

107
9

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

SPOHR.



MASS IN C



TWO SHILLINGS.

LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

OLD IRELAND

A Collection of Ancient Irish Melodies

THE WORDS WRITTEN BY THE

AUTHOR OF "JOHN HALIFAX, GENTLEMAN"

THE SYMPHONIES AND ACCOMPANIMENTS BY

BERTHOLD TOURS.

Price Two Shillings and Sixpence.

CONTENTS.

THE "ROYAL IRISH" AT TEL-EL-KEBIR.
OLD FRIENDS.
KATHLEEN ASTHORE.

MY HOME RULER.
O MARY, THY LAUGH WAS SWEET.
THE HIGH-BORN ORPHAN.

PREFACE.

SOME years ago I found, among the Petrie Collection, many rare and beautiful Irish airs, to which from time to time I wrote words. The result is the present publication.

M. Berthold Tours has, in his symphonies and accompaniments, done exactly what should be done with national remedies—namely, as little as possible. For such music, simplicity is the truest art.

Being myself an Irishwoman, my work has been a work of love; hoping to sing—not sermonise—into the English heart a tenderer feeling towards Old Ireland. I prefer to dwell, not on the faults, but the virtues of my people; their domestic purity, their strong affections, their innate loyalty, courage, and fidelity; also, last, not least, their indomitable *gaiété de cœur*, which implies neither hardness, shallowness, nor selfishness of heart, yet enables the Celtic nature to tide over trouble in a way which the more sombre Saxon can hardly understand. If I can do this, I shall go on singing. Thus taking up Thomas Moore's harp, I may lay it down, as he did, with his own farewell words—

I was but as the wind passing heedlessly over,
And all the wild sweetness I waked was thine own.

THE AUTHOR OF "JOHN HALIFAX, GENTLEMAN."

LONDON · NOVELLO, EWER AND CO.

83496

MASS

FOR FIVE SOLO VOICES AND DOUBLE CHOIR

COMPOSED BY

LOUIS SPOHR

OP. 54.

Ent. Sta. Hall.

Price Two Shillings.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

1



KYRIE.

Adagio. ♩ = 60.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

SOLI et
CORO MINORE.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

CORO MAGGIORE.

PIANO.

f *dim.* *f* *dim.* *f*
Kyri-e e-le-i-son, Kyri-e e-le-i-son, Kyri-e e-
f *dim.* *f* *dim.* *f*
Kyri-e e-le-i-son, Kyri-e e-le-i-son, Kyri-e e-
f *dim.* *f* *dim.* *f*
Kyri-e e-le-i-son, Kyri-e e-le-i-son, Kyri-e e-
f *dim.* *f* *dim.* *f*
Kyri-e e-le-i-son, Kyri-e e-le-i-son, Kyri-e e-

Adagio. ♩ = 60.

f *dim.* *f* *dim.* *f*

A
TUTTI. dolce

Ky-ri-e e-le-i-son, Ky-ri-e ele-i-son,
e-le - i - son,
Ky-ri-e e-le-i - son,
Ky-ri-e e-le-i - son,
Ky - ri - - e e-le-i - son,

dim. p **A** *dolce*
- le - - - i - son, Ky-rie ele-i-

dim. p *dolce*
- le - - - i - son,

dim. p *dolce*
- le-i - son, e - le - - i - son, Ky-ri-e

dim. p *dolce*
- le - - - i - son, Ky-rie ele-i-

dim. p *dolce*
- le-i - son, e - le - i - son, Ky - ri - -

dim. p **A** *dolce* *dolce*

SOLO. *f* *dim.*
 Ky - ri - e e - le - i -

SOLO. *f* *dim.*
 Ky - ri - e e - le - i -

SOLO. *f* *dim.*
 Ky - ri - e e - le - i -

SOLO. *f* *dim.*
 Ky - ri - e e - le - i -

SOLO. *f* *dim.*
 Ky - ri - e

- son, Ky - ri - e e - le - i - son, e - le - i - son,

dolce
 e - le - i - - son,

— e - le - i - - son, e - le - i - son,

- son, e - le - i - son, e - le - i - son,

- e e - le - i - - son, e - le - i - son,

f *dim.*

p *f* *dim.* *p*
 -son, Ky-ri-e e-le-i-son.

p *f* *dim.* *p* *TUTTI.* *pp*
 -son, Ky-ri-e e-le-i-son, e-le-i-son.

p *f* *dim.* *p* *TUTTI.* *pp*
 -son, Ky-ri-e e-le-i-son, e-le-i-son.

p *f* *dim.* *p* *TUTTI.* *pp*
 -son, Ky-ri-e e-le-i-son, e-le-i-son.

p *f* *dim.* *p* *TUTTI.* *pp*
 Ky-ri-e e-le-i-son.

pp
 e-le-i-son.

pp
 e-le-i-son.

pp
 e-le-i-son.

pp
 e-le-i-son.

pp
 Ky-ri-e e-le-i-son.

p *f* *dim.* *pp*
 (Piano accompaniment)

B *Allegro moderato.* ♩ = 104.

mezza voce

I
DUE
C
O
R.
I.

Chris - - - te e - le - - -

mezza voce
Chris - te e - le - - - i - son, e - - - le - i -

B *Allegro moderato.* ♩ = 104.

mezza voce

- - i - son, e - - - le - i - son, e - - - le - i -

- son, e - - - le - i - son,

mezza voce Chris - - - te e - le - - -

Chris - - - te e - le - - - i - son, e - - - le - i -

mf *CRESC.*

f *dim.*
 -son, e - le - i - son,
f_{o.} *dim.*
 Chris - te e - le - i - son, e - le - i -
mf
 Chris - - -
f *dim.*
 i - son, e - le - i -
f_{o.} *dim.*
 -son, e - le - i - son, e - le - i -
f *dim.*

p *CRSC.*
 -son, e
p *CRSC.*
 -te e - le -
p *CRSC.*
 -son, e - le - i - son,
p *f_{o.}*
 -son,
p *CRSC.*
 Chris -
C

f
 Chris - - - te e - le - - - i -
f
 - le - - - i - son,
f
 - - - i - son, e -
f
 e - - - le - - i - son, Chris - -
 - te e - le - - - i - son, e - le - - i - -

dim. *D_p* *cresc.*
 - son, e - - le - i - son, e - le - i - son, Chris - - te e -
dim. *p* *cresc.*
 - le - - i - son, e - le - i - son, e - le - -
dim. *p* *cresc.*
 - te e - le - - i - son, e - le - i - son, e - - - le -
 - son, Chris - - te e -

le - i - son, e - le - i - son, e -

Chris-te e - le - i - son, e - le - i - son, e -

- i - son, e - le - i - son, e - le -

- i - son, e - le - i - son, e - - le -

- le - i - son, e - le - i - son, e - - le -

le - i - son.

- le - i - son, e - - le - i - son, e - le - i - son, e - le - i - son.

- i - son, e - le - i - son.

- i - son, e - le - i - son.

- i - son, e - le - i - son, e - le - i - son.

E *Andante.* ♩ = 84.

TUTTI.
p *cresc.* *dim.*

Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

SOLO. *pp* **TUTTI.** *p* *cresc.* *dim.*

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

E

E *Andante.* ♩ = 84.

pp *p* *cresc.* *dim.*

p e - le - i - son, *f* *dim.* Ky-ri-e e - le - i -
p e - le - i - son, *f* *dim.* Ky-ri-e e - le - i -
p e - le - i - son,
p e - le - i - son, *f* *dim.* Ky-ri-e e - le - i -
p e - le - i - son. *f* *dim.* Ky-ri-e e - le - i -

f Ky-ri-e e - le - i - son,
f Ky-ri-e e - le - i - son,
f Ky-ri-e e - le - i - son,
f Ky-ri-e e - le - i - son,
f Ky-ri-e e - le - i - son, *p cresc.* *f* *dim.* Ky-ri-e e - le - i -

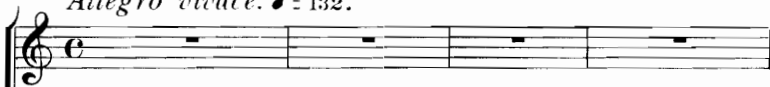
f *p* *p* *f* *dim.*

- son, *p* e - le - i - son, *pp* e - le - i - son.
 - son, *p* e - le - i - son, *pp* e - le - i - son.
 e - le - i - son, *pp* e - le - i - son.
 - son, *p* e - le - i - son, *pp* e - le - i - son.
 - son, *p* Ky - ri - e e - le - i - son. *pp*
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
f. *dim.* *pp*
 Ky - ri - e e - le - i - son, e - le - i - son.
 - son, *p* e - - le - - i - - son, *pp* e - le - i son.
f. *dim.* *p* *pp*

GLORIA.

Allegro vivace. ♩ = 132.

SOPRANO I.



SOPRANO II.



ALTO.



TENOR.



BASS.



SOPRANO I.



SOPRANO II.



ALTO.



TENOR.



BASS.

*Allegro vivace.* ♩ = 132.

PIANO.



TUTTI. ^Af
 Glo-ri-a in ex-
TUTTI. f
 Glo-ri-a in ex-
TUTTI. f
 Glo-ri-a in ex-
TUTTI. f
 Glo-ri-a in ex-
TUTTI. f
 Glo -

dim. *p* **A**
 - cel - sis De - - o, in ex - cel - sis De - - - o,
dim. *p*
 - cel - sis De - - o, in ex - cel - sis De - - - o,
dim. *p*
 - cel - sis De - - o, in ex - cel - sis De - - - o,
dim. *p*
 - celsis, in ex - cel - - - sis De - - - o,
dim. *p*
 - cel - - - sis - - - De - - - o,

dim. *p* **A** *f*

mezza voce

et in terra pax — ho - mi - ni - bus bo-næ

mezza voce

et in terra pax ho - mi - - ni - bus bonæ vo - lun -

pax ho - mi - - ni - bus bo - - næ vo - lun -

ter - - ra pax ho - mi-nibus bonæ vo - - lun - - ta -

C

volun-ta - tis.

- ta - - tis.

- ta - - tis.

- - - tis.

