



3 9087 01138587 1

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

C. V. STANFORD.

THE

VOYAGE OF MAELDUNE

THREE SHILLINGS.

LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

VOCAL ALBUMS.

BEETHOVEN. Paper Cloth
Cover. Gilt.
*TWENTY-SIX SONGS (Vol. I.) 1/6 —
*SEVENTEEN SONGS (Vol. II.) 1/6 —

KAREL BENDL.
*GIPSY SONGS. First Series 2/6 —
Ditto. Second Series. (English
and Bohemian) 2/6 —

STERND.
*TWELVE SO

GEO.
TEN SONGS (
TWELVE SON
Rossetti)

F.
SUMMER NI
and French)

J.
TWENTY-TW

G.
THREE SACR

E. DA.
SIX SONGS (D
FIVE SONGS

A.
*SIXTEEN SC
17, and 31)

J. W.
NATIONAL NI
& RHYMES.

F.
THIRTY SONGS 1/6 —
FOURTEEN SONGS (Robert
Burns) 2/6 —

HERMANN GOETZ.
*EIGHTEEN SONGS (Op. 4,
12, 19) 2/6 —

LADY ARTHUR HILL.
HOLIDAY SONGS 2/6 —

LISZT.
TWENTY SONGS 1/6 —

A. C. MACKENZIE. Paper Cloth
Cover. Gilt.
EIGHTEEN SONGS. Three
Books each 2/6 —
EIGHTEEN SONGS. One Vol. — 7/6

MARIANI.
TWENTY-TWO SONGS. (Ital.) 2/6 —

MENDELSSOHN.
SONGS. (With Portrait) Folio — 21/0
: ... 4/0 6/0
: ... 6/0 8/0

E.
: ... 2/6 4/0
: Folio — 21/0

GER.
LITTLE
l ... 2/6 5/0

TEIN.
S ... 1/6 —

SINGER.
l Songs) 3/0 —

RT.
zo-sop.) 1/6 —
tralto) 1/6 —
or Ten.) 1/6 —
(Swan

: ... 1/6 —

LERIN
Mill) ... 1/6 —
Winter

: ... 1/6 —

NN.
: Folio — 10/6
Op. 25 1/6 —
Songs),

: ... 1/0 —
: ... 2/6 4/6

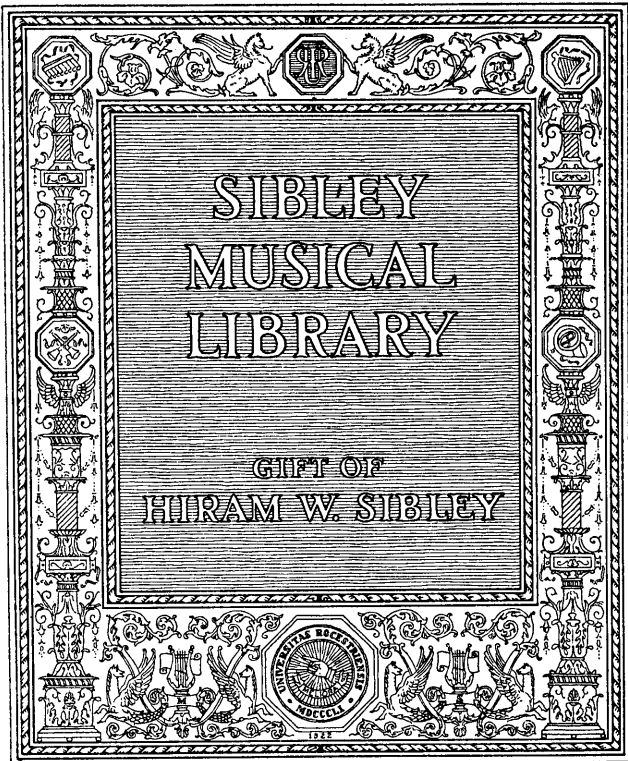
***WOMAN'S LOVE AND LIFE**
(8 Songs), Op. 42 1/0 —

***TWELVE SONGS (Op. 35) ... 1/0 —**
DICHTERLIEBE (A Poet's
Love), (16 Songs), Op. 48 ... 1/6 —

VARIOUS COMPOSERS.
OLD IRELAND (Irish Melodies) 2/6 —

THE SUNLIGHT OF SONG.
46 Illustrations — 5/0

***VOLKSLIEDER ALBUM (40**
Songs) 2/6 4/6



* These Songs have German and English Words.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

VOCAL DUETS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
F. ABT.			OLIVER KING.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1	2/6	—	SIX DUETS (Sop. and Cont.) ...	2/6	—
STERNDALE BENNETT.			MENDELSSOHN.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2	2/6	—	THIRTEEN TWO-PART SONGS	1/0	2/0
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS Folio	2/6	—
F. H. COWEN.			THIRTEEN TWO-PART SONGS (German and English)	2/0	4/0
SIX DUETS (Sop. and Cont.) ...	2/6	—	MOORE.		
E. DANNREUTHER.			IRISH MELODIES. Duets ...	1/0	—
FIVE TWO-PART SONGS ...	2/6	—	CIRO PINSUTI.		
E. C. FORD.			SIX TWO-PART SONGS ...	2/6	—
SIX TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS. Se- cond Set	2/6	—
MYLES B. FOSTER.			CARL REINECKE.		
SIX TWO-PART SONGS ...	1/0	—	TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices)	1/6	—
SIX TWO-PART ANTHEMS ...	1/0	—	RUBINSTEIN.		
Singly, THREEPENCE each.			EIGHTEEN TWO-PART SONGS	2/6	4/6
BATTISON HAYNES.			H. SMART.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	NINE SACRED DUETS (Sop. and Cont.)	2/6	—
SIX TWO-PART SONGS ...	2/6	—	CHARLES WOOD.		
JOHN KINROSS.			SIX TWO-PART SONGS ...	2/6	—
SONGS OF THE FOREST. Six Two-part Songs	1/0	—			
Singly, THREEPENCE each.					

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
VOYAGE OF MAELDUNE

BALLAD

BY

ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY

C. VILLIERS STANFORD

(Op. 34).

*PERFORMED FOR THE FIRST TIME AT THE LEEDS MUSICAL
FESTIVAL, 1889.*

Ent. Sta. Hall.

*Price, in paper cover, 2s. 6d.
" paper boards, 3s. od.
" scarlet cloth, 4s. od.*

LONDON & NEW YORK
NOVELLO, EWER AND CO.

LONDON :
NOVELLO, EWER AND CO.,
PRINTERS.

TO
ALFRED, LORD TENNYSON

THIS WORK IS DEDICATED
IN ALL GRATITUDE AND AFFECTION
BY THE COMPOSER.

May, 1889.

THE VOYAGE OF MAELDUNE.

(FOUNDED ON AN IRISH LEGEND. A.D. 700.)

I.

I WAS the chief of the race—he had stricken
my father dead—
But I gather'd my fellows together, I swore I
would strike off his head.
Each of them look'd like a king, and was noble
in birth as in worth,
And each of them boasted he sprang from the
oldest race upon earth.
Each was as brave in the fight as the bravest
hero of song,
And each of them liefer had died than have
done one another a wrong.
He lived on an isle in the ocean—we sail'd on
a Friday morn—
He that had slain my father the day before I
was born.

II.

And we came to the Isle in the ocean, and
there on the shore was he.
But a sudden blast blew us out and away thro'
a boundless sea.

III.

And we came to the Silent Isle that we never
had touch'd at before,
Where a silent ocean always broke on a silent
shore,
And the brooks glitter'd on in the light with-
out sound, and the long waterfalls
Pour'd in a thunderless plunge to the base of
the mountain walls,
And the poplar and cypress unshaken by storm
flourish'd up beyond sight,
And the pine shot aloft from the crag to an
unbelievable height,
And high in the heaven above it there flicker'd
a songless lark,

And the cock couldn't crow, and the bull
couldn't low, and the dog couldn't bark.
And round it we went, and thro' it, but never
a murmur, a breath—
It was all of it fair as life, it was all of it quiet
as death,
And we hated the beautiful Isle, for whenever
we strove to speak
Our voices were thinner and fainter than any
fittermouse-shriek;
And the men that were mighty of tongue and
could raise such a battle-cry
That a hundred who heard it would rush on a
thousand lances and die—
O they to be dumb'd by the charm!—so fluster'd
with anger were they
They almost fell on each other; but after we
sail'd away.

IV.

And we came to the Isle of Shouting, we
landed, a score of wild birds
Cried from the topmost summit with human
voices and words;
Once in an hour they cried, and whenever their
voices peal'd
The steer fell down at the plow and the harvest
died from the field,
And the men dropt dead in the valleys and
half of the cattle went lame,
And the roof sank in on the hearth, and the
dwelling broke into flame;
And the shouting of these wild birds ran into
the hearts of my crew,
Till they shouted along with the shouting and
seized one another and slew;
But I drew them the one from the other; I
saw that we could not stay,
And we left the dead to the birds and we sail'd
with our wounded away.

V.

And we came to the Isle of Flowers: their
 breath met us out on the seas,
 For the Spring and the middle Summer sat
 each on the lap of the breeze;
 And the red passion-flower to the cliffs, and the
 dark-blue clematis, clung,
 And starr'd with a myriad blossom the long
 convolvulus hung;
 And the topmost spire of the mountain was
 lilies in lieu of snow,
 And the lilies like glaciers winded down, run-
 ning out below
 Thro' the fire of the tulip and poppy, the blaze
 of gorse, and the blush
 Of millions of roses that sprang without leaf or
 a thorn from the bush;
 And the whole isle-side flashing down from the
 peak without ever a tree
 Swept like a torrent of gems from the sky to
 the blue of the sea;
 And we roll'd upon capes of crocus and vaunted
 our kith and our kin,
 And we wallow'd in beds of lilies, and chanted
 the triumph of Finn,
 Till each like a golden image was pollen'd from
 head to feet
 And each was as dry as a cricket, with thirst
 in the middle-day heat.
 Blossom and blossom, and promise of blossom,
 but never a fruit!
 And we hated the Flowering Isle, as we hated
 the isle that was mute,
 And we tore up the flowers by the million and
 flung them in bight and bay,
 And we left but a naked rock, and in anger we
 sail'd away.

VI.

And we came to the Isle of Fruits: all round
 from the cliffs and the capes,
 Purple or amber, dangled a hundred fathom of
 grapes,
 And the warm melon lay like a little sun on
 the tawny sand,
 And the fig ran up from the beach and rioted
 over the land,
 And the mountain arose like a jewell'd throne
 thro' the fragrant air,
 Glowing with all-colour'd plums and with
 golden masses of pear,
 And the crimson and scarlet of berries that
 flamed upon bine and vine,

But in every berry and fruit was the poisonous
 pleasure of wine;
 And the peak of the mountain was apples, the
 hugest that ever were seen,
 And they prest, as they grew, on each other,
 with hardly a leaflet between,
 And all of them redder than rosiest health or
 than utterest shame,
 And setting, when Even descended, the very
 sunset aflame;
 And we stay'd three days, and we gorged and
 we madden'd, till every one drew
 His sword on his fellow to slay him, and ever
 they struck and they slew;
 And myself, I had eaten but sparsely, and
 fought till I sunder'd the fray,
 Then I bad them remember my father's death,
 and we sail'd away.

VII.

And we came to the Isle of Fire: we were
 lured by the light from afar,
 For the peak sent up one league of fire to the
 Northern Star;
 Lured by the glare and the blare, but scarcely
 could stand upright,
 For the whole isle shudder'd and shook like a
 man in a mortal affright;
 We were giddy besides with the fruits we had
 gorged, and so crazed that at last
 There were some leap'd into the fire; and away
 we sail'd, and we past
 Over that undersea isle, where the water is
 clearer than air:
 Down we look'd: what a garden! O bliss,
 what a Paradise there!
 Towers of a happier time, low down in a rain-
 bow deep
 Silent palaces, quiet fields of eternal sleep!
 And three of the gentlest and best of my
 people, whate'er I could say,
 Plunged head down in the sea, and the Paradise
 trembled away.

* * *

VIII.

And we came to the Isle of Witches and heard
 their musical cry—
 'Come to us, O come, come' in the stormy
 red of a sky
 Dashing the fires and the shadows of dawn on
 the beautiful shapes,

For a wild witch naked as heaven stood on
 each of the loftiest capes,
 And a hundred ranged on the rock like white
 sea-birds in a row,
 And a hundred gamboll'd and pranced on the
 wrecks in the sand below,
 And a hundred splash'd from the ledges, and
 bosom'd the burst of the spray,
 But I knew we should fall on each other, and
 hastily sail'd away.

* * *

† “Whither away, whither away, whither
 away? fly no more.

Whither away from the high green field, and
 the happy blossoming shore?

