^*  
 et con - glo - ri - fi - ca - - tur, qui lo - cu - tus

*f* *^*  
 et con - glo - ri - fi - ca - - tur, qui lo - cu - tus

*f*  
 et con - glo - ri - fi - ca - - tur, qui lo - cu - tus

*M* *ff* *^*

est . . per Pro - phe - - - - - tas.

est . . per Pro - phe - - - - - tas.

est . . per Pro - phe - - - - - tas.

*tr*

*ff*

Cre - do in u - nam Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam

*Tutti.*

Cre - do in u - nam Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam

Cre - do in u - nam

*f* *legato.*

Ec - cle - si - am, . . . Cre - do, cre - do, cre - - - - -

Ec - cle - si - am, . . . Cre - do, cre - do, in u - nam Sanc - tam Ca -

Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec - - - - - cle - si - am,

Cre - do in u - nam Sanc - tam Ca - tho - li - cam

*ff*

do, cre do, *N*

tho - li - cam et A - pos - to - li - cam Ec - cle - si - am,

Cre - do, cre - do, cre - de,

et A - pos - to - li - cam Ec - cle si - am,

*mf*

Con - fi - te - or u - num Bap - tis - ma in re - mis - si - o - nem

*ff* Con - fi - te - or u - num Bap - tis - ma in

Con - fi - te - or u - num Bap - tis - ma in

*A* pec - ca - to - rum, *ff* Con - fi - te - or u - num Bap - tis - ma in

re - mis - si - o - nem pec - ca - to - rum,

re - mis - si - o - nem pec - ca - to - rum, et

et vi - tam, vi - tam

re - mis - si - o - nem pec - ca - to - rum,

et vi - tam, vi - tam ven - tu - ri

vi - tam ven - tu - ri, vi - tam, vi - tam ven - tu - ri

ven - tu - ri sæ - cu - li, vi - tam, vi - tam ven - tu - ri

et vi - tam, vi - tam ven - tu - ri

sæ - cu - li. A - men,

sæ - cu - li. A - men,

sæ - cu - li. A - men,

sæ - cu - li. A - men,

This musical score page, numbered 51, contains a vocal line and piano accompaniment. The vocal line consists of four staves, each with the lyrics "men, A" repeated. The piano accompaniment includes a grand staff with a treble and bass clef, featuring triplets and various dynamics such as *ff* and *ffz*. The score is divided into several systems, with the piano part showing complex rhythmic patterns and articulation marks like accents and slurs.

## No. 4.

## SANCTUS.

*Allegro maestoso. TUTTI.*

SOPRANO. *TUTTI.* Sanc - tus, Sanc - tus, Do - mi - nus De - us

ALTO. *TUTTI.* Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

TENOR. *TUTTI.* Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us

BASS. *TUTTI. f* Sanc - tus, Sanc - tus, Do - mi - nus De - us

*Allegro maestoso.*

*f*

$\text{♩} = 72.$

*pp*

Sa - ba - oth, Sanc - tus, Sanc - tus, Do - mi - nus De - us

Sa - ba - oth, Sanc - tus, Sanc - tus, Do - mi - nus

Sa - ba - oth, Sanc - tus, Do - mi - nus

Sa - ba - oth,

*p*

*dim.*

Sa - ba - oth, *App* Sanc - tus,

De - us Sa - ba - oth, *pp* Sanc - tus,

De - us Sa - ba - oth, *pp* Sanc - tus,

*pp* Sanc - tus,

Sanc - tus,

*A*

*ppp*



*pp*  
 Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -  
*pp*  
 Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -  
*pp*  
 Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -  
*pp*  
 Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba -

oth,  
 oth,  
 oth, . . . Sanc - tus, Do - mi - nus De - us Sa - ba - oth,  
 oth, . . .

*ff*  
 Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Sanc - tus, Sanc - tus,  
*ff*  
 Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Sanc - tus, Sanc - tus,  
*ff*  
 Sanc - tus, Do - mi - nus De - us Sa - ba - oth, Sanc - tus, Sanc - tus,  
*ff*  
 Sanc - tus, Do - mi - nus, De - us Sa - ba - oth, Sanc - tus, Sanc - tus,

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

**B** *Più mosso.* *ff*

Ple - ni sunt

Ple - ni sunt ce - li et ter - ra . . glo - ri - a tu - a, Ple - ni sunt

Ple - ni sunt

**B** *Più mosso.* Ple - ni sunt

*f* *ff*

ce - li et ter - ra glo - ri - a tu - a,

ce - li et ter - ra glo - ri - a tu - a,

ce - li et ter - ra glo - ri - a tu - a,

ce - li et ter - ra . . glo - ri - a tu - a,

*f*

ple - ni sunt cœ - li et ter - ra

ple - ni sunt cœ - li et ter - ra, cœ - li et ter - ra

ple - ni sunt cœ - li et ter - ra glo -

ple - ni sunt cœ - li et ter - ra glo -

glo - ri - a tu - a Ho - san - na in ex - cel - sis, Ho -

glo - ri - a tu - a Ho - san - na in ex -

- ri - a tu - a Ho - san - na

- ri - a tu - a Ho - san - na

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

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

Ho - san - na, Ho - san - na, Ho - san - na, Ho -

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

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and bass notes. Dynamics include *f* and *ff*. A 'C' time signature change is indicated at the beginning.

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

The second system continues the vocal and piano parts. The piano accompaniment features prominent triplet patterns in the right hand. Dynamics include *f* and *ff*. A 'C' time signature change is indicated at the beginning.

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

The third system concludes the vocal and piano parts. The piano accompaniment continues with triplet patterns and chords. Dynamics include *f* and *ff*.

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

*Molto maestoso.*  
 cel - - - sis, Ho - san - na  
 cel - - - sis, Ho - san - na  
 - na in ex - cel - - - sis, Ho - san - na  
 Ho - san - na  
*Molto maestoso.*

in .. ex - cel - - - - - sis.  
 in .. ex - cel - - - - - sis.  
 in ex - cel - - - - - sis.  
 in ex - cel - - - - - sis.

No. 5.

## BENEDICTUS.

*Lento.*  
♩ = 66.  
*pp*

The score consists of a piano accompaniment and four vocal parts. The piano part is written in G major, 3/4 time, and begins with a tempo marking of 'Lento' and a metronome marking of '♩ = 66'. The dynamics are marked 'pp' (pianissimo). The vocal parts enter with the text 'Be - ne - dic - tus qui ve - nit,'. The Soprano part has a 'pp' dynamic. The Tenor part has a 'pp' dynamic. The Bass part has a 'pp' dynamic. The piano accompaniment continues throughout the vocal parts.

SOPRANO.  
*pp* Be - ne - dic - tus qui ve - nit,

ALTO.

