

L'Allegro.

No. 34.

AIR AND CHORUS.—THESE DELIGHTS IF THOU CANST GIVE.

Allegro. ♩ = 92.

TENOR VOICE.

ACCOMP.

These delights if thou canst give,

p *mf*

These de-lights if thou canst give, These de - lights

p

. if thou canst give, Mirth, with thee I mean to

mf *p*

live, with thee I mean to live; Mirth, with thee, with thee I mean to live,

f

Mirth, with thee I mean to live; Mirth, with thee, Mirth, with thee. These de-lights if thou canst

p *p*

give, Mirth, with thee I mean to live.

f

These delights if thou canst give, Mirth, with thee, Mirth, with thee, Mirth, with thee I mean to

p *mf* *p*

live. These de - lights if thou canst give,

mf *f* *p*

Mirth, with thee I mean to live, with thee I mean to live. These delights if thou canst

f *p*

CHORUS.—TREBLE.

These de - lights if thou canst give, Mirth, with thee we mean to

ALTO.

These de - lights if thou canst give, Mirth, with thee we mean to

TUTTI.

give, Mirth, with thee I mean to live. These de - lights if thou canst give, Mirth, with thee we mean to

BASS.

These de - lights if thou canst give, Mirth, with thee we mean to

f

live, Mirth, with thee we mean to live. These de-lights if thou canst

live, Mirth, with thee we mean to live. These de-lights if thou canst

live, Mirth, with thee we mean to live. These de-lights if thou canst

live, Mirth, with thee we mean to live. These de-lights if thou canst

8va.

give, Mirth, with thee we mean to live;

give, Mirth, with thee we mean to live;

give, Mirth, with thee we mean to live;

give, Mirth, with thee we mean to live;

8va.

Mirth, with thee we mean to live, with thee we mean to live; Mirth, with thee, Mirth, with

Mirth, with thee we mean to live, with thee we mean to live; Mirth, with thee, Mirth, with

Mirth, with thee we mean to live, with thee we mean to live; Mirth, with thee, Mirth, with

Mirth, with thee we mean to live, with thee we mean to live; Mirth, with thee, Mirth, with

8va.

thee : These de-lights if thou canst give, Mirth, with thee, we mean to

thee ; These de lights if thou canst give, Mirth, with thee, we mean to

thee : These de-lights if thou canst give, Mirth, with thee, we mean to

thee ; These de-lights if thou canst give, Mirth, with thee. we mean to

8va. 8va.

live, Mirth, with thee, Mirth, with thee, Mirth, with thee we mean to live.

live, Mirth, with thee, Mirth, with thee, Mirth, with thee we mean to live.

live. Mirth, with thee, Mirth, with thee, Mirth, with thee we mean to live.

live, Mirth, with thee, Mirth, with thee, Mirth, with thee we mean to live.

8va.

These de - lights if thou canst give, These de - lights, These de -

These de - lights if thou canst give, These de - lights, These de -

These de - lights if thou canst give, These de - lights, These de -

These de - lights if thou canst give, These de - lights, These de -

lights, if thou canst give, Mirth, with thee we mean to

lights, if thou canst give, Mirth, with thee we mean to

lights, if thou canst give, Mirth, with thee we mean to

lights, if thou canst give, Mirth, with thee we mean to

Sva.

live, Mirth, with thee we mean to live, with thee, with

live, Mirth, with thee we mean to live, with thee, with

live, Mirth, with thee we mean to live, with thee, with

live, Mirth, with thee we mean to live, with thee, with

Sva.

thee. These de-light if thou canst give, Mirth, with thee we mean to

thee. These de lights if thou canst give, Mirth, with thee we mean to

thee. These de-lights if thou canst give, Mirth, with t. ee we mean to

thee. These de-lights if thou canst give, Mirth, with thee we mean to

Sva. Sva.

live. These delights if thou canst give, Mirth, with thee we mean to live.

live. These delights if thou canst give, Mirth, with thee we mean to live.

live. These delights if thou canst give, Mirth, with thee we mean to live.

live. These delights if thou canst give, Mirth, with thee we mean to live.

Sva. Sva.

Detailed description: This block contains the vocal and piano parts for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment includes a wavy line labeled 'Sva.' under the bass line.

tr

Detailed description: This block shows the piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. A trill (tr) is indicated above the final note of the right-hand part.

f

Sva.

Detailed description: This block shows the piano accompaniment for the third system. It includes a grand staff with treble and bass clefs. A forte (f) dynamic marking is present in the right-hand part. A wavy line labeled 'Sva.' is under the bass line.

Sva.

Detailed description: This block shows the piano accompaniment for the fourth system. It consists of a grand staff with treble and bass clefs. A wavy line labeled 'Sva.' is under the bass line.

tr

Sva.

Detailed description: This block shows the piano accompaniment for the fifth system. It includes a grand staff with treble and bass clefs. Trills (tr) are indicated above notes in the right-hand part. A wavy line labeled 'Sva.' is under the bass line.

Al Pensieroso.

No. 35.

RECIT.—BUT LET MY DUE FEET NEVER FAIL.

SOPRANO VOICE.

But let my due feet ne-ver fail To walk the studious clois-ters pale,

And love the high em-bow-ed roof, With an-tic pil-lars mas-sy proof,

And sto-ried win-dows rich-ly dight, Cast-ing a dim re-li-gious light.

ACCOMP.

Al Pensieroso.

No. 36.

CHORUS AND SOLO.—THERE LET THE PEALING ORGAN BLOW.

Grave. ♩ = 50.

SOPRANO.

There let the pealing or-gan blow, To the full-voic'd choir be-low,

ALTO.

There let the pealing or-gan blow, To the full-voic'd choir be-low,

TENOR, (8ve. lower.)

There let the pealing or-gan blow, To the full-voic'd choir be-low,

BASS.

