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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

BATTISON HAYNES



A SEA DREAM



TWO SHILLINGS & SIXPENCE.

25

LONDON: NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# PROGRESSIVE STUDIES

## FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

### FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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\* These Parts are already published.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# A SEA DREAM

CANTATA FOR LADIES' VOICES

(WITH RECITATION—ACCOMPANIED)

THE WORDS WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

BATTISON HAYNES.

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PRICE TWO SHILLINGS AND SIXPENCE.

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# A SEA DREAM.

## PRELUDE.

RECITATION (ACCOMPANIED).

### THE STORM.

From dawn till dark the mighty main  
Has battled with the hurricane ;  
And giant billows near and far  
Have thronged to the tumultuous war !

With direful din and wild commotion,  
The white-plumed cavalry of ocean  
Have swept across the wat'ry plain,  
Charged, and recoiled, and charged again!  
Divided, in their headlong dash,  
To re-unite with thunder crash ;  
Till, weak and weary of the fight,  
The baffled tempest took to flight.

And now with steadier, statelier motion,  
Move the battalions of the ocean !  
And toss their flags of fleecy spray  
In loud exultant victory !

### AFTER THE STORM.

Above the sea the crystal stars  
Their ceaseless vigils keep ;  
The moon with solemn peaceful ray  
Has silver'd o'er the deep.  
The sea-bird long has wing'd its flight,  
And fair and tranquil is the night.

The storm has ceased, the wind has died,  
That sported wild and free ;  
But still there comes a stately roll  
Across the moonlit sea.  
And far along the ocean's verge,  
Is heard the murmur of the surge.

### No. 2.—*Syren Queen* (SOLO).

There's a warmer light  
In the moonbeam white,  
There's a flood of purple haze ;  
There's a flutter of curls,  
There's a rustle of pearls,  
And a glimpse of a fairy maze ;  
There's a bouquet of sound  
In the night profound,  
And sweet are the Syren's lays !

### No. 3.—*Syrens* (CHORUS).

From the caverns where we dwell,  
Far beneath the billows' swell,  
Coral halls and spangled caves,  
Underneath the restless waves,—  
Lo, we come with lithesome motion,  
Fairies we of boundless ocean !  
'Neath the waves unseen we roam,  
When the daylight glints the foam :  
And our home is cool and deep,  
Where the tranquil waters sleep.

#### 1st Voice (SOLO).

I have been 'mid ice and snow,  
Regions white and lone,  
Where the pallid splendours glow,  
Round the frost king's throne.  
And my breath has soothed the care  
Of the ice-bound sailor there.

#### 2nd Voice (SOLO).

When I saw the storm assail  
The lone fisher's boat,  
Then I battled with the gale,—  
Kept him still afloat.  
Now he waits upon the bay  
Till the dawn unlocks the day.

#### *Syrens* (CHORUS).

Lo, we come with lithesome motion,  
Fairies we of boundless ocean !

### No. 4.—*Syrens* (CHORUS).

List ! there comes the sound of footsteps,  
Gentle footsteps from the land.  
Hush ! Oh hush ! a lonely maiden,  
Slowly wanders on the sand.  
Soft ! Oh soft ! a gentle maiden,  
Wanders on the midnight sand.  
Hush !

No. 5.—RECITATIVE.—*Elsie* (SOLO).

Speak to me, Oh ye restless waves,  
That roll o'er sailors' nameless graves,—  
Speak to me, Oh majestic sea,  
And say my love will come to me.  
Say if his boat still rides the foam,  
And thou wilt bear him safely home,—  
Or, if all motionless he sleeps,  
Within thy chill and awful deeps.

SONG.—*Elsie*.

Oh, sad the heart that doubts and fears!  
Oh, sad and lone the fisher's bride!  
Who strains her eyes bedim'd with tears,  
To catch his sail across the tide.  
Oh mighty sea! Oh cruel sea!  
Alas! alas! Oh woe is me!

*Chorus of Syrens (faintly).*

She sings alas! Oh cruel sea!  
Oh woe is me! Oh woe is me!

*Elsie.*

Oh tranquil moon! Oh pale sad moon!  
That keepest silent watch above.  
White Empress of the sombre noon!  
Oh, tell me canst thou see my love?  
Oh mighty sea! Oh cruel sea!  
Alas! alas! Oh woe is me!

*Syrens (faintly).*

She sings alas! Oh cruel sea!  
Oh woe is me! Oh woe is me!

No. 6.—*Syrens* (CHORUS).

Fear not, sad one, from thy heart  
Let not hope's blest ray depart.  
When the tempest shook the sea,  
When the wild wind sported free,  
Lo! the syren's mystic power,  
Bore thy love through danger's hour!  
Gentle maiden, from thy heart,  
Let not hope's blest ray depart.

*Elsie.*

I hear sweet voices o'er the sea—  
Who is it speaks of hope to me?

No. 7.—*Syren Queen* (SOLO).

Gay fairies are we of the trackless sea,  
The wild winds careless daughters;  
Our crystal home is beneath the foam,  
In the depths of the dark green waters;

O'er the stormy deep we frolic and leap,  
And safe through its fierce commotion,  
The barque shall ride o'er the restless tide,  
Upborne by the Syrens of Ocean!

Oh, calm thy heart, fair maiden,  
And put thy cares to flight;  
Though night with grief be laden,  
Joy comes with morning light.

Though night be filled with sorrow,  
And dark the shadows be,  
There dawns a sweet to-morrow,  
Across the Orient sea.

No. 8.—*Chorus of Syrens.*

There's a quivering gleam of light,  
Afar across the bay,  
There's a stir in the shades of night,  
And a herald of coming day;  
There's a growing glory above the foam,  
And the stars grow dim in the silent dome!

No. 9.—*Elsie* (SOLO).

See! see! upon the distant tide,  
A tiny speck upon the blue!  
A white gleam dim and faint descried,  
Where blends the sky with ocean's hue.

\* \* \* \* \*

Oh, heaven be praised! it is his sail;  
My lover's boat outlives the gale.  
'Tis nearer! nearer! how it rides!  
See how his keel the wave divides!  
See how he dances o'er the foam,  
Eager to greet his love and home!  
Oh mighty sea! Oh glorious sea!  
I thank thee thou hast answered me!

No. 10.—FINAL CHORUS.—*Syrens.*

Oh mighty sea! Oh glorious sea!  
Thus ever may thine answer be.  
May tearful eyes ne'er watch in vain,  
To catch the lov'd one's sail again;  
Thus ever may thine answer be,  
Oh mighty sea! Oh glorious sea!

Cease, cease your dirges,  
Bells of the surges!  
Fling your glad music afar o'er the foam!  
Night flies with sadness,  
Morning with gladness  
Comes o'er the sea to the fisherman's home!  
O mighty sea! &c.

# A SEA DREAM.

## Nº1. THE STORM (Recitation-accompanied.)

Shapcott Wensley.

Battison Haynes.

