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TO HIS ESTEEMED FRIEND, MRS. ALBERTO RANDEGGER.

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# SPRING SONGS

THE WORDS WRITTEN BY

A. P. GRAVES

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 44.)

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PRICE TWO SHILLINGS AND SIXPENCE.

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## I.

## THE FIRST ROSE.

A. C. Mackenzie, Op. 44.

*Lento molto.* ♩ = 46. *p*

The rose that in the

*dolce*

*p*

Spring-tide ven- tures forth To woo the Ze- phyr with her crim-son

*p*

smiles And o - - dor - ous wiles Too of - ten

*p*

*mf*  
chances on the cru - el north;

*p* For e - - ver - y kiss of his cold lips With poi - son - ous

blight her beau - ty nips, Till, one by one, with down - cast

head, She weeps a - way her pe - tals red.

*p*  
*dim.*

And with the last be - reft of life and light Sighs

*pp*

forth her pas - sio - nate soul on the dark lap of night.

*f*  
*mf*  
*dim.*

*fz*  
*p*  
*pp*  
*mf*  
*Ped.*

## II. HOPE.

*Andantino.* ♩ = 92.

The piano introduction is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a series of whole rests in the treble clef. The right hand then plays a melodic line starting on G4, moving through A4, B-flat4, C5, D5, E5, and F5. The left hand provides harmonic support with chords in the bass clef. Dynamics range from *p* (piano) to *mf* (mezzo-forte).

The vocal line begins with a whole rest, followed by the lyrics "Sum-mer hath too short a date". The melody is in 3/8 time, starting on G4 and moving through A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.

The vocal line continues with the lyrics "Au-tumn en-ters, ah! how soon, — Scat-ter-ing with". The melody is in 3/8 time, starting on G4 and moving through A4, B-flat4, C5, D5, E5, and F5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *p* and *mf poco accel.*



*calando*  
*f*  
 scorn - ful hate All the flowers, the flowers of June.  
*mf sonore*  
*f*  
*calando*

*Più mosso.*  
*mf*  
 Nay, say not so, — nay, say not  
*poco calando*  
*p*

so, — No - thing here be - low — But dies, To rise A -  
*f*  
*mf*  
*f*

*rall.* *a tempo*  
 - new, with rar - er glow.  
*a tempo*  
*rall.*  
*mf*

*Tempo I.*

*f*  
*mf*

Now, no sky - larks sing - ing soar —

*p*  
*mf*

Sun - ward, now, be - neath the moon — Love's own

*p*  
*mf*

night-in-gale no more — lifts her ma - gic tune!

*f*  
*poco calando*

*Più mosso.*

*a tempo*

Nay, say not

so, nay, say not so, But awhile they go Their

strain a - gain All heaven shall o - - ver -

- flow.

III.

SPRING'S SECRETS.

*Allegretto.* ♩=92.

*Più lento, quasi recit.*

As once I paused on po-et

*Tempo I.*

*Più lento, quasi recit.*

wing In the green heart of a grove, I met the Spi-rit of the

*calando*

*Tempo I.*

Spring With her great eyes lit of love.

*Ancora più lento.*

*p* She took me gent - ly by the hand *pp* And whis - pered in my

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a piano (*p*) dynamic and includes the lyrics "She took me gently by the hand". The piano accompaniment consists of chords and a bass line, with a piano (*p*) dynamic marking. The system concludes with a piano (*pp*) dynamic marking and the lyrics "And whispered in my".

*pp* ra - vished ear *a tempo* Se - crets none may un - der - stand, Till she \_\_\_\_\_ make their

*a tempo*

*ppp*

*una corda*

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*pp*) dynamic and includes the lyrics "ra - vished ear". The piano accompaniment features a piano (*ppp*) dynamic marking and the instruction "una corda". The system concludes with a piano (*pp*) dynamic marking and the lyrics "Se - crets none may un - der - stand, Till she \_\_\_\_\_ make their".

*mf* mean - ing clear.

*mf* *mf* *accel. molto* *f* *molto rit.*

The third system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes the lyrics "mean - ing clear.". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes the instruction "una corda". The system concludes with a piano (*f*) dynamic marking and the instruction "molto rit.". The system ends with a double bar line and a repeat sign.

*Allegretto vivace.* ♩ = 80.

*p*

Why the prim - rose looks so

*p* *pp*

pale — Why the rose — is set with thorns: — Why the

*mf*

ma - gic night - in - gale — Through the darkness mourns and mourns.

