

THE CATHEDRAL PARAGRAPH PSALTER

CONTAINING THE
CANTICLES, PSALMS, AND PROPER PSALMS

ARRANGED IN PARAGRAPHS AND POINTED FOR CHANTING

TOGETHER WITH

A SCHEME OF APPROPRIATE CHANTS AND BRIEF
NOTES ON THE PSALTER

EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster).

PRICE THREE SHILLINGS AND SIXPENCE.

The principle of Pointing followed is that of the Cathedral Psalter, with slight modifications here and there, suggested by experience, in the treatment of individual verses. For the accents which are used in the Cathedral Psalter to indicate the beginning of the bar of duple time, which connects the free recitation with the metrical part of the chant, are substituted super-imposed musical notes, in accordance with the principle set forth in the Preface to the Cathedral Psalter, so as to indicate exactly, in every verse throughout the Psalter, the best method of dividing the bar into the component parts of a semibreve. Other means also have been adopted to ensure clearness and promote facility.

Prefixed to the new Psalter is a Scheme of Chants and some brief Notes on the History of the Psalter and the Characteristics of each Psalm.

THIRD EDITION (REVISED AND GREATLY ENLARGED).

Containing 600 Chants. Price 2s. 6d.; Cloth, 3s.

THE WESTMINSTER ABBEY CHANT BOOK

ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

J. FREDERICK BRIDGE, Mus. Doc.

(Organist of Westminster Abbey and Gresham Professor of Music).

This Edition has been arranged in connection with the CATHEDRAL PARAGRAPH PSALTER, prepared by Dr. Troutbeck on the lines of the Cathedral Psalter.

It has been enriched by many fresh contributions, including Single, Double, and Triple Chants—specially written for the Psalms to which they are set—by Dr. J. F. Bridge, J. Foster, Myles B. Foster, Dr. G. M. Garrett, Battison Haynes, Dr. A. C. Mackenzie, John E. West, Dr. G. C. Martin, Sir Herbert Oakeley, Sir John Stainer, B. Tours, and others, besides many now printed for the first time, by Sir Joseph Barnby, H. Smart, &c.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

HERVÉ RIEL

A POEM

BY

ROBERT BROWNING

SET TO MUSIC

FOR BARITONE SOLO, CHORUS, AND ORCHESTRA

BY

H. WALFORD DAVIES.

PRICE ONE SHILLING.

LONDON AND NEW YORK
NOVELLO, EWER AND CO.

Copyright, 1895, by Novello, Ewer and Co.

LONDON :
NOVELLO, EWER AND CO.
PRINTERS.

TO MY DEAR FRIEND

M. G. M.

HERVÉ RIEL.

I.

On the sea and at the Hogue, sixteen hundred ninety-two,
Did the English fight the French,—woe to France!
And, the thirty-first of May, helter-skelter through the blue,
Like a crowd of frightened porpoises a shoal of sharks pursue,
Came crowding ship on ship to Saint-Malo on the Rance,
With the English fleet in view.

II.

'Twas the squadron that escaped, with the victor in full chase;
First and foremost of the drove, in his great ship, Damfreville;
Close on him fled, great and small,
Twenty-two good ships in all;
And they signalled to the place
“ Help the winners of a race!
Get us guidance, give us harbour, take us quick—or, quicker still,
Here's the English Can and Will ! ”

III.

Then the pilots of the place put out brisk and leapt on board;
“ Why, what hope or chance have ships like these to pass ? ” laughed they:
“ Rocks to starboard, rocks to port, all the passage scarred and scored,—
Shall the ‘ Formidable ’ here, with her twelve and eighty guns,
Think to make the river-mouth by the single narrow way,
Trust to enter—where 'tis ticklish for a craft of twenty tons,
And with flow at full beside?
Now, 'tis slackest ebb of tide.
Reach the mooring? Rather say,
While rock stands or water runs,
Not a ship will leave the bay ! ”

IV.

