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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# MASS IN F

IN VOCAL SCORE

COMPOSED BY

## FRANZ SCHUBERT.

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THE PIANOFORTE ACCOMPANIMENT, ARRANGED FROM THE FULL SCORE, BY  
BERTHOLD TOURS.

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2013  
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## NOTE.

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In accordance with the Decree concerning Church Music, drawn up by the Sacred Congregation of Rites, and approved of by His Holiness, Pope Leo XIII., on the 7th of July, 1894, I have revised this edition of Schubert's Masses.

Article 10 of this Decree says :—"Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated, is forbidden."

Article 11 says :—"It is forbidden to break up into pieces, completely detached, the versicles which are necessarily inter-connected."

While correcting the omissions which have been made in the text, I have altered the music as little as possible ; but in no instance has the Composer's harmony been interfered with.

THOS. F. A. GALE, A. Mus., L.C.M.

*Organist and Director of the Choir,*

*St. Mary's, Clapham, London, S.W.*



*fp* Ky - ri - e e - lei - - son, e - lei - - son. *p* Ky - - ri - e e -

*Tutti.* e - lei - - son,

*Tutti.* e - lei - - son,

*Tutti.* e - lei - - son,

*Ob.* *Wood.*

*cres.* *Basn.* *pp*

- lei - - son, Ky - - ri - e.

- lei - son, Ky - - ri - e.

- lei - son, Ky - - ri - e.

- lei - son, Ky - - ri - e.

*Ob.* *Str. p* *p*

*Ped.*

*Solo.* Ky - - ri - e e - lei - son, *sf* Ky - - ri -

*pp* *Wood.* *Str.*



- e e - lei - - son, Ky - - - - - ri - e.  
 TUTTI.  
*pp*  
 Chris - te, Chris - te e -  
 TUTTI.  
*pp*  
 Chris - te, Chris - te e -  
 TUTTI.  
*pp*  
 Chris - te, Chris - te e  
 TUTTI.  
*pp*  
 Chris - te, Chris - te e -

*Wood.* *Str.* *p*

Chris - te e - lei - son, Chris - te e - lei - son,  
 - lei - - son, Chris - te, Chris - te e - lei - son, Chris - te, Chris - te e - lei - son,  
 - lei - son, Chris - te, Chris - te e - lei - son, Chris - te, Chris - te e - lei - son,  
 - lei - son, Chris - te, Chris - te e - lei - son, Chris - te, Chris - te e - lei - son,  
 - lei - son, Chris - te, Chris - te e - lei - son, Chris - te, Chris - te e - lei - son,

*Ob.*

**SOLO.**

Chris - te e - lei - son,

**SOLO.**

Chris - te e - lei - son, Christe, Christe e - lei - son, e -

**SOLO.**

Chris - te e - lei - son,

*mf* *Ob. & Bsn.*

*pp* *Str.*

*pp* *Str.*

Chris - te e - lei - son,

**SOLO.**

Chris - te e - lei - son,

- lei - son, Chris - te e - lei - son, Christe e - lei - son,

Christe, Christe e - lei - son,

*mf* *Ob. & Bsn.*

*pp* *Str.*

**TUTTI.**

*pp* Chris - te e - lei - son, Chris - te e - lei - son

**TUTTI.**

*pp* Chris - te e - lei - son, Chris - te e - lei - son.

**TUTTI.**

*pp* Chris - te e - lei - son, Chris - te e - lei - son.

**TUTTI.**

*pp* Chris - te e - lei - son, Chris - te e - lei - son.



Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son,  
 - lei - son, Ky - ri - e e - lei - son, e -  
 - lei - son, Ky - ri - e e - lei - son, e -  
 - lei - son, Ky - ri - e e - lei - son, e -

*fp* *ob.* *fp* *fp*

Ky - ri - e, Ky - ri - e e - lei -  
 - lei - son, Ky - ri - e e - lei -  
 - lei - son, Ky - ri - e e - lei -  
 - lei - son, Ky - ri - e e - lei -

*mf* *mf* *mf* *mf*

*pp* *Str.* *mf* *Wind.*

*p* *p* *p* *p*

son, . . e - lei - son, e - lei - son. . . .  
 - son, . . e - lei - son, e - lei - son. . . .  
 - son, . . e - lei - son, e - lei - son. . . .  
 - son, . . e - lei - son, e - lei - son. . . .

*cl.* *vi.* *Wind sustain.* *deces.*

Solo.

*sf*

*sf*

Ky - ri - e e - lei - - son, Ky - ri - e e - lei - son, Ky - ri -

The first system of the score features a vocal line on a single staff with lyrics. The piano accompaniment is written for grand piano with two staves. The piano part includes dynamic markings such as *cres.* and *Bass.* and features a woodwind entry marked *Ob.* (Oboe).

TUTTI.

*pp*

TUTTI.

*pp*

TUTTI.

*pp*

TUTTI.

*pp*

Wood.

e e - lei - - son, e - lei - son, Ky - ri -  
 e - lei - - son, e - lei - son, Ky - ri -  
 e - lei - - son, e - lei - son, Ky - ri -  
 e - lei - - son, e - lei - son, Ky - ri

The piano accompaniment for the second system continues with rhythmic patterns and includes a woodwind entry marked *Wood.* (Woodwinds).

This section contains several empty musical staves, likely representing a rest or a transition in the score.

The piano accompaniment for the third system includes dynamic markings such as *pp*, *ppp*, and *Str.* (Strings). It also features woodwind entries for *Ob.* (Oboe) and *B.H. Hrn. Bass.* (Bassoon).

# Gloria in excelsis.

*Allegro vivace.*

TREBLE. *f* Glo - ri - a, glo - ri - a in ex - cel -

ALTO. *f* Glo - ri - a, glo - ri - a in ex - cel -

TENOR (ave. lower). *f* Glo - ri - a, glo - ri - a in ex - cel -

BASS. *f* Glo - ri - a, glo - ri - a in ex - cel -

PIANO. *f* Tutti. *Str.* *Tutti.* *Ob.* *Brass.* *Wood.*

$\text{♩} = 100.$

- sis De - o, et in ter - ra

- sis De - o, et in ter - ra

- sis De - o, et in ter - ra

- sis De - o, et in ter - ra

*Brass.* *Wood.* *Tutti.* *Fl. pizz.* *Ob. & Bsns.* *p*

12

pax . . . ho - mi - ni - bus bo - næ vo - lun -

pax . . . ho - mi - ni - bus bo - næ vo - lun -

pax . . . ho - mi - ni - bus bo - næ vo - lun -

pax . . . ho - mi - ni - bus bo - næ vo - lun -

*Fl. arco.*

- ta - tis, Lau - da - mus te, be - ne -  
 - ta - tis, Lau - da - mus te, be - ne -  
 - ta - tis, Lau - da - mus  
 - ta - tis, Lau - da - mus

*vi.* *Wind.*  
*f Tutti.*  
*Str.*  
 Cello & D. Bass.

- di - ci - mus te, a - do - ra - mus te,  
 - di - ci - mus te, a - do - ra - mus te,  
 te, be - ne - di - ci - mus te, a - do - ra - mus te,  
 te, be - ne - di - ci - mus te, a - do - ra - mus te,

*fz*

glo - ri - fi - ca - mus te.  
 glo - ri - fi - ca - mus te,  
 glo - ri - fi - ca - mus te,  
 glo - ri - fi - ca - mus e, glo - ri - fi -

*fz*

glo-ri-fi-ca-mus te, lau-da-mus  
 lau-da-mus te, glo-ri-fi-ca-mus  
 glo-ri-fi-ca-mus  
 ca-mus te,  
 te, glo-ri-fi-ca-mus  
 te, lau-da-mus te, glo-ri-fi-ca-mus  
 te, glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus  
 glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus  
 te, a-do-ra-mus te, be-ne-di-ci-mus te, a-do-  
 te, a-do-ra-mus te, be-ne-di-ci-mus te, a-do-  
 te, a-do-ra-mus te, be-ne-di-ci-mus te, a-do-  
 te, a-do-ra-mus te, be-ne-di-ci-mus te, a-do-  
 p Str. f Tutti. p Str.



- ra - - mus te, glo - ri - fi - ca - mus te.  
 - ra - - mus te, glo - ri - fi - ca - mus te.  
 - ra - - mus te, glo - ri - fi - ca - mus te.  
 - ra - - mus te, glo - ri - fi - ca - mus te.

*f Tutti.*

*fp Str.*

*Ob.*

*Vi. & Tr.*

*mf cres - cen - do.*

*Cello & D. Bass.*

Glo - ri - a, glo - ri - a in ex - cel - -

Glo - ri - a, glo - ri - a in ex - cel - -

Glo - ri - a, glo - ri - a in ex - cel - -

Glo - ri - a, glo - ri - a in ex - cel - -

*f* *Tutti.* *Ob.* *Ob.* *Brass.* *Wood.*

- sis De - o, . . . in ex - cel - - - sis

- sis De - o, . . . in ex - cel - - - sis

- sis De - o, . . . in ex - cel - - - sis

- sis De - o, . . . in ex - cel - - - sis

*Brass.* *Wood.*

*Tutti.*

De - o, . . . Glo - ri - a, glo - ri

De - o, . . . Glo - ri - a, glo - ri

De - o, . . . Glo - ri - a, glo - ri

De - o, . . . Glo - ri - a, glo - ri

*vi.*

*Tpts.* *Tutti.*

- a in ex - cel - sis De -  
 - a in ex - cel - sis De  
 - a in ex - cel - sis De  
 - a in ex - cel - sis De

*fz fz fz fz*

- o, Glo - - ri - a, glo - ri -  
 - o, Glo - - ri - a, glo - ri -  
 - o, Glo - - ri - a, glo - ri -  
 o, Glo - - ri - a, glo - ri -

*Tpts. Tutti.*

- a in ex - cel - sis De  
 - a in ex - cel - sis De  
 - a in ex - cel - sis De  
 - a in ex - cel - sis De

*fz fz fz fz*

o, *ff* Glo - ri - a  
 o, *ff* Glo - ri - a  
 o, *ff* Glo - ri - a  
 o, *ff* Glo - ri - a

*ff* Tutti.

