

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

G. HENSCHEL.

STABAT MATER

TWO SHILLINGS & SIXPENCE.

LONDON NOVELLO, EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

THE CATHEDRAL PRAYER BOOK

BEING THE
BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE
CANTICLES AND PSALTER
POINTED FOR CHANTING

EDITED BY
SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

The pointing of the Psalms and Canticles is after that known as the Cathedral Psalter, edited by the Rev. S. Flood-Jones, the late Mr. James Turlé, Dr. Troutbeck, Sir John Stainer, and Mr. Joseph Barnby.

An Edition can also be had in which the Cathedral Psalter Chants to the Canticles and the Psalms are included.

EDITIONS.

	s.	d.
1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for Chanting.		
Cloth, red edges	6	0
Ditto, ditto. Red basil and red edges	8	0
2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate Chants (Cathedral Psalter Chants). Cloth, red edges	6	0
Ditto, ditto. Red basil and red edges	8	0
3. Imperial 32mo, 696 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting. Cloth, red edges	3	6
Ditto, ditto. Red basil and red edges	5	0

The Clergy can be supplied with copies, in quantities of not less than 25, on liberal terms.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

STABAT MATER

FOR

SOLI, CHORUS, AND ORCHESTRA

BY

G. HENSCHEL.

(OP. 53.)

FIRST PERFORMED AT THE BIRMINGHAM TRIENNIAL MUSICAL
FESTIVAL, 1894.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

Copyright, 1894, by Novello, Ewer and Co.

The right of Public Representation and Performance is reserved.

The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.

LONDON:
NOVELLO, EWER AND CO.,
PRINTERS.

TO MY MOTHER.

STABAT MATER.

INTRODUCTION.

No. 1.—SOLI AND CHORUS.

Stabat mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.
Cujus animam gementem
Contristantem et dolentem
Pertransiuit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti ;
Quæ mœrebat et dolebat.
Et tremebat, cum videbat
Nati pœnas inclyti.

No. 2.—TENOR SOLO AND CHORUS.

Quis est homo qui non fleret,
Christi matrem si videret
In tanto supplicio ?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio ?

No. 3.—SOLI AND CHORUS.

Pro peccatis suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Morientem, desolatum
Dum emisit spiritum.

No. 4.—ALTO SOLO AND CHORUS.

Eia, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

INTRODUCTION.

No. 1.—SOLI AND CHORUS.

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had passed.
Oh, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One !
Christ above in torment hangs ;
She beneath beholds the pangs
Of her dying, glorious Son.

No. 2.—TENOR SOLO AND CHORUS.

Is there one who would not weep
Whelm'd in miseries so deep
Christ's dear Mother to behold ?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold ?

No. 3.—SOLI AND CHORUS.

Bruised, derided, cursed, defiled,
She beheld her tender Child
All with bloody scourges rent ;
For the sins of His own nation,
Saw Him hang in desolation,
Till His Spirit forth He sent.

No. 4.—ALTO SOLO AND CHORUS.

O thou Mother ! fount of love !
Touch my spirit from above,
Make my heart with thine accord :
Make me feel as thou hast felt ;
Make my soul to glow and melt
With the love of Christ my Lord.

No. 5.—DUO (SOPRANO AND TENOR) AND CHORUS.

Fac me vere tecum flere,
 Crucifixo condolere,
 Donec ego vixero.
 Juxta crucem tecum stare,
 Te libenter sociare
 In plāctu desidero.

No. 6.—SOLI AND CHORUS.

Virgo, virginum præclara,
 Mihi jam non sis amara,
 Fac me tecum plangere.
 Fac ut portem Christi mortem,
 Passionis fac consortem,
 Et plagas recolere.

No. 7.—SOLI AND CHORUS.

Inflammatum et accensum
 Per te, Virgo, sum defensus
 In die judicii.
 Fac me cruce custodiri,
 Morte Christi præmuniri,
 Confoveri gratia.

No. 8.—SOLI AND CHORUS.

Quando corpus morietur,
 Fac ut animæ donetur
 Paradisi gloria. Amen.

No. 5.—DUO (SOPRANO AND TENOR) AND CHORUS.

Let me mingle tears with thee,
 Mourning Him who mourn'd for me.
 All the days that I may live :
 By the Cross with thee to stay ;
 There with thee to weep and pray ;
 Is all I ask of thee to give.

No. 6.—SOLI AND CHORUS.

Virgin of all virgins blest !
 Listen to my fond request :
 Let me share thy grief divine ;
 Let me, to my latest breath,
 In my body bear the death
 Of that dying Son of thine.

No. 7.—SOLI AND CHORUS.

Be to me, O Virgin, nigh,
 Lest in flames I burn and die,
 In His awful Judgment day.
 Christ, when Thou shalt call me hence,
 Be Thy Mother my defence,
 Be Thy Cross my victory.

No. 8.—SOLI AND CHORUS.

While my body must decay,
 Make my soul, I humbly pray,
 Feel the bliss of Paradise. Amen.

CONTENTS.

No.					PAGE
1.	SOLI AND CHORUS	...	...	" Stabat Mater dolorosa "	1
2.	TENOR SOLO AND CHORUS	...	...	" Quis est homo "	21
3.	SOLI AND CHORUS	...	...	" Pro peccatis " ...	28
4.	ALTO SOLO AND CHORUS	...	...	" Eia, Mater " ...	34
5.	DUO (SOPRANO AND TENOR) AND CHORUS	" Fac me vere " ...			38
6.	SOLI AND CHORUS	...	...	" Virgo, virginum praeclara "	45
7.	SOLI AND CHORUS	...	...	" Inflammatu8 " ...	55
8.	SOLI AND CHORUS	...	...	" Quando corpus " ...	67

STABAT MATER.

No. 1.

SOLI AND CHORUS.—“STABAT MATER DOLOROSA.”

G. HENSCHEL.

Adagio.

PIANO.

pp

p

cres.

f

pp

pp

3

The musical score is written for Piano and includes a vocal line for Soli and Chorus. The tempo is marked *Adagio*. The key signature has two flats (B-flat and E-flat). The score is divided into five systems. The first system shows the vocal line with a whole rest and the piano accompaniment starting with a piano (*pp*) dynamic. The second system continues the accompaniment with a piano (*p*) dynamic. The third system features a crescendo (*cres.*) in the piano accompaniment. The fourth system has a forte (*f*) dynamic in the piano accompaniment. The fifth system ends with a piano (*pp*) dynamic and a triplet of eighth notes marked with a '3'.

Copyright, 1894, by Novello, Ewer and Co.

A Chorus.

SOPRANO.



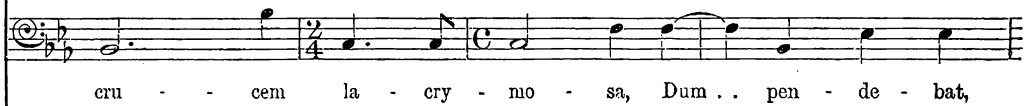
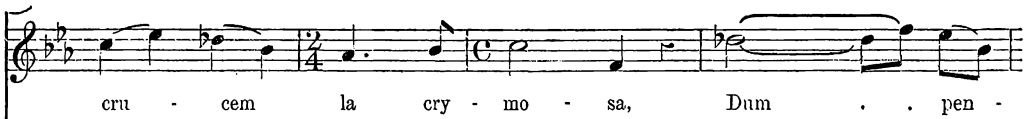
ALTO.



TENOR.



BASS.



de - - bat Fi - - li - us, dum pen - de - bat,
 pen - de - bat Fi - - li - us, dum pen - de - - - bat,
 pen - de - bat, Fi - - li - us, dum pen - de - bat,
 pen - de - bat Fi - - li - us, dum pen - de - - - bat,
 pen - de - bat, Fi - - li - us, dum pen - de - bat,
 pen - de - bat Fi - - li - us, dum pen - de - - - bat,

dum pen - de - bat Fi - li - us, Fi - li - us.
 dum pen - de - bat Fi - li - us, Fi - li - us.
 dum pen - de - bat . . Fi - li - us, Fi - li - us.
 dum pen - de - bat Fi - li - us, Fi - li - us.

molto rall. *a tempo, espress.*

Cu - - - jus a - ni - mam ge -

molto rall. *a tempo.* *espress.*

Cu - - - jus

molto rall. *a tempo.* *pp*

Soli.
SOPRANO. *mf*

Cu - jus a - ni - mam,

ALTO.

TENOR. *mf*

Cu - jus a - ni - mam,

BASS.

- men - tem, *espress.* Con - - tris - tan - tem et do -

p Cu - - - jus a - ni - mam ge - men - tem et do -

a - ni - mam ge - men - tem *espress.* Con - tris-tan-tem

p Cu - - - jus a - ni - mam ge -

Per-tran - si - vit, per-tran

p Per-tran - si - vit, *f* per-tran

p Per-tran-si - - vit, *f* pertran si - -

p Per tran - si - vit, *f* per-tran -

- len - - tem *p* Per-tran - si - vit,

- len - - tem *p* Per-tran - si - vit,

p Per-tran-si - - vit,

p men - - tem *f* Fer tran - si - vit,

si - - vit gla - di - us;

si - - vit... gla - di - us;

- - - vit... gla - di - us;

si - - vit... gla - di - us;

C

espress.

Cu - jus

fz *pp*

C

Cu - jus
 Cu - jus a - - ni - mam
 Cu - - - jus a - ni - mam ge - men - tem
 Cu - - - jus
 a - ni - mam ge - men - tem Con - - tris -
 Cu - - - jus a - ni - mam ge - -

p *espress.*
p *espress.*
p *espress.*

3 3 3

a - ni-mam *p* Per-tran - si - vit,
 Per-tran - si - vit,
 Per - tran-si - - vit,
 Per-tran - si - vit,
 et do - len - tem Per-tran -
 a - ni - mam do - len - tem Per-tran -
 - tan - tem et do - len - tem Per - tran-si - -
 - men - tem et do - len - tem Per-tran -

pp

per - tran - si - - - vit gla - di - us.

pp

per - tran - si - - - vit gla - di - us.

pp

per-tran-si - - - - vit gla - di - us.

pp

per-tran - si - vit gla - di - us.

- si - vit.

- si - vit.

- - vit.

- si - vit.

pp

pp

D *molto espress.*
mf

O quam tris - tis et . af - flic

molto espress.
mf

O quam tris - - tis et af - flic - ta

D *ppp*

O quam tris - tis et af - flic - ta, et af - flic - ta

ppp

O quam tris - tis et af - flic - ta, et af - flic - ta

ppp

O quam tris - tis et af - flic - ta, et af - flic - - ta

ppp

O quam tris - tis et af - flic - ta, et af - flic - ta

D

- ta Fu - it il - - la be - - - ne - dic - - .
 Fu - - it il - - la . . be - ne - dic - ta,
 Fu - it il - la, fu - it il - la be - ne - dic - ta,
 Fu - it il - la, fu - it il - la be - ne - dic ta,
 Fu - it il - la, fu - it il - la be - ne - dic - ta,
 Fu - it il - la, fu - it il - la be - ne - dic - ta, Ma -
sempre pp

ta, Ma - ter, ma - ter U - ni - ge - ni - ti, ma -

Ma - - ter, ma - - ter U - ni - ge - ni - ti, ma -

Ma - ter, ma - ter U - ni - ge - ni - ti, ma -

Ma - ter, ma - ter U - ni - ge - ni - ti, ma -

- - ter, ma - - - ter U - ni - ge - ni -

ter, ma-ter U - ni - ge - ni - ti;

ter, ma - ter U - ni - ge - ni - ti;

ter, ma - ter U - ni - ge - ni - ti;

ter, ma - ter U - ni - ge - ni - ti;

ter, ma - ter U - ni - ge - ni - ti;

ti, . . ma - ter U - ni - ge - ni - ti;

f *pp* *p*

Quae moe

Quae . . . moe -

Quae . . moe - re - bat et do -

pp

pp

3

pp

The musical score is for page 14. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Quae moe", "Quae . . . moe -", and "Quae . . moe - re - bat et do -". The piano part includes a triplet of eighth notes marked with a "3" and a "pp" (pianissimo) dynamic. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line is in a soprano or alto register, and the piano part is in a lower register. The score is divided into systems, with the vocal line and piano part on separate staves. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes marked with a "3" and a "pp" (pianissimo) dynamic. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line is in a soprano or alto register, and the piano part is in a lower register. The score is divided into systems, with the vocal line and piano part on separate staves. The lyrics are written below the vocal line.

