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KING CONOR

BALLAD

(FOUNDED ON AN OLD IRISH LEGEND)

BY

T. D. SULLIVAN

SET TO MUSIC

FOR

BARITONE SOLO, CHORUS AND ORCHESTRA

BY

JOSEPH H. ADAMS

(Op. 21).

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TO
THE CONDUCTOR (DR. G. R. SINCLAIR)
AND MEMBERS OF
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SUTTON-COLDFIELD

1904

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ARGUMENT.

KING CONOR MACNESSA, a pagan Irish Chieftain, was wounded in the head by a ball* while fighting against a neighbouring tribe which had raided his territory. He was carried home as dead, but revived, only to learn that unless he led a life of absolute seclusion, death would ensue. Living, therefore, a life of quiet and enforced retirement, he was one day startled by a great upheaval of nature, and a darkness which covered the land "from the sixth to the ninth hour." When it had subsided, he sent for his chief Druid asking for an explanation, and offering to appease the wrath of the gods by a sacrifice. The Druid (to whom it had been miraculously revealed) told him that there was but *one* God, "the Eternal," and unfolded to him the story of the Christ and His sacrifice for Mankind. King Conor, filled with love for this unknown Saviour, and longing to help or to avenge Him, rushed to the armoury for his weapons, and forgetful of his wound, hurried on his mission, when in the excitement the ball leaped from his forehead, and he fell dead.

* The pagan Irish warriors sometimes took the brains out of champions whom they had slain, mixed them up with lime, and rolled them into balls, which they preserved as trophies. It was with one of these balls, which had been abstracted from his armoury, that Conor MacNessa was wounded.

KING CONOR.

'Twas a day full of sorrow for Ulster when Conor MacNessa went forth
To punish the clansmen of Connaught, who dared to take spoil from the North ;
For his men brought him back from the battle scarce better than one that was dead,
With the brain ball of Mesgedra* buried two-thirds of its depth in his head.
His royal physician bent o'er him, great Fingen, who often before
Staunched the war-battered bodies of heroes, and built them for battle once more,
And he looked on the wound of the monarch, and heark'd to his low-breathèd sighs,
And he said, " In the day when that missile is loosed from his forehead, he dies.

" Yet long midst the people who love him King Conor MacNessa may reign,
If always the high pulse of passion be kept from his heart and his brain ;
And for this I lay down his restrictions :—no more from this day shall his place
Be with armies, in battles, or hostings, or leading the van of the chase ;
For if heart-thrilling joyance, or anger, awhile o'er his being have power,
The ball will start forth from his forehead, and surely he dies in that hour."

Oh ! woe for the valiant King Conor, struck down from the summit of life
While glory unclouded shone round him, and regal enjoyment was rife—
Shut out from his toils and his duties, condemned to ignoble repose,
No longer to friends a true helper, no longer a scourge to his foes !
He, the strong-handed smiter of champions, the piercer of armour and shields,
The foremost in earth-shaking onsets, the last out of blood-sodden fields —
The mildest, the kindest, the gayest, when revels ran high in his hall—
Oh, well might his people, who loved him, feel gloomy and sad for his fall !

So years had passed over, when, sitting 'midst silence like that of the tomb,
A terror crept through him, as sudden the noonlight was blackened with gloom.
One red flare of lightning blazed brightly, illuming the landscape around !
One thunder-peal roared through the mountains, and rumbled and crashed underground !
He heard the rocks bursting asunder ! the trees tearing up by the roots !
And loud, through the horrid confusion, the howling of terrified brutes.
From the walls of his tottering palace came screamings of terror and pain,
And he saw crowding thickly around him the ghosts of the foes he had slain !

And as soon as the sudden commotion that shuddered through nature had ceased,
The king sent for Barach, his druid, and said : " Tell me truly, O priest,
What magical arts have created this scene of wild horror and dread ?
What has blotted the blue sky above us, and shaken the earth that we tread ?
Are the gods that we worship offended ? what crime or what wrong has been done ?
Has the fault been committed in Erin, and how may their favour be won ?
What rites may avail to appease them ? what gifts on their altars should smoke ?
Only say, and the offering demanded we lay by your consecrate oak."

* See foot-note previous page.

KING CONOR.

“ O King,” said the white-bearded druid, “ the truth unto me has been shown,
There lives but *one* God, the Eternal ; far up in high heaven is His throne.
He looked upon men with compassion, and sent from His kingdom of light
His Son, in the shape of a mortal, to teach them and guide them aright.
Near the time of your birth, O King Conor, the Saviour of mankind was born,
And since then in the kingdoms far eastward, He taught, toiled, and prayed, till this morn,
When wicked men seized Him, fast bound Him with nails to a cross, lanced His side,
And that moment of gloom and confusion was earth’s cry of dread when He died !

“ O King, He was gracious and gentle, His heart was all pity and love,
And for men He was ever beseeching the grace of His Father above ;
He helped them, He healed them, He blessed them ; He laboured that all might attain
To the true God’s high kingdom of glory, where never comes sorrow or pain ;
But they rose in their pride and their folly, their hearts filled with merciless rage,
That only the sight of His lifeblood fast poured from His heart could assuage :
Yet while on the cross-beams uplifted, His body racked, tortured, and riven,
He prayed—not for justice or vengeance, but asked that His foes be forgiven.”

With a bound from his seat rose King Conor, the red flush of rage on his face ;
Fast he ran through the hall for his weapons, and snatching his sword from its place,
He rushed to the woods, striking wildly at boughs, that fell down with each blow,
And he cried : “ Were I midst the vile rabble, I’d cleave them to earth, even so !
With the strokes of a high King of Erin, the whirls of my keen-tempered sword,
I would save from their horrible fury that mild and that merciful Lord.”
His frame shook and heaved with emotion : the brain-ball leaped forth from his head,
And commending his soul to that Saviour, King Conor MacNessa fell dead.

T. D. SULLIVAN.

<i>Pronounce</i>	Con ^o -or	..	<i>to rhyme with</i> “ honour.”
„	Mesgedra	...	<i>the “ g ” hard as in</i> “ Margaret.”
„	Fingen	...	„ „ „ „ “ finger.”
„	Bar-ach	...	<i>last syllable guttural, as in the German</i> “ Ach ! ”

[Faint, illegible text, likely bleed-through from the reverse side of the page.]

KING CONOR.

T. D. Sullivan.

Joseph H. Adams, Op. 21.

Andante quasi lento. (♩ = 84.)

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff and a bass clef staff. The time signature is 6/8. The tempo is marked *Andante quasi lento.* with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The score includes various dynamic markings: *pp* (pianissimo), *sf* (sforzando), *f* (forte), *mp* (mezzo-piano), and *p* (piano). Performance instructions include *Ped.* (pedal) and *cresc.* (crescendo). The piece concludes with a first ending marked with the number '1'.

11934

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B

sf *sf* *sf* *sf* *dim. e rall.*

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

CHORUS.

Soprano. *con dolore* *mp*

Alto. *con dolore* *mp*

Tenor.

Bass.

'Twas a day full of sorrow for Ul - ster when Con-or Mac Nes-sa went

'Twas a day full of sorrow for Ul - ster when Con-or Mac Nes-sa went

a tempo *mp*

Ped. *

forth To pun-ish the clansmen of Con - naught, who dared to take spoil from the

forth To pun-ish the clansmen of Con - naught, who dared to take spoil from the

sf *mp* *mf*

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

3

North;

North;

mp For his men brought him forth from the bat - - tle scarce

mp For his men brought him forth from the bat - - tle scarce

3

sf

R.H. 3 3 3 3

bet - ter than one that was dead, With the

bet - ter than one that was dead, With the

mf

brain-ball of Mes - gedra bur - - ied two - thirds of its depth in his

brain-ball of Mes - gedra bur - - ied two - thirds of its depth in his

dim.

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are in a minor key and feature a melody with a dotted quarter note followed by an eighth note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal and piano parts. The piano part includes a *dim.* (diminuendo) marking.

mf **4** *p*
O woe the day! O

mf *p*
O woe the day! O

head. *mf*
O

head.

4

Detailed description: This system contains the second two systems of the musical score. The first system has two vocal staves and a piano accompaniment. The vocal lines feature a melody with a dotted quarter note followed by an eighth note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal and piano parts. The piano part includes a *mf* (mezzo-forte) marking and a **4** (quadruple) marking.

woe the day! *p* 0

woe the day! *p* 0

woe the day! *p* 0

mp 0 woe the day!

dim. *sves ad lib.* *p* R.H.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The lyrics 'woe the day!' are repeated across the staves. The piano accompaniment includes a bass line and a right-hand part with a 'R.H.' marking. Dynamics include *p* (piano), *mp* (mezzo-piano), and *dim.* (diminuendo). The phrase 'sves ad lib.' is written above the piano accompaniment.

woe the day!

woe the day!

woe the day!

p woe the day!

p *mp*

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics 'woe the day!' are repeated. The piano accompaniment features a complex texture with many beamed notes. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Ped. * *sf* *Ped.* * *sf* * *Ped.* *

sf *pp* *Ped.* * *Ped.*

5

mp *poco più Allegro.*

His roy-al phy-si-cian bent

mp

His roy-al phy-si-cian bent

mp

His roy-al phy-si-cian bent

mp

His roy-al phy-si-cian bent

C H O R U S.

dim. 5 *mp* *poco più Allegro.*

o'er him, great Fin-gen, who of-ten be-fore Staunched the *cresc.*

o'er him, great Fin-gen, who of-ten be-fore Staunched the *cresc.*

o'er — him, great Fin-gen, who of-ten be-fore Staunched the *cresc.*

o'er him, great Fin - - - gen, who of-ten be-fore Staunched the *cresc.*

cresc.

war-bat-tered bo-dies of he - - - roes, and built them for battle once

war-bat-tered bo-dies of he - - - roes, and built them for battle once

war-bat-tered bo-dies of he - - - roes, and built them for battle once

war-bat-tered bo-dies of he - - - roes, and built them for battle once

ff

Ped. *

con espress.

more, And he looked on the wound of the mon-arch, and

con espress.

more, And he looked on the wound of the mon-arch, and

more,

more,

con espress.