TENOR.  
*pp* Be - ne - dic - tus qui

BASS.  
*pp* Be - ne - dic - tus qui ve - nit, be - ne -

*pp*

*mf*

be - ne - dic - tus qui

*pp* Be - ne - dic - tus qui ve - nit, qui ve - nit, qui -

*pp* ve - nit, qui ve - nit, qui ve - nit in no - mi - ne *mf*

*pp* - dic - tus qui ve - nit, qui ve - nit in no - mi - ne *mf*

*cres.* *dim.*

*p* ve - nit in no - mi - ne Do - mi - ni, *pp*

*p* ve - nit in no - mi - ne Do - mi - ni, be - ne -

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

Do - mi - ni, in no - mi - ne Do - mi - ni,

*p* *pp*

*pp* be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne *mf*

*pp* dic - tus qui ve - nit in no - mi - ne, in no - mi - ne *dim.*

be - ne - dic - tus qui ve - nit in no - mi - ne Do *dim.* mi -

be - ne - dic - tus qui

*dim.* *pp* **B** *pp*

Do - mi - ni, in no - mi - ne Do - mi - ni, be - ne - dic -

Do - mi - ni, in no - mi - ne Do - mi - ni,

*dim.* *pp*

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

*dim.* *pp*

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

*dim.* *pp* **B** *pp*

tus qui ve - nit,

*p cresc.*

be - ne - dic -

*pp*

be - ne - dic - tus qui ve - nit, qui

*pp*

be - ne - dic - tus qui

*cresc.*

*p cresc.* *f*

be - ne - dic - tus qui ve - nit, qui ve - nit in

tus qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne

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

*cresc.* *f*

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



no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ne Do - mi - ni, ni, qui ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, no - mi - ne, in no - mi - ne Do - mi - ni, be - ne -

*dim.* *pp* **C**

*dim.* *p* *pp*

*dim.* *p* *pp*

*dim.* *p* *pp*

*dim.* *p* *pp*

*dim.* *pp*

be - ne - dic - tus qui ve - nit in no - mi - ne be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne dic - tus, be - ne - dic - tus qui ve - nit, qui ve - nit in

*pp* *cres.* *f*

*p* *cres.*

*pp* *cres.* *f*

*pp* *cres.* *f*

*pp* *cres.* *f*

*dim.*

Do - mi - ni, in no - mi - ne Do - mi - ni, Do - mi - ni, qui ve - hit in no - mi - ne Do - mi - ni, be - ne - Do - mi - ni, in no - mi - ne Do - mi - ni, no - mi - ne, in no - mi - ne Do - mi - ni,

*pp* **D**

*pp* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *dim.* *pp* *ppp*

*pp*  
 be - ne - dic - tus qui ve - nit,  
 dic - tus qui ve - nit,  
*pp*  
 be - ne - dic - tus,  
*pp*  
 be - ne -

*pp*  
 be - ne - dic - tus qui  
*pp*  
 qui ve - nit in  
*pp*  
 be - ne - dic -  
*mf*  
 - dic - tus qui ve - nit in no - mi - ne Do - ni - ni,  
*pp*  
 E

*ppp*  
 ve - nit in no - mi - ne Do - mi - ni in  
*ppp*  
 no - mi - ne Do - mi - ni, in  
*ppp*  
 - tus qui ve - nit in no - mi - ne Do - mi - ni, in  
*pp*  
 be - ne - dic - tus qui ve - nit in

*Vivace.* **F**

no - mi - ne Do - mi - ni. Ho - san - na

no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis, Ho -

no - mi - ne Do - mi - ni. Ho - san - na in ex -

*Vivace.*

*f* *ff*

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

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

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

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

*fz* *fz* *fz* *fz*

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

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

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

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

*fz* *fz* *fz* *fz*



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

*Maestoso.* *ff* Ho - san - na  
 sis, *ff* Ho - san - na  
 - cel - sis, *ff* Ho - san - na  
 - cel - sis, *Maestoso.* Ho - san - na

*f* ——— *f* ——— *ff*

in .. ex - cel - sis.  
 in .. ex - cel - sis.  
 in ex - cel - sis.  
 in ex - cel - sis.

## No. 6.

## AGNUS DEI.

TENOR SOLO or Small Chorus.  
*Andante. mezza voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

*Andante.*

*p*

$\text{♩} = 69.$

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

*mf*

*mf*

**A**

ALTO SOLO or Small Chorus.  
*mezza voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

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

*mp*

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

*legato.*

SOPRANO SOLO or Small Chorus.  
*mezzo voce.*

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -  
 - bis, Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,  
 - bis, Ag - nus De - i, qui tol - lis, qui tol - lis pec - ca - ta

*p dolce.*

re - re no - bis, mi - se - re - re  
 mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re  
 mun - di, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re

*cres.* *mf* *cres.* *mf*

*mezza voce.*  
no - bis, Ag - nus De - i, qui tol - lis pec - ca - ta, qui  
*mezza voce.*  
no - bis, Ag - nus, Ag - nus De - i, qui tol - lis pec -

no - bis,  
**BASS SOLO or Small Chorus.**  
*mezza voce.*  
Ag - nus De - i, qui tol - lis pec - ca - ta

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

mun - di, mi - se - re - re no - bis,  
*fz*

no - bis, mi - se - re - re no - bis, **Tutti.**  
bis, mi - se - re - re no - bis, mi - se - re - re, mi - se -  
mi - se - re - re no - bis,  
mi - se - re - re no - bis, *un poco più animato.*

**C**  
*un poco più animato.*



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

Tutti *f* mi-se-

*dim.* *cres.*

This system contains the first system of a musical score. It features a vocal line with lyrics 're re, mi-se-re re no bis,' and a piano accompaniment. The piano part includes dynamic markings 'dim.' and 'cres.'. A 'Tutti' marking is placed above the piano staff, followed by a forte 'f' dynamic and the lyrics 'mi-se-'.

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

*p* *f*

This system contains the second system of the musical score. The vocal line continues with the lyrics 're re, mi-se-re re, mi-se-re re, mi-se-re re, mi-se-'. The piano accompaniment features dynamic markings 'p' and 'f'.

Tutti E mi-se-re re, mi-se-

re re no bis,

*dim.* *p* *f* E

This system contains the third system of the musical score. It begins with a 'Tutti E' marking above the piano staff, followed by the lyrics 'mi-se-re re, mi-se-'. The vocal line continues with 're re no bis,'. The piano accompaniment includes dynamic markings 'dim.', 'p', and 'f', and an 'E' marking above the staff.

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

*mf* mi-se-re-re

*mf* mi-se-re-re, mi-se-re-re

*mf* mi-se-re-re, mi-se-re-re

*cres.*

*Meno. Tempo lmo.*

no bis,

no bis, *mezza voce.*

no bis, do-na no-bis, do-na no-bis

mi-se-re-re no bis,

*Meno. Tempo lmo.*

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

do-na no-bis

pa-cem, do-na no-bis

do-na

no - bis, do - na no - bis pa - cem, . . .

pa - cem, do - na no - - bis pa - cem, . . .

pa - . . . cem, do - na no - - bis pa - cem, . . .

no - bis, do - na no - bis pa - . . . cem, . . .

*pp*

pa - cem, . . . *ppp rit.* pa - . . . cem. . . .

pa - cem, . . . *ppp rit.* pa - . . . cem. . . .

pa - cem, . . . *ppp rit.* pa - . . . cem. . . .

pa - cem, . . . *ppp rit.* pa - . . . cem. . . .

*ppp rit. ppp*



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	— Thanksgiving Te Deum in D. Composed on the occasion of Her Majesty's Thanksgiving at St. Paul's Cathedral (February 27, 1872), for the restoration to health of H.R.H. the Prince of Wales .. .. .	0	6	<b>Lloyd, G. Harford.</b> —Service in E flat .. .. .	2	6
	— Benedictus. Ditto .. .. .	0	6	Or singly:—Te Deum, 4d.; Benedicite, 2d.; Benedictus, 3d.; Jubilate, 2d.; Introit, 6d.; Kyrie and Gloria, Creed, Offertory Sentences, Sursum corda, Sanctus, Benedictus and Agnus Dei, Gloria, 1s.; Magnificat and Nunc dimittis, 6d.		
	— Magnificat and Nunc dimittis in E .. .. .	0	4	— Magnificat and Nunc dimittis in F, for Solo Voices (Soprano and Baritone), Chorus and Orchestra .. .. .	0	6
		0	4	— Magnificat and Nunc dimittis in G .. .. .	0	4
		0	4	— Magnificat and Nunc dimittis in F .. .. .	0	3

