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§ Orchestral Parts may be had.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

TO MISS SUNSHINE (DORIS)

BON-BON SUITE

THE WORDS BY

THOMAS MOORE

SET TO MUSIC FOR BARITONE SOLO, CHORUS
AND ORCHESTRA

BY

S. COLERIDGE-TAYLOR.

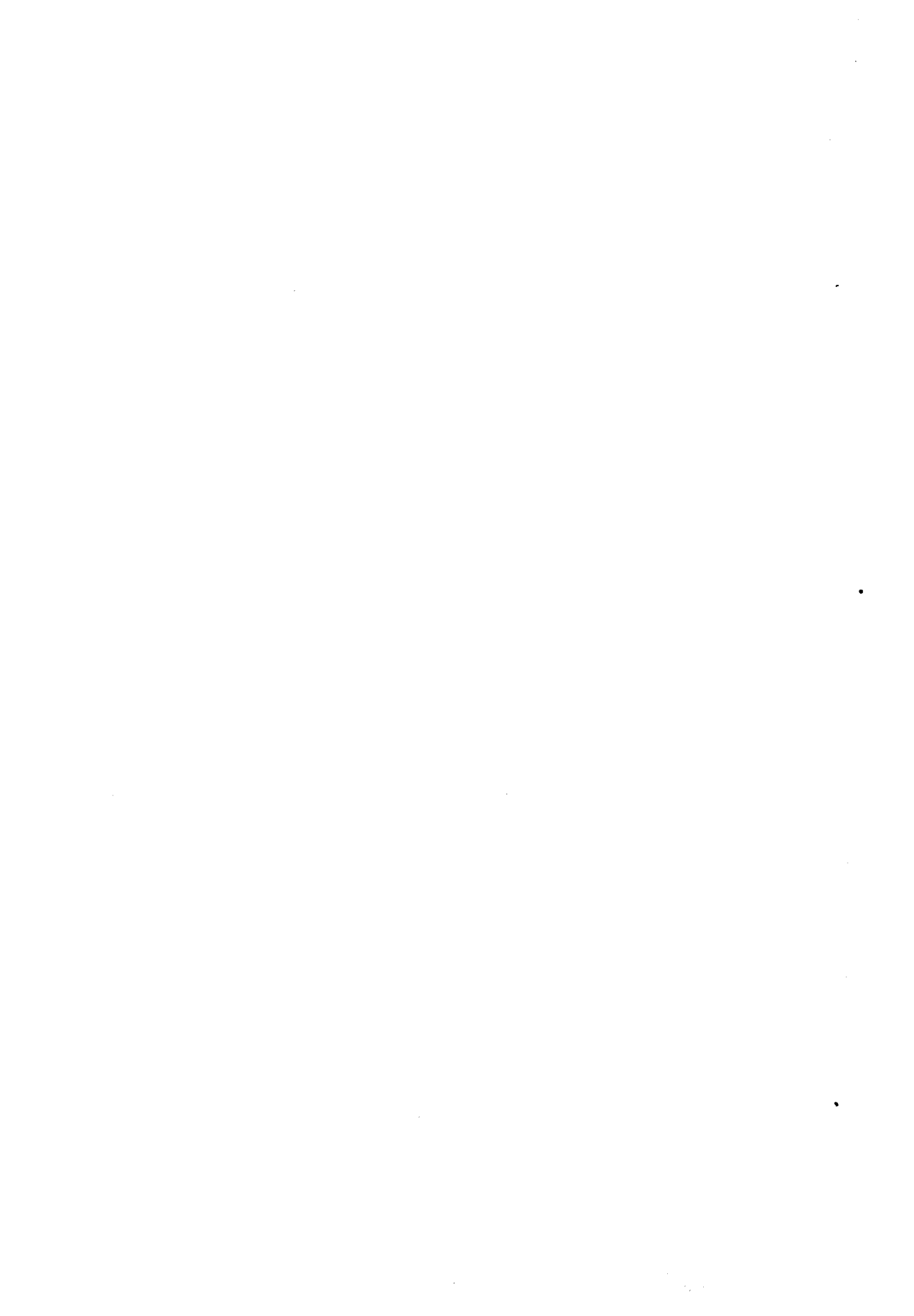
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K



BON-BON SUITE.

THE MAGIC MIRROR.

BARITONE SOLO AND CHORUS.

"Come, if thy magic Glass have pow'r
To call up forms we sigh to see ;
Show me my love, in that rosy bow'r,
Where last she pledg'd her troth to me."

The Wizard show'd him his Lady bright,
Where lone and pale in her bow'r she lay ;
"True-hearted maid," said the happy Knight,
"She's thinking of one who is far away."

But, lo ! a page, with looks of joy,
Brings tidings to the Lady's ear ;
"Tis," said the Knight, "the same bright boy
Who used to guide me to my dear."

The Lady now, from her fav'rite tree,
Hath, smiling, pluck'd a rosy flow'r ;
"Such," he exclaim'd, "was the gift that she
Each morning sent me from that bow'r !"

She gives her page the blooming rose,
With looks that say, "Like lightning fly !"
"Thus," thought the Knight, "she soothes
her woes,
By fancying, still, her true-love nigh."

But the page returns, and—oh, what a sight,
For trusting lover's eyes to see !—
Leads to that bow'r another Knight,
As young and, alas, as lov'd as he !

"Such," quoth the Youth, "is Woman's
love !"

Then, darting forth, with furious bound,
Dash'd at the Mirror his iron glove,
And strew'd it all in fragments round.

THE FAIRY BOAT.

CHORUS.

"Who comes so gracefully
Gliding along,
While the blue rivulet
Sleeps to her song ;
Song, richly vying
With the faint sighing
Which swans, in dying,
Sweetly prolong ?"

So sang the shepherd-boy
By the stream's side,
Watching that fairy boat
Down the flood glide,
Like a bird winging,
Through the waves bringing
That Syren, singing
To the hush'd tide.

"Stay," said the shepherd-boy,
"Fairy-boat, stay,
Linger, sweet minstrelsy,
Linger, a day."
But vain his pleading,
Past him, unheeding,
Song and boat speeding,
Glided away.

So to our youthful eyes
Joy and hope shone ;
So, while we gaz'd on them,
Fast they flew on ;—
Like flow'rs, declining
Ev'n in the twining,
One moment shining,
And, the next, gone !

TO ROSA.

BARITONE SOLO AND CHORUS.

Does the harp of Rosa slumber ?
Once it breathed the sweetest number !
Never does a wilder song
Steal the breezy lyre along,
When the wind, in odours dying,
Woos it with enamoured sighing.

Does the harp of Rosa cease ?
Once it told a tale of peace
To her lover's throbbing breast—
Then he was divinely blest !
Ah ! but Rosa loves no more,
Therefore Rosa's song is o'er ;
And her harp neglected lies ;
And her boy forgotten sighs.
Silent harp—forgotten lover—
Rosa's love and song are over !

