

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

RUTLAND BOUGHTON.

MIDNIGHT

TWO SHILLINGS.

LONDON NOVELLO & Co L^{TD}

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE NEW CATHEDRAL PSALTER

CONTAINING

THE PSALMS OF DAVID

TOGETHER WITH

THE CANTICLES AND PROPER PSALMS FOR CERTAIN DAYS

EDITED AND POINTED FOR CHANTING

BY

COSMO GORDON LANG, D.D.
(ARCHBISHOP OF YORK).

CHARLES H. LLOYD, M.A., Mus.D.
(Precentor of Eton).

HENRY SCOTT HOLLAND, D.Litt.
(Canon and Precentor of St. Paul's).

GEORGE C. MARTIN, Mus.D.
(Organist of St. Paul's).

No part of the Church Service has received greater attention in recent years than the Psalms, and there is no better test of an organist's or choirmaster's qualifications than the manner in which the choir renders these matchless poems of Holy Writ.

The chief difficulty of Anglican chanting has always been the merging of the recitation into the strict-time section of the chant. In the "Cathedral Psalter," issued a generation ago, an endeavour was made to overcome this difficulty by the use of accent marks, and the striking popularity of the book has proved that the method therein adopted, if rightly used, was nearly perfect.

Experience, however, has shown that there was still room for improvement, and it may confidently be asserted that the nearest approach to perfection has been attained in the entirely revised and improved form of the work entitled the "New Cathedral Psalter."

As the result of much careful study and practical knowledge, all ambiguity in regard to the merging of the recitation into the strict-time section of the chant has now been removed.

The "New Cathedral Psalter" is issued in three forms: (i.) with Superimposed Notes; (ii.) with Prosody Signs; (iii.) with Varied Type, whereby a choice can be made of the form which may be thought most effectual in securing intelligent and reverent chanting. Moreover, the pointing is in every case identical, so that on such an occasion as a service sung by combined choirs all three books could, if necessary, be used simultaneously.

Not the least important consideration in a pointed psalter is the matter of typography. In the "New Cathedral Psalter" bolder faced types, specially prepared, have been used, the result being greater clearness, while particular attention has been paid to the spacing between the words and lines so as to afford greater facility in reading.

The "New Cathedral Psalter," although founded on the "Cathedral Psalter," is a distinct book, and the two books cannot be used together.

WORDS ONLY.

								Cloth.		Red Basil.	
								s.	d.	s.	d.
No. 51.	With Superimposed notes.	Demy 8vo ...	...	...	...	...	...	2	6	4	6
No. 61.	With Prosody signs.	Imperial 32mo	...	...	...	...	...	1	0	2	0
No. 71.	With Varied Type.	Imperial 32mo	...	...	...	...	...	1	0	2	0

NEW CATHEDRAL PSALTER CHANTS.

								Paper.		Cloth.		Red Basil.	
								s.	d.	s.	d.	s.	d.
No. 81.	For Cathedral use, "The St. Paul's Cathedral Chant Book,"	...	...	...	...	...	F'cap. 4to	1	6	2	0	3	0
	revised Edition	...	...	...	...	...							
No. 81A.	Ditto	ditto	...	...	...	...	Post 4to	2	6	3	0	4	6
No. 82.	For Parish Church use, no Treble recitation note higher than D	...	...	...	...	...	F'cap. 4to	1	6	2	0	3	0
No. 82A.	Ditto	ditto	...	...	...	...	Post 4to	2	6	3	0	4	6
No. 83.	For Village Church use, no Treble recitation note higher than C	...	...	...	...	...	F'cap. 4to	1	6	2	0	3	0
No. 83A.	Ditto	ditto	...	...	...	...	Post 4to	2	6	3	0	4	6

The Clergy can be supplied with copies, in quantities of not less than 25, at 20 per cent. discount.

LONDON: NOVELLO AND COMPANY, LIMITED.

85146

NOVELLO'S ORIGINAL OCTAVO EDITION.

TO CHARLES GORE, BISHOP OF BIRMINGHAM.

MIDNIGHT

SYMPHONIC POEM

FOR CHORUS AND ORCHESTRA

THE WORDS FROM "TOWARDS DEMOCRACY" BY

EDWARD CARPENTER

THE MUSIC BY

RUTLAND BOUGHTON.

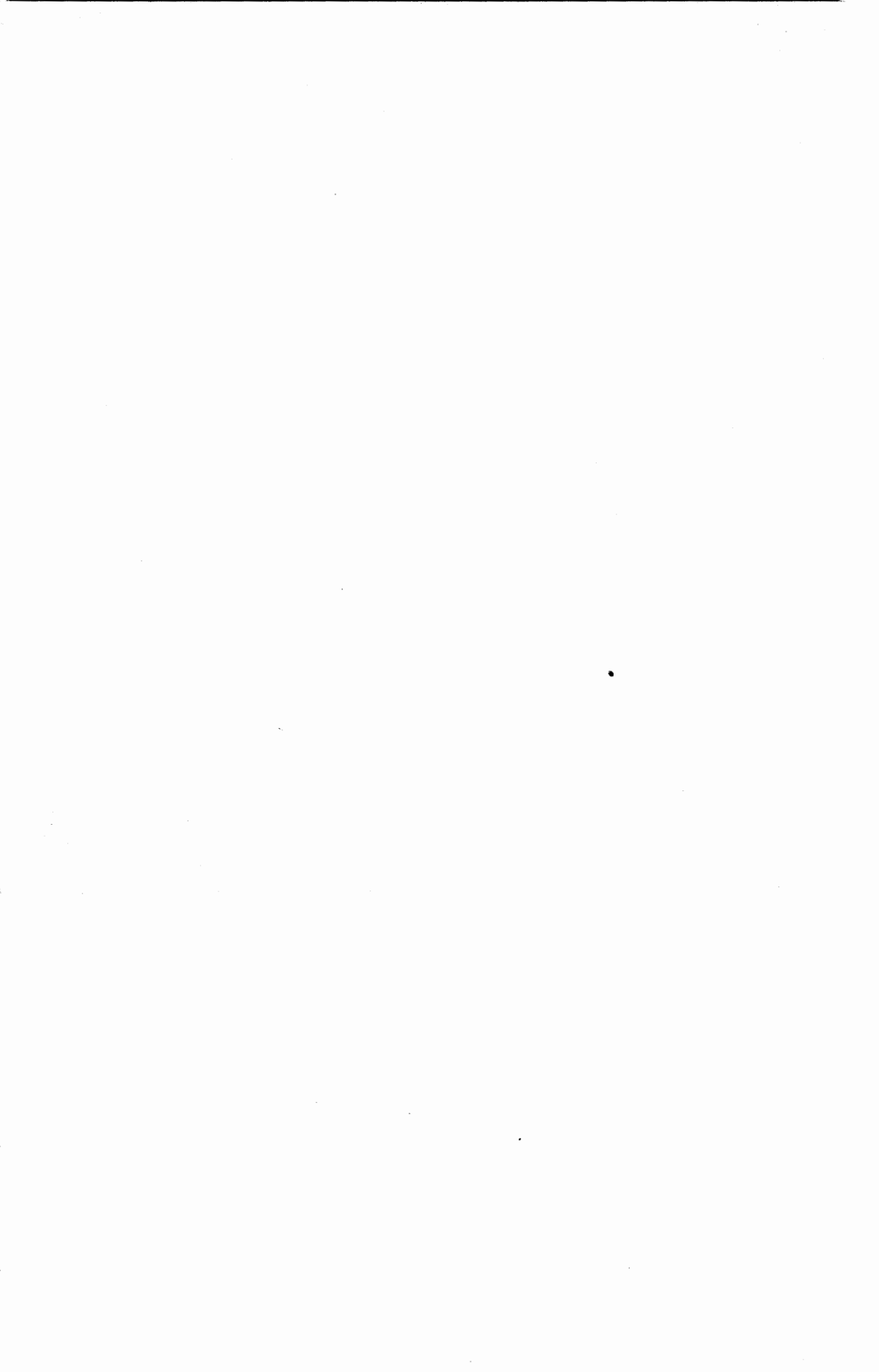
(Op. 26.)

FIRST PERFORMANCE AT THE BIRMINGHAM TRIENNIAL FESTIVAL, 1909.

PRICE TWO SHILLINGS,

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Copyright, 1909, by Novello and Company, Limited.
The Right of Public Representation and Performance is reserved.*



MIDNIGHT.

I.

High in my chamber I hear the deep bells
chime—Midnight.

The great city sleeps with arms outstretched
supine under the stars—deep breathing,
hushed;

Into the kennels of sleep are gone the loud-
baying cares of day, and hunted man rests
for a moment.

The spangled stream has gone.

The long procession of carriages through
fashionable quarters, the stream of faces
past gay shop-windows,

And high above them the weary face of the
needlewoman straining the last hour of
daylight—

All are gone.

Into the hidden chamber of the dark the
stream of life has poured itself,

For the conception of a new day.

The note of sorrow sleeps;

The weary throbbing brain and heart are
lulled—assuaged in the tossing sea;

The wretched prisoner—the prisoner of the
needle and dingy attic is released: she
dreams her impossible dream;

The prisoners of here and there, and of
Necessity gripping close as a vice, are at
liberty; they roam out beyond the star-
circled walls of time and hear strange
secrets whispered,

But the hour swings onward.

To good and evil alike—to the watching and
the sleeping heart alike;

To the mother as she lies beside her infant,
sleeping, yet wakeful to its slightest
movement; to the father as he sleeps
beside the mother;

To the young man as he sleeps beside his
new-made bride, worshipping sleepless on
her bosom;

To the folded bud of childhood, sleeping deep
as on a tranquil sea—to the bud just
disclosed from Eden; and to the childlike
relaxed sleep again of extreme old age;

The hour swings onward.

To the waking fever of remorse;

To the long cadaverous vigil of physical pain;
And to the long vigil of the heart-broken wife
praying vainly for respite from thought;

The hour swings onward.

High in heaven over the supine city—over the
wilderness of roofs beneath the stars—

The hour swings surely onward.

Again the great bell booms.

Blossoming out of silence the rich music
swells—

Then dies away—the second stroke of mid-
night.

And now as if awoken by that note of warning,
over the vast city clash a thousand brazen
chattering tongues,

Ding, ding, clack, clack,

From far and near, from railway tower and
steeple—blurring the thoughtful night—
ding, ding, clack, clack,

With scrambling stroke they hurry to tell the
hour—and so straightway are silent.

But the great bell goes booming slowly on,
High in its tower in heaven among the stars,
Thoughtful, deep-voiced, alone—till it has
finished.

So pass the hours, the spacious solemn hours,
the shrill chattering hours,

Out into the night they pass, out into the
morning,

For the conception of a new day.

II.

High in my chamber I hear the deep bells chime,
Deep, deep, deep, past all mortal hearing, down
in the kennels of sleep below the world—
The slow and muffled chime.

The strokes of the changing hours of Man,
The slow spacious thoughts of the changing
generations—

Through the night rising I hear.

The thoughts of them who gather the genera-
tions into the great fold;

Through whose hearts the trampling millions
pass—as surely indeed as through city
streets;

The thoughts of them through whose hearts
the weary exiles, the prisoners of time,
pass, liberating their souls in prayer till
the air is charged with lightning—

Through the night rising I hear.