*Allegro.* ♩ = 104.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic and a tempo marking of *Allegro* with a quarter note equal to 104 beats. The second system continues the piece with a melodic line in the treble and a rhythmic accompaniment in the bass. The third system features a mezzo-forte (*mf*) dynamic and includes a *cresc.* (crescendo) marking. The fourth system reaches a fortissimo (*ff*) dynamic. The fifth system concludes with dynamics of *dim.* (diminuendo), *fz* (forzando), and *p* (piano), and includes a *rit.* (ritardando) marking.

From dawn till dark the mighty main, Has battled with the hurricane;  
And giant billows near and far, Have thronged to the tumultuous war.

*lunga*

*Allegro.*  
*f sempre*

With direful din and wild commotion, The white plumed cavalry of ocean,  
Have swept across the watery plain; Charged and recoiled and charged again!

*fz* *fz*  
*Ped.* \*

Divided in their headlong dash,  
To reunite in thunder crash.

*Allegro.*  
*f*

*Allegro.*

*ff non legato* *fz*

Till weak and weary with the fight,  
The baffled tempest took to flight.

*Andante.* ♩ = 76.

*dim. e rit.* *p tenuta* *pp*

And now, with steadier, statelier motion, Move the battalions of the ocean,  
And toss their flags of fleecy spray In loud exultant victory.

*Allegro.* ♩ = 104.

*f* *ff non legato*  
*Vco. Ped.* *cresc. molto* \*

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat, E-flat). The lower staff is in bass clef. The dynamic marking is *f* (forte). A crescendo hairpin is present across the system.

Second system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F-sharp, C-sharp). The lower staff is in bass clef. The dynamic marking is *p* (piano). A decrescendo hairpin is present across the system.

Third system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F-sharp, C-sharp). The lower staff is in bass clef. The dynamic marking is *pp* (pianissimo). The instruction *poco a poco ritard.* is written above the staff. A *Ped.* (pedal) marking is present at the end of the system, followed by an asterisk (\*).

Above the sea the crystal stars, Their ceaseless vigils keep: The moon with solemn peace-

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F-sharp, C-sharp). The lower staff is in bass clef. The dynamic marking is *pp* (pianissimo). The tempo marking *Adagio.* is written above the staff. A tempo indicator  $\bullet = 66.$  is shown. A *Ped.* (pedal) marking is present at the beginning of the system, followed by an asterisk (\*). The dynamic marking *sempre pp* is written above the staff.

-ful ray, Has silver'd o'er the deep, [The sea bird long has winged its flight,  
And fair and tranquil is the night.

Musical score for the first system, featuring piano accompaniment. The music is in G major and 3/4 time. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. A 'rit.' (ritardando) marking is present in the second measure of the treble staff. A small asterisk is located below the first measure of the bass staff.

The storm has ceased, the wind has died That sported wild and free, But still there comes a state-

*Poco meno mosso.*

Musical score for the second system, marked 'sempre pp' (pianissimo) and 'Poco meno mosso'. The music continues in G major and 3/4 time. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo and dynamics are indicated by the markings above the staff.

-ly roll, Across the moonlit sea. And far along the ocean's verge, Is heard the murmur of the surge.

Musical score for the third system, continuing the piano accompaniment. The music is in G major and 3/4 time. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The texture is consistent with the previous systems.

*sempre rit. poco a poco*

Musical score for the fourth system, marked 'sempre rit. poco a poco'. The music is in G major and 3/4 time. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The system concludes with a 'Ped.' (pedal) marking and a 'ppp' (pianissimo) dynamic marking. A small asterisk is located at the bottom right of the page.

## Nº 2. SOLO. THERE'S A WARMER LIGHT.

*Andante moderato.* ♩ = 80.  
SYREN QUEEN. *dolce*

There's a warm-er light, — In the

moon-beam white, There's a flood of pur - ple

haze; — There's a flut-ter of curls, — There's a

rus-tle of pearls, And a glimpse of a fai - - - ry

PIANO. *mf* *p*

*P*

*Ped.* \*

*CRSC.*

*CRSC.*



maze; *p* There's a bou - quet of sound In the *dim.*

*L.H.*

*Ped.* \*

night pro - found, And sweet, *L.H.* and

*Ped.* \*

sweet, *L.H.* and sweet are the Sy - ren's

*Ped.* \*

*f* lays, *p* and sweet *pp* are the Sy-ren's

*L.H.*

*Ped.* \*

lays. *rit.* *Tempo I.* *pp leggiero* *rit.*

*attacca*

Nº 3. SOLI & CHORUS. FROM THE CAVERNS.

*Moderato.* ♩ = 88. *mf*

SOPRANO I. *mf* From the

SOPRANO II. *mf* From the

CONTRALTO. *mf* From the

*Moderato.*

PIANO. *p*

ca - - verna where we dwell Far be -

ca - - verna where we dwell Far be -

ca - - verna where we dwell Far be -

*mf*

-neath the bil - lows' swell, Co - ral

-neath the bil - lows' swell, Co - ral

-neath the bil - lows' swell, Co - ral

*CRSC.*  
 halls and span-gled caves Un-der-  
 halls and span-gled caves Un-der-  
 halls and span-gled caves Un-der-  
*CRSC.*

*dim.*  
 -neath the rest-less waves, the  
 -neath the rest-less waves, *dim.* the  
 -neath the rest-less waves, *dim.* the

*Meno mosso. ♩ = 78.*  
 rest-less waves Lo! we come with  
 rest-less waves Lo! we come with  
 rest-less waves Lo! we come with

*p.* *molto rit.* *mf*

lithe - some mo - tion Fair - ies we of bound - less o - cean!

lithe - some mo - tion Fair - ies we of bound - less o - cean!

lithe - some mo - tion Fair - ies we of bound - less o - cean!

'Neath the waves un - seen we roam, *f* When the

'Neath the waves un - seen we roam, *f* When the day - light

'Neath the waves un - seen we roam, *f* When the day - light

day - light glints the foam, glints the foam,

glints the foam, when the day - light glints the foam,

glints the foam, when the day - light glints the foam, *p* And our

And our  
 And our home is cool and deep, and our  
 home is cool and deep—Where the wa - ters sleep And our

home is cool and deep— Where the tran - quil wa - ters sleep,  
 home is cool and deep— Where the tran - quil wa - ters sleep,  
 home is cool and deep Where the tran - quil wa - ters sleep,

— where the tran-quiet wa-ters sleep.  
 — where the tran-quiet wa-ters sleep.  
 — where the tran-quiet wa-ters sleep.

