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FRANZ ABT.

THE

WISHINGSTONE

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* These Songs have German and English Words.

† These Albums are Edited by Alberto Randegger.

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THE
WISHING STONE

A CANTATA

FOR FEMALE VOICES

THE WORDS WRITTEN BY

EDWARD OXENFORD

THE MUSIC COMPOSED BY

FRANZ ABT.

PRICE ONE SHILLING AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

THE WISHING STONE.

There exists in a remote part of the Pyrenees a detached mass of rock which is popularly known as the *Wishing Stone*. According to tradition this rock is the abode of a good Fairy, who invariably grants the wishes of those who repair to the spot in question, provided the visit be paid at the midnight following *Midsummer Day*. Firm believers in this tradition, the peasantry flock to the *Wishing Stone* at the appointed hour, and the journey to and from is enlivened with music and songs.

Inez (*Soprano*), Violetta (*Mezzo-Soprano*), Amina (*Contralto*).

Chorus—Peasant Maidens.

No. 1.—INTRODUCTION AND CHORUS.

O'er the flower-bejewelled meadows
Softly fall the evening shadows ;
See ! the golden sun is sinking
 Deep within the distant west.
On the streamlet and the river
Ling'ring beams of daylight quiver,
Seem a last farewell to whisper,
 Ere they fly to realms of rest !

Flow'rets are their petals closing,
Come the hour for their reposing,
'Mid the ferns and tender grasses
 One by one they fall asleep ;
Perfumes rare they are distilling,
All the air with sweetness filling,
Incense sending up to heaven,
 Where the stars now dimly peep !

Songsters cease their joyous singing,
To their nests they now are winging ;
Silence reigns within the forest—
 Reigns supreme o'er hill and dale.
Only now and then 'tis broken,
Silv'ry notes the truth betoken ;
'Mid the woodland's deep recesses
 Sings the tuneful nightingale !

No. 2.—RECITATIVE.

Soprano.

The shades of night around us gather fast,
The ling'ring beams of day have died at last ;
And now that Luna mounts her silvery
 throne,
It is the hour to seek the *Wishing Stone*.

No. 3.—AIR.

Soprano.

I'm a little peasant maiden,
Joyous as the day is long ;
Grief my heart has never laden,
For I scare it with a song !

Tripping gaily o'er the meadows,
Culling flow'rets on the lea,
Life, methinks, can have no shadows,
For they never fall on *me* !

Oh ! I'm a little peasant maiden,
Ever blithe and ever gay ;
Moments that are sorrow-laden
With a song I scare away !

Tell me not that wealth brings pleasure,
Tell me not that rank is sweet,
More than rank and wealth I treasure,
Flow'rets growing at my feet !
Rustic life to me is pleasant,
Nought could sweeter be, I ween ;
I would rather be a peasant
Than a grand and mighty queen !
Oh ! I'm a little, &c.

No. 4.—DUET.

Contralto and Mezzo-Soprano.

The silvery moon gives forth her light,
To guide us on the way,
And fair becomes the sombre night
Beneath her magic ray.
Each star that o'er us brightly gleams,
Does faint effulgence lend,
And welcome are the tender beams
That to the earth descend.
O silvery moon that shines on high,
Put forth thy fairest ray ;
Thou hast the power to make this hour
As lustrous as the day !

Across the woodland and the lea,
With speedy steps we go ;
And strains of joyous melody
From lips unbidden flow.
The longest road, to blithesome hearts,
Will soon its end disclose,
For while the time unmark'd departs,
The distance shorter grows.
O silvery moon, &c.

31019, Nov 20, 1915

No. 5.—CHORAL RECITATIVE.

Yonder, where the mountains grandly rise,
The rock we seek, enwrapt in shadow, lies ;
Soon at its base shall we all suppliant
kneel,
And to the Fairy humbly make appeal.

No. 6.—CHORUS.

Hand in hand we hasten
O'er the verdant lea ;
Who is so blithe-hearted,
Jubilant as we ?
Song by song is followed,
Music hold we dear ;
Hark ! our merry numbers
Echo far and near.

O'er the moonlit meadows,
O'er the crystal spring,
Hark ! our happy voices
Musically ring.
Songsters, waking, wonder
Whence proceeds the strain,
Deem that rosy morning
Greets the world again.

Onward to the mountain,
It is close at hand ;
Soon will bells of midnight
Sound throughout the land.
Onward, for the Fairy
Waits her yearly guests,
She will kindly hear us,
Grant us our requests.

No. 7.—CHORAL RECITATIVE.

Around the Stone at last we safely stand,
And breathe the wishes of our peasant band ;
Whate'er they be, if kept to reason's bound,
That they are granted swiftly will be found.

No. 8.—BALLAD.

Soprano.

Sweet Fairy, who for countless years
Hath dwelt within this Stone,
O let my wishes reach thine ears,
And grant them one by one !
I do not seek, thou knowest well,
My sisters to outshine,
And every wish that I put forth
Shall guided be by thine !

Sweet Fairy, pray, my wishes grant,
When good they seem to be ;
If one so insignificant
May crave the boon of thee !

Sweet Fairy, in the days gone by
Thou didst all suits allow ;
And so, I pray, do not deny
The boon I crave for now !
My wishes are but few and small,
And thou most gracious art,
So hear my prayer, and grant them all,
And thus rejoice my heart !

Sweet Fairy, pray, &c.

No. 9.—RECITATIVE (*Contralto*).
AND CHORUS.

There is a wondrous calmness in the air,
And forms invisible now whisper there ;
Sweet chords of music tremble overhead,
And scents uprising from out the earth we
tread !

No. 10.—TRIO AND CHORUS.—FINALE.

Soprano.

The rosy morn is breaking,
Its beams I see afar ;
The songsters are awaking,
And pale is every star.

Contralto.

The sunbeams o'er the mountain
Spread broidery of gold,
And gild the crystal fountain
That sparkles on the wold.

Mezzo-Soprano.

So homeward o'er the meadows
Now let us swiftly hie,
For gone are night's dim shadows,
And hours of day are nigh.

Chorus.

Yes ! homeward, swiftly homeward,
Our footsteps now should wend,
And to the kindly Fairy
Let thanks from all ascend.
Yes ! to the kindly Fairy
Let thanks from all ascend.

Soprano, Contralto, and Mezzo-Soprano.

O, sweet that Stone enchanted,
And sweet the dweller there ;
Our wishes have been granted,
And joy is everywhere.

Chorus.

So homeward, swiftly homeward,
Our footsteps now should wend ;
And to the kindly Fairy
Let thanks from all ascend.