Ped. *

6

Baritone Solo.

mf

"In the

dim. *p* *parlato*

heard'd to his low-breath-ed sighs, And he said:

dim. *p* *parlato*

heard'd to his low-breath-ed sighs, And he said:

6

p *ff* *dim.*

day when that mis-sile is loosed from his fore-head, he dies,

rall. he dies.

7

CHORUS.

O woe the day!

O woe the day!

O woe the day!

O woe the day!

O woe the day!

rall. *Tempo I.*

mf "Yet

O woe the day!

O woe the day!

O woe the day!

O woe the day!

O woe the day!

8

long midst the peo-ple who love — him King Con - or Mac Nes - sa may

Andante affetuoso. (♩ = 96.)

mp *cresc.*

reign, — If al - ways the high pulse of passion be kept from his

poco più animato

f p poco più animato f p

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

heart and his brain; And for this I lay down his re-

f p cresc. mp mf

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

9

- stric - - - tions:— no more from this day shall his

f p

place Be with ar - mies, in bat - tles, or

sf *f* *f*

host - ings, or lead - ing the van of the

f *mf* *p* *dim.*

chase;

mf *p* *mf* *p* *rall. e dim.*

For if

a tempo *mf* *p a tempo*

heart - thrill - ing joy - ance, or an - - - ger, a -

sf p scherzando

Ped. *

Ped. *

- while o'er his be - ing have power, The

f p

f p

Ped. *

Ped. *

ball will start forth from his fore - - - head, and

f p

f p

Ped. *

Ped. *

sure - ly he dies in that hour."

rall.

mf rall. e dim.

p

11 *mf* *a tempo* *cresc.* *>*
 Woe, _____ woe, _____
mf *cresc.* *>*
 Woe, _____ woe, _____
mf *a tempo* *cresc.* *>*
 Woe, _____ woe, _____
mf *cresc.* *>*
 Woe, _____ woe, _____

11 *sf* *a tempo* ♩ = 128.
sf
aves ad lib.

f *>*
 woe, _____
f *>*
 woe, _____
f *>*
 woe, _____
f *>*
 woe, _____

sf
sf

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

sf

sf

woe, _____

woe, _____

woe, _____

woe, _____

sf

sf

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

woe, _____ woe, _____

sf *sf*

rall. _____ *p* **12** *Tempo I?* *con dolore*

woe! _____ Oh! woe for the va-liant King

rall. _____ *p* *con dolore*

woe! _____ Oh! woe for the va-liant King

rall. _____ *p* *con dolore*

woe! _____ Oh! woe for the va-liant King

rall. _____ *p* *con dolore*

woe! _____ Oh! woe for the va-liant King

sf rall. _____ *p* **12** *Tempo I?*

Con - or, struck down from the summit of life While glo - ry unclouded shone

Con - or, struck down from the summit of life While glo - ry unclouded shone

Con - or, struck down from the summit of life While glo - ry unclouded shone

Con - or, struck down from the summit of life While glo - ry unclouded shone

Ped. *

sf *p*

round him, and re-gal en-joy-ment was rife - Shut

round him, and re-gal en-joy-ment was rife - Shut

round him, and re-gal en-joy-ment was rife - Shut

round him, and re-gal en-joy-ment was rife - Shut

Ped. *

mf

13 *poco più animato*

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

poco più animato

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

out from his toils and his du - ties, con-demned to ig - no-ble re - pose, No

13 *poco più animato* ♩ = 96.

mp

longer to friends a true help - - er, no longer a scourge to his

longer to friends a true help - - er, no longer a scourge to his

longer to friends a true help - - er, no longer a scourge to his

longer to friends a true help - - er, no longer a scourge to his

mf

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

14 *f declamando*

foes! He, the strong-handed smi - ter of cham-pions, the
 foes! He, the strong-handed smi - ter of cham-pions, the
 foes! He, the strong-handed smi - ter of cham-pions, the
 foes! He, the strong-handed smi - ter of cham-pions, the

14

f *ff marcato* *fz* *fz*
 Ped * Ped * Ped * Ped * Ped *

pier-cer of ar-mour and shields, The fore-most in earth-shaking
 pier-cer of ar-mour and shields, The fore-most in earth-shaking
 pier-cer of ar-mour and shields, The fore-most in earth-shaking
 pier-cer of ar-mour and shields, The fore-most in earth-shaking

fz *fz* *ffz* *sf* *sf*
 Ped * Ped * Ped * Ped *

dim. e rall.

on - - sets, the last out of blood - sod-den

mf

on - - sets, the last out of blood - sod-den

mf dim. e rall.

on - - sets, the last out of blood - sod-den

mf

on - - sets, the last out of blood - sod-den

sf sf mf dim. e rall. p

a tempo *dim. e rall.* 15 *mp*

fields— The

fields—

a tempo *dim. e rall.*

fields—

fields—

a tempo pp p dim. e rall. 15

a tempo

mild - - est, the gay - est, when re - vels ran

mp

the gay - est, when re - vels ran

a tempo *mp*

the kind - - est, the gay - est, when re - vels ran

mp

the gay - est, when re - vels ran

mp a tempo

scherzando

Ped * Ped * Ped * Ped *

high in his hall— Oh, well might his peo - ple, his peo - ple, who

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

con espress.

high in his hall— Oh, well might his peo - ple, his peo - ple, who

mf

Ped * Ped *

poco rall. e dim. 16 *pp*

loved him, feel gloom-y and sad for his fall, feel

loved him, feel gloom-y and sad for his fall, feel

loved him, feel gloom-y and sad for his fall, feel

loved him, feel gloom-y and sad for his fall, feel

16 *mp poco rall. e dim.* *pp*

poco più rall. e dim. *p*

gloom-y and sad for his fall!

gloom-y and sad for his fall!

poco più rall. e dim. *p*

gloom-y and sad for his fall!

gloom-y and sad for his fall!

poco più rall. e dim. *p*

Ped. *

calando *molto ritard.*

17 *Andante tranquillo.* (♩ = 84.)

pp
col Ped.

18

poco a poco cresc.

poco a poco cresc.
mf
Ped. * *Ped.* *

19

20

Andante moderato.

CHORUS.

20

Andante moderato. (♩ = 88.)

21 *poco a poco animato*

pp *dim.* *p*

si - lence like that of the tomb, A terror crept

pp *dim.* *p*

si - lence like that of the tomb, A terror crept

pp *dim.* *p* *poco a poco animato*

si - lence like that of the tomb, A terror crept

pp *dim.* *p*

si - lence like that of the tomb, A terror crept

21 *poco a poco animato*

through him, a terror as sudden the noon-light was blackened with

through him, a terror as sudden the noon-light was blackened with

through him, a terror as sudden the noon-light was blackened with

through him, a terror as sudden the noon-light was blackened with

22

accel.

Più Allegro.

gloom. One red flare of lightning blazed brightly, il -

gloom. One red flare of lightning blazed brightly, il -

gloom. One red flare of lightning blazed brightly, il -

gloom. One red flare of lightning blazed brightly, il -

Più Allegro (♩ = 132.)

22

accel. e cresc.

legato

f

sf

Ped * *Ped* *

- lum - ing the landscape a-round! One thun-der-peal roared through the

- lum - ing the landscape a-round! One thun-der-peal roared through the

- lum - ing the landscape a-round! One thun-der-peal roared through the

- lum - ing the landscape a-round! One thun-der-peal roared through the

ff furioso

moun - tains, and rum-bled and crashed un - der-

moun - tains, and rum-bled and crashed un - der-

moun - tains, and rum-bled and crashed un - der-

moun - tains, and rum-bled and crashed un - der-

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A fermata is placed over the final notes of the piano part.

23

- ground! He heard the rocks burst - ing a -

- ground! He heard the rocks burst - ing a -

- ground! He heard the rocks burst - ing a -

- ground! He heard the rocks burst - ing a -

23

ff

The piano accompaniment for the second system features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A fermata is placed over the final notes of the piano part, and the dynamic marking *ff* is indicated.