- - re - bat et do - le - bat, Cum . . . vi -
p
 Quae . . . moe - re - bat et do -
 - - re - bat, Pi - - a ma - ter, cum vi -
p
 Quae . . . moe - re - - bat . . . et . . . do - -
ppp
 Pi - a ma - ter,
ppp
 Pi - a ma - ter,
ppp
 - - le - bat, Pi - a ma - ter,
ppp
 Pi - a ma - ter,
 3 3
 (Piano accompaniment with triplets)

- de - bat *p* Na - ti poe - nas.
 - le - bat, *p* Na - ti poe - nas
 - de - bat, *p* Na - ti poe - - - nas
 - le - bat, *p* Na - ti poe - nas
p Na - ti poe - nas, *pp* na - ti
p Na - ti poe - nas, *pp* na - ti
p Na - ti poe - - - nas, *pp* Na - ti poe - - -
p Na - ti poe - nas,
pp Na - ti poe - - -

in - cli - ti.

in - cli - ti.

in - cli - ti.

poe - nas in - cli - ti.

poe - nas in - cli - ti.

- nas in - cli - ti.

na - ti poe - nas in - cli - ti.

8va... F poco a poco 3 3 3

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with a crescendo leading to a fortissimo (ffz) chord. The left hand provides a harmonic accompaniment with triplets in the bass line.

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

Four vocal staves (Soprano, Alto, Tenor, Bass) in B-flat major, 3/4 time. Each staff begins with a piano (pp) dynamic. The lyrics are: Sta - bat ma - ter Jux - ta.

pp Sta - bat ma - ter Jux - ta

Four vocal staves (Soprano, Alto, Tenor, Bass) in B-flat major, 3/4 time. Each staff begins with a pianissimo (ppp) dynamic. The lyrics are: Sta - bat ma - ter do - lo - ro - sa.

ppp Sta - bat ma - ter do - lo - ro - sa

Piano accompaniment for the final section in B-flat major, 3/4 time. The right hand features a melodic line with a fortissimo (ffz) dynamic, followed by a piano (p) dynamic. The left hand provides a harmonic accompaniment with a piano (pp) dynamic.

ffz *p* *pp*

cru - cem la-cry - mo - sa, Dum pen - de - bat
 cru - cem la-cry - mo - sa, Dum pen - de - bat
 cru - cem la-cry - mo - sa, Dum pen - de - bat
 cru - cem la-cry - mo - sa, Dum pen - de - bat
 Jux-ta cru - cem la-cry-mo - sa, Dum pen - de - bat
 Jux-ta cru - cem la-cry-mo - sa, Dum pen - de - bat
 Jux-ta cru - cem la-cry-mo - sa, Dum pen - de - bat
 Jux-ta cru - cem la-cry-mo - sa, Dum pen - de - bat

molto espress.
p

Fi - - - li - us.

molto espress.
p

Fi - - - li - us.

molto espress.
p

Fi - - - li - us.

molto espress.
p

Fi - - - li - us.

pp

Fi - - li - us.

pp

Fi - - li - us.

pp

Fi - - li - us.

pp

Fi - li - us.

p *pp*

No. 2.

TENOR SOLO AND CHORUS.—“QUIS EST HOMO.”

Andante sostenuto.

PIANO.

Piano introduction in B-flat major, 3/4 time. The music is marked *Andante sostenuto*. It begins with a piano (*p*) dynamic and features a melody in the right hand with a rising line and a bass line with sustained chords. The dynamic shifts to mezzo-forte (*mf*) towards the end of the introduction.

TENOR SOLO.

Quis . . est ho - mo qui non fle - ret, Chris - ti

First system of vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a melody in the right hand and a bass line with sustained chords. Dynamics include *dim.* (diminuendo) and *p* (piano).

ma - trem si vi - de - ret, In tan - to . . sup - pli - ci -

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a melody in the right hand and a bass line with sustained chords. Dynamics include *dim.* (diminuendo) and *p* (piano).

- o ; Quis non pos - set con - tri - sta - ri, Pi - am ma - trem

Third system of vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a melody in the right hand and a bass line with sustained chords. Dynamics include *cres.* (crescendo), *pp* (pianissimo), and *dolce.* (dolce).

con - tem - pla - ri, Do - len - tem cum Fi - li - o ;

Fourth system of vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a melody in the right hand and a bass line with sustained chords. Dynamics include *cres.* (crescendo) and *dolce.* (dolce).

A

Quis .. est ho - mo qui . . non

Chorus.
SOPRANO.
pp
Quis est ho - mo qui . . non fle - ret,

ALTO.
pp
Quis est ho - mo qui . . non fle - ret, Chris - ti ma - trem si . . vi -

TENOR.
pp
Quis est ho - mo qui . . non fle - ret, Chris - ti ma - trem si . . vi -

BASS.
pp
Quis est ho - mo qui . . non fle - ret, Chris - ti ma - trem si . . vi -

A

fle - - - ret,

cres. *mf*
quis . . est, quis est ho - mo qui non fle - ret, Chris - ti

cres. *mf*
- de - ret, quis . . est ho - mo qui . . non fle - ret, Chris - ti

cres. *mf*
- de - - - ret, quis est ho - mo qui . . non fle - ret, Chris - ti

cres. *mf*
- de - - - ret, quis est ho - mo qui non fle - ret,

ma - trem si vi - de - ret, In tan - to . . sup - pli - -

ma - trem si . . vi - de - ret, In tan - to sup -

ma - trem si . . vi - de - ret, In tan - to . . sup -

Chris - ti ma - trem si vi - de - ret, In tan - to

mf Quis non pos - set con - tri - sta - ri,

pp . . ci - o; . . . *ppp* Quis non pos - set con - tri - sta - ri, *ppp* Pi -

pp pli - ci - o; . . . *pp* Quis non pos - set con - tri - sta - ri, *ppp* Pi -

pp pli - ci - o; . . . *pp* Quis non pos - set con - tri - sta - ri,

sup - pli - ci - o; Quis non pos - set con - tri - sta - ri,

B
dolce.

Pi - am ma - trem con - tem - pla - ri, Do - len - tem cum

am ma - trem, Do - len - tem cum

am ma - trem, Do - len - tem cum

ppp
Pi - am ma - trem con - tem - pla - ri,

ppp
Pi - am ma - trem, Do - len - tem, cum

B

Fi - li - o; Quis est ho - mo

Fi - li - o; Quis . . . est

Fi - li - o; Quis . . . est

Quis . . . est

Fi - li - o; Quis . . . est

pp

pp

qui non fle - ret quis, . . .

ho - mo qui . . non fle - - - ret,

ho - mo qui . . non fle - - - ret,

ho - mo qui . . non fle - - - ret,

ho - mo qui . . non fle - - - ret,

ppp *cres.*

p

quis est ho - mo qui non fle - ret, Chris - ti ma - trem

p quis est ho - mo qui . . non fle - ret, Chris -

p quis est ho - mo qui non fle - ret, Chris -

p quis . . est ho - mo qui . . non fle - ret, Chris - - -

- - - ret, qui non fle - ret, Chris - - - ti

p *poco* *a*

si vi - de - ret, In tan - to . . sup - pli - ci - .

ti ma - trem si . . vi - de - ret,

ti ma - trem si . . vi - de - ret, In sup - pli - ci -

ti ma - trem si . . vi - de - ret, In sup - pli - ci -

ma - trem si . . vi - de -

poco cres cen do.

o; Quis est ho - mo qui non fle - ret,

Quis est ho - mo qui non fle - ret,

o; . . . Quis est ho - mo qui non fle - ret,

o; . . . Quis est ho - mo qui . . non fle - ret,

ret, Quis est ho - mo qui . . non fle - ret,

f

qui . . non fle - - ret, Quis est ho - mo qui non

Quis est

qui non fle - ret, Quis . . . est, quis est

qui non fle - ret, Quis . . . est ho - -

qui

dim. *p*

fle - - - - ret.

ho - mo qui . . non fle - ret, *rall. e dim.* qui non fle - ret.

ho - mo qui . . non fle - ret, *rall. e dim.* qui non fle - - ret.

mo qui . . non fle - ret, *rall. e dim.* qui non fle - - ret.

non fle - - - - ret.

cres. *dim.* *rall.* *pp*

No. 3.

SOLI AND CHORUS.—“PRO PECCATIS.”

Andante maestoso.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Chorus.

Chorus.

Pro pec -

Pro pec -

*Andante maestoso.**ff**simile**ff*Chorus. *mf*Chorus. *mf*

Pro pec - ca - tis,

Pro pec - ca - tis,

ca - tis,

ca - tis,

*mf**p**ff**A* *mf**cres**cen**do**molto*

pro pec - ca - tis

su - ae gen - tis

Vi - dit Je - sum

in tor - men - tis,

pro pec - ca - tis

su - ae gen - tis

Vi - dit Je - sum

in tor - men - tis,

pro pec - ca - tis

su - ae gen - tis

Vi - dit Je - sum

in tor - men - tis,

pro pec - ca - tis

su - ae gen - tis

Vi - dit Je - sum

in tor - men - tis,

A *mf**cres**cen**do**molto*

in tor - men - tis, Et fla - gel - lis, et fla - gel - lis, *dim.*
 in tor - men - tis, Et fla - gel - lis, et fla - gel - lis, *dim.*
 Et fla - gel - lis, et *dim.*
 Et fla - gel - lis, *dim.*

ff *dim.*

pp et fla - gel - lis sub - ditum. *dim.*
pp et fla - gel - lis sub - ditum. *dim.*
pp fla - gel - lis subditum. *dim.*
pp et fla - gel - lis sub - ditum. *dim.*

pp *ff* *dim.*

sempre ff

B *mf* *mol - to cres - cen - do*

Pro pec - ca - tis su - ae gen - tis Vi - dit Je - sum do

mf *mol - to cres - cen - do*

Pro pec - ca - tis su - ae gen - tis Vi - dit Je - sum do

mf *mol - to cres - cen - do*

Pro pec - ca - tis su - ae gen - tis Vi - dit Je - sum in tor - men - tis, *mol - to cres - cen - do*

B *mf* *mol - to cres - cen - do*

Pro pec - ca - tis su - ae gen - tis Vi - dit Je - sum in tor - men - tis,

dim.

in tor - men - tis, Et fla - gel - lis, et fla - gel - lis, *dim.*

in tor - men - tis, Et fla - gel - lis, et fla - gel - lis, *f dim.*

Et fla - gel - lis, et

Et fla - gel - lis,

f dim.

dim.

pp et fla - gel - lis sub - di - tum, et fla - gel - lis sub - di - tum.

pp et fla - gel - lis sub - di - tum, et fla - gel - lis sub - di - tum.

pp fla - gel - lis sub - di - tum, et fla - gel - lis sub - di - tum.

pp et fla - gel - lis sub - di - tum, sub - di - tum.

C Soli.

p Vi - dit su - um dul - cem na - tum
p Vi - dit su - um dul - cem na - tum
p Vi - dit su - um dul - cem na - tum
p Vi - dit su - um dul - cem na - tum

C Chorus.

Vi - dit su - um dul - cem

espress. *p*

pp Mo - ri - en - tem de - so - la - tum, mo - ri - en - tem de - so - la - tum,
pp Mo - ri - en - tem de - so - la - tum, mo - ri - en - tem de - so - la - tum,
 Mo - ri - en - tem de - so - la - tum, de - so - la - tum,
 na - tum, Mo - ri - en - . . .