*p* *accel.*

How the an - gels, as they

*mf* *sempre* *f* *calando*

pass — In their ve - sture pure and white — Oer the

*p* *calando*

sha-dow-y gar - den grass, — Touch the li - lies in - to

*p* *calando*

*a tempo* *p*

light. — How their

*a tempo* *p* *f*

hid - den hands — up - bear the fled - gling thrortle — in the

*pp* *p*

air. \_\_\_\_\_ *P* And

*p* *f* *molto dim.*

lift the low - ly lark on high And hold him

*p* *mf* *f*

sing - ing in the sky What hu - man

*p* *pp*



hearts \_\_\_\_\_ de - light her most? \_\_\_\_\_

*f*

*ff*

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a half note 'hearts', followed by a quarter rest, then a quarter note 'de', an eighth note 'light', a quarter note 'her', and a half note 'most?'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include a forte (*f*) marking above the vocal line and fortissimo (*ff*) below the piano accompaniment in the third measure.

The care - less child \_\_\_\_\_ with ro - ses

*mp*

*p*

Detailed description: This system contains the next three measures. The vocal line starts with a half rest, followed by a quarter rest, then a quarter note 'The', an eighth note 'care', a quarter note 'less', a quarter note 'child', a quarter rest, and a half note 'with ro - ses'. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include mezzo-piano (*mp*) above the vocal line and piano (*p*) below the piano accompaniment in the second measure.

crowned, The mourner, know - ing that his lost \_\_\_\_\_ The

*p* *poco* *a* *poco* *calando*

*pp* *poco* *a* *poco* *calando*

Detailed description: This system contains the final three measures. The vocal line begins with a half note 'crowned,', followed by a quarter rest, then a quarter note 'The', an eighth note 'mourner,', a quarter note 'know - ing', an eighth note 'that his', a quarter note 'lost', a quarter rest, and a half note 'The'. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include piano (*p*) above the vocal line and piano-pianissimo (*pp*) below the piano accompaniment in the first measure. The tempo markings *poco a poco calando* are placed above and below the piano accompaniment.

*mf* *sempre alla fine.*  
mourner, know - ing that his lost — Shall in th'E - ter - nal Spring 'be

*mf*  
*p sempre alla fine.*

*p* *rit.* *f*  
found, shall in th'E - ter - nal Spring be found, — be

*p* *rit.*  
*p*

*a tempo* *p*  
found. —

*mf a tempo* *p* *pp calando*

# IV. SPRING IS NOT DEAD.

*Allegro moderato.* ♩ = 80

The piano introduction is in 3/4 time. The right hand features a melodic line with a forte (*f*) dynamic, marked with a slur and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a piano (*p*) dynamic.

*p*  
Snow on the earth; though March is well nigh o - ver,

The vocal line is in 3/4 time, starting with a piano (*p*) dynamic. The piano accompaniment consists of sustained chords in the right hand and a rhythmic bass line in the left hand.

*calando* *a tempo*  
Ice on the flood; Fin-gers of frost where late the haw-thorn co-ver

The vocal line features a *calando* (ritardando) marking followed by an *a tempo* marking. The piano accompaniment mirrors the vocal phrasing with *calando* and *a tempo* markings.

*calando* *a tempo* *accel. poco a poco*  
burgeoned with bud. Yet in the drift the pa-tient

The vocal line includes *calando*, *a tempo*, and *accel. poco a poco* markings. The piano accompaniment features a *p* dynamic and *accel. poco a poco* marking, with a more active bass line.

prim - rose hid - ing, Yet in the stream the glittering

trout - let glid - ing, Yet from the root the sap still

up - ward spring - ing, Yet o - ver - head one faith - ful

sky - lark sing - ing "Spring is not dead!"

Spring is not dead, is not dead!

*rit.* *a tempo*

*a tempo*

*rit.* *f*

*mf*

*p*

Brows fringed with

*f* *p* *p*

snow, the fur-rowed brows of sor-row, Cheeks pale with

*calando* *calando*

*p*

care: Puls - es of pain that throb from night till mor - row;

*mf* *calando* Hearts of des - pair! *p* *accel.* Oh, yet take com - fort, still your

joy — ap - proach - es, *mf* Dark is the hour that on the

dawn — en - croach - es, *f* *p* *accel.* A - pril's own smile shall yet suc -

- ceed — your sigh - ing A - prill's own

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some chromatic movement in the left hand.

voice set eve - ry song - bird cry - ing,

*sempre* *f* *rit.*

*rit.* *mf*

The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings *f* and *rit.*. The piano accompaniment includes a *mf* marking and continues with its characteristic accompaniment.

