

HANDEL

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EDITION.

BEETHOVEN.

THE

CHORAL SYMPHONY

LAST MOVEMENT.



ONE SHILLING

LONDON: NOVELLO, EWER & CO

BACH

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SPOHR MENDELSSOHN WEBER

PRODUCED AT THE LEEDS FESTIVAL, 1886.

# THE GOLDEN LEGEND

ADAPTED FROM THE POEM OF  
LONGFELLOW

BY  
JOSEPH BENNETT

AND SET TO MUSIC BY  
ARTHUR SULLIVAN.

						s.	d.
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## THE TIMES.

"The Golden Legend" roused genuine enthusiasm. It is pleasant for the critic to be for once in full accord with the *vox populi*.

## DAILY TELEGRAPH.

A greater, more legitimate, and more undoubted triumph than that of the new Cantata has not been achieved within my experience.

## STANDARD.

In speaking of the music which Sir Arthur Sullivan has added to Mr. Bennett's admirable libretto, I have nothing but praise—and praise the most emphatic—to offer. From first to last the hand of the master is apparent; and the united musical forces, instrumental and vocal, have been turned to a proper account.

## ATHENÆUM.

Not one of his earlier Cantatas can compare with "The Golden Legend" in abstract beauty or even in finish of workmanship. This is high praise, but we bestow it without the slightest hesitation.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Soprano: MRS. FRANCES DUNTON WOOD, Boston.

Contralto: MISS JOSEPHINE S. JACOBY, New York.

Tenor: MR. BARRON BERTHALD, New York.

Baritone: MR. HOMER MOORE, New York.

April 8<sup>th</sup> 1844

THE  
CHORAL SYMPHONY  
(*LAST MOVEMENT*)

COMPOSED BY

LUDWIG VAN BEETHOVEN.

THE ENGLISH VERSION BY  
NATALIA MACFARREN

AND

THE PIANOFORTE ARRANGEMENT BY  
BERTHOLD TOURS.

Ent. Sta. Hall.

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2. sep. 1924

G. D.

CHORAL SYMPHONY

W. S. H. H. H. H.

W. S. H. H. H. H.

W. S. H. H. H. H.

W. S. H. H. H. H.

W. S. H. H. H. H.

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MUS-E1R

Oh friends — no more such sounds of dis-cord  
 O Freun - - - de, nicht die - se Tö - ne!

Str. *p*

Let us sing a strain — more cheer-ful, now flow-ing,  
 son - dern lasst uns an - - - ge - neh-me-re an - stim-men.

*f* Tutti

a strain — of glad-ness.  
 und freu - - - den - vol-le-re.

*ad lib.*  
*p f f*

*Allegro assai.*  
 BARITONE SOLO.

Sing then, sing then, sing then of the heav'n descend-ed daughter of the  
 Freude, Freu - de, Freude, schöner Göt - ter - fun-ken, Tochter aus E -

CHORUS. BASS. *f f*

*Allegro assai.* Sing then, sing then,  
 Freude, Freude.

Wind *pp* Ob.  
*p dolce* *p* Cl.

Str. pizz.

star - ry realm, Joy by love and hope at - tend - ed, Joy whose raptures  
 - ly - si - um, wir be - tre - ten Feu - er - trun - ken Himm - li - sche, dein

o - verwhelm, Joy whose ma-gic re - u - ni - teth All that cus - tom  
 Hei - lig - thum! Dei - ne Zau - ber bin - den wie - der, was die Mo - de

stern - ly parts: Bro - thers all whom joy de - light - eth, Re - con - ci - ler sweet of hearts.  
 streng ge - theilt; al - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.

*cresc.* *p*

**CHORUS.**

SOPR.  
 Joy whose ma-gic re - u - ni - teth All that cus - tom stern - ly parts, Bro - thers all whom  
 Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - theilt; al - le Men - schen

ALT.  
 Tenor  
 Bass

*f* Tutti *Str. arco*

joy de - light - ed, Re - con - ci - ler sweet of hearts.  
 wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.

*sempref*

SOLI.

Ye who own the crown - ing treasure, Loy - al heart of  
 Wem der gros - se Wurf ge - lun - gen, ei - nes Freundes

SOLI.

*8* *Fl.*  
*Corni. dolce*  
*Cello*

faith - ful friend, Ye whom love is woe and plea - sure, To our strain your voi - ces lend,  
 Freund zu sein, wer ein hal - des Weib er - run - gen, mi - sche sei - nen Fu - bel ein!

voi - ces lend, Yea,  
 Fu - bel ein! Ja.

*Fl.*  
*Cello*

Yea, who-e'er 'mid life's de-lu-sion One fond heart hath call'd his own, Join us, but on  
 Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-den-rund! Und wer's nie ge-

— who-e'er  
 — wer auch

*cresc.* *sf*

him con-fu-sion Who nor love nor joy hath known. Yea, who-e'er 'mid life's de-lu-sion  
 konnt, der steh-le wei-nend sich aus die-sem Bund. Ja, wer auch nur ei-ne See-le

*dim.* *f* CHORUS.

Yea, who-e'er  
 Ja, wer auch

*cresc.* *f* Tutti

One fond heart hath call'd his own, Join us, but on him con-fu-sion who nor love nor  
 sein nennt auf dem Er-den-rund! Und wer's nie ge-konnt, der steh-le wei-nend sich aus

*sf* *dim.* *p*



— she  
— se

she gave to us and kiss-es, Friend to gladden our a - bode; E'en  
se gab sie uns und Re - ben, ei - nen Freund, ge - prüft im Tod; Wol -

the worm can feel life's bliss - es, And the Se - raph  
- lust ward dem Wurm ge - ge - ben, und der Che - rub

CHORUS.

dwells with God, Wine she gave to us and kiss - es,  
steht vor Gott. Küs - se gab sie uns und Re - ben,

CHORUS.

Tutti



*Allegro assai vivace, alla Marcia.* ♩ = 84.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The tempo is marked 'Allegro assai vivace, alla Marcia' with a quarter note equal to 84 beats per minute. The score includes the following parts and markings:

- Cl:** Clarinet part, starting in the fourth measure of the first system.
- pp** (pianissimo): Dynamic marking for the piano accompaniment in the first system.
- 1**: First ending markings in the first system.
- Fag. Contra-Fag. & Gr. Caisse.**: Bassoon, Contrabassoon, and Grand Drum parts, indicated by a bracket in the first system.
- Wind**: Wind instrument part, starting in the second system.
- pp Str.** (pianissimo strings): Dynamic marking for the strings in the fourth system.
- Wind sempre pp**: Wind instruments playing *sempre* (always) *pp* in the fourth system.
- pp Str.**: Dynamic marking for the strings in the sixth system.