Then was called a council straight.
Brief and bitter the debate:
“ Here's the English at our heels; would you have them take in tow
All that's left us of the fleet, linked together stern and bow,
For a prize to Plymouth Sound?
Better run the ships aground ! ”
“ Not a minute more to wait!
Let the Captains all and each
Shove ashore, then blow up, burn the vessels on the beach!
France must undergo her fate.

V.

“ Give the word ! ” But no such word
Was ever spoke or heard;
For up stood, for out stepped, for in struck amid all these
—A Captain? a Lieutenant? a Mate—first, second, third?
No such man of mark, and meet
With his betters to compete!
But a simple Breton sailor pressed by Tourville for the fleet,
A poor coasting-pilot he, Hervé Riel the Croisickese.

VI.

And "What mockery or malice have we here?" cries Hervé Riel:
 "Are you mad, you Malouins? Are you cowards, fools, or rogues?
 Talk to me of rocks and shoals, me who took the soundings, tell
 On my fingers every bank, every shallow, every swell
 'Twixt the offing here and Grève, where the river disembogues?
 Are you bought by English gold? Is it love the lying's for?
 Morn and eve, night and day,
 Have I piloted your bay,
 Entered free and anchored fast at the foot of Solidor.
 Burn the fleet and ruin France? That were worse than fifty Hogues!
 Sirs, they know I speak the truth! Sirs, believe me there's a way!
 Only let me lead the line,
 Make the others follow mine,
 And I lead them, most and least, by a passage I know well,
 Right to Solidor past Grève,
 And there lay them safe and sound;
 And if one ship misbehave,—
 —Keel so much as grate the ground,
 Why, I've nothing but my life,—here's my head!" cries Hervé Riel.

VII.

Not a minute more to wait.
 "Steer us in, then, small and great!
 Take the helm, lead the line, save the squadron!" cried its chief.
 Captains, give the sailor place!
 He is Admiral, in brief.
 Still the north-wind, by God's grace,
 See the noble fellow's face
 As the big ship, with a bound,
 Clears the entry like a hound,
 Keeps the passage, as its inch of way were the wide sea's profound!
 See, safe through shoal and rock,
 How they follow in a flock,
 Not a ship that misbehaves, not a keel that grates the ground!
 The peril, see is past,
 All are harboured to the last,
 And just as Hervé Riel hollas "Anchor!"—sure as fate,
 Up the English come,—too late!

VIII.

So, the storm subsides to calm:
 They see the green trees wave
 On the heights o'erlooking Grève.
 Hearts that bled are stanch'd with balm.
 Out burst all with one accord,
 "This is Paradise for Hell!
 Let France, let France's King,
 Thank the man that did the thing!"
 What a shout, and all one word,
 "Hervé Riel!"

HERVÉ RIEL.

ROBERT BROWNING.

Allegro maestoso.

H. WALFORD DAVIES.

PIANO.
♩ = 104.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f* and *ff*. A triplet of eighth notes is marked with a '3' above it.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *ff*. A sixteenth-note figure is marked with a '6' below it.

CHORUS. SOPRANO.
ALTO. On the sea and at the Hogue, six-teen hun-dred nine-ty-two, Did the
TENOR. On the sea and at the Hogue, six-teen hun-dred nine-ty-two, Did the
BASS. On the sea and at the Hogue, six-teen hun-dred nine-ty-two, Did the

First system of vocal introduction. Soprano, Alto, Tenor, and Bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. The piano accompaniment is shown below the vocal staves.

Eng-lish fight . . the French,— woe . . to France !
Eng-lish fight . . the French,— woe . . to France !
Eng-lish fight . . the French,— woe . . to France !
Eng-lish fight . . the French,— woe . . to France !