*Allegro.* ♩ = 112.  
Soprano I. SOLO. *mf*

I have been mid ice and snow Regions white and lone; Where the

*sf* pal - lid splen-dours glow, Round the frost king's throne. And my *p*

breath has soothed the care\_ Of the ice - bound sai - - lor

*Tempo I.* Soprano II. SOLO.

there. ♩ = 112. When I saw the storm as - -

- sail The lone fish - - - er's

boat, Then I bat - - tied with the

gale, Kept him still a - float. Now he

waits up - on the bay, Till the

*frit.* *Meno mosso.*

dawn un-locks the day, Now he waits up-on the

*rit.* *f*

*rit.*

bay, — Till the dawn un-locks the day. —

*rit.*

*Ped.* \*

*Tempo come I.* ♩. = 76.

*mf*

**CHORUS.**

Soprano I.  
Lo! we come with lithe-some mo - tion, Fair - ies we of

Soprano II.  
Lo! we come with lithe-some mo - tion, Fair - ies we of

Contralto.  
Lo! we come with lithe-some mo - tion, Fair - ies we of

*Tempo come I.* ♩. = 76.

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



bound - less o - cean! 'Neath the waves un - seen we roam, —

bound - less o - cean! 'Neath the waves un - seen we roam, —

bound - less o - cean! 'Neath the waves un - seen we roam, —

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

When the day - light glints the foam, glints —

When the day - light glints the foam, when the day - light

When the day - light glints the foam, when the day - light

the foam.

glints — the foam. *p* And our

glints — the foam. *p* And our home is cool and deep, — Where the

*P*

And our home is cool and deep— Where the  
 home is cool and deep,— and our home is cool and deep— Where the  
 wa - ters sleep, And our home is cool and deep Where the

*pp*

tran - quil wa - ters sleep, ————— where the tran - quil  
 tran - quil wa - ters sleep, ————— where the tran - quil  
 tran - quil wa - ters sleep, ————— where the tran - quil

wa - ters sleep. —————

wa - ters sleep. —————

wa - ters sleep. —————

*rit.*

*dim.*

Nº 4. CHORUS.

LIST! THERE COMES THE SOUND OF FOOTSTEPS.

*Andantino.* ♩ = 76.

SOPRANO I.

SOPRANO II.

CONTRALTO.

PIANO.

*Andantino.* ♩ = 76.  
*staccato*

*p*

*tenuto*

*p*

List! List!

List! List! List!

List! List! List!

There comes the sound of foot - steps — Gen - tle

— There comes the sound of foot - steps — Gen - tle

— There comes the sound of foot - steps — Gen - tle

foot-steps from the land. Hush! oh hush! a lone - ly

foot-steps from the land. Hush! oh hush! a lone - ly

foot-steps from the land. Hush! oh hush! a lone - ly

*mf*

mai - den Slow - ly wanders on the sand. Soft! oh

mai - den Slow - ly wanders on the sand. Soft! oh

mai - den Slow - ly wanders on the sand. Soft! oh

*poco rit.* *pp a tempo*

*pp*

*pp*

*pp*

*a tempo*

soft! a gen - tle mai - den Wan - ders on the

soft! a gen - tle mai - den Wan - ders on the

soft! a gen - tle mai - den Wan - ders on the

*softl*

mid- night sand *pp* Soft! soft! oh

mid- night sand *pp* Soft! oh soft! a gen - tle mai - den

mid- night sand *pp* Soft! oh soft! a gen - tle mai - den

soft! oh soft! oh soft!

Wan - ders on the mid- night sand. Hush! hush!

Wan - ders on the mid- night sand. Hush! hush!

*rit.* hush! hush! hush! hush! *Allegro.*

*rit.*

N<sup>o</sup> 5. RECIT.& SONG with CHORUS. SPEAK TO ME.*Allegro moderato.* ♩ = 80.

*f* ELSIE.

Speak to me ———— Oh ye rest - - less

PIANO. *f*

*con Ped.*

waves, ———— That roll o'er sai - lors' name - - less

*dim.* *p*

graves, ———— Speak to me ———— Oh ma-jes - tic

*dim.* *cresc.* *f*

sea, ———— And say my love ———— will come to

me. \_\_\_\_\_ Say if his boat still rides the

*legato*

foam, \_\_\_\_\_ And thou wilt bear him safe - ly home,

Say if his boat still rides the foam, \_\_\_\_\_ And

*sf* *cresc. molto*

thou wilt bear him safe - ly home. \_\_\_\_\_

*ff* *Ped*

*Andante.* ♩ = 63. *p*

Or if, all mo-tion-less, he sleeps

*sf* *ad lib.*

With - in thy chill and aw - ful deeps. Speak to me.

*Andante moderato.* ♩ = 76.

Oh

sad the heart that doubts and fears, Oh sad and lone the fish-er's



*CRESC.* *f.*

bride! Who strains her eyes be-dim'd with tears, To catch his sail a-cross the

*CRESC.* *f.*

*p* *mf* *p*

CHORUS.

tide, to catch his sail a-cross the tide Oh mighty seal

Soprano I. She

Soprano II. She

Contralto. She

*p* *sf*

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

Oh cru-el seal A-las! a-las! Oh

sings, a-las! Oh cru-el seal she sings, a-las!

sings, a-las! Oh cru-el seal she sings, a-las!

sings, a-las! Oh cru-el seal she sings, a-las!

woe — is me! *P* Oh tran- quil moon! Oh  
*pp* Oh woe is me!  
*pp* Oh woe is me!  
*pp* Oh woe is me!

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The next three staves are vocal lines for different parts, each with the lyrics "Oh woe is me!". The bottom staff is a piano accompaniment with dynamics *pp* and *p*.

pale, sad moon, That keep - est si- lent watch a - bove, *CRESC.* White em - press of the  
*CRESC.*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Dynamics include *CRESC.* and *CRESC.*

som - bre noon, Oh *f* tell me, canst thou see my *P* love? — Oh  
*f* *P*  
 Ped. \* Ped. \*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* and *P*. Pedal markings are present at the bottom: "Ped. \* Ped. \*".

tell me, canst thou see my love? — Oh migh-ty sea! Oh cru - el sea,

*P* She sings, a - las! Oh

*P* She sings, a - las! Oh

*P* She sings, a - las! Oh

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "tell me, canst thou see my love? — Oh migh-ty sea! Oh cru - el sea,". The next three staves are vocal lines for different parts, each with lyrics: "She sings, a - las! Oh". The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *sf* (sforzando) is present in the piano part.

A - las! a - las! — Oh woe — is me!

*pp* *rit.*

cru - el sea! she sings, a - las! — Oh woe is me!

*pp*

cru - el sea! she sings a - las! — Oh woe is me!

*pp*

cru - el sea! she sings, a - las! — Oh woe is me!

*pp* *rit.*

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "A - las! a - las! — Oh woe — is me!". The next three staves are vocal lines for different parts, each with lyrics: "cru - el sea! she sings, a - las! — Oh woe is me!". The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *pp* (pianissimo) and *rit.* (ritardando).

Nº 6. CHORUS of SYRENS & SOLO. FEAR NOT, SAD ONE.

*Allegro giocoso.* ♩ = 132.

PIANO.