These are they who dream the impossible
dream—and it comes true;

Who hear the silent prayers, who accept the
trampling millions, as the earth dreaming
accepts the interminable feet of her
children;

Who dream the dream which all men always
declare futile;

Who dream the hour which is not yet on
earth—

And lo! it strikes.

III.

High in my chamber I hear the deep Bell chime.

Softly softly up through the universe,

Vibrant in every leaf soft-answering, scarce-
audible ascending,

The great undertone—the deep rich musical
solvent, swelling over the world, saturated
with love, soft like the wings of spring

(O who will give it utterance?)—

Through the night rising I hear.

MIDNIGHT.

Edward Carpenter.

Rutland Boughton. Op. 26.

Slow and Dreamy. (♩ = about 58)

ppp sempre

ppp

mf 3

ppp

fz

Soprano.

High in my cham-ber_____ I hear the deep bells chime_

Alto.

High in my cham-ber_____ I hear the deep bells chime_

Tenor.

High in my cham-ber_____ I hear the deep bells chime_

Bass.

ppp

2

pp

The great ci-ty sleeps with arms out-stretched

*pp**pp*

Mid - night.

The great ci-ty sleeps with arms out-stretched

pp

Mid - night.

*pp**pp*

Mid - night.

The great ci-ty sleeps with arms out-stretched

2

pp

ppp

supine under the stars— deep breathing, hushed;

supine under the stars— deep breathing, hushed;

supine under the stars— deep breathing, hushed;

deep breathing, hushed;

3p
In - to the kennels of sleep are gone the

p
In - to the kennels of sleep are gone the

p
In - to the kennels of sleep are gone the

ppp

poco cresc. loud-baying cares of day, and

poco cresc. loud-baying cares of day,

poco cresc. loud-baying cares of day, and hunt-ed man

p The loud-baying cares of day,

hunt - ed man rests for a mo - ment.

p and hunt - ed man rests for a mo - ment.

rests for a mo - ment.

p and hunt - ed man rests.

dim.

4 pp Basses. (*murmuring*)

In - to the kennels of sleep are gone the loud-bay-ing cares of

pp

day.

5 *pp* (very light and dreamy.)
 The span-gled stream has gone. The long pro - ces - sion of
pp (very light and dreamy.)
 The span - gled stream has gone. The long — pro -
pp (very light and dreamy.)
 The span-gled stream has gone. The long pro -

5 *pp molto leggiero*
p poco pesante

carriages through fashion-a-ble quar-ters, the stream of fa - ces past
 - ces - - sion of carriages, the stream — of fa - ces past
 - ces - sion of carriages, the stream — of —

gay shop-win-dows, And high a - bove them the

gay shop - win - dows,

fa - ces past gay shop-win-dows, And high a - bove them the

All are

dim.

wea - - ry face of the nee - dle - woman

the wea - ry face of the nee - - dle - wo - man

dim.

wea - - - - ry face of the

gone.

(pinched tone)

6

strain - ing the last hour of day - light -

pp calm

All ——— are

nee-dle-woman

6

pp sempre

gone.

In-to the hid - den chamber of the dark the

pp

In-to the hid - den

stream of life has poured it-self,

cham-ber of the dark the stream of life has poured it-self,

7 *mf* For the con-cep - tion

p cresc. For the con-cep - tion of a new day, for the con-

p cresc. For the con-cep - tion of a new

p cresc. For the con - cep - tion of a new day, the con-

7 *pp*

of a new day. —

- ception of a new day. —

day, a new day. —

- ception of a new day. —

The note of sor-row sleeps;

The note of sor-row sleeps;

The

The note of sor-row sleeps; The wea-ry throb-bing

The wea-ry throb-bing brain and heart are lulled, — as —

The wea-ry throbbing brain and heart are lulled, —

note of sor-row sleeps; — The wea-ry throb-bing brain and

brain and heart are lulled, — as — suaged is the toss — ing —

— suaged is the toss — ing — sea;

as — suaged is the toss — ing sea; —

heart are — lulled, — as — suaged is the toss — ing

9 *p*

sea; The wretched pri — soner—the prisoner of the nee — dle and

p

The wretched prisoner of the nee — dle

p

The wretch — — — ed pri — soner of the

sea;

9 *p*

din-gy at-tic- is re-leased: she dreams — her im-pos-si-ble

is re-leased: she dreams — her im-pos-si-ble

nee - dle is re-leased:

dream; —

dream; —

mf (hard tone) The pris-oners of here and there, and of Ne-cess-i-ty

mf (hard tone) The pris-oners of here and there, and of Ne-cess-i-ty

Quiet, but open and free.

they roam _____ out be -

gripping close as a vice, are at li-berty: they roam out beyond the

gripping close as a vice, are at li-berty:

Quiet, but open and free.

11

they roam _____ out be -

-yond the star - cir-cled walls of time and hear strange se - - crets

star - cir-cled walls of time and hear strange se - - crets

11

- yond the star-cir-cled walls of time and hear strange se- - - crets
whis - - pered, strange se - - - crets, strange
whis - - pered, hear strange se - - crets
they roam out be -

12 *mf* *cresc.* *ff*
whis-pered be - yond the star - cir-cled walls of
se - - crets be - yond the star - cir-cled walls of
whis-pered be - yond the walls of
12 *cresc.* *f* *ff*
- yond the star-circled walls of time, be - yond the walls of time

12 *cresc.* *ff*
whis-pered be - yond the star - cir-cled walls of
se - - crets be - yond the star - cir-cled walls of
whis-pered be - yond the walls of
12 *cresc.* *f* *ff*
- yond the star-circled walls of time, be - yond the walls of time

pp *Rather quicker*

time. _____

pp *rit.* *p*

time, and hear strange se - crets whispered.

pp *rit.* *pp* *p*

time. _____

and hear strange se - crets whispered.

pp *rit.* *ppp* *Rather quicker*
(♩ = about 96)

p *mf*

But the hour swings on-ward. To good and

p *mf*

But the hour swings on-ward. To good and

p *mf*

But the hour swings on-ward. To good and

p *mf*

But the hour swings on-ward. To good and

p *p* *p*

e-vil alike — to the watch-ing and the sleep-ing heart a -
 e-vil alike — to the watch-ing and the sleep - - ing
 e-vil alike — to the watch- - ing and the sleep-ing heart a -
 e-vil alike — to the watching and the sleep - ing heart a - -

mf *dim.*

- like; To the mo-ther as she lies be-side her
 heart a - like; To the mo - - ther as she lies be-side her -
 - like; To the
 - like;

p

in - - fant, sleep - ing, yet wake - ful - to its slight - est move - ment;

in - fant, sleep - - ing, yet wake - - ful.

mo - ther as she lies be - side her in - - fant.

The - - hour - swings on - - ward.

to the fa - - ther as he sleeps be - - side - - the mo - ther.

To the young man as he sleeps be-side his

To the young man as he sleeps be -

To the young man as he sleeps be-side his

pp

new - made bride,

- side his new-made bride, —

new-made bride, —

pp *ppp*

The hour swings on - ward.

The hour swings on - ward.

mf *f*

pp *mf*

cresc. *mf* *f*

To the bud

To the folded bud of child-hood, sleeping deep as on a tranquil sea —

simply *p*

simply *p*

p *pp*

just dis-closed from E - - den, just dis-closed from E - - den;
 to the bud — just dis-closed from E - - den;
 and to the child - like re -
 and to the child - like re -

The
 The hour swings on - ward, the
 - laxed sleep of extreme old age; — The hour swings
 - laxed sleep of extreme old age; — The hour swings on - ward, the

hour swings on - ward.

hour swings on - ward.

on - ward, on - ward.

hour swings on - ward.

f

Pressing on gradually.

mf

To the

mf

To the waking fe - ver of re -

mf

To the fe - ver of re - morse; — To the

mf

To the waking fe - ver of re - morse; To the

Pressing on gradually.

mf

wak - ing fe - ver of re - morse; To the
 morse To the long, the long ca-da-ver-ous
 long ca-da-ver-ous vi - gil of phy-si-cal pain;
 long ca-da-ver-ous vi - gil of

long ca-da-ver-ous vi - gil of phy-si-cal pain;
 vi - gil of phy-si-cal pain; And to the long
 the vi - gil of phy-si-cal pain; And to the long
 phy - si-cal pain; And to the

f

And to the long — vi - gil of the heart - bro - ken

vi - gil of the heart - bro - ken wife — pray -

vi - gil of the heart - bro - ken wife pray-ing vain-ly for res - pite from

long — vi - gil of the heart-bro-ken wife pray - ing

wife — pray - ing vain - ly for res - pite from

- ing vain - ly, pray - ing vain - ly for res - pite from

thought, pray - ing vain-ly for res - pite from

vain - ly, pray - ing vain - ly for res - pite from

thought; The hour swings on - - -

thought; The hour swings on - - -

thought; The hour swings on - - -

thought; The hour swings on - - -

f *ff* *ffz* *ffz* *ffz* *ffz*

- ward.

- ward.

- ward.

- ward.

f *cresc.*

fff High in heaven

fff High in heaven

fff High in heaven, high in

fff High in heaven, high in

fff L.H.

f o - ver the su - pine ci - - - ty -

f su - pine

f o - ver the su - pine ci - - - ty -

f su - pine

f heaven o - ver the su - pine ci - - - ty -

f su - pine

f heaven o - ver the su - pine ci - ty -

dim. *mf* *pp*

o - ver the wil - der-ness of roofs be-neath the stars

dim. *mf* *pp*

o - ver the wil - der-ness of roofs be-neath the stars

dim. *mf* *pp*

o - ver the wil - der- ness of roofs be-neath the stars

dim. *mf* *pp*

o - ver the wil - - der - ness of roofs be - neath the

allargando e cresc. molto *p* *ff*

The hour swings sure - ly on - - ward.

allargando e cresc. molto *p* *ff*

The hour swings sure - ly on - - ward.

allargando e cresc. molto *p* *ff*

The hour swings sure - ly on - - ward.

allargando e cresc. molto *p* *ff*

stars - The hour swings sure - ly on - - ward.

allargando e cresc. molto *ff*

fff *molto rit. e dim.*

Tempo I^o

A-gain the great bell booms. Blos-som-ing out of the si - lence the

A-gain the great bell booms. Blos-som-ing out of the si - lence the

A-gain the great bell booms. Blos-som-ing out of the si - lence the

A-gain the great bell booms. Blos-som-ing out of the si - lence the

Tempo I^o

pp

ffz

rich mu-sic swells _____

rich mu - sic swells _____ *dim.* Then dies a - way _____ the se - cond stroke of _____

rich mu - sic swells _____ *dim.* Then dies a - way _____ the se - cond stroke of _____

rich mu-sic swells _____ *dim.* Then dies a - way _____ the se - cond stroke of _____

p dim.