LOVE AND HYMEN.

CHORUS (FEMALE VOICES).

Love had a fever—ne'er could close
 His little eyes till day was breaking ;
 And wild and strange enough, Heaven knows,
 The things he raved about while waking.
 To let him pine so were a sin ;—
 One, to whom all the world 's a debtor—
 So Doctor Hymen was called in,
 And Love that night slept rather better.
 Next day the case gave further hope yet,
 Though still some ugly fever latent ;—
 " Dose as before,"—a gentle opiate,
 For which Old Hymen has a patent.
 After a month of daily call,
 So fast the dose went on restoring,
 That Love, who first ne'er slept at all,
 Now took, the rogue! to downright snoring.

THE WATCHMAN.

BARITONE SOLO AND CHORUS.

Past twelve o'clock—past twelve.

Good night, good night, my dearest—
 How fast the moments fly!
 'Tis time to part, thou hearest
 That hateful watchman's cry.

Past one o'clock—past one.

Yet stay a moment longer—
 Alas! why is it so,
 The wish to stay grows stronger,
 The more 'tis time to go?

Past two o'clock—past two.

Now wrap thy cloak about thee—
 The hours must sure go wrong,
 For when they're passed without thee
 They're, oh, ten times as long

Past three o'clock—past three

Again that dreadful warning!
 Had ever time such flight?
 And see the sky, 'tis morning
 So now, *indeed*, good night.

Past three o'clock—past three.

Good night, good night.

SAY, WHAT SHALL WE DANCE?

CHORUS.

Say, what shall we dance?
 Shall we bound along the moonlight plain
 To music of Italy, Greece, or Spain?
 Say, what shall we dance?
 Shall we, like those who rove
 Through bright Grenada's grove,
 To the light Bolero's measures move?
 Or choose the Guaracia's languishing lay,
 And thus to its sound die away?

Strike the gay chords,
 Let us hear each strain from every shore
 That music haunts, or young feet wander o'er.
 Hark! 'tis the light march, to whose measured
 time,
 The Polish lady, by her lover led,
 Delights through gay saloons with step untired
 to tread,
 Or, sweeter still, through moonlight walks,
 Whose shadows serve to hide
 The blush that 's raised by him who talks
 Of love the while by her side;
 Then comes the smooth waltz, to whose
 floating sound
 Like dreams we go gliding around,
 Say, which shall we dance? which shall we
 dance?

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BON-BON SUITE.

I. THE MAGIC MIRROR.

Thomas Moore.

S. Coleridge-Taylor.

Allegro vivace. ♩ = circa 116.

p *sf*

Baritone Solo. *mf*

Come, if thy

mp *cresc.* *fp*

rall. *a tempo*

magic glass have pow'r to call up forms we sigh to see,

rall. *f a tempo*

Shew me my love in that ro - - sy bow'r Where

rall.

a tempo

last she pledged her troth to me!

rall. *f* *a tempo*

CHORUS.

Soprano.

Alto.

Tenor. *mp*

Bass. *mp*

The wiz - ard shew'd him his

The wiz - ard shew'd him his

dim. *mp*

mp

The wiz - ard shew'd him his la - - - - dy bright,

la - dy bright, Where lone and pale in her bow'r

la - dy bright, Where lone and pale in her bow'r

mf
 The wiz - ard shew'd him his la - dy
mf
 The wiz - ard shew'd him his la - dy
mf
 she lay, Where lone
 she lay,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a 3/4 time signature. The lyrics are: "The wiz - ard shew'd him his la - dy" (twice), "she lay, Where lone", and "she lay,". The dynamic marking *mf* (mezzo-forte) is used throughout. There are accents (^) over the notes for "Where lone" and "she lay,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bright, Where lone and pale in her bow'r she lay.
 bright, Where pale in her bow'r she lay.
 and pale in her bow'r she lay.
mf Where pale in her bow'r she lay.
P

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "bright, Where lone and pale in her bow'r she lay." (twice), "bright, Where pale in her bow'r she lay.", "and pale in her bow'r she lay.", and "Where pale in her bow'r she lay." (with *mf*). The dynamic marking *P* (piano) is used at the end of the system. There are accents (^) over the notes for "she lay." and "she lay." in the first three staves. The piano accompaniment continues with the same eighth-note bass line and chords.

rall.
dim.

Baritone Solo.

2 *a tempo (appassionato)*

mf

"True - hearted maid," said the hap - - py -

mf a tempo

rall.

knight, "She's think - ing of one who is

f rall.

a tempo

far a way."

dim. *p a tempo*

CHORUS.

But lo! a page, with

But lo! a page, with

But lo! a page,

But lo! a page,

f *f* *f* *f* *f* *sf*

looks of joy, Brings ti - dings

looks of joy, Brings ti - dings

with looks of joy, Brings

with looks of joy,

sf *mf*

to the la - dy's ear. *dim.*

to the la - dy's ear. *dim.*

ti - - - dings, Brings ti - dings to the la - dy's *dim.*

Brings ti - dings to the la - dy's *dim.*

sf mf dim.

Baritone Solo.

Said the knight, *f*

ear.

ear.

sf

f "Tis the same bright boy Who

rit. used to guide me to my dear, The boy who

a tempo

rit. *f a tempo*

rall. used to guide me to my dear!"

a tempo

rall. *p a tempo*

CHORUS.

mf The la - dy now from her

mf The la - dy now from her

mf The la - dy now

mf The la - dy now

f *sf*

fav' - rite tree, Hath, smi - ling, pluck'd a —

fav' - rite tree, Hath, smi - ling, pluck'd a —

— from her fav' - rite tree, Hath, smi -

— from her fav' - rite tree,

sf mf

ro - sy — flow'r,

ro - sy flow'r,

- ling, hath, smi - ling, pluck'd a — ro - sy — flow'r,

Hath, smi - ling, pluck'd a — ro - sy — flow'r,

sf mf

Baritone Solo.

f

He ex - claim'd,

This system contains the vocal line and piano accompaniment for the first section. The vocal line begins with a baritone solo marked *f* (forte). The lyrics are "He ex - claim'd,". The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

5 *f*

"Such was the gift — that she each morn - ing sent me — from that

rall.

fp *rall.*

This system continues the vocal line and piano accompaniment. The vocal line starts with a measure rest followed by a note marked *f* (forte) and a measure number "5". The lyrics are "Such was the gift — that she each morn - ing sent me — from that". The piano accompaniment includes a *fp* (fortissimo piano) marking and a *rall.* (rallentando) marking.

a tempo *rall.*

bow'r, — the gift — she sent — each morn - ing — from that

a tempo *rall.*

This system concludes the vocal line and piano accompaniment. The vocal line begins with a measure rest followed by a note marked *a tempo* and a *rall.* (rallentando) marking. The lyrics are "bow'r, — the gift — she sent — each morn - ing — from that". The piano accompaniment includes *a tempo* and *rall.* markings.

a tempo

bow'r!"

mp She gives her page the blooming rose With looks that

mp She gives her page the bloom - ing rose With looks that

a tempo *mp* She gives her page the bloom - ing rose With looks that

a tempo She gives her page the bloom - ing rose With looks that

mp *cresc. poco a poco*

say "Like lightning fly!"

say "Like light - ning fly!"

say "Like light - ning fly!"

say "Like light - ning fly!"

ff *rall.*

Baritone Solo.