*espress.***D**

de - so - la - tum, mo - ri - en - tem,
 de - so - la - tum,
 de - so - la - tum,
 tem,
 Vi - dit
 Vi - dit
 Vi - dit
 su - um dul - cem na - tum Mo - ri - en - tem
 su - um dul - cem na - tum Mo - ri - en - tem

p dolce. espress.
p dolce. espress.

su - um dul - cem na - tum mo - ri - en - - -
 su - um dul - cem na - tum Mo - ri -
 de - so - la - tum, de - so - la - tum, mo - ri - en - - -
 de - so - la - tum, de - so - la - tum, mo - ri -

en - tem de - so - la - tum.

en - tem de - so - la - tum.

en - tem de - so - la - tum.

en - tem de - so - la - tum.

tem de - so - la - - - tum, *dim.* Dum e -

en - tem de - so - la - tum, *dim.* Dum e -

tem de - so - la - - - tum, *dim.* Dum e -

en - tem de - so - la - tum, *dim.* Dum e -

pp

Molto adagio.

mi - sit, dum e - mi - sit spi - ri -

mi - sit, dum e - mi - sit spi - ri -

mi - sit, dum e - mi - sit spi - ri -

mi - sit, dum e - mi - sit spi - ri -

pp *ppp Molto adagio.*

ppp Molto adagio.

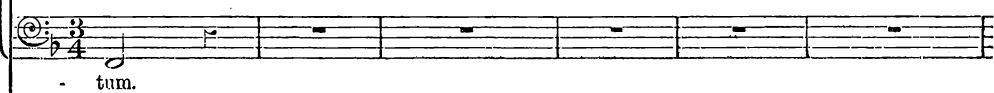
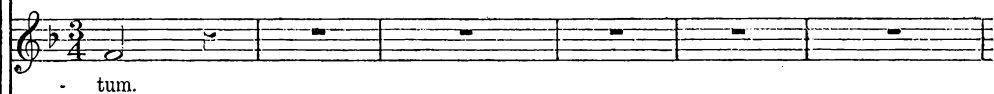
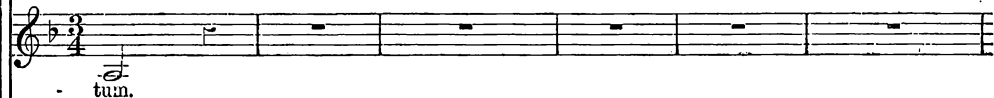
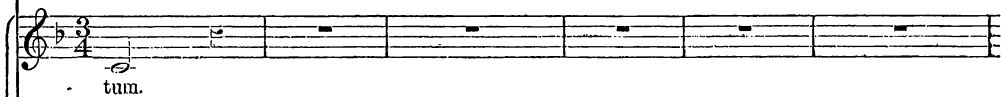
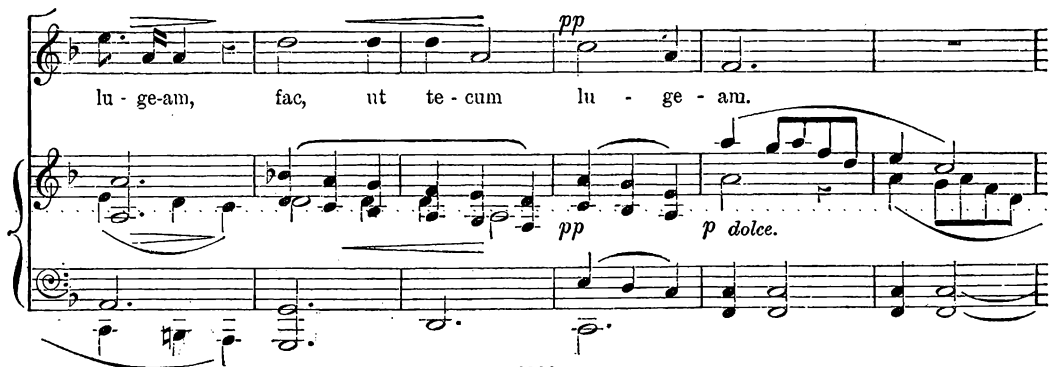
Segue,

No. 4.

SOLO AND CHORUS.—“EIA, MATER.”

Andante molto sostenuto e divoto.

ALTO SOLO.

*Andante molto sostenuto e divoto.*

Amf

Fac ut ar - de - at cor me - um

cres. *p dolce legato.*

In a-man - do Christum De - um, Ut si - bi com-pla - ce-am,

cres. *f*

dim.

ut si - bi com-pla - ce-am, Fac ut ar - de - at cor me - um

p

cres. *f*

In a-man-do Chris - tum De - um, Ut si - bi com -

cres. *f*

dim.

- pla - ce-am, com-pla - ce-am, ut si - bi com-pla - ce-am, ut si - bi

espress. dim.

rall. **B** *a tempo.*

com-pla - ce - am. Ei - a, ma - ter, fons . . a - mo

Chorus. ALTO. ppp

Ei - a, ma - ter, fons a - mo - ris,

TENOR. ppp

Ei - a, ma - ter, fons a - mo - ris,

BASS. ppp

Ei - a, ma - ter, fons a - mo - ris,

rall. **B** *ppp a tempo.*

mf

- ris, Me . . sen - ti - re vim . . do - lo - ris Fac, ut te-cum,

Me sen - ti - re vim do - lo - ris

Me sen - ti - re vim do - lo - ris

Me sen - ti - re vim do - lo - ris

te - cum lu - ge - am, fac, fac, ut te - cum lu - ge - am,

Fac, ut te - cum lu - ge - am,

Fac, ut te - cum, fac, ut te - cum lu - ge - am.

Fac, ut te - cum, fac, ut te - cum lu - ge - am,

fac, . . . ut te - cum lu - ge - am.

lu - ge - am.

lu - ge - am.

lu - ge - am.

dim. pp rall. Ped.

8198. *

No. 5.

DUO AND CHORUS.—“FAC ME VERE.”

Andante.

PIANO. *p*

pp *dim.* *poco rall.*

SOPRANO SOLO. *p*

Fac me ve - re te - cum fle - re, Cru - ci - fix - o, . .

a tempo, dolce.

f *p*

cruci - fix - o con - do - le - re, Do - nec e - go, do - nec e - go, do - nec

f *p*

A con espress.

e - go vix - e - ro, . . Fac me ve - re te - cum fle - re,

TENOR SOLO. *con espress.*

Fac me ve - re te - cum fle - re,

A

Cru - ci - fix - o, cru - ci - fix - o con - do - le - re, Do - nec, do - nec

Cru - ci - fix - o, . . cru - ci - fix - o con - do - le - re, Do - nec e - go, do - nec

e - go, do - nec e - go vix - e - ro.

e - go, do - nec e - go vix - e - ro.

Jux - ta cru - cem te - cum sta - re,

Jux - ta cru - cem te - cum sta - re,

Te . . . li - ben - ter so - ci - a - re, In . . . planc -

Te . . . li - ben - ter so - ci - a - re, In . . . planc -

tu . . . de - si - de - ro.

tu . . . de - si - de - ro.

Jux - ta crucem te - cum sta - re, Te . . . li - ben - ter so - ci - a - re,

Jux - ta crucem te - cum sta - re, Te . . . li - ben - ter so - ci - a - re,

f In . . . plane-tu, . . . in . . . plane - tu de - si - - de -

f In . . . plane-tu, . . . in . . . plane - tu . . . de - si - de -

f *p* *poco rall.* *p* *dolce.* *poco rall.*

C a tempo. - ro. Fac . . me te - cum fle - re,

a tempo. - ro. Fac . . me ve - re te - - cum

Chorus.

SOPRANO.

ALTO.

TENOR.
dolce.
pp Fac me ve - re te - cum fle - re, Cru - ci - fix - o, . . cru - ci - fix - o con - do -

BASS.
pp dolce. Fac me ve - re te - cum fle - re, Cru - ci - fix - o, . . cru - ci - fix - o con - do -

C pp a tempo.

p Do - nec e - go, do - nec e - go vix - e -

f fle - re, Do - nec, do - nec e - go, do - nec e - go vix - e -

f - le - re, Do - nec e - go, do - nec e - go, do - nec e - go vix - e -

pp - le - re, Do - nec e - go, do - nec e - go, e - go vix - e -

f ro, . .

pp ro, . .

D *p dolce.*

p dolce. Fac me ve - re te - cum fle - re, Cru - ci - fix - o, . .

Fac me ve - re te - cum fle - re, Cru - ci - fix - o,

p dolce e ben marcato.

ro, . . Fac me ve - re te - cum fle - re, Cru - ci - fix - o,

p dolce.

ro, . . Fac . . . me te - cum

D

do - nec, do - nec e - go,
do - nec e - go, do - nec e - go,
eru-ci-fix - o con-do - le - re, Do - nec,
eru-ci-fix - o con-do - le - re, Do - nec,
eru-ci-fix - o con-do - le - re, Do - nec,
con - do - le - re,

p espress.
do - nec
p espress.
do - nec
do - nec e - go vix - e - ro,
vix - e - ro,
do - nec e - go vix - e - ro,
vix - e - ro,
mf

[illegible]

ro, vix - e - ro. *molto rall.*
 ro, vix - e - ro. *molto rall.*
pp do - nec e - go vix - e - ro. *molto rall.*
pp do - nec e - go vix - e - ro. *molto rall.*
pp do - nec e - go vix - e - ro. *molto rall.*
pp do - nec e - go vix - e - ro. *molto rall.*
pp *molto rall.* M.S.

No. 6.

SOLI AND CHORUS.—“VIRGO, VIRGINUM PRAECLARA.”

Adagio non troppo.

PIANO. *p*

Soli.
SOPRANO.
p semplice.

ALTO.
p semplice.

TENOR.
p semplice.

BASS.
p semplice.

pp

Fac me te-cum plan-ge-re, fac me te-cum plan-ge-re, te-cum,

Fac me te-cum plan-ge-re, fac me te-cum plan-ge-re, te-cum,

Fac me te-cum plan-ge-re, fac me te-cum plan-ge-re, te-cum,

Fac me te-cum plan-ge-re, fac me te-cum plan-ge-re, te-cum,

te-cum, fac . . me . . te-cum, plan-ge-re, plan-ge-

te-cum, fac me . . te-cum, plan-ge-re, plan-ge-

te-cum, fac . . me . . te-cum, plan-ge-re, plan-ge-

te-cum, fac me te-cum, . . plan-ge-re, plan-ge-

A

re.

re.

re.

re.

A Chorus.
SOPRANO.

p Vir - go, vir - gi-num prae-cla - ra, Mi - hi jam non sis a - ma - ra,

ALTO.

p Vir - go, vir - gi-num prae-cla - ra, Mi - hi jam non sis a - ma - ra,

TENOR.

p Vir - go, vir - gi-num prae-cla - ra, Mi - hi jam non sis a - ma - ra,

BASS.

p Vir - go, vir - gi-num prae-cla - ra, Mi - hi jam non sis a - ma - ra,

A

p molto legato.

Fac me te - cum plan - ge-re, fac me te - cum plan - ge-re,

Fac me te - cum plan - ge-re, fac me te - cum plan - ge-re,

Fac me te - cum plan - ge-re, fac me te - cum plan - ge-re,

Fac me te - cum plan - ge-re, fac me te - cum plan - ge-re,

te - cum, te - cum, fac . . me . . te - cum . .

te - cum, te - cum, fac me . . te - cum . .

te - cum, te - cum, fac . . me . . te - cum

te - cum, te - cum, fac me te - cum . .

col 8va

plan - ge - re, plan - ge - re.

plan - ge - re, plan - ge - re.

plan - ge - re, plan - ge - re.

plan - ge - re, plan - ge - re.

col 8va

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

SOPRANO SOLO.
B *p* *espress.*

Fac . . ut por-tem Chris - ti

ALTO SOLO.
p *espress.*

Fac . . ut por - tem

TENOR SOLO.
p *espress.*

Fac . . ut por-tem

BASS SOLO.
p *espress.*

Fac . . ut por-tem

B *pp*

mor-tem,

Chris - ti, Chris - ti mor-tem, Pas - si - o - nis

Chris - ti mor - tem, Pas - si - o - nis,

Chris - ti mor-tem, Pas - si - o - nis

cres *cen* *do* *f* *^* *^* *^* *^*

Pas - si - o - nis, pas - si - o - nis fac con - sor - tem, Et pla - gas re -

cres *cen* *do* *f* *^* *^* *^* *^*

fac con - sor - tem, fac con - sor - tem, Et pla - gas re -

cres *cen* *do* *f* *^* *^* *^* *^*

pas - si - o - nis fac con - sor - tem, Et pla - gas re -

cres *cen* *do* *f* *^* *^* *^* *^*

fac con - sor - tem, Et, . . et, . . et pla - gas re -

cres *cen* *do* *f* *^* *^* *^* *^*

V *V* *V* *V*

dim. *p*

- co - le - re, et . . . pla - gas . . . re -

dim. *p*

- co - le - re, . . . pla - gas . . . re -

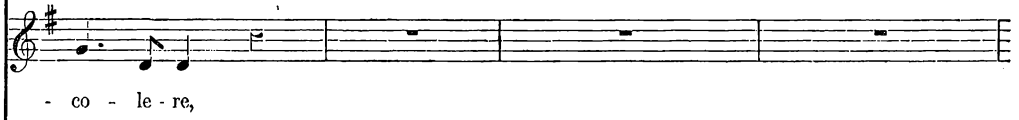
dim. *p*

- co - le - re, et pla - gas . . . re -

dim. *p*

co le - re. pla - gas re -

8198.