*a tempo* *ff* *appassionato* *rit.*

"Spring is not dead," "Spring is not dead, is not

*a tempo* *f* *rit.*

The third system features a more expressive vocal line with *ff* and *appassionato* markings. The piano accompaniment includes triplets and a *rit.* marking. The lyrics are "Spring is not dead," "Spring is not dead, is not".

*a tempo*

dead!

*a tempo* *f* *f*

The fourth system concludes the vocal line with the word "dead!". The piano accompaniment features a *f* marking and continues with its accompaniment.

V.

APRIL WEATHER.

*Allegretto.* ♩ = 92.

mf *sonare* *p calando* *Ped.*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The right hand of the piano accompaniment starts with a series of chords and eighth notes, marked *mf sonare*. The left hand plays a simple bass line. The piece concludes with a *p calando* marking and a *Ped.* (pedal) instruction.

*p più lento e parlando* *più lento*  
Life like ours is A-pril weather Tears and smiles,

*a tempo* *più lento*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked *p più lento e parlando*. The lyrics are "Life like ours is A-pril weather Tears and smiles,". The piano accompaniment includes a *p* marking and a *a tempo* marking.

*mf animato molto*  
smiles and tears Sighs and laughter linked to-ge-ther;

*a tempo* *mf animato molto*

The second line of the song continues the vocal melody and piano accompaniment. The tempo is marked *mf animato molto*. The lyrics are "smiles and tears Sighs and laughter linked to-ge-ther;". The piano accompaniment includes a *a tempo* marking and a *mf animato molto* marking.



Fears and hopes, hopes and fears,

*f accel.*

*calando*

*f accel.*

*mf Tempo I.*

Storm and sun-shine, hi-ther, thi-ther

*mf*

*p accel.*

Shift-ing through the spheres. Storm and sun-shine,

*calando*

*f*

*p accel.*

*calando*

*f*

*p*

hi-ther, thi-ther, shift-ing through the spheres

*f*

*f*

*Allegro.* *Tempo I.*

*f* *calando* 'Tis

*parlando* *più lento*

love al-lur-ing, harm-ing, heal-ing; Bliss his yes!

*p* *a tempo* *più lento*

*p animato molto*

woe his no! For-tune's smile and frown re-veal-ing

*a tempo* *p*

*cresc.* *f accel.* *calando*

Foe in friend, friend in foe;

*cresc.* *f accel.*

*a tempo*  
**f**  
 Mirth to - day, to - mor - row Sor - row

*a tempo*  
**f**  
 3 3

*p accel.*  
 Guid - ing as we go, *calando* **f** Mirth to -

*p accel.*  
*calando*  
**f**  
 3 3 3 3

- day, to mor - row Sor - row *p* Guid - ing as we go. **f**

*p* **f**  
 3 3

*Allegro.*

*calando* **f**

*Ped.* \*

# VI.

## A MAY SONG.

*Andantino grazioso.* ♩ = 63.

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole rest. The second system shows the piano accompaniment in G major, 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. A piano dynamic marking (*p*) is placed at the beginning of the piano part.

The first system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "Some go smil - ing through the grey time, Un - der nak - ed, song - less bow - ers:". The piano accompaniment is in G major, 2/4 time, with a mezzo-forte (*mf*) dynamic marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a piano (*p*) dynamic marking.

The second system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics: "Some go mourning all the May time, Mid the laughing leaves and flow - ers,". The piano accompaniment is in G major, 2/4 time, with a mezzo-forte (*mf*) dynamic marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a piano (*p*) dynamic marking and an acceleration (*accel.*) marking.

*f calando* *p rit. un poco mf*

'Mid the laugh-ing leaves and flowers. Why is this, why is this,

*f* *calando* *p* *rit. un poco*

*p più animato*

Ro - sy Bliss Comes to kiss Win - ter

*rit.* *f* *p più animato*

*Ped.* \* *Ped.* \*

grey?— Why, ah! why— Doth Sor - row sigh— On the

*p*

*Tempo I.* *calando*

lap of love - ly May, ——— On the lap of love - ly May? ———

*p* *calando* *dim.*

*più animato*

*mf* *p*

*Tempo I.*

*mf* *mf*

Hap-py love, with song and smil-ing,

*p*

Through the with-er'd wood-land goes: Hap-less love hath no be-guil-ing

*P* *accel.* *f* *calando*

From the red-breast or the rose, From the red-breast or the rose.

