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A fearful thing to fall into the hands of God .. .	0 3
Rest and peace eternal .. .	0 3
From the morning watch .. .	0 3
Day of anger, day of mourning .. .	0 3
Ah! what shall we then be pleading .. .	0 3
Happy are we .. .	0 3

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE INCIDENTAL MUSIC
TO THE DRAMA
KING ARTHUR

WRITTEN BY

J. COMYNS CARR

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FOR CONCERT PERFORMANCE BY
WILFRED BENDALL.

PRICE ONE SHILLING AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED
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PREFACE.



31 Oct 79 7/10 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

IN 1894 the late Sir Arthur Sullivan accepted a commission from Sir Henry Irving to compose incidental music to Mr. Comyns Carr's drama of "King Arthur." The work was produced at the Lyceum Theatre, on January 12th, 1895, and proved a great artistic success. After the withdrawal of the drama it was suggested to the composer that it would be a pity to allow such beautiful music to remain unpublished and become forgotten, and that a selection from it might be arranged in the form of a short concert-cantata.

From quite early days, however, Sir Arthur had been fascinated by the story of Arthur and Guinevere and had always desired to write a grand opera on the subject—and indeed at his request the late Mr. Lionel Lewin once sketched out a libretto. Sir Arthur, remaining faithful to the idea of his youth, decided to have no arrangement made of the music in question, because he still hoped some day to compose a grand opera on the subject in which some of this music would of course be incorporated. He so far carried out his scheme as to enter into treaty with Mr. Comyns Carr for the production of a libretto founded on his drama. After the composer's death it was decided to revert to the original proposition regarding the music, and the present concert-arrangement is the result.

CONTENTS.

No.					PAGE
1.	CHORUS OF LAKE SPIRITS	...	...	"Dawn and daytime turn to night"	1
2.	CHORUS OF UNSEEN SPIRITS	...	...	"Fairest form of all the earth!"	11
3.	THE CHAUNT OF THE GRAIL	...	...	"Look not to thy sword"	15
4.	THE MAY SONG	...	...	"Ere upon its snowy bed"	26
5.	FUNERAL MARCH AND FINAL CHORUS...			"Sleep! oh, sleep!"	35

KING ARTHUR.

No. 1.

CHORUS OF LAKE SPIRITS.

J. COMYNS CARR.

ARTHUR SULLIVAN.

Andante con moto. ♩. = 80.

p

fp

cres.

f

dim.

p

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

1st & 2nd SOPRANOS.

ALTOS.

Dawn and day - time turn to

Dawn and day - time turn to

p

night,

night,

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment has a grand staff with a treble and bass clef, also in two flats. The vocal lines are simple, with the word "night," followed by a series of dots. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

Dark - ness wakes to morn - ing light ;

Dark - ness wakes to morn - ing light ;

The second system of the musical score. It continues the vocal and piano parts. The vocal lines now have lyrics: "Dark - ness wakes to morn - ing light ;" followed by dots. The piano accompaniment continues with the same eighth-note pattern in the right hand.

. All the un - count - ed hours go

. All the un - count - ed hours go

cres.

cres.

cres.

Ped. *

The third system of the musical score. The vocal lines have lyrics: ". All the un - count - ed hours go". The piano accompaniment becomes more complex, with the right hand playing a series of chords and the left hand playing a bass line. The system ends with a double bar line and a star symbol. Dynamic markings include *cres.* (crescendo) and *Ped.* (pedal).

by, Swift as clouds a - cross the sky, While we

Ped. * Ped. * Ped. *

maid - ens of the mere, . . . Heed - less of the

maid - ens of the mere, . . . Heed - less of the

B

Ped. *

chang - ing year, heed - less of the chang - ing year, Guard the

chang - ing year, heed - less of the chang - ing year, Guard the

cres.

cres.

cres.

Ped. * Ped. * Ped. *

sword Ex - ca - - - li - bur!

sword Ex - ca - - - li - bur!

f *dim.*

p

Sword no mor - tal shall .. with - stand,

Sword no mor - tal shall .. with - stand,

Fa - shioned by no mor - tal

Fa - shioned by no mor - tal

hand;

hand;

cres.
Long we wait the hour shall bring Eng-land's

cres.
Long we wait the hour shall bring Eng - land's

cres.
Ped. * *Ped.* *

sword to Eng - land's King: Long we wait the hour shall

sword to Eng - land's King: Long we wait the hour shall

Ped. * *Ped.* *

bring . . . Eng - land's sword to Eng - land's King,

bring . . . Eng - land's sword to Eng - land's King,

Ped. * *Ped.* *

cres. Eng - land's sword to Eng - land's King: He shall wield Ex -

cres. Eng - land's sword to Eng - land's King: He shall wield Ex -

cres. *Ped.* *

ca - - - - - li - bur.

ca - - - - - li - bur.

f *dim.*

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

Ped. * *Ped.* *

p *f*

dim. *p*

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

poco cres.