6 *mf a tempo*

"Thus," thought the knight, "she soothes her woes"

rall.

By fan - - cying her lov - er, her true lov - er

a tempo

nigh."

CHORUS.

But the page re - - turns,

But the page re - - turns,

But the page re - - turns,

But the page re - - turns,

And oh! what a sight For

And oh! what a sight For

And oh! what a sight

And oh! what a sight

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The lyrics are: "And oh! what a sight For".

7 trust-ing lov - er's eyes to see, for trust - ing lov - er's eyes

trust-ing lov - er's eyes to see, for trust - ing eyes

For trust - ing lov - er's eyes

For lov - er's eyes

The second system begins with a fermata over the number 7. It contains four vocal staves and a piano accompaniment. The piano accompaniment has a more rhythmic character with chords and eighth-note patterns. The lyrics are: "trust-ing lov - er's eyes to see, for trust - ing lov - er's eyes", "trust-ing lov - er's eyes to see, for trust - ing eyes", "For trust - ing lov - er's eyes", and "For lov - er's eyes".

-las! as lov'd as he, as young and lov'd as
 and lov'd as he, as young and lov'd as
 -las! as lov'd as he, as young and lov'd as
 a knight as young and lov'd as

he.
 he.
 he.
 he.

pesante 8 *ff*

Baritone Solo.

"Such" quoth the youth, "is wo-man's

p

love!"

sf accel.

rall.

"Such is wo-man's

p

pp

love!"

9

pp

p

a tempo

CHORUS.

mp Then, dart-ing forth, with fur - ious bound, *cresc. poco a poco*

mp Then, dart-ing forth, with fur - ious bound, *cresc. poco a poco*

mp Then, dart-ing forth, with fur - ious bound, *cresc. poco a poco*

Then, dart-ing forth, with fur - ious bound, *cresc. poco a poco*

cresc. poco a poco

3

accel.

Dash'd at the mir-ror his i - ron glove, And strew'd it

Dash'd at the mir-ror his i - ron glove, And strew'd it

Dash'd at the mir-ror his i - ron glove, And strew'd

Dash'd at the mir-ror his i - ron glove, And strew'd it

accel.

10

all in frag - ments round, and strew'd

all in frag - ments round, and strew'd

it all, and strew'd

all in frag - ments round, and strew'd

ff

10

ff

pesante

it all in frag - ments

it all in frag - ments

it all in frag - ments

it all in frag - ments

a tempo

round!

round!

a tempo

round!

round!

fff a tempo *accel.*

p *fff*

II. THE FAIRY BOAT.

Molto Allegro leggiero. $\text{♩} = \text{circa } 58.$

Piano introduction in 3/8 time, marked *pp*. The music features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat major or D minor).

3 Bar Rhythm.

CHORUS.

Soprano. *pp*
 "Who comes so grace-ful-ly Glid - ing a - long, —

Alto. *pp*
 "Who comes so grace-ful-ly Glid - ing a - long, —

Tenor. *pp*
 "Who comes so grace-ful-ly Glid - ing a - long, —

Bass. *pp*
 "Who comes so grace-ful-ly Glid - - ing a - long, —

The chorus consists of four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal lines are in 3/8 time and feature a simple, rhythmic melody. The piano accompaniment provides a steady accompaniment with a 3-bar rhythmic pattern. The key signature has one flat.

While the blue ri - vu - let Sleeps to her song; —

While the blue ri - vu - let Sleeps to her song; —

While the blue ri - vu - let Sleeps to her song; —

While the blue ri - vu - let Sleeps to her song; —

The second part of the chorus continues the vocal and piano accompaniment. The vocal lines are in 3/8 time and feature a simple, rhythmic melody. The piano accompaniment provides a steady accompaniment with a 3-bar rhythmic pattern. The key signature has one flat.

1

Song, rich-ly vy - ing With the faint sigh - ing Which

Song, vy - ing With the sigh - ing Which

Song, vy - ing With the sigh - ing Which

Song, vy - ing With the sigh - ing Which

1

pp

pp

swans, in dy - - ing, Sweet-ly pro - long,

pp

swans, in dy - - ing, Sweet-ly pro - long,

pp

swans, in dy - - ing, Sweet-ly pro - long,

pp

swans, in dy - - ing, Sweet-ly pro - long,

pp

rall. poco a poco

pp sweet-ly pro - long, — *ppp* sweet - ly pro - -

pp sweet-ly pro - long, — *ppp* sweet - ly pro - -

pp rall. poco a poco sweet-ly pro - long, — *ppp* sweet - ly pro - -

pp sweet-ly pro - long, — *ppp* sweet - ly pro - -

rall. poco a poco

molto cresc. **2** *a tempo (largamente)*

-long?" So — sang the shep-herd boy —

f -long?" So sang the shep-herd boy

molto cresc. *f a tempo (largamente)*

-long?" So — sang the shep-herd boy —

-long?" So — sang the shep-herd boy —

2 *f a tempo (largamente)*

By the stream's side, Watch - ing that

By the stream's side, Watch - ing that

By the stream's side, Watch - ing that

By the stream's side, Watch - ing that

The piano accompaniment consists of two staves (treble and bass clef). It features a melodic line in the right hand with various ornaments and a harmonic accompaniment in the left hand. A dynamic marking of *sf* (sforzando) is present in the right hand.

fair - y boat. Down the flood glide

fair - y boat Down the flood glide

fair - y boat Down the flood glide

fair - y boat Down the flood glide

The piano accompaniment continues with two staves. It maintains the melodic and harmonic structure from the first system, with a dynamic marking of *sf* in the right hand.