C *f*

Laudamus te, benedi - cimus te, ado-ramus te, glorifi - camus

Laudamus te, benedi - cimus te, ado-ramus te, glorifi - camus

Laudamus te, benedi - cimus te, ado-ramus te, glorifi - camus

Lauda-mus te, bene-di - cimus te, ado-ra-mus te, glorifi-ca-mus

Ado-ra-mus te, glorifi - camus

C *f*

dolce *CRESC.* *f*
 Gra - ti-as a - gi-mus ti - bi prop-ter magnam glo-ri-am.
dolce *CRESC.* *f*
 Gra - ti-as a - gi-mus ti - bi prop-ter magnam glo-ri-am.
dolce *CRESC.* *f*
 Gra - ti-as a-gimus ti - bi prop-ter magnam glo-ri-am.
dolce *CRESC.* *f*
 Gra - ti-as a - gi - - mus ti-bi prop-ter magnam glo-ri-am.

te.
 te.
 te.
 te.
 te.

dolce *CRESC.* *f*

D

p *pp* *mf* *dim.*
 Do-mi-ne De-us, Rex cœ - les-tis, Do-mi-ne De - us, Pa-ter om-

p *pp* *mf* *dim.*
 Do-mi-ne De-us, Rex cœ - les-tis, Do-mi-ne De - us, Pa-ter om-

p *pp* *mf* *dim.*
 Do-mi-ne De-us, Rex cœ - les-tis, Do-mi-ne De - us, Pa-ter om-

p *pp* *mf* *dim.*
 Do-mi-ne De-us, Rex cœ - les-tis, Do-mi-ne De - us, Pa-ter om-

D

D

p *pp* *mf* *dim.*

E *dolce*
 Gra-
 -ni-potens. *dolce*
 -ni-potens. *dolce*
 -ni-potens. *dolce*
 -ni-potens. *dolce*
 -ni-potens. *dolce*

E *f*
 Lauda-mus te, benedi-cimus te, adoramus te, glorifi-camus te. *tacet.*
f
 Lauda-mus te, benedi-cimus te, adoramus te, glorifi-camus te. *Maggiore*
f
 Lauda-mus te, benedi-cimus te, adoramus te, glorifi-camus te. *Coro*
f
 Lauda-mus te, benedi-cimus te, adora-mus te, glorifi-ca-mus te.
 Adora-mus te, glorifi-camus te.

E *f* *dolce*

- ti-as a - gimus, ti - bi propter magnam, glo-riam, propter magnam
 - ti-as a - gimus, ti - bi propter magnam, glo-riam, mag - nam
 - ti-as a - gimus, ti - bi propter magnam, glo-riam, mag - nam
 - ti-as a - gimus, ti - bi propter magnam, glo-riam, mag - nam

glo - ri-am, *pp* gra - ti - as a - gimus, ti - bi propter magnam *CRESC.*
 glo - ri-am, *pp* gra - ti - as a - gimus, ti - bi propter magnam *CRESC.*
 glo - ri-am, *pp* gra - ti - as a - gimus, ti - bi propter magnam *CRESC.*
 glo - ri-am, *pp* gra - ti - as a - gimus, ti - bi propter magnam *CRESC.*

f *Fp* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

f *p* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

f *p* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

f *p* *pp*
 glo-ri-am. Do-mi-ne De-us Rex Cœ - les-tis, Do-mi-ne

F

mf *dim.* *p* *dim.* *pp*
 De-us — Pa-ter om - ni - po - tens, Pa - - - - ter om -

mf *dim.* *p* *dim.* *pp*
 De-us — Pa-ter om - ni - po - tens, Pa - - - - ter om - ni -

mf *dim.* *p* *dim.* *pp*
 De-us — Pa-ter om - ni - po - tens, Pa - - - - ter om -

mf *dim.* *p* *dim.* *pp*
 De-us Pa-ter om - ni - po - tens, Pa-ter om - ni -

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

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

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

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

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

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

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

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

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

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

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

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

dim.

dim.

dim.

dim.

dim.

dim.

CORO MINORE.

poco a poco rit.

- o. Lau-da-mus te, be-nedi - cimus te, a-do-ra-mus te, glo-ri-fi - ca - mus

- o. Lau - da - mus te, a - do - ra - mus te,

- o. Lau - da - mus - te, a - do - ra - mus -

- o. Lau - da - mus - te, a - do - ra - mus -

CORO MINORE.

- o. Lau - da - mus

poco a poco rit.

te, di - mi - nu - en - da bene-di - cimus te!

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

di - mi - nu - en - da

te, lau - da - mus te, lau - da - mus te!

di - mi - nu - en - da

te, lau - da - mus, lau - da - mus, glo-ri - fi - ca - mus te!

di - mi - nu - en - da

te, lau - da - mus te!

di - mi - nu - en - da

Larghetto. ♩ = 92.

K *SOLO. dolce*

Domi-ne Fi-li u-ni-ge-ni-te, Je-su Chris-te,

SOLO. dolce

Domi-ne Fi-li u-ni-ge-ni-te, Je-su Chris-te,

SOLO. dolce

Fi-li u-ni-ge-ni-te, Je-su Chris-te,

SOLO. dolce

Fi-li u-ni-ge-ni-te, Je-su Chris-te,

K
Larghetto. ♩ = 92.
dolce

Domi-ne De-us, Ag-nus De-i, Fi-li-us Patris. Qui —

Domi-ne De-us, Ag-nus De-i, Fi-li-us Patris. Qui

Domi-ne De-us, Ag-nus De-i, Fi-li-us Patris. Qui tollis pec-

Do-mi-ne Agnus De-i, Fi-li-us Pa-tris. Qui tollis pec-

tol-lis pec - ca - ta mundi, *pp* Mi-se - re - re, *f* mi - sere - re

tol-lis pec ca - ta mundi, *pp* Mi-se - re - re, *f* mi - sere - re

- ca - ta mun - di, *pp* Mi-se - re - re, *f* mi - sere - re

- ca - ta mun - di, *pp* Mi-se - re - re, *cresc.* *f* mi - sere - re no -

dim. *pp* no - bis, Susci - pe depreca - ti - o - nem nostram. *f* Qui

dim. *pp* no - bis, Sus - cipe depreca - ti - o - nem nostram. *f* Qui

dim. *pp* no - bis, Sus - cipe depreca - ti - o - nem nostram. *f* Qui

dim. *pp* - bis, Susci - pe depreca - ti - o - nem nostram. *f* Qui

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

se-des ad dexteram Patris, qui se-des ad dexteram Pa-tris.

p Mi - se - re - re - no - bis, qui se-des ad dex-teram Pa-tris,

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

p Mi - se - re - re no - bis, qui se-des ad dex-teram Pa-tris,

pp **M** *Allegro.* ♩ = 120.

- re - re - no - bis

- re - re no - bis.

- re - re no - bis.

- re - re no - bis.

M

P *CTESC.*

Quoniam tu

pp *CTE -*

Quoniam tu so - lus -

pp *CTE -*

Quoniam tu so - lus sanc - tus, tu

M *Allegro.* ♩ = 120.

pp *CTE*

pp *CTE*

Quoniam tu so-lus sanc - tus, tu so-lus Dominus,
 Quoniam tu sanc - tus, so - lus Do - - - minus,
 - scen - do so - lus sanc - - tus, tu so-lus Dominus,
 - scen - do sanc - tus, tu so-lus sanc - tus, tu so-lus Dominus,
 - scen - do so - lus sanc - - tus, tu so-lus Do - - - minus,
 - scen - do

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

*TUTTI.
dolce*

Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f so - lus al - tis - simus. *pp* Je - su Chris-te!

f *dolce* *pp*

N p Cum san-cto spi-ri-tu, cum san-cto spi-ri-tu in glo-ri-a De-i, in
p Cum san-cto spi-ri-tu, cum san-cto spi-ri-tu in glo-ri-a De-i, in
p Cum san-cto spi-ri-tu, cum san-cto spi-ri-tu in glo-ri-a De-i, in
p Cum san-cto spi-ri-tu, cum san-cto spi-ri-tu in glo-ri-a De-i, in
CRESC. *f*
CRESC. *f*
CRESC. *f*
CRESC. *f*
CRESC. *f*
 In glo-ri-a De-i, in

N *f*
 In
f
 In
f
 In
f
 In
f
 In

N *p* *CRESC.* *f*

glo-ri-a De-i Pa-tris. A-men. *p* 0

glo-ri-a De-i Pa-tris. A-men. *p*

glo-ri-a De-i Pa-tris. A-men. *p*

glo-ri-a De-i Pa-tris. A-men. *p*

glo-ri-a De-i Pa-tris. A-men. *p* *f* In glo-ri-a De-i

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp* 0

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp*

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp*

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp*

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp* *f* In glo-ri-a De-i

glo-ri-a De-i Pa-tris. A-men, A-men. *p* *pp* *f* 0

col Coro Maggiore.

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

This system contains the first vocal entry. The vocal line begins with a rest followed by a forte (*f*) dynamic marking. The piano accompaniment provides harmonic support with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

This system continues the vocal melody. The vocal line features a second forte (*f*) dynamic marking. The piano accompaniment continues with similar rhythmic patterns, providing a consistent harmonic backdrop for the vocalists.

In glo-ri-a De-i Pa - tris, in glo-ri-a De-i Patris, A -
 Pa-tris, A - men,
 - men, A - men, A - men, A -
 - men, A - men, A -
 - men, A - men, A -
 - men, A -
 - men, A -
 glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa-tris, A -
 in glo-ri-a De-i
 - men,
 - men,
 - men, A -

Musical score for a vocal and piano arrangement. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes lyrics: "In glo-ri-a De-i Pa - tris, in glo-ri-a De-i Patris, A -". The piano accompaniment provides harmonic support with chords and moving lines. The score is divided into two systems. The first system contains the first five staves, and the second system contains the remaining six staves. Dynamics include *f* (forte) and *P* (piano).

men, A -

men, A -

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

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

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: men, A - men, A - Pa - tris, in glo-ri-a De-i Pa-tris, A - in glo-ri-a De-i Pa - tris, in

men, in glo-ri-a De-i

men, A -

men, A -

glo-ri-a De - i, A -

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

The second system continues the vocal and piano parts. The lyrics are: men, in glo-ri-a De-i men, A - men, A - glo-ri-a De - i, A - in glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris, A -

glo-ri-a De-i Pa-tris A-men, A-men,

men, A-men,

men, A-men,

De-i Pa-tris, A-men, A-men,

pp in glo-ri-a De-i

pp A-

pp A-

pp A-

pp in glo-ri-a De-i

pp

S *p*
A-men, A - - - men, A -

p *CRES.*
A-men, A - - - men, in glo-ri-a

p
A - - - - men, A -

p
A-men, A - - - men, A -

S
Pa - tris, A - men, A - - men, A - -

- - - - men, A - - men,

CRES.
- - men, A - men, A - - men, in glo-ri-a

- - men, A - men, A - - men, A -

Pa - tris, A - men, A - - men, A - -

S *p*

cresc. *dim.* *p*
men.

cresc. *dim.* *p*
in glo-ri-a De - i, A - men.

dim. *p*
De - i, A - men.

cresc. *dim.* *p*
men, A - men.

cresc. *dim.* *p*
men.

cresc. *dim.* *p*
in glo-ri-a De - i, A - men.

dim. *p*
De - i, A - men.

cresc. *dim.* *p*
men, A - men.

cresc. *dim.* *p*
men.

cresc. *dim.* *p*

CREDO.