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

Ped. *

First system of musical notation. The treble clef staff contains a melodic line with a trill-like figure. The bass clef staff contains a harmonic accompaniment with sustained chords. Pedal markings are present in the bass staff: "Ped." at the beginning, an asterisk "*" in the middle, and "Ped." at the end. A dynamic marking "p" (piano) is placed above the final measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. An asterisk "*" is placed below the first measure of the bass staff.

Third system of musical notation. The treble clef staff begins with a "cres." (crescendo) marking. The bass clef staff has alternating "Ped." and "*" markings. The system contains five measures in the bass staff, each with either a "Ped." or "*" marking.

Fourth system of musical notation. The treble clef staff includes a "dim." (diminuendo) marking. The bass clef staff has alternating "Ped." and "*" markings. The system contains five measures in the bass staff, each with either a "Ped." or "*" marking.

Fifth system of musical notation. The treble clef staff features a melodic line with a trill-like figure, marked with a "D" above it. The bass clef staff has alternating "Ped." and "*" markings. A dynamic marking "p" (piano) is placed below the first measure of the bass staff.

War - rior knight, in - to thy hand, . . .

War - rior knight, in - to thy hand,

Mon - arch of a might - y land, That in un - born years shall be

Mon - arch of a might - y land, That in un - born years shall be

cres.

cres.

Mon - - arch of the might - ier sea; Great Pen - dra - - gon's

Mon - - arch of the might - ier sea; Great Pen - dra - - gon's

f

son to thee We shall yield Ex - ca - - - - li -

cres. *f*

cres. *f*

son to thee We shall yield Ex - ca - - - - li -

cres. *f*

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

bur !

bur !

dim.

Ped. * *Ped.* *

Ped. *

No. 2.

CHORUS OF UNSEEN SPIRITS.

Allegretto con moto. ♩. = 92.

p

1st & 2nd SOPRANOS.

CONTRALTOS.

p

Fair - - - est

Fair - - - est

p

Ped. *

form of all the earth! . . . Joy . . . and

form of all the earth! . . . Joy . . . and

L.H.

Ped. * *Ped.* *

sor - row at one birth; . . . Love . . . and
 sor - row at one birth; . . . Love . . . and

L.H.

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

beau - ty, hope and fear, . . .
 beau - ty, hope and fear, . . .

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

Wait . . for thee, . . wait . . for thee, . . wait . . for
 Wait . . . for thee, . . wait . . . for thee, . . wait . . . for

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

thee in Gui - - - - - ne -

thee in Gui - - - - - ne -

tr

f

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

dim. *p* *E*

- vere! Love and Hate are

dim. *p* *E*

- vere! Love and Hate are

dim. *p* *E*

Ped. *

cres.

born in May, Love, the bird up - on . . the wing, Hate, the worm de -

cres.

born in May, Love, the bird up - on . . the wing, Hate, the worm de -

cres.

mf *p*

- vour - - - ing, Hate, . . de - vour - ing All Love's

mf *p*

- vour - - - ing, All . . . Love's

mf *p*

Ped.

flowers of yes - ter - day, . . Wait . . for

flowers of yes - ter - day, Wait for

thee in Gui

thee in Gui

tr

dim. *p*

ne - vere!

f *dim.* *p*

ne - vere!

f *dim.* *p* *pp*

Ped. *

No. 3.

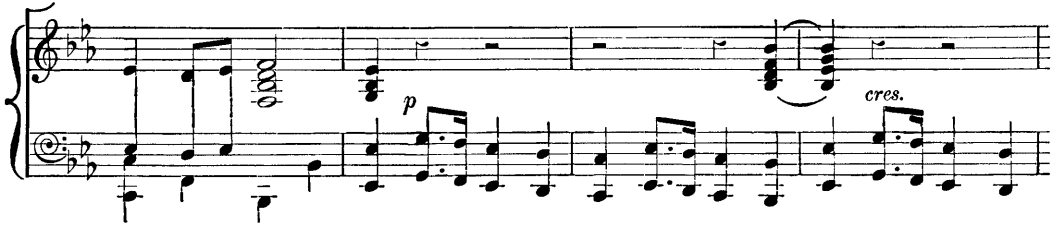
THE CHAUNT OF THE GRAIL.

Andante alla marcia. ♩ = 100.

mf *p* *p*

sempre staccato il basso.

F *cres.*



TENORS. G

Look not to thy sword— Fame is but a

BASSES.

Look not to thy sword— Fame is but a

G

breath, That, for all re - ward, Brings thee on - - ly death.

breath, That, for all re - ward, Brings thee on - - ly death.

H 1st & 2nd SOPRANOS.