*P* *accel.*

*ritard.* *p* This is why Woods may sigh, *p* *più animato* Flow - ers

*p* *mf* *f* *p* *3*

*Ped.* \* *Ped.* \*

die and hearts be gay: This, a - las! The

*p* *3*

*rit.* *Molto lento.* *p* *mf*

pi - - teous pass That leaves us mourning all the May,

*p* *3*

*ritard.* *a tempo*

That leaves us mourning all the May, *a tempo* *e* *calando*

*ritard.* *p*

# VII. SUMMER AT LAST.

*Allegro, non troppo presto.* ♩. = 56.

*a tempo*  
*mf leggiero* *pp*

Swal-lows soar in the blue, ———

*Ped.*

But-ter-flies dance on the green, ——— *p* Ro-ses are blushing the



gar - den through, With li - lies laugh - ing be - tween, And

bowers long stripp'd by the blast Have leap'd in - to leaf at

*mf cresc.*

*mf*

Ped.

last, And the whole earth is shout - ing, "A -

*f*

- way with all doubt - ing! The win - ter is

*mf*

o - - ver and past, The

win - - - ter is o - - ver and past.

*ritard.*  
*p*

*A tempo, meno mosso.*

*p*  
No pale face pres-ses the pane,  
*pp*

*animato* *mf*

O - pen the case - ments start To the

breeze that is balm to the burn - ing brain,

*f*

Sur - cease to the strick - en heart,

*f*

*p*

While out of the May - bush white The

*p*

black - bird lilts with de - light, "All mel - an - cho - ly Is fol - ly,

fol - ly, When the June she is glow - ing bright,

*f*  
*CRESC.*

When the June she is glow - ing bright!"

*ff* *a tempo* *calando* *a tempo* *mf*

*ritard. poco a poco* *f*

*A tempo e più mosso.*

March was a hoy - den rude, April a flirt un -

*mf*

*Ped.*

- stea-died, May a melt - ing maid to be woo'd, But

*p*

June is a bride new wed - - ded. Hush, oh, hush and

*poco calando* *pp a tempo*

*poco calando* *a tempo*

*pp*

hark! For the night - in-gale and the lark

*mf*

*mf*

*f* Link in her praise Their pas - - - sion-ate

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

lays, *mf* Be - tween the dawn and the *f*

The second system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic for 'lays, Be - tween' and a forte (*f*) dynamic for 'the dawn and the'. The piano accompaniment maintains its rhythmic pattern.

dark, *P* Be - tween the

The third system shows the vocal line with a piano (*P*) dynamic for 'dark, Be - tween the'. The piano accompaniment continues with the same rhythmic accompaniment.

*mf* dawn and the dark.

*mf* *L.H.* *p*

The fourth system concludes the piece. The vocal line has a mezzo-forte (*mf*) dynamic for 'dawn and the dark.'. The piano accompaniment ends with a final chord in the right hand and a few notes in the left hand, marked with a piano (*p*) dynamic. The initials 'L.H.' are written above the final piano part.