Allegro. ♩ = 116.

SOPRANO I. *ff*
Cre-do in u-num De - - um, Pa - trem

SOPRANO II. *ff*
Cre-do in u-num De - - um, Pa - trem

ALTO. *ff*
Cre-do in u-num De - - um, Pa - trem

TENOR. *ff*
Cre-do in u-num De - - um, Pa - trem

BASS. *ff*
Cre-do in u-num De - - um, Pa - trem

SOPRANO I. *mezza voce*
Cre-do, Cre-do,

SOPRANO II. *mezza voce*
Cre-do, Cre-do,

ALTO. *mezza voce*
Cre-do, Cre-do,

TENOR. *mezza voce*
Cre-do, Cre-do,

BASS. *mezza voce*
Cre-do, Cre-do,

Allegro. ♩ = 116.

PIANO. *f* *mf* *f*

om - ni - po - ten - - tem, fac - to - rem cœ - li et

om - ni - po - ten - - tem, fac - to - rem cœ - li et

om - ni - po - ten - - tem, fac - to - rem cœ - li et

om - ni - - po - ten - tem, fac - to - rem cœ - li et

om - ni - po - ten - - tem, fac - to - rem cœ - li et

Cre - do, Cre - - do,

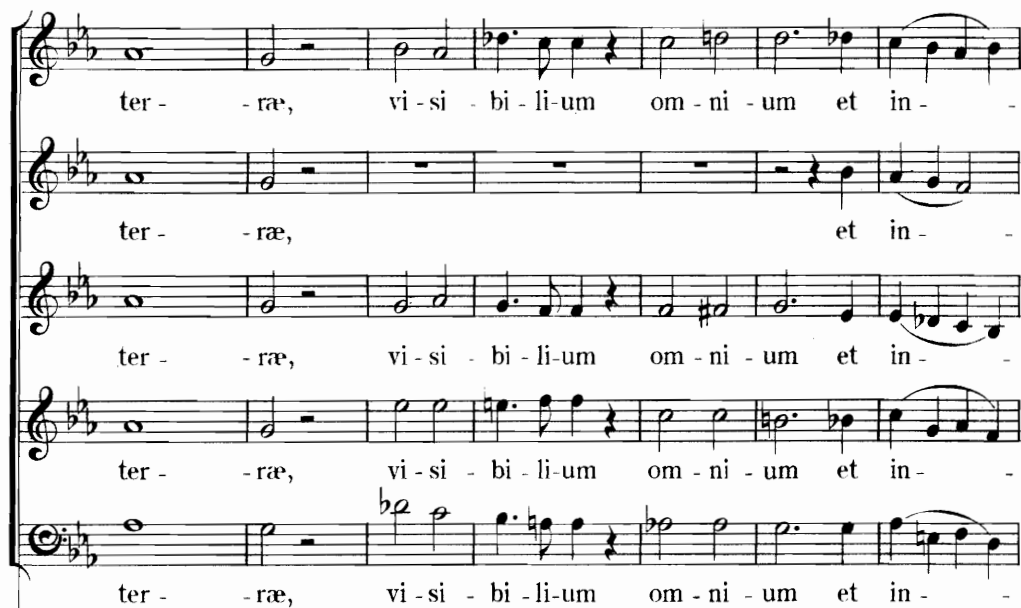
Cre - do, Cre - - do,

Cre - do, Cre - - do,

Cre - do, Cre - - do,

Cre - - - do,

p *f*



ter - ræ, vi - si - bi - li - um om - ni - um et in -

ter - ræ, et in -

ter - ræ, vi - si - bi - li - um om - ni - um et in -

ter - ræ, vi - si - bi - li - um om - ni - um et in -

ter - ræ, vi - si - bi - li - um om - ni - um et in -



Cre-do, Cre-do.

Cre-do, Cre-do.

Cre-do, Cre-do.

Cre-do, Cre-do.

Cre-do, Cre-do.



mf

dim. **B** *f*
 -vi - si - bi - li - um. Cre-do in u - -

dim. *p* *CRASC.* *f*
 -vi - si - bi - li - um. Cre-do in u - num Do - mi - num, in -

dim. *p* *CRASC.* *f*
 -vi - si - bi - li - um. Cre-do in u - num Do - mi - num, Cre-do in

dim. *p* *CRASC.* *f*
 -vi - si - bi - li - um. Cre-do in u - num Do - mi - num, Cre-do in

dim. *p* *CRASC.* *f*
 -vi - si - bi - li - um. Cre-do in u - - num Do - -

B *f*
 Cre-do in u - -

p *CRASC.* *f*
 Cre-do in u - num Do - mi - num, in -

p *CRASC.* *f*
 Cre-do in u - num Do - mi - num, Cre-do in

p *CRASC.* *f*
 Cre-do in u - num Do - mi - num, Cre-do in

p *CRASC.* *f*
 Cre-do in u - num Do -

B *dim.* *p* *CRASC.* *f*
 Cre-do in u - num Do -

dim. - num Do - mi - num *p* Je - sum Chris -
dim. u - num Do - mi - num *p* Je - sum Chris -
dim. u - num Do - mi - num *p* Je - sum Chris -
dim. u - num Do - mi - num *p* Je - sum Chris -
dim. - mi - num *p* Je - sum Chris -

dim. - num Do - mi - num *p* Je - sum Chris - tum,
dim. u - num Do - mi - num *p* Je - sum Chris - tum,
dim. u - num Do - mi - num *p* Je - sum Chris - tum,
dim. u - num Do - mi - num *p* Je - sum Chris - tum,
dim. - mi - num *p* Je - sum Chris - tum,

dim. *p*

C

-tum, *f* Fi-li-um De-i u-ni-ge-ni-tum.

-tum, *f* Fi-li-um De-i u-ni-ge-ni-tum.

-tum, *f* Fi-li-um De-i u-ni-ge-ni-tum.

-tum, *f* Fi-li-um De-i u-ni-ge-ni-tum.

-tum, *f* Fi-li-um De-i u-ni-ge-ni-tum.

C

f Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

f Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

f Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

f Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

f Fi-li-um De-i u-ni-ge-ni-tum, et ex Patre natum,

C

f

De-um de De-o, lu-men de

De-um de De-o, lu-men de

De-um de De-o, lu-men de

De-um de De-o, lu-men de

Cre-do, Cre-do,

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

an-te om-ni-a sæ-cu-la.

E

p Deum de De - o, lu - men de lu - mi -

p Deum de De - o, lu - men de lu - mi -

Deum de De - o, lu - men de

Deum de De - o, lu - men de

p Deum de De - o, lu - men de lu - mi -

E *f*

fac - ta sunt. Cre - do,

fac - ta sunt. *f* Cre - do,

fac - ta sunt. *f* Cre - do,

fac - ta sunt. *f* Cre - do,

fac - ta sunt. *f* Cre - do,

E *p* *f* *mf*

-ne. Cre - do.

-ne. Cre - do.

lu - mi - ne. Cre - do.

lu - mi - ne. Cre - do.

-ne. Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

Cre - do, Cre - do.

f *p*

F *Larghetto*. ♩ = 76.

*SOLO.
mezza voce*

Qui prop-ter nos ho-mines, et propter nos - tram sa -

*SOLO.
mezza voce*

Qui prop - ter nos_ ho-mi-nes, et propter

F *Larghetto*. ♩ = 76.

mf

- lu-tem, descendit de cœ - lis, et in-car - na-tus est de spi-ri-tu

nos-tram sa - lu - tem, descen-dit de cœ - lis, et in - car -

sancto, ex Ma - ri - a_ Vir - gi - ne, et Ho - mo fac - tus est, et Ho - mo

- na - tus est de_ spi - ri - tu san - cto, ex Ma - ri - a_ Vir - gi - ne, et Ho - mo

pp SOLO.
Cru - ci - fix - us

pp

G *pp SOLO. cresc.*
Cru - ci - fix - us

fac - tus est. *pp* Cru - ci - fix - us e - ti - am pro *cresc.*

pp SOLO. Cru - ci - fix - us e - ti - am pro no - - bis, pro *cresc.*

fac - tus est.

e - ti - am pro no - bis, Cru - ci - fix - us e - ti -

G *cresc.*

cresc.

I DUE CORI.

pp *cresc.* *f* *p*

I DUE CORI. Et resur-rex - it ter-ti-a di-e se - cun -

pp *cresc.* *f* *p*

Et resurrex-it _____ ter- ti-a di-e se - cundum scripturas, se -

cresc. *f* *p*

- rex-it, re - sur - rex - it ter-ti-a di-e se - cun -

cresc. *f* *p*

re - - sur - - rex - it ter-ti-a di-e se - cundum scripturas, se -

cresc. *f* *p*

re - - sur - - rex - it ter-ti-a di-e se - cun -

cresc. *f* *p*

cresc. *f* *p*

- dum, _____ se - cundum scrip - tu - ras, et as - cen - dit _____

- cun - dum scrip - tu - - ras, et as - cen - dit in cœ - lum, as -

- dum scrip - tu - - ras, et as - cen - dit, as -

- cun - - dum scrip - tu - ras, et as - cendit in cœ - - lum, as -

- dum, _____ se - cundum scrip - tu - ras, et as - cen -

in cœ - lum, se - - - - - det ad dexteram
 - cen - dit in cœlum, as - cen - dit in cœlum, sedet ad dexteram Pa - tris,
 - cen - dit in cœ - lum,
 - cen - dit in cœ - lum, se - - - - - det ad dexteram
 - dit in cœ - lum, sedet ad dexteram Pa - tris,

CRASC.