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Page Cover.	Page Bound.	Cloth Gilt.	Page Cover.	Page Bound.	Cloth Gilt.
<b>FRANZ ABT.</b>				<b>SIR W. STERNDALÉ BENNETT.</b>		
THE FAY'S FROLIC (Female voices) ...	3/8	—	—	THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/8 5/0
SPRINGTIME (ditto) (Sol-Fa, 0/6) ...	3/8	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	— 6/0
WINTER (ditto) ...	3/8	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	— —
THE GOLDEN CITY (ditto) (Sol-Fa, 0/6) ...	3/8	—	—	<b>G. R. BETJEMANN.</b>		
THE WISHING STONE (ditto) ...	3/8	—	—	THE SONG OF THE WESTERN MEN ...	1/0	— —
THE WATER FAIRIES (ditto) ...	3/8	—	—	<b>W. R. BEXFIELD.</b>		
THE SILVER CLOUD (ditto) ...	3/8	—	—	ISRAEL RESTORED ...	4/0	— 6/0
MINSTER BELLS (ditto) ...	3/8	—	—	<b>HUGH BLAIR.</b>		
<b>B. AGUTTER.</b>				HARVEST-TIDE ...	1/0	— —
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	<b>JOSIAH BOOTH.</b>		
<b>THOMAS ANDERTON.</b>				THE DAY OF REST (Female voices) ...	3/8	— —
MULE TIDE ...	1/8	2/0	3/0	<b>E. M. BOYCE.</b>		
THE NORMAN BARON ...	1/0	—	—	THE LAY OF THE BROWN ROSARY ...	1/8	— —
WRECK OF THE HESPERUS (Sol-Fa, 0/6) ...	1/0	—	—	YOUNG LOCHINVAR ...	1/8	— —
<b>W. I. ARGENT.</b>				<b>J. BRADFORD.</b>		
MASS, IN B FLAT ...	3/8	—	—	HARVEST CANTATA ...	1/8	— —
<b>P. ARMES.</b>				THE SONG OF JUBILEE ...	2/0	— —
JEZEKIAH ...	3/8	—	—	PRaise THE LORD ...	2/0	— —
ST. JOHN THE EVANGELIST ...	3/8	—	—	<b>W. F. BRADSHAW.</b>		
ST. BARNABAS ...	3/0	—	—	GASPAR BECERRA ...	1/8	— —
<b>E. ASPA.</b>				<b>J. BRAHMS.</b>		
THE GIPSIES ...	1/0	—	—	A SONG OF DESTINY ...	1/0	— —
INDYMION ...	4/0	—	—	<b>C. BRAUN.</b>		
<b>ASTORGA.</b>				SIGURD ...	5/0	— —
TABAT MATER ...	1/0	1/6	—	<b>J. C. BRIDGE.</b>		
<b>BACH.</b>				DANIEL ...	3/8	— —
MASS, IN B MINOR ...	3/8	3/0	4/0	RUDEL ...	4/0	— —
MISSA BREVIS, IN A ...	1/8	—	—	<b>J. F. BRIDGE.</b>		
THE PASSION (S. MATTHEW) ...	3/0	3/6	4/0	ROCK OF AGES (Latin and English) (Sol-Fa, 0/6) ...	1/0	— —
Abridged, as used at St. Paul's				MOUNT MORIAH ...	3/0	— —
THE PASSION (S. JOHN) ...	3/0	3/6	4/0	BOADICEA ...	2/8	— —
CHRISTMAS ORATORIO ...	3/0	3/6	4/0	CALIRHOË (Sol-Fa, 1/6) ...	2/8	3/0 4/0
MAGNIFICAT ...	1/0	—	—	NINEVEH ...	2/8	3/0 4/0
WOD GOETH UP WITH SHOUTING ...	1/0	—	—	THE INCHCAPE ROCK ...	1/0	— —
WOD SO LOVED THE WORLD ...	1/0	—	—	THE LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	— —
WOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—	<b>DUDLEY BUCK.</b>		
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/8 5/0
MY LIGHT EVERLASTING ...	1/0	—	—	<b>EDWARD BUNNETT.</b>		
MY DE WITH US ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	— —
MY STRONGHOLD SURE ...	1/0	—	—	<b>W. BYRD.</b>		
MY BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—	MASS FOR FOUR VOICES (in F minor) ...	3/8	— —
MY BLESSING, GLORY, AND WISDOM ...	0/6	—	—	<b>CARISSIMI.</b>		
MY WRESTLE AND PRAY (Sol-Fa, 0/3) ...	0/4	—	—	JEPHTHAH ...	1/0	— —
MY THOU GUIDE OF ISRAEL ...	1/0	—	—	<b>F. D. CARNELL.</b>		
MY ESU, PRICELESS TREASURE ...	1/0	—	—	SUPPLICATION ...	5/0	— —
MY WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	— 3/6
MY ESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	PLACIDA ...	2/0	2/8 4/0
<b>J. BARNEY.</b>				<b>CHERUBINI.</b>		
EBEKAH (Sol-Fa, 0/6) ...	1/0	1/8	3/8	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/8 3/8
THE LORD IS KING (97th Psalm) ...	1/6	3/0	—	SECOND MASS, IN D MINOR ...	2/0	2/8 3/8
<b>LEONARD BARNES.</b>				THIRD MASS (CORONATION) ...	1/0	1/8 2/8
THE BRIDAL DAY ...	3/8	—	4/8	FOURTH MASS, IN C ...	1/0	1/8 2/8
<b>J. F. BARNETT.</b>				<b>E. T. CHIPP.</b>		
THE ANCIENT MARINER (Sol-Fa, 3/0) ...	3/8	4/0	5/0	JOB ...	4/0	— —
THE RAISING OF LAZARUS ...	6/8	—	9/0	NAOMI ...	2/0	— —
PARADISE AND THE PERI ...	4/0	—	—	<b>FREDERICK CORDER.</b>		
<b>BEETHOVEN.</b>				THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/8	— —
THE PRAISE OF MUSIC ...	1/8	3/0	3/0	<b>SIR MICHAEL COSTA.</b>		
THE RUINS OF ATHENS ...	1/0	1/8	2/8	THE DREAM ...	1/0	— —
THE WINGED; OR, DAVID IN THE WILDERNESS ...	1/0	1/8	2/8	<b>H. COWARD.</b>		
THE MOUNT OF OLIVES ...	1/0	1/8	2/8	THE STORY OF BETHANY (Sol-Fa, 1/6) ...	2/8	3/0 —
THE MASS, IN C ...	1/0	1/8	2/8	<b>F. H. COWEN.</b>		
THE COMMUNION SERVICE, IN C ...	1/6	—	3/0	ST. JOHN'S EVE (Sol-Fa, 1/6) ...	2/8	3/0 4/0
THE MASS, IN D ...	3/0	2/8	4/0	A SONG OF THANKSGIVING ...	1/8	— —
THE CHORAL SYMPHONY ...	3/8	—	—	SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/8	3/0 4/0
DITTO, THE VOCAL PORTION ...	1/0	—	—	RUTH (Sol-Fa, 1/6) ...	4/0	4/8 6/0
THE CHORAL FANTASIA (Sol-Fa, 0/6) ...	1/0	—	—	<b>J. MAUDE CRAMENT.</b>		
THE CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/8	— —
THE DEER, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	<b>W. CRESER.</b>		
<b>KAREL BENDL.</b>				HUDORA (A dramatic Idyll) ...	2/8	— —
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	<b>W. CRÖTCH.</b>		
<b>WILFRED BENDALL.</b>				PALESTINE ...	3/0	3/8 5/0
THE LADY OF SHALOTT (Female voices) ...	2/8	—	—	<b>W. H. CUMMINGS.</b>		
DITTO, Sol-Fa, 1/0 ...	—	—	—	THE FAIRY RING ...	2/8	— —
<b>SIR JULIUS BENEDICT.</b>						
T. PETER ...	3/0	3/6	5/0			
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/8	3/0	4/0			
THE PASSION MUSIC FROM ST. PETER ...	1/6	—	—			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Act	Part	Cost		Act	Part	Cost
<b>W. G. CUSINS.</b>				<b>A. M. GOODHART.</b>			
TE DEUM ... ..	1/6	—	—	EARL HALDAN'S DAUGHTER ... ..	1/0	—	—
GIDEON ... ..	3/6	—	—	ARETHUSA ... ..	2/0	—	—
<b>FÉLICIEŒ DAVID.</b>				<b>C. H. GRAUN.</b>			
THE DESERT (Male voices) ... ..	1/6	2/0	—	THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0
BETHANY ... ..	4/0	—	—	TE DEUM ... ..	2/0	2/6	4/0
LAZARUS ... ..	2/6	—	—	<b>ALAN GRAY.</b>			
MASS, IN E MINOR ... ..	5/0	—	—	THE WIDOW OF ZAREPHATH ... ..	2/0	—	—
<b>ANTONIN DVOŘÁK.</b>				ARETHUSA ... ..	1/6	—	—
ST. LUDMILA ... ..	5/0	6/0	7/6	<b>J. O. GRIMM.</b>			
Ditto (German and Bohemian Words) ... ..	8/0	—	—	THE SOUL'S ASPIRATION ... ..	1/0	—	—