Second system of vocal introduction. Soprano, Alto, Tenor, and Bass staves. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. The piano accompaniment is shown below the vocal staves. Pedal marks are present at the bottom of the piano part.

mp And, the thir-ty-first of May, *p* Like a crowd of frightened

mp And, the thir-ty-first of May, *p* Like a crowd of frightened

mp hel - ter skel-ter thro' the blue, *p* Like a crowd of

mp hel - ter skel-ter thro' the blue, *p* Like a crowd of

mp *p*

cres. por - poises a shoal of sharks . . pur - sue, *f* Came crowd-ing ship on ship

cres. por - poises a shoal of sharks . . pur - sue, *f* Came crowd-ing ship on ship

cres. frightened por-poises a shoal of sharks pur - sue, *f* Came crowd - ing ship on

cres. frightened por-poises a shoal of sharks pur - sue, *f* Came crowd - ing ship on

cres. *f* *mp*

Sua...

molto cres. to St. Ma - lo on the Rance, *f* With the Eng - lish fleet

molto cres. to St. Ma - lo on the Rance, *f* With the Eng - lish fleet

ship to the Rance, *molto cres.* *f* With the Eng - lish fleet

ship to the Rance, *molto cres.* *f* With the Eng - lish fleet

simile. *molto cres.* *f*

A

in view.

in view.

in view.

in view.

mf

cres.

ff

mp

mp

f

mp

f

mp

f

tr

'Twas the squadron that es - caped, with the vic - tor in full

'Twas the squadron that es - caped, with the vic - tor in full

'Twas the squadron that es - caped, with the vic - tor in full

chase ; First and foremost of the drove, in his great ship,

chase ; First and fore - most of the drove,

chase ; First and fore - most of the drove,

in his great ship,

First and fore - most of the drove,

Dam - fre-ville ; Close on him fled, great and small,

Dam - fre-ville ; Close on him fled, great and small,

Dam - fre-ville ; Close on him fled, great and small,

Dam - fre-ville ; Close on him fled, great and small,

Twen-ty-two good ships in all ; And they

Twen-ty-two good ships in all ; And they

Twen-ty-two good ships in all ; And they

Twen-ty-two good ships in all ; And they

piu f

crca.

signalled to the place "Help the winners of a race!.. Get us guidance, give us

signalled to the place "Help the winners of a race!.. Get us guidance, give us

signalled to the place "Help the winners of a race!.. Get us guidance, give us

signalled to the place "Help the winners of a race!.. Get us guidance, give us

8va

più f

har - bour, take us quick— or, quick-er still, Here's the

har - bour, take us quick— or, quick-er still, Here's the

har - bour, take us quick— or, quick-er still, Here's the

har - bour, take us quick— or, quick-er still, Here's the

English Can and Will!"

English Can and Will!"

English Can and Will!"

English Can and Will!"

8va *B*

ff

dim.

dim.

Poco meno mosso (Allegretto). ♩. = 96.

p

SOPRANOS. *mp*

Then the pi-lots of the place put out brisk and leapt . . . on board; . . .

f

simile.

TENORS. *mf*

BASSES. *mf*

"Why, . . . what hope or chance . . . have ships like these . . . to

f

mf

simile.

pass?" laughed they: "rocks . . . to
 pass?" laughed they: "Rocks . . . to starboard,
simile.

port, all . . . the pas-sage scarred . . . and scored,—
 all . . . the pas-sage scarred . . . and scored,—

C *più f*
 Shall the 'For-mid - a - ble' here, with her twelve and eight-y guns,
più f
 Shall the 'For-mid - a - ble' here, with her twelve and eight-y guns,

cres.
 Think to make the riv - er-mouth by . . . the sin - gle
cres.
 Think to make the riv - er-mouth by . . . the sin - gle

poco accel. *mp*

nar - row way, Trust to

poco accel. *mp*

nar - row way, Trust to

poco accel. p *simile.*

poco . .

en - ter where 'tis tick - lish for a craft of twen - ty tons, And with

poco . .

en - ter where 'tis tick - lish for a craft of twen - ty tons, And with

mp *poco . .*

... a ... poco ... cres. **D**

flow at full be - side? Now, 'tis slack - est ebb . . of tide.

... a ... poco ... cres.

flow at full be - side? Now, 'tis slack - est ebb . . of tide.