## TENOR SOLO.

Glad, glad, glad, as his suns, his suns thro' e - ther  
 Froh, froh, froh, wie sei - ne Son - nen, sei - ne Son - nen

Wind

wond-ing, glad as suns thro' e - ther wond-ing, their flam-ing course with might pur -  
 flie - gen, froh, wie sei - ne Son - nen flie - gen - durch des Him - mels prächt - gen

*poco cresc.*

- sue, Speed ye, bro - thers, glad and true, speed ye, bro - thers,  
 Plan, lau - fet. Brü - der, eu - re Bahn, lau - fet, Brü - der,

*poco cresc.*

glad and true, Con-quest in your train at - tend - ing, in your  
 eu - re Bahn, freu - dig, wie ein Held zum Sie - gen, wie ein

*poco f*

train at - - tend - ing, Speed ye, bro - thers, glad and true.  
 Held zum Sie - gen, lau - fet, Brü - der, eu - re Bahn,

TENOR I.  
 TENOR II.  
 BASSI.

Speed ye, bro - thers, glad and true Con - quest in your train at -  
 Lau - fet Brü - der, eu - re Bahn, freu - dig, wie ein Held zum

CHORUS.

*mf*

*più f*

in your train at - tend - - - ing,  
 wie ein Held zum Sie - - - gen.

-tend - ing, in your train at - tend - ing,  
 Sie - gen, wie ein Held zum Sie - gen.

*sf*

con - quest,  
 freu - dig,

*più f*

*ff*

*sf*  
 con - quest, con - quest in your train, your train at - tend - ing.  
 freu - dig, freu - dig wie ein Held, ein Held zum Sie - gen.

*sf* *sf* *sf* *sf*  
 con - quest, con - quest, in your train at - tend - - - ing.  
 freu - dig, freu - dig wie ein Held zum Sie - - - gen.

*sf* *sf* *sf*

VI.  
*sf*

Fag. & Bassi.

VI.  
*sempre ff*

*sf* *sf*

*sf* *sf*

*sf* *sf*  
 Str. & Wind

*sf* *sf*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. The treble staff contains melodic lines with slurs and accents, marked with *sf*. The bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff features chords and melodic fragments, with a *sf* marking. The bass staff continues with eighth-note accompaniment, also marked with *sf* in some measures.

Third system of musical notation. The treble staff shows a sequence of chords and short melodic lines. The bass staff maintains the eighth-note accompaniment pattern.

Fourth system of musical notation. The treble staff contains a series of chords, with an *8* marking above the staff. The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble staff features chords and melodic lines, with an *8* marking above the staff. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation. The treble staff contains chords and melodic lines, with *sf* markings and a slur. The bass staff continues with eighth-note accompaniment.

First system of musical notation, piano accompaniment. Treble and bass clefs. Key signature: two sharps (F# and C#). The music features a complex texture with many chords and moving lines. Dynamics include *sf* (sforzando) in both hands.

Second system of musical notation, piano accompaniment. Treble and bass clefs. Key signature: two sharps. Dynamics include *sf* (sforzando) in both hands.

Third system of musical notation, piano accompaniment. Treble and bass clefs. Key signature: two sharps. Dynamics include *sf* (sforzando) in both hands.

Fourth system of musical notation, piano accompaniment. Treble and bass clefs. Key signature: two sharps. Dynamics include *sf* (sforzando) in both hands.

Fifth system of musical notation, piano accompaniment. Treble and bass clefs. Key signature: two sharps. Dynamics include *ff* (fortissimo) and *sf* (sforzando) in both hands.

Sixth system of musical notation, featuring woodwinds and strings. Treble clef for Corni (Cornets) and bass clef for Ob. (Oboe) and Str. (Strings). Key signature: two sharps. Dynamics include *dim.* (diminuendo) for Corni, *p* (piano) for Ob. and Str., and *più p* (pianissimo) for Corni.

Seventh system of musical notation, featuring woodwinds and strings. Treble clef for Ob. (Oboe) and bass clef for Str. (Strings). Key signature: two sharps. Dynamics include *pp* (pianissimo) for Str., *sempre pp* (sempre pianissimo) for Ob., and *CRISC.* (crescendo) for Str.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

CHORUS.

*f* Sing then of the heav'n de - scend - ed daugh - ter of the  
Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

*ff* Tutti

*sf* star - ry realm, Joy by hope and love at - tend - ed,  
- ly - si - um, wir be - tre - ten feu - er - trun - ken,

*sf*

Joy whose rap - tures o - ver - whelm, Joy whose ma - gic  
Himm - li - sche, dein Hei - lig - thum! Dei - ne Zau - ber

*sf*

*sf*

re - u - ni - teth, all that cus - tom stern - ly parts, Bro -  
 hin - den wie - der, was die Mo - de streng ge - theilt; al -

*ff*

*ff*

- thers they whom joy de - light - eth re - con - ci - ler  
 - le Men - schen wer - den Brü - der, wo dein sanf - ter

*sf*

- light - eth  
 Brü - der,

*sf*

sweet of hearts. Joy whose ma - gic re - u -  
 Flü - gel weilt. Dei - ne Zau - ber bin - den

-ni - teth, all that cus - tom stern - ly parts, Bro -  
 wie - der, was die Mo - de streng gr - theilt; at -

*ff*

*ff*

-thers they whom joy de - light - eth re - con - ci - ler  
 - le Men - schen wer - den Brü - der, wo dein sanf - ter

*sf*

-light - eth  
 Brü - der,

*sf*

sweet of hearts.  
 Flü - gel weilt.

*sf*

## Andante maestoso.

Oh ye millions, I — em-brace ye! Here's a joy-ful kiss for all!  
 Seid um - schlungen, Mil - li - o - nen! Die - sen Kuss der gan - zen Welt!

*ff* *ff*

Andante maestoso.  $\text{♩} = 72$ .

Tromboni & Bassi *ff* *ff* Str.

*sf* *sf*

*f* Oh ye mil - lions, I em - brace ye! *sf* Here's  
 Seid um - schlun - gen, Mil - li - o - nen! Die -  
 Oh ye mil - lions, I em - brace ye!  
 Seid um - schlun - gen, Mil - li - o - nen!  
 Oh ye mil - lions, I em - brace ye!  
 Seid um - schlun - gen, Mil - li - o - nen!

Wind sustain

Here's a kiss, a kiss for all!  
 Die - sen Kuss der gan - zen Welt!  
 Here's a joy - ful kiss for all!  
 Die - sen Kuss der gan - zen Welt!  
 Here's a joy - ful kiss for all!  
 Die - sen Kuss der gan - zen Welt!

