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EDITION.

J. A. MOONIE.

KILLIECRANKIE

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VIOLA AND PIANOFORTE.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

KILLIECRANKIE

(THE BURIAL MARCH OF DUNDEE)

A BALLAD

FOR TENOR SOLO, CHORUS, AND ORCHESTRA

The Words from "LAYS OF THE SCOTTISH CAVALIERS" by

PROFESSOR AYTOUN

THE MUSIC COMPOSED BY

J. A. MOONIE.

PRICE ONE SHILLING AND SIXPENCE.
Tonic Sol-fa, 8d.

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

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INSCRIBED TO MY FRIEND,
PROFESSOR NIECKS.

210 100, 1000 10, 1.15

KILLIECRANKIE;

OR,

THE BURIAL MARCH OF DUNDEE.

I.

PROLOGUE.

SOUND the pipe, and cry the slogan—
Let the pibroch shake the air
With its wild triumphal music,
Worthy of the freight we bear.
Let the ancient hills of Scotland
Hear once more the battle-song
Swell within their glens and valleys,
As the clansmen march along!
Never from the field of combat,
Never from the deadly fray,
Was a nobler trophy carried
Than we bring with us to-day—
Strike, I say, the notes of triumph,
As we march o'er moor and lea!
Is there any here will venture
To bewail our dead Dundee?
Lo! we bring with us the hero—
Lo! we bring the conquering Græme,
Crowned as best beseems a victor
From the altar of his fame:
Fresh and bleeding from the battle
Whence his spirit took its flight,
'Midst the crashing charge of squadrons,
And the thunder of the fight!
See how calm he looks, and stately,
Like a warrior on his shield,
Waiting till the flush of morning
Breaks along the battlefield!
Never shall we hear the voice that,
Clearer than the trumpet's call,
Bade us strike for King and Country,
Bade us win the field, or fall!

II.

THE BATTLE.

On the heights of Killiecrankie
Yester-morn our army lay:
Slowly rose the mist in columns
From the river's broken way;
Hoarsely roared the swollen torrent,
And the Pass was wrapt in gloom,
When the clansmen rose together
From their lair amidst the broom.
Then we belted on our tartans,
And our bonnets down we drew,
And we felt our broadswords' edges,
And we proved them to be true!
And we prayed the prayer of soldiers,
And we cried the gathering-cry,
And we clasped the hands of kinsmen,
And we swore to do or die!

Soon we heard a challenge-trumpet
Sounding in the Pass below,
And the distant tramp of horses,
And the voices of the foe:
Down we crouched amid the bracken,
Till the Lowland ranks drew near,
Panting like the hounds in summer,
When they scent the stately deer.
From the dark defile emerging,
Next we saw the squadrons come,
Leslie's foot and Leven's troopers
Marching to the tuck of drum;
Through the scattered wood of birches,
O'er the broken ground and heath,
Wound the long battalion slowly,
Till they gained the plain beneath;
Then we bounded from our covert.—
Judge how looked the foemen then,
When they saw the rugged mountain
Start to life with armed men!
Like a tempest down the ridges
Swept a hurricane of steel,
Rose the slogan of Macdonald—
Flashed the broadsword of Lochiel!
Vainly sped the withering volley
'Mongst the foremost of our band—
On we poured until we met them,
Foot to foot, and hand to hand.
Horse and man went down like drift-wood,
When the floods are black at Yule,
And their corse now are whirling
In the Garry's deepest pool.
Horse and man went down before us—
Living foe there tarried none
On the field of Killiecrankie,
When that stubborn fight was done!

III.

EPILOGUE.

And the evening star was shining
On Schiehallion's distant head,
And we wiped our bloody broadswords,
And returned to count the dead.
There we found him gashed and gory,
Stretched upon the cumbered plain,
As he told us where to seek him,
In the thickest of the slain.
And a smile was on his visage,
For within his dying ear
Pealed the joyful note of triumph,
And the clansmen's clamorous cheer!
So, amidst the battle's thunder,
Shot, and steel, and scorching flame,
In the glory of his manhood
Passed the spirit of the Græme!

KILLIECRANKIE.

(THE BURIAL MARCH OF DUNDEE.)

I. Prologue.

WILLIAM EDMONSTOUNE AYTOUN.*

J. A. MOONIE.

PIANO. *Tempo di Marcia funebre. ♩ = 69.*

p sost. *cresc.* *mf*

con passione *f* *p dolce*

ff con fuoco *poco accel.* *pesante* *tr*

Tenor Solo. *Più animato. ♩ = 84.* *f Declamato, e con fervore.*

Sound the pipe and cry the

accel. *fa tempo*

slo- - gan — Let the pib - - - roch shake the air With its

wild tri-umph - - al mu - - sic, Wor-thy of the freight we

bear. Let the an - - - cient hills of

con animazione crescente

Scot - land — Hear once more — the bat-tle - song — Swell with-

ff

-in _____ their glens and val - - leys _____ As the

cresc.

clans - - - men march a - long!

con espress.

