

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

A. C. MACKENZIE.

THE BRIDE

ONE SHILLING.

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OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*.

DAILY TELEGRAPH.

The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's Oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success.

MORNING POST.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra, lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius.

THE ATHENÆUM.

No finer Oratorio music than this has been written for many years.

GUARDIAN.

The success of Dr. Hubert Parry's new Oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO HIS FRIEND, JOHN WHITEHEAD.

THE BRIDE

A CANTATA

TRANSLATED FROM THE GERMAN OF R. HAMERLING

COMPOSED BY

A. C. MACKENZIE.

(Op. 25.)

PRICE ONE SHILLING.

LONDON: NOVELLO AND COMPANY, LIMITED
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THE BRIDE.

							£	s.	d.
Full Score	1	1	0
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" " Tonic Sol-fa			8
Chorus Parts		2	0
String Parts...		6	6
Wind "		14	6

THE BRIDE.

PRELUDE.

No. 1.—CHORUS.

SWEET lady! thy lover awaits thee—
Unclouded and calm is the night;
On thee is his yearning song calling—
The hours glide on swiftly in flight.
And softly the waves in the moonlight
Around the dark tow'rs gently beat;
The boat on the shore lies awaiting,
Come forth then! Time's coursers are fleet.

No. 2.—DUET.

Tenor and Soprano.

Tenor.

Why droops thy head, my sweetest?
Thou look'st so sad and so pale.
Why do those fast-gathering teardrops
Thy melting eyes rudely assail?
Are not the moonlit waves lovely?
Doth not the sea breathless lie?
My love-sighs, are they not tender—
And friendly the bright stars on high?

Soprano.

The moonlit waves ripple lovely,
Breathless the sea too doth lie;
Thy love-sighs truly are tender,
And friendly the stars beam on high.

The morn shall dawn on my bridal,
Impatient shall wait my betrothed;
The guests shall wear wreaths and garlands.
But I in white robes shall be clothed.

No. 3.—MARCH AND CHORUS.

Now dawneth the bright wedding morning;
The lover awaits his sweet maid;
Let the bride be adorned with her pearls,
In roses and gems be arrayed!
Deck the gay halls with fair garlands,
And lead ye the blooming bride there;
Let music float forth from the castle
Afar on the blue sparkling mere.

No. 4.—TENOR RECITATIVE AND CHORUS.

Tenor Recitative.

Now chimes out the wedding-bell gaily,
But comes not the pearl-decked bride;
Down, down in the sea's chilly bosom,
Fast-wedded she lies 'neath the tide.

Chorus.

Down, down in the sea's chilly bosom.
Fast-wedded she lies 'neath the tide.
Sea-nixies her pearls have inwoven,
Entwined in her golden-hued hair;
And, bride-like, have they with sea-corals
Encircled that forehead so fair.

THE BRIDE.

PRELUDE.

Andante mesto. ♩ = 52.

A. C. Mackenzie, Op. 25.

The musical score is written for piano and consists of five systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked *Andante mesto* with a quarter note equal to 52 beats per minute. The score includes various dynamics and articulations:

- System 1:** Starts with *fp* (fortissimo piano) and features several triplet markings (3).
- System 2:** Includes dynamics *p* (piano) and *mf* (mezzo-forte).
- System 3:** Features *fp*, *cresc.* (crescendo), *mf sf* (mezzo-forte sforzando), and *p*.
- System 4:** Includes *mf* and *fp*.
- System 5:** Starts with *dim.* (diminuendo), followed by *fp* and *cresc.*.

First system of musical notation. The upper staff contains a melodic line with triplet markings and accents. The lower staff provides harmonic accompaniment. Dynamics include *f* (forte), *fp* (fortissimo piano), and *p* (piano).

Second system of musical notation. Dynamics include *cresc. f* (crescendo forte), *fp*, *p*, *cresc.*, and *molto f*. Triplet markings are present in both staves.

Third system of musical notation. Dynamics include *f*, *p*, *mf*, and *pp*. The system features long horizontal lines indicating phrasing or breath marks.

Fourth system of musical notation. Dynamics include *p*, *fp*, and *dim.* (diminuendo). The system includes phrasing lines and dynamic hairpins.

Fifth system of musical notation. Dynamics include *dim.* and *pp poco ritard.* (pianissimo poco ritardando). The system concludes with a double bar line and a fermata.

attacca

N^o 1. CHORUS. SWEET LADY! THY LOVER AWAITS THEE.*Allegretto grazioso.* ♩. = 69.

p *leggiero*

mf

CRASC. *molto*

f *dim.*

The piano accompaniment consists of four systems of grand staff notation. The first system begins with a piano (*p*) dynamic and a *leggiero* marking. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*CRASC.*) and a *molto* marking. The fourth system concludes with a forte (*f*) dynamic followed by a decrescendo (*dim.*).

TENORS.

p dolce

Sweet la - dy! thy lov - er a -

p

The vocal line for Tenors is written on a single staff. It begins with a piano (*p*) dynamic and a *dolce* marking. The lyrics "Sweet la - dy! thy lov - er a -" are written below the notes. The piano accompaniment for this system is shown in grand staff notation below the vocal line, starting with a piano (*p*) dynamic.

-waits thee, Un - cloud-ed and calm is the night; On thee is his yearn-ing song

p

The vocal line continues on a single staff with the lyrics "-waits thee, Un - cloud-ed and calm is the night; On thee is his yearn-ing song". The piano accompaniment for this system is shown in grand staff notation below the vocal line, starting with a piano (*p*) dynamic.

call - ing, on - thee, on - thee. The hours

— glide on swift - - - ly in flight.

On - thee is his year - ing song call - - - ing, on -
 On - thee is his year - ing song call - - - ing, on
 On - thee is his year - ing song call - - - ing, on
 On - thee is his year - ing song call - - - ing, on

thee, on - thee, on thee, on - thee is his
 thee, on thee, on thee, on thee is his
 thee, on thee, on thee, on thee is his
 thee, on thee, on thee, on thee is his

CRSC. mf
 yearn - ing song call - ing, The hours glide on swift - ly in
CRSC. mf
 yearn - ing song call - ing, The hours glide on swift - ly in
CRSC. mf
 yearn - ing song call - ing, The hours,
CRSC. mf
 yearn - ing song call - ing,

CRSC. mf
 flight, the hours glide on swift - ly in flight, the
CRSC. mf
 flight, the hours glide on swift - ly in flight, the
CRSC. mf
 the hours, the
CRSC. mf
 the

p
 hours, the hours glide on swift - ly in flight, on thee, on thee, on
mf
 hours, the hours glide on swift - ly in flight, on thee,
p
 hours, the hours glide on swift - ly in flight, on thee, on thee, on thee,
p
 hours, the hours glide on swift - ly in flight,

thee is his yearn-ing song call-ing.

his yearn-ing song call-ing, on thee, on thee, on

his yearn-ing song call-ing, on thee

on thee

thee is his yearn-ing song call-ing, sweet la - - dy! the hours glide

is his yearn-ing song call-ing, sweet la - - - dy!

is his yearn-ing song calling, the hours glide

Sweet la - - dy!

mf

CRSC.