*Vi. & Tpts.*  
*K. Dr.* *Basn.* *Cello & D. Bass.*

in ex - cel - sis De -  
 in ex - cel - sis De -  
 in ex - cel - sis De -  
 in ex - cel - sis De -

*Wind sustain.*

o.  
 o.  
 o.

*Andante con moto.*

First system of the musical score. It features a vocal line at the top and piano accompaniment below. The tempo is marked *Andante con moto.* The piano part includes markings for *pp legato.* and *Tnr* (Tenor).

*Solo.*

Gra - - -

Second system of the musical score. It features a vocal line at the top and piano accompaniment below. The tempo is *Andante con moto.* The piano part includes markings for *Ob.*, *tr*, *Fl.*, and *Cello.*

Third system of the musical score. It features a vocal line at the top and piano accompaniment below. The tempo is *Andante con moto.* The piano part includes markings for *Ob.* and *pp*. The vocal line includes the lyrics: *ti-as a-gi-mus ti-bi prop-ter mag-nam*.

glo - ri - am tu - am. Gra - ti - as

*Solo.*  
Gra - ti -  
*Solo.*  
Gra - ti -

*tr* *vi.* *Ob.* *p* *Bass.*

a - gi - mus, a - gi - mus ti - bi propter mag - nam glo - ri - am

as a - gi - mus ti - bi propter mag - nam glo - ri - am

as a - gi - mus ti - bi propter mag - nam glo - ri - am

tu - am.

tu - am. Gra - ti - as

tu - am.

*tr* *Ob.* *fz* *Str.* *Ped.*

a - gi-mus ti - bi prop - ter mag - nam glo - ri-am  
 gra - ti - as a - gi-mus ti - bi prop - ter mag - nam glo - ri-am  
 a - gi-mus ti - bi prop - ter mag - nam glo - ri-am  
 tu - am.  
 tu - am. Gra - ti - as a - gi - mus  
 tu - am.  
 ti - bi prop - ter mag - nam glo - ri - am tu - am.

*fz* *fl.* *Ob.* *f*  
*fz* *p* *Hns.* *Bssn.*  
*p* *Str.* *pp* *Hn.* *tr*

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

- am, gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

*Ob. & Fl.*

*cres - cen - do. f p decres. . . .*

glo - ri - am tu - am.

glo - ri - am tu - am.

glo - ri - am tu - am.

*Ob. & Bsn.*

*Hr.*

*p Str. f*

*tr*



**TUTTI.**

Do - mi - ne De - - us, Rex cœ - les - - tis,

**TUTTI.**

Do - mi - ne De - - us, Rex cœ - les - - tis,

**TUTTI.**

Do - mi - ne De - - us, Rex cœ - les - - tis,

**TUTTI.**

Do - mi - ne De - - us, Rex cœ - les - - tis,

*crescendo.*

*fp* *Wind.* *ff* *p* *ff*

De - us Pa - - ter om - ni - - po - tens,

De - us Pa - - ter om - ni - - po - tens,

De - us Pa - - ter om - ni - - po - tens,

De - us Pa - - ter om - ni - - po - tens,

*p* *ff* *ff* *fp* *Hn.*

*Cello & D. Bass.*

*p*

Do - mine Fi - li u - ni - ge - ni - te, Je - su Chris - - te.

Do - mine Fi - li u - ni - ge - ni - te, Je - su Chris - - te.

Do - mine Fi - li u - ni - ge - ni - te, Je - su Chris - - te.

Do - mine Fi - li u - ni - ge - ni - te, Je - su Chris - - te.

*Str.* *Hn.* *Str.* *Hn.* *Str.* *Hn.*

*Adagio.* SOLO.

qui tol - lis pecca - ta

SOLO.

Fi - li - us Pa - tris, qui tol - lis pecca - ta

SOLO.

Ag - nus De - i, qui tol - lis pecca - ta

SOLO.

Do - mine Deus, qui tol - lis pecca - ta

*Adagio.*

Ob. Hns. Tromb. Bssn. Str.

SOLO.

mun - di, mi - se - re - re no - - bis. Qui . . .

TUTTI.

mi - se - re - re no - - bis.

mun - di, mi - se - re - re no - - bis.

TUTTI.

mi - se - re - re no - - bis.

mun - di, mi - se - re - re no - - bis.

TUTTI.

mi - se - re - re no - - bis.

Tutti. Hns. pp. Tromb.





*Allegro.*

Quo - ni - am tu so - lus sanc - - - tus, quo - ni - am tu  
 Quo - niam tu so - lus sanc - - tus, quo - ni - am tu  
 Quo - ni - am tu so - lus sanc - - tus, quo - ni - am tu  
 Quo - ni - am tu so - lus sanctus,

*Allegro<sup>2</sup>.*

*p* Vl. & Ob. *cres.* *f* Tutti.

so - - - lus sanc - tus, Tu  
 so - - - lus sanc - tus, Tu  
 so - - - lus sanc - tus, Tu  
 quo - ni - am tu so - lus sanc - tus,

*p* Vl. & Trn. *f* Tutti.

so - lus Do - minus, Tu  
 so - lus Do - minus, Tu  
 so - lus Do - minus, Tu  
 Tu so - lus, tu so - lus Do - minus,

*p* Vl. & Trn. *f* Tutti.

so - - lus al - tis - simus, Je - - - su

so - - lus al - tis - simus, Je - - - su

so - - lus al - tis - simus, Je - - - su

Tu so - lus, tu so - lus al - tis - simus, Je - - - su

*Tpts.*

Chris - te, Je - - - su Chris - te.

Chris - te, Je - - - su Chris - te.

Chris - te, Je - - - su Chris - te.

Chris - te, Je - - - su Chris - te.

*Tpts.* *Str.* *Tutti.*

*Allegro vivace.*

Cum Sanc-to Spi - ri - tu in glo - ri - a De - i, in glo - ri - a

*Allegro vivace.*

*f.*

*Cello & D. Bass.*

Cum Sanc-to Spi-ri-tu  
De-i Pa-tris, A-men, A-men, cum Sanc-to

in glo-ri-a De-i, in glo-ri-a De-i Pa-tris  
Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

Cum Sanc-to Spi-ri-tu in glo-ri-a  
-tris, A-men, A-men, cum Sanc-to Spi-ri-tu  
De-i Pa-tris, cum Sanc-to Spi-ri-tu

*Bass.*  
Cello & D. Bass.

De - - i, in glo - ri - a De - i Pa - - tris, A - - men,  
 in glo - ri - a De - i, in glo - ri - a De - i Pa - -  
 in glo - ri - a De - i, in glo - ri - a De - i Pa - -

Cum Sanc - to Spi - ri - tu in glo - ri - a De - - i,  
 A - - - men, cum Sanc - to Spi - ri - tu, in glo - ri - a  
 - tris, cum Sanc - to Spi - ri - tu, in glo - ri - a  
 - tris, cum Sanc - to Spi - ri - tu

in glo - ri - a De - i Pa - - tris, A - - - men, A - - -  
 De - - i, in glo - ri - a De - i Pa - - tris,  
 De - - i, in glo - ri - a De - i Pa - - tris,  
 in glo - ri - a De - i Pa - tris, A - - - men, cum Sanc - to



men.

cum Sanc-to Spi-ri-tu in glo-ri-a De-i,

cum Sanc-to Spi-ri-tu in glo-ri-a De-i,

Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

Cum Sanc-to Spi-ri-tu in glo-ri-a De-

in glo-ri-a De-i Pa-tris A-men,

in glo-ri-a De-i Pa-tris, A-men, A-

De-i Pa-tris, A-men, A-

i Pa-tris, cum Sanc-to Spi-ri-tu

A-men, A-men, A-men, cum Sanc-to

-men, A-men, cum Sanc-to Spi-ri-tu in glo-ri-a

men,

in glo-ri-a De-i, A-men,

Spi-ri-tu in glo-ri-a De-i Pa-tris, A-men,

De-i, in glo-ri-a De-i Pa-tris, A-

A

Cum Sanc-to

A-men, A-men, Cum Sanc-to

men, A-men, A-men,

men, A-men,

Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

Spi-ri-tu in glo-ri-a De-i, in glo-ri-a

A-men, A-men,

De - i Pa - tris, A - men, cum Sanc - to Spi - ri - tu

De - i Pa - tris, A - men, A -

A - men, A

Cum Sanc - to Spi - ri - tu

in glo - ri - a De - i, cum Sanc - to Spi - ri - tu

men, A men, A

men, A men, A

in glo - ri - a De - i, cum Sanc - to Spi - ri - tu

in glo - ri - a De - i Pa - tris,

men, A

men, A - - - - - men,

in glo - ri - a De - i, A - - - - -

A - - - men, A - - - men, A - - - men, A - - - men,

men, A - - - men, A - - - men, A - - - men, A - - - men,

men, A - - - men, men, cum Sanc-to Spi - ri - tu in glo - ri - a De - i,  
cum Sanc-to Spi - ri - tu in glo - ri - a De - i,

men, A - - - men, A - - - men,

*Tpts.*

A - - - men, A - - - men, A - - -  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa -  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i, A -  
 - men, A - - - men, cum Sanc - to

- men, A - - - men, A - - - men, A - - - men, A - - -  
 - tris, A - - - men, A - - - men, A - - - men, A -  
 - men, A - - - men, A - - - men, A - - - men, A - - -  
 Spi - ri - tu in glo - ri - a De - i Pa - tris, in glo - ri - a De - i

- men, A - - -  
 - men, A - - - men, A - - - men, A - - - men, A - - -  
 - men, A - - - men, A - - - men, A - - - men, A - - -  
 Pa - tris, A - - - men, A - - - men, A - - - men, A - - -



Spi - ri - tu in glo - ri - a De - i, cum Sanc - to  
 men, A men, A men,  
 A men, A men,

ob.

