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EDITION

H. HOFMANN.

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“Gounod’s ‘Redemption’ appeals to the public largely on account of the words with which the music is associated, and the same can certainly be said of ‘The Messiah.’ In each case the music, however, is undoubtedly a powerful factor, and the words being not only impressive, but also familiar, the listener is doubly affected. . . . Then, to speak only of Gounod’s work, it is strong because it is sincere. A gifted composer, by thoughtful and deep study of the sacred story, can illustrate it in tones effectively, but more convincingly if in true sympathy with the subject—in other words, if he be religious, using that term in its widest sense. And Gounod, like Bach, and in modern times Liszt, was of a serious cast of mind, and possessor, moreover, of a strongly emotional nature.”—*Daily Telegraph*, March 1, 1909.

“If allowances are made for the state of popular musical thought in his day, and for the undoubted sincerity with which Gounod adopted a style that suited his nature, it is possible to consider his ‘Redemption’ in many respects a work of high art. Melody in itself, if dissociated from unsuitable surroundings, will never fail to appeal, and broad choral effect, when secured by skilful methods, will always give pleasure. The audience that gathered on Saturday evening to hear the ‘Redemption’ performed by the Alexandra Palace Choral Society, under the direction of Mr. Allen Gill, showed by their number and their interested attention that the work still retains its hold.”—*Morning Post*, March 1, 1909.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

SONG OF THE NORNS

ENGLISH VERSION BY

LEWIS NOVRA

COMPOSED FOR

FEMALE VOICES, SOLO AND CHORUS, AND ORCHESTRA

BY

H. HOFMANN.

(OP. 21.)

PRICE ONE SHILLING.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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PRINTERS.

SONG OF THE NORNS.

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Adagio maestoso.

PIANO.

f Tutti. *p*

This system shows the piano introduction. The right hand features a melodic line with a series of sixteenth-note patterns, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics range from *f* to *p*.

p *p Str.* *Fl.* *Cl.* *f Str. & Wind.*

This system includes the entry of the flute (*Fl.*) and clarinet (*Cl.*). The piano accompaniment continues with a steady eighth-note pattern in the left hand. Dynamics include *p* and *f*.

Tutti. *f*

This system features a more active piano accompaniment with triplets in both hands. The right hand has a melodic line with triplets, and the left hand has a rhythmic pattern of triplets. Dynamics are *f* and *Tutti*.

Sva. *Allegro.* *mf*

This system shows a change in tempo to *Allegro*. The piano accompaniment features a series of triplets in the right hand. Dynamics include *mf* and *Sva.* (Sforzando).

sf *cres.* *f Str.*

This system continues the piano accompaniment with a crescendo leading to a fortissimo (*f*) section. The right hand has a melodic line with triplets. Dynamics include *sf*, *cres.*, and *f*.

Str. & Wind.

This system shows the entry of the strings and winds. The piano accompaniment continues with a rhythmic pattern. Dynamics include *f*.

31 Oct. 19, 1880, 75

CHORUS. 1st SOPRANO.

Musical staff for the 1st Soprano part, showing the beginning of the chorus with a treble clef and a key signature of two sharps (F# and C#).

CHORUS. 2nd SOPRANO.

Musical staff for the 2nd Soprano part, showing the beginning of the chorus with a treble clef and a key signature of two sharps (F# and C#).

CHORUS. ALTO.

Musical staff for the Alto part, showing the beginning of the chorus with a treble clef and a key signature of two sharps (F# and C#).

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *f* and *mf*.

Musical staff for the 1st Soprano part, with lyrics: "With riv - ers of blood and fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of".

Musical staff for the 2nd Soprano part, with lyrics: "With riv - ers of blood and fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of".

Musical staff for the Alto part, with lyrics: "With riv - ers of blood and fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of".

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *mf*.

Musical staff for the 1st Soprano part, with lyrics: "mor - tal strife, we".

Musical staff for the 2nd Soprano part, with lyrics: "mor - tal strife, we".

Musical staff for the Alto part, with lyrics: "mor - tal strife, we".

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *f Tutti*.

kin - dle the tem - pest of mor - tal strife,

kin - dle the tem - pest of mor - tal strife,

kin - dle the tem - pest of mor - tal strife,

mf Str. *f Tutti.*

With riv - ers of blood and fire - brands flam - ing, We

With riv - ers of blood and fire - brands flam - ing, We

With riv - ers of blood and fire - brands flam - ing, We

mf *mf* *mf*

Wind. *Str. & Wind.* *mf*

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of

f

B

mor - tal strife.

mor - tal strife.

mor - tal strife.

Wind.

p

We reign as of old, all

p

We reign as of old, all

p Str. Wind sustain. cres

f

for - tune con - trol - ling, While fierce - ly the

f

for - tune con - trol - ling, While fierce - ly the

f Tutti

cen do.

tide of the bat - tle is roll - ing, *mf* The fie - - - ry
 tide of the bat - tle is roll - ing, *mf* The fie - - -
 tide of the bat - tle is roll - ing, *mf* The fie - - -
 C
p Str. & Wind.
 bil - lows are bat - - tling to - - geth - er, *f* the *mf*
 - - - ry bil - lows bat - tle to - - geth - er, *f*
 - - - ry bil - lows bat - tle to - - geth - er, *f*
 Sea...
 fie - - - ry bil - lows are bat - - tling to -
mf the fie - - - ry bil - lows bat - tle to -
mf the fie - - - ry bil - lows bat - tle to -
 Sea...
p

mf *cres.*

geth - er, are bat - tling to - geth - er, are bat - tling to -

mf *cres.*

geth - er, are bat - tling to - geth - er, are bat - tling to -

mf *cres.*

geth - er, are bat - tling to - geth - er, are bat - tling to -

Sea...

p *cres.*

ff

geth - er, the fie - ry bil - lows are bat - tling to -

ff

geth - er, the fie - ry bil - lows are bat - tling to -

ff

geth - er, the fie - ry bil - lows are bat - tling to -

f Tuttn. *Str.* *mf Wind sustain.*

Ped.