There let the pealing or-gan blow, To the full-voic'd choir be-low,

Grave. *f* *Org. ad lib.*

ACCOMP.

Solo.

In ser-vice high and an-thems clear. And let their sweet-ness, thro' mine
 In ser-vice high and an-thems clear.
 In ser-vice high and an-thems clear.
 In ser-vice high and an-thems clear.

Organ ad lib. very soft.

8va.~~~~~

ear, Dissolve me in-to ec-sta-cies, And bring all Heav'n be-fore . . mine eyes.

p

Al Pensieroso.

No. 37.

AIR.—MAY AT LAST MY WEARY AGE.

SOPRANO VOICE.

Largo. ♩ = 63.

ACCOMP.

Largo.

p

May at last . . my wea-ry . . age Find out the

p

peace-ful her-mi-tage; May at last my wea-ry . . . age Find out the

peace-ful her-mi-tage, Find out the peace-ful her-mi-tage, The hai-ry
Adagio. Tempo lmo.
a tempo.
colla parte.

gown, and mos-sy cell, Where I may sit and right-ly spell,

. Of ev'-ry star that Heav'n doth shew, And ev'ry herb that sips the

dew; Till old Ex - pe - rience do at-tain To something like pro - phe - - tic

strain, To some-thing like pro - phe - tic strain; Till

old Ex - pe - rience do at - tain, Till old Ex - pe - rience do . . .

. at - tain To some - thing like pro - phe - tic strain,

. to some - thing like pro - phe - tic strain, to some thing like . . . pro -

. . . phe - tic strain.

Al Pensieroso.

No. 38.

CHORUS.—THESE PLEASURES, MELANCHOLY, GIVE.

A tempo ordinario. $\text{♩} = 80.$

SOPRANO.

ALTO.
These plea - sures, Me - lan - cho - ly, give, And we with thee will

TENOR,
(8ve. lower.)
And we with thee will choose to live. . . . And we with thee will

BASS.

ACCOMP.
A tempo ordinario.
Sva.~~~~~

And we with thee will choose to live,

choose, will choose to live, And we with thee will choose to

choose, will choose to live.

live, And we with thee will choose to

These

These plea - - sures, Me - lan - cho - ly, give, Me - - lan - cho - ly, give,

And we with thee will choose to live, . . .

live, And we with thee will choose to live, . . . will choose \sharp to live,

plea - - sures, Me - lan - cho - ly, give, . . .

These plea - - sures, Me - lan - cho - ly,

And we with thee will choose

And we with thee will choose to live, And we with thee . . .

give, . . . And we with thee will choose . . . to live,

to live,

. . . will choose to live, And we with thee will choose to live, . . .

And we with thee will choose to live . . . and

These plea - - sures, Me - - lan - - cho - ly, give, . . . and

These plea - sures,
 . . . will choose to live, will choose to live, And we with thee will choose . . . to live,
 we with thee will choose . . . to live. And we with
 we with thee will choose, . . . will choose to live,

Me - lan - cho - ly, give, . . . And we with thee will choose . . .
 These plea - sures. Me - lan - -
 thee will choose to live, . . . will choose . . . to live,
 And we with thee will choose to

to live,
 - - cho - ly, give, . . . These
 These plea - sures, Me - lan - cho - ly, give, . . .
 live, . . . And we with thee will choose to live, And we with

These plea - sures, Me - lan - cho - ly, give,
 plea - sures, Me - lan - cho - ly, give,
 thee will choose to live.
 And we with thee will choose
 And we with thee will choose to live.
 plea - sures, Me - lan - cho - ly, give, Me - lan - cho - ly,
 to live, And we with thee, with thee,
 These plea - sures, Me - lan - cho - ly, give, And we with
 give,
 And we with thee will choose to live, And

will choose to live and we,
 thee, with thee will choose to live, And we with thee
 These plea - sures, Me - lan - cho - ly, give, And we with
 we with thee will choose to live, And we, and we with

and we with thee, with thee will choose to live. These plea - sures, Me - lan -
 will choose to live. And we with thee will choose to live, with thee, . . .
 thee, with thee will choose to live, with thee. These plea - sures, Me - lan -
 thee, with thee will choose to live, will choose to live,

Adagio.
 - cho - ly give, And we with thee will choose to live, And we with thee will choose to live.
 And we with thee will choose to live, And we with thee will choose to live.
 - cho - ly give, And we with thee will choose to live, And we with thee will choose to live.
 And we with thee will choose to live, And we with thee will choose to live.

PART THE THIRD.

No. 39.

Al Moderato.

RECIT. (*Accomp.*)—HENCE! BOAST NOT, YE PROFANE

Maestoso. ♩ = 76.

BASS VOICE.

ACCOMP.

mf

Hence! boast not, ye pro -
 - fane, Of vain - ly fan - cied, lit - tle tast - ed plea - sure, Pur -
 - sued be - yond all mea - sure, And by its own ex cess, transform'd to pain.

No. 40.

Al Moderato.

AIR.—COME, WITH NATIVE LUSTRE SHINE.

ACCOMP.

Andante Larghetto. ♩ = 60.

BASS VOICE.

Come, with na - tive lus - tre shine, Mo - de - ra - tion, grace di - vine,

mf

Whom the wise God of na - ture gave, Mad mor - tals from themselves to save,

Mad mortals from themselves to save. Come, with

na - tive lus - tre shine, Mo - de - ra - tion, grace di - vine, Whom the wise God of nature

gave, Mad mortals

hr

from themselves to save, . . . Whom the wise God of nature gave, . . .

. . . Mad mor-tals from themselves to save.

p

Keep, as of old, the mid - dle way, Nor deep - ly sad, nor i - dly

gay, . . . But still the same in look and

gait, Ea - sy, cheer - ful, and se - date, ea - sy, cheer - ful, and se -

date. Keep, as of old, the mid - dle way, keep, as of old, the mid - dle

way, Nor deep - ly sad, nor i - dly gay, But still the same in look and gait,

Ea - sy, cheer - ful and se - date, ea - sy, cheer -

ful, and se - date. *Segue.*

mf

Al Moderato.