Patris, ad dexteram Pa - - tris, et i - te - rum ven - tu - rus, est cum
 sedet ad dexteram Pa - - tris, et i - te - rum venturus, est cum
 sedet ad dexteram Pa - tris, et i - te - rum ven - tu - rus, est cum
 Patris, ad dexteram Pa - tris, et i - te - rum venturus, est cum
 sedet ad dexteram Pa - tris, et i - te - rum ven - tu - rus, est cum

f

glo- -ri - a ju - di - ca-re

glo - ri- -a ju - di - ca-re

glo - ri- -a ju - di - ca-re

glo - ri- -a ju - di - ca-re

glo - ri- -a ju - di - ca-re

glo- -ri - a ju - di - ca-re, ju - di - ca-re vi-vos et Mor - tu-

glo - ri- -a ju - di - ca-re, ju - di - ca-re vi-vos et Mor-tu -

glo - ri- -a ju - di - ca-re, ju - di - ca-re vi-vos et Mor-tu -

glo - ri- -a ju - di - ca-re, ju - di - ca-re vi-vos et Mor - tu-

glo - ri- -a ju - di - ca-re, ju - di - ca-re vi-vos et Mor-tu -

Cu - jus regni non e - rit
 Cu - jus regni non e - rit finis, non e - rit fi -
 e - rit fi - nis, non e - rit fi - nis, cujus reg - ni non e - rit
 fi - nis, cujus regni non e - rit finis, cu - jus regni non e - rit fi -

Cu - jus regni non e - rit
 Cu - jus regni non e - rit finis, non e - rit fi -
 e - rit fi - nis, non e - rit fi - nis, cujus reg - ni non e - rit
 fi - nis, cujus regni non e - rit finis, cu - jus regni non e - rit fi -

I
D
U
E
C
O
R
I.

Cu-jus reg-ni non e - - - rit fi - - -
fi - nis, non e - rit fi - - nis, cu - jus reg-ni -
-nis, non e - - rit fi - nis, non e - rit fi -
fi - nis, non e - - rit fi - nis,
-nis, cu - jus regni non e - - rit

-nis, non e - - rit fi - - -
non e - rit fi - - nis,
-nis, cu - jus regni non e - rit fi - -
cu - jus regni non e - - rit fi - - nis, cu - jus reg -
fi-nis, non e - rit fi - - nis, non e - rit fi-nis,

M

SOLO.

f cu - jus regni non e - rit, non e - rit fi - nis, cu - jus reg - ni
-nis.

f SOLO.
-nis. cu - jus reg - ni non e - rit fi - nis,

f SOLO.
cu - jus regni non e - rit fi - nis, cu - jus regni non

f SOLO.
-nis. cu - jus regni non e - rit fi - nis,

SOLO.

cu - jus reg - - - - - ni non e - rit
-nis.

M

-nis.

-nis.

-nis.

-nis.

M

mf

non e - rit fi - nis, cu - jus reg - ni non e - rit
 cu - jus regni non e - rit fi - nis, cu - jus regni non
 e - rit fi - nis, cu - jus reg - ni non e - rit
 non e - rit fi - nis, cu - jus reg - ni non e - rit
 fi - nis, cu - jus reg - ni non e - rit

fi - - nis, cujus regni non e - rit fi - nis. —

e - rit fi - nis, cu - jus regni non e - rit fi - nis. —

fi - - nis, cujus regni non e - rit fi - nis. —

fi - - nis, cujus regni non e - rit fi - nis. —

- ni ————— non e - rit fi - nis. —

Detailed description: This block contains the vocal staves for five voices. Each staff begins with a treble clef and a common time signature. The music is in a minor key, indicated by two flats in the key signature. The lyrics are Latin, and the vocal lines are written in a simple, homophonic style. The first four staves have lyrics, and the fifth staff has a long rest followed by the final part of the phrase. The dynamics *cresc.* and *dim.* are marked above the notes.

Detailed description: This block contains five empty musical staves, likely for instruments. Each staff begins with a treble clef and a common time signature. The key signature is two flats. The staves are empty, with only a few notes visible at the end of each staff, possibly indicating the end of a phrase or a specific instruction.

cresc. *dim.*

Detailed description: This block contains the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The music is in a minor key and common time. The piano part consists of chords and moving lines in both hands. The dynamics *cresc.* and *dim.* are marked above the notes.

N Allegro. ♩ = 116.

f **TUTTI.**

Cre-do, Cre-do Do-minum et vi-vi-fi-

f **TUTTI.**

Cre-do, Cre-do Do-minum et vi-vi-fi-

f **TUTTI.**

Cre-do, Cre-do Do-minum et vi-vi-fi-

f **TUTTI.**

Cre-do, Cre-do Do-minum et vi-vi-

f **TUTTI.**

Cre-do, Cre-do Do-minum et vi-vi-fi-

N *f* *dim.*

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

f *dim.*

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

f *dim.*

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

f *dim.*

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

f *dim.*

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

N Allegro. ♩ = 116.

f *dim.*

- can - tem. Cre - do, cre - do, cre - do, cre - do,
 - can - tem. Cre - do, cre - do, cre - do, cre - do,
 - can - tem. Cre - do, cre - do, cre - do, cre - do,
 - fi - can - tem. Cre - do, cre - do, cre - do, cre - do,
 - can - tem. Cre - do, cre - do, cre - do, cre - do,

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

Musical score for piano accompaniment, including dynamics *p* and *f*.

si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est per Pro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est per Pro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est per Pro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est per Pro-phe -
 si-mul a-do-ra-tur et con glo-ri-fi-ca-tur, qui locutus est per Pro-phe -

dim. *p*

P *f* *dim.*
 -tas, et a - pos - to - li - cam ec - cle - si -
cresc. *f* *dim.*
 -tas, et u - nam sanctam Ca - tho - li - cam et apos - to - li - cam ec - cle - si -
cresc. *f* *dim.*
 -tas, et u - nam sanc - - tam Ca - tho - - li - cam ec - cle - si -
cresc. *f* *dim.*
 -tas, et u - nam sanctam Catho - li - cam, sanc - - tam ec - cle - si -
cresc. *f* *dim.*
 -tas, et u - nam sanc - tam Ca - tho - licam ec - cle - si -

P *f* *dim.*
 et a - pos - to - li - cam ec - cle - si -
p *cresc.* *f* *dim.*
 et u - nam sanctam Catho - li - cam et apos - to - li - cam ec - cle - si -
p *cresc.* *f* *dim.*
 et u - nam sanc - - tam Ca - tho - - li - cam ec - cle - si -
p *cresc.* *f* *dim.*
 et u - nam sanctam Catho - li - cam sanc - - tam ec - cle - si -
p *cresc.* *f* *dim.*
 et u - nam sanc - tam Ca - tho - licam ec - cle - - si -

P *cresc.* *f* *dim.*

- am. *P* Cre-do, cre - do. *Q*

- am. *P* Cre-do, cre - do.

- am. *P* Cre-do, cre - do.

- am. *P* Cre-do, cre - do.

- am. *P* Cre-do, cre - do.

- am. *P* Cre-do, cre - do. *Q pp* Con-fi-te-or unum,baptis -

- am. *P* Cre-do, cre - do. *pp* Con-fi-te-or unum,baptis -

- am. *P* Cre-do, cre - do. *pp* Con-fi-te-or unum,baptis -

- am. *P* Cre-do, cre - do. *pp* Con-fi-te-or unum,baptis -

- am. *P* Cre-do, cre - do. *pp* cre - do

P

pp

- ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to-re sur-
 - ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to-re sur-
 - ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to-resurrec-ti-
 - ma in re-mis-si-o-nem pec-ca-to-rum, et ex pec-to-re sur-
 cre - - - do et ex-pec-to-re-sur-rec-ti-o-nem

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

f **R**

et vi-tam ven-tu-ri sæ-cu-li,

f

et vi-tam ven-tu-ri sæ-cu-li,

f

et vi-tam ven-tu-ri sæ-cu-li,

f

et vi-tam ven-tu-ri sæ-cu-li,

f

et vi-tam ven-tu-ri sæ-cu-li,

dim. **R** *p*

-rec-ti-o-nem, Mor-tu-o-rum. A-men, A-

dim. *p* *p*

-rec-ti-o-nem, Mor-tu-o-rum. A-men, A-

dim. *p* *p*

-o-nem, Mor-tu-o-rum. A-men, A-

dim. *p* *p*

-rec-ti-o-nem, Mor-tu-o-rum. A-men, A-

dim. *p* *p*

Mor-tu-o-rum. A-men, A-

R

dim. *f* *dim.*

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

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

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

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

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

- - men, A - men, A - - men,

- - men, A - men, A - - men,

- - men, A - men, A - - men,

- - men, A - men, A - - men,

- - men, A - men, A - - men,

f *dim.* *p*

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

Sf
 A - men,
f
 A - men,
f
 A - men,
f
 A - men,
f
 A - men,

S
f *p*

sæ-cu-li, A - men, A - - men. *f* *p* *dim.*
 sæ-cu-li, A - men, A - - men. *f* *p* *dim.*
 sæ-cu-li, A - men, A - - men. *f* *p* *dim.*
 sæ-cu-li, A - men, A - - men. *f* *p* *dim.*
 sæ-cu-li, A - men, A - - men. *f* *p* *dim.*

A - men, A - - men. *f* *p* *dim.*
 A - men, A - - men. *f* *p* *dim.*
 A - men, A - - men. *f* *p* *dim.*
 A - men, A - - men. *f* *p* *dim.*
 A - men, A - - men. *f* *p* *dim.*

f *p* *dim.*

SANCTUS.

Adagio. ♩ = 76.

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

SOPRANO II.

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

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

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

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

Adagio. ♩ = 76.

PIANO.

dim. **A** *p cresc.*
 De - us Sa - ba - oth, De - us Sa - ba - oth,
 De - us Sa - ba - oth, De - us Sa - ba - oth,
 De - us Sa - ba - oth, De - us Sa - ba - oth,
 De - us Sa - ba - oth, De - us Sa - ba - oth,

A *pp*
 Sanc - tus Dominus, Sanc - tus
 Sanc - tus Dominus, Sanc - tus
 Sanc - tus Dominus, Sanc - tus
 Sanc - tus Dominus, Sanc - tus
 Sanc - tus Dominus, Sanc - tus

A
dim. *pp* *pp*

p cresc. De-us Sa-ba-oth, *p* De - us Sa - ba - oth,
p cresc. De-us Sa-ba-oth, *p* De - us Sa-ba - oth,
p cresc. De-us Sa-ba-oth, *p* De - us Sa-ba - oth,
p cresc. De-us Sa-ba-oth,
p cresc. De-us Sa-ba-oth, *p* De - us Sa-ba - oth,

f Dominus, De - us Sa-ba-oth, *f* Sanc - tus
f Dominus, De - us Sa-ba-oth, *f* Sanc - tus
f Dominus, De - us Sa-ba-oth, *f* Sanc - tus
f Dominus, De - us Sa-ba-oth, *f* Sanc - tus
f Dominus, De - us Sa-ba-oth, *f* Sanc - tus

f *p* *f*

pp **B** *Allegro*. $\text{♩} = 116$. *f*

De - us Sa - ba - oth. O - si - anna in ex -

De - us Sa - ba - oth.