Day and night to the billow the fountain calls:
 Down shower the gambolling waterfalls
 From wandering over the lea:

Out of the live-green heart of the dells
 They freshen the silvery-crimson shells,
 And thick with white bells the clover-hill swells
 High over the full-toned sea:

O hither, come hither and furl your sails,
 Come hither to me and to me:

Hither, come hither and frolic and play;
 Here it is only the mew that wails;

We will sing to you all the day:

Mariner, mariner, furl your sails,
 For here are the blissful downs and dales,
 And merrily, merrily carol the gales,
 And the spangle dances in bight and bay,
 And the rainbow forms and flies on the land
 Over the islands free;

And the rainbow lives in the curve of the sand;
 Hither, come hither and see;

And the rainbow hangs on the poising wave,
 And sweet is the colour of cove and cave,
 And sweet shall your welcome be:

O hither, come hither, and be our lords,
 For merry brides are we:

We will kiss sweet kisses, and speak sweet
 words:

O listen, listen, your eyes shall glisten

With pleasure and love and jubilee:
 O listen, listen, your eyes shall glisten
 When the sharp clear twang of the golden
 chords
 Runs up the ridged sea.
 Who can light on as happy a shore
 All the world o'er, all the world o'er?
 Whither away? listen and stay: mariner,
 mariner, fly no more.”

IX.

And we came to the Isle of a Saint who had
 sail'd with St. Brendan of yore,
 He had lived ever since on the Isle and his
 winters were fifteen score,

And his voice was low as from other worlds,
 and his eyes were sweet,

And his white hair sunk to his heels and his
 white beard fell to his feet,

And he spake to me, ‘O Maeldune, let be this
 purpose of thine!

Remember the words of the Lord when he told
 us “Vengeance is mine!”

His fathers have slain thy fathers in war or in
 single strife,

Thy fathers have slain his fathers, each taken
 a life for a life,

Thy father had slain his father, how long shall
 the murder last?

Go back to the Isle of Finn and suffer the Past
 to be Past.’

And we kiss'd the fringe of his beard and we
 pray'd as we heard him pray,

And the Holy man he assoil'd us, and sadly we
 sail'd away.

X.

And we came to the Isle we were blown from,
 and there on the shore was he,

The man that had slain my father. I saw him
 and let him be.

O weary was I of the travel, the trouble, the
 strife and the sin,

When I landed again, with a tithe of my men,
 on the Isle of Finn.

† From “The Sea-Fairies.”

CONTENTS.

STANZA	PAGE
I. SOLO, <i>Tenor</i> I was the chief of the race	1
II. CHORUS And we came to the Isle in the Ocean	4
III. CHORUS AND QUARTET (<i>S.A.T.B.</i>) . And we came to the Silent Isle	8
IV. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle of Shouting	16
V. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle of Flowers	26
VI. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle of Fruits	36
VII. CHORUS AND QUARTET (<i>S.A.T.B.</i>) . And we came to the Isle of Fire	46
VIII. { SOLO, <i>Tenor</i> And we came to the Isle of Witches }	60
{ DUET (<i>Soprano and Alto</i>) AND CHORUS Whither away? }	
IX. SOLO (<i>Tenor and Bass</i>) AND CHORUS And we came to the Isle of a Saint	86
X. SOLO (<i>Tenor</i>) AND CHORUS And we came to the Isle we were blown from.	91

THE VOYAGE OF MAELDUNE.

ALFRED LORD TENNYSON.

C. VILLIERS STANFORD (Op. 34).

I. *Moderato maestoso*, $\text{♩} = 86$.

PIANO.

f

3

3

3

The first system of the piano introduction, featuring a grand staff with treble and bass clefs. It begins with a forte (*f*) dynamic and includes several triplet markings (3) over the notes.

p

3

3

The second system of the piano introduction, starting with a piano (*p*) dynamic and continuing with triplet markings.

cres.

f

3

The third system of the piano introduction, marked with a crescendo (*cres.*) and a forte (*f*) dynamic, ending with a triplet.

pesante.

dim.

pp

The fourth system of the piano introduction, marked *pesante.* (heavy), *dim.* (diminuendo), and *pp* (pianissimo).

TENOR SOLO.

Un poco più moderato.

I was the chief of the race— he had stricken my fa - ther dead—

3

3

The first line of the tenor solo, with lyrics and triplet markings.

Un poco più moderato e colla parte. $\text{♩} = 80$.

f

mf

The piano accompaniment for the tenor solo, starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*).

The words are printed by kind permission of MESSRS. MACMILLAN AND CO.

But I ga - ther'd my fel - lows to - gether, I swore . . . I would strike off his head.

Each of them look'd like a king, and was no - ble in birth as in worth,

And each of them boast - ed he sprang from the old - est race . . . up - on earth.

Each was as brave in the fight . . . as the brav - est he - ro of

song, And each of them lief - er had died than have done one an -

oth - - er a wrong.

f *B* *8va* *3* *dim.*

He lived on an isle in the

p *pp*

o - cean— we sail'd . . on a Fri - day morn— . He that had slain my

3 *espress.*

fa - ther the day be - fore . . I was born.

p *rall.* *3* **II. Allegro molto.** *Allegro molto.* ♩ = 160. *pp* *rall.* *mp*

poco a poco cres. *mf*

cres.

f

CHORUS.
SOPRANO.

ALTO.

TENOR.

BASS.

mf And we came to the isle . . . in the

mf And we came to the isle . . . in the

mf And we came to the isle . . . in the

mf And we came to the isle . . . in the

Sca.....

mf

isle in the o - cean,
 in the o - cean, and
 o - cean, and there,
 o - cean, and there,

Sva.....

f and there, *piu f* there, *cres.* on the shore stood
 there, there, *piu f* there, *cres.* on the shore stood
 there, *piu f* there on the shore stood
 there, there on the shore stood

Sva.....

he.
 he.
 he.
 he.

C *Sva.....*

But a sud-den blast . . . blew us out and a - way . . .

But a sud-den blast . . . blew us out and a - way . . .

But a sud-den blast . . . blew us out and a - way . . .

But a sud-den blast . . . blew us out and a - way . . .

But a sud-den blast . . . blew us out and a - way . . .

Sra

col. Ped.

. . . thro' a bound - - - less sea. . . .

. . . thro' a bound - - - less sea. . . .

. . . thro' a bound - - - less sea. . . .

. . . thro' a bound - - - less sea. . . .

. . . thro' a bound - - - less sea. . . .

Sra

dim. *p*

col. Ped.

Sra

dim. sempre.

pp

poco cres.

D

p

poco cres.

dim. p dim. pp morendo.

una corda.

III. CHORUS. *Adagio.*

ALTO. *legato.*

And we came to the Si - lent Isle,

TENOR. *legato.*

And we came to the Si - lent Isle,

that we nev - er had touch'd at be - fore,

BASS. *pp legato.*

And we came to the Si - lent Isle,

that we nev - er had touch'd at be - fore,

Adagio. ♩ = 66.

pp

col. *Péd.*

TENOR.

1st BASS.

Where a si - lent o - cean al - ways broke . . on a si - lent

2nd BASS.

Where a si - lent o - cean al - ways broke . . on a si - lent

Where a si - lent o - cean al - ways broke . . on a si - lent

SOPRANO.

ALTO. *pp* And the brooks glitter'd on in the light . . with-out sound,

pp And the brooks glitter'd on in the light . . with-out sound

shore,

pp and the long wa - ter -

shore,

pp and the long wa - ter -

shore,

pp and the long wa - ter -

- falls Pour'd in a thunderless plunge to the base of the moun- tain walls, . . .

1st & 2nd Bass.

- falls Pour'd in a thunderless plunge to the base of the moun- tain walls, . . .

E Un poco più mosso.

SOLO. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

SOLO. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

SOLO. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

SOLO. p

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

E Un poco più mosso. ♩ = 72.

up be- yond sight, . . . And the pine shot a -

up be- yond sight, . . . And the pine shot a -

up be- yond sight, . . . And the pine shot a -

up be- yond sight, . . . And the pine shot a -

pp *pp*

loft from the crag to an un - be - liev - a - ble height, . . . *p* And

loft from the crag to an un - be - liev - a - ble height, . . .

loft from the crag to an un - be - liev - a - ble height, . . .

loft from the crag to an un - be - liev - a - ble height, . . .

pp

high in the hea - ven a - bove it there flick - er'd a song - less lark, *pp*

And the

cock couldn't crow, and the bull couldn't low, and the dog couldn't bark, . . .

F Soli.

mp
It was all of it

CHORUS.

p And round it we went, and thro' it, but nev-er a murmur, a breath—
pp And round it we went, and thro' it, but nev-er a murmur, a breath—
pp And round it we went, and thro' it, but nev-er a murmur, a breath—

p It was all of it fair as
p It was all of it fair as
mf fair as life, it was all of it qui-et as death, fair as
p It was all of it fair as

fair as life, qui-et as death, fair as
 fair as life, qui-et as death, fair as

pp
life, it was all of it qui - et as death.

pp
life, it was all of it qui - et as death.

pp
life, qui - et as death.

pp
life, it was all of it qui - et as death.

ppp
qui -

ppp
qui -

life, qui - et as death, . . .

life, qui - et as death, . . .

CHORUS.

rall.
et as death.

rall.
et as death.

rall.

TENOR SOLO.

Poco più mosso. sf

And we ha - ted the beau - ti - ful Isle, for when - ev - er we strove to

Poco più mosso.

sfp *sempre una corda.* *pp*

speak, Our voic - es were thin - ner and faint - er than an - y flit - ter - mouse -

- shriek ;

And the men that were migh - ty of tongue

G *cres.*

and could raise such a bat - tle - cry That a hum - dred who heard it would

3 *3* *accel.*

cres.

rush on a thou - sand lan - ces and die -

mf. rall.

mf *pp* *rall.*

Tempo Imo. Adagio.

appassionato.

O they to be dumb'd by the charm!

CHORUS. *pp*
It was all of it

pp
Fair, . . .

pp
Fair . . .

pp
Fair . . .

pp sempre.

rall.
they to be dumb'd by the charm!

rall.
fair as life, it was all of it qui - - et . . . as . . . death.

rall.
. . . as life, . . . qui - - - - - et as death.

rall.
. . . as life, qui - - - - - et as death.

rall.
. . . as life, . . . qui - - - - - et as death.

rall.

Tempo del Introduzione. TENOR SOLO. *f* So flus-ter'd with

Tempo del Introduzione. *mf* *cres.*

an - ger were they, They almost fell on each o-ther : but af - ter we sail'd a -

f *tre corde.* *tr* *tr* *tr* *dim.*

IV.

way. . .

Andante con moto (come sopra). *pp*

poco a poco cres.

mf

Sca.....
cres.

Sca.....
f

TENOR SOLO.
And we came . . . to the Isle . . . of

Sca.....

Shout - - ing, we land - - - - -

Sca.....

Allegro.

ed,

CHORUS.

A score of wild birds Cried

A score of

A score of wild birds cried,

A score of wild birds

Allegro. ♩ = 126.

Sva.....

f

from the top - - - most sum - mit with

wild birds Cried, cried . . from the top - most sum - mit with

Cried, a score of wild birds cried from the sun - mit with

Cried, a score of wild birds cried from the sun - mit with

Sva.....

ff

hu - man voi - ces and words ;

hu - man voi - ces and words ;

hu - man voi - ces and words ;

hu - man voi - ces and words ;

p *f* *p* *f*

ff Once in an hour they cried, and when-ev - er their voi - ces

ff Once in an hour they cried, and when-ev - er their voi - ces

ff Once in an hour they cried, and when-ev - er their voi - ces

ff Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

cres.

peal'd

peal'd

peal'd and the har - vest

peal'd The steer fell down at the plow,

Sva...

And the men dropt dead in the val - leys,
 died from the field,

and half of the cat - tle went lame,
 Once in an hour they

f

sfp

And the roof sank in on the hearth, and the dwell - ing broke in - to
 And the roof sank in on the hearth, and the dwell - ing broke in - to
 cried, And the roof sank in on the hearth, and the dwell - ing broke in - to
 And the roof sank in on the hearth, and the dwell - ing broke in - to

mf *f* *sf* *f* *sf*

f

Sve.....

sf flame, Once in an hour they cried, . . . and the roof sank in, and the
sf flame, and the roof sank in on the hearth, and the
sf flame, and the roof sank in on the hearth, and the
sf flame, and the roof sank in on the hearth, and the

mf *f* *Sva.*
p *mf* *f*

dwel - - ing broke in - to flame, broke in - to
 dwel - - ing broke in - to flame, broke in - to
 dwel - - ing broke in - to flame, broke in - to
 dwel - - ing broke in - to flame, broke in - to

Sva. *f*

flame ;
 flame ;
 flame ;
 flame ;

K *Sva.* *mf* *p*
f

Solo.
mf And the

shout - ing of these wild birds ran in - to the hearts . . of my

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with the lyrics 'shout - ing of these wild birds ran in - to the hearts . . of my'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

crew ; Till they

f *p*

The second system continues the vocal line with the lyrics 'crew ; Till they'. The piano accompaniment includes dynamic markings: a forte (*f*) marking in the left hand and a piano (*p*) marking in the right hand. The piano part features a dense texture of chords and moving lines.

shout - ed a - long with the shout - ing, and seized one an - oth - er and

The third system continues the vocal line with the lyrics 'shout - ed a - long with the shout - ing, and seized one an - oth - er and'. The piano accompaniment maintains the rhythmic and harmonic patterns established in the previous systems.

slew.
CHORUS.

