

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).

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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
flittermouse-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 sparely, 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 poisoning 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."

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THE VOYAGE OF MAELDUNE.

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

PIANO.

f

p

cres.

f

pesante.

dim.

pp

TENOR SOLO.
Un poco più moderato.

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

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

f

mf

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But I ga - ther'd my fellows 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**

Sra *f* *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

espress.

rall. **II. Allegro molto.**

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

pp *rall.* *mp* *Allegro molto. ♩ = 160.*

poco a poco cres. *mf*

cres.

f

CHORUS.
SOPRANO.

ALTO.

TENOR.

BASS.

And we came to the

And we came to the isle . . .

And we came to the isle . . . in the

And we came to the isle . . . in the

Sea

mf

[illegible]

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

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

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

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

8va . . . *ff* . . . *dim.*

col. Ped.

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

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

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

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

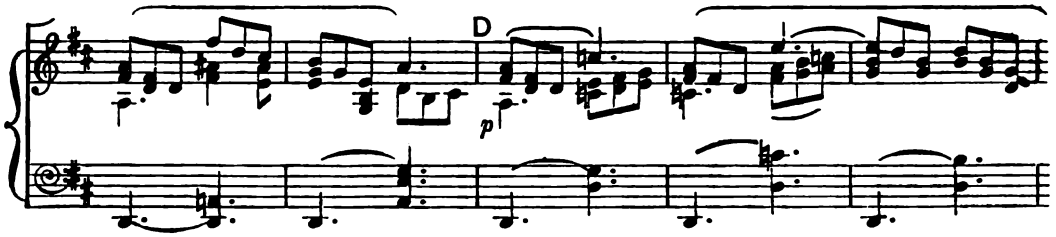
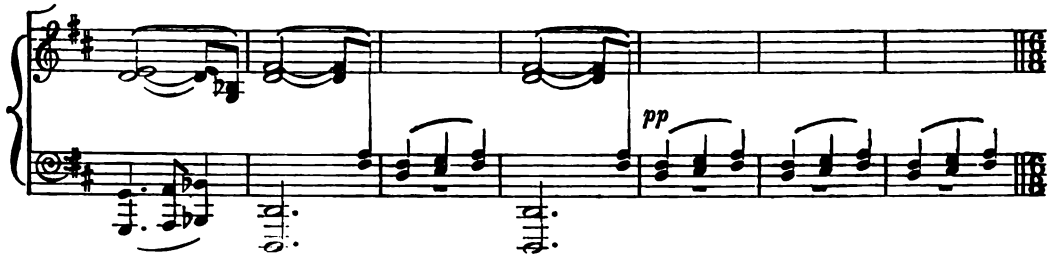
thro' a bound - - - less sea. . . .

8va . . . *dim.* . . . *p*

col. Ped.

8va . . .

dim. sempre.



III. CHORUS. *Adagio.* ALTO. *legato.*

8

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. Ped.

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. And the brooks glitter'd on in the light . . with-out sound,
And the brooks glitter'd on in the light . . with-out sound
shore, . . . and the long wa - ter -
shore, . . . and the long wa - ter -
shore, . . . and the long wa - ter -

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

1st & 2nd Bass. 3

- 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.

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, . . . 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 SOLL.

mp

It was all of it

CHORUS.

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

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

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

It was all of it fair as

It was all of it fair as

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

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.

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 hun - dred who heard it would

3 *3* *accel.* *cres.*

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

mf *rall.* *mf* *pp* *rall.*

*Tempo lmo. Adagio.**appassionato.*

O they to be dumb'd by the charm !

CHORUS. *pp*

It was all of it

pp Fair, . . .

pp Fair . . .

pp Fair . . .

Tempo lmo. Adagio.

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.

So flus-ter'd with

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.

First system of music. Treble and bass staves. Treble staff has a melodic line with a half note 'H' and a dynamic marking *mf*. Bass staff has a supporting line. The key signature has two sharps (F# and C#).

Second system of music. Treble and bass staves. Treble staff has a melodic line with a dynamic marking *cres.*. Bass staff has a supporting line. The key signature has two sharps (F# and C#).

Third system of music. Treble and bass staves. Treble staff has a melodic line with a dynamic marking *f*. Bass staff has a supporting line. The key signature has two sharps (F# and C#).

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with a dynamic marking *f*. Bass staff has a supporting line. The key signature has two sharps (F# and C#).

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with a dynamic marking *f*. Bass staff has a supporting line. The key signature has two sharps (F# and C#).

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.

8va

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 sum - mit with

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

8va

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;

f

f

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

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

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,

8va...

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

sf p

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

f

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

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

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

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

f

8057.

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

8va.

p *mf* *f*

dwelling broke in to flame, broke in to
 dwelling broke in to flame, broke in to
 dwelling broke in to flame, broke in to
 dwelling broke in to flame, broke in to

8va.

ff

flame;
 flame;
 flame;
 flame;

K

Solo.
mf
 And the

8va.

p

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

crew ; Till they

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

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,

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

cres.
f

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

ff

mf TENOR SOLO

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

dim.

mf

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

p

pp

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

pp

M

way.
CHORUS.

p *dim.*

We sail'd with our wounded a - way, we

p

We sail'd . . with our wounded . . a - way, we sail'd . .

p

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.