Ple - ni sunt Cœ - li et ter - ra

De - us Sa - ba - oth.

De - us Sa - ba - oth.

dim. **B** *f*

Dominus. O - si - anna in ex -

Dominus.

Dominus. Ple - ni sunt Cœ - li et ter - ra

Dominus.

Dominus.

dim. *pp* **B** *Allegro*. $\text{♩} = 116$. *f*

L.H.

I DUE CORI.

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

Glo - ri - a tu - a, glo - - - - ri - a tu -

f
Ple - ni sunt

R.II. *f*

- sis, O - si - an - na in ex - cel -

- a, O - si - an - na in ex - cel - - - - sis

Cœ - li et ter - ra Glo - ri - a tu - a, glo -

- sis, O - si - an -
 in ex - cel - sis, in ex - cel -
 ri - a tu - a, O - si - an - na in ex -
 Ple - ni sunt Cœ - li et ter - - ra
 na in ex - cel -
 Ple - ni sunt
 - sis, O -
 cel - sis, in ex - cel - sis,
 Glo - ri - a tu - a, glo - ri - a

- sis
 Cœ-li et ter - ra Glo - ri - a tu - a, glo -
 - si - an - na in ex - cel -
 O - si - an - - - - na in ex - cel -
 tu - - a, O - si - an - na in ex - cel -

D
f
 Ple - ni sunt Cœ - li et ter - - ra
 - ri - a tu - - a, O - si - an - na in ex -
 - sis .
 - sis, in ex -
 - sis, in ex - cel - sis, O - si - an - - na

Glo-ri-a tu - a, glo-ri-a tu - - a, O-si - an-na in ex -
 - cel - sis, in ex - cel - - sis.

f
 Ple - ni sunt Cœ - li et ter - - ra
 - cel - - sis.

in ex - cel - sis, in ex - cel - sis, O - si -

- cel - - - - sis, O - si -

Glo - ri - a, glo - ri - a tu - - a, O - si - an - na in ex -
 Ple - ni sunt Cœ - li et ter - - ra

- an - na in ex - cel - - sis.

- an - na in ex - cel - sis.

O - si - an - na in ex -

- cel - sis, in ex - cel -

Glo - ri - a tu - a, glo - ri - a

Ple - ni sunt Cœ - li et ter -

- cel - sis, O - si - an - na in ex - cel -

tu - a.

- ra Glo - ri - a tu - a, glo - ri - a

- sis, O-si - an-na in ex - cel -
 - sis in ex - cel -
 Ple - ni sunt Cœ - li et ter - - ra,
 tu - a. Ple - ni, Ple - ni sunt Cœ - li et

- sis.
 - sis, O-si - an-na in ex - cel-sis O-si - an-na in ex -
 Ple - ni sunt Cœ - li et ter - - ra Glo -
 ter - - ra Glo -
 F

f

Ple - ni sunt Coe - li et ter - ra

O - si - an - na in ex -

- cel - sis, O - si - an - na in ex - cel - sis, O - si - an - na in ex -

- ri - a tu - a.

- ri - a - - - tu - a,

Glo - ri - a tu - a, glo - ri - a

- cel - sis, in ex - cel -

- cel -

Glo - ri - a tu - a, glo - ri - a tu - a, glo - ri -

G

tu - a O - si - an - na in ex - cel - sis, O - si - an - na in ex - cel - sis.

f

Ple - ni sunt Coe - li et ter - ra Glo - ri - a tu - a,

G

- sis, O - si - an - na in ex - cel - sis.

- sis. O - si - an - na in ex - cel - sis.

f

Ple - ni sunt Coe - li et ter - ra Glo - ri - a tu - a.

glo - ri - a tu - a.

tu - a.

- sis, O - si - an - - na in ex - cel - - sis, O - si -

- sis, O - si - an - - na in ex - cel - - sis, O -

- a, O - si - an - - na in ex - cel - - sis, O -

O - si - an - - na in ex - cel - - sis, O - si -

- O - - si - an - - - na in ex -

- an - na in ex - cel - - sis. *dim.* *P* *dim.*

- si - an - na in ex - cel - - sis. *dim.* *P* *dim.*

- si - an - na in ex - cel - - sis. *dim.* *P* *dim.*

- an - na in ex - cel - sis. *dim.* *P* *dim.*

- cel - - sis. *dim.* *P* *dim.*

H Adagio. ♩ = 69.

f SOLO. Bene-dictus qui

p SOLO. *CRSC.* Bene-dictus qui ve-nit, qui ve-nit, qui ve - nit in

SOLO. *CRSC.* Bene-dictus qui ve-nit, qui ve-nit, qui ve - nit, qui

p SOLO. *CRSC.* Bene-dictus qui ve - nit, qui ve - nit in no - mi-ne in

p SOLO. *CRSC.* Benedic-tus qui ve - nit in

H

H Adagio. ♩ = 69.

p *CRSC.*

dim. *p* *J*
 ve - nit in no - mine Do - mi - ni,
dim. *p* *P*
 no - mi - ne Do - mi - ni, qui
dim. *p* *P*
 ve - nit in no - mi - ne, in no - mine Do - mi - ni, qui
dim. *p* *P*
 no - mi - ne Do - mi - ni, qui
dim. *p* *P*
 no - mi - ne Do - mi - ni, qui

J *mf*
 Bene - dic - tus, bene - dic - tus,
pp cresc. mf
 Bene - dic - tus,
pp cresc. mf
 Be - ne - dic - tus,
pp cresc. mf
 Be - ne - dic - tus,
pp cresc. mf
 Be - ne - dic - tus,

dim. *p* *pp cresc. mf* *p* *J*

mf
 bene-

mf
 ve - nit in no - mi - ne Do - mi - ni, bene - dic -

mf
 ve - nit in no - mi - ne Do - mi - ni, bene - dic -

mf
 ve - nit in no - mi - ne Do - mi - ni, bene - dic -

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

pp
 be - ne - dic - tus, be - ne - dic - tus,

pp
 be - ne - dic - tus, be - ne - dic - tus,

pp
 be - ne - dic - tus, be - ne - dic - tus,

pp
 be - ne - dic - tus, be - ne - dic - tus,

pp
 be - ne - dic - tus, be - ne - dic - tus,

pp *mf*

dim. pp **K** *P* *cresc.*
 -dictus qui venit in no - mine Do - mi - ni, bene-dic-tus qui venit in
dim. pp *cresc.*
 -tus qui venit in no - mine Do - mi - ni,
dim. pp *P* *cresc.*
 -tus qui venit in no - mine Do - mi - ni, bene-dic-tus qui venit in
dim. pp *P* *cresc.*
 -tus qui venit in no - mine Do - mi - ni, bene-dic-tus qui venit in
P *cresc.*
 be - ne - dic - tus, bene-dic-tus qui venit in

K *pp*
 bene-dic-tus,
pp
 bene-dic-tus,
pp
 bene-dic-tus,
pp
 bene-dic-tus,
pp
 be - ne - dic - tus,

pp **K** *cresc.*

no - mine Do - mini,

bene - dic-tus qui ve-nit, qui

nomine Do - mi - ni, bene - dic-tus,

no - mine Do - mini, bene - dic-tus qui ve-nit, qui

no - mine Do-mi-ni, bene - dic-tus qui ve - nit, qui ve -

be - ne-dic-tus,

be - nedic-tus,

be - nedic-tus,

be - nedic-tus,

be - nedic-tus,

be - nedic-tus,

be - nedic-tus,

f *dim.* *P*
 benedic-tus qui ve - nit in nomi-ne Do - mi-
cresc. *dim.* *P*
 ve-nit in no - - mi - ne, in no - - mi-ne Do - - mi -
cresc. *dim.* *P*
 benedic - tus qui ve - nit, qui venit in nomine, in nomi-ne Do - mi-
cresc. *dim.* *P*
 ve-nit in no - - mi - ne, in no - mi - ne Do - - mi -
cresc. *dim.* *P*
 - nit qui ve - nit in no - mi - ne Do - mi -

cresc. *dim.*

- ni, be - ne - dic - tus, be - ne - dic - - tus.
 - ni, be - ne - dic - tus, be - ne - dic - - tus.
 - ni, be - ne - dic - tus, be - ne - dic - - tus.
 - ni, be - ne - dic - tus, be - ne - dic - - tus.
 - ni, be - ne - dic - tus, be - ne - dic - - tus.
 be - ne - dic - tus, be - ne - dic - - tus.
 be - ne - dic - tus, be - ne - dic - - tus.
 be - ne - dic - tus, be - ne - dic - - tus.
 be - ne - dic - tus, be - ne - dic - - tus.
 be - ne - dic - tus, be - ne - dic - - tus.
 be - ne - dic - tus, be - ne - dic - - tus.

AGNUS DEI.

Adagio. ♩ = 72.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

SOLO.

Ag - - nus De - i,

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

Adagio. ♩ = 72.

PIANO.

pp

SOLO.
Ag - - nus De - i,

SOLO.
Ag - - nus De - i,

SOLO.
Ag - - nus De - i,

CRESC.
- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

CRESC.
- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

CRESC.
- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

CRESC.
- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

CRESC.
- cata mundi, Agnus Dei, qui tollis pec-cata mundi, Agnus Dei, mi-sere-re

CRESC.

p qui tol-lis pec-ca - - - ta mun-di, mise-re - re,
cresc. *mf* *dim.* *p* - ca - ta mun - di, mi - se - re - re,
cresc. - ca - ta mun-di,
 mun - di, *p* mi - se - re - re,
mf *dim.* *p* - ca - ta mun - di, mi - se - re - re,
B *pp* mi - se-re-re
pp mi - se-re-re
pp mi - se-re-re
pp mi - se-re-re
pp mi - se-re-re
B *p* *pp*

mf *dim.* *f* *dim.*
 mi - se - re - re no - bis, mi - se - re - re
mf *dim.* *f* *dim.*
 mi - se - re - re no - bis, mi - se - re - re
mf *dim.* *f* *dim.*
 mi - se - re - re no - bis, mi - se - re - re
mf *dim.* *f* *dim.*
 mi - se - re - re no - bis, mi - se - re - re
mf *dim.* *f* *dim.*
 Ag - nus De - i qui tol - lis pec - ca - ta mundi, Ag - nus De - i, qui tol - lis pec -

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

no - bis, mi - se - re - re no - bis,
mf *pp* *f*

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

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

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

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

- ca - ta mundi, Ag - nus Dei, mi - sere - re no - bis!

