

131
53

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

HENRY LAHEE.

THE

SLEEPING BEAUTY

ONE SHILLING & SIXPENCE.

LONDON · NOVELLO & CO. L^{TD}

BACH

HAYDN

BEETHOVEN

MOZART

SPOHR

MENDELSSOHN

WEBER

NOVELLO'S VOCAL ALBUMS.

	s.	d.		s.	d.
Arne, Thomas A. —Twenty Songs	1	6			
Bach, J. S. —Twenty Sacred Songs	1	6			
Beethoven. —*Twenty-six Songs (Vol. I.)	1	6			
—*Seventeen Songs (Vol. II.)	1	6			
—*Twenty-two Songs (Vol. III.)	1	6			
Bell, W. H. —A Set of Six Love Lyrics, for Contralto or Baritone	3	0			
Bendl, Karel. —*Gipsy Songs. First Series	2	6			
— Ditto. Second Series. (English and Bohemian)	2	6			
—*Twelve Songs ("Loving Hearts")	2	6			
—*Twelve Songs. Set 2. (Stimmungsbilder)	2	6			
Bennett, Geo. J. —Ten Songs (Robert Burns)	2	6			
— Twelve Songs (Shelley and Rosetti)	2	6			
Bennett, Sterndale. —*Twelve Songs	1	0			
—*Ditto Cloth, gilt	2	6			
Berlioz. —Summer Nights (English and French)	1	6			
Bishop, Sir Henry R. —Twenty Songs	1	6			
Blumenthal, J. —Two Books of Song (Op. 101): Vol I. In the Shadow. Vol II. In the Sunshine each	4	0			
— Ditto Cloth, gilt	6	0			
Brahms, J. —Twenty-two Songs	1	6			
— Selected Songs (English, French, and German Words). For high or low voice. Eight Books each	3	0			
Bright, Dora. —Twelve Songs	2	6			
Cobb, G. F. —Three Sacred Songs. Folio	4	0			
— The Angel's Song. Not now, my child. Blow, golden trumpets.					
— Twenty-four Songs for Little People (Book 1)	2	6			
— Ditto (Book 2)	2	6			
Dannreuther, E. —Six Songs (D. G. Rosetti)	2	6			
— Five Songs (W. Morris)	2	6			
Dibdin, Charles. —Twenty-one Songs	1	6			
Dvořák, Antonín. —*Sixteen Songs (Op. 2, 5, 17, and 31)	2	6			
— Eight Love Songs (English, German, and Bohemian Words), Op. 83	3	0			
Elliott, J. W. —National Nursery Songs and Rhymes. With sixty-five Illustrations Cloth, gilt	7	6			
Franz, R. —Thirty Songs	1	6			
— Fourteen Songs (Robert Burns)	2	6			
Goetz, Hermann. —*Eighteen Songs (Op. 4, 12, 19)	2	6			
Gregory, E. C. —Six Vocal Sketches	1	6			
Handel. —Twelve Songs for Soprano	2	0			
— Twelve Songs for Contralto	2	0			
— Twelve Songs for Tenor	2	0			
— Twelve Songs for Baritone or Bass	2	0			
Haydn. —Ten Canzonets	1	6			
Haynes, Battison. —Elizabethan Lyrics	2	6			
Hill, Lady Arthur. —Holiday Songs	2	6			
Hook, James. —Twenty Songs	1	6			
King, H. J. —Album of Songs	3	6			
King, Oliver. —Six Songs (Baritone)	2	6			
Liszt. —Twenty Songs	1	6			
Löder, E. J. —Twenty-one Songs	2	0			
MacCunn, H. —Cycle of Six Love Lyrics	2	6			
Mackenzie, A. C. —Eighteen Songs. 3 Books, each	2	6			
— Eighteen Songs. One Vol. ... Cloth, gilt	7	6			
— Spring Songs	2	6			
Mendelssohn. —Songs. (With Portrait.) Folio. ...					
—*Songs, complete. 8vo edition	21	0			
—*Ditto Cloth, gilt	6	0			
—*Ditto. (Deep Voice)	4	0			
—*Ditto. Ditto Cloth, gilt	6	0			
— Solo music in "Elijah" (Soprano, Contralto, and Tenor) each	1	6			
— Ditto (Bass)	2	6			
Moore. —Irish Melodies	2	6			
— Irish Melodies Cloth, gilt	4	0			
— Irish Melodies. (Folio) Cloth, gilt	21	0			
Mozart. —*Nineteen Songs	1	6			
— The Songs in "Le Nozze di Figaro."	4	0			
— The Songs in "Don Giovanni."	4	0			
Parry, C. H. H. —English Lyrics (Set 1)	2	6			
— Ditto (Set 2)	2	6			
— Ditto (Set 3)	2	6			
— Ditto (Set 4)	2	6			
— Ditto (Set 5)	2	6			
— Ditto (Set 6)	2	6			
Purcell, Henry. —Twelve Songs	2	6			
Randegger. —Sacred Songs for Little Singers. (Illustrated)	2	6			
— Ditto Cloth, gilt	5	0			
Rubinstein, A. —Twenty-five Songs	1	0			
Schubert. —Twenty Songs (Mezzo-Sop.)	1	6			
— Twenty Songs (Contralto)	1	6			
— Twenty Songs (Sop. or Tenor)	1	6			
—*Schwanengesang (Swan Songs)	1	6			
—*Die Schöne Müllerin (The Fair Maid of the Mill)	1	6			
—*Winterreise (The Winter Journey), Op. 89	1	6			
Schumann. —*Songs. (Folio) Cloth, gilt	10	6			
—*Myrthen (Twenty-six Songs), Op. 25	1	6			
—*Liederkreis (Twelve Songs), Op. 39	1	0			
—*Vocal Album	2	6			
—*Ditto Cloth, gilt	4	6			
—*Woman's Love and Life (Eight Songs), Op. 42	1	0			
—*Twelve Songs (Op. 35)	1	0			
— Dichterliebe (A Poet's Love). Sixteen Songs (Op. 48)	1	6			
Stainer, J. —Seven Songs	1	0			
— Six Italian Songs. (Mezzo-Soprano)	2	6			
— Two Italian Songs. (Violin Obligato)	2	0			
Stanford, C. V. —Irish Songs and Ballads	4	0			
Tschaikowsky. —Twenty-four Songs	2	6			
Umlauf, P. —Four Songs (Op. 37)	2	0			
Various Composers. — English Folk-Songs	2	6			
Old Ireland (Irish Melodies)	2	6			
The Sunlight of Song. Forty-six Illustrations Cloth, gilt	5	0			
Paper boards	3	6			

* These Songs have German and English Words.

83481

NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MY DAUGHTERS.

THE
SLEEPING BEAUTY

A CANTATA FOR FEMALE VOICES

THE POETRY WRITTEN BY

ALFRED, LORD TENNYSON

THE MUSIC COMPOSED BY

HENRY LAHEE.

PRICE ONE SHILLING AND SIXPENCE.
Tonic Sol-fa, price 6d.

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



THE SLEEPING BEAUTY.

THE SLEEPING PALACE.

I.

THE varying year with blade and sheaf
Clothes and re-clothes the happy plains ;
Here rests the sap within the leaf,
Here stays the blood along the veins.
Faint shadows, vapours lightly curl'd,
Faint murmurs from the meadows come,
Like hints and echoes of the world
To spirits folded in the womb.

II.

Soft lustre bathes the range of urns
On every slanting terrace-lawn.
The fountain to his place returns
Deep in the garden lake withdrawn.
Here droops the banner on the tower,
On the hall-hearths the festal fires,
The peacock in his laurel bower,
The parrot in his gilded wires.

III.

Roof-haunting martins warm their eggs
In these, in those the life is stay'd.
The mantles from the golden pegs
Droop sleepily : no sound is made,
Not even of a gnat that sings.
More like a picture seemeth all
Than those old portraits of old kings,
That watch the sleepers from the wall.

IV.

Here sits the butler with a flask
Between his knees, half-drain'd ; and there
The wrinkled steward at his task.
The maid-of-honour blooming fair :
The page has caught her hand in his :
Her lips are sever'd as to speak :
His own are pouted to a kiss ;
The blush is fix'd upon her cheek.

V.

Till all the hundred summers pass,
The beams, that through the Oriel shine,
Make prisms in every carven glass,
And beaker brimm'd with noble wine.
Each baron at the banquet sleeps,
Grave faces gather'd in a ring.
His state the king reposing keeps.
He must have been a jolly king.

VI.

All round a hedge upshoots, and shows
At distance like a little wood ;
Thorns, ivies, woodbines, mistletoes,
And grapes with bunches red as blood ;
All creeping plants, a wall of green
Close-matted, bur and brake and briar,
And glimpsing over these, just seen,
High up, the topmost palace-spire.

VII.

When will the hundred summers die,
And thought and time be born again,
And newer knowledge, drawing nigh,
Bring truth that sways the soul of men ?
Here all things in their place remain,
As all were order'd, ages since.
Come, Care and Pleasure, Hope and Pain,
And bring the fated fairy Prince.

THE SLEEPING BEAUTY.

I.

YEAR after year unto her feet,
She lying on her couch alone,
Across the purple coverlet,
The maiden's jet-black hair has grown,
On either side her tranced form
Forth streaming from a braid of pearl :
The slumbrous light is rich and warm,
And moves not on the rounded curl.

II.

The silk star-broider'd coverlid
Unto her limbs itself doth mould
Languidly ever ; and, amid
Her full black ringlets downward roll'd
Gloweth forth each softly shadow'd arm
With bracelets of the diamond bright :
Her constant beauty doth inform
Stillness with love, and day with light.

III.

She sleeps : her breathings are not heard
In palace chambers far apart.
The fragrant tresses are not stirr'd
That lie upon her charmed heart.
She sleeps : on either hand upswells
The gold-fringed pillow lightly prest :
She sleeps, nor dreams, but ever dwells
A perfect form in perfect rest.

THE ARRIVAL.

I.

ALL precious things, discover'd late,
To those that seek them issue forth;
For love in sequel works with fate,
And draws the veil from hidden worth.
He travels far from other skies—
His mantle glitters on the rocks—
A fairy Prince, with joyful eyes,
And lighter-footed than the fox.

II.

The bodies and the bones of those
That strove in other days to pass,
Are wither'd in the thorny close,
Or scatter'd blanching on the grass.
He gazes on the silent dead:
"They perish'd in their daring deeds."
This proverb flashes thro' his head,
"The many fail—the one succeeds."

III.

He comes, scarce knowing what he seeks
He breaks the hedge: he enters there:
The colour flies into his cheeks:
He trusts to light on something fair;
For all his life the charm did talk
About his path, and hover near
With words of promise in his walk,
And whisper'd voices at his ear.

IV.

More close and close his footsteps wind
The Magic Music in his heart
Beats quick and quicker, till he find
The quiet chamber far apart.
His spirit flutters like a lark,
He stoops—to kiss her—on his knee.
"Love, if thy tresses be so dark,
How dark those hidden eyes must be!"

THE REVIVAL.

I.

A touch, a kiss! the charm was snapt.
There rose a noise of striking clocks,
And feet that ran, and doors that clapt,
And barking dogs, and crowing cocks;
A fuller light illumined all,
A breeze thro' all the garden swept,
A sudden hubbub shook the hall,
And sixty feet the fountain leapt.

II.

The hedge broke in, the banner blew,
The butler drank, the steward scrawl'd,
The fire shot up, the martin flew,
The parrot scream'd, the peacock squall'd,
The maid and page renew'd their strife,
The palace bang'd, and buzz'd and clackt,
And all the long-pent stream of life
Dash'd downward in a cataract.

III.

And last of all the king awoke,
And in his chair himself uprear'd,
And yawn'd, and rubb'd his face, and spoke,
"By holy rood, a royal beard!
How say you? We have slept, my lords.
My beard has grown into my lap."
The barons swore, with many words,
'Twas but an after-dinner's nap.

IV.

"Pardy," return'd the king, "but still
My joints are something stiff or so.
My lord, and shall we pass the bill
I mention'd half an hour ago?"
The chancellor, sedate and vain,
In courteous words return'd reply:
But dallied with his golden chain,
And, smiling, put the question by.

THE DEPARTURE.

I.

AND on her lover's arm she leant,
And round her waist she felt it fold,
And far across the hills they went
In that new world which is the old:
Across the hills, and far away
Beyond their utmost purple rim,
And deep into the dying day
The happy princess follow'd him.

II.

"I'd sleep another hundred years,
O love, for such another kiss;"
"O wake for ever, love," she hears,
"O love, 'twas such as this and this."
And o'er them many a sliding star,
And many a merry wind was borne,
And, stream'd thro' many a golden bar,
The twilight melted into morn.

III.

"O eyes long laid in happy sleep!"
"O happy sleep, that lightly fled!"
"O happy kiss, that woke thy sleep!"
"O love, thy kiss would wake the dead!"
And o'er them many a flowing range
Of vapour buoy'd the crescent-bark,
And, rapt thro' many a rosy change,
The twilight died into the dark.

IV.

"A hundred summers! Can it be?
And whither goest thou, tell me where?"
"O seek my father's court with me,
For there are greater wonders there."
And o'er the hills, and far away
Beyond their utmost purple rim,
Beyond the night, across the day,
Thro' all the world she follow'd him.

THE SLEEPING BEAUTY.

A CANTATA FOR FEMALE VOICES.

Alfred Tennyson.

Henry Lahee.

Andante tranquillo. M.M. ♩ = 104.

PIANOFORTE.

HARMONIUM.

p

p

sf *sf* *riten.*

riten.

THE SLEEPING PALACE.

Nº 1.

Allegro grazioso e con leggerezza. M.M. ♩ = 92.

PIANOFORTE. *p*

HARMONIUM. *pp*

rit. *tempo*

rit. *tempo*

CHORUS.

Soprano 1st

Soprano 2nd

Contralto 1st & 2nd

The vary - ing year with blade and sheaf

The vary - ing year with blade and sheaf

The vary - ing year with blade and sheaf

pp

pp

Clothes and re- - - clothes the hap - py plains; —

Clothes and re- - - clothes the hap - py plains; —

Clothes and re- - - clothes the hap - py plains; —

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The lyrics are "Clothes and re- - - clothes the hap - py plains; —". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and triplets.

Here rests the sap — within the leaf,

Here rests the sap — within the leaf,

Here rests the sap — within the leaf,

The second system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The lyrics are "Here rests the sap — within the leaf,". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and triplets.

Here stays the blood along the veins. Faint *pp*

Here stays the blood along the veins. Faint *pp*

Here stays the blood along the veins. Faint *pp*

The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with sustained chords and a few moving lines. The dynamic marking *pp* is present in both parts.

shad - ows, va - - - pours lightly curl'd,

shad - ows, va - - pours light-ly curl'd,

shad - ows, va - - pours light-ly curl'd,

The piano accompaniment continues with a similar texture to the first system, featuring a right-hand part with sixteenth-note patterns and a left-hand part with sustained chords. The dynamic marking *pp* is present.

CRESC.

Faint mur - murs from the meadows

CRESC.

Faint mur - murs from the meadows

CRESC.

Faint mur - murs from the meadows

sf sf pp

CRESC.

CRESC.

come, Like hints and echoes of the world To

CRESC.

come, Like hints, like hints and echoes of the

CRESC.

come, Like hints, like hints and echoes of the

sf sf pp

CRESC.

CRESC.

spir - its fold - ed in the womb. Like hints and ech - oes of the
 world, — To spir - its fold - ed in the womb, Like hints and ech - oes
 world To spir - its fold - ed in the womb, Like hints and ech - oes

f *sf*

world, — To spir - its fold - ed in the womb.
 of the world to spir - its fold - ed in the womb.
 of the world to spir - its fold - ed in the womb.

sf *p*

Soft lus - tre bathes the range of urns

Soft lus - tre bathes the range of urns

Soft lus - tre bathes the range of urns

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. The key signature is two sharps (D major) and the time signature is 7/8.

On ev' - ry slant - - ing ter - race - lawn.

On ev' - ry slant - - ing ter - race - lawn.

On ev' - ry slant - - ing ter - race - lawn.

The piano accompaniment continues with similar rhythmic patterns, including sixteenth-note runs and chordal textures. The key signature remains two sharps (D major) and the time signature is 7/8.