Nev-er from the field _____ of com - bat, Nev-er from the dead - - ly

sf *p dolce*

il basso cantando

cresc. *f*

fray Was a no - - - bler trophy car - ried Than we

cresc. *f*

bring with us _____ to - day _____ Strike, I say, the notes _____ of

tri - umph, _____ As we march o'er moor and lea! Is there

a - ny here will ven - ture to be - wail _____ our dead Dun - dee?

mf *con tenerezza* *cresc.*

Lo! we bring with us the he-ro_ Lo! we bring the conq'r - ing

p *dolce* *cresc.*

f *dim.*

Graeme, Crown'd as best _____ beseems a vic - tor From the

p *sf*

al - - tar of his fame;

dolce *sf*

mf *cresc.*

Fresh and bleeding from the bat-tle Whence his spir-it took its

cresc.

flight, ——— 'Mid the crashing charge of squadrons, And the thunder of the

f

cresc.

f

fight! ———

ff

pesante

sf sf sf sf sf sf sf

dolce See how calm he looks, and stately, *cresc. molto* Like a warrior on his

pp subito

cresc. molto

shield, ——— *f grandioso* Waiting till the flush of morning *ff* Breaks a long the bat- - - tle-

f grandioso

-field! _____ Nev-er shall we hear that

con espress.

dim. *dim. molto* *pp* *dolciss.*

voice a-gain That, clearer than the trum - - pet's call, Bade us

cresc. *f* *ff*

strike for King and Coun - try! Bade us win the field, or fall!

ad lib. *a tempo*

fz fz fz fz fz fz ff fz colla voce fz ff fz fz fz fz

accel. *fz*

Short Pause.

II. The Battle.

PIANO. *Allegro moderato.* $\text{♩} = 100.$

mf *p*

cresc. *sf*

ff con fuoco *ff*

CHORUS.
Tenor. (8va lower.)

Treble.

Alto.

Bass.

On the heights of Kil - lie - cran - kie Yes-termorn our ar - my

On the heights of Kil - lie - cran - kie Yes-termorn our ar - my

f dim. *mf sf* *sf*

The musical score is for the song "The Killiecrankie". It features a vocal melody and a piano accompaniment. The vocal part consists of four staves, with the first three staves having lyrics underneath. The piano part consists of two staves at the bottom. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The lyrics are: "On the heights of Killiecrankie Yes-ter - - morn our ar - - my lay. — On the heights of Killiecrankie Yes-ter - - morn our ar - my". The piano accompaniment features a bass line with triplets and chords, and a treble line with chords and triplets. The score ends with a double bar line and a repeat sign.

Allegretto

ff On the heights of Kil - lie - cran-kie Yes-ter - - morn our ar - - my

ff On the heights of Kil - lie - cran-kie Yes-ter - - morn our ar - my

lay. — *ff* On the heights of Kil - lie - cran-kie Yes-ter - - morn our ar - my

lay. — On the heights of Kil - lie - cran-kie Yes-ter - - morn our ar - my

[illegible]

A *p dolce*

Slow - ly rose the mist in co - - lumns, From the

p dolce

Slow - - - ly rose the mists From the

A *pp* *cresc.*

ri - ver's bro - ken way.

ri - ver's bro - ken way.

f Hoarse-ly roared the

f Hoarse-ly roared the

ff

rit.

swol - - len tor - rent, And the Pass was wrapp'd in gloom,

swol - - len tor - rent, And the Pass was wrapp'd in gloom,

p *sf* *pp*

ff *p* *sf* *pp rit.*

a tempo

When the clansmen rose to - geth-er

When the clansmen rose to - geth-er

When the clansmen rose to - geth-er

When the clansmen rose to - geth-er

a tempo

pp *cresc. molto* *ff sf* *sf* *ff sf*

From their lair a-mid the broom.

From their lair a-mid the broom.

From their lair a-mid the broom.

From their lair a-mid the broom.

sf *sf* *sf* *sf* *ff con fuoco*

ff *sf* *sf* *dim.*

B Poco più mosso.

Then we belt-ed on our tartans, And our

Then we belt-ed on our tartans, And our

B Poco più mosso. = 120.

cresc. molto As we felt our broad-swords ed-ges, And we
bonnets down we drew, As we felt our broad-swords ed-ges, And we

cresc. molto As we felt our broad-swords ed-ges, And we
bonnets down we drew, As we felt our broad-swords ed-ges, And we

cresc. As we felt our broad-swords ed-ges, And we

prov'd them to be true; And we pray'd the pray'r of

prov'd them to be true; And we pray'd the pray'r of

prov'd them to be true; And we pray'd the pray'r of

prov'd them to be true; And we pray'd the pray'r of

ff *pdolce*

pcresc. *ff*

sol-diers, And we cried the gath'-ring cry,

pcresc. *ff*

sol-diers, And we cried the gath'-ring cry,

pcresc. *ff*

sol-diers, And we cried the gath'-ring cry,

pcresc. *ff*

sol-diers, And we cried the gath'-ring cry,

cresc. molto

ff *mf* *ff*

ff *ff* *ff* *ff*

And we clasp'd the hands of kinsmen, As we swore to

And we clasp'd the hands of kinsmen, As we swore to

And we clasp'd the hands of kinsmen, As we swore to

And we clasp'd the hands of kinsmen, As we swore to

ff *con fuoco*

con forza

do or die!

con forza

do or die!

con forza

do or die!

con forza

do or die!

cresc.

ff

lunga

sf

L'istesso tempo.

L'istesso tempo.

Trumpet (distant.)

pp

cresc.

Poco meno mosso.

f

Soon we heard a challenge-

Poco meno mosso. ♩ = 108.

pp

cresc. molto

f

And the

trum - pet Sound - ing in the Pass be - low,

Sound - ing in the Pass be - low,

dis - - tant tramp of hor - ses, And the voi - - ces of the

And the voi - - ces of the

cresc. largamente

cresc. largamente

foe. Soon we heard the tramp of hor - ses Sound - - ing

foe. Soon we heard the tramp of hor - ses Sound - - ing

Soon we heard the tramp of hor - ses Sound - - ing

ff pesante

ff pesante

dim. **D**

in the Pass be - low. — *pp parlato e misterioso*
 in the Pass be - low. — Down we crouch'd a - mid the
 in the Pass be - low. — *pp parlato e misterioso*
 in the Pass be - low. — Down we crouch'd a - mid the

dim. **D** *pp*

pp parlato e misterioso

Down we crouch'd, Down we crouch'd,
 bracken, *pp parlato e misterioso* Till the Low-land ranks drew near,
 Down we crouch'd, Down we crouch'd,
 bracken, Till the Low-land ranks drew near,

anelante

Panting
 Panting like the hounds in summer, When they scent the state - - ly
 Panting
 Panting like the hounds in summer, When they scent the state - - ly

anelante

deer. From the dark de-file e-
 deer. From the dark de-file e-
 From the

mf cresc.
f

-merg-ing Next we saw the squad-rons come,—
 dark de-file e-merg-ing We saw the squad-rons come,—
 -merg-ing Next we saw the squad-rons come,—
 dark de-file e-merg-ing We saw the squadrons come,—

f
cresc.