3 *ff* *largamente*

Like a bird wing - ing, Through the waves bring - -

Like a bird wing - ing, Through the waves bring - -

Like a bird wing-ing, Through the waves, the waves bring-ing That

Like a bird wing-ing, Through the waves, the waves bring-ing That

ff *largamente*

a tempo

-ing That Sy - ren, sing - ing, sing-ing To the

-ing That Sy - ren, sing - ing, sing-ing To the

a tempo

Sy-ren, that Sy - ren, sing - ing, sing-ing To the

Sy-ren, that Sy - ren, sing - ing, sing-ing To the

a tempo

hush'd tide, sing-ing *mp*

hush'd tide, sing-ing *mp*

hush'd tide, sing-ing *mp*

hush'd tide, sing-ing *mp*

f *p*

rit. *a tempo*

to the hush'd tide, *a tempo*

to the hush'd tide, *a tempo*

rit. *a tempo*

to the hush'd tide, *a tempo*

to the hush'd tide, *a tempo*

mf

pp *rit.* **4** *a tempo (animato)*

sing-ing to the hush'd tide.

pp *rit.* **4** *a tempo (animato)*

sing-ing to the hush'd tide.

pp *rit.* **4** *a tempo (animato)*

sing-ing to the hush'd tide.

pp *rit.* **4** *a tempo (animato)*

sing-ing to the hush'd tide.

pp *rit.* **4** *a tempo (animato)*

mf *a tempo (animato)*

dim. poco a poco

rall.

5 *a tempo*

p

CHORUS.

pp
 "Stay, stay," said the shep-herd boy, "Fai - ry boat, stay, —

pp
 "Stay, stay," said the shep-herd boy, "Fai - ry boat, stay, —

pp
 "Stay, stay," said the shep-herd boy, "Fai - ry boat, stay, —

pp
 "Stay," said the shep-herd boy, "stay, Fai - ry boat, stay, —

mp

Lin-ger, sweet — min-strel-sy, Lin - ger, a day." — But vain his

Lin-ger, sweet min-strel-sy, Lin - ger, a day." — Vain his

Lin-ger, sweet — min-strel-sy, Lin - ger, a day." — Vain his

Lin - ger, sweet min-strel-sy, Lin - ger, a day." — Vain his

6

plead-ing, Past him, un - heed-ing, Song and boat, speed - ing,

plead - ing, Past, un - heed - ing, Song and boat, speed - ing,

plead - ing, Past, un - heed - ing, Song and boat, speed - ing,

plead - ing, Pas, un - heed - ing, Song and boat, speed - ing,

pp Glid-ed a - way, glid-ed a - way, *ppp rall.* glid - ed

pp Glid-ed a - way, — glid-ed a - way, — *ppp* glid - ed

pp Glid-ed a - way, — glid-ed a - way, — *ppp rall.* glid - ed

pp Glid-ed a - way, — glid-ed a - way, — *ppp* glid - ed

molto cresc. **7** *f a tempo (largamente)*

a - - way. So to our youth-ful eyes
 a - - way. So to our youth-ful eyes
 a - - way. So to our youth-ful eyes
 a - - way. So to our youth-ful eyes

molto cresc. **7** *f a tempo (largamente)*

f a tempo (largamente)

Joy and hope shone; So, while we gaz'd
 Joy and hope shone; So, while we gaz'd
 Joy and hope shone; So, while we gaz'd
 Joy and hope shone; So, while we gaz'd

sf

8 *ff* *largamente*

on them, Fast they flew on; Like flow'rs de-

on them, Fast they flew on; Like flow'rs de-

on them, Fast they flew on; Like flow'rs de-

on them, Fast they flew on; Like flow'rs de-

8 *ff* *largamente*

a tempo

-clin - ing Ev'n in the twin - ing, One mo -

-clin - ing Ev'n in the twin - ing, One mo -

a tempo

-clin - ing Ev'n in the twin - ing, the twin - ing, One mo -

-clin - ing Ev'n in the twin - ing, the twin - ing, One mo -

a tempo

-ment shin - ing, And the next, the next

-ment shin - ing, And the next, the next

-ment shin - ing, And the next, the next

-ment shin - ing, And the next, the next

gone, and the next

gone, and the next, the next

gone, and the next, the next

gone, and the next, the next

a tempo

rit.

gone, and the next, gone, and the next, the next, gone, and the next, the next, gone, and the next, the next,

mf a tempo *dim.* *pp* *rit.*

9 *a tempo*

gone! gone! gone! gone!

mf a tempo *dim.*

morendo

p

III. TO ROSA.

Larghetto. ♩ = 80.

Baritone Solo.

mp

Does the harp of

Ro - sa slum - ber? Once it breath'd the sweet - est

poco rit.

f animato

poco rit.

f animato

num - ber! Ne-ver does a wild - er song

poco rit.

Steal the bree - zy *mp* lyre a - long,

a tempo
mp

When the wind, in o - dours dy - - ing,

a tempo
pp

rall.

Woos it with en - am - our'd sigh - - - ing!

pp *rall.*

a tempo
1 Soprano.

Does the harp of Ro - sa slum - ber? Once it

Alto.
pp

Does the harp, the harp of Ro - sa slum - ber? Once it

Tenor.
pp

Does the harp of Ro - sa slum - - ber? Once it

Bass.
pp

Does the harp, the harp of Ro - sa slum - ber? Once it

CHORUS.

a tempo

pp

poco animato

f

breath'd the sweet-est num - ber!— Ne-ver does a wild-er

f

breath'd the sweet-est num - ber!— Ne-ver does a wild-er

f poco animato

breath'd the sweet-est num - ber!— Ne-ver does a wild - er

f

breath'd the sweet-est num - ber!— Ne-ver does a wild - er

poco animato

poco rit.

p a tempo

song Steal the bree-zy lyre a - long, When the

p

song Steal the bree-zy lyre a - long, When the

poco rit.

p a tempo

song Steal the bree - - zy lyre a - long, When the

p

song Steal the bree-zy lyre, the bree-zy lyre a - long, When the

poco rit.

a tempo

p

poco rall.

wind, in o - dours dy - ing, — Woos — it with en - am - our'd

wind, in o - dours dy - ing, — Woos it with en - am - our'd

wind, in o - dours dy - ing, Woos — it with en - am - our'd

wind, in o - dours dy - ing, — Woos it with en - am - our'd

poco rall.

Baritone Solo. 2 *a tempo* *mf*

Does the harp of Ro - sa cease? —

sigh - ing!

sigh - ing!

sigh - ing! *a tempo* *pp*

sigh - ing! Does

sigh - ing!

2 *a tempo* *mp*

Once it told a tale of

pp Does the harp of Ro-sa cease?

pp Does the harp, the harp of Ro-sa cease?

— the harp, the harp of Ro-sa cease?

pp Does the harp, the harp of Ro-sa cease?

pp *pp* *pp*

peace — To her lov-er's throb-bing breast, —

cresc.

3 *accel.* *f* *rall.* *ff a tempo* *rall.*

Then — he was di - vine - - ly blest!

pp *f*

Then he was di - vine - ly blest!

pp *f a tempo* *rall.*

Then he was di - vine - ly blest!

pp *f*

Then he was di - vine - ly blest!