The four-tain to his place re - turns

The four-tain to his place re - turns

The four-tain to his place re - turns

Deep in the garden lake with - drawn. Here droops the

Deep in the garden lake with - drawn. Here droops the

Deep in the garden lake with - drawn. Here droops the

pp

pp

pp

banner on the tow'r, On the hall-hearths the fest-al fires,

banner on the tow'r, On the hall-hearths the fest-al fires,

banner on the tow'r, On the hall-hearths the fest-al fires,

The peacock in his laurel bow'r,— The parrot in his gilded

The pea - - cock in his laurel bow'r the par - rot

The pea - - cock in his laurel bow'r the par - - rot

wires. The peacock in his laurel bow'r The parrot in his gilded
 in his gilded wires, The peacock in his laurel bow'r The parrot in his gilded, gild - ed
 in his gilded wires, The peacock in his laurel bow'r The parrot in his gild - ed, gilded

The first system of the musical score consists of five staves. The top three staves are vocal lines with lyrics. The first staff has a dynamic marking of *f*. The second and third staves continue the vocal melody. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *sf* is present in the piano part.

wires. Roof haunting mar - - tins warm their
 wires. Roof haunting mar - - tins warm their
 wires. Roof haunting mar - - tins warm their

piu moto
ff
p
piu moto
p

The second system of the musical score consists of five staves. The top three staves are vocal lines with lyrics. The first staff has a dynamic marking of *p*. The second and third staves continue the vocal melody. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *ff* and *p*. The tempo marking *piu moto* is present in both the right and left hands of the piano part.

eggs: In these, in those the life is stay'd. The mantles from the golden

eggs: In these, in those the life is stay'd. The mantles from the golden

eggs: In these, in those the life is stay'd. The mantles from the golden

pegs Droop sleep-i - ly: No sound is made, Not

pegs Droop sleep-i - ly: No sound is made, Not

pegs Droop sleep-i - ly: No sound is made, Not

ev - - en of a gnat that sings. More like a pic - ture seemeth

ev - - en of a gnat that sings. More like a pic - ture seemeth

ev - - en of a gnat that sings. More like a pic - ture seemeth

all Than those old por - - traits of old kings That watch the sleep - ers from the *dim.*

all Than those old por - - traits of old kings That watch the sleep - ers from the *dim.*

all Than those old por - - traits of old kings That watch the sleep - ers from the *dim.*

wall. That watch the sleep-ers from the wall.

wall. That watch the sleep-ers from the wall.

wall. That watch the sleep-ers from the wall.

SOLO RECIT.

And there The wrinkled steward at his

Here sits the Butler with a flask Between his knees, half drain'd;

SOLO RECIT.

task, SOLO RECIT.

The maid of honour blooming fair; The page has caught her hand in his: Her lips are sever'd as to

CRASC.

Tempo I.

rit.

speak: His own are pouted to a kiss: The blush is fix'd up-on her cheek.

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "speak: His own are pouted to a kiss: The blush is fix'd up-on her cheek." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamic markings include *dim.* and *rit.* in the piano part, and *ff* in the vocal part.

CHORUS.

Till all the hundred summers pass, The beams, that thro' the

Till all the hundred summers pass, The beams, that thro' the

Till all the hundred summers pass, The beams, that thro' the

The chorus section begins with three vocal lines, each starting with the lyrics "Till all the hundred summers pass, The beams, that thro' the". The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamic markings include *ff* in the vocal parts and *ff* in the piano part.

O - riel shine, Make prisms in ev'-ry carven glass, And beaker brimm'd with no - ble

O - riel shine, Make prisms in ev'-ry carven glass, And beaker brimm'd with no - ble

O - riel shine, Make prisms in ev'-ry carven glass, And beaker brimm'd with no - ble

The second part of the chorus features three vocal lines with the lyrics "O - riel shine, Make prisms in ev'-ry carven glass, And beaker brimm'd with no - ble". The piano accompaniment continues in two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

wine. Each bar-on at the banquet sleeps, Grave fa-ces gather'd in a

wine. Each bar-on at the banquet sleeps, Grave fa-ces gather'd in a

wine. Each bar-on at the banquet sleeps, Grave fa-ces gather'd in a

sf

ring. His state the king re-pos-ing keeps. He

ring. His state the king re-pos-ing keeps. He

ring. His state the king re-pos-ing keeps. He

pp

pp

must have been a jol - ly king.

must have been a jol - ly king.

must have been a jol - ly king.

p

pp

Tempo I.

p

pp

8

Detailed description: This is a page of a musical score for three voices and piano. The top three staves are vocal parts, each with the lyrics "must have been a jol - ly king." The piano accompaniment is shown in grand staff notation. The first system includes a piano introduction with a sixteenth-note scale in the right hand and chords in the left hand, marked with a piano (*p*) dynamic. The second system shows a piano (*pp*) section with sustained chords. The third system features a more active piano part with a sixteenth-note scale in the right hand and chords in the left hand, marked with a piano (*p*) dynamic. The tempo is marked *Tempo I.* The score concludes with a piano (*pp*) section of sustained chords. A measure number "8" is indicated above the piano part in the third system.

All round a hedge — upshoots, and shows — — — — — At dis - - - tance

All round a hedge — upshoots, and shows — — — — — At dis - - - tance

All round a hedge — upshoots, and shows — — — — — At dis - - - tance

The first system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are repeated three times across the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

like — — — a lit - tle wood; — — — — — Thorns,

like — — — a lit - tle wood; — — — — — Thorns,

like — — — a lit - tle wood; — — — — — Thorns,

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are repeated three times across the vocal staves. The piano accompaniment continues with similar rhythmic patterns. A 'Ped.' (pedal) marking is present in the piano accompaniment. The system concludes with a few final notes in the piano accompaniment.

i - - - vies, wood-bine, mis - le-toes, And grapes with

i - - - vies, wood-bine, mis - le-toes, And grapes with

i - - - vies, wood-bine, mis - le-toes, And grapes with

The piano accompaniment consists of a treble and bass clef staff. The treble clef staff contains a melodic line with triplets and a fermata, marked with 'Ped.' and an asterisk. The bass clef staff contains a rhythmic accompaniment.

bunch - es red as blood; All creep - ing

bunch - es red as blood; All creep - ing

bunch - es red as blood; All creep - ing

The piano accompaniment consists of a treble and bass clef staff. The treble clef staff contains a melodic line with triplets and a fermata, marked with 'pp'. The bass clef staff contains a rhythmic accompaniment.

plants, — a wall of green Close - mat - ted,
 plants, — a wall of green Close - mat - ted,
 plants, — a wall of green Close - mat - ted,

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with sustained chords. Dynamics include *sf* (sforzando) and *p* (piano).

bur and brake and briar, And glimpsing over these, just seen, High
 bur and brake and briar, And glimps - - ing over these, just seen, High
 bur and brake and briar, And glimps - - ing over these, just seen, High

The piano accompaniment continues with a right-hand part featuring sixteenth-note runs and a left-hand part with sustained chords. Dynamics include *sf* (sforzando), *p* (piano), and *decresc.* (decrescendo).

up, the topmost pa-lace spire. — And glimpsing o-ver these, just

up, — the topmost pa-lace spire, and glimpsing o-ver these, just

up, the topmost pa-lace spire, and glimpsing o-ver these, just

f

sf

sf

sf

Marcato.

seen, — High up, the topmost palace spire. When will the hundred summers

seen, High up, the topmost topmost pa-lace spire. When will the hundred summers

seen, High up, the topmost top-most palace spire. When will the hundred summers

f

sf

f

f

f

die, And thought and time be born a - gain, And newer knowledge, drawing nigh, Bring
 die, And thought and time be born a - gain, And newer knowledge, drawing nigh, Bring
 die, And thought and time be born a - gain, And newer knowledge, drawing nigh, Bring

truth that sways the soul of men? Here all things in their place remain, As all were order'd, a - ges
 truth that sways the soul of men? Here all things in their place remain, As all were order'd, a - ges
 truth that sways the soul of men? Here all things in their place remain, As all were order'd, a - ges

since. Come, come, Care and Pleasure, Hope and Pain, — and

since. Come, come, Care, Come Care and Pleasure, Hope and

since. Come, come, Care, Come Care and Pleasure, Hope and

f rit. cresc. *ff Tempo*

The first system of the score consists of four staves. The top three staves are vocal lines for three voices (Soprano, Alto, and Tenor/Bass). Each vocal line begins with the lyrics 'since. Come, come, Care and Pleasure, Hope and Pain, — and'. The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand. Dynamic markings include *f rit. cresc.* and *ff Tempo*.

bring the fated fai-ry Prince. — Come Care and Pleasure Hope and Pain, And

Pain — and bring the fai-ry Prince, Come Care and Pleasure Hope and Pain, And

Pain and bring the fai-ry Prince, Come Care and Pleasure Hope and Pain, And

f rit. cresc. *ff Tempo*

The second system of the score continues the vocal and piano parts. The vocal lines now include the lyrics 'bring the fated fai-ry Prince. — Come Care and Pleasure Hope and Pain, And' and 'Pain — and bring the fai-ry Prince, Come Care and Pleasure Hope and Pain, And'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f rit. cresc.* and *ff Tempo*.

bring the fated fairy Prince, Come, come, come, come, come, And

bring the fated fairy Prince, Come, come, come, come, come, And

bring the fated fairy Prince, Come, come, come, come, come, And

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 4/4.

bring the fai - ry Prince! Come, come, come, come, come, come,

bring the fai - ry Prince! Come, come, come, come, come, come,

bring the fai - ry Prince! Come, come, come, come, come, come,

The second system continues the vocal and piano parts. The vocal parts have a more melodic line with some rests. The piano accompaniment continues with a similar rhythmic pattern. The key signature and time signature remain the same.

THE SLEEPING BEAUTY.

N^o 2.

Andante con espressione di tranquillizza. M.M. ♩ = 84.

CONTRALTO.

PIANOFORTE.

SOLO.

Year aft-er year un-to her feet,

She ly-ing on her couch a-lone, A-cross the pur-pled

cov-er-let, The mai-den's jet-black hair has

gown, On ei-ther side her tranc-ed form, Forth

stream - ing from a braid of pearl: The slumb - rous light is

rich and warm, And moves not on the round - ed curl, And moves

not on the round - ed curl.

The silk star - broid - er'd co - ver - lid Un - to her limbs it -

-self doth mould Languidly - ev - er; and, a - mid Her full black

ring - lets down - ward roll'd, Glows forth each soft - ly shad - ow'd

arm With brace - lets of the dia - - mond bright: Her con - stant

beau - ty doth in - form Stillness with love, and day with

light. Still - - - ness with love and day

with light.

SHE SLEEPS.

SOPRANO SOLO. *P*
 She sleeps: — she sleeps, she sleeps —

SOPRANO I. *pp*
 She sleeps: — she sleeps, she sleeps, — she sleeps, she

SOPRANO II. *pp*
 She sleeps: — she sleeps, she sleeps, — she sleeps, she

CHORUS.
 CONTRALTO I. *pp*
 She sleeps: — she sleeps, she sleeps, — she sleeps, she

CONTRALTO II. *pp*
 She sleeps: — she sleeps, she sleeps, — she sleeps, she

M. M. *pp*
 She sleeps: — she sleeps, she sleeps, — she sleeps, she

PIANOFORTE.
 (not to be used at performance.)

— her breathings are not heard — In pal-ace

sleeps she sleeps her breathings are not heard she sleeps —

sleeps she sleeps her breathings are not heard she sleeps —

sleeps she sleeps her breathings are not heard she sleeps —

sleeps she sleeps her breathings are not heard she sleeps —

cham- - bers far a - part. In palace cham - -
 - in pal-ace cham- - - bers far a - part in pal-ace chambers
 - in pal-ace cham- - - bers far a - part in pal-ace chambers
 - in pal-ace cham- - - bers far a - part in pal-ace chambers
 - in pal-ace cham- - - bers far a - part in pal-ace chambers

- bers far a - part. *CTPSC.* The fragrant tres - ses are not
 far, far, far, a - part The fragrant tres - ses are not
 far, far, a - part The fragrant tres - ses are not
 far, far, a - part The fragrant tres - ses are not
 far, far, a - part The fragrant tres - ses are not

CRSC.

stirr'd _____ That lie up - on her charm-ed heart. she sleeps, _____

stirr'd That lie _____ up - on her charmed heart. _____ she

stirr'd That lie _____ up - on her charmed heart. _____ she

stirr'd That lie _____ up - on her charmed heart. _____ she

stirr'd That lie _____ up - on her charmed heart. _____ she

stirr'd That lie _____ up - on her charmed heart. _____ she

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

she sleeps, she sleeps, _____ she sleeps, she sleeps, _____

sleeps, _____ she sleeps, she sleeps, _____ she sleeps, _____ she sleeps, she

sleeps, _____ she sleeps, she sleeps, _____ she sleeps, _____ she sleeps, she

sleeps, _____ she sleeps, she sleeps, _____ she sleeps, _____ she sleeps, she

sleeps, _____ she sleeps, she sleeps, _____ she sleeps, _____ she sleeps, she

sleeps, _____ she sleeps, she sleeps, _____ she sleeps, _____ she sleeps, she

pp *pp* *pp* *pp* *pp* *pp*

she sleeps, she sleeps,

sleeps, she sleeps, she sleeps, she sleeps, she sleeps, she

sleeps, she sleeps, she sleeps, she sleeps, she sleeps, she

sleeps, she sleeps, she sleeps, she sleeps, she sleeps, she

sleeps, she sleeps, she sleeps, she sleeps, she sleeps, she

sleeps, she sleeps, she sleeps, she sleeps, she sleeps, she

she sleeps,

sleeps, she sleeps! sleeps, she sleeps,

sleeps, she sleeps! sleeps, she sleeps,

sleeps, she sleeps! sleeps, she sleeps,

sleeps, she sleeps! sleeps, she sleeps,

-swell's The gold fring'd pil - - -
 sleeps on ei - ther hand upswell's the gold the gold fring'd
 sleeps on ei - ther hand upswell's the gold the gold fring'd
 sleeps on ei - ther hand upswell's the gold the gold fring'd
 sleeps on ei - ther hand upswell's the gold the gold fring'd

- - low lightly prest: The gold fring'd pil - - - low
 pil - - - low light-ly prest: The gold fring'd pil-low light - ly
 pil - - - low light-ly prest: The gold fring'd pil-low light - ly
 pil - - - low light-ly prest: The gold fring'd pil-low light - ly
 pil - - - low light-ly prest: The gold fring'd pil-low light - ly

light - ly prest: She sleeps, nor dreams, but ev - er

light - ly prest: She sleeps, nor dreams, but ev - er

light - ly prest: She sleeps, nor dreams, but ev - er

light - ly prest: She sleeps, nor dreams, but ev - er

- - -ly prest: She sleeps, nor dreams, but ev - er

Cresc.

dwells A per - fect form in per - fect rest. She sleeps,

dwells A per - fect form in per - fect rest. She

dwells A per - fect form in per - fect rest. She

dwells A per - fect form in per - fect rest. She

dwells A per - fect form in per - fect rest. She

f p

she sleeps, she sleeps! sleeps! she
she sleeps, she sleeps! sleeps! she
she sleeps, she sleeps! sleeps! she
she sleeps, she sleeps! sleeps! she

pp
ppp
ppp
ppp

she sleeps, she sleeps!
sleeps, she sleeps, she sleeps, she sleeps.
sleeps, she sleeps, she sleeps, she sleeps.
sleeps, she sleeps, she sleeps, she sleeps.
sleeps, she sleeps! sleeps, she sleeps.

THE ARRIVAL.

N^o 3.

Allegro moderato e con brio.

SOPRANO I.

SOPRANO II.

PIANOFORTE.

Allegro moderato e con brio. M.M. ♩ = 88.

mf *mf* *sf*

SOLO P

All precious things, dis cov-er'd late, To those that

SOLO P

All precious things, dis cov-er'd late, To those that

p

seek them is - sue forth; For love in se - -quel works with fate, And draws the

seek them is - sue forth; For love in se - -quel works with fate, And draws the

veil from hidden worth. And draws the veil from hidden worth.

veil from hidden worth. And draws the veil from hidden worth. He travels far from other

sf *sf*

skies His mantle glitters on the rocks A fai-ry Prince with joyful

The bodies and the bones of those That strove in
eyes, And lighter-footed than the fox.

o - ther days to pass, Are with - er'd in the thorny close, Or

scat-ter'd blanching on the grass. He ga - zes on the silent dead:

risoluto

He ga-zes on the si-lent dead: "They perish'd in their daring deeds." This

pro-verb flashes thro' his head, "The ma-ny fail: the one succeeds." "The one suc-

ceeds." *Agitato piu moto.* *CRESC.*

He comes, scarce knowing what he seeks: He breaks the hedge: he enters there: The

col-our flies in-to his cheeks: He trusts to light on something fair; For all his

Tempo I.
con dolcezza
p

life the charm did talk About his path, and hov - er near With words of

More close and close his footsteps
 prom - ise in his walk, And whisper'd voices at his ear.

wind: The Magic Mu - sic in his heart Beats quick, and quicker, till he

find The quiet chamber far a - part. His spir - it flut - ters like a lark, He

Con passione.

stoops to kiss her on his knee. "Love, if thy tres - ses

"Love, if thy tres - ses

ff

rit.