ff Les-lie's horse and Lev-en's troopers, Marching to the tuck of
 Les-lie's horse and Lev-en's troopers, Marching to the tuck of
 Les-lie's horse and Lev-en's troopers, Marching to the tuck of
 Les-lie's horse and Lev-en's troopers, Marching to the tuck of

ff
largamente
largamente

drum!

drum!

drum!

drum!

a tempo

f

dim.

p

dim.

cresc.

mf

pp

cresc.

mf

f

E Alla marcia.

p misterioso

Through the scat-tered wood of bir-ches, O'er the

Through the scat-tered wood of bir-ches, O'er the

Through the scat-tered wood, O'er the

Through the scat-tered wood, O'er the

p misterioso

cresc.

cresc.

cresc.

cresc.

E Alla marcia. ♩ = 116.

pp sempre

bro - - ken ground and heath, Wound the

bro - - ken ground and heath, Wound the

bro - - ken ground and heath, Wound the

bro - - ken ground and heath, Wound the

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

Wound the long bat - ta - lion slow - - ly, Wound the long bat - ta - lion

cresc. Wound the long bat - ta - lion slow - - - ly, Till they *dim.*
cresc. slow - - ly, *cresc.* slow - - ly, *dim.* Till they *dim.*
cresc. long bat - ta - lion slow - - - ly, Till they *dim.*
cresc. long bat - ta - lion slow - - - ly, Till they *dim.*

cresc. *f*

p gain'd the field be - neath.
p gain'd the field be - neath.
p gain'd the field be - neath.
p gain'd the field be - neath.

p *dim.* *pp* *rit.* *ppp*

F Allegro con fuoco. *pp* *ff*
 Then we bound - - ed, we bound - - ed, we
 Then we bound - - ed, we bound - - ed, we
 Then we bound - - ed, we bound - - ed, we
 Then we bound - - ed, we bound - - ed, we

♩ = 144. **F Allegro con fuoco.** *pp* *ff*

bound-ed from our covert!

bound-ed from our covert!

bound-ed from our covert!

bound-ed from our covert!

con forza

sf

G ff sempre

Judge ye how

ff sempre

Judge ye how

ff sempre

Judge ye how

G ff sempre

looked the foe-men then,

looked the foe-men then, Judge ye, Judge ye how looked the

Judge ye how looked the

looked the foe-men then, Judge ye, Judge ye

sf

mf *ff*

When they saw the rugged mountain Start to life with armed
 foe - men then, When they saw the rugged mountain Start to life with armed
 foe - men then, When they saw the rugged mountain Start to life with armed
 When they saw the rugged mountain Start to life with armed

mf *ff*

sf *sf* *sf* *sf*

men, When they saw the rugged mountain Start to life with armed men!
 men, When they saw the rugged mountain Start to life with armed men!
 men, When they saw the rugged mountain Start to life with armed men!
 men, When they saw the rugged mountain Start to life with armed men!

sf *sf* *sf* *sf* *sf*

Judge ye how looked the foe - men then..
 Judge ye how looked the foemen then..
 Judge ye how looked the foemen then..
 Judge ye how looked the foemen then..

sf *ff*

H

mf Like a tem - pest down the rid - ges *ff* Swept the *mf*

mf Like a tem - pest down the rid - ges *ff* Swept the *mf*

mf Like a tem - pest down the rid - ges *ff* Swept the *mf*

mf Like a tem - pest down the rid - ges *ff* Swept the *mf*

H

f *ff sempre*

ff hur - ri-cane of steel, *Con fuoco.* Rose the slo - gan of Mac-

ff hur - ri-cane of steel, *Con fuoco.* Rose the slo - gan of Mac-

ff hur - ri-cane of steel, *Con fuoco.* Rose the slo - gan of Mac-

ff hur - ri-cane of steel, *Con fuoco.* Rose the slo - gan of Mac-

strepitoso

don - ald, Flashid the broadsword of Loch - iell!

don - ald, Flashid the broadsword of Loch - iell!

don - ald, Flashid the broadsword of Loch - iell!

don - ald, Flashid the broadsword of Loch - iell!

con

Jf

Vain - ly sped the

f

Vain - ly sped the

f

Vain - ly sped the

fz marcato

forza

with' - ring vol - ley, 'Mong the fore - most of our band

with' - ring vol - ley, 'Mong the fore - most of our band

with' - ring vol - ley, 'Mong the fore - most of our band

with' - ring vol - ley, 'Mong the fore - most of our band

On we poured, un - til we met them Foot - to foot.

On we poured, un - til we met them Foot - to foot, foot to

On we poured, un - til we met them Foot - to foot. foot to

On we poured, un - til we met them Foot - to foot.

Hand to hand.

foot, Hand to hand, hand to hand.

foot, Hand to hand, hand to hand.

Hand to hand.