... a ... poco ... cres. **D**

f

Reach the moor - ing? . . . Ra - - ther

f

Reach the moor - ing? . . . Ra - - ther

cres. *Molto lento.*

say, While rock stands or

cres. *ff* *Molto lento.* 50.

say, While rock stands or

f *cres.* *ff*

Allargando. *Tempo 1mo. (Allegro.)*

wa-ter runs, Not a ship . . . will leave the bay!"

Allargando. *8ve.....* *Tempo 1mo. (Allegro.)*

wa-ter runs, Not a ship . . . will leave the bay!"

tr *f*

stringendo e cres. *ff*

ff *rit.*

CHORUS. *sempre rall.*

Then was called a coun - cil straight. Brief and bit - ter the de - bate :

sempre rall.

Then was called a coun - cil straight. Brief and bit - ter the de - bate :

f sempre rall.

Then was called a coun - cil straight. Brief and bit - ter the de - bate :

f *mf* *dim.*

Poco allegro.

BASSES. *mp*

Poco allegro. = 100.

"Here's the Eng - lish at our heels ;

p

TENORS.

E

poco a poco accel.

mf would you have them take in tow All that's left us of the

mf *poco a poco accel.*

" All that's left us of the

mf *poco a poco accel.*

cres.

fleet, linked to - ge - ther stern and bow, For a prize to Plymouth

cres.

fleet, linked to - ge - ther stern and bow, For a prize to Plymouth

cres.

Vivace

ff

“Run the

sempre cres. e accel.

Sound ?

Bet-ter run the ships a - ground !”

sempre cres. e accel.

Sound ?

Vivace. $\text{♩} = 176.$

f sempre cres. e accel.

ff

ships a - ground !”

“Not a min-ute more to

Run . the ships a - ground !”

3 “Not a min-ute more to

“Not a min-ute more to wait !

Let the cap-tains all and

wait !

Let the cap-tains all and

“Not a min-ute more to wait !

Let the cap-tains all and each

wait !

3 Let the cap-tains all and each

cres. **F** *sempre cresc.*

each Shove a - shore, . . . then blow up, burn the

each Shove a - shore, . . . then blow up, burn the

Shove a - shore, then blow up, burn the

Shove a - shore, then blow up, . . .

cres. **f** *sempre cresc.*

ves - sels on the beach! . . . blow up! blow up!

burn the ves - sels on the beach! burn the ves - sels, burn! burn!

ves - sels on the beach! . . . blow up! blow up!

burn the ves - sels on the beach! burn the ves - sels, burn! burn!

ff

France . . . must un - der - go . . . her fate. . . .

France . . . must un - der - go . . . her fate. . . .

France . . . must un - der - go . . . her fate. . . .

France . . . must un - der - go . . . her fate. . . .

“Give the word!”

“Give the word!”

“Give the word!”

“Give the word!”

Gff

ff

G

Sua.

ff

Poco andante.

f

dim.

p

But no such word Was ev - er spoke or heard;

dim.

p

But no such word Was ev - er spoke or heard;

dim.

p

But no such word Was ev - er spoke or heard;

f

dim.

p

But no such word Was ev - er spoke or heard;

Poco andante. ♩ = 63.

p espress.

For up stood, for out
 For up stood, for out
 Up stood,
 For up stood, for

stepped, for in struck a mid all these— A mate?
 stepped, for in struck a mid all these— A lieutenant?
 out stepped, in struck a mid all these— A cap-tain?
 out stepped, in struck a mid all these—

third? No such man of mark, and meet With his betters to com-pete!
 second? No such man of mark, and meet With his betters to com-pete!
 first? No such man of mark, and meet With his betters to com-pete!
 No such man of mark, and meet With his betters to com-pete!