THE SPECTRE'S BRIDE ... ..	2/0	3/6	5/0	<b>G. HALFORD.</b>			
Ditto (German and Bohemian Words) ... ..	6/0	—	—	THE PARACLETE ... ..	2/0	—	—
STABAT MATER ... ..	2/6	3/0	4/0	<b>HANDEL.</b>			
PATRIOTIC HYMN... ..	1/6	—	—	ALEXANDER'S FEAST ... ..	2/0	2/6	4/0
Ditto (German and Bohemian Words) ... ..	2/0	—	—	ACIS AND GALATEA ... ..	1/0	1/6	2/6
REQUIEM MASS ... ..	5/0	6/0	7/6	DITTO, New Edition, edited by J. Barnby Ditto, Sol-FA, 1/0	1/0	1/6	2/6
<b>A. E. DYER.</b>				ALCESTE ... ..	2/0	—	—
SALVATOR MUNDI ... ..	2/6	—	—	SEMELE... ..	2/0	2/6	4/0
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	THE PASSION ... ..	2/0	2/6	4/0
<b>H. J. EDWARDS.</b>				THE TRIUMPH OF TIME AND TRUTH... ..	2/0	2/6	4/0
THE ASCENSION ... ..	2/6	—	—	ALEXANDER BALUS ... ..	2/0	2/6	4/0
THE EPIPHANY ... ..	2/0	—	—	HERCULES ... ..	2/0	2/6	4/0
PRAISE TO THE HOLIEST ... ..	1/6	—	—	ATHALIAH ... ..	2/0	2/6	4/0
<b>ROSALIND F. ELLICOTT.</b>				ESTHER... ..	2/0	2/6	4/0
ELYSIUM ... ..	1/0	—	—	SUSANNA ... ..	2/0	2/6	4/0
THE BIRTH OF GUST ... ..	1/6	—	—	THEODORA ... ..	2/0	2/6	4/0
<b>GUSTAV ERNEST.</b>				BELSHAZZAR ... ..	2/0	2/6	4/0
ALL THE YEAR ROUND (Female Voices) ... ..	2/0	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6	4/0
<b>E. FANING.</b>				THE MESSIAH, ditto, Pocket Edition ... ..	1/0	1/6	2/0
BUTTERCUPS AND DAISIES (Children's voices) 2/6	—	—	—	THE MESSIAH, edited by W. T. Best ... ..	2/0	2/6	4/0
<b>HENRY FARMER.</b>				ISRAEL IN EGYPT, edited by Mendelssohn ... ..	2/0	2/6	4/0
MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
<b>MYLES B. FOSTER.</b>				JUDAS MACCABÆUS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
THE LADY OF THE ISLES ... ..	1/6	—	—	JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0
THE ANGELS OF THE BELLS (Female voices)... 1/6	—	—	—	SAMSON (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
<b>ROBERT FRANZ.</b>				SOLOMON ... ..	2/0	2/6	4/0
THE BONNIE FISHWIVES (Female voices) ... ..	2/6	—	—	JEPHTHA ... ..	2/0	2/6	4/0
<b>NIELS W. GADE.</b>				JOSHUA ... ..	2/0	2/6	4/0
PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—	DEBORAH ... ..	2/0	2/6	4/0
PSYCHE (Sol-FA, 1/6) ... ..	2/6	2/0	4/0	SAUL ... ..	2/0	2/6	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/6	—	—	CHANDOS TE DEUM ... ..	1/0	1/6	2/0
SERLING'S DAUGHTER (Sol-FA, 0/6) ... ..	1/0	1/6	2/6	DETINGEN TE DEUM ... ..	1/0	1/6	2/0
ZION ... ..	1/0	1/6	2/0	UTRECHT JUBILATE ... ..	1/0	—	—
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	O COME, LET US SING UNTO THE LORD	1/0	—	—
COMALA ... ..	2/0	2/6	4/0	(5th Chandos Anthem)	1/0	—	—
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—	CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
<b>HENRY GADSBY.</b>				Or, singly:—			
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—	THE KING SHALL REJOICE ... ..	0/6	—	—
ALCESTIS (Male voices) ... ..	2/0	—	—	ZADOK THE PRIEST ... ..	0/2	—	—
COLUMBUS (Male voices)... ..	2/6	—	—	MY HEART IS INDITING ... ..	0/2	—	—
<b>G. GARRETT.</b>				LET THY HAND BE STRENGTHENED ... ..	0/6	—	—
HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—	THE WAYS OF ZION ... ..	1/0	—	—
THE SHUNAMMITE ... ..	3/0	—	—	ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/0
THE TWO ADVENTS ... ..	1/6	—	—	L'ALLEGRO ... ..	2/0	2/6	4/0
<b>R. MACHILL GARTH.</b>				<b>HAYDN.</b>			
EZEKIEL ... ..	4/0	4/6	—	THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
THE WILD HUNTSMAN ... ..	1/0	1/6	—	THE CREATION, Pocket Edition ... ..	2/0	2/6	4/0
<b>A. R. GAUL.</b>				THE SEASONS ... ..	1/0	1/6	2/0
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ... 1/0	—	—	—	Each Season, singly (Springs, Tonic Sol-fa, 6d.)	1/0	—	—
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	2/0	4/0	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/0
PASSION SERVICE ... ..	2/6	3/0	4/0	Ditto (Latin and English) ... ..	1/0	1/6	2/0
RUTH (Sol-FA, 0/6) ... ..	2/0	2/6	4/0	SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/0
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/6	2/0
TEN VIRGINS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	Ditto (Latin) ... ..	1/0	1/6	2/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/6
<b>FR. GERNESHEIM.</b>				THE PASSION; OR, SEVEN LAST WORDS OF	2/0	2/6	4/0
SALAMIS. A TRIUMPH SONG (Male voices) ... 1/6	—	—	—	OUR SAVIOUR ON THE CROSS ... ..	1/0	—	—
<b>F. E. GLADSTONE.</b>				TE DEUM (English and Latin) ... ..	1/0	—	—
PHILIPPI ... ..	2/6	—	—	INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/2	—	—
ORPHEUS ... ..	2/6	—	—	<b>BATTISON HAYNES.</b>			
<b>HERRMANN GOETZ.</b>				THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—
BY THE WATERS OF BABYLON (137th Psalm)... 1/0	—	—	—	<b>H. HEALE.</b>			
NGENIA ... ..	1/0	—	—	JUBILEE ODE ... ..	1/6	—	—
THE WATER-LILY (Male voices) ... ..	1/6	—	—	<b>C. SWINNERTON HEAP.</b>			
<b>CH. GOUNOD.</b>				FAIR ROSAMOND (Sol-FA, 2/0) ... ..	2/6	4/0	5/6
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	<b>EDWARD HECHT.</b>			
Ditto (Sol-FA Latin and English)... ..	2/0	—	—	ERIC THE DANÉ ... ..	2/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0)... 5/0	6/0	7/6	—	O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—
Ditto (French Words) ... ..	8/4	—	—	<b>GEORGE HENSCHEL.</b>			
Ditto (German Words) ... ..	10/0	—	—	OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
MESSE SOLENNELLE (St. Cecilia)... ..	1/0	1/6	2/6	<b>HENRY HILES.</b>			
OUT OF DARKNESS ... ..	1/0	—	—	FAYRE PASTOREL ... ..	6/6	—	—
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	THE CRUSADERS ... ..	2/6	—	—
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	<b>FERDINAND HILLER.</b>			
DE PROFUNDIS (130th Psalm) (Latin Words) ... 1/0	—	—	—	NALA AND DAMAYANTI ... ..	4/0	—	6/0
Ditto (Out of darkness) ... ..	1/0	—	—	A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6	—
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—				
THE CROSS (Filiz Jerusalem) ... ..	1/0	—	—				
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—				
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—				



NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Full Score	1st Violin	2nd Violin	Violon- cello	Contra- bass
<b>HEINRICH HOFMANN.</b>					
FAIR MELUSINA ... ..	2/0	2/6	4/0		
CINDERELLA ... ..	4/0				
SONG OF THE NORNS (Female voices) ... ..	1/0				
<b>HUMMEL.</b>					
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6		
COMMUNION SERVICE, ditto ... ..	2/0		4/0		
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6		
COMMUNION SERVICE, ditto ... ..	2/0		4/0		
THIRD MASS, IN D ... ..	1/0	1/6	2/6		
COMMUNION SERVICE, ditto ... ..	2/0		4/0		
ALMA VIRGO (Latin and English) ... ..	0/4				
QUOD IN ORBE (Ditto) ... ..	0/4				
<b>W. H. HUNT.</b>					
STABAT MATER ... ..	2/0	2/6			
<b>H. H. HUSS.</b>					
AVE MARIA (Female voices) ... ..	1/0				
<b>JOHN WILLIAM JACKSON.</b>					
ICRIED UNTO GOD ... ..	1/6				
<b>W. JACKSON.</b>					
THE YEAR ... ..	2/0	2/6			
<b>D. JENKINS.</b>					
DAVID AND SAUL (Sol-Fa, 2/0) ... ..	2/0	2/6			
<b>A. JENSEN.</b>					
THE FEAST OF ADONIS ... ..	1/0				
<b>W. JOHNSON.</b>					
ECCE HOMO ... ..	2/0				
<b>C. WARWICK JORDAN.</b>					
BLOW YE THE TRUMPET IN ZION ... ..	1/6				
<b>ALFRED KING.</b>					
THE EPIPHANY ... ..	2/0				
<b>N. KILBURN.</b>					
THE SILVER STAR (Female voices) ... ..	1/6				
<b>OLIVER KING.</b>					
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6				
THE NAIADS (Female voices) ... ..	2/6				
<b>J. KINROSS.</b>					
SONGS IN A VINEYARD (Female voices) ... ..	2/6				
(Ditto, Sol-Fa, 0/6) ... ..					
<b>H. LAHEE.</b>					
THE SLEEPING BEAUTY (Female voices)... ..	2/6				
(Ditto, Sol-Fa, 0/6) ... ..					
<b>LEONARDO LEO.</b>					
DIXIT DOMINUS ... ..	1/0	1/6			
<b>H. LESLIE.</b>					
THE FIRST CHRISTMAS MORN ... ..	2/6				
<b>F. LISZT.</b>					
THE LEGEND OF ST. ELIZABETH ... ..	2/0	2/6	5/0		
THIRTEENTH PSALM ... ..	2/0				
<b>C. H. LLOYD.</b>					
ALCESTIS ... ..	3/0				
ANDROMEDA ... ..	2/0	2/6	5/0		
MERO AND LEANDER ... ..	1/6				
THE SONG OF BALDER ... ..	1/0				
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6				
THE GLEANERS' HARVEST (Female voices) ... ..	2/6				
A SONG OF JUDGMENT ... ..	2/6	2/0	4/0		
<b>W. H. LONGHURST.</b>					
THE VILLAGE FAIR ... ..	2/0	2/6			
<b>HAMISH MACCUNN.</b>					
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6) ... ..	2/6	2/0	4/0		
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/6)... ..	1/0				
<b>G. A. MACFARREN.</b>					
SONGS IN A CORNFIELD (Female voices) ... ..	2/6		4/0		
MAY-DAY (Sol-Fa, 0/6) ... ..	1/6	1/6	2/6		
THE SOLDIER'S LEGACY (Operetta) ... ..	0/0				
OUTWARD BOUND ... ..	1/0		2/6		
<b>A. C. MACKENZIE.</b>					
THE DREAM OF JUBAL ... ..	2/6	2/0	4/0		
THE STORY OF SAYID ... ..	2/0	2/6	5/0		
JASON ... ..	2/6	2/0	4/0		
THE BRIDE (Sol-Fa, 0/6)... ..	1/0				
THE ROSE OF SHARON (Sol-Fa, 2/0) ... ..	5/0	0/0	7/6		
JUBILEE ODE ... ..	2/6				
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/6) ... ..	2/0				
THE NEW COVENANT ... ..	1/6				
VENI, CREATOR SPIRITUS ... ..	2/0				
<b>J. B. McEWEN.</b>					
THE VISION OF JACOB ... ..	2/0				
<b>F. W. MARKULL.</b>					
ROLAND'S HORN (Male Voices) ... ..	2/6				
<b>F. E. MARSHALL.</b>					
PRINCE SPRITE (Female voices) ... ..	2/6				
<b>J. H. MEE.</b>					
HORATIUS (Male voices) ... ..	1/0				
<b>MENDELSSOHN.</b>					
ELIJAH (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0		
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0		
<b>MENDELSSOHN—continued.</b>					
AS THE HART PANTS (22nd Psalm) ... ..	1/0				
COME, LET US SING (95th Psalm) ... ..	1/0				
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0				6/0
(Ditto, Sol-Fa, 0/6) ... ..					
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0				
ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0		
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0		
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6		
LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0				
(Ditto, Sol-Fa, 0/6) ... ..					
HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/2) ... ..	1/0				
Ditto ... ..	0/4				
LAUDA SION (Praise Jehovah) (Sol-Fa, 0/6) ... ..	2/0	2/6	4/0		
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0)... ..	1/0	1/6	2/6		
MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0				
ATHALIE (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0		
ANTIGONE (Male voices) (Sol-Fa, 1/0) ... ..	4/0		6/0		
MAN IS MORTAL (8 voices) ... ..	1/0				
FESTGESANG (Hymns of Praise) ... ..	1/0				
Ditto (Male voices) ... ..	1/0				
CHRISTUS (Sol-Fa, 0/6) ... ..	1/0				
THREE MOTETS FOR FEMALE VOICES ... ..	1/0				
SON AND STRANGER (Operetta) ... ..	4/0				
LORELEY (Sol-Fa, 0/6) ... ..	1/0				
CEDIPUS AT COLONOS (Male voices) ... ..	2/0				
TO THE SONS OF ART (Ditto) (Sol-Fa, 0/3) ... ..	1/0				
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/1½) ... ..	0/4				
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6				
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6				
SING TO THE LORD (98th Psalm) ... ..	0/6				
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..	0/6				
AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0				
<b>MEYERBEER.</b>					
NINETY-FIRST PSALM (Latin) ... ..	1/0				
Ditto (English) ... ..	1/0				
<b>A. MOFFAT.</b>					
A CHRISTMAS DREAM (A Cantata for Children) ... ..	1/6				
<b>B. MOLIQUE.</b>					
ABRAHAM ... ..	2/0	2/6	5/0		
<b>MOZART.</b>					
KING THAMOS ... ..	1/0	1/0			
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6		
SEVENTH MASS, IN B FLAT ... ..	1/0				
COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6				
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6		
Ditto (Latin and English) (Sol-Fa, 0/6) ... ..	1/0	1/6	2/6		
REQUIEM MASS ... ..	1/0	1/6	2/6		
Ditto (Latin and English) (Sol-Fa, 1/0)... ..	1/0	1/6	2/6		
LITANIA DE VENERABILI ALTARIS (ED) ... ..	1/6	2/0	2/0		
LITANIA DE VENERABILI SACRAMENTO (ED) ... ..	1/6	2/0	2/0		
SPLENDENTE TE DEUS ... ..	0/3				
O GOD, WHEN THOU APPEAREST ditto ... ..	0/3				
HAVE MERCY, O LORD ... ..	0/3				
GLORY, HONOUR, PRAISE ... ..	0/3				
<b>E. MUNDELLA.</b>					
VICTORY OF SONG (Female voices) ... ..	1/0				
<b>DR. JOHN NAYLOR.</b>					
JEREMIAH ... ..	2/0				
<b>JOSEF NEŠVERA.</b>					
DE PROFUNDIS ... ..	2/6				
<b>REV. SIR FREDK. OUSELEY.</b>					
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6				
<b>PALESTRINA.</b>					
MISSA ASSUMPTA EST MARIA ... ..	2/6				
MISSA PAPA MARCELLI ... ..	2/0				
MISSA BREVIS ... ..	2/6				
MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6				
<b>H. W. PARKER.</b>					
THE KOBOLDS ... ..	1/0				
HORA NOVISSIMA... ..	2/6				
<b>C. H. H. PARRY.</b>					
DE PROFUNDIS (130th Psalm) ... ..	2/0				
ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0) ... ..	2/0				
BLEST PAIR OF SIRENS (Sol-Fa, 0/6) ... ..	1/0				
THE GLORIES OF OUR BLOOD AND STATE ... ..	1/0				
PROMETHEUS UNBOUND ... ..	2/0				
JUDITH ... ..	5/0	0/0	7/6		
L'ALLEGRO (Sol-Fa, 1/6) ... ..	2/6				
ETON ... ..	2/0				
THE LOTUS-EATERS (The Choric Song) ... ..	2/0				
JOB ... ..	2/6				
<b>DR. JOSEPH PARRY.</b>					
NEBUCHADNEZZAR ... ..	2/0	4/0	4/0		
Ditto, Sol-Fa ... ..	1/6	2/0	2/6		
<b>B. PARSONS.</b>					
THE CRUSADER ... ..	2/6				
<b>T. M. PATTISON.</b>					
MAY DAY (Sol-Fa, 0/6) ... ..	1/6				
THE MIRACLES OF CHRIST (Sol-Fa, 6/8) ... ..	2/0				
THE ANCIENT MARINER ... ..	2/6				
THE LAY OF THE LAST MINSTREL ... ..	2/6				