D

geth - er,

geth - er,

mf *p*

geth - er, The war - riors we

D *p*

pp

The war - riors, the war - riors we

pp

The war - riors, the war - riors we

pp

send them, the war - riors, the war - riors we

pp *pp*

p

send are Dark - ness and Death, are

send are Dark - ness and Death,

send are Dark - ness and Death,

Dark - ness and Death,

pp

are Dark - ness and Death!

pp

are Dark - ness and Death!

sempre pp

p Str. & Wind. *cres.*

ff Tutti.

E

With riv - ers of blood and
 With riv - ers of blood and
 With riv - ers of blood and

E

p *f* *Wind.*

Vi. & Fl.

fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we
 fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we
 fire - brands flam - ing, We kin - dle the tem - pest of strife, we

mf *Str.* *mf*

Fl. *Sva*

kin - dle the tem - pest of mor - tal strife,
 kin - dle the tem - pest of mor - tal strife,
 kin - dle the tem - pest of mor - tal strife,
 Sva.....
 f Str. & Wind.

we kin - dle the tem - pest of mor - tal strife;
 we kin - dle the tem - pest of mor - tal strife;
 we kin - dle the tem - pest of mor - tal strife;
 Sva.....
 mf Str. f Str. & Wind.

We reign as of old, all
 We reign as of old, all
 We reign as of old, all
 F
 f Cl. & Bsn. Str.

for - tune con - trol - ling, The wick - ed must yield to our ven - geance and

for - tune con - trol - ling, The wick - ed must yield to our ven - geance and

for - tune con - trol - ling, The wick - ed must yield to our ven - geance and

mf might, While fierce-ly the tide of the bat - tle is roll - ing,

mf might, While fierce-ly the tide of the bat - tle is roll - ing,

mf might, While fierce-ly the tide of the bat - tle is roll - ing,

mf *Wind.*

mf while fierce-ly the tide of the

mf while fierce-ly the tide of the

mf while fierce-ly the tide of the

f *Str. & Wind.* *mf* *Wind.*

bat - tle is roll - ing, while
 bat - tle is roll - ing, while
 bat - tle is roll - ing, while

G *f* *Sva* *f* *Tutti*

fierce - ly the tide of the bat - tle, the tide of the bat - tle is
 fierce - ly the tide of the bat - tle, the tide of the bat - tle is
 fierce - ly the tide of the bat - tle, the tide of the bat - tle is

Sva *Wind.*

roll - ing Great O - din brings all . . . our
 roll - ing Great O - din brings all . . . our
 roll - ing Great O - din brings all . . . our

f *più mosso.* *f* *più mosso.* *f* *più mosso.* *Sva* *f* *Tutti*

mf

weav - - ings to light, great O - din brings all . . . our

weav - - ings to light, great O - din brings all our

8va. weav - - ings to light, great O - din brings all our

p

cres. *ff*

weav- ings, great O - din brings all our weav - ings to

weav-ings, great O - din brings all our weav - ings to

weav - ings, great O - din brings all our weav - ings to

cres.

ff

light, great O - din, great O -

light, great O - din, great O -

light, great O - din, great O -

ff *sf*

din brings all . . our
 din brings all . our
 din brings all . . our

weav - ings to light.
 weav - ings to light.
 weav - ings to light.

Sva.

Moderato.

Sva...... *Moderato.*

f *sf* *f* *Str.* *p* *Tutti.* *f* *f*

Ped. * *Ped.* * *Ped.* *

Andante con moto.

Andante con moto.

f Str. *tr* *f Wind.*

Solo. f Animato.

When O - - din

Animato.

Cl. & Bass.

mf

breath'd his dread com-mand The migh-ty Ni-be-lun-gen per-ish-ed; Their

p Str.

crimes had long de-filed the land, And naught but crime, and naught but

Wind. *Fl. & Ob.*

rit. più lento. mezza voce.

crime their hearts had cherished. Now Sigurd's blood to Heav'n doth rise, His

rit. più lento.

Hns. 3 *p Str.*

Bassi. *p*

cru-el death can aught ef-face? Chriem-hild a

p *Tutti, ff*

- loud for ven-geance cries Up-on her brother's treach'rous race.

Allegro molto.

p *Cl.* *p Hns. & Bsn.* *f* *Vl.*

But O-din bestows on all mortals their meed, And

Andante con moto.

mf *Andante con moto.* *p Viola & Celli.*

sends re-tri-bution for ev'-ry foul deed. When Sigurd fell to false

mf *Vl.* *Fl. Ob. & Bsn.* *mf* *Viola.*

Ha-gen he swore, That ne'er should he per-ish 'mid bat-tle's roar. By

mf *p* *pp* *Vl.* *Cello* *Bassi.*

Più mosso. *cres*

wo - man's hand a - lone ig - no - bly dy - ing, All bleed - ing and head - less his

Più mosso.