No. 41. RECIT. (Accomp.), SOLO, AND CHORUS.—SWEET TEMP'RANCE.

VOICE. RECIT.

Sweet Temp'rance in thy right hand bear, With her let ro - sy Health ap -

ACCOMP.

- pear, And in thy left Contentment true. Whom headlong Passiou never knew; Frugal - i - ty,

by Boun-ty's side, Fast friends, tho' oft as foes be- lied. Chaste Love, by

Rea - son led se - cure, With joys sin - cere, and pleasure pure; Hap - py life from heav'n de -

SOLO.

scend - ing, Crowds of smil - ing years at - tending All this com - pa - ny se - rene, Join to

$\text{♩} = 60.$

p

CHORUS.—SOPRANO.

All this com - pa - ny se - rene, Join to

ALTO.

All this com - pa - ny se - rene, Join to

TENOR. (8ve. lower.)

All this com - pa - ny se - rene, Join to

TUTTI.

fill thy beau - teous train. All this com - pa - ny se - rene, Join to

fill thy beau-teous train. All this com-pa - ny se - rene, Join to

fill thy beau-teous train. All this com-pa - ny se - rene, Join to

fill thy beau-teous train. All this com-pa - ny se - rene, Join to

fill thy beau-teous train. All this com-pa - ny se - rene, Join to

fill thy beauteous train,

fill thy beauteous train. Join to fill thy beauteous train,

fill thy beauteous train,

fill thy beauteous train. Join to fill thy beauteous train.

Join to fill thy beau - teous train. All this
Join to fill thy beau - teous train. All this
Join to fill thy beau - teous train. All this
thy beau - teous train. All this

com - pa - ny se - rene, Join to fill thy beau - teous train. All this
com - pa - ny se - rene, Join to fill thy beau - teous train. All this
com - pa - ny se - rene, Join to fill thy beau - teous train. All this
com - pa - ny se - rene, Join to fill thy beau - teous train. All this

com - pa - ny se - rene, Join to fill
com - pa - ny se - rene, Join to fill thy beauteous
com - pa - ny se - rene, Join to fill thy beauteous
com - pa - ny se - rene, Join to fill

thy beauteous train, Join to fill
train, thy beauteous train, Join to fill
train, Join to fill
thy beauteous train, Join to fill

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "thy beauteous train, Join to fill" repeated for each voice part.

thy beau-teous train.
thy beau-teous train.
thy beau-teous train.
thy beau-teous train.

This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "thy beau-teous train." repeated for each voice part. The piano accompaniment continues with a right-hand treble clef staff and a left-hand bass clef staff.

p

This system contains only piano accompaniment, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The music is marked with a piano (*p*) dynamic. The lyrics from the previous systems are not present in this section.

Al Moderato.

No. 42.

Air.—COME, WITH GENTLE HAND RESTRAIN.

Allegro. ♩ = 88.

▲COMP.

SOPRANO VOICE.

Come, with gen - tle

p

hand . . restrain Those who fond - ly court their bane; One ex-treme with

cau - tion shunning, To a - no - ther blindly run-ning, to a - no-ther blind - ly running,

One extreme with cau - tion shunning, To a - no-ther blind - ly running.

f *p*

Kind - ly teach, how blest are they, Who na - ture's e - qual

rules o - bey; Who safe - ly steer two rocks be - tween, And pru - dent keep the

gold - en mean, Who safe - ly steer two rocks be - tween, And prudent keep, and prudent keep the

gold - en mean.

Al Moderato.

No. 43. RECITATIVE.—NO MORE SHORT LIFE THEY THEN WILL SPEND

TENOR VOICE.

Accomp.

No more short life they then will spend, In stray-ing far-ther from its end;
 In fran-tie mirth, and child-ish play, In dance and re-vels, night and day;
 Or else like life-less sta-tues seem-ing, Ev-er mus-ing, moping, dreaming.

Al Moderato.

No. 44. AIR.—EACH ACTION WILL DERIVE NEW GRACE.

SOPRANO VOICE.

Accomp.

Larghetto. ♩ = 85.

mf

Each

ac - tion will de - rive new grace, Each

p *cres.* *p*

ac - tion will de - rive new grace, From or - der, measure, time, and place, From or - der,

mea - sure, time, and place, From or - der, mea - sure, time, and place;

f

Till life the good - ly structure rise, In due pro - -

p *p*

- - por-tion to the skies. Till life, the

f *p*

good - ly struc-ture rise, In due pro - por - tion to the skies. Till life, the good - ly

f *p*

struc-ture rise, In due pro - por - tion to the skies, Till life, the good - ly

struc-ture rise, In due pro - por - tion to the skies.

f *p*

Al Moderato.

No. 45.

DUET.—AS STEALS THE MORN UPON THE NIGHT.

Accomp. *Andante Larghetto.* $\text{♩} = 72.$

p dolce.

Ped. Ped.

⊕ Ped. ⊕

SOPRANO.

As steals the morn up - on . . the night, And melts the shades a -

pp

- way, TENOR. And melts the shades a -

As steals . . the morn up - on . . the night, And melts the shades a -

- way, And melts the shades a - way, And melts the shades a -

- way, And melts the shades a - way,

The first system of the musical score features two vocal staves and a grand staff for piano accompaniment. The vocal lines are in a key with two flats and a 4/4 time signature. The lyrics are: "- way, And melts the shades a - way, And melts the shades a -" on the top staff, and "- way, And melts the shades a - way," on the bottom staff. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

- way, And melts the shades a -

And melts the shades a -

The second system continues the vocal and piano parts. The lyrics are: "- way, And melts the shades a -" on the top staff, and "And melts the shades a -" on the bottom staff. The piano accompaniment continues with the same rhythmic pattern.