Sweet la - - dy!

swift - - ly in flight.

Sweet la - - dy!

Swift la - -

Sweet la - -

Swift la - -

dim.

-dy! thy lover a-waits thee, Un-clouded and calm is the night; On thee is his yearning song

-dy! thy lover a-waits thee, Un-clouded and calm is the night; his yearning song

-dy! thy lover a-waits thee, Un-clouded and calm is the night; his yearning song

-dy! thy lover a-waits thee, Un-clouded and calm is the night; his yearning song

call - ing, on thee, on thee. the hours glide on

call - ing, on thee. the hours glide on

call - ing, on thee, on thee. the hours glide on

call - ing, on thee. the hours glide on

swift - ly in flight, glide on swift - ly in flight.

swift - ly in flight, glide on swift - ly in flight.

swift - ly in flight, glide on swift - ly in flight.

swift - ly in flight, glide on swift - ly in flight.

B

p dol.
And soft-ly the waves in the moon -

p dol.
And soft-ly the waves in the moon -

mf *p*

pp
And soft-ly the waves in the

pp
And soft-ly the waves in the

mf *pp*
- light A - - round the dark tow'rs gent - ly beat; And soft-ly the waves in the

mf *pp*
- light A - - round the dark tow'rs gent - ly beat; And soft-ly the waves in the

mf *pp*

moon - - light A - - round the dark tow'rs gent - ly beat,

moon - - light A - - round the dark tow'rs gent - ly beat,

moon - - light A - - round the dark tow'rs gent - ly beat, A-round the

moon - - light A - - round the dark tow'rs gent - ly beat,

gent - ly beat. the dark tow'rs
 gent - ly beat, the dark tow'rs
 dark tow'rs gent - ly beat, A - round the dark tow'rs
 gent - ly beat,

gent - ly beat, A - - round the dark tow'rs gent - ly beat.
 gent - ly beat, A - - round the dark tow'rs gent - ly beat.
 gent - ly beat, A - - round the dark tow'rs gent - ly beat.
 A - - round the dark tow'rs gent - ly beat.

Come forth then, Come
 Come forth then, Come
 The boat on the shore, on the shore lies a - waiting, Come forth then, Come
 The boat on the shore, on the shore lies a - waiting, Come forth then, Come

forth then! The boat on the shore lies a - waiting, Come forth then,
 forth then! The boat on the shore lies a - waiting, Come forth then,
 forth then! The boat lies a - waiting, Come forth then,
 forth then! The boat lies a - waiting, Come forth then,

Come forth then! Time's coursers are fleet, time's coursers are fleet, _____ are fleet.
 Come forth then! Time's cour - sers are fleet. The
 Come forth then! Time's coursers are fleet, time's coursers are fleet, _____ are fleet.
 Come forth then! Time's cour - sers are fleet. The

Come forth then, come forth - then!
 boat on the shore lies a - wait-ing, Come forth - then! The boat on the shore lies a -
 Come forth then, come forth then!
 boat on the shore lies a - wait-ing, Come forth then! The boat on the shore lies a -

mf Come forth then, come forth — then!
 -waiting, *mf* Come forth — then!
mf Come forth then, come forth, — *f* come forth then!
 -waiting, *mf* Come forth, — *f* come forth then!

mf *mf* *f* *pp* *CRSC*

p
 Sweet

f *dim.* *p*

p Thy lov-er a-waits thee, Un-clouded and calm is the night. On
 la-dy! Thy lov-er a-waits thee, Un-clouded and calm is the night.
p Thy lov-er a-waits thee, Un-clouded and calm is the night.
p Thy lov-er a-waits thee, Un-clouded and calm is the night.

mf *8*

thee is his yearning song call - ing, on - thee, on - thee.

his yearning song call - ing, on thee.

his yearning song call - ing, on thee, on thee.

his yearning song call - ing, on thee.

The hours glide on swift - ly in flight, glide on swift - ly in flight.

swift - ly in flight, glide on swift - ly in flight.

The hours glide on swift - ly in flight, glide on swift - ly in flight.

The hours glide on swift - ly in flight, glide on swift - ly in flight.

the hours, the hours glide swift - ly, glide swift - ly in

the hours, the hours glide swift - ly, glide swift - ly in

the hours, the hours glide swift - ly in

the hours, the hours glide swift - ly, glide swift - ly in

flight. Come forth, come forth! The boat on the shore lies a - wait - ing,

flight. Come forth, come forth! The boat lies a - wait - ing,

flight. Come forth, come forth! The boat lies a - wait - ing,

flight. Come forth, come forth! The boat lies a - wait - ing,

Come forth, come forth!

Come forth, come forth!

Come forth, come forth!

the boat on the shore lies a - wait - ing.

Come forth! the boat on the shore, on the shore lies a - wait - ing.

Come forth! the boat on the shore, on the shore lies a - wait - ing.

Come forth, come forth, come forth!

Come forth, come forth, come forth, come forth!

Come forth, come forth, come forth!

Come forth, come forth, come forth!

Time's cour - sers are fleet. Come

Time's cour - sers are fleet. Come

Time's cour - sers are fleet. Come

Time's cour - sers are fleet. Come

forth, come forth! Come, come

forth, come forth! Come, come

forth, come forth! Come, come

forth, come forth! Come, come

forth! Sweet
forth! Sweet
forth! Sweet
forth! Sweet

p
Ped. *

la - dy! thy lov - er a - waits thee. *p* *dim.*
la - dy! thy lov - er a - waits thee. *p* *dim.*
la - dy! thy lov - er a - waits thee. *p* *dim.*
la - dy! thy lov - er a - waits thee. *p* *dim.*

p *dim.*
Ped.

pp
pp
pp
pp

pp *pp*

Nº 2. DUET. WHY DROOPS THY HEAD.

Lento. ♩ = 84.

The first system of the piano introduction features a treble and bass clef. The treble clef has a melodic line with dynamics *p*, *mf*, *espress.*, *f*, *p*, and *mf*. The bass clef provides a rhythmic accompaniment with chords and moving lines.

Più mosso.

The second system continues the piano introduction with a tempo change to *Più mosso*. It includes a 2/4 time signature change. Dynamics include *p*, *mf*, and *p*. The music features more complex rhythmic patterns and arpeggiated figures.

The third system of the piano introduction includes markings for *stringendo*, *espress*, and *rit. fp*. It features a *f* dynamic and a triplet of eighth notes. The texture is dense with many chords and moving lines in both hands.

Andante amoroso. ♩ = 45.

TENOR.