Spi - ri - tu in glo - ri - a De - i . . . Pa - tris,  
 men, A men, A men,  
 A men, A men,  
 men, Tpts.

Tromb.  
 fz fz K. Dr.

cum Sanc - to Spi - ri - tu in glo - ri - a De - i,  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i,  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i,  
 cum Sanc - to Spi - ri - tu in glo - ri - a De - i,

f Wind sustain.  
 Str.

- tu in glo-ri-a De - - i, cum Sanc-to Spi - ri -  
 - i, cum Sanc-to Spi - ri - tu in glo-ri-a De - -  
 in glo-ri-a De - - i, cum Sanc-to Spi - ri - tu  
 cum Sanc-to Spi - ri - tu in glo-ri-a De - - i,

- tu in glo-ri-a De - - i, De - i Pa - tris,  
 - i, cum Sanc-to Spi - ri - tu, De - i Pa - tris,  
 in glo-ri-a De - - i, in glo-ri-a De - i Pa - tris,  
 cum Sanc-to Spi - ri - tu in glo-ri-a De - i Pa - tris,

*ff* cum Sanc-to Spi - ri - tu in glo-ri-a De - -  
*ff* cum Sanc-to Spi - ri - tu in glo-ri-a De - -  
*ff* cum Sanc-to Spi - ri - tu in glo-ri-a De - -  
*ff* cum Sanc-to Spi - ri - tu in glo-ri-a De - -  
*8va* cum Sanc-to Spi - ri - tu in glo-ri-a De - -



First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are singing the word "i Pa". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

Second system of musical notation. The vocal parts are singing "tris,". The piano accompaniment includes dynamic markings such as *f*, *decres.*, and *pp*. It also includes the instruction *Vi. & Tur. pp* and *Basn. Cello. & D. Bass.* with a fermata over the bass line.

Third system of musical notation. The vocal parts are singing "cum Sanc - to Spi - ri - tu". The piano accompaniment includes dynamic markings such as *pp* and *fz*. The system concludes with a double bar line and a repeat sign.

in *cres.* glo - - - ri - a . . .

in *cres.* glo - - - ri - a . . .

in *cres.* glo - - - ri - a . . .

in *cres.* glo - - - ri - a . . .

*cres - - cen - do.* . . .

*f* De - - - i Pa - - - tris, *cres.*

*f* De - - - i Pa - - - tris, *cres.*

*f* De - - - i Pa - - - tris, *cres.*

*f* De - - - i Pa - - - tris, *cres.*

*f* *cres - - cendo.* . . .

*ff* A - - - men. . . .

*ff* A - - - men. . . .

*ff* A - - - men. . . .

*ff* A - - - men. *Tpts.*

*ff Tutti.* *K. Dr.*

Glo - ri - a, glo - ri - a,  
 Glo - ri - a, glo - ri - a,  
 Glo - ri - a, glo - ri - a,  
 Glo - ri - a, glo - ri - a,

*Tutti.* *Tpts.* *Tpts.* *Tpts.*

glo - ri - a, glo - ri - a  
 glo - ri - a, glo - ri - a  
 glo - ri - a, glo - ri - a  
 glo - ri - a, glo - ri - a

*Tpts.* *Tpts.*

in ex - cel - sis De  
 in ex - cel - sis De  
 in ex - cel - sis De  
 in ex - cel - sis De

*fz fz fz fz*

o,

o,

o,

o,

*Vi. & Tpts.*

*K. Dr.*

*Basn.*

*f*

Glo - ri - a in ex - cel - sis

*f*

Glo - ri - a in ex - cel - sis

*f*

Glo - ri - a in ex - cel - sis

*f*

Glo - ri - a in ex - cel - sis

*f Tutti.*

*Cello & D. Bass.*

De - o.

De - o.

De - o.

De - o.

*Wind sustain.*

# Credo.

*Andantino.*

TREBLE.  
ALTO.  
TENOR  
(8ve. lower).  
BASS

PIANO.

*Str. & Ob. pp*  
*Hns.*  
*Tromb.*  
*Hns.*  
*Tromb.*  
*Hns.*

Cre - do in u - num De - um, Pa - trem om - ni - po -  
Cre - do in u - num De - um, Pa - trem om - ni - po -  
Cre - do in u - num De - um, Pa - trem om - ni - po -  
Cre - do in u - num De - um, Pa - trem om - ni - po -

*vi.*  
*pp Hns. & Bsns.*

*Tnr. Cello & D Bass. Con Pedale.*

- ten - tem, fac - to - rem cœ - li et ter - ræ,  
- ten - tem, fac - to - rem cœ - li et ter - ræ,  
- ten - tem, fac - to - rem cœ - li et ter - ræ,  
- ten - tem, fac - to - rem cœ - li et ter - ræ,

vi - si - bi - li - um om - ni - um et in - vi - si -

vi - si - bi - li - um om - ni - um et in - vi - si -

vi - si - bi - li - um om - ni - um et in - vi - si -

vi - si - bi - li - um om - ni - um et in - vi - si -

*p* *Hns. & Bass.* *Wind.* *Str.*

- bi - li - um.

- bi - li - um.

- bi - li - um.

- bi - li - um.

*Str.* *Bass.*

*p* Et in u - num, in u - num

*p* Et in u - num, in u - num

*p* Et in u - num, in u - num

*p* Et in u - num, in u - num

*Str.* *pp* *Wind.*

*Cello & D. Bass*  
*pizz.*

Do - minum Je - sum Chris - tum, Fi - li - um De - i u - ni -  
 Do - minum Je - sum Chris - tum, Fi - li - um De - i u - ni -  
 Do - minum Je - sum Chris - tum, Fi - li - um De - i u - ni -  
 Do - minum Je - sum Chris - tum, Fi - li - um De - i u - ni -

- ge - ni - tum, et ex Pa - tre na - - -  
 - ge - ni - tum, et ex Pa - tre na - - -  
 - ge - ni - tum, et ex Pa - tre na - - -  
 - ge - ni - tum, et ex Pa - tre na - - -

- tum an - te om - ni - a sae - - cu - la;  
 - tum an - te om - ni - a sae - - cu - la;  
 - tum an - te om - ni - a sae - - cu - la;  
 - tum an - te om - ni - a sae - - cu - la;

*f* *p* *pp* *Str.*

De - um de De - - o, lu - - men de lu - mi-ne,

De - um de De - - o, lu - - men de lu - mi-ne,

De - um de De - - o, lu - - men de lu - mi-ne,

De - um de De - - o, lu - - men de lu - mi-ne,

De - - um ve - - rum de De - - o ve - - ro;

De - - um ve - - rum de De - - o ve - - ro;

De - - um ve - - rum de De - - o ve - - ro;

De - - um ve - - rum de De - - o ve - - ro;

ge - nitum, non fac - tum, con - substan - ti - a - lem Pa - - tri, per quem

ge - nitum, non fac - tum, con - substan - ti - a - lem Pa - - tri, per quem

ge - nitum, non fac - tum, con - substan - ti - a - lem Pa - - tri, per quem

ge - nitum, non fac - tum, con - substan - ti - a - lem Pa - - tri, per quem

*cres.* - cen - do. *f*



om - ni-a, per quem om - - ni - a fac - - ta  
 om - ni-a, per quem om - - ni - a fac - - ta  
 om - ni-a, per quem om - - ni - a fac - - ta  
 om - ni-a, per quem om - - ni - a fac - - ta

*Hns. & Tromb.* *Str.* *Hns. & Tromb.* *Str.* *Hns.* *Hns.*

sunt.  
 sunt. Solo.  
 sunt. Qui prop - ter nos ho - mines, et prop - ter nostram sa - lu - tem, de -  
 sunt.

*Ob.*  
*vr.*  
*pp*

*Tnr.*  
*Basn. Tnr. Cello & D. Bass.*

- scen - dit de cœ - - lis; et in - car - na - tus est de

*Hn.* *pp Str.*

Spi - ri-tu Sanc - to, ex Ma - ri - a Vir - gi - ne; et ho - mo fac - tus

*Ob.*

**TUTTI.**  
Cru - ci - fix - us,  
**TUTTI.**  
Cru - ci - fix - us,  
**TUTTI.**  
est. Cru - ci - fix - us,  
Cru - ci - fix - us, cru - ci -

*cres.* **Tutti.** *f* *decres.* *p* *Str.* *cres.*

cru - ci - fix - us e - ti - am pro no - bis,  
cru - ci - fix - us e - ti - am pro no - bis,  
cru - ci - fix - us e - ti - am pro no - bis,  
- fix - us e - ti - am pro no - bis, pro ..