- sun - der! the trees tear - ing up by the

- sun - der! the trees tear - ing up by the

- sun - der! the trees tear - ing up by the

- sun - der! the trees tear - ing up by the

roots! And loud, loud,

roots! And loud, loud,

roots! And loud, loud,

roots! And loud, loud,

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

loud, through the horrid con - fu - - sion, the howl - - - *dim.*

- - ing of ter-ri - fied brutes. From the

- - ing of ter-ri - fied brutes. From the

- - ing of ter-ri - fied brutes. From the

- - ing of ter-ri - fied brutes.



24 *poco a poco cresc.*

walls of his tot-ter-ing pa-lace came

walls of his tot-ter-ing pa-lace came

poco a poco cresc.

walls of his tot-ter-ing pa-lace came

Hark! ter-ror,

24

sf

Ped. *

scream-ings of ter-ror and pain, And he

scream-ings of ter-ror and pain, And he

scream-ings of ter-ror and pain,

ter-ror! ah!

sf

Ped. *

cresc.
 saw crowd - ing thick - ly a - round him the
 saw crowd - ing thick - ly a - round him the

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "saw crowd - ing thick - ly a - round him the" on the first staff and "saw crowd - ing thick - ly a - round him the" on the second. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. A *cresc.* (crescendo) marking is placed above the first vocal staff.

fz
 ghosts, the ghosts of the
 ghosts, the ghosts of the
 ah!
 ah!

ff sf
 Ped. * Ped. *

The second system of the score continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The lyrics are "ghosts, the ghosts of the" on the first staff and "ghosts, the ghosts of the" on the second. The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand. A *fz* (forzando) marking is placed above the first vocal staff. The piano accompaniment has a *ff* (fortissimo) marking in the first measure and a *sf* (sforzando) marking in the second measure. Pedal markings (*Ped.*) are placed below the piano accompaniment, with asterisks (*) indicating specific points.

foes he had slain!

foes he had slain!

This block contains two vocal staves. The top staff has lyrics 'foes he had slain!' with notes above the words. The second staff has the same lyrics and notes. Below these are two empty staves, likely for piano accompaniment.

sf *sf*

Ped. *

This block shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *sf* (sforzando) and a *Ped.* (pedal) marking with an asterisk. There are triplet markings in the bass line.

25

ff

This block shows the second system of piano accompaniment. It begins with the number '25'. The music continues with a grand staff, featuring a *ff* (fortissimo) dynamic marking.

ff

This block shows the third system of piano accompaniment. It continues the grand staff with a *ff* dynamic marking.

ff

This block shows the fourth system of piano accompaniment. It continues the grand staff with a *ff* dynamic marking.

ff

Two staves of music. The right staff has a whole note chord. The left staff has a melodic line with a slur over measures 1 and 2. The key signature has two flats.

26

ff

Two staves of music. The right staff has a whole note chord. The left staff has a melodic line with a slur over measures 3 and 4. The key signature changes to one flat.

ff

ff

svelower

Two staves of music. The right staff has whole note chords. The left staff has a melodic line with a slur over measures 5, 6, and 7. The key signature changes to two sharps.

poco a poco dim. e rall.

f

Two staves of music. The right staff has whole note chords. The left staff has a melodic line with a slur over measures 8 and 9. The key signature changes to one sharp.

p

mf

Two staves of music. The right staff has whole note chords. The left staff has a melodic line with a slur over measures 10 and 11. The key signature changes to two sharps.

più dim. e rall.

pp — mp — pp *calando* ppp

27 *Andante.* *mp*

CHORUS.

And as soon as the sud-den com - mo - tion that

And as soon as the sud-den com - mo - tion that

And as soon as the sud-den com - mo - tion that

And as soon as the sud-den com - mo - tion that

27 *Andante.* (♩ = 84.)

shuddered through na-ture had ceased, The king sent for Barach, his

shuddered through na-ture had ceased, The king sent for Barach, his

shuddered through na-ture had ceased, The king sent for Barach, his

shuddered through na-ture had ceased, The king sent for Barach, his

Baritone Solo.

mf
"Tell me
dru - id, for Bar - ach, his dru - id, and said:
dru - id, for Bar - ach, his dru - id, and said:
dru - id, for Bar - ach, his dru - id, and said:
dru - id, for Bar - ach, his dru - id, and said:

f *dim.* *p*
Ped. *

28 *rall.* *a tempo*
tru-ly, O priest, What magical arts have cre-
rall. e dim. *sf* *a tempo*
mp
Ped. *

- a - - ted this scene of wild hor-ror and dread? What has
mp *sf* *mp* *sf* *mp* *sf*
Ped. * Ped. * Ped. *

blot-ted the blue sky a - bove us, and sha - ken the earth that we

sf sf mp

tread? Are the

29 *rall.* *Poco più Andante.*

rall.

gods that we wor - ship of - fen - ded? what crime, or what wrong has been

Più Andante (♩ = 66.)

mp f mf

done? Has the fault been commit - ted in Er - in, and

mp fp fp p

how may their fa-vour be won? how, how their

mf *p*

Ped. *

fa - vour won? What rites may a-vail to ap-

30

mp *mf*

Ped. *

- pease them? what gifts on their al - - tars should

smoke? On - ly say,

mp

say, and the off - - 'ring de-mand - ed we

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "say, and the off - - 'ring de-mand - ed we". The piano accompaniment is in bass clef, with a treble clef for the right hand and a bass clef for the left hand. The piano part consists of a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

poco rall.
lay by your con - se - crate oak."

poco rall. *mf*

The second system continues the vocal line with the lyrics "lay by your con - se - crate oak." The tempo marking *poco rall.* is present above the vocal line. The piano accompaniment also has a *poco rall.* marking and a dynamic marking of *mf*. The piano part features a triplet of eighth notes in the right hand.

31 *a tempo*
"On - ly say, say, has the

con espress.
a tempo

The third system begins with a measure rest in the vocal line, followed by the lyrics "On - ly say, say, has the". The tempo marking *a tempo* is present. The piano accompaniment is marked *con espress.* and *a tempo*. The piano part features a complex rhythmic pattern with many beamed eighth notes.

fault been commit - ted in Er - in, what crime, or wrong has been

rall.
rall.

The fourth system continues the vocal line with the lyrics "fault been commit - ted in Er - in, what crime, or wrong has been". The tempo marking *rall.* is present above the vocal line. The piano accompaniment also has a *rall.* marking. The piano part features a complex rhythmic pattern with many beamed eighth notes.

CHORUS.

done?"

a tempo *cresc.* *mf* *f*

cresc. e rall. *molto ritard.*

Ped * Ped * Ped * Ped *

32 *Andante.*

King," said the white-bearded dru - id, "the truth un-to me has been

King," said the white-bearded dru - id, "the truth un-to me has been

King," said the white-bearded dru - id, "the truth un-to me has been

King," said the white-bearded dru - id, "the truth un-to me has been

32 *Andante.* (♩ = 76.)

mf

Ped * Ped * Ped *

shown, — There lives but one God, the E - ter - - -

shown, There lives but one God, the E - ter - - -

shown, There lives but one God, the E - ter - - -

shown, There lives but one God, the E - ter - - -

The vocal section consists of four staves, likely representing Soprano, Alto, Tenor, and Bass. Each staff contains the lyrics 'shown, — There lives but one God, the E - ter - - -'. The music is written in a common time signature with a key signature of one flat. Dynamics include accents (>) and fortissimo (ff) markings.

The piano accompaniment for the first system features a complex texture with many sixteenth notes and triplets. It includes dynamic markings of fortissimo (ff) and pedal points (Ped.) with asterisks (*). The right hand has several triplet markings (3).

- nal; far up in high heav'n is His

- nal; far up in high heav'n is His

- nal; far up in high heav'n is His

- nal; far up in high heav'n is His

The second system of vocal staves continues the lyrics '- nal; far up in high heav'n is His'. The notation is similar to the first system, with a common time signature and one flat key signature.

The piano accompaniment for the second system continues with complex rhythmic patterns, including triplets and dynamic markings of forte (f) and fortissimo (ff). Pedal markings (Ped.) with asterisks (*) are present throughout the system.

Più lento.
con espress.

poco rall. mf **33** *con espress.*

throne. He looked up-on men with com - pas - sion, and

mf *con espress.*

throne. He looked up-on men with com - pas - sion, and

poco rall. mf *con espress.*

throne. He looked up-on men with com - pas - sion, and

mf *con espress.*

throne. He looked up-on men with com - pas - sion, and

Più lento. **33**

mp poco rall.