Till we
Till we shout - ed a -
Till we shout - ed a - long with the shout - ing,
Till we shout - ed a - long with the shout - ing,

The fourth system begins with the word 'slew.' followed by 'CHORUS.' in a larger font. The vocal line starts with 'Till we' and continues with 'Till we shout - ed a -' on the next line. The piano accompaniment features a strong, rhythmic accompaniment with accents (>) over the notes. The lyrics 'Till we shout - ed a - long with the shout - ing,' are repeated on the following lines.

and slew, and slew, and slew, and slew,

and slew, and slew, and slew, and slew,

and slew, and slew, and slew, and slew,

and slew, and slew, and slew, and slew,

ff

3

3

mf TENOR SOLO.

But I drew them the one from the o - ther ; I saw that we

dim. 3 *mf*

could not stay, And we left our dead to the birds and we sail'd, . .

p *pp* 3

... we sail'd . . . with our wound - ed a -

pp

M
way.
CHORUS. *p* *dim.*
We sail'd with our wounded a - way, we
We sail'd . . . with our wounded . . . a - way, we sail'd . . .
We sail'd with our wounded a - way, we sail'd . . .
We sail'd . . . with our wounded . . . a - way, . . .

M
legato.

sail'd, we sail'd . . . a - way.
dim. *pp*
a - way.
dim. *poco.* *pp*
with our wound - ed a - way.
dim. *poco.* *pp*
. . . we sail'd . . . with our wound - ed a - way.

pp

*piccola
pauza.*

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#).

Second system of a piano score. The right hand (treble clef) has a melodic line with eighth notes and rests. The left hand (bass clef) has a rhythmic accompaniment with chords. The tempo is marked *Andante* with a quarter note equal to 66 (♩. 66). The dynamic is *p*.

Third system of a piano score. The right hand (treble clef) has a melodic line with eighth notes. The left hand (bass clef) has a rhythmic accompaniment with chords. Dynamics include *mp*, *cres.*, *mp*, and *sf*.

Fourth system of a piano score. The right hand (treble clef) has a melodic line with eighth notes. The left hand (bass clef) has a rhythmic accompaniment with chords. The key signature has two sharps (F# and C#).

Fifth system of a piano score. The right hand (treble clef) has a melodic line with eighth notes. The left hand (bass clef) has a rhythmic accompaniment with chords. A fermata is placed over a note in the right hand.

Sixth system of a piano score. The right hand (treble clef) has a melodic line with eighth notes. The left hand (bass clef) has a rhythmic accompaniment with chords. The word *Sea* is written above the staff.

TENOR SOLO.

mp
And we

came to the Isle of Flowers: their breath . . met us out on the

seas, For the spring . . . and the mid - dle sum -

mer sat each . . on the lap of the

breeze ; *Sva* *dim.*

mp

Sva And the red . . . pas - sion

- flower . . . to the cliffs, and the dark blue ele - ma - tis

clung, And starr'd . . with a my - ri - ad blos - - som the

long . . con-vol-vu-lus hung; . .

cres. And the top-most spire . . of the

Sva

moun - - - tain was li - lies in lieu of snow,

Sca *Sca*

col. Ped.

p

And the li - lies like gla - - ciers wind - ed down,

Sca

f *p*

run - ning out be - low The fire of the tu - lip and pop - py,

P

the blaze of gorse . . . and the blush, . . . the blush Of mil - lions of

dim.

ros - - es, that sprang . . . with-out

un poco animando il tempo.

leaf or a thorn . . . from the bush ; . . . And the

un poco animando il tempo.

f

cres.

whole isle - side . . . flash - ing down from the

f

cres. *Q*

peak . . . with-out ev - er a tree . . .

f

f

Swept . . . like a tor - rent of gems . . . from the sky . . .

f *dim.*

to the blue of the sea. And we roll'd . . up-on capes of

CHORUS.

And we roll'd up - on

And we roll'd . . up - on

And we roll'd up - on

And we roll'd . . up - on

The first system of music features a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'to the blue of the sea. And we roll'd . . up-on capes of'. The piano accompaniment consists of four staves, each with a vocal line and a piano accompaniment line. The first three piano accompaniment staves have lyrics 'And we roll'd up - on', 'And we roll'd . . up - on', and 'And we roll'd up - on' respectively. The fourth piano accompaniment staff has lyrics 'And we roll'd . . up - on'. The piano accompaniment includes a 3/4 time signature and a piano (p) dynamic marking.

cro - cus, and vaunt - ed our kith and our kin, And we

capes of cro - - - cus, And we

capes . . of cro - - - cus, And we

capes . . of cro - - - cus, And we

capes of cro - - - cus, And we

The second system of music features a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'cro - cus, and vaunt - ed our kith and our kin, And we'. The piano accompaniment consists of four staves, each with a vocal line and a piano accompaniment line. The first three piano accompaniment staves have lyrics 'capes of cro - - - cus, And we', 'capes . . of cro - - - cus, And we', and 'capes . . of cro - - - cus, And we' respectively. The fourth piano accompaniment staff has lyrics 'capes of cro - - - cus, And we'. The piano accompaniment includes a 3/4 time signature and a piano (p) dynamic marking.

wal - low'd in beds of li - lies, and chant - ed the

wal - low'd in beds . . of li - lies,

wal - low'd in beds . . of li - lies,

wal - low'd in beds . . of li - lies,

wal - low'd in beds . . of li - lies,

6

mf

tri - - umph of Finn, Till

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

and chant - ed the tri - - umph of Finn,

p

each like a gold - en im - age was pol - len'd from head to

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

3

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics and a *pp* dynamic marking. The fourth staff is a vocal line with lyrics and a *pp* dynamic marking. The fifth staff is a piano accompaniment line with a *pp* dynamic marking and a triplet of eighth notes marked with the number 3.

foot, And each . . . was as dry . . . as a crick-et with thirst . . . in the mid - day

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

pp blos - som and blos - som,

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics and a *pp* dynamic marking. The third staff is a vocal line with lyrics and a *pp* dynamic marking. The fourth staff is a vocal line with lyrics and a *pp* dynamic marking. The fifth staff is a piano accompaniment line with a *pp* dynamic marking.

R
Più mosso.

heat.

mf

but nev - er a

mf

but nev - er a

mf

Blos - som and blos - som,

mf

and pro - mise of blos - som,

R
Più mosso. ♩ = 86.

Sva.....

pp

12

6

12

6

12

6

12

6

3

3

6

fruit,

but nev - er a

fruit,

but nev - er a

più f

Blos - som and blos - som,

più f

and pro - mise of blos - som,

Sva.....

12

6

12

6

12

6

12

6

3

3

6

accel.

fruit, nev - - er a fruit, nev - - er a fruit,

accel.

fruit, nev - - er a fruit, nev - - er a fruit,

accel.

nev - er a fruit, nev - er a fruit, but

accel.

nev - er a fruit, nev - er a fruit, but

Sca.....

accel. e cres.

Allegro.

nev - er a fruit. And we ha - -

nev - er a fruit. And we ha - -

nev - er a fruit. And we

nev - er a fruit. And we

Allegro. ♩ = 100.

f

- - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

- - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we
 tore . . up the flow'rs by the mil- lion and flung them in bight and bay, And we

left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we
 left but a na - ked rock, and in an - ger we

sail'd . . a - way.
 sail'd . . a - way.
 sail'd . . a - way.
 sail'd . . a - way.

col. 8va

col. Sva.....

dim. accel.

$\text{♩} = \text{♩. VI.}$ Sva.....

accel.

Tempo del No. V. (Andante.) TENOR SOLO.

mf

Sva.....

And we came to the Isle of

Fruits: all round . . from the cliffs and the capes,

fa - - thom of
 Pur - ple or am - ber, dan - gled a hun - dred fa - - thom of

grapes, . . . And the warm . . . me - lon

T

Sva.....

lay . . . like a lit - tle sun . . . on the tawn - y

sand, And the fig . . . ran up . . . from the beach and

cres

ri - ot - ed o - ver the land, . . . And the

cres.

Sva.....

moun-tain a - rose . . like a jew - - ell'd throne thro' the fra-grant

Sva.....

f *p*

air, Glowing with all - co-lour'd plums and with

Sva.....

f

U

gold - en mass - - es of pear, And the crim - son and

p

scar - let of ber-ries that flamed . . up-on bine . . . and

poco cres.

vine, . . But in ev - 'ry ber - - ry and

p

fruit was the poi - son - ous pleasure of wine ; And the

f

cres.

animando.

2

peak . . . of the moun - tain was ap - ples, the hu -

fp

gest that ev - er were seen, . . . And they

fp

f

prest, . . . as they grew, on each oth - er, with hard -

dim.

2

2

W

ly a leaf - - let be - tween, And

mf

all . . . of them red - der than ro - - - si - est

health . . . or than ut - ter - est shame, . . . And

p
col Ped.

set - - - ting, when Ev - en de - scend - - -

accl. cres.
ed, the ve - ry sun - set,

cres. e accel. *cres.*

cres. *f* *ff*
set - ing the ve - - ry sun - - - set a -

Allegro molto.

flame;

Allegro molto. ♩ = 144.

f *ff* *sf*

X

CHORUS.

mf

We

mf and we gorged and we madden'd,

mf And we stay'd three days, we

mp *p* *p*

mf

and we gorged and we madden'd,

stay'd three days,

mf and we gorged and we madden'd,

stay'd three days, till ev - 'ry one drew . . His

mp

and ev - er we

and ev - er we struck and we slew,

to slay him, to slay him,

sword on his fel - low to slay him, to

struck and we slew, we struck and we slew, we struck and we

we struck and we slew, we struck and we

and ev - er we struck and we slew, we struck and we

slay him, and ev - er we struck

slew, we struck, we slew,

slew, we struck, we slew,

slew, we struck, we slew,

and we slew, we slew,

f *cres.*

TENOR SOLO.

f

And my - self, I had eat - en but spare - ly, and

Sva.

fp

fought till I sun - der'd the fray, . . .

Sva. *Sva.*

f *staccato.*

ad lib.

Then I had them re - mem - ber my fa - ther's death,

Sva.

a tempo. ff

3

p

Piano introduction in G minor, 3/4 time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

CHORUS. *pp*

And we sail'd . . . a - way. . .

pp

And we sail'd . . . a - way. . .

pp

And we sail'd . . . a - way. . .

pp

And we sail'd . . . a - way. . .

p

Vocal and piano accompaniment for the chorus. The vocal parts are in G minor, 3/4 time, with lyrics "And we sail'd . . . a - way. . ." repeated four times. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *pp* to *p*.

piccola pausa.

Piano accompaniment section featuring a *piccola pausa.* marking. The music is in G minor, 3/4 time, with a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*.

VII.
Allegro moderato. ♩ = 86.

f *pp* *pp*

Piano introduction for section VII, marked *Allegro moderato* with a tempo of ♩ = 86. The music is in G minor, 2/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *pp*.

f *f* *p*

Piano accompaniment for section VII, continuing from the previous block. The music is in G minor, 2/4 time signature. It features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *p*.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes and chords.

Second system of musical notation. It includes dynamic markings *f* and *p*. The lower staff is labeled *Sva bassa*. The system contains a repeat sign and a change in time signature to 2/4.

Third system of musical notation. It includes a dynamic marking *mf* and the label *Sva bassa*. The music features triplet markings (3) in both staves.

Fourth system of musical notation. It includes a section marked *A* and multiple triplet markings (3). The lower staff has a *basso continuo* clef.

Fifth system of musical notation. It includes a dynamic marking *p* and multiple triplet markings (3). The lower staff has a *basso continuo* clef.

Sixth system of musical notation. It includes a dynamic marking *cres.* and features a series of chords in the upper staff and a *basso continuo* line in the lower staff.

p *sf* *p* *sf* *p* *sf* *ff*

CHORUS. B

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

Sva..... B

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

league of fire to the North-ern

league of fire to the North-ern

league of fire to the North-ern

league of fire to the North-ern

ff

Sva-

Star ; Lured by the glare

Star ; Lured by the glare

Star ; Lured by the glare

Star ; Lured by the glare

sf

sf

sf

sf

sf

sf

p

p

sf

f

and the glare, but scarce - ly could

and the glare, but scarce - ly could

and the glare, but scarce - ly could

and the glare, but scarce - ly could

sf

sf

sf

sf

p

sf

f

mf

stand up - - right,

stand up - - right,

stand up - - right,

stand up - - right,

Sva

lured by the glare and the glare,

lured by the glare and the glare,

lured by the glare and the glare,

lured by the glare and the glare,

Sva *Sva*

p *sf* *f* *p* *sf* *f*

but scarce - ly could stand up - right,

but scarce - ly could stand up - right,

but scarce - ly could stand up - right,

but scarce - ly could stand up - right,

mf *cres. sempre.*

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

man in a mor - - - tal af - fright;

man in a mor - - - tal af - fright;

man in a mor - - - tal af - fright;

man in a mor - - - tal af - fright;

Sua.