Rise, and go forth, rise, and go forth, go

f

cres.

forth with us who seek . . . the

cres.

I. *ff*

Grail, Rise, rise, and go forth with us who seek the Grail,

CONTRALTO.

Rise, rise, and go forth with us who seek the Grail,

TENOR.

Rise, rise, and go forth with us who seek the Grail,

BASS.

Rise, rise, and go forth with us who seek the Grail,

I. *ff*

Ped. * *Ped.* *

Win - ning for re - ward Fame that shall . . not fail,

Win - ning for re - ward Fame that shall not fail,

Win - ning for re - ward Fame that shall not fail,

Win - ning for re - ward Fame that shall not fail,

Ped.

meno f
Rise, and go forth with us who seek . . the Grail, . .

meno f
Rise, and go forth with us who seek the Grail,

meno f
Rise, and go forth with us who seek the Grail,

meno f
Rise, and go forth with us who seek the Grail,

meno f

Ped. *

Win - ning for re - ward . . . Fame that . . shall not

Win - ning for re - ward . . . Fame that . . shall not

Win - ning for re - ward . . . Fame that shall not

Win - ning for re - ward . . . Fame that shall not

Ped. * *Ped.* *

fail, Rise, and go

fail, Rise, and go

fail, Rise, and go forth with us . . . who seek the Grail,

fail, Rise, and go forth with us . . . who seek the Grail,

K *f*

cres.
 forth with us . . . who seek the Grail.

cres.
 forth with us . . . who seek the Grail.

cres.
 who seek the Grail.

cres.
 who seek the Grail.

cres. *dim.* *p*
stac.

Ere those lips be dumb

p
 Ere those lips be dumb

That would bid thee stay: Ere the night be come, Rise, and

That would bid thee stay: Ere the night be come, Rise, and

We, who go forth,

come . . . a - way.

come . . . a - way.

cres. molto.

we, who go forth, go forth to seek the

M^o ff

Ho - - ly Grail, We, who go forth to seek the

ff

We, who go forth to seek the

ff

We, who go forth to seek the

ff

We, who go forth to seek he

M^o ff

Ped.

Ho - ly Grail, Win, ere night be come, Light that

Ho - ly Grail, Win, ere night be come, Light that

Ho - ly Grail, Win, ere night be come, Light that

Ho - ly Grail, Win, ere night be come, Light that

Ped. * *Ped.* *

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano part is in bass clef with the same key signature. The lyrics are 'Ho - ly Grail, Win, ere night be come, Light that'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Pedal markings are present at the bottom of the piano part.

shall not fail, We, who go forth to seek the

shall not fail, We, who go forth to seek the

shall not fail, We, who go forth to seek the

shall not fail, We, who go forth to seek the

meno f

meno f

meno f

meno f

meno f

This system continues the musical score with four vocal staves and a grand piano accompaniment. The lyrics are 'shall not fail, We, who go forth to seek the'. The piano part includes a crescendo hairpin and a dynamic marking of *meno f* (diminuendo forte). The key signature remains two flats.

Ho - ly . . . Grail, . . . Win, ere night be come, . . .

Ho - ly Grail, Win, ere night be come, . . .

Ho - ly Grail, Win, ere night be come, . . .

Ho - ly Grail, Win, ere night be come, . . .

ff Light that . . . shall not fail,

ff Light that . . . shall not fail,

ff Light that shall not fail, *f* Win, ere night be come,

ff Light that shall not fail, *f* Win, ere night be come,

ff Ped. * Ped. * Ped.

Win, ere night be come, Light that shall not fail, that

Win, ere night be come, Light that shall not fail, that

Light that shall not fail, that shall not fail, that

Light that shall not fail, that shall not fail, that

* Ped. * Ped. * Ped.

shall not fail.

shall not fail.

shall not fail.

shall not fail.

No. 4.

THE MAY SONG.

Allegretto grazioso. ♩. = 68.

f *p*

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

cres. *mf*

1st & 2nd SOPRANOS.

Ere up - on . . its snow - y . . bed

CONTRALTOS.

Ere up - on . . its snow - y . . bed



. . . . Lies the first - born of the spring,
 Lies the first - born of the spring,

Ped. *

Ere . . the cro - - cus lifts . . his head . . Or . . . the
 Ere . . the cro - - cus lifts . . his head . . Or . . . the

swal - low finds its wing, . . . Love . . . is

swal - low finds its wing, . . . Love . . . is

dim. p

here, . . . Love . . . is here : . . .

here, . . . Love . . . is here : . . .

dim. p

Say ye then . . . earth's flow'rs shall fade? . . . We . . . shall

Say ye then . . . earth's flow'rs shall fade? We . . . shall

P p P p

cres. molto.

tell ye nay : Love, . . the

cres. molto.

tell ye nay : Love, . . the

cres. molto.

f

first of all flow'rs, of all flow - ers

first of all flow'rs, of all flow - ers

made, Lives from May to May, lives from

made, Lives from May to May, lives from

dim.
May . . . to May.

dim.
May . . . to May.

dim. *mf*
* Ped. *

f
He be - neath . . . whose sun - kissed feet,

f
He be - neath . . . whose sun - kissed feet,

Dai - sies rise to kiss the sun, Li - ly, ..