THE WISHING STONE.

CANTATA.

Edward Oxenford.

Franz Abt.

INTRODUCTION. *Andantino.*

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/8. The first system is marked *mf* and features a melodic line in the treble with a descending eighth-note pattern and a bass line with a similar pattern. The second system is marked *p* and features a more active bass line with sixteenth-note patterns. The third system is also marked *p* and continues the bass line's activity. The fourth system is marked *f* in the bass and *p cresc.* in the treble. The fifth system is marked *p dim.* in the bass and *pp* in the treble, ending with a double bar line.

Nº1. CHORUS. O'er the flow'r bejewell'd meadows.

Andantino.

SOPRANO I. *mf* O'er the flow'r-be-jew-ell'd

SOPRANO II. *mf* O'er the flow'r-be-jew-ell'd

ALTO. *mf* O'er the flow'r-be-jew-ell'd

PIANO. *p* *molto legato*

mead - ows Soft - ly fall — the ev'ning shad - ows; See, the gold-en sun is

mead - ows Soft - ly fall — the ev'ning shad - ows; See, the gold-en sun is

mead - ows Soft - ly fall — the ev'ning shad - ows; See, the gold-en sun is

sink - ing Deep with-in the dis - tant west. *p* See! the golden sun is *mf*

sink - ing Deep with-in the dis - tant west. *p* See! the golden sun is *mf*

sink - ing Deep with-in the dis - tant west. *p* See! the golden sun is *mf*

sink - ing Deep within the dis-tant west.

sink - ing Deep within the dis-tant west. On the streamlet and the

sink - ing Deep — with-in the dis-tant west. On the streamlet and the

On the streamlet and the river Parting beams of daylight quiver, Seem a last fare-

river Parting beams of daylight quiver, Seem a last farewell to

river Parting beams of daylight quiver, Seem a last farewell to

-well to whis-per, Ere they fly — to realms of rest! Seem a last farewell to

whis - per, Ere they fly — to realms of rest! Seem a last farewell to

whis - per, Ere they fly — to realms of rest! Seem a last farewell to

whis - per, Ere they fly to realms of rest. *dim.*

whis - per, Ere they fly to realms of rest. *dim.*

whis - per, Ere they fly to realms of rest. *dim.*

p molto legata

p a tempo
Flow'r-ets are their pet-als closing,

p
Flow'r-ets are their pet-als closing,

p
Flow'r-ets are their pet-als closing,

a tempo
rall. *p*

mf *p*
Come the hour for their re-pos-ing, 'Mid the ferns and tender grass-es One by

mf
Come the hour for their re-pos-ing, 'Mid the ferns and tender grass-es

mf
Come the hour for their re-pos-ing, 'Mid the ferns and tender grass-es

mf *p*

one One by one they fall a - sleep.

One by one, One by one they fall a - sleep.

One by one, One by one they fall a - sleep.

mf Per-fumes rare they are dis-till-ing, All the air with sweetness fill-ing, Incense send-ing up to

mf Per-fumes rare they are dis-till-ing, All the air with sweetness fill-ing, Incense send-ing up to

mf Per-fumes rare they are dis-till-ing, All the air with sweetness fill-ing, Incense send-ing up to

heav - en, Where the stars now dim - ly peep!

heav - en, Where the stars now dim - ly peep!

heav - en, Where the stars now dim - ly peep!

mf *dim!* *rit.*

Più animato.

mf

Song-sters cease their joy-ous sing-ing, To their nests they now are winging,

mf

Song-sters cease their joy-ous sing-ing, To their nests they now are winging,

mf

Song-sters cease their joy-ous sing-ing, To their nests they now are winging,

Più animato.

p

Si-lence reigns with-in the for-est, Reigns su-preme o'er hill and dale.

p

Si-lence reigns with-in the for-est, Reigns su-preme o'er hill and dale.

p

Si-lence reigns with-in the for-est, Reigns su-preme o'er hill and dale.

On-ly now and then 'tis brok-en, Sil-v'ry notes the

On-ly now and then 'tis brok-en, Sil-v'ry notes the

On-ly now and then 'tis brok-en, Sil-v'ry notes the

truth be - tok - en, 'Mid the wood - lands' deep re - cess - es *pdolce* Sings the tune - ful

truth be - tok - en, 'Mid the wood - lands' deep recess - es *pdolce* Sings the tune - ful

truth be - tok - en, 'Mid the wood - lands' deep re - cess - es *pdolce* Sings the tune - ful

night - in - gale, *rit.* *pp* Sings the tune - ful *rall.* night - in - gale, —

night - in - gale, *rit.* *pp* Sings the tune - ful night - in - gale, —

night - in - gale, *rit.* *pp* Sings the tune - ful night - in - gale, —

ppprall. e diluendo

Sings the tune - ful night - in - gale.

ppp Sings the tune - ful night - in - gale.

ppp Sings the tune - ful night - in - gale.

ppp Sings the tune - ful night - in - gale.

Nº2. RECIT. (*Soprano.*) The shades of night.

Moderato.

The shades of night around us gather fast,

The ling'-ring beams of day have died at last; And now that

Lu-na mounts her sil-v'ry throne, It is the hour, it is the hour to seek the

Wish - ing Stone.

p poco accel. *sf*

Nº 3. AIR. (Soprano.) I'm a little peasant maiden.

Allegro Tempo di Valse.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a *pllegiero* marking and ends with a *f* (forte) dynamic.

The first vocal phrase is set in treble clef with lyrics: "I'm a lit - tle peas - ant maid - en, Joy - ous as the day is long;—". The piano accompaniment is in bass clef, marked *p* (piano). The key signature is three sharps and the time signature is 3/4. The vocal line is marked *mf* (mezzo-forte).

The second vocal phrase is set in treble clef with lyrics: "Grief my heart has nev - er lad - en, For I scare it with a song!". The piano accompaniment is in bass clef, marked *p*. The key signature is three sharps and the time signature is 3/4. The vocal line is marked *cresc.* (crescendo) and *p* (piano).

The third vocal phrase is set in treble clef with lyrics: "Trip - ping gai - ly o'er the meadows,". The piano accompaniment is in bass clef, marked *p*, *molto cresc.* (molto crescendo), *f* (forte), and *p* (piano). The key signature is three sharps and the time signature is 3/4.

p dim. poco rit. a tempo

Cul - ling flow'rets on the lea, Life, me-

mf > ritenuto

-thinks, can have no shad-ows, For they nev-er fall on me!

ritenuto p poco rit.

a tempo

I'm a lit - tle peas-ant maid - en, Ev 3 er blithe and ev - er

piu rit. pa tempo

gay; Mo - ments that are sor - row-lad - en With a song I scare a-way, with a

leggiere

song — with a song — with a song I scare a - way — with a

song, — with a song, — with a song I scare a - way!

