No. 34.  
AIR AND CHORUS.—THESE DELIGHTS IF THOU CANST GIVE.

Allegro. $d = 92.$
These delights if thou canst give, These delights

These delights if thou canst give,

if thou canst give, Mirth, with thee I mean to

live, with thee I mean to live; Mirth, with thee, with thee I mean to live,

Mirth, with thee I mean to live; Mirth, with thee, Mirth, with thee. These delights if thou canst

give, Mirth, with thee I mean to live.
These delights if thou canst give,
Mirth, with thee, Mirth, with thee, Mirth, with thee I mean to live.

These delights if thou canst give,
Mirth, with thee I mean to live, with thee I mean to live.

CHORUS—Treble.

These delights if thou canst give, Mirth, with thee we mean to give, Mirth, with thee we mean to live, These delights if thou canst give, Mirth, with thee we mean to give, Mirth, with thee we mean to

Handel—L'Allegro.—No. 114.
Live, Mirth, with thee we mean to live.
These de-lights if thou canst
live, Mirth, with thee we mean to live.
These de-lights if thou canst
live, Mirth, with thee we mean to live.
These de-lights if thou canst
live, Mirth, with thee we mean to live.
These de-lights if thou canst

Mirth, with thee we mean to live.
Mirth, with thee we mean to live;
Mirth, with thee we mean to live;
Mirth, with thee we mean to live;
Mirth, with thee we mean to live;
Mirth, with thee we mean to live;
Mirth, with thee we mean to live;
Mirth, with thee we mean to live;

8va

8va

8va

8va
lights, if thou canst give, Mirth, with thee we mean to
lights, if thou canst give, Mirth, with thee we mean to
lights, if thou canst give, Mirth, with thee we mean to

live, Mirth, with thee we mean to live, with thee, with
live, Mirth, with thee we mean to live, with thee, with
live, Mirth, with thee we mean to live, with thee, with

thee. These de-lights if thou canst give, Mirth, with thee we mean to
thee. These de-lights if thou canst give, Mirth, with thee we mean to
thee. These de-lights if thou canst give, Mirth, with thee we mean to
thee. These de-lights if thou canst give, Mirth, with thee we mean to
Live. These delights if thou canst give, Mirth, with thee we mean to live.

live. These delights if thou canst give, Mirth, with thee we mean to live.

live. These delights if thou canst give, Mirth, with thee we mean to live.

live. These delights if thou canst give, Mirth, with thee we mean to live.
**El Pensieroso.**

No. 35.

**Recit.—But let my due feet never fail.**

Soprano Voice.

But let my due feet never fail To walk the staidus cloisters pale,

And love the high embowed roof, With antique pillars massey proof,

And storied windows richly slight, Casting a dim religious light.

**El Pensieroso.**

No. 36.

**Chorus and Solo.—There let the pealing organ blow.**

Grave. \( \frac{\text{d}}{=80} \)

Soprano.

There let the pealing organ blow, To the full-voiced choir below,

Alto.

Tenor, (very lower.)

Base.

There let the pealing organ blow, To the full-voiced choir below,

There let the pealing organ blow, To the full-voiced choir below,

Organ or Ad Lib.

Accomp.

8114.
SOLNO

In service high and anthems clear, And let their sweetness, thro' mine ear, Dissolve me into ecstacies, And bring all Heavn before mine eyes.

IL Pensieroso.

No. 37.

AIR.—MAY AT LAST MY WEARY AGE.

SOPRANO

Largo. $\frac{1}{4} = 63.$

Largo.

ACCOMP.

May at last... my weary... age

Find out the
peaceful hermitage: May at last my weary age

peaceful hermitage, Find out the peaceful hermitage,

The hairy gown, and mossy cell, Where I may sit and rightly spell,

Of every star that Heav'n doth show, And every herb that sigs the
dew; Till old Experience do attain To something like prophetic
strain, To something like prophetic strain; Till
old Experience do attain, Till old Experience do...

attain To something like prophetic strain, to something like...

 prophetic strain.
El Pensiero.

No. 33.

Chorus.—These pleasures, melancholy, give.

Soprano.

A tempo ordinario. $\frac{d}{d} = 80.$

Alto.

These pleasures, melancholy, give, And we with thee will

Tenor.

(Re. lower.)

And we with thee will choose to live. ... And we with thee will

Bass.