Str. *cres*

cen *do.* *f*

bo - dy should lay ; And thus he should fall 'neath the pow - er - ful

cen *do.* *f*

sway Of the gods . . . whose re - venge he in - voked by de -

ff Tutti. *f*

fy - ing.

Hns. & Bsn. mf *f Wind.*

Allegro.

vi. mf *p*

con sordini. *Bsn.*

pp

Str. *pp con Ped.* *Bsns. & Hns.*
sustain.

This system shows the first two staves of the piece. The right hand features a continuous eighth-note accompaniment in a treble clef with a key signature of two sharps (F# and C#). The left hand provides a harmonic foundation in a bass clef, consisting of sustained chords and single notes.

The second system continues the musical texture. The right hand maintains its eighth-note pattern, while the left hand introduces more complex chordal structures and melodic lines, including a prominent bass line with a fermata.

The third system shows further development of the accompaniment. The right hand's eighth-note accompaniment remains consistent, and the left hand continues to support the melody with sustained chords and moving bass lines.

The fourth system includes a dynamic marking of *fpp* (fortissimo pianissimo) in the left hand, indicating a change in volume. The musical notation continues with similar textures in both hands.

The fifth system continues the piece with the established accompaniment patterns. The right hand's eighth-note accompaniment and the left hand's harmonic support are clearly visible.

The sixth and final system on this page concludes the piece. It features the same eighth-note accompaniment in the right hand and sustained chords in the left hand, ending with a final chord in the bass.

CHORUS. *In Unison. tranquillo.*

Ha - - - gen's doom . . .

p

Wind sustain.

Str.

with our loom

now we weave in . . . waves

of blood Soon he dies be

pp

- neath the flood!

pp

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The vocal line consists of five measures of whole rests. Below it is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part plays a rhythmic pattern of eighth notes in a triplet, while the left-hand part provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical notation. The vocal line remains with whole rests. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

The third system introduces the vocal line. The vocal staff has a treble clef and a key signature of two sharps. The lyrics "Red as" are written below the notes. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic.

The fourth system continues the vocal line with the lyrics "flame, Gunther's shame". The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment continues with a piano (*p*) dynamic.

The fifth system continues the vocal line with the lyrics "in our weavings". The vocal line has a treble clef and a key signature of two sharps. The piano accompaniment continues with a piano (*p*) dynamic.

stringendo.

I *più mosso.*

now we trace Death . . .

now we trace Death

now we trace Death

crea

to the Ni - be - lun - gen

to the Ni - be - lun - gen

to the Ni - be - lun - gen

race, Death

race, Death

race, Death

sf Tutti.

Allegro vivace.

to their race! . . .

to their race! . . .

to their race! . . .

Allegro vivace.

Sva.....

ff Str. & Wind.

Ped.

mf

sf

sf

dim.

Ped.

sf

p Str.

pp

ppp

Timp.

Andante quasi adagio.

p Wind. Cello.

Viola. *mf* *pp* *p* Fl. & Ob. *p* Str.

Solo. *p* *ritard.* And Chriemhild mourning for her mur-der'd
Ob. Cl. *Bssn. & Hns.* *fp* *Str. p*

lord, Now seeks the death of those who drew the sword! With
Ob. *pp* Wind.

guile she bids her bro - thers to the feast, To meet the doom that
pp Str.

O - din has pre - - par'd! While she, with-in her lone - ly chamber

f *p*

f *pp* Wind. Cl.

lock'd, With her lost Si - gurd thus communes in song :

pp *p* Cl. & Bsn. *p* Bass.

mezza voce.

How

Str. *pp*

brief were thy days on earth, my love! And now I must grieve till we

pp Cl. & Bsn. *pp* Str.

meet a - bove ; My Si - gurd, so young, so young to die! So

soon in thy cold, in thy cold grave to lie, . . . My tears fall fast as the

ppp *p Wind.* *rit.* *pp Cl. & Bsn.*

flow - ing flood, My tears are bit - ter as tears of blood;

pp Str.

Like seed in the ground thy bones shall lie, Till those who slew thee in

ppp

shame shall die, . . . Ah! Si - gurd thy love . . . made life so bright,

p Wind. *rit.* *pp Cl. & Bsn.* *pp Str.*

Mine eyes have now lost all their light; Oh,

glad - ly I'd lay me down and die, And by thy side I fain would lie! . . .

ppp *p Wind.*

rit. *p Str.* *Fl.* *p Wind.*

Bsn. *Cl.*

mf *p* *p*

Andante. *SOLO.* *p*

Weep no more, thy grief but

CHORUS. *dolce.* *p*

Weep no more, thy grief but lin - gers,

dolce. *p*

Weep no more, thy grief but lin - gers,

dolce. *p*

Weep no more, thy grief but lin - gers,

Andante. *Fl.* *p* *p*

Cello.

lin - gers, Ven - geance comes, though e'er so
 Ven - geance comes, . . . so late!
 Ven - geance comes, . . . though e'er . . . so late!
 Ven-geance comes, . . . though e'er so . . . late!

mf *p* *pp* *p*
Timp.

late ! Weep no more, thy grief but
 Weep no more, thy grief . . . but lin - gers,
 Weep no more, thy grief but lin - gers,
 Weep no more, thy grief but lin - gers,

p
Str. & Wind.
Cello.

lin - gers, weep . . . no more, ven-geance comes, tho' e'er so
 Ven - geance comes, ven - geance comes,
 Ven - geance comes, ven - geance comes,
 weep no . . . more, for ven-geance, ven - geance

f
Sea

late, oh, weep . . . no more, thy grief . . . but

. . . though e'er so late, oh, weep no more,

. . . though e'er so late, oh, weep no more,

comes, though e'er so late, oh, weep . . . no more,

lin - gers, oh, weep . . . no more !

oh, weep . . . no more !

oh, weep . . . no more !

oh, weep . . . no more !