Tell me not that wealth brings pleas-ure, Tell me not that rank is sweet, More than

rank and wealth I treas-ure Flowrets grow-ing at my feet! — Rustie life to

me is pleas-ant, Nought could sweeter be, — I ween; I would ra-ther be a

peas-ant Than a grand and might - y queen! I'm —

a tempo *mf*

a lit - tle peas - ant maid - en, Ev - er blithe and ev - er gay, Mo - ments

that are sor - row - lad - en With a song I scare away, With a song, — with a song —

pscherz.

— with a song I scare a - way — With a song — with a song, — with a song I

f *ritenuto*

scare a - way, With a song, — with a song — with a song I scare a - way!

f

più mosso *sf ppleggiato* *P*

⊕ These eight bars can be left out.

No. 4. DUET. (Mezzo Sopr. and Contralto.) The silv'ry moon.

Andante tranquillo.

The silv'ry moon gives forth her light To guide us on the way — And

The silv'ry moon gives forth her light To guide us on the way — And

The first system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "The silv'ry moon gives forth her light To guide us on the way — And". The piano accompaniment includes triplets and is marked with a piano (*p*) dynamic.

fair becomes the som-bre night Be-neath her ma-gic ray. Each star that o'er us

fair becomes the som-bre night Be-neath her ma-gic ray.

The second system of the musical score. The vocal staves continue with lyrics: "fair becomes the som-bre night Be-neath her ma-gic ray. Each star that o'er us". The piano accompaniment features triplets and is marked with a mezzo-forte (*mf*) dynamic.

brightly gleams Does faint ef-fulgence lend,

And welcome are the tender beams That

The third system of the musical score. The vocal staves have lyrics: "brightly gleams Does faint ef-fulgence lend," and "And welcome are the tender beams That". The piano accompaniment includes triplets and is marked with a *dim.* (diminuendo) dynamic.

to the earth de-scend.

poco cresc.

The fourth system of the musical score. The vocal staves have lyrics: "to the earth de-scend.". The piano accompaniment includes triplets and is marked with a *poco cresc.* (poco crescendo) dynamic. The system concludes with a double bar line and repeat signs.

Più tranquillo, molto sostenuto.

sil - v'ry moon that shines on high, Put forth thy fair-est ray; ——— Thou

sil - v'ry moon that shines on high, Put forth thy fair-est ray; ——— Thou

hast the pow'r to make this hour As lus - trous as the day ——— O sil - v'ry moon that

hast the pow'r to make this hour As lus - trous as the day ——— O sil - v'ry moon that

shines on high, Put forth thy fair-est ray; ——— Thou hast the pow'r to make this hour As

shines on high, Put forth thy fair-est ray; ——— Thou hast the pow'r to make this hour As

lus - trous as the day!

lus - trous as the day!

Più mosso marcato.

mf A - cross the woodland and the lea, With speed-y steps we go,
mf A - cross the woodland and the lea, With speedy

And strains of joy-ous mel - o - dy From lips un - bid - den flow.
 steps we go, And strains of joy-ous mel - o - dy From lips un-

p The long-est road to blithesome hearts Will soon its end, its end dis -
p - bid - den flow. The long-est road to blithesome hearts Will soon its end, its end dis -

p close, For while the time unmark'd de-parts, the dis tance short - er grows.O
p close, For while the time unmark'd de-parts, the dis tance short - er grows.O
rit.

Più tranquillo, molto sostenuto.

sil - v'ry moon that shines on high, Put forth thy fair-est ray, — Thou hast the pow'r to
 sil - v'ry moon that shines on high, Put forth thy fair-est ray, — Thou hast the pow'r to

p

make this hour As lus - trous as the day, — O sil - v'ry moon that shines on high, Put
 make this hour As lus - trous as the day, — O sil - v'ry moon that shines on high, Put

f *p*

forth thy fair-est ray — Thou hast the pow'r to make this hour As lus - trous as the
 forth thy fair-est ray — Thou hast the pow'r to make this hour As lus - trous as the

CRSC. *ten.* *CRSC.* *ten.* *CRSC.* *ten.*

day!
 day!

dim.

№5. CHORAL RECIT. Yonder, where the mountains grandly rise.

Allegro moderato.

The score is in G major (one sharp) and common time. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings such as *fz*, *rit.*, and *fz*. The vocal line includes the instruction *TUTTI.* and lyrics: "Yon-der, where the mountains grand-ly rise, The rock we seek, en-".

fz *rit.* *fz*

TUTTI.
Yon-der, where the mountains grand-ly rise, The rock we seek, en-

dim. *p* *piu tranquilla*
-wraft in shad - ow, lies; Soon at its base shall we all sup- pli-ant kneel,

dim. *p* *piu tranquilla*

rit.
And to the Fair - y hum-bly make ap- peal.

rit. *mf*

N^o 6. CHORUS. Hand in hand we hasten.*Allegretto scherzando.*

SOPRANO I. Hand in hand we

SOPRANO II. Hand in hand we

ALTO. Hand in hand we

PIANO. *Allegretto scherzando.*

hast - en O'er the ver-dant lea; Who is so blithe-heart - ed,

hast - en O'er the ver-dant lea; Who is so blithe-heart - ed,

hast - en O'er the ver-dant lea; Who is so blithe-heart - ed,

Ju - bilant as we? Ju - bilant as we? as we?

Ju - bilant as we? Ju - bilant as we, as we?

Ju - bilant as we? Ju - bilant as we?

Song by song is follow'd, Mu-sic hold we dear;— Hark! our mer-ry numbers

Song by song is follow'd, Mu-sic hold we dear;— Hark! our mer-ry numbers

Song by song is follow'd, Mu-sic hold we dear;— Hark! our mer-ry numbers

E-cho far and near.

E-cho far and near.

E-cho far and near.

f *p* *mf* *poco rit.*

a tempo

Song by song is fol-low'd, Mu-sic hold we dear;— Hark! our mer-ry

Song by song is fol-low'd, Mu-sic hold we dear;— Hark! our mer-ry

Song by song is fol-low'd, Mu-sic hold we dear;— Hark! our mer-ry

a tempo *p* *f*

numbers E-cho far and near.
numbers E-cho far and near.
numbers E-cho far and near.