The piano introduction is in 3/4 time, marked *Allegro giocoso* with a tempo of 132. It begins with a forte (*f*) dynamic and features a melody in the right hand with triplets and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. It concludes with a *rit.* (ritardando) marking and a final chord.

*Allegro moderato.* ♩ = 120.

CHORUS.

*f* Soprano I.  
Fear not, sad one, from thy heart Let not hope's blest

*f* Soprano II.  
Fear not, sad one, from thy heart Let not hope's blest

*f* Contralto.  
Fear not, sad one, from thy heart Let not hope's blest

*Allegro moderato.* ♩ = 120.

*f* *leggiero*

The chorus consists of three vocal parts (Soprano I, Soprano II, and Contralto) and a piano accompaniment. The tempo is *Allegro moderato* at 120. The piano part is marked *f* and *leggiero*. The lyrics are: "Fear not, sad one, from thy heart Let not hope's blest ray de-part. When the tempest shook the sea, When the wild winds ray de-part. When the tempest shook the sea, When the".

ray de-part. When the tempest shook the sea, When the wild winds

ray de-part. When the tempest shook the sea, When the

ray de-part. When the tempest shook the sea, When the

The second part of the chorus continues with the vocal parts and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

sport - - - ed free *mf* Lo! the sy-ren's

wild wind sport-ed— free, — sport-ed free

wild wind sport-ed— free, — sport-ed free

mys-tic power Bore thy love through dan-ger's hour, lo! the

Lo! the sy-ren's mys-tic power, lo! the sy-ren's

Lo! the sy-ren's

*R.H.*

sy-ren's mys-tic power, bore thy love through dan-ger's hour! Gen-tle

mys-tic power, Bore — thy love through dan-ger's hour! Gen-tle

mys-tic power, Bore — thy love through dan-ger's hour! Gen-tle

*Ped.*

mai- den from thy heart Let not hope's blest ray de-

mai- den from thy heart Let not hope's blest ray de-

mai- den from thy heart Let not hope's blest ray de-

*Ped.*

- part.

- part.

- part.

EL SIE. *p*

*dim.* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

hear sweet voi- ces o'er the sea.

Gen- tle maiden, from thy heart

*pp* *staccato*

ELSIE.

*f* Who, who is it speaks of *cresc.*

*mf* Gen-tle maiden, from thy heart

Let not hope's blest ray de-part

hope to me?

*cresc.* Gen-tle mai- den, from thy heart

Let not hope's blest ray de-part, Gen-tle mai- den, from thy heart

Gen-tle mai- den, from thy heart

*cresc.* *f*

*ff* *Lento. ad lib.* Who is it speaks of hope to

*cresc.* Let not hope's blest ray de - part. *ff*

*cresc.* Let not hope's blest ray de - part. *ff*

*cresc.* Let not hope's blest ray de - part. *ff*

*Lento.*

*cresc.* *ff*

Tempo I. ♩ = 120.

me?  
*mf*  
 Fear not, sad one, from thy heart Let not hope's blest ray de-part.  
*mf*  
 Fear not, sad one, from thy heart Let not hope's blest ray de-part.  
*mf*  
 Fear not, sad one, from thy heart— Let not hope's blest ray de-part.  
 Tempo I. ♩ = 120.  
*mf leggiero*

When the tempest shook the sea, When the wild winds sport - - - ed  
 When the tempest shook the sea, — When — the wild winds sport-ed —  
 When the tempest shook the sea, When the wild winds sport-ed —

free ———— Lo! the sy-ren's mys-tic power  
 free, — sport-ed free  
 free, — sport-ed free



Bore thy love through dan-ger's hour, lo! the sy-ren's mys-tic  
 Lo! the sy-ren's mys-tic power, lo! the sy-ren's mys-tic power  
 Lo! the sy-ren's mys-tic power

power bore thy love through dan-ger's hour, Gen-tle mai-den, from thy  
 Bore — thy love through dan-ger's hour, Gen-tle mai-den, from thy  
 Bore — thy love through dan-ger's hour, Gen-tle mai-den, from thy

*Ped.* \*

*poco rit. a tempo*  
 heart Let not hope's — blest ray de-part.  
 heart Let not hope's blest ray — de-part.  
 heart Let not hope's blest ray — de-part.

*poco rit. a tempo*

Nº 7. SOLO. GAY FAIRIES ARE WE.

*Con moto e giocoso.* ♩. = 96.

SYREN QUEEN. *f*

Gay fai-ries are we of the

PIANO. *f*

track-less sea, The wild wind's care - less daugh - ters; Our crys - tal home is be -

-neath the foam, In the depths of the dark green wa - - ters. O'er the

*p*

storm - y deep we fro - lic and leap, And safe through its wild com -

*molto cresc.*

*p* *molto cresc.*

- mo - - tion The barque shall ride o'er the rest - less tide, Up-

-borne by the sy-rens of o - - cean! Gay fai-ries are we of the

*ff*

track - less sea, The wild wind's care - less daugh - - ters; Our

cry - tal home is be - neath the foam, In the depths \_\_\_\_\_ of the dark green

*rit.*

*Ped.* \*

*meno mosso.* *p* *Andante.* ♩ = 80.

wa - - ters. Oh calm thy heart fair

*dim. - - rit.* *p*

mai - den, And put thy cares to flight; Though night with grief be

*cresc.* *cresc.*

la - den, though night with grief be la - den, Joy comes with morning

*f* *f*

*p* *rit.* *a tempo*

light, joy comes with morning light.

*p* *p*

*pp*

Though night be filled with sorrow, And dark the shadows

*poco a poco cresc.*

be, There dawns a sweet to - mor - row, there dawns a sweet to -

*poco a poco cresc.*

*f*

- mor - - row, A - cross the O - rient

*ff*

sea, a - cross the O - rient sea.

*mf*

*rit.*

*p*

N<sup>o</sup> 8. CHORAL RECIT. THERE'S A QUIV'RING GLEAM.

*Andante con moto.* ♩ = 96. SYRENS unis. *mf*

CHORUS. There's a -

PIANO. *mf* *staccato*

quiv' - ring gleam of light A - -

- far a - cross the bay,

There's a stir \_\_\_\_\_ in the shades of

night \_\_\_\_\_ And a he-rald of com - ing

*cresc.*

*cresc.*

day; There's a grow-ing glo - ry a - bove the foam, And the

*f* *mf* *dim.*

*f* *dim.*

stars grow dim in the si - lent dome.

*rit. al fine*

*pp* *dim.*

Nº 9. RECIT & AIR. SEE! SEE!

*Allegro.* ♩. = 104. ELSIE. *ad lib.* RECIT.

See! see! up -

PIANO. *mf* *sf*

*Tempo I.*

- on the distant tide A ti - ny

*f* *sf*

*Tempo ma più lento.*

speck up-on the blue! A white gleam dim, and

*mf colla voce*

*ritard.* *Moderato.*

faint descried, Where blends the sky with ocean's hue!