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

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

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

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

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

pp *p* *pp*

C
Andantino. ♩ = 100.

CORO.
p *CRSC.*
Do-na nobis, do-na no - bis

CORO.
p *CRSC.*
Do - na no - bis pa - - cem, do - - na no-bis pa - -

CORO.
p *CRSC.*
Do - na no - bis pa - - cem, do - - na no-bis pa - -

CORO.
p *CRSC.*
Do - na no - bis pa - - cem, do - na no - bis, — do - na

CORO.
p *CRSC.*
Do - - na, do - - na no - - bis pa -

C

Andantino. ♩ = 100.

C
p *CRSC.*

pp

pa-cem, do - - - na, do - - - na, do - na, do - na

pp

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

pp

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

pp

pa-cem, do - - na, do - - na, do - - - - na

pp

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

pp

p **D**
 nobis pa - cem.

p
 pa - - cem.

p
 pa - - cem.

p
 nobis pa - cem.

p
 pa - - cem.

D *mf* *CRESC.*
 Do-na nobis, do-na

mf *CRESC.*
 Do - na no - bis pa - cem, do - na nóbis

mf *CRESC.*
 Do - na no - bis pa - cem, do - na nobis

mf *CRESC.*
 Do - na no - bis pa - cem, do-na no-bis

mf *CRESC.*
 Do - na, do - na no - bis

D *p* *mf* *CRESC.*

The image shows a musical score for the hymn "Dona nobis pacem". It consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The piano accompaniment is in the bottom system. The score includes lyrics in Latin and dynamic markings such as *f* (forte) and *p* (piano). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems, with the second system starting with the lyrics "cre - scen - do".

System 1:

- Staff 1: Treble clef, rests.
- Staff 2: Treble clef, rests.
- Staff 3: Treble clef, rests.
- Staff 4: Treble clef, rests.
- Staff 5: Bass clef, rests.

System 2:

- Staff 1: Treble clef, lyrics: *cre - scen - do* *f* *E*
- na, dona nobis pacem, do - na__ no - bis pa cem,
- Staff 2: Treble clef, lyrics: *cre - scen - do* *f*
- na no - bis pacem, do - na__ no - bis pa - cem,
- Staff 3: Treble clef, lyrics: *cre - scen - do* *f*
do - na no - bis pacem, do - na__ no - bis pa - cem,
- Staff 4: Treble clef, lyrics: *cre - scen - do* *f*
do - na, dona nobis pacem, do - na__ no - bis pa - cem.
- Staff 5: Bass clef, lyrics: *cre - scen - do* *f*
do - na no - bis pacem, do - - na nobis pa - cem,

Piano Accompaniment (Bottom System):

- Staff 1: Treble clef, lyrics: *cre - scen - do* *f* *E*
- Staff 2: Bass clef, lyrics: *p*

p Do - na, do - na, dona no - bis pa - cem, *pp* do - na nobis pa - cre -
p Do - na, do - na no - bis pa - cem, *pp* do - na nobis pa - cre -
 no - bis pa - cem, *pp* do - na nobis pa - cre -
p Do - na, do - na, dona no - bis pa - cem, *pp* do - na nobis pa - cre -
p Do - na, do - na no - bis pa - cem, *pp* do - na nobis pa -

pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa -

pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa -

pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa - cre -
pp do - na, do - na, do - na no - bis pa -

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

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

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

dim. *pp* *morendo*
 pa - cem, pa - cem, pa - - - cem.
dim. *pp* *morendo*
 pa - cem, pa - cem, pa - - - cem.
dim. *pp* *morendo*
 pa - cem, pa - cem, pa - - - cem.
dim. *pp* *morendo*
 pa - cem, pa - cem, pa - - - cem.
dim. *pp* *morendo*
 pa - cem, pa - cem, pa - - - cem.

dim. *pp* *morendo*
 do - na no - bis pa - - - cem.
dim. *pp* *morendo*
 do - na no - bis pa - - - cem.
dim. *pp* *morendo*
 do - na no - bis pa - - - cem.
dim. *pp* *morendo*
 do - na no - bis pa - - - cem.
dim. *pp* *morendo*
 do - na no - bis pa - - - cem.

dim. *pp* *morendo*

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Clasp Gilt.
FRANZ ABT.			
THE FAYS' FROLIC (Female voices)	2/6	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6)	2/6	—	—
SUMMER (ditto)	2/6	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6)	2/6	—	—
THE WISHING STONE (ditto)	2/6	—	—
THE WATER FAIRIES (ditto)	2/6	—	—
THE SILVER CLOUD (ditto)	2/6	—	—
MINSTER BELLS (ditto)	2/6	—	—
B. AGUTTER.			
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0
THOMAS ANDERTON.			
YULE TIDE	1/6	2/0	3/0
THE NORMAN BARON	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	1/0	—	—
W. I. ARGENT.			
MASS, IN B FLAT	2/6	—	—
P. ARMES.			
HEZEKIAH	2/6	—	—
ST. JOHN THE EVANGELIST	2/6	—	—
ST. BARNABAS	2/0	—	—
E. ASPA.			
THE GIPSIES	1/0	—	—
ENDYMION	4/0	—	—
ASTORGA.			
STABAT MATER	1/0	1/6	—
BACH.			
MASS, IN B MINOR	2/6	3/0	4/0
MISSA BREVIS, IN A	1/6	—	—
THE PASSION (S. MATTHEW)	2/0	2/6	4/0
Abridged, as used at St. Paul's			
THE PASSION (S. JOHN)	2/0	2/6	4/0
CHRISTMAS ORATORIO	2/0	2/6	4/0
MAGNIFICAT	1/0	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—
GOD SO LOVED THE WORLD	1/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—
O LIGHT EVERLASTING	1/0	—	—
BIDE WITH US	1/0	—	—
A STRONGHOLD SURE	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4)	0/6	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2)	0/4	—	—
THOU GUIDE OF ISRAEL	1/0	—	—
JESU, PRICELESS TREASURE	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—
J. BARNBY.			
REBEKAH (Sol-FA, 0/9)	1/0	1/6	2/6
THE LORD IS KING (97th Psalm)	1/6	2/0	—
LEONARD BARNES.			
THE BRIDAL DAY	2/6	—	4/6
J. F. BARNETT.			
THE ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0
THE RAISING OF LAZARUS	6/6	—	9/0
PARADISE AND THE PERI	4/0	—	—
BEETHOVEN.			
THE PRAISE OF MUSIC	1/6	2/0	3/0
RUINS OF ATHENS	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
MOUNT OF OLIVES	1/0	1/6	2/6
MASS, IN C	1/0	1/6	2/6
COMMUNION SERVICE, IN C	1/6	—	3/0
MASS, IN D	2/0	2/6	4/0
THE CHORAL SYMPHONY	2/6	—	—
Ditto, THE VOCAL PORTION	1/0	—	—
(Ditto, Sol-FA, 0/6)			
THE CHORAL FANTASIA (Sol-FA, 0/3)	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED	0/2	—	—
KAREL BENDL.			
WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
WILFRED BENDALL.			
THE LADY OF SHALOTT (Female voices)	2/6	—	—
(Ditto Sol-FA, 1/0)			
SIR JULIUS BENEDICT.			
ST. PETER	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER	1/6	—	—

	Paper Cover.	Paper Boards.	Clasp Gilt.
SIR W. STERNDALE BENNETT.			
THE MAY QUEEN (Sol-FA, 1/0)	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—
G. R. BETJEMANN.			
THE SONG OF THE WESTERN MEN	1/0	—	—
W. R. BEXFIELD.			
ISRAEL RESTORED	4/0	—	6/0
HUGH BLAIR.			
HARVEST-TIDE	1/0	—	—
JOSIAH BOOTH.			
THE DAY OF REST (Female voices)	2/6	—	—
E. M. BOYCE.			
THE LAY OF THE BROWN ROSARY	1/6	—	—
YOUNG LOCHINVAR	1/6	—	—
J. BRADFORD.			
HARVEST CANTATA	1/6	—	—
THE SONG OF JUBILEE	2/0	—	—
PRAISE THE LORD	2/0	—	—
W. F. BRADSHAW.			
GASPAR BECERRA	1/6	—	—
J. BRAHMS.			
A SONG OF DESTINY	1/0	—	—
C. BRAUN.			
SIGURD	5/0	—	—
J. C. BRIDGE.			
DANIEL	3/6	—	—
RUDEL	4/0	—	—
J. F. BRIDGE.			
ROCK OF AGES (Latin and English) (Sol-FA, 0/4)	1/0	—	—
MOUNT MORIAH	3/0	—	—
BOADICEA	2/6	—	—
CALLIRHOË (Sol-FA, 1/6)	2/6	3/0	4/0
NINEVEH	2/6	3/0	4/0
THE INCHCAPE ROCK	1/0	—	—
THE LORD'S PRAYER	1/0	—	—
DUDLEY BUCK.			
THE LIGHT OF ASIA	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES (in F minor)	2/6	—	—
CARISSIMI.			
JEPHTHAH	1/0	—	—
F. D. CARNELL.			
SUPPLICATION	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA	2/0	2/6	4/0
CHERUBINI.			
REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN D MINOR	2/0	2/6	3/6
THIRD MASS (CORONATION)	1/0	1/6	2/6
FOURTH MASS, IN C	1/0	1/6	2/6
E. T. CHIPP.			
JOB	4/0	—	—
NAOMI	2/0	—	—
FREDERICK CORDER.			
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0)	2/6	—	—
SIR MICHAEL COSTA.			
THE DREAM	1/0	—	—
H. COWARD.			
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—
F. H. COWEN.			
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0
A SONG OF THANKSGIVING	1/6	—	—
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0
J. MAUDE CRAMENT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
W. CRESER.			
EUDORA (A dramatic Idyll)	2/6	—	—
W. CROTCH.			
PALESTINE	3/0	3/6	5/0
W. H. CUMMINGS.			
THE FAIRY RING	2/6	—	—