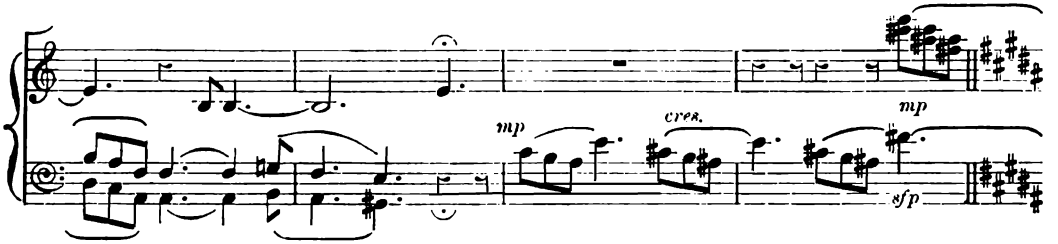
dim. *poco.* *pp*

with our wound - ed a - way.

dim. *poco.* *pp*

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

pp

piccola
pausa.V.
Andante. ♩. 66.

Sua



TENOR SOLO.

And we

mp

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; *mp* *8va* *dim.*

And the red . . pas - sion

Sua . . .

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

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

cres.

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

cres.

And the top-most spire . . of the

Sua . . .

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are: 'And the red . . pas - sion', '- flower . to the cliffs, and the dark blue cle - ma - tis', 'clung, And starr'd . . with a my - ri - ad blos - som the', 'long . . con-vol-vu-lus hung ; . .', and 'And the top-most spire . . of the'. There are two 'Sua' markings above the vocal line in the first and fifth systems. A 'cres.' (crescendo) marking appears below the piano part in the third and fourth systems. The piano accompaniment features complex textures with many sixteenth and thirty-second notes, particularly in the right hand. The vocal line is more melodic, with some long notes and slurs. The score ends with a double bar line and a repeat sign in the piano part of the fifth system.

mountain was li-lies in lieu of snow,

8va

p

col. Ped.

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

8va

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

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

dim.

un poco animando il tempo.

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

un poco animando il tempo.

cres.

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

fp

cres. *Q*

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

fp

f

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

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

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

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

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

blos - som and blos - som,

blos - som and blos - som,

blos - som and blos - som,

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

blos - som and blos - som,

blos - som and blos - som,

blos - som and blos - som,

R
Più mosso.

heat.

mf but nev - er a

mf but nev - er a

mf Blossom and blossom,

mf and promise of blossom,

R
Più mosso. ♩ = 86.
8va.....

pp

più f fruit, but nev - er a

più f fruit, but nev - er a

più f Blossom and blossom,

più f and promise of blossom,

8va.....

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

Sua.....

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. And we

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. 8va.....

dim. accel.

$\text{♩} = \text{♩. VI.}$ 8va.....
accel.

Tempo del No. V. (Andante.) TENOR SOLO.
8va..... And we came to the Isle of

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

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

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

8va

T

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.

8va

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

8va

f *p*

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

8va

f

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

cres.

animando.

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

f p

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

f p

ff

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

f *dim.*

W

- - - ly a leaf - - let be - tween, And

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 - - -

ed, the ve - ry sun - set,

accel. cres.

cres. e accel.

cres.

set - ing the ve - - ry sun - - - set a -

cres.

f

ff

Allegro molto.

flame;

Allegro molto. ♩ = 144.

f *ff* *f*

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,*

mf *stay'd three days,*

mf *and we gorged and we madden'd,*

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

mp

TENOR SOLO.

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

8va.

fp

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

8va. *8va.*

f *staccato.*

ad lib.

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

8va.