- way,

- way,

The third system shows the vocal lines with lyrics: "- way," on the top staff and "- way," on the bottom staff. The piano accompaniment continues with a consistent eighth-note bass line.

The fourth system consists of piano accompaniment for the grand staff. The right-hand part features a melodic line with some slurs and a dynamic marking of *p* (piano). The left-hand part continues with the eighth-note bass line.

So truth does fan-cy's charm dis - -

So truth doth fan-cy's charm dis - - solve, And ris - ing

solve, And ris-ing reason puts to

rea - son puts to flight

flight The fumes that

The fumes . . that did the mind in - volve, that

did the mind in - volve, Re - stor - - ing in - - tel - lec - - tual

did the mind in - volve, Re - stor - - ing in - - tel - lec - - tual

day. So truth doth fan-cy's charm dis - solve,

day. So truth does fan-cy's charm dis -

And ris - ing rea - son puts to flight . . . The

- solve, . . . And ris - ing rea-son puts to

fumes, . . the fumes . . that did . . the mind in - volve, . . the fumes . . that

fight, . . . the fumes that

did . . the mind in - volve, Re - stor - - ing, re -

did . . the mind in - volve, Re - stor - - ing, re -

p dolce.

stor - ing in - tel - lec - tual day, Re - stor - ing
stor - ing in - tel - lec - tual day, Re - stor - ing

mf *p*

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment includes dynamic markings *mf* and *p*.

in - tel - lec - tual day.
in - tel - lec - tual day.

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment.

This system contains the fifth system of music, which is a piano accompaniment consisting of two staves.

This system contains the sixth system of music, which is a piano accompaniment consisting of two staves.

This system contains the seventh system of music, which is a piano accompaniment consisting of two staves.

This system contains the eighth system of music, which is a piano accompaniment consisting of two staves.

Al Moderato.

No. 46.

CHORUS.—THY PLEASURES, MODERATION, GIVE.

Alla Breve, Moderato. ♩ = 54.

TREBLE. *mf* Thy plea - sures, Mo - de - ra - tion, give, In them a -

ALTO. *mf* Thy plea - sures, Mo - de - ra - tion, give, In them a -

TENOR, (Sve. lower.) *mf* Thy plea - sures, Mo - de - ra - tion, give, In them a -

BASS. *mf* Thy plea - sures, Mo - de - ra - tion, give, In them a -

ACCOMP. *mf*

- - lone we tru - ly live, In them a - lone we tru - ly live,

- - lone we tru - ly live, In them a - lone we tru - ly

- - lone we tru - ly live, In

- - lone we tru - ly live,

In them a - lone . . . we tru - - ly, tru - -

live, we tru - ly live,

them a - lone we tru - ly live, In them, in them a - lone we tru - - ly

In them a - lone we tru - - ly

ly live, In

In them a - lone we tru - ly live, we tru - ly, tru - ly live,

live, a - lone we tru - ly live, we

live, In them a - lone we tru - ly live, we

them a - lone we tru - ly live, In them a -

In them a - lone we tru - ly, tru - ly live,

tru - ly, tru - ly live, we tru - ly, tru - ly live,

tru - ly, tru - ly live, A

- lone we tru - ly live, In

. we tru - ly live, In

In them a - lone we tru - ly live, In them a -

- lone we tru - ly live, we tru - ly, tru - ly live,

them a - lone we tru - ly live. Thy
them a - lone we tru - ly, tru - ly live. Thy
- lone we tru - ly live. Thy
Thy
f

plea - sures, Mo - de - ra - tion, give, Thy plea - sures, Mo - de - ra - tion,
plea - sures, Mo - de - ra - tion, give, Thy plea - sures, Mo - de - ra - tion,
plea - sures, Mo - de - ra - tion, give, Thy plea - sures, Mo - de - ra - tion,
plea - sures, Mo - de - ra - tion, give, Thy plea - sures, Mo - de - ra - tion,
f

give, In them a - lone, in them a - lone, in them a - lone we
give, In them a - lone, in them a - lone, in them a - lone we
give, In them a - lone, in them a - lone, in them a - lone we
give, In them a - lone, in them a - lone we
f

tru - ly live, In them a - lone, in them a - lone we tru - ly
 tru - ly live, In them a - lone, in them a - lone we tru - ly
 tru - ly live, In them a - lone, in them a - lone we tru - ly

live. Thy plea-sures, Mo - de - ra - tion, give, In them a - lone we tru - ly live, in them a -
 live. Thy plea-sures, Mo - de - ra - tion, give, In them a - lone we tru - ly live, in them a -
 live. Thy plea-sures, Mo - de - ra - tion, give, in them a -
 live. Thy plea-sures, Mo - de - ra - tion, give, in them a -

- lone we tru - ly live, in them a - lone, in them a - lone we tru - ly live.
 - lone we tru - ly live, in them a - lone we tru - ly live.
 - lone we tru - ly live, a - lone, in them a - lone we tru - ly live.
 - lone we tru - ly live, in them a - lone we tru - ly live.

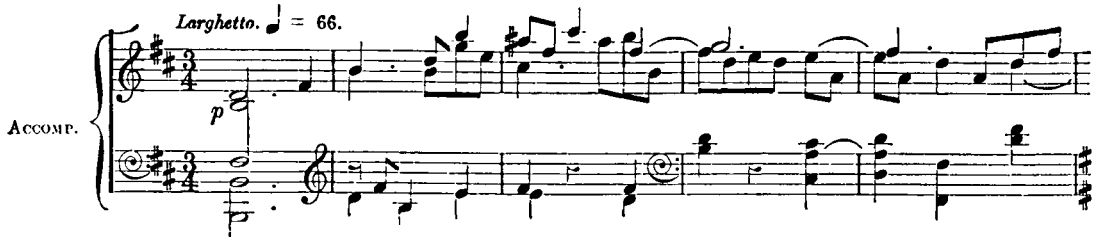
APPENDIX.