Quicker. *f*

And now as if a - wo - ken by that
 mid - night. And now as if a - wo - ken
 mid - night. And now as if a - wo - -
 mid - night. And now as if a - wo - ken

Quicker (♩ = about 112)

pp *ppp* *f*

note of warn - ing, o - ver the vast ci - ty clash a
 by that note of warn - ing, — o - ver the vast
 - ken by that note of warn - ing, o - ver the vast —
 by that note of warn - ing, o - ver the vast ci - ty clash — a

sf

thou - sand bra - zen chat-ter-ing tongues, Ding, ding, ding, ding,

sf
ci - ty clash a thou - sand bra - zen chat-ter-ing tongues,

sf
ci - ty clash a thou - sand bra - zen chat - ter - ing tongues, a

thou - sand bra - zen chat - ter - ing tongues,

ff

clack, clack, clack, clack, *fff* From

a thou - sand bra - zen chat-ter-ing tongues,

thou - sand bra - zen chat-ter-ing tongues,

Ding, ding, ding, ding, clack, clack, clack, clack,

cresc.

far and near, from rail-way tower and steeple —

fff
Ding, ding, ding, ding, clack, clack, clack, clack,

fff
Ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding,

fff
From far and near, from rail-way tower and

Holding back.

blur - - - ring the — thought - - - ful

ding,

stee - ple blur - - - ring the —

Holding back.

p

ped.

Strongly Rhythmic.

Ding, ding, ding, ding, clack, clack, clack, clack,
 night — From far and near, from
 thought — ful night — From far and near, from

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The tempo/mood is marked "Strongly Rhythmic." Dynamics include *ff* (fortissimo) and *p* (piano). The lyrics are: "Ding, ding, ding, ding, clack, clack, clack, clack, night — From far and near, from thought — ful night — From far and near, from".

Strongly Rhythmic.

Ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, With
 rail — way tower and stee — ple —
 Ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding,
 rail — way tower and stee — ple —

The second system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The tempo/mood is marked "Strongly Rhythmic." Dynamics include *fff* (fortississimo) and *fz* (forzando). The lyrics are: "Ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, With rail — way tower and stee — ple — Ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, ding, rail — way tower and stee — ple —".

scram-bling stroke — they hur-ry to tell the hour —

With scram-bling stroke they hur-ry to tell the

With

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

and so

hour — and so — straightway are si - lent.

scrambling stroke they hurry to tell the hour — and so

and so — straightway are si - lent.

mf *dim. rit.*

mf

mf *dim.*

mf

mf dim.

12971 85146 Ped

The piano accompaniment continues with a similar rhythmic pattern, ending with a sustained chord in the right hand and a descending bass line.

p *rit.* Tempo I^o

straightway are si - lent.

p But the great bell goes boom-ing slow-ly

p *rit.*

straightway are si - lent.

p But the great bell goes boom-ing slow-ly

p *rit.* Tempo I^o

p *pp* *fz* *pp*

*

p High _____ in its tower in heaven _____ a - mong the stars, —

p on, High _____ in its tower in heaven _____ a - mong the stars, —

p High _____ in its tower in heaven _____ among the stars,

on, The great bell goes

fz *fz* *fz*

1st Sopranos only.

Thought - ful, High in its

Thought - ful, deep - voiced, a - lone —

Thought - ful, deep - voiced, a - lone —

boom - ing slow - ly on, deep - voiced, a - lone —

fz *fz* *fz*

tower in heaven among the stars. *dim.* *ppp*

1st Tenors only.

till it has finished.

2nd Basses only.

till it has finished.

Reverberations of bell
to die quite away be-
fore next movement.

fz *fz* *fz*

So pass the hours, —
the spa - cious

So pass the hours,
the spa - cious

ppp *pp* *p*

mf *poco accel.* *cresc.* *f* *a tempo*
the — shrill chat-ter-ing hours, —
so - lemn hours,

poco accel. *mf* *f* *a tempo*
the shrill chat-ter-ing hours, —
so - lemn hours,

poco accel. *mf* *a tempo*

f out__ in-to the morning, *rit.*

f Out__ in-to the night they pass, *rit.*

out__ in-to the morning, *rit.*

f Out__ in-to the night they pass, *rit.*

ff

Broad

p For the con - cep - tion, the con - cep - tion of a__ new day.

p Out__ in - to the night they pass, in - to the night they pass, and in - to the

Broad

p

p

For the con - cep - tion, the con - cep - tion of a — new day.

Out — in - to the night they pass, in - to the night they pass, and in - to the

morn-ing. Out in - to the night they pass, out — in - to the

mf

Out — in - to the night they pass, in - to the night they pass and in - to the

morn-ing. *mf* Out in - to the night they pass, in - to the night they

mf morn- - - ing,

mf For the con - cep - tion, the con - cep - tion of a — new day.

morn - ing, out in - to the night they pass

pass and in - to the morn - ing, For the con - cep -

f cresc. For the con - cep - tion, the con - cep - tion of a new day,

cresc. Out in - to the night they pass, in - to the night they pass and in - to the

sempre cresc.

and in - to the morn - ing, For the con - cep - tion of a

tion of a new day. Out in - to the night they

For the con - cep - tion of a new day, the con -

morn - ing, they pass, they

Strongly Rhythmic.

new day. Out in - to the night

pass, For the concep - tion of a new day.

-cep - tion of a new day. Out in - to the night

pass, For the concep - tion of a new day.

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

Strongly Rhythmic.

cresc.

they pass, out in - to the night and

Out in - to the night they pass, out in - to the night and

they pass, out in - to the night and

Out in - to the night they pass, in - to the night and in - to the morn - ing,

ff

(♩. = about 60.)

ff

molto marcato
f cresc.

out in - to the morn - ing, For the con - cep - tion, the con -

molto marcato
f cresc.

out in - to the morn - ing, For the con - cep - tion, the con -

molto marcato
f cresc.

out in - to the morn - ing, For the con - cep - tion, the con -

molto marcato
f cresc.

in - to the morn - ing, For the con - cep - tion, the con -

mf cresc.

fff ten.

- cep - tion of a new day.

fff ten.

- cep - tion of a new day.

fff ten.

- cep - tion of a new day.

fff ten.

- cep - tion of a new day.

ten. *gliss.* *ff* *ten.* *gliss.* *fff dim.* *p* *pp dim.*

ffz *ffz* *ffz*

pp
High in my cham-ber I hear the

pp
High in my cham-ber I hear the

pp
High in my cham-ber I hear the

Tempo I°

ppp

deep bells chime,

mf *mf* *mf* *p dim.*
deep bells chime, Deep, deep, deep past all mortal

deep bells chime,

mf *mf* *mf* *p dim.*
Deep, deep, deep past all mortal

ppp

hear - ing,

hear - ing, Down in the kennels of sleep be-low the world — The

pp *p* *dim.* *pp*

The piano accompaniment consists of a treble and bass staff. The bass staff features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, repeated across the system.

*Rather slow; spiritual feeling; and
always imperceptibly increasing the
speed. Begin at about ♩ = 84.*

The strokes of the changing hours — of —

The

rit.

slow — and muffled chime.

rit. *p*

The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, repeated across the system.

The strokes — of the changing hours — of man, The slow —

man The slow spa - cious thoughts of the

strokes of the changing hours of — man, The slow spa - - - cious

The strokes of the chang-ing

— spa - - cious thoughts of the chang-ing ge - ne - ra-tions —

chang- - - ing ge - ne - ra-tions Through the night — ris - ing,

thoughts of the changing ge - ne - ra-tions — Through — the night ris-ing I

hours of man, The slow — spa-cious thoughts of the

poco cresc.
p Through the night ris - ing I hear.
p poco cresc.
 through the night ris - ing I hear, I hear.
p poco cresc.
 hear, through the night ris - ing I hear, I
p poco cresc.
 chang-ing ge - ne - ra - tions - Through the night ris-ing I hear.

p poco cresc.
mf

p The thoughts of them who gath-er the ge - ne - ra - tions
p The thoughts of them who gath - er the
p hear. The thoughts of them who
mf Through the night ris - ing I hear. The thoughts of

pp

in - to the great fold; the thoughts of

ge - ne - ra - tions in - to the great fold; the

gath - er the ge - ne - ra - tions in - to the great

them who gath - er the ge - ne - ra - tions in - to the great

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

them who gath - er the ge - ne - ra - tions in - to the great

thoughts of them who gath - er the ge - ne - ra - tions in - to the

fold; the thoughts of them who gath - er the ge - ne - ra - tions

fold; the thoughts of them who gath - er the ge - ne -

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

fold; Through whose hearts the trampling millions pass, *p*

great fold; *pp* Through whose hearts the *p*

in-to the great fold; *pp* Through whose hearts the *p*

-rations in-to the great fold; *pp*

Through whose hearts the tram-pling mil-lions pass *cresc.*

tram-pling mil-lions pass as sure-ly in *cresc.*

tram-pling mil-lions pass as sure-ly in-deed as through *cresc.*

Through whose hearts the tram-pling mil-lions pass as *p*

cresc.

— as sure-ly in - deed as through ci - ty streets

- deed as through ci - - - ty streets *P* The

ci - ty streets — as sure-ly in - deed as through ci - ty streets

sure - ly in - - deed as through ci - - - - ty streets

dim.

This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a piano accompaniment line. The music is in G major and 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a bass clef. The lyrics are: '— as sure-ly in - deed as through ci - ty streets', '- deed as through ci - - - ty streets', 'ci - ty streets — as sure-ly in - deed as through ci - ty streets', and 'sure - ly in - - deed as through ci - - - - ty streets'. There are dynamic markings 'cresc.', 'P', and 'dim.'.

thoughts of them through whose hearts — the wea-ry ex - - - iles

P The thoughts of them —

This system contains four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The fourth staff is a piano accompaniment line. The music is in G major and 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a bass clef. The lyrics are: 'thoughts of them through whose hearts — the wea-ry ex - - - iles' and 'The thoughts of them —'. There is a dynamic marking 'P'.

pass ——— li - ber-a-ting their

through whose hearts ——— the pris - oners of time, pass,

The first system of the musical score. It includes a vocal line with lyrics and a piano accompaniment. The vocal line has a rest for the first part of the system, then enters with the lyrics "pass ——— li - ber-a-ting their". The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

li - ber-a-ting their souls ——— in prayer,

souls ——— in ——— prayer, ——— li - ber-a-ting their souls, ——— their

li - - - ber - a - - ting their

li - - - ber - a - - ting their souls ——— in prayer, ———

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics "li - ber-a-ting their souls ——— in prayer," and "souls ——— in ——— prayer, ——— li - ber-a-ting their souls, ——— their". The piano part continues with the same melodic and harmonic structure. The key signature remains one sharp (F#).

mf *cresc. e accel. molto*

li - - - ber - a - - ting their souls _____ in prayer, till the

cresc. e accel. molto

souls in _____ prayer, _____ in prayer _____ till the

cresc. e accel. molto

souls _____ in prayer, _____ li - ber-a-ting their souls, till the

cresc. e accel. molto

mf li - ber-a-ting their souls in _____ prayer, _____ in prayer, till the

cresc. e accel. molto

fff *Broad*

air _____ is charged with light - ning Through the

fff

air is charged _____ with light - ning Through the

fff

air is charged _____ with light - ning Through the

fff

air _____ is charged _____ with light - ning Through the

fff *Broad*

The image displays a musical score for the song "The Rose Tree." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "night ris - - ing I hear". The piano accompaniment features a melody in the right hand with triplets and a bass line in the left hand with chords and single notes.

Musical score for the song "These are they who dream the impossible dream" from the musical The Phantom of the Opera. The score is for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "♩. = about 46". The key signature is B-flat major (two flats). The time signature is 6/4. The lyrics are "These are they who dream the impossible dream". The score includes dynamic markings like "ff" and "f", and various musical notations such as slurs, accents, and ties.