a tempo. ff

3

p

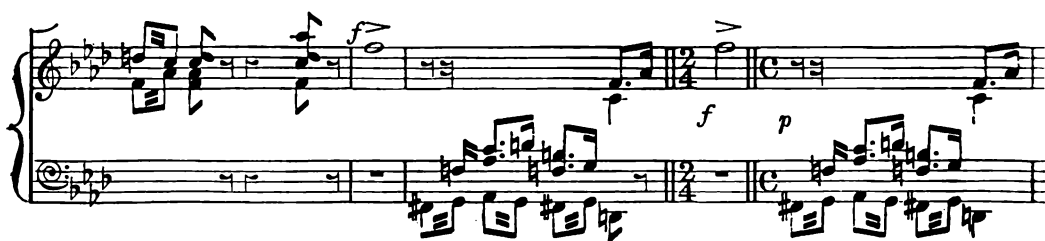
CHORUS. *pp*

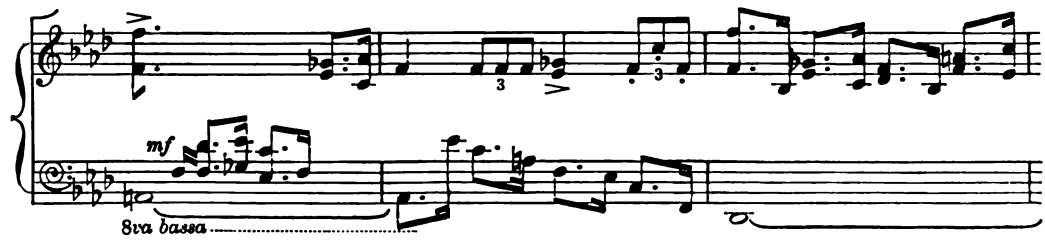
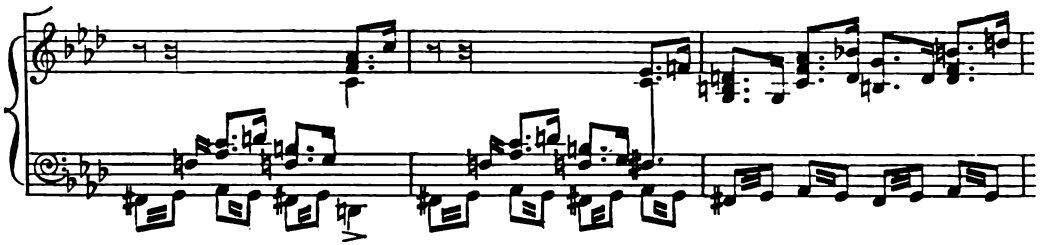
And we sail'd . . . a - way. . .

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

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

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

*piccola
pausa.*VII.
Allegro moderato. ♩ = 86.



The musical score is for the song "The North Wind" by William Byrd. It is arranged for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), each with the lyrics "league of fire to the North-ern". The fifth staff is the piano accompaniment, featuring a complex texture with triplets and a forte dynamic. The piano part includes a section marked "Suz." (Suzanna) with a dotted line indicating a melodic line. The score is presented in a single system.

The image displays a musical score for the song "The Star" (Der Stern) by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are in German: "Der Stern; Lured by the glare". The vocal parts enter with a simple melody, while the piano accompaniment provides a rhythmic and harmonic foundation. The score includes dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte), as well as articulation marks like accents and slurs. The piano part features a prominent bass line with triplets and a more active upper line. The overall mood is serene and evocative, typical of Schubert's songwriting style.

and the blare, but scarce - ly could

and the blare, but scarce - ly could

and the blare, but scarce - ly could

and the blare, but scarce - ly could

p *mf* *f*

8057.

stand up - - right,

stand up - - right,

stand up - - right,

stand up - - right,

lured by the glare and the blare,

lured by the glare and the blare,

lured by the glare and the blare,

lured by the glare and the blare,

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;

We were gid - dy be -
 We were gid - dy be -
 We were gid - dy be -
 We were gid - dy be -

8057.

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 *8va* *ff*

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

0 - - ver that

p

p

p

CHORUS.

pp

and we past 0 - ver that un - der-sea isle,

and we past 0 - ver that un - der-sea isle,

and we past 0 - ver that un - der-sea isle,

and we past 0 - ver that un - der-sea isle,

Lento tranquillo. ♩ = 72.

pp

SOLI.

p

un - der-sea isle, where the wa-ter, the wa-ter is clear - - er than

- - verthatunder-sea isle, where the wa - ter is clear - - er than

- - verthatunder-sea isle, . . wherethe wa - ter is clear . - - er than

- - verthatunder-sea isle, where the wa - ter is clear - - er than

tr *tr* *tr*

pp

tr

tr

tr

[illegible]

The musical score is for a piece titled "The Garden". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal parts have lyrics: "what a gar - den!". The piano part features a prominent triplet pattern in the right hand, starting with the lyrics ". we look'd:". The score is presented in a single system with five staves.

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

there !

there !

there !

there !

♩ = ♩

pp

This musical score is for a voice and piano piece. It features four vocal staves at the top, each with a melodic line and the lyrics "there !". The piano accompaniment is written for a grand piano with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four systems. The first system includes a tempo marking "♩ = ♩" below the vocal staves. The second system features a dynamic marking "pp" (pianissimo) in the piano part. The music is characterized by flowing piano textures and clear vocal lines.

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 Si - lent pa - la - ces, *H*

p Si - lent, si - lent pa - la - ces,

p Si - lent, si - lent pa - la - ces,

pa-la-ces, si - lent pa - la - ces, *H*

8va.....

pp

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! . . .

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

pp

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, Plunged

head down in the sea,

pp

SOLI.

and the Pa - ra -
and the Pa - ra -
and the Pa - ra -
and the Pa - ra -
and the Pa - ra -

ppp

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

pp

p

piccola pausa.

VIII. *Allegro leggiero.* ♩ = 86.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The music is in a key with three flats and a 2/4 time signature. A dynamic marking of *p* (piano) is present.