A tempo ordinario.

Accomp.

And we with thee will choose to live,

choose, will choose to live, And we with thee will choose to

choose, ... will choose to live.

live, ... And we with thee will choose ... to

These

These pleasures, melancholy, give, melancholy, give,
And we with thee will choose to live.

These pleasures, Melancholy, give,

And we with thee will choose to live,

And we with thee will choose to live,

And we with thee will choose to live,

These pleasures, Melancholy, give, and
These pleasures, will choose to live, will choose to live. And we with thee will choose to live,
we with thee will choose to live.

Melancholy, give. And we with thee will choose.

These pleasures, move.

Thee will choose to live, will choose to live, And we with thee will choose to live,

Melancholy, give, . . .

These pleasures, melancholy, give, . . .

These pleasures, melancholy, give, . . . And we with thee will choose to live. And we with
These pleasures, Me - lan - cho - ly, give,
pleasures, Me - lan - cho - ly, give,
These
thee will choose to live.
pleasures, Me - lan - cho - ly, give, Me - lan - cho - ly,
And we with thee will choose to live,
And we with thee will choose to live,

These pleasures, Me - lan - cho - ly, give, And we with
give,
And we with thee will choose to live...

And
PART THE THIRD.

No. 39.

Il Moderato.

Recit. (Accomp.)—HENCE! BOAST NOT, YE PROFANE.

Hence! boast not, ye profane,

Of vainly fancied, little tasted pleasure,

Pursued beyond all measure,

And by its own excess, transformed to pain.

No. 40.

Air.—COME, WITH NATIVE LUSTRE SHINE.

Andante Larghetto. — 60.
Bass Voice.

Come, with native lustre shine, Moderation, grace divine,

Whom the wise God of nature gave, Mad mortals from themselves to save.

Mad mortals from themselves to save.

Come, with

native lustre shine, Moderation, grace divine, Whom the wise God of nature gave.

Mad mortals


8114.
from themselves to save, ... Whom the wise God of nature gave, ...

Mad mortals from themselves to save.

Keep, as of old, the middle way, Nor deeply sad, nor idly gay.

But still the same in look and

Handel—L'Allegro.—Novello. H 8114.
gait. Easy, cheerful, and sedate, easy, cheerful, and sedate.

Keep, as of old, the middle way, keep, as of old, the middle way, Nor deeply sad, nor idly gay. But still the same in look and gait,

Easy, cheerful and sedate, easy, cheerful and sedate.

Segue.
Il Moderato.

No. 61.  
RECIT. (ACCOMP.), SOLO, AND CHORUS.—SWEET TEMPRANCE.

RECV.

Sweet Temperance in thy right hand bear, With her let rosy Health appear,

ACCOMP.

by Bounty's side. Fast friends, tho' oft as foes belied, Chaste Love, by

Reason led secure, With joys sincere, and pleasure pure; Happy life from heaven descending, Crowds of smiling years attending All this company serene. Join to
All this company serene, Join to

Chorus—Soprano.

All this company serene, Join to

All this company serene, Join to

Tutti.

fill thy beautiful train, All this company serene, Join to

fill thy beautiful train, All this company serene, Join to

fill thy beautiful train, All this company serene, Join to

fill thy beautiful train, All this company serene, Join to

fill thy beautiful train, Join to fill thy beautiful train.

fill thy beautiful train, Join to fill thy beautiful train.

fill thy beautiful train, Join to fill thy beautiful train.

fill thy beautiful train, Join to fill thy beautiful train.

8114
El Moderato.

No. 42.

Air.—COME, WITH GENTLE HAND RESTRAIN.

Allegro. \( \frac{d}{4} = 88 \).

Accomp.

Soprano Voice.

Come, with gentle hand... restrain Those who fondly court their bane; One extreme with caution shunning, To another blindly running, To another blindly running.

One extreme with caution shunning, To another blindly running.
Kindly teach, how blest are they, Who nature's equal
rules obey; Who safely steer two rocks between, And prudent keep the
golden mean, Who safely steer two rocks between, And prudent keep the
golden mean.

8114.
Il Moderato.

No. 43. RECITATIVE.—NO MORE SHORT LIFE THEY THEN WILL SPEND

No more short life they then will spend, In straying farther from its end:

In frantic mirth, and childish play, In dance and revels, night and day:

Or else like life less statues seeming, Ever musing, moping, dreaming.