3 *accel.* *rall.* *a tempo* *ff* *rall.*

a tempo *mp* *poco rit.*

Ah! but Ro - sa loves no more, There - fore

a tempo *poco rit.*

pp *pp*

a tempo *accel.* *a tempo*

Ro - sa's song is o'er, And her harp neg -

a tempo

pp

poco rit.

-lect-ed lies; And her boy for-got-ten sighs.

poco rit.

p a tempo

tr

Si-lent harp— for-got-ten lov-er.

a tempo

pp

rall.

Ro-sa's love and song are o- - - ver!

rall.

pp

4 Soprano.
a tempo

mp

Does the harp of

Alto.

mp

The harp, the

Tenor.
mp a tempo

Bass.
mp

Does the harp of Ro-sa cease, does the harp of

4
a tempo

pp

CHORUS.

Ro-sa cease? — Once it told a tale of peace —

harp of Ro-sa cease? — Once it told a tale —

Ro-sa cease? — Once it told a tale —

harp of Ro-sa cease? — Once it told a tale —

p

pp

To her lov-er's throb-bing breast, — Then

of peace To her lov-er's throb-bing breast, — Then

of peace To her lov-er's throb-bing breast, — Then

of peace To her lov-er's breast, — Then

cresc.

f

f

f

f

5

5

f

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

he was di - vine - - ly blest!

pp a tempo

Ah! but Ro - sa loves no more, There - fore Ro - sa's

pp

Ah! but Ro - sa loves no more, There - fore Ro - sa's

pp a tempo

Ah! but Ro - sa loves no more, There - fore Ro - sa's

pp

Ah! but Ro - sa loves no more, There - fore Ro - sa's

pp a tempo

song is o'er; And her harp neg-lect-ed lies;

song is o'er; And her harp neg-lect-ed lies;

song is o'er; And her harp neg-lect-ed lies;

song is o'er; And her harp neg-lect-ed lies;

rall. And her boy for-got-ten sighs. *pp*

And her boy for-got-ten sighs. *pp*

rall. And her boy for-got-ten sighs. *pp*

And her boy for-got-ten sighs. *pp*

rall. And her boy for-got-ten sighs. *pp*

6

pp

Si - lent harp, — for - got - ten lov - er —

pp

Si - lent harp, — for - got - ten lov - er —

pp

Si - lent harp, — for - got - ten lov - er —

pp

Si - lent harp, — for - got - ten lov - er —

6

meno mosso

pp

Ro - sa's love and song are o - - - ver! —

pp

Ro - sa's love and song are o - - - ver! —

meno mosso

pp

Ro - sa's love and song are o - - - ver! —

pp

Ro - sa's love and song are o - - - ver! —

meno mosso

rall.

pp

pp

IV. LOVE AND HYMEN.

Andante (*doloroso*) ♩ = circa 80. Alto.
mp

Love had a fever;— ne'er could

close His lit - tle eyes ——— till day was

break - ing;

a tempo

Soprano.
mf 1

And [^]wild — and strange e-nough, Hea - ven knows, The things he

The musical score is written for Alto and Soprano voices with piano accompaniment. The Alto part begins with the lyrics 'Love had a fever;— ne'er could close His lit - tle eyes ——— till day was break - ing;'. The piano accompaniment features a steady bass line and chords in the right hand. The Soprano part enters with the lyrics 'And [^]wild — and strange e-nough, Hea - ven knows, The things he'. The score includes various performance markings such as dynamics (ff, pp, mf), tempo changes (Andante, poco accel., rit., a tempo), and phrasing slurs.

poco accel. *poco rit.* *a tempo*

raved a-bout, while wak-ing!

poco accel. *f poco rit.* *pp* *a tempo*

accel. *rall.* *poco animato*
mp 2

To let him pine so

mp

To let him pine so, to

accel. *rall.* *poco animato*
pp

were a sin; One, to whom

let him pine, were a sin; One, to whom

mf

poco rit.

all the world's a debt-or—

all the world's a debt-or, the world's a debt-or—

poco rit.

mf

3 a tempo

So Doc - tor Hy - men was call'd in, And Love that

So Doc - tor Hy - men was call'd in, And Love that

3 a tempo

pp

poco accel.

night slept ra - ther bet-ter,

night, that night slept ra - ther bet-ter, *poco accel.*

mf

poco rall. *a tempo* *poco accel.*

bet-ter, and Love that night, _____

bet-ter, and Love that night, _____

poco rall *a tempo* *poco accel.*

pp

poco rall. *a tempo I^o*

Love_ that night slept ra - ther bet-ter. _____

Love_ that night slept ra - ther bet-ter. _____

poco rall. *a tempo I^o*

pp *ff*

Alto. *P*

Next day_ the case gave fur-ther hope

pp

accel. *rit.* *a tempo*

yet, Though still some ugly fever latent;

accel. *rit.* *a tempo* *pp*

Soprano. *p*

5 "Dose, as before," a gentle opiate, For which old

pp a tempo

poco accel. *rall.* *a tempo*

Hy - - - men has a patent.

poco accel. *f rall.* *mp* *a tempo*

6 *a tempo (animato)*

mf

Alto.

Af - ter a month of

mf

Af - ter a month, — a

rit.

6

a tempo (animato)

mf

dai - ly call, — So fast — the

month — of dai - ly — call, — So fast — the

mf

dose went on — re - storing,

dose went on, went on — re - storing, went on re -

f

poco rit. *a tempo*

That Love, who first ne'er slept at

-stor-ing, That Love, who first ne'er slept at

poco rit. *a tempo*

pp

mf

all, Now took, the rogue! to down-right snoring,

mf

all, Now took, the rogue! to down-right snoring,

mf

poco accel. *poco rall.* *a tempo* *f*

snor - ing, Now took, the rogue!

poco accel. *poco rall.* *a tempo* *f*

snor - ing, Now took, the rogue!

p *fp* *mf*

poco accel. *mp* *rall.* *a tempo* 8

now took, the rogue, to down-right snor -

mp *rall.* *a tempo* 8

now took, the rogue, to down-right snor -

poco accel. *rall.* *ff*

-ing!

-ing!

pp

ff *pp* *ff* *pp* *ff* *pp*

V. THE WATCHMAN.

Allegro. ♩ = 152.

p
(Bell.)

Baritone Solo.

a tempo
mp

Good night, good night, my dear-est- How

Soprano.

pp

Past twelve o' -

Alto.

pp

Past twelve o' -

Tenor.

pp a tempo

A Voice. *Recit.*

Past twelve o' -

Bass.

f
pp Chorus.