Second system of the piano introduction. The melodic line continues with more complex rhythmic patterns, including triplets. A dynamic marking of *pp* (pianissimo) is present. An *8va* (octave) marking is shown above the final measure.

Third system of the piano introduction. The melodic line continues with eighth and sixteenth notes. The left hand accompaniment remains consistent.

First system of the vocal introduction. The Tenor Solo part begins with a melodic line. The piano accompaniment continues with eighth-note patterns. A dynamic marking of *mp* (mezzo-piano) is present. The lyrics "And we" are written below the vocal line.

Second system of the vocal introduction. The vocal parts (1st Soprano, 2nd Soprano, and Tenor Solo) enter with the lyrics "came to the Isle . . . of Witches and". The piano accompaniment continues. Dynamic markings of *pp* (pianissimo) are present. The lyrics "Come . . . to us, O come, come," are written below the vocal lines. An *8va* (octave) marking is shown above the final measure.

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

come, *Alto.* - Come to us, come to us, come to us, come to us,

Sra..... Come to us, come to us,

cres.

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

Sra..... *M*

f *p*

SOPRANO SOLO.
mp
Whither a-way,

cres. *mf* *mf*

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

mf *f* *f* *f*

whither a - way? . . . Fly . . . no more.

Fly . . . no more.

Fly . . . no more.

pp

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

p *p* *p*

whither a -

whither a -

whither a -

p

mf *p* *N*

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

pp *pp* *pp* *pp*

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

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

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

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

pp *N*

Day and night . . . to the

pp whi - - - ther ?

pp whi - - - ther ?

pp whi - - - ther ?

Sva

pp

bil-low 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?

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

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

thick with white bells the clo-ver hill swells

High o - ver the full - toned sea,

High o - ver the full - - - toned sea,

High o - ver the full - - - toned sea,

High o - ver the full - - - toned sea,

high o - ver the full - toned

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

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

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

P
sea :

mp
sea : Whi-ther a-way !
mp
Fly . . . no more !

mp
sea : Whi-ther a - way ? .

staccato.

pp
Whi-ther a - way ?
pp
Fly . . . no

Whi-ther a - way ;

TENOR SOLO.
mf
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

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The lyrics are written below the vocal staff. The piano part consists of a continuous melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The tempo is marked with a 'Q' (Quarter note) symbol.

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

SOPRANO SOLO. *mf* O come . . . to me.
 wrecks in the sand be - low.
 and to me!
 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
 Here it is on - ly the mew that wails, we . . will sing to you
Un poco più lento.
pp

Tempo lmo. TENOR SOLO.

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

all the day.

all the day.

Tempo lmo.
8va.....

pp *fp*

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

dim.

spray ;

mp *cres.*
ma-rin-er, furl . . your sails, ma-rin-er, furl . . your sails, ma-rin-er, ma-rin-er,

mp *cres.*
furl . . your sails, furl . . your sails, ma-rin-er,

mp *cres.*
furl . . your sails, furl . . your sails,

8va.....

cres.

ma - ri - ner, furl your sails,

ma - ri - ner, furl your sails,

ma - ri - ner, furl your sails,

8va.....

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.
And the span - gle

leggiero.
And the span - gle dan - ces in

your sails, . .

your sails,

your sails, . .

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

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

S

S

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; 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.

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

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, *mf* 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:

pp

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; *pp*

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. ♩ = 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,

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

W

shore? Whi-ther a - way?

shore? Whi-ther a - way?

sail'd a - way,

p 3 3

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

p 3 3

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

3 3

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

pp

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.

ma-ri-ner,

ma-ri-ner,

Ma-ri-ner. ma-ri-ner.

Ma-ri-ner, ma-ri-ner.

Ma-ri-ner, ma-ri-ner.

lords, for mer - - ry brides are we,

for mer - - ry

pp legato.

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

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

p hi-ther, come hi - ther, *pp* hi-ther to me!

p hi-ther, come hi - ther, *pp* hi-ther to me!

p hi-ther, come hi - ther, *pp* hi-ther to me!

pp

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

glis-ten,

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

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

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

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

cres. *mf* *8va*

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

8va . . .

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.
m/

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

pp *poco rall.* *a tempo.*

fly no more ! .

pp *poco rall.* *a tempo.*

fly no more ! .

- ner, ma - - - - ri - ner!

- ner, ma - - - - ri - ner!