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Act	Pages	Rehearsal	Cash	Other
A. L. PEACE.					
ST. JOHN THE BAPTIST ... ..	2/6	—	—	—	—
A. H. D. PRENDERGAST.					
THE SECOND ADVENT ... ..	1/6	—	—	—	—
PERGOLESI.					
STABAT MATER (Female voices) (Sol-Fa, 0/6)	1/0	—	—	—	—
CIRO PINSUTI.					
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—	—
E. PROUT.					
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	—	—
THE RED CROSS KNIGHT (Sol-Fa, 2/0)	4/0	4/8	6/0	—	—
THE HUNDRETH PSALM ... ..	1/0	—	—	—	—
FREEDOM ... ..	1/0	—	—	—	—
HEReward ... ..	4/0	—	—	—	—
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—	—	—
PURCELL.					
DIDO AND ÆNEAS ... ..	2/6	—	—	—	—
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	—	—
J. F. H. READ.					
HAROLD ... ..	4/0	—	6/0	—	—
BARTIMEUS ... ..	1/6	—	—	—	—
CARACTACUS ... ..	2/6	—	—	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—	—	—
IN THE FOREST (Male voices) ... ..	1/0	—	—	—	—
PSYCHE ... ..	5/0	—	7/0	—	—
THE DEATH OF YOUNG ROMILLY (Male Voices)	1/6	—	—	—	—
J. V. ROBERTS.					
JONAH ... ..	2/0	—	—	—	—
W. S. ROCKSTRO.					
THE GOOD SHEPHERD ... ..	2/6	—	—	—	—
EDMUND ROGERS.					
THE FOREST FLOWER (Female voices) ...	2/6	—	—	—	—
ROLAND ROGERS.					
PRAYER AND PRAISE ... ..	4/0	—	—	—	—
FLORABEL (Female voices) ... ..	2/6	—	—	—	—
ROMBERG.					
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-Fa, 0/6)	1/0	1/8	2/6	—	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	—	—
Ditto, Sol-Fa, 0/4					
ROSSINI.					
STABAT MATER (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	—	—
MOSES IN EGYPT ... ..	6/0	6/6	7/6	—	—
CHARLES B. RUTENBER.					
DIVINE LOVE ... ..	2/6	—	—	—	—
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 STAR IN THE EAST ... ..	2/6	—	—	—	—
H. W. SCHARTAU.					
CHRISTMAS HOLIDAYS ... ..	0/9	—	—	—	—
SCHUBERT.					
MASS, IN A FLAT ... ..	1/0	1/6	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	—	—
MASS, IN E FLAT ... ..	2/0	2/6	4/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	—	—
MASS, IN B FLAT ... ..	1/0	1/6	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	—	—
MASS, IN C ... ..	1/0	1/6	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	—	—
MASS, IN G ... ..	1/0	1/6	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	—	—
MASS, IN F ... ..	1/0	1/6	2/6	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	—	—
SONG OF MIRIAM (Sol-Fa, 0/6) ... ..	1/0	—	—	—	—
SCHUMANN.					
THE MINSTREL'S CURSE ... ..	1/6	—	—	—	—
THE KING'S SON ... ..	1/0	—	—	—	—
MIGNON'S REQUIEM ... ..	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	—	—
MANFRED ... ..	1/0	—	—	—	—
FAUST ... ..	2/0	3/6	5/0	—	—
ADVENT HYMN, "In Lowly Guise" ... ..	1/0	—	—	—	—
NEW YEAR'S SONG (Sol-Fa, 0/6) ... ..	1/0	—	—	—	—
H. SCHUTZ.					
THE PASSION OF OUR LORD ... ..	1/0	—	—	—	—
BERTRAM LUARD SELBY.					
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ... ..	2/6	—	—	—	—
E. SILAS.					
MASS, IN C ... ..	1/0	—	—	—	—
COMMUNION SERVICE IN C ... ..	1/6	—	—	—	—
JOASH ... ..	4/0	—	—	—	—
R. SLOMAN.					
SUPPLICATION AND PRAISE ... ..	5/0	—	—	—	—
HENRY SMART.					
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	—	—
THE BRIDE OF DUNKERRON (Sol-Fa, 1/6)	2/0	2/6	4/0	—	—
J. M. SMETON.					
KING ARTHUR (Sol-Fa, 1/0) ... ..	2/6	—	—	—	—
ARIADNE (Sol-Fa, 0/6) ... ..	2/0	—	—	—	—
ALICE MARY SMITH.					
THE RED KING (Men's voices)... ..	1/0	—	—	—	—
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	—	—
Ditto, Sol-Fa, 0/6					
ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—	—	—
ODE TO THE PASSIONS ... ..	2/0	—	—	—	—
E. M. SMYTH.					
MASS IN D ... ..	2/6	—	—	—	—
A. SOMERVELL.					
MASS, IN C MINOR ... ..	2/6	—	—	—	—
CHARLTON T. SPEER.					
THE DAY DREAM ... ..	2/0	—	—	—	—
SPOHR.					
MASS (for 5 solo voices and double choir) ...	2/0	—	—	—	—
HYMN TO ST. CECILIA ... ..	1/0	—	—	—	—
CALVARY ... ..	2/6	2/0	4/0	—	—
FALL OF BABYLON ... ..	2/0	2/6	4/0	—	—
LAST JUDGMENT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	—	—
THE CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6	—	—
GOD, THOU ART GREAT (Sol-Fa, 0/6) ...	1/0	—	—	—	—
HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/6	—	—	—	—
JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—	—	—
JOHN STAINER.					
THE CRUCIFIXION (Sol-Fa, 0/6) ... ..	1/6	2/0	—	—	—
ST. MARY MAGDALEN (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	—	—
THE DAUGHTER OF JAIRUS (Sol-Fa, 0/6)	1/6	2/0	—	—	—
C. VILLIERS STANFORD.					
EDEN ... ..	5/0	6/0	7/6	—	—
THE VOYAGE OF MAELDUNE ... ..	2/6	3/0	4/0	—	—
CARMEN SECULARE ... ..	1/6	—	—	—	—
THE REVENGE (Sol-Fa, 0/6) ... ..	1/6	—	—	—	—
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	—	—
EDIPUS REX (Male voices) ... ..	2/0	—	—	—	—
THE BATTLE OF THE BALTIC ... ..	1/6	—	—	—	—
H. W. STEWARDSON.					
GIDEON ... ..	4/0	—	—	—	—
J. STORER.					
THE TOURNAMENT ... ..	2/0	—	—	—	—
E. C. SUCH.					
NARCISSUS AND ECHO... ..	2/0	—	—	—	—
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	—	—
ARTHUR SULLIVAN.					
THE GOLDEN LEGEND (Sol-Fa, 2/0) ... ..	2/6	4/0	5/0	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..	1/0	—	—	—	—
FESTIVAL TE DEUM ... ..	1/0	1/6	2/6	—	—
W. TAYLOR.					
ST. JOHN THE BAPTIST ... ..	—	4/0	—	—	—
A. GORING THOMAS.					
THE SUN-WORSHIPPERS ... ..	1/0	—	—	—	—
E. H. THORNE.					
BE MERCIFUL UNTO ME ... ..	1/0	—	—	—	—
FERRIS TOZER.					
KING NEPTUNE'S DAUGHTER (Female Voices)	2/6	—	—	—	—
VAN BREE.					
ST. CECILIA'S DAY (Sol-Fa, 0/6) ... ..	1/0	1/6	2/6	—	—
CHARLES VINCENT.					
THE VILLAGE QUEEN (Female voices) (Sol-Fa, 0/6)	2/6	—	—	—	—
THE LITTLE MERMAID (Female voices) ...	2/6	—	—	—	—
W. S. VINNING.					
SONG OF THE PASSION (according to St. John)...	1/6	—	—	—	—
W. M. WAIT.					
THE GOOD SAMARITAN ... ..	2/0	—	—	—	—
GOD WITH US ... ..	2/0	—	—	—	—
R. H. WALKER.					
JERUSALEM ... ..	2/0	—	—	—	—
WEBER.					
IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—	—	—
MASS, IN G (Latin and English) ... ..	1/0	1/6	2/6	—	—
MASS, IN E FLAT (Ditto) ... ..	1/0	1/6	2/6	—	—
COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—	—	—
JUBILEE CANTATA ... ..	1/0	1/6	—	—	—
PRECIOSA ... ..	1/0	—	—	—	—
THREE SEASONS ... ..	1/0	—	—	—	—
S. WESLEY.					
IN EXITU ISRAEL ... ..	0/4	—	—	—	—
DIXIT DOMINUS ... ..	1/0	—	—	—	—
S. S. WESLEY.					
O LORD, THOU ART MY GOD ... ..	1/0	—	—	—	—
J. E. WEST.					
SEED-TIME AND HARVEST ... ..	2/0	—	—	—	—
C. LEE WILLIAMS.					
THE LAST NIGHT AT BETHANY (Sol-Fa, 1/0)	2/0	2/6	—	—	—
GETHSEMANE ... ..	2/0	2/6	—	—	—
A. E. WILSHIRE.					
GOD IS OUR HOPE (Psalm 46)... ..	2/0	—	—	—	—
THOMAS WINGHAM.					
TE DEUM (Latin) ... ..	1/6	—	—	—	—
CHAS. WOOD.					
ODE TO THE WEST WIND ... ..	1/0	—	—	—	—
J. M. W. YOUNG.					
THE RETURN OF ISRAEL TO PALESTINE ...	2/6	3/0	—	—	—