Past twelve o'clock, past twelve! Past twelve o' -

a tempo

CHORUS.

fast the mo-ments fly! 'Tis time to part, thou hear-est That hate-ful watchman's

-clock, past twelve, past

-clock, past twelve, past

-clock, past twelve, past

-clock, past twelve, past

f

rall.

cry, that hate-ful watch-man's cry. —

twelve, past twelve o' - clock! —

twelve, past twelve o' - clock! —

twelve, past twelve o' - clock! —

twelve, past twelve o' - clock! —

rall.

rall.

a tempo *a tempo* *mf*

Yet stay a mo-ment

Past *pp*

Past *pp*

Past *pp a tempo*

A Voice. *Recit.* *f* Past Chorus. *pp*

Past one o' clock, past one! Past

a tempo *mp* *a tempo*

f

long-er - A - las! why is it so, The wish to stay grows strong-er, The

one, past one o' - clock,

one, past one o' - clock,

one, past one o' - clock,

one, past one o' - clock,

rall.

more 'tis time to go, — the more 'tis time to go. —

pp past one o' - clock, — *pp* past one! —

pp past one o' - clock, — *pp* past one! —

pp past one o' - clock, — *pp* past one! —

pp past one o' - clock, — *pp* past one! —

rall.

pp past one o' - clock, — *pp* past one! —

pp past one o' - clock, — *pp* past one! —

pp past one o' - clock, — *pp* past one! —

pp past one o' - clock, — *pp* past one! —

rall.

a tempo

a tempo

a tempo

A Voice. Recit.

f Past two o'clock,

a tempo *p*

a tempo

f

Now wrap thy cloak a - bout thee - The hours must sure go wrong,

pp Past two, past two o' -

pp Past two, past two o' -

pp a tempo Past two, past two o' -

pp Chorus.
past two! Past two, past two o' -

a tempo

For when they're pass'd with-out thee, They're, oh, — ten times as long, —

- clock, — past two o' - clock,

- clock, — past two o' - clock,

- clock, — past two o' - clock,

- clock, — past two o' - clock,

rall. *a tempo*

they're, oh, ten times as long. —

pp past two! —

pp past two! —

rall. *pp* *a tempo*

past two! —

past two! —

a tempo

a tempo *f*

A-gain that

a tempo

A Voice. Recit.

f Past three o'clock, past three!

a tempo

dread - ful warn - ing! Had e - ver time such flight? And see the

Past three, past three o' - clock, past

Past three, past three o' - clock, past

Past three, past three o' - clock, past

Past three, past three o' - clock, past

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "dread - ful warn - ing! Had e - ver time such flight? And see the". Below the first vocal staff, the lyrics "Past three, past three o' - clock, past" are written. This pattern of lyrics is repeated on the second, third, and fourth vocal staves. The piano accompaniment features a steady bass line and chords that support the vocal melody.

sky, 'tis morn - ing - So now, in - deed, good night, — so now, in -

— three, — past — three, past three —

— three, — past — three, past three —

— three, — past — three, past three —

— three, — past — three, past three —

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "sky, 'tis morn - ing - So now, in - deed, good night, — so now, in -". Below the first vocal staff, the lyrics "— three, — past — three, past three —" are written. This pattern of lyrics is repeated on the second, third, and fourth vocal staves. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

-deed, good night, good night, good night, good night,
 o' - clock! good night, good night,
 o' - clock! good night, good night,
 o' - clock! good night, good night,
 o' - clock! good night, good night,

morendo

good night!
 good night, good night!
 good night, good night!
 good night, good night!
 good night, good night!

VI. SAY, WHAT SHALL WE DANCE?

Vivace. $\text{♩} = 69.$

Piano introduction in 2/4 time, key of B-flat major. The piece is marked 'Vivace' with a tempo of 69 quarter notes per minute. The music features a melody of eighth notes with triplets and accents, and a bass line with chords and triplets. Dynamics range from piano (*p*) to fortissimo (*sf*).

CHORUS.

Soprano. *f* Say, what shall we dance?

Alto. *f* Say, say, what shall we dance?

Tenor. *f* Say, say, what shall we dance?

Bass. *f* Say, say, what shall we dance?

Say, say, what shall we dance?

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "Say, what shall we dance?". The music is marked *f* and includes triplets and accents. The piano accompaniment features a melodic line with triplets and a bass line with chords.

Piano accompaniment for the chorus, continuing the melody and bass line from the introduction. It includes triplets and accents, and is marked *sf*.

say, — what shall we dance?
say, — say, — what shall we dance?
say, — say, — what shall we dance?
say, — say, — what shall we dance?

f *f* *f* *f*

sf *f*

This section contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 3/4 time. Each vocal line has a dynamic marking of *f* (forte) and features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a *sf* (sforzando) chord in the left hand, followed by a *f* (forte) section.

1

rall.

This section shows the piano accompaniment for the first system. It features a series of chords in the right hand and a melodic line in the left hand. The tempo marking *rall.* (rallentando) is present. A first ending bracket labeled '1' spans the final four measures of this system.

entusiastico
mf

a tempo

Shall we

mf

Shall we

a tempo

a tempo

mf

bound a - long the moon - light plain, a - long the moon - light plain, —

bound a - long the moon - light plain, a - long the moon - light plain, —

— To mu - sic, to mu - - sic of I-ta-ly, Greece or

— To mu - sic, to mu - - sic of I-ta-ly, Greece or

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand, with some triplets.

Spain? — Say, — what shall we dance,

Spain? — Say, — what shall we dance,

Say, — what shall we dance,

Say, — what shall we dance, say, —

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment and includes dynamic markings such as *ff* and *sf*, and features some triplets.

ff Δ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ 2 Δ
say, — what shall we dance, what shall we dance? —
ff Δ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ Δ
say, — what shall we dance, what shall we dance? —
ff Δ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
say, — what shall we dance, what shall we dance?
 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
— what shall we dance, what shall we dance?
f $\overbrace{\quad\quad\quad}^3$ 2
f $\overbrace{\quad\quad\quad}^3$

mf
Shall we, like those who
mf
Shall we, like those who
mf $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

mf
Shall we like
mf
Shall we like
mf
rove through bright Gren-a-da's grove, shall we like
rove through bright Gren-a-da's grove

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Shall we like" and "rove through bright Gren-a-da's grove, shall we like". The piano accompaniment features a steady bass line with triplets in the right hand.

those who rove through bright Gren-a-da's grove To the
those who rove through bright Gren-a-da's grove
those who rove through bright Gren-a-da's grove

The second system continues the vocal and piano parts. The vocal parts enter with the lyrics "those who rove through bright Gren-a-da's grove To the" and "those who rove through bright Gren-a-da's grove". The piano accompaniment continues with the same rhythmic pattern, including triplets.