Dai - sies rise to kiss the sun, Li - ly, ..

Ped. *

rose, . . and mea - dow - sweet, . . Love, . . that is . . all . .

rose, . . and mea - dow - sweet, . . Love, . . that is . . all . .

dim. *p*
flow'rs in one, . . Love . . . is here, . . .

dim. *p*
flow'rs in one, . . Love . . . is here, . . .

p
. . Love . . . is here: . . . Heed not

p
. . Love . . . is here: . . . Heed not

then . . the blooms that fall, . . . Dy - ing with the

then . . the blooms that fall, Dy - ing with the

cres. molto.
day, . . . Love, . . the sweet - - - est

cres. molto.
day, . . . Love, . . the sweet - - - est

cres. molto.
f

flow'r of all, the sweet - est flow'r of all, . . Lives from

flow'r of all, the sweet - est flow'r of all, Lives from

May to May, lives from May . . . to

May to May, lives from May . . . to

dim.

dim.

dim.

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

May, Love, the sweet - - -

May, Love, the sweet - - -

f

f

mf

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

- - - est flow'r of all, . . .

- - - est flow'r of all, . . .

* *Ped.* * *Ped.* *

dim.

Lives from May

dim.

Lives from May

dim.

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

to May, to

to May, to

p

* *Ped.* *Ped.*

cres. molto. *f*

May. *cres. molto.*

May. *f*

cres. molto. *f*

No. 5.

FUNERAL MARCH AND FINAL CHORUS.

Andante alla Marcia. ♩ = 92.

p

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

cres. molto.

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

f *dim.*

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

pp

Ped. * *Ped.* *

p *cres.*
Ped. * Ped. * Ped. * Ped. *

mf *p* *pp*
Ped. * Ped. *

S L'istesso tempo. *p* *cres.*
Ped. Ped.

dim. *p*
Ped.

T **SOPRANO.** *p* Sleep! oh, sleep! till night out - worn Wa - kens to the echoing horn,
ALTO. *p* Sleep! oh, sleep! till night out - worn Wa - kens to the echoing horn,
TENOR. *p* Sleep! oh, sleep! till night out - worn Wa - kens to the echoing horn,
BASS. *p* Sleep! oh, sleep! till night out - worn Wa - kens to the echoing horn,

p
Ped.

That shall greet the King new - born, . . King that was, and is to be.

That shall greet the King new - born, . . King that was, and is to be.

That shall greet the King new - born, . . King that was, and is to be.

That shall greet the King new - born, . . King that was, and is to be.

p And a voice from shore *cres.* to shore . . Cries, "A-rise, and *f*

p And a voice from shore *cres.* to shore Cries, "A-rise, and *f*

p And a voice from shore *cres.* to shore Cries, "A-rise, and *f*

p And a voice from shore *cres.* to shore Cries, "A-rise, and *f*

p sleep no more, Greet the dawn, the night is o'er; . .

p sleep no more, Greet the dawn, the night is o'er; . .

p sleep no more, Greet the dawn, the night is o'er; . .

p sleep no more, Greet the dawn, the night is o'er; . .

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

38

cres. molto. *ff* *dim.*

Eng - land's sword is in the sea, Eng - land's sword is in the

cres. molto. *ff* *dim.*

Eng - land's sword is in the sea, Eng - land's sword is in the

cres. molto. *ff* *dim.*

Eng - land's sword is in the sea, . . Eng - land's sword is in the

cres. molto. *ff* *dim.*

Eng - land's sword is in the sea, Eng - land's sword is in the

p *dim.*

sea." Sleep, sleep, sleep! oh,

p *dim.*

sea." Sleep, sleep, . . . sleep! oh,

p *dim.*

sea." Sleep, sleep, . . . sleep! oh,

p *dim.*

sea." Sleep, . . . sleep! . . .

rall. al fine. *pp*

sleep, sleep, sleep! . . .

pp

sleep, sleep, sleep! . . .

pp

sleep, sleep, sleep! . . .

pp

sleep, sleep! . . .