CTESC.

ff

mf

be so dark, How dark those hid - den eyes must be!"

be so dark, How dark those hid - den eyes must be!"

dim.

CTESC.

"Love if thy tres - ses be so dark, How dark those hid - den eyes must

"Love if thy tres - ses be so dark, How dark those hid - den eyes must

ff

be, how dark those hid - den eyes must be!"

be, how dark those hid - den eyes must be!"

THE REVIVAL.

N^o 4.

Allegro moderato. M. M. ♩ = 76.

SOPRANO I.

A touch, a kiss, the charm was

SOPRANO II.

A touch, a kiss, the charm was

CONTRALTI.

A touch, a kiss, the charm was

Allegro moderato. M. M. ♩ = 76.

PIANOFORTE.

Allegro moderato. M. M. ♩ = 76.

HARMONIUM.

Più presto e con molto vivacità. M. M. ♩ = 152.

snapt.

There rose a noise of strik-ing clocks,

snapt.

There rose a noise of strik-ing clocks,

snapt.

There rose a noise of strik-ing clocks,

Più presto e con molto vivacità. M. M. ♩ = 152.

f

Più presto e con molto vivacità. M. M. ♩ = 152.

And feet that ran, and doors that clapt, And bark-ing dogs, and crowing cocks;

And feet that ran, and doors that clapt, And bark-ing dogs, and crowing cocks;

And feet that ran, and doors that clapt, And bark-ing dogs, and crowing cocks;

Cresc.
A full - er light il - lum - in'd all, A breeze thro' all the gard - en

Cresc.
A full - er light il - lum - in'd all, A breeze thro' all the gard - en

Cresc.
A full - er light il - lum - in'd all, A breeze thro' all the gard - en

Cresc.

Cresc.

swept, A sudd - en hub - bub shook the hall, And six - ty feet the foun - tain

swept, A sudd - en hub - bub shook the hall, And six - ty feet the foun - tain

swept, A sudd - en hub - bub shook the hall, And six - ty feet the foun - tain

f *ff*

leapt. The hedge broke

leapt. The hedge broke

leapt. The hedge broke

mf *mf* *mf*

sf *sf* *P* *pp*

cresc.

in, the ban-ner blew, The but-ler drank the steward

in, the ban-ner blew, The but-ler drank the steward

in, the ban-ner blew, The but-ler drank the steward

f

scrawld, The fire shot up, the mar-tin flew, The par-rot scream'd, the pea-cock

scrawld, The fire shot up, the mar-tin flew, The par-rot scream'd, the pea-cock

scrawld, The fire shot up, the mar-tin flew, The par-rot scream'd, the pea-cock

squall'd, The maid and page re new'd their strife, The pal - ace bang'd, and buzz'd and
 squall'd, The maid and page re new'd their strife, The pal - ace bang'd, and buzz'd and
 squall'd, The maid and page re new'd their strife, The pal - ace bang'd, and buzz'd and

clackt, And all the long-pent stream of life Dash'd downward in a cataract.
 clackt, And all the long-pent stream of life Dash'd downward in a cataract.
 clackt, And all the long-pent stream of life Dash'd downward in a cataract.

mf SOLO.

And last of all the king — a woke, — And in his

chair himself up - rear'd, And yawnd, and rubbd his face, and spoke, "By ho-ly

CRSC.

rood, a roy-al beard! How say you? we have slept, my lords. My beard has grown — in-to my

lap."

pp *Serioso.*

C H O R U S
 The bar - ons swore with ma - ny words, 'Twas but an af - ter din -

pp
 The bar - ons swore with ma - ny words, 'Twas but an af - ter

pp
 The bar - ons swore with ma - ny words, 'Twas but an af - ter

Serioso.

dim.

pp *Serioso.*

SOLO. Animato.

"Par - dy," return'd the king, "but still My joints are something

- ner's nap.

din - ner's nap.

din - ner's nap.

pp

stiff or so. My lord, and shall we pass the bill I men - tion'd half an hour a -

p *allegro* *allegro* *allegro*

-go?"

Con solennita.

C H O R U S.

The chan - cel - lor, se - date and vain, — In courteous words re -

The chan - cel - lor, se - date and vain, — In courteous words re -

The chan - cel - lor, se - date and vain, — In courteous words re -

Con solennita.

Con solennita.

-turn'd re - - ply: _____ But dal - - - lied with his gold-en chain,

-turn'd re - - ply: _____ But dal - - - lied with his gold-en chain,

-turn'd re - - ply: _____ But dal - - - lied with his gold-en chain,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The lyrics are: "-turn'd re - - ply: _____ But dal - - - lied with his gold-en chain,". The music is in a key with one flat and a common time signature.

— And smil - - - ing, put the quest - ion by. *dim. e riten.*

— And smil - - - ing, put the quest - ion by. *dim. e riten.*

— And smil - - - ing, put the quest - ion by. *dim. e riten.*

— And smil - - - ing, put the quest - ion by. *dim. e riten.*

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands. The lyrics are: "— And smil - - - ing, put the quest - ion by." with the instruction *dim. e riten.* above the notes. The music is in a key with one flat and a common time signature.

THE DEPARTURE.

Nº5.

Allegro moderato e leggiermente. M.M. ♩ = 63.

PIANOFORTE.

Allegro moderato e leggiermente. M.M. ♩ = 63.

SOPRANO. SOLO

And on her lov - ers

calando

arm she leant, And round her waist she felt it fold, And

far a-cross the hills— they went In that new world which

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "far a-cross the hills— they went In that new world which". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. The system ends with a fermata over the final notes.

is the old: And far a-cross the hills they went

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "is the old: And far a-cross the hills they went". The piano accompaniment continues with the same rhythmic pattern. The system ends with a fermata over the final notes.

Poco più moto. M.M. ♩ = 76.

C H O R U S.

A - cross the hills, and

A - cross the hills, and

A - cross the hills, and

Poco più moto. M.M. ♩ = 76.

This section is the chorus, marked "C H O R U S." and "Poco più moto. M.M. ♩ = 76.". It features three vocal staves and piano accompaniment. The lyrics are "A - cross the hills, and". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a steady eighth-note pattern. The section ends with a fermata over the final notes.

far a - way Be - yond their ut - most pur - ple rim, And

far a - way Be - yond their ut - most pur - ple rim, And

far a - way Be - yond their ut - most pur - ple rim, And

The first system of the musical score consists of three vocal staves and piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is divided into two systems: the first system has a grand staff (treble and bass clefs) with a melodic line in the right hand and a bass line in the left hand; the second system continues the piano accompaniment with similar parts.

deep in - to the dy - ing day The hap - py prin - cess

deep in - to the dy - ing day The hap - py prin - cess

deep in - to the dy - ing day The hap - py prin - cess

The second system of the musical score also consists of three vocal staves and piano accompaniment. The vocal staves are arranged in a three-part setting. The piano accompaniment is divided into two systems: the first system has a grand staff (treble and bass clefs) with a melodic line in the right hand and a bass line in the left hand; the second system continues the piano accompaniment with similar parts.

Tempo I.

SOLO. PRINCESS.

"I'd sleep an - o - ther hun - dred years, O
fol - low'd him.
fol - low'd him.
fol - low'd him.

Tempo I.
Tempo I.

love, for such an - o - ther kiss;"

SOLO CONTRALTO. PRINCE.

con passione

"O wake for e - ver,

“Id sleep an - o - ther
 love,” she hears, “O love, twassuch as this, andthis.” “O wake for ev - er

Più moto.

hun - dred years,”
 love” she hears “O wake for ev - er love,”

And o'er them many a
 And o'er them many a
 And o'er them many a

Più moto.

Più moto.

sli - ding star, And many a mer - ry wind was borne And,
 sli - ding star, And many a mer - ry wind was borne And,
 sli - ding star, And many a mer - ry wind was borne And,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are repeated on each vocal staff. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

stream'd thro many a gold - en bar, The twi - light melt - ed in - to
 stream'd thro many a gold - en bar, The twi - light melt - ed in - to
 stream'd thro many a gold - en bar, The twi - light melt - ed in - to

The second system continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are repeated on each vocal staff. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

morn. morn. morn.

SOLO PRINCE.
"O

rit.

pp

SOLO PRINCESS.
"O hap - py

con passione

eyes _____ long laid in hap - py sleep!"

pa tempo

a tempo

sleep _____ O hap - py sleep, that light - ly fled"

con passione

"O hap - - - py kiss, O hap - py hap - - - py kiss,"

"O

love, thy kiss would wake the dead" "O love, thy

"O hap - py

kiss would wake the dead" And o'er them

kiss that woke thy sleep!" And

And

CHORUS

many a flow-ing range — Of va - - pour buoy'd the crescent
 o'er them many a flow - ing range Of va - pour
 o'er them many a flow - ing range Of va - pour

The first system of the musical score consists of five staves. The top three staves are vocal parts: the first staff is the vocal line with lyrics, the second is a vocal line with lyrics, and the third is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a minor key and 4/4 time.

bark, — And rapt thro' many a ro - sy change, The —
 buoy'd the crescent bark, And rapt thro' many a ro - sy change, The
 buoy'd the crescent bark, And rapt thro' many a ro - sy change, The

The second system of the musical score consists of five staves. The top three staves are vocal parts: the first staff is the vocal line with lyrics, the second is a vocal line with lyrics, and the third is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a minor key and 4/4 time.

twi - light died in - to the dark.

twi - light died in - to the dark.

twi - light died in - to the dark.

cresc.

cresc.

Tempo I. SOLO PRINCESS.

"A

f *ri - ten.* *p*

f *ri - ten.* *p*

Tempo I.

hun - - dred Sum - mers can it be? *mf* And whi - ther go - est thou

tell me where"

SOLO. PRINCE.

"O seek my fa - ther's court with me, For there are great - er

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "tell me where". The second staff is a vocal line for the "SOLO. PRINCE." with the lyrics "O seek my fa - ther's court with me, For there are great - er". The third and fourth staves are piano accompaniment, with a forte (f) dynamic marking.

won - ders there." "O seek my fa - ther's court with me"

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "won - ders there." "O seek my fa - ther's court with me". The second and third staves are piano accompaniment, with a forte (f) dynamic marking.

Più moto. *pp* And o'er the hills and far a - way Be -

Più moto. *pp* And o'er the hills and far a - way Be -

Più moto. *pp* And o'er the hills and far a - way Be -

Più moto. *pp*

C H O R U S

The chorus section of the musical score consists of seven staves. The first four staves are vocal parts for the chorus, with the lyrics "And o'er the hills and far a - way Be -". The fifth and sixth staves are piano accompaniment, with a piano (pp) dynamic marking. The seventh staff is a vocal line with the lyrics "And o'er the hills and far a - way Be -". The tempo is marked "Più moto." and the dynamics are "pp".

- yond their ut - most pur - ple rim, Be - yond the night, a -
- yond their ut - most pur - ple rim, Be - yond the night, a -
- yond their ut - most pur - ple rim, Be - yond the night, a -

The first system of the score consists of five staves. The top three staves are vocal parts, each with the lyrics: "- yond their ut - most pur - ple rim, Be - yond the night, a -". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand with slurs and a more rhythmic bass line in the left hand. The key signature is two sharps (F# and C#).

CRESC.
- cross the day, Be - yond the night a - cross the day, Thro'
CRESC.
- cross the day, Be - yond the night a - cross the day, Thro'
CRESC.
- cross the day, Be - yond the night a - cross the day, Thro'

The second system of the score consists of five staves. The top three staves are vocal parts, each with the lyrics: "- cross the day, Be - yond the night a - cross the day, Thro'". The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The key signature remains two sharps. The word "CRESC." is written above the first vocal staff and below the piano accompaniment staves.

f all the world she fol - low'd him. And o'er the *accelerando e cresc.*

f all the world she fol - low'd him. And o'er the *accelerando e cresc.*

f all the world she fol - low'd him. And o'er the *accelerando e cresc.*

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics 'all the world she fol - low'd him. And o'er the'. The first vocal staff begins with a dynamic marking of *f* and includes the instruction *accelerando e cresc.* above the final notes. The bottom two staves are piano accompaniment, featuring a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

hills and far a - way Be - yond their ut - most pur - ple

hills and far a - way Be - yond their ut - most pur - ple

hills and far a - way Be - yond their ut - most pur - ple

The second system of the musical score also consists of five staves. The top three staves are vocal parts, each with the lyrics 'hills and far a - way Be - yond their ut - most pur - ple'. The bottom two staves are piano accompaniment, continuing the complex rhythmic and melodic patterns from the first system.

rim, Be-yond the night a-cross the day, Thro'

rim, Be-yond the night a-cross the day, Thro'

rim, Be-yond the night a-cross the day, Thro'

all the world she

all the world she

all the world she

CRES.

she fol -

CRES.

fol - low'd him, she

CRES.

fol - low'd him, she

CRES.

Detailed description: This system contains five staves. The top three staves are vocal parts. The first staff has lyrics 'she fol -'. The second staff has lyrics 'fol - low'd him, she'. The third staff has lyrics 'fol - low'd him, she'. The fourth and fifth staves are piano accompaniment. The piano part features a continuous sixteenth-note arpeggiated pattern in the right hand and a simpler bass line in the left hand. There are four 'CRES.' (crescendo) markings above the vocal staves and one above the piano accompaniment.

ff

- low'd she fol - low'd she

ff

fol - low'd she fol - low'd she

ff

fol - low'd she fol - low'd she

ff

Detailed description: This system contains five staves. The top three staves are vocal parts. The first staff has lyrics '- low'd she fol - low'd she'. The second staff has lyrics 'fol - low'd she fol - low'd she'. The third staff has lyrics 'fol - low'd she fol - low'd she'. The fourth and fifth staves are piano accompaniment. The piano part continues with the sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. There are four 'ff' (fortissimo) markings above the vocal staves and one above the piano accompaniment.

fol - - - low'd him she *ff*

fol - - - low'd him she *ff*

fol - - - low'd him she *ff*

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'fol - low'd him she' with a fortissimo (*ff*) dynamic marking at the end of each line.

fol-low'd him she fol - low'd him.

fol-low'd him she fol - low'd him.

fol-low'd him she fol - low'd him.

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are 'fol-low'd him she fol - low'd him.' The piano accompaniment features more complex textures, including arpeggiated figures and sustained chords.

COMPOSITIONS BY S. COLERIDGE-TAYLOR.

SCENES FROM LONGFELLOW'S "SONG OF HIAWATHA"

FOR SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, AND ORCHESTRA

Price, complete, 3s. 6d. Paper Boards, 4s. Cloth, gilt, 5s. ^{(Op. 30).} Tonic Sol-fa, 2s. Book of Words, with Analyses by J. BENNETT and A. J. JAEGER, 1s. Words only, 10s. per 100. Full Score, 63s.

SEPARATELY FROM THE ABOVE:—

(1) HIAWATHA'S WEDDING-FEAST

CANTATA FOR TENOR SOLO, CHORUS, AND ORCHESTRA

(Op. 30, No. 1).

Price 1s. 6d. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 8s. 6d. Wind Parts, 22s. Full Score, 25s.

(2) THE DEATH OF MINNEHAHA

CANTATA FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

(Op. 30, No. 2).

Price 1s. 6d. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 5s. per 100. String Parts, 7s. 6d. Wind Parts, 21s. 6d. Full Score, 25s.

(3) HIAWATHA'S DEPARTURE

CANTATA FOR SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, AND ORCHESTRA

(Op. 30, No. 4).

Price 2s. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. 6d.; Wind Parts, 34s. 6d. Full Score, 30s.

THE BLIND GIRL OF CASTÉL-CUILLÉ

(Op. 43).

CANTATA FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

The Poem translated from the Gascon of JASMIN, by H. W. LONGFELLOW.

REVISED EDITION.

Price 2s. 6d. Paper boards, 3s. Tonic Sol-fa, 1s. Vocal Parts, 1s. each. Words only, 7s. 6d. per 100. String Parts, 12s. Wind Parts and Full Score, MS.

MEG BLANE

(Op. 48).

A RHAPSODY OF THE SEA

FOR MEZZO-SOPRANO SOLO, CHORUS, AND ORCHESTRA

The Words written by ROBERT BUCHANAN.