3 *mp*

light Bo - ler - o's meas - ures move, to the light Bo - ler - o's

mp

To the light Bo - ler - o move, to the light Bo - ler - o's meas -

mp

To the light Bo - ler - o move, to the light Bo - ler - o's meas -

mp

To the light Bo - ler - o move, to the light Bo - ler - o's meas -

3 *fp*

p poco rit. *pp* 4 *Poco più tranquillo.*

meas - ures move? Or choose the Guar - a - cia's lan - guish - ing

p *pp*

- ures move? Or choose the Guar - a - - - cia's

p poco rit. *pp*

- ures move? Or choose the Guar - a - cia's lay,

p *pp*

- ures move? Or choose the Guar - a - cia's lan - guish - ing

4 *Poco più tranquillo.*

p poco rit.

poco rit.

mf

lay, And thus to it's sound die a -

mf

lay, And thus to it's sound die a -

mf

And thus to it's sound die a -

mf

lay, And thus to it's sound die a -

pp

poco rit.

a tempo

accel.

5 Tempo I.

- way?

a tempo

accel.

- way?

a tempo

accel.

- way?

- way?

pp a tempo

accel.

cresc.

ff

5 Tempo I.

pp

TR

ff [^] Strike the gay— chords, strike

ff [^] Strike the gay chords, strike

ff [^] Strike the gay chords, strike

ff [^] Strike the gay chords, strike

mf [^] — the gay— chords! Let us hear each strain from ev' - ry

mf [^] — the gay chords! Let us hear each strain from ev' - ry

mf [^] — the gay chords! Let us hear each strain,

mf [^] — the gay chords!

shore That mu-sic haunts, or young feet wan-der o'er, Each
 shore That mu - sic haunts, or young feet wan-der o'er, Let us
 Let us hear each strain, each strain, Let us
 Let us hear each strain, each strain,

strain from ev' - ry shore That mu -
 hear each strain from ev' - ry shore That mu -
 hear each strain from ev' - ry shore That mu-sic haunts, or young feet
 from ev' - ry shore That mu - sic haunts, or young feet

6 *ff* *3* *^*

- - sic haunts. Say, what shall we dance,

- - sic haunts. Say, what shall we dance,

wan - der o'er. Say, what shall we dance,

wan - der o'er. Say, what shall we dance,

6 *ff* *3* *^*

ff *3* *^*

say, what shall we dance?

ff *3* *^*

say, what shall we dance?

ff *3* *^*

say, what shall we dance?

ff *3* *^*

say, what shall we dance?

6 *ff* *3* *^*

poco rall. **7** *a tempo*

poco rall. *mf* *a tempo*

Hark! _____

Hark! _____

poco rall. **7** *a tempo*

mf

'tis the light march, to whose meas-ur'd time

'tis the light march, to whose meas-ur'd time

The Po-lish la - dy, by her lov - er

The Po-lish la - dy, by her lov - er

Detailed description: This system contains four staves. The top staff is a blank treble clef staff. The second staff is a vocal line in G major with lyrics 'The Po-lish la - dy, by her lov - er'. The third staff is a piano accompaniment line with lyrics 'The Po-lish la - dy, by her lov - er'. The bottom staff is a blank bass clef staff.

led, De - lights through gay sa - loons with

led, De - lights through gay sa - loons with

Detailed description: This system contains four staves. The top staff is a blank treble clef staff. The second staff is a vocal line in G major with lyrics 'led, De - lights through gay sa - loons with'. The third staff is a piano accompaniment line with lyrics 'led, De - lights through gay sa - loons with'. The bottom staff is a piano accompaniment line with lyrics 'led, De - lights through gay sa - loons with'.

8 *mp* Or

f step un - tir'd to tread,

f step un - tir'd to tread,

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'step un - tir'd to tread,'. The piano accompaniment features a melody in the right hand and chords in the left hand. A fermata is placed over the final note of the vocal line.

8 *f* *dim.* *A*

This system shows the piano accompaniment for the second system. It includes a melody in the right hand and chords in the left hand. Dynamics include *f* and *dim.*. A fermata is placed over the final note of the right-hand melody.

sweet-er still, through moon-light walks, Whose sha-dows serve to hide — The

This system contains the vocal line for the third system. The lyrics are 'sweet-er still, through moon-light walks, Whose sha-dows serve to hide — The'. The melody is written in a single staff with a fermata over the final note.

mp

This system shows the piano accompaniment for the fourth system. It features a melody in the right hand and chords in the left hand. The dynamic is marked *mp*. A fermata is placed over the final note of the right-hand melody.

blush, _____ to hide The blush that's rais'd by

p to hide The blush,

p to hide The blush.

mf

poco rit. *a tempo*

him who talks Of love the while _____ by her side. _____

p to hide, to hide the blush. _____

p to hide, to hide the blush. _____

poco rit. *a tempo*

poco rit. *a tempo*

cresc.

rall.

f

9 *f a tempo*

Hark! 'tis the light march

Hark! 'tis the light march

Hark! 'tis the light march

Hark! 'tis the light march

9 *a tempo*

to whose meas-ur'd time The Po-lish la - -

to whose meas-ur'd time The Po-lish la - -

to whose meas-ur'd time The Po-lish la - -

to whose meas-ur'd time The Po-lish la - -

-dy by her lov - er led De -
 - dy by her lov - er led De -
 - dy by her lov - er led De -
 -dy by her lov - er led De -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a major key with a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "-dy by her lov - er led De -".

-lights through gay sa - loons with step un -
 -lights through gay sa - loons with step un -
 -lights through gay sa - loons with step un -
 -lights through gay sa - loons with step un -

The second system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a major key with a treble clef. The piano accompaniment is in a bass clef. The lyrics are: "-lights through gay sa - loons with step un -".

f *mf*

tir'd to tread. Then

tir'd to tread. Then

tir'd to tread.

tir'd to tread.

10 Tempo di Valse.

comes the smooth waltz, the smooth waltz to whose

comes the smooth waltz, the smooth waltz to whose

mf

Then comes the waltz to whose

10 Tempo di Valse. (♩ = ♩ of preceding)

mf

float - ing sound, to whose float - ing sound Like

float - ing sound, to whose float - ing sound Like

float - ing sound, to whose float - ing sound Like

mf
To whose float - ing sound Like

dreams we go glid - ing a - round.

dreams we go glid - ing a - round.

dreams we go glid - ing a - round.

dreams we go glid - ing a - round.

11

Say, — which shall we dance,
 Say, — which shall we dance,
 Say, — which shall we dance,
 Say, — which shall we dance,

11

(♩ = ♩. of preceding)

say, — which shall we dance,
 say, — which shall we dance,
 say, — which shall we dance,
 say, — which shall we dance,

con anima.

say, — which shall we dance, say, —

say, — which shall we dance, say, —

say, — which shall we dance,

say, — which shall we dance,

This system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in 3/4 time with a key signature of one flat. It features a melodic line with a triplet of eighth notes and a fermata. The piano accompaniment consists of chords and a bass line with a triplet of eighth notes.

con anima.