- pos-si-ble dream and it comes true *ffz*

- pos-si-ble dream and it comes true *ffz*

- pos-si-ble dream and it comes true *ffz*

- pos-si-ble dream and it comes true *ffz*

fff *dim.*

mf These are they who hear the si-lent

mf These are they who

p

p prayers _____ of

mf These are they _____ who ac - cept _____ the tram - pling feet of

hear the si - - lent prayers, _____ who ac - cept _____ the tram - pling

mf These are they who ac - cept the tram - pling

f mil - - - lions, *pp sempre* as the

f mil - - - lions, *p* as the dream - ing earth _____ ac - cepts the in -

f feet _____ of mil - - - lions, *pp* as the dream - ing earth ac -

f feet of mil - - - lions,

mf

dream - ing earth ac - cepts the in - ter - min-a-ble feet of her

- ter - mina-ble feet of her chil - - dren, as the dream - ing

- cepts the in - ter - min-a-ble feet of her chil - - - dren,

as the dream - ing earth ac - cepts the in - ter - min-a-ble feet of her

chil - - - dren;

mp earth ac - cepts the in - ter - min-a-ble feet, *p* the in - ter - min-a-ble

p as the dream - ing earth *mp* ac - cepts

chil - - - dren;

Who dream the dream —

feet of her chil - dren;

p dim. the in-ter - min-a-ble feet of her chil - dren;

Who dream the dream — which all men

The first system of the musical score, featuring vocal and piano parts. The vocal part consists of four staves with lyrics. The piano part consists of two staves. The key signature is B-flat major (two flats). The tempo and dynamics are indicated by *p* (piano) and *pp* (pianissimo). The lyrics are: "Who dream the dream —", "feet of her chil - dren;", "the in-ter - min-a-ble feet of her chil - dren;", and "Who dream the dream — which all men".

— which all men al-ways declare fu - tile, the

These are they who dream the dream which all men always de-clare —

These are they who dream the dream which all men

al-ways de-clare — fu - tile, the

The second system of the musical score, continuing the vocal and piano parts. The vocal part consists of four staves with lyrics. The piano part consists of two staves. The key signature remains B-flat major. The lyrics are: "— which all men al-ways declare fu - tile, the", "These are they who dream the dream which all men always de-clare —", "These are they who dream the dream which all men", and "al-ways de-clare — fu - tile, the".

dream which all men al-ways de-clare fu- - tile,

fu- - - tile;

al-ways de - clare fu- - - tile, which all men al-ways de -

dream which all men al-ways de - clare fu - - tile;

fu - tile; Who dream the hour which is not yet on

Who dream the hour which is not yet on

- clare fu - tile; Who dream the hour which is not yet on

Who dream the hour which is not yet on

suddenly
f *ten.*
 earth, and lo! ——— and lo! it strikes.

suddenly
f *ten.*
 earth, and lo! ——— and lo! it strikes.

suddenly
f *ten.*
 earth, and lo! ——— and lo! it strikes.

suddenly
f *ten.*
 earth, and lo! ——— and lo! it strikes.

f *suddenly* *ten.* *Very Broad.*
ff

press on

dim. e rit.

dim. molto *p rit.*

Tempo I?

pp

High in my cham-ber I hear the deep bell

pp

High in my cham-ber I hear the deep bell

pp

High in my cham-ber I hear the deep bell

Tempo I?

pp *poco sf*

chime.

chime.

chime.

pp

Soft-ly, soft-ly up thro' the u-ni-verse,

p *mf* *p* *pp*

Vi - brant in ev' - ry_ leaf soft - an - swer-ing, scarce - au-di-ble as -

pp

Soft - ly, soft - ly up thro' the u-ni-verse, -
 - cend - ing, Up thro' the u-ni-verse_ in_ ev' - ry leaf_ soft

p mf *p* *dim.*
 Vi - - brant in ev' - ry leaf soft -
pp
 an - swer-ing, scarce au - di-ble as - cend-ing, scarce

pp
 Soft - ly,
 - an - swer-ing, scarce au-di-ble as - cend - ing, Up thro' the u-ni-verse,
 au-di-ble, scarce au-di-ble as - cend - ing,

soft - - ly up thro' the u - ni - verse, —

— in — ev' - ry leaf — soft - an - swer-ing, scarce

Vi - - brant in ev' - ry leaf, in — ev' - ry leaf as -

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "soft - - ly up thro' the u - ni - verse, —". The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The system concludes with the lyrics "Vi - - brant in ev' - ry leaf, in — ev' - ry leaf as -".

p — *mf* *p* *dim.* *pp*

Vi - - brant in ev' - ry leaf soft - an - swer-ing, scarce

au - di - ble as - cend-ing, scarce au-di-ble, scarce

- cend - - ing, as - cend-ing, scarce au-di-ble, scarce

The second system continues the musical piece. The vocal line includes dynamic markings: *p* (piano), *mf* (mezzo-forte), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The lyrics are "Vi - - brant in ev' - ry leaf soft - an - swer-ing, scarce" and "au - di - ble as - cend-ing, scarce au-di-ble, scarce". The piano accompaniment continues with its characteristic eighth-note pattern, featuring a triplet of eighth notes in the left hand during the final phrase. The system ends with the lyrics "- cend - - ing, as - cend-ing, scarce au-di-ble, scarce".

pp
Soft - - ly,
au-di-ble as - - cend - - ing, Up thro' the u - ni - verse,
au-di-ble as - cend - ing,
au-di-ble as - cend - - - ing, in

p *mf*
soft - ly up thro' the u - ni - verse, — Vi - brant in
— in ev' - ry leaf — soft an - swer - ing, scarce au - di - ble as -
pp
Vi - brant in ev' - ry leaf, in ev' - ry - leaf as - cend - ing, as -
ev' - ry leaf scarce au - - di - ble as - cend - - - ing, —

p dim. *pp* (full tone) *pp*

ev'-ry leaf soft an - swer-ing, scarce au-di-ble as - cend - ing, The

- cend-ing scarce au-di-ble, scarce au-di-ble as - cend - ing, The

- cend - ing, scarce au-di-ble, scarce au-di-ble as - cend - ing, The

— in ev'-ry leaf scarce au - di - ble as - - cend - ing, The

pp *pp* *pp* *pp*

great — un-der-tone— the deep rich musical sol - vent,

great — un-der-tone— the deep rich musical sol - vent,

great — un-der-tone— the deep rich musical sol - vent,

great — un-der-tone— the deep rich musical sol - -

(about $\text{♩} = 108$.)

swell - ing o - ver the world, sa - tu - ra - ted with

swell - ing o - ver the world,

swell - ing o - ver the world, sa - tu - ra - ted with

vent, swell - ing o - ver the world,

(about $\text{♩} = 108$.)

love, soft like the winds of spring.

sa - tu - ra - ted with love, soft like the winds of spring.

love, soft like the winds of spring.

sa - tu - ra - ted with love, soft like the winds of spring.

The image displays a musical score for a vocal and piano piece. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with the lyrics "O who _____ will give it ut-ter-ance?". The fifth staff is for the piano accompaniment. The music is in the key of D major (indicated by two sharps) and 4/4 time. The vocal parts feature a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The piano accompaniment provides a harmonic foundation with chords and moving lines, also marked with a fortissimo (ff) dynamic. The score is presented in a clear, professional layout with standard musical notation.

Musical score for "The Nightingale" by Franz Schubert. The score is in 4/4 time, key of D major (indicated by two sharps), and tempo of approximately 104 beats per minute. The tempo is indicated by the note "(about ♩ = 104.)".

The score consists of five staves: three vocal staves (Soprano, Alto, and Tenor) and two piano accompaniment staves. The vocal parts enter with the lyrics "Through the night" on a long note, marked with a forte (*f*) dynamic. The piano accompaniment begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The piano part features complex arpeggiated figures and triplets.

ris - - ing I hear._____

ris - - ing I hear._____

ris - - ing I hear._____

ris - - ing I hear._____

fff

dim.

dim. molto

pp

cresc.

ff

rit.

fff

ffz

Oratorios, Cantatas, Odes, Masses, &c.

				Paper Cover.	Paper Boards.	Cloth Gilt.				
FRANZ ABT.							J. S. BACH (continued).			
MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/0	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SLEEPERS WAKE (Sol-FA, 0/6)	1/0	—	—
SUMMER (ditto) (Sol-FA, 0/3)	1/8	—	—	—	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
THE FAYS' FROLIC (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE LORD IS MY SHEPHERD	1/0	—	—
THE SILVER CLOUD (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE PASSION (S. JOHN)	2/0	2/6	4/0
THE WATER FAIRIES (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE PASSION (S. MATTHEW)	2/6	3/0	—
THE WISHING STONE (ditto) (Sol-FA, 0/6)	1/6	—	—	—	—	—	Ditto (Abridged, as used at St. Paul's)	1/6	2/0	—
J. H. ADAMS.							(Ditto. CHORUSES ONLY AND WORDS OF SOLOS Sol-FA, 1/0)			
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—	THE SAGES OF SHEBA	1/0	—	—
KING CONOR ... (Sol-FA, 1/0)	2/0	2/6	4/0	—	—	—	THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—
THOMAS ADAMS.							THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	1/0	—	—
THE CROSS OF CHRIST (Sol-FA, 0/6)	1/0	—	—	—	—	—	THOU GUIDE OF ISRAEL	1/0	—	—
THE HOLY CHILD (Sol-FA, 0/6)	1/0	—	—	—	—	—	WATCH YE, PRAY YE	1/0	—	—
THE RAINBOW OF PEACE	1/0	—	—	—	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
A GOLDEN HARVEST (Sol-FA, 0/8)	1/0	—	—	—	—	—	A. S. BAKER.			
B. AGUTTER.							COMMUNION SERVICE, IN E	1/6	—	—
MISSA DE BEATA MARIÀ VIRGINE, IN C (English) (Female voices)	2/6	—	—	—	—	—	GRANVILLE BANTOCK.			
MISSA DE SANTO ALBANO (English)	3/0	4/0	5/0	—	—	—	THE FIRE-WORSHIPPERS	2/6	—	—
A. H. ALLEN.							J. BARNBY.			
NEWFOUNDLAND (Ode)	1/0	—	—	—	—	—	REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6
THOMAS ANDERTON.							THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/6	2/0	—
THE NORMAN BARON	1/0	1/3	—	—	—	—	KING ALL GLORIOUS (Sol-FA, 0/1½)	0/6	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/½)	1/0	—	—	—	—	—	LEONARD BARNES.			
YULE TIDE	1/6	2/0	3/0	—	—	—	THE BRIDAL DAY	2/6	—	4/6
J. H. ANGER.							J. F. BARNETT.			
A SONG OF THANKSGIVING	1/0	—	—	—	—	—	PARADISE AND THE PERI	4/0	—	6/0
W. I. ARGENT.							THE ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	—	—	THE RAISING OF LAZARUS	6/6	—	9/0
P. ARMES.							THE WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—
HEZEKIAH	2/6	—	—	—	—	—	MARMADUKE BARTON.			
ST. BARNABAS	2/0	—	—	—	—	—	MASS IN A MAJOR (For Advent and Lent)	1/0	—	—
ST. JOHN THE EVANGELIST	2/6	—	—	—	—	—	BEETHOVEN.			
A. D. ARNOTT.							A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	—	—	—	CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	—	—	—	CHORAL SYMPHONY	2/6	—	—
E. ASPA.							Ditto VOCAL PORTION (Sol-FA, 0/6)	1/6	—	—
ENDYMION (with Recitation)	2/6	—	—	—	—	—	COMMUNION SERVICE, IN C	1/6	—	3/0
THE GIPSIES	1/0	—	—	—	—	—	ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
ASTORGA.							MASS, IN C	1/0	1/6	2/6
STABAT MATER	1/0	1/6	—	—	—	—	MASS, IN D	2/0	2/6	4/0
IVOR ATKINS.							MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/0	1/6	2/6
HYMN OF FAITH	1/6	—	—	—	—	—	Ditto CHORUSES ONLY	0/6	1/0	—
J. C. BACH.							RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	—	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0
J. S. BACH.							A. H. BEHREND.			
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	—	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—
BE NOT AFRAID (Motet) (Sol-FA, 0/4)	0/6	—	—	—	—	—	(Ditto, Sol-FA, 0/9)	—	—	—
BIDE WITH US (Sol-FA, 0/6)	1/0	—	—	—	—	—	THROUGH THE YEAR (Female Voices)	2/0	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	—	—	(Sol-FA, 0/9)	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	—	—	—	WILFRED BENDALL.			
CHRISTMAS ORATORIO	2/0	2/6	4/0	—	—	—	A LEGEND OF BREGENZ (Female voices)	1/6	—	—
Ditto (PARTS 1 & 2) (Sol-FA, 0/6)	1/0	—	—	—	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
Ditto (PARTS 3 & 4)	1/0	—	—	—	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—
Ditto (PARTS 5 & 6)	1/0	—	—	—	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	—	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	—	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	—	—	—	KAREL BENDL.			
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	—	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—	—	—	—	SIR JULIUS BENEDICT.			
GOD SO LOVED THE WORLD	1/0	—	—	—	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—	—	—	—	ST. PETER	3/0	3/6	5/0
HOW BRIGHTLY SHINES	1/0	—	—	—	—	—	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	—	—	—	GEORGE J. BENNETT.			
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	—	—	—	EASTER HYMN	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	—	—	—	SIR W. STERNDAL BENNETT.			
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	—	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—
MAGNIFICAT, IN D	1/0	—	—	—	—	—	THE MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	3/0	4/0	—	—	—	Ditto CHORUSES ONLY	0/8	1/2	—
MISSA BREVIS, IN A	1/6	—	—	—	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0
MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0/8)	1/0	—	—	—	—	—				
NOW SHALL THE GRACE (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	—	—	—	—	—				