Al Pensieroso.

No. 47

AIR.—SOMETIMES LET GORGEOUS TRAGEDY.

Larghetto. ♩ = 66.
p
ACCOMP.



SOPRANO VOICE.
Some-times let gor-geous Tra-ge-dy



In scep-tred pall, in scep-tred pall come



sweep-ing by, come sweep-ing by, in scep-tred pall . . .



come sweep-ing by;



Some times let gor - geous Tra - ge - dy In seep - tred pall come

sweep - ing by, come sweep - ing by, In seep - - tred pall, . . .

in seep - tred

pall come sweep - - ing by,

Pre - sent - ing Thebes, or Pe - lops'

line, Or the tale of Troy di-vine; Pre-sent-ing The-bes, or Pe-lops' line, Or the

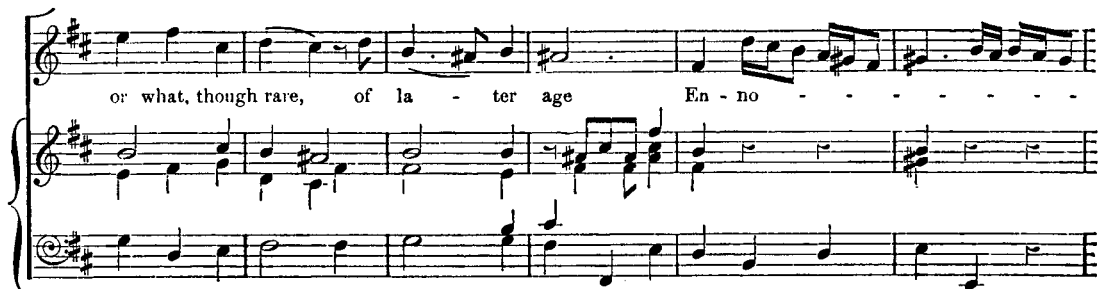
tale of Troy di-vine, Or the tale of Troy di-vine;

Or what, tho' rare, of la - - ter

age, En - no - - bled hath . . . the bus - kin'd stage, Or

what, tho' rare, of la - - ter age, Or what, tho' rare,

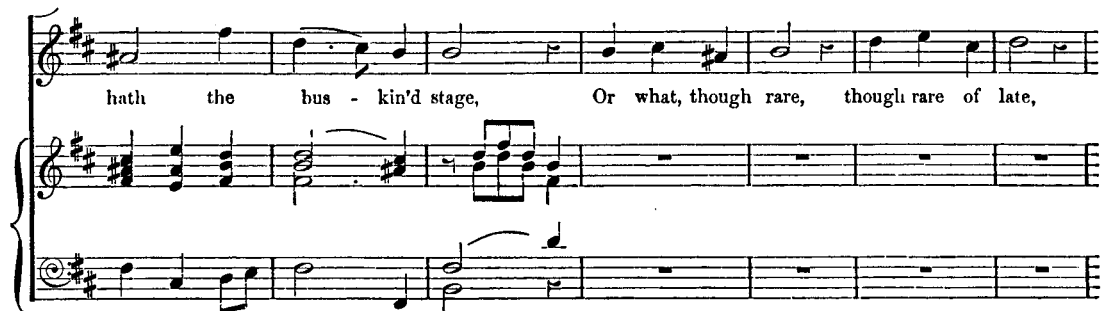
or what, though rare, of la - ter age En - no




bled



hath the bus - kin'd stage, Or what, though rare, though rare of late,



Adagio.
En - no - bled hath . . . the bus - kin'd stage.