Il Moderato.

No. 44. Air.—EACH ACTION WILL DERIVE NEW GRACE.

Soprano Voice. Larghetto.  d  =  85.

Accomp. mf

8114.
Each

Action will derive new grace,

From order, measure, time, and place,

Till life the goodly structure rise,

In due proportion.

8114.
portion to the skies. Till life, the

good-ly struc-ture rise, In due pro-por-tion to the skies. Till life, the good-ly

structure rise, In due pro-por-tion to the skies. Till life, the good-ly

structure rise, In due pro-por-tion to the skies.
No. 45.

DUET.—AS STEALS THE MORN UPON THE NIGHT.

**Accompaniment**

As steals the morn upon the night, And melts the shades a-

**Soprano**

**Tenor**

As steals the morn upon the night, And melts the shades a-

8114.
So truth does fancy's charm dissolve, And rising reason puts to flight.

The fumes that did the mind involve, Restoring intellectual...
day. So truth doth fancy's charm dissolve,

And rising reason puts to flight.

The fumes, the fumes, that did the mind involve. The fumes, that

flight, the fumes that

did the mind involve. Restoring, re-

8114.
Chorus.—THY PLEASURES, MODERATION, GIVE.

Alta Breve. Moderato. \( \text{\textit{\textcircled{\textbullet}}} = 64 \)

TREBLE.  

\[
\text{Thy pleasures, Moderation, give, In them alone we truly live,}
\]

ALTO.  

\[
\text{Thy pleasures, Moderation, give, In them alone we truly live,}
\]

TENOR. (Bass, lower.)  

\[
\text{Thy pleasures, Moderation, give, In them alone we truly live,}
\]

BASS.  

\[
\text{Thy pleasures, Moderation, give, In them alone we truly live,}
\]

ACCOMP.  

\[
\text{Thy pleasures, Moderation, give, In them alone we truly live,}
\]

Handel - L'Allegro.—Novello. I 8114.
them alone, we truly live. Thy pleasures, Moderation, give, Thy pleasures, Moderation,
give, In them alone, in them alone, in them alone we

"8114."
Air—Sometimes let gorgeous tragedy.

Sometimes let gorgeous tragedy

In sceptred pall, in sceptred pall

Sweeping by, sweeping by, in sceptred pall.

Sweeping by;
Sometimes let gorgeous Tragedy, In seep-tred pall come.

Sweeping by, sweeping by, In seep-tred pall, in seep-tred

Pall come sweeping by,

Presenting Thebes, or Psophis.
line, Or the tale of Troy di-vine; Present-ing Tho-bes, or Pe-lops' line, Or the

tale of Troy di-vine, Or the tale of Troy di-vine;

Or what, tho' rare, of la-ter age, En-no-bled hath... the bus-kin'd stage, Or

what, tho' rare, of la-ter age. Or what, tho' rare.
or what, though rare, of later age En no

hath the buskin'd stage, Or what, though rare, though rare of late,

En no bled hath... the buskin'd stage.
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DITTO (PARTS 7 & 8) 1/0

COME, JESU, COME (Motel) 1/0

COME, REDEEMER OF OUR RACE 1/0

COME, REDEEMER OF OUR RACE (DITTO) SONGS OF GLORY 1/0

GIVE THE HUNGRY MAN THY BREAD 1/0

GOD SADEN'T HEAR THY PRAYERS 1/0

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GOD'S TIME IS THE BEST (SOL-FA, 0/9) 1/0

HOW BRIGHTLY SHINES THOU, CHRISTMAS (SOL-FA, 0/6) 1/0

WHAT IF THOU BUT SUFFRSEST GOD TO GUIDE (SOL-FA, 0/6) 1/0

JESUS, NOW WILL WE PRAISE THEE 1/0

JESUS SLEEPS; HAT HOPE REMAINETH 1/0

LET SONGS OF REJOICING 1/0

LORD IS A SUN AND SHIELD, THE 1/0

LORD, REBUKE ME NOT (CHRISTMAS) (SOL-FA, 0/9) 1/0

MAGNIFICAT 1/0

MASS, IN B MINOR (CHORUS only) (SOL-FA, 2/0) 2 3/0 5/6

MISSA BREVIS, IN A CLEFNESS 1 6

NOW SHALL THE GRACE (SOL-FA, 0/6) 0 6

O LITTLE ENDURING 2 0 2 0

CHRISTMAS ORATORIO (SOL-FA, 1/6) 2/6 0 1 0

J. S. BACH (continued).

O PRAISE THE LORD FOR HIS MERCIES 1/0

O TEACH ME TO NUMBER 1/0

PASSION (ST. JOHN) 2/0 2/0

PASSION (ST. MATTHEW) 2/0 2/0

JOSEPH (dito) 1 2/0

DIOTTO (dito) 1 2/0

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MASS, IN D (SOL-FA, 1/6) 1/0