Most of these Cantatas, &c., can be supplied in Roan, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

	Paper Cover.	Paper Back.	Cloth Gilt.		Paper Cover.	Paper Back.	Cloth Gilt.
HECTOR BERLIOZ.				A. VON AHN CARSE.			
FAUST	2/6	—	—	THE LAY OF THE BROWN ROSARY	2/6	—	—
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)				WILLIAM CARTER.			
THE CHILDHOOD OF CHRIST	2/0	—	—	PLACIDA (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)				CHERUBINI.			
TE DEUM LAUDAMUS (Latin)	2/0	—	—	FOURTH MASS, IN C	1/0	1/6	2/6
G. R. BETJEMANN.				FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6
THE SONG OF THE WESTERN MEN	1/0	—	—	SECOND MASS, IN D MINOR	2/0	2/3	3/6
W. R. BEXFIELD.				THIRD MASS (CORONATION)	1/0	1/6	2/6
ISRAEL RESTORED	4/0	—	—	E. T. CHIPP.			
HUGH BLAIR.				JOB	4/0	—	—
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	NAOMI	2/0	—	—
HARVEST-TIDE	1/0	—	—	HAMILTON CLARKE.			
THE SONG OF DEBORAH AND BARAK	2/6	—	—	DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—
TRAFALGAR (SOL-FA, 0/8)	1/6	—	—	HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—
JOSIAH BOOTH.				PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE DAY OF REST (Female voices) (SOL-FA, 0/9)	1/6	—	—	THE DAISY CHAIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
RUTLAND BOUGHTON.				THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE SKELETON IN ARMOUR	2/0	—	—	FREDERIC CLIFFE.			
KATE BOUNDY.				THE NORTH-EAST WIND (SOL-FA, 0/9)	2/0	2/6	—
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6)	1/6	—	—	GERARD F. COBB.			
E. M. BOYCE.				A SONG OF TRAFALGAR (Men's voices)	2/0	—	—
THE LAY OF THE BROWN ROSARY	1/6	—	—	MY SOUL TRULY WAITETH	1/0	—	—
THE SANDS OF CORRIEMIE (Female voices)	1/6	—	—	S. COLERIDGE-TAYLOR.			
(DITTO, SOL-FA, 0/6)				BON-BON SUITE (SOL-FA, 1/0)	2/0	—	—
YOUNG LOCHINVAR	1/6	—	—	SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0
J. BRADFORD.				(DITTO, SOL-FA, 2/0)			
HARVEST CANTATA	1/6	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0)	1/6	—	—
J. BRAHMS.				HIAWATHA'S HOCHZEIT	3 mark	—	—
A SONG OF DESTINY	1/0	—	—	THE DEATH OF MINNEHAHA (SOL-FA, 1/0)	1/6	—	—
C. BRAUN.				HIAWATHA'S DEPARTURE (SOL-FA, 1/0)	2/0	—	—
QUEEN MAB AND THE KOBOLDS (Operetta)	2/0	—	—	THE BLIND GIRL OF CASTEL-CUILLE	2/6	3/0	—
SIGURD	5/0	—	—	(DITTO, SOL-FA, 1/0)			
THE COUNTRY MOUSE AND THE TOWN	1/0	—	—	MEG BLANE (SOL-FA, 0/9)	2/0	—	—
MOUSE (Operetta) (SOL-FA, 0/4)	1/0	—	—	THE ATONEMENT	3/6	4/0	5/0
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6)	1/0	—	—	FREDERICK CORDER.			
A. HERBERT BREWER.				THE BRIDAL OF TRIERMALIN (SOL-FA, 1/0)	2/6	—	—
A SONG OF EDEN	1/0	—	—	SIR MICHAEL COSTA.			
EMMAUS (SOL-FA, 0/9)	1/6	2/0	—	THE DREAM	1/0	—	—
NINETY-EIGHTH PSALM	1/6	—	—	H. COWARD.			
O PRAISE THE LORD	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
THE HOLY INNOCENTS	2/0	—	—	THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8)	1/6	—	—	F. H. COWEN.			
J. C. BRIDGE.				ADAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
DANIEL	3/6	—	—	A SONG OF THANKSGIVING	1/6	—	—
RESURGAM	1/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
RUDEL	4/0	—	—	CORONATION ODE	1/6	—	—
J. F. BRIDGE.				HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
BOADICEA	2/6	—	—	JOHN GILPIN (SOL-FA, 1/0)	2/0	—	—
CALIFORNIA (SOL-FA, 1/6)	2/6	3/0	4/0	ODE TO THE PASSIONS (SOL-FA, 1/0)	2/0	—	—
FOR THE ANCHOR (SOL-FA, 1/0)	1/6	—	—	RUTH (SOL-FA, 1/6)	4/0	4/6	6/0
HYMN TO THE CREATOR	1/0	—	—	ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0
MOUNT MORIAH	3/0	—	—	SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
NINEVEH	2/6	3/0	4/0	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
BALLAD OF THE CLAMPHERDOWN	1/0	—	—	THE WATER LILY	2/6	—	—
(DITTO, SOL-FA, 0/8)				VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	J. W. COWIE.			
THE FLAG OF ENGLAND (SOL-FA, 0/9)	1/6	—	—	VIA CRUCIS (SOL-FA, 1/0)	1/6	—	—
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	J. MAUDE CRAMENT.			
THE INCHCAPE ROCK (SOL-FA, 0/6)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
(DITTO, SOL-FA, 0/4)				W. CRESER.			
THE LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	EUDORA (A dramatic Idyll)	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	W. CROTCH.			
DUDLEY BUCK.				PALESTINE	3/0	3/6	5/0
THE LIGHT OF ASIA	3/0	3/6	5/0	W. H. CUMMINGS.			
EDWARD BUNNETT.				THE FAIRY RING	2/6	—	—
OUT OF THE DEEP (130th Psalm)	1/0	—	—	W. G. CUSINS.			
T. A. BURTON.				TE DEUM, IN B FLAT	1/6	—	—
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	FÉLICIEN DAVID.			
THE MARTINET, Humorous Naval Cantata for	1/0	—	—	THE DESERT (Male voices) (SOL-FA, 0/8)	1/6	2/0	3/0
Boys (SOL-FA, 0/6)				W. T. DAVID.			
THE TRAGEDY OF COCK ROBIN (Short Action	0/8	—	—	THE BLIND MAN OF JUDAH (SOL-FA, 1/0)	2/0	2/6	—
Piece) (SOL-FA, 0/3)	0/8	—	—	H. WALFORD DAVIES.			
THE YARN OF THE NANCY BELL (Cantata or	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
School Song) (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	(SOL-FA, 2/0)			
W. BYRD.				HERVÉ RIEL	1/0	—	—
MASS FOR FOUR VOICES	2/6	—	—	THE TEMPLE	4/0	5/0	6/0
CARISSIMI.				THE THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—
JEPHTHAH	1/0	—	—	LIFT UP YOUR HEARTS (Sacred Symphony	2/6	—	—
				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
				ODE ON TIME	1/0	—	—

	Paper Cover.	Paper Boards.	Cloth Gilt.
P. H. DEIMER.			
BETHANY	4/0	—	—
F. G. DOSSERT.			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—
MASS, IN E MINOR	5/0	—	—
LUCY K. DOWNING.			
A PARABLE IN SONG	2/0	—	—
T. F. DUNHILL.			
TUBAL CAIN (Ballad) (Sol-FA, 0/6) ...	1/0	—	—
THE FROLICSOME HOURS (Musical Fantasy)	1/6	—	—
(Ditto, Sol-FA, 0/6)			
F. DUNKLEY.			
THE WRECK OF THE HESPERUS	1/0	—	—
ANTONIN DVOŘÁK.			
COMMUNION SERVICE, IN D	1/6	—	—
MASS, IN D	1/6	—	—
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	—	—
H. J. EDWARDS.			
PRaise TO THE HOLIES	1/6	—	—
THE ASCENSION	2/6	—	—
THE EPIPHANY	2/0	—	—
THE RISEN LORD... ..	2/6	—	—
EDWARD ELGAR.			
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0
TE DEUM AND BENEDICTUS	1/0	—	—
THE APOSTLES	5/0	6/0	7/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)			
(Ditto, German Words, 8 Mark)			
THE DREAM OF GERONTIUS	3/6	4/0	5/0
(Ditto, Sol-FA, Choruses only, 1/6)			
(Ditto, French Words, Prix fr. 7.50 net)			
(Ditto, German Words, 6 Mark)			
THE BANNER OF ST. GEORGE (Sol-FA 1/0) ...	1/6	—	—
THE BLACK KNIGHT (Sol-FA, 1/0)	2/0	—	—
THE LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—
THE KINGDOM	5/0	6/0	7/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)			
(Ditto, German Words, 5 mark)			
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.			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
PERCY E. FLETCHER.			
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/6	—	—
THE ENCHANTED ISLAND (Operetta)	2/0	—	—
(Ditto, Sol-FA, 0/9)			
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6)	1/6	—	—
J. C. FORRESTER.			
THE KALENDAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
MYLES B. FOSTER.			
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—
(Ditto, Sol-FA, 0/8)			
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)	1/6	—	—
THE COMING OF THE KING (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/8)			
ROBERT FRANZ.			
PRaise YE THE LORD (117th Psalm)	1/0	—	—
A. M. FRIEDLÄNDER.			
MUSIC (An Ode)	1/6	—	—
THE RETURN TO ZION	2/6	—	—
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	—	—
(Ditto, Sol-FA, 0/9)			
A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
HARE AND THE TORTOISE (Sol-FA, 0/6) ...	1/0	—	—
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
LEGEND OF THE WOOD (Female) (Sol-FA, 0/8) ...	1/0	—	—
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 HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
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.			
BY THE WATERS OF BABYLON (137th Psalm)...	1/0	—	—
GENIA	1/0	—	—
THE WATER-LILY (Male voices) (Sol-FA, 0/9) ...	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 (Latin, 1/0) ...	1/0	—	—
DE PROFUNDIS (English or Latin Words) ...	1/0	—	—
FAUST (Selection) (Sol-FA, 0/9)	1/0	—	—
GALLIA (Sol-FA, 0/4)	1/0	—	—
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0
(Ditto Sol-FA (Latin and English Words)	1/0	—	—
(Ditto Parts II. and III.	1/6	—	—
(Ditto Parts II. and III. (English Words)	1/6	—	—
REQUIEM MASS, from "Mors et Vita"	1/6	2/0	—
O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—
OUT OF DARKNESS	1/0	—	—
THE REDEMPTION (English Words) (Sol-FA, 1/0)	2/6	3/0	5/0
(Ditto (French Words)	8/4	—	—
(Ditto (German Words)	10/0	—	—
(Ditto Part I.	1/6	—	—
(Ditto Parts II. and III.	1/0	—	—
TROISIEME MESSE SOLENNELLE	2/6	—	—