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APOSTLES ...	5/0	6/0	7/6	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0 4/0
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—	LEGEND OF THE WOOD (Children's voices) (Ditto, Sol-FA, 0/8) ...	1/0	—
(Ditto, German Words, 8 Mark) ...	2/0	—	—	PASSION SERVICE ...	2/6	3/0 4/0
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—	PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0 4/0
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—	RUTH (Sol-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6 4/0
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	SONG OF LIFE (Sol-FA, 0/6) ...	1/0	—
DREAM OF GERONTIUS ...	3/6	4/0	5/0	TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0 4/0
(Ditto, Sol-FA, Choruses only, 1/6)	—	—	—	TOLERS OF THE DEEP (Female voices) ...	2/0	—
(Ditto, French Words, Prix fr. 7.50 net)	—	—	—	UNA (Sol-FA, 1/0) ...	2/6	3/0 4/0
(Ditto, German Words, 6 Mark)	—	—	—	FR. GERNSEHEIM.		
KINGDOM ...	5/0	6/0	7/6	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—	E. OUSELEY GILBERT.		
(Ditto, German Words, 5 Mark) ...	2/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-FA, 3/8) ...	2/0	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	F. E. GLADSTONE.		
LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	PHILIPPI ...	2/6	—
TE DEUM AND BENEDICTUS ...	1/0	—	—	GLUCK.		
ROSALIND F. ELLICOTT.				IPHIGENIA IN AULIS (Opera) ...	3/6	5/0
BIRTH OF SONG ...	1/6	—	—	IPHIGENIA IN TAURIS (Opera) ...	3/6	5/0
ELYSIUM ...	1/0	—	—	ORPHEUS (CHORUSES ONLY, Sol-FA, 1/0) ...	3/6	—
GUSTAV ERNEST.				Ditto (ACT II, ONLY) ...	1/6	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9)	1/6	—	—	Ditto (ACT II, CHORUSES ONLY, Sol-FA, 0/9) ...	—	—
HARRY EVANS.				PERCY GODFREY.		
VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	SONG OF THE AMAL ...	1/6	—
A. J. EYRE.				HERMANN GOETZ.		
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—
T. FACER.				NGENIA ...	1/0	—
MERRY CHRISTMAS (Children's voices) (Sol-FA, 0/6)	1/0	—	—	WATER-LILY (Male voices) (Sol-FA, 0/9) ...	1/6	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (Sol-FA, 0/9) ...	2/6	—	—	A. M. GOODHART.		
SONS OF THE EMPIRE (Children's voices) (Sol-FA, 0/6)	1/6	—	—	ARETHUSA ...	1/0	—
E. FANING.				EARL HALDAN'S DAUGHTER ...	1/0	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	FOUNDER'S DAY ...	1/6	—
(Ditto, Sol-FA, 0/9) ...	—	—	—	SIR ANDREW BARTON ...	1/0	—
HENRY FARMER.				SPANISH ARMADA ...	0/6	—
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6	CH. GOUNOD.		
PERCY E. FLETCHER.				COMMUNION SERVICE (Messe Solennelle) ...	1/3	2/0 3/0
DEACON'S MASTERPIECE (Humorous) ...	1/6	—	—	Ditto (Troisième Messe Solennelle) ...	1/6	—
(Ditto, Sol-FA, 1/0) ...	—	—	—	DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—
ENCHANTED ISLAND (Operetta, Children's voices) (Ditto, Sol-FA, 0/9) ...	2/0	—	—	DE PROFUNDIS (English or Latin Words) ...	1/0	—
OLD YEAR'S VISION (Operetta, Children's voices) (Ditto, Sol-FA, 0/6) ...	1/6	—	—	FAUST (Selection) (Sol-FA, 0/9) ...	1/0	—
TOY REVIEW (Operetta, Children's voices) (Sol-FA, 0/8)	1/6	—	—	GALLIA (Sol-FA, 0/4) ...	1/0	—
WALKUS AND THE CARPENTER (Children's voices) (Sol-FA, 0/4) ...	1/0	—	—	MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6 2/6
FLOTOW.				MESSE SOLENNELLE (Troisième) ...	1/6	—
MARTHA (Opera) ...	3/6	—	5/0	MORS ET VITA (Latin or English Words) ...	2/6	3/0 5/0
J. C. FORRESTER.				Ditto (Sol-FA) (Latin and English Words) ...	1/0	—
KALENDAR (Children's voices) (Sol-FA, 0/9) ...	2/0	—	—	Ditto Parts II. and III. ...	1/6	—
MYLES B. FOSTER.				Ditto Parts II. and III. (English Words) ...	1/6	—
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	Ditto REQUIEM MASS ...	1/6	2/0
(Ditto, Sol-FA, 0/8) ...	—	—	—	COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—
BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	OUT OF DARKNESS ...	1/0	—
COMING OF THE KING (Female voices) ...	1/6	—	—	REDEMPTION (English Words) (Sol-FA, 1/0) ...	2/6	3/0 5/0
(Ditto, Sol-FA, 0/8) ...	—	—	—	Ditto (French Words) ...	8/4	—
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/8	—	—	Ditto (German Words) ...	10/0	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	Ditto Part I. ...	1/6	—
				Ditto Parts II. and III. ...	each 1/0	—