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ST. PETER 0 6

ST. PETER 1/0

ST. PETER 0 6

ST. PETER 1/0

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INTERNATIONAL EXHIBITION ODE (1851) 1/0

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<td>A. von Ahn Carse</td>
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<td>Placida (Choruses only, 1/0)</td>
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<tr>
<td>First Requiem Mass, C Minor (Lat. and Eng.)</td>
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<td>Third Mass, in A (Coronation)</td>
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<tr>
<td>Naomi</td>
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<td>Hamilton Clarke</td>
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<td>Daisychain (Operetta, Children's voices)</td>
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<td>Hornpipe Harry</td>
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<td>Pfeiffer the Pippin</td>
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<td>North-East Wind (Solf-9, 0/0)</td>
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<tr>
<td>My Soul Truly Waiteth</td>
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<td>S. Coleridge-Taylor</td>
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<td>Stonehenge</td>
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<td>Bon Soin Suite (Solf-9, 0/0)</td>
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<td>Endymion's Dream (Solf-9, 0/0)</td>
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<td>(Dittr. German words)</td>
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<td>Meg Blane (Solf-9, 0/0)</td>
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<td>Bridal of Trierman (Solf-9, 1/0)</td>
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<td>Michael Costa</td>
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<td>Dream</td>
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<td>Brussels and Linet (Solf-9, 0/0)</td>
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<td>F. H. Cowen</td>
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<tr>
<td>Christmas Scenes (Female voices)</td>
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<tr>
<td>Daughter of the Sea (Female voices) (Solf-9, 1/0)</td>
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<td>Ode to the Passions (Solf-9, 0/0)</td>
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<td>Ruth (Solf-9, 1/0)</td>
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<td>Song of Thanksgiving</td>
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<td>John's Eye (Solf-9, 0/0)</td>
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<td>Village Scenes (Female voices) (Solf-9, 0/0)</td>
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<td>W. C. Cowie</td>
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<td>Via Crucis (Solf-9, 1/0)</td>
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<td>W. Croth</td>
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<td>Palestine</td>
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<td>Harvest Covenant (Solf-9, 0/0)</td>
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<td>I Will Magnify Thee, O God (14th Psalm)</td>
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<td>W. H. Cummings</td>
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<td>Fairy Ring</td>
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<td>W. G. Cusins</td>
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<td>Te Deum, In B Flat</td>
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<tr>
<td>Desert (Male voices) (Solf-9, 0/0)</td>
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<td>Blind Man of Judah (Solf-9, 1/0)</td>
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<td>W. T. David</td>
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<td>H. Waldorf Davies</td>
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<td>Everyman (based upon the original Morality play) (Solf-9, 0/0)</td>
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<tr>
<td>Humpty-Dumpty (for Children) (Solf-9, 0/0)</td>
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<td>Noble Numbers (Solf-9, 0/0)</td>
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<tr>
<td>Ode on Time</td>
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<td>Three Jovial Huntsmen (Fe'10)</td>
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**Hector Berlioz**