**Tutti.** *f* *p* *Str.*

pro no - bis, sub Pon - ti - o Pi - la - to,  
 pro no - bis, sub Pon - ti - o Pi - la - to,  
 pro no - bis, sub Pon - ti - o Pi - la - to,  
 no - - bis, pro no - bis, sub Pon - ti - o Pi - la - to,

*pp*

*Ob.*

pas - sus, et se - pul - tus est.  
 pas - sus, et se - pul - tus est.  
 pas - sus, et se - pul - tus est.  
 pas - sus, et se - pul - tus est.

*Tromb.*

*Str.*

*pp*

*Hr.*

Et re - sur - rex - -  
 Et re - sur - rex - -  
 Et re - sur - rex - -  
 Et re - sur - rex - -

*f*

*Wind.*

*Str.*

*f str.*

it ter - ti - â di - e  
 it ter - ti - â di - e  
 it ter - ti - â di - e  
 it ter - ti - â di - e

se - cun - dum Scrip - tu - ras; et as -  
 se - cun - dum Scrip - tu - ras; et as -  
 se - cun - dum Scrip - tu - ras; et as -  
 se - cun - dum Scrip - tu - ras; et as -

- cen - dit in cœ - lum; se - det ad dex - teram  
 - cen - dit in cœ - lum; se - det ad dex - teram  
 - cen - dit in cœ - lum; se - det ad dex - teram  
 - cen - dit in cœ - lum; se - det ad dex - teram

*Tromb.*

Pa - - - tris. Et i - te - rum ven - tu - rus est cum

*Solo.*

*fp* *Str.* *f* *ff* *Tromb.* *p*

*Cello & D. Bass.*

glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cu - jus

*ff* *Tromb.* *p* *Str.* *Tr. trem.*

*Cello & D. Bass.*

reg - ni non e - rit fi - - - nis,

*Hrn.* *cres* *cen* *do.* *ff* *p*

ou - jus reg - ni non e - rit fi - nis.

*p Str.*

**TUTTI.**

*p* Et in Spi - ri - tum, in

**TUTTI.**

*p* Et in Spi - ri - tum, in

**TUTTI.**

*p* Et in Spi - ri - tum, in

**TUTTI.**

*p* Et in Spi - ri - tum, in

*Str.*

*Basn.* *pp* *Wind.*

*Cello & D. Bass pizz.*

Spi - ri - tum . . Sanc - tum Do - mi - num et vi - vi - fi -

Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

Spi - ri - tum Sanc - tum Do - mi - num et vi - vi - fi -

can - tem, qui ex Pa - tre Fi - li - o que pro -

can - tem, qui ex Pa - tre Fi - li - o que pro -

can - tem, qui ex Pa - tre Fi - li - o que pro -

can - tem, qui ex Pa - tre Fi - li - o que pro -

ce - dit. Qui cum Pa - tre et Fi - li -

ce - dit. Qui cum Pa - tre et Fi - li -

ce - dit. Qui cum Pa - tre et Fi - li -

ce - dit. Qui cum Pa - tre et Fi - li -

o si - mul a - do - ra - tur et

o si - mul a - do - ra - tur et

o si - mul a - do - ra - tur et

o si - mul a - do - ra - tur et

con - glo - ri - fi - ca - tur; qui lo -

con - glo - ri - fi - ca - tur; qui lo -

con - glo - ri - fi - ca - tur; qui lo -

con - glo - ri - fi - ca - tur; qui lo -

*pp* *mf* *Hna.* *vz.*

- cu - tus est per Pro - phe - - tas. Et u - - nam

- cu - tus est per Pro - phe - - tas. Et u - - nam

- cu - tus est per Pro - phe - - tas. Et u - - nam

- cu - tus est per Pro - phe - - tas. Et u - - nam

*cres.* *f* *p*

Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec -

Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec -

Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec -

Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec -



ele - si - am. Con - fi - teor u - num Bap - tis - ma in re - mis - si - o - nem

ele - si - am. Con - fi - teor u - num Bap - tis - ma in re - mis - si - o - nem

ele - si - am. Con - fi - teor u - num Bap - tis - ma in re - mis - si - o - nem

ele - si - am. Con - fi - teor u - num Bap - tis - ma in re - mis - si - o - nem

pec - ca - to - rum. Et ex - pec - to Re - sur - rec - ti -

pec - ca - to - rum. Et ex - pec - to Re - sur - rec - ti -

pec - ca - to - rum. Et ex - pec - to Re - sur - rec - ti -

pec - ca - to - rum. Et ex - pec - to Re - sur - rec - ti -

o - nem mor - tu - o - rum, et vi -

o - nem mor - tu - o - rum, et vi -

o - nem mor - tu - o - rum, et vi -

o - nem mor - tu - o - rum, et vi -



# Sanctus.

*Adagio maestoso.*

TREBLE.  
ALTO.  
TENOR (8ve. lower).  
BASS.

Sanc - - tus,  
Sanc - - tus,  
Sanc - - tus,  
Sanc - - tus,

*Adagio maestoso.* *Ob. Cl. & Bsn.* *Sanc - - tus,*

PIANO. ♩ = 92.  
*pp* *Str.* *6* *6* *6* *6* *crescendo.* *ff Tutti.* *deces.*  
*Cello & D. Bass.*

sanc - - tus,  
sanc - - tus,  
sanc - - tus,  
sanc - - tus,

*pp* *Cl.* *Str.* *6* *6* *6* *6* *crescendo.* *ff Tutti.* *deces.*

sanc - tus,  
sanc - tus,  
sanc - tus,  
sanc - tus,

*Cl.* *Ob. & Cl.* *pp Str.* *cres - cen - do.* *Tutti.*

The musical score is arranged in three systems. The first system shows the vocal parts (Treble, Alto, Tenor, Bass) and the piano accompaniment. The piano part includes markings for 'pp', 'Str.' (strings), and '6' (sixteenth notes). The second system continues the vocal parts and piano accompaniment, with markings for 'crescendo.', 'ff Tutti.', and 'deces.'. The third system shows the vocal parts and piano accompaniment, with markings for 'Cl.', 'Ob. & Cl.', 'pp Str.', 'cres - cen - do.', and 'Tutti.'. The tempo is 'Adagio maestoso' and the time signature is common time (C).

Do - minus De - - - - us Sa - ba - oth.

Do - minus De - - - - us Sa - ba - oth.

Do - minus De - - - - us Sa - ba - oth.

Do - minus De - - - - us Sa - ba - oth!

Ple - nisunt cœ - li et ter - ra glo - ri - â

Ple - nisunt cœ - li et ter - ra glo - ri - â

Ple - nisunt cœ - li et ter - ra glo - ri - â

Ple - nisunt cœ - li et ter - ra glo - ri - â

*Tpts.*

*Trutti.*

tu - â, Ho - san - na in ex - cel - sis.

tu - â, Ho - san - na in ex - cel - sis.

tu - â, Ho - san - na in ex - cel - sis.

tu - â, Ho - san - na in ex - cel - sis.

*Cl. & Bssn.*

Ple - nisunt cœ - li et ter - ra glo - ri - â  
 Ple - nisunt cœ - li et ter - ra glo - ri - â  
 Ple - nisunt cœ - li et ter - ra glo - ri - â  
 Ple - nisunt cœ - li et ter - ra glo - ri - â  
 tu - â, Ho - san - na in ex - cel - sis, Ho -  
 tu - â, Ho - san - na in ex - cel - sis, Ho -  
 tu - â, Ho - san - na in ex - cel - sis, Ho -  
 tu - â, Ho - san - na in ex - cel - sis, Ho -  
 - san - na in ex - cel - sis.  
 - san - na in ex - cel - sis.  
 - san - na in ex - cel - sis.  
 - san - na in ex - cel - sis.

*Ob. & Cl.*  
*Tpts.*  
*Str.*  
*f Tutti.*  
*K. Dr.*

# Benedictus.

*Andante con moto.*

1st TREBLE.

2nd TREBLE.

1st TENOR (8ve. lower).

2nd TENOR (8ve. lower).

SOLO.

Be - ne - dic - tus qui ve - nit in

*Andante con moto.*

PIANO.

*pp* Ob. & Hns. *pp* Str.

Detailed description: This block contains the first system of the musical score. It includes four vocal staves (1st and 2nd Treble, 1st and 2nd Tenor) and a grand staff for the piano. The tempo is marked 'Andante con moto'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal parts are mostly rests, with the 2nd Tenor starting a solo line. The piano accompaniment features a delicate texture with 'pp' dynamics and includes markings for 'Ob. & Hns.' and 'Str.'.

no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne

Detailed description: This block continues the musical score. It features four vocal staves and a grand staff for the piano. The lyrics 'no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit in no - mi - ne' are distributed across the vocal parts. The piano accompaniment continues with a similar delicate texture, featuring various chordal and melodic patterns.

Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus qui

*pp* *f* *Ob. & Hrn. Str.* *Wind.*

ve - nit in no - - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne -

*Str.* *pp Str.* *Cello & D. Bass pizz.*

- dic - tus qui ve - - nit in no - - mi - ne

- dic - tus qui ve - nit, qui ve - nit in no - - - mi - ne





Be - - ne - dic - tus qui  
no - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus qui  
no - mi - ne Do - mi - ni, be - ne - dic - tus qui  
*vi.*  
*pp Hns. sustain.*  
*Str.*  
ve - - - nit in no - mi - ne Do - mi - ni,  
ve - nit, qui ve - nit in no - mi - ne Do - mi - ni,  
ve - - - nit in no - mi - ne Do - mi - ni, be - ne -  
be - ne - dic - tus qui ve - nit in no - mi - ne  
be - ne - dic - tus qui ve - nit in no - mi - ne  
- dic - tus, be - ne - dic - tus qui ve - - nit in no - mi - ne

Do - mi - ni, be - - - ne - - - dic - tus,

Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus,

Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus,

*Ob. & Fns.  
sustain.*

be - - - ne - dic - tus qui ve - nit in

be - - - ne - dic - tus qui ve - nit in

be - - - ne - dic - tus qui ve - - - nit in

Be - - - ne - dic - tus qui

no - - - mi - ne Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus qui

no - - - mi - ne Do - mi - ni, be - ne - dic - tus qui

no - - - mi - ne Do - mi - ni, be - - - ne - dic - tus qui

*Cl. & Bass.*

*Str. pizz.*

ve - - nit in no - - mi - ne Do - mi - ni,  
 ve - nit, qui ve - nit in no - - mi - ne Do - mi - ni,  
 ve - - nit in no - - mi - ne Do - mi - ni, be - ne -  
 ve - nit in no - - mi - ne Do - mi - ni, be - ne -  
 be - - ne - dic - tus qui ve - nit in no - mi - ne  
 be - ne - dic - tus qui ve - nit in no - mi - ne  
 - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne  
 - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne  
 Do - mi - ni, be - - - ne - dic - tus,  
 Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus,  
 Do - mi - ni, be - ne - dic - tus,  
 Do - mi - ni, be - ne - dic - tus, be - ne - dic - tus,

be - ne - dic - tus qui ve - nit in no - mi - ne

be - ne - dic - tus qui ve - nit in no - mi - ne

be - ne - dic - tus qui ve - nit in no - mi - ne

be - ne - dic - tus qui ve - nit in no - mi - ne

*vi.* *cl.*

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

*vi.*

TREBLE. TUTTI. Ho - san - na in ex - cel - sis.

ALTO. TUTTI. Ho - san - na in ex - cel - sis.

TENOR. TUTTI. Ho - san - na in ex - cel - sis.

BASS. TUTTI. Ho - san - na in ex - cel - sis.

*f Wind.* *Tutti.*

# Agnus Dei.

*Adagio molto.*

TREBLE.  
ALTO.  
TENOR  
(8ve. lower).  
BASS.

PIANO.



*Adagio molto.*

Ob.

*pp str.*

Solo.

Ag - - - nus De - i, qui tol - lis pec - ca - ta



mun - di, mi - se - re - re, mi - se - re - re no - bis,



Ob. *p* *pp*

*fl.*



**Tutti**

mi - se - re - re no - bis, mi - se - re - re no - bis,

**p Tutti,**

mi - se - re - re no - bis, mi - se - re - re no - bis,

**Tutti.**

mi - se - re - re, mi - se - re - re no - bis,

**Tutti.**

mi - se - re - re,

*Str.*

*p*

mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re no - bis.

**Tutti.**

*Str.*

*Ob.*

**Solo.**

Ag - nus

De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re,

Tutti.  
Ag - nus De - i, qui  
Tutti.  
Ag - nus De - i qui tol - lis, qui  
Tutti.  
Ag - nus De - i, qui  
mi - se - re - re no - bis.

tol - lis pec - ca - ta mun - di, Ag - nus De - i, qui tol - lis pec - ca - ta mun - di;  
tol - lis pec - ca - ta mun - di, Ag - nus De - i, qui tol - lis pec - ca - ta mun - di;  
tol - lis pec - ca - ta mun - di, Ag - nus De - i, qui tol - lis pec - ca - ta mun - di;  
Tutti.  
Ag - nus De - i, Ag - nus De - i, qui tol - lis pec - ca - ta mun - di;

*Andante.*

*p*

Do - na no - bis pa - - cem, do - na no - bis

*p*

Do - na no - bis pa - - cem, do - na no - bis

*p*

Do - na no - bis pa - - cem, do - na no - bis

*p*

Do - na no - bis pa - - cem, do - na no - bis

*Andante.*

*str. p*

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

pa - - cem, do - na no - bis pa - - cem,

*Ob.*

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na no - bis

do - na no - bis pa - - cem, do - na, do - na no - bis

*fp*





no - bis pa - cem, pa

no - bis pa - cem, pa

no - bis pa - cem, pa

no - bis pa - cem, pa

*fp* *dim.*

- cem, do - na no - bis

- cem, do - na no - bis

- cem, do - na no - bis

- cem, do - na no - bis

*pp* *Wood.* *Str. Wind sustain.*

pa - cem, do - na no - bis pa - cem, do - na,

pa - cem, do - na no - bis pa - cem, do - na,

pa - cem, do - na no - bis pa - cem, do - na,

pa - cem, do - na no - bis pa - cem, do - na,

rh.





do - na no - bis pa - - cem, do - na no - bis  
 pa - - cem, do - na no - bis  
 do - na no - - bis pa - cem, do - na no - bis  
 dona pa - - cem, do - - na no - bis

pa - - cem.  
 pa - - cem.  
 pa - - cem.  
 pa - - cem.

*dim.* *vl.* *Str. Ob. & Cl. & Hns. Bsn.*

**TUTTI.**  
**TUTTI.**  
**TUTTI.**  
**TUTTI.**  
**TUTTI.**

Do - na no - bis pa - - cem, do - na no - bis  
 Do - na no - bis pa - - cem, do - na no - bis  
 Do - na no - bis pa - - cem, do - na no - bis  
 Do - na no - bis pa - - cem, do - na no - bis

*Str.* *pp* *Str.* *Hns.* *L.H.* *L.H.* *L.H.*

*con Pedale.*



pa - cem, do - na no - bis

pa - cem, do - na no - bis

pa - cem, do - na no - bis

pa - cem, do - na no - bis

*f*

pa - cem, do - na no - bis

pa - cem, do - na no - bis

pa - cem, do - na no - bis

pa - cem, do - na no - bis

*fp*

*pp* *f* *fp*

*ob.* *vi.*

pa - cem, pa - cem, do - na

pa - cem, pa - cem, do - na

pa - cem, pa - cem, do - na

pa - cem, pa - cem, do - na

*f*

no - - - bis pa

no - - bis pa

no - - - bis pa

VI do - na - bis pa

Cl.

Ob.

p

VI.

- cem.

- cem.

- cem.

- cem.

VI

pp

L.H.

Hns.

Tnr. & Cello.

VI.

Pedal on Tenor

Ob.

Hns.

Hns.

Tutti.

Cello.

Ped.



# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

## Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>FRANZ ABT.</b>				<b>J. S. BACH (continued).</b>			
FAYS' FROLIC (Female voices) (SOL-FA, 0/6)	1/6	—	—	SING YE TO THE LORD (Motet) (SOL-FA, 1/0)	1/0	—	—
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GOLDEN HARVEST (SOL-FA, 0/8)	1/0	—	—	WATCH YE, PRAY YE	1/0	—	—
HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
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<b>B. AGUTTER.</b>				COMMUNION SERVICE, IN E ... .. 1/6 — —			
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(English) (Female voices) ... ..	3/0	4/0	5/0	THE FIRE-WORSHIPPERS ... .. 2/6 — —			
MISSA DE SANCTO ALBANO (English) ...	—	—	—	<b>J. BARNBY.</b>			
<b>A. H. ALLEN.</b>				KING ALL GLORIOUS (SOL-FA, 0/1½) ... .. 0/6 — —			
NEWFOUNDLAND (Ode) ... ..	1/0	—	—	REBEKAH (SOL-FA, 0/9) ... ..	1/0	1/6	2/6
<b>THOMAS ANDERTON.</b>				THE LORD IS KING (97th Psalm) (SOL-FA, 1/0) ... 1/6 2/0 —			
THE NORMAN BARON ... ..	1/0	1/6	—	<b>LEONARD BARNES.</b>			
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	THE BRIDAL DAY ... .. 2/6 — 4/6			
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HEZEKIAH ... ..	2/6	—	—	MASS IN A MAJOR (For Advent and Lent) ... 1/0 — —			
ST. BARNABAS ... ..	2/0	—	—	<b>ARNOLD BAX.</b>			
ST. JOHN THE EVANGELIST ... ..	2/6	—	—	FATHERLAND ... .. 1/0 — —			
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THE GIPSIES ... ..	1/0	—	—	COMMUNION SERVICE, IN C ... .. 1/8 — 3/0			
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STABAT MATER ... ..	1/0	1/6	—	MASS, IN C ... .. 1/0 1/6 2/6			
<b>IVOR ATKINS.</b>				MASS, IN D ... .. 2/0 2/6 4/6			
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COME, REDEEMER OF OUR RACE ... ..	1/0	—	—	(DITTO, SOL-FA, 0/8)			
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JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	<b>SIR W. STERNDAL BENNETT.</b>			
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MISSA BREVIS, IN A ... ..	1/6	—	—	THE WOMAN OF SAMARIA (SOL-FA, 0/9) ... 1/0 1/6 3/0			
MY SPIRIT WAS IN HEAVENESS (SOL-FA, 0/8)	1/0	—	—				
NOW SHALL THE GRACE (SOL-FA, 0/6) ...	1/0	—	—				
O LIGHT EVERLASTING (SOL-FA, 0/6) ...	1/0	—	—				
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—				
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—				
PRAISE THOU THE LORD, JERUSALEM ...	1/0	—	—				