- ner,

poco rall. *a tempo.* *pp*

CHORUS. *sempre più pp*

Fly no more ! .

sempre più pp

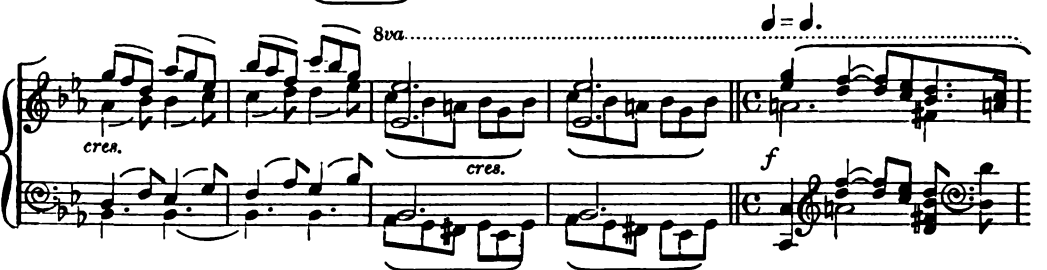
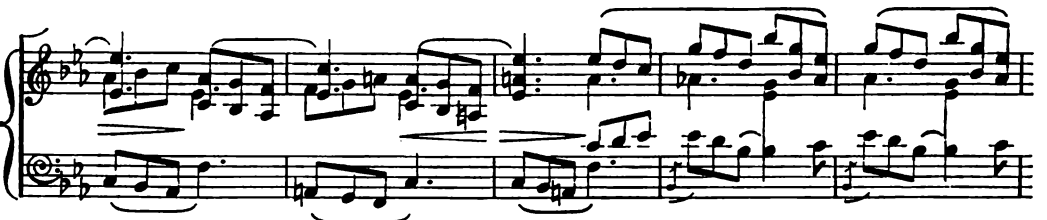
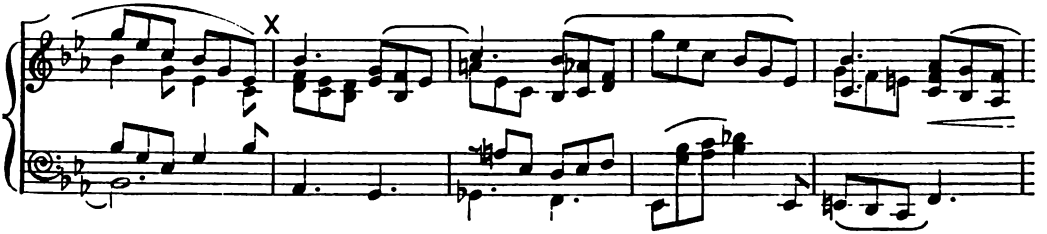
Fly no more ! .

sempre più pp

8va



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



CHORUS.

SOPRANO.

p

And we came to the Isle of a Saint who had

ALTO.

TENOR.

BASS.

And we came to the Isle of a Saint who had

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

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

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

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

win - ters were fif - teen score,

and his

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

win - ters were fif - teen score,

and his

win - ters were fif - teen score,

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

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,

pp 8va...

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

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

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

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

laet ? Go back to the Isle of Finn, go

A

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

pp

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

pp

pp

poco

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

poco

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

poco

and we pray'd as we heard him pray,

poco

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

poco

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

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

mf

poco a poco cresc.

cresc.

CHORUS. *C*

mf

And we

mf

And we came to the

f

Sra.

C

mf And we came to the Isle we were blown from,
mf And we came to the Isle . . . we were blown from,
 came to the Isle . . . we were blown from,
8va Isle . . . we were blown from,
f *cres.*
f and there,
 and there, there,
 and there, there,
8va and there, there,
f
cres. there on the shore was he, . . .
cres. there, on the shore was he, . . .
cres. there, on the shore was he, . . .
cres. there, on the shore was he, . . .
8va there, on the shore was he, . . .
cres. *f*

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. Performance markings include *mf*, *f*, *cres.*, and *8va*. The piano part features triplet patterns in the right hand and chords in the left hand.

Sra *ff*

TENOR SOLO. *ff ad lib.*

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

colla parte.

CHORUS. *ff* *lunga.*

I saw . . . him !

We saw . . . him ! *lunga.*

We saw . . . him ! *lunga.*

We saw . . . him ! *lunga.*

We saw . . . him ! *lunga.*

Lento.

Lento. ♩ = 58.

pp

*p**Andante tranquillo.*

and let him be.

*Andante tranquillo. ♩. = 66.**p*

E

0

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

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

tithes of my men, on the Isle of

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, . . .

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

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.

8va...

pp

col. Ped.

8va...