# NOVELLO'S VIOLIN & PIANOFORTE ALBUMS.

<p>*1. <b>MENDELSSOHN.</b>—Four Marches. Transcribed by B. TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March; No. 4, Funeral March ... .. 2 6</p> <p>*2. <b>BERTHOLD TOURS.</b>—Thirty Melodies (expressly written to be used in connection with the Author's VIOLIN PRIMER) ... .. 2 6</p> <p>*3. <b>MENDELSSOHN.</b>—"Elijah." Ten Transcriptions by B. TOURS ... 1 0</p> <p>*4. <b>GOUNOD.</b>—"Mors et Vita." Ten Transcriptions by B. TOURS ... 2 6</p> <p>*5. <b>BATTISON HAYNES.</b>—Twelve Sketches ... .. 2 6</p> <p>*6. <b>SIEGFRIED JACOBY.</b>—Hungarian Dances. (Transcribed) ... .. 2 6</p> <p>7. <b>IPPOLITO RAGGHIANI.</b>—Nine Morceaux de Salon... .. 2 6</p> <p>8. <b>OLIVER KING.</b>—Twelve Pieces ... 2 6</p> <p>*9. <b>JOACHIM RAFF.</b>—Six Morceaux de Salon ... .. 2 6</p> <p>10. <b>SIEGFRIED JACOBY.</b>—Six Characteristic Pieces. For Two Violins ... 2 6</p> <p>11. <b>ARCANGELO CORELLI.</b>—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book I. ... 3 6</p> <p>*12. <b>ARCANGELO CORELLI.</b>—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book II. ... 3 6</p> <p>*13. <b>SIEGFRIED JACOBY.</b>—Eight National Melodies. (Arranged) 2 6</p> <p>*14. <b>GOUNOD.</b>—"Redemption." Nine Transcriptions by B. TOURS ... 2 6</p> <p>*15. <b>ARNOLD DOLMETSCH.</b>—Twelve Easy Pieces ... .. 2 6</p>	<p>*16. <b>HAACKMAN.</b>—Twelve Characteristic Pieces ... .. 2 6</p> <p>17. <b>HANDEL.</b>—Six Sonatas. The Pianoforte Accompaniment by A. DOLMETSCH ... .. 3 6</p> <p>18. <b>ARCANGELO CORELLI.</b>—Six Trios. For Two Violins and Violoncello, or Pianoforte; or as Quartets, with Violoncello and Pianoforte. Edited and the Pianoforte Accompaniment by A. DOLMETSCH ... .. 3 6</p> <p>19. <b>KATE RALPH.</b>—Six Pieces ... 2 6</p> <p>20. <b>VARIOUS COMPOSERS.</b>—Fourteen Pieces ... .. 2 6</p> <p>21. <b>VARIOUS COMPOSERS.</b>—Twelve Pieces ... .. 2 6</p> <p>22. <b>VARIOUS COMPOSERS.</b>—Thirteen Pieces ... .. 2 6</p> <p>23. <b>ROSALIND F. ELLICOTT.</b>—Six Pieces ... .. 2 6</p> <p>*24. <b>ARTHUR SULLIVAN.</b>—"The Golden Legend." Nine Transcriptions by B. TOURS ... .. 2 6</p> <p>25. <b>J. MÜLLER.</b>—Forest Pieces (Op. 9) 2 6</p> <p>26. <b>ETHEL M. BOYCE.</b>—Eight Pieces 2 6</p> <p>27. <b>I. B. POZNANSKI.</b>—Ten Pieces ... 2 6</p> <p>28. <b>CH. DE BÉRIOT.</b>—Eight Pieces... 2 6</p> <p>29. <b>HENRY PURCELL.</b>—Fourteen Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering by ARNOLD DOLMETSCH ... .. 2 6</p> <p>30. <b>H. W. ERNST.</b>—Seven Pieces ... 2 6</p> <p>31. <b>F. DAVID.</b>—Five Pieces ... .. 2 6</p> <p>32. <b>H. VIEUXTEMPS.</b>—Four Pieces... 2 6</p>
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Hunting song.  
The buffalo.  
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Ye sons of Albion.  
The gallant hussar.  
Sheep shearing.  
May song.  
Cupid, the pretty ploughboy.  
The old farmer.  
The honest ploughman.  
Flash lad.  
The birds in the spring.  
The Masonic hymn.  
The seasons.  
Somersetshire hunting song.  
Tally ho! hark away.  
The barbal.  
Go from my window.  
The nightingale.