*sf* *sf* *ff* *ff*

Bro - thers, let us pros-trate fall to the Pow'r that here doth place ye,  
 Brü - der! ü - ber'm Ster - nen - zelt muss ein lie - ber Va - ter woh - nen.

Tromboni & Bassi. *sf sf f Str.*

Bro - thers, let us pros - trate fall  
 Brü - der! ü - ber'm Ster - nen - zelt

Bro - thers, let us pros - trate fall *sf* to  
 Brü - der! u - ber'm Ster - nen - zelt muss

Bro - thers, let us pros - trate fall  
 Brü - der! ü - ber'm Ster - nen - zelt

*f* Bro - thers, let us pros - trate fall *sf* to  
 Brü - der! ü - ber'm Ster - nen - zelt muss

Wind sustain

to the Pow'r that here doth place ye.  
 muss ein lie - ber Va - ter woh - nen.

the Pow'r that here doth place ye.  
 ein lie - ber Va - ter woh - nen.

the Pow'r that here doth place ye.  
 ein lie - ber Va - ter woh - nen.

the Pow'r that here doth place ye.  
 ein lie - ber Va - ter woh - nen.

Fl. Cl. Fag.  
 Tromboni & Celli *p*

Adagio ma non troppo, ma divoto.

Oh ye millions kneel be-  
Ihr stürzt nie-der Mil-li

Adagio ma non troppo, ma divoto.  $\text{♩} = 60$ .

-fore Him, Trem-ble du den -fore thy Lord, Mer-cy holds his flash-ing  
-o-nen? Ah - nest earth be - Schöpfer, Welt? Such' ihn ü-ber'm Ster-nen -  
du den

sword! As our Fa-ther we im-plore Him,  
-sell! Ue-ber Ster-nen muss er woh-nen.

as our Fa - - - ther  
ü - - - ber Ster - - - nen

as our  
ü - - - ber

Wind 3

pp Tymp.  
sempre

we im - - - plore Him.  
muss er woh - - - nen.

Fa - - - ther we im - - - plore Him.  
Ster - - - nen muss er woh - - - nen.

sempre pp

*Allegro energico, sempre ben marcato.*

Sing then of the heav'n de-scend - ed daugh - ter of the  
Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

f Oh ye mil - lions, I em - -  
Seid um - schlun - gen, Mil - li -

*Allegro energico, sempre ben marcato. ♩ = 84.*

VI.

ff VI. Cl. & Trombe.

star - ry realm, — Joy by hope and love at - tend - ed, Joy whose rap - tures  
 - ly - - si - um, — wir be - tre - ten feu - er - trun - ken, Himm - li - sche dein

- brace ye! Here's a joy - ful kiss for  
 - o - - nen! Die - - sen Kuss der gan - - zen

o - verwhelm,  
 Hei - - lig - thum!

Sing then,  
 Freu - de!

all! Oh ye mil - lions, I em -  
 Welt! Seid um - - schlun - - gen, Mil - li -  
 Oh ye mil - lions, I em -  
 Seid um - - schlun - - gen, Mil - li -

Sing then of the heav'n de - scend - ed daugh - ter of the  
 Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

*sempre ff* Wind sustain

Fag. Contrafag. & Bassi.

Sing then, Sing, oh sing then of heav'n -  
 Freu - de! Wir be - tre - ten dein Hei -

- brace ye! Here's a joy - ful kiss for  
 - o - - nen! Die - - sen Kuss der gan - - zen  
 - brace ye! Here's a joy - ful kiss for  
 - o - - nen! Die - - sen Kuss der gan - - zen

star - ry realm, — Joy by hope and love at - tend - ed, Joy, whose rap - tures  
 - ly - - si - um, — wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein

all!  
Welt!

Sing then,  
Freu - de!

all!  
Welt!

Sing then of the heav'n de-scend - ed, daugh - ter of the  
Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -

o - verwhelm! Oh ye mil - lions, I em -  
Hei - lig - thum! Seid um - schlun - gen, Mil - li -

ly joy.  
lig - thum.

Sing then, sing, oh sing then of heav'n - ly  
Freu - de! Wir be - tre - ten dein Hei - lig -

star - ry realm, Joy, by hope and love at - tend - ed, Joy, whose rap - tures  
ly - si - um, Wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein

-brace ye! Here's a joy ful kiss for  
o - - nen! Die - sen Kuss der gun - zen

Oh ye mil - lions, I em -  
Seid um - schlun - gen, Mil - li -

joy! Sing then of the heav'n de-scend - ed, daugh - ter of the  
- thum! Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E

o - - verwhelm! Sing then!  
Hei - lig - thum! Freu - de!

all  
Welt,

-brace ye, Here's a joy - ful kiss for  
 - o - - nen! Die - - sen Kuss der gan - zen

star - ry realm, Joy by hope and love at - tend - ed, Joy whose rap - tures  
 - ly - si - um, wir be - tre - ten feu - er - trun - ken. Himm - li - sche, dein  
 Sing then! Sing, oh sing then of heav'n -  
 Freu - de! Wir be - tre - ten dein Hei -

Here's a  
 die - - sen

all, Here's a joy - - ful kiss for  
 Welt, die - - sen Kuss der gan - - zen

o - verwelm, oh heav'n  
 Hei - lig - thum, dein Hei -

- ly joy, oh  
 - lig - thum, - lig - thum, dein

joy - - ful kiss for all, Here's a  
 Kuss der gan - - zen Welt, die - - sen

all, a kiss for all! Sing then of the  
 Welt, der gan - - zen Welt! Freu - de, schö - ner

- ly joy! Oh ye  
 - lig - thum! Seid um -

heav'n -  
 Hei -

joy - - ful kiss for all!  
 Kuss der gan - - zen Welt!

heav'n de-scend - ed, Joy by hope and love at-tend - ed, Joy whose rap - tures  
 Göt - ter - fun - ken, wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein  
 mil - lions, I em - brace ye, Here's a  
 - schlun - gen, Mil - li - o - nen! Die - sen  
 - ly - lig -

Sing then! sing then! sing, oh  
 Freu - de! Freu - de! Wir be

o - ver - whelm! Oh ye  
 Hei - lig - thum! Seid um -

joy - ful kiss for all! Sing then of the  
 Küss der gan - zen Welt! Freu - de, schö - ner  
 joy, oh heav'n - ly joy! Oh ye  
 - thum, dein Hei - lig - thum! Seid um -

sing then of heav'n - ly joy!  
 - tre - ten dein Hei - lig - thum!

mil - lions, Oh ye  
 - schlun - gen, seid um -

heav'n de-scend - ed daugh - ter of the star - ry realm Joy, by hope and  
 Göt - ter - fun - ken, Toch - ter aus the E - ly - si - um, wir be - tre - ten  
 mil - lions, I em - brace  
 - schlun - gen! seid um - schlun -