O'er the moon-lit
O'er the moon-lit
O'er the moon-lit

mead - ows, O'er the crystal spring, Hark! our hap - py voi - es
mead - ows, O'er the crystal spring, Hark! our hap - py voi - es
mead - ows, O'er the crystal spring, Hark! our hap - py voi - es

Mu-si-cal-ly ring, Mu-si-cal-ly ring they ring!

Mu-si-cal-ly ring, Mu-si-cal-ly ring they ring!

Mu-si-cal-ly ring, Mu-si-cal-ly ring!

Song-sters, wa-king, wonder Whence proceeds the strain, Deem that ro-sy morning

Song-sters, wa-king, wonder Whence proceeds the strain, Deem that ro-sy morning

Song-sters, wa-king, wonder Whence proceeds the strain, Deem that ro-sy morning

Greets the world a - gain.

Greets the world a - gain.

Greets the world a - gain.

f *p* *mf* *poco rit.*

a tempo

Song-sters, waking, won - der Whence proceeds the strain, Deem that ro-sy

Song-sters, waking, won - der Whence proceeds the strain, Deem that ro-sy

Song-sters, waking, won - der Whence proceeds the strain, Deem that ro-sy

a tempo

p *f*

morn-ing Greet the world a - gain.

morn-ing Greet the world a - gain.

morn-ing Greet the world a - gain.

On-ward to the moun-tain, It is close at hand: Soon will bells of

On-ward to the moun-tain, It is close at hand: Soon will bells of

On-ward to the moun-tain, It is close at hand: Soon will bells of

mid - night Sound throughout the land, *rall.* Soon will bells of mid - night

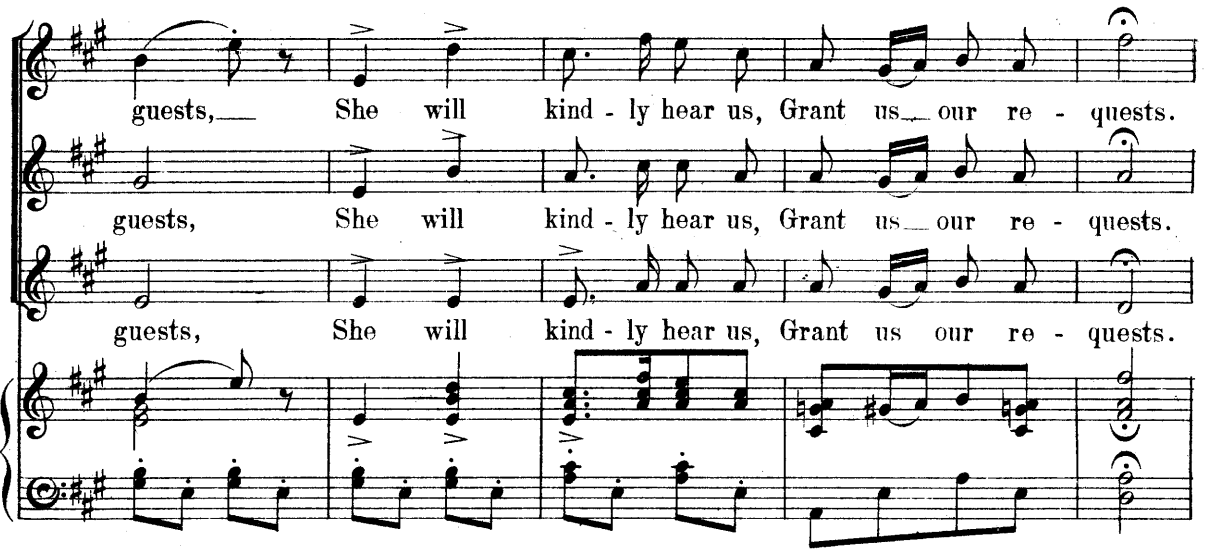
mid - night Sound throughout the land, *rall.* Soon will bells of mid - night

mid - night Sound throughout the land, *rall.* Soon will bells of mid - night

Sound throughout the land. *a tempo* On - ward, for theFair- y Waits her year-ly

Sound throughout the land. On - ward, for theFair- y Waits her year-ly

Sound throughout the land. On - ward, for theFair- y Waits her year-ly



guests, She will kind-ly hear us, Grant us our re-quests.

guests, She will kind-ly hear us, Grant us our re-quests.

guests, She will kind-ly hear us, Grant us our re-quests.



Meno mosso.

She will kind-ly hear us, Grant us our re-quests, She will kind-ly hear us, Grant us our re-quests, She will kind-ly hear us, Grant us our re-quests, She will kind-ly hear us, Grant us our re-quests.

Meno mosso

poco ritenuto



hear us, Grant us our re-quests.

hear us, Grant us our re-quests.

hear us, Grant us our re-quests. *a tempo*

Nº7. CHORAL RECIT. Around the Stone.

TUTTI.

mf

A - round the

Stone at last we safe - ly stand, And breathe the wish - es of our peas - ant -

- band; What - e'er they be, if kept to rea - son's bound,

That they are grant - ed swift - ly will be found.

mf

poco rit.

Nº 8. BALLAD. (Soprano.) Sweet Fairy, who for countless years.

Allegretto.

molto graziosa e leggiero Sweet

Fair - y, who for count-less years Hath dwelt with-in this Stone, O

let my wish - es reach thine ears, And grant them one by one! I

do not seek, thou know - est well, My sis - ters to out - shine, And

ev' - ry wish that I put forth Shall guid - ed be by thine! Sweet

rit.

Meno mosso, molto espressivo.

Fair - y, pray my wish - es grant, When good they seem to be, If one so in - sig -

p *mf*

- ni - fi - cant May crave the boon of thee! Sweet Fair - y, pray my

ten. *f*

wish - es grant, When good they seem to be, If one so in - sig - ni - fi - cant May

p

crave the boon of thee!

mf

Sweet Fair - y, in the days gone by Thou didst all suits al - low, And

so, I pray, do not de-ny The boon I crave for now! My

wish - es are but few and small, And thou most gra-cious art, So

hear my pray'r, and grant them all, And thus re-joice my heart! Sweet

Meno mosso, molto espressivo.

Fair - y, pray my wish - es grant, When good they seem to be; If one so in-sig-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo and mood are indicated as 'Meno mosso, molto espressivo'. The vocal line begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The piano accompaniment also starts with a *p* marking.