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THE DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	MISSING DUKE (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—
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YOUNG LOCHINVAR ... ..	1/6	—	—	BON-BON SUITE (SOL-FA, 1/0) ... ..	2/0	—	—
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<b>C. BRAUN.</b>				MEG BLANE (SOL-FA, 0/9) ... ..	2/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE				SCENES FROM THE SONG OF HIAWATHA ... ..	3/6	4/0	5/0
(Operetta) (SOL-FA, 0/4) ... ..	1/0	—	—	(DITTO, SOL-FA, 2/0)			
QUEEN MAB AND THE KOBOLDS (Operetta)				<b>FREDERICK CORDER.</b>			
(SOL-FA, 0/9) ... ..	2/0	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
SIGURD ... ..	5/0	—	—	<b>SIR MICHAEL COSTA.</b>			
SNOW QUEEN (Operetta) (SOL-FA, 0/6) ... ..	1/0	—	—	THE DREAM ... ..	1/0	—	—
<b>A. HERBERT BREWER.</b>				<b>H. COWARD.</b>			
EMMAUS (SOL-FA, 0/9) ... ..	1/6	2/0	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
HOLY INNOCENTS ... ..	2/0	—	—	THE STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0	—
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O SING UNTO THE LORD (98th Psalm) ... ..	1/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
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DANIEL ... ..	3/6	—	—	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—
RESURGAM ... ..	1/6	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—	—
RUDEL ... ..	4/0	—	—	ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
<b>J. F. BRIDGE.</b>				RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
BALLAD OF THE CLAMPHERDOWN ... ..	1/0	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
(DITTO, SOL-FA, 0/8)				SONG OF THANKSGIVING ... ..	1/6	—	—
BOADICEA ... ..	2/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
CALLIRHOÉ (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
CRADLE OF CHRIST ("Stabat Mater Speciosa")				THORGRIM (Opera) ... ..	5/0	—	7/6
FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	1/6	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	WATER LILY ... ..	2/6	—	—
FROGS AND THE OX (Operetta) (SOL-FA, 0/6)				<b>J. W. COWIE.</b>			
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THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	<b>W. G. CUSINS.</b>			
<b>EDWARD BUNNETT.</b>				TE DEUM, IN B FLAT ... ..	1/6	—	—
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	<b>FÉLICIEN DAVID.</b>			
<b>T. A. BURTON.</b>				THE DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0	3/0
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	<b>W. T. DAVID.</b>			
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<b>W. JOHNSON.</b>				ST. JOHN THE BAPTIST	3/0	—	4/0
ECCE HOMO	1/0	—	—	(DITTO, Sol-FA, Choruses only, 1/0)	—	—	—
<b>H. FESTING JONES.</b>				THE LADY OF THE LAKE	2/0	—	4/0
KING BULBOUS (Operetta) (Sol-FA, 0/8)	2/0	—	—	(DITTO, Choruses only, Sol-FA, 1/0)	—	—	—
<b>WARWICK JORDAN.</b>				THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
BLOW YE THE TRUMPET IN ZION	1/0	—	—	<b>A. C. MACKENZIE.</b>			
<b>N. KILBURN.</b>				BETHLEHEM	5/0	6/0	7/6
BY THE WATERS OF BABYLON	1/0	—	—	DITTO. Act II, separately	2/0	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	BRIDE (Sol-FA, 0/8)	1/0	—	—
THE SILVER STAR (Female voices)	1/6	—	—	COLOMBA (Lyrical Drama)	5/0	—	7/6
<b>ALFRED KING.</b>				DITTO (German Words)	8/0	—	10/6
THE EPIPHANY	3/0	—	—	COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—
<b>OLIVER KING.</b>				DREAM OF JUBAL	2/6	3/0	4/0
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	(DITTO, Choruses only, Sol-FA, 1/0)	—	—	—
THE NAIADS (Female voices)	1/6	—	—	JASON	2/6	3/0	4/0
THE ROMANCE OF THE ROSES	2/6	—	—	JUBILEE ODE	1/6	—	—
THE SANDS O' DEE (Ballad) (Sol-FA, 0/2)	0/4	—	—	NEW COVENANT	1/6	—	—
THE THREE FISHERS (Ballad) (Sol-FA, 0/3)	0/6	—	—	PROCESSION OF THE ARK (Choral Scene)	1/6	—	—
<b>J. KINROSS.</b>				(DITTO, Sol-FA, 0/9)	—	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	1/6	—	—	ROSE OF SHARON	5/0	6/0	7/6
<b>H. LAHEE.</b>				(DITTO, Sol-FA, 2/0)	—	—	—
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	1/6	—	—	STORY OF SAYID	3/0	3/6	5/0
<b>HENRY LAWES.</b>				TROUBADOUR (Lyrical Drama)	5/0	—	7/6
THE MASQUE OF COMUS	2/0	—	—	VENI, CREATOR SPIRITUS	2/0	—	—
<b>MAX LAISTNER.</b>				WITCH'S DAUGHTER	3/6	4/0	5/0
THE FRIAR'S MERE (Male Voices)	1/6	—	—	<b>A. M. MACLEAN.</b>			
<b>G. F. LE JEUNE.</b>				THE ANNUNCIATION	2/6	—	—
COMMUNION SERVICE IN C	2/0	—	—	<b>C. MACPHERSON.</b>			
FIRST MASS IN C	2/0	—	—	BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—
<b>EDWIN H. LEMARE.</b>				<b>L. MANCINELLI.</b>			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	ERO E LEANDRO (Opera)	5/0	—	—
COMMUNION SERVICE IN F	2/6	—	—	<b>F. W. MARKULL.</b>			
<b>LEONARDO LEO.</b>				ROLAND'S HORN (Male voices)	2/6	—	—
DIXIT DOMINUS	1/0	1/6	—	<b>F. E. MARSHALL.</b>			
<b>F. LEONI.</b>				CHORAL DANCES from Ditto	1/0	—	—
THE GATE OF LIFE (Sol-FA, 1/0)	2/0	—	—	PRINCE SPRITE (Female voices)	2/6	—	—
<b>H. LESLIE.</b>				<b>GEORGE C. MARTIN.</b>			
THE FIRST CHRISTMAS MORN	2/6	—	—	COMMUNION SERVICE, IN A	1/0	—	—
<b>F. LISZT.</b>				DITTO IN C	1/0	—	—
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	FESTIVAL TE DEUM IN A (Sol-FA, 0/2)	0/6	—	—
THIRTEENTH PSALM	2/0	—	—	<b>J. MASSENET.</b>			
<b>C. H. LLOYD.</b>				MANON (Opera)	6/0	—	8/0
A HYMN OF THANKSGIVING	2/0	—	—	<b>J. T. MASSER.</b>			
ALCESTIS (Male voices)	1/6	—	—	HARVEST CANTATA	1/0	—	—
ANDROMEDA	3/0	3/6	5/0	<b>J. H. MAUNDER.</b>			
A SONG OF JUDGMENT	2/6	3/0	4/0	OLIVET TO CALVARY (Sol-FA, 0/9)	1/6	2/0	—
GLEANERS' HARVEST (Female voices)	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/6	2/0	—
HERO AND LEANDER	1/6	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9)	1/6	2/0	—
LONGBEARDS' SAGA (Male voices)	1/6	—	—	<b>T. R. MAYOR.</b>			
O GIVE THANKS UNTO THE LORD	1/0	—	—	THE LOVE OF CHRIST	1/0	—	—
RIGHTHOUS LIVE FOR EVERMORE	1/6	—	—	<b>J. H. MEE.</b>			
ROSSALL	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
SIR OGIE AND THE LADIE ELSIE	1/6	—	—	HORATIUS (Male voices)	1/0	—	—
SONG OF BALDER	1/0	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—
<b>CLEMENT LOCKNANE.</b>				<b>MENDELSSOHN.</b>			
THE ELFIN QUEEN (Female voices)	1/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—
<b>HARVEY LÖHR.</b>				AS THE HART PAN'T'S (2nd Psalm) (Sol-FA, 0/6)	1/0	—	—
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0)	5/0	—	—	COME, LET US SING (95th Psalm) (Sol-FA, 0/6)	1/0	—	—
<b>W. H. LONGHURST.</b>				NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				(DITTO, Sol-FA, 0/9)	—	—	—
TERRA FLORA (for a Peep into Flower Land, Operetta for Children)	2/0	—	—	ATHALIE (Sol-FA, 0/8)	1/0	1/6	4/0
<b>C. EGERTON LOWE.</b>				AVE MARIA (Saviour of Sinners) (Double Choir)	1/0	—	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—	CHRISTUS (Sol-FA, 0/6)	1/0	—	—
<b>HAMISH MACCUNN.</b>				ELIJAH (POCKET EDITION)	1/0	1/6	2/0
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0	ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	DITTO (CHORUSES ONLY)	1/0	1/6	—
WRECK OF THE HESPERUS (Sol-FA, 0/6)	1/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2)	1/0	—	—
				DITTO (Male voices) (T.T.B.B.)	1/0	—	—
				HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—
				DITTO	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6)	1/0	1/6	2/6
				DITTO (CHORUSES ONLY)	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—
				LORELEY (Sol-FA, 0/6)	1/0	—	—
				MAN IS MORTAL (8 voices)	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
				(DITTO, Sol-FA, 0/4)	—	—	—
				MY GOD, WHY HAST THOU (Sol-FA, 0/4)	0/6	—	—