Oh, ye mil - lions, Here's a  
 Seid um - schlun - gen! Die - sen

mil - lions, I em - brace ye! I em -  
 - schlun - gen, Mil - li - o - nen! Mil - li -

love at - tend - ed, Joy whose rap - tures o - ver - whelm. Oh ye  
 feu - er - trun - ken, Himm - li - sche, dein Hei - lig - thum! Seid um -

ye, oh ye  
 - gen, - gen, seid um -

joy - ful kiss for all! Sing then of the  
 Kuss der gan - zen Welt! Freu - de, schö - ner

- brace ye Here's a kiss, here's a  
 - o - nen! Die - sen Kuss, die - sen

mil - lions, I em - brace ye, Here's a  
 - schlun - gen, Mil - li - o - nen! Die - sen

mil - lions, I em - brace ye, Here's a  
 - schlun - gen, Mil - li - o - nen! Die - sen

heav'n de - scend - ed daugh - ter of the star - ry realm, Joy, by hope and  
 Göt - ter - fun - ken, Toch - ter aus E - ly - si - um, wir be - tre - ten

joy - ful kiss for all, a kiss kiss for  
 Kuss der gan - zen Welt, der gan - zen

joy - ful, joy - ful kiss for all!  
 Kuss der gan - zen, gan - zen Welt!

joy - ful kiss for all!  
 Kuss der gan - zen Welt,

love at - tend - ed, Joy whose rap - tures o - ver - whelm!  
 feu - er - trun - ken, Himm - li - sche, dein Hei - lig - thum!

all!  
Welt.

*ff* Sing then of the heav'n de-scend-ed,  
Freu-de, schö-ner Göt-ter-fun-ken,

a kiss for all!  
der gan-zen Welt!

*sf* Oh ye mil-lions,  
*sf* Seid um-schlun-gen,

*ff* Oh ye mil-lions,  
Seid um-schlun-gen,

*non legato*

daugh-ter of the star-ry realm, Joy by hope and love at-tend-ed  
Toch-ter aus E-ly-si-um, wir be-tre-ten, Himm-li-sche, dein

ye mil-lions, I em-brace ye,  
um-schlun-gen, Mil-li-o-nen!

I em-brace ye, Here's a joy-ful,  
Mil-li-o-nen! Die-sen Kuss der

a kiss for all!  
der gan-zen Welt!

heav'n - ly joy!  
Hei - lig-thum!

Here's a joy-ful kiss for all!  
Die-sen Kuss der Welt!

joy-ful kiss for all!  
gan-zen gan-zen Welt!

Trem - ble earth be -  
Ah - - nest du den

Oh ye mil - lions, kneel be - fore Him,  
Ihr stürzt nie - der. Mil - li - o - nen?

Cl. & Fag.  
pp Str.

-fore thy Lord.  
Schö - - pfer, Welt?

Mer - cy holds his flash - ing sword,  
Such' ihm ü - - ber'm Ster - - nen - zell,

Ob.  
cresc.

Mer - - cy holds his flash - - ing sword. Bro - thers, Bro - thers  
such' ihm ü - - ber'm Ster - - nen - zell! Brü - der! Brü - der!

cresc. - f sf f

Fl.  
f Str. Wind

Mer - cy holds his sword, as our Fa - ther  
 ü - - ber'm Ster - - nen - zell muss ein lie - ber

*p* *p*

Fl.Ob.  
 Str. sustain  
 Fag. Cl.

we im - plore Him, our Fa - ther we im - plore Him.  
 Va - ter woh - nen, ein lie - ber Va - ter woh - - nen.

*p* *più p* *pp*

*p* *più p* *pp*

*Allegro ma non tanto.*

SOLO.

Joy - - thou  
 Freu - de,

*Allegro ma non tanto. ♩ = 120.*

*pp* *pp* *p*

VI. & Viola. Wind Fag.  
 Bassi. Viola.

Joy — thou daughter of the star - ry realm!  
 Freu - - de, Tochter aus E - ly - si - um!

daughter of the star - ry realm.  
 Toch - ter aus E - ly - si - um!

Cl. Ob. Wind Str.

Joy — thou daughter of the star - ry realm!  
 Toch - - ter, Tochter aus E - ly - si - um!

Joy — thou  
 Toch - - ter,

Ob. Str.

Joy, — thy ma - gic, Joy, thy ma - gic  
 Dei - - ne Zau - ber, dei - ne Zau - ber

Joy, thy ma - gic, Joy, thy ma - gic  
 Dei - ne Zau - ber, dei - ne Zau - ber

Joy, thy ma - gic,  
 Dei - ne Zau - ber.

daughter of the star - ry realm.  
 Toch - ter aus E - ly - si - um!

Cl. Ob. Fl. p Wind Str. pizz.

re - u - ri - teth, Joy, thy ma - gic re - u -  
 bin - den wie - der, dei - ne Zau - ber bin - den

re - u - ni - teth, Joy, thy ma - gic, joy, thy ma - gic  
 bin - den wie - der, re - u - ni - teth, dei - ne Zau - ber, dei - ne Zau - ber  
 joy, thy ma - gic re - u - ni - teth, e - bin - den  
 dei - ne Zau - ber, bin - den

Joy, thy ma - gic, joy, thy ma - gic re - u -  
 dei - ne Zau - ber, dei - ne Zau - ber bin - den

*poco a poco cresc.*

- ni - teth all that custom stern - ly parts, Joy, thy ma - gic, joy, thy ma - gic  
 wie - der was die Mo - de streng ge - theilt, dei - ne Zau - ber, dei - ne Zau - ber

re - u - ni - teth, e - ver re - u -  
 bin - den wie - der, bin den bin - den  
 re - u - ni - teth, Joy, thy ma - gic, joy, thy ma - gic  
 bin - den wie - der, dei - ne Zau - ber, dei - ne Zau - ber bin - den

- ni - teth, Joy, thy ma - gic re - u - ni - teth  
 wie - der, dei - ne Zau - ber bin - den wie - der,

re - u - ni - teth all that custom stern - ly parts.  
 bin - den wie - der was die Mo - de streng ge - theilt.

- ni - teth all that custom stern - ly parts.  
 wie - der was die Mo - de streng ge - theilt.

- ni - teth all that custom stern - ly parts.  
 wie - der was die Mo - de streng ge - theilt.

all that custom stern - ly parts.  
 was die Mo - de streng ge - theilt.

CHORUS.