Allegro.

Allegro. *Uns. A*

Str. pp

Now we toil with bu - sy fin - gers,

Now we toil with bu - sy fin - gers,

Now we toil with bu - sy fin - gers,

Ob.
p

mf
Fast we weave the mur - d'rer's fate, now we toil with bu - sy

mf
Fast we weave the mur - d'rer's fate, now we toil with bu - sy

mf
Fast we weave the mur - d'rer's fate, now we toil with bu - sy

Fl. *Ob.* *Str.* *mf*

fin - gers, fast we weave the mur - d'rer's fate.

fin - gers, fast we weave the mur - d'rer's fate.

fin - gers, fast we weave the mur - d'rer's fate.

Picc. *f* *Str. & Wind.*

With riv - ers of blood and fire - brands flam - ing, We
 With riv - ers of blood and fire - brands flam - ing, We
 With riv - ers of blood and fire - brands flam - ing,

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of
 kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of
 We kin - dle the tem - pest of strife, we kin - dle the tem - pest of
Sva.....

mor - tal strife, we
 mor - tal strife, we
 mor - tal strife, we
Sva.....

f Tutta

kin - dle the tem - pest of mor - tal strife,

kin - dle the tem - pest of mor - tal strife,

kin - dle the tem - pest of mor - tal strife,

mf Str. *f Tutti.*

With riv - ers of blood and fire - brands flam - ing, We

With riv - ers of blood and fire - brands flam - ing, We

With riv - ers of blood and fire - brands flam - ing, We

mf *mf* *mf*

Wind. *Str. & Wind.* *mf*

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of

kin - dle the tem - pest of mor - tal strife, we kin - dle the tem - pest of

f

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment includes a 'Wind' section.

mor - tal strife.

mor - tal strife.

mor - tal strife.

Wind.

musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines continue with the lyrics 'We reign as of old, all'.

We reign as of old, all

We reign as of old, all

p Str. Wind sustain. *cres*

musical score for the third system, featuring vocal lines and piano accompaniment. The vocal lines continue with the lyrics 'for - tune con - trol - ling, While fierce - ly the'.

for - tune con - trol - ling, While fierce - ly the

for - tune con - trol - ling, While fierce - ly the

cen *do.* *f Tutti.*

93301

tide of the bat - tle is roll - ing, *M* The fie - - - ry
 tide of the bat - tle is roll - ing, *M* The fie - -
 tide of the bat - tle is roll - ing, *M* The fie - -
 bil - lows are bat - - tling to - - geth - er, the
 - - - ry bil - lows bat - tle to - - geth - er,
 - - - ry bil - lows bat - tle to - - geth - er,
Sua
 fie - - - ry bil - lows are bat - - tling to -
 the fie - - - ry bil - lows bat - tle to -
 the fie - - - ry bil - lows bat - tle to -
Sua
p

geth - er, are bat - tling to - geth - er, are bat - tling to -
geth - er, are bat - tling to - geth - er, are bat - tling to -
geth - er, are bat - tling to - geth - er, are bat - tling to -
8va

mf *cres.* *cres.*

p *cres.*

geth - er, the fie - ry bil - lows are bat - tling to -
geth - er, the fie - ry bil - lows are bat - tling to -
geth - er, the fie - ry bil - lows are bat - tling to -

ff

f Tutti. *Str.* *mf Wind sustain.*

Ped.

geth - er,
geth - er,
geth - er, The war - riors we

mf *p*

N

p

pp

The war - riors, the war - - riors we

pp

The war - riors, the war - - riors we

pp

send them, the war - riors, the war - - riors we

p

send are Dark - ness and Death, are

send are Dark - ness and Death,

send are Dark - ness and Death,

Dark - ness and Death,

pp

are Dark - ness and Death !

pp

are Dark - ness and Death !

sempre pp

p Str. & Wind. *cres.*

ff Tutti.

With riv - ers of blood and
 With riv - ers of blood and
 With riv - ers of blood and

p *f* *Fl. & Fl.* *Wind.*

fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we
 fire - brands flam - ing, We kin - dle the tem - pest of mor - tal strife, we
 fire - brands flam - ing, We kin - dle the tem - pest of strife, we

mf *Fl.* *Sca* *Str.* *mf*

kin - dle the tem - pest of mor - tal strife,

kin - dle the tem - pest of mor - tal strife,

kin - dle the tem - pest of mor - tal strife,

Sra.....

f Str. & Wind.

f we kin - dle the tem - pest of mor - tal strife;

f we kin - dle the tem - pest of mor - tal strife;

f we kin - dle the tem - pest of mor - tal strife;

Sra.....

mf Str.

f Str. & Wind.

Pf

f We reign as of old, all

f We reign as of old, all

f We reign as of old, all

P

f Cl. & Bsn.