We were gid - dy be -

We were gid - dy be -

We were gid - dy be -

We were gid - dy be -

8057. E

D

- sides with the fruits we had gorged, and so crazed,

- sides with the fruits we had gorged, and so crazed,

- sides with the fruits we had gorged, and so crazed,

- sides with the fruits we had gorged, and so crazed,

that at last There were some leap'd in - to the fire,

that at last There were some leap'd in - to the fire,

that at last There were some leap'd in - to the fire,

that at last There were some leap'd in - to the fire,

3 *Sva*.....

leap'd in - to the fire ;

leap'd in - to the fire ;

leap'd in - to the fire ;

leap'd in - to the fire ;

sf *ff* *sf* *p*

and a - way we sail'd,

and a - way we sail'd,

and a - way we sail'd,

and a - way we sail'd,

sf *p* *sf* *sf*

f *sf* *dim.*

p *p*

sf *pp* *sf*

SOLI.
Lento tranquillo.

52

mf
O - - ver that

CHORUS.

pp
and we past O - ver that un - der-sea isle,
pp
and we past O - ver that un - der-sea isle,
pp
and we past O - ver that un - der-sea isle,
pp
and we past O - ver that un - der-sea isle,

Lento tranquillo. ♩ = 72.

pp

SOLI.

un - der-sea isle, where the wa-ter, the wa-ter is clear - - er than
- - ver that under-sea isle, where the wa - ter is clear - - er than
- - ver that under-sea isle, . . where the wa - ter is clear . . er than
- - ver that under-sea isle, where the wa - ter is clear - - er than

pp *tr tr tr*

G *mp* Towers of a hap - pier

mp Towers of a hap - pier time,

mp Towers of a

mp Towers of a hap - pier time,

G *pp*

time, . . low . . down, low . . down . . . in a

low . . down, low . . down . . . in a

hap - pier time, low down, low . . down . . . in a

low . . down, low . . down . . . in a rain -

rain - - - bow deep . .

rain - bow, rain - bow deep

rain - - - bow deep

bow deep *pp* Si - lent

p **H**
 Si - - - lent pa - la - ces,
p Si - lent, si - - - lent pa - la - ces,
p Si - - - lent, si - - - lent pa - la - ces,
 pa-la-ces, . . . si - - - lent pa - la - ces,
Sva..... **H**

qui - et fields, qui - et fields of e - ter - nal
 qui - et fields, qui - et fields . . . of e -
 qui - et fields, qui - et fields . . . of e -
 qui - et fields, qui - et fields of e - ter - nal

pp sleep, . . . e - ter - - - nal sleep! . . .
pp - ter - nal sleep, . . . e - ter - nal sleep! . . .
pp - ter - nal sleep, . . . e - ter - nal sleep! . . .
ppp sleep, . . . e - ter - - - - nal sleep! . . .

what a gar - den!

what a gar - den!

what a gar - den!

what a gar - den!

O . . . bliss, what a Pa - - ra - dise!

what a Pa - ra - dise there!

what a Pa - ra - dise there! what a

what a Pa - ra - dise there! what a

mp poco cres.

p Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Pa - radise! *p* Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

Pa - radise! Si - lent pa - la - ces, qui - et fields of e - ter - - - nal

p *pp*

sleep, qui - et fields of e - ter - - - nal sleep! . . .

sleep, qui - et . . . fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

sleep, qui - et fields of e - ter - - - nal sleep!

TENOR SOLO.

And three of the gent-lest and best of my

peo - ple, what - e'er I could say, *mf* Plunged

head down in the sea, **K**

pp

SOLI.
p

and the Pa - ra -

and the Pa - ra -

and the Pa - ra -

and the Pa - ra -

and the Pa - ra -

ppp

Ser.

- dise, the Pa - ra - dise trem - bled, trem - bled a - way. *pp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way. *pp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way. *pp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way. *pp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way. *pp*

p

piccola
pausa.

6 2
8 4

6 2
8 4

VIII. *Allegro leggiero.* ♩ = 86.

First system of the piano introduction. The right hand features a melodic line with grace notes and slurs, starting with a piano (*p*) dynamic. The left hand provides a steady accompaniment. The key signature has three flats and the time signature is 6/8.

Second system of the piano introduction. The right hand continues with a melodic line, marked with *pp* and *Sva* (Sustained) markings. The left hand accompaniment remains consistent.

Third system of the piano introduction. The right hand features a melodic line with slurs and grace notes. The left hand accompaniment continues.

Vocal introduction system. The Tenor Solo part begins with a *mp* dynamic. The piano accompaniment continues. The lyrics "And we" are written below the vocal line.

Second system of the vocal introduction. It features three vocal parts: 1st Soprano, 2nd Soprano, and Tenor Solo. The piano accompaniment continues. The lyrics are: "came to the Isle . . . of Witches and", "CHORUS. 1st SOPRANO. Come . . . to us, O come, come,", "2nd SOPRANO. Come . . . to us, O come,", and "Sva".

heard their mu-si-cal cry— In the storm - y red of a sky Dash - ing the

come, *p* Come . . to us, come . . to us,

Alto. Come . . to us, come . . to us,

Sva..... Come . . to us, come . . to us,

cres.

fires and the shadows of dawn . . on the beau-ti-ful shapes.

M

Sva..... *M*

f *p*

Soprano Solo.
mp Whither a-way,

cres. *mf* *mf*

whither a - way, whither a - way? Whither a - way . . .

mf *f* Fly . . . no more.

f Fly . . . no more.

f Fly . . . no more.

pp

. . . from the high green fields, and the hap - py blossoming shore?

p whither a -

p whither a -

p whither a -

p

mf *p* *N*

whither a - way? whither a - way? . . .

pp way? . . . whither a - way? . . .

pp way? . . . whither a - way? . . .

pp way? . . . whither a - way? . . .

pp *N*

Day and night . . . to the

pp whi - - - ther ?

pp whi - - - ther ?

pp whi - - - ther ?

Sva *Sva*

pp

billow the foun - - tain calls: Down . . . show - - er the

Sva

gam - bolling wa - ter - falls, From wan - - - dering

p From wan - - - d'ring o - - -

p From wan - - - d'ring o - - -

p From wan - - - d'ring o - - -

Sva

o - ver the lea :
 - - ver the lea :
 - - ver the lea :
 - - ver the lea : Whither a-way ?

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing, rhythmic pattern in the right hand and a more active bass line in the left hand. The lyrics are: "o - ver the lea :", "- - ver the lea :", "- - ver the lea :", and "- - ver the lea : Whither a-way ?".

out of the live-green heart of the dells, . . .
 fly . . . no more.

The second system continues the musical score with four vocal staves and two piano accompaniment staves. The vocal parts have lyrics: "out of the live-green heart of the dells, . . ." and "fly . . . no more.". The piano accompaniment maintains its rhythmic flow. A fermata is placed over the final note of the vocal line "dells, . . .".

they freshen the sil - ver-y-crim - son shells, . . . and
 fly no more !
 fly no more !
 fly no more !

The third system concludes the musical score with four vocal staves and two piano accompaniment staves. The vocal parts have lyrics: "they freshen the sil - ver-y-crim - son shells, . . . and", "fly no more !", "fly no more !", and "fly no more !". The piano accompaniment features a final, more complex rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is present in the piano parts.

thick with white bells the clo-ver hill swells

cres.

f High o - ver the full - toned sea,
mf High o - ver the full - - toned sea,
mf High o - ver the full - - toned sea,
p High o - ver the full - - toned sea,

p *mf*

high o - ver the full - toned
 high . . . o - - ver the full - toned
 high . . . o - - ver the full - toned
 high . . . o - - ver the full - toned

sea :
 sea : Whi-ther a-way?
 sea : Fly . . . no more!
 sea : Whi-ther a - way?
 Sve
 staccato.
 Whi-ther a - way?
 Fly . . . no
 Whi-ther a - way ;
 TENOR SOLO.
 For a wild witch
 more ! . . .

na-ked as heav'n . . . stood on each . . . of the lof - ti - est capes,

mp
O hither, come

mp And a hun - dred ranged . . . on the
O hi - ther, come hi - ther and furl . . .
hither, and furl . . .

p

rock like white sea - birds in a row,
. . . your sails,
. . . your sails,

mf
Come hi - ther to

And a hun - dred gam - boll'd and pranced on the
mf Come hither to me, *cres.* and to me,
mf Come hither to me, *cres.* and to
mf me, *cres.* Come hither to me, and to

SOPRANO SOLO. *mf*

O come . . . to me.
wrecks in the sand be - low.
f and to me!
f me, . . . and fro - lic and play.
me, come!

CHORUS. *Un poco più lento.* *p*

Here . . . it is on - ly the mew that wails, we . . . will sing to you
p Here it is on - ly the mew that wails, we . . . will sing to you
p Here it is on - ly the mew that wails, we . . . will sing to you
Un poco più lento. *pp*

Tempo 1mo. TENOR SOLO.

And a hun - dred splash'd from the
 all the day.
 all the day.
 all the day.

pp *f*

Tempo 1mo.
Sca.....

led- ges, and bo - som'd the burst of the
 spray ;

dim.

ma-rin-er, furl . . your sails, ma-rin-er, furl . . your sails, ma-rin-er, ma-rin-er,
 furl . . your sails, furl . . your sails, ma-rin-er,
 furl . . your sails, furl . . your sails,

mp *cres.*

Sca.....

cres.

R

ma - ri - ner, furl your sails,

ma - ri - ner, furl your sails,

ma - ri - ner, furl your sails,

Sva..... R

p

ALTO SOLO.

mp

For here are the bliss - ful downs and

SOPRANO SOLO.

mp

And

dales, . .

And

mf

Furl your sails, . .

mf

Furl your sails, ma - - ri - ner,

mf

Furl your sails, . .

mer - ri - ly, mer - ri - ly car - ol the gales,

mer - ri - ly, mer - ri - ly car - ol the gales.

p

Furl . .

p

Furl . .

p

Furl . .

leggiero.
p And the span - gle

leggiero.
p And the span - gle dan - ces in

your sails, . .

your sails,

your sails, . .

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'And the span - gle' and 'And the span - gle dan - ces in'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

dan - ces, dan - ces in bight . . and in bay, . .

bight and in bay, in bight . . and in bay, . .

S

S

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'dan - ces, dan - ces in bight . . and in bay, . .' and 'bight and in bay, in bight . . and in bay, . .'. The piano accompaniment continues with the same rhythmic pattern. There are two 'S' markings above the vocal line, indicating a forte dynamic.

And the rain - - bow forms and flies on the land

And the rain - - bow forms and flies on the land

and the rain - - - - - bow flies,

and the rain - - - - - bow . . flies,

and the rain - - - - - bow . . flies,

O - ver the is - lands free ; And the rain - - -

O - ver the is - lands free ; And the rain - - -

the rain - - -

the rain - - -

the rain - - -

- - bow lives . . . in the curve . . . of the sand ;
 - - bow lives . . . in the curve . . . of the sand ; *mf* And the
 - - bow lives in the curve of the sand ;
 - - bow lives in the curve of the sand ;
 - - bow lives in the curve of the sand ;

rain - - - bow hangs on the pois - ing wave, . . .
 Hi - ther, come
 Hi - ther, come
 Hi - ther, come

And sweet . . . is the

hi-ther, come hi-ther and see.

hi-ther, come hi-ther and see.

hi-ther, come hi-ther and see.

The first system of the musical score consists of six staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a whole note followed by a half note and a quarter note, with the lyrics "And sweet . . . is the". The third, fourth, and fifth staves are vocal lines with eighth notes and quarter notes, each with the lyrics "hi-ther, come hi-ther and see.". The sixth staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

co - lour of cove and of cave. . . .

hi-ther, come hi-ther, come hi-ther and

hi-ther, come hi-ther, come hi-ther and

hi-ther, come hi-ther, come hi-ther and

The second system of the musical score consists of six staves. The top staff is a vocal line with a whole rest and a "T" above it. The second staff is a vocal line with a half note and a whole note, with the lyrics "co - lour of cove and of cave. . . .". The third, fourth, and fifth staves are vocal lines with eighth notes and quarter notes, each with the lyrics "hi-ther, come hi-ther, come hi-ther and". The sixth staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, similar to the first system.

And sweet shall your wel - - -

see; And sweet . . shall your wel - - - come be;

see; And sweet . . shall your wel - - - come be;

see; And sweet . . shall your wel - - - come be;

f

- come, O hi-ther come, hi - - ther and be our

Sweet . . . shall your wel - come be :

your wel - come be :

your wel - come be :

your wel - come be :

mf

pp

lords, for mer - - ry brides are we,

for mer - - ry

The first system of the score consists of six staves. The top two staves are vocal lines. The first staff has lyrics: "lords, for mer - - ry brides are we,". The second staff has lyrics: "for mer - - ry". The bottom four staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords.

pp legato.

hi-ther, come hi - - - ther, We will

brides are we, hi-ther, come hi - - - ther,

hi-ther, come hi - ther, hi-ther to me!

hi-ther, come hi - ther, hi-ther to me!

hi-ther, come hi - ther, hi-ther to me!