- ni - ficant May crave the boon of thee! Sweet Fair - y, pray my

The second system continues the vocal line and piano accompaniment. The vocal line has a *ten.* (tenuto) marking above the note 'Sweet'. The piano accompaniment features a *f* (forte) dynamic marking. The tempo and mood remain 'Meno mosso, molto espressivo'.

wish - es grant, When good they seem to be; If one so in-sig - ni - ficant May

The third system continues the vocal line and piano accompaniment. The vocal line has a *p* (piano) dynamic marking above the first measure. The piano accompaniment also has a *p* marking. The tempo and mood remain 'Meno mosso, molto espressivo'.

crave the boon of thee!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment features *mf* (mezzo-forte) and *p* (piano) dynamic markings. The tempo and mood remain 'Meno mosso, molto espressivo'.

Nº 9. RECIT. (Contralto.) There is a wondrous calmness.

Molto moderato.

p *molto legato*

There is a wondrous calmness in the air, And forms in-vi - si-ble

now whis - per there; Sweet chords of mu - sic

pp

Ped.

trem - ble o - ver - head, And scents up -

- rise from out the earth we tread!

molto calando

pp

Nº10. TRIO and CHORUS. FINALE. The rosy morn is breaking.

Poco mosso.

mf SOPRANO SOLO.

The ro - sy morn is break - ing, Its beams I see a -

- far, The song - sters are a - wa - king, And

CONTRALTO SOLO.

pale is ev' - ry star. The sun - beams o'er the

moun - tain Spread broi - de - ry of gold, And

MEZZO SOP.
SOLO.

gild the crys - tal foun - tain That spar - kles on the wold. So

homeward o'er the mead - ows Now let us swift - ly hie, For

gone are night's dim shad - ows, And hours of day are

TUTTI.
Yes! home - ward, swift - ly home - ward, Our
TUTTI.
nigh. Yes! home - ward, swift - ly home - ward, Our
TUTTI.
Yes! home - ward, swift - ly home - ward, Our

foot - steps now should wend, And to the kind - ly

foot - steps now should wend, And to the kind - ly

foot - steps now should wend, And to the kind - ly

Fair - - y Let thanks from all a - scend. Yes!

Fair - - y Let thanks from all a - scend. Yes!

Fair - - y Let thanks from all a - scend. Yes!

to the kind - ly Fair - y Let thanks from all a - -

to the kind - ly Fair - y Let thanks from all a - -

to the kind - ly Fair - y Let thanks from all a - -

SOP. SOLO
 - scend. O, sweet that Stone en -

MEZZO SOP. SOLO
ff - scend. O, sweet that Stone en - chant - ed, And

CONTRALTO SOLO
 - scend. O, sweet that Stone en -

chant-ed, And sweet the dwell - er there; Our wish - es have been

sweet the dwell - er there; Our wish - es have been grant - ed, And

chant - ed, And sweet the dwell - er there; Our wish - es have been

f TUTTI.
 granted, And joy is ev' - ry - where. So home - ward, swift - ly home - ward, Our

f TUTTI.
 joy is ev' - ry - where. So home - ward, swift - ly home - ward, Our

f TUTTI.
 grant - ed, And joy is ev' - ry - where. So home - ward, swift - ly home - ward, Our

foot-steps now should wend; And to the kind-ly Fair - y, And

foot-steps now should wend; And to the kind-ly Fair - y, And

foot-steps now should wend; And to the kind-ly Fair - y, And

to the kind-ly Fair - y Let thanks from all a - *poco a poco*

to the kind-ly Fair - y Let thanks from all a - *poco a poco*

to the kind-ly Fair - y Let thanks from all a - *poco a poco*

CRSC. - scend, Let thanks from all a - scend, And *f*

CRSC. - scend, Let thanks from all a - scend, And *f*

CRSC. - scend, Let thanks from all a - scend, And *f*

riten.

to the kind - ly Fair - y Let thanks from all a -

to the kind - ly Fair - y Let thanks from all a -

to the kind - ly Fair - y Let thanks from all a -

riten.

riten.

- scend, Let thanks from all a - scend, Let thanks from all a -

- scend, Let thanks from all a - scend, Let . thanks from all a -

- scend, Let thanks from all a - scend, Let thanks from all a -

riten.

- scend.

- scend.

- scend.