Str.

for - tune con - trol - ling, The wick - ed must yield to our ven - geance and

for - tune con - trol - ling, The wick - ed must yield to our ven - geance and

for - tune con - trol - ling, The wick - ed must yield to our ven - geance and

might, While fierce-ly the tide of the bat - tle is roll - ing,

might, While fierce-ly the tide of the bat - tle is roll - ing,

might, While fierce-ly the tide of the bat - tle is roll - ing,

Wind.

while fierce-ly the tide of the

while fierce-ly the tide of the

while fierce-ly the tide of the

f Str. & Wind. *mf Wind.*

bat - tle is roll - ing, while
 bat - tle is roll - ing, while
 bat - tle is roll - ing, while

f *Putti.* *Sea*

fierce - ly the tide of the bat - tle, the tide of the bat - tle is
 fierce - ly the tide of the bat - tle, the tide of the bat - tle is
 fierce - ly the tide of the bat - tle, the tide of the bat - tle is

Sea.....
Wind.

roll - ing Great O - din brings all . . . our
 roll - ing Great O - din brings all . . . *più mosso.* our
 roll - ing Great O - din brings all . . . *più mosso.* our
 roll - ing Great O - din brings all . . . *più mosso.* our

f *Sea* *Putti.*

mf

weav - - ings to light, great O - din brings all . . . our

mf

weav - - ings to light, great O - din brings all our

mf

Sva. weav - - ings to light, great O - din brings all our

p

cres.

weav - ings, great O - din brings all our weav - ings to

cres.

weav - ings, great O - din brings all our weav - ings to

cres.

weav - ings, great O - din brings all our weav - ings to

cres.

weav - ings, great O - din brings all our weav - ings to

ff

ff

light, great O - din, great O - -

ff

light, great O - din, great O - -

ff

light, great O - din, great O - -

ff

sf

din brings all . . our
 din brings all . . our
 din brings all . . our

sf sf sf sf sf sf

weav - ings to light.
 weav - ings to light
 weav - ings to light.
Soa.

ff

Moderato.
Soa. *Moderato.*

sf sf ff Str. > > p Tutti. f ff
*Ped. * Ped. * Ped. **

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- | | |
|--|-------------------------------------|
| 1. Bacchus, God of Mirth and Wine. | 10. The Shepherd. |
| 2. In Infancy. | 11. The Soldier tired. |
| 3. Fresh and strong the breeze is blowing. | 12. Where the bee sucks. |
| 4. When daisies pied. | 13. When forced from dear Hebe. |
| 5. Thou soft-flowing Avon. | 14. By dimpled brook. |
| 6. When youth's sprightly flood. | 15. The Miller of Mansfield. |
| 7. Despairing beside a clear stream. | 16. Now Phœbus sinketh in the West. |
| 8. The Sycamore shade. | 17. Blow, blow, thou winter wind. |
| 9. The topsails shiver in the wind. | 18. Water parted. |
| | 19. Under the greenwood tree. |
| | 20. By the gaily circling glass. |

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- | | |
|--|---------------------------------------|
| 1. In every fertile valley. | 11. Tom Tough. |
| 2. The Sailor's Epitaph, or Tom Bowling. | 12. The Token. |
| 3. Ben Backstay. | 13. The Anchorsmiths. |
| 4. Then, farewell, my trim-built wherry. | 14. The Greenwich Pensioner. |
| 5. Jolly Dick, the Lamplighter. | 15. All 's one to Jack. |
| 6. I lock'd up all my treasure. | 16. The jolly young Waterman. |
| 7. Blow high, blow low. | 17. Lovely Nan. |
| 8. While the lads of the village. | 18. The sailor's Journal. |
| 9. True courage. | 19. The tar for all weathers. |
| 10. Poor Jack. | 20. 'Tis said we venturous die-hards. |
| | 21. The lass that loves a sailor. |

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- | | |
|-------------------------|---------------------|
| The Enchanter. | Uncertainty. |
| The Violet. | Happy friendship. |
| Parting and Meeting. | Why climb. |
| When evening falls. | Wordless woe. |
| To Chloe. | To Loneliness. |
| Unhappy Love. | Arete. |
| Longing for the Spring. | The Little Spinner. |
| The oncoming of Spring. | Life's Journey. |
| Children at play. | Contentment. |
| Cupid awakened. | |

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|---------------------------|-------------------------------|
| The Song of the Turf. | O Mary, thy laugh was sweet. |
| The Exiles. | Hush Song. |
| Arranmore Boat Song. | The Kilkenny cats. |
| The Roving Pedlar. | Sweet Isle. |
| The Zephyrs blest. | The Hero of Limerick. |
| Colonel Cart. | Loved bride of O'Byrne. |
| The Ploughman's whistle. | Our Inniskilling boy. |
| Love's hallowed seal. | Festival Song (Pleraca). |
| The March of the Maguire. | Johnny Cox. |
| Lullaby. | The Irish Reel. |
| A Lam-nt. | Molleen Oge. [true love. |
| The Song of the Ghost. | Last night I dreamt of my own |
| Silver and Gold. | Bright love of my heart. |
| Mavourneen Dhu. | My Colleen rue. |
| The Darling. | Chieftain of Tyrconnell. |

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

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- | | |
|-------------------------------------|-------------------------------|
| 1. Dear Mary, to thee. | 11. The disconsolate Sailor. |
| 2. O listen to the voice of love. | 12. The Echo Song. |
| 3. The ray that beams for ever. | 13. The Cottage in the Grove. |
| 4. Bright Phœbus. | 14. May Morning. |
| 5. Within a mile of Edinboro' town. | 15. The contented Shepherd. |
| 6. Alone by the light of the moon. | 16. Lashed to the helm. |
| 7. The Blackbird. | 17. Pretty little Sue. |
| 8. All on board a Man of War. | 18. The Lass of Richmond Hill |
| 9. Hush ev'ry breeze. | 19. Content and a Cot. |
| 10. The dying Negro. | 20. The Primrose Song. |