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SIX TWO-PART SONGS ...	2/6	—	SIX TWO-PART SONGS. Se- cond Set ...	2/6	—
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GOD GOETH UP WITH SHOUTING ...	...	...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	...	...	1/0	—	—
GOD'S TIME IS THE BEST ...	...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	...	1/0	—	—
BIDE WITH US ...	...	...	...	1/0	—	—
A STRONGHOLD SURE ...	...	...	...	1/0	—	—
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I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	...	1/0	—	—
J. BARNBY.						
REBEKAH (Sol-Fa, 0/9) ...	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	...	1/6	2/0	—
LEONARD BARNES.						
THE BRIDAL DAY ...	...	...	...	2/6	—	4/6
J. F. BARNETT.						
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	...	6/6	—	9/0
BEETHOVEN.						
THE PRAISE OF MUSIC ...	...	...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	3/0
MASS, IN D ...	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	...	2/6	—	—
Ditto, 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 ...	...	...	...	0/3	—	—
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ST. PETER ...	...	...	...	3/0	3/6	5/0
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BOADICEA ...	...	...	...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	...	...	...	3/6	3/0	4/0
DUDLEY BUCK.						
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EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm) ...	...	...	...	1/0	—	—
CARISSIMI.						
JEPHTHAH ...	...	...	...	1/0	—	—
F. D. CARNELL.						
SUPPLICATION ...	...	...	...	5/0	—	—
GEORGE CARTER.						
SINFONIA CANTATA (116th Psalm) ...	...	...	...	2/0	—	3/6
WILLIAM CARTER.						
PLACIDA ...	...	...	...	2/0	2/6	4/0
CHERUBINI.						
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	...	1/0	1/6	2/6
E. T. CHIPP.						
JOB ...	...	...	...	4/0	—	—
NAOMI ...	...	...	...	5/0	—	—
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THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	...	...	...	2/6	—	—
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THE DREAM ...	...	...	...	1/0	—	—
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W. CRESER.						
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Ditto (German and Bohemian Words) ...	6/0	—	—	SUSANNA	3/0	3/6	5/0
STABAT MATER	2/6	3/0	4/0	THEODORA	3/0	3/6	5/0
PATRIOTIC HYMN	1/6	—	—	BELSHAZZAR	3/0	3/6	5/0
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NIELS W. GADE.				CHANDOS TE DEUM	1/0	1/6	2/6
PSYCHE (Sol-Fa, 1/6)	2/6	3/0	4/0	DETTINGEN TE DEUM	1/0	1/6	2/6
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ERL-KING'S DAUGHTER (Sol-Fa, 0/3)	1/0	1/6	2/6	O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
ZION	1/0	1/6	2/0	CORONATION AND FUNERAL ANTHEMS	—	—	5/0
THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/6	4/0	Or, singly:—			
COMALA	2/0	2/6	4/0	THE KING SHALL REJOICE	0/8	—	—
CHRISTMAS EVE (Sol-Fa, 0/4)	1/0	1/6	—	ZADOK THE PRIEST	0/8	—	—
HENRY GADSBY.				MY HEART IS INDITING	0/8	—	—
LORD OF THE ISLES (Sol-Fa, 1/6)	2/6	—	—	LET THY HAND BE STRENGTHENED	0/8	—	—
ALCESTIS (Male voices)	4/0	—	—	THE WAYS OF ZION	1/0	—	—
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GLUCK.				Ditto (Latin and English)	1/0	1/6	2/6
ORPHEUS (Act III.)	1/0	—	—	SECOND MASS, IN C (Latin)	1/0	1/6	2/6
HERMANN GOETZ.				THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	Ditto (Latin)	1/0	1/6	2/6
NCENIA	1/0	—	—	SIXTEENTH MASS (Latin)	1/6	2/0	3/0
THE WATER-LILY (Male voices)	1/6	—	—	THE PASSION; OR, SEVEN LAST WORDS OF			
CH. GOUNOD.				OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
MORS ET VITA (Latin or English)	6/0	6/6	7/6	TE DEUM (English and Latin)	1/0	—	—
Ditto, Sol-Fa (Latin and English)	3/0	—	—	INSANÆ ET VANÆ CURÆ (Ditto)	0/8	—	—
THE REDEMPTION (English words) (Sol-Fa, 2/0) ...	5/0	6/0	7/6	BATTISON HAYNES.			
Ditto (French Words)	8/4	—	—	THE FAIRIES' ISLE (Female voices)	2/6	—	—
Ditto (German Words)	10/0	—	—	H. HEALE.			
MESSE SOLENNELLE (St. Cecilia)	1/0	1/6	2/6	JUBILEE ODE	1/6	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	EDWARD HECHT.			
TROISIÈME MESSE SOLENNELLE	2/6	—	—	ERIC THE DANE	2/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
Ditto (Out of darkness)	1/0	—	—	GEORGE HENSCHEL.			
THE SEVEN WORDS OF OUR SAVIOUR ON				OUT OF DARKNESS (130th Psalm)	2/6	—	—
THE CROSS (Filii Jerusalem)	1/0	—	—	HENRY HILES.			
DAUGHTERS OF JERUSALEM	1/0	—	—	FAYRE PASTOREL	6/6	—	—
GALLIA (Sol-Fa, 0/4)	1/0	—	—	THE CRUSADERS	2/6	—	—
				FERDINAND HILLER.			
				NALA AND DAMAYANTI	4/0	—	6/0
				A SONG OF VICTORY	1/0	1/6	—