K Allegro di molto.

furiioso On we rushed un - til we met them Foot to foot and hand to

furiioso On we rushed un - til we met them Foot to foot and hand to

furiioso On we rushed un - til we met them Foot to foot and hand to

furiioso On we rushed un - til we met them Foot to foot and hand to

K Allegro di molto $\text{♩} = 84$.

furiioso

hand.

hand.

hand.

hand.

sf ff sempre

con fuoco

sf sf sf sf sf sf non legato

L

f Horse and man went down like

f Horse and man went down like

f Horse and man went down like

f Horse and man went down like

L

dim. *mf*

cresc.

drift-wood When the floods are black at Yule, And their hor-ses now are *cresc.*

drift-wood When the floods are black at Yule, And their hor-ses now are *cresc.*

drift-wood When the floods are black at Yule, And their hor-ses now are *cresc.*

drift-wood When the floods are black at Yule, And their hor-ses now are *cresc.*

f marcato

ff

whir-ling In the Gar-ry's deep-est pool. Horse and man went down be-

whir-ling In the Gar-ry's deep-est pool. Horse and man went down be-

whir-ling In the Gar-ry's deep-est pool. Horse and man went down be-

whir-ling In the Gar-ry's deep-est pool. Horse and man went down be-

cresc.

ff

fore us Liv-ing foe there tar-ried none On the field of Kil-lie-

fore us Liv-ing foe there tar-ried none On the field of Kil-lie-

fore us Liv-ing foe there tar-ried none On the field of Kil-lie-

fore us Liv-ing foe there tar-ried none On the field of Kil-lie-

ten. M

-crankie When that stubborn fight was done!

-crankie When that stubborn fight was done!

-crankie When that stubborn fight was done!

-crankie When that stubborn fight was done!

6 *fff* *fz* *mf* M#

ff *f* *f* *ff*

f *con forza* *f*

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* and *f*.

Second system of the piano score. The right hand continues the melodic development with triplets. The left hand has a more active role with chords and eighth notes. Dynamics include *fz*.

Third system of the piano score. The right hand has a dense, rapid passage. The left hand has a steady accompaniment. Dynamics include *con fuoco*, *dim. e rall.*, and *poco a poco*. A brass part is indicated below the piano part.

Fourth system of the piano score. The right hand has long, sustained notes. The left hand has a continuous eighth-note accompaniment. The dynamic *smorz.* (diminuendo) is marked.

Fifth system of the piano score. The right hand has a melodic line with triplets. The left hand has a steady accompaniment. Dynamics include *ppp*, *lunga Pausa.*, and *pp con dolore*. The tempo marking *Più lento.* is present.

Sixth system of the piano score. The right hand has a melodic line with triplets. The left hand has a steady accompaniment. Dynamics include *più pp* and *ppp rall.*

Lento, alla marcia funebre.

0 *sonore, ma dolente*

cresc.

pp dolce

sostenuto

f *sf* *sf* *p*

cresc. molto *p*

P *p* *sf*

And the eve-ning star was shin-ing On Schie-

And the eve-ning star was shin-ing On Schie-

And the eve-ning star was shin-ing On Schie-

And the eve-ning star was shin-ing On Schie-

P *p* *cresc.* *sf*

p *f* *dim.*

-hal-lion's dis-tant head When we wiped our bloo-dy broadswords, And re-

-hal-lion's dis-tant head When we wiped our bloo-dy broadswords, And re-

-hal-lion's dis-tant head When we wiped our bloo-dy broadswords, And re-

-hal-lion's dis-tant head When we wiped our bloo-dy broadswords, And re-

sf *dim.* *sf* *sonore* *mf* *f* *dim.*

p *lamentoso* *f*

turned to count the dead. There we found him gashed and

turned to count the dead. There we found him gashed and

turned to count the dead. There we found him gashed and

turned to count the dead. There we found him gashed and

p *sf*

pp

go - ry Stretch'd up - on the cumbered plain, As he

gashed and go-ry Stretch'd up - on the cumbered plain, As he

go - ry Stretch'd up - on the cumbered plain, As he

gashed and go-ry Stretch'd up - on the cumbered plain, As he

pp

sonore

told, us where to seek him, In the thickest of the slain. *dim.*

told, us where to seek him, In the thickest of the slain. *dim.*

told, us where to seek him, In the thickest of the slain. *dim.*

told, us where to seek him, In the thickest of the slain. *dim.*

sonore

Q Molto tranquillo.

Q Molto tranquillo.

dolce *ten.*

pp

R

dolce 3

And a smile was on his vis - age, A

R

dolciss. 6 3 3 3 6

mf

sf

smile — was on his vis - age, For with - in his dy - ing

sf

smile — was on his vis - age, *dolce* For with - in his dy - ing

ear Pealed the joy - ful note of tri - umph, And the

ear Pealed the joy - ful note of tri - umph, And the

ear Pealed the joy - ful note of tri - umph, And the

Pealed the joy - ful note of tri - umph,

cresc. molto

clansmen's clamor - - ous cheer: —

clansmen's clamor - - ous cheer: —

clansmen's clamor - - ous cheer: —

And the clansmen's clamorous cheer: —

dim molto

p

pp

S Maestoso.

cresc. molto

So, a - midst the bat - tle's thun-der, Shot, and

cresc. molto

So, amidst the bat-tle's thun-der,

cresc. molto

So, amidst the bat-tle's thun-der, Shot, and

cresc. molto

So, a - midst the bat - tle's thun-der, Shot, and

S Maestoso.

cresc.

p

cresc.

f

steel, and scorch - ing flame, _____

f Shot, and steel, and scorching *ff* flame, _____ *mf* 'Midst the bat - tle's *cresc.*

steel, and scorch - ing flame, _____ *ff* 'Midst the bat - tle's *cresc.*

steel, and scorch - ing flame, _____ *ff* 'Midst the bat - tle's *cresc.*

ff *mf*

Shot, and steel, and scorch - ing flame, In the
 thun - der, Shot, and steel, and scorch - ing flame,
 thun - der, Shot, and steel, and scorch - ing flame, In the
 thun - der, Shot, and steel, and scorch - ing flame,

cresc.