But a sim - ple Bre - ton sail - or pressed by Tour - ville for the

But a sim - ple Bre - ton sail - or pressed by Trou - ville for the

But a sim - ple Bre - ton sail - or pressed by Trou - ville for the

But a sim - ple Bre - ton sail - or pressed by Trou - ville for the

Animando.

fleet, A poor coasting - pi - lot he, Her - vé Riel,

fleet, A poor coasting - pi - lot he, Her - vé Riel,

fleet, A poor coasting - pi - lot he, Her - vé Riel,

fleet, A poor coasting - pi - lot he, Her - vé Riel,

Animando.

the Croisick - ese.

the Croisick - ese.

the Croisick - ese.

the Croisick - ese.

Molto accel.

piu. f.

And

"What

piu. f.

And

"What

piu. f.

And

"What

piu. f.

And

"What

piu. f.

p *cres. e molto accel.* *f*

Molto allegro.

BARITONE SOLO. *ff*

"What

mock - e - ry or mal - ice have we here?"

cries Her - vé Riel:

mock - e - ry or mal - ice have we here?"

cries Her - vé Riel:

mock - e - ry or mal - ice have we here?"

cries Her - vé Riel:

mock - e - ry or mal - ice have we here?"

cries Her - vé Riel:

Molto allegro. $\text{♩} = 126.$

ff *ff* *ff*

mock - e - ry or mal - ice have we here?

Are you mad, you

Ma-louins? Are you cowards, fools, or rogues? Talk to

rit. *a tempo.* *mf*

rit. *eff* *eff* *eff* *dim.*

me of rocks and shoals, nie . . . who took the soundings, tell On my fin - ger ev - 'ry

bank, ev - 'ry shal-low, ev - 'ry swell 'Twixt the of - fing here and Grève, where the

riv - er dis - - em - bogues? Are you

K *f*

cres. *f*

bought . . . by Eu-glish gold? Is it love the ly - ing's for?

mf rit. Meno mos-o.

Morn and eve, night and day, Have I pi - lot-ed your

Meno mosso. ♩. - 108.

dim. e rit. mf

bay, En - tered free and an - chored fast at the foot . . . of So - li - dor.

accel. crea. rit. f

Burn the fleet and ru - in France? That were worse than

cres. e accel. f rit.

a tempo.
fif - ty Hoguea!

a tempo.

Poco più lento, mf

Sirs, . . they know I speak the truth! Sirs, be - lieve me there's a way! On - ly

Poco più lento. ♩. - 100. mp

mf

p

let me lead the line, Make the o - thers fol - low mine, And I lead them, most and

poco cres.

least, by a pas-sage I know well, Right to So li - dor past

f

mf

Grève, And there land them safe . . . and sound; . . . And if one ship mis - be -

più p

f

p

- have, - Keel so much as grate the ground, Why, I've no-thing but my

animando e cres.

animando e cres.

life, - here's my head!" . . .

a piacere.

Più lento.

Più lento.

f

ff

CHORUS.

Allegro maestoso. (Tempo lmo.)

"Here's my head!" cries Her - vé Riel.

"Here's my my head!" cries Her - vé Riel.

"Here's my head!" cries Her - vé Riel.

"Here's my head!" cries Her - vé Riel.

8va *tr* *Allegro maestoso. (Tempo lmo.)* *3*

Not a min-ute more to

Not a min-ute more to

Not a min-ute more to

Not a min-ute more to

f

wait, "Steer us in, then, small and great! Take the helm,

wait, "Steer us in, then, small and great! Take the helm,

wait, "Steer us in, then, small and great! lead the line,

wait, "Steer us in, then, small and great! lead the line,

3/4

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

Still the north . . .

Still the north . . .

Still the north . . .

Still the north . . .