rall. al fine. *pp*

Ped. ** Ped.* ** Ped.* *trem.*

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

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DONIZETTI.				ROBERT FRANZ.			
LA FIGLIA DEL REGGIMENTO (Opera) ...	3/6	—	5/0	PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—
LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0	A. M. FRIEDLÄNDER.			
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0	MUSIC ...	1/6	—	—
F. G. DOSSERT.				RETURN TO ZION ...	2/6	—	—
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	NIELS W. GADE.			
T. F. DUNHILL.				CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
FROLICSOME HOURS (Children's Voices) (Sol-FA, 0/6) 1/6	—	—	—	COMALA ...	2/0	2/6	4/0
TUBAL CAIN (Sol-FA, 0/6) ...	1/0	—	—	CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
R. DUNSTAN.				ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6
A MIDSUMMER NIGHT'S DREAM (arr. for the use	—	—	—	PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
of School's) ...	1/0	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	ZION ...	1/0	1/6	2/6
ANTONIN DVORÁK.				HENRY GADSBY.			
AT THE FOOT OF THE CROSS (Stabat Mater)	2/6	3/0	4/0	ALCESTIS (Male voices) ...	4/0	—	—
(Sol-FA, 1/6) ...	—	—	—	COLUMBUS (Male voices) ...	2/6	—	—
COMMUNION SERVICE, IN D ...	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
MASS, IN D ...	1/6	—	—	F. W. GALPIN.			
PATRIOTIC HYMN ...	1/6	—	—	OLDE ENGLYSHE PASTYMES (Children's voices) 1/6	—	—	—
Ditto (German and Bohemian Words) 3/0	—	—	—	H. BALFOUR GARDINER.			
REQUIEM MASS ...	5/0	6/0	7/6	NEWS FROM WHYDAH (Sol-FA, 0/3) ...	0/8	—	—
SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	G. GARRETT.			
Ditto (German and Bohemian Words) 6/0	—	—	—	HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
ST. LUDMILA ...	5/0	6/0	7/6	SHUNAMMITE ...	3/0	—	—
Ditto (German and Bohemian Words) ...	8/0	—	—	TWO ADVENTS ...	1/6	—	—
STABAT MATER (Latin only) (Sol-FA, 1/6) ...	2/6	3/0	4/0	A. R. GAUL.			
A. E. DYER.				AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	Ditto, Sol-FA, 0/9) ...	—	—	—
SALVATOR MUNDI ...	2/6	—	—	ELFIN HILL (Female voices) ...	2/0	—	—
H. J. EDWARDS.				HARE AND THE TORTOISE (Children's voices) 1/0	—	—	—
ASCENSION ...	2/6	—	—	Ditto, Sol-FA, 0/6) ...	—	—	—
EPIPHANY ...	2/0	—	—	HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
PRAISE TO THE HOLIEST ...	1/6	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
RISEN LORD ...	2/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
EDWARD ELGAR.				LEGEND OF THE WOOD (Children's voices) ...	1/0	—	—
APOSTLES ...	5/0	6/0	7/6	Ditto, Sol-FA, 0/8) ...	—	—	—
Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—	PASSION SERVICE ...	2/6	3/0	4/0
Ditto, German Words, 8 Mark) ...	—	—	—	PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—	RUTH (Sol-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—	SONG OF LIFE (Sol-FA, 0/6) ...	1/0	—	—
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
DREAM OF GERONTIUS ...	3/6	4/0	5/0	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
Ditto, Sol-FA, Choruses only, 1/6)	—	—	—	UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
Ditto, French Words, Prix fr. 7.50 net)	—	—	—	FR. GERNSEHEIM.			
Ditto, German Words, 6 Mark) ...	—	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—
GREAT IS THE LORD (48th Psalm) (Sol-FA, 0/6) ...	0/8	—	—	E. OUSELEY GILBERT.			
MUSIC MAKERS, THE (Sol-FA, 1/6) ...	2/6	3/0	4/0	SANTA CLAUS AND HIS COMRADES (Operetta,	—	—	—
KINGDOM ...	5/0	6/0	7/6	Children's voices) (Sol-FA, 0/8) ...	2/0	—	—
Ditto, Choruses and Words of Solos only, Sol-FA 2/6)	—	—	—	F. E. GLADSTONE.			
Ditto, German Words, 5 Mark) ...	—	—	—	PHILIPPI ...	2/6	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	GLUCK.			
LIGHT OF LIFE (Lud Christl) (Sol-FA, 1/0) ...	2/6	—	—	IPHIGENIA IN AULIS (Opera) ...	3/6	—	5/0
TE DEUM AND BENEDICTUS ...	1/0	—	—	IPHIGENIA IN TAURIS (Opera) ...	3/6	—	5/0
ROSALIND F. ELLICOTT.				ORPHEUS (CHORUSES ONLY, Sol-FA, 1/0) ...	3/6	—	—
BIRTH OF SONG ...	1/6	—	—	Ditto (ACT II. ONLY) ...	1/6	—	—
ELYSIUM ...	1/0	—	—	Ditto (ACT II. CHORUSES ONLY, Sol-FA, 0/9) ...	—	—	—
GUSTAV ERNEST.				PERCY GODFREY.			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) 1/6	—	—	—	SONG OF THE AMAL ...	1/6	—	—
HARRY EVANS.				HERMANN GOETZ.			
VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
A. J. EYRE.				GENIA (Sol-FA, 0/8) ...	1/0	—	—
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	WATER-LILY (Male voices) (Sol-FA, 0/9) ...	1/6	—	—
T. FACER.				A. M. GOODHART.			
MERRY CHRISTMAS (Children's voices) (Sol-FA, 0/6) 1/0	—	—	—	ARETHUSA ...	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta,	—	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
Children's voices) (Sol-FA, 0/9) ...	2/6	—	—	FOUNDER'S DAY ...	1/6	—	—
SONS OF THE EMPIRE (Children's voices) (Sol-FA, 0/6) 1/6	—	—	—	SIR ANDREW BARTON ...	1/0	—	—
E. FANING.				SPANISH ARMADA ...	0/6	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	CH. GOUNOD.			
Ditto, Sol-FA, 0/9) ...	—	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
HENRY FARMER.				Ditto (Troisième Messe Solennelle) ...	1/6	—	—
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) 2/0	2/6	3/6	—	DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—
PERCY E. FLETCHER.				DE PROFUNDIS (English or Latin Words) ...	1/0	—	—
DEACON'S MASTERPIECE (Humorous) Sol-FA, 1/0) 1/6	—	—	—	FAUST (Selection) (Sol-FA, 0/9) ...	1/0	—	—
ENCHANTED ISLAND (Operetta, Children's voices) 2/0	—	—	—	GALLIA (Sol-FA, 0/4) ...	1/0	—	—
Ditto, Sol-FA, 0/9) ...	—	—	—	MESE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
OLD YEAR'S VISION (Operetta, Children's voices) 1/6	—	—	—	MESE SOLENNELLE (Troisième) ...	1/6	—	—
Ditto, Sol-FA, 0/6) ...	—	—	—	MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0
TOY REVIEW (Operetta, Children's voices) (Sol-FA 0/8) 1/6	—	—	—	Ditto (Sol-FA) (Latin and English Words) 1/0	—	—	—
WALKUS AND THE CARPENTER (Children's	—	—	—	Ditto Parts II. and III. ...	1/6	—	—
voices) (Sol-FA, 0/4) ...	1/0	—	—	Ditto Parts II. and III. (English Words) 1/6	—	—	—
FLOTOW.				Ditto REQUIEM MASS ...	1/6	2/0	—
MARSHA (Opera) ...	3/6	—	5/0	O COME NEAR TO THE CROSS (Stabat Mater) 0/8	—	—	—
J. C. FORRESTER.				OUT OF DARKNESS ...	1/0	—	—
KALENDAR (Children's voices) (Sol-FA, 0/9) ...	2/0	—	—	REDEMPTION (English Words) (Sol-FA, 1/0) ...	2/6	3/0	5/0
MYLES B. FOSTER.				Ditto (French Words) ...	8/4	—	—
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	Ditto (German Words) ...	10/0	—	—
Ditto, Sol-FA, 0/8) ...	—	—	—	Ditto Part I. ...	1/6	—	—
BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	Ditto Parts II. and III. ... each 1/0	—	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—				
Ditto, Sol-FA, 0/8) ...	—	—	—				
MERRY GAMES FOR CHILDREN (An Action	—	—	—				
Cantata for Children; ...	0/8	—	—				
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—				