glo - - - - - ry of his man - - - - - hood, In the
 In the glo - - - - - ry of his man - - - - - hood, In the
 glo - - - - - ry of his man - - - - - hood, In the
 In the glo - - - - - ry, In the glo-ry of his man - hood, In the

ff

dim. e rall. sempre *dolciss.*

glo - ry of his man - hood Pass'd the spi - rit, Pass'd the

dim. e rall. sempre *dolciss.*

glo - ry of his man - hood Pass'd the spi - rit, Pass'd the

sempre rall. *p dolce* *dolciss.*

glo - ry of his man - hood Pass'd the spi - rit, Pass'd the

sempre rall. *p dolce* *dolciss.*

glo - ry of his man - hood Pass'd the spi - rit, Pass'd the

sempre dim. e rall. *p dolce* *pp*

pp

spi - rit of the Graeme! —

pp

spi - rit of the Graeme! —

pp

spi - rit of the Graeme! —

pp

spi - rit of the Graeme! —

Più lento.

pp *rit.* *ff* *pp*

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BE NOT AFRAID (Sol-FA, 0/4)	...	...	0/6	—	—	—
BIDE WITH US	...	...	1/0	—	—	—
BLESSING, GLORY, AND WISDOM	...	...	0/6	—	—	—
CHRISTMAS ORATORIO	...	...	2/0	2/6	4/0	—
Ditto (PARTS 3 & 4)	...	...	1/6	—	—	—
GOD GOETH UP WITH SHOUTING	...	...	1/0	—	—	—
GOD SO LOVED THE WORLD	...	...	1/0	—	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	...	...	1/0	—	—	—
JESUS, NOW WILL WE PRAISE THEE	...	...	1/0	—	—	—
JESU, PRICELESS TREASURE	...	...	1/0	—	—	—
MAGNIFICAT	...	...	1/0	—	—	—
MASS, IN B MINOR	...	...	2/6	3/0	4/0	—
MISSA BREVIS, IN A	...	...	1/6	—	—	—
MY SPIRIT WAS IN HEAVINESS	...	...	1/0	—	—	—
O LIGHT EVERLASTING	...	...	1/0	—	—	—
SLEEPERS, WAKE	...	...	1/0	—	—	—
THE PASSION (S. JOHN)	...	...	2/0	2/6	4/0	—
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WHEN WILL GOD RECALL MY SPIRIT	...	...	1/0	—	—	—
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COMMUNION SERVICE, IN E	...	...	1/6	—	—	—
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THE RAISING OF LAZARUS	...	...	6/6	—	9/0	—
THE WISHING BELL (Female voices) (Sol-FA, 1/0)	...	...	2/6	—	—	—
BEETHOVEN.						
A CALM SEA AND A PROSPEROUS VOYAGE	...	...	0/4	—	—	—
CHORAL FANTASIA (Sol-FA, 0/3)	...	...	1/0	—	—	—
CHORAL SYMPHONY	...	...	2/6	—	—	—
Ditto, VOCAL PART (Sol-FA, 0/6)	...	...	1/6	—	—	—
COMMUNION SERVICE, IN C	...	...	1/6	—	3/0	—
ENGEDI, OR, DAVID IN THE WILDERNESS	...	...	1/0	1/6	2/6	—
MASS, IN C	...	...	1/0	1/6	2/6	—
MASS, IN D	...	...	2/0	2/6	4/0	—
MEEK, AS THOU LIVEDST	...	...	0/2	—	—	—
MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	...	...	1/0	1/6	2/6	—
RUINS OF ATHENS	...	...	1/6	—	—	—
THE PRAISE OF MUSIC	...	...	1/6	2/0	3/0	—
A. H. BEHREND.						
SINGERS FROM THE SEA (Sol-FA, 0/9)	...	...	1/6	—	—	—
WILFRED BENDALL.						
A LEGEND OF BREGENZ (Female voices)	...	...	1/3	—	—	—
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Ditto, Sol-FA, 1/0	...	...	—	—	—	—
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RUDEL	...	...	4/0	—	—	—
J. F. BRIDGE.						
BOADICEA	...	...	2/6	—	—	—
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MOUNT MORIAH	...	...	3/0	—	—	—
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DREAM OF ENDYMION	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
ODE TO THE PASSIONS	4/0	4/6	6/0	Ditto, Sol-fa, 0/8	2/6	—	—
RUTH (Sol-fa, 1/6)	2/6	3/0	4/0	THE BONNIE FISHWIVES (Female vv.) (Sol-fa, 0/9)	1/6	—	—
ST. JOHN'S EVE (Sol-fa, 1/6)	2/6	3/0	4/0	THE COMING OF THE KING (Female voices)	1/6	—	—
SLEEPING BEAUTY (Sol-fa, 1/6)	2/6	3/0	4/0	Ditto, Sol-fa, 0/8	1/6	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-fa, 0/9)	2/0	—	—	THE LADY OF THE ISLES	1/6	—	—
THE ROSE OF LIFE (Female voices) (Sol-fa, 0/9)	2/6	—	—	ROBERT FRANZ.			
THE WATER LILY	1/6	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
VILLAGE SCENES (Female voices) (Sol-fa, 0/9)	2/6	—	—	NIELS W. GADE.			
J. MAUDE CRAMENT.				CHRISTMAS EVE (Sol-fa, 0/4)	1/0	1/6	—
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	COMALA	2/0	2/6	4/0
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	ERL-KING'S DAUGHTER (Sol-fa, 0/9)	1/0	1/6	2/6
W. CRESER.				PSYCHE (Sol-fa, 1/6)	2/6	3/0	4/0
EUDORA (A dramatic Idyll)	2/6	—	—	SPRING'S MESSAGE (Sol-fa, 0/3)	0/8	—	—
W. CROTCH.				THE CRUSADERS (Sol-fa, 1/0)	2/0	2/6	4/0
PALESTINE	3/0	3/6	5/0	ZION	1/0	1/6	2/6
W. H. CUMMINGS.				HENRY GADSBY.			
THE FAIRY RING	2/6	—	—	ALCESTIS (Male voices)	4/0	—	—
W. G. CUSINS.				COLUMBUS (Male voices)	2/6	—	—
TE DEUM	1/6	—	—	LORD OF THE ISLES (Sol-fa, 1/6)	2/6	—	—
FÉLICIEN DAVID.				ODE (for S.S.A.)	1/0	—	—
THE DESERT (Male voices)	1/6	2/0	—	F. W. GALPIN.			
H. WALFORD DAVIES.				YE OLDE ENGLYSHE PASTYMES	1/6	—	—
HERVÉ RIEL	1/0	—	—	G. GARRETT.			
P. H. DIEMER.				HARVEST CANTATA (Sol-fa, 0/6)	1/0	—	—
BETHANY	4/0	—	—	THE SHUNAMMITE	3/0	—	—
M. E. DOORLY.				THE TWO ADVENTS	1/6	—	—
LAZARUS	2/6	—	—	R. MACHILL GARTH.			
F. G. DOSSERT.				EZEKIEL	4/0	—	—
COMMUNION SERVICE, IN E MINOR	2/0	—	—	THE WILD HUNTSMAN	1/0	1/6	—
MASS, IN E MINOR	5/0	—	—	A. R. GAUL.			
LUCY K. DOWNING.				AROUND THE WINTER FIRE (Female voices)	2/0	—	—
A PARABLE IN SONG	2/0	—	—	Ditto, Sol-fa, 0/9	1/0	—	—
F. DUNKLEY.				A SONG OF LIFE (Ode to Music) (Sol-fa, 0/6)	2/6	3/0	4/0
THE WRECK OF THE HESPERUS	1/0	—	—	ISRAEL IN THE WILDERNESS (Sol-fa, 1/0)	2/6	3/0	4/0
				JOAN OF ARC (Sol-fa, 1/0)	2/6	3/0	4/0
				PASSION SERVICE	2/0	2/6	4/0
				RUTH (Sol-fa, 0/9)	2/0	—	—
				THE ELFIN HILL	1/0	—	—
				THE HARE AND THE TORTOISE (Sol-fa, 0/6)	2/6	3/0	4/0
				THE HOLY CITY (Sol-fa, 1/0)	1/0	—	—
				THE LEGEND OF THE WOOD (Female voices)	1/0	—	—
				Ditto, Sol-fa, 0/8	2/6	3/0	4/0
				THE TEN VIRGINS (Sol-fa, 1/0)	2/0	—	—
				TOILERS OF THE DEEP (Female voices)	2/6	3/0	4/0
				UNA (Sol-fa, 1/0)	2/6	3/0	4/0