The first vocal line is for the Tenor. The lyrics are: "Why droops thy head, — my sweetest? Thou look'st so sad — and so". The piano accompaniment is in a simple harmonic style with dynamics *p* and *pp*. There are triplet markings over the final notes of the vocal line.

The second vocal line continues the lyrics: "pale — Why do those fast-gath'ring tear - drops Thy melt-ing eyes, thy". The piano accompaniment includes dynamics *p*, *mf*, and *stringendo*. It features a triplet of eighth notes in the final measure.

f *p tranquillo* *mf*

melting eyes, thy melt-ing eyes rude-ly as-sail? Thy melting eyes, thy

f *pp tranquillo* *p*

melt-ing eyes rude-ly as-sail Why droops thy head, my—

mf *colla voce* *p*

sweet-est? Thou lookst so sad and so pale Why do those

mf *mf*

tear-drops, why do those fast-gath-er-ing

cresc. *f.* *dim.*

tear-drops, thy melt-ing eyes rude-ly as-

p *calando* *sempre dim.* *sempre* *dim.* *colla voce*

SOPRANO.

A

TENOR.

a tempo

- sail.

Are not the moonlit waves

mf *dim.*

pp una corda

The moonlit waves rip-ple love - ly Breathless the sea too doth lie, the sea doth

love - ly? Doth not the sea breathless lie? My

lie Thy love-sighstru - ly are ten - der, And friend - ly,

love - sighs are they not ten - der And friend - ly, and

and friend - ly the stars, the stars beam on high,

friend - ly the bright stars beam on high,

mf *f* *dim.* *p*

And friend - ly, and friendly the bright stars on high, the stars on high, the stars on

mf *f* *dim.* *p*

And friend - ly, and friendly the bright stars on high, the stars on high, the stars on

mf *f* *dim.* *rit.* *3*

high Thy love-sighs tru - ly are ten - der, And friend - ly the stars beam on

mf *f* *dim.* *rit.* *3*

high My love-sighs are — they not ten - der, Not friend - ly the bright stars on

mf *p* *colle vaci*

B Più Allegro. ♩ = 69.

p

high.

p

high.

B Più Allegro. ♩ = 69.

sf *fz*

f

SOPRANO.

f *ff* *f* *3*

The morn shall dawn on my

f *ff* *f* *3*

bri - dal Im - patient shall wait my betrothed The

tranquilla *3* guests shall wear wreaths and gar-lands, *stringenda mf* The guests shall wear wreaths and

tranquilla *dolce* *stringenda* *quasi trillo*

Grave. ♩ = 52. gar-lands But I, *p rit.*

cresc. *f* *p* *pp rit.*

trillo

a tempo *pp* but I in white robes shall be clothed, *a tempo*

pp *p* *cresc.* *f*

Recit. ad lib. **C** *Tempo I.* in white robes shall be clothed.

pp *p* *mf*

TENOR.

p
Why droops thy head— my— sweet - est?

p
mf

mf *stringendo*
Thou lookst so sad— and so pale Why do those

mf *stringendo*

fast gath - - - ring— tear - - - drops Thy

f

SOPRANO.

p
Ahl—

f *p dim.*
melt - ing eyes, thy melt - ing eyes rude - - ly as -

D *p* *mf*

The moon-lit waves love - ly Breathless the sea too doth
 - sail Are not the moonlit waves love - ly Doth not the

p

lie, the sea doth lie, Thy love-sighs tru - ly are ten - - - der And
 sea breath-less lie, breath - less lie My love-sighs are they not

stringendo e cresc *p* *tranquillo*

friendly, and friendly, and friendly the stars beam on high,
 tender, Not friendly, not friendly, not friendly the bright stars on high,

stringendo *pp* *p*

f

And friend-ly, and friendly the stars on high,
 Not friend-ly, not friendly the stars on high,

f *p* *stringendo molto e cresc.* *f*

p *ad lib.*

And friend-ly the stars, the stars beam on high, on

p *ad lib.*

And friend-ly the stars, the stars beam on high, on

colla vaci

p *cresc.*

a tempo

high, The bright stars beam on high, the

p *mf* *3*

high, beam on high,

a tempo

p *pp*

rit. *p* *a tempo*

bright stars beam on high.—

p

the stars beam on high.

rit. *a tempo* *fp* *dim* *morendo*

p *mf* *dim* *morendo*

Ped.

NOW DAWNETH THE BRIGHT WEDDING MORNING.

Tempo di Marcia. ♩ = 112.

First system of the piano introduction. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes. Dynamics include *p* (piano) in both hands.

Second system of the piano introduction. The right hand continues the melodic line with chords and eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano).

Third system of the piano introduction. The right hand features a more active melodic line with slurs. The left hand continues with chords and eighth notes. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo).

CHORUS.

SOPRANO I. & II. **A** *p*

ALTO. *p*

Now dawn-eth the bright wed-ding morn - -

Now dawn-eth the bright wed-ding morn - -

Piano accompaniment for the chorus. The right hand plays a rhythmic accompaniment with eighth notes. The left hand has a bass line with chords. Dynamics include *pp* (pianissimo).

-ing, The lov-er a-waits his sweet maid ——— Let the bride be a-dorned with her

-ing, The lov-er a-waits his sweet maid ——— Let the bride be a-dorned with her

Piano accompaniment for the chorus continuation. The right hand continues with eighth-note accompaniment. The left hand has a bass line with chords. Dynamics include *pp* (pianissimo).

pearls, — In ro - ses and gems, in ro - ses and gems be ar -

pearls, — In ro - ses and gems, in ro - ses and gems be ar -

pp *p*

-rayed! Let the bride be a - dorned, be a -

-rayed! Let the bride be a - dorned, be a -

p *mf* *p* *mf*

- dorned with her pearls, — Let the bride be a - dorned with her pearls, In her

- dorned with her pearls, Let the bride be a - dorned with her pearls, In her

p *mf* *p* *mf*

dorned — Let the bride — be

ro - ses and gems be ar - rayed, Let the bride be a - dorned with her

ro - ses and gems be ar - rayed, Let the bride be a - dorned with her

mf *p* *p* *mf*

pearls, In ros - es and Let the bride
 pearls and gems be ar - rayed, Let the
 pearls and gems, in ro - ses and gems be ar - rayed,

bride be a - dorned with her pearls and gems be ar - rayed
 be a - dorned with her pearls be ar - rayed

In ro - ses and gems be ar - rayed
 In ro - ses and gems be ar - rayed

Now dawn-eth the bright wedding morn -
 Now dawn-eth the bright wedding morn -

- ing, The lov-er a-waits his sweet maid, Let the bride be a-dorned with her

- ing, The lov-er a-waits his sweet maid, Let the bride be a-dorned with her

f pearls, In ro-ses and gems, in ro-ses and

f pearls, In ro-ses and gems, in ro-ses and

gems be ar-rayed, *mf* In ro-ses

gems be ar-rayed,

p dolce

and gems be ar-rayed.

and gems be ar-rayed.