The second system of the score consists of six staves. The top two staves are vocal lines. The first staff has lyrics: "hi-ther, come hi - - - ther, We will" with the instruction *pp legato.* above it. The second staff has lyrics: "brides are we, hi-ther, come hi - - - ther,". The third and fourth staves have lyrics: "hi-ther, come hi - ther, hi-ther to me!". The fifth and sixth staves have lyrics: "hi-ther, come hi - ther, hi-ther to me!". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. The instruction *pp* is placed above the piano part.

kiss, . . . sweet kiss-es, and speak sweet words; we will kiss . . .

p we will kiss sweet

p we will kiss sweet

p we will kiss sweet

pp

. . . sweet kiss - - es, sweet kiss - es;

pp sweet kiss - es;

pp kiss - - - , sweet kiss - - - es;

pp kiss - - - es, sweet kiss - - - es;

pp kiss - - - es, sweet kiss - - - es;

Presto.

O lis-ten, lis-ten, Your eyes shall glis-ten With plea-sure, and

lis-ten, lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten, lis-ten,

Presto. $\text{♩} = 144.$

pp

love, and ju-bi-lee: O lis-ten, lis-ten, Your eyes shall

O lis-ten, lis-ten, Your eyes shall

lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten,

lis-ten, lis-ten, lis-ten,

glis-ten, Your eyes . . shall glis - ten When the

glis-ten,

cres. Your eyes shall glis-ten, glis - ten,

cres. Your eyes shall glis-ten, glis - ten,

cres. Your eyes shall glis-ten, glis - ten,

cres. *mf* *Sra*

sharp clear twang . . of the gold - en . . chords,

The sharp clear twang . . of the

The sharp clear twang . . of the

The sharp clear twang . . of the

Sra . . .

runs up

gold - en chords runs up the ridg - ed sea,

gold - en chords runs up the ridg - ed sea,

gold - en chords runs up the ridg - ed sea,

cres. *fp*

cres. *fp*

cres. *fp*

cres. *fp*

. . . the ridg - ed sea,

TENOR SOLO.
mf

And I

. . . the ridg - ed sea, Who can light on as hap - py a shore? . . .

. . . the ridg - ed sea, Who can light on as hap - py a shore? . . .

. . . the ridg - ed sea, Who can light on as hap - py a shore? . . .

pp

mf 3 *W*

all the world o'er, Who can light on as hap - py a

mf 3 3

All the world o'er, . . . all the world o'er, Who can light on as hap - py a

knew . . . we should fall on each o - ther, and has - ti - ly

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts feature a melody with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

shore? . . . Whi-ther a - way?

shore? . . . Whi-ther a - way?

p sail'd . . . a - way,

All the world o'er, all the world o'er? . . .

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

pp

Detailed description: This system continues the musical score. It includes vocal lines with lyrics and piano accompaniment. The piano part features a triplet of eighth notes and a dynamic marking of *pp* (pianissimo). The lyrics include 'shore?', 'Whi-ther a - way?', 'sail'd . . . a - way,', and 'All the world o'er, all the world o'er?'.

whi - ther a - way? . .

whi - ther a - way? . .

lis - ten and stay;

lis - ten and stay, lis - ten and stay;

lis - ten and stay, lis - ten and stay;

morendo.

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The next three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the word 'morendo.' written below the first staff of the piano part.

ma - - - ri - ner,

ma - - - ri - ner,

Ma - - - ri - ner, *pp* ma - - - ri -

Ma - - - ri - ner, *pp* ma - - - ri -

Ma - - - ri - ner, *pp* ma - - - ri -

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The next three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamic markings *p* and *pp* are present.

pp *poco rall.* *a tempo.*
 fly . . . no more!
pp *poco rall.* *a tempo.*
 fly . . . no more!

poco rall. *a tempo.* *pp*
 - ner, ma - - - ri - ner!
pp
 - ner, ma - - - ri - ner!
 - ner,

poco rall. *pp a tempo.*

CHORUS. *sempre più pp*
 Fly . . . no more!
sempre più pp
 Fly . . . no more!

sempre più pp

8va

Musical score for the first system, featuring a treble and bass clef with triplets and a key signature change.

IX. *Andante tranquillo*. $\text{♩} = 69$.

Musical score for the second system, starting with a piano (*p*) dynamic marking.

Musical score for the third system, including mezzo-forte (*mf*) and piano (*p*) dynamics.

Musical score for the fourth system, featuring a cross (X) above a measure.

Musical score for the fifth system, showing a continuation of the piece.

Musical score for the sixth system, including a "Sca..." section and crescendo (*cres.*) markings.

Musical score for the seventh system, ending with a decrescendo (*dim.*) marking.

CHORUS. SOPRANO. *p*

And we came to the Isle of a Saint who had

ALTO. *p*

TENOR. *p*

BASS. *p*

And we came to the Isle of a Saint who had

And we came to the Isle of a Saint who had

p

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

poco

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

pp

Y

ters were fif - teen score, and his

pp

win - ters were fif - teen score, And his voice was low as from oth - er worlds, and his

pp

win - ters were fif - teen score, and his

pp

ters were fif - teen score, and his

pp

eyes . . . were sweet, And his white hair sank to his heels and his

eyes were sweet, And his white hair . . . sank to his heels and his

eyes . . . were sweet, And his white hair sank to his heels and his

eyes . . . were sweet, And his white hair sank to his heels and his

white beard fell to his feet,

white beard fell to his feet,

white beard fell to his feet,

white beard fell to his feet,

Sva.

pp

TENOR SOLO. *mp*

And he spake to me,

Z Bass Solo.

"O Mael - dune, let be this pur-pose of thine! Re - mem - ber the words of the

The first system of music consists of three staves. The top staff is a Bass Solo line in G major, starting with a whole rest followed by a series of eighth and quarter notes. The middle staff is the piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the piano accompaniment in bass clef, with a dynamic marking of *p* and a similar rhythmic pattern.

Lord when he told us 'Vengeance is mine!' His fa - thers have slain thy fa - thers

The second system continues the Bass Solo and piano accompaniment. The Bass Solo line has a dynamic marking of *cres.* and includes a whole rest. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *p* in the bass clef.

in war or in sin - gle strife, Thy fa - thers have slain his fa - thers, each tak - en a

The third system continues the Bass Solo and piano accompaniment. The Bass Solo line has dynamic markings of *sf* and *piu f*. The piano accompaniment continues with the same rhythmic pattern.

life for a life, Thy fa - ther had slain his fa - ther, how long . . shall the mur - der

The fourth system continues the Bass Solo and piano accompaniment. The Bass Solo line has a dynamic marking of *f*. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *p* in the bass clef.

last? Go back to the Isle of Finn, go

The fifth system concludes the Bass Solo and piano accompaniment. The Bass Solo line has dynamic markings of *mf* and *p*. The piano accompaniment continues with the same rhythmic pattern, with a dynamic marking of *mf* in the bass clef.

A

back to the Isle of Finn and suf - fer the Past to be

Past."

CHORUS. SOPRANO.

And we kiss'd . . . the fringe of his beard, and we

ALTO.

And we kiss'd the fringe of his beard,

TENOR.

And we kiss'd the fringe of his beard,

BASS.

and we

pray'd, we pray'd as we heard him pray,

and . . . we pray'd as we heard him pray,

and we pray'd as we heard him pray,

pray'd, . . . we pray'd as we heard him pray,

p
And the Ho - ly man he as-soil'd us,
And the Ho - ly man he as-soil'd us,
And the Ho - ly man he as-soil'd us,
And the Ho - ly man he as-soil'd us,
And the Ho - ly man he as-soil'd us,
And the Ho - ly man he as-soil'd us,

pp

and sad - ly, sad - ly
and sad - ly, sad - ly
and sad - ly, sad - ly
and sad - ly, sad - ly

X. Allegro molto.
we sail'd a - way.
we sail'd a - way.
we sail'd a - way.
we sail'd a - way.
Allegro molto. ♩ = 160.

mf

B

poco a poco cres.

cres.

CHORUS.

C

mf

And we

And we came to the

Sva

f

C

Sva.....

TENOR SOLO. *ff* *ad lib.*

The man that had slain my fa - ther. *Sva*.....

colla parte.

ff *lunga.*

I saw . . . him!

CHORUS. *ff* *lunga.*

We saw . . . him!

ff *lunga.*

We saw . . . him!

ff *lunga.*

We saw . . . him!

ff *lunga.*

Lento.

Lento. ♩ = 58.

pp

p *Andante tranquillo.*

and let him be.

Andante tranquillo. ♩ = 66.

p

p

wea - ry was I of the tra - vel, the trou - ble, the

p

strife . . . and the sin, When I land - ed a - gain, . . . with a

p

tithe of my men, on the Isle of

p

Finn.

O wea - - ry were we of the tra - vel, the

O wea - - ry were we of the tra - vel, the

O wea - - ry were we of the tra - vel, the

O wea - - ry were we of the tra - vel, the

trou - ble, the strife, . . and the sin,

trou - ble, the strife, . . the strife, . . and the sin, . . .

trou - ble, the strife, . . the strife, . . and the sin, . . .

trou - ble, the strife, . . and the sin, . . .

trou - ble, the strife, . . and the sin, . . .

When we land - ed a - gain, with a tithe of our men,
 When we land - ed a - gain, with a tithe of our men, on the
 When we land - ed a - gain, with a tithe of our men, on the
 When we land - ed a - gain, with a tithe of our men, on the

p

pp

on . . the Isle, . . the Isle of Finn.
 Isle . . of Finn, . . the Isle of Finn.
 Isle . . of Finn, . . the Isle of Finn.
 Isle . . of Finn. . . the Isle of Finn.

pp

Sva.....

Sva...

col. Ped.

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.					WILFRED BENDALL.		
THE FAYS' FROLIC (Female voices)	2/6	—	—	THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
SPRINGTIME (ditto)	2/6	—	—	SIR JULIUS BENEDICT.			
SUMMER (ditto)	2/6	—	—	ST. PETER	3/0	3/6	5/0
THE GOLDEN CITY (ditto)	2/6	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0
THE WISHING STONE (ditto)	2/6	—	—	SIR W. STERNDALE BENNETT.			
THE WATER FAIRIES (ditto)	2/6	—	—	THE MAY QUEEN (SOL-FA, 1/0)	3/0	3/6	5/0
THE SILVER CLOUD (ditto)	2/6	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0)...	4/0	—	6/0
MINSTER BELLS (ditto)	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—
W. CROWTHER-ALWYN.					W. R. BEXFIELD.		
MASS, IN F (Latin and English)... ..	3/0	—	5/0	ISRAEL RESTORED	4/0	—	6/0
THOMAS ANDERTON.					J. BRADFORD.		
YULE TIDE	1/6	2/0	3/0	THE SONG OF JUBILEE	2/0	—	—
THE NORMAN BARON	1/0	—	—	PRaise THE LORD	2/0	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	W. F. BRADSHAW.			
W. J. ARGENT.					J. BRAHMS.		
MASS, IN B FLAT	2/6	—	—	A SONG OF DESTINY	1/0	—	—
P. ARMES.					J. C. BRIDGE.		
HEZEKIAH	2/6	—	—	DANIEL	3/6	—	—
ST. JOHN THE EVANGELIST	2/6	—	—	J. F. BRIDGE.			
E. ASPA.					ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...		
THE GIPSIES	1/0	—	—	MOUNT MORIAH	3/0	—	—
ENDYMION	4/0	—	—	BOADICEA	2/6	—	—
ASTORGA.					CALLIRHOË (SOL-FA, 1/6)...		
STABAT MATER	1/0	1/6	—	THE LIGHT OF ASIA	3/0	3/6	5/0
BACH.					EDWARD BUNNETT.		
MASS, IN B MINOR	2/6	3/0	4/0	OUT OF THE DEEP (130th Psalm)	1/0	—	—
MISSA BREVIS, IN A	1/6	—	—	CARISSIMI.			
THE PASSION (S. MATTHEW)	2/0	2/6	4/0	JEPHTHAH	1/0	—	—
THE PASSION (S. JOHN)	2/0	2/6	4/0	F. D. CARNELL.			
CHRISTMAS ORATORIO	2/0	2/6	4/0	SUPPLICATION	5/0	—	—
MAGNIFICAT	1/0	—	—	GEORGE CARTER.			
GOD GOETH UP WITH SHOUTING	1/0	—	—	SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
GOD SO LOVED THE WORLD	1/0	—	—	WILLIAM CARTER.			
GOD'S TIME IS THE BEST	1/0	—	—	PLACIDA	2/0	2/6	4/0
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	CHERUBINI.			
O LIGHT EVERLASTING	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/3
BIDE WITH US	1/0	—	—	SECOND MASS, IN D MINOR... ..	2/0	2/6	3/6
A STRONGHOLD SURE	1/0	—	—	THIRD MASS (CORONATION)	1/0	1/6	2/6
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—	—	FOURTH MASS, IN C	1/0	1/6	2/3
BLESSING, GLORY, AND WISDOM	0/6	—	—	E. T. CHIPP.			
I WRESTLE AND PRAY (SOL-FA, 0/2)	0/4	—	—	JOB	4/0	—	—
THOU GUIDE OF ISRAEL	1/0	—	—	NAOMI	5/0	—	—
JESU, PRICELESS TREASURE	1/0	—	—	FREDERICK CORDER.			
WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	THE BRIDAL OF TRIERMALN (SOL-FA, 1/0) ...	2/6	—	—
J. BARNBY.					SIR MICHAEL COSTA.		
REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6	THE DREAM	1/0	—	—
THE LORD IS KING (97th Psalm)	1/6	2/0	—	F. H. COWEN.			
LEONARD BARNES.					A SONG OF THANKSGIVING...		
THE BRIDAL DAY	2/6	—	4/6	SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
J. F. BARNETT.					RUTH (SOL-FA, 1/6)		
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	5/0	THE VOCAL PORTION	1/0	—	—
THE RAISING OF LAZARUS	6/6	—	9/0	THE CHORAL FANTASIA	1/0	—	—
BEETHOVEN.					W. CRESER.		
THE PRAISE OF MUSIC	1/6	2/0	3/0	EUDORA (A dramatic Idyll)	2/3	—	—
RUINS OF ATHENS	1/0	1/6	2/6	W. CROTCH.			
ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	PALESTINE	3/0	3/3	5/0
MOUNT OF OLIVES	1/0	1/6	2/6				
MASS, IN C	1/0	1/6	2/6				
COMMUNION SERVICE, IN C	1/6	—	3/0				
MASS, IN D	2/0	2/6	4/0				
THE CHORAL SYMPHONY	2/6	—	—				
Ditto, THE VOCAL PORTION	1/0	—	—				
THE CHORAL FANTASIA	1/0	—	—				
A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—				
MEEK, AS THOU LIVEDST HAST THOU							
DEPARTED	0/2	—	—				