*p* *mf* *accel.*



*Allegro.*  $\text{♩} = 120.$  *f*

Oh

*cresc.*

Heaven be praised! it is his sail! My lov - er's boat out -

*f*

*Ped.* \* *Ped.* \*

*Agitato.*

- lives the gale! 'Tis near - er! near - er! how it rides! See

how his keel the waves di - vides!

*P*

See how he dan - - ces o'er the foam!

*p*

Ea - - ger to greet his love and home!

*più f* *CRSC.* *rit.*

see how he dan - ces o'er the foam, ea - ger to greet his

*più f* *CRSC.* *rit.*

*ff* *a tempo* *ff*

love and home! Oh

*ff a tempo* *ritard.*

*Lento e maestoso.* ♩ = 80.

migh - - - ty sea! Oh

*f*

*Ped.* \* *Ped.* \*

glo - - - rious sea! I

*Ped.* \* *Ped.* \*

thank - - - thee thou hast

*Ped.* \* *Ped.* \*

an - - - swered me! Oh

*Ped.* \* *Ped.* \*

migh - - - ty sea! Oh

Ped. \* Ped. \*

glo - - rious sea! I

*sempre ff*

thank thee thou hast an - - -

*rit.*  
*rit.*  
Ped.

- swered mel

\*  
2 2 2 2

*rall.*

*dim.*  
p.  
p.  
p.  
*attacca*

Nº 10. CHORUS. OH MIGHTY SEA!

*Maestoso.* ♩ = 84.

SOPRANO I.

SOPRANO II.

CONTRALTO. *f marcato*

Oh migh-ty sea! Oh

*Maestoso.* ♩ = 84.

PIANO. *f*

Oh

glo-rious sea! Thus e-ver may thine an-swer be, Oh

Oh migh-ty sea! Oh

migh-ty sea! Oh glo-rious sea! Thus e-ver may thine

migh - - - ty - - - sea! Oh glo - - - rious sea! Oh

glo-rious sea! Oh migh - ty sea! Oh glo - rious sea! —

an - swer be Oh migh-ty sea! Thus e - ver

glo - rious sea! Oh migh-ty sea! — Thus

*Ped.* \* *Ped.* \*

Thus e-ver may thine an-swer be.

may — thine an-swer be. May tear - ful eyes ne'er

e - ver may thine an-swer be. May

May tear - - ful eyes ne'er watch in vain To

watch in vain, may tear - - - ful eyes — ne'er

tear - - ful eyes ne'er watch in vain To catch — the

catch the lov-er's sail a - gain, — to catch the lov-er's sail a -  
 watch — in vain, — to catch the lov-er's sail a -  
 lov-er's sail a - gain, — to catch the lov-er's sail a -

*dim.*

-gain Oh migh - ty sea! — Oh glo - rious sea! Thus e - ver  
 -gain Oh glo - rious sea!

*P*

*pp*

*cresc.*

Oh glo-rious sea! — Oh migh-ty  
 may — thine an - swer be Oh migh-ty  
 Oh migh - ty sea! Oh migh - ty sea! Oh

*cresc.*

*f*

*ff* *marcato*

*cresc.*

*Ped.*

sea! Oh glo - - - rious sea! Oh

sea! Oh migh-ty sea! Oh glo-rious sea! Thus e-ver

glo-rious sea! Thus e-ver may thine an - swer be Oh

*Ped.* \* *Ped.* \* *Ped.* \*

migh - ty sea! Oh glo - rious sea! Thus e - - ver may thine *dim.*

may thine an - swer be, Thus e - - ver may thine *dim.*

migh - ty sea! Oh glo - rious sea! Thus e - - ver may thine *dim.*

*Ped.* \*

*p rit.* an - - swer be. *a tempo*

*p* an - - swer be.

*p* an - - swer be.

*p rit.* *a tempo* *f* *3* *3* *accl.*



*Moderato.* ♩ = 96.

Cease, cease your dir - - ges,

Cease, cease your dir - - ges,

Cease, cease your dir - - ges,

*poco rit.* *Moderato.* ♩ = 96.

*mf* *leggiero*

Bells of the sur - - ges, Fling your glad mu - - sic a -

Bells of the sur - - ges, Fling your glad mu - - sic a -

Bells of the sur - - ges, Fling your glad mu - - sic a -

-far o'er the foam! Night flies with sad - - ness,  
 -far o'er the foam! Night flies with sad - - ness,  
 -far o'er the foam! Night flies with sad - - ness,

Morn - - ing with glad - ness Comes o'er the sea to the fisherman's  
 Morn - - ing with glad - ness Comes o'er the sea to the fisherman's  
 Morn - - ing with glad - ness Comes o'er the sea to the fisherman's

home Cease, cease your dir - - ges, cease, cease your  
 home Cease your dir - ges, Bells of the sur - ges,  
 home Cease your dir - ges, Bells of the sur - ges,

dir - ges, cease, cease your dir - ges,  
 Fling your glad mu - sic a - far o'er the foam,  
 Fling your glad mu - sic a - far o'er the foam,

*cresc.*

*f* Night flies with sad - ness, Morn - ing with glad - ness  
*f* Night flies with sad - ness, Morn - ing with glad - ness  
*f* Night flies with sad - ness, Morn - ing with glad - ness

*poco rit.* Comes o'er the sea to the fish-er-man's home.  
*a tempo* Comes o'er the sea to the fish-er-man's home.  
*poco rit.* Comes o'er the sea to the fish-er-man's home.  
*a tempo* Comes o'er the sea to the fish-er-man's home.

*f*

*con Ped.*

*Maestoso.* ♩ = 80.

*ff*

Oh mighty

Oh mighty

Oh mighty

*molto rit.*

*Maestoso.* ♩ = 80.

*ff*

*Ped.*

sea! Oh glorious

sea! Oh glorious

sea! Oh glorious

sea! Thus ever

sea! Thus ever

sea! Thus ever

may thine an - - - swer

may thine an - - - swer

may thine an - - - swer

be Oh migh - - - ty

be Oh migh - - - ty

be Oh migh - - - ty

sea! Oh glo - - - rious

sea! Oh glo - - - rious

sea! Oh glo - - - rious

*poco a poco rit.*

sea! Thus e - - - ver

sea! Thus e - - - ver

sea! Thus e - - - ver

*poco a poco rit.*

may thine an - - - swer

may thine an - - - swer

may thine an - - - swer

*Allegro molto.*

be.

be.

be.