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- | | |
|---------------------------------|---------------------------------|
| A little Song—Ein kleines Lied. | Beside the way—Am Wege. |
| Scented Spring—Ich möchte gern. | Come, faithful Maiden—Komm, |
| Over the clustered rose-trees— | falsche Dirne. |
| Über dem Busch der Rose. | The Mother's kiss—Küss' ich die |
| Night—Die Nacht. | Mutter. |
| The gloomy lake—Am schwarzen | Three Garlands—Drei Kränze. |
| Teich. | Good Night—Gute Nacht. |
| Peace—Frieden. | Her Grave—Ihr Grab. |

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- | | |
|-------------------------------------|---|
| 1. None but a lonely heart. | 14. Mother dear, oh, was I born? |
| 2. What torment, what rapture! | 15. No, whom I love I will not name. |
| 3. A heavy tear. | 16. Why? |
| 4. Why so pale are the roses. | 17. No, I have never loved. |
| 5. This only once. | 18. No tidings came from thee. |
| 6. The song that you sang long ago. | 19. Sweet maid, give answer. |
| 7. What matters? | 20. Spanish Serenade. |
| 8. The sleep of sorrow. | 21. The dawn of Spring. |
| 9. Know'st thou the land? | 22. The tapers were flashing. |
| 10. Canary bird. | 23. Oh, would you but for one short hour. |
| 11. The Czar's drinking house. | 24. If thou wilt hold my heart secure. |
| 12. Invocation to sleep. | |
| 13. O never leave me, sweet friend. | |

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Sheep-shearing day.	Paul Jones.
Harvest-home song.	William and Mary.
John Barleycorn.	Britons, strike home.
Hunting song.	Ward, the pirate.
The buffalo.	Marlboro'.
Drink little England dry.	Polka mad.
Ye sons of Albion.	Grand Conversation of Napoleon.
The gallant hussar.	The punch ladle.
Sheep shearing.	The churchwarden's song.
May song.	A jug of this.
Cupid, the pretty ploughboy.	The lost lady found.
The old farmer.	Mary of the moor.
The honest ploughman.	Undaunted Mary.
Flash lad.	Banks of sweet primroses.
The birds in the spring.	The cuckoo.
The Masonic hymn.	New garden fields.
The seasons.	Go no more a-rushing.
Somersetshire hunting song.	Richard of Taunton Dean.
Tally ho! hark away.	Advice to bachelors.
The barbel.	Botany Bay.
Go from my window.	Old Rosin the beau.
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Philip the Falconer.	Robin Hood.
I cannot flatter.	The Outlaw.
Oh! here's to the Holly.	The home of early years.
There's a light in her laughing eye.	Old Christmas.
The brave old oak.	Oh! the merry days.
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When the Gipsy heareth.	Play, oh play, ye gipsies!
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See 'n'aid craggy passes.	When she dances with me.

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(The Sailor's Song).	She never told her love.
In thee I bear so dear a part	The season comes when first we
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MASS, IN C	2/0	—	—	J. F. H. READ.			
E. CUTHBERT NUNN.				DEATH OF YOUNG ROMILLY			
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8)	2/0	—	—				
VIA DOLOROSA	1/6	2/0	—				
A. O'LEARY.							
MASS OF ST. JOHN	1/6	—	—				
REV. SIR FREDK. OUSELEY.							
MARTYRDOM OF ST. POLYCARP	2/6	—	—				
PALESTRINA.							
COMMUNION SERVICE (Missa Papæ Marcelli)	2/6	—	—				
COMMUNION SERVICE (Assumpta est Maria)	2/6	—	—				
MISSA ASSUMPTA EST MARIA	2/6	—	—				
MISSA BREVIS	2/6	—	—				
MISSA "O ADMIRABILE COMMERCIIUM"	2/6	—	—				
MISSA PAPÆ MARCELLI	2/0	—	—				
STABAT MATER	1/6	—	—				
H. W. PARKER.							
HORA NOVISSIMA	3/6	4/0	—				
KOBOLDS	1/0	—	—				
LEGEND OF ST. CHRISTOPHER	5/0	—	—				
WANDERER'S PSALM	2/6	—	—				