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WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—
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MASS, IN B FLAT ...	2/6	—	—	PRaise THE LORD ...	2/0	—	—
<b>P. ARMES.</b>				W. F. BRADSHAW.			
HEZEKIAH ...	2/6	—	—	GASPAR BECERRA ...	1/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	J. BRAHMS.			
ST. BARNABAS ...	2/0	—	—	A SONG OF DESTINY ...	1/0	—	—
<b>E. ASPA.</b>				C. BRAUN.			
THE GIPSIES ...	1/0	—	—	SIGURD ...	5/0	—	—
ENDYMION ...	4/0	—	—	J. C. BRIDGE.			
<b>ASTORGA.</b>				DANIEL ...	3/6	—	—
STABAT MATER ...	1/0	1/6	—	RUDEL ...	4/0	—	—
<b>BACH.</b>				J. F. BRIDGE.			
MASS, IN B MINOR ...	2/6	3/0	4/0	ROCK OF AGES (Latin and English) (Sol-FA, 0/3) ...	1/0	—	—
MISSA BREVIS, IN A ...	1/6	—	—	MOUNT MORIAH ...	3/0	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	BOADICEA ...	2/6	—	—
Abridged, as used at St. Paul's				CALLIRHOË (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE PASSION (S. JOHN) ...	1/6	—	—	NINEVEH ...	2/6	3/0	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	THE REPENTANCE OF NINEVEH ...	2/6	3/0	4/0
MAGNIFICAT ...	1/0	—	—	DUDLEY BUCK.			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0
GOD SO LOVED THE WORLD ...	1/0	—	—	EDWARD BUNNETT.			
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	W. BYRD.			
O LIGHT EVERLASTING ...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
BIDE WITH US ...	1/0	—	—	CARISSIMI.			
A STRONGHOLD SURE ...	1/0	—	—	JEPHTHAH ...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	F. D. CARNELL.			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	SUPPLICATION ...	5/0	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—	GEORGE CARTER.			
THOU GUIDE OF ISRAEL ...	1/0	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
JESU, PRICELESS TREASURE ...	1/0	—	—	PLACIDA ...	2/0	2/6	4/0
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	CHERUBINI.			
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
<b>J. BARNBY.</b>				SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
REBEKAH (Sol-FA, 0/9) ...	1/0	1/6	2/6	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>LEONARD BARNES.</b>				E. T. CHIPP.			
THE BRIDAL DAY ...	2/6	—	4/6	JOB ...	4/0	—	—
<b>J. F. BARNETT.</b>				NAOMI ...	2/0	—	—
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0	FREDERICK CORDER.			
THE RAISING OF LAZARUS ...	6/6	—	9/0	THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—
PARADISE AND THE PERI ...	4/0	—	—	SIR MICHAEL COSTA.			
<b>BETHOVEN.</b>				THE DREAM ...	1/0	—	—
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	H. COWARD.			
RUINS OF ATHENS ...	1/6	2/6	—	THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—
ENGEDJ, OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	F. H. COWEN.			
MOUNT OF OLIVES ...	1/0	1/6	2/6	ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0
MASS, IN C ...	1/0	1/6	2/6	A SONG OF THANKSGIVING ...	1/6	—	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0	SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0
MASS, IN D ...	2/0	2/6	4/0	RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0
THE CHORAL SYMPHONY ...	2/6	—	—	J. MAUDE CRAMENT.			
Ditto, THE VOCAL PORTION ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
THE CHORAL FANTASIA (Sol-FA, 0/6) ...	0/4	—	—	W. CRESER.			
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	EUDORA (A dramatic Idyll) ...	2/6	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—	W. CROTCH.			
<b>KAREL BENDL.</b>				PALESTINE ...	3/0	3/6	5/0
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	W. H. CUMMINGS.			
<b>WILFRED BENDALL.</b>				THE FAIRY RING ...	2/6	—	—
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—				
Ditto, Sol-FA, 1/0	—	—	—				
<b>SIR JULIUS BENEDICT.</b>							
ST. PETER ...	3/0	3/6	5/0				
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0				
PASSION MUSIC FROM ST. PETER ...	1/6	—	—				

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TE DEUM ... ..	1/6	—	—
<b>FÉLICIEN DAVID.</b>			
THE DESERT (Male voices) ... ..	1/6	2/0	—
<b>P. H. DIEMER.</b>			
BETHANY ... ..	4/0	—	—
<b>M. E. DOORLY.</b>			
LAZARUS ... ..	2/6	—	—
<b>F. G. DOSSERT.</b>			
MASS IN E MINOR ... ..	5/0	—	—
<b>ANTONÍN DVOŘÁK.</b>			
ST. LUDMILA ... ..	5/0	6/0	7/6
Ditto (German and Bohemian Words) ... ..	8/0	—	—
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0
Ditto (German and Bohemian Words) ... ..	6/0	—	—
STABAT MATER ... ..	2/6	3/0	4/0
PATRIOTIC HYMN ... ..	1/6	—	—
Ditto (German and Bohemian Words) ... ..	3/0	—	—
REQUIEM MASS ... ..	5/0	6/0	7/6
<b>A. E. DYER.</b>			
SALVATOR MUNDI ... ..	2/6	—	—
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
<b>H. J. EDWARDS.</b>			
THE ASCENSION ... ..	2/6	—	—
THE EPIPHANY ... ..	2/6	—	—
PRaise TO THE HOLIEST ... ..	1/6	—	—
<b>ROSALIND F. ELLICOTT.</b>			
ELYSIUM ... ..	1/0	—	—
<b>HENRY FARMER.</b>			
MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6
<b>MYLES B. FOSTER.</b>			
THE LADY OF THE ISLES ... ..	1/6	—	—
THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—
<b>ROBERT FRANZ.</b>			
PRaise YE THE LORD (17th Psalm) ... ..	1/0	—	—
<b>NIELS W. GADE.</b>			
PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6
ZION ... ..	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
COMALA ... ..	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—
<b>HENRY GADSBY.</b>			
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—
COLUMBUS (Male voices) ... ..	2/6	—	—
<b>G. GARRETT.</b>			
HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—
THE SHUNAMMITE ... ..	3/0	—	—
<b>R. MACHILL GARTH.</b>			
THE WILD HUNTSMAN ... ..	1/0	1/6	—
<b>A. R. GAUL.</b>			
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
PASSION SERVICE ... ..	2/6	3/0	4/0
RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
TEN VIRGINS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
<b>FR. GERNSHEIM.</b>			
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—
<b>F. E. GLADSTONE.</b>			
PHILIPPI ... ..	2/6	—	—
<b>GLUCK.</b>			
ORPHEUS ... ..	3/6	—	—
<b>HERMANN GOETZ.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—
NGENIA ... ..	1/0	—	—
THE WATER-LILY (Male voices) ... ..	1/6	—	—
<b>CH. GOUNOD.</b>			
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6
Ditto, Sol-FA (Latin and English) ... ..	2/0	—	—
THE REDEMPTION (English words) (Sol-FA, 2/0) ... ..	6/0	6/0	7/6
Ditto (French Words) ... ..	3/4	—	—
Ditto (German Words) ... ..	1/0	—	—
MESSE SOLENNELLE (St. CECILIA) ... ..	1/0	1/6	2/6
OUT OF DARKNESS ... ..	1/0	—	—
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0
TROISIEME MESSE SOLENNELLE ... ..	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—
Ditto (Out of darkness) ... ..	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Fifth Jerusalem) ... ..	1/0	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—
GALLIA (Sol-FA, 0/8) ... ..	1/0	—	—