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

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

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.	
HEINRICH HOFMANN.					MENDELSSOHN—continued.			
FAIR MELUSINA	2/0	2/6	4/0	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—	
CINDERELLA	4/0	—	—	DITTO, SOL-FA, 0/4	—	—	—	
SONG OF THE NORNS (Female voices)	1/0	—	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—	
HUMMEL.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6	4/0	
FIRST MASS, IN B FLAT	1/0	1/6	2/6	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)...	1/0	1/6	2/6	
COMMUNION SERVICE, ditto	2/0	—	4/0	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	
SECOND MASS, IN E FLAT	1/0	1/6	2/6	ATHALIE (SOL-FA, 1/0)	2/0	2/6	4/0	
COMMUNION SERVICE, ditto	2/0	—	4/0	ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	6/0	
THIRD MASS, IN D	1/0	1/6	2/6	MAN IS MORTAL (8 voices)	1/0	—	—	
COMMUNION SERVICE, ditto	2/0	—	4/0	FESTGESANG (Hymns of Praise)	1/0	—	—	
ALMA VIRGO (Latin and English)	0/4	—	—	DITTO (Male voices)	1/0	—	—	
QUOD IN ORBE (Ditto)	0/4	—	—	CHRISTUS (SOL-FA, 0/6)	1/0	—	—	
W. H. HUNT.				THREE MOTETS FOR FEMALE VOICES	1/0	—	—	
STABAT MATER	3/0	3/6	—	SON AND STRANGER (Operetta)	4/0	—	—	
F. ILIFFE.				LORELEY (SOL-FA, 0/6)	1/0	—	—	
ST. JOHN THE DIVINE... ..	1/0	—	—	GEDIPUS AT COLONOS (Male voices)	3/0	—	—	
JOHN WILLIAM JACKSON.				TO THE SONS OF ART (Ditto) (SOL-FA, 0/3)	1/0	—	—	
I CRIED UNTO GOD	1/6	—	—	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—	
W. JACKSON.				WHY RAGE FIERCELY THE HEATHEN	0/3	—	—	
THE YEAR	2/0	2/6	—	MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	
A. JENSEN.				SAKEN ME (22nd Psalm)	0/6	—	—	
THE FEAST OF ADONIS	1/0	—	—	SING TO THE LORD (93th Psalm)	0/3	—	—	
W. JOHNSON.				SIX ANTHEMS for the Cathedral at Berlin. For	—	—	—	
ECCE HOMO	2/0	—	—	8 voices, arranged in 4 parts	0/8	—	—	
C. WARWICK JORDAN.				AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—	
BLOW YE THE TRUMPET IN ZION	1/3	—	—	MEYERBEER.				
OLIVER KING.				NINETY-FIRST PSALM (Latin)	1/0	—	—	
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—	Ditto (English)	1/0	—	—	
J. KINROSS.				B. MOLIQUE.				
SONGS IN A VINEYARD (Female voices)	2/6	—	—	ABRAHAM	3/0	3/6	5/0	
DITTO, SOL-FA, 0/3	—	—	—	MOZART.				
H. LAHEE.				KING THAMOS	1/0	1/6	—	
THE SLEEPING BEAUTY (Female voices)...	2/6	—	—	FIRST MASS (Latin and English)	1/0	1/6	2/6	
DITTO, SOL-FA, 0/6	—	—	—	SEVENTH MASS, IN B FLAT	1/0	—	—	
LEONARDO LEO.				COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	
DIXIT DOMINUS	1/0	1/6	—	TWELFTH MASS (Latin)	1/0	1/6	2/6	
H. LESLIE.				Ditto (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6	
THE FIRST CHRISTMAS MORN	2/6	—	—	REQUIEM MASS	1/0	1/6	2/6	
F. LISZT.				Ditto (Latin and English) (SOL-FA, 1/0)...	1/0	1/6	2/6	
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	LITANIA DE VENERABILI ALTARIS (E♭)	1/6	2/0	3/0	
THIRTEENTH PSALM	2/0	—	—	LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0	
C. H. LLOYD.				SPLENDEnte TE DEUS First Motet	0/3	—	—	
ALCESTIS	3/0	—	—	O GOD, WHEN THOU APPEARST ditto	0/3	—	—	
ANDROMEDA	3/0	3/6	5/0	HAVE MERCY, O LORD Second Motet	0/3	—	—	
HERO AND LEANDER	1/6	—	—	GLORY, HONOUR, PRAISE Third Motet	0/3	—	—	
THE SONG OF BALDER	1/0	—	—	DR. JOHN NAYLOR.				
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	JEREMIAH	3/0	—	—	
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	HERBERT OAKELEY.				
W. H. LONGHURST.				SELECTION FROM A JUBILEE LYRIC	1/0	—	—	
THE VILLAGE FAIR	2/0	2/6	—	REV. SIR FREDK. OUSELEY.				
HAMISH MACCUNN.				THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	
LAY OF THE LAST MINSTREL	2/6	3/0	4/0	R. P. PAINE.				
LORD ULLIN'S DAUGHTER (SOL-FA, 0/3)...	1/0	—	—	THE LORD REIGNETH (93rd Psalm)	1/0	—	—	
G. A. MACFARREN.				THE PRODIGAL SON	1/5	—	2/6	
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0	GREAT IS THE LORD	1/0	—	—	
MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6	PALESTRINA.				
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	MISSA ASSUMPTA EST MARIA	2/5	—	—	
OUTWARD BOUND	1/0	—	2/6	MISSA PAPÆ MARCELLI	2/0	—	—	
A. C. MACKENZIE.				C. H. H. PARRY.				
THE DREAM OF JUBAL	2/6	3/0	4/0	BLEST PAIR OF SIRENS	1/0	—	—	
THE STORY OF SAYID	3/0	3/6	5/0	AJAX AND ULYSSES	1/0	—	—	
JASON	2/6	3/0	4/0	PROMETHEUS UNBOUND	3/0	—	—	
THE BRIDE (SOL-FA, 0/3)	1/0	—	—	JUDITH	5/0	6/0	7/6	
THE ROSE OF SHARON (SOL-FA, 2/0)	5/0	6/0	7/6	DR. JOSEPH PARRY.				
JUBILEE ODE	2/6	—	—	NEBUCHADNEZZAR	3/0	4/0	5/0	
THE COTTER'S SATURDAY NIGHT	—	—	—	DITTO, SOL-FA	1/6	2/0	2/6	
THE NEW COVENANT	1/6	—	—	T. M. PATTISON.				
F. W. MARKULL.				MAY DAY (SOL-FA, 0/6)	1/6	—	—	
ROLAND'S HORN	2/6	—	—	THE MIRACLES OF CHRIST (SOL-FA, 0/9)	2/0	—	—	
MENDELSSOHN.				THE ANCIENT MARINER	2/6	—	—	
ELIJAH (SOL-FA, 1/6)	4/0	4/6	6/0	THE LAY OF THE LAST MINSTREL	2/6	—	—	
ST. PAUL (SOL-FA, 1/4)	2/0	2/6	4/0	A. L. PEACE.				
ST. PAUL (Pocket Edition)	1/0	1/6	2/0	ST. JOHN THE BAPTIST	2/6	—	—	
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0)	1/0	1/6	2/6	PERGOLES.				
AS THE HART PANTS (42nd Psalm)	1/0	—	—	STABAT MATER (Female voices) (SOL-FA, 0/6)	1/0	—	—	
COME, LET US SING (95th Psalm)	1/0	—	—	CIRO PINSUTI.				
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	PHANTOMS—FANTÀSMI NELL' OMBRA	1/0	—	—	
DITTO, SOL-FA, 0/9	—	—	—					
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—					

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
E. PROUT.				J. M. SMITON.			
DAMON AND PHINTIAS (Male Voices) ...	2/6	—	—	KING ARTHUR ...	2/6	—	—
THE RED CROSS KNIGHT (SOL-FA, 2/0) ...	4/0	4/6	6/0	ARIADNE (SOL-FA, 0/9) ...	2/0	—	—
THE HUNDRETH PSALM ...	1/0	—	—	ALICE MARY SMITH.			
FREEDOM ...	1/0	—	—	THE RED KING (Men's voices)...	1/0	—	—
HEREWARD ...	4/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
PURCELL.				ODE TO THE PASSIONS ...	2/0	—	—
DIDO AND ÆNEAS ...	2/6	—	—	CHARLTON T. SPEER.			
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	THE DAY DREAM ...	2/0	—	—
J. F. H. READ.				SPOHR.			
HAROLD ...	4/0	—	6/0	MASS (for 5 solo voices and double choir) ...	2/0	—	—
BARTIMEUS ...	1/6	—	—	HYMN TO ST. CECILIA ...	1/0	—	—
CARACTACUS ...	2/6	—	—	CALVARY ...	2/6	3/0	4/0
THE CONSECRATION OF THE BANNER ...	1/6	—	—	FALL OF BABYLON ...	3/0	3/6	5/0
PSYCHE ...	5/0	—	7/0	LAST JUDGMENT (SOL-FA, 1/0) ...	1/0	1/6	2/6
J. V. ROBERTS.				THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
JONAH ...	3/0	—	—	GOD, THOU ART GREAT (SOL-FA, 0/6) ...	1/0	—	—
W. S. ROCKSTRO.				HOW LOVELY ARE THY DWELLINGS FAIR... 0/8	—	—	—
THE GOOD SHEPHERD ...	2/6	—	—	JEHOVAH, LORD OF HOSTS... 0/4	—	—	—
ROLAND ROGERS.				JOHN STAINER.			
PRAYER AND PRAISE ...	4/0	—	—	THE CRUCIFIXION (SOL-FA, 0/9) ...	1/6	—	—
ROMBERG.				ST. MARY MAGDALEN (SOL-FA, 1/0) ...	2/0	2/6	4/0
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8) ...	1/0	1/6	2/6	THE DAUGHTER OF JAIRUS (SOL-FA, 0/9) ...	1/6	2/0	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	C. VILLIERS STANFORD.			
DITTO, SOL-FA, 0/4	—	—	—	CARMEN SÆCULARE ...	1/6	—	—
ROSSINI.				THE REVENGE (SOL-FA, 0/9) ...	1/6	—	—
STABAT MATER (SOL-FA, 1/0) ...	1/0	1/6	2/6	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
MOSES IN EGYPT ...	6/0	6/6	7/6	H. W. STEWARDSON.			
C. SAINTON-DOLBY.				GIDEON ...	4/0	—	—
FLORIMEL (Female voices) ...	2/6	—	—	J. STORER.			
CAMILLE SAINT-SAËNS.				THE TOURNAMENT ...	2/0	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)...	1/6	—	—	E. C. SUCH.			
SCHUBERT.				NARCISSUS AND ECHO... 3/0	—	—	—
MASS, IN A FLAT ...	1/0	1/5	2/6	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	ARTHUR SULLIVAN.			
MASS, IN E FLAT ...	2/0	2/6	4/0	THE GOLDEN LEGEND (SOL-FA, 2/0) ...	3/6	4/0	5/0
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	1/0	—	—
MASS, IN B FLAT ...	1/0	1/6	2/6	FESTIVAL TE DEUM ...	1/0	1/6	2/3
COMMUNION SERVICE, ditto ...	2/0	—	3/6	W. TAYLOR.			
MASS, IN C ...	1/0	1/6	2/6	ST. JOHN THE BAPTIST ...	—	4/0	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	A. GORING THOMAS.			
MASS, IN G ...	1/0	1/6	2/6	THE SUN-WORSHIPPERS ...	1/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	E. H. THORNE.			
MASS, IN F ...	1/0	1/6	2/6	BE MERCIFUL UNTO ME ...	1/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	VAN BREE.			
SONG OF MIRIAM (SOL-FA, 0/6) ...	1/0	—	—	ST. CECILIA'S DAY (SOL-FA, 0/9) ...	1/0	1/6	2/6
SCHUMANN.				CHARLES VINCENT.			
THE MINSTREL'S CURSE ...	1/6	—	—	THE VILLAGE QUEEN (Female Voices) ...	2/6	—	—
THE KING'S SON ...	1/0	—	—	THE LITTLE MERMAID (Female Voices)...	2/6	—	—
MIGNON'S REQUIEM ...	1/0	—	—	R. H. WALKER.			
PARADISE AND THE PERI (SOL-FA, 1/6) ...	2/6	3/0	4/0	JERUSALEM ...	3/0	—	—
PILGRIMAGE OF THE ROSE... 1/0	1/6	2/6	—	WEBER.			
MANFRED ...	1/0	—	—	IN CONSTANT ORDER (Hymn) ...	1/6	—	—
FAUST ...	3/0	3/6	5/0	MASS, IN G (Latin and English)...	1/0	1/6	2/6
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	MASS, IN E FLAT (Ditto) ...	1/0	1/6	2/6
NEW YEAR'S SONG (SOL-FA, 0/6) ...	1/0	—	—	COMMUNION SERVICE IN E FLAT ...	1/6	—	—
H. SCHUTZ.				JUBILEE CANTATA ...	1/0	1/6	—
THE PASSION OF OUR LORD ...	1/0	—	—	PRECIOSA ...	1/0	—	—
J. SHORT.				THREE SEASONS ...	1/0	—	—
MASS (S. George) ...	3/6	—	—	S. WESLEY.			
MASS (S. Joseph) ...	2/0	—	—	IN EXITU ISRAEL ...	0/4	—	—
E. SILAS.				DIXIT DOMINUS ...	1/0	—	—
MASS, IN C ...	1/0	—	—	S. S. WESLEY.			
JOASH ...	4/0	—	—	O LORD, THOU ART MY GOD ...	1/0	—	—
R. SLOMAN.				THOMAS WINGHAM.			
SUPPLICATION AND PRAISE ...	5/0	—	—	MASS, IN D ...	3/0	—	—
HENRY SMART.				TE DEUM (Latin) ...	1/6	—	—
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—				
THE BRIDE OF DUNKERRON (SOL-FA, 1/6) ...	2/0	2/6	4/0				