	Paper Covers.	Paper Boards.	Clath. 3/6.
C. H. GRAUN.			
TE DEUM	2/0	2/6	4/0
THE PASSION OF OUR LORD (Der Tod Jesu) (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
ALAN GRAY.			
ARETHUSA	1/6	—	—
A SONG OF REDEMPTION	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL	1/0	—	—
THE WIDOW OF ZAREPHATH	2/0	—	—
J. O. GRIMM.			
THE SOUL'S ASPIRATION	1/0	—	—
G. HALFORD.			
THE PARACLETE	2/0	—	—
E. V. HALL.			
IS IT NOTHING TO YOU (SOL-FA, 0/3)	0/8	—	—
W. A. HALL.			
THE PRESENTATION IN THE TEMPLE	1/6	—	—
HANDEL.			
ACIS AND GALATEA	1/0	1/6	2/8
Ditto, New Edition, edited by J. Barnby (SOL-FA, 0/9)	1/0	1/6	2/8
ALCESTE	2/0	—	—
ALEXANDER BALUS	3/0	3/6	5/0
ALEXANDER'S FEAST	2/0	2/6	4/0
ATHALIAH	3/0	3/6	5/0
BELSHAZZAR	3/0	3/6	5/0
CHANDOS TE DEUM	1/0	1/6	2/8
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
LET THY HAND BE STRENGTHENED	0/6	—	—
MY HEART IS INDITING	0/8	—	—
THE KING SHALL REJOICE (SOL-FA, 0/3)	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ZADOK THE PRIEST (SOL-FA, 0/1½)	0/3	—	—
DEBORAH	2/0	2/6	4/0
DETTINGEN TE DEUM	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
ESTHER	3/0	3/6	5/0
HERCULES (CHORUSES ONLY, 1/0)	3/0	3/6	5/0
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
(Ditto, SOL-FA, 1/0)			
JEPHTHA	2/0	2/6	4/0
OSHUA	2/0	2/6	4/0
JUDAS MACCABÆUS (SOL-FA, 1/0)	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0
Ditto (CHORUSES ONLY)	0/8	1/2	—
Ditto New Edition. Edited by John E. West	2/0	—	—
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
NISI DOMINUS	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD, YE ANGELS (Folio)	2/6	—	—
SAMSON (SOL-FA, 1/0)	2/0	2/6	4/0
Ditto (CHORUSES ONLY)	0/8	1/2	—
SAUL (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
SEMELE	3/0	3/6	5/0
SOLOMON (CHORUSES ONLY, 1/6)	2/0	2/6	4/0
SUSANNA	3/0	3/6	5/0
THEODORA	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (SOL-FA 1/0)	2/0	2/6	4/0
THE MESSIAH, edited by E. Prout (SOL-FA, 1/0)	2/0	2/6	4/0
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best (SOL-FA, 1/0)	2/0	2/6	4/0
Ditto (CHORUSES ONLY)	0/8	1/2	—
THE PASSION	3/0	3/6	5/0
Ditto (Abridged Edition)	1/0	—	—
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0
UTRECHT JUBILATE	1/0	—	—
SYDNEY HARDCASTLE.			
SING A SONG OF SIXPENCE (Operetta)	0/6	—	—
T. M. HARDY.			
RIP VAN WINKLE (Operetta) (SOL-FA, 0/6)	1/6	—	—
C. A. E. HARRISS.			
PAN (A Choric Idyl)	2/6	—	—
THE SANDS OF DEE	1/0	—	—
CHARLES HART-DAVIS.			
THE COURT CARD (Musical Sketch for Junior Classes) (SOL-FA, 0/6)	1/6	—	—
BASIL HARWOOD.			
AS BY THE STREAMS OF BABYLON	1/6	—	—
INCLINA, DOMINE (86th Psalm)	3/0	—	—
J. W. G. HATHAWAY.			
HOW SWEET THE MOONLIGHT SLEEPS	1/0	—	—
A LEGEND OF BREZENZ	1/6	—	—
F. K. HATTERSLEY.			
HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX	1/6	—	—
KING ROBERT OF SICILY	2/6	—	—
HAYDN.			
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/8
Ditto (Latin and English)	1/0	1/6	2/8
INSANÆ ET VANÆ CURÆ (Latin and English)	0/4	—	—
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	3/0
TE DEUM (English and Latin)	1/0	—	—
THE CREATION (SOL-FA, 1/0)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/0
Ditto (CHORUSES ONLY)	0/8	1/2	—
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
THE SEASONS	3/0	3/6	5/0
Each Season, singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—
Ditto (CHORUSES ONLY)	1/0	1/6	—
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/8
Ditto (Latin)	1/0	1/6	2/8
BATTISON HAYNES.			
A SEA DREAM (Female voices) (SOL-FA, 0/6)	1/6	—	—
THE FAIRIES' ISLE (Female voices)	1/6	—	—
THE SEA FAIRIES (Female voices) (SOL-FA 0/6)	1/6	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (SOL-FA, 2/0)	3/6	4/0	5/0
Ditto (CHORUSES ONLY)	1/6	—	—
EDWARD HECHT.			
ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
GEORG HENSCH.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
STABAT MATER	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
H. M. HIGGS.			
THE ERL KING	1/0	—	—
HENRY HILES.			
THE CRUSADERS	2/6	—	—
GOD IS OUR REFUGE	0/6	—	—
WAR IN THE HOUSEHOLD	2/0	—	—
FERDINAND HILLER.			
A SONG OF VICTORY (SOL-FA 0/9)	1/0	1/6	—
NALA AND DAMAYANTI	4/0	—	6/0
ALL THEY THAT TRUST IN THEE	0/8	—	—
H. E. HODSON.			
THE GOLDEN LEGEND	2/0	—	—
HEINRICH HOFMANN.			
CHAMPAGNERLIED (Male voices)	1/6	—	—
CINDERELLA	2/6	—	—
MELUSINA	2/0	2/6	4/0
SONG OF THE NORNS (Female voices)	1/0	—	—
SIDNEY R. HOGG.			
THE NORMAN BARON	1/6	—	—
JOSEPH HOLBROOKE.			
BYRON (Poem)	1/6	—	—
C. HOLLAND.			
AFTER THE SKIRMISH	1/0	—	—
T. S. HOLLAND.			
KING GOLDEMAR (Operetta) (SOL-FA, 0/9)	2/0	—	—
A PASTORAL MEDLEY (Musical Sketch) (SOL-FA, 0/9)	2/0	—	—
GUSTAV VON HOLST.			
THE IDEA (Humorous Operetta) (SOL-FA, 0/6)	1/0	—	—
HUMMEL.			
ALMA VIRGO (Latin and English)	0/4	—	—
COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
Ditto, IN E FLAT	2/0	—	4/0
Ditto, IN D	2/0	—	4/0
FIRST MASS, IN B FLAT	1/0	1/6	2/6
QUOD IN ORBE (Latin and English)	0/4	—	—
SECOND MASS, IN E FLAT	1/0	1/6	2/6
THIRD MASS, IN D	1/0	1/6	2/6
W. H. HUNT.			
STABAT MATER	1/0	1/6	—
G. F. HUNTLEY.			
PUSS-IN-BOOTS (Operetta) (SOL-FA, 0/9)	2/0	—	—
VICTORIA	2/0	—	—
(Ditto, SOL-FA, 1/0)			
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
SWEET ECHO	1/0	—	—
JOHN W. IVIMEY.			
WITCH OF THE WOOD (Operetta) (SOL-FA, 0/9)	2/0	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—