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ARETHUSA ... ..	2/0	—	—
<b>C. H. GRAUN.</b>			
THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6	4/0
TE DEUM ... ..	2/0	2/6	4/0
<b>J. O. GRIMM.</b>			
THE SOUL'S ASPIRATION ... ..	1/0	—	—
<b>G. HALFORD.</b>			
THE PARACLETE ... ..	2/0	—	—
<b>HANDEL.</b>			
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ALCESTE ... ..	2/0	—	—
SEMELE ... ..	3/0	3/6	5/0
THE PASSION ... ..	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6	5/0
ALEXANDER BALUS ... ..	3/0	3/6	5/0
HERCULES ... ..	3/0	3/6	5/0
ATHALIAH ... ..	3/0	3/6	5/0
ESTHER ... ..	3/0	3/6	5/0
SUSANNA ... ..	3/0	3/6	5/0
THEODORA ... ..	3/0	3/6	5/0
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SOLOMON ... ..	2/0	2/6	4/0
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JOSHUA ... ..	2/0	2/6	4/0
DEBORAH ... ..	2/0	2/6	4/0
SAUL ... ..	2/0	2/6	4/0
CHANDOS TE DEUM ... ..	1/0	1/6	2/6
BETTINGEN TE DEUM ... ..	1/0	1/6	2/6
UTRECHT JUBILATE ... ..	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—
CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
<b>Or, singly:—</b>			
THE KING SHALL REJOICE ... ..	0/8	—	—
ZADOK THE PRIEST ... ..	0/8	—	—
MY HEART IS INDITING ... ..	0/8	—	—
LET THY HAND BE STRENGTHENED ... ..	0/6	—	—
THE WAYS OF ZION ... ..	1/0	—	—
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6
L'ALLEGRO ... ..	2/0	2/6	4/0
<b>HAYDN.</b>			
THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
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THE SEASONS ... ..	3/0	3/6	5/0
Each Season, singly ... ..	1/0	—	—
FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
Ditto (Latin and English) ... ..	1/0	1/6	2/6
SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/6	2/6
Ditto (Latin) ... ..	1/0	1/6	2/6
SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6	4/0
TE DEUM (English and Latin) ... ..	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—
<b>BATTISON HAYNES.</b>			
THE FAIRIES' ISLE (Female voices) ... ..	2/6	—	—
<b>H. HEALE.</b>			
JUBILEE ODE ... ..	1/6	—	—
<b>C. SWINNERTON HEAP.</b>			
FAIR ROSAMOND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0
<b>EDWARD HECHT.</b>			
ERIC THE DANE ... ..	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—
<b>GEORGE HENSCHEL.</b>			
OUT OF DARKNESS (130th Psalm) ... ..	2/6	—	—
<b>HENRY HILES.</b>			
FAYRE PASTOREL ... ..	6/6	—	—
THE CRUSADERS ... ..	2/6	—	—
<b>FERDINAND HILLER.</b>			
NALA AND DAMAYANTI ... ..	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6	—