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COR UNUM VIA UNA (Female voices)	1/6	—	—	PASSION OF OUR LORD	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/6)	2/0	—	—	DYING SWAN	1/0	—	—
ARTHUR RICHARDS.				RAKENHAM GHOST	1/6	—	—
PUNCH AND JUDY (Operetta for children)(Sol-FA, 0/6)	1/6	—	—	"HELENA IN TROAS"	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ...	1/6	—	—
(Ditto, Sol-FA, 0/8)				WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
PASSION	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C	1/6	—	—
CHRISTUS TRIUMPHATOR	3/6	—	—	MASS, IN C	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-FA, 0/9) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-FA, 1/0)	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/9)				(Ditto, Sol-FA, 0/9)			
SILVER PENNY (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	SING TO THE LORD	1/0	—	—
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TE DEUM	1/0	—	—	E. M. SMYTH.			
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ANDROMEDA	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4)	0/9	—	—
ROSSINI.				ELEGY	1/6	—	—
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GUILLAUME TELL (Opera)	5/0	—	7/6	(Ditto, Sol-FA, 0/8)			
MOSES IN EGYPT	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-FA, 0/8)	1/6	—	—
STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices)	2/0	—	—
Ditto (CHORUSES ONLY)	0/6	1/0	—	(Ditto, Sol-FA, 0/9)			
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—
DIVINE LOVE	2/6	—	—	(Ditto, Sol-FA, 0/8)			
JOSEPH RYELANDT.				MASS, IN C MINOR	2/6	—	—
DE KOMST DES HEBREAN (The coming of the Lord)	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
ED. SACHS.				ODE TO THE SEA (Sol-FA, 1/0)	2/0	—	—
KING-CUPS	1/0	—	—	POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—
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C. SAINTON-DOLBY.				(Ditto, Sol-FA, 0/9)			
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H. W. SCHARTAU.				LAY OF ST. CUTHBERT	2/0	—	—
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	SPOHR.			
SCHUBERT.				CALVARY	2/6	3/0	4/0
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	CHRISTIAN'S PRAYER	1/0	1/6	2/6
Ditto, IN B FLAT	2/0	—	3/6	FALL OF BABYLON	3/0	3/6	5/0
Ditto, IN C	2/0	—	3/6	FROM THE DEEP I CALLED	0/6	—	—
Ditto, IN E FLAT	2/0	2/6	4/0	GOD IS MY SHEPHERD	0/9	—	—
Ditto, IN F	2/0	—	3/6	GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—
Ditto, IN G	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
LAZARUS (Easter)	1/6	—	—	HYMN TO ST. CECILIA	1/0	—	—
MASS, IN A FLAT	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS	0/4	—	—
Do., IN B FLAT	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6
Do., IN C	1/0	1/6	2/6	Ditto (CHORUSES ONLY)	0/6	1/0	—
Do., IN E FLAT	2/0	2/6	4/0	MASS (for 5 solo voices and double choir)	2/0	—	—
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	JOHN STAINER.			
Do., IN G	1/0	1/6	2/6	CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	DAUGHTER OF JAIRUS (Sol-FA, 0/9)	1/6	2/0	—
(Ditto, Welsh Words, Sol-FA, 0/8)				ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6)	1/0	—	—	C. VILLIERS STANFORD.			
SCHUMANN.				BATTLE OF THE BALTIC	1/6	—	—
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	CARMEN SÆCULARE	1/6	—	—
FAUST	3/0	3/6	5/0	COMMUNION SERVICE, IN G	2/6	—	—
GENOVEVA (Opera)	3/6	—	5/0	EAST TO WEST	1/6	—	—
KING'S SON	1/0	—	—	EDEN (Dramatic Oratorio)	5/0	6/0	7/6
LUCK OF EDENHALL (Male voices) (Sol-FA, 1/0)	1/6	—	—	EUMENIDES (Male voices)	3/0	—	—
MANFRED	1/0	—	—	GOD IS OUR HOPE (46th Psalm)	2/0	—	—
MIGNON'S REQUIEM	1/0	—	—	MASS, IN G MAJOR	2/6	—	—
MINSTREL'S CURSE	1/6	—	—	REVENGE (Sol-FA, 0/9)	1/8	—	—
NEW YEAR'S SONG (Sol-FA, 0/6)	1/0	—	—	(Ditto, German Words, 2 Mark.)			
PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0	VOYAGE OF MAELDUNE	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6				
REQUIEM	2/0	—	—				
SONG OF THE NIGHT	0/9	—	—				