C

dolce cantabile

p

p

I. & II.
p dolce

Deck the gay halls with fair gar - lands, And
Deck the gay halls with fair gar - lands, And

f *p* *p*

lead ye the blooming bride there. Let mu - sic float forth from the cas - tle A -
lead ye the blooming bride there. Let mu - sic float forth from the cas - tle A -

p *mf* *mf*

- far on the blue sparkling mere.

- far on the blue sparkling mere.

f *dim.* *p* *mf*

p *mf*

Deck the gay halls with fair gar-lands, Lead

Deck the gay halls with fair gar-lands, Lead

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

ye the blooming bride there, Let mu - sic float forth from the cas - tle,

ye the blooming bride there, Let mu - sic float forth from the cas - tle,

f *p* *f* *p*

mf *f* *p*

A - far on the blue sparkling mere, on the blue sparkling mere,

mf *f* *p*

A - far on the blue sparkling mere, on the blue sparkling mere,

p *tr.* *CRESC.* *f* *p*

pp

on the blue sparkling mere.

pp

on the blue sparkling mere.

pp *p* *3* *3* *3*

SOPRANO. *mf* **D** *Tempo I.*

Now dawn-eth the bright wedding morn - - ing, The

ALTO.

TENOR. *mf*

BASS.

Now dawn-eth the bright wedding morn - - ing, The

D *Tempo I.*

CRESC. *mf*

3 *3* *3* *3* *3*

lov - er a - waits his sweet maid, Let the bride be a - dorned with her pearls,

lov - er a - waits his sweet maid, Let the bride be a - dorned with her pearls,

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "lov - er a - waits his sweet maid, Let the bride be a - dorned with her pearls,".

mf In ro - ses and gems, *f* in ro - ses and gems be ar -

mf In ro - ses and gems, *f* in ro - ses and gems be ar -

The second system continues the vocal and piano parts. The piano accompaniment includes triplet figures in both hands. The lyrics are: "In ro - ses and gems, in ro - ses and gems be ar -". Dynamic markings include *mf* and *f*.

- rayed. *p* Let the bride be a - dorned, *mf* be a -

- rayed. *p* Let the bride be a - dorned, *mf* be a -

- rayed. *p* Let the bride be a - dorned, *mf* be a -

Let the bride be a - dorned, be a -

The third system concludes the piece. The piano accompaniment features a descending eighth-note line in the right hand and a steady bass line. The lyrics are: "- rayed. Let the bride be a - dorned, be a -". Dynamic markings include *p* and *mf*.

- dorned with her pearls, Let the bride be a -

- dorned with her pearls, Let the bride be a -

- dorned with her pearls, Let the bride be a -

- dorned with her pearls, Let the bride be a -

- dorned let the bride be a - dorned with her

- dorned let the bride be a - dorned with her

- dorned let the bride be a - dorned with her

- dorned let the bride be a - dorned with her

pearls, In ro-ses and gems be ar-rayed, Let the bride be a -

pearls, In ro-ses and gems be ar-rayed, Let the bride be a -

pearls, In ro-ses and gems, in ro-ses and gems be ar-rayed, Let the bride be a -

pearls, In ro-ses and gems be ar-rayed, Let the bride be a -

- dorned with her pearls, In gems be ar - rayed, in ro -

- dorned with her pearls, In gems be ar - rayed, in ro -

- dorned In gems be ar - rayed, in ro -

- dorned with her pearls, In gems be ar - rayed, in ro -

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. Dynamics include *f*, *mf*, and *p*. The key signature has two flats, and the time signature is 4/4.

- ses and gems be ar - rayed.

and gems be ar - rayed.

- ses and gems be ar - rayed.

and gems be ar - rayed.

This system continues the vocal and piano parts from the first system. It features four vocal staves and two piano staves. Dynamics include *f*, *mf*, and *p*. The piano accompaniment includes some triplet figures.

F
Now dawn-eth the bright wedding morn - ing, The lov - er a - waits his sweet

Now dawn-eth the bright wedding morn - ing, The lov - er a - waits his sweet

Now dawn-eth the bright wedding morn - ing, The lov - er a - waits his sweet

Now dawn-eth the bright wedding morn - ing, The lov - er a - waits his sweet

This system begins a new section with a key signature change to one flat (F major). It features four vocal staves and two piano staves. Dynamics include *f*. The piano accompaniment includes triplet figures and a *F* dynamic marking. The key signature has one flat, and the time signature is 4/4.

maid, Let the bride be a - dorned with her pearls In ro - ses

maid, Let the bride be a - dorned with her pearls In ro - ses

maid, Let the bride be a - dorned with her pearls In ro - ses

maid, Let the bride be a - dorned with her pearls In ro - ses

and gems, in ro-ses and gems be ar-rayed. Let the bride, let the

and gems, in ro-ses and gems be ar-rayed. Let the bride, let the

and gems, in ro-ses and gems be ar-rayed. Let the bride, let the

and gems, in ro-ses and gems be ar-rayed. Let the bride, let the

bride, let the bride be a - dorned with her pearls, a - dorned with her pearls, -

bride, let the bride be a - dorned with her pearls, a - dorned with her pearls, -

bride, let the bride be a - dorned with her pearls, a - dorned with her pearls, -

bride, let the bride be a - dorned with her pearls a - dorned with her pearls, -

Let the bride, let the bride be a-dorned with her pearls,

Let the bride, let the bride be a-dorned with her pearls,

Let the bride, let the bride be a-dorned with her pearls,

Let the bride, let the bride be a-dorned with her pearls,

In ro-ses and gems be ar-rayed. Now

In ro-ses and gems be ar-rayed. Now

In ro-ses and gems be ar-rayed. Now

In ro-ses and gems be ar-rayed. Now

dawn - eth the bright wedd - ing morn - ing, The lov - er a -

dawn - eth the bright wedd - ing morn - ing, The lov - er a -

dawn - eth the bright wedd - ing morn - ing, The lov - er a -

dawn - eth the bright wedd - ing morn - ing, The lov - er a -

Più vivo.

- waits his — sweet maid, his — sweet maid. Let the bride be a -

- waits his — sweet maid, his — sweet maid. Let the bride be a -

- waits his — sweet maid, his — sweet maid. Let the bride be a -

- waits his — sweet maid, his — sweet maid. Let the bride be a -

ff *Più vivo.*

- dorned with her pearls, In — ro-ses and gems be ar - rayed,

- dorned with her pearls, In — ro-ses and gems be ar - rayed,

- dorned with her pearls, In — ro-ses and gems be ar - rayed,

- dorned with her pearls, In — ro-ses and gems be ar - rayed,

be ar - rayed.

be ar - rayed.

be ar - rayed.

be ar - rayed.

ff *ff* *ff*

N^o. 4. SOLO TENOR and CHORUS. NOW CHIMES OUT THE WEDDING BELL.

Un poco Allegro. ♩ = 80. RECIT.