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<tr>
<th>Title</th>
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<tr>
<td>Childhood of Christ (Choruses, Solf-9A, 0/0)</td>
<td>Pauline</td>
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<tr>
<td>Te Deum Laudamus (Latin) (Solf-9A, 1/0)</td>
<td>G. R. Betjeman</td>
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<td>Hugh Blair</td>
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<td>Blessed Are They Who Watch (Advent)</td>
<td>Harvest Tide</td>
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<td>Song of Deborah and Barak</td>
<td>Trafalgar (Solf-9A, 0/0)</td>
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<td>Josiah Booth</td>
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<td>Day of Rest (Female voices) (Solf-9A, 0/0)</td>
<td>Rutland Boughton</td>
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<td>Invincible Armada</td>
<td>Midnight</td>
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<tr>
<td>Skeleton in Armour</td>
<td>Kave Douny</td>
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<tr>
<td>(Dittr., Solf-9A, 0/0)</td>
<td>J. Brahms</td>
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<tr>
<td>Lay of the Brown Rosary</td>
<td>Requiem (Solf-9A, 1/0)</td>
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<tr>
<td>Sands of Corriemie (Female voices) (Solf-9A, 0/0)</td>
<td>C. Braun</td>
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<td>Young Lochinvar</td>
<td>Country Mouse and the Town Mouse</td>
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<td>Children's voices (Solf-9A, 0/0)</td>
<td>Queen Mary and the Kodols (Operetta, Children's voices)</td>
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<tr>
<td>(Solf-9A, 0/0)</td>
<td>Sigurd</td>
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<tr>
<td>Snow Queen (Operetta, Children's voices) (Solf-9A, 0/0)</td>
<td>A. Herbert Brewer</td>
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<td>(Dittr., Solf-9A, 0/0)</td>
<td>Emmus (Solf-9A, 0/0)</td>
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<td>Holy Innocents</td>
<td>O Praise the Lord</td>
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<td>O Sing Into the Lord (49th Psalm)</td>
<td>Sis Patrick Spens (Solf-9A, 0/0)</td>
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<td>Song of Eden</td>
<td>Summer Sports</td>
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<td>J. C. Bridge</td>
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<td>Daniel</td>
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<td>Ballad of the Clampherdown</td>
<td>Dittr., Solf-9A, 0/0</td>
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<td>Diodicea</td>
<td>Calliho (Solf-9A, 0/0)</td>
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<td>CRadle of Christ (&quot;Stabat Mater Speciosa&quot;)</td>
<td>Flag of England (Solf-9A, 0/0)</td>
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<td>Forging the Anchor (Solf-9A, 1/0)</td>
<td>Fransappia, and the Ox (Children's voices) (Solf-9A, 0/0)</td>
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<td>Hymn to the Creator</td>
<td>Incapone Rock (Solf-9A, 0/0)</td>
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<td>Lobster's Garden Party (Children's voices)</td>
<td>Dittr., Solf-9A, 0/0</td>
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<td>Lord's Mount</td>
<td>Ninver</td>
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<td>Rock of Ages (Latin and English) (Solf-9A, 0/0)</td>
<td>Song of the English (Solf-9A, 0/0)</td>
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<td>Spider and the Fly (Children's voices)</td>
<td>Dittr., Solf-9A, 0/0</td>
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<td>Edward Broome</td>
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<td>Hymn of Trust</td>
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<td>Light of Asia</td>
<td>Edward Bunnett</td>
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<td>Of the Deep (49th Psalm)</td>
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<td>Captain Rees (Boys' voices) (Solf-9A, 0/0)</td>
<td>Martinet (Boys' voices) (Solf-9A, 0/0)</td>
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<td>Tragedy of Cock Robin (Short Action Piece)</td>
<td>Yarn of the Navy Bell (Boys' voices) (Solf-9A, 0/0)</td>
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<td>Children's voices) (Solf-9A, 0/0)</td>
<td>Dittr., Solf-9A, 0/0</td>
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<td>W. Byrd</td>
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<tr>
<td>Mass for Four Voices</td>
<td>Jephthah</td>
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<tr>
<td>DOUGLAS REDMAN</td>
<td>COR UNUM VIA UNA (Female voices)</td>
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</table>