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D. STEPHEN.				W. M. WAIT.			
LAIRD O'COCKPEN (SOL-FA, 0/6)	1/0	—	—	GOD WITH US	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN	2/0	—	—
SONG OF THE FATES	1/0	—	—	ST. ANDREW... ..	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE	1/0	—	—
MASS OF OUR LADY OF RANSOM	1/6	—	—	R. H. WALTHER.			
TOURNAMENT	1/0	—	—	PIED PIPER OF HAMELIN	2/0	—	—
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	COURT OF QUEEN SUMMERSGOLD (Operetta for children) (SOL-FA, 0/6)	1/0	—	—
NARCISSUS AND ECHO (CHORUSES 1/0)	3/0	—	—	HO-HO OF THE GOLDEN BELT (Cantata for Children) (SOL-FA, 0/6)	1/0	—	—
ARTHUR SULLIVAN.				PRINCESS SNOWFLAKE (Operetta for children) (DITTO, SOL-FA, 0/6)	1/0	—	—
EXHIBITION ODE	1/0	—	—	WRECK OF THE HESPERUS	1/6	—	—
GOLDEN LEGEND (SOL-FA, 2/0)	3/6	4/0	5/0	HENRY WATSON.			
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	IN PRAISE OF THE DIVINE (Male voices)	2/0	—	—
TE DEUM FESTIVAL (SOL-FA, 1/0)	1/0	1/6	2/6	PSALM OF THANKSGIVING	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9) 1/0	1/0	—	—	WEBER.			
T. W. SURETTE.				COMMUNION SERVICE, IN E FLAT	1/6	—	—
EVE OF ST. AGNES	2/0	—	—	DER FREISCHÜTZ (Opera)	3/6	—	5/0
W. TAYLOR.				DITTO Chorus only	1/6	—	—
ST. JOHN THE BAPTIST	—	4/0	—	EURYANTHE (Opera)	3/6	—	5/0
A. GORING THOMAS.				IN CONSTANT ORDER	1/6	—	—
SUN-WORSHIPPERS (SOL-FA, 0/9)	1/0	—	—	JUBILEE CANTATA	1/0	1/6	—
D. THOMAS.				MASS IN E FLAT (Latin and English)	1/0	1/6	2/6
LLYN Y FAN (VAN LAKE) (SOL-FA, 1/6)	3/6	—	—	DITTO, IN G (Latin and English)	1/0	1/6	2/6
E. H. THORNE.				OBERON (Opera)	3/6	—	5/0
BE MERCIFUL UNTO ME	1/0	—	—	PRECIOSA (Chorus only, 0/6)	1/0	—	—
G. W. TORRANCE.				THREE SEASONS	1/0	—	—
REVELATION	5/0	—	—	S. WESLEY.			
BERTHOLD TOURS.				DIXIT DOMINUS	1/0	—	—
FESTIVAL ODE	1/0	—	—	EXULTATE DEO (Sing aloud with gladness)	0/6	—	—
HOME OF TITANIA (Female voices)	1/6	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
(DITTO, SOL-FA, 0/6)				S. S. WESLEY.			
FERRIS TOZER.				O LORD, THOU ART MY GOD	1/0	—	—
BALAAM AND BALAK	2/6	—	—	FLORENCE E. WEST.			
IN THE DESERT AND IN THE GARDEN	1/6	2/0	—	MIDSUMMER'S DAY (Operetta for children) (DITTO, SOL-FA, 0/6)	1/6	—	—
(DITTO, SOL-FA, 1/0)				JOHN E. WEST.			
KING NEPTUNE'S DAUGHTER (Female voices) (DITTO, SOL-FA, 0/6)	1/6	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—
P. TSCHAIKOWSKY.				MAY-DAY REVELS (Children's voices) (SOL-FA, 0/4) SEED-TIME AND HARVEST (SOL-FA, 1/0)... ..	2/6	—	—
NATURE AND LOVE (Female voices) (SOL-FA, 0/4)	1/0	—	—	SONG OF ZION	1/0	—	—
CHRISTOFERO TYE.				STORY OF BETHLEHEM (SOL-FA, 0/9)	1/6	—	—
MISSA EUGE BONE... ..	2/0	—	—	ARTHUR N. WIGHT.			
VAN BREE.				MINSTREL'S CURSE	1/6	—	—
ST. CECILIA'S DAY (SOL-FA, 0/9)	1/0	1/6	2/6	C. LEE WILLIAMS.			
VERDI.				FESTIVAL HYMN (SOL-FA, 0/3)	0/8	—	—
ERNANI (Opera)	3/6	—	5/0	GETHEMANE	2/0	2/6	—
RIGOLETTO (Opera)	3/6	—	5/0	HARVEST SONG	1/6	—	—
LA TRAVIATA (Opera)	3/6	—	5/0	LAST NIGHT AT BETHANY (SOL-FA, 1/0)	2/0	2/6	—
IL TROVATORE (Opera)	3/6	—	5/0	A. E. WILSHIRE.			
DITTO Chorus only (SOL-FA)	1/0	—	—	GOD IS OUR HOPE (Psalm 46)... ..	2/0	—	—
CHARLES VINCENT.				THOMAS WINGHAM.			
LITTLE MERMAID (Female voices)	1/6	—	—	MASS, IN D (Regina Cœli)	3/0	—	—
VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	1/6	—	—	TE DEUM (Latin)	1/6	—	—
A. L. VINGOE.				CHAS. WOOD.			
MAGICIAN (Operetta for children) (SOL-FA, 0/9)	2/0	—	—	ODE TO THE WEST WIND	1/0	—	—
W. S. VINNING.				F. C. WOODS.			
SONG OF THE PASSION (according to St. John)... ..	1/6	—	—	GREYPORT LEGEND (1797) (Male voices)	1/0	—	—
S. P. WADDINGTON.				(DITTO, SOL-FA, 0/6)			
JOHN GILPIN (SOL-FA, 0/8)	2/0	—	—	KING HAROLD (SOL-FA, 0/9)	1/6	—	—
WHIMLAND (Operetta for children) (SOL-FA, 0/8)	2/0	—	—	OLD MAY-DAY (Female voices) (SOL-FA, 0/6)	1/6	—	—
R. WAGNER.				E. M. WOOLLEY.			
FLYING DUTCHMAN (Opera)	3/6	—	5/0	CAPTIVE SOUL (Female voices and Tenor Solo)	1/6	—	—
DITTO Chorus only	2/0	—	—	D. YOUNG.			
DITTO Act III.	1/6	—	—	BLESSED DAMOZEL	1/6	—	—
HOLY SUPPER OF THE APOSTLES	2/0	—	—				
LOHENGRIN (Opera)	3/6	—	5/0				
DITTO Act I.	1/6	—	—				
DITTO Act III.	1/6	—	—				
DITTO Chorus only (SOL-FA)	1/0	—	—				
TANNHEUSER (Opera)	3/6	—	5/0				
DITTO Act II.	2/0	—	—				
DITTO Act III.	1/6	—	—				
DITTO Chorus only (SOL-FA)	1/0	—	—				
TRISTAN AND ISOLDE (Opera)	3/6	—	—				

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*A STRONGHOLD SURE	<i>Ein' feste Burg.</i>
*BIDE WITH US	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING	<i>Gott fährt auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH?	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE!	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL	<i>Du Hirte Israel, höre.</i>
WATCH YE, PRAY YE	<i>Wachet, betet.</i>
WHEN WILL GOD RECALL MY SPIRIT?	<i>Liebster Gott, wann werd' ich sterben?</i>

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FIRST SET.

SOPRANO.

1. My heart ever faithful J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul")
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter") J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure
("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus when the sun ("Samson") Handel
4. O come, let us worship ("Psalm xciv.")
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) J. Raff
6. Song of Penitence (Busslied) Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") A. Dvorák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth... .. Ch. Gounod

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