*Allegro molto.*

**ff**

Ped. \* Ped. \* Ped. \* Ped. \* Ped.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

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THE NORMAN BARON ... ..	1/0	—	—	<b>W. R. BEXFIELD</b>				
WRECK OF THE HESPERUS (SOL-FA, 0/4) ... 1/0 — —				ISRAEL RESTORED ... .. 4/0 — 3/0				
<b>W. I. ARGENT.</b>					<b>HUGH BLAIR.</b>			
MASS, IN B FLAT ... ..	2/6	—	—	HARVEST-TIDE ... .. 1/0 — —				
<b>P. ARMES.</b>					<b>JOSIAH BOOTH.</b>			
HEZEKIAH ... ..	2/6	—	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0) ... 2/6 — —				
ST. JOHN THE EVANGELIST ... ..	2/6	—	—	<b>E. M. BOYCE.</b>				
ST. BARNABAS ... ..	2/0	—	—	THE LAY OF THE BROWN ROSARY ... .. 1/6 — —				
<b>A. D. ARNOTT.</b>					YOUNG LOCHINVAR ... .. 1/6 — —			
YOUNG LOCHINVAR (SOL-FA, 0/6) ... ..	1/6	—	—	YOUNG LOCHINVAR ... .. 1/6 — —				
THE BALLAD OF CARMILHAN (In the Press) ...	—	—	—	<b>J. BRADFORD.</b>				
<b>E. ASPA.</b>					HARVEST CANTATA ... .. 1/6 — —			
THE GIPSIES ... ..	1/0	—	—	THE SONG OF JUBILEE ... .. 2/0 — —				
ENDYMION ... ..	4/0	—	—	PRAISE THE LORD ... .. 2/0 — —				
<b>ASTORGA.</b>					<b>W. F. BRADSHAW.</b>			
STABAT MATER ... ..	1/0	1/6	—	GASPAR BECERRA ... .. 1/6 — —				
<b>BACH.</b>					<b>J. BRAHMS.</b>			
MASS, IN B MINOR ... ..	2/6	3/0	4/0	A SONG OF DESTINY ... .. 1/0 — —				
MISSA BREVIS, IN A ... ..	1/6	—	—	<b>C. BRAUN.</b>				
THE PASSION (S. MATTHEW) ... ..	2/6	—	—	SIGURD ... .. 5/0 — —				
Abridged, as used at St. Paul's ... ..	1/6	—	—	<b>J. C. BRIDGE.</b>				
THE PASSION (S. JOHN) ... ..	2/0	2/3	4/0	DANIEL ... .. 3/6 — —				
CHRISTMAS ORATORIO ... ..	2/0	2/6	4/0	RUDEL ... .. 4/0 — —				
MAGNIFICAT ... ..	1/0	—	—	<b>J. F. BRIDGE.</b>				
GOD GOETH UP WITH SHOUTING ... ..	1/0	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4)... 1/0 — —				
GOD SO LOVED THE WORLD ... ..	1/0	—	—	MOUNT MORIAH ... .. 3/0 — —				
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ... 1/0 — —				BOADICEA ... .. 2/6 — —				
MY SPIRIT WAS IN HEAVINESS ... ..	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ... .. 2/6 3/0 4/0				
O LIGHT EVERLASTING ... ..	1/0	—	—	NINEVEH ... .. 2/6 3/0 4/0				
BIDE WITH US ... ..	1/0	—	—	THE INCHCAPE ROCK ... .. 1/0 — —				
A STRONGHOLD SURE ... ..	1/0	—	—	THE LORD'S PRAYER (SOL-FA, 0/6) ... .. 1/0 — —				
BE NOT AFRAID (SOL-FA, 0/4) ... ..	0/6	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ... .. 1/6 — —				
BLESSING, GLORY, AND WISDOM ... ..	0/6	—	—	<b>DUDLEY BUCK.</b>				
I WRESTLE AND PRAY (SOL-FA, 0/2) ... ..	0/6	—	—	THE LIGHT OF ASIA ... .. 3/0 3/6 5/0				
THOU GUIDE OF ISRAEL ... ..	1/0	—	—	<b>EDWARD BUNNETT.</b>				
JESU, PRICELESS TREASURE ... ..	1/0	—	—	OUT OF THE DEEP (130th Psalm) ... .. 1/0 — —				
WHEN WILL GOD RECALL MY SPIRIT ... 1/0 — —				<b>W. BYRD.</b>				
JESUS, NOW WILL WE PRAISE THEE ... ..	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ... .. 2/6 — —				
<b>J. BARNBY.</b>					<b>CARISSIMI.</b>			
REREKAH (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	JEPHTHAH ... .. 1/0 — —				
THE LORD IS KING (97th Psalm) ... ..	1/6	2/0	—	<b>F. D. CARNELL.</b>				
<b>LEONARD BARNES.</b>					SUPPLICATION ... .. 5/0 — —			
THE BRIDAL DAY ... ..	2/6	—	4/6	<b>GEORGE CARTER.</b>				
<b>J. F. BARNETT.</b>					SINFONIA CANTATA (116th Psalm) ... .. 2/0 — 3/6			
THE ANCIENT MARINER (SOL-FA, 2/0) ... ..	3/6	4/0	5/0	<b>WILLIAM CARTER.</b>				
THE RAISING OF LAZARUS ... ..	6/6	—	9/0	PLACIDA ... .. 2/0 2/6 4/0				
PARADISE AND THE PERI ... ..	4/0	—	—	<b>CHERUBINI.</b>				
THE WISHING BELL (Female voices) (SOL-FA, 1/-) 2/6 — —				REQUIEM MASS, C MINOR (Latin and English) ... 1/0 1/3 2'				
<b>BEETHOVEN.</b>					SECOND MASS, IN D MINOR... .. 2/0 2/6			
THE PRAISE OF MUSIC ... ..	1/6	2/0	3/0	THIRD MASS (CORONATION) ... .. 1/0 1/8				
RUINS OF ATHENS ... ..	1/0	1/6	2/6	FOURTH MASS, IN C ... .. 1/0 1'				
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, VOCAL PART (SOL-FA, 0/6) ... ..	1/0	—	—					
THE CHORAL FANTASIA (SOL-FA, 0/3) ... ..	1/0	—	—					
A CALM SEA AND A PROSPEROUS VOYAGE. 0/4 — —								
MEEK, AS THOU LIVEDST ... ..	0/2	—	—					