<p>| H. SCHÜTZ | PASSION OF OUR LORD | ... | BERTRAM LUARD-SEILBY | Dying SWAN | ... | FAKENHAM GHOST | ... | H. LEINA IN INGOLSTED | ... | SUMMER BY THE SEA (Female voices) (Sol-pa, 0/9) | ... | WAITS OF BREMEN (Children) (Sol-pa, 0/8) | ... | H. R. SHELEY | VEXILLA REGIS (The Royal Banners forward go) | ... | E. SILAS | COMMUNION SERVICE, IN C | ... | MASS, IN C | ... | HENRY SMART | BRIDE OF DUNKERON (Sol-pa, 1/0) | ... | KING RENÉ’S DAUGHTER (Female voices) | ... | SING TO THE LORD | ... | J. M. SMITKON | ARIADNE (Sol-pa, 0/9) | ... | CONNIXA | ... | KENNAR THOR (Sol-pa, 1/0) | ... | ALICE MARY SMITH | ODE TO THE NORTH-EAST Wind | ... | ODE TO THE PASSIONS | ... | RED KING (Men’s voices) | ... | SONG OF THE LITTLE BALTUNG (Men’s voices) | ... | E. M. SMYTH | MASS, IN D | ... | A. SOMERVELL | CHARGE OF THE LIGHT BRIGADE (Sol-pa, 0/4) | ... | EARLY | ENCHANTED PALACE (Opera, children’s voices) | ... | DITTO, SOL-pa, 0/8 | ... | FORSAKEN MERMAN (Sol-pa, 0/8) | ... | KING THRUSHBEARD (Opera, children’s voices) | ... | DITTO, SOL-pa, 0/8 | ... | KNAVE OF HEARTS (Opera, children’s voices) | ... | DITTO, SOL-pa, 0/8 | ... | MASS, IN C MINOR | ODE ON THE INTIMATIONS OF IMMORTALITY | ... | DITTO, SOL-pa, 1/0 | ... | SONG OF THE SEA (Sol-pa, 1/0) | ... | DITTO, SOL-pa, 1/0 | ... | SEVEN LAST WORDS | ... | R. SOMERVELL | PRENTICE PILLAR (Opera) | ... | W. H. SPEER | JACOZAW OF RHEIMS | ... | LAY OF ST. CUTHBERT | ... | SPOHR | CALVARY | ... | CHRISTIAN'S PRAYER | ... | FALL OF BABYLON | ... | FROM THE DEEP I CALLED | ... | GOD IS MY SHEPHERD | ... | HOW LOVELY ARE THY DWELLINGS FAIR | ... | HYMN TO ST. CECELIA | ... | HEBONYS, LORD OF HOSTS | ... | DITTO (Chorus only) | ... | MASS (for 5 solo voices and double choir) | ... | JOHN STAINER | CRUCIFIXION (Sol-pa, 0/9) | ... | DAUGHTER OF PARS (Sol-pa, 0/8) | ... | ST. MARY MAGDALEN (Sol-pa, 1/0) | ... | C. VILLIERS STANFORD | BATTLE OF THE BALTIC | ... | COMMUNION SERVICE, IN G | ... | EAST TO WEST | ... | KUEN (Dramatic Oratorio) | ... | EUMENIDES (Male voices) | ... | GOD IS OUR HOPE (4th Psalm) | ... | MASS, IN G MAJOR | ... | REVENGE (Sol-pa, 0/9) | ... | DITTO (German Words, 2 Marks) | ... | VOYAGE OF MAELDUNE | ... |</p>
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<td>HO-HO OF THE GOLDEN BELT (Canons only)</td>
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<td>PRINCESS SNOWFLAKE (Opera)</td>
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<td>WRECK OF THE HESPERUS</td>
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<td>HENRY WATSON</td>
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<td>IN PRAISE OF THE DIVINE (Male voices)</td>
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<td>PSALM OF THANKSGIVING</td>
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<td>COMMUNION SERVICE, IN E FLAT</td>
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<td>DER FREISCHÜTZ (Opera)</td>
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<td>ERYTANY (Canons only)</td>
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<td>MASS IN E FLAT (Latin and English)</td>
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<td>MESSIAH (Soprano in E FLAT)</td>
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<td>OBELON (Opera)</td>
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<td>PRECESSION (Canons only, 9/4)</td>
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<td>DIXIT DOMINUS</td>
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<td>EXULTATE DG (Sings again with gladness)</td>
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<td>O LORD, THOU ART MY GOD</td>
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<td>FLORENCE E. WEST</td>
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<td>LORD, I HAVE LOVED THE HABITATION OF THY HOUSE</td>
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<td>REED-TIME AND HARVEST (Soprano 1/3)</td>
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<td>ARTHUR N. WIGHT</td>
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<td>FESTIVAL HYMN (Soprano 3/4)</td>
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<td>LAST NIGHT AT BETANY (Soprano 1/3)</td>
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<td>A. E. WILSHIRE</td>
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<td>GOD IS OUR HOPE (Psalm 40)</td>
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<td>THOMAS WINGHAM</td>
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<td>MASS, IN D (Regina Coeli)</td>
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<td>GOD, IN THE WEST WIND</td>
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<td>FLYING DUTCHMAN</td>
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<td>HOLY SUFFER OF THE APSTLES</td>
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<td>TANNENHEUSER (Overture)</td>
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<td>TRISTAN AND ISOLDE (Opera)</td>
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COMPOSITIONS BY EDWARD ELGAR.
INSTRUMENTAL.