TENOR. *f* *calando* Now

PIANO. *fp* *mf*

Un poco Allegro. ♩ = 80.

chimes out the wedding bell gai - ly,

mf *fp*

mf *rit.* *Lento.* ♩ = 46.

But comes not the pearl-decked bride, but comes not, but comes not,

p *rit.* *p*

rit. *mf* *Andante mesto.* ♩ = 52. *mf*

comes not the pearl-decked bride. Down,

p *fp* *p* *p*

cresc. *mf*

down in the sea's chil-ly bo - som, Fast-wedded she lies 'neath the tide.

mf *p* *cresc.*

CHORUS.

SOPRANO. *pp* Down, down in the sea's chilly bo - som, *p* Fast - wedded she lies 'neath the

ALTO. *pp* Down, down in the sea's chilly bo - som, *p* Fast - wedded she lies 'neath the

TENOR. *pp* Down, down in the sea's chilly bo - som, *p* Fast - wedded she lies 'neath the

BASS. *pp* Down, down in the sea's chilly bo - som, *p* Fast - wedded she lies 'neath the

A *pp* tide. Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her'

tide. Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her

tide. Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her

tide. Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her

tide. **A** Sea-nix-ies her pearls have in-wov-en, *fp* En - twined — in her

gold-en-hued hair, *pp* Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her

gold-en-hued hair, *pp* Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her

gold-en-hued hair, *pp* Sea-nix-ies her pearls have in-wov-en, *p* Entwined in her

gold-en-hued hair, *pp* Sea-nix-ies her pearls have inwov-en, *fp* En - twined — in her

gold - en - hued hair. Down, down,
 gold - en - hued hair. Down, down,
 golden - hued hair. Down, down in the sea's chilly bo - som, Down, down in the
 gold - en - hued hair.

p *fp* *fp* *fp*

down, down in the sea's chil - ly bo - som, Fast - wed - ded she
 down, down in the sea's chil - ly bo - som, Fast - wed - ded she
 sea's chil - ly bo - som, down in the sea's chil - ly bo - som, Fast - wed - ded she
 in the sea's chil - ly bo - som, Fast - wed - ded she

CRSC.

CRSC.

lies, she lies 'neath the tide.
 lies, she lies 'neath the tide.
 lies, she lies 'neath the tide. And bride - like have they with sea -
 lies, 'neath the tide. And' bride - like have they with sea -

B *f* *p* *p dolce* *p*

f *pp* *Ped.*

p dolce
And bride -

p dolce
And bride -

- cor - als En - cir - cled, en - cir - cled that fore-head so fair,

- cor - als En - cir - cled, en - cir - cled that fore-head so fair,

- like have they with sea - cor-als En-circled that fore - head so fair,

- like have they with sea - cor-als En-circled that fore - head so fair,

En-circled that fore - head so fair,

En-circled that fore - head so fair,

CRESC. *f* *pp*

And bride-like have they with sea-coral Encircled that

And bride-like have they with sea-coral Encircled that

And bride-like have they with sea-coral Encircled that

And bride-like have they with sea-coral Encircled that

fore-head so fair, And bride-like and bride-like have they with sea - cor - als
 fore-head so fair, And bride-like have they, have they with sea
 fore-head so fair, And bride-like have they, have they with sea -
 fore-head so fair, And bride-like have they, have they with sea -

f *CRESC.*
f *CRESC.*
f *CRESC.*
f *CRESC.*

mf En-cir-cled that fore-head, en-cir-cled that fore-head so fair. Down,
 - corals En - cir - - cled that fore-head so fair. Down,
 - corals En - cir - - cled that fore-head so fair. Down,
 - corals En - cir - - cled that fore-head so fair. Down,

mf *f* *p*
mf *f* *p*
mf *f* *p*
mf *f* *p*

down in the sea's chilly bosom, Fast - wedded she lies 'neath the tide, 'neath the
 down in the sea's chilly bosom, Fast - wedded she lies 'neath the tide, 'neath the
 down in the sea's chilly bosom, Fast - wed - ded she lies 'neath the tide, 'neath the
 down in the sea's chilly bosom, Fast - wed - ded she lies 'neath the tide, 'neath the

mf *f* *p*
mf *f* *p*
mf *f* *p*
mf *f* *p*

tide. Down in the sea's chil - ly bo - som, Fast - wedded she lies 'neath the
 tide. Down in the sea's chil - ly bo - som, Fast - wed - -
 tide. Down in the sea's chil - ly bo - som, Fast - wedded she
 tide. Down in the sea's chil - ly bo - som, Fast - wedded she

Musical score for the first system. It features four vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass register. The piano accompaniment is in the right and left hands. Dynamics include *p*, *mf*, and *f*. There are triplets in the piano part.

tide, Fast - wedded she lies 'neath the tide. Sea - nixies her pearls have inwoven,
 - ded, Fast - wedded she lies 'neath the tide. Sea - nixies her pearls have inwoven,
 - lies, Fast - wedded she lies 'neath the tide. Sea - nixies her pearls have inwoven,
 lies, Fast - wedded she lies 'neath the tide. Sea - nixies her pearls have inwoven, En-

Musical score for the second system. It features four vocal staves and a piano accompaniment. The vocal lines continue from the first system. The piano accompaniment includes a section marked *pp* and a section marked *C*. Dynamics include *f*, *p*, and *pp*. There are triplets in the piano part.

Entwined in her golden - hued hair, Sea - nixies her pearls have in - wov - en, Entwined in her
 Entwined in her golden - hued hair, Sea - nixies her pearls have in - wov - en, Entwined in her
 Entwined in her golden - hued hair, Sea - nixies her pearls have in - wov - en, Entwined in her
 - twined in her golden - hued hair, Sea - nixies her pearls have in wov - en, En - twined in her

Musical score for the third system. It features four vocal staves and a piano accompaniment. The vocal lines continue from the second system. The piano accompaniment includes a section marked *pp* and a section marked *C*. Dynamics include *p*, *pp*, and *fp*. There are triplets in the piano part.

gold-en-hued hair, And bride-like have they with sea - cor - als

gold-en-hued hair, And bride-like have they with sea - cor - als

gold-en-hued hair, And bride-like have they with sea - cor - als

gold-en-hued hair, And bride-like have they with sea - cor - als

En - cir-cled that fore-head so fair, that fore-head so fair, en -

En - cir-cled that fore-head so fair, that fore-head so fair, en -

En - cir-cled that fore-head so fair, that fore-head so fair, en -

En - cir-cled that fore-head so fair, that fore-head so fair, en -

- cir - cled, en - cir - cled, en - cir - cled that fore - head, that fore - head so

- cir - cled, en - cir - cled, en - cir - cled that fore - head, that fore - head so

- cir - cled, en - cir - cled, en - cir - cled that fore - head, that fore - head so

- cir - cled, en - cir - cled, en - cir - cled that fore - head, that fore - head so

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fair. *p dolce* And bride - - like have they with sea -

fair. *p dolce* And bride - - like have they with sea -

fair.

fair.