**C Chorus.**

mor - tem, Pas - si - o - nis fac con -

Pas - si - o - nis, fac con -

Pas - si - o - nis, fac con -

Pas - si - o - nis, fac con -

Fac me te - cum plan - ge - re, fac me te - cum plan - ge - re,

Fac me te - cum plan - ge - re, fac me te - cum plan - ge - re,

Fac me te - cum plan - ge - re, fac me te - cum plan - ge - re,

Fac me te - cum plan - ge - re, fac me te - cum plan - ge - re,

- sor - tem, Fac me te - - cum . . plan - ge - re,
 - sor - tem, Fac me te - - cum . . plan - ge - re,
 - sor - tem, Fac me te - - cum . . plan - ge - re,
 - sor - tem, Fac me te - cum plan - ge - re,

te - - cum, te - cum, fac me . . te - - cum . .
 te - - cum, te - cum, fac me . . te - - cum . .
 te - - cum, te - cum, fac . . me . . te - - cum
 te - - cum, te - cum, fac me te - - cum . .

cres.

p rall. espress. *Molto adagio.*

plan - ge - re.

p rall. espress.

plan - ge - re.

p rall. espress.

plan - ge - re.

p rall. espress.

plan - ge - re.

f dolce. *rall.* *Molto adagio.* *ppp*

plan - ge - re, plan - ge - re.

f dolce. *rall.* *ppp*

plan - ge - re, plan - ge - re.

f dolce. *rall.* *ppp*

plan - ge - re, plan - ge - re.

f dolce. *rall.* *ppp*

plan - ge - re, plan - ge - re.

f dolce. *pp* *rall.* *ppp* *Molto adagio.*

8198.

No. 7.

SOLI AND CHORUS.—“INFLAMMATUS.”

Allegro maestoso.

PIANO.

f

V V V V

V V V V

Chorus.

SOPRANO.

In - flam - ma - tus et ac - cen - - sus,

ALTO.

In - flam - ma - tus et ac - cen - - sus,

TENOR.

In - flam - ma - tus et ac - cen - - sus,

BASS.

In - flam - ma - tus et ac - cen - - sus,

ff

ff

V V V

Per te, Vir-go, sim de -

Per te, Vir-go, sim de -

Per te, Vir-go, sim de -

Per te, Vir-go, sim de -

A sempre ff

fen - sus, In flam - ma - tus

sempre ff

fen - sus, In flam - ma - tus

sempre ff

fen - sus, In flam - ma - tus

sempre ff

fen - sus, In flam - ma - tus

et ac - cen - sus, Per . . te,

et ac - cen - sus, Per . . te,

et ac - cen - sus, Per . . te,

et ac - cen - sus, Per . . te,

Vir - go, . . . sim de - - fen - sus,

Vir - go, . . . sim de - - fen - sus,

Vir - go, . . . sim . . de - - fen - sus,

Vir - go, . . . sim . . de - - fen - sus,

In - flam - ma - tus et ac - cen - sus,

In - flam - ma - tus et ac - cen - sus,

In - flam - ma - tus et ac - cen - sus,

In - flam - ma - tus et ac - cen - sus,

Per te, Vir - go, sim de - fen - sus, In di - e,

Per te, Vir - go, sim de - fen - sus,

Per te, Vir - go, sim de - fen - sus, In di - e,

Per te, Vir - go, sim de - fen - sus,

in di - e ju - di - ci - i,

ff In di - e, in di - e

dim. in di - e,

ju - di - ci - i,

dim. in di - e,

ju - di - ci - i,

dim. in di - e,

pp dim. . . . e . . . *rall.*

in di - e ju - di - ci -

pp dim. . . . e . . . *rall.*

in di - e ju - di - ci -

pp dim. . . . e . . . *rall.*

in di - e ju - di - ci -

pp dim. . . . e . . . *rall.*

in di - e ju - di - ci -

pp dim. . . . e . . . *rall.*

in di - e ju - di - ci -

Soli. SOPRANO.
Adagio.

ALTO.

TENOR.

molto divoto ed espressivo.

BASS.

*Adagio.**Adagio.**pp*

Fac me cru - ce

Fac . . me cru - ce

Fac me cru - ce

Fac me cru - ce . . cus - to - di - ri,

i.

i.

i.

i.

cus - to - di - ri,

Mor - te Chris - ti,

cus - to - di - ri,

Mor - te Chris - ti,

cus - to - di - ri,

Mor - te Chris - ti,

mf
Mor - te Chris - ti,

C

pp

mor - te Chris - ti prae - mu - ni - ri,

pp

mor te Chris - ti prae - mu - ni ri,

pp

mor - te Chris - ti prae - mu - ni - ri,

mf espress. *cres.*

mor - te Chris - ti prae - mu - ni - ri, Con - fo - ve - ri

C

pp

p *pp*

Con - fo - ve - ri gra - ti - a, con - fo - ve - ri,

p *pp*

Con - fo - ve - ri gra - ti - a, con - fo - ve - ri,

p *pp*

Con - fo - ve - ri gra - ti - a, con - fo - ve - ri,

f p

gra - ti - a, con - fo - ve - ri, con - fo -

p *pp* *mf*

mf con - fo - ve - ri gra - ti - a. **D**

mf con - fo - ve - ri gra - ti - a.

mf con - fo - ve - ri gra - ti - a.

mf - ve - ri gra - ti - a.

Tutti. **D** *pp* Fac me cru - ce cus - to -

pp Fac me cru - ce cus - to -

pp Fac me cru - ce cus - to -

pp Fac me cru - ce cus - to -

pp *dolce espress.*

BASS SOLO. *mf* *espress.* Fac me cru - ce cus - to - di - ri,

di - ri, Mor - te

di - ri, Mor - te

di - ri, Mor - te

di - ri, Mor - te

Musical score for "Memento Mori" by Franz Schubert. The score is in E-flat major (three flats) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin: "Mor - te Chris - ti, mor - te Chris - ti". The score includes dynamic markings such as *pp* (pianissimo) and *E* (forte). The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts enter in the second measure and continue through the fourth measure. The piano part provides a steady accompaniment throughout.

mor - te Chris - ti prae - mu - ni - ri, Con - fo -

prae - mu - ni - ri, Con - fo - ve - ri gra - ti -

prae - mu - ni - ri, Con - fo - ve - ri gra - ti -

prae - mu - ni - ri, Con - fo - ve - ri gra - ti -

prae - mu - ni - ri, Con - fo - ve - ri gra - ti -

- ve - ri gra - ti - a, con - fo - ve - ri,
 a, con - fo - ve - ri,
 a, con - fo - ve - ri,
 a, con - fo - ve - ri,
 a, con - fo - ve - ri,

con - fo - ve - ri gra - ti - a.
 con - fo - ve - ri gra - ti - a.
 con - fo - ve - ri gra - ti - a.
 con - fo - ve - ri gra - ti - a.
 con - fo - ve - ri gra - ti - a.

Tempo lmo.

Chorus.

F *poco*

pp *poco a poco* *cres*

a *poco* *cres*

cen *do.* *ff*

69

ma - tus et ac - cen - sus,

ma - tus et ac - cen - sus,

ma - tus et ac - cen - sus,

ma - tus et ac - cen - sus,

The musical score is for a piece titled "Ma-tus et ac-cen-sus". It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto". The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a more active, flowing line. The score is numbered 69 at the top.

Musical score for "Ave Maria" by Franz Schubert, featuring vocal parts and piano accompaniment. The score is in G major and 3/4 time. The lyrics are:

Per te, Vir - go, sim de - fen - sus, In di - e,
 Per te, Vir - go, sim de - fen - sus, In
 Per te, Vir - go, sim de - fen - sus, In di - e,
 Per te, Vir - go, sim de - fen - sus, In

The score includes dynamic markings such as *sempre ff* and *ff*, and a key signature change to G major. The piano accompaniment features a prominent bass line and a more active treble line.

Molto sostenuto e pesante.

in di - e, in di - e,
di - e, in di - e, in di - e,
in di - e, in di - e,
di - e, in di - e, in di - e,
di - e, in di - e, in di - e,

Molto sostenuto e pesante.

ffz *ffz* *fff*

* Old *Cantus firmus*, dating from the sixth century and long associated with the hymn "Dies Irae."

in di - - - e ju - di - - - ci -

in di - - - e ju - di - - - ci -

in di - - - e ju - di - - - ci -

in di - - - e ju - di - - - ci -

ffz

Vivace (Doppio movimento).

i.

i.

i.

i.

Vivace (Doppio movimento).

fff

ffz

ffz

No 8.

SOLI AND CHORUS.—“QUANDO CORPUS.”

Adagio.

PIANO. *pp*

Chorus.
1st SOPRANO. *pp* Quan - do

2nd SOPRANO. *pp* Quan - do

ALTO. *pp* Quan - do

TENOR. *pp* Quan - do

1st BASS. *pp* Quan - do

2nd BASS. *pp* Quan - do

cor - pus,

cor - pus,

cor - pus,

cor - pus,

cor - pus,

cor - pus,

cor - pus,

8198.

A

quan - do cor - pus mo - ri - e - - tur,

quan - do cor - pus mo - ri - e - - tur,

quan - do cor - pus mo - ri - e - - tur,

quan - do cor - pus mo - ri - e - - tur,

quan - do cor - pus mo - ri - e - - tur,

quan - do.. cor - pus mo - ri - e - - tur,

A

quan - do cor - pus,

quan - do cor - pus,

quan - do cor - pus,

quan - do cor - pus,

quan - do cor - pus,

quan - do cor - pus,

quan - do cor - pus . . mo - ri - e - tur,

quan - do cor - pus mo - ri - e - tur,

quan - do cor - pus mo - ri - e - tur,

quan - do cor - pus . . mo - ri - e - tur,

quan - do cor - pus mo - ri - e - tur,

quan - do cor - pus . . mo - ri - e - tur,

pp >

B *Un poco più mosso.*

Fac ut a - ni-mae do - ne - tur,

Fac ut a - ni-mae do - ne - tur,

Fac ut a - ni-mae do - ne - tur,

Fac ut a - ni-mae do - ne - tur,

Fac ut a - ni-mae do - ne - tur,

Fac ut a - ni-mae do - ne - tur,

Fac ut a - ni-mae do - no - tur,

pp

poco *a* *poco*

fac ut a - ni-mae do - ne - tur, fac ut

poco a poco cres.

fac ut a - ni-mae do - ne - tur, fac ut

poco a poco cres.

fac ut a - ni-mae do - ne - tur, fac ut

poco a poco cres.

a - ni-mae do - ne - tur, fac ut a - ni-mae,

poco a poco cres.

a - ni-mae do - ne - tur, fac ut a - ni-mae,

poco a poco cres.

a - ni-mae do - ne - tur, fac ut a - ni-mae,

poco. *a* *poco.*

cres. *f* *p*

a - ni-mae, fac ut a - ni-mae do - ne - tur, fac ut

f *p*

a - ni-mae, fac ut a - ni-mae do - ne - tur, fac ut

f *p*

a - ni-mae, fac ut a - ni-mae do - ne - tur, fac ut

f *p*

fac ut a - ni-mae, fac ut a - ni-mae, fac ut

f *p*

fac ut a - ni-mae, fac ut a - ni-mae, fac ut

f *p*

fac ut a - ni-mae, fac ut a - ni-mae, fac ut

cres. *f* *p*

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section 'Gloria in excelsis Deo'. It is a vocal score with piano accompaniment. The score is written in B-flat major (two flats) and 4/4 time. The tempo and dynamics markings are 'molto cres.' (molto crescendo) and 'accel.' (accelerando). The lyrics are in Latin: 'a - ni-mae do - ne - tur, fac, fac ut a - ni-mae do -'. The piano part features a prominent bass line with a 'C' (Crescendo) marking. The vocal parts are arranged in four staves, with the lyrics written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

a tempo e molto sostenuto.