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C. H. GRAUN.						
PASSION OF OUR LORD (CHORUSES 1/0) ...	2/0	2/6	4/0			
TE DEUM ...	2/0	2/6	4/0			
ALAN GRAY.						
ARETHUSA ...	1/6	—	—			
LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—			
SONG OF REDEMPTION ...	1/6	—	—			
WIDOW OF ZAREPHATH ...	2/0	—	—			
J. O. GRIMM.						
SOUL'S ASPIRATION ...	1/0	—	—			
G. HALFORD.						
PARACLETE ...	2/0	—	—			
E. V. HALL.						
IS IT NOTHING TO YOU (Sol-fa, 0/3) ...	0/8	—	—			
W. A. HALL.						
PRESENTATION IN THE TEMPLE ...	1/6	—	—			
HANDEL.						
ACIS AND GALATEA ...	1/0	1/6	2/6			
Ditto, New Edition, edited by J. Barnby (Sol-fa, 0/9) ...	1/0	1/6	2/6			
ALCESTE ...	2/0	—	—			
ALEXANDER BALUS ...	3/0	3/6	5/0			
ALEXANDER'S FEAST ...	2/0	2/6	4/0			
ATHALIAH ...	3/0	3/6	5/0			
BELSHAZZAR ...	3/0	3/6	5/0			
CHONDOS TE DEUM ...	1/0	1/6	2/6			
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0			
Or, singly—						
LET THY HAND BE STRENGTHENED ...	0/6	—	—			
MY HEART IS INDITING ...	0/8	—	—			
THE KING SHALL REJOICE (Sol-fa, 0/3) ...	0/6	—	—			
THE WAYS OF ZION ...	1/0	—	—			
ZADOK THE PRIEST (Sol-fa, 0/1½) ...	0/3	—	—			
DEBORAH ...	2/0	2/6	4/0			
DETTINGEN TE DEUM ...	1/0	1/6	2/6			
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—			
ESTHER ...	3/0	3/6	5/0			
HERCULES (CHORUSES ONLY, 1/0) ...	3/0	3/6	5/0			
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0			
ISRAELIN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/6			
(Ditto, Sol-fa, 1/0) ...	2/0	2/6	4/0			
JEPHTHA ...	2/0	2/6	4/0			
JOSHUA (CHORUSES ONLY, (Sol-fa, 0/8) ...	2/0	2/6	4/0			
JUDAS MACCABÆUS (Sol-fa, 1/0) ...	2/0	2/6	4/0			
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—			
Ditto New Edition. Edited by John E. West ...	2/0	—	—			
KING SHALL REJOICE (Four Part), (Sol-fa, 0/3) ...	0/6	—	—			
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0			
MESSIAH, edited by V. Novello (Sol-fa, 1/0) ...	2/0	2/6	4/0			
MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0			
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M. L. C. L.				(Ditto, SOL-FA, 0/4)			
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				NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
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NINETY-FIRST PSALM (Latin)	1/0	—	—				ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—			
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<i>Ditto</i> (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6				(Sol-FA, 0/6)	1/0	—	—			
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Ditto Arr. for Piano, by A. ZIMMERMANN. Solo, 3s.; Duet ..	4 0
WEDDING MARCH, No. 1. Full score. Original edition ..	4 0