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	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, 0/3) ...	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	—	8/0
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 (Opereita)	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 ...	0/6	—	—
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 (98th Psalm)	0/8	—	—
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	1/6	—	—	MEYERBEER.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	NINETY-FIRST PSALM (Latin)	1/0	—	—
J. KINROSS.				Ditto (English)	1/0	—	—
SONGS IN A VINEYARD (Female voices) ...	2/6	—	—	B. MOLIQUE.			
Ditto, Sol-FA, 0/6	—	—	—	ABRAHAM	3/0	3/6	5/0
H. LAHEE.				MOZART.			
THE SLEEPING BEAUTY (Female voices) ...	2/6	—	—	KING THAMOS	1/0	1/6	—
Ditto, Sol-FA, 0/6	—	—	—	FIRST MASS (Latin and English)	1/0	1/6	2/6
LEONARDO LEO.				SEVENTH MASS, IN B FLAT	1/0	—	—
DIXIT DOMINUS	1/0	1/6	—	COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—
H. LESLIE.				TWELFTH MASS (Latin)	1/0	1/6	2/6
THE FIRST CHRISTMAS MORN	2/6	—	—	Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6
F. LISZT.				REQUIEM MASS	1/0	1/6	2/6
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6
THIRTEENTH PSALM	2/0	—	—	LITANIA DE VENERABILI ALTARIS (E) ...	1/6	2/0	3/0
C. H. LLOYD.				LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0
ALCESTIS	3/0	—	—	SPLENDENTE TE DEUS	0/3	—	—
ANDROMEDA	3/0	3/6	5/0	O GOD, WHEN THOU APPEAREST ditto	0/3	—	—
HERO AND LEANDER	1/6	—	—	HAVE MERCY, O LORD	0/3	—	—
THE SONG OF BALDER	1/0	—	—	GLORY, HONOUR, PRAISE	0/3	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	DR. JOHN NAYLOR.			
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	JEREMIAH	3/0	—	—
W. H. LONGHURST.				HERBERT OAKELEY.			
THE VILLAGE FAIR	2/0	2/6	—	SELECTION FROM A JUBILEE LYRIC ...	1/0	—	—
HAMISH MACCUNN.				REV. SIR FREDK. OUSELEY.			
LAY OF THE LAST MINSTREL	2/6	3/0	4/0	THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	R. P. PAINE.			
G. A. MACFARREN.				THE LORD REIGNETH (93rd Psalm)	1/0	—	—
SONGS IN A CORNFIELD (Female voices) ...	3/6	—	4/0	THE PRODIGAL SON	1/6	—	2/6
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6	GREAT IS THE LORD	1/0	—	—
THE SOLDIER'S LEGACY (Opereita)	6/0	—	—	PALESTRINA.			
OUTWARD BOUND	1/0	—	2/6	MISSA ASSUMPTA EST MARIA	2/6	—	—
A. C. MACKENZIE.				MISSA PAPÆ MARCELLI	2/0	—	—
THE DREAM OF JUBAL	2/6	3/0	4/0	C. H. H. PARRY.			
THE STORY OF SAYID	3/0	3/6	5/0	BLEST PAIR OF SIRENS	1/0	—	—
JASON	2/6	3/0	4/0	AJAX AND ULYSSES	1/0	—	—
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	PROMETHEUS UNBOUND	3/0	—	—
THE ROSE OF SHARON (Sol-FA, 2/0) ...	5/0	6/0	7/6	JUDITH	5/0	6/0	7/6
JUBILEE ODE	2/6	—	—	DR. JOSEPH PARRY.			
THE COTTER'S SATURDAY NIGHT	—	—	—	NEBUCHADNEZZAR	3/0	4/0	5/0
THE NEW COVENANT	1/6	—	—	Ditto, Sol-FA	1/6	2/0	2/6
F. W. MARKULL.				T. M. PATTISON.			
ROLAND'S HORN	2/6	—	—	MAY DAY (Sol-FA, 0/6)	1/6	—	—
MENDELSSOHN.				THE MIRACLES OF CHRIST (Sol-FA, 0/3) ...	2/0	—	—
ELIJAH (Sol-FA, 1/6)	4/0	4/6	6/0	THE ANCIENT MARINER	2/6	—	—
ST. PAUL (Sol-FA, 1/4)	2/0	2/6	4/0	THE LAY OF THE LAST MINSTREL ...	2/6	—	—
ST. PAUL (Pocket Edition)	1/0	1/6	2/0	A. L. PEACE.			
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/3)	1/0	1/6	2/6	ST. JOHN THE BAPTIST	2/6	—	—
AS THE HART PANTS (42nd Psalm)	1/0	—	—	PERGOLES.			
COME, LET US SING (95th Psalm)	1/0	—	—	STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	5/0	CIRO PINSUTI.			
Ditto, Sol-FA, 0/3	—	—	—	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—				

E. PROUT.			
DAMON AND PHINTIAS (Male Voices) ...	2/6	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
THE HUNDRETH PSALM ...	1/0	—	—
FREEDOM ...	1/0	—	—
HEReward ...	4/0	—	—
QUEEN AIMÉE (Female voices) ...	2/6	—	—

PURCELL.			
DIDO AND ÆNEAS ...	2/6	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—

J. F. H. READ.			
HAROLD ...	4/0	—	6/0
BARTIMEUS ...	1/6	—	—
CARACTACUS... ..	2/6	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—
PSYCHE ...	5/0	—	7/0