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(Children's voices) (SOL-FA, 0/4) ...	—	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,	2/0	—	—	MEG BLANE (SOL-FA, 0/9) ...	2/0	—	—
Children's voices) (SOL-FA, 0/9) ...	—	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0	5/0
SIGURD ...	5/0	—	—	(Ditto, SOL-FA, 2/0)	—	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	FREDERICK CORDER.			
(Ditto, SOL-FA, 0/6)	—	—	—	BRIDAL OF TRIERMALIN (SOL-FA, 1/0) ...	2/6	—	—
A. HERBERT BREWER.				MICHAEL COSTA.			
EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—	DREAM ...	1/0	—	—
HOLY INNOCENTS ...	2/0	—	—	H. COWARD.			
O PRAISE THE LORD ...	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
O SING UNTO THE LORD (98th Psalm) ...	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/0) ...	2/6	3/0	—
SIR PATRICK SPENS (SOL-FA, 0/8) ...	1/6	—	—	F. H. COWEN.			
SONG OF EDEN ...	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
SUMMER SPORTS ...	1/6	—	—	CORONATION ODE ...	1/6	—	—
J. C. BRIDGE.				DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
DANIEL ...	3/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
RESURGAM ...	1/6	—	—	JOHN GILPIN (SOL-FA, 1/0) ...	2/0	—	—
RUDEL ...	4/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
J. F. BRIDGE.				ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	RUTH (Oratorio) (SOL-FA, 1/6) ...	4/0	4/6	6/0
BOADICEA ...	2/6	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ...	2/6	3/0	4/0
CALLIRHOÉ (SOL-FA, 1/6) ...	2/6	3/0	4/0	SONG OF THANKSGIVING ...	1/6	—	—
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
FLAG OF ENGLAND (SOL-FA, 0/9) ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
FORGING THE ANCHOR (SOL-FA, 1/0) ...	1/6	—	—	THORGRIM (Opera) ...	5/0	—	7/6
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6)	1/0	—	—	VEIL (Oratorio) ...	3/0	3/6	5/0
HYMN TO THE CREATOR ...	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
INCHCAPE ROCK (SOL-FA, 0/6) ...	1/0	—	—	WATER LILY ...	2/6	—	—
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(Ditto, SOL-FA, 0/4)	—	—	—	VIA CRUCIS (SOL-FA, 1/0) ...	1/6	—	—
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HYMN OF TRUST ...	1/0	—	—	W. H. CUMMINGS.			
DUDLEY BUCK.				FAIRY RING ...	2/6	—	—
LIGHT OF ASIA ...	3/0	3/6	5/0	W. G. CUSINS.			
EDWARD BUNNETT.				TE DEUM, IN B FLAT ...	1/6	—	—
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	B. J. DALE.			
T. A. BURTON.				BEFORE THE PALING OF THE STARS ...	1/0	—	—
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GUSTAV ERNEST.				SONG OF THE AMAL ...	1/6	—	—
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HARRY EVANS.				BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	NGENIA (Sol-FA, 0/8) ...	1/0	—	—
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COMMUNION SERVICE IN E FLAT ...	1/0	—	—	A. M. GOODHART.			
T. FACER.				ARETHUSA ...	1/0	—	—
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SONS OF THE EMPIRE (Children's voices) (Sol-FA, 0/6)	1/6	—	—	SIR ANDREW BARTON ...	1/0	—	—
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Ditto (CHORUSES ONLY) ...	0/8	1/2	—	SONG OF THE NORNS (Female voices) ...	1/0	—	—
NISI DOMINUS ...	1/0	—	—	SIDNEY R. HOGG.			
O COME, LET US SING (5th Chandos Anthem) ...	1/0	—	—	NORMAN BARON ...	1/6	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	JOSEPH HOLBROOKE.			
O PRAISE THE LORD (6th Chandos) (Sol-FA, 0/4) ...	1/0	—	—	BYRON (Poem) ...	1/6	—	—
O PRAISE THE LORD, YE ANGELS (Folio) ...	2/6	—	—	C. HOLLAND.			
PASSION (Abridged Edition, 1/0) ...	3/0	3/6	5/0	AFTER THE SKIRMISH ...	1/0	—	—
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0	T. S. HOLLAND.			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—	KING GOLDEMAR (Operetta, Children's voices) ...	2/0	—	—
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	Ditto, Sol-FA, 0/9) ...	—	—	—
SEMELE ...	3/0	3/6	5/0	PASTORAL MEDLEY (Children's voices) (Sol-FA, 0/9) ...	2/0	—	—
SOLOMON (CHORUSES ONLY, 1/6) ...	2/0	2/6	4/0	GUSTAV VON HOLST.			
SUSANNA ...	3/0	3/6	5/0	IDEA (Operetta for Children) (Sol-FA, 0/6) ...	1/0	—	—
THEODORA ...	3/0	3/6	5/0	KING ESTMERE ...	2/0	—	—
TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0	HUMMEL.			
UTRECHT JUBILATE ...	1/0	—	—	ALMA VIRGO (Latin and English) ...	0/4	—	—
ALFRED HARBOROUGH.				COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
CROSSING THE BAR ...	2/6	—	—	Ditto, IN E FLAT ...	2/0	—	4/0
SYDNEY HARDCASTLE.				Ditto, IN D ...	2/0	—	4/0
SING A SONG OF SIXPENCE (Operetta for Children) ...	0/6	—	—	MASS, IN B FLAT, No. 1 ...	1/0	1/6	2/6
T. M. HARDY.				MASS, IN E FLAT, No. 2 ...	1/0	1/6	2/6
RIP VAN WINKLE (Operetta for Children) ...	1/6	—	—	MASS, IN D, No. 3 ...	1/0	1/6	2/6
Ditto, Sol-FA, 0/6) ...	2/0	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
C. A. E. HARRISS.				W. H. HUNT.			
CROWNING OF THE KING (Sol-FA, 0/4) ...	0/6	—	—	STABAT MATER ...	1/0	1/6	—
PAN (A Choric Idyl) (Sol-FA, 1/0) ...	2/6	—	—	G. F. HUNTLEY.			
SANDS OF DEE ...	1/0	—	—	PUSS-IN-BOOTS (Operetta for Children) (Sol-FA, 0/9) ...	2/0	—	—
JULIUS HARRISON.				VICTORIA (Sol-FA, 1/0) ...	2/0	—	—
HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—	H. H. HUSS.			
CHRISTMAS CANTATA ...	1/0	—	—	AVE MARIA (Female voices) (Sol-FA, 0/3) ...	1/0	—	—
CHARLES HART-DAVIS.				F. ILIFFE.			
COURT CARD (Operetta for Children) (Sol-FA, 0/6) ...	1/6	—	—	SWEET ECHO ...	1/0	—	—
HAMILTON HARTY.				JOHN W. IVIMEY.			
THE MYSTIC TRUMPETER ...	2/0	—	—	WITCH OF THE WOOD (Operetta for Children) ...	2/0	—	—
BASIL HARWOOD.				Ditto, Sol-FA, 0/9) ...	—	—	—
AS BY THE STREAMS OF BABYLON ...	1/6	—	—	W. JACKSON.			
INCLINA, DOMINE (86th Psalm) ...	3/0	—	—	YEAR, THE ...	2/0	2/6	—
JESUS! THY BOUNDLESS LOVE TO ME ...	1/0	—	—				
SONG ON MAY MORNING ...	2/0	—	—				
J. W. G. HATHAWAY.							
JACK HORNER'S RIDE (for Children) (Sol-FA, 0/8) ...	2/0	—	—				