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

cresc.

sent from His king-dom of light His Son, in the shape of a

cresc. *dim.*

sent from His king-dom of light His on - ly Son, as a

cresc. *dim.*

sent from His king-dom of light His on - ly Son, as a

cresc. *dim.*

sent from His king-dom of light His on - ly Son, as a

f

Ped * *Ped* * *Ped* * *Ped* *

rall.
 mor-tal, to teach them and guide them a - right. He
 mor-tal, to teach them and guide them a - right. He
 mor-tal, to teach them and guide them a - right. He
 mor-tal, to teach them and guide them a - right. He

fp *mf rall.*
 Ped. * Ped. * Ped. *

Molto maestoso. f rit. allargando
 sent His Son to teach them and
 sent His Son to teach them and
Molto maestoso. f rit. allargando
 sent His Son to teach them and
 sent His Son to teach and guide

Molto maestoso. f molto rit. ff allargando
 Ped. * Ped. * Ped. Ped.

molto rit. **34** >

guide them a - right.

guide them a - right.

molto rit. guide them a - right.

them a - right.

molto rit. **34** *a tempo, Maestoso.*

f *sf*

Ped. * *Ped.* *

sf *ff* *rall.*

Ped. * *Ped.*

Soprano. *mf*

Alto. *mf* Near the

Tenor. *mf* Near the

Bass. *mf* Near the

Near the

molto rit. *dim.*

Ped. * *Ped.* *

35 *Andante.*

time of your birth, O King Con-or, the Saviour of mankind was

time of your birth, O King Con-or, the Sa - - viour was

time of your birth, O King Con-or, the Sa - - viour was

time of your birth, O King Con-or, the Saviour of mankind was

35 *Andante.* (♩ = 76.)

mf *f* *mf*

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

born, the Sa - - viour was born,

born, O King, the Sa - - viour was born,

born, the Sa - - viour was born,

born, O King, the Sa - - viour was born,

f *ff*

Ped. * 3 3

36

And since then, in the kingdoms far

And since then, in the kingdoms far

Ped. * Ped. * Ped. *

east - ward, He taught, toiled, and prayed, He.

east - ward, He taught, toiled, and prayed, He

He taught, toiled, and prayed, He

He taught, toiled, and prayed, He

Ped. * Ped.

taught, toiled, and prayed,

taught, toiled, and prayed,

taught, toiled, and prayed,

taught, toiled, and prayed,

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

37 Più Allegro.

till this morn, When wicked men seized Him,

till this morn, When wicked men seized Him,

till this morn, When wicked men seized Him,

till this morn, When wicked men seized Him,

37 Più Allegro. (♩ = 112.)

furioso

sffz

Ped. *

seized Him,

seized Him,

seized Him,

seized Him,

ffz

ffz

ffz

Ped. *

Ped. *

Ped. *

mf *poco piu lento.*

fast bound Him with nails to a

mf

fast bound Him with nails to a

mf *poco piu lento.*

fast bound Him with nails to a

mf

fast bound Him with nails to a

poco piu lento.

38

poco rall.

cross, lanced His

cross, lanced His

cross, lanced His

cross, lanced His

38

poco rall.

p

poco rall.

side, —

side,

side,

side,

mf plaintivo

Ped. *

Ped. *

Ped. *

39 *mp*

And that mo - ment of gloom and con-

mp

And that mo - ment of gloom and con-

mp

And that mo - ment of gloom and con-

mp

And that mo - ment of gloom and con-

39

p dim. pp mp

Ped. *

- fu - - sion, — that mo - ment of

- fu - - sion, — that mo - ment of

- fu - - sion, — that mo - ment of

- fu - - sion, — that mo - ment of

sf

40 *poco rall.*

gloom and con - fu - - sion was earth's cry of

gloom and con - fu - - sion was earth's cry of

gloom and con - fu - - sion was earth's cry of

gloom and con - fu - - sion was earth's cry of

40

mf poco rall.

dim. dread, earth's cry of dread *molto rit.* when He died! *a tempo*

dim. dread, earth's cry of dread when He died!

dim. dread, earth's cry of dread when He died!

dim. dread, earth's cry of dread when He died!

dim. *P molto rit.* *a tempo*

Ped. *

con dolore pp

mf *pp* *mf* *P* *mf più rall.*

Ped. *

41 *Andante.*

mp "O King, He was gra - cious and

mp "O King, He was gra - cious and

mp "O King, He was gra - cious and

mp "O King, He was gra - cious and

41 *Andante.* (♩ = 76)

pp *mp*

Ped. * *Ped.* *

gen - tle, His heart was all pi - ty and love, And for

gen - tle, His heart was all pi - ty and love, And for

gen - tle, His heart was all pi - ty and love, And for

gen - tle, His heart was all pi - ty and love, And for

mp *cresc.* *f*

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

men He was ev-er be-seech-ing the grace of His Fa-ther a -

men He was ev-er be-seech-ing the grace of His Fa-ther a -

men He was ev-er be-seech-ing the grace of His Fa-ther a -

men He was ev-er be-seech-ing the grace of His Fa-ther a -

mf

Ped. * Ped. * Ped. *

bove, His Fa-ther a-bove; He

bove, His Fa-ther a-bove;

bove, His Fa-ther a-bove;

bove, His Fa-ther a-bove;

8

Ped. * Ped. *

42

helped them,

He helped them,

He healed them,

He

42

f

f

f

Ped. *

mf *f* *cresc.*

He la - - boured that all might at-tain To the

mf *f* *cresc.*

He la - - boured that all might at-tain To the

mf *f* *cresc.*

He la - - boured that all might at-tain To the

mf *f* *cresc.*

blessed them; He la - - boured that all might at-tain To the

f

f

Ped. *

Ped. *

43 *mp*

true God's high king - dom of glo - - ry, He

true God's high king - dom of glo - - ry, He

true God's high king - dom of glo - - ry, He

true God's high king - dom of glo - - ry, He

43 *cresc.* *mf*

Ped. * *Ped.* *

helped them, healed them, blessed them; He

helped them, healed them, blessed them; He

helped them, healed them, blessed them; He

helped them, healed them, blessed them; He

mp

la - - - boured that all might at - tain , to
la - - - boured that all might at - tain , to
la - - - boured that all might at - tain , to
la - - - boured that all might at - tain to

f God's high king - - dom of glo - - - *ff*
f God's high king - - dom of glo - - - *ff*
f God's high king - - dom of glo - - - *ff*
f God's high king - - dom of glo - - - *ff*

f *ff*
Ped.

44 *mf*

- ry, where ne - ver comes sor -

- ry, where ne - ver comes sor - - row, where

- ry, where ne - ver comes sor - *mezza voce*

- ry, where ne - ver comes sor - - row, where

44 *mf*

* *mf*

cresc. *cresc.*

- - - row, where ne - ver comes sor - - row, where

ne - ver comes sor - - row, where

cresc. *cresc.*

- - - row, where ne - ver comes sor - - row, where

ne - ver comes sor - - row, where

cresc. *f*

ne - ver comes sor - row or pain,

ne - ver comes sor - row or pain,

ne - ver comes sor - row or pain,

ne - ver comes sor - row or pain,

45

sor - row or pain, sor - row or pain;

sor - row or pain, sor - - - row or pain;

sor - row or pain, sor - - - row or pain;

sor - row or pain, sor - - - row or pain;

rall. *a tempo*

45

sf *mf* *rall.* *dim.* *p* *a tempo*

con molto espressione.

p *Ped.* *

46 *Allegro.*

con fuoco

f
But they

con fuoco

f
But they

46 *Allegro.* ♩ = 120.

ffz

cresc.

rose in their pride and their fol - ly, their

con fuoco

f
They rose in their pride and their

cresc.

rose in their pride and their fol - ly, their

con fuoco

f
They rose in their pride and their

fz

fz

fz

fz

hearts filled with mer - ci-less rage, That
 fol - - ly, their hearts filled with rage, That
 hearts filled with mer - ci-less rage, That
 fol - - ly, their hearts filled with mer - ci-less

fz *fz* *fz*

on - - ly the sight — of His life - - blood fast
 on - - ly the sight — of His life - - blood fast
 on - - ly the sight — of His life - - blood fast
 rage, That on - ly the sight — of His life - - blood fast

ff

poured from His heart could as -

poured from His heart could as -

poured from His heart could as -

poured from His heart could as -

47 *poco rall.*

-suage;

-suage;

-suage;

-suage;

poco rall.

47 *mf* *poco rall. e dim.*

mp un poco più lento.

Yet while on the cross-beams up - lift - ed, His

mp

Yet while on the cross-beams up - lift - ed, His

mp un poco più lento.

Yet while on the cross-beams up - lift - ed, His

mp

Yet while on the cross-beams up - lift - ed, His

mp un poco più lento.

mp

Ped. * Ped. *

accel.

bo - dy racked, tor - tured, and

accel.

bo - dy racked, tor - tured, and

accel.

bo - dy racked, tor - tured, and

bo - dy racked, tor - tured, and

mp

accel.