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

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

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

	Paper Cover.	Paper Boards.	Clith. Gilt.
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
W. H. HUNT.			
STABAT MATER	3/0	3/6	—
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
ST. JOHN THE DIVINE... ..	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—
D. JENKINS.			
DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
ALFRED KING.			
THE EPIPHANY	3/0	—	—
N. KILBURN.			
THE SILVER STAR (Female voices)	1/6	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
THE NAIADS (Female voices)	2/6	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female voices)	2/6	—	—
(Ditto, SOL-FA, 0/6)	—	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female voices)... ..	2/6	—	—
(Ditto, SOL-FA, 0/6)	—	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	3/0	—	—
ANDROMEDA	3/0	3/6	5/0
HERO AND LEANDER	1/6	—	—
THE SONG OF BALDER	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE GLEANERS' HARVEST (Female voices)	2/6	—	—
A SONG OF JUDGMENT	2/6	3/0	4/0
W. H. LONGHURST.			
THE VILLAGE FAIR	2/0	2/6	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/6)... ..	1/0	—	—
G. A. MACFARREN.			
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0
MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
OUTWARD BOUND	1/0	—	2/6
A. C. MACKENZIE.			
THE DREAM OF JUBAL	2/6	3/0	4/0
THE STORY OF SAYID	3/0	3/6	5/0
JASON	2/6	3/0	4/0
THE BRIDE (SOL-FA, 0/6)... ..	1/0	—	—
THE ROSE OF SHARON (SOL-FA, 2/0)	5/0	6/0	7/6
JUBILEE ODE	2/6	—	—
THE COTTER'S SATURDAY NIGHT	2/0	—	—
THE NEW COVENANT	1/6	—	—
VENI, CREATOR SPIRITUS	2/0	—	—
J. B. McEWEN.			
THE VISION OF JACOB	2/0	—	—
F. W. MARKÜLL.			
ROLAND'S HORN (Male voices)	2/6	—	—
F. E. MARSHALL.			
PRINCE SPRITE (Female voices)	2/6	—	—
J. H. MEE.			
HORATIUS (Male voices)	1/0	—	—
MENDELSSOHN.			
ELIJAH (SOL-FA, 1/0)	2/0	2/6	4/0
ELIJAH (POCKET EDITION)	1/0	1/6	2/0

	Paper Cover.	Paper Boards.	Clith. Gilt.
MENDELSSOHN—continued.			
AS THE HART PANTS (42nd Psalm)	1/0	—	—
COME, LET US SING (95th Psalm)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
(Ditto, SOL-FA, 0/9)	—	—	—
NOT UNTO US, O LORD (137th Psalm)	1/0	—	—
ST. PAUL (SOL-FA, 1/0)	2/0	2/6	4/0
ST. PAUL (Pocket Edition)	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0)	1/0	1/6	2/6
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
(Ditto, SOL-FA, 0/4)	—	—	—
HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—
(Ditto)	0/4	—	—
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)... ..	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE (SOL-FA, 1/0)	3/0	2/6	4/0
ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	6/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
(Ditto) (Male voices)	1/0	—	—
CHRISTUS (SOL-FA, 0/6)	1/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SON AND STRANGER (Operetta)	4/0	—	—
LORELEY (SOL-FA, 0/6)	1/0	—	—
GEDIPUS AT COLONOS (Male voices)	3/0	—	—
TO THE SONS OF ART (Ditto) (SOL-FA, 0/3)	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FOR- GOTTEN ME (22nd Psalm)	0/6	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
(Ditto) (English)	1/0	—	—
B. MOLIQUE.			
ABRAHAM	3/0	3/6	5/0
MOZART.			
KING THAMOS	1/0	1/6	—
FIRST MASS (Latin and English)	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—
TWELFTH MASS (Latin)	1/0	1/6	2/6
(Ditto) (Latin and English) (SOL-FA, 0/3)	1/0	1/6	2/6
REQUIEM MASS	1/0	1/6	2/6
(Ditto) (Latin and English) (SOL-FA, 1/0)... ..	1/0	1/6	2/6
LITANIA DE VENERABILI ALTARIS (E2)	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (B7)	1/6	2/0	3/0
SPLLENDETE TE DEUS First Motet	0/3	—	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
HAVR MERCY, O LORD Second Motet	0/3	—	—
GLORY, HONOUR, PRAISE Third Motet	0/3	—	—
E. MUNDELLA.			
VICTORY OF SONG (Female voices)	1/0	—	—
DR. JOHN NAYLOR.			
JEREMIAH	3/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS	2/6	—	—
HERBERT OAKELEY.			
SELECTION FROM A JUBILEE LYRIC	1/0	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
R. P. PAINE.			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—
THE PRODIGAL SON	1/6	—	2/6
GREAT IS THE LORD	1/0	—	—
PALESTRINA.			
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA PAPE MARCELLI	2/0	—	—
MISSA BREVIS	2/6	—	—
MISSA "O ADMIRABLE COMMERCĪUM"	2/6	—	—
H. W. PARKER.			
THE KOBOLDS	1/0	—	—
C. H. H. PARRY.			
DE PROFUNDIS (130th Psalm)	2/0	—	—
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0)	2/0	—	—
BLESSED PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—
FUNERAL ODE (SHIRLEY)	1/0	—	—
PROMETHEUS UNBOUND	3/0	—	—
JUDITH	5/0	6/0	7/6
L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—
ETON	2/0	—	—
THE LOTUS-EATERS (The Choric Song)	2/0	—	—
JOB	2/6	—	—
DR. JOSEPH PARRY.			
NEBUCHADNEZZAR	3/0	4/0	5/0
(Ditto, SOL-FA)	1/6	2/0	2/6
B. PARSONS.			
THE CRUSADER	3/6	—	—
T. M. PATISON.			
MAY DAY (SOL-FA, 0/6)	1/6	—	—
THE MIRACLES OF CHRIST (SOL-FA, 0/9)	2/0	—	—
THE ANCIENT MARINER	2/6	—	—
THE LAY OF THE LAST MINSTREL	2/6	—	—

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

	Paper Cover.	Paper Boards.	Cloth Gilt.	Paper Cover.	Paper Boards.	Cloth Gilt.
A. L. PEACE.						
ST. JOHN THE BAPTIST	2/6	—	—	KING ARTHUR (Sol-FA, 1/0)	2/6	—
A. H. D. PRENDERGAST.				ARIADNE (Sol-FA, 0/9)	2/0	—
THE SECOND ADVENT	1/6	—	—	ALICE MARY SMITH.		
PERGOLESI.				THE RED KING (Men's voices)	1/0	—
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—
CIRO PINSUTI.				Ditto, Sol-FA, 0/8		
PHANTOMS—FANTÁSMI NELL' OMBRA	1/0	—	—	ODE TO THE NORTH-EAST WIND	1/0	—
E. PROUT.				ODE TO THE PASSIONS	2/0	—
DAMON AND PHINTIAS (Male voices)	2/6	—	—	A. SOMERVELL.		
THE RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0	MASS, IN C MINOR	2/6	—
THE HUNDRETH PSALM	1/0	—	—	CHARLTON T. SPEER.		
FREEDOM	1/0	—	—	THE DAY DREAM	2/0	—
HEKEWARD	1/0	—	—	SPOHR.		
QUEEN AÍMÉE (Female voices)	2/6	—	—	MASS (for 5 solo voices and double choir)	2/0	—
PURCELL.				HYMN TO ST. CECILIA	1/0	—
DIDO AND ÆNEAS	2/6	—	—	CALVARY	2/6	3/0 4/0
TE DEUM AND JUBILATE, IN D	1/0	—	—	FALL OF BABYLON	3/0	3/6 5/0
J. F. H. READ.				LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6 2/3
HAROLD	4/0	—	6/0	THE CHRISTIAN'S PRAYER	1/0	1/6 2/6
BARTIMEUS	1/6	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—
CARACTACUS	2/6	—	—	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/3	—
THE CONSECRATION OF THE BANNER	1/6	—	—	JEHOVAH, LORD OF HOSTS	0/4	—
IN THE FOREST (Male voices)	1/0	—	—	JOHN STAINER.		
PSYCHE	5/0	—	7/0	THE CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0
THE DEATH OF YOUNG ROMILLY (Male Voices)	1/6	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6 4/0
J. V. ROBERTS.				THE DAUGHTER OF JAIRUS (Sol-FA, 0/9)	1/6	2/0
JONAH	3/0	—	—	C. VILLIERS STANFORD.		
W. S. ROCKSTRO.				EDEN	5/0	6/0 7/6
THE GOOD SHEPHERD	2/6	—	—	THE VOYAGE OF MAELDUNE	2/6	3/0 4/0
ROLAND ROGERS.				CARMEN SÆCULARE	1/6	—
PRAYER AND PRAISE	4/0	—	—	THE REVENGE (Sol-FA, 0/9)	1/6	—
ROMBERG.				GOD IS OUR HOPE (46th Psalm)	2/0	—
THE LAY OF THE BELL (New Edition, translated	1/0	1/6	2/3	ŒDIPUS REX (Male voices)	3/0	—
by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8)				THE BATTLE OF THE BALTIC	1/6	—
THE TRANSIENT AND THE ETERNAL	1/0	—	—	H. W. STEWARDSON.		
Ditto, Sol-FA, 0/4				GIDEON	4/0	—
ROSSINI.				J. STÖRER.		
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6	THE TOURNAMENT	2/0	—
MOSES IN EGYPT	6/0	6/6	7/6	E. C. SUCH.		
CHARLES B. RUTENBER.				NARCISSUS AND ECHO... ..	3/0	—
DIVINE LOVE	2/6	—	—	GOD IS OUR REFUGE (46th Psalm)	1/0	—
C. SAINTON-DOLBY.				ARTHUR SULLIVAN.		
FLORIMEL (Female voices)	2/6	—	—	THE GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0 5/0
CAMILLE SAINT-SAËNS.				ODE FOR THE COLONIAL AND INDIAN	1/0	—
THE HEAVENS DECLARE—CELI ENARRANT	1/6	—	—	EXHIBITION	1/0	—
(19th Psalm)				FESTIVAL TE DEUM	1/0	1/6 2/6
W. H. SANGSTER.				W. TAYLOR.		
ELYSIUM	1/0	—	—	ST. JOHN THE BAPTIST	4/0	—
FRANK J. SAWYER.				A. GORING THOMAS.		
THE STAR IN THE EAST	2/6	—	—	THE SUN-WORSHIPPERS	1/0	—
SCHUBERT.				E. H. THORNE.		
MASS, IN A FLAT	1/0	1/6	2/6	BE MERCIFUL UNTO ME	1/0	—
COMMUNION SERVICE, ditto	2/0	—	3/6	FERRIS TOZER.		
MASS, IN E FLAT	2/0	2/6	4/0	KING NEPTUNE'S DAUGHTER (Female Voices)	2/6	—
COMMUNION SERVICE, ditto	2/0	2/6	4/0	VAN BREE.		
MASS, IN B FLAT	1/0	1/6	2/6	ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6 2/6
COMMUNION SERVICE, ditto	2/0	—	3/6	CHARLES VINCENT.		
MASS, IN C	1/0	1/6	2/6	A NIGHT IN FAIRYLAND (Female Voices)	1/6	—
COMMUNION SERVICE, ditto	2/0	—	3/6	THE VILLAGE QUEEN (Female voices)	2/6	—
MASS, IN G	1/0	1/6	2/6	THE LITTLE MERMAID (Female voices)	2/6	—
COMMUNION SERVICE, ditto	2/0	—	3/6	W. M. WAIT.		
MASS, IN F	1/0	1/6	2/6	THE GOOD SAMARITAN	2/0	—
COMMUNION SERVICE, ditto	2/0	—	3/6	R. H. WALKER.		
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	JERUSALEM	3/0	—
SCHUMANN.				WEBER.		
THE MINSTREL'S CURSE	1/6	—	—	IN CONSTANT ORDER (Hymn)	1/6	—
THE KING'S SON	1/0	—	—	MASS, IN G (Latin and English)	1/0	1/6 2/6
MIGNON'S REQUIEM	1/0	—	—	MASS, IN E FLAT (Ditto)	1/0	1/6 2/6
PARADISE AND THE PÉRI (Sol-FA, 1/6)	2/6	3/0	4/0	COMMUNION SERVICE, IN E FLAT	1/6	—
PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6	JUBILEE CANTATA	1/0	1/6
MANFRED	1/0	—	—	PRECIOSA	1/0	—
FAUST	3/0	3/6	5/0	THREE SEASONS	1/0	—
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	S. WESLEY.		
NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—	IN EXITU ISRAEL	0/1	—
H. SCHUTZ.				DIXIT DOMINUS	1/6	—
THE PASSION OF OUR LORD	1/0	—	—	S. S. WESLEY.		
BERTRAM LUARD SELBY.				O LORD, THOU ART MY GOD	1/0	—
CHORUSES AND INCIDENTAL MUSIC TO	3/6	—	—	J. E. WEST.		
"HELENA IN TROAS"				SEED-TIME AND HARVEST	2/0	—
J. SHORT.				C. LEE WILLIAMS.		
MASS (S. George)	3/6	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6
MASS (S. Joseph)	2/0	—	—	GETHSEMANE	2/0	2/6
E. SILAS.				A. E. WILSHIRE.		
MASS, IN C	1/0	—	—	GOD IS OUR HOPE (Psalm 46)	2/0	—
COMMUNION SERVICE IN C	1/6	—	—	THOMAS WINGHAM.		
JOASH	4/0	—	—	MASS, IN D	3/0	—
R. SLOMAN.				TE DEUM (Latin)	1/6	—
SUPPLICATION AND PRAISE	5/0	—	—	CHAS. WOOD.		
HENRY SMART.				ODE TO THE WEST WIND	1/0	—
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	J. M. W. YOUNG.		
THE BRIDE OF DUNKERRON (Sol-FA, 1/6)	2/0	2/6	4/0	THE RETURN OF ISRAEL TO PALESTINE	2/6	3/0