Price 2s. Tonic Sol-fa, 5d. Vocal Parts, 1s. 6d. each. String Parts, 7s. Wind Parts and Full Score, MS.

THE ATONEMENT

(Op. 53)

A SACRED CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

The Words written by ALICE PARSONS.

Price 3s. 6d. Paper boards, 4s. Cloth, gilt, 5s. String Parts (*In the Press*). Wind Parts and Full Score, MS.

SONGS.

THE SOUL'S EXPRESSION. Four Sonnets by ELIZABETH

BARRETT BROWNING:—

1. The Soul's Expression; 2. Tears; 3. Grief; 4. Comfort.
(Op. 42.)

Price 2s. 6d. Full Score and Orchestral Parts, MS.

SIX AMERICAN LYRICS.

1. O THOU, MINE OTHER, STRONGER PART.
2. O PRAISE ME NOT.
3. HER LOVE.
4. THE DARK EYE HAS LEFT US.
5. O SHIP THAT SAILEST.
6. BEAT, BEAT, DRUMS.

Price 2s. each.

YOU'LL LOVE ME YET. (ROBERT BROWNING.) Op. 37, No. 1.
In G minor and B minor.

CANOE SONG. (ISABELLA CRAWFORD.) Op. 37, No. 2. In D flat & F.
A BLOOD-RED RING HUNG ROUND THE MOON. (BARRY

DANE.) Op. 37, No. 3. (For Contralto.)
SWEET EVENINGS COME AND GO, LOVE. (GEORGE

ELIOT.) Op. 37, No. 4. In F and B flat.
AS THE MOON'S SOFT SPLENDOUR. (SHELLEY.) Op. 37,

No. 5. (For Contralto or Baritone.)

ELÉANORE. (ERIC MACKAY.) Op. 37, No. 6. (For Tenor.)

ONAWAY! AWAKE, BELOVED! From "Hiawatha's Wedding-
Feast." Op. 30, No. 1. (For Tenor.) String Parts, 2s.; Wind

Parts, 3s. 6d.; Full Score, 5s.

HIAWATHA'S VISION. Dramatic Scene for Baritone. From
"Hiawatha's Departure." (English and German Words.) Full

score, 4s. Orchestral Parts, MS.

SONGS—Continued.

SPRING HAD COME. (For Soprano.) From "Hiawatha's
Departure." (English and German Words.) Full Score, 3s. 6d.
Orchestral Parts, MS.

O SET THE SAILS. From "Ulysses." (For Tenor.)

GREAT IS HE WHO FUSED THE MIGHT. Drinking
Song, from "Ulysses." (For Tenor.)

Price 2s. each.

ANTHEMS AND SERVICE.

NOW LATE ON THE SABBATH DAY (Tonic Sol-fa, 1½d.) 3d.

BY THE WATERS OF BABYLON 3d.

IN THEE, O LORD, HAVE I PUT MY TRUST .. 3d.

THE LORD IS MY STRENGTH 3d.

LIFT UP YOUR HEADS (Tonic Sol-fa, 1d.) .. 3d.

BREAK FORTH INTO JOY 3d.

O YE THAT LOVE THE LORD (Tonic Sol-fa, 1d.) .. 1½d.

MORNING AND EVENING SERVICE IN F

(Op. 18).

TE DEUM 4d.

BENEDICTUS 4d.

JUBILATE 3d.

MAGNIFICAT AND NUNC DIMITTIS 4d.

PART-SONGS.

BY THE LONE SEASHORE (s.a.t.b.) (Tonic Sol-fa, 1d.) 1½d.

FROM THE GREEN HEART OF THE WATERS.

Nymphs' Song, from "Ulysses." (s.s.a.) 3d.

LONDON: NOVELLO AND COMPANY, LIMITED.

COMPOSITIONS BY EDWARD ELGAR.

ORATORIO.

THE APOSTLES (Parts I. and II.). For Soprano, Contralto, Tenor and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, *in the Press*) .. Paper boards, 6s.; cloth, gilt, 7s. 6d.; Vocal Parts, 1s. 6d. each; String Parts, Wind Parts, and Full Score (*in the Press*); Book of Words, with Analysis, 1s.

CANTATAS.

THE DREAM OF GERONTIUS. For Mezzo-Soprano, Tenor, and Bass Soli, Chorus and Orchestra. (Op. 38.) (Tonic Sol-fa, Chorus only, 1s. 6d.) .. Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, £3 3s. String Parts, 20s. Wind Parts, 52s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s. Vocal Score (with German and English words), 6 Marks. Vocal Parts (German words), 2 Marks each.

CARACTACUS. For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35.) (Tonic Sol-fa, Chorus only, 1s.) .. Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. String Parts, 24s.; Wind Parts and Full Score, MS. Book of Words, with Analysis, 1s.; Words only, 25s. per 100.

THE BLACK KNIGHT. For Chorus and Orchestra. (Op. 25) .. String Parts, 9s.; Wind Parts and Full Score, MS.

KING OLAF. For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30) .. Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each; String Parts, 23s.; Wind Parts and Full Score, MS. Tonic Sol-fa (Chorus only), 1s. 6d. Words only, 25s. per 100. Book of Words, with Analysis, 1s.

THE BANNER OF ST. GEORGE. For Chorus (Soprano Solo *ad lib.*) and Orchestra. (Op. 33) .. String Parts, 8s. 6d.; Wind Parts, 19s. 6d.; Full Score, MS. Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.

THE LIGHT OF LIFE ("Lux Christi"). A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29) .. Words only, 10s. per 100; String Parts, 13s. 6d.; Wind Parts and Full Score, MS.

ANTHEMS AND SERVICES.

LIGHT OF THE WORLD ("The Light of Life"). S.A.T.B. ..

SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life"). Tenor Solo and Chorus for T.T.B.B. ..

DOUBT NOT THY FATHER'S CARE ("The Light of Life"). Duet, s. and c. ..

AVE VERUM (Op. 2, No. 1). Motet. English and Latin Words. (Tonic Sol-fa, 1d.) ..

TE DEUM AND BENEDICTUS IN F. For Chorus (S.A.T.B.), Orchestra, and Organ. (Op. 34) .. String Parts, 4s. 6d.; Wind Parts and Full Score, MS.

PART-SONGS AND CHORUSES.

MY LOVE DWELT IN A NORTHERN LAND. For S.A.T.B. (Tonic Sol-fa, 1½d.) ..

WEARY WIND OF THE WEST. S.A.T.B. (Tonic Sol-fa, 1½d.) ..

O HAPPY EYES. For S.A.T.B. (Tonic Sol-fa, 1d.) ..

SPANISH SERENADE ("Stars of the Summer Night"). For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score and Choral Parts, MS. ..

THE SNOW. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte .. Tonic Sol-fa, 1½d.; Violin Parts, 6d. each. ..

FLY, SINGING BIRD. For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte (Tonic Sol-fa, 1½d.; Violin Parts, 6d. each) ..

THE CHALLENGE OF THOR ("King Olaf"). (Tonic Sol-fa, 2d.) .. String Parts, 2s.; Wind Parts and Full Score, MS. ..

AS TORRENTS IN SUMMER ("King Olaf"). (Tonic Sol-fa, 1d.) ..

IT COMES FROM THE MISTY AGES ("Banner of St. George") (Tonic Sol-fa, 2d.) .. String Parts, 2s.; Wind Parts, 7s. 3d.; Full Score, MS. ..

BRITONS, ALERT! ("Caractacus") ..

LITANY ("The Dream of Gerontius") ..

BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius") ..

GO FORTH UPON THY JOURNEY ("The Dream of Gerontius") ..

PRaise TO THE HOLIEST IN THE HEIGHT. S.A.S.S.A.A. ("The Dream of Gerontius") ..

SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (*Finale* from "The Dream of Gerontius") ..

GOD SAVE THE KING. Arranged for Solo, Chorus, Orchestra, and Military Band (*ad lib.*) .. Tonic Sol-fa, 1d.; Full Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 4s. 3d.; Organ, 6d.

SONGS.

THE SWORD SONG ("Caractacus"). For Baritone .. 2 0
THE ANGEL'S SONG: "My work is done" ("Gerontius"). For Mezzo-Soprano .. 1 6
THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid") .. 2 0

ORCHESTRA.

VARIATIONS ON AN ORIGINAL THEME (Op. 36). Full Score, 25s.; String Parts, 10s.; Wind Parts, 22s.
PRELUDE AND ANGEL'S FAREWELL ("Gerontius"). Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, 13s. 6d.
IMPERIAL MARCH (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, 7s.
MEDITATION ("The Light of Life"). String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.
FROISSART (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, 9s.
TRIUMPHAL MARCH ("Caractacus"). String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.
FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid"). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, 9s.

SMALL ORCHESTRA.

CHANSON DE NUIT (Op. 15, No. 1). Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, 1s. 6d.
CHANSON DE MATIN (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, 1s. 6d.
THREE PIECES (Op. 10).
 1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.
 2. Sérénade Mauresque. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.
 3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.
 NOTE.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.

INTERMEZZO ("Dorabella" from the Variations, Op. 36), for Strings, Wood-wind, and Drums. Full Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.

ORGAN.

SOLEMN MARCH ("The Black Knight") .. 1 0
MEDITATION ("The Light of Life") .. 1 0
IMPERIAL MARCH .. 2 0
TRIUMPHAL MARCH ("Caractacus") .. 2 0
PRELUDE AND ANGEL'S FAREWELL ("Gerontius") .. 2 0
FUNERAL MARCH ("Grania and Diarmid") .. 2 0

MILITARY BAND.

IMPERIAL MARCH .. 9 0
CHANSON DE NUIT (Op. 15, No. 1) .. 3 6
CHANSON DE MATIN (Op. 15, No. 2) .. 3 6
MAZURKA .. 5 0
SÉRÉNADE MAURESQUE .. 5 0
CONTRASTS (The Gavotte, A.D. 1700 & 1900) .. 5 0
MEDITATION, from "Lux Christi" .. 5 0

PIANOFORTE.

VARIATIONS ON AN ORIGINAL THEME (Op. 36) .. 3 6
INTERMEZZO ("Dorabella") from the above .. 2 0
THREE PIECES (Op. 10):—
 1. Mazurka .. 2 0
 2. Sérénade Mauresque .. 2 0
 3. Contrasts (The Gavotte, A.D. 1700 & 1900) .. 2 0
MEDITATION ("The Light of Life") .. 2 0
IMPERIAL MARCH (Op. 32) .. 2 0
CHANSON DE NUIT (Op. 15, No. 1) .. 1 6
CHANSON DE MATIN (Op. 15, No. 2) .. 1 6
PRELUDE AND ANGEL'S FAREWELL ("Gerontius") .. 2 0

VIOLIN AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6
CHANSON DE MATIN (Op. 15, No. 2) .. 2 0
MAZURKA (Op. 10, No. 1) .. 2 0

VIOLA AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6

VIOLONCELLO AND PIANOFORTE.

CHANSON DE NUIT (Op. 15, No. 1) .. 1 6
CHANSON DE MATIN (Op. 15, No. 2) .. 2 0

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper boards.	Cloth Gilt.		Paper Cover.	Paper boards.	Cloth Gilt.
FRANZ ABT.				BEETHOVEN.			
MINSTER BELLS (Female voices) ...	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6) ...	2/6	—	—	CHORAL FANTASIA (SOL-FA, 0/3) ...	1/0	—	—
SUMMER (ditto) ...	2/6	—	—	CHORAL SYMPHONY ...	2/6	—	—
THE FAYS' FROLIC (ditto) ...	2/6	—	—	Ditto, VOCAL PORTION (SOL-FA, 0/6) ...	1/6	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6) ...	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0
THE SILVER CLOUD (ditto) ...	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
THE WATER FAIRIES (ditto) ...	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6
THE WISHING STONE (ditto) ...	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0
J. H. ADAMS.				MEEK, AS THOU LIVEDST ...			
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/6) ...	1/6	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6) ...	1/0	1/6	2/6
T. ADAMS.				RUINS OF ATHENS (SOL-FA, 0/6) ...			
THE CROSS OF CHRIST (SOL-FA, 0/6) ...	1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0
THE HOLY CHILD (SOL-FA, 0/6) ...	1/0	—	—	A. H. BEHREND.			
THE RAINBOW OF PEACE ...	1/0	—	—	SINGERS FROM THE SEA (Female Voices) (Ditto, SOL-FA, 0/9) ... 1/6 — —			
B. AGUTTER.				WILFRED BENDALL.			
MISSA DE BEATA MARIÁ VIRGINE, IN C (English) (Female voices) ...	2/6	—	—	A LEGEND OF BREGENZ (Female voices) ...	1/6	—	—
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	Ditto, SOL-FA, 0/8 ...	—	—	—
THOMAS ANDERTON.				THE LADY OF SHALOTT (Female voices) ...			
THE NORMAN BARON ...	1/0	1/6	—	Ditto, SOL-FA, 1/0 ...	2/6	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices) ... 2/0 — —			
YULE TIDE ...	1/6	2/0	3/0	KAREL BENDL.			
J. H. ANGER.				WATER-SPRITE'S REVENGE (Female voices) ... 1/0 — —			
A SONG OF THANKSGIVING... ...	1/0	—	—	SIR JULIUS BENEDICT.			
W. I. ARGENT.				PASSION MUSIC (from St. PETER) ... 1/6 — —			
MASS, IN B FLAT (St. Benedict) ...	2/6	—	—	ST. PETER ...	3/0	3/6	5/0
P. ARMES.				THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ... 2/6 3/0 4/0			
HEZEKIAH ...	2/6	—	—	GEORGE J. BENNETT.			
ST. BARNABAS ...	2/0	—	—	EASTER HYMN ... 1/0 — —			
ST. JOHN THE EVANGELIST ...	2/6	—	—	SIR W. STERNDALE BENNETT.			
A. D. ARNOTT.				INTERNATIONAL EXHIBITION ODE (1862) ... 1/0 — —			
THE BALLAD OF CARMILHAN (SOL-FA, 1/6) ...	2/6	—	—	THE MAY QUEEN (SOL-FA, 0/6) ...	1/0	1/6	2/6
YOUNG LOCHINVAR (SOL-FA, 0/6) ...	1/6	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0)...	4/0	—	6/0
E. ASPA.				G. R. BETJEMANN.			
ENDYMION (with Recitation) ...	4/0	—	—	THE SONG OF THE WESTERN MEN ... 1/0 — —			
THE GIPSIES ...	1/0	—	—	W. R. BEXFIELD.			
ASTORGA.				ISRAEL RESTORED ... 4/0 — —			
STABAT MATER ...	1/0	1/6	—	HUGH BLAIR.			
J. C. BACH.				BLESSED ARE THEY WHO WATCH (ADVENT) ... 1/6 — —			
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	HARVEST-TIDE ...	1/0	—	—
J. S. BACH.				THE SONG OF DEBORAH AND BARAK ... 2/6 — —			
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6) ...	1/0	—	—	JOSIAH BOOTH.			
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0) ... 2/6 — —			
BIDE WITH US ...	1/0	—	—	KATE BOUNDY.			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ... 1/6 — —			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	E. M. BOYCE.			
Ditto (PARTS 1 & 2) ...	1/0	—	—	THE LAY OF THE BROWN ROSARY ... 1/6 — —			
Ditto (PARTS 3 & 4) ...	1/0	—	—	THE SANDS OF CORRIEMIE (Female voices) ... 1/6 — —			
Ditto (PARTS 5 & 6) ...	1/0	—	—	Ditto, SOL-FA, 0/6 ...			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	YOUNG LOCHINVAR ... 1/6 — —			
GOD SO LOVED THE WORLD ...	1/0	—	—	J. BRADFORD.			
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	HARVEST CANTATA ... 1/6 — —			
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	W. F. BRADSHAW.			
JESU, PRICELESS TREASURE (SOL-FA, 0/6) ...	1/0	—	—	GASPAR BECERRA ... 1/6 — —			
MAGNIFICAT, IN D ...	1/0	—	—	J. BRAHMS.			
MASS, IN B MINOR ...	2/6	3/0	4/0	A SONG OF DESTINY ... 1/0 — —			
MISSA BREVIS, IN A ...	1/6	—	—	C. BRAUN.			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	QUEEN MAB AND THE KOBOLDS (Operetta) (SOL-FA, 0/9) ... 2/0 — —			
O LIGHT EVERLASTING (SOL-FA, 0/6) ...	1/0	—	—	SIGURD ... 5/0 — —			
SLEEPERS, WAKE (SOL-FA, 0/6) ...	1/0	—	—	THE COUNTRY MOUSE AND THE TOWN MOUSE (Operetta) (SOL-FA, 0/4) ... 1/0 — —			
THE LORD IS A SUN AND SHIELD ...	1/0	—	—	THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ... 1/0 — —			
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	A. HERBERT BREWER.			
THE PASSION (S. MATTHEW) ...	2/6	3/0	—	EMMAUS (SOL-FA, 0/9) ... 1/6 2/0 —			
Ditto (Abridged as used at St. Paul's) ...	1/6	2/0	—	NINETY-EIGHTH PSALM ... 1/6 — —			
THOU GUIDE OF ISRAEL ...	1/0	—	—	O PRAISE THE LORD ... 1/0 — —			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	J. C. BRIDGE.			
A. S. BAKER.				DANIEL ... 3/6 — —			
COMMUNION SERVICE, IN E ...	1/6	—	—	RESURGAM ...	1/6	—	—
J. BARNBY.				RUDEL ... 4/0 — —			
REBEKAH (SOL-FA, 0/9) ...	1/0	1/6	2/6	J. F. BRIDGE.			
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0) ...	1/6	2/0	—	BOADICEA ... 2/6 — —			
KING ALL GLORIOUS (SOL-FA, 0/1½) ...	0/6	—	—	CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0
LEONARD BARNES.				FORGING THE ANCHOR (SOL-FA, 1/0) ... 1/6 — —			
THE BRIDAL DAY ...	2/6	—	4/6	HYMN TO THE CREATOR ...	1/0	—	—
J. F. BARNETT.				MOUNT MORIAH ... 3/0 — —			
PARADISE AND THE PERI ...	4/0	—	6/0	NINEVEH ...	2/6	3/0	4/0
THE ANCIENT MARINER (SOL-FA, 2/0) ...	3/6	4/0	5/0	ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...	1/0	—	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	THE BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—
THE WISHING BELL (Female voices) (SOL-FA, 1/0) ...	2/6	—	—	Ditto, SOL-FA, 0/8 ...			
MARMADUKE BARTON.				THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ... 1/6 — —			
MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—	THE FLAG OF ENGLAND (SOL-FA, 0/9) ...	1/6	—	—
				THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6) ...	1/0	—	—
				THE INCHCAPE ROCK ...	1/0	—	—
				THE LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—
				THE SPIDER AND THE FLY (Operetta) (SOL FA, 0/6) ...	1/0	—	—