Ped. * Ped. * Ped. *

48

fz
riv'n,
fz
riv'n,
fz
riv'n,
fz
riv'n,

rall.

ffz
dim. - e
rall.
sf p

Ped. *

p
He prayed— not for justice or ven - geance, but
p
He prayed— not for justice or ven - geance, but
p
He prayed— not for justice or ven - geance, but
p
He prayed— not for justice or ven - geance, but

fz
mf
Ped. * *Ped.* *

asked that His foes be for - giv'n, He prayed_ not for

asked that His foes be for - giv'n, He prayed_ not for

asked that His foes be for - giv'n, He prayed_ not for

asked that His foes be for - giv'n, He prayed_ not for

Ped. * *Ped.* *

49

justice, He prayed_ not for vengeance, but

justice, He prayed_ not for vengeance, but

justice, He prayed_ not for vengeance, but

justice, He prayed_ not for vengeance, but

49

sff *sff* *sff* *f* *sff*

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

asked that His foes be for - giv'n."

asked that His foes be for - giv'n."

asked that His foes be for - giv'n."

asked that His foes be for - giv'n."

cresc. *mf tranquillo*

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

rall. e dim. *p pp*

50 Allegro. ♩ = 132.

pp agitato *p* *cresc.* *mf* *cresc.*

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

With a bound from his seat rose King

With a bound from his seat rose King

With a bound from his seat rose King

With a bound from his seat rose King

With a bound from his seat rose King

f *cresc.* *fz* *fz*

Ped. * Ped. *

Con - or,
Con - or,
Con - or,
Con - or,

ffz *mp* *(a la marcia)*

Ped. *

51

the red flush of rage on his
the red flush of rage on his
the red flush of rage on his
the red flush of rage on his

51

fz *fz*

Ped. *

face;

face;

face;

face;

ffz *mp*

Ped. *

f Fast he ran through the hall for his wea - pons, and

f Fast he ran through the hall for his wea - pons, and

f Fast he ran through the hall for his wea - pons, and

f Fast he ran through the hall for his wea - pons, and

fz fz ff

Ped. * *Ped.* *

52

snatching his sword from its place, He rushed to the

snatching his sword from its place, He rushed to the

snatching his sword from its place, He rushed to the

snatching his sword from its place, He rushed to the

52

f *fz*

Ped. *

Ped. *

woods, He rushed to the

woods, He rushed to the

woods, He rushed to the

woods, He rushed to the

fz *fz*

Ped. *

Ped. *

woods, strik - - - ing wild - - ly,

woods, strik - - - ing wild - - ly,

woods, strik - - - ing wild - - ly,

woods, strik - - - ing wild - - ly,

fz

fz

Ped. * *Ped.* *

ff wild - - - ly at boughs that fell down with each

ff wild - - - ly at boughs that fell down with each

ff wild - - - ly at boughs that fell down with each

ff wild - - - ly at boughs that fell down with each

ffz

fz fz fz fz fz fz

Ped. *

53

blow, *v*

blow, *v*

blow, *v*

blow, *v*

mp cre - - scen - - do

Ped.

f And he cried: *v*

f And he cried: *v*

f And he cried: *v*

f And he cried: *v*

fz

fz

Baritone Solo. 54 *molto agitato*

“Were I 'midst the vile rab - ble, I'd

The first system of music features a vocal line in a baritone clef and a piano accompaniment in a grand staff. The vocal line begins with a rest, followed by the lyrics "Were I 'midst the vile rab - ble, I'd". The piano accompaniment starts with a forte (*sf*) chord and moves through various dynamics including mezzo-forte (*mf*) and mezzo-piano (*mp*). The piano part includes complex rhythmic patterns and trills.

cleave them to earth, e - ven so! With the

The second system continues the vocal line with the lyrics "cleave them to earth, e - ven so! With the". The piano accompaniment features a variety of textures, including chords and rapid sixteenth-note passages. Dynamics range from forte (*sf*) to piano (*p*), with accents and sforzando (*sfz*) markings.

strokes of a high King of Er - in,

The third system shows the vocal line with the lyrics "strokes of a high King of Er - in,". The piano accompaniment consists of dense chordal textures with frequent triplets. Dynamics include forte (*sf*), mezzo-forte (*mf*), and sforzando (*sfz*).

55 the whirls of my keen - temp - ered

The fourth system begins with a measure number change to 55. The vocal line has the lyrics "the whirls of my keen - temp - ered". The piano accompaniment features intricate sixteenth-note patterns and chords. Dynamics include mezzo-forte (*mf*), forte (*sf*), and mezzo-forte (*mf*).

sword, I would save from their

sf *sf* *sf*

hor-ri - - ble fu - ry that

rall. *mp*

sf *sf rall. e dim.* *p*

56 *più lento e con molto espressione.*

mild and mer - ci - ful Lord;

più lento

mp *mf* *mf*

Ped. * Ped. * Ped. *

I'd save — the Lord."

rit. *a tempo*

mp *rit. e dim.* *pp a tempo*

Ped. * Ped.

57 *Più mosso.*

mp His frame shook and heaved with e - - *cresc.*

mp His frame shook and heaved with e - - *cresc.*

mp His frame shook and

mp His frame shook and

57 *Più mosso. (♩ = 112.)*

mp *mf*

- mo - - - tion; *f* the

- mo - - - tion; *f* the

cresc. heaved with e - - mo - - - tion;

cresc. heaved with e - - mo - - - tion;

mp *mf*

brain - ball leaped forth from his head,

brain - ball leaped forth from his head,

the brain - ball leaped forth from his head,

the brain - ball leaped forth from his head,

sf *ffz* *sf*

Ped * *Ped*

58 *mp*

And com-

58

sf *sf*

* *Ped* * *Ped* *

più tranquillo *cresc.*
 - mend - ing his soul to that Sa - viour, King Con - or Mac

p tranquillo *cresc.*
 And com - mend - ing his soul to that Sa - viour, King Con - or Mac

mf tranquillo *cresc.*
 And com - mend - ing his soul to that Sa - viour, King

più tranquillo *cresc.*
 And com - mend - ing his soul to that Sa - viour, King Con - or Mac

p *cre -*

Nes - sa fell dead:

Nes - sa fell dead:

Con - or fell dead:

Nes - sa fell dead:

- scen - do *sf* *sf*

Ped. * *Ped.* *

59

mf >

King — Con - or Mac -

mf >

King — Con - or Mac -

mf >

King — Con - or Mac -

mf >

King — Con - or Mac -

59

sf

sf

sf

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

ritard. *p*

Nes - sa fell

ritard. *p*

Nes - sa fell

ritard. *p*

Nes - sa fell

p

Nes - sa fell

sf *sf* *sf* *sf* *p*

ritard.

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

60 *Andante.*

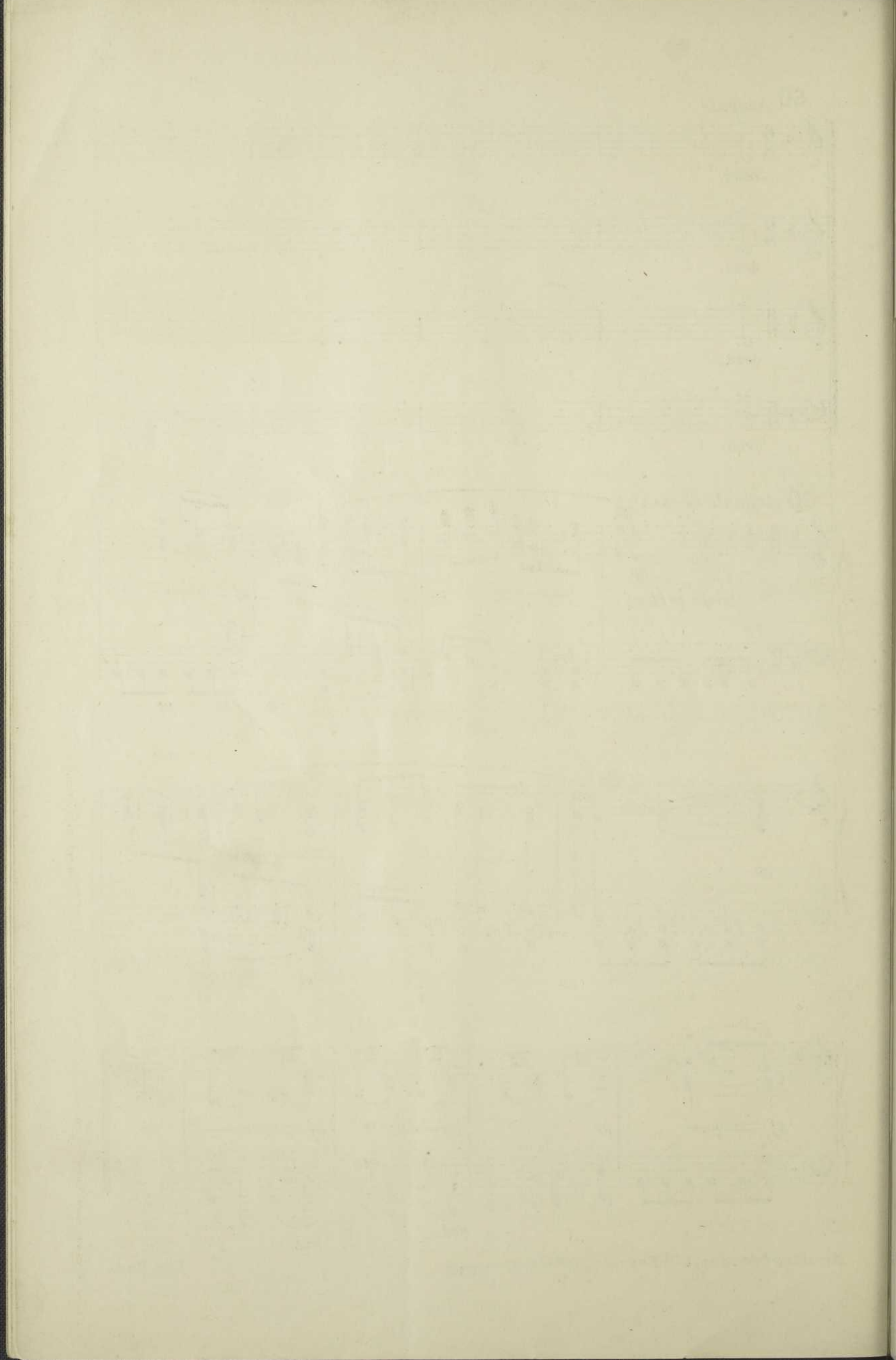
dead.
dead.
dead.
dead.