J. V. ROBERTS.			
JONAH ...	3/0	—	—

W. S. ROCKSTRO.			
THE GOOD SHEPHERD ...	2/6	—	—

ROLAND ROGERS.			
PRAYER AND PRAISE ...	4/0	—	—

ROMBERG.			
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 TRANSIENT AND THE ETERNAL ...	1/0	—	—
Ditto, Sol-FA, 0/4			

ROSSINI.			
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6
MOSES IN EGYPT ...	6/0	6/6	7/6

C. SAINTON-DOLBY.			
FLORIMEL (Female voices) ...	2/6	—	—

CAMILLE SAINT-SAËNS.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)... ..	1/6	—	—

SCHUBERT.			
MASS, IN A FLAT ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN E FLAT ...	2/0	2/6	4/0
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0
MASS, IN B FLAT ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN G ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
MASS, IN F ...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	2/0	—	3/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—

SCHUMANN.			
THE MINSTREL'S CURSE ...	1/6	—	—
THE KING'S SON ...	1/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6
MANFRED ...	1/0	—	—
FAUST ...	3/0	3/6	5/0
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/8) ...	1/0	—	—

H. SCHUTZ.			
THE PASSION OF OUR LORD ...	1/0	—	—

J. SHORT.			
MASS (S. George) ...	3/6	—	—
MASS (S. Joseph) ...	2/0	—	—

E. SILAS.			
MASS, IN C ...	1/0	—	—
JOASH ...	4/0	—	—

R. SLOMAN.			
SUPPLICATION AND PRAISE ...	5/0	—	—

HENRY SMART.			
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0

J. M. SMITON.			
KING ARTHUR ...	2/6	—	—
ARIADNE (Sol-FA, 0/8) ...	2/0	—	—

ALICE MARY SMITH.			
THE RED KING (Men's voices)... ..	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
ODE TO THE NORTH-EAST WIND ...	1/0	—	—
ODE TO THE PASSIONS ...	2/0	—	—

CHARLTON T. SPEER.			
THE DAY DREAM ...	2/0	—	—

SPOHR.			
MASS (for 5 solo voices and double choir) ...	2/0	—	—
HYMN TO ST. CECILIA ...	1/0	—	—
CALVARY ...	2/6	3/0	4/0
FALL OF BABYLON ...	3/0	3/3	5/0
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
GOD, THOU ART GREAT (Sol-FA, 0/8) ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
JEHOVAH, LORD OF HOSTS... ..	0/4	—	—

JOHN STAINER.			
THE CRUCIFIXION (Sol-FA, 0/8) ...	1/6	—	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
THE DAUGHTER OF JAIRUS (Sol-FA, 0/8) ...	1/6	2/0	—

C. VILLIERS STANFORD.			
CARMEN SÆCULARE ...	1/6	—	—
THE REVENGE (Sol-FA, 0/8) ...	1/6	—	—
GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—

H. W. STEWARDSON.			
GIDEON ...	4/0	—	—

J. STORER.			
THE TOURNAMENT ...	2/0	—	—

E. C. SUCH.			
NARCISSUS AND ECHO... ..	3/0	—	—
GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—

ARTHUR SULLIVAN.			
THE GOLDEN LEGEND (Sol-FA, 2/0) ...	3/6	4/0	5/0
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	1/0	—	—
FESTIVAL TE DEUM ...	1/0	1/6	2/3

W. TAYLOR.			
ST. JOHN THE BAPTIST ...	—	4/0	—

A. GORING THOMAS.			
THE SUN-WORSHIPPERS ...	1/0	—	—

E. H. THORNE.			
BE MERCIFUL UNTO ME ...	1/0	—	—

VAN BREE.			
ST. CECILIA'S DAY (Sol-FA, 0/8) ...	1/0	1/6	2/6

CHARLES VINCENT.			
THE VILLAGE QUEEN (Female Voices) ...	2/6	—	—
THE LITTLE MERMAID (Female Voices)... ..	2/6	—	—

R. H. WALKER.			
JERUSALEM ...	3/0	—	—

WEBER.			
IN CONSTANT ORDER (Hymn) ...	1/6	—	—
MASS, IN G (Latin and English)... ..	1/0	1/6	2/6
MASS, IN E FLAT (Ditto) ...	1/0	1/6	2/6
COMMUNION SERVICE IN E FLAT ...	1/6	—	—
JUBILEE CANTATA ...	1/0	1/6	—
PRECIOSA ...	1/0	—	—
THREE SEASONS ...	1/0	—	—

S. WESLEY.			
IN EXITU ISRAEL ...	0/4	—	—
DIXIT DOMINUS ...	1/0	—	—

S. S. WESLEY.			
O LORD, THOU ART MY GOD ...	1/0	—	—

THOMAS WINGHAM.			
MASS, IN D ...	2/0	—	—
TE DEUM (Latin) ...	1/6	—	—