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FAIR MELUSINA	2/0	2/6	4/0	
CINDERELLA	4/0	—	—	
SONG OF THE NORNS (Female voices)	1/0	—	—	
<b>HUMMEL.</b>				
FIRST MASS, IN B FLAT	1/0	1/6	2/6	
COMMUNION SERVICE, ditto	2/0	—	4/0	
SECOND MASS, IN E FLAT	1/0	1/6	2/6	
COMMUNION SERVICE, ditto	2/0	—	4/0	
THIRD MASS, IN D	1/0	1/6	2/6	
COMMUNION SERVICE, ditto	2/0	—	4/0	
ALMA VIRGO (Latin and English)	0/4	—	—	
QUOD IN ORBE (Ditto)	0/4	—	—	
<b>W. H. HUNT.</b>				
STABAT MATER	3/0	3/6	—	
<b>H. H. HUSS.</b>				
AVE MARIA (Female voices)	1/0	—	—	
<b>F. ILIFFE.</b>				
ST. JOHN THE DIVINE	1/0	—	—	
<b>JOHN WILLIAM JACKSON.</b>				
I CRIED UNTO GOD	1/6	—	—	
<b>W. JACKSON.</b>				
THE YEAR	2/0	2/6	—	
<b>D. JENKINS.</b>				
DAVID AND SAUL (Sol-Fa, 2/0)	3/0	3/6	—	
<b>A. JENSEN.</b>				
THE FEAST OF ADONIS	1/0	—	—	
<b>W. JOHNSON.</b>				
ECCE HOMO	2/0	—	—	
<b>C. WARWICK JORDAN.</b>				
BLOW YE THE TRUMPET IN ZION	1/6	—	—	
<b>ALFRED KING.</b>				
THE EPIPHANY	3/0	—	—	
<b>N. KILBURN.</b>				
THE SILVER STAR (Female voices)	1/6	—	—	
<b>OLIVER KING.</b>				
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	
THE NAIADS (Female voices)	2/6	—	—	
<b>J. KINROSS.</b>				
SONGS IN A VINEYARD (Female voices)	2/6	—	—	
(Ditto, Sol-Fa, 0/6)	—	—	—	
<b>H. LAHEE.</b>				
THE SLEEPING BEAUTY (Female voices)	2/6	—	—	
(Ditto, Sol-Fa, 0/6)	—	—	—	
<b>LEONARDO LEO.</b>				
DIXIT DOMINUS	1/0	1/6	—	
<b>H. LESLIE.</b>				
THE FIRST CHRISTMAS MORN	2/6	—	—	
<b>F. LISZT.</b>				
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	
THIRTEENTH PSALM	2/0	—	—	
<b>C. H. LLOYD.</b>				
ALCESTIS	3/0	—	—	
ANDROMEDA	3/0	3/6	5/0	
HERO AND LEANDER	1/6	—	—	
THE SONG OF BALDER	1/0	—	—	
THE LONGBEARD'S SAGA (Male voices)	1/6	—	—	
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	
A SONG OF JUDGMENT	2/6	3/0	4/0	
<b>W. H. LONGHURST.</b>				
THE VILLAGE FAIR	2/0	2/6	—	
<b>HAMISH MACCUNN.</b>				
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6)	2/6	3/0	4/0	
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8)	1/0	—	—	
<b>G. A. MACFARREN.</b>				
SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0	
MAY-DAY (Sol-Fa, 0/6)	1/0	1/6	2/6	
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	
OUTWARD BOUND	1/0	—	2/6	
<b>A. C. MACKENZIE.</b>				
THE DREAM OF JUBAL	2/6	3/0	4/0	
THE STORY OF SAYID	3/0	3/6	5/0	
JASON	2/6	3/0	4/0	
THE BRIDE (Sol-Fa, 0/8)	1/6	—	—	
THE ROSE OF SHARON (Sol-Fa, 2/0)	5/0	6/0	7/6	
JUBILEE ODE	2/6	—	—	
THE COTTER'S SATURDAY NIGHT	2/0	—	—	
THE NEW COVENANT	1/6	—	—	
VENI, CREATOR SPIRITUS	2/0	—	—	
<b>F. W. MARKULL.</b>				
ROLAND'S HORN	2/6	—	—	
<b>F. E. MARSHALL.</b>				
PRINCE SPRITE (Female Voices)	2/6	—	—	
<b>J. H. MEE.</b>				
HORATIUS (Male voices)	1/0	—	—	
<b>MENDELSSOHN.</b>				
ELIJAH (Sol-Fa, 1/0)	2/0	2/6	4/0	
ELIJAH (Pocket Edition)	1/0	1/6	2/0	