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

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

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	Cloth Gilt.	
DUDLEY BUCK.					ANTONIN DVOŘÁK.			
THE LIGHT OF ASIA	3/0	3/6	5/0	COMMUNION SERVICE, IN D	2/6	—	—	
EDWARD BUNNETT.					MASS, IN D	2/6	—	
OUT OF THE DEEP (130th Psalm)	1/0	—	—	PATRIOTIC HYMN... ..	1/6	—	—	
T. A. BURTON.					DITTO (German and Bohemian Words)	3/0	—	
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	REQUIEM MASS	5/0	6/0	7/6	
W. BYRD.					ST. LUDMILA	5/0	6/0	
MASS FOR FOUR VOICES	2/6	—	—	DITTO (German and Bohemian Words)	8/0	—	—	
CARISSIMI.					STABAT MATER (SOL-FA, 1/6)	2/6	3/0	
JEPHTHAH	1/0	—	—	THE SPECTRE'S BRIDE (SOL-FA, 1/6)	3/0	3/6	5/0	
A. VON AHN CARSE.					DITTO (German and Bohemian Words)	6/0	—	
THE LAY OF THE BROWN ROSARY	2/6	—	—	A. E. DYER.				
GEORGE CARTER.					ELECTRA OF SOPHOCLES	1/6	2/0	
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6	SALVATOR MUNDI	2/6	—	—	
WILLIAM CARTER.					H. J. EDWARDS.			
PLACIDA	2/0	2/6	4/0	PRaise TO THE HOLIEST	1/6	—	—	
CHERUBINI.					THE ASCENSION	2/6	—	
FOURTH MASS, IN C	1/0	1/6	2/6	THE EPIPHANY	2/0	—	—	
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6	EDWARD ELGAR.				
SECOND MASS, IN D MINOR... ..	2/0	2/6	3/6	CARACTACUS (SOL-FA, Chorus only, 1/6)	3/6	4/0	5/0	
THIRD MASS (CORONATION)	1/0	1/6	2/6	KING OLAF (SOL-FA, Chorus only, 1/6)	3/0	—	5/0	
E. T. CHIPP.					TE DEUM AND BENEDICTUS	1/0	—	
JOB	4/0	—	—	THE DREAM OF GERONTIUS	3/6	4/0	5/0	
NAOMI	2/0	—	—	(DITTO, German Words, 6 Marks) (DITTO, SOL-FA, Chorus only, 1/6)	—	—	—	
HAMILTON CLARKE.					THE BANNER OF ST. GEORGE (SOL-FA 1/0)	1/6	—	
DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—	THE BLACK KNIGHT	2/0	—	—	
HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—	THE LIGHT OF LIFE (Lux Christi)	2/6	—	—	
PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—	ROSALIND F. ELLICOTT.				
THE DAISY CHAIN (Operetta) (SOL-FA, 0/9)	2/6	—	—	ELYSIUM	1/0	—	—	
THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—	THE BIRTH OF SONG	1/6	—	—	
GERARD F. COBB.					GUSTAV ERNEST.			
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	2/6	—	—	
S. COLERIDGE-TAYLOR.					A. J. EYRE.			
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0	COMMUNION SERVICE IN E FLAT	1/0	—	—	
HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0)				1/6	—	—	—	
HIAWATHA'S HOCHZEIT				3 marks	T. FACER.			
THE DEATH OF MINNEHAHA (SOL-FA, 1/0)				1/6	A MERRY CHRISTMAS (SOL-FA, 0/6)			
HIAWATHA'S DEPARTURE (SOL-FA, 1/0)				2/0	RED RIDING-HOOD'S RECEPTION (Operetta)			
THE BLIND GIRL OF CASTÉL-CUILLÉ				2/6	(DITTO, SOL-FA, 0/9)			
(DITTO, SOL-FA, 1/0)				2/0	SONS OF THE EMPIRE (School Cantata)			
MEG BLANE (SOL-FA, 0/9)				2/0	(DITTO, SOL-FA, 0/6)			
FREDERICK CORDER.					E. FANING.			
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—	BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—	
SIR MICHAEL COSTA.					(DITTO, SOL-FA, 1/0)			
THE DREAM	1/0	—	—	HENRY FARMER.				
H. COWARD.					MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)			
GARETH AND LINET (SOL-FA, Chorus only)	1/0	2/6	—	PERCY E. FLETCHER.				
THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—	THE TOY REVIEW (Operetta) (SOL-FA, 0/8)	1/6	—	—	
F. H. COWEN.					THE ENCHANTED ISLAND (Operetta)	2/0	—	—
A DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—	(DITTO, SOL-FA, 0/9)	1/6	—	—	
A SONG OF THANKSGIVING	1/6	—	—	THE OLD YEAR'S VISION (Operetta) (SOL-FA, 0/6)	1/6	—	—	
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—	J. C. FORRESTER.				
CORONATION ODE	1/6	—	—	THE KALENDAR (Operetta) (SOL-FA, 0/9)	2/0	—	—	
ODE TO THE PASSIONS (SOL-FA, 1/0)	2/0	—	—	MYLES B. FOSTER.				
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	SNOW FAIRIES (Female voices) (SOL-FA, 0/6)	1/6	—	—	
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—	
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	(DITTO, SOL-FA, 0/8)	—	—	—	
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—	
THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—	THE COMING OF THE KING (Female voices)	1/6	—	—	
THE WATER LILY	2/6	—	—	(DITTO, SOL-FA, 0/8)	—	—	—	
VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—	ROBERT FRANZ.				
J. MAUDE CRAMENT.					PRAISE YE THE LORD (117th Psalm)			
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	NIELS W. GADE.				
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—	
W. CRESER.					COMALA	2/0	2/6	4/0
EUDORA (A dramatic Idyll)	2/6	—	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6	
W. CROTCH.					PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
PALESTINE	3/0	3/6	5/0	SPRING'S MESSAGE (SOL-FA, 0/3)	0/8	—	—	
W. H. CUMMINGS.					THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
THE FAIRY RING	2/6	—	—	ZION	1/0	1/6	2/6	
W. G. CUSINS.					HENRY GADSBY.			
TE DEUM, IN B FLAT	1/6	—	—	ALCESTIS (Male voices)	4/0	—	—	
FÉLICIEN DAVID.					COLUMBUS (Male voices)	2/6	—	—
THE DESERT (Male voices)	1/6	2/0	3/0	LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—	
H. WALFORD DAVIES.					ODE (for S.S.A.)	1/0	—	—
HERVÉ RIEL	1/0	—	—	F. W. GALPIN.				
THE TEMPLE	4/0	5/0	6/0	YE OLDE ENGLYSHE PASTYMES... ..				
THE THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—	G. GARRETT.				
P. H. DIEMER.					THESE	1/0	—	—
BETHANY	4/0	—	—	THE SHUNAMMITE	3/0	—	—	
M. E. DOORLY.					THE TWO ADVENTS	1/6	—	—
LAZARUS	2/6	—	—	R. MACHILL GARTH.				
F. G. DOSSERT.					EZEKIEL	4/0	—	—
COMMUNION SERVICE, IN E MINOR	2/0	—	—	THE WILD HUNTSMAN	1/0	1/8	—	
MASS, IN E MINOR	5/0	—	—	A. R. GAUL.				
LUCY K. DOWNING.					AROUND THE WINTER FIRE (Female voices)	2/0	—	—
A PARABLE IN SONG	2/0	—	—	(DITTO, SOL-FA, 0/9)	—	—	—	
T. F. DUNHILL.					A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6)	1/0	—	—
TUBAL CAIN (Ballad)	1/0	—	—	ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)	2/6	3/0	4/0	
F. DUNKLEY.					JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
THE WRECK OF THE HESPERUS	1/0	—	—	PASSION SERVICE	2/6	3/0	4/0	
				RUTH (SOL-FA, 0/9)	2/0	2/6	4/0	
				THE ELFIN HILL (Female voices)	2/0	—	—	
				THE HARE AND THE TORTOISE (SOL-FA, 0/6)	1/0	—	—	
				THE HOLY CITY (SOL-FA, 1/0)	2/6	3/0	4/0	
				THE LEGEND OF THE WOOD (Female voices)	1/0	—	—	
				(DITTO, SOL-FA, 0/8)	—	—	—	
				THE PRINCE OF PEACE (SOL-FA, 1/0)	2/6	3/0	4/0	

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
A. R. GAUL,—Continued.				HANDEL.—Continued.			
THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	THE MESSIAH, edited by E. Prout (Sol-FA, 1/0) ...	2/0	2/6	4/0
UNA (Sol-FA, 1/0)	2/6	3/0	4/0	THE MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0
UNION JACK (Unison Song with Actions) ...	0/6	—	—	THE MESSIAH, edited by W. T. Best (Sol-FA, 1/0) ...	2/0	2/6	4/0
FR. GERNSHEIM.				DITTO (CHORUSES ONLY)			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	THE PASSION	0/8	1/2	—
E. OUSELEY GILBERT.				DITTO (Abridged Edition)			
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—	THE TRIUMPH OF TIME AND TRUTH ...	1/0	—	—
(DITTO, Sol-FA, 0/8)				UTRECHT JUBILATE			
F. E. GLADSTONE.				SYDNEY HARDCASTLE.			
PHILIPPI	2/6	—	—	SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
GLUCK.				BASIL HARWOOD.			
ORPHEUS (Choruses, Sol-FA, 1/0)	3/6	—	—	INCLINA, DOMINE (86th Psalm)	3/0	—	—
DITTO (ACT II. ONLY)	1/6	—	—	F. K. HATTERSLEY.			
HERMANN GOETZ.				KING ROBERT OF SICILY			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	HAYDN.			
NGENIA	1/0	—	—	FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/3
THE WATER-LILY (Male voices)	1/6	—	—	DITTO (Latin and English)	1/0	1/6	2/6
A. M. GOODHART.				INSANÆ ET VANÆ CURÆ (Latin and English) ...			
ARETHUSA	1/0	—	—	SECOND MASS, IN C (Latin)	1/0	1/6	2/6
EARL HALDAN'S DAUGHTER	1/0	—	—	SIXTEENTH MASS (Latin)	1/6	2/0	3/0
SIR ANDREW BARTON	1/0	—	—	TE DEUM (English and Latin)	1/0	—	—
THE SPANISH ARMADA	0/6	—	—	THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0
CH. GOUNOD.				THE CREATION, Pocket Edition			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—
DITTO (Troisième Messe Solennelle) ...	2/6	—	—	OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
DAUGHTERS OF JERUSALEM	1/0	—	—	THE SEASONS	3/0	3/6	5/0
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	1/0	—	—
DITTO (Out of darkness)	1/0	—	—	THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
GALLIA (Sol-FA, 0/4)	1/0	—	—	DITTO (Latin)	1/0	1/6	2/6
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6	BATTISON HAYNES.			
MORS ET VITA (Latin or English)	6/0	6/6	7/6	A SEA DREAM (Female voices) (Sol-FA, 0/6) ...	2/6	—	—
DITTO (Sol-FA (Latin and English) ...	2/0	—	—	THE FAIRIES' ISLE (Female voices)	2/6	—	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—	THE SEA FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—
OUT OF DARKNESS	1/0	—	—	C. SWINNERTON HEAP.			
REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—	FAIR ROSAMOND (Sol-FA, 2/0)	3/6	4/0	5/0
THE REDEMPTION (English Words) (Sol-FA, 2/0)	5/0	6/0	7/6	EDWARD HECHT.			
DITTO (French Words)	8/4	—	—	ERIC THE DANE	3/0	—	—
DITTO (German Words)	10/0	—	—	O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	GEORG HENSCHEL.			
THE CROSS (Filiz Jerusalem)	1/0	—	—	OUT OF DARKNESS (130th Psalm)	2/6	—	—
TROISIÈME MESSE SOLENNELLE	2/6	—	—	STABAT MATER	2/6	—	—
C. H. GRAUN.				TE DEUM LAUDAMUS, IN C			
TE DEUM	2/0	2/6	4/0	HENRY HILES.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	THE CRUSADERS	2/6	—	—
ALAN GRAY.				GOD IS OUR REFUGE			
ARETHUSA	1/6	—	—	WAR IN THE HOUSEHOLD	0/6	—	—
A SONG OF REDEMPTION	1/6	—	—	FERDINAND HILLER.			
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
THE WIDOW OF ZAREPHATH	2/0	—	—	NALA AND DAMAYANTI	4/0	—	6/0
J. O. GRIMM.				ALL THEY THAT TRUST IN THEE			
THE SOUL'S ASPIRATION	1/0	—	—	H. E. HODSON.			
G. HALFORD.				THE GOLDEN LEGEND			
THE PARACLETE	2/0	—	—	HEINRICH HOFMANN.			
E. V. HALL.				CHAMPAGNERLIED (Male voices)			
IS IT NOTHING TO YOU (Sol-FA, 0/3)	0/8	—	—	CINDERELLA	1/6	—	—
HANDEL.				MELUSINA			
ACIS AND GALATEA	1/0	1/6	2/6	SONG OF THE NORNS (Female voices) ...	2/0	2/6	4/0
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6	C. HOLLAND.			
ALCESTE	2/0	—	—	AFTER THE SKIRMISH	1/0	—	—
ALEXANDER BALUS	3/0	3/6	5/0	T. S. HOLLAND.			
ALEXANDER'S FEAST	2/0	2/6	4/0	KING GOLDEMAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
ATHALIAH	3/0	3/6	5/0	GUSTAV VON HOLST.			
BELSHAZZAR	3/0	3/6	5/0	THE IDEA (Humorous Operetta) (Sol-FA, 0/6) ...	1/0	—	—
CHANDOS TE DEUM	1/0	1/6	2/6	HUMMEL.			
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	ALMA VIRGO (Latin and English)	0/4	—	—
Or, singly	0/6	—	—	COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
LET THY HAND BE STRENGTHENED	0/6	—	—	DITTO, IN E FLAT	2/0	—	4/0
MY HEART IS INDIGING	0/8	—	—	DITTO, IN D	2/0	—	4/0
THE KING SHALL REJOICE (Sol-FA, 0/3) ...	0/6	—	—	FIRST MASS, IN B FLAT	1/0	1/6	2/6
THE WAYS OF ZION	1/0	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½)	0/8	—	—	SECOND MASS, IN E FLAT	1/0	1/6	2/6
DEBORAH	2/0	2/6	4/0	THIRD MASS, IN D	1/0	1/6	2/6
DEUTINGEN TE DEUM	1/0	1/6	2/6	W. H. HUNT.			
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—	STABAT MATER	3/0	3/6	—
ESTHER	3/0	3/6	5/0	G. F. HUNTLEY.			
HERCULES (CHORUSES ONLY, 1/0)	3/0	3/6	5/0	PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	VICTORIA; OR, THE BARD'S PROPHECY ...	2/0	—	—
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0	(DITTO, Sol-FA, 1/0)			
(DITTO, Sol-FA, 1/0)				H. H. HUSS.			
JEPHTHA	2/0	2/6	4/0	AVE MARIA (Female voices)	1/0	—	—
JOSHUA	2/0	2/6	4/0	F. ILIFFE.			
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0	SWEET ECHO	1/0	—	—
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0	OLIVER IVE.			
DITTO (CHORUSES ONLY)	0/8	1/2	—	LA BELLE DAME SANS MERCI	1/0	—	—
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0	2/6	4/0	W. JACKSON.			
NISI DOMINUS	1/0	—	—	THE YEAR	2/0	2/6	—
O COME, LET US SING UNTO THE LORD	—	—	—	G. JACOBI.			
(5th Chandos Anthem)	1/0	—	—	CINDERELLA (Operetta) (Sol-FA, 1/0) ...	2/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	D. JENKINS.			
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—
O PRAISE THE LORD, YE ANGELS	2/6	—	—	A. JENSEN.			
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0	THE FEAST OF ADONIS	1/0	1/6	—
SAUL (CHORUSES ONLY, 1/0)	2/0	2/6	4/0				
SEMELE	3/0	3/6	5/0				
SOLOMON	2/0	2/6	4/0				
SUSANNA	3/0	3/6	5/0				
THEODORA	3/0	3/6	5/0				