SOPRANO SOLO.
con estasia.

f Pa-ra -

ne - tur, fac, fac, fac ut a - ni-mae do - ne-tur,

ne - tur, fac, fac, fac ut a - ni-mae do - ne-tur,

ne - tur, fac, fac, fac ut a - ni-mae do - ne-tur,

ne - tur, fac, fac, fac ut a - ni-mae do - ne-tur,

ne - tur, fac, fac, fac ut a - ni-mae do - ne-tur,

a tempo e molto sostenuto.

fff

Ped. *

Un poco più mosso.

di - - - - si, pa - ra - di - si glo - ri -

Un poco più mosso.

f

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

- a.

ALTO SOLO. *con estasia.*

f

Pa - ra - di - - - - si, pa - ra -

Tutti.

pp

Pa - ra - di - - - - si

pp

Pa - ra - di - - - - si

pp

Pa - ra - di - - - - si

Ped. * *Ped.* *

di - si glo - ri - a, pa - ra -

BASS SOLO. *mf* Pa - ra - di - si,

glo - ri - a.

glo - ri - a.

glo - ri - a.

Soli.
SOPRANO. *cres* cen do.
Pa - ra - di - si.

ALTO.
di - si.

TENOR. *cres* cen do.
Pa - ra - di - si, pa - ra -

BASS.
Pa - ra - di - si, pa - ra -

cres cen do.

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

[illegible]

di - si glo - ri - a,

di - si glo - ri - a,

di - si glo - ri - a,

di - si glo - ri - a,

di - si glo - ri - a,

Ped.

sempre ff pa - ra - di - si glo - ri - a,

sempre ff pa - ra - di - si glo - ri - a,

sempre ff pa - ra - di - si glo - ri - a,

sempre ff pa - ra - di - si glo - ri - a,

sempre ff pa - ra - di - si glo - ri - a,

ff Ped.

Soli. *f* *dim.*

Pa - ra - di - si glo - ri -

f *dim.*

Pa - ra - di - si glo - ri -

f *dim.*

Pa - ra - di - si glo - ri -

fff *^*

- si, pa - ra - di - si glo - ri - a,

fff *^* *^* *^*

- a, pa - ra - di - si glo - ri - a,

fff *^* *^* *^*

- a, pa - ra - di - si glo - ri - a,

fff *^* *^* *^*

- a, pa - ra - di - si glo - ri - a,

fff *^* *^* *^*

- a, pa - ra - di - si glo - ri - a,

fff *^* *^* *^*

- a, pa - ra - di - si glo - ri - a,

fff *mf* *dim.*

dim.

F
p
 a.
p
 a.
p
 a.

F
p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

p dolce.
 Pa - ra - di - si glo - ri -
dim. e rall.

F
p
Ped. *Ped.* *Ped.* *Ped.* *rall.*

Adagio come 1mo.
1st SOPRANO.



2nd SOPRANO.



1st ALTO.



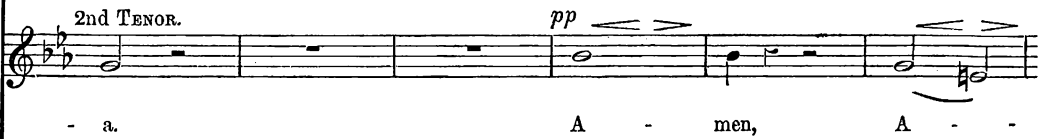
2nd ALTO.



1st TENOR.



2nd TENOR.



1st BASS.



2nd BASS.



Adagio come 1mo.



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

. Ped. *Ped.* *

[illegible]

[illegible]



NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

				Paper Cover.	Paper Boards.	Cloth Gilt.
FRANZ ABT.						
THE FAYS' FROLIC (Female voices) ...	...	...	...	2/6	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6) ...	...	...	...	2/6	—	—
SUMMER (ditto) ...	...	...	...	2/6	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	...	...	...	2/6	—	—
THE WISHING STONE (ditto) ...	...	...	...	2/6	—	—
THE WATER FAIRIES (ditto) ...	...	...	...	2/6	—	—
THE SILVER CLOVE (ditto) ...	...	...	...	2/6	—	—
MINSTER BELLS (ditto) ...	...	...	...	2/6	—	—
B. AGUTTER.						
MISSA DE SANCTO ALBANO (English) ...	...	...	...	3/0	4/0	5/0
MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices) ...	...	...	...	2/6	—	—
THOMAS ANDERTON.						
YULE TIDE ...	...	...	...	1/6	2/0	3/0
THE NORMAN BARON ...	...	...	...	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	...	...	...	1/0	—	—
W. I. ARGENT.						
MASS, IN B FLAT ...	...	...	...	2/6	—	—
P. ARMES.						
HEZKIAH ...	...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	...	...	2/6	—	—
ST. BARNABAS ...	...	...	...	2/0	—	—
A. D. ARNOTT.						
YOUNG LOCHINVAR (Sol-FA, 0/6) ...	...	...	...	1/6	—	—
THE BALLAD OF CARMILHAN (Sol-FA, 1/6) ...	...	...	...	2/6	—	—
E. ASPA.						
THE GIPSIES ...	...	...	...	1/0	—	—
ENDYMION ...	...	...	...	4/0	—	—
ASTORGA.						
STABAT MATER ...	...	...	...	1/0	1/6	—
BACH.						
MASS, IN B MINOR ...	...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	...	...	1/6	—	—
THE PASSION (S. MATTHEW) ...	...	...	...	2/6	—	—
... Abridged, as used at St. Paul's ...	...	...	...	1/6	—	—
THE PASSION (S. JOHN) ...	...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	...	...	1/0	—	—
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	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	...	1/0	—	—
BIDE WITH US ...	...	...	...	1/0	—	—
A STRONGHOLD THERE ...	...	...	...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	...	...	...	0/6	—	—
BLESSING, GRACE, AND WISDOM ...	...	...	...	0/6	—	—
I WRESTLE AND I PRAY (Sol-FA, 0/2) ...	...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	...	...	...	1/0	—	—
J. BARNBY.						
REBEKAH (Sol-FA, 0/3) ...	...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	...	1/6	2/0	—
LEONARD BARNES.						
THE BRIDAL DAY ...	...	...	...	2/6	—	4/6
J. F. BARNETT.						
THE ANCIENT MARINER (Sol-FA, 2/0) ...	...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	...	6/6	—	9/0
PARADISE AND THE PERI ...	...	...	...	4/0	—	—
THE WISHING BELL (Female voices) (Sol-FA, 1/-) ...	...	...	...	2/6	—	—
BEETHOVEN.						
THE PRAISE OF MUSIC ...	...	...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	...	...	1/0	1/6	2/6
ENGEDJ, OR, DAVID IN THE WILDERNESS ...	...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	3/0
MASS, IN D ...	...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	...	2/6	—	—
... Ditto, VOCAL PART (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	...	...	0/4	—	—
WEEK, AS THOU LIVEDST ...	...	...	...	0/2	—	—
KAREL BENDL.						
WATER-SPRITE'S REVENGE (Female voices) ...	...	...	...	1/0	—	—
WILFRED BENDALL.						
THE LADY OF SHALOTT (Female vv.) (Sol-FA, 1/0) ...	...	...	...	2/6	—	—
SIR JULIUS BENEDICT.						
ST. PETER ...	...	...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	...	...	...	1/6	—	—
SIR W. STERNDALÉ BENNETT.						
THE MAY QUEEN (Sol-FA, 1/0) ...	...	...	...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	...	...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	...	...	...	1/0	—	—
G. R. BETJEMANN.						
THE SONG OF THE WESTERN MEN ...	...	...	...	1/0	—	—
W. R. BEXFIELD.						
ISRAEL RESTORED ...	...	...	...	4/0	—	6/0
HUGH BLAIR.						
HARVEST-TIDE ...	...	...	...	1/0	—	—
BLESSED ARE THEY WHO WATCH (ADVENT) ...	...	...	...	1/6	—	—
JOSIAH BOOTH.						
THE DAY OF REST (Female voices) (Sol-FA, 1/0) ...	...	...	...	2/6	—	—
E. M. BOYCE.						
THE LAY OF THE BROWN ROSARY ...	...	...	...	1/6	—	—
YOUNG LOCHINVAR ...	...	...	...	1/6	—	—
J. BRADFORD.						
HARVEST CANTATA ...	...	...	...	1/6	—	—
THE SONG OF JUBILEE ...	...	...	...	2/0	—	—
PRAISE THE LORD ...	...	...	...	2/0	—	—
W. F. BRADSHAW.						
GASPAR BECERRA ...	...	...	...	1/6	—	—
J. BRAHMS.						
A SONG OF DESTINY ...	...	...	...	1/0	—	—
C. BRAUN.						
SIGURD ...	...	...	...	5/0	—	—
J. C. BRIDGE.						
DANIEL ...	...	...	...	3/6	—	—
RUDEL ...	...	...	...	4/0	—	—
J. F. BRIDGE.						
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	...	...	...	1/0	—	—
MOUNT MORIAH ...	...	...	...	3/0	—	—
BOADICEA ...	...	...	...	2/6	—	—
CALLIRHOE (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0
NINEVEH ...	...	...	...	2/6	3/0	4/0
THE INCHCAPE ROCK ...	...	...	...	1/0	—	—
THE LORD'S PRAYER (Sol-FA, 0/6) ...	...	...	...	1/0	—	—
THE CRADLE OF CHRIST ("Stabat Mater Spectiosa") ...	...	...	...	1/6	—	—
DUDLEY BUCK.						
THE LIGHT OF ASIA ...	...	...	...	3/0	3/6	5/0
EDWARD BUNNETT.						
OUT OF THE DEEP (130th Psalm) ...	...	...	...	1/0	—	—
W. BYRD.						
MASS FOR FOUR VOICES (in F minor) ...	...	...	...	2/6	—	—
CARISSIMI.						
JEPHTHAH ...	...	...	...	1/0	—	—
F. D. CARNELL.						
SUPPLICATION ...	...	...	...	5/0	—	—
GEORGE CARTER.						
SINFONIA CANTATA (116th Psalm) ...	...	...	...	2/0	—	3/6
WILLIAM CARTER.						
PLACIDA ...	...	...	...	2/0	2/6	4/0
CHERUBINI.						
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	...	1/0	1/6	3/6
SECOND MASS, IN D MINOR ...	...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	...	1/0	1/6	2/6