*p cresc.* Joy, thy magic, joy, thy magic re - u - ni - teth, re - u - ni - teth all that custom  
 Dei - ne Zauber, dei - ne Zauber bin - den wie - der, bin - den wie - der, was die Mo - de

*p cresc.*

Str. arco Tutti

## CHORUS.

stern - ly parts. Bro - thers  
 streng ge - theilt. Al - le

*ff*

they whom joy de - lighteth, bro - thers they, yes bro - thers they whom joy de - lighteth Re - con -  
 Menschen, al - le Menschen, al - le Menschen, al - le Menschen werden Brüder, wo dein

*Poco Adagio.*  
*p cresc. p*

*Poco Adagio.*  
 VI. *p cresc. p dolce*

Wind

*Tempo I.*  
 - ci - ler sweet of hearts. Joy, thy magic  
 sanf - ter Flü - gel weilt. Dei - ne Zauber,

*p cresc. p cresc.*

*Tempo I.*  
 Wind *cresc.*

joy thy ma-gic re - u - ni - teth all that cus-tum stern - ly parts.  
 dei-ne Zauber bin - den wie - der, was die Mo-de streng ge - theilt.

*f*

*f* Tutti *ff*

*ff*

Bro - thers all, yes, bro - thers all whom joy de-  
 Al - le Menschen, al - le Menschen, al - le

*ff*

*cresc.* *ff*

*Poco Adagio.* *cresc.*

SOLO.

Brothers all whom joy de - light - eth, all whom joy de-lighteth Re-con  
 Al - le Menschen, al - le, al - le Men-schen werden Brüder, wo dein  
*cresc.* ci - sanf 3 3 3  
 ci - sanf  
 ci - sanf

Brothers all whom joy de - light - eth, all whom joy de - lighteth Recon - ci -  
 Al - le Menschen, al - le, al - le Men-schen werden Brüder, wo dein sanf

CHORUS.

-ligheth, all are brothers!  
 Menschen, al - le Menschen! CHORUS TACET.

*Poco Adagio.*

*P* Cl. 8 Str.  
 Fag.

ler sweet of hearts,  
ter Flü-gel weilt.

ler sweet of hearts,  
ter Flü-gel weilt.

ler  
ter oh  
dein

ler sweet of hearts,  
ter Flü-gel weilt.

oh heav'n - ly heav'nly joy.  
dein sanf - ter Flü-gel weilt.

sweet of hearts, oh heav'n - ly, heav'n-ly joy.  
Flü-gel weilt, dein sanf - ter Flü-gel weilt.

heav'n-ly, heav'nly joy.  
sanf - ter Flü-gel weilt.

*CRSC.*

CHORUS.

*Poco Allegro, stringendo il tempo, sempre più Allegro.*

*pp Str.* *CRSC.*

*Prestissimo.*  $f$

Oh ye millions, I embrace ye Here's a joyful  
 Seid umschlungen, Milli - o - nen! Die - sen Kuss der

*Prestissimo.*  $\text{♩} = 132.$   $f$

*ff Tutti*  $f$   $f$   $f$   $sf$   $sf$   $sf$

kiss for all! a kiss for all!  
 ganzen Welt, der ganzen Welt!

8  $sf$   $sf$   $sf$

Bro - thers, Mer - cy holds his sword as our Fa - ther  
 Brü - der! ü - - berm - Stern - nen zelt muss ein lie - ber

8  $sf$

yes, — as our Fa — ther we im — plore Him, as  
 Va — ter, ein lie — ber Va — ter woh — nen, ein

Fa — ther we — im — plore Him, Oh ye millions, I embrace ye!  
 lie — ber Va — ter woh — nen. Seid umschlungen, seid umschlungen!

*ff*  
 Here's a joy — ful kiss for all! a kiss for all, a  
 Die — sen Kuss der gan — zen Welt, der gan — zen Welt, der

*ff*

kiss for all, Here's a joy-ful kiss for all, a  
 gan - zen Welt! Die - sen Kuss der gan - zen Welt. der

*ff sf ff f*

*ff sf f f f ff f*

kiss for all, a joy-ful, joy-  
 gan - zen Welt, der gan - zen, gan -

*ff ff*

*f f ff ff*

- ful kiss, a joy - ful kiss!  
 - zen Welt, der gan - zen Welt!

*ff*

*f*

Sing then, sing of joy the heav'n de-scended, joy the  
 Freu-de, Freude, schöner Göt-ter-funken, schöner

*ff* *ff*

heav'n de-scended, Daugh-  
 Göt-ter-funken! Toch-

*ff* *ff*

*ff*

*Maestoso.*

- ter of the star-ry realm! Joy, oh joy the  
 - ter aus E - ly - si - um! Freu - de, schö - ner

*p* *f* *sf*

*Maestoso.* ♩ = 60. VI. & Fl.

Wind. *p* *cresc.* Str. *f* Wind sustain *f*

*ff* heav'n - descend - ed, heav'n - de - - scend - - ed.  
Göt - - ter - fun - ken, Göt - - ter - - fun - - ken.

*ff* *Prestissimo.* *ff*

*ff* *Prestissimo.* *sempre ff*  
*Tutti*

8

*sf sf sf sf sf sf*

8

*sf sf sempre ff*

8

6

NOVELLO'S ORIGINAL OCTAVO EDITIONS  
OF  
Oratorios, Cantatas, Odes, Masses, &c.