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JOB ... ..	4/0	—	—	THE LADY OF THE ISLES ... ..	1/6	—	—
NAOMI ... ..	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—
<b>HAMILTON CLARKE.</b>					(DITTO, SOL-FA, 0/8)		
PEPIN THE PIPPIN (Operetta), both Notations ...	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
(DITTO, SOL-FA, 0/9)					SNOW FAIRIES (Female voices) ... ..		
THE MISSING DUKE (Operetta) (In the Press) ...	—	—	—	<b>ROBERT FRANZ.</b>			
<b>FREDERICK CORDER.</b>					PRAISE YE THE LORD (117th Psalm) ... ..		
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—	<b>NIELS W. GADE.</b>			
<b>SIR MICHAEL COSTA.</b>					PSYCHE (SOL-FA, 1/6) ... ..		
THE DREAM ... ..	1/0	—	—	SPRING'S MESSAGE (SOL-FA, 0/3) ... ..	2/6	3/0	4/0
<b>H. COWARD.</b>					ERL-KING'S DAUGHTER (SOL-FA, 0/9) ... ..		
THE STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0	—	ZION ... ..	1/0	1/8	2/6
<b>F. H. COWEN.</b>					THE CRUSADERS (SOL-FA, 1/0) ... ..		
ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	COMALA ... ..	2/0	2/6	4/0
A SONG OF THANKSGIVING... ..	1/6	—	—	CHRISTMAS EVE (SOL-FA, 0/4) ... ..	1/0	1/6	—
SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	<b>HENRY GADSBY.</b>			
RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0	LORD OF THE ISLES (SOL-FA, 1/6) ... ..	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	ALCESTIS (Male voices) ... ..	4/0	—	—
THE WATER LILY ... ..	2/6	—	—	COLUMBUS (Male voices)... ..	2/6	—	—
VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	<b>G. GARRETT.</b>			
CHRISTMAS SCENES (Female voices) (In the Press)	—	—	—	HARVEST CANTATA (SOL-FA, 0/6) ... ..	1/0	—	—
<b>J. MAUDE CRAMENT.</b>					THE SHUNAMMITE ... ..		
I WILL MAGNIFY THEE, O GOD (145th Psalm) ..	2/6	—	—	THE TWO ADVENTS ... ..	3/0	—	—
LITTLE RED RIDING HOOD (Female voices) ...	2/0	—	—	<b>R. MACHILL GARTH.</b>			
<b>W. CRESER.</b>					EZEKIEL ... ..		
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	THE WILD HUNTSMAN ... ..	4/0	4/6	—
<b>W. CROTCH.</b>					UNA ... ..		
PALESTINE ... ..	3/0	3/6	5/0	(DITTO, SOL-FA, 1/0)			
<b>W. H. CUMMINGS.</b>					THE LEGEND OF THE WOOD (Female voices)...		
THE FAIRY RING ... ..	2/6	—	—	(DITTO, SOL-FA, 0/8)			
<b>W. G. CUSINS.</b>					<b>FR. GERNSHEIM.</b>		
TE DEUM ... ..	1/6	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...			
GIDEON ... ..	3/6	—	—	<b>F. E. GLADSTONE.</b>			
<b>FÉLICIEN DAVID.</b>					PHILIPPI ... ..		
THE DESERT (Male voices) ... ..	1/6	2/0	—	<b>GLUCK.</b>			
<b>P. H. DIEMER.</b>					ORPHEUS ... ..		
BETHANY ... ..	4/0	—	—	<b>F. K. HATTERSLEY.</b>			
<b>M. E. DOORLY.</b>					ROBERT OF SICILY ... ..		
LAZARUS ... ..	2/6	—	—	<b>HERMANN GOETZ.</b>			
<b>F. G. DOSSERT.</b>					BY THE WATERS OF BABYLON (137th Psalm)...		
MASS, IN E MINOR ... ..	5/0	—	—	NGENIA ... ..			
COMMUNION SERVICE, IN E MINOR (In the Press) ..	—	—	—	THE WATER-LILY (Male voices) ... ..			
<b>F. DUNKLEY.</b>					<b>CH. GOUNOD.</b>		
THE WRECK OF THE HESPERUS ... ..	1/0	—	—	MORS ET VITA (Latin or English) ... ..			
<b>ANTONIN DVOŘÁK.</b>					DITTO, SOL-FA (Latin and English) ...		
ST. LUDMILA ... ..	5/0	6/0	7/6	REQUIEM MASS, from "Mors et Vita" ...			
Ditto (German and Bohemian Words) ...	8/0	—	—	THE REDEMPTION (English words) (SOL-FA, 2/0)...			
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0	Ditto (French Words) ... ..			
Ditto (German and Bohemian Words) ...	6/0	—	—	Ditto (German Words) ... ..			
STABAT MATER ... ..	2/6	3/0	4/0	MESSE SOLENNELLE (St. CECILIA)... ..			
PATRIOTIC HYMN... ..	1/6	—	—	OUT OF DARKNESS ... ..			
Ditto (German and Bohemian Words) ...	3/0	—	—	COMMUNION SERVICE (Messe Solennelle) ...			
REQUIEM MASS ... ..	5/0	6/0	7/6	TROISIEME MESSE SOLENNELLE ... ..			
MASS, IN D ... ..	2/6	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...			
COMMUNION SERVICE, IN D ... ..	2/6	—	—	Ditto (Out of darkness) ... ..			
<b>A. E. DYER.</b>					THE SEVEN WORDS OF OUR SAVIOUR ON		
SALVATOR MUNDI ... ..	2/6	—	—	THE CROSS (Filiz Jerusalem) ... ..			
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	DAUGHTERS OF JERUSALEM ... ..			
<b>H. J. EDWARDS.</b>					GALLIA (SOL-FA, 0/4) ... ..		
THE ASCENSION ... ..	2/6	—	—	<b>A. M. GOODHART.</b>			
THE EPIPHANY ... ..	2/0	—	—	EARL HALDAN'S DAUGHTER ... ..			
PRAISE TO THE HOLIEST ... ..	1/6	—	—	ARETHUSA ... ..			
<b>EDWARD ELGAR.</b>					<b>C. H. GRAUN.</b>		
THE BLACK KNIGHT ... ..	2/0	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...			
<b>ROSALIND F. ELLICOTT.</b>					TE DEUM ... ..		
ELYSIUM ... ..	1/0	—	—	<b>ALAN GRAY.</b>			
THE BIRTH OF SONG ... ..	1/6	—	—	THE WIDOW OF ZAREPHATH ... ..			
<b>GUSTAV ERNEST.</b>					ARETHUSA ... ..		
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	2/0	—	—	THE LEGEND OF THE ROCK-BUOY BELL ...			
<b>T. FACER.</b>					<b>J. O. GRIMM.</b>		
HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—	THE SOUL'S ASPIRATION ... ..			
DITTO, SOL-FA, 0/9					<b>G. HALFORD.</b>		
<b>F. FANING.</b>					THE PARACLETE ... ..		
AISIÉS (Female voices) ... ..	2/6	—	—	<b>E. V. HALL.</b>			
DITTO, SOL-FA, 1/0					IS IT NOTHING TO YOU? ... ..		
<b>NRY FARMER.</b>					atin and English) (SOL-FA, 1/0) 2/0 2/6 3/6		