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<b>MENDELSSOHN—continued.</b>				
AS THE HART PANTS (42nd Psalm)	1/0	—	—	
COME, LET US SING (55th Psalm)	1/0	—	—	
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	
(Ditto, Sol-Fa, 0/8)	—	—	—	
NOT UNTO US, O LORD (115th Psalm)	1/0	—	—	
ST. PAUL (Sol-Fa, 1/0)	2/0	2/6	4/0	
ST. PAUL (Pocket Edition)	1/0	1/6	2/0	
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0)	1/0	1/6	2/6	
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—	
(Ditto, Sol-Fa, 0/4)	—	—	—	
HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/3)	1/0	—	—	
(Ditto) (Ditto)	0/4	—	—	
LAUDA SION (Praise Jehovah) (Sol-Fa, 0/9)	2/0	2/6	4/0	
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0)	1/0	1/6	2/6	
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	
ATHALIE (Sol-Fa, 1/0)	2/0	2/6	4/0	
ANTIGONE (Male voices) (Sol-Fa, 1/0)	4/0	—	6/0	
MAN IS MORTAL (8 voices)	1/0	—	—	
FESTGESANG (Hymns of Praise)	1/0	—	—	
(Ditto) (Male voices)	1/0	—	—	
CHRISTUS (Sol-Fa, 0/6)	1/0	—	—	
THREE MOTETS FOR FEMALE VOICES	4/0	—	—	
SON AND STRANGER (Operetta)	4/0	—	—	
LORELEY (Sol-Fa, 0/6)	1/0	—	—	
CEPUS AT COLONOS (Male voices)	3/0	—	—	
TO THE SONS OF ART (Ditto) (Sol-Fa, 0/3)	1/0	—	—	
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/1)	0/4	—	—	
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	
MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	
SATEN ME (22nd Psalm)	0/6	—	—	
SING TO THE LORD (98th Psalm)	0/8	—	—	
SIX ANTHEMS for the Cathedral at Berlin.	For	—	—	
8 voices, arranged in 4 parts	3	0/8	—	
8 voices, arranged in 3 voices	3	1/0	—	
AVE MARIA (Saviour of Sinners)	1/0	—	—	
MEYERBEER.	—	—	—	
NINETY-FIRST PSALM (Latin)	1/0	—	—	
(Ditto) (English)	1/0	—	—	
<b>B. MOLIQUÉ.</b>				
ABRAHAM	3/0	3/6	5/0	
<b>MOZART.</b>				
KING THAMOS	1/0	1/6	—	
FIRST MASS (Latin and English)	1/0	1/6	2/6	
SEVENTH MASS, IN B FLAT	1/0	—	—	
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	
TWELFTH MASS (Latin)	1/0	1/6	2/6	
(Ditto) (Latin and English) (Sol-Fa, 0/9)	1/0	1/6	2/6	
REQUIEM MASS	1/0	1/6	2/6	
(Ditto) (Latin and English) (Sol-Fa, 1/0)	1/0	1/6	2/6	
LITANIA DE VENERABILI ALTARIS (E)	1/6	2/0	3/0	
LITANIA DE VENERABILI SACRAMENTO (E)	1/6	2/0	3/0	
SPLENDETE TE DEUS	First Motet	0/3	—	
O GOD, WHEN THOU APPEARST	ditto	0/3	—	
HAVE MERCY, O LORD	Second Motet	0/3	—	
GLORY, HONOUR, PRAISE	Third Motet	0/3	—	
<b>E. MUNDELLA.</b>				
VICTORY OF SONG (Female voices)	1/0	—	—	
<b>DR. JOHN NAYLOR.</b>				
JEREMIAH	3/0	—	—	
<b>JOSEF NEŠVERA.</b>				
DE PROFUNDIS	2/6	—	—	
<b>HERBERT OAKELEY.</b>				
SELECTION FROM A JUBILEE LYRIC	1/0	—	—	
REV. SIR FREDK. OUSELEY.	—	—	—	
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	
<b>R. P. PAINE.</b>				
THE LORD REIGNETH (33rd Psalm)	1/0	—	—	
THE PRODIGAL SON	1/6	—	2/6	
GREAT IS THE LORD	1/0	—	—	
<b>PALESTRINA.</b>				
MISSA ASSUMPTA EST MARIA	2/6	—	—	
MISSA PAPE MARCELLI	2/6	—	—	
MISSA BREVIS	2/6	—	—	
MISSA "O ADMIRABILE COMMERCUM"	2/6	—	—	
<b>H. W. PARKER.</b>				
THE KOBOLDS	1/0	—	—	
<b>C. H. H. PARRY.</b>				
DE PROFUNDIS (130th Psalm)	2/0	—	—	
ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0)	2/0	—	—	
BEST PART OF SIBERS (Sol-Fa, 0/3)	1/0	—	—	
AJAX AND ULYSSES	1/0	—	—	
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