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J. F. H. READ.				SCHUMANN.			
BARTIMEUS ... ..	1/6	—	—	ADVENT HYMN, "In Lowly Guise" ... ..	1/0	—	—
CARACTACUS ... ..	2/6	—	—	FAUST ... ..	3/0	3/6	5/0
CONSECRATION OF THE BANNER ... ..	1/6	—	—	KING'S SON ... ..	1/0	—	—
DEATH OF YOUNG ROMILLY ... ..	1/6	—	—	LUCK OF EDENHALL (Male voices) ... ..	1/6	—	—
HAROLD ... ..	4/0	—	6/0	MANFRED ... ..	1/0	—	—
HESPERUS (Sol-fa, 0/9) ... ..	1/6	—	—	MIGNON'S REQUIEM ... ..	1/0	—	—
IN THE FOREST (Male voices) ... ..	1/0	—	—	MINSTREL'S CURSE ... ..	1/6	—	—
PSYCHE (CHORUSES ONLY, 2/0) ... ..	5/0	—	7/0	NEW YEAR'S SONG (Sol-fa, 0/6) ... ..	1/0	—	—
DOUGLAS REDMAN.				PARADISE AND THE PERI (Sol-fa, 1/6) ... ..			
COR UNUM VIA UNA (Female voices) ... ..	1/6	—	—	PILGRIMAGE OF THE ROSE ... ..	2/6	3/0	4/0
C. T. REYNOLDS.				REQUIEM ... ..			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ... ..	2/0	—	—	SONG OF THE NIGHT ... ..	1/0	1/6	2/3
ARTHUR RICHARDS.				H. SCHÜTZ.			
PUNCH AND JUDY (Operetta) (Sol-fa, 0/6) ... ..	1/6	—	—	THE PASSION OF OUR LORD ... ..	1/0	—	—
WAXWORK CARNIVAL (Operetta) Sol-fa, 0/8) ... ..	2/0	—	—	BERTRAM LUARD-SELBY.			
J. V. ROBERTS				DYING SWAN ... ..			
JONAH ... ..	2/0	—	—	FAKENHAM GHOST ... ..	1/0	—	—
THE PASSION ... ..	1/6	2/0	—	"HELENA IN TROAS" ... ..	3/6	—	—
R. WALKER ROBSON.				SUMMER BY THE SEA (Female) (Sol-fa 0/6) ... ..			
CHRISTUS TRIUMPHATOR ... ..	3/6	—	—	WAITS OF BREMEN (Children) (Sol-fa, 0/6) ... ..	1/6	—	—
W. S. ROCKSTRO.				H. R. SHELLEY.			
THE GOOD SHEPHERD ... ..	2/6	—	—	VEXILLA REGIS (The Royal Banners forward go) ... ..	2/6	—	—
J. L. ROECKEL.				E. SILAS.			
LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9) ... ..	2/0	—	—	COMMUNION SERVICE, IN C ... ..	1/6	—	—
THE HOURS (Operetta) (Sol-fa, 0/9) ... ..	2/0	—	—	JOASH ... ..	4/0	—	—
THE SILVER PENNY (Operetta) (Sol-fa, 0/9) ... ..	2/0	—	—	MASS, IN C ... ..	1/0	—	—
EDMUND ROGERS.				R. SLOMAN.			
THE FOREST FLOWER (Female voices) ... ..	1/6	—	—	CONSTANTIA ... ..	2/6	—	—
ROLAND ROGERS.				SUPPLICATION AND PRAISE ... ..			
FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	1/6	—	—	... ..	2/6	—	—
PRAYER AND PRAISE (Oblong) ... ..	4/0	—	—	HENRY SMART.			
F. ROLLASON.				KING RENÉ'S DAUGHTER (Female voices) ... ..			
STOOD THE MOURNFUL MOTHER WEeping ... ..	1/6	—	—	(Ditto, Sol-fa, 1/0) ... ..	2/6	—	—
ROMBERG.				SING TO THE LORD ... ..			
HARMONY OF THE SPHERES ... ..	1/0	—	—	THE BRIDE OF DUNKERRON (Sol-fa, 1/0) ... ..	1/0	2/6	4/0
LAY OF THE BELL (Sol-fa, 0/8) ... ..	1/0	1/6	2/6	J. M. SMETON.			
TE DEUM ... ..	1/0	—	—	ARIADNE (Sol-fa, 0/9) ... ..	2/0	—	—
TRANSIENT AND THE ETERNAL ... ..	1/0	—	—	CONNLA ... ..	2/6	—	—
(Ditto, Sol-fa, 0/4) ... ..	1/0	—	—	KING ARTHUR (Sol-fa, 1/0) ... ..	2/6	—	—
C. B. ROTHAM.				ALICE MARY SMITH.			
ANDROMEDA ... ..	2/6	—	—	ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
ROSSINI.				ODE TO THE PASSIONS ... ..			
MOSES IN EGYPT ... ..	6/0	6/6	7/6	THE RED KING (Men's voices) ... ..	1/0	—	—
STABAT MATER (Sol-fa, 1/0) ... ..	1/0	1/6	2/6	THE SONG OF THE LITTLE BAL TUNG (ditto) ... ..	1/0	—	—
Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—	(Ditto, Sol-fa, 0/8) ... ..	—	—	—
CHARLES B. RUTENBER.				E. M. SMYTH.			
DIVINE LOVE ... ..	2/6	—	—	MASS, IN D ... ..	2/6	—	—
JOSEPH RYELANDT.				A. SOMERVELL.			
DE KOMST DES HEEREN (The coming of the Lord) ... ..	8/0	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4) ... ..	0/9	—	—
ED. SACHS.				ELEGY ... ..			
KING-CUPS ... ..	1/0	—	—	ENCHANTED PALACE (Operetta) (Sol-fa, 0/8) ... ..	1/6	—	—
WATER LILIES ... ..	1/0	—	—	FORSAKEN MERMAN (Sol-fa, 0/8) ... ..	2/0	—	—
C. SAINTON-DOLBY.				KING THRUSHBEARD (Operetta) (Sol-fa, 0/9) ... ..			
FLORIMEL (Female voices) ... ..	2/6	—	—	KNAVE OF HEARTS (Operetta) (Sol-fa, 0/8) ... ..	2/0	—	—
CAMILLE SAINT-SAËNS.				MASS, IN C MINOR ... ..			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ... ..	1/6	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ... ..	2/0	—	—
W. H. SANGSTER.				ODE TO THE SEA (Sol-fa, 1/0) ... ..			
ELYSIUM ... ..	1/0	—	—	POWER OF SOUND (Sol-fa, 1/0) ... ..	2/0	—	—
FRANK J. SAWYER.				PRINCESS ZARA (Operetta) (Sol-fa, 0/9) ... ..			
THE SOUL'S FORGIVENESS ... ..	1/0	—	—	SEVEN LAST WORDS ... ..	1/0	—	—
THE STAR IN THE EAST ... ..	2/6	—	—	R. SOMERVILLE.			
C. SCHAFER.				THE 'PRENTICE PILLAR (Opera) ... ..			
OUR BEAUTIFUL WORLD (Operetta) ... ..	2/6	—	—	W. H. SPEER.			
H. W. SCHARTAU.				THE JACKDAW OF RHEIMS ... ..			
CHRISTMAS HOLIDAYS (Female voices) ... ..	0/6	—	—	SPOHR.			
SCHUBERT.				CALVARY ... ..			
COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6	CHRISTIAN'S PRAYER ... ..	2/6	3/0	4/0
Ditto, IN B FLAT ... ..	2/0	—	3/6	FALL OF BABYLON ... ..	1/0	1/6	2/6
Ditto, IN C ... ..	2/0	—	3/6	FROM THE DEEP I CALLED ... ..	3/0	3/6	5/0
Ditto, IN E FLAT ... ..	2/0	2/6	4/0	GOD IS MY SHEPHERD ... ..	0/6	—	—
Ditto, IN F ... ..	2/0	—	3/6	GOD, THOU ART GREAT (Sol-fa, 0/6) ... ..	0/9	—	—
Ditto, IN G ... ..	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/8	—	—
LAZARUS (Easter) ... ..	1/8	—	—	HYMN TO ST. CECILIA ... ..	1/0	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
Do., IN B FLAT ... ..	1/0	1/6	2/6	LAST JUDGMENT (Sol-fa, 1/0) ... ..	1/0	1/6	2/6
Do., IN C ... ..	1/0	1/6	2/6	Ditto (CHORUSES ONLY) ... ..	0/6	1/0	—
Do., IN E FLAT ... ..	2/0	2/6	4/0	MASS (for 5 solo voices and double choir) ... ..	2/0	—	—
Do., IN F (Sol-fa, 0/9) ... ..	1/0	1/6	2/6	JOHN STAINER.			
Do., IN G ... ..	1/0	1/6	2/6	ST. MARY MAGDALEN (Sol-fa, 1/0) ... ..	2/0	2/6	4/0
SONG OF MIRIAM (Sol-fa, 0/6) ... ..	1/0	—	—	THE CRUCIFIXION (Sol-fa, 0/9) ... ..	1/6	2/0	—
(Ditto, Welsh Words, Sol-fa, 0/6) ... ..	1/0	—	—	THE DAUGHTER OF JAIRUS (Sol-fa, 0/9) ... ..	1/6	2/0	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-fa, 0/6) ... ..	1/0	—	—				