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
W. JOHNSON.				F. E. MARSHALL.			
ECCE HOMO	1/0	—	—	PRINCE SPRITE (Female voices)	2/6	—	—
H. FESTING JONES.				CHORAL DANCES from Ditto			
KING BULBOUS (Operetta) (Sol-FA, 0/8)	2/0	—	—	GEORGE C. MARTIN.			
C. WARWICK JORDAN.				COMMUNION SERVICE, IN A			
BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto, IN C			
N. KILBURN.				FESTIVAL TE DEUM IN A (Sol-FA, 0/2)			
BY THE WATERS OF BABYLON	1/0	—	—	J. MASSENET.			
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	MANON (Opera)			
THE SILVER STAR (Female voices)	1/6	—	—	J. T. MASSER.			
ALFRED KING.				HARVEST CANTATA			
THE EPIPHANY	3/0	—	—	J. H. MAUNDER.			
OLIVER KING.				PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) 1/6 2/0 —			
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	J. H. MEE.			
THE NAIADS (Female voices)	2/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0 — —			
THE ROMANCE OF THE ROSES	2/6	—	—	HORATIUS (Male voices)			
THE SANDS O' DEE (Sol-FA, 0/2)	1/0	—	—	MISSA SOLENNIS, IN B FLAT			
J. KINROSS.				MENDELSSOHN.			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) 2/6 — —				ANTIGONE (Male voices) (Sol-FA, 1/0) 4/0 — —			
H. LAHEE.				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) 1/0 — —			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) 1/6 — —				COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ... 1/0 — —			
EDWIN H. LEMARE.				NOT UNTO US, O LORD (115th Psalm) 1/0 — —			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... 1/0 — —			
LEONARDO LEO.				(Ditto, Sol-FA, 0/9)			
DIXIT DOMINUS	1/0	1/6	—	ATHALIE (Sol-FA, 0/8) 1/0 1/6 4/0			
F. LEONI.				AVE MARIA (Saviour of Sinners) (Double Choir) ... 1/0 — —			
THE GATE OF LIFE (Sol-FA, 1/0)	2/0	—	—	CHRISTUS (Sol-FA, 0/6) 1/0 — —			
H. LESLIE.				ELIJAH (Pocket Edition) 1/0 1/6 2/0			
THE FIRST CHRISTMAS MORN	2/6	—	—	ELIJAH (Sol-FA, 1/0) 2/0 2/6 4/0			
F. LISZT.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2) 1/0 — —			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	Ditto (Male voices) (T.T.B.B.) 1/0 — —			
THIRTEENTH PSALM	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) 1/0 — —			
C. H. LLOYD.				Ditto 0/4 — —			
A HYMN OF THANKSGIVING	2/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ... 1/0 1/6 2/6			
ALCESTIS (Male voices)	1/6	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... 0/4 — —			
ANDROMEDA	3/0	3/6	5/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0/3) ... 2/0 2/6 4/0			
A SONG OF JUDGMENT	2/6	3/0	4/0	LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... 1/0 — —			
HERO AND LEANDER	1/6	—	—	LORELEY (Sol-FA, 0/6) 1/0 — —			
ROSSALL	2/0	—	—	MAN IS MORTAL (8 voices) 1/0 — —			
SIR OGGIE AND THE LADIE ELSIE	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0 — —			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	(Ditto, Sol-FA, 0/4)			
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- 0/6 — —			
THE SONG OF BALDER	1/0	—	—	SAKEN ME (22nd Psalm) 3/0 — —			
THE RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	ÆDIPUS AT COLONOS (Male voices) 2/0 2/6 4/0			
CLEMENT LOCKNANE.				ST. PAUL (Sol-FA, 1/0) 1/0 1/6 2/0			
THE ELFIN QUEEN (Female voices)	2/6	—	—	ST. PAUL, Pocket Edition 0/8 — —			
HARVEY LÖHR.				SING TO THE LORD (98th Psalm) 0/8 — —			
THE QUEEN OF SHEBA	5/0	—	—	SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts 4/0 — —			
W. H. LONGHURST.				SON AND STRANGER (Operetta) 0/8 — —			
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—	THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0) ... 1/0 1/6 2/6			
C. EGERTON LOWE.				THREE MOTETS FOR FEMALE VOICES 1/0 — —			
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—	(Ditto, Sol-FA, 0/1½, 0/2, and 0/2 each.) 1/0 — —			
HAMISH MACCUNN.				TO THE SONS OF ART (Male voices) (Sol-FA, 0/3) 1/0 — —			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/8	3/0	4/0	WHY RAGE FIERCELY THE HEATHEN 0/6 — —			
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	R. D. METCALFE AND A. KENNEDY.			
G. A. MACFARREN.				PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ... 2/0 — —			
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6	MEYERBEER.			
OUTWARD BOUND	1/0	—	2/6	NINETY-FIRST PSALM (Latin) 1/0 — —			
SONGS IN A CORNFIELD (Female voices)	1/6	—	—	Ditto (English) 1/0 — —			
(Ditto, Sol-FA, 0/9)	3/0	—	4/0	A. MOFFAT.			
ST. JOHN THE BAPTIST	3/0	—	4/0	A CHRISTMAS DREAM (A Cantata for Children) ... 1/0 — —			
(Ditto, Sol-FA, Chorus only, 1/0)	3/0	—	5/0	(Ditto, Sol-FA, 0/4)			
THE LADY OF THE LAKE	3/0	—	5/0	B. MOLIQUE.			
(Ditto, Chorus only, Sol-FA, 1/6)	6/0	—	—	ABRAHAM 3/0 3/6 5/0			
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	J. A. MOONIE.			
A. C. MACKENZIE.				A WOODLAND DREAM (Sol-FA, 0/9) 2/0 — —			
BETHLEHEM	5/0	6/0	7/6	KILLIECRANKIE (Sol-FA, 0/8) 1/6 — —			
Ditto. Act II, separately	2/6	—	—	MOZART.			
JASON	2/6	3/0	4/0	COMMUNION SERVICE, IN B FLAT (Latin and English) 1/6 — —			
JUBILEE ODE	1/6	—	—	FIRST MASS (Latin and English) 1/0 1/6 2/6			
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	GLORY, HONOUR, PRAISE Third Motet 0/3 — —			
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—	HAVE MERCY, O LORD Second Motet 0/3 — —			
THE DREAM OF JUBAL	2/6	3/0	4/0	KING THAMOS 1/0 1/6 — —			
(Ditto, Chorus only, Sol-FA, 1/0)	1/6	—	—	LITANIA DE VENERABILI ALTARIS (Eb) ... 1/6 2/0 3/0			
THE NEW COVENANT	1/6	—	—	LITANIA DE VENERABILI SACRAMENTO (Bb) 1/6 2/0 3/0			
THE ROSE OF SHARON	5/0	6/0	7/6	O GOD, WHEN THOU APPEAREST. First Motet 0/3 — —			
(Ditto, Sol-FA, 2/0)	1/6	—	—	REQUIEM MASS 1/0 1/6 2/6			
THE PROCESSION OF THE ARK (Choral Scene)	1/6	—	—	Ditto (Latin and English) (Sol-FA, 1/0) ... 1/0 1/6 2/6			
(Ditto, Sol-FA, 0/9)	3/0	3/6	5/0	SEVENTH MASS, IN B FLAT 1/0 — —			
THE STORY OF SAYID	2/0	—	—	SPLENDEnte TE, DEUS (Sol-FA, 0/2) First Motet 0/3 — —			
VENI, CREATOR SPIRITUS	2/0	—	—	TWELFTH MASS (Latin) 1/0 1/6 2/6			
C. MACPHERSON.				Ditto (Latin and English) (Sol-FA, 0/9) 1/0 1/6 2/6			
BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—	E. MUNDELLA.			
L. MANCINELLI.				VICTORY OF SONG (Female voices) 1/0 — —			
ERO E LEANDRO (Opera)	5/0	—	—	DR. JOHN NAYLOR.			
F. W. MARKULL.				JEREMIAH 3/0 — —			
ROLAND'S HORN (Male voices)	2/6	—	—	JOSEF NEŠVERA.			
				DE PROFUNDIS 2/6 — —			
				E. A. NUNN.			
				MASS, IN C 2/0 — —			

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
E. CUTHBERT NUNN.				C. T. REYNOLDS.			
THE FAIRY SLIPPER (Children's Opera) (Sol-fa, 0/8)	2/0	—	—	CHILDHOOD OF SAMUEL (Sol-fa, 1/0)	2/0	—	—
REV. SIR FREDK. OUSELEY.				ARTHUR RICHARDS.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	PUNCH AND JUDY (Operetta) (Sol-fa, 0/6)	1/6	—	—
R. P. PAINE.				THE WAXWORK CARNIVAL (Operetta) ...			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—	(Ditto, Sol-fa, 0/8)	2/0	—	—
PALESTRINA.				J. V. ROBERTS.			
COMMUNION SERVICE (Missa Papæ Marcelli)	2/6	—	—	JONAH	2/0	—	—
COMMUNION SERVICE (Assumpta est Maria)	2/6	—	—	THE PASSION	1/6	2/0	—
MISSA ASSUMPTA EST MARIA	2/6	—	—	W. S. ROCKSTRO.			
MISSA BREVIS	2/6	—	—	THE GOOD SHEPHERD			
MISSA "O ADMIRABILE COMMERCIMUM"	2/6	—	—	J. L. ROECKEL.			
MISSA PAPÆ MARCELLI	2/0	—	—	LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9)	2/0	—	—
STABAT MATER	1/6	—	—	THE HOURS (Operetta) (Sol-fa, 0/9)	2/0	—	—
H. W. PARKER.				THE SILVER PENNY (Operetta) (Sol-fa, 0/9)			
A WANDERER'S PSALM	2/6	—	—	EDMUND ROGERS.			
HORA NOVISSIMA	3/6	4/0	—	THE FOREST FLOWER (Female voices)			
LEGEND OF ST. CHRISTOPHER	5/0	—	—	ROLAND ROGERS.			
THE KOBOLDS	1/0	—	—	FLORABEL (Female voices) (Sol-fa, 1/0)			
C. H. H. PARRY.				PRAYER AND PRAISE (Oblong)			
A SONG OF DARKNESS AND LIGHT	2/0	—	—	F. ROLLASON.			
BLEST PAIR OF SIRENS (Sol-fa, 0/8)	1/0	—	—	STOOD THE MOURNFUL MOTHER WEeping			
(Ditto, German Words, 2 marks 50)	—	—	—	ROMBERG.			
DE PROFUNDIS (130th Psalm)	2/0	—	—	THE LAY OF THE BELL (New Edition, translated			
ETON	2/0	—	—	by the Rev. J. Troutbeck, D.D.) (Sol-fa, 0/8)			
INVOCATION TO MUSIC	2/6	—	—	THE TRANSIENT AND THE ETERNAL			
JOB (CHORUSES, Sol-fa, 1/0)	2/6	—	—	(Ditto, Sol-fa, 0/4)			
JUDITH (CHORUSES, Sol-fa, 2/0)	5/0	6/0	7/6	ROSSINI.			
KING SAUL (CHORUSES, Sol-fa, 1/6)	5/0	6/0	7/6	MOSES IN EGYPT			
L'ALLEGRO (Sol-fa, 1/6)	2/6	—	—	STABAT MATER (Sol-fa, 1/0)			
MAGNIFICAT	1/6	—	—	DIVINE LOVE			
ODE TO MUSIC	1/6	—	—	CHARLES B. RUTENBER.			
ODE ON ST. CECILIA'S DAY (Sol-fa, 1/0)	2/0	—	—	KING-CUPS			
PROMETHEUS UNBOUND	3/0	—	—	WATER LILIES			
TE DEUM LAUDAMUS	2/6	—	—	C. SAINTON-DOLBY.			
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—	FLORIMEL (Female voices)			
THE LOTUS-EATERS (The Choric Song)	2/0	—	—	CAMILLE SAINT-SAËNS.			
WAR AND PEACE (Ode)	3/0	—	—	THE HEAVENS DECLARE—CÆLI ENARRANT			
DR. JOSEPH PARRY.				(19th Psalm)			
CERIDWEN (Sol-fa, 1/6)	2/6	—	—	W. H. SANGSTER.			
NEBUCHADNEZZAR	3/0	4/0	5/0	ELYSIUM			
(Ditto (Sol-fa))	1/6	2/0	2/6	FRANK J. SAWYER.			
B. PARSONS.				THE SOUL'S FORGIVENESS			
THE CRUSADER	3/6	—	—	THE STAR IN THE EAST			
T. M. PATTISON.				OUR BEAUTIFUL WORLD (Operetta)			
MAY DAY	1/0	—	—	H. W. SCHARTAU.			
LONDON CRIES	2/0	—	—	CHRISTMAS HOLIDAYS (Female voices)			
THE ANCIENT MARINER	2/6	—	—	SCHUBERT.			
THE LAY OF THE LAST MINSTREL	2/6	—	—	COMMUNION SERVICE, IN A FLAT			
THE MIRACLES OF CHRIST (Sol-fa, 0/6)	1/0	—	—	Ditto, IN B FLAT			
A. L. PEACE.				Ditto, IN C			
ST. JOHN THE BAPTIST (Sol-fa, 1/0)	2/6	—	—	Ditto, IN E FLAT			
PERGOLESI.				Ditto, IN F			
STABAT MATER (Female voices) (Sol-fa, 0/6)	1/0	—	—	Ditto, IN G			
CIRO PINSUTI.				MASS, IN A FLAT			
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—	Do., IN B FLAT			
PERCY PITT.				Do., IN C			
HOHENLINDEN (Men's voices)	1/6	—	—	Do., IN E FLAT			
V. W. POPHAM.				Do., IN F (Sol-fa, 0/9)			
EARLY SPRING	1/0	—	—	Do., IN G			
J. B. POWELL.				SONG OF MIRIAM (Sol-fa, 0/6)			
PANGE LINGUA (Sing, my tongue)	1/6	—	—	SCHUMANN.			
A. H. D. PRENDERGAST.				ADVENT HYMN, "IN LOWLY GUISE"			
THE SECOND ADVENT	1/6	—	—	FAUST			
E. PROUT.				MANFRED			
DAMON AND PHINTIAS (Male voices)	2/6	—	—	MIGNON'S REQUIEM			
FREEDOM	1/0	—	—	NEW YEAR'S SONG (Sol-fa, 0/6)			
HEREWARD	4/0	—	—	PARADISE AND THE PERI (Sol-fa, 1/6)			
QUEEN AIMÉE (Female voices)	2/6	—	—	PILGRIMAGE OF THE ROSE			
THE HUNDRETH PSALM (Sol-fa, 0/4)	1/0	—	—	REQUIEM			
THE RED CROSS KNIGHT (Sol-fa, 2/0)	4/0	4/6	6/0	THE KING'S SON			
PURCELL.				THE LUCK OF EDENHALL (Male voices)			
DIDO AND ÆNEAS	2/6	—	—	THE MINSTREL'S CURSE			
ODE ON ST. CECILIA'S DAY	2/0	—	—	SONG OF THE NIGHT			
TE DEUM AND JUBILATE, IN D	1/0	—	—	H. SCHÜTZ.			
(Ditto (Edited by Dr. Bridge) (Sol-fa, 0/6))	1/0	—	—	THE PASSION OF OUR LORD			
(Ditto (Latin arrangement by R. R. Terry))	1/0	—	—	BERTRAM LUARD SELBY.			
KING ARTHUR	2/0	—	—	CHORUSES AND INCIDENTAL MUSIC TO			
THE MASQUE IN "DIOCESIAN"	2/0	—	—	"HELENA IN TROAS"			
LADY RAMSAY.				SUMMER BY THE SEA (Female voices)			
THE BLESSED DAMOZEL	2/6	—	—	THE WAITS OF BREMEN (for Children)			
G. RATHBONE.				(Ditto, Sol-fa, 0/6)			
VOGELWEID THE MINNESINGER (Operetta)	1/0	—	—	H. R. SHELLEY.			
(Ditto, Sol-fa, 0/6)	—	—	—	VEXILLA REGIS (The Royal Banners forward go)			
F. J. READ.							
THE SONG OF HANNAH	1/0	—	—				
J. F. H. READ.							
BARTIMEUS	1/6	—	—				
CARACTACUS	2/6	—	—				
HAROLD	4/0	—	6/0				
IN THE FOREST (Male voices)	1/0	—	—				
PSYCHE	5/0	—	7/0				
THE CONSECRATION OF THE BANNER	1/6	—	—				
THE DEATH OF YOUNG ROMILLY	1/6	—	—				
THE HESPERUS (Sol-fa, 0/9)	1/6	—	—				
DOUGLAS REDMAN.							
COR UNUM VIA UNA	1/6	—	—				