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	Cloth Gilt.
HECTOR BERLIOZ.				A. VON AHN CARSE.			
CHILDHOOD OF CHRIST (CHORUSES, SOL-FA, 0/8)	2/0	—	—	LAY OF THE BROWN ROSARY	2/6	—	—
FAUST (CHORUSES, SOL-FA, 1/0)	2/6	—	—	WILLIAM CARTER.			
TE DEUM LAUDAMUS (Latin) (SOL-FA, 1/6)	2/0	—	—	PLACIDA (CHORUSES ONLY, 1/0)	2/0	2/6	4/0
G. R. BETJEMANN.				CHERUBINI.			
SONG OF THE WESTERN MEN	1/0	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6
HUGH BLAIR.				SECOND MASS, IN D MINOR			
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	THIRD MASS, IN A (CORONATION)	1/0	1/6	2/6
HARVEST-TIDE	1/0	—	—	FOURTH MASS, IN C	1/0	1/6	2/6
SONG OF DEBORAH AND BARAK	2/6	—	—	E. T. CHIPP.			
TRAFALGAR (SOL-FA, 0/8)	1/6	—	—	NAOMI	2/0	—	—
JOSIAH BOOTH.				HAMILTON CLARKE.			
DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	DAISY CHAIN (Operetta, Children's voices) (SOL-FA, 0/9)	2/6	—	—
RUTLAND BOUGHTON.				DRUMS AND VOICES (ditto) (SOL-FA, 0/9)			
INVINCIBLE ARMADA	1/6	—	—	HORNPIPE HARRY (ditto) (SOL-FA, 0/9)	2/6	—	—
MIDNIGHT	2/0	—	—	MISSING DUKE (ditto) (SOL-FA, 0/9)	2/6	—	—
SKELETON IN ARMOUR	2/0	—	—	PEPIN THE PIPPIN (ditto) (SOL-FA, 0/9)	2/6	—	—
KATE BOUNDY.				FREDERIC CLIFFE.			
RIVAL FLOWERS (Operetta, Children's voices)	1/6	—	—	NORTH-EAST WIND (SOL-FA, 0/9)	2/0	2/6	—
(DITTO, SOL-FA, 0/6)	—	—	—	GERARD F. COBB.			
E. M. BOYCE.				MY SOUL TRULY WAITETH			
LAY OF THE BROWN ROSARY	1/6	—	—	SONG OF TRAFALGAR (Men's voices)	2/0	—	—
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6)	1/6	—	—	S. COLERIDGE-TAYLOR.			
YOUNG LOCHINVAR	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6)	2/6	3/0	—
J. BRAHMS.				ATONEMENT			
REQUIEM (SOL-FA, 1/0)	1/0	1/6	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0)	2/6	3/0	5/0
SONG OF DESTINY	1/0	—	—	BON-BON SUITE (SOL-FA, 1/0)	2/0	—	—
C. BRAUN.				DEATH OF MINNEHAHA (SOL-FA, 1/0)			
COUNTRY MOUSE AND THE TOWN MOUSE	1/0	—	—	ENDYMION'S DREAM (SOL-FA, 0/9)	1/6	—	—
(Children's voices) (SOL-FA, 0/4)	—	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,	2/0	—	—	(DITTO, German words)	3/0	—	—
Children's voices) (SOL-FA, 0/9)	—	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—
SIGURD	5/0	—	—	MEG BLANE (SOL-FA, 0/9)	2/0	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0	5/0
(DITTO, SOL-FA, 0/6)	—	—	—	(DITTO, SOL-FA, 2/0)	—	—	—
A. HERBERT BREWER.				FREDERICK CORDER.			
EMMAUS (SOL-FA, 0/9)	1/6	2/0	—	BRIDAL OF TRIERMALN (SOL-FA, 1/0) ...	2/6	—	—
HOLY INNOCENTS	2/0	—	—	MICHAEL COSTA.			
O PRAISE THE LORD	1/0	—	—	DREAM	1/0	—	—
O SING UNTO THE LORD (98th Psalm) ...	1/6	—	—	H. COWARD.			
SIR PATRICK SPENS (SOL-FA, 0/8)	1/6	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
SONG OF EDEN	1/0	—	—	STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—
SUMMER SPORTS	1/6	—	—	F. H. COWEN.			
J. C. BRIDGE.				CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)			
DANIEL	3/6	—	—	CORONATION ODE	1/6	—	—
RESURGAM	1/6	—	—	DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
RUDEL	4/0	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
J. F. BRIDGE.				JOHN GILPIN (SOL-FA, 1/0)			
BALLAD OF THE CLAMPHERDOWN	1/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
(DITTO, SOL-FA, 0/8)	—	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
BOADICEA	2/6	—	—	RUTH (SOL-FA, 1/6)	4/0	4/6	6/0
CALLIRHOË (SOL-FA, 1/6)	2/6	3/0	4/0	SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	SONG OF THANKSGIVING	1/6	—	—
FLAG OF ENGLAND (SOL-FA, 0/9)	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0
FORGING THE ANCHOR (SOL-FA, 1/0)	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6)	1/0	—	—	THORGRIM (Opera)	5/0	—	7/6
HYMN TO THE CREATOR	1/0	—	—	VEIL	3/0	3/6	5/0
INCHCAPE ROCK (SOL-FA, 0/6)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
LOBSTER'S GARDEN PARTY (Children's voices)	1/0	—	—	WATER LILY	2/6	—	—
(DITTO, SOL-FA, 0/4)	—	—	—	I. W. COWIE.			
LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0)	1/6	—	—
MOUNT MORIAH	3/0	—	—	A. L. COWLEY.			
NINEVEH	2/6	3/0	4/0	HARVEST COVENANT (SOL-FA, 1/0)	2/0	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	J. MAUDE CRAMENT.			
SONG OF THE ENGLISH (SOL-FA, 0/6)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—
(DITTO, SOL-FA, 0/6)	—	—	—	W. CROTCH.			
EDWARD BROOME.				PALESTINE			
HYMN OF TRUST	1/0	—	—	W. H. CUMMINGS.			
DUDLEY BUCK.				FAIRY RING			
LIGHT OF ASIA	3/0	3/6	5/0	W. G. CUSINS.			
EDWARD BUNNETT.				TE DEUM, IN B FLAT			
OUT OF THE DEEP (130th Psalm)	1/0	—	—	FÉLICIEN DAVID.			
T. A. BURTON.				DESERT (Male voices) (SOL-FA, 0/8)			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	W. T. DAVID.			
MARTINET (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/0) ...	2/0	2/6	—
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	H. WALFORD DAVIES.			
(Children's voices) (SOL-FA, 0/3)	—	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	(SOL-FA, 2/0)	—	—	—
(DITTO, SOL-FA, 0/6)	—	—	—	HERVE RIEL (SOL-FA, 0/8)	1/0	—	—
W. BYRD.				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)			
MASS FOR FOUR VOICES	2/6	—	—	LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
CARISSIMI.				NOBLE NUMBERS			
JEPHTHAH	1/0	—	—	ODE ON TIME	1/0	—	—
				TEMPLE	4/0	5/0	6/0
				THREE JOVIAL HUNTSMEN (Folio)	1/6	—	—