	Paper Cover	Paper, Boards	Cloth Gilt.		Paper Cover	Paper, Boards	Cloth Gilt.
G. JACOBI.				G. A. MACFARREN.			
BABES IN THE WOOD (Operetta for Children) ...	2/0	—	—	AJAX (Greek Play) (Male voices) ...	3/0	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	LADY OF THE LAKE (Choruses only, SOL-FA, 1/0)	2/0	—	4/0
CINDERELLA (Operetta for Children) (SOL-FA, 1/0)	2/0	—	—	MAY-DAY (SOL-FA, 0/6) ...	1/0	1/6	2/6
				(CHORUSES ONLY) ...	0/6	1/0	—
D. JENKINS.				A. C. MACKENZIE.			
DAVID AND SAUL (SOL-FA, 2/0) ...	3/0	3/6	—	BETHLEHEM (Act II, separately 2/6) ...	5/0	6/0	7/6
				BRIDE (SOL-FA, 0/8) ...	1/0	—	—
A. JENSEN.				L. MANCINELLI.			
FEAST OF ADONIS (SOL-FA, 0/6) ...	1/0	1/6	—	ERO E LEANDRO (Opera) ...	5/0	—	—
				F. W. MARKULL.			
W. JOHNSON.				F. E. MARSHALL.			
ECCE HOMO ...	1/0	—	—	PRINCE SPRITE (Female voices) ...	2/6	—	—
				CHORAL DANCES from Ditto ...	1/0	—	—
H. FESTING JONES.				GEORGE C. MARTIN.			
KING BULBOUS (Operetta for Children) (SOL-FA, 0/8)	2/0	—	—	COMMUNION SERVICE, IN A AND C ...	each 1/0	—	—
				FESTIVAL TE DEUM IN A (SOL-FA, 0/2) ...	0/6	—	—
WARWICK JORDAN.				J. MASSENET.			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	MANON (Opera) ...	6/0	—	8/0
				J. T. MASSER.			
N. KILBURN.				J. H. MAUNDER.			
BY THE WATERS OF BABYLON ...	1/0	—	—	BETHLEHEM (SOL-FA, 1/0) ...	2/0	—	—
LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	OLIVET TO CALVARY (SOL-FA, 0/9) ...	1/6	2/0	—
SILVER STAR (Female voices) ...	1/6	—	—	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—
				SONG OF THANKSGIVING (SOL-FA, 0/9) ...	1/6	2/0	—
OLIVER KING.				T. R. MAYOR.			
BY THE WATERS OF BABYLON ...	1/6	—	—	LOVE OF CHRIST ...	1/0	—	—
NAIADS (Female voices) ...	1/6	—	—	W. McNAUGHT.			
ROMANCE OF THE ROSES ...	2/6	—	—	MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6)	1/0	—	—
SANDS O' DEE (SOL-FA, 0/2) ...	0/4	—	—	J. H. MEE.			
THREE FISHERS (SOL-FA, 0/3) ...	0/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
				HORATIUS (Male voices) ...	1/0	—	—
J. KINROSS.				MENDELSSOHN.			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—	ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	—
				AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
H. LAHEE.				ATHALIE (SOL-FA, 0/8) ...			
SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	1/6	4/0
				CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
HENRY LAWES.				COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...			
MASQUE OF COMUS ...	2/0	—	—	ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
				ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0
MAX LAISTNER.				DITTO (CHORUSES ONLY) ...			
FRIAR'S MERE (Male Voices) ...	1/6	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2) ...	1/0	—	—
				DITTO (Male voices) (r.t.B.B.) ...	1/0	—	—
G. F. LE JEUNE.				HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2) ...			
COMMUNION SERVICE IN C ...	2/0	—	—	DITTO ...	0/4	—	—
FIRST MASS IN C ...	2/0	—	—	HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
				DITTO (CHORUSES ONLY) ...	0/6	1/0	—
EDWIN H. LEMARE.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...			
COMMUNION SERVICE IN F ...	2/6	—	—	LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	LORELEY (SOL-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1/0	—	—
LEONARDO LEO.				MIDSUMMER NIGHT'S DREAM (Female voices) ...			
DIXIT DOMINUS ...	1/0	1/6	—	DITTO, SOL-FA, 0/4 ...	1/0	—	—
				MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
F. LEONI.				NOT UNTO US, O LORD (115th Psalm) ...			
GATE OF LIFE (SOL-FA, 1/0) ...	2/0	—	—	GEDIPUS AT COLONOS (Male voices) ...	3/0	—	—
H. LESLIE.				W. McNAUGHT.			
FIRST CHRISTMAS MORN ...	2/6	—	—	MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6)	1/0	—	—
				J. H. MEE.			
F. LISZT.				DELPHI, A LEGEND OF HELLAS (Male voices) ...			
LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	HORATIUS (Male voices) ...	1/0	—	—
THIRTEENTH PSALM ...	2/0	—	—	MISSA SOLENNIS, in B FLAT ...	2/0	—	—
				MENDELSSOHN.			
C. H. LLOYD.				ANTIGONE (Male voices) (SOL-FA, 1/0) ...			
ALCESTIS (Male voices) ...	1/6	—	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
ANDROMEDA ...	3/0	3/6	5/0	ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0
GLANERS' HARVEST (Female voices) ...	1/6	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
HERO AND LEANDER (SOL-FA, 0/9) ...	1/6	—	—	CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
HYMN OF THANKSGIVING ...	2/0	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	DITTO (CHORUSES ONLY) ...	1/0	1/6	—
ROSSALL ...	2/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2) ...	1/0	—	—
SIR OGGIE AND THE LADIE ELSIE ...	1/6	—	—	DITTO (Male voices) (r.t.B.B.) ...	1/0	—	—
SONG OF BALDER ...	1/0	—	—	HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2) ...	1/0	—	—
SONG OF JUDGMENT ...	2/6	3/0	4/0	DITTO ...	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
CLEMMENT LOCKNANE.				DITTO (CHORUSES ONLY) ...			
ELFIN QUEEN (Female voices) ...	1/6	—	—	LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
HARVEY LÖHR.				LORELEY (SOL-FA, 0/6) ...			
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
W. H. LONGHURST.				DITTO, SOL-FA, 0/4 ...			
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.				GEDIPUS AT COLONOS (Male voices) ...			
TERRA FLORA (Operetta for Children) ...	2/0	—	—				
C. EGERTON LOWE.				W. McNAUGHT.			
LITTLE BO-PEEP (Operetta for Children) ...	1/0	—	—	MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6)	1/0	—	—
(DITTO, SOL-FA, 0/4)	—	—	—	J. H. MEE.			
				DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
M. L. C. L.				HORATIUS (Male voices) ...			
SPORTS (Operetta for Children) ...	2/0	—	—	MISSA SOLENNIS, in B FLAT ...	2/0	—	—
				MENDELSSOHN.			
HAMISH MacCUNN.				ANTIGONE (Male voices) (SOL-FA, 1/0) ...			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/6	4/0	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0
WRECK OF THE HESPERUS (SOL-FA, 0/6)	1/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
				CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
				COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—
				ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
				ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0
				DITTO (CHORUSES ONLY) ...	1/0	1/6	—
				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2) ...	1/0	—	—
				DITTO (Male voices) (r.t.B.B.) ...	1/0	—	—
				HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2) ...	1/0	—	—
				DITTO ...	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
				DITTO (CHORUSES ONLY) ...	0/6	1/0	—
				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
				LORELEY (SOL-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
				DITTO, SOL-FA, 0/4 ...	1/0	—	—
				MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
				GEDIPUS AT COLONOS (Male voices) ...	3/0	—	—