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Clas. Gilt.		Paper Cover.	Paper Boards.	Clas. Gilt.
E. T. CHIPP.				MYLES B. FOSTER.			
JOB	4/0	—	—	THE LADY OF THE ISLES ...	1/6	—	—
NAOMI	2/0	—	—	THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
HAMILTON CLARKE.				(Ditto, Sol-FA, 0/8)	—	—	—
PEPIN THE PIPPIN (Operetta), both Notations ...	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)	2/6	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	SNOW FAIRIES (Female voices) ...	1/6	—	—
THE MISSING DUKE (Operetta) (Sol-FA, 0/9) ...	2/6	—	—	ROBERT FRANZ.			
THE DAISY CHAIN (Operetta) ...	2/6	—	—	PRaise YE THE LORD (117th Psalm) ...	1/6	—	—
FREDERICK CORDER.				NIELS W. GADE.			
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—	PSYCHE (Sol-FA, 1/6) ...	2/6	3/6	2/6
SIR MICHAEL COSTA.				SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/6	—	—
THE DREAM	1/0	—	—	ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/6	1/6	2/6
H. COWARD.				ZION	1/6	1/6	2/6
THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—	THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/6
F. H. COWEN.				COMALA	2/0	2/6	4/6
ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0	CHRISTMAS EVE (Sol-FA, 0/4) ...	1/6	1/6	—
A SONG OF THANKSGIVING ...	1/6	—	—	HENRY GADSBY.			
SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0	ALCESTIS (Male voices) ...	4/0	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9)	2/0	—	—	COLUMBUS (Male voices) ...	2/6	—	—
THE WATER LILY	2/6	—	—	F. W. GALPIN.			
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ...	1/6	—	—	YE OLDE ENGLYSHE PASTYMES ...	1/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9)	2/0	—	—	G. GARRETT.			
J. MAUDE CRAMENT.				HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	THE SHUNAMMITE	3/0	—	—
LITTLE RED RIDING HOOD (Female voices) ...	2/0	—	—	THE TWO ADVENTS	1/6	—	—
W. CRESER.				R. MACHILL GARTH.			
EUDORA (A dramatic Idyll)	2/6	—	—	EZEKIEL	4/0	4/6	—
W. CROTCH.				THE WILD HUNTSMAN	1/0	1/6	—
PALESTINE	3/0	3/6	5/0	A. R. GAUL.			
W. H. CUMMINGS.				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6)	1/0	—	—
THE FAIRY RING	2/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
W. G. CUSINS.				PASSION SERVICE	2/6	3/0	4/0
TE DEUM	1/6	—	—	RUTH (Sol-FA, 0/9) ...	2/0	2/6	4/0
GIDEON	3/6	—	—	THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
FÉLICIEN DAVID.				THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE DESERT (Male voices)	1/6	2/0	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
P. H. DIEMER.				UNA	2/6	3/0	4/0
BETHANY	4/0	—	—	(Ditto, Sol-FA, 1/0)	—	—	—
M. E. DOORLY.				THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
LAZARUS	2/6	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
F. G. DOSSERT.				FR. GERNSHEIM.			
MASS, IN E MINOR	5/0	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	E. OUSELEY GILBERT.			
F. DUNKLEY.				SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—
THE WRECK OF THE HESPERUS	1/0	—	—	F. E. GLADSTONE.			
ANTONIN DVOŘÁK.				PHILIPPI	2/6	—	—
ST. LUDMILA	5/0	6/0	7/6	GLUCK.			
(German and Bohemian Words) ...	8/0	—	—	ORPHEUS	3/6	—	—
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	F. K. HATTERSLEY.			
(German and Bohemian Words) ...	6/0	—	—	ROBERT OF SICILY	2/6	—	—
STABAT MATER	2/6	3/0	4/0	HERMANN GOETZ.			
PATRIOTIC HYMN	1/6	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
(German and Bohemian Words) ...	3/0	—	—	NGENIA	1/0	—	—
REQUIEM MASS	5/0	6/0	7/6	THE WATER-LILY (Male voices) ...	1/6	—	—
MASS, IN D	2/6	—	—	CH. GOUNOD.			
COMMUNION SERVICE, IN D	2/6	—	—	MORS ET VITA (Latin or English) ...	6/0	6/6	7/6
A. E. DYER.				(Ditto, Sol-FA (Latin and English) ...)	2/0	—	—
SALVATOR MUNDI	2/6	—	—	REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	THE REDEMPTION (English words) (Sol-FA, 2/0) ...	5/0	6/0	7/6
H. J. EDWARDS.				(Ditto (French Words) ...)	8/4	—	—
THE ASCENSION	2/6	—	—	(Ditto (German Words) ...)	10/0	—	—
THE EPIPHANY	2/0	—	—	MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
PRaise TO THE HOLIEST	1/6	—	—	OUT OF DARKNESS	1/0	—	—
EDWARD ELGAR.				COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
THE BLACK KNIGHT	2/0	—	—	TROISIÈME MESSE SOLENNELLE ...	2/6	—	—
ROSALIND F. ELLICOTT.				DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
EILYSIUM	1/0	—	—	(Ditto (Out of darkness) ...)	1/6	—	—
THE BIRTH OF SONG	1/6	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON ...	1/6	—	—
GUSTAV ERNEST.				THE CROSS (Filiz Jerusalem) ...	1/6	—	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9)	2/0	—	—	DAUGHTERS OF JERUSALEM	1/6	—	—
T. FACER.				GALLIA (Sol-FA, 0/4)	1/6	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	A. M. GOODHART.			
(Ditto, Sol-FA, 0/9)	—	—	—	EARL HALDAN'S DAUGHTER	1/0	—	—
E. FANING.				ARETHUSA	2/0	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—	C. H. GRAUN.			
(Ditto, Sol-FA, 1/0)	—	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/6
HENRY FARMER.				TE DEUM	2/0	2/6	4/0
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6	ALAN GRAY.			
				THE WIDOW OF ZAREPHATH	2/0	—	—
				ARETHUSA	1/6	—	—
				THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
				J. O. GRIMM.			
				THE SOUL'S ASPIRATION	1/0	—	—
				G. HALFORD.			
				THE PARACLETE	2/6	—	—
				E. V. HALL.			
				IS IT NOTHING TO YOU?	0/8	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Clubs Gilt.
HANDEL.			
ALEXANDER'S FEAST	2/0	2/6	4/0
ACIS AND GALATEA	1/0	1/6	2/3
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6
ALCESTE	2/0	—	—
SEMELE	3/0	3/6	5/0
THE PASSION	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0
ALEXANDER BALUS	3/0	3/6	5/0
HERCULES	3/0	3/6	5/0
ATHALIAH	3/0	3/6	5/0
ESTHER	3/0	3/6	5/0
SUSANNA	3/0	3/6	5/0
THEODORA	3/0	3/6	5/0
BELSHAZZAR	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0
SOLOMON	2/0	2/6	4/0
JEPHTHA	2/0	2/6	4/0
JOSHUA	2/0	2/6	4/0
DEBORAH	2/0	2/6	4/0
SAUL	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
DETTINGEN TE DEUM	1/0	1/6	2/6
UTRECHT JUBILATE	1/0	—	—
O COME, LET US SING UNTO THE LORD			
(5th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE	0/8	—	—
ZADOK THE PRIEST	0/3	—	—
MY HEART IS INDITING	0/8	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
L'ALLEGRO	2/0	2/6	4/0
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
HAYDN.			
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/0
THE SEASONS	3/0	3/6	5/0
Each Season singly (SPRING, Tonic Sol-fa, 6d.)	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
Ditto (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	3/0
THE PASSION: OR, SEVEN LAST WORDS OF			
OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
TE DEUM (English and Latin)	1/0	—	—
IN SANCTE ET VANE CURÆ (Ditto)	0/4	—	—
BATTISON HAYNES.			
THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—
A SEA DREAM (Female voices)	2/6	—	—
H. HEALE.			
JUBILATE ODE	1/8	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-FA, 2/0)	3/6	4/0	5/0
EDWARD HECHT.			
ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
GEORGE HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
STABAT MATER	2/6	—	—
HENRY HILES.			
FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
FERDINAND HILLER.			
NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
H. E. HODSON.			
THE GOLDEN LEGEND	2/0	—	—
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
W. H. HUNT.			
STABAT MATER	3/0	3/6	—
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
SWEET ECHO	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—
W. JACKSON.			
THE YEAR	2/0	2/6	—
D. JENKINS.			
DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—
A. JENSEN.			
THE FEAST OF ADONIS	1/0	—	—
W. JOHNSON.			
ECCE HOMO	2/0	—	—
C. WARWICK JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
ALFRED KING.			
THE EPIPHANY	3/0	—	—
N. KILBURN.			
THE SILVER STAR (Female voices)	1/6	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—
BY THE WATERS OF BABYLON	1/0	—	—
OLIVER KING.			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
THE NAIADS (Female voices)	2/6	—	—
THE SANDS O' DEE	1/0	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	2/6	—	—
H. LAHEE.			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	2/6	—	—
LEONARDO LEO.			
DIXIT DOMINUS	1/0	1/6	—
H. LESLIE.			
THE FIRST CHRISTMAS MORN	2/6	—	—
F. LISZT.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THIRTEENTH PSALM	2/0	—	—
C. H. LLOYD.			
ALCESTIS	3/0	—	—
ANDROMEDA	3/0	3/6	5/0
HERO AND LEANDER	1/6	—	—
THE SONG OF BALDER	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—
THE GLEANERS' HARVEST (Female voices)	2/6	—	—
A SONG OF JUDGMENT	2/6	3/0	4/0
ROSSALL	2/0	—	—
SIR OGIE AND THE LADIE ELSIE	1/6	—	—
CLEMENT LOCKNANE.			
THE ELFIN QUEEN (Female voices)	2/6	—	—
W. H. LONGHURST.			
THE VILLAGE FAIR	2/0	2/6	—
HAMISH MACCUNN.			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)... ..	1/0	—	—
G. A. MACFARREN.			
SONGS IN A CORNFIELD (Female voices)	1/6	—	—
(Ditto, Sol-FA, 0/9)	—	—	—
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Opereita)	6/0	—	—
OUTWARD BOUND	1/0	—	2/6
A. C. MACKENZIE.			
THE DREAM OF JUBAL	2/6	3/0	4/0
THE STORY OF SAYID	3/0	3/6	5/0
JASON	1/0	—	—
THE BRIDE (Sol-FA, 0/8)... ..	2/6	—	—
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6
JUBILEE ODE	2/6	—	—
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	1/6	—	—
THE NEW COVENANT	2/0	—	—
VENI, CREATOR SPIRITUS	2/0	—	—
BETHLEHEM... ..	5/0	6/0	7/6
Ditto. Act II., separately	2/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
J. B. McEWEN.				H. W. PARKER.			
THE VISION OF JACOB	2/0	—	—	THE KOBOLDS	1/0	—	—
F. W. MARKULL.				HORA NOVISSIMA	3/6	—	—
ROLAND'S HORN (Male voices)	2/6	—	—	C. H. H. PARRY.			
F. E. MARSHALL.				DE PROFUNDIS (130th Psalm)	2/0	—	—
PRINCE SPRITE (Female voices)	2/6	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0	—	—
J. T. MASSER.				BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—
HARVEST CANTATA	1/0	—	—	THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—
J. H. MEE.				PROMETHEUS UNBOUND	3/0	—	—
HORATIUS (Male voices)	1/0	—	—	JUDITH	5/0	6/0	7/6
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—	L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—
MENDELSSOHN.				ETON	3/0	—	—
ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0	THE LOTUS-EATERS (The Choric Song)	2/0	—	—
ELIJAH (POCKET EDITION)	1/0	1/6	2/0	JOE	2/6	—	—
AS THE HART PANTS (42nd Psalm)	1/0	—	—	KING SAUL	5/0	6/0	7/6
COME, LET US SING (95th Psalm)	1/0	—	—	DR. JOSEPH PARRY.			
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	NEBUCHADNEZZAR	3/0	4/0	5/0
(Ditto, Sol-FA, 0/9)	1/0	—	—	Ditto, Sol-FA	1/6	2/0	2/6
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—	B. PARSONS.			
ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0	THE CRUSADER	3/6	—	—
ST. PAUL (Pocket Edition)	1/0	1/6	2/0	T. M. PATTISON.			
HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6	MAY DAY (Sol-FA, 0/6)	1/6	—	—
LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—	THE MIRACLES OF CHRIST (Sol-FA, 0/9)	2/0	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—	THE ANCIENT MARINER	2/6	—	—
Ditto	0/4	—	—	THE LAY OF THE LAST MINSTREL	2/6	—	—
LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	2/0	2/6	4/0	A. L. PEACE.			
THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6	ST. JOHN THE BAPTIST	2/6	—	—
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	A. H. D. PRENDERGAST.			
ATHALIE (Sol-FA, 1/0)	2/0	2/6	4/0	THE SECOND ADVENT	1/6	—	—
ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	6/0	PERGOLES.			
MAN IS MORTAL (8 voices)	1/0	—	—	STABAT MATER (Female voices) (Sol-FA, 0/8)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—	CIRO PINSUTI.			
Ditto (Male voices)	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—
CHRISTUS (Sol-FA, 0/8)	1/0	—	—	E. PROUT.			
THREE MOTETS FOR FEMALE VOICES	1/0	—	—	DAMON AND PHINTIAS (Male voices)	2/6	—	—
SON AND STRANGER (Operetta)	4/0	—	—	THE RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0
LORELEY (Sol-FA, 0/6)	1/0	—	—	THE HUNDRETH PSALM	1/0	—	—
CECILIUS AT COLONOS (Male voices)	3/0	—	—	FREEDOM	1/0	—	—
TO THE SONS OF ART (Ditto) (Sol-FA, 0/3)	1/0	—	—	HERWARD	4/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/14)	0/4	—	—	QUEEN AIMÉE (Female voices)	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	PURCELL.			
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—	DIDO AND ÆNEAS	2/6	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	TE DEUM AND JUBILATE, IN D	1/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—	LADY RAMSAY.			
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—	THE BLESSED DAMOZEL	2/6	—	—
MEYERBEER.				J. F. H. READ.			
NINETY-FIRST PSALM (Latin)	1/0	—	—	HAROLD	4/0	—	6/0
Ditto (English)	1/0	—	—	BARTIMEUS	1/6	—	—
A. MOFFAT.				CARACTACUS	2/6	—	—
A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	—	THE CONSECRATION OF THE BANNER	1/6	—	—
B. MOLIQUE.				IN THE FOREST (Male voices)	1/0	—	—
ABRAHAM	3/0	3/6	5/0	PSYCHE	5/6	—	7/0
MOZART.				THE DEATH OF YOUNG ROMILLY (Male voices)	1/0	—	—
KING THAMOS	1/0	1/6	—	THE SONG OF HANNAH	1/0	—	—
FIRST MASS (Latin and English)	1/0	1/6	2/6	DOUGLAS REDMAN.			
SEVENTH MASS, IN B FLAT	1/0	—	—	COR UNAM, VIA UNA	2/6	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	J. V. ROBERTS.			
TWELFTH MASS (Latin)	1/0	1/6	2/6	JONAH	3/0	—	—
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6	W. S. ROCKSTRO.			
REQUIEM MASS	1/0	1/6	2/6	THE GOOD SHEPHERD	2/6	—	—
Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6	J. L. ROECKEL.			
LITANIA DE VENERABILI ALTARIS (E2)	1/6	2/0	3/0	THE SILVER PENNY (Sol-FA, 0/9)	2/0	—	—
LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0	EDMUND ROGERS.			
SPLENDENTE TE DEUS First Motet	0/3	—	—	THE FOREST FLOWER (Female voices)	2/6	—	—
O GOD, WHEN THOU APPEAREST ditto	0/3	—	—	ROLAND ROGERS.			
HAVE MERCY, O LORD Second Motet	0/3	—	—	PRAYER AND PRAISE	4/0	—	—
GLORY, HONOUR, PRAISE Third Motet	0/3	—	—	FLORABEL (Female voices)	3/6	—	—
E. MUNDELLA.				ROMBERG.			
VICTORY OF SONG (Female voices)	1/0	—	—	THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8)	1/0	1/6	2/6
DR. JOHN NAYLOR.				THE TRANSIENT AND THE ETERNAL	1/0	—	—
JEREMIAH	3/0	—	—	(Ditto, Sol-FA, 0/4)	—	—	—
JOSEF NEŠVERA.				ROSSINI.			
DE PROFUNDIS	2/6	—	—	STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6
E. A. NUNN.				MOSES IN EGYPT	6/0	6/6	7/6
MASS, IN C	2/0	—	—	CHARLES B. RUTENBER.			
REV. SIR FREDK. OUSELEY.				DIVINE LOVE	2/6	—	—
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	ED. SACHS.			
R. P. PAINE.				WATER LILIES	3/0	—	—
THE LORD REIGNETH (93rd Psalm)	1/0	—	—	C. SAINTON-DOLBY.			
PALESTRINA.				FLORIMEL (Female voices)	3/6	—	—
MISSA ASSUMPTA EST MARIA	2/6	—	—				
MISSA PAPÆ MARCELLI	2/0	—	—				
MISSA BREVIS	2/6	—	—				
MISSA "O ADMIRABILE COMMERCIUM"	2/6	—	—				