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
DOUGLAS REDMAN.				H. SCHÜTZ.			
COR UNUM VIA UNA (Female voices)	1/6	—	—	PASSION OF OUR LORD	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0)	2/0	—	—	DYING SWAN	1/0	—	—
ARTHUR RICHARDS.				FAKENHAM GHOST	1/6	—	—
PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/6)	1/6	—	—	"HELENA IN TROAS"	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-fa, 0/6) ...	1/6	—	—
(Ditto, Sol-fa, 0/8)				WAITS OF BREMEN (Children) (Sol-fa, 0/6) ...	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH	2 0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/8	—	—
PASSION	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C	1/6	—	—
CHRISTUS TRIUMPHATOR	3 6	—	—	MASS, IN C	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-fa, 0/9) ...	2 0	—	—	BRIDE OF DUNKERRON (Sol-fa, 1/0)	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ...	2 0	—	—	KING RENE'S DAUGHTER (Female voices) ...	1/6	—	—
(Ditto, Sol-fa, 0/9)				(Ditto, Sol-fa, 0/9)			
SILVER PENNY (Operetta for children) (Sol-fa, 0/9)	2/0	—	—	SING TO THE LORD	1/0	—	—
EDMUND ROGERS.				J. M. SMIETON.			
FOREST FLOWER (Female voices)	1/6	—	—	ARIADNE (Sol-fa, 0/9)	2 0	—	—
ROLAND ROGERS.				CONNLA	2/6	—	—
FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—	KING ARTHUR (Sol-fa, 1/0)	2/6	—	—
PRAYER AND PRAISE	4/0	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND	1 0	—	—
STOOD THE MOURNFUL MOTHER WEEPING	1/4	—	—	ODE TO THE PASSIONS	2/0	—	—
ROMBERG.				RED KING (Men's voices)	1 0	—	—
HARMONY OF THE SPHERES	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices)	1/0	—	—
LAY OF THE BELL (Sol-fa, 0/8)	1 3	1/6	2/6	(Ditto, Sol-fa, 0/8)			
TE DEUM	1/0	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-fa, 0/4)	1 0	—	—	MASS, IN D	2 6	—	—
C. B. ROOTHAM.				A. SOMERVELL.			
ANDROMEDA	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4)	0/9	—	—
ROSSINI.				ELEGY	1/6	—	—
IL BARBIERE (Opera)	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—
GUILLAUME TELL (Opera)	5/0	—	7/6	(Ditto, Sol-fa, 0/8)			
MOSES IN EGYPT	6 0	6 6	7/6	FORSAKEN MERMAN (Sol-fa, 0/8)	1/6	—	—
STABAT MATER (Sol-fa, 1/0)	1 0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices)	2 0	—	—
Ditto (CHORUSES ONLY)	0/6	1 0	—	(Ditto, Sol-fa, 0/9)			
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—
DIVINE LOVE	2/6	—	—	(Ditto, Sol-fa, 0/8)			
JOSEPH RYELANDT.				MASS, IN C MINOR	2/6	—	—
DE KOMST DES HEEREN (The coming of the Lord)	8 0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2 0	—	—
ED. SACHS.				ODE TO THE SEA (Sol-fa, 1/0)	2 0	—	—
KING-CUPS	1/0	—	—	POWER OF SOUND (Sol-fa, 1/0)	2 0	—	—
WATER LILIES	1/0	—	—	PRINCESS ZARA (Operetta, children's voices)	2 0	—	—
C. SAINTON-DOLBY.				(Ditto, Sol-fa, 0/9)			
FLORIMEL (Female voices)	2/6	—	—	SEVEN LAST WORDS	1 0	—	—
CAMILLE SAINT-SAËNS.				R. SOMERVILLE.			
HEAVENS DECLARE—CÆLI ENARRANT	1 6	—	—	'PRENTICE PILLAR (Opera)	2/0	—	—
W. H. SANGSTER.				W. H. SPEER.			
ELYSIUM	1/0	—	—	JACKDAW OF RHEIMS	2/0	—	—
H. W. SCHARTAU.				LAY OF ST. CUTHBERT	2 0	—	—
CHRISTMAS HOLIDAYS (Children's voices) ...	0/5	—	—	SPOHR.			
SCHUBERT.				CALVARY	2/6	3/0	4/0
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	CHRISTIAN'S PRAYER	1 0	1/6	2/6
Ditto, IN B FLAT	2 0	—	3 6	FALL OF BABYLON	3 0	3 6	5/0
Ditto, IN C	2 0	—	3 6	FROM THE DEEP I CALLED	0/8	—	—
Ditto, IN E FLAT	2 0	2 6	4 0	GOD IS MY SHEPHERD	0/9	—	—
Ditto, IN F	2 0	—	3 6	GOD, THOU ART GREAT (Sol-fa, 0/6)	1 0	—	—
Ditto, IN G	2 0	—	3 6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0 8	—	—
LAZARUS (Easter)	1/6	—	2 6	HYMN TO ST. CECILIA	1 0	—	—
MASS, IN A FLAT	1 0	1 6	2 6	JEHOVAH, LORD OF HOSTS	0/4	—	—
Do., IN B FLAT	1 0	1 6	2 6	LAST JUDGMENT (Sol-fa, 1/0)	1 0	1/5	2/6
Do., IN C	1 0	1 6	2 6	Ditto (CHORUSES ONLY)	0 6	1 0	—
Do., IN E FLAT	2 0	2 6	4 0	MASS (for 5 solo voices and double choir)	2 0	—	—
Do., IN F (Sol-fa, 0/9)	1 0	1 6	2 6	JOHN STAINER.			
Do., IN G	1 0	1/6	2 6	CRUCIFIXION (Sol-fa, 0/9)	1/6	2/0	—
SONG OF MIRIAM (Sol-fa, 0/6)	1 0	—	—	DAUGHTER OF JAIRUS (Sol-fa, 0/9)	1/6	2/0	—
(Ditto, Welsh Words, Sol-fa, 0/6)				ST. MARY MAGDALEN (Sol-fa, 1/0)	2 0	2/6	4/0
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-fa, 0/6)	1/0	—	—	C. VILLIERS STANFORD.			
SCHUMANN.				BATTLE OF THE BALTIC	1/6	—	—
ADVENT HYMN, "In Lowly Guise"	1/0	—	—	CARMEN SÆCULARE	1/6	—	—
FAUST	3 0	3/6	5/0	COMMUNION SERVICE, IN G	2/6	—	—
GENOVEVA (Opera)	3/8	—	5/0	EAST TO WEST	1/6	—	—
KING'S SON	1/0	—	—	EDEN (Dramatic Oratorio)	5/0	6/0	7 6
LUCK OF EDENHALL (Male voices) (Sol-fa, 1/0)	1/6	—	—	EUMENIDES (Male voices)	3/0	—	—
MANFRED	1/0	—	—	GOD IS OUR HOPE (46th Psalm)	2 0	—	—
MIGNON'S REQUIEM	1/0	—	—	MASS, IN G MAJOR	2 6	—	—
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