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DETTINGEN TE DEUM	1/0	1/6	2/6
UTRECHT JUBILATE	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE	0/8	—	—
ZADOK THE PRIEST	0/3	—	—
MY HEART IS INDITING	0/8	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—
THE WAYS OF ZION	1/0	—	—
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THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin)	1/0	1/6	2/6
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THE FAIRIES' ISLE (Female voices)	2/6	—	—
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JUBILEE ODE	1/6	—	—
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ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHÖIR INVISIBLE	1/0	—	—
<b>GEORGE HENSCHEL.</b>			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
STABAT MATER	2/6	—	—
<b>HENRY HILES.</b>			
FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
<b>FERDINAND HILLER.</b>			
NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
<b>HEINRICH HOFMANN.</b>			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER	3/0	3/6	—
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices)	1/0	—	—
<b>F. ILIFFE.</b>			
SWEET ECHO	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
I CRIED UNTO GOD	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR	2/0	2/6	—
<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY	3/0	—	—
<b>N. KILBURN.</b>			
THE SILVER STAR (Female voices)	1/6	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—
THE NAIADS (Female voices)	2/6	—	—
THE SANDS O' DEE	1/0	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	2/6	—	—
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	2/6	—	—
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN	2/6	—	—
<b>F. LISZT.</b>			
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ROSSALL	2/0	—	—
SIR OGIE AND THE LADIE ELSIE	1/6	—	—
<b>CLEMENT LOCKNANE.</b>			
THE ELFIN QUEEN (Female voices)	2/6	—	—
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—
<b>G. A. MACFAREN.</b>			
SONGS IN A CORNFIELD (Female voices)	1/6	—	—
Ditto, Sol-FA, 0/9	—	—	—
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
<b>A. C. MACKENZIE.</b>			
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, 0/8)	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 (Sol-FA, 1/0)	2/0	—	—
THE NEW COVENANT	1/6	—	—
VENI, CREATOR SPIRITUS	2/0	—	—
BETHLEHEM	5/0	6/0	7/6
Ditto. Act II., separately	2/6	—	—

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THE VISION OF JACOB ... ..	2/0	—	—	THE KOBOLDS ... ..	1/0	—	—
F. W. MARKULL.				HORA NOVISSIMA... ..	3/6	—	—
ROLAND'S HORN (Male voices) ... ..	2/6	—	—	C. H. H. PARRY.			
F. E. MARSHALL.				DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
PRINCE SPRITE (Female voices) ... ..	2/6	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ... ..	2/0	—	—
J. T. MASSER.				BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..	1/0	—	—
HARVEST CANTATA ... ..	1/0	—	—	THE GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—
J. H. MEE.				PROMETHEUS UNBOUND ... ..	3/0	—	—
HORATIUS (Male voices) ... ..	1/0	—	—	JUDITH ... ..	5/0	6/0	7/6
DELPHI, A LEGEND OF HELLAS (Male voices) ... ..	1/0	—	—	L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—
MENDELSSOHN.				ETON ... ..	2/6	—	—
ELIJAH (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	THE LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0	JOB ... ..	2/6	—	—
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—	KING SAUL (in the Pr-ss) ... ..	2/6	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—	DR. JOSEPH PARRY.			
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0	NEBUCHADNEZZAR ... ..	3/0	4/0	5/0
(Ditto, Sol-FA, 0/9)	—	—	—	Ditto, Sol-FA ... ..	1/6	2/0	2/6
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—	B. PARSONS.			
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	THE CRUSADER ... ..	3/6	—	—
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0	T. M. PATTISON.			
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	MAY DAY (Sol-FA, 0/6) ... ..	1/6	—	—
LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... ..	1/0	—	—	THE MIRACLES OF CHRIST (Sol-FA, 0/9) ... ..	2/0	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3)	1/0	—	—	THE ANCIENT MARINER ... ..	2/6	—	—
Ditto ... ..	0/4	—	—	THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ... ..	2/0	2/6	4/0	A. L. PEACE.			
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ... ..	1/0	1/6	2/3	ST. JOHN THE BAPTIST ... ..	2/6	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—	A. H. D. PRENDERGAST.			
ATHALIE (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	THE SECOND ADVENT... ..	1/6	—	—
ANTIGONE (Male voices) (Sol-FA, 1/0) ... ..	4/0	—	6/0	PERGOLESI.			
MAN IS MORTAL (8 voices) ... ..	1/0	—	—	STABAT MATER (Female voices) (Sol-FA, 0/6) ... ..	1/0	—	—
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—	CIRO PINSUTI.			
Ditto (Male voices) ... ..	1/0	—	—	PHANTOMS—FANTASMI NELL'OMBRA ... ..	1/0	—	—
CHRISTUS (Sol-FA, 0/6) ... ..	1/0	—	—	E. PROUT.			
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—	DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—
SON AND STRANGER (Operetta) ... ..	4/0	—	—	THE RED CROSS KNIGHT (Sol-FA, 2/0) ... ..	4/0	4/6	6/0
LORELEY (Sol-FA, 0/6) ... ..	1/0	—	—	THE HUNDREDTH PSALM ... ..	1/0	—	—
ŒDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—	FREEDOM ... ..	1/0	—	—
TO THE SONS OF ART (Ditto) (Sol-FA, 0/3) ... ..	1/0	—	—	HEREWARD ... ..	4/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0 1½) ... ..	0/4	—	—	QUEEN AIMÉE (Female voices) ... ..	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	PURCELL.			
MY GOD, WHY, O WHY, HAST THOU FOR- SAKEN ME (2nd Psalm) ... ..	0/6	—	—	DIDO AND ÆNEAS ... ..	2/6	—	—
SING TO THE LORD (95th Psalm) ... ..	0/8	—	—	TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..	0/8	—	—	LADY RAMSAY.			
AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0	—	—	THE BLESSED DAMOZEL ... ..	2/6	—	—
MEYERBEER.				J. F. H. READ.			
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	HAROLD ... ..	4/0	—	6/0
Ditto (English) ... ..	1/0	—	—	BARTIMEUS ... ..	1/6	—	—
A. MOFFAT.				CARACTACUS... ..	2/6	—	—
A CHRISTMAS DREAM (A Cantata for Children) ... ..	1/6	—	—	THE CONSECRATION OF THE BANNER ... ..	1/6	—	—
B. MOLIQUÉ.				IN THE FOREST (Male voices) ... ..	1/0	—	—
ABRAHAM ... ..	3/0	3/6	5/0	PSYCHE ... ..	5/0	—	7/0
MOZART.				THE DEATH OF YOUNG ROMILLY (Male voices) ... ..	1/6	—	—
KING THAMOS ... ..	1/0	1/6	—	J. V. ROBERTS.			
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6	JONAH ... ..	3/0	—	—
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—	W. S. ROCKSTRO.			
COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—	THE GOOD SHEPHERD ... ..	2/6	—	—
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6	J. L. ROECKEL.			
Ditto (Latin and English) (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	THE SILVER PENNY (Sol-FA, 0/9) ... ..	2/0	—	—
REQUIEM MASS (Latin and English) (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	EDMUND ROGERS.			
LITANIA DE VENERABILI ALTARIS (Ep.) ... ..	1/6	2/0	3/0	THE FOREST FLOWER (Female voices) ... ..	2/6	—	—
LITANIA DE VENERABILI SACRAMENTO (Bb) ... ..	1/6	2/0	3/0	ROLAND ROGERS.			
SPLLENDETE TE DEUS ... First Motet ... ..	0/3	—	—	PRAYER AND PRAISE ... ..	4/0	—	—
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