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

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

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<b>E. T. CHIPP.</b>						
JOB ... ..	4/0	—	—	<b>HENRY FARMER.</b> MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) 2/0 2/6 3/6		
NAOMI ... ..	2/0	—	—			
<b>HAMILTON CLARKE.</b>						
PEPIN THE PIPPIN (Operetta), both Notations ... ..	2/6	—	—	<b>MYLES B. FOSTER.</b> THE LADY OF THE ISLES ... .. 1/6 — — THE ANGELS OF THE BELLS (Female voices)... 1/6 — — (DITTO, SOL-FA, 0/8)		
THE MISSING DUKE (Operetta) (Sol-FA, 0/9) ... ..	2/6	—	—			
THE DAISY CHAIN (Operetta) (Sol-FA, 0/9) ... ..	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) 2/6 — — SNOW FAIRIES (Female voices) ... .. 1/6 — —		
DRUMS AND VOICES (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—			
HORNPIPE HARRY (Sol-FA, 0/9) ... ..	2/6	—	—	<b>ROBERT FRANZ.</b>		
<b>FREDERICK CORDER.</b>						
THE BRIDAL OF TRIERMALN (Sol-FA, 1/0) ... ..	2/6	—	—	PRAISE YE THE LORD (117th Psalm) ... .. 1/0 — — <b>NIELS W. GADE.</b> PSYCHE (Sol-FA, 1/6) ... .. 2/6 3/0 4/0 SPRING'S MESSAGE (Sol-FA, 0/3) ... .. 0/8 — — ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... .. 1/0 1/6 2/6 ZION ... .. 1/0 1/6 2/6 THE CRUSADERS (Sol-FA, 1/0) ... .. 2/0 2/6 4/0 COMALA ... .. 2/0 2/6 4/0 CHRISTMAS EVE (Sol-FA, 0/4) ... .. 1/0 1/6 —		
<b>SIR MICHAEL COSTA.</b>						
THE DREAM ... ..	1/0	—	—	<b>HENRY GADSBY.</b>		
<b>H. COWARD.</b>						
THE STORY OF BETHANY (Sol-FA, 1/6) ... ..	2/6	3/0	—	LORD OF THE ISLES (Sol-FA, 1/6) ... .. 2/6 — — ALCESTIS (Male voices) ... .. 4/0 — — COLUMBUS (Male voices) ... .. 2/6 — — <b>F. W. GALPIN.</b> YE OLDE ENGLYSHE PASTYMES... .. 1/6 — —		
<b>F. H. COWEN.</b>						
ST. JOHN'S EVE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	<b>G. GARRETT.</b> HARVEST CANTATA (Sol-FA, 0/6) ... .. 1/0 — — THE SHUNAMMITE ... .. 3/0 — — THE TWO ADVENTS ... .. 1/6 — —		
A SONG OF THANKSGIVING... ..	1/6	—	—			
SLEEPING BEAUTY (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	<b>R. MACHILL GARTH.</b> EZEKIEL ... .. 4/0 4/6 — THE WILD HUNTSMAN ... .. 1/0 1/6 —		
RUTH (Sol-FA, 1/6) ... ..	4/0	4/6	6/0			
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9) ... ..	2/0	—	—	<b>A. R. GAUL.</b>		
THE WATER LILY ... ..	2/6	—	—	AROUND THE WINTER FIRE (Female voices) ... 2/0 — — (DITTO, SOL-FA, 0/8)		
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ... ..	1/6	—	—			
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9) ... ..	2/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ... 1/0 — — JOAN OF ARC (Sol-FA, 1/0) ... .. 2/6 3/0 4/0 PASSION SERVICE ... .. 2/6 3/0 4/0 RUTH (Sol-FA, 0/9) ... .. 2/0 2/6 4/0 THE HOLY CITY (Sol-FA, 1/0) ... .. 2/6 3/0 4/0 THE TEN VIRGINS (Sol-FA, 1/0) ... .. 2/6 3/0 4/0 ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ... 2/6 3/0 4/0 UNA ... .. 2/6 3/0 4/0 (DITTO, SOL-FA, 1/0)		
THE ROSE OF LIFE (Female voices) (Sol-FA, 0/9) ... ..	2/0	—	—			
<b>J. MAUDE CRAMENT.</b>						
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	THE LEGEND OF THE WOOD (Female voices)... 1/0 — — (DITTO, SOL-FA, 0/8)		
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—			
<b>W. CRESER.</b>						
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	<b>FR. GERNSHEIM.</b>		
<b>W. CROTCH.</b>						
PALESTINE ... ..	3/0	3/6	5/0	SALAMIS. A TRIUMPH SONG (Male voices) ... 1/6 — — <b>E. OUSELEY GILBERT.</b> SANTA CLAUS AND HIS COMRADES (Operetta) 2/0 — — (DITTO, SOL-FA, 0/8)		
<b>W. H. CUMMINGS.</b>						
THE FAIRY RING ... ..	2/6	—	—	<b>F. E. GLADSTONE.</b>		
<b>W. G. CUSINS.</b>						
TE DEUM ... ..	1/6	—	—	PHILIPPI ... .. 2/6 — — <b>GLUCK.</b> ORPHEUS (CHORUSES, Sol-FA, 1/0) ... .. 3/6 — —		
<b>FÉLICIEN DAVID.</b>						
THE DESERT (Male voices) ... ..	1/6	2/0	—	<b>HERMANN GOETZ.</b>		
<b>H. WALFORD DAVIES.</b>						
HERVÉ RIEL ... ..	1/0	—	—	BY THE WATERS OF BABYLON (137th Psalm)... 1/0 — — NGENIA ... .. 1/0 — — THE WATER-LILY (Male voices) ... .. 1/6 — —		
<b>P. H. DIEMER.</b>						
BETHANY ... ..	4/0	—	—	<b>A. M. GOODHART.</b>		
<b>M. E. DOORLY.</b>						
LAZARUS ... ..	2/6	—	—	EARL HALDAN'S DAUGHTER ... .. 1/0 — — ARETHUSA ... .. 2/0 — — SIR ANDREW BARTON... .. 1/0 — —		
<b>F. G. DOSSERT.</b>						
MASS, IN E MINOR ... ..	5/0	—	—	<b>CH. GOUNOD.</b>		
COMMUNION SERVICE, IN E MINOR ... ..	2/0	—	—	MORS ET VITA (Latin or English) ... .. 6/0 6/6 7/6 DITTO, SOL-FA (Latin and English) ... .. 2/0 — — REQUIEM MASS, from "Mors et Vita" ... .. 2/6 3/0 — THE REDEMPTION (English Words) (Sol-FA, 2/0) 5/0 6/0 7/6 DITTO (French Words) ... .. 8/4 — — DITTO (German Words) ... .. 10/0 — — MESSE SOLENNELLE (St. CECILIA)... .. 1/0 1/6 2/6 OUT OF DARKNESS ... .. 1/0 — — COMMUNION SERVICE (Messe Solennelle) ... 1/6 2/0 3/0 TROISIÈME MESSE SOLENNELLE ... .. 2/6 — — DE PROFUNDIS (130th Psalm) (Latin Words) ... 1/0 — — DITTO (Out of darkness) ... .. 1/0 — —		
A PARABLE IN SONG ... ..	2/0	—	—			
<b>F. DUNKLEY.</b>						
THE WRECK OF THE HESPERUS ... ..	1/0	—	—	<b>C. H. GRAUN.</b>		
<b>ANTONIN DVOŘÁK.</b>						
ST. LUDMILA ... ..	5/0	6/0	7/6	THE PASSION OF OUR LORD (Der Tod Jesu) ... 2/0 2/6 4/0 TE DEUM ... .. 2/0 2/6 4/0		
DITTO (German and Bohemian Words) ... ..	8/0	—	—			
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ... ..	3/0	3/6	5/0	<b>ALAN GRAY.</b>		
DITTO (German and Bohemian Words) ... ..	6/0	—	—	THE WIDOW OF ZAREPHATH ... .. 2/0 — — ARETHUSA ... .. 1/6 — — THE LEGEND OF THE ROCK-BUOY BELL ... 1/0 — —		
STABAT MATER ... ..	2/6	3/0	4/0			
PATRIOTIC HYMN... ..	1/6	—	—	<b>J. O. GRIMM.</b>		
DITTO (German and Bohemian Words) ... ..	3/0	—	—	THE SOUL'S ASPIRATION ... .. 1/0 — — <b>G. HALFORD.</b> THE PARACLETE ... .. 2/0 — —		
REQUIEM MASS ... ..	5/0	6/0	7/6			
MASS, IN D ... ..	2/6	—	—	<b>E. V. HALL.</b>		
COMMUNION SERVICE, IN D ... ..	2/6	—	—	IS IT NOTHING TO YOU (Sol-FA, 0/3) ... .. 0/8 — —		
<b>A. E. DYER.</b>						
SALVATOR MUNDI ... ..	2/6	—	—			
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—			
<b>H. J. EDWARDS.</b>						
THE ASCENSION ... ..	2/6	—	—			
THE EPIPHANY ... ..	2/0	—	—			
PRAISE TO THE HOLIEST ... ..	1/6	—	—			
<b>EDWARD ELGAR.</b>						
THE BLACK KNIGHT ... ..	2/0	—	—			
<b>ROSALIND F. ELLICOTT.</b>						
ELYSIUM ... ..	1/0	—	—			
THE BIRTH OF SONG ... ..	1/6	—	—			
<b>GUSTAV ERNEST.</b>						
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ... ..	2/0	—	—			
<b>T. FACER.</b>						
RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—			
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<b>E. FANING.</b>						
BUTTERCUPS AND DAISIES (Female voices) ... ..	2/6	—	—			
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DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6	AFTER THE SKIRMISH ... ..	1/0	—	—
ALCESTE ... ..	2/0	—	—	<b>W. H. HUNT.</b>			
SEMELE ... ..	3/0	3/6	5/0	STABAT MATER ... ..	3/0	3/6	—
THE PASSION ... ..	3/0	3/6	5/0	<b>H. H. HUSS.</b>			
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ESTHER ... ..	3/0	3/6	5/0	THE YEAR ... ..	2/0	2/6	—
SUSANNA ... ..	3/0	3/6	5/0	<b>D. JENKINS.</b>			
THEODORA ... ..	3/0	3/6	5/0	DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6	—
BELSHAZZAR ... ..	3/0	3/6	5/0	<b>A. JENSEN.</b>			
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6	4/0	THE FEAST OF ADONIS ... ..	1/0	—	—
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JOSHUA ... ..	2/0	2/6	4/0	THE EPIPHANY ... ..	3/0	—	—
DEBORAH ... ..	2/0	2/6	4/0	<b>OLIVER KING.</b>			
SAUL ... ..	2/0	2/6	4/0	BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—
CHANDOS TE DEUM ... ..	1/0	1/6	2/6	THE NAIADS (Female voices) ... ..	2/6	—	—
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O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ... ..	1/0	—	—	<b>J. KINROSS.</b>			
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THE KING SHALL REJOICE ... ..	0/8	—	—	<b>LEONARDO LEO.</b>			
ZADOK THE PRIEST ... ..	0/3	—	—	DIXIT DOMINUS ... ..	1/0	1/6	—
MY HEART IS INDITING ... ..	0/8	—	—	<b>H. LESLIE.</b>			
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—	THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
THE WAYS OF ZION ... ..	1/0	—	—	<b>F. LISZT.</b>			
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6	THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
L'ALLEGRO ... ..	2/0	2/6	4/0	THIRTEENTH PSALM ... ..	2/0	—	—
DIXIT DOMINUS (from Psalm cx.) ... ..	1/0	—	—	<b>C. H. LLOYD.</b>			
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A SEA DREAM (Female voices) ... ..	2/6	—	—	(Ditto, Sol-FA, 0/9) ... ..	1/0	1/6	2/6
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ERIC THE DANE ... ..	3/0	—	—	THE STORY OF SAYID ... ..	3/0	3/6	5/0
O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—	JASON ... ..	2/6	3/0	4/0
<b>GEORGE HENSCHEL.</b>					<b>THE BRIDE (Sol-FA, 0/8) ... ..</b>		
OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—	THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6
TE DEUM LAUDAMUS, IN C ... ..	1/6	—	—	JUBILEE ODE ... ..	2/6	—	—
STABAT MATER ... ..	2/6	—	—	THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—
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THE CRUSADERS ... ..	2/6	—	—	VENI, CREATOR SPIRITUS ... ..	2/0	—	—
<b>FERDINAND HILLER.</b>					<b>BETHLEHEM ... ..</b>		
NALA AND DAMAYANTI ... ..	4/0	—	6/0	Ditto. Act II, separately ... ..	5/0	6/0	7/6
A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6	—	<b>QUOD IN ORBE (Ditto) ... ..</b>			
<b>HEINRICH HOFMANN.</b>					<b>HUMMEL.</b>		
FAIR MELUSINA ... ..	2/0	2/6	4/0	FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
CINDERELLA ... ..	4/0	—	—	COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—	SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
<b>HUMMEL.</b>					<b>COMMUNION SERVICE, ditto ... ..</b>		
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6	THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6	ALMA VIRGO (Latin and English) ... ..	0/4	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	QUOD IN ORBE (Ditto) ... ..	0/4	—	—