60 *Andante.* (♩ = 84.)

pp
(tempo primo.)
pp
sf
Ped. * Ped. *pp*

pp
Ped. *

sf *pp* *mf* *pp*
Ped. * Ped. *



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THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	WHEN WILL GOD RECALL MY SPIRIT ...			1/0	—	—		
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	A. S. BAKER.							
THE RAINBOW OF PEACE ...	1/0	—	—	COMMUNION SERVICE, IN E ...							
B. AGUTTER.						GRANVILLE BANTOCK.					
MISSA DE BEATA MARIÂ VIRGINE, IN C (English) (Female voices) ...	2/6	—	—	THE FIRE-WORSHIPPERS ...							
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	J. BARNBY.							
THOMAS ANDERTON.						REBEKAH (SOL-FA, 0/9) ...					
THE NORMAN BARON ...	1/0	1/6	—	THE LORD IS KING (97th Psalm) (SOL-FA, 1/0) ...			1/6	2/0	—		
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	KING ALL GLORIOUS (SOL-FA, 0/1½) ...			0/6	—	—		
YULE TIDE ...	1/6	2/0	3/0	LEONARD BARNES.							
J. H. ANGER.						THE BRIDAL DAY ...					
A SONG OF THANKSGIVING ...	1/0	—	—	J. F. BARNETT.							
W. I. ARGENT.						PARADISE AND THE PERI ...					
MASS, IN B FLAT (St. Benedict) ...	2/6	—	—	THE ANCIENT MARINER (SOL-FA, 2/0) ...			3/6	4/0	5/0		
P. ARMES.						THE RAISING OF LAZARUS ...			6/6	—	9/0
HEZEKIAH ...	2/6	—	—	THE WISHING BELL (Female voices) (SOL-FA, 1/0) ...			2/6	—	—		
ST. BARNABAS ...	2/0	—	—	MARMADUKE BARTON.							
ST. JOHN THE EVANGELIST ...	2/6	—	—	MASS IN A MAJOR (For Advent and Lent) ...							
A. D. ARNOTT.						BEETHOVEN.					
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...			0/4	—	—		
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	CHORAL FANTASIA (SOL-FA, 0/3) ...			1/0	—	—		
E. ASPA.						CHORAL SYMPHONY ...			2/6	—	—
ENDYMION (with Recitation) ...	2/6	—	—	DITTO VOCAL PORTION (SOL-FA, 0/6) ...			1/6	—	—		
THE GIPSIES ...	1/0	—	—	COMMUNION SERVICE, IN C ...			1/6	—	3/0		
ASTORGA.						ENGEDI; OR, DAVID IN THE WILDERNESS ...			1/0	1/6	2/6
STABAT MATER ...	1/0	1/6	—	MASS, IN C ...			1/0	1/6	2/6		
IVOR ATKINS.						MASS, IN D ...			2/0	2/6	4/0
HYMN OF FAITH ...	1/6	—	—	MEEK, AS THOU LIVEDST ...			0/2	—	—		
J. C. BACH.						MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6) ...			1/0	1/6	2/6
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/2)	0/4	—	—	DITTO CHORUSES ONLY ...			0/6	1/0	—		
J. S. BACH.						RUINS OF ATHENS (SOL-FA, 0/6) ...			1/6	—	—
A STRONGHOLD SURE (SOL-FA. Choruses only, 0/6)	1/0	—	—	THE PRAISE OF MUSIC ...			1/6	2/0	3/0		
BE NOT AFRAID (Motet) (SOL-FA, 0/4)	0/6	—	—	A. H. BEHREND.							
BIDE WITH US ...	1/0	—	—	SINGERS FROM THE SEA (Female Voices) ...							
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	(DITTO, SOL-FA, 0/9)							
CHRIST LAY IN DEATH'S DARK PRISON ...	1/0	—	—	WILFRED BENDALL.							
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	A LEGEND OF BREGENZ (Female voices) ...			1/6	—	—		
DITTO (PARTS 1 & 2) ...	1/0	—	—	(DITTO, SOL-FA, 0/8)							
DITTO (PARTS 3 & 4) ...	1/0	—	—	THE LADY OF SHALOTT (Female voices) ...			1/6	—	—		
DITTO (PARTS 5 & 6) ...	1/0	—	—	(DITTO, SOL-FA, 0/8)							
COME, JESU, COME (Motet) ...	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices) ...			2/0	—	—		
COME, REDEEMER OF OUR RACE ...	1/0	—	—	(DITTO, SOL-FA, 0/9)							
FROM DEPTHS OF WOE I CALL ON THEE ...	1/0	—	—	KAREL BENDL.							
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices) ...							
GOD SO LOVED THE WORLD ...	1/0	—	—	SIR JULIUS BENEDICT.							
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	PASSION MUSIC (from St. PETER) ...			1/6	—	—		
HOW BRIGHTLY SHINES ...	1/0	—	—	ST. PETER ...			3/0	3/6	5/3		
IF THOU BUT SUFFREST GOD TO GUIDE THEE ...	1/0	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...			2/6	3/3	4/0		
JESU, PRICELESS TREASURE (SOL-FA, 0/6) ...	1/0	—	—	GEORGE J. BENNETT.							
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	EASTER HYMN ...							
JESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—	SIR W. STERNDALÉ BENNETT.							
MAGNIFICAT, IN D ...	1/0	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...			1/0	—	—		
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0) ...	2/6	3/0	4/0	THE MAY QUEEN (SOL-FA, 0/6) ...			1/0	1/6	2/6		
MISSA BREVIS, IN A ...	1/6	—	—	DITTO CHORUSES ONLY ...			0/8	1/2	—		
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0) ...			4/0	—	6/0		
NOW SHALL THE GRACE (Double Chorus) (DITTO, SOL-FA, 0/6)	0/8	—	—								
O LIGHT EVERLASTING (SOL-FA, 0/6) ...	1/0	—	—								
O TEACH ME, LORD, MY DAYS TO NUMBER ...	1/0	—	—								
PRAISE OUR GOD WHO REIGNS IN HEAVEN ...	1/0	—	—								
PRAISE THOU THE LORD, JERUSALEM ...	1/0	—	—								
SING YE TO THE LORD (Motet) ...	1/0	—	—								