ORCHESTRA.

SYMPHONY (Op. 55).
Full Score, £3.5.0. Orchestral parts on hire only.

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Full Score, 2/6.; String Parts, 3/6.; Wind Parts, 12/6.

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("Cacciaconto").

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Full Score, 6/6.; String Parts, 2/6.; Wind Parts, &c., 5/6.

Full Score, 7/6.; String Parts, 4/6.; Wind Parts, &c., 9/6.

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Full Score, 6/6.; String Parts, 3/6.; Wind Parts, &c., 10/6.

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MUSIC ("Grania and Diarmid") (Op. 42).
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SMALL ORCHESTRA.
CANTO POPOLARE (In Moonlight), arranged from the CANTO POPOLARE, "In the South" (Op. 50).
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CHANSON DE MATIN (Op. 15, No. 2).
Score, 3/6.; String Parts, 2/6.; Wind Parts, &c., 10/6.

THREE PIECES (Op. 10).
1. Mazurka.
   Full Score, 1/6.; String Parts, 1/6.; Wind Parts, &c., 1/6.
2. Serenade Mauresque.
   Full Score, 5/6.; String Parts, 2/6.; Wind Parts, &c., 2/6.
   Full Score, 5/6.; String Parts, 2/6.; Wind Parts, &c., 2/6.
   Notes—These pieces may be effectively performed by an Orchestra consisting of Flute, 2 Oboes, 2 Bassoons, 2 Horns, 4 Trumpets (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.

INTERMEZZO ("Dorabella") from the Variations;
for Strings, Wood-wind, and Drums.
Score, 2/6.; String Parts, 1/6.; Wind Parts, &c., 1/6.
PLEADING. Song arranged for small orchestra with Harp or Pianoforte. Solo Violin, Flute or Oboe, 3d.; Solo Cornet or Clarinet, 2d.; String Parts, 2/6.; Wind Parts, &c., 1/6.

ORGAN.

INTRODUCTION to Part II. of "The Apostles"... 1/6.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) 2/6.

SOLEMN MARCH ("The Black Knight") 3/6.

IMPERIAL MARCH ("The Light of Life"). 1/6.

TRIUMPHAL MARCH ("Caractacus") 2/6.

PRELUDE AND ANGEL'S FAREWELL ("Cacciaconto") 2/6.

FUNERAL MARCH ("Grania and Diarmid") 1/6.

CHANSON DE NUIT (Op. 15, No. 1) 2/6.

CHANSON DE MATIN (Op. 15, No. 2) 2/6.

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MILITARY BAND.

IMPERIAL MARCH (Op. 32) 5/6.


MEDITATION, from "The Light of Life" 5/6.


PIANO-FORTE SOLO.


IN THE SOUTH ("Alasìo.") Concert-Overture.
(Nett. 50d.)

CANTO POPOLARE (In Moonlight), arranged from the CANTO POPOLARE, "In the South" (Op. 50) 3/6.

VARIATIONS ON AN ORIGINAL THEME (Op. 36) 5/6.

INTERMEZZO ("Dorabella") from the above 5/6.


THREE PIECES (Op. 10):
1. Mazurka 2/6.

MEDITATION ("The Light of Life") 5/6.

IMPERIAL MARCH (Op. 32) 3/6.

CHANSON DE NUIT (Op. 15, No. 1) 1/6.

CHANSON DE MATIN (Op. 15, No. 2) 1/6.

PRELUDE AND ANGEL'S FAREWELL ("Cacciaconto") 2/6.

FUNERAL MARCH ("Grania and Diarmid") 2/6.


PIANO-FORTE Duet.

IN THE SOUTH ("Alasìo.") Concert-Overture.
(Nett. 50d.)

VARIATIONS ON AN ORIGINAL THEME (Op. 36) 6/6.

INTERMEZZO ("Dorabella") from the above 9/6.

INTRODUCTION AND ALLEGRO for Drums.
(Add Strings to Drum. 3 Strings to E. 1 Bassoon, 1 Horn, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.