LIFE OF MOZART

BY

OTTO JAHN

TRANSLATED FROM THE GERMAN BY

PAULINE D. TOWNSEND

Three Volumes, Cloth,

With Five Portraits, and Preface by George Grove, D.C.L. Price £1 11s. 6d.

OPINIONS OF THE PRESS.

—*—

THE TIMES.

"Mr. Grove, in his brief and able preface, calls the publication in an English dress of Otto Jahn's famous biography of Mozart 'an event in our musical history,' and his statement cannot be considered an exaggeration. . . . The English public is to be congratulated upon a translation of his monumental effort which may without exaggeration be called excellent. Miss Townsend has done her work with skill and conscientiousness, and we doubt whether a much more careful comparison with the original than we have thought it necessary to undertake would discover many, or any, serious blunders."

DAILY NEWS.

"He (Jahn) has made admirable use of Nissen, with his laborious compilation, and of all other authorities, and he has succeeded in producing a work which is complete without being confusing through excess of detail, and in which the interest of the narrative is not broken by undue reference to other writers who, treating of the same points, have treated them differently and often incorrectly. . . . The work has been well translated, and it is prefaced by a brief but interesting introduction from the pen of Mr. George Grove."

THE ATHENÆUM.

"It is with great pleasure that we are able to speak in terms of the highest praise of the manner in which Miss Townsend has acquitted herself of the by no means easy task of translation. In so voluminous a work as the present it is almost inevitable that a few slips should be found; but those we have noted are not only extremely rare, but mostly of slight importance. . . . We have done inadequate justice in this review to one of the most important works in the whole domain of musical literature; our excuse must be the absolute impossibility of dealing fully with it within reasonable bounds. We conclude by most cordially recommending it to all who are interested in music, and need only add that the printing and general appearance of the volumes are worthy alike of their contents and of the reputation of the firm which publishes them."

VOLUMES I. AND II. NOW READY.

JOHANN SEBASTIAN BACH

HIS WORK AND INFLUENCE ON THE MUSIC OF GERMANY, 1685-1750.

BY

PHILIPP SPITTA

TRANSLATED FROM THE GERMAN BY

CLARA PELL AND J. A. FULLER-MAITLAND

THREE VOLUMES, PRICE £2 2s.

LONDON : NOVELLO, EWER & CO.

COMPOSITIONS

BY

A. C. MACKENZIE

OPERA.

COLOMBA Net. s. d. 5 0

CANTATAS.

JASON 2 6

THE BRIDE 1 6

ORCHESTRA.

COMPOSED FOR AND DEDICATED TO THE
PHILHARMONIC SOCIETY.

“LA BELLE DAME SANS MERCI.” Ballad
for Orchestra. Op. 29:—

Full Score 7 6

String Parts 5 6

Wind Parts 11 9

BALLET MUSIC, &c., from “Colomba” :—

Full Score 10 6

String Parts 4 0

Wind Parts 9 3

RHAPSODIE ECOSSAISE. Op. 21:—

Full Score 5 0

Orchestral Parts 10 0

“BURNS.”—Second Scotch Rhapsody. Op. 24:—

Full Score 5 0

Orchestral Parts 10 0

SONGS.

GENTLE DOVE, THY VOICE IS SAD. Vocero
(Colomba) 2 0

WILL SHE COME FROM THE HILL. Cor-
sican Love-song (Colomba) 2 0

SO HE THOUGHT OF HIS LOVE. Old Cor-
sican Ballad (Colomba) 2 0

HERE OFTEN HAVE I SAT. Tenor Song
(Colomba) 2 0

THREE SONGS. Op. 17. The poetry written by
CHRISTINA ROSSETTI:—

No. 1. The first spring day 1 6

„ 2. When I am dead 1 6

„ 3. A birthday 1 6

O HUSH THEE, MY BABIE 1 6

WHILE MY LADY SLEEPETH. Serenade.
Op. 12, No. 2. The words translated from the
Spanish by J. G. LOCKHART 1 6

IN OUR BOAT. Violin and Violoncello Accom-
paniment 2 0

THE SONG OF LOVE AND DEATH. From
Tennyson's “Idylls of the King” 1 6

THE OLD GRENADIER 2 0

CROSS AND CROWN. Organ or Harmonium
ad lib. 2 0

DUET.

AH! WELL I CALL TO MIND. Soprano and
Tenor (Colomba) 2 0

TRIOS FOR LADIES' VOICES.

Op. 22.

No. 1. WAKEN! WAKEN! DAY IS DAWNING 0 4

„ 2. DISTANT BELLS 0 3

„ 3. COME, SISTERS, COME 0 4

PIANOFORTE MUSIC.

SOLOS.

Net. s. d.

FIVE PIECES: Impromptu, Gigue, Saga, La
Coquette, Evening in the Fields 2 0

TROIS MORCEAUX. Op. 15:—

No. 1. Valse Sérieuse 1 6

„ 2. Nocturne 2 0

„ 3. Ballade 2 0

SIX COMPOSITIONS. Op. 20:—

No. 1. Hymnus 1 0

„ 2. Ritornello 1 6

„ 3. Reminiscence 1 6

„ 4. Chasse aux Papillons 1 6

„ 5. Réverie 1 6

„ 6. Dance 1 6

SCENES IN THE SCOTTISH HIGHLANDS.
Three Pieces. Op. 23 each 1 6

No. 1. On the hill-side.

„ 2. On the loch.

„ 3. On the heather.

RHAPSODIE ECOSSAISE. Op. 21 2 0

“BURNS.”—Second Scotch Rhapsody. Op. 24.. 2 6

DUETS.

INTERMEZZO, “On the waters” (Jason) .. 2 6

RHAPSODIE ECOSSAISE. Op. 21 3 0

“BURNS.”—Second Scotch Rhapsody. Op. 24.. 3 0

“LA BELLE DAME SANS MERCI.”

BALLET MUSIC (Colomba)

PART-SONGS (S.A.T.B.) OP. 8.

No. 1. IT IS THIS 0 1½

„ 2. HOW I LOVE THE FESTIVE BOY.. 0 3

„ 3. AUTUMN 0 1½

„ 4. WHEN SPRING BEGEMS THE DEWY
SCENE 0 4

„ 5. THE DAY OF LOVE 0 3

„ 7. THE STARS ARE WITH THE
VOYAGER 0 1½

„ 8. THE EVENING STAR 0 1½

PART-SONGS FOR MEN'S VOICES.

LET THE PAST BE DEAD (Colomba) .. 0 1½

A FRANKLYN'S DOGGE (Op. 8, No. 6) .. 0 6

GREAT ORPHEUS WAS A FIDDLER .. 0 6

ANTHEMS FOR FOUR VOICES.

THE BLESSING OF THE LORD 0 3

I WILL LAY ME DOWN IN PEACE .. 0 1½

THE LORD GAVE, AND THE LORD HATH
TAKEN AWAY 0 2

ORGAN MUSIC.

THREE PIECES: (a) Baptism; (b) Wedding;
(c) Burial each 1 0