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KATE BOUNDY.				HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ...	1/6	—	—	PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
E. M. BOYCE.				THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ...	2/6	—	—
THE LAY OF THE BROWN ROSARY	1/6	—	—	THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	FREDERIC CLIFFE.			
(DITTO, SOL-FA, 0/6)				THE NORTH-EAST WIND (SOL-FA, 0/9)	2/0	—	—
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THE HOLY INNOCENTS	2/0	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
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BOADICEA	2/6	—	—	F. H. COWEN.			
CALLIRHOË (SOL-FA, 1/6)	2/6	3/0	4/0	ADAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
FORGING THE ANCHOR (SOL-FA, 1/0)	1/6	—	—	A SONG OF THANKSGIVING	1/6	—	—
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THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
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THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
THE INCHCAPE ROCK	1/0	—	—	THE WATER LILY	2/6	—	—
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—
(DITTO, SOL-FA, 0/4)				J. MAUDE CRAMENT.			
THE LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
DUDLEY BUCK.				W. CRESER.			
THE LIGHT OF ASIA	3/0	3/6	5/0	EUDORA (A dramatic Idyll)	2/6	—	—
EDWARD BUNNETT.				W. CROTCH.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—	PALESTINE	3/0	3/6	5/0
T. A. BURTON.				W. H. CUMMINGS.			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	THE FAIRY RING	2/6	—	—
THE MARTINET. Humorous Naval Cantata for				W. G. CUSINS.			
Boys (SOL-FA, 0/6)	1/0	—	—	TE DEUM, IN B FLAT	1/6	—	—
THE TRAGEDY OF COCK ROBIN (Short Action				FÉLICIEN DAVID.			
Piece) (SOL-FA, 0/3)	0/8	—	—	THE DESERT (Male voices)	1/6	2/0	3/0
THE YARN OF THE NANCY BELL (Cantata or				H. WALFORD DAVIES.			
School Song) (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	HERVÉ RIEL	1/0	—	—
W. BYRD.				THE TEMPLE	4/0	5/0	6/0
MASS FOR FOUR VOICES	2/6	—	—	THE THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—
CARISSIMI.				P. H. DIEMER.			
JEPHTHAH	1/0	—	—	BETHANY	4/0	—	—
				M. E. DOORLY.			
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COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—
MASS, IN E MINOR ...	5/0	—	—	NIELS W. GADE.			
LUCY K. DOWNING.				CHRISTMAS EVE (SOL-FA, 0/4) ...	1/0	1/6	—
A PARABLE IN SONG ...	2/0	—	—	COMALA ...	2/0	2/6	4/0
T. F. DUNHILL.				ERL-KING'S DAUGHTER (SOL-FA, 0/9) ...	1/0	1/6	2/6
TUBAL CAIN (Ballad) (SOL-FA, 0/6) ...	1/0	—	—	PSYCHE (SOL-FA, 1/6) ...	2/6	3/0	4/0
F. DUNKLEY.				SPRING'S MESSAGE (SOL-FA, 0/3) ...	0/8	—	—
THE WRECK OF THE HESPERUS ...	1/0	—	—	THE CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6	4/0
ANTONIN DVOŘÁK.				ZION ...	1/0	1/6	2/6
COMMUNION SERVICE, IN D ...	2/6	—	—	HENRY GADSBY.			
MASS, IN D ...	2/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—
PATRIOTIC HYMN ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—	LORD OF THE ISLES (SOL-FA, 1/6) ...	2/6	—	—
REQUIEM MASS ...	5/0	6/0	7/6	F. W. GALPIN.			
ST. LUDMILA ...	5/0	6/0	7/6	YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/6	—	—
Ditto (German and Bohemian Words) ...	8/0	—	—	G. GARRETT.			
STABAT MATER (SOL-FA, 1/6) ...	2/6	3/0	4/0	HARVEST CANTATA (SOL-FA, 0/6) ...	1/0	—	—
Ditto (English Words) (At the Foot of the Cross) (Sol-fa, 1/6) ...	2/6	3/0	4/0	THE SHUNAMMITE ...	3/0	—	—
THE SPECTRE'S BRIDE (SOL-FA, 1/6) ...	3/0	3/6	5/0	THE TWO ADVENTS ...	1/6	—	—
Ditto (German and Bohemian Words) ...	6/0	—	—	R. MACHILL GARTH.			
A. E. DYER.				EZEKIEL ...	4/0	—	—
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	THE WILD HUNTSMAN ...	1/0	1/6	—
SALVATOR MUNDI ...	2/6	—	—	A. R. GAUL.			
JOHN B. DYKES.				AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
THE LORD IS MY SHEPHERD ...	1/0	—	—	(Ditto, SOL-FA, 0/9) ...	—	—	
THESE ARE THEY (SOL-FA, 0/2) ...	0/6	—	—	A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...	1/0	—	—
H. J. EDWARDS.				ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0
PRAISE TO THE HOLIEST ...	1/6	—	—	JOAN OF ARC (SOL-FA, 1/0) ...	2/6	3/0	4/0
THE ASCENSION ...	2/6	—	—	PASSION SERVICE ...	2/6	3/0	4/0
THE EPIPHANY ...	2/0	—	—	RUTH (SOL-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
EDWARD ELGAR.				THE ELFIN HILL (Female voices) ...	2/0	—	—
CARACTACUS (SOL-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	THE HARE AND THE TORTOISE (for Juveniles) ...	1/0	—	—
KING OLAF (SOL-FA, Choruses only, 1/6) ...	3/0	—	5/0	(Ditto, SOL-FA, 0/6) ...	—	—	
TE DEUM AND BENEDICTUS ...	1/0	—	—	THE HOLY CITY (SOL-FA, 1/0) ...	2/6	3/0	4/0
THE APOSTLES ...	5/0	6/0	7/6	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
(Choruses and Words of Solos only, SOL-FA, 2/6) ...	—	—	—	(Ditto, SOL-FA, 0/8) ...	—	—	
(Ditto, German Words, 8 Marks) ...	—	—	—	THE PRINCE OF PEACE (SOL-FA, 1/0) ...	2/6	3/0	4/0
THE DREAM OF GERONTIUS ...	3/6	4/0	5/0	THE TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0	4/0
(Ditto, SOL-FA, Choruses only, 1/6) ...	—	—	—	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
(Ditto, French Words, Prix fr. 7.50 net) ...	—	—	—	UNA (SOL-FA, 1/0) ...	2/6	3/0	4/0
(Ditto, German Words, 6 Marks) ...	—	—	—	UNION JACK (Unison Song with Actions) ...	0/6	—	—
THE BANNER OF ST. GEORGE (SOL-FA 1/0) ...	1/6	—	—	FR. GERNESHEIM.			
THE BLACK KNIGHT ...	2/0	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
THE LIGHT OF LIFE (Lux Christi) ...	2/6	—	—	E. OUSELEY GILBERT.			
ROSALIND F. ELLICOTT.				SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—
ELYSIUM ...	1/0	—	—	(Ditto, SOL-FA, 0/8) ...	—	—	
THE BIRTH OF SONG ...	1/6	—	—	F. E. GLADSTONE.			
GUSTAV ERNEST.				PHILIPPI ...	2/6	—	—
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9) ...	1/6	—	—	GLUCK.			
HARRY EVANS.				ORPHEUS (CHORUSES, SOL-FA, 1/0) ...	3/6	—	—
THE VICTORY OF ST. GARMON (SOL-FA, 0/9) ...	1/6	—	—	Ditto (ACT II, ONLY) ...	1/6	—	—
A. J. EYRE.				PERCY GODFREY.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	THE SONG OF THE AMAL ...	1/6	—	—
T. FACER.				HERMANN GOETZ.			
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
(Ditto, SOL-FA, 0/6) ...	—	—	—	NGENIA ...	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	THE WATER-LILY (Male voices) ...	1/6	—	—
(Ditto, SOL-FA, 0/9) ...	—	—	—	A. M. GOODHART.			
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—	ARETHUSA ...	1/0	—	—
(Ditto, SOL-FA 0/6) ...	—	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
E. FANING.				FOUNDER'S DAY (Ode) ...	1/6	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	SIR ANDREW BARTON ...	1/0	—	—
(Ditto, SOL-FA, 0/9) ...	—	—	—	THE SPANISH ARMADA ...	0/6	—	—
HENRY FARMER.				CH. GOUNOD.			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0) ...	2/0	2/6	3/6	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
PERCY E. FLETCHER.				Ditto (Troisième Messe Solennelle) ...	2/6	—	—
THE TOY REVIEW (Operetta) (SOL-FA, 0/8) ...	1/6	—	—	DAUGHTERS OF JERUSALEM ...	1/0	—	—
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
(Ditto, SOL-FA, 0/9) ...	—	—	—	Ditto (Out of darkness) ...	1/0	—	—
THE OLD YEAR'S VISION (Operetta) (SOL-FA, 0/6) ...	1/6	—	—	GALLIA (SOL-FA, 0/4) ...	1/0	—	—
J. C. FORRESTER.				MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
THE KALENDAR (Operetta) (SOL-FA, 0/9) ...	2/0	—	—	MORS ET VITA (Latin or English) ...	6/0	6/6	7/6
MYLES B. FOSTER.				Ditto, SOL-FA (Latin and English) ...	2/0	—	—
SNOW FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—	O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	OUT OF DARKNESS ...	1/0	—	—
(Ditto, SOL-FA, 0/8) ...	—	—	—	REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ...	1/6	—	—	THE REDEMPTION (English Words) (SOL-FA, 2/0) ...	5/0	6/0	7/6
THE COMING OF THE KING (Female voices) ...	1/6	—	—	Ditto (French Words) ...	8/4	—	—
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THE FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	2/0	—	—	QUEEN AIMÉE (Female voices) ...	1/6	—	—
A. O'LEARY.				THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—
MASS OF ST. JOHN ...	1/6	—	—	THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0
REV. SIR FREDK. OUSELEY.				PURCELL.			
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	DIDO AND ÆNEAS ...	2/6	—	—
R. P. PAINE.				ODE ON ST. CECILIA'S DAY ...	2/0	—	—
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	TE DEUM AND JUBILATE, IN D ...	1/0	—	—
PALESTRINA.				DITTO (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	DITTO (Latin arrangement by R. R. Terry) ...	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	KING ARTHUR ...	2/0	—	—
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—
MISSA BREVIS ...	2/6	—	—	LADY RAMSAY.			
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	THE BLESSED DAMOZEL ...	2/6	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—	G. RATHBONE.			
STABAT MATER ...	1/6	—	—	ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—
H. W. PARKER.				(Ditto, Sol-FA, 0/6)			
A WANDERER'S PSALM ...	2/6	—	—	VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
HORA NOVISSIMA ...	3/6	4/0	—	(Ditto, Sol-FA, 0/6)			
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	F. J. READ.			
THE KOBOLDS ...	1/0	—	—	THE SONG OF HANNAH ...	1/0	—	—
C. H. H. PARRY.				J. F. H. READ.			
AGAMEMNON (Greek Play) ...	3/0	—	—	BARTIMEUS ...	1/6	—	—
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	CARACTACUS ...	2/6	—	—
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—	HAROLD ...	4/0	—	6/0
(Ditto, English and German Words, 2 marks 50)				IN THE FOREST (Male voices) ...	1/0	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	PSYCHE (CHORUSES ONLY, 2/0) ...	5/0	—	7/0
ETON ...	2/0	—	—	THE CONSECRATION OF THE BANNER ...	1/6	—	—
INVOCATION TO MUSIC ...	2/6	—	—	THE DEATH OF YOUNG ROMILLY ...	1/6	—	—
JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—	THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—
JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6	DOUGLAS REDMAN.			
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	COR UNUM VIA UNA (Female voices) ...	1/6	—	—
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	C. T. REYNOLDS.			
MAGNIFICAT (Latin) ...	1/6	—	—	CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—
ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—	ARTHUR RICHARDS.			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—
TE DEUM LAUDAMUS (Latin) ...	2/6	—	—	(Ditto, Sol-FA, 0/8)			
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—				
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—				