C. VILLIERS STANFORD.				S. P. WADDINGTON.			
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BATTLE OF THE BALTIC ... ..	1/6	—	—	JOHN GILPIN (Sol-FA, 0/8) ... ..	2/0	—	—
CARMEN SÆCULARE ... ..	1/6	—	—	WHIMLAND (Operetta) (Sol-FA, 0/8) ... ..	2/0	—	—
COMMUNION SERVICE, IN G ... ..	2/6	—	—	R. WAGNER.			
EAST TO WEST ... ..	1/6	—	—	HOLY SUPPER OF THE APOSTLES ... ..	2/0	—	—
EDEN ... ..	5/0	6/0	7/6	W. M. WAIT.			
EUMENIDES ... ..	3/0	—	—	GOD WITH US ... ..	2/0	—	—
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	GOOD SAMARITAN ... ..	2/0	—	—
MASS, IN G MAJOR ... ..	2/6	—	—	ST. ANDREW ... ..	2/0	—	—
ŒDIPUS REX (Male voices) ... ..	3/0	—	—	ERNEST WALKER.			
REVENGE (Sol-FA, 0/9) ... ..	1/6	—	—	A HYMN TO DIONYSUS ... ..	1/0	—	—
(Ditto, German Words, 2 Mark.) ... ..	—	—	—	ODE TO A NIGHTINGALE ... ..	1/0	—	—
VOYAGE OF MÆLDUNE ... ..	2/6	3/0	4/0	R. H. WALTHEW.			
F. R. STATHAM.				THE PIED PIPER OF HAMELIN ... ..	2/0	—	—
VASCO DA GAMA ... ..	2/6	—	—	H. W. WAREING.			
BRUCE STEANE.				COURT OF QUEEN SUMMERSGOLD (Operetta) (Sol-FA, 0/6) ... ..	1/0	—	—
THE ASCENSION ... ..	2/6	3/0	4/0	HO-HO OF THE GOLDEN BELT (Humorous Cantata for Children) (Sol-FA, 0/6) ... ..	1/0	—	—
D. STEPHEN.				PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6) ... ..	1/0	—	—
THE LAIRD O'COCKPEN (Sol-FA, 0/6) ... ..	1/0	—	—	WRECK OF THE HESPERUS ... ..	1/6	—	—
H. W. STEWARDSON.				HENRY WATSON.			
GIDEON ... ..	4/0	—	—	A PSALM OF THANKSGIVING ... ..	1/0	—	—
STEFAN STOCKER.				IN PRAISE OF THE DIVINE (Masonic Ode) ... ..	2/0	—	—
SONG OF THE FATES ... ..	1/0	—	—	WEBER.			
SIGISMOND STOJOWSKI.				COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
SPRING-TIME ... ..	1/0	—	—	IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—
J. STORER.				JUBILEE CANTATA ... ..	1/0	1/6	—
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	MASS IN E FLAT (Latin and English) ... ..	1/0	1/6	2/6
THE TOURNAMENT ... ..	1/0	—	—	Do., IN G (Latin and English) ... ..	1/0	1/6	2/6
E. C. SUCH.				PRECIOSA (Opera) (Choruses only, 0/6) ... ..	1/0	—	—
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	THREE SEASONS ... ..	1/0	—	—
NARCISSUS AND ECHO ... ..	3/0	—	—	THEOPHIL WENDT.			
DITTO (CHORUSES ONLY) ... ..	1/0	—	—	ODE ... ..	1/6	—	—
ARTHUR SULLIVAN.				S. WESLEY.			
GOLDEN LEGEND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0	DIXIT DOMINUS ... ..	1/0	—	—
KING ARTHUR, INCIDENTAL MUSIC ... ..	1/6	—	—	EXULTATE DEO (Sing aloud with gladness) ... ..	0/6	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..	1/0	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..	0/4	—	—
TE DEUM FESTIVAL (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	S. S. WESLEY.			
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9) ... ..	1/0	—	—	O LORD, THOU ART MY GOD ... ..	1/0	—	—
T. W. SURETTE.				FLORENCE E. WEST.			
THE EVE OF ST. AGNES ... ..	2/0	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6) ... ..	1/6	—	—
W. TAYLOR.				JOHN E. WEST.			
ST. JOHN THE BAPTIST ... ..	—	4/0	—	A SONG OF ZION ... ..	1/0	—	—
A. GORING THOMAS.				LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ... ..	1/0	—	—
THE SUN-WORSHIPPERS (Sol-FA, 0/9) ... ..	1/0	—	—	MAY-DAY REVELS (Female voices) (Sol-FA, 0/4) ... ..	1/6	—	—
D. THOMAS.				SEED-TIME AND HARVEST (Sol-FA, 1/0) ... ..	2/0	—	—
LLYN Y FAN (THE VAN LAKE) (Sol-FA, 1/6) ... ..	3/6	—	—	THE STORY OF BETHLEHEM (Sol-FA, 0/9) ... ..	1/6	—	—
E. H. THORNE.				ARTHUR N. WIGHT.			
BE MERCIFUL UNTO ME ... ..	1/0	—	—	THE MINSTREL'S CURSE ... ..	1/6	—	—
G. W. TORRANCE.				C. LEE WILLIAMS.			
THE REVELATION ... ..	5/0	—	—	A FESTIVAL HYMN ... ..	0/8	—	—
BERTHOLD TOURS.				A HARVEST SONG ... ..	1/6	—	—
A FESTIVAL ODE ... ..	1/0	—	—	GETHSEMANE ... ..	2/0	2/6	—
THE HOME OF TITANIA (Female voices) ... ..	1/6	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0) ... ..	2/0	2/6	—
(DITTO, Sol-FA, 0/6) ... ..	—	—	—	A. E. WILSHIRE.			
FERRIS TOZER.				GOD IS OUR HOPE (Psalm 46) ... ..	2/0	—	—
BALAAM AND BALAK ... ..	2/6	—	—	THOMAS WINGHAM.			
KING NEPTUNE'S DAUGHTER (Female voices) (DITTO, Sol-FA, 0/6) ... ..	1/6	—	—	MASS, IN D (Regina Cœli) ... ..	3/0	—	—
P. TSCHAIKOWSKY.				TE DEUM (Latin) ... ..	1/6	—	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4) ... ..	1/0	—	—	CHAS. WOOD.			
VAN BREE.				ODE TO THE WEST WIND ... ..	1/0	—	—
ST. CECILIA'S DAY (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	F. C. WOODS.			
CHARLES VINCENT.				A GREYPORT LEGEND (1797) (Male voices) ... ..	1/0	—	—
THE LITTLE MERMAID (Female voices) ... ..	1/6	—	—	(DITTO, Sol-FA, 0/6) ... ..	—	—	—
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—	KING HAROLD (Sol-FA, 0/9) ... ..	1/6	—	—
A. L. VINGOE.				OLD MAY-DAY (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—
THE MAGICIAN (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—	E. M. WOOLLEY.			
W. S. VINNING.				THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices) ... ..	1/6	—	—
SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—	D. YOUNG.			
				THE BLESSED DAMOZEL ... ..	1/6	—	—



# ORATORIOS, CANTATAS, MASSES, &c.

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 †THE HOLY CHILD.  
 †THE CROSS OF CHRIST.  
 THE RAINBOW OF PEACE.

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 THE NORMAN BARON.  
 †THE WRECK OF THE HESPERUS.

J. H. ANGER.  
 A SONG OF THANKSGIVING.

E. ASPA.  
 THE GIPSIES.

ASTORGA.  
 STABAT MATER.

BACH.  
 †A STRONGHOLD SURE.  
 BIDE WITH US.  
 CHRIST LAY IN DEATH'S DARK PRISON.  
 †CHRISTMAS ORATORIO. PARTS 1-2.  
 DITTO DITTO. PARTS 3-4.  
 DITTO DITTO. PARTS 5-6.  
 COME, JESU, COME (MOTET).  
 COME, REDEEMER OF OUR RACE.  
 FROM DEPTHS OF WOE I CALL ON THEE.  
 GIVE THE HUNGRY MANTHY BREAD  
 GOD GOETH UP WITH SHOUTING.  
 GOD SO LOVED THE WORLD.  
 †GOD'S TIME IS THE BEST.  
 HOW BRIGHTLY SHINES YON STAR  
 OF MORN.  
 IF THOU BUT SUFFEREST GOD TO  
 GUIDE THEE.  
 †JESU, PRICELESS TREASURE  
 (MOTET).  
 JESUS, NOW WILL WE PRAISE THEE.  
 JESUS SLEEPS, WHAT HOPE  
 REMAINETH.  
 \*MAGNIFICAT.  
 †MY SPIRIT WAS IN HEAVINESS.  
 NOW SHALL THE GRACE (DOUBLE  
 CHORUS). 6d.  
 †O LIGHT EVERLASTING.  
 O TEACH ME, LORD, MY DAYS TO  
 NUMBER.  
 PRAISE OUR GOD WHO REIGNS IN  
 HEAVEN.  
 PRAISE THOU THE LORD, JERU-  
 SALEM.  
 †SING YE TO THE LORD (MOTET)  
 (DOUBLE CHORUS).  
 †SLEEPERS, WAKE.  
 STRIKE, THOU HOUR SO LONG  
 EXPECTED.  
 THE LORD IS A SUN AND SHIELD.  
 THE LORD IS MY SHEPHERD.  
 THE SAGES OF SHEBA.  
 THE SPIRIT ALSO HELPETH US  
 (MOTET).  
 THERE IS NOUGHT OF SOUNDNESS  
 IN ALL MY BODY.  
 THOU GUIDE OF ISRAEL.  
 WATCH YE, PRAY YE.  
 WHEN WILL GOD RECALL MY SPIRIT.

J. BARNBY.  
 †REBEKAH.

M. BARTON.  
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BEETHOVEN.  
 †THE CHORAL FANTASIA.  
 ENGEDI.  
 †MOUNT OF OLIVES.  
 MASS, IN C (LATIN WORDS).  
 \*MASS, IN C.

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 MY SOUL TRULY WAITETH.

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AN ORATORIO

BY

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