Ditto Arranged for Full Orchestra by COMPOSER. Full score, MS. Orchestral parts ..	5 0
Ditto Arranged for Organ ..	2 0
Ditto Arranged for Pianoforte Solo .. 2s.; Duet ..	2 0
WEDDING MARCH, No. 2. Full score, MS. Orchestral parts ..	6 6

Ditto Arranged for Pianoforte Solo .. 2s.; Duet ..	2 0
Ditto Arranged for Organ Solo ..	2 0

ANTHEMS, &c.

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As the hart pants (Sicut cervus) ..	0 3
Ditto, for T.T.B.B. ..	0 3

ANTHEMS, &c.—continued.

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Ditto (Arr. as a Trio) .. (Sol-fa, 1d.) ..	0 1½
Ditto (Unison Song) ..	0 1½
Blessed is He (Easter). (Sol-fa, 1d.) .. Verse, s. ..	0 1½
By Babylon's wave .. Full score ..	5 0
Ditto .. (Sol-fa, 1d.) ..	0 2
Ditto ..	5 3
Ditto. Paraphrase, arranged for Pianoforte and Harmonium ..	

by RENAUD ..	1 6
Come unto Him S.A.T.T.B.B. (Sol-fa, 1d.) ..	0 2
Daughters of Jerusalem (Lent) ..	1 0
Jesu, blessed Word of God (Ave verum). (Sol-fa, 1½d.) ..	0 1½

Ditto. Welsh words (Sol-fa, 1½c.) .. 2c. ..	
Jesu, Word of God Incarnate (Ave verum) (Sol-fa, 1d.) ..	0 1½
Ditto. Welsh words (Sol-fa, 1c.) .. 2c. ..	
Ditto. Arranged for Military Band by DAN GODFREY, Junr. ..	

Ditto. Arranged for the Organ by F. C. WOODS (see Village Organist, Book 21) ..	1 0
Come near to the Cross. S.A.T.T.B.B. .. Full score ..	15 0
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O Day of penitence (Lent). Four and Six voices. Vocal score ..	0 6
Ditto .. Orchestral parts ..	7 6
O Saving Victim. Quartet and Chorus ..	0 4
Ditto. Latin words ..	3 0

Ditto .. Orchestral parts ..	3 6
O sing to God (Noël). Verse, s. and A., with Treble Chorus ..	
(Sol-fa, 1½d.) ..	0 6
Ditto .. Orchestral parts ..	7 0

O sing to God (Noël). Arranged for s. and A., with Chorus ..	
S.A.T.B. (Sol-fa, 1½d.) ..	0 1½
Sing praises unto the Lord (Sol-fa, 1½d.) ..	0 6
Send out Thy light. (Sol-fa, 1d.) ..	0 2

Word of God Incarnate (Ave verum) ..	0 3
Hymn Tune—Gounod ..	0 1
Concluding Amens ..	0 1

SONGS, PART-SONGS, &c.