PIANO-FORTE DUET.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) 2/6.

CHANSON DE NUIT (Op. 15, No. 1) 1/6.

CHANSON DE MATIN (Op. 15, No. 2) 2/6.


VIOLA AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) 2/6.

CHANSON DE NUIT (Op. 15, No. 1) 1/6.

CHANSON DE MATIN (Op. 15, No. 2) 2/6.


VIOLA AND PIANOFORTE.

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Agammenon
Thes Birds

3 0
5 0

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8 6
9 6
9 6

INTERMEZZO.

Intermezzo from the music to "The Birds"
Bridal March and Finale from the music to "The Birds"
Introduction to "Judith", Act I, Scene 2 (for "Village Organist.")
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Twelve Short Pieces, in Three Sets. Each Set...

1 6
1 6
2 6
2 6
2 6

ENGLISH LYRICS. Eight Sets. Each Set...

1 6
1 6

SONGS.

* My true love hath my heart
* O Mistress Mine
* To licenta, going on the ways
* To Albice, from prison

1 6
2 6
1 6
2 6

** Where shall the lover rest
** L'oiseau, Oiseau
** Faire, Blow, thou winter wind
** Why so pale and wan
** Alphie, from prison

1 6
2 6
1 6
2 6

*** When the sweetest melody
gives train
*** When the soft notes of love are heard
*** Whose love and song
*** To the living

2 6
2 6
2 6
2 6

SOMGS.—Continued.—ENGLISH LYRICS.

FOURTH SET.

* Thine eyes still shined for me
* When lovers meet again
* Lay a garland on my heart

2 6
2 6
2 6

FIFTH SET.

* A stray nymph of Diana
* Proud Madness
* Crabbed age and youth
* A girl to his glass

2 6
2 6
2 6
2 6

SIXTH SET.

* When home comes my Gown
* Yet let me hear my love
* Love is a baby
* I'm wearing sweet violets

2 6
2 6
2 6
2 6

SEVENTH SET.

* On a time the amorous Silvy
* Follow a shadow
* Little birds that sit and sing
* I never say that I was false of heart

2 6
2 6
2 6
2 6

EIGHTH SET.

* Whose
* Nightfall in winter
* Marian
* Grapes

2 6
2 6
2 6
2 6

PART-SONGS.

Six Lyrics, from Elizabethan Song Books... complete 1 0
Or, separately:
Follow your saint
Love is a sickness (Tonic Sol-fa, 1d.)
Turn all thy thoughts to eyes
Whither do you go or weep
The sea hath many a thousand sands
Tell me, O love (N.B.A.B.C.) (Tonic Sol-fa, 1d.)

5 0
5 0
5 6
5 6
5 6
5 6

Six Modern Lyrics... complete 1 0
Or, separately:
How sweet the answer
Since thou, O fairest (Tonic Sol-fa, 1d.)
I had two little wings (Tonic Sol-fa, 1d.)
These rolls the deep (Tonic Sol-fa, 1d.)
What voice of gladness
Music, when sweet voices die (Tonic Sol-fa, 1d.)

2 6
2 6
2 6
2 6
2 6

EIGHT FOUR-PART SONGS... complete 1 0
Or, separately:
Phillis
O love, they wrong thee much
At her fair hands
Home of my heart
You gentle nymphs
Come, pretty, sweet, and sing (Tonic Sol-fa, 1d.)
Ye thrilled me once
Better music never was known

2 6
2 6
2 6
2 6
2 6
2 6
2 6
2 6

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In praise of Song. (Tonic Sol-fa, 1d.)

1 6
1 6

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Te Deum and Benedictus in D...

8 6
8 6
8 6
8 6
8 6

ANTHMS, &c.

Blessed be he whose unrighteousness is forgiven
Hear my words, ye people (Sop. and Bass-26.)
Prevent us, O Lord
But off, O Jerusalem ("Judith") (Tonic Sol-fa, 1d.)
The God of our Fathers ("Judith")...
I was glad when they said unto me.
Crowning the Bar. Hymn
God of all created things (Coronation Hymn) (Tonic Sol-fa, 1d.)

2 6
2 6
2 6
2 6
2 6
2 6
2 6
2 6

THOUGH THE NIGHT OF DOUBT AND WORRY!

MUSICAL LITERATURE.

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2 0

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