				Paper Cover.	Paper Boards.	Cloth Gilt.
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)...	...	...	...	1/6	—	—
W. H. SANGSTER.						
ELYSIUM ...	...	...	...	1/0	—	—
FRANK J. SAWYER.						
THE STAR IN THE EAST ...	...	...	...	2/6	—	—
THE SOUL'S FORGIVENESS ...	...	...	...	1/0	—	—
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices)	...	...	...	0/9	—	—
SCHUBERT.						
MASS, IN A FLAT ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6
MASS, IN E FLAT ...	...	...	...	2/0	2/6	4/0
COMMUNION SERVICE, ditto ...	...	...	...	2/0	2/6	4/0
MASS, IN B FLAT ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6
MASS, IN C ...	...	...	...	2/0	—	3/6
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6
MASS, IN G ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6
MASS, IN F ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6
SONG OF MIRIAM (Sol-FA, 0/6)	...	...	...	1/0	—	—
SCHUMANN.						
THE MINSTREL'S CURSE ...	...	...	...	1/6	—	—
THE KING'S SON ...	...	...	...	1/0	—	—
MIGNON'S REQUIEM ...	...	...	...	1/0	—	—
PARADISE AND THE PERI (Sol-FA, 1/6)	...	...	...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	...	...	...	1/0	1/6	2/6
MANFRED ...	...	...	...	1/0	—	—
FAUST ...	...	...	...	3/0	3/6	5/0
ADVENT HYMN, "In Lowly Guise" ...	...	...	...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/6)	...	...	...	1/0	—	—
H. SCHÜTZ.						
THE PASSION OF OUR LORD ...	...	...	...	1/0	—	—
BERTRAM LUARD SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	...	...	...	3/6	—	—
SUMMER BY THE SEA (Female voices) ...	...	...	...	1/6	—	—
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go)	...	...	...	2/6	—	—
E. SILAS.						
MASS, IN C ...	...	...	...	1/0	—	—
COMMUNION SERVICE, IN C ...	...	...	...	1/6	—	—
JOASH ...	...	...	...	4/0	—	—
R. SLOMAN.						
SUPPLICATION AND PRAISE ...	...	...	...	5/0	—	—
HENRY SMART.						
KING RENÉ'S DAUGHTER (Female voices)	...	...	...	2/6	—	—
THE BRIDE OF DUNKERON (Sol-FA, 1/6)	...	...	...	2/0	2/6	4/0
J. M. SMIETON.						
KING ARTHUR (Sol-FA, 1/0)	...	...	...	2/6	—	—
ARIADNE (Sol-FA, 0/9)	...	...	...	2/0	—	—
ALICE MARY SMITH.						
THE RED KING (Men's voices)...	...	...	...	1/0	—	—
THE SONG OF THE LITTLE BALTING (ditto)	...	...	...	1/0	—	—
(Ditto, Sol-FA, 0/8)	...	...	...	—	—	—
ODE TO THE NORTH-EAST WIND ...	...	...	...	1/0	—	—
ODE TO THE PASSIONS ...	...	...	...	2/0	—	—
E. M. SMYTH.						
MASS, IN D ...	...	...	...	2/6	—	—
A. SOMERVELL.						
MASS, IN C MINOR ...	...	...	...	2/6	—	—
TOWER OF SOUND (Sol-FA, 1/0)	...	...	...	2/0	—	—
CHARLTON T. SPEER.						
THE DAY DREAM ...	...	...	...	2/0	—	—
SPOHR.						
MASS (for 5 solo voices and double choir)	...	...	...	2/0	—	—
HYMN TO ST. CECILIA ...	...	...	...	1/0	—	—
CALVARY ...	...	...	...	2/6	3/0	4/0
FALL OF BABYLON ...	...	...	...	3/0	3/6	5/0
LAST JUDGMENT (Sol-FA, 1/0)	...	...	...	1/0	1/6	2/6
THE CHRISTIAN'S PRAYER ...	...	...	...	1/0	1/6	2/6
GOD, THOU ART GREAT (Sol-FA, 0/6)	...	...	...	0/8	—	—
HOW LOVELY ARE THY DWELLINGS FAIR...	...	...	...	0/8	—	—
JEHOVAH, LORD OF HOSTS ...	...	...	...	0/4	—	—
JOHN STAINER.						
THE CRUCIFIXION (Sol-FA, 0/9)	...	...	...	1/6	2/0	—
ST. MARY MAGDALEN (Sol-FA, 1/0)	...	...	...	2/0	2/6	4/0
THE DAUGHTER OF JAIRUS (Sol-FA, 0/9)	...	...	...	1/6	2/0	—
C. VILLIERS STANFORD.						
EDEN ...	...	...	...	5/0	6/0	7/6
THE VOYAGE OF MAELDUNE ...	...	...	...	2/6	3/0	4/0
CARMEN SÆCULARE ...	...	...	...	1/6	—	—
THE REVENGE (Sol-FA, 0/9)	...	...	...	1/6	—	—
GOD IS OUR HOPE (46th Psalm)	...	...	...	2/0	—	—
ŒDIPUS REX (Male voices)	...	...	...	3/0	—	—
THE EUMENIDES ...	...	...	...	3/0	—	—
MASS, IN G MAJOR ...	...	...	...	2/6	—	—
COMMUNION SERVICE, IN G ...	...	...	...	2/6	—	—
EAST TO WEST ...	...	...	...	1/6	—	—
THE BATTLE OF THE BALTIC ...	...	...	...	1/6	—	—
H. W. STEWARDSON.						
GIDEON ...	...	...	...	4/0	—	—
J. STORER.						
THE TOURNAMENT ...	...	...	...	2/0	—	—
MASS OF OUR LADY OF RANSOM ...	...	...	...	2/0	—	—
E. C. SUCH.						
NARCISSUS AND ECHO ...	...	...	...	3/0	—	—
GOD IS OUR REFUGE (46th Psalm) ...	...	...	...	1/0	—	—
ARTHUR SULLIVAN.						
THE GOLDEN LEGEND (Sol-FA, 2/0)	...	...	...	3/6	4/0	5/0
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	...	...	...	1/0	—	—
FESTIVAL TE DEUM ...	...	...	...	1/0	1/6	2/6
W. TAYLOR.						
ST. JOHN THE BAPTIST ...	...	...	...	—	4/0	—
A. GORING THOMAS.						
THE SUN-WORSHIPPERS ...	...	...	...	1/0	—	—
E. H. THORNE.						
BE MERCIFUL UNTO ME ...	...	...	...	1/0	—	—
BERTHOLD TOURS.						
A FESTIVAL ODE ...	...	...	...	1/0	—	—
THE HOME OF TITANIA (Female voices)	...	...	...	1/6	—	—
(Ditto, Sol-FA, 0/8)	...	...	...	—	—	—
FERRIS TOZER.						
KING NEPTUNE'S DAUGHTER (Female voices)	...	...	...	2/6	—	—
(Ditto, Sol-FA, 0/6)	...	...	...	—	—	—
VAN BREE.						
ST. CECILIA'S DAY (Sol-FA, 0/9)	...	...	...	1/0	1/6	2/6
CHARLES VINCENT.						
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	...	...	...	2/6	—	—
THE LITTLE MERMAID (Female voices)	...	...	...	2/6	—	—
W. S. VINNING.						
SONG OF THE PASSION (according to St. John)...	...	...	...	1/6	—	—
S. P. WADDINGTON.						
JOHN GILPIN ...	...	...	...	2/0	—	—
W. M. WAIT.						
THE GOOD SAMARITAN ...	...	...	...	2/0	—	—
GOD WITH US ...	...	...	...	2/0	—	—
ST. ANDREW ...	...	...	...	2/0	—	—
R. H. WALKER.						
JERUSALEM ...	...	...	...	3/0	—	—
R. H. WALTHER.						
THE PIED PIPER OF HAMELIN ...	...	...	...	2/0	—	—
WEBER.						
IN CONSTANT ORDER (Hymn) ...	...	...	...	1/6	—	—
MASS, IN G (Latin and English) ...	...	...	...	1/0	1/6	2/6
MASS, IN E FLAT (Ditto) ...	...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN E FLAT ...	...	...	...	1/6	—	—
JUBILEE CANTATA ...	...	...	...	1/0	1/6	—
PRECIOSA ...	...	...	...	1/0	—	—
THREE SEASONS ...	...	...	...	1/0	—	—
S. WESLEY.						
IN EXITU ISRAEL ...	...	...	...	0/4	—	—
DIXIT DOMINUS ...	...	...	...	1/0	—	—
S. S. WESLEY.						
O LORD, THOU ART MY GOD ...	...	...	...	1/0	—	—
J. E. WEST.						
SEED-TIME AND HARVEST (Sol-FA, 1/0)...	...	...	...	2/0	—	—
C. LEE WILLIAMS.						
THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	...	...	...	2/0	2/6	—
GETHESEMANE ...	...	...	...	2/0	2/6	—
A HARVEST SONG OF PRAISE ...	...	...	...	1/6	—	—
A. E. WILSHIRE.						
GOD IS OUR HOPE (Psalm 46)...	...	...	...	2/0	—	—
THOMAS WINGHAM.						
TE DEUM (Latin) ...	...	...	...	1/6	—	—
CHAS. WOOD.						
ODE TO THE WEST WIND ...	...	...	...	1/0	—	—
J. M. W. YOUNG.						
THE RETURN OF ISRAEL TO PALESTINE ...	...	...	...	2/6	3/0	—