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<b>F. W. MARKULL.</b>				Ditto, (Sol-Fa) ...			
ROLAND'S HORN (Male voices)	2/6	—	—	<b>B. PARSONS.</b>			
<b>F. E. MARSHALL.</b>				THE CRUSADER			
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DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—	<b>A. L. PEACE.</b>			
<b>MENDELSSOHN.</b>				ST. JOHN THE BAPTIST			
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AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/6)	1/0	—	—	PERGOLESI.			
COME, LET US SING (95th Psalm)	1/0	—	—	STABAT MATER (Female voices) (Sol-Fa, 0/6)			
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	<b>CIRO PINSUTI.</b>			
(Ditto, Sol-Fa, 0/9)	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA			
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—	<b>E. PROUT.</b>			
ST. PAUL (Sol-Fa, 1/0)	2/0	2/6	4/0	DAMON AND PHINTIAS (Male voices)			
ST. PAUL (Pocket Edition)	1/0	1/6	2/0	THE RED CROSS KNIGHT (Sol-Fa, 2/0)			
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LORD, HOW LONG WILT THOU (Sol-Fa, 0/4)	1/0	—	—	FREEDOM			
HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/2)	1/0	—	—	HEREWARD			
Ditto	0/4	—	—	QUEEN AIMÉE (Female voices)			
LAUDA SION (Praise Jehovah) (Sol-Fa, 0/9)	2/0	2/6	4/0	<b>PURCELL.</b>			
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0)	1/0	1/6	2/6	DIDO AND ÆNEAS			
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	TE DEUM AND JUBILATE, IN D			
ATHALIE (Sol-Fa, 1/0)	2/0	2/6	4/0	Ditto (Edited by Dr. Bridge) (Sol-Fa, 0/6)			
ANTIGONE (Male voices) (Sol-Fa, 1/0)	4/0	—	—	ODE ON ST. CECILIA'S DAY			
MAN IS MORTAL (8 voices)	1/0	—	—	<b>LADY RAMSAY.</b>			
FESTGESANG (Hymns of Praise)	1/0	—	—	THE BLESSED DAMOZEL			
Ditto (Male voices)	1/0	—	—	<b>F. J. READ.</b>			
CHRISTUS (Sol-Fa, 0/6)	1/0	—	—	THE SONG OF HANNAH			
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JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/1½)	0/4	—	—	IN THE FOREST (Male voices)			
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	PSYCHE			
MY GOD, WHY, O WHY HAST THOU FOR-	0/6	—	—	THE DEATH OF YOUNG ROMILLY			
SAKEN ME (22nd Psalm)	0/6	—	—	THE HESPERUS (Sol-Fa, 0/9)			
SING TO THE LORD (98th Psalm)	0/8	—	—	<b>DOUGLAS REDMAN.</b>			
SIX ANTHEMS for the Cathedral at Berlin. For	0/8	—	—	COR UNAM, VIA UNA			
8 voices, arranged in 4 parts	0/8	—	—	<b>C. T. REYNOLDS.</b>			
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<b>MOZART.</b>				<b>EDMUND ROGERS.</b>			
KING THAMOS	1/0	1/6	—	THE FOREST FLOWER (Female voices)			
FIRST MASS (Latin and English)	1/0	1/6	2/6	<b>ROLAND ROGERS.</b>			
SEVENTH MASS, IN B FLAT	1/0	—	—	PRAYER AND PRAISE			
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	FLORABEL (Female voices) (Sol-Fa, 1/0)			
TWELFTH MASS (Latin)	1/0	1/6	2/6	<b>ROMBERG.</b>			
Ditto (Latin and English) (Sol-Fa, 0/9)	1/0	1/6	2/6	THE LAY OF THE BELL (New Edition, translated			
REQUIEM MASS	1/0	1/6	2/6	by the Rev. J. Troutbeck, D.D.) (Sol-Fa, 0/8)			
Ditto (Latin and English) (Sol-Fa, 1/0)	1/0	1/6	2/6	THE TRANSIENT AND THE ETERNAL			
LITANIA DE VENERABILI ALTARIS (E7)	1/6	2/0	3/0	(Ditto, Sol-Fa, 0/4)			
LITANIA DE VENERABILI SACRAMENTO (B7)	1/6	2/0	3/0	<b>ROSSINI.</b>			
SPLENDENTE TE, DEUS	0/3	—	—	STABAT MATER (Sol-Fa, 1/0)			
O GOD, WHEN THOU APPEARST	0/3	—	—	MOSES IN EGYPT			
HAVE MERCY, O LORD	0/3	—	—	<b>CHARLES B. RUTENBER.</b>			
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VICTORY OF SONG (Female voices)	1/0	—	—	WATER LILIES			
<b>DR. JOHN NAYLOR.</b>				<b>C. SAINTON-DOLBY.</b>			
JEREMIAH	3/0	—	—	FLORIMEL (Female voices)			
<b>JOSEF NEŠVERA.</b>							
DE PROFUNDIS	2/6	—	—				
<b>E. A. NUNN.</b>							
MASS, IN C	2/0	—	—				
<b>REV. SIR FREDK. OUSELEY.</b>							
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—				
<b>R. P. PAINE.</b>							
THE LORD REIGNETH (93rd Psalm)	1/0	—	—				
<b>PALESTRINA.</b>							
MISSA ASSUMPTA EST MARIA	2/6	—	—				
MISSA PAPE MARCELLI	2/0	—	—				
MISSA BREVIS	2/6	—	—				
MISSA "O ADMIRABILE COMMERCIMUM"	2/6	—	—				
<b>H. W. PARKER.</b>							
THE KOBOLDS	1/0	—	—				
HORA NOVISSIMA	3/6	—	—				