The first system of the score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment with triplets. The tempo and mood are marked *p dolce*.

- cor - als *p* En - cir - cled that fore - head, that fore - head so

- cor - als *p* En - cir - cled that fore - head, that fore - head so

The second system continues the vocal and piano parts. The lyrics are "- cor - als" and "En - cir - cled that fore - head, that fore - head so". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

fair, *p* en-cir-cled that fore - head so fair, And bride -

fair, *p dolce* en-cir-cled that fore - head so fair, And bride -

p dolce En-cir-cled that fore - head so fair, that fore - head so fair, And bride -

En-cir-cled that fore - head so fair, that fore - head so fair, And bride -

The third system concludes the piece with a final vocal phrase and piano accompaniment. The lyrics are "fair, en-cir-cled that fore - head so fair, And bride -" and "En-cir-cled that fore - head so fair, that fore - head so fair, And bride -". The piano accompaniment features a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

-like have they with sea - cor - als En - cir-cled, en - cir - cled that

-like have they with sea - cor - als En - cir-cled, en - cir - cled that

-like have they with sea - cor - als En - cir-cled, en - cir - cled that

-like have they with sea - cor - als En - cir-cled, en - cir - cled that

fore-head so fair, so fair, so fair, so fair.

fore - head so fair, so fair, so fair, so fair.

fore - head so fair, so fair, so fair, so fair.

fore - head so fair, so fair, so fair, so fair.

fore - head so fair, so fair, so fair, so fair.

ritard.

Ped.

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(SOL-FA, 0/9)	3/0	—	—	(DITTO, SOL-FA, 1/0)			
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THE COUNTRY MOUSE AND THE TOWN	1/0	—	—	THE ATONEMENT	3/6	4/0	5/0
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THE SNOW QUEEN (Operetta) (SOL-FA, 0/6)	1/0	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
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A SONG OF EDEN	1/0	—	—	THE DREAM	1/0	—	—
EMMAUS (SOL-FA, 0/9)	1/6	2/0	—	H. COWARD.			
NINETY-EIGHTH PSALM	1/6	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
O PRAISE THE LORD	1/0	—	—	THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—
THE HOLY INNOCENTS	2/0	—	—	F. H. COWEN.			
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8)...	1/6	—	—	ADAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
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MOUNT MORIAH	3/0	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
NINEVEH	2/6	3/0	4/0	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...	1/0	—	—	THE WATER LILY	2/6	—	—
BALLAD OF THE CLAMPHERDOWN	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—
(DITTO, SOL-FA, 0/8)				J. W. COWIE.			
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THE FLAG OF ENGLAND (SOL-FA, 0/9)	1/6	—	—	J. MAUDE CRAMENT.			
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)...	2/6	—	—
THE INCHCAPE ROCK (SOL-FA, 0/6)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
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Ditto (German and Bohemian Words)	8/0	—	—	YE OLDE ENGLYSHE PASTYMES (Female voices)	1/6	—	—
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THE LORD IS MY SHEPHERD	1/0	—	—	AROUND THE WINTER FIRE (Female voices)	2/0	—	—
THESE ARE THEY (Sol-FA, 0/2)	0/6	—	—	Ditto, Sol-FA, 0/9)	—	—	—
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THE ASCENSION	2/6	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0)	2/6	3/0	4/0
THE EPIPHANY	2/0	—	—	JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
THE RISEN LORD	2/6	—	—	LEGEND OF THE WOOD (Female) (Sol-FA, 0/8)	1/0	—	—
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CARACTACUS (Sol-FA, Choruses only, 1/6)	3/6	4/0	5/0	RUTH (Sol-FA, 0/9) (Choruses only, 1/0)	2/0	2/6	4/0
KING OLAF (Sol-FA, Choruses only, 1/6)	3/0	3/6	5/0	THE ELFIN HILL (Female voices)	2/0	—	—
TE DEUM AND BENEDICTUS	1/0	—	—	THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
THE APOSTLES	5/0	6/0	7/6	THE PRINCE OF PEACE (Sol-FA, 1/0)	2/6	3/0	4/0
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THE DREAM OF GERONTIUS	3/6	4/0	5/0	TOILERS OF THE DEEP (Female voices)	2/0	—	—
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THE BANNER OF ST. GEORGE (Sol-FA 1/0)	1/6	—	—	UNION JACK (Unison Song with Actions)	0/6	—	—
THE BLACK KNIGHT (Sol-FA, 1/0)	2/0	—	—	FR. GERNESHEIM.			
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THE KINGDOM	5/0	6/0	7/6	E. OUSELEY GILBERT.			
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ROSALIND F. ELLICOTT.				F. E. GLADSTONE.			
ELYSIUM	1/0	—	—	PHILIPPI	2/6	—	—
THE BIRTH OF SONG	1/6	—	—	GLUCK.			
GUSTAV ERNEST.				ORPHEUS (CHORUSES, Sol-FA, 1/0)			
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HARRY EVANS.				PERCY GODFREY.			
THE VICTORY OF ST. GARMON (Sol-FA, 0/9)	1/6	—	—	THE SONG OF THE AMAL	1/6	—	—
A. J. EYRE.				HERMANN GOETZ.			
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T. FACER.				NGENIA			
A MERRY CHRISTMAS (School Cantata)	1/0	—	—	THE WATER-LILY (Male voices) (Sol-FA, 0/9)	1/6	—	—
Ditto, Sol-FA, 0/6)	2/6	—	—	A. M. GOODHART.			
RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—	ARETHUSA	1/0	—	—
Ditto, Sol-FA, 0/9)	1/6	—	—	EARL HALDAN'S DAUGHTER	1/0	—	—
SONS OF THE EMPIRE (School Cantata)	1/6	—	—	FOUNDER'S DAY (Ode)	1/6	—	—
Ditto, Sol-FA, 0/6)	1/6	—	—	SIR ANDREW BARTON	1/0	—	—
E. FANING.				THE SPANISH ARMADA			
BUTTERCUPS AND DAISIES (Female voices)	1/6	—	—	0/6	—	—
Ditto, Sol-FA, 0/9)	—	—	—	CH. GOUNOD.			
HENRY FARMER.				COMMUNION SERVICE (Messe Solennelle)			
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6	Ditto (Troisième Messe Solennelle)	2/6	2/0	3/0
PERCY E. FLETCHER.				DAUGHTERS OF JERUSALEM (Latin, 1/0)			
THE TOY REVIEW (Operetta) (Sol-FA, 0/8)	1/6	—	—	DE PROFUNDIS (English or Latin Words)	1/0	—	—
THE ENCHANTED ISLAND (Operetta)	2/0	—	—	FAUST (Selection) (Sol-FA, 0/9)	1/0	—	—
Ditto, Sol-FA, 0/9)	1/6	—	—	GALLIA (Sol-FA, 0/4)	1/0	—	—
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6)	1/6	—	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
J. C. FORRESTER.				MORS ET VITA (Latin or English Words)			
THE KALENDAR (Operetta) (Sol-FA, 0/9)	2/0	—	—	Ditto Sol-FA (Latin and English Words)	1/0	—	—
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SNOW FAIRIES (Female voices) (Sol-FA, 0/6)	1/6	—	—	Ditto Parts II. and III. (English Words)	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)	1/6	—	—	REQUIEM MASS, from "Mors et Vita"	1/6	2/0	—
Ditto, Sol-FA, 0/8)	1/6	—	—	O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)	1/6	—	—	OUT OF DARKNESS	1/0	—	—
THE COMING OF THE KING (Female voices)	1/6	—	—	THE REDEMPTION (English Words) (Sol-FA, 1/0)	2/6	3/0	5/0
Ditto, Sol-FA, 0/8)	1/6	—	—	Ditto (French Words)	8/4	—	—
				 Ditto (German Words)			
				 Ditto Part I.			
				 Ditto Parts II. and III.			
				 each			
				 Troisième Messe Solennelle			