NOVELLO'S VIOLIN & PIANOFORTE ALBUMS.

	s. d.		s. d.
*1. Mendelssohn .—Four Marches. Transcribed by B. TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March; No. 4, Funeral March ..	2 6	*16. Haakman J. .—Twelve Characteristic Pieces ..	2 6
*2. Berthold Tours .—Thirty Melodies (expressly written to be used in connection with the Author's VIOLIN PRIMER) ..	2 6	17. Handel .—Six Sonatas. The Pianoforte Accompaniment by A. DOLMETSCH ..	3 6
*3. Mendelssohn .—"Elijah." Ten Transcriptions by B. TOURS ..	1 0	18. Arcangelo Corelli .—Six Trios. For Two Violins and Violoncello, or Pianoforte; or as Quartets, with Violoncello and Pianoforte. Edited and the Pianoforte Accompaniment by A. DOLMETSCH ..	3 6
*4. Gounod .—"Mors et Vita." Ten Transcriptions by B. TOURS ..	2 6	19. Käfer Ralph .—Six Pieces ..	2 6
*5. Battison Haynes .—Twelve Sketches ..	2 6	20. Various Composers .—Fourteen Pieces ..	2 6
*6. Siegfried Jacoby .—Hungarian Dances. (Transcribed) ..	2 6	21. Various Composers .—Twelve Pieces ..	2 6
7. Ippolito Ragghianti .—Nine Morceaux de Salon ..	2 6	22. Various Composers .—Thirteen Pieces ..	2 6
8. Oliver King .—Twelve Pieces ..	2 6	23. Rosalind F. Ellicott .—Six Pieces ..	2 6
*9. Joachim Raff .—Six Morceaux de Salon ..	2 6	*24. Arthur Sullivan .—"The Golden Legend." Nine Transcriptions by B. TOURS ..	2 6
*10. Siegfried Jacoby .—Six Characteristic Pieces. For Two Violins ..	2 6	25. J. Müller .—Forest Pieces (Op. 9) ..	2 6
11. Arcangelo Corelli .—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book I.	3 6	26. Ethel M. Boyce .—Eight Pieces ..	2 6
*12. Arcangelo Corelli .—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book II.	3 6	27. I. B. Poznanski .—Ten Pieces ..	2 6
*13. Siegfried Jacoby .—Eight National Melodies. (Arranged) ..	2 6	28. Ch. de Bériot .—Eight Pieces ..	2 6
*14. Gounod .—"Pavane" .. Nine Transcriptions by B. TOURS ..	2 6	29. Henry Purcell .—Fourteen Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering by ARNOLD DOLMETSCH ..	2 6
*15. Arnold Dolmetsch .—Twelve Easy Pieces ..	2 6	30. H. W. Ernst .—Seven Pieces ..	2 6
		31. F. David .—Five Pieces ..	2 6
		32. H. Vieuxtemps .—Four Pieces ..	2 6
		33. F. Schubert .—Six Valses arranged by SIEGFRIED JACOBY ..	2 6

* These Albums may also be had arranged for Violoncello and Pianoforte.

	s. d.		s. d.
J. D. Davis .—Six Pieces for Violin and Pianoforte (Op. 21) ..	3 6	A. C. Mackenzie .—Pibroch. Suite for Violin Solo. Arrangement for Violin and Pianoforte ..	6 0
Edward German .—Three Dances from the Music to Shakespeare's "Henry VIII." Arranged for Violin and Pianoforte by the Composer ..	3 0	Orchestral Parts ..	18 0
H. Grossheim .—Six Easy Pieces for Violin and Pianoforte (Op. 24) ..	2 6	Concerto for the Violin. Arrangement for Violin and Pianoforte ..	6 0
C. Gurliitt .—Six Pieces for Violin. With Pianoforte Accompaniment ..	4 0	Full Score ..	21 0
Romance (from the above) ..	2 0	Orchestral Parts ..	21 0
H. Herkomer .—Six Easy Pieces for Violin, with Pianoforte Accompaniment. Illustrated ..	6 0	Alfred Moffat .—Twelve Transcriptions for Two Violins and Pianoforte ..	5 0
S. Jacoby .—Six Bagatelles for Violin and Pianoforte ..	3 6	Joseph Nešvera .—Ten Pieces for the Violin. With Pianoforte Accompaniment ..	6 0
Oliver King .—Morceaux de Salon, pour Violon et Piano. 12 Pièces Caractéristiques. Op. 91 ..	3 6	Percy Pitt .—Bagatelles for Violin and Pianoforte (Op. 1) ..	3 6
W. Macfarren .—First Sonata ..	6 0	I. B. Poznanski .—Ten Sketches for Violin and Pianoforte ..	3 6
Second Sonata ..	6 0	J. L. Roeckel .—Six Pieces for the Violin. With Pianoforte Accompaniment ..	5 0
* A. C. Mackenzie .—Six Pieces for Violin. With Pianoforte Accompaniment. No. 1, Gavotte; No. 2, Berceuse; No. 3, Benedictus; No. 4, Zingaresca; No. 5, Saltarello; No. 6, Tema con Variazioni ..	5 0	Emile Sauret .—Elégie et Rondo for Violin and Pianoforte ..	4 0
Zingaresca (from the above) ..	2 0	Emile Sauret .—Trois Morceaux de Salon (Naddia, Ethelia, Mazourka), pour Violon et Piano (Op. 49) ..	3 6
Benedictus (from the above) ..	2 0	F. Schubert .—Six Marches. Arranged for the Violin and Pianoforte by S. Jacoby ..	3 6
" Arranged for Orchestra:—		Berthold Tours .—Suite for Violin and Pianoforte. From Music to Shakespeare's "Hamlet" ..	3 0
Full Score ..	5 0	Herbert W. Wareing .—Six Pieces for the Violin. With Pianoforte Accompaniment:—	
Orchestral Parts ..	3 6	1. May Day Festival ..	2 0
Highland Ballad, Op. 47, No. 1, for Violin with Pianoforte Accompaniment ..	3 6	2. At Killee ..	2 0
Two Pieces (Barcarola and Villanella), Op. 47, No. 2, for Violin with Pianoforte Accompaniment ..	3 6	3. Romance ..	1 6
		4. Pastoral Dance ..	2 0
		5. Legende ..	1 6
		6. Saltarello ..	2 0

LONDON & NEW YORK: NOVELLO, EWER AND CO.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

- No. 1.**—Bach. Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
- No. 2.**—Bach. Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
- No. 3.**—Bach. Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and 3, in One Vol., cloth, 4s.
- No. 4.**—Handel. Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
- No. 5.**—Handel. Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
- No. 6.**—Handel. Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and 6, in One Vol., cloth, 4s.
- No. 7.**—Marches. Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy's March, Bridal March "Lohengrin," &c.
- No. 8.**—Marches. Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
- No. 9.**—Marches. Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and 9, in One Vol., cloth, 4s.
- No. 10.**—Gavottes, Minuets, &c. Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
- No. 11.**—Gavottes, Minuets, &c. Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
- No. 12.**—Gavottes, Minuets, &c. Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and 12, in One Vol., cloth, 4s.
- No. 13.**—Wollenhaupt, J. Ten Pieces, including Marche Hongroise, Scherzo Brilliant, &c.
- No. 14.**—Wollenhaupt, J. Ten Pieces, including "La Gazelle," "Mazepa Galop," &c.
- No. 15.**—Wollenhaupt, J. Ten Pieces, including "Les Clochettes," "Fen Follet," &c.
Nos. 13, 14, and 15, in One Vol., cloth, 4s.
- No. 16.**—Schweizer, Otto. Eight Scottish Airs (arranged for four hands).
- No. 17.**—Spindler, Fritz. Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
- No. 18.**—Spindler, Fritz. Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
- No. 19.**—Spindler, Fritz. Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and 19, in One Vol., cloth, 4s.
- No. 20.**—Goetz, Hermann. Five Compositions.
- No. 21.**—Goetz, Hermann. Four Compositions.
- No. 22.**—Goetz, Hermann. Six Compositions.
Nos. 20, 21, and 22, in One Vol., cloth, 4s.
- No. 23.**—Rheinberger, Josef. Seven Compositions.
- No. 24.**—Rheinberger, Josef. Eleven Compositions.
- No. 25.**—Rheinberger, Josef. Seven Compositions.
Nos. 23, 24, and 25, in One Vol., cloth, 4s.
- No. 26.**—Tours, Berthold. Juvenile Album. Eight Characteristic Pieces (Duets), 2s.
- Nos. 27 and 28.**—Moscheles, J. "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.
- No. 29.**—Kjerulf, Halfdan. Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
- No. 30.**—Kjerulf, Halfdan. Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
- No. 31.**—Kjerulf, Halfdan. Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and 31, in One Vol., cloth, 4s.
- Nos. 32, 33, and 34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and 34, in One Vol., cloth, 4s.
- No. 35.**—Mackenzie, Dr. A. C. Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 5.
- No. 36.**—Mackenzie, Dr. A. C. Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
- No. 37.**—Mackenzie, Dr. A. C. Six Songs. Transcribed for the Pianoforte by Giuseppe Buonamici.
Nos. 35, 36, and 37, in One Vol., cloth, 4s.
- No. 38.**—Altschul, Rudolf. Fifty Hungarian National Songs.
- No. 41.**—Liadoff, Anatole. Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
- No. 42.**—Liadoff, Anatole. Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
- No. 43.**—Liadoff, Anatole. Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.
Nos. 41, 42, and 43, in One Vol., cloth, 4s.
- No. 44.**—Cui, César. Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
- No. 45.**—Cui, César. Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
- No. 46.**—Cui, César. Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2; Op. 40, Nos. 2 and 4.
Nos. 44, 45, and 46, in One Vol., cloth, 4s.
- No. 47.**—Schubert, Franz. Four Impromptus. Op. 90.
- No. 48.**—Schubert, Franz. Four Impromptus. Op. 142.
- No. 49.**—Schubert, Franz. Moments Musicaux (Op. 90), and Adagio and Rondo (Op. 145).
Nos. 47, 48, and 49, in One Vol., cloth, 4s.
- No. 50.**—Schubert, Franz. Three Sets of Variations, Andante, and Klavierstück.
- No. 51.**—Schubert, Franz. Adagio, Allegretto in E major, &c.
- No. 52.**—Schubert, Franz. Five Klavier-Scherzi.
Nos. 50, 51, and 52, in One Vol., cloth, 4s.
- No. 53.**—Hofmann, H. "The Trumpet" (Op. 52) and Two Valses Capricieuses.
- No. 54.**—Hofmann, H. "Italian Love" and Five other Pieces.
- No. 55.**—Hofmann, H. Fourteen Pieces.
Nos. 53, 54, and 55, in One Vol., cloth, 4s.

LONDON & NEW YORK: NOVELLO, EWER AND CO.