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.	
E. SILAS.					A. GORING THOMAS.			
COMMUNION SERVICE, IN C	1/6	—	—	THE SUN-WORSHIPPERS	1/0	—	—	
JOASH	4/0	—	—	E. H. THORNE.				
MASS, IN C	1/0	—	—	BE MERCIFUL UNTO ME	1/0	—	—	
R. SLOMAN.					G. W. TORRANCE.			
CONSTANTIA	2/6	—	—	THE REVELATION	5/0	—	—	
SUPPLICATION AND PRAISE	2/6	—	—	BERTHOLD TOURS.				
HENRY SMART.					A FESTIVAL ODE			
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	THE HOME OF TITANIA (Female voices)	1/0	—	—	
(DITTO, SOL-FA, 1/0)	—	—	—	(DITTO, SOL-FA, 0/6)	1/6	—	—	
THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	2/0	2/6	4/0	FERRIS TOZER.				
J. M. SMIETON.					BALAAM AND BALAK			
ARIADNE (SOL-FA, 0/9)	2/0	—	—	KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—	
CONNLA	2/6	—	—	(DITTO, SOL-FA, 0/6)	—	—	—	
KING ARTHUR (SOL-FA, 1/0)	2/6	—	—	P. TSCHAIKOWSKY.				
ALICE MARY SMITH.					NATURE AND LOVE (SOL-FA, 0/4)			
ODE TO THE NORTH-EAST WIND	1/0	—	—	ST. CECILIA'S DAY (SOL-FA, 0/9)	1/0	1/6	2/6	
ODE TO THE PASSIONS	2/0	—	—	CHARLES VINCENT.				
THE RED KING (Men's voices)	1/0	—	—	THE LITTLE MERMAID (Female voices)	2/6	—	—	
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	2/6	—	—	
(DITTO, SOL-FA, 0/8)	—	—	—	A. L. VINGOE.				
E. M. SMYTH.					THE MAGICIAN (Operetta) (SOL-FA, 0/9)			
MASS, IN D	2/6	—	—	W. S. VINNING.				
A. SOMERVELL.					SONG OF THE PASSION (according to St. John)			
ELEGY	1/6	—	—	S. P. WADDINGTON.				
KING THRUSHBEARD (Operetta) (SOL-FA, 0/9)	2/0	—	—	JOHN GILPIN (SOL-FA, 0/8)	2/0	—	—	
MASS, IN C MINOR	2/6	—	—	WHIMLAND (Operetta) (SOL-FA, 0/8)	2/0	—	—	
ODE TO THE SEA (SOL-FA, 1/0)	2/0	—	—	R. WAGNER.				
PRINCESS ZARA (Operetta) (SOL-FA, 0/9)	2/0	—	—	HOLY SUPPER OF THE APOSTLES				
THE CHARGE OF THE LIGHT BRIGADE	0/9	—	—	W. M. WAIT.				
(DITTO, SOL-FA, 0/4)	—	—	—	GOD WITH US	2/0	—	—	
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8)	2/0	—	—	ST. ANDREW	2/0	—	—	
THE FORSAKEN MERMAN	1/6	—	—	THE GOOD SAMARITAN	2/0	—	—	
THE POWER OF SOUND (SOL-FA, 1/0)	2/0	—	—	R. H. WALTHER.				
THE SEVEN LAST WORDS	1/0	—	—	THE PIED PIPER OF HAMELIN				
R. SOMERVILLE.					H. W. WAREING.			
THE 'PRENTICE PILLAR (Opera)	2/0	—	—	PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6)	1/0	—	—	
W. H. SPEER.					THE COURT OF QUEEN SUMMERSGOLD			
THE JACKDAW OF RHEIMS	2/0	—	—	(Operetta) (SOL-FA, 0/6)	1/0	—	—	
SPOHR.					THE WRECK OF THE HESPERUS			
CALVARY	2/6	3/0	4/0	HENRY WATSON.				
FALL OF BABYLON	3/0	3/6	5/0	IN PRAISE OF THE DIVINE (Masonic Ode)				
GOD, THOU ART GREAT (SOL-FA, 0/6)	1/0	—	—	A PSALM OF THANKSGIVING	1/0	—	—	
HOW LOVELY ARE THY DWELLINGS FAIR	0/8	—	—	WEBER.				
HYMN TO ST. CECILIA	1/0	—	—	COMMUNION SERVICE, IN E FLAT				
JEHOVAH, LORD OF HOSTS	0/4	—	—	IN CONSTANT ORDER (Hymn)	1/6	—	—	
LAST JUDGMENT (SOL-FA, 1/0)	1/0	1/6	2/6	JUBILEE CANTATA	1/0	1/6	—	
MASS (for 5 solo voices and double choir)	2/0	—	—	MASS IN E FLAT (Latin and English)	1/0	1/6	2/6	
THE CHRISTIAN'S PRAYER	1/0	1/6	2/6	Do., IN G (Latin and English)	1/0	1/6	2/6	
JOHN STAINER.					PRECIOSA			
ST. MARY MAGDALEN (SOL-FA, 1/0)	2/0	2/6	4/0	THREE SEASONS	1/0	—	—	
THE CRUCIFIXION (SOL-FA, 0/9)	1/6	2/0	—	T. WENDT.				
THE DAUGHTER OF JAIKUS (SOL-FA, 0/9)	1/6	2/0	—	ODE				
C. VILLIERS STANFORD.					S. WESLEY.			
CARMEN SÆCULARE	1/6	—	—	DIXIT DOMINUS				
COMMUNION SERVICE, IN G	2/6	—	—	EXULTATE DEO				
EAST TO WEST	1/6	—	—	IN EXITU ISRAEL				
EDEN	5/0	6/0	7/6	S. S. WESLEY.				
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	O LORD, THOU ART MY GOD				
MASS, IN G MAJOR	2/6	—	—	FLORENCE E. WEST.				
ŒDIPUS REX (Male voices)	3/0	—	—	A MIDSUMMER'S DAY (Operetta) (SOL-FA, 0/6)				
THE BATTLE OF THE BALTIC	1/6	—	—	J. E. WEST.				
THE REVENGE (SOL-FA, 0/9)	1/6	—	—	LORD, I HAVE LOVED THE HABITATION OF				
(DITTO, German Words, 2 M ^s .rks.)	—	—	—	THY HOUSE				
THE VOYAGE OF MAELDUNE	2/6	3/0	4/0	MAY-DAY REVELS (SOL-FA, 0/4)				
F. R. STATHAM.					SEED-TIME AND HARVEST (SOL-FA, 1/0)			
VASCO DA GAMA	2/6	—	—	THE STORY OF BETHLEHEM (SOL-FA, 0/9)				
BRUCE STEANE.					C. LEE WILLIAMS.			
THE ASCENSION	2/6	3/0	4/0	A HARVEST SONG				
H. W. STEWARDSON.					GETHSEMANE			
GIDEON	4/0	—	—	THE LAST NIGHT AT BETHANY (SOL-FA, 1/0)				
STEFAN STOCKER.					A. E. WILSHIRE.			
SONG OF THE FATES	1/0	—	—	GOD IS OUR HOPE (Psalm 46)				
J. STORER.					THOMAS WINGHAM.			
MASS OF OUR LADY OF RANSOM	2/0	—	—	MASS, IN D (Regina Cœli)				
THE TOURNAMENT	2/0	—	—	TE DEUM (Latin)				
E. C. SUCH.					CHAS. WOOD.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	ODE TO THE WEST WIND				
NARCISSUS AND ECHO	3/0	—	—	F. C. WOODS.				
ARTHUR SULLIVAN.					A GREYPORT LEGEND (1797) (Male voices)			
FESTIVAL TE DEUM (SOL-FA, 1/0)	1/0	1/6	2/6	(DITTO, SOL-FA, 0/6)				
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9)	1/0	—	—	KING HAROLD (SOL-FA, 0/9)				
ODE FOR THE COLONIAL AND INDIAN	1/0	—	—	OLD MAY-DAY (Female voices) (SOL-FA, 0/6)				
EXHIBITION	1/0	—	—	E. M. WOOLLEY.				
THE GOLDEN LEGEND (SOL-FA, 2/0)	3/6	4/0	5/0	THE CAPTIVE SOUL (Soprano, Mezzo, Contralto,				
T. W. SURETTE.					and Tenor Soli, and Chorus for Female Voices)			
THE EVE OF ST. AGNES	2/0	—	—	D. YOUNG.				
W. TAYLOR.					THE BLESSED DAMOZEL			
ST. JOHN THE BAPTIST	—	4/0	—	1/6 — —				

FULL ORCHESTRAL SCORES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED.

	£	s.	d.		£	s.	d.
J. BARNBY.				G. HENSCHEL.			
THE LORD IS KING (P ^s ALM 97)	1	1	0	THE MUSIC TO HAMLET	1	10	0
J. FRANCIS BARNETT.				STABAT MATER. Op. 53	2	2	0
THE ANCIENT MARINER (English and German words)	2	2	0	A. HERVEY.			
JULIUS BENEDICT.				YOUTH. Concert-Overture	0	10	6
ST. PETER	3	3	0	ADOLF JENSEN.			
THE LEGEND OF ST. CECILIA	2	2	0	THE FEAST OF ADONIS (English and German words)...	0	15	0
G. J. BENNETT.				OLIVER KING.			
EVENTIDE MELODY (from Suite in D minor)	0	2	6	AMONG THE PINES. Concert-Overture. Op. 36	0	4	0
W. STERNDALÉ BENNETT.				NIGHT. A Symphony in F. Op. 22	0	10	6
THE MAY QUEEN	2	2	0	C. HARFORD LLOYD.			
F. CLIFFE.				HERO AND LEANDER	1	1	0
SYMPHONY IN C MINOR (<i>in the press</i>).				HAMISH MacCUNN.			
BALLADE from SYMPHONY IN C MINOR	0	5	0	THE LAND OF THE MOUNTAIN AND THE FLOOD.			
S. COLERIDGE-TAYLOR.				Concert-Overture	0	10	6
SCENES from THE SONG OF HIAWATHA. Complete	3	3	0	G. A. MACFARREN.			
HIAWATHA'S WEDDING-FEAST (from the above)	1	5	0	MAY-DAY. A Cantata	1	1	0
THE DEATH OF MINNEHAHA (" ")	1	5	0	A. C. MACKENZIE.			
HIAWATHA'S DEPARTURE (" ")	1	10	0	ROSE OF SHARON. Op. 30	3	3	0
FOUR CHARACTERISTIC WALTZES	0	5	0	CONCERTO FOR THE VIOLIN. Op. 32	1	1	0
BALLADE IN A MINOR	0	7	6	TWELFTH NIGHT. Overture	0	12	0
FOUR NOVELLETTEN (for Strings, Tambourine and				BENEDICTUS. From Six Pieces for Violin. Op. 37	0	5	0
Triangle) each	0	2	6	THE STORY OF SAÏD. Op. 34	2	12	6
F. CORDER.				JASON. Op. 26	2	2	0
PROSPERO. Concert-Overture	0	12	0	INTERMEZZO from Ditto	0	7	6
MICHAEL COSTA.				THE BRIDE. Op. 25	1	1	0
GOD SAVE THE KING	0	2	6	PRELUDE to COLOMBA. Op. 23	0	4	0
THE DREAM	0	12	0	BALLET MUSIC and RUSTIC MARCH (COLOMBA)	0	10	6
F. H. COWEN.				LA BELLE DAME SANS MERCI. Ballad for Orchestra.			
CORONATION MARCH	0	5	0	Op. 29	0	7	6
FOUR ENGLISH DANCES	0	10	6	RHAPSODIE ECOSSAISE. Op. 21	0	5	0
RUTH	3	3	0	SECOND SCOTCH RHAPSODY ("BURNS"). Op. 24	0	5	0
SLEEPING BEAUTY	2	2	0	MENDELSSOHN.			
WALTZ from Ditto	0	5	0	ATHALIE. Op. 74. (English words)	1	1	0
ORCHESTRAL INTERLUDE from Ditto	0	5	0	" The Overture	0	4	0
SYMPHONY, No. 4 (THE WELSH)	0	15	0	" Priests' March	0	2	0
OVERTURE "THE BUTTERFLY'S BALL"	0	10	6	A HYMN OF PRAISE. Op. 52. (English words)	1	1	0
F. DAVID.				" The Symphony	0	7	6
THE DESERT	1	10	0	ELIJAH. Op. 70. (English and German words)	0	18	0
H. WALFORD DAVIES.				ST. PAUL. Op. 36 " "	0	18	0
PROSPICE (Strings)	0	3	0	HEAR MY PRAYER " "	0	6	0
ANTONIN DVORÁK.				M. MOODY.			
ST. LUDMILA (English, German, and Bohemian words)	4	0	0	OVERTURE, "DER STERBENDE KRIEGER"	0	4	0
THE SPECTRE'S BRIDE. Op. 69. (English, Bohemian,				OVERTURE IN A	0	5	0
and German words)	3	3	0	"THEMISTOKLES." Overture for a Military Band	0	5	0
A PATRIOTIC HYMN. Op. 30. (English, Bohemian, and				MOZART.			
German words)	1	1	0	TWELFTH MASS	0	15	0
STABAT MATER	2	5	0	E. MUNDELLA.			
REQUIEM MASS	3	3	0	VICTORY OF SONG (Female Voices)	0	5	0
SYMPHONY (No. 4) IN G MAJOR	1	10	0	F. A. G. OUSELEY.			
E. ELGAR.				MARTYRDOM OF ST. POLYCARP	1	5	0
VARIATIONS. Op. 37	1	5	0	H. W. PARKER.			
INTERMEZZO (from the above). Small Orchestra	0	3	0	HORA NOVISSIMA (English and Latin words)	2	2	0
GRANIA AND DIARMID. Incidental Music and Funeral				ORGAN CONCERTO	0	10	6
March	0	6	0	C. H. H. PARRY.			
MAZURKA	0	5	0	BLEST PAIR OF SIRENS	0	7	6
SERENADE MAURESQUE	0	5	0	JOB	2	2	0
CONTRASTS (The Gavotte, 1700 and 1900)	0	5	0	SYMPHONIC VARIATIONS	0	10	0
CONCERT-OVERTURE, "FROISSART"	0	7	6	SUITE IN F (Lady Radnor's Suite) (String Orchestra)	0	4	6
GOD SAVE THE KING	0	2	6	PERCY PITT.			
THE DREAM OF GERONTIUS (English and German				AIR DE BALLET (for String Orchestra)	0	2	0
words)	3	3	0	BALLADE (for Violin and Orchestra)	0	10	6
PRELUDE AND ANGEL'S FAREWELL (from Ditto)	0	6	0	CORONATION MARCH	0	5	0
IMPERIAL MARCH	0	3	6	ORIENTAL Rhapsody	0	7	6
CHANSON DE NUIT	0	2	6	E. PROUT.			
CHANSON DE MATIN	0	2	6	SYMPHONY IN F (No. 3, Op. 22)	1	5	0
H. GADSBY.				C. SAINT-SAËNS.			
THE FOREST OF ARDEN. Orchestral Scene	0	7	6	THE HEAVENS DECLARE (Latin and English words)	1	5	0
EDWARD GERMAN.				W. H. SPEER.			
THREE DANCES from Henry VIII.	0	7	6	FESTIVAL OVERTURE	0	8	0
CORONATION MARCH	0	3	6	SPOHR.			
AS YOU LIKE IT. Masque (Three Dances)	0	7	6	THE LAST JUDGMENT (English and German words)	1	11	6
GIPSY SUITE (Four Characteristic Dances)	0	10	6	" The Overture	0	5	0
VALSE GRACIEUSE (From Suite in D minor)	0	7	6	" The Second Overture	0	5	0
OVERTURE "RICHARD III."	0	7	6	GOD, "I HOU ART GREAT (English and German words)	0	10	6
ROMEO AND JULIET. Pavane	0	3	6	CALVARY (English and German words)	2	2	0
Ditto. Prelude	0	5	0	C. V. STANFORD.			
MUCH ADO ABOUT NOTHING. Bourée and Gigue	0	7	6	THE REVENGE. Op. 24	1	1	0
CH. GOUNOD.				IRISH SYMPHONY IN F MINOR. Op. 28	1	10	0
MESSE SOLENNELLE (Ste. Cécile)	3	0	0	PRELUDE to the <i>Edipus Rex</i> of Sophocles	0	6	0
TROISIÈME MESSE SOLENNELLE	2	0	0	SUITE for Violin Solo and Orchestra	1	1	0
BY BABYLON'S WAVE	0	5	0	SYMPHONY (No. 4) IN F. Op. 31	1	10	0
MORS ET VITA	3	3	0	TE DEUM (from Service in B flat)	0	4	0
JUDEX from Ditto	0	3	6	THE OFFICE FOR THE HOLY COMMUNION. Ditto	0	6	0
REQUIEM from Ditto	2	2	0	MAGNIFICAT AND NUNC DIMITTIS. Ditto	0	5	0
THE REDEMPTION	3	3	0	A. SULLIVAN.			
MARCH TO CALVARY from Ditto	0	7	6	OVERTURE DI BALLO	0	12	0
HANDEL.				IN MEMORIAM. Overture	0	15	0
THE MESSIAH. Edited by E. Prout	1	11	6	TE DEUM (Festival)	1	5	0
THE MESSIAH, with Mozart's Accompaniments. Cloth,				TE DEUM (Thanksgiving after Victory)	0	7	6
gilt edges	1	1	0	THE GOLDEN LEGEND	2	12	6
ACIS AND GALATEA (English and German words) with				MUSIC TO "THE TEMPEST"	1	10	0
Mozart's Accompaniments	1	11	6	TSCHAIKOWSKY.			
SAMSON, with E. Prout's Additional Accompaniments				PIANOFORTE CONCERTO, No. 3	0	15	0
ISRAEL IN EGYPT. Edited by Mendelssohn	1	1	0	MARCHE SOLENNELLE	0	7	6
HAYDN.				MARCHE MILITAIRE (Military Band)	0	4	0
THE CREATION. Cloth, gilt edges	1	1	0				