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	Cloth Gilt.
MENDELSSOHN (continued).				C. H. H. PARRY.			
ST. PAUL (SOL-FA, 1/0)	2/0	2/6	4/0	AGAMEMNON (Greek Play) (Male voices)	3/0	—	—
Ditto (CHORUSES ONLY)	1/0	1/6	—	BEYOND THESE VOICES THERE IS PEACE	2/6	—	—
ST. PAUL, Pocket Edition	1/0	1/6	2/0	BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—
SING TO THE LORD (98th Psalm)	0/8	—	—	BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—
SON AND STRANGER	4/0	—	—	Ditto, English and German Words, 2 mark 50)	5/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—	DE PROFUNDIS (130th Psalm)	2/0	—	—
Ditto, SOL-FA, 0/1½, 0/2, and 0/2 each.)	1/0	—	—	ETON	2/0	—	—
TO THE SONS OF ART (Male voices) (SOL-FA, 0/3)	1/0	—	—	ETON MEMORIAL ODE	1/6	—	—
WALPURGIS NIGHT (SOL-FA, 1/0)	1/0	1/6	2/6	GLORIES OF OUR BLOOD AND STATE	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—	GOD IS OUR HOPE AND STRENGTH	1/6	—	—
Ditto, SOL-FA, 0/9)	0/6	—	—	INVOCATION TO MUSIC	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	JOB (CHORUSES ONLY, SOL-FA, 1/0)	2/6	—	—
Ditto, SOL-FA, 0/3)	—	—	—	JUDITH (CHORUSES ONLY, SOL-FA, 2/0)	5/0	6/0	7/6
R. D. METCALFE AND A. KENNEDY.				KING SAUL (CHORUSES ONLY, SOL-FA, 1/6)			
PRINCE FERDINAND (Operetta for children)	2/0	—	—	L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—
Ditto, SOL-FA, 0/9)	—	—	—	LOTOS-EATERS (The Choric Song)	2/0	—	—
MEYERBEER.				LOVE THAT CASTETH OUT FEAR			
L'ETOILE DU NORD (Opera)	5/0	—	7/6	MAGNIFICAT (Latin)	1/6	—	—
NINETY-FIRST PSALM (Latin)	1/0	—	—	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0)	2/0	—	—
Ditto (English)	1/0	—	—	ODE ON THE NATIVITY	2/0	2/6	4/0
A. MOFFAT.				ODE TO MUSIC (SOL-FA, 0/6)			
BEE QUEEN (Operetta for children) (SOL-FA, 0/6)	1/0	—	—	PIED PIPER OF HAMELIN (SOL-FA, 1/0)	2/0	2/6	—
CHRISTMAS DREAM (for children) (SOL-FA, 0/4)	1/0	—	—	PROMETHEUS UNBOUND	3/0	—	—
B. MOLIQUE.				SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9)			
ABRAHAM	3/0	3/6	5/0	SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—
J. A. MOONIE.				TE DEUM LAUDAMUS (Latin)			
KILLIECRANKIE (SOL-FA, 0/8)	1/6	—	—	TE DEUM LAUDAMUS (Coronation)	1/0	—	—
WOODLAND DREAM (children's voices) (SOL-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (English Words)	2/6	—	—
HAROLD MOORE.				VISION OF LIFE (SOL-FA, 1/0)			
DARKEST HOUR (SOL-FA, 0/9)	1/6	2/0	—	VOCES CLAMANTIUM (The voices of them that cry)	2/6	—	—
MOZART.				WAK AND PEACE (CHORUSES, SOL-FA, 1/6)			
COMMUNION SERVICE, IN B FLAT, No. 7	1/6	—	—	T. M. PATTISON.			
COSI FAN TUTTE (Opera)	5/0	—	7/6	ANCIENT MARINER	1/6	—	—
DIE ZAUBERFLÖTE (Opera)	3/6	—	5/0	LAY OF THE LAST MINSTREL	1/6	—	—
DON GIOVANNI (Opera)	3/6	—	5/0	LONDON CRIES	1/0	—	—
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet	0/3	—	—	MAY DAY	1/0	—	—
HAVE MERCY, O LORD	0/3	—	—	MIRACLES OF CHRIST (SOL-FA, 0/6)	1/0	—	—
IL SERAGLIO (Opera)	3/6	—	5/0	A. L. PEACE.			
KING THAMOS	1/0	1/6	—	ST. JOHN THE BAPTIST (SOL-FA, 1/0)			
LE NOZZE DI FIGARO (Opera)	3/6	—	5/0	PERGOLESI.			
LITANIA DE VENERABILI ALTARIS (E)	1/6	2/0	3/0	STABAT MATER (Female voices) (SOL-FA, 0/8)			
LITANIA DE VENERABILI SACRAMENTO (B)	1/6	2/0	3/0	CIRO PINSUTI.			
MASS, IN B FLAT, No. 7	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA			
MASS, IN C, No. 1 (Latin and English)	1/0	1/6	2/6	PERCY PITT.			
MASS, IN D MINOR, No. 15	1/0	1/6	2/6	HOHENLINDEN (Male voices)			
Ditto (Latin and English) (SOL-FA, 1/0)	1/0	1/6	2/6	JOHN POINTER.			
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)			
Ditto (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6	(SOL-FA, 0/6)			
Ditto (CHORUSES ONLY)	0/8	—	—	V. W. POPHAM.			
O GOD, WHEN THOU (SOL-FA, 0/2)	0/3	—	—	EARLY SPRING			
SPLENDENTE TE, DEUS	0/3	—	—	J. B. POWELL.			
E. MUNDELLA.				PANGE LINGUA (Sing, my tongue)			
VICTORY OF SONG (Female voices)	1/0	—	—	A. H. D. PRENDERGAST.			
E. W. NAYLOR.				SECOND ADVENT			
PAX DEI (A Song of Rest)	2/0	—	—	F. W. PRIEST.			
JOHN NAYLOR.				CENTURION'S SERVANT			
JEREMIAH	3/0	—	—	C. E. PRITCHARD.			
JOSEF NESVERA.				KUNACEPA			
DE PROFUNDIS	2/6	—	—	E. PROUT.			
STAFFORD NORTH.				DAMON AND PHINTIAS (Male voices)			
IN THE MORNING (SOL-FA, 0/8)	1/0	—	—	FREEDOM			
E. A. NUNN.				HERWARD			
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DITTO, IN C ...	2/0	2/6	4/0	GOD IS MY SHEPHERD ...	0/9	—	—
DITTO, IN E FLAT ...	2/0	—	3/6	GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1.0	—	—
DITTO, IN F ...	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR... 0.8	—	—	—
DITTO, IN G ...	2/0	—	3/6	HYMN TO ST. CECILIA... 1.0	—	—	—
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Do., IN B FLAT ...	1/0	1/6	2/6	DITTO (CHORUSES ONLY) ...	0/6	1/0	—
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Do., IN G ...	1/0	1/6	2/6	DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1/6	2/0	—
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