Beware ..	2 0
Evening Song (Viola Obligato) ..	2 0
Queen of love ..	2 0
Sweet baby, sleep ..	2 0
Six Songs of France .. each	1 6

1. May-day ..	4. Autumn ..
2. Hunting song ..	5. O my proud one ..
3. Dawn music ..	6. Venice ..
The Daisy ..	2 0

Angel hosts descending (<i>Mors et Vita</i>) ..	2 0
Power and love (<i>Redemption</i>) ..	2 0
Ditto (Latin words), "Christus factus est" ..	2 0

Ditto. Arranged for Military Band by DAN GODFREY, Junr. ..	
There is a green hill. Keys D, E, and F. (Orchestral parts, in E flat, 3s.; MS. in D, E and F) ..	2 0
Ditto. German Words. "Golgotha" ..	2 0

Ditto. Arranged for Organ by G. CALKIN ..	1 6
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Ditto. Arranged for Pianoforte by B. TOURS ..	1 6
Ditto. Arranged for Military Band by DAN GODFREY, Junr. ..	

Ditto. Arranged for Harmonium by KING HALL ..	2 6
There is a green hill. The Song arranged as a Solo with Chorus by J. M. BENTLEY. (Sol-fa, 2d.) ..	0 4
The Holy Vision. For Soprano or Tenor ..	2 0

Full score and Orchestral parts, MS. ..	
Ditto. Arranged for Military Band by DAN GODFREY, Junr. ..	
Jerusalem (<i>Gallia</i>) ..	2 0
Ditto. Arranged for Military Band by DAN GODFREY, Junr. ..	

La fauvette ..	2 0
La Marguerite ..	2 0
Si vous n'ouvrez votre fenêtre ..	2 0
Perche piangi ..	2 0
Quanti mai ..	2 0
O Salutaris ..	3 0

La Siesta. Duet (Spanish words) (English Words, 2s.) ..	2 0
Bells across the snow. Part-song ..	0 3
Night. Part-song (Sol-fa, 1½d.) ..	0 3
Full score and Orchestral parts, MS. ..	

The Chase (T.T.B.B.) ..	0 6
There is a tinkling stream ..	0 3
Glory and love to the men of old (<i>Faust</i>). Arranged for Unison or S.A.A. (Sol-fa, 1d.) ..	0 1½
Nazareth (Sacred Unison Song) (Sol-fa, 1d.) ..	0 1½

Ditto. Anthem. (Sol-fa, 1½d.) ..	0 2
Ditto. Song. Bass (Ed. by A. RANDEGGER) ..	2 0
In the twilight, O list to my song (Serenade) ..	0 1½
Tender Wood-dove (Unison) ..	0 1½
Tell me, fair Maiden (Unison) ..	0 1½
The Children's Angels. (Unison) ..	0 1½
Ditto. French words only ..	0 1½

MILITARY BAND.

MARCHE SOLENNELLE ..	7 6
MORS ET VITA (Selection) ..	15 0
REDEMPTION (Selection) ..	15 0
SIX SACRED PIECES by CH. GOUNOD. Arranged for Military Band by DAN GODFREY, Junr.:—	
No. 1. Judex (<i>Mors et Vita</i>) ..	
2. There is a green hill far away ..	
3. Power and love (<i>Redemption</i>) ..	
4. Jerusalem (<i>Gallia</i>) ..	
5. The Holy Vision ..	
6. Ave verum ..	
complete	10 6

NOVELLO'S EDITION OF BACH'S CHURCH CANTATAS.

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

ONE SHILLING EACH.

The wonderful individuality of these Church Cantatas. . . . An undreamt-of wealth of new phenomena meets our gaze on all sides; grand tone-pictures in new, strange, and diversified forms, single ideas of stalwart growth, and of free and noble birth; poetic inspirations of such unspeakable depth, that we are impressed with an unearthly awe.—SPITTA'S *Life of Bach*.

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*BE NOT AFRAID - - - - -	<i>Fürchte dich nicht.</i>	6d.
Ditto. (Edited by G. R. SINCLAIR)	Ditto.	8d.
*BLESSING, GLORY AND WISDOM - - -	<i>Lob und Ehre und Weisheit und Dank.</i>	6d.
COME, JESU, COME - - - - -	<i>Komm, Jesu, komm.</i>	1s.
*JESU, PRICELESS TREASURE (SOLI & CHORUS)	<i>Jesu, meine Freude.</i>	1s.
*NOW SHALL THE GRACE - - - - -	<i>Nun ist das Heil.</i>	6d.
*SING YE TO THE LORD - - - - -	<i>Singet dem Herrn.</i>	1s.
THE SPIRIT ALSO HELPETH US - - -	<i>Der Geist hilft unserer Schwachheit auf.</i>	1s.
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