	Paper Cover.	Paper Boards.	Cloth Gilt		Paper Cover.	Paper Boards.	Cloth Gilt
G. JACOBI.				G. A. MACFARREN.			
CINDERELLA (Operetta) (Sol-FA, 1/0) ...	2/0	—	—	AJAX (Greek Play) ...	3/0	—	—
THE BABES IN THE WOOD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	MAY-DAY (Sol-FA, 0/6) ...	1/0	1/6	2/6
D. JENKINS.				Ditto (CHORUSES ONLY) ...	0/6	1/0	—
DAVID AND SAUL (Sol-FA, 2/0) ...	3/0	3/6	—	OUTWARD BOUND ...	1/0	—	2/6
A. JENSEN.				SONGS IN A CORNFIELD (Female voices) (Ditto, Sol-FA, 0/9) ...	1/6	—	—
THE FEAST OF ADONIS (Sol-FA, 0/6) ...	1/0	1/6	—	ST. JOHN THE BAPTIST ...	3/0	—	4/0
W. JOHNSON.				Ditto, Sol-FA, Choruses only, 1/0) ...	2/0	—	4/0
ECCE HOMO ...	1/0	—	—	THE LADY OF THE LAKE ...	2/0	—	4/0
H. FESTING JONES.				Ditto, Choruses only, Sol-FA, 1/0) ...	6/0	—	—
KING BULBOUS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	THE SOLDIER'S LEGACY (Operetta) ...	—	—	—
WARWICK JORDAN.				A. C. MACKENZIE.			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	BETHLEHEM ...	5/0	6/0	7/6
N. KILBURN.				Ditto. Act II, separately ...	2/6	—	—
BY THE WATERS OF BABYLON ...	1/0	—	—	JASON ...	2/6	3/0	4/0
THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	JUBILEE ODE ...	1/6	—	—
THE SILVER STAR (Female voices) ...	1/6	—	—	THE BRIDE (Sol-FA, 0/8) ...	1/0	—	—
ALFRED KING.				THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ...	2/0	—	—
THE EPIPHANY ...	3/0	—	—	THE DREAM OF JUBAL ...	2/6	3/0	4/0
OLIVER KING.				Ditto, Choruses only, Sol-FA, 1/0) ...	1/6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	THE NEW COVENANT ...	5/0	6/0	7/6
THE NAIADS (Female voices) ...	1/6	—	—	Ditto, Sol-FA, 2/0) ...	1/6	—	—
THE ROMANCE OF THE ROSES ...	2/6	—	—	THE PROCESSION OF THE ARK (Choral Scene) Ditto, Sol-FA, 0/9) ...	3/6	3/6	5/0
THE SANDS O' DEE (Ballad) (Sol-FA, 0/2) ...	0/4	—	—	THE WITCH'S DAUGHTER ...	3/6	4/0	5/0
THE THREE FISHERS (Ballad) (Sol-FA, 0/3) ...	0/6	—	—	VENI, CREATOR SPIRITUS ...	2/0	—	—
J. KINROSS.				A. M. MACLEAN.			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	THE ANNUNCIATION ...	2/6	—	—
H. LAHEE.				C. MACPHERSON.			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
HENRY LAWES.				L. MANCINELLI.			
THE MASQUE OF COMUS ...	2/0	—	—	ERO E LEANDRO (Opera) ...	5/0	—	—
G. F. LE JEUNE.				F. W. MARKULL.			
COMMUNION SERVICE IN C ...	2/0	—	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
FIRST MASS IN C ...	2/0	—	—	F. E. MARSHALL.			
EDWIN H. LEMARE.				PRINCE SPRITE (Female voices) ...	2/6	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	CHORAL DANCES from Ditto ...	1/0	—	—
COMMUNION SERVICE IN F ...	2/6	—	—	GEORGE C. MARTIN.			
LEONARDO LEO.				COMMUNION SERVICE, IN A ...	1/0	—	—
DIXIT DOMINUS ...	1/0	1/6	—	Ditto IN C ...	1/0	—	—
F. LEONI.				FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ...	0/6	—	—
THE GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—	J. MASSENET.			
H. LESLIE.				MANON (Opera) ...	6/0	—	8/0
THE FIRST CHRISTMAS MORN ...	2/6	—	—	J. T. MASSER.			
F. LISZT.				HARVEST CANTATA ...	1/0	—	—
THE LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	J. H. MAUNDER.			
THIRTEENTH PSALM ...	2/0	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ...	1/6	2/0	—
C. H. LLOYD.				OLIVET TO CALVARY (Sol-FA, 0/9) ...	1/6	2/0	—
A HYMN OF THANKSGIVING ...	2/0	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9) ...	1/6	2/0	—
ALCESTIS (Male voices) ...	1/6	—	—	T. R. MAYOR.			
ANDROMEDA ...	3/0	3/6	5/0	THE LOVE OF CHRIST ...	1/0	—	—
A SONG OF JUDGMENT ...	2/6	3/0	4/0	J. H. MEE.			
HERO AND LEANDER ...	1/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	HORATIUS (Male voices) ...	1/0	—	—
ROSSALL ...	2/0	—	—	MISSA SOLENNIS, IN B FLAT ...	2/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	MENDELSSOHN.			
THE GLEANERS' HARVEST (Female voices) ...	1/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ...	1/0	—	—
THE SONG OF BALDER ...	1/0	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ...	1/0	—	—
THE RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
CLEMENT LOCKNANE.				WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—
THE ELFIN QUEEN (Female voices) ...	1/6	—	—	Ditto, Sol-FA, 0/9) ...	1/0	1/6	4/0
HARVEY LÖHR.				ATHALIE (Sol-FA, 0/8) ...	1/0	—	—
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
W. H. LONGHURST.				CHRISTUS (Sol-FA, 0/6) ...	1/0	—	—
THE VILLAGE FAIR (Female Voices) ...	2/0	2/6	—	ELIJAH (Pocket Edition) ...	1/0	1/6	2/0
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				ELIJAH (Sol-FA, 1/0) ...	2/0	2/6	4/0
TERRA FLORA (for a Peep into Flower Land, Operetta for Children) ...	2/0	—	—	Ditto (CHORUSES ONLY) ...	1/0	1/6	—
C. EGERTON LOWE.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2) ...	1/0	—	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ...	1/0	—	—	Ditto (Male voices) (T.T.B.S.) ...	1/0	—	—
HAMISH MacCUNN.				HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) ...	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0	Ditto ...	0/4	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ...	1/0	1/6	2/6
WRECK OF THE HESPERUS (Sol-FA, 0/6) ...	1/0	—	—	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ...	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ...	1/0	—	—
				LORELEY (Sol-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
				Ditto, Sol-FA, 0/4) ...	—	—	—
				MY GOD, WHY HAST THOU (Sol-FA, 0/4) ...	0/6	—	—

MENDELSSOHN (<i>continued</i>).				Paper Cover.	Paper Boards.	Cloth Gilt.
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—	—	—	—
ST. PAUL (Sol-FA, 1/0) ...	2/0	2/6	4/0	—	—	—
Ditto (CHORUSES ONLY) ...	1/0	1/6	—	—	—	—
ST. PAUL, Pocket Edition ...	1/0	1/6	2/0	—	—	—
SING TO THE LORD (98th Psalm) ...	0/8	—	—	—	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	—	—	—
SON AND STRANGER (Operetta) ...	4/0	—	—	—	—	—
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ...	1/0	1/6	2/6	—	—	—
THREE MOTETS FOR FEMALE VOICES (Ditto, Sol-FA, 0/1½, 0/2, and 0/2 each.)	1/0	—	—	—	—	—
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—	—	—	—
WHY RAGE FIERCELY THE HEATHEN (Sol-FA, 0/3)	0/6	—	—	—	—	—
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	—	—	—
MEYERBEER.						
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	—	—	—
Ditto (English) ...	1/0	—	—	—	—	—
A. MOFFAT.						
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	—	—	—
THE BEE QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
B. MOLIQUÉ.						
ABRAHAM ...	3/0	3/6	5/0	—	—	—
J. A. MOONIE.						
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—	—	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—	—	—	—
HAROLD MOORE.						
THE DARKEST HOUR (Sol-FA, 0/9) ...	1/6	2/0	—	—	—	—
MOZART.						
COMMUNION SERVICE, IN B FLAT ...	1/6	—	—	—	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	—	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	—	—	—
HAVE MERCY, O LORD... Second Motet	0/3	—	—	—	—	—
KING THAMOS ...	1/0	1/6	—	—	—	—
LITANIA DE VENERABILI ALTARIS (E?) ...	1/6	2/0	3/0	—	—	—
LITANIA DE VENERABILI SACRAMENTO (B?)	1/6	2/0	3/0	—	—	—
O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—	—	—	—
(Sol-FA, 0/2)	—	—	—	—	—	—
REQUIEM MASS ...	1/0	1/6	2/6	—	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	—	—	—
SEVENTH MASS, IN B FLAT ...	1/0	—	—	—	—	—
SPLENDEnte TE, DEUS ... First Motet	0/3	—	—	—	—	—
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	—	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	—	—	—
Ditto (CHORUSES ONLY) ...	0/8	—	—	—	—	—
E. MENDELLA.						
VICTORY OF SONG (Female voices) ...	1/0	—	—	—	—	—
JOHN NAYLOR.						
JEREMIAH ...	3/0	—	—	—	—	—
JOSEF NEŠVERA.						
DE PROFUNDIS ...	2/6	—	—	—	—	—
E. A. NUNN.						
MASS, IN C ...	2/0	—	—	—	—	—
E. CUTHBERT NUNN.						
THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	2/0	—	—	—	—	—
A. O'LEARY.						
MASS OF ST. JOHN ...	1/3	—	—	—	—	—
REV. SIR FREDK. OUSELEY.						
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	—	—	—
R. P. PAINE.						
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	—	—	—
PALESTRINA.						
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	—	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	—	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	—	—	—
MISSA BREVIS ...	2/6	—	—	—	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	—	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—	—	—	—
STABAT MATER ...	1/6	—	—	—	—	—
H. W. PARKER.						
A WANDERER'S PSALM ...	2/6	—	—	—	—	—
HORA NOVISSIMA ...	3/6	4/0	—	—	—	—
LEGEND OF ST CHRISTOPHER ...	5/0	—	—	—	—	—
THE KOBOLDS ...	1/0	—	—	—	—	—
C. H. H. PARRY.						
AGAMEMNON (Greek Play) ...	3/0	—	—	—	—	—
A SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9)	2/0	—	—	—	—	—
BEYOND THESE VOICES THERE IS PEACE	2/6	—	—	—	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—	—	—	—
(Ditto, English and German Words, 2 mark 50)	—	—	—	—	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	—	—	—
ETON ...	2/0	—	—	—	—	—
ETON MEMORIAL ODE ...	1/6	—	—	—	—	—
INVOCATION TO MUSIC ...	2/6	—	—	—	—	—
JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—	—	—	—
JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6	—	—	—
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	—	—	—
MAGNIFICAT (Latin) ...	1/6	—	—	—	—	—
ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	—	—	—
TE DEUM LAUDAMUS (Latin) ...	2/6	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	—	—	—
THE LOVE THAT CASTETH OUT FEAR ...	2/6	—	—	—	—	—
THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—	—	—	—
THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—	—	—	—
THE VISION OF LIFE (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
VOCES CLAMANTUM (The voices of them that cry)	2/0	—	—	—	—	—
WAK AND PEACE (Ode) ...	3/0	—	—	—	—	—
Ditto CHORUSES AND WORDS OF SOLOS ONLY,	—	—	—	—	—	—
TONIC Sol-FA ...	1/6	—	—	—	—	—
B. PARSONS.						
THE CRUSADER ...	3/6	—	—	—	—	—
T. M. PATTISON.						
ANCIENT MARINER (CHORUSES, 1/0) ...	2/6	—	—	—	—	—
LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/6	—	—	—	—	—
LONDON CRIES ...	2/0	—	—	—	—	—
MAY DAY ...	1/0	—	—	—	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/3) ...	1/0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Men's voices) ...	1/6	—	—	—	—	—
JOHN POINTER.						
THE SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING ...	1/0	—	—	—	—	—
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—	—	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT ...	1/3	—	—	—	—	—
F. W. PRIEST.						
THE CENTURION'S SERVANT ...	0/8	—	—	—	—	—
C. E. PRITCHARD.						
KUNACEPA ...	4/0	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	—	—	—
FREEDOM ...	1/0	—	—	—	—	—
HEReward ...	4/0	—	—	—	—	—
QUEEN AIMÉE (Female voices) ...	1/6	—	—	—	—	—
THE HUNDRETH PSALM (Sol-FA, 0/4) ...	1/0	—	—	—	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	—	—	—
PURCELL.						
DIDO AND ÆNEAS ...	2/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-FA, 0/8) ...	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—	—	—	—
KING ARTHUR ...	2/0	—	—	—	—	—
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—	—	—	—
LADY RAMSAY.						
THE BLESSED DAMOZEL ...	2/6	—	—	—	—	—
G. RATHBONE.						
ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
F. J. READ.						
THE SONG OF HANNAH ...	1/0	—	—	—	—	—