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SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
E. OUSELEY GILBERT.			
SANTA CLAUS AND HIS COMRADES (Operetta) (Ditto, SOL-FA, 0/8)	2/0	—	—
F. E. GLADSTONE.			
PHILIPPI ...	2/6	—	—
GLUCK.			
ORPHEUS (CHORUSES, SOL-FA, 1/0) ...	3/6	—	—
Ditto (ACT II, ONLY) ...	1/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
NGENIA ...	1/0	—	—
THE WATER-LILY (Male voices) ...	1/6	—	—
A. M. GOODHART.			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—
SIR ANDREW BARTON ...	1/0	—	—
CH. GOUNOD.			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
Ditto (Troisième Messe Solennelle) ...	2/6	—	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto (Out of darkness) ...	1/0	—	—
GALLIA (SOL-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (ST. CECILIA) ...	1/0	1/6	2/6
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6
Ditto, SOL-FA (Latin and English) ...	2/0	—	—
OUT OF DARKNESS ...	1/0	—	—
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
THE REDEMPTION (English Words) (SOL-FA, 2/0) ...	5/0	6/0	7/6
Ditto (French Words) ...	8/4	—	—
Ditto (German Words) ...	10/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem) ...	1/0	—	—
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—
C. H. GRAUN.			
TE DEUM ...	2/0	2/6	4/0
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
ALAN GRAY.			
ARETHUSA ...	1/0	—	—
A SONG OF REDEMPTION ...	1/6	—	—
THE FOE BEHIND ...	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
THE WIDOW OF ZAREPHATH ...	2/0	—	—
J. O. GRIMM.			
THE SOUL'S ASPIRATION ...	1/0	—	—
G. HALFORD.			
THE PARACLETE ...	2/0	—	—
E. V. HALL.			
IS IT NOTHING TO YOU (SOL-FA, 0/3) ...	0/8	—	—
HANDEL.			
ACIS AND GALATEA ...	1/0	1/6	2/6
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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
CHANDOS 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 ...	0/8	—	—
THE WAYS OF ZION ...	1/0	—	—
ZADOK THE PRIEST (SOL-FA, 0/1½) ...	0/8	—	—
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
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ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0
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O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ...	1/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
SAMSON (SOL-FA, 1/0) ...	2/0	2/6	4/0
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
SEMELE ...	3/0	3/6	5/0
SOLOMON ...	2/0	2/6	4/0
SUSANNA ...	3/0	3/6	5/0
THEODORA ...	3/0	3/6	5/0
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THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0
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SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
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INCLINA, DOMINE (86th Psalm) ...	3/0	—	—
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ROBERT OF SICILY ...	2/6	—	—
HAYDN.			
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THE SEA FAIRIES ...	1/6	—	—
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O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
GEORG HENSCHEL.			
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STABAT MATER ...	2/6	—	—
TE DEUM LAUDAMUS, IN C ...	1/6	—	—
HENRY HILES.			
THE CRUSADERS ...	2/3	—	—
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MELUSINA ...	2/0	2/6	4/0
SONG OF THE NORNS (Female voices) ...	1/0	—	—
C. HOLLAND.			
AFTER THE SKIRMISH ...	1/0	—	—
T. S. HOLLAND.			
ELFIN MOUNT (SOL-FA, 0/9) ...	2/0	—	—
HUMMEL.			
ALMA VIRGO (Latin and English) ...	0/4	—	—
COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
Ditto, IN E FLAT ...	2/0	—	4/0
Ditto, IN D ...	2/0	—	4/0
FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
QUOD IN ORBE (Latin and English) ...	0/4	—	—
SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
THIRD MASS, IN D ...	1/0	1/6	2/6
W. H. HUNT.			
STABAT MATER ...	3/0	3/6	—
G. F. HUNTLEY.			
PUSS-IN-BOOTS (SOL-FA, 0/9) ...	2/0	—	—
VICTORIA; OR, THE BARD'S PROPHECY (Ditto, SOL-FA, 1/0) ...	2/0	—	—
H. H. HUSS.			
AVE MARIA (Female voices) ...	1/0	—	—
F. ILIFFE.			
SWEET ECHO ...	1/0	—	—
OLIVER IVE.			
LA BELLE DAME SANS MERCI ...	1/0	—	—
W. JACKSON.			
THE YEAR ...	2/0	2/3	—
G. JACOBI.			
CINDERELLA (SOL-FA, 1/0) ...	2/0	—	—
D. JENKINS.			
DAVID AND SAUL (SOL-FA, 2/0) ...	3/0	3/6	—
A. JENSEN.			
THE FEAST OF ADONIS ...	1/0	1/6	—