Still the north . . .

wind, by . . . God's grace ! See the

wind, by God's grace ! See the

wind, by . . . God's grace ! See the

wind, by . . . God's grace ! See the

mf

mf

mf

mf

mf

no - ble fel - low's face As the big ship, with a .

no - ble fel - low's face As the big ship, with a

no - ble fel - low's face As the big ship, with a

no - ble fel - low's face As the big ship, with a

cres.

cres.

cres.

cres.

cres.

bound, Clears the en - try like a hound. Keeps the

bound, Clears the en - try like a hound, Keeps the

bound, Clears the en - try like a hound, Keeps the

bound, Clears the en - try like a hound.

mp

mp

mp

pas - sage, as its inch of way . . .

pas - sage, as its inch of way . . .

pas - sage, as its inch of way . . .

mp Keeps the pas - sage, as its

mp were the wide . . . sea's . . . pro -

mp were the wide sea's pro -

mp were the wide sea's pro -

mp were the wide sea's pro -

inch of way were the wide sea's pro

dim. found! . . . *mf* keeps the pas - sage, as its

dim. found! . . . *mf* keeps the pas - sage, as its

dim. found! . . . *mf* keeps the pas - sage, as its

dim. found! . . . *mf* keeps the pas - sage, as its

found! . . . as its

mf *dim.* *mf*

inch of way were the wide sea's pro

inch of way were the wide sea's pro

inch of way were the wide sea's pro

inch of way were the wide sea's pro

f *cres.*

found! See, safe thro'

found! See, safe thro'

found! Safe,

found!

mf *P* *mf* *mf* *P* *dim.*

shoal and rock, How they

shoal and rock, How they

safe thro' shoal and rock,

Safe thro' shoal and rock,

mf *mf* *mf* *mf*

fol - low in a flock,
 fol - low in a flock, Not a ship that mis - be -
 How they fol - low in a flock,
 How they fol - low in a flock, Not a ship that mis - be -

f

not a keel that grates the ground, The per - il, see, . .
 - havea, The per - il, see, is
 not a keel that grates the ground, The per - il, see, . .
 - haves, The per - il, see, is

. . . is past. All are har - boured to the
 past. All are har - boured to the
 . . . is past. All are har - boured to the last,
 past. All are har - boured to the last.

cres.

last, And just as Her - vé Riel hollas "An - chor!"—

cres.

last, And just as Her - vé Riel hollas "An - chor!"—

cres.

And just as Her - vé Riel hollas "An - chor!"—

cres.

And just as Her - vé Riel hollas "An - chor!"—

Q

sure as fate,

sure as fate,

sure as fate,

sure as fate,

sure as fate,

Molto allargando.

Up the Eng - lish come, — too late!

Up the Eng - lish come, — too late!

Up the Eng - lish come, — too late!

Up the Eng - lish come, — too late!

Molto allargando.

dim. *sempre rull. e dim.*

Tranquillo. ♩ = 76.
p

sempre espress. 2 2

2 2

Larghetto. *p* *dim.*
So, the storm sub-sides,
dim.
So, the storm sub-sides.
p *dim.*
So, the storm sub-sides..
dim.
So, the storm sub-

8va *Larghetto. ♩ = 69.*

pp *S ten.* *mp*

to calm :... They see the green trees

to calm :... They see the green trees

to calm :... They see the green trees

to calm :... They see the green trees

- sides to calm :... They see the green trees

p

wave On the heights o'er-look - ing Grève.

wave On the heights o'er-look - ing Grève.

wave On the heights o'er-look - ing Grève.

wave On the heights o'er - look - ing Grève.

mp

Sua.....

f Hearts that bled are

f Hearts that bled are

f Hearts that bled are

f Hearts that bled are

f Hearts that bled are

cres. *f* *dim.*

Sua.....

stanced with balm, are stanced with
 stanced with balm, are stanced with
 stanced with balm, are stanced with
 stanced with balm, are stanced with

poco rit.
poco rit.
poco rit.
poco rit.

pp
poco rit.

p ten. balm. Out burst all with one ac-cord, "This is
p ten. balm. Out burst all with one ac-cord, "This is
p ten. balm. Out burst all with one ac-cord, "This is
p ten. balm. Out burst all with one ac-cord, "This is
 balm. Out burst all with one ac-cord, "This is
Poco più mosso.
espress. *f* *f* *Sua*

rit. Pa-ra-dise for Hell! Let France, let France's King Thank the
rit. Pa-ra-dise for Hell! Let France, let France's King Thank the
rit. Pa-ra-dise for Hell! Let France, let France's King Thank the
rit. Pa-ra-dise for Hell! Let France, let France's King Thank the

Largo maestoso.
Largo maestoso. ♩ = 84.
rit.