VIOLIN & PIANOFORTE ALBUMS.

PRICE TWO SHILLINGS AND SIXPENCE EACH.

MENDELSSOHN.

No.
*1. FOUR MARCHES. Transcribed by BERTHOLD TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March (Op. 108); No. 4, Funeral March (Op. 103).

BERTHOLD TOURS.

*2. THIRTY MELODIES. (These Melodies are expressly written to be used in connection with the Author's VIOLIN PRIMER.

MENDELSSOHN.

*3. "ELIJAH." Ten Transcriptions by BERTHOLD TOURS.

GOUNOD.

*4. "MORS ET VITA." Ten Transcriptions by BERTHOLD TOURS.

BATTISON HAYNES.

*5. TWELVE SKETCHES.

SIEGFRIED JACOBY.

*6. HUNGARIAN DANCES. (Transcribed.)

IPPOLITO RAGGHIANI.

7. NINE MORÇEAUX DE SALON.

OLIVER KING.

No.
8. TWELVE PIECES.

JOACHIM RAFF.

*9. SIX MORÇEAUX DE SALON.

SIEGFRIED JACOBY.

10. SIX CHARACTERISTIC PIECES.
For Two Violins and Pianoforte.

ARCANGELO CORELLI.

11. TWELVE SONATAS. Edited by ARNOLD DOLMETSCH. Book I.

*12. TWELVE SONATAS. Edited by ARNOLD DOLMETSCH. Book II.

Price 3s. 6d. each.

SIEGFRIED JACOBY.

*13. EIGHT NATIONAL MELODIES.
(Arranged.)

GOUNOD.

*14. "REDEMPTION." Nine Transcriptions by BERTHOLD TOURS.

ARNOLD DOLMETSCH.

*15. TWELVE EASY PIECES.

* These Albums may also be had arranged for Violoncello and Pianoforte.

A. C. MACKENZIE.

SIX PIECES FOR VIOLIN (OP. 37). With Pianoforte Accompaniment. No. 1, Gavotte; No. 2, Berçeuse; No. 3, Benedictus; No. 4, Zingaresca; No. 5, Saltarello; No. 6, Tema con Variazioni. *Price 5s. net.*

BENEDICTUS (FROM SIX PIECES FOR VIOLIN). With Pianoforte Accompaniment. *Price 1s. 6d. net.*

Ditto. Ditto. Arranged for Orchestra by the Composer. *Full Score, 5s.; Orchestral Parts, 3s. 6d.*

LONDON & NEW YORK: NOVELLO, EWER AND CO.

VOCAL ALBUMS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
BEETHOVEN.			A. C. MACKENZIE.		
*TWENTY-SIX SONGS (Vol. I.)	1/6	—	EIGHTEEN SONGS. Three Books each	2/6	—
*TWENTY-SIX SONGS (Vol. II.)	1/6	—	EIGHTEEN SONGS. One Vol.	—	7/6
KAREL BENDL.			MARIANI.		
*GIPSY SONGS. First Series	2/6	—	TWENTY-TWO SONGS. (Ital.)	2/6	—
Ditto. Second Series. (English and Bohemian)	2/6	—	MENDELSSOHN.		
STERNDALE BENNETT.			SONGS. (With Portrait) Folio	—	21/0
*TWELVE SONGS	1/0	2/6	*SONGS	4/0	6/0
GEO. J. BENNETT.			*SONGS (Deep Voice)	6/0	8/0
TEN SONGS (Robert Burns) ...	2/6	—	MOORE.		
TWELVE SONGS (Shelley and Rossetti)	2/6	—	IRISH MELODIES	2/6	4/0
BERLIOZ.			IRISH MELODIES ... Folio	—	21/0
SUMMER NIGHTS. (English and French)	1/6	—	RANDEGGER.		
J. BRAHMS.			SACRED SONGS FOR LITTLE SINGERS. Illustrated ...	2/6	5/0
TWENTY-TWO SONGS	1/3	—	A. RUBINSTEIN.		
G. F. COBB.			TWENTY-FIVE SONGS	1/6	—
THREE SACRED SONGS	4/0	—	S. B. SCHLESINGER.		
E. DANNREUTHER.			*SCHILFLIEDER (Reed Songs)	3/0	—
SIX SONGS (D. G. Rossetti) ...	2/6	—	SCHUBERT.		
FIVE SONGS (W. Morris)	2/6	—	TWENTY SONGS (Mezzo-sop.)	1/6	—
A. DVOŘÁK.			TWENTY SONGS (Contralto)	1/6	—
*SIXTEEN SONGS (Op. 2, 5, 17, and 31)	2/6	—	TWENTY SONGS (Sop. or Ten.)	1/6	—
J. W. ELLIOTT.			*SCHWANENGESANG (Swan Songs)	1/6	—
NATIONAL NURSERY SONGS & RHYMES. With 65 Illus.	—	7/6	*DIE SCHÖNE MÜLLERIN (The Fair Maid of the Mill) ...	1/6	—
R. FRANZ.			*WINTERREISE (The Winter Journey), Op. 89	1/6	—
THIRTY SONGS	1/6	—	SCHUMANN.		
FOURTEEN SONGS (Robert Burns)	2/6	—	*SONGS Folio	—	10/6
HERMANN GOETZ.			*MYRTHEN (26 Songs), Op. 25	1/6	—
*EIGHTEEN SONGS (Op. 4, 12, 19)	2/6	—	*LIEDERKREIS (12 Songs), Op. 39	1/0	—
LADY ARTHUR HILL.			*VOCAL ALBUM	2/6	4/6
HOLIDAY SONGS	2/6	—	*WOMAN'S LOVE AND LIFE (8 Songs), Op. 42	1/0	—
LISZT.			*TWELVE SONGS (Op. 35) ...	1/0	—
TWENTY SONGS	1/6	—	DICHTERLIEBE (A Poet's Love), (16 Songs), Op. 48 ...	1/6	—
			VARIOUS COMPOSERS.		
			OLD IRELAND (Irish Melodies)	2/6	—
			THE SUNLIGHT OF SONG. 46 Illustrations	—	5/0
			*VOLKSLIEDER ALBUM (40 Songs)	2/6	4/6

* These Songs have German and English Words.

VOCAL DUETS.

	Paper Cover.	Cloth Gilt.		Paper Cover.	Cloth Gilt.
F. ABT.			OLIVER KING.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1 ...	2/6	—	SIX DUETS (Sop. and Cont.) ...	2/6	—
STERNDALE BENNETT.			MENDELSSOHN.		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2 ...	2/6	—	THIRTEEN TWO-PART SONGS	1/0	2/0
FOUR SACRED DUETS ...	1/0	—	THIRTEEN TWO-PART SONGS Folio	2/6	—
F. H. COWEN.			MOORE.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	IRISH MELODIES. Duets ...	1/0	—
E. DANNREUTHER.			CIRO PINSUTI.		
FIVE TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS ...	2/6	—
E. C. FORD.			SIX TWO-PART SONGS. Se- cond Set		
SIX TWO-PART SONGS ...	2/6	—	...	2/6	—
MYLES B. FOSTER.			CARL REINECKE.		
SIX TWO-PART SONGS ...	1/0	—	TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices)	1/6	—
SIX TWO-PART ANTHEMS ...	1/0	—	RUBINSTEIN.		
Singly, THREEPENCE each.			EIGHTEEN TWO-PART SONGS	2/6	4/6
BATTISON HAYNES.			H. SMART.		
SIX DUETS (Sop. and Cont.) ...	2/6	—	NINE SACRED DUETS (Sop. and Cont.)	2/6	—
SIX TWO-PART SONGS ...	2/6	—	CHARLES WOOD.		
JOHN KINROSS.			SIX TWO-PART SONGS ...		
SONGS OF THE FOREST. Six Two-part Songs ...	1/0	—	...	2/6	—
Singly, THREEPENCE each.					

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PIANOFORTE ALBUMS.

Edited by BERTHOLD TOURS.

No.	BACH.	Paper Cover.	Cloth Gilt.	No.	SPINDLER.	Paper Cover.	Cloth Gilt.
1.	TWENTY COMPOSITIONS	1/0	—	17.	NINE COMPOSITIONS ...	1/0	—
2.	TWENTY COMPOSITIONS	1/0	—	18.	NINE COMPOSITIONS ...	1/0	—
3.	TWENTY COMPOSITIONS	1/0	—	19.	TEN COMPOSITIONS ...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
HANDEL.				HERMANN GOETZ.			
4.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	20.	LOSE BLÄTTER (Op. 7), 1-5	1/0	—
5.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	21.	LOSE BLÄTTER (Op. 7), 6-9	1/0	—
6.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	22.	GENREBILDER (Op. 13) ...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
VARIOUS COMPOSERS.				J. RHEINBERGER.			
7.	FIFTEEN MARCHES ...	1/0	—	23.	SEVEN COMPOSITIONS...	1/0	—
8.	FIFTEEN MARCHES ...	1/0	—	24.	ELEVEN COMPOSITIONS	1/0	—
9.	FIFTEEN MARCHES ...	1/0	—	25.	SEVEN COMPOSITIONS...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
10.	SIXTEEN GAVOTTES, &c.	1/0	—	BERTHOLD TOURS.			
11.	SIXTEEN GAVOTTES, &c.	1/0	—	26.	A JUVENILE ALBUM (Duets)	2/0	—
12.	SIXTEEN GAVOTTES, &c.	1/0	—				
	In one volume ...	...	4/0	J. MOSCHELES.			
WOLLENHAUPT.				27.	DOMESTIC LIFE (Twelve Characteristic Duets), Book 1	2/0	—
13.	TEN COMPOSITIONS ...	1/0	—	28.	Ditto ditto, Book 2	2/0	—
14.	TEN COMPOSITIONS ...	1/0	—		In one volume ...	...	4/0
15.	TEN COMPOSITIONS ...	1/0	—	HALFDAN KJERULF.			
	In one volume ...	...	4/0	29.	NINE COMPOSITIONS ...	1/0	—
SCHWEIZER.				30.	TEN COMPOSITIONS ...	1/0	—
16.	EIGHT SCOTTISH AIRS (Duets) ...	1/0	—	31.	TWENTY-THREE COMPOSITIONS ...	1/0	—
					In one volume ...	...	4/0

List of Contents may be had gratis.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PIANOFORTE ALBUMS.

Edited by BERTHOLD TOURS.