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ARETHUSA	1/6	—	—	A SEA DREAM (Female voices) (Sol-fa, 0/6)	1/6	—	—
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G. HALFORD.					GEORG HENSCHEL.		
THE PARACLETE	2/0	—	—	OUT OF DARKNESS (130th Psalm)	2/6	—	—
E. V. HALL.					H. M. HIGGS.		
IS IT NOTHING TO YOU (Sol-fa, 0/3)	0/8	—	—	THE ERL KING	1/0	—	—
W. A. HALL.					HENRY HILES.		
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HANDEL.					FERDINAND HILLER.		
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Ditto, New Edition, edited by J. Barnby (Sol-fa, 0/9)	1/0	1/6	2/6	NALA AND DAMAYANTI	4/0	—	6/0
ALCESTE	2/0	—	—	ALL THEY THAT TRUST IN THEE	0/8	—	—
ALEXANDER BALUS	3/0	3/6	5/0	H. E. HODSON.			
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BELSHAZZAR	3/0	3/6	5/0	CHAMPAGNER LIED (Male voices)	1/6	—	—
CHANDOS TE DEUM	1/0	1/6	2/6	CINDERELLA	2/6	—	—
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LET THY HAND BE STRENGTHENED	0/6	—	—	SIDNEY R. HOGG.			
MY HEART IS INDITING	0/8	—	—	THE NORMAN BARON	1/6	—	—
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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 BREGENZ	1/6	—	—				
F. K. HATTERSLEY.							
HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX	1/6	—	—				
KING ROBERT OF SICILY	2/6	—	—				

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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)			
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)			
THE FEAST OF ADONIS (SOL-FA, 0/6)	1/0	1/6	—	(DITTO, SOL-FA, 0/9)	1/6	—	—
W. JOHNSON.				ST. JOHN THE BAPTIST			
ECCE HOMO	1/0	—	—	(DITTO, SOL-FA, Choruses only, 1/0)	3/0	—	4/0
H. FESTING JONES.				THE LADY OF THE LAKE			
KING BULBOUS (Operetta) (SOL-FA, 0/8)	2/0	—	—	(DITTO, Choruses only, SOL-FA, 1/0)	2/0	—	4/0
WARWICK JORDAN.				THE SOLDIER'S LEGACY (Operetta)			
BLOW YE THE TRUMPET IN ZION	1/0	—	—		6/0	—	—
N. KILBURN.				A. C. MACKENZIE.			
BY THE WATERS OF BABYLON	1/0	—	—	BETHLEHEM... ..	5/0	6/0	7/6
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	Ditto, Act II, separately	2/6	—	—
THE SILVER STAR (Female voices)	1/6	—	—	JASON	2/6	3/0	4/0
ALFRED KING.				JUBILEE ODE			
THE EPIPHANY	3/0	—	—	THE BRIDE (SOL-FA, 0/31)	1/0	—	—
OLIVER KING.				THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)			
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—	THE DREAM OF JUBAL	2/6	3/0	4/0
THE NAIADS (Female voices)	1/6	—	—	(DITTO, Choruses only, SOL-FA, 1/0)	—	—	—
THE ROMANCE OF THE ROSES	2/6	—	—	THE NEW COVENANT	1/6	—	—
THE SANDS O' DEE (Ballad) (SOL-FA, 0/2)	0/4	—	—	THE ROSE OF SHARON	5/0	6/0	7/6
THE THREE FISHERS (Ballad) (SOL-FA, 0/3)	0/6	—	—	(DITTO, SOL-FA, 2/0)	—	—	—
J. KINROSS.				THE PROCESSION OF THE ARK (Choral Scene)			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—	(DITTO, SOL-FA, 0/9)	1/6	—	—
H. LAHEE.				THE STORY OF SAYID			
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—	THE WITCH'S DAUGHTER	3/6	4/0	5/0
HENRY LAWES.				VENI, CREATOR SPIRITUS			
THE MASQUE OF COMUS	2/0	—	—		2/0	—	—
G. F. LE JEUNE.				A. M. MACLEAN.			
COMMUNION SERVICE IN C	2/0	—	—	THE ANNUNCIATION	2/6	—	—
FIRST MASS IN C	2/0	—	—	C. MACPHERSON.			
EDWIN H. LEMARE.				BY THE WATERS OF BABYLON (137th Psalm) ...			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—		2/0	—	—
COMMUNION SERVICE IN F	2/6	—	—	L. MANCINELLI.			
LEONARDO LEO.				ERO E LEANDRO (Opera)			
DIXIT DOMINUS	1/0	1/6	—		5/0	—	—
F. LEONI.				F. W. MARKULL.			
THE GATE OF LIFE (SOL-FA, 1/0)	2/0	—	—	ROLAND'S HORN (Male voices)	2/6	—	—
H. LESLIE.				F. E. MARSHALL.			
THE FIRST CHRISTMAS MORN	2/6	—	—	PRINCE SPRITE (Female voices)	2/6	—	—
F. LISZT.				CHORAL DANCES from Ditto			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0		1/0	—	—
THIRTEENTH PSALM	2/0	—	—	GEORGE C. MARTIN.			
C. H. LLOYD.				COMMUNION SERVICE, IN A			
A HYMN OF THANKSGIVING	2/0	—	—	Ditto IN C	1/0	—	—
ALCESTIS (Male voices)	1/6	—	—	FESTIVAL TE DEUM IN A (SOL-FA, 0/2) ...	0/6	—	—
ANDROMEDA	3/0	3/6	5/0	J. MASSENET.			
A SONG OF JUDGMENT	2/6	3/0	4/0	MANON (Opera)	6/0	—	8/0
HERO AND LEANDER	1/6	—	—	J. T. MASSER.			
O GIVE 'THANKS UNTO THE LORD	1/0	—	—	HARVEST CANTATA	1/0	—	—
ROSSALL	2/0	—	—	J. H. MAUNDER.			
SIR OGGIE AND THE LADIE ELSIE	1/6	—	—	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—
THE GLEANERS' HARVEST (Female voices)	1/6	—	—	OLIVET TO CALVARY (SOL-FA, 0/9)	1/6	2/0	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	SONG OF THANKSGIVING (SOL-FA, 0/9) ...	1/6	2/0	—
THE SONG OF BALDER	1/0	—	—	T. R. MAYOR.			
THE RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	THE LOVE OF CHRIST	1/0	—	—
CLEMENT LOCKNANE.				J. H. MEE.			
THE ELFIN QUEEN (Female voices)	1/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
HARVEY LÖHR.				HORATIUS (Male voices)			
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0)	5/0	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—
W. H. LONGHURST.				MENDELSSOHN.			
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—	ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)			
TERRA FLORA (or a Peep into Flower Land, Operetta for Children)	2/0	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0/6)	1/0	—	—
C. EGERTON LOWE.				NOT UNTO US, O LORD (119th Psalm) ...			
LITTLE BO-PEEP (Operetta). (SOL-FA, 0/4) ...	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	—
HAMISH MACCUNN.				(DITTO, SOL-FA, 0/9)			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0	ATHALIE (SOL-FA, 0/8)	1/0	1/6	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir)	1/0	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/6) ...	1/0	—	—	CHRISTUS (SOL-FA, 0/6)	1/0	—	—
				ELIJAH (POCKET EDITION)	1/0	1/6	2/0
				ELIJAH (SOL-FA, 1/0)	2/0	2/6	4/0
				Ditto (CHORUSES ONLY)	1/0	1/6	—
				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)	1/0	—	—
				Ditto (Male voices) (T.T.B.B.)	1/0	—	—
				HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2)	1/0	—	—
				Ditto	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6)	1/0	1/6	2/6
				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	—	—