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THE HEAVENS DECLARE—CELE ENARRANT (19th Psalm)...	1/6	—	—	EDEN ...	5/0	6/0	7/6	
W. H. SANGSTER.				THE VOYAGE OF MAELDUNE ...	2/6	3/0	4/0	
ELYSIUM ...	1/0	—	—	CARMEN SÆCULARE ...	1/6	—	—	
FRANK J. SAWYER.				THE REVENGE (Sol-FA, 0/9) ...	1/6	—	—	
THE STAR IN THE EAST ...	2/6	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—	
THE SOUL'S FORGIVENESS ...	1/0	—	—	GEDIPUS REX (Male voices) ...	3/0	—	—	
H. W. SCHARTAU.				THE EUMENIDES... ..	3/0	—	—	
CHRISTMAS HOLIDAYS (Female voices)	0/9	—	—	MASS, IN G MAJOR ...	2/6	—	—	
SCHUBERT.				COMMUNION SERVICE, IN G ...	2/6	—	—	
MASS, IN A FLAT ...	1/0	1/6	2/6	EAST TO WEST ...	1/6	—	—	
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE BATTLE OF THE BALTIC ...	1/6	—	—	
MASS, IN E FLAT ...	2/0	2/6	4/0	H. W. STEWARDSON.				
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	GIDEON ...	4/0	—	—	
MASS, IN B FLAT ...	1/0	1/6	2/6	BRUCE STEANE.				
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE ASCENSION ...	2/6	3/0	4/0	
MASS, IN C ...	1/0	1/6	2/6	J. STORER.				
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE TOURNAMENT ...	2/0	—	—	
MASS, IN G ...	1/0	1/6	2/6	MASS OF OUR LADY OF RANSOM ...	2/0	—	—	
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### STANDARD.

... he gathers himself up for a mighty effort to wind up with, and achieves his desire in a display of the utmost grandeur.

### DAILY NEWS.

The applause at the end was as great as that showered down when the first part concluded; and after acknowledging the plaudits Dvorák had again to return, led on this time by Sir Arthur Sullivan. Clearly, then, no work could have had a more flattering verdict passed upon it at a first hearing.

### LEEDS MERCURY.

During the course of the work, Mr. Dvorák was several times fain to acknowledge the applause of the audience, but at the close he was congratulated with extraordinary vehemence, and called back to be cheered again. The people liked "Ludmila."

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