No.	BACH.	Paper Cover.	Cloth Gilt.	No.	SPINDLER.	Paper Cover.	Cloth Gilt.
1.	TWENTY COMPOSITIONS	1/0	—	17.	NINE COMPOSITIONS ...	1/0	—
2.	TWENTY COMPOSITIONS	1/0	—	18.	NINE COMPOSITIONS ...	1/0	—
3.	TWENTY COMPOSITIONS	1/0	—	19.	TEN COMPOSITIONS ...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
HANDEL.				HERMANN GOETZ.			
4.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	20.	LOSE BLÄTTER (Op. 7), 1-5	1/0	—
5.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	21.	LOSE BLÄTTER (Op. 7), 6-9	1/0	—
6.	TWENTY-FOUR COMPOSITIONS ...	1/0	—	22.	GENREBILDER (Op. 13) ...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
VARIOUS COMPOSERS.				J. RHEINBERGER.			
7.	FIFTEEN MARCHES ...	1/0	—	23.	SEVEN COMPOSITIONS...	1/0	—
8.	FIFTEEN MARCHES ...	1/0	—	24.	ELEVEN COMPOSITIONS	1/0	—
9.	FIFTEEN MARCHES ...	1/0	—	25.	SEVEN COMPOSITIONS...	1/0	—
	In one volume ...	...	4/0		In one volume ...	...	4/0
10.	SIXTEEN GAVOTTES, &c.	1/0	—	BERTHOLD TOURS.			
11.	SIXTEEN GAVOTTES, &c.	1/0	—	26.	A JUVENILE ALBUM (Duets)	2/0	—
12.	SIXTEEN GAVOTTES, &c.	1/0	—				
	In one volume ...	...	4/0	J. MOSCHELES.			
WOLLENHAUPT.				27.	DOMESTIC LIFE (Twelve Characteristic Duets), Book 1	2/0	—
13.	TEN COMPOSITIONS ...	1/0	—	28.	Ditto ditto Book 2	2/0	—
14.	TEN COMPOSITIONS ...	1/0	—		In one volume ...	...	4/0
15.	TEN COMPOSITIONS ...	1/0	—	HALFDAN KJERULF.			
	In one volume ...	...	4/0	29.	NINE COMPOSITIONS ...	1/0	—
SCHWEIZER.				30.	TEN COMPOSITIONS ...	1/0	—
16.	EIGHT SCOTTISH AIRS (Duets) ...	1/0	—	31.	TWENTY-THREE COMPOSITIONS ...	1/0	—
					In one volume ...	...	4/0

List of Contents may be had gratis.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY
SIR JOHN STAINER.

In issuing this series of Primers the Editor has had in view the realisation of a desire he has long felt, to place in the hands of teachers and students a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

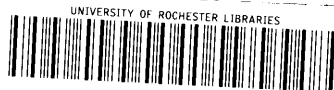
While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

	s.	d.
1. THE PIANOFORTE - - - - E. PAUER	2	0
2. THE RUDIMENTS OF MUSIC - - - W. H. CUMMINGS	1	0
3. THE ORGAN - - - - SIR JOHN STAINER	2	0
4. THE HARMONIUM - - - - KING HALL	2	0
5. SINGING (<i>Paper Boards, 5s.</i>) - - - A. RANDEGGER	4	0
6. SPEECH IN SONG (<i>Singer's Pronouncing Primer</i>) A. J. ELLIS, F.R.S.	2	0
7. MUSICAL FORMS - - - - E. PAUER	2	0
8. HARMONY - - - - SIR JOHN STAINER	2	0
9. COUNTERPOINT - - - - DR. BRIDGE	2	0
10. FUGUE - - - - JAMES HIGGS	2	0
11. SCIENTIFIC BASIS OF MUSIC - - - DR. STONE	1	0
12. DOUBLE COUNTERPOINT - - - DR. BRIDGE	2	0
13. CHURCH CHOIR TRAINING - - - REV. J. TROUTBECK	1	0
14. PLAIN SONG - - - - REV. T. HELMORE	2	0
15. INSTRUMENTATION - - - - E. PROUT	2	0
16. THE ELEMENTS OF THE BEAUTIFUL IN MUSIC - E. PAUER	1	0
17. THE VIOLIN - - - - BERTHOLD TOURS	2	0
18. TONIC SOL-FA - - - - J. CURWEN	1	0
19. LANCASHIRE SOL-FA - - - JAMES GREENWOOD	1	0
20. COMPOSITION - - - - SIR JOHN STAINER	2	0
21. MUSICAL TERMS - - - - STAINER AND BARRETT	1	0
22. THE VIOLONCELLO - - - - JULES DE SWERT	2	0
23. TWO-PART EXERCISES (396) - - - JAMES GREENWOOD	1	0
24. DOUBLE SCALES - - - - FRANKLIN TAYLOR	1	0
25. MUSICAL EXPRESSION - - - - MATHIS LUSSY	3	0
26. SOLFEGGI (<i>Paper Boards, 5s.</i>) - - FLORENCE A. MARSHALL	4	0
<i>Or, in Three Parts, 1s. 6d. each.</i>		
27. ORGAN ACCOMPANIMENT - - - - DR. BRIDGE	2	0
28. THE CORNET - - - - H. BRETT	2	0
29. MUSICAL DICTATION - - - - DR. RITTER	1	0

(TO BE CONTINUED.)

Any of the above may be had strongly bound in boards, price 6d. each extra.

ORATORIOS, CAN



SES 8/12/11

PRICE ONE SHILLING EACH.

THOMAS ANDERTON.
THE NORMAN BARON.
THE WRECK OF THE HESPERUS.
E. ASPA.
THE GIPSIES.

HANDEL.
CHANDOS TE DEUM.
ODE ON ST. CECILIA'S DAY.
THE WAYS OF ZION.

MOZART.
KING THAMOS.
* FIRST MASS.
SECOND MASS.
THIRD MASS.
FOURTH MASS.
FIFTH MASS.

ASTORGA.
STABAT MATER.

BACH.
GOD SO LOVED THE WORLD.
GOD GOETH UP WITH THE SUN.
GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVEN.
O LIGHT EVERLASTING.
BIDE WITH US.
A STRONGHOLD SURE.
MAGNIFICAT.
THOU GUIDE OF ISRAEL.
JESU, PRICELESS TREASURE.
WHEN WILL GOD RECALL ME.

J. BARNBY.
REBEKAH.

BEETHOVEN.
THE CHORAL FANTASIA.
ENGENDI.
MOUNT OF OLIVES.
MASS, IN C.
* MASS, IN C.
RUINS OF ATHENS.
SIR W. STERNDALE BE
EXHIBITION ODE, 1862.

J. BRAHMS.
A SONG OF DESTINY.

J. F. BRIDGE.
* ROCK OF AGES.

E. BUNNETT.
OUT OF THE DEEP (PSALM 124).

CARISSIMI.
JEPHTHAH.

CHERUBINI.
* REQUIEM MASS, IN C MINOR.
THIRD MASS, IN A (CORONATION).
FOURTH MASS, IN C.

SIR M. COSTA.
THE DREAM.

NIELS W. GADE.
ZION.

SPRING'S MESSAGE. 8d.
CHRISTMAS EVE.

THE ERL-KING'S DAUGHTER.

GLUCK.
ORPHEUS.

HERMANN GOETZ.
BY THE WATERS OF BABYLON.

GENIA.

CH. GOUNOD.
DE PROFUNDIS (130TH PSALM).

DITTO (OUT OF DARKNESS).
MESSE SOLENNELLE (LATIN WORDS).

THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS.
DAUGHTERS OF JERUSALEM.

* GALLIA.
J. O. GRIMM.
THE SOUL'S ASPIRATION.

EDWARD HECHT.
O MAY I JOIN THE CHOIR INVISIBLE.

SIBLEY MUSICAL LIBRARY
Eastman School of Music
University of Rochester

RULES

1. Books may be kept two weeks and may be renewed once for the same period, except 7 day books and magazines.

2. A fine of five cents a day will be charged on each book which is not returned according to the above rule.

3. All injuries to books beyond reasonable wear and all losses shall be made good to the satisfaction of the librarian.

4. Each borrower is held responsible for all books drawn on his card and for all fines accruing on the same.

MENDELSSOHN.

ST. PAUL (POCKET EDITION).
LORELEY.
HYMN OF PRAISE.
AS THE HART PANTS.
COME, LET US SING.
WHEN ISRAEL OUT OF EGYPT CAME.
NOT UNTO US.
LORD, HOW LONG.
HEAR MY PRAYER.
THE FIRST WALPURGIS NIGHT.
MIDSUMMER NIGHT'S DREAM.
MAN IS MORTAL.
FESTGESANG (HYMNS OF PRAISE).
FESTGESANG (MALE VOICES).
CHRISTUS.
TO THE SONS OF ART.
* AVE MARIA (SAVIOUR OF SINNERS).
* THREE MOTETTS (FEMALE VOICES).

MEYERBEER.

91ST PSALM (LATIN WORDS).
91ST PSALM (ENGLISH WORDS).

R. P. PAINE.

GREAT IS THE LORD.

THE LAST JUDGMENT.
GOD, THOU ART GREAT.
THE CHRISTIAN'S PRAYER.
HYMN TO ST. CECILIA.
E. C. SUCH.
GOD IS OUR REFUGE (PSALM 46).

A. SULLIVAN.
EXHIBITION ODE.
FESTIVAL TE DEUM.

A. GORING THOMAS.
THE SUN WORSHIPPERS.

E. H. THORNE.
BE MERCIFUL UNTO ME.

VAN BREE.
ST. CECILIA'S DAY.

C. M. VON WEBER.
PRECIOSA.

* MASS, IN G.
* MASS, IN E FLAT.
JUBILEE CANTATA.

S. WESLEY.
DIXIT DOMINUS.

S. S. WESLEY.
O LORD, THOU ART MY GOD.

H. PARRY.
OF SIRENS.
THE CONTENTION OF ULYSSES.
VERGOLESI.
ER (FEMALE VOICES).
PROUT.

100TH PSALM.
MURCELL.
D JUBILATE, IN D.
DOMBERG.
THE BELL.
ANT AND THE ETERNAL.
ROSSINI.
SER.

HUBERT.
IAM.
LAT.
LAT.

HUMANN.
AGE OF THE ROSE.
ON.
QUIEM.
N, "IN LOWLY GUISE."

LONG.
SILAS.

MARY SMITH.
THE LITTLE BALTUNG

NORTH-EAST WIND.
E (MEN'S VOICES).

POHR.

The Works marked * have Latin and English Words.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

THE LIGHT OF ASIA

A CANTATA

THE WORDS FROM THE POEM OF
EDWIN ARNOLD

THE MUSIC COMPOSED BY
DUDLEY BUCK.

Octavo, paper cover, 3s. ; paper boards, 3s. 6d. ; cloth gilt, 5s.
Vocal Parts, each 1s. 6d. ; String Parts, 19s. 6d. ; Wind Parts (in the Press).
Full Score, MS.

THE TIMES.

The composer has done well in going to Sir Edwin Arnold's well-known poem for his subject, and he has with great ingenuity arranged . . . a libretto that is excellent as a vehicle for musical treatment. . . . In the opening chorus the composer declares himself as a musician of earnest aim ; its fugal treatment is well carried out. . . . The choruses "Round him delicious gardens bloom'd" and "O come and see the pleasure of the Spring" are graceful. . . . The duets between *Siddârtha* and *Yasôdhara* are full of passion, and the canonic passage in the second, "When most my spirit wanders," is so skilfully written that no feeling of dry scholasticism is produced.

DAILY TELEGRAPH.

One rises from hearing "The Light of Asia" with a sense of charm and satisfaction. To what is this feeling due? In the first place, to truth of expression. . . . Next, the expression never goes beyond the necessities of the case, and thus a most important, though much neglected, law of art is observed. . . . The music is intelligible, and exercises its influence upon the heart without hindrance from a puzzled head. The work is essentially melodious, being full of tune which . . . delights the ear, while the choral writing, sometimes vigorously descriptive, has often a grace and elegance that cannot be resisted.

STANDARD.

The orchestration is admirable, being picturesque without extravagance. In several numbers a pleasant vein of melody is discernible, the best being the chorus, "O come and see the pleasure of the Spring," the wedding chorus, and the bridal duet, in which some canonic passages are introduced with excellent effect.

MORNING POST.

Mr. Dudley Buck, though well known and honoured in America, has hitherto only been known in England by his song "When the Heart is Young." . . . Few, however, even of the admirers of that ballad were prepared to hear a work so beautiful in its treatment as "The Light of Asia." . . . The work itself possesses many qualities which tend to secure popularity.

DAILY NEWS.

The opening chorus, the "Spring song," the four-part male chorus of councillors, and the march of Indian maidens round the *Prince's* throne, are all excellent. So to a higher degree is the delicious seven-part chorus which describes the Indian night . . . while in the fine scene of the temptation the composer is able to indulge in strong contrasts, and to prove his possession of real dramatic power. . . . The love duet which the *Prince* and *Yasôdhara* sing at their first meeting, and the still more beautiful duet sung by the *Prince* and his wife when he has resolved upon his "Great Renunciation," are worthy melodic gems of a purely unconventional order.

DAILY CHRONICLE.

His instrumentation is full, rich, and varied, but never departs from its proper function of illustrating the scene or situation. It does not attempt to thrust the vocal portion of the score into the background.

ATHENÆUM.

In "The Light of Asia" Mr. Dudley Buck shows himself a decidedly able musician, the construction of the various numbers, the part-writing for voices, and the orchestration being alike excellent. We cannot point to a single flaw of a technical character from first to last.

LONDON & NEW YORK: NOVELLO, EWER AND CO.