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ŒDIPUS AT COLONOS (Male voices)	3/0	—	—	AGAMEMNON (Greek Play)	3/0	—	—
ST. PAUL (SOL-FA, 1/0)	2/0	2/6	4/0	A SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9)	2/0	—	—
DITTO (CHORUSES ONLY)	1/0	1/6	—	BEYOND THESE VOICES THERE IS PEACE	2/6	—	—
ST. PAUL, Pocket Edition	1/0	1/6	2/0	BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	(DITTO, English and German Words, 2 mark 50)				
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WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	KING SAUL (CHORUSES ONLY, SOL-FA, 1/6)	5/0	6/0	7/6
(SOL-FA, 0/3)					L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—
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J. A. MOONIE.					JOHN POINTER.				
A WOODLAND DREAM (Female voices) (SOL-FA, 0/9)	2/0	—	—	THE SONG OF HAROLD HARFAGER (Male Voices) (SOL-FA, 0/6)	1/0	—	—
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THE DARKEST HOUR (SOL-FA, 0/9)	1/6	2/0	—	PANGE LINGUA (Sing, my tongue)	1/6	—	—
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COMMUNION SERVICE, IN B FLAT	1/6	—	—	THE SECOND ADVENT	1/6	—	—
FIRST MASS (Latin and English)	1/0	1/6	2/6	F. W. PRIEST.				
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet	0/3	—	—	THE CENTURION'S SERVANT	0/8	—	—
HAVE MERCY, O LORD ... Second Motet	0/3	—	—	C. E. PRITCHARD.				
KING THAMOS	1/0	1/6	—	KUNACEPA	4/0	—	—
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O GOD, WHEN THOU APPEAREST. First Motet (SOL-FA, 0/2)	0/3	—	—	FREEDOM	1/0	—	—
REQUIEM MASS	1/0	1/6	2/6	HEReward	4/0	—	—
DITTO (Latin and English) (SOL-FA, 1/0)	1/0	1/6	2/6	QUEEN AIMÉE (Female voices)	1/6	—	—
SEVENTH MASS, IN B FLAT	1/0	—	—	THE HUNDREDDTH PSALM (SOL-FA, 0/4)	1/0	—	—
SPLENDENTE TE, DEUS ... First Motet	0/3	—	—	THE RED CROSS KNIGHT (SOL-FA, 2/0)	4/0	4/6	6/0
TWELFTH MASS (Latin)	1/0	1/6	2/6	PURCELL.				
DITTO (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6	DIDO AND ÆNEAS	2/6	—	—
DITTO (CHORUSES ONLY)	0/8	—	—	ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (SOL-FA, 0/8)	2/0	—	—
E. MUNDELLA.					LADY RAMSAY.				
VICTORY OF SONG (Female voices)	1/0	—	—	THE BLESSED DAMOZEL	2/6	—	—
JOHN NAYLOR.					G. RATHBONE.				
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THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	1/0	—	—
R. P. PAINE.					PALESTRINA.				
THE LORD REIGNETH (93rd Psalm)	1/0	—	—	COMMUNION SERVICE (Missa Papæ Marcelli)	2/6	—	—
PALESTRINA.					COMMUNION SERVICE (Assumptæ est Maria) ...				
COMMUNION SERVICE (Missa Papæ Marcelli)	2/6	—	—	MISSA ASSUMPTA EST MARIA	2/6	—	—
COMMUNION SERVICE (Assumptæ est Maria)	2/6	—	—	MISSA BREVIS	2/6	—	—
MISSA ASSUMPTA EST MARIA	2/6	—	—	MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—
MISSA BREVIS	2/6	—	—	MISSA PAPÆ MARCELLI	2/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—	STABAT MATER	1/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—	H. W. PARKER.				
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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 (Oblong) ...	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. SMETON.			
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. ROOTHAM.				ODE TO THE PASSIONS ...	2/0	—	—
ANDROMEDA ...	2/6	—	—	THE RED KING (Men's voices)...	1/0	—	—
ROSSINI.				THE SONG OF THE LITTLE BALTUNG (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—CŒLI ENARRANT	1/6	—	—	POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—
(19th Psalm)...	—	—	—	PRINCESS ZARA (Operetta) (Sol-FA, 0/9)	2/0	—	—
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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)	—	—	—				

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COMMUNION SERVICE, IN G	2/6	—	—	WHIMLAND (Operetta) (SOL-FA, 0/8)	2/0	—	—
EAST TO WEST	1/6	—	—	R. WAGNER.			
EDEN	5/0	6/0	7/6	HOLY SUPPER OF THE APOSTLES			
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	W. M. WAIT.			
MASS, IN G MAJOR	2/6	—	—	GOD WITH US			
ŒDIPUS REX (Male voices)	3/0	—	—	ST. ANDREW			
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THE REVENGE (SOL-FA, 0/9)	1/6	—	—	ERNEST WALKER.			
(Ditto, German Words, 2 Mark.)	—	—	—	A HYMN TO DIONYSUS			
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