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J. V. ROBERTS.				BERTRAM LUARD-SELBY.			
JONAH	2/0	—	—	CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS"	3/6	—	—
THE PASSION	1/6	2/0	—	SUMMER BY THE SEA (Female voices)	1/6	—	—
W. S. ROCKSTRO.				THE DYING SWAN	1/0	—	—
THE GOOD SHEPHERD	2/6	—	—	THE WAITS OF BREMEN (for Children)	1/9	—	—
J. L. ROECKEL.				(DITTO, SOL-FA, 0/6)			
LITTLE SNOW-WHITE (Operetta) (SOL-FA, 0/9)	2/0	—	—	H. R. SHELLEY.			
THE HOURS (Operetta) (SOL-FA, 0/9)	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
THE SILVER PENNY (Operetta) (SOL-FA, 0/9)	2/0	—	—	E. SILAS.			
EDMUND ROGERS.				COMMUNION SERVICE, IN C	1/6	—	—
THE FOREST FLOWER (Female voices)	1/6	—	—	JOASH	4/0	—	—
ROLAND ROGERS.				MASS, IN C	1/0	—	—
FLORABEL (Female voices) (Sol-fa, 1/0)	1/6	—	—	R. SLOMAN.			
PRAYER AND PRAISE (Oblong)	4/0	—	—	CONSTANTIA	2/6	—	—
F. ROLLASON.				SUPPLICATION AND PRAISE	2/6	—	—
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—	HENRY SMART.			
ROMBERG.				KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
TE DEUM	1/0	—	—	(DITTO, SOL-FA, 1/0)			
THE HARMONY OF THE SPHERES	1/0	—	—	SING TO THE LORD	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	THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	2/0	6	4/0
THE TRANSIENT AND THE ETERNAL	1/0	—	—	J. M. SMETON.			
(DITTO, SOL-FA, 0/4)				ARIADNE (SOL-FA, 0/9)	2/0	—	—
ROSSINI.				CONNLA	2/6	—	—
MOSES IN EGYPT	6/0	6/6	7/6	KING ARTHUR (SOL-FA, 1/0)	2/6	—	—
STABAT MATER (SOL-FA, 1/0)	1/0	1/6	2/6	ALICE MARY SMITH.			
DITTO (CHORUSES ONLY)	0/6	1/0	—	ODE TO THE NORTH-EAST WIND	1/0	—	—
CHARLES B. RUTENBER.				ODE TO THE PASSIONS	2/0	—	—
DIVINE LOVE	2/6	—	—	THE RED KING (Men's voices)	1/0	—	—
ED. SACHS.				THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
KING-CUPS	1/0	—	—	(DITTO, SOL-FA, 0/8)			
WATER LILIES	1/0	—	—	E. M. SMYTH.			
C. SAINTON-DOLBY.				MASS, IN D	2/6	—	—
FLORIMEL (Female voices)	2/6	—	—	A. SOMERVELL.			
CAMILLE SAINT-SAËNS.				ELEGY	1/6	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)	1/6	—	—	KING THRUSHBEARD (Operetta) (SOL-FA, 0/9)	2/0	—	—
W. H. SANGSTER.				MASS, IN C MINOR	2/6	—	—
ELYSIUM	1/0	—	—	ODE TO THE SEA (SOL-FA, 1/0)	2/0	—	—
FRANK J. SAWYER.				PRINCESS ZARA (Operetta) (SOL-FA, 0/9)	2/0	—	—
THE SOUL'S FORGIVENESS	1/0	—	—	THE CHARGE OF THE LIGHT BRIGADE	0/9	—	—
THE STAR IN THE EAST	2/6	—	—	(DITTO, SOL-FA, 0/4)			
C. SCHAFER.				THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8)	2/0	—	—
OUR BEAUTIFUL WORLD (Operetta)	2/6	—	—	THE FORSAKEN MERMAN (SOL-FA, 0/8)	1/6	—	—
H. W. SCHARTAU.				THE POWER OF SOUND (SOL-FA, 1/0)	2/0	—	—
CHRISTMAS HOLIDAYS (Female voices)	0/6	—	—	THE SEVEN LAST WORDS	1/0	—	—
SCHUBERT.				R. SOMERVILLE.			
COMMUNION SERVICE, IN A FLAT	2/0	—	3/6	THE 'PRENTICE PILLAR (Opera)	2/0	—	—
DITTO, IN B FLAT	2/0	—	3/6	W. H. SPEER.			
DITTO, IN C	2/0	—	3/6	THE JACKDAW OF RHEIMS	2/0	—	—
DITTO, IN E FLAT	2/0	2/6	4/0	SPOHR.			
DITTO, IN F	2/0	—	3/6	CALVARY	2/6	3/0	4/0
DITTO, IN G	2/0	—	3/6	FALL OF BABYLON	3/0	3/6	5/0
MASS, IN A FLAT	1/0	1/6	2/6	FROM THE DEEP I CALLED	0/6	—	—
Do., IN B FLAT	1/0	1/6	2/6	GOD IS MY SHEPHERD	0/9	—	—
Do., IN C	1/0	1/6	2/6	GOD, THOU ART GREAT (SOL-FA, 0/6)	1/0	—	—
Do., IN E FLAT	2/0	2/6	4/0	HOW LOVELY ARE THY DWELLINGS FAIR	0/8	—	—
Do., IN F (SOL-FA, 0/9)	1/0	1/6	2/6	HYMN TO ST. CECILIA	1/0	—	—
Do., IN G	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS	0/4	—	—
SONG OF MIRIAM (SOL-FA, 0/6)	1/0	—	—	LAST JUDGMENT (SOL-FA, 1/0)	1/0	1/6	2/6
(DITTO, Welsh Words, SOL-FA, 0/6)				DITTO (CHORUSES ONLY)	0/6	1/0	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (SOL-FA, 0/6)	1/0	—	—	MASS (for 5 solo voices and double choir)	2/0	—	—
SCHUMANN.				THE CHRISTIAN'S PRAYER	1/0	1/6	2/6
ADVENT HYMN, "In Lowly Guise"	1/0	—	—	JOHN STAINER.			
FAUST	3/0	3/6	5/0	ST. MARY MAGDALEN (SOL-FA, 1/0)	2/0	2/6	4/0
MANFRED	1/0	—	—	THE CRUCIFIXION (SOL-FA, 0/9)	1/6	2/0	—
MIGNON'S REQUIEM	1/0	—	—	THE DAUGHTER OF JAIRUS (SOL-FA, 0/9)	1/6	2/0	—
NEW YEAR'S SONG (SOL-FA, 0/6)	1/0	—	—	C. VILLIERS STANFORD.			
PARADISE AND THE PERI (SOL-FA, 1/6)	2/6	3/0	4/0	CARMEN SÆCULARE	1/6	—	—
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6	COMMUNION SERVICE, IN G	2/6	—	—
REQUIEM	2/0	—	—	EAST TO WEST	1/6	—	—
THE KING'S SON	1/0	—	—	EDEN	5/0	6/0	7/6
THE LUCK OF EDENHALL (Male voices)	1/6	—	—	GOD IS OUR HOPE (46th Psalm)	2/0	—	—
THE MINSTREL'S CURSE	1/6	—	—	MASS, IN G MAJOR	2/6	—	—
SONG OF THE NIGHT	0/9	—	—	CEDIPUS REX (Male voices)	3/0	—	—
H. SCHÜTZ.				THE BATTLE OF THE BALTIC	1/6	—	—
THE PASSION OF OUR LORD	1/0	—	—	THE REVENGE (SOL-FA, 0/9)	1/6	—	—
BERTRAM LUARD-SELBY.				(DITTO, German Words, 2 Marks.)			
H. R. SHELLEY.				THE VOYAGE OF MAELDUNE	2/6	3/0	4/0
E. SILAS.				F. R. STATHAM.			
R. SLOMAN.				VASCO DA GAMA	2/6	—	—
HENRY SMART.				BRUCE STEANE.			
J. M. SMETON.				THE ASCENSION	2/6	3/0	4/0
ALICE MARY SMITH.							
E. M. SMYTH.							
A. SOMERVELL.							
R. SOMERVILLE.							
W. H. SPEER.							
SPOHR.							
JOHN STAINER.							
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F. R. STATHAM.							
BRUCE STEANE.							

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