ORCHESTRAL ACCOMPANIMENTS

ARRANGED FOR

HARMONIUM & PIANOFORTE.

To obviate the difficulty experienced by such country Choral Societies as are unable to procure the assistance of an orchestra for the performance of complete works, Messrs. Novello and Company, Limited, are publishing arrangements of the Orchestral Accompaniments of many popular works for Pianoforte and Harmonium.

For the convenience of performers the parts for the two instruments are printed together, and two copies are therefore necessary for performance.

			s.	d.
ATHALIE— <i>Mendelssohn</i>	....	Arrd. by J. W. ELLIOTT	7	6
CALVARY— <i>Spohr</i>	....	„ KING HALL	7	6
CRUSADERS— <i>N. W. Gade</i>	....	„ J. W. ELLIOTT	7	6
DAUGHTER OF JAIRUS— <i>J. Stainer</i>	„	„ W. HODGE	5	0
ELIJAH— <i>Mendelssohn</i>	....	„ E. PROUT	10	6
FIRST MASS— <i>Mozart</i>	....	„ WINDEYER CLARK	5	0
GALLIA— <i>Ch. Gounod</i>	....	„ T. E. AYLWARD	2	6
GOD, THOU ART GREAT— <i>Spohr</i>	„	„ KING HALL	2	6
HEAR MY PRAYER— <i>Mendelssohn</i>	„	„ MYLES B. FOSTER	2	0
HYMN OF PRAISE— <i>Mendelssohn</i>	„	„ J. W. ELLIOTT	7	6
JOAN OF ARC— <i>A. R. Gaul</i>	....	„ „	7	6
LAST JUDGMENT— <i>Spohr</i>	....	„ KING HALL	7	6
LAUDA SION— <i>Mendelssohn</i>	....	„ WINDEYER CLARK	5	0
MAY-DAY— <i>G. A. Macfarren</i>	....	„ „	5	0
MAY QUEEN— <i>Bennett</i>	....	„ J. LEMMENS	7	6
MORS ET VITA— <i>Ch. Gounod</i>	....	„ KING HALL	10	6
REBEKAH— <i>J. Barnby</i>	....	„ „	5	0
REDEMPTION— <i>Ch. Gounod</i>	....	„ J. W. ELLIOTT	10	6
ST. MARY MAGDALEN— <i>J. Stainer</i>	„	„ W. HODGE	7	6
STABAT MATER— <i>Rossini</i>	....	„ J. LEMMENS	6	0
THE CREATION— <i>Haydn</i>	....	„ WINDEYER CLARK	10	6
THE MESSIAH— <i>Handel</i>	....	„ KING HALL	10	6
THE RED CROSS KNIGHT— <i>Prout</i>	„	„ J. W. ELLIOTT	10	6
THE ROSE OF SHARON— <i>A. C. Mackenzie</i>				
		Arrd. by KING HALL	10	6
TWELFTH MASS— <i>Mozart</i>	....	„ WINDEYER CLARK	7	6

VOCAL DUETS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
FRANZ ABT.			MENDELSSOHN.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1, Nos. 1 to 12	2/6	—	THIRTEEN TWO-PART SONGS	1/0	2/0
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2, Nos. 13 to 24	2/6	—	Tonic Sol-fa	0/8	—
STERNDALE BENNETT.			(Adapted by the London School Board.)		
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS	Folio	2/6
F. H. COWEN.			THIRTEEN TWO-PART SONGS (German and English)		
SIX DUETS (Sop. and Cont.) ...	2/6	—	MOORE.		
E. DANNREUTHER.			IRISH MELODIES. Duets ...		
FIVE TWO-PART SONGS ...	2/6	—	CIRO PINSUTI.		
E. C. FORD.			SIX TWO-PART SONGS. Set 1		
SIX TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS. Set 2		
MYLES B. FOSTER.			CARL REINECKE.		
SIX TWO-PART SONGS ...	1/0	—	TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices)		
SIX TWO-PART ANTHEMS ...	1/0	—	Singly, THREEPENCE each.		
BATTISON HAYNES.			RUBINSTEIN.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	EIGHTEEN TWO-PART SONGS		
SIX TWO-PART SONGS ...	2/6	—	H. SMART.		
OLIVER KING.			NINE SACRED DUETS (Sop. and Cont.)		
SIX DUETS (Sop. and Cont.) ...	2/6	—	SCHUMANN.		
JOHN KINROSS.			THIRTY-FIVE VOCAL DUETS (German and English Words) ...		
SONGS OF THE FOREST. Six Two-part Songs	1/0	—	Singly, THREEPENCE each.		
			CHARLES WOOD.		
			SIX TWO-PART SONGS. For Solo Voices (or Female Chorus)		

LONDON: NOVELLO AND COMPANY, LIMITED

AND
NOVELLO, EWER AND CO., NEW YORK.

Novello's Cantatas & Operettas for Female Voices.

	s.	d.		s.	d.
Abt, Franz. —Minster Bells	2	6	King, Oliver. —The Naiads (Op. 56)	2	6
— Springtime (Sol-fa, 6d.)	2	6	Kinross, John. —Songs in a Vineyard (Sol-fa, 6d.)	2	6
— Summer	2	6	Lahee, Henry. —The Sleeping Beauty (Sol-fa, 6d.)	2	6
— The Fays' Frolic	2	6	Lloyd, C. H. —The Gleaners' Harvest	2	6
— The Golden City (Sol-fa, 6d.)	2	6	Locknane, Clement. —The Elfin Queen	2	6
— The Silver Cloud	2	6	Lowe, C. E. —Little Bo-Peep (both Notations)*†	1	0
— The Water Fairies	2	6	— Ditto. Tonic Sol-fa only	0	4
— The Wishing Stone	2	6	Macfarren, G. A. —Songs in a Cornfield (Sol-fa, 6d.)†	1	6
Adams, J. H. —A Day in Summer (both Notations)†	1	6	Marshall, F. A. —Prince Sprite	2	6
— Ditto. Tonic Sol-fa only	0	8	Mendelssohn. —A Midsummer Night's Dream	1	0
Barnett, J. F. —The Wishing Bell (Sol-fa, 1s.)	2	6	(Sol-fa, 4d.)		
Behrend, A. H. —Singers from the sea (Sol-fa, 6d.)	1	6	— Three Motets	1	0
Bendall, Wilfred. —The Lady of Shalott (Sol-fa, 1s.)	2	6	Metcalfe, R. D., and Kennedy, A. —Prince Ferdinand (both Notations)*†	2	0
— A Legend of Bregenz (Sol-fa, 8d.)	1	6	— Ditto. Tonic Sol-fa only	0	9
— Song Dances	2	0	Moffat, Alfred. —A Christmas Dream (both Notations)*†	1	0
Bendl, Karel. —The Water-Sprite's Revenge	1	0	— Ditto. Tonic Sol-fa only	0	4
Booth, Josiah. —The Day of Rest (Sol-fa, 1s.)†	2	6	Moonie, J. A. —A Woodland Dream (both Notations)†	2	0
Boudry, Kate. —The Rival Flowers (Sol-fa, 8d.)	1	6	— Ditto. Tonic Sol-fa only	0	9
Boyce, E. M. —The Sands of Corriemie	1	6	Mundella, E. —The Victory of Song (Chorus)	1	0
Braun, C. —The Snow Queen (both Notations)*†	1	0	Nunn, E. C. —The Fairy Slipper (both Notations)*†	2	0
— Ditto. Tonic Sol-fa only	0	6	— Ditto. Tonic Sol-fa only	0	8
Bridge, J. F. —The Frogs and the Oxt†	1	0	Pergolesi. —Stabat Mater (Sol-fa, 6d.)	1	0
— Ditto. Tonic Sol-fa only	0	6	Prout, E. —Queen Aimée	2	6
Clarke, Hamilton. —Pepin the Pippin (both Notations)*†	2	6	Richards, A. —Punch and Judy (both Notations)*†	1	6
— Ditto. Tonic Sol-fa only	0	9	— Ditto. Tonic Sol-fa only	0	6
— The Missing Duke (both Notations)*†	2	6	— The Waxwork Carnival (both Notations)*†	2	0
— Ditto. Tonic Sol-fa only	0	9	— Ditto. Tonic Sol-fa only	0	8
— The Daisy Chain (both Notations)*†	2	6	Roeckel, J. L. —The Silver Penny (both Notations)*†	2	0
— Ditto. Tonic Sol-fa only	0	9	— Ditto. Tonic Sol-fa only	0	9
— Drums and Voices (both Notations)*†	2	0	— The Hours (both Notations)*†	2	0
— Ditto. Tonic Sol-fa only	0	9	— Ditto. Tonic Sol-fa only	0	9
— Hornpipe Harry (both Notations)*†	2	0	Rogers, Edmund. —The Forest Flower†	2	6
— Ditto. Tonic Sol-fa only	0	9	Rogers, Roland. —Florabel (Sol-fa, 1s.)	2	6
Cowen, F. H. —A Daughter of the Sea (Sol-fa, 1s.)	2	0	Sainton-Dolby, Charlotte. —Florimel	2	6
— Christmas Scenes (Sol-fa, 6d.)†	2	0	Schartau, H. W. —Christmas Holidays (both Notations)*†	0	9
— Summer on the River (Sol-fa, 6d.)†	2	0	Selby, B. Luard. —Summer by the Sea	1	6
— The Rose of Life (Sol-fa, 6d.)	2	0	— The Waits of Bremen (both Notations)†	1	6
— Village Scenes (Sol-fa, 6d.)†	1	6	— Ditto. Tonic Sol-fa only	0	6
Crament, J. Maude. —Little Red Riding-Hood	2	0	Smart, Henry. —King René's Daughter	2	6
Ernest, Gustav. —All the Year Round (Sol-fa, 6d.)†	2	6	(Sol-fa, 1s.)		
— Ditto. Tonic Sol-fa Edition	0	9	Somervell, Arthur. —The Enchanted Palace (both Notations)*†	2	0
Facer, Thomas. —Red Riding-Hood's "Reception" (both Notations)*†	2	6	— Ditto. Tonic Sol-fa only	0	8
— Ditto. Tonic Sol-fa only	0	9	— Princess Zara (both Notations)*†	2	0
— A Merry Christmas (both Notations)†	1	0	— Ditto. Tonic Sol-fa only	0	9
— Ditto. Tonic Sol-fa only	0	6	Tours, Berthold. —The Home of Titania †	1	6
Faning, Eaton. —Buttercups and Daisies (Sol-fa, 1s.)†	2	6	(Sol-fa, 6d.)		
Foster, Myles B. —The Angels of the Bells (Sol-fa, 8d.)	1	6	Tozer, Ferris. —King Neptune's Daughter†	2	6
— The Bonnie Fishwives (Sol-fa, 6d.)	2	6	(Sol-fa, 6d.)		
— The Coming of the King (Sol-fa, 8d.)	1	6	Tschaikowsky, P. —Nature and Love (Sol-fa, 4d.)	1	0
— Snow Fairies (Sol-fa, 6d.)†	1	6	Vincent, Charles. —The Little Mermaid	2	6
Galpin, Rev. F. W. —Old Englyshe Pastymes (both Notations)†	1	6	— The Village Queen (Sol-fa, 6d.)†	2	6
Gaul, A. R. —Around the Winter Fire (Sol-fa, 6d.)	2	0	Yingoe, A. L. —The Magician (both Notations)*†	2	0
— The Hare and the Tortoise (Sol-fa, 6d.)†	1	0	— Ditto. Tonic Sol-fa only	0	9
Gilbert, E. Ouseley. —Santa Claus and his Comrades (both Notations)*†	2	0	Wareing, H. W. —Princess Snowflake (both Notations)*†	1	0
— Ditto. Tonic Sol-fa only	0	8	— Ditto. Tonic Sol-fa only	0	6
Haynes, Battison. —The Fairies' Isle	2	6	— The Court of Queen Summergold (both Notations)*†	1	0
— A Sea Dream (Sol-fa, 6d.)	2	6	— Ditto. Tonic Sol-fa only	0	6
Hofmann, H. —Song of the Norms	1	0	West, J. E. —May Day Revels (both Notations)†	1	6
Huntley, G. F. —Puss-in-Boots (both Notations)*†	2	0	— Ditto. Tonic Sol-fa only	0	4
— Ditto. Tonic Sol-fa only	0	6	Woods, F. C. —Old May Day (both Notations)	1	6
Huss, H. H. —Ave Maria	1	0	— Ditto. Tonic Sol-fa only	0	6
Jacobi, G. —Cinderella (both Notations)*†	2	0	Woolley, E. M. —The Captive Soul (with Tenor Solo)	2	0
— Ditto. Tonic Sol-fa only	1	0			
Jones, H. Festing. —King Bulbous*†	2	0			
— Ditto. Tonic Sol-fa Edition	0	8			

* With Dialogue. † Choruses in two parts. ‡ Choruses in unison.

Operettas and Cantatas sent on approval.

Descriptive Catalogues free on application.

LONDON: NOVELLO AND COMPANY, LIMITED.

AND

NOVELLO, EWER AND CO., NEW YORK.