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ECCE HOMO	...	...	...	...	1/0	—	—	—	—	PRINCE SPRITE (Female voices)	...	...	...	2/6	—	—	—			
H. FESTING JONES.										CHORAL DANCES from Ditto	...	...	...	1/0	—	—	—			
KING BULBOUS (Operetta) (Sol-FA, 0/8)										...	...	...	2/0	—	—	—	—			
C. WARWICK JORDAN.										GEORGE C. MARTIN.										
BLOW YE THE TRUMPET IN ZION	...	...	...	...	1/0	—	—	—	—	COMMUNION SERVICE, IN A	...	...	...	1/0	—	—	—			
N. KILBURN.										Ditto, IN C	...	...	...	1/0	—	—	—			
BY THE WATERS OF BABYLON										...	...	...	1/0	—	—	—	—			
THE LORD IS MY SHEPHERD (23rd Psalm)										...	...	...	0/8	—	—	—	—			
THE SILVER STAR (Female voices)										...	...	...	1/6	—	—	—	—			
ALFRED KING.										J. T. MASSER.										
THE EPIPHANY	...	...	...	...	3/0	—	—	—	—	HARVEST CANTATA	...	...	...	1/0	—	—	—			
OLIVER KING.										J. H. MAUNDER.										
BY THE WATERS OF BABYLON (137th Psalm)	...	...	...	...	1/6	—	—	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) 1/6	2/0	—	—	—	—	—				
THE NAIADS (Female voices)	...	...	...	...	2/6	—	—	—	—	J. H. MEE.										
THE ROMANCE OF THE ROSES	...	...	...	...	2/6	—	—	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0	—	—	—	—	—	—				
THE SANDS O' DEE	...	...	...	...	1/0	—	—	—	—	HORATIUS (Male voices)	...	...	...	1/0	—	—				
J. KINROSS.										MISSA SOLENNIS, IN B FLAT	...	...	...	2/0	—	—	—			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	—	—	—	—	—	—	MENDELSSOHN.										
J. T. KLEE.										ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—	—	—	—	—			
MASS OF ST. DOMINIC	...	...	...	...	2/0	—	—	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) 1/0	—	—	—	—	—	—				
H. LAHEE.										COME, LET US SING (95th Psalm) (Sol-FA, 0/6)	1/0	—	—	—	—	—	—			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	—	—	—	—	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	—	—	—	5/0				
EDWIN H. LEMARE.										WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—	—	—	—	—			
'TIS THE SPRING OF SOULS TO-DAY	...	...	...	...	1/0	—	—	—	—	(Ditto, Sol-FA, 0/9)	1/0	1/6	4/0	—	—	—				
LEONARDO LEO.										ATHALIE (Sol-FA, 0/9)	1/0	1/6	4/0	—	—	—	—			
DIXIT DOMINUS	...	...	...	...	1/0	1/6	—	—	—	AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—	—	—	—				
F. LEONI.										CHRISTUS (Sol-FA, 0/6)	1/0	—	—	—	—	—	—			
THE GATE OF LIFE	...	...	...	...	2/0	—	—	—	—	ELIJAH (POCKET EDITION)	1/0	1/6	2/0	—	—	—				
H. LESLIE.										ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0	—	—	—	—			
THE FIRST CHRISTMAS MORN	...	...	...	...	2/6	—	—	—	—	FESTGESANG (Hymns of Praise)	1/0	—	—	—	—	—				
F. LISZT.										Ditto (Male voices)	1/0	—	—	—	—	—	—			
THE LEGEND OF ST. ELIZABETH	...	...	...	...	3/0	3/6	5/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) 1/0	—	—	—	—	—	—				
THIRTEENTH PSALM	...	...	...	...	2/0	—	—	—	—	Ditto	0/4	—	—	—	—	—				
C. H. LLOYD.										HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6	—	—	—	—			
A HYMN OF THANKSGIVING	...	...	...	...	2/0	—	—	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/14)	0/4	—	—	—	—	—				
ALCESTIS	...	...	...	...	1/6	—	—	—	—	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	2/0	2/6	4/0	—	—	—				
ANDROMEDA	...	...	...	...	3/0	3/6	5/0	—	—	LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—	—	—	—				
A SONG OF JUDGMENT	...	...	...	...	2/6	3/0	4/0	—	—	LORELEY (Sol-FA, 0/6)	1/0	—	—	—	—	—				
HERO AND LEANDER	...	...	...	...	1/6	—	—	—	—	MAN IS MORTAL (8 voices)	1/0	—	—	—	—	—				
ROSSALL	...	...	...	...	2/0	—	—	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0	—	—	—	—	—	—				
SIR OGIE AND THE LADIE ELSIE	...	...	...	...	1/6	—	—	—	—	(Ditto, Sol-FA, 0/4)	0/6	—	—	—	—	—				
THE GLEANERS' HARVEST (Female voices)	...	...	...	...	2/6	—	—	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/8	—	—	—	—	—				