This system contains two piano accompaniment staves. The music continues from the previous system, featuring a melodic line with a fermata and a triplet of eighth notes, and a bass line with a triplet of eighth notes.

— which shall we dance, which shall we dance, accel.

— which shall we dance, which shall we dance, accel.

say, — which shall we dance, which shall we dance, accel.

say, — which shall we dance, which shall we dance,

This system contains four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music is in 3/4 time with a key signature of one flat. It features a melodic line with a triplet of eighth notes and a fermata. The piano accompaniment consists of chords and a bass line with a triplet of eighth notes. The word "accel." is written above the music in several places.

accel.

This system contains two piano accompaniment staves. The music continues from the previous system, featuring a melodic line with a fermata and a triplet of eighth notes, and a bass line with a triplet of eighth notes. The word "accel." is written above the music.

Presto.

which shall we dance, which shall we dance?
 which shall we dance, which shall we dance?
 which shall we dance, which shall we dance?
 which shall we dance, which shall we dance?

Presto.



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O SING UNTO THE LORD (98th Psalm)	1/6	—	—	DREAM	1/0	—	—
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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 ...			
CROSSING THE BAR ...	2/6	—	—	DITTO, IN E FLAT ...	2/0	—	4/0
SYDNEY HARDCASTLE.				DITTO, IN D ...			
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 ...			
RIP VAN WINKLE (Operetta for Children) ...	1/6	—	—	MASS, IN D, No. 3 ...	1/0	1/6	2/6
DITTO, SOL-FA, 0/6) ...	—	—	—	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) ...			
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 (66th 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	—	—				

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

MENDELSSOHN (continued).				C. H. H. PARRY.						
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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	—	—	—			
THREE MOTETS FOR FEMALE VOICES	1/0	—	—	DE PROFUNDIS (130th Psalm)	2/0	—	—			
(DITTO, SOL-FA, 0/13, 0/2, and 0/2 each.)	—	—	—	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)	—	—	—	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)				5/0	6/0	7/6
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				2/6	—	
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)				1/6	—	
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)				2/0	—	
ABRAHAM	3/0	3/6	5/0	SOUL'S RANSOM (A Psalm of the Poor)	2/0	—	—			
J. A. MOONIE.				TE DEUM LAUDAMUS (Latin)				2/6	—	
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)				2/6	—	
DARKEST HOUR (SOL-FA, 0/9)	1/6	2/0	—	VOCES CLAMANTUM (The voices of them that cry)	2/0	—	—			
MOZART.				WAR AND PEACE (CHORUSES, SOL-FA, 1/6)				3/0	—	
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 Second Motet	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)	3/6	—	—			
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)	1/0	—	—			
LITANIA DE VENERABILI SACRAMENTO (B?)	1/0	2/0	3/0	CIRO PINSUTI.						
MASS, IN B FLAT, No. 7	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—			
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)	1/6	—	—			
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)	1/0	—	—			
DITTO (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6	(SOL-FA, 0/6)	—	—	—			
(CHORUSES ONLY)	0/8	—	—	V. W. POPHAM.						
O GOD, WHEN THOU (SOL-FA, 0/2) First Motet	0/3	—	—	EARLY SPRING	1/0	—	—			
SPLENDENTE TE, DEUS First Motet	0/3	—	—	J. B. POWELL.						
E. MUNDELLA.				PANGE LINGUA (Sing, my tongue)				1/6	—	
VICTORY OF SONG (Female voices)	1/0	—	—	A. H. D. PRENDERGAST.						
E. W. NAYLOR.				SECOND ADVENT				1/6	—	
PAX DEI (A Song of Rest)	2/0	—	—	F. W. PRIEST.						
JOHN NAYLOR.				CENTURION'S SERVANT				0/8	—	
JEREMIAH	3/0	—	—	C. E. PRITCHARD.						
JOSEF NEŠVERA.				KUNACEPA				4/0	—	
DE PROFUNDIS	2/6	—	—	E. PROUT.						
STAFFORD NORTH.				DAMON AND PHINTIAS (Male voices)				2/6	—	
IN THE MORNING (SOL-FA, 0/8)	1/0	—	—	FREEDOM	1/0	—	—			
E. A. NUNN.				HEREWARD				4/0	—	
MASS, IN C	2/0	—	—	HUNDRETH PSALM (SOL-FA, 0/4)	1/0	—	—			
E. CUTHBERT NUNN.				QUEEN AIMÉE (Female voices)				1/6	—	
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8)	2/0	—	—	RED CROSS KNIGHT (SOL-FA, 2/0)	4/0	4/6	6/0			
VIA DOLOROSA	1/6	2/0	—	PURCELL.						
A. O'LEARY.				DIDO AND ÆNEAS				2/6	—	
MASS OF ST. JOHN	1/6	—	—	KING ARTHUR	2/0	—	—			
REV. SIR FREDK. OUSELEY.				MASQUE IN "DIOCLESIAN"				2/0	—	
MARTYRDOM OF ST. POLYCARP	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, SOL-FA, 0/8)	2/0	—	—			
PALESTRINA.				TE DEUM AND JUBILATE, IN D				1/0	—	
COMMUNION SERVICE (Missa Papæ Marcelli)	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (SOL-FA, 0/6)	1/0	—	—			
COMMUNION SERVICE (Assumpta est Maria)	2/6	—	—	DITTO (Latin arrangement by R. R. Terry)	1/0	—	—			
MISSA ASSUMPTA EST MARIA	2/6	—	—	G. RATHBONE.						
MISSA BREVIS	2/6	—	—	ORPHEUS (Power of Music) (Children's voices)	1/6	—	—			
MISSA "O ADMIRABILE COMMERCIUM"	2/6	—	—	(DITTO, SOL-FA, 0/6)	—	—	—			
MISSA PAPÆ MARCELLI	2/0	—	—	SINGING LEAVES (Children's Voices) (SOL-FA, 0/6)	1/0	—	—			
STABAT MATER	1/6	—	—	VOGELWEID THE MINNESINGER (Children's voices) (SOL-FA, 0/6)	1/0	—	—			
SURGE ILLUMINARE	1/0	—	—	F. J. READ.						
H. W. PARKER.				ODE				1/6	—	
HORA NOVISSIMA	3/6	4/0	—	SONG OF HANNAH	1/0	—	—			
KOBOLDS	1/0	—	—	J. F. H. READ.						
LEGEND OF ST. CHRISTOPHER	5/0	—	—	DEATH OF YOUNG ROMILLY	1/6	—	—			
WANDERER'S PSALM	2/6	—	—							

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DOUGLAS REDMAN.				H. SCHÜTZ.			
COR UNUM VIA UNA (Female voices)	1/6	—	—	PASSION OF OUR LORD	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0)	2/0	—	—	DYING SWAN	1/0	—	—
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† These Albums are Edited by Alberto Randegger.