Darry-down Dale.  
Bonny light horseman.  
The soldier's farewell.  
The jolly waterman.  
Saucy sailor boy.  
Paul Jones.  
William and Mary.  
Britons, strike home.  
Ward, the pirate.  
Marlboro'.  
Polka mad.  
Grand conversation of Napoleon.  
The punch ladle.  
The churchwarden's song.  
A jug of this.  
The lost lady found.  
Mary of the moor.  
Undaunted Mary.  
Banks of sweet primroses.  
The cuckoo.  
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The brave old oak.

Childhood's dreams.  
My home.  
Sweet village bells.  
'Tis night, 'tis night.  
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Now the dancing sunbeams play (The Mermaid's Song).  
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| 3.  | Fresh and strong the breeze is blowing. |
| 4.  | When daisies pied.                      |
| 5.  | Thou soft-flowing Avon.                 |
| 6.  | When youth's sprightly flood.           |
| 7.  | Despairing beside a clear stream.       |
| 8.  | The Sycamore shade.                     |
| 9.  | The topsails shiver in the wind.        |
| 10. | The Shepherd.                           |
| 11. | The Soldier tired.                      |
| 12. | Where the bee sucks.                    |
| 13. | When forced from dear Hebe.             |
| 14. | By dimpled brook.                       |
| 15. | The Miller of Mansfield.                |
| 16. | Now Phœbus sinketh in the West.         |
| 17. | Blow, blow, thou winter wind.           |
| 18. | Water parted.                           |
| 19. | Under the greenwood tree.               |
| 20. | By the gaily circling glass.            |

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|-----|--------------------------------|
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| 2.  | The dashing White Sergeant.    |
| 3.  | Bid me discourse.              |
| 4.  | Home, sweet home.              |
| 5.  | Tell me, my heart.             |
| 6.  | Love has eyes.                 |
| 7.  | Should he upbraid.             |
| 8.  | Ah! can I e'er forget thee.    |
| 9.  | The Pilgrim of Love.           |
| 10. | The bloom is on the rye.       |
| 11. | Be mine, dear Maid.            |
| 12. | My native hills.               |
| 13. | My heart and lute.             |
| 14. | My native Highland home.       |
| 15. | A soldier's gratitude.         |
| 16. | Ev'ry bullet has its billet.   |
| 17. | O, firm as oak.                |
| 18. | 'Tis when to sleep.            |
| 19. | Are you angry, Mother?         |
| 20. | Teach, oh! teach me to forget. |

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| 2.  | The Sailor's Epitaph, or Tom Bowling. |
| 3.  | Ben Backstay.                         |
| 4.  | Then farewell, my trim-built wherry.  |
| 5.  | Jolly Dick, the Lamplighter.          |
| 6.  | I lock'd up all my treasure.          |
| 7.  | Blow high, blow low.                  |
| 8.  | While the lads of the village.        |
| 9.  | True courage.                         |
| 10. | Poor Jack.                            |
| 11. | Tom Tough.                            |
| 12. | The Token.                            |
| 13. | The Anchoramiths.                     |
| 14. | The Greenwich Pensioner.              |
| 15. | All's one to Jack.                    |
| 16. | The jolly young Waterman.             |
| 17. | Lovely Nan.                           |
| 18. | The sailor's Journal.                 |
| 19. | The tar for all weathers.             |
| 20. | 'Tis said we venturous die-hards.     |
| 21. | The lass that loves a sailor.         |

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|-----|----------------------------------|
| 1.  | Dear Mary, to thee.              |
| 2.  | O listen to the voice of love.   |
| 3.  | The ray that beams for ever.     |
| 4.  | Bright Phœbus.                   |
| 5.  | Within a mile of Edinboro' town. |
| 6.  | Alone by the light of the moon.  |
| 7.  | The Blackbird.                   |
| 8.  | All on board a Man-of-War.       |
| 9.  | Hush ev'ry breeze.               |
| 10. | The dying Negro.                 |
| 11. | The disconsolate Sailor.         |
| 12. | The Echo Song                    |
| 13. | The Cottage in the Grove.        |
| 14. | May Morning.                     |
| 15. | The contented Shepherd.          |
| 16. | Lashed to the helm.              |
| 17. | Pretty little Sue.               |
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# GETHSEMANE

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THE MUSIC COMPOSED BY  
C. LEE WILLIAMS.

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### THE TIMES.

"Gethsemane," as the new work is called, is, at least, as meritorious as its predecessor, and will, no doubt, attain a like success. . . . The opening chorus is really impressive, with its solid harmonies supporting an ornamental theme which seems to be identified with the garden itself. The chorales are for the most part original, and are generally set for four-part choir (sometimes for male voices alone), supported only by the organ pedals. The first of the vigorous baritone solos, "Come, armed host," gives the suggestion for a succeeding chorus in the same militant vein. . . . The second of the baritone songs, "Awake! awake!" leads on to the resumption of the Saviour's soliloquy, the subject of which is soon taken up by the contralto voice, in an air of considerable beauty, "As Thou wilt, Father," at the close of which an "Amen" is sung in five-part harmony without accompaniment. At the description of the appearance of the strengthening angel, a harp solo is introduced, and this passage is almost the only instance in which the composer has yielded to convention. The succeeding chorus, "In the day of consternation," allotted again to male voices, is in the form of a litany—a form which, it will be remembered, was used with great success in the earlier work. An expressive air for contralto, suggested by the Saviour's words, "It is enough," leads to the final chorus, which, like the former one, ends with a hymn-tune, the familiar "Rockingham" being used this time. The appropriateness of this tune will appear when it is remembered that it is usually associated with a well-known hymn on the Crucifixion.

### DAILY TELEGRAPH.

The Gloucester conductor's second work is a marked advance upon his first. Mr. Williams has a remarkable and very moving faculty of expressing devotional feeling without going beyond the use of comparatively simple means. Hence the story of Gethsemane was musically told this evening with a directness and force that held the audience spellbound.

### STANDARD.

Mr. Williams's Cantata is evidently meant as a companion to his devotional and pleasing work, "The Last Night at Bethany," produced three years ago—that is to say, it is intended less for the concert-room than for church use at special seasons, musical elaboration being studiously avoided so as not to exceed the capabilities of fairly efficient choirs. Mr. Joseph Bennett, as in the previous work, has mingled tasteful verses from his own pen with portions of the Gospel narrative. . . . "Gethsemane" is certain to be in request wherever music is recognised as a handmaid to religion.

### MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour

Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

### DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

### DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

### THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

### THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

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PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

# JOB

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### THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

### DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

### STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

### MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has

yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

### DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

### THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and Job, which Dr. Parry has set to music of the rarest tenderness. . . . Satan's invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unflinching picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

### THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for Satan. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though, to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

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