THE LONGBEARDS' SAGA (Male voices)	...	...	...	...	1/6	—	—	—	—	CEDIPUS AT COLONOS (Male voices)	3/0	—	—	—	—	—				
THE SONG OF BALDER	...	...	...	...	1/0	—	—	—	—	ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0	—	—	—				
CLEMENT LOCKNAME.										ST. PAUL, Pocket Edition	1/0	1/6	2/0	—	—	—	—			
THE ELFIN QUEEN (Female voices)	...	...	...	...	2/6	—	—	—	—	SING TO THE LORD (98th Psalm)	0/8	—	—	—	—	—				
HARVEY LÖHR.										SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—	—	—	—	—			
THE QUEEN OF SHEBA	...	...	...	...	5/0	—	—	—	—	SON AND STRANGER (Operetta)	4/0	—	—	—	—	—				
W. H. LONGHURST.										THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6	—	—	—	—			
THE VILLAGE FAIR	...	...	...	...	2/0	2/6	—	—	—	THREE MOTETS FOR FEMALE VOICES	1/0	—	—	—	—	—				
C. EGERTON LOWE.										TO THE SONS OF ART (Male voices) (Sol-FA, 0/3) 1/0	—	—	—	—	—	—	—			
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	...	...	...	...	1/0	—	—	—	—	WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	—	—	—				
HAMISH MACCUNN.										R. D. METCALFE AND A. KENNEDY.										
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	...	...	...	...	2/6	3/0	4/0	—	—	PRINCE FERDINAND (Operetta) (Sol-FA, 0/9)	2/0	—	—	—	—	—				
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	...	...	...	...	1/0	—	—	—	—	MEYERBEER.										
G. A. MACFARREN.										NINETY-FIRST PSALM (Latin)	1/0	—	—	—	—	—	—			
MAY-DAY (Sol-FA, 0/6)	...	...	...	...	1/0	1/6	2/6	—	—	Ditto (English)	1/0	—	—	—	—	—				
OUTWARD BOUND	...	...	...	...	1/0	—	2/6	—	—	A. MOFFAT.										
SONGS IN A CORNFIELD (Female voices)	...	...	...	...	1/6	—	—	—	—	A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	—	—	—	—				
(Ditto, Sol-FA, 0/9)	...	...	...	...	—	—	—	—	—	(Ditto, Sol-FA, 0/4)	—	—	—	—	—	—				
THE LADY OF THE LAKE	...	...	...	...	4/0	—	6/0	—	—	B. MOLIQUE.										
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A. C. MACKENZIE.										J. A. MOONIE.										
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Ditto. Act II, separately	...	...	...	...	2/6	—	—	—	—	MOZART.										
JASON	...	...	...	...	2/6	3/0	4/0	—	—	COMMUNION SERVICE, IN B FLAT (Latin and English)	1/6	—	—	—	—	—				
JUBILEE ODE (Sol-FA, 1/6)	...	...	...	...	2/6	—	—	—	—	FIRST MASS (Latin and English)	1/0	1/6	2/6	—	—	—				
THE BRIDE (Sol-FA, 0/8)	...	...	...	...	1/0	—	—	—	—	GLORY, HONOUR, PRAISE	0/3	—	—	—	—	—				
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	...	...	...	...	2/0	—	—	—	—	HAVE MERCY, O LORD	0/3	—	—	—	—	—				
THE DREAM OF JUBAL	...	...	...	...	2/6	3/0	4/0	—	—	KING THAMOS	1/0	1/6	—	—	—	—				
(Ditto, Choruses only, Sol-FA, 1/0)	...	...	...	...	1/6	—	—	—	—	LITANIA DE VENERABILI ALTARIS (E2)	1/6	2/0	3/0	—	—	—				
THE NEW COVENANT	...	...	...	...	5/0	6/0	7/6	—	—	LITANIA DE VENERABILI SACRAMENTO (B2)	1/6	2/0	3/0	—	—	—				
THE ROSE OF SHARON (Sol-FA, 2/0)	...	...	...	...	3/0	3/6	5/0	—	—	O GOD, WHEN THOU APPEAREST. First Motet	0/3	—	—	—	—	—				
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VENI, CREATOR SPIRITUS	...	...	...	...	2/0	—	—	—	—	Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6	—	—	—				
J. B. McEWEN.										SEVENTH MASS, IN B FLAT	1/0	—	—	—	—	—	—			
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C. MACPHERSON.										TWELFTH MASS (Latin)	1/0	1/6	2/6	—	—	—	—			
BY THE WATERS OF BABYLON (137th Psalm)	...	...	...	...	2/0	—	—	—	—	Ditto (Latin and English) (Sol-FA, 0/9) 1/0	1/6	2/6	—	—	—	—				
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F. W. MARKULL.										DR. JOHN NAYLOR.										
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										JOSEF NEŠVERA.										
										DE PROFUNDIS							2/6	—	—	—
										E. A. NUNN.										
										MASS, IN C							2/0	—	—	—

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