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
J. F. H. READ.				SCHUMANN.			
BARTIMEUS	1/6	—	—	ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—
CARACTACUS	2/6	—	—	FAUST	3/0	3/6	5/0
HAROLD	4/0	—	6/0	MANFRED	1/0	—	—
IN THE FOREST (Male voices)	1/0	—	—	MIGNON'S REQUIEM	1/0	—	—
PSYCHE (CHORUSES ONLY, 2/0)	5/0	—	7/0	NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—
THE CONSECRATION OF THE BANNER	1/6	—	—	PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0
THE DEATH OF YOUNG ROMILLY	1/6	—	—	PILGRIMAGE OF THE ROSE	1/0	1/6	2/6
THE HESPERUS (Sol-FA, 0/9)	1/6	—	—	REQUIEM	2/0	—	—
DOUGLAS REDMAN.				THE KING'S SON	1/0	—	—
COR UNUM VIA UNA (Female voices)	1/6	—	—	THE LUCK OF EDENHALL (Male voices)	1/6	—	—
C. T. REYNOLDS.				THE MINSTREL'S CURSE	1/6	—	—
CHILDHOOD OF SAMUEL (Sol-FA, 1/0)	2/0	—	—	SONG OF THE NIGHT	0/9	—	—
ARTHUR RICHARDS.				H. SCHÜTZ.			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6)	1/6	—	—	THE PASSION OF OUR LORD	1/0	—	—
WAXWORK CARNIVAL (Operetta) Sol-FA, 0/8)	2/0	—	—	BERTRAM LUARD-SELBY.			
J. V. ROBERTS				"HELENA IN TROAS"	3/6	—	—
JONAH	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA 0/6)	1/6	—	—
THE PASSION	1/6	2/0	—	THE DYING SWAN	1/0	—	—
R. WALKER ROBSON.				WAITS OF BREMEN (Children) (Sol-FA, 0/6)	1/6	—	—
CHRISTUS TRIUMPHATOR	3/6	—	—	H. R. SHELLEY.			
W. S. ROCKSTRO.				VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
THE GOOD SHEPHERD	2/6	—	—	E. SILAS.			
J. L. ROECKEL.				COMMUNION SERVICE, IN C	1/6	—	—
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9)	2/0	—	—	JOASH	4/0	—	—
THE HOURS (Operetta) (Sol-FA, 0/9)	2/0	—	—	MASS, IN C	1/0	—	—
THE SILVER PENNY (Operetta) (Sol-FA, 0/9)	2/0	—	—	R. SLOMAN.			
EDMUND ROGERS.				CONSTANTIA	2/6	—	—
THE FOREST FLOWER (Female voices)	1/6	—	—	SUPPLICATION AND PRAISE	2/6	—	—
ROLAND ROGERS.				HENRY SMART.			
FLORABEL (Female voices) (Sol-FA, 1/0)	1/6	—	—	KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
PRAYER AND PRAISE (Obblig)	4/0	—	—	(DITTO, Sol-FA, 1/0)	—	—	—
F. ROLLASON.				SING TO THE LORD	1/0	—	—
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	THE BRIDE OF DUNKERRON (Sol-FA, 1/0)	2/0	2/6	4/0
ROMBERG.				J. M. SMIETON.			
TE DEUM	1/0	—	—	ARIADNE (Sol-FA, 0/9)	2/0	—	—
THE HARMONY OF THE SPHERES	1/0	—	—	CONNLA	2/6	—	—
THE LAY OF THE BELL (Sol-FA, 0/8)	1/0	1/6	2/6	KING ARTHUR (Sol-FA, 1/0)	2/6	—	—
THE TRANSIENT AND THE ETERNAL	1/0	—	—	ALICE MARY SMITH.			
(DITTO, Sol-FA, 0/4)	—	—	—	ODE TO THE NORTH-EAST WIND	1/0	—	—
C. B. ROTHAM.				ODE TO THE PASSIONS	2/0	—	—
ANDROMEDA	2/6	—	—	THE RED KING (Men's voices)	1/0	—	—
ROSSINI.				THE SONG OF THE LITTLE BAL TUNG (ditto)	1/0	—	—
MOSES IN EGYPT	6/0	6/6	7/6	(DITTO, Sol-FA, 0/8)	—	—	—
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6	E. M. SMYTH.			
DITTO (CHORUSES ONLY)	0/6	1/0	—	MASS, IN D	2/6	—	—
CHARLES B. RUTENBER.				A. SOMERVELL.			
DIVINE LOVE	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4)	0/9	—	—
JOSEPH RYELANDT.				ELEGY	1/6	—	—
DE KOMST DES HEEREN (The coming of the Lord)	8/0	—	—	ENCHANTED PALACE (Operetta) (Sol-FA, 0/8)	2/0	—	—
ED. SACHS.				FORSAKEN MERMAN (Sol-FA, 0/8)	1/6	—	—
KING-CUPS	1/0	—	—	KING THRUSHBEARD (Operetta) (Sol-FA, 0/9)	2/0	—	—
WATER LILIES	1/0	—	—	KNAVE OF HEARTS (Operetta) (Sol-FA, 0/8)	2/0	—	—
C. SAINTON-DOLBY.				MASS, IN C MINOR	2/6	—	—
FLORIMEL (Female voices)	2/6	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
CAMILLE SAINT-SAËNS.				ODE TO THE SEA (Sol-FA, 1/0)	2/0	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	—	POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—
(19th Psalm)	—	—	—	PRINCESS ZARA (Operetta) (Sol-FA, 0/9)	2/0	—	—
W. H. SANGSTER.				SEVEN LAST WORDS	1/0	—	—
ELYSIUM	1/0	—	—	R. SOMERVILLE.			
FRANK J. SAWYER.				THE 'PRENTICE PILLAR (Opera)	2/0	—	—
THE SOUL'S FORGIVENESS	1/0	—	—	W. H. SPEER.			
THE STAR IN THE EAST	2/6	—	—	THE JACKDAW OF RHEIMS	2/0	—	—
C. SCHAFER.				SPOHR.			
OUR BEAUTIFUL WORLD (Operetta)	2/6	—	—	CALVARY	2/6	3/0	4/0
H. W. SCHARTAU.				FALL OF BABYLON	3/0	3/6	5/0
CHRISTMAS HOLIDAYS (Female voices)	0/6	—	—	FROM THE DEEP I CALLED	0/6	—	—
SCHUBERT.				GOD IS MY SHEPHERD	0/9	—	—
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—
DITTO, IN B FLAT	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR	0/8	—	—
DITTO, IN C	2/0	—	3/6	HYMN TO ST. CECILIA	1/0	—	—
DITTO, IN E FLAT	2/0	2/6	4/0	JEHOVAH, LORD OF HOSTS	0/4	—	—
DITTO, IN F	2/0	—	3/6	LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6
DITTO, IN G	2/0	—	3/6	DITTO (CHORUSES ONLY)	0/6	1/0	—
MASS, IN A FLAT	1/0	1/6	2/6	MASS (for 5 solo voices and double choir)	2/0	—	—
Do., IN B FLAT	1/0	1/6	2/6	THE CHRISTIAN'S PRAYER	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6	JOHN STAINER.			
Do., IN E FLAT	2/0	2/6	4/0	ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	THE CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—
Do., IN G	1/0	1/6	2/6	THE DAUGHTER OF JAIKUS (Sol-FA, 0/9)	1/6	2/0	—
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—				
(DITTO, Welsh Words, Sol-FA, 0/6)	—	—	—				
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—				
(Male voices) (Sol-FA, 0/6)	—	—	—				

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

THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF No. 61.—*With Prosody signs.* 1/-

DAY 1. THE PSALMS. MORN.

PSALM ii.—*Quare fremuerunt gentes?*

f WHY do the heathen so furiously | rage to-
gether : and why do the people im-
agine . a | vain | thing ?

2 The kings of the earth stand up * and the
rulers take | counsel . to- | gether : against
the Lord and a- | gainst | his An- | ointed.

3 Let us break their | bonds a- | sunder : and
cast a- | way their | cords | from us.

4 He that dwelleth in heaven shall |
laugh them . to | scorn : the Lord shall |
have them | in de- | rision.

5 Then shall he speak unto them | in his |
wrath : and vex them | in his | sore dis-
pleasure.

6 Yet have I | set my | King : upon my | holy |
hill of | Sion.

mf 7 I will preach the law * whereof the Lord
hath said | unto | me : Thou art my Son *
this day have | I be- | gotten | thee.

8 Desire of me * and I shall give thee the
heaven for | thine in- | heritance : and the
utmost parts of the | earth for | thy pos- |
session.

9 Thou shalt bruise them with a | rod of | iron :
and break them in pieces | like a | potter's |
vessel.

10 Be wise now therefore | O ye | kings : be
learned ye that are | judges | of the |
earth.

(20)

SPECIMEN PAGE OF No. 71.—*With Varied type.* 1/-

DAY 1. THE PSALMS. MORN.

PSALM ii.—*Quare fremuerunt gentes?*

f WHY do the heathen so furiously | rage
to- | gether : and why do the people
im- | agine . a | vain | thing ?

2 The kings of the earth stand up * and the
rulers take | counsel . to- | gether : against
the Lord and a- | gainst | his An- | ointed.

3 Let us break their | bonds a- | sunder : and
cast a- | way their | cords | from us.

4 He that dwelleth in heaven shall |
laugh them . to | scorn : the Lord shall |
have them | in de- | rision.

5 Then shall he speak unto them | in his |
wrath : and vex them | in his | sore dis-
pleasure.

6 Yet have I | set my | King : upon my | holy |
hill of | Sion.

mf 7 I will preach the law * whereof the Lord
hath said | unto | me : Thou art my Son *
this day have | I be- | gotten | thee.

8 Desire of me * and I shall give thee the
heaven for | thine in- | heritance : and the
utmost parts of the | earth for | thy
pos- | session.

9 Thou shalt bruise them with a | rod of |
iron : and break them in pieces | like a |
potter's | vessel.

10 Be wise now therefore | O ye | kings : be
learned ye that are | judges | of the |
earth.

(20)

THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 51.—*With Superimposed notes.*

2/6

DAY 1.

THE PSALMS.

MORNING.

PSALM II.—*Quare fremuerunt gentes?*

A triumphal Ode of the Lord's Anointed, who is set in Zion to rule and judge.

Appointed for use on Easter Day.

- f* WHY do the heathen so furiously | rage to- | gether : and
why do the people im- | agine . a | vain | thing ?
- 2 The kings of the earth stand up * and the rulers take |
counsel . to- | gether : against the Lord and a- | gainst |
his An- | ointed.
- 3 Let us break their | bonds a- | sunder : and cast a- |
way their | cords | from us.
- 4 He that dwelleth in heaven shall | laugh them . to | scorn :
the Lord shall | have them | in de- | rision.
- 5 Then shall he speak unto them | in his | wrath : and
 vex them | in his | sore dis- | pleasure.
- 6 Yet have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law * whereof the Lord hath said | unto |
me : Thou art my Son * this day have | I be- | gotten |
thee.
- 8 Desire of me * and I shall give thee the heathen for |
thine in- | heritance : and the utmost parts of the |
earth for | thy pos- | session.
- 9 Thou shalt bruise them with a | rod of | iron : and break
them in pieces | like a | potter's | vessel.
- 10 Be wise now therefore | O ye | kings : be learn-ed ye that are |
judges | of the | earth.
- 11 Serve the | Lord in | fear : and rejoice | unto | him with |
reverence.
- 12 Kiss the Son lest he be angry * and so ye perish from the |
right | way : if his wrath be kindled (yea but a
little) * bless-ed are all they that | put their | trust in |
him.

GLORIA.