Sua

man that did the thing!" What a shout and all one
man that did the thing!" What a shout, and all one
man that did the thing!" What a shout, and all one
man that did the thing!" What a shout, and all one

word, one word, *f* "Her - vé Riel!"
word, one word, *f* "Her - vé Riel!"
word, one word, *f* "Her - vé Riel!"
word, one word, *f* "Her - vé Riel!"

Sra

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Long A. or S. or T. or C.	Short A. or S. or T. or C.	Costs Crown Shillings	Costs Crown Shillings
FRANZ ABT.				
THE FAYS' FROLIC (Female voices)	2/6	—
SPRINGTIME (ditto) (SOL-FA, 0/8)	2/6	—
SUMMER (ditto)	2/6	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/8)	2/6	—
THE WISHING STONE (ditto)	2/6	—
THE WATER FAIRIES (ditto)	2/6	—
THE SILVER CLOUD (ditto)	2/6	—
MINSTER BELLS (ditto)	2/6	—
B. AGUTTER.				
MISSA DE SANCTO ALBANO (English)	3/0	4/0 5/0
MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices)	2/6	—
THOMAS ANDERTON.				
YULE TIDE	1/6	2/0 3/0
THE NORMAN BARON	1/0	—
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—
W. I. ARGENT.				
MASS, IN B FLAT	2/6	—
P. ARMES.				
HEZEKIAH	2/6	—
ST. JOHN THE EVANGELIST	2/6	—
ST. BARNABAS	2/0	—
A. D. ARNOTT.				
YOUNG LOCHINVAR (SOL-FA, 0/8)	1/6	—
THE BALLAD OF CARMILHAN (SOL-FA, 1/8)	2/6	—
E. ASPA.				
THE GIPSIES	1/0	—
ENDYMION	4/0	—
ASTORGA.				
STABAT MATER	1/0	1/6
BACH.				
MASS, IN B MINOR	2/6	3/0 4/0
MISSA BREVIS, IN A	1/6	—
THE PASSION (S. MATTHEW)	2/6	—
THE PASSION (S. JOHN) Abridged, as used at St. Paul's	1/6	—
CHRISTMAS ORATORIO	2/0	2/6 4/0
MAGNIFICAT	2/0	2/6 4/0
GOD GOETH UP WITH SHOUTING	1/0	—
GOD SO LOVED THE WORLD	1/0	—
GOD'S TIME IS THE BEST (SOL-FA, 0/8)	1/0	—
MY SPIRIT WAS IN HEAVINESS	1/0	—
O LIGHT EVERLASTING	1/0	—
BIDE WITH US	1/0	—
A STRONGHOLD SURE	1/0	—
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—
BLESSING, GLORY, AND WISDOM	0/6	—
I WRESTLE AND PRAY (SOL-FA, 0/2)	0/4	—
THOU GUIDE OF ISRAEL	1/0	—
JESU, PRICELESS TREASURE	1/0	—
WHEN WILL GOD RECALL MY SPIRIT	1/0	—
JESUS, NOW WILL WE PRAISE THEE	1/0	—
J. BARNBY.				
REBEKAH (SOL-FA, 0/8)	1/0	1/6 2/6
THE LORD IS KING (97th Psalm)	1/6	2/0
LEONARD BARNES.				
THE BRIDAL DAY	2/6	4/6
J. F. BARNETT.				
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0 5/0
THE RAISING OF LAZARUS	6/6	9/0
PARADISE AND THE PERI	4/0	—
THE WISHING BELL (Female voices) (SOL-FA, 1/-)	2/6	—
BEETHOVEN.				
THE PRAISE OF MUSIC	1/6	2/0 3/0
RUINS OF ATHENS	1/0	1/6 2/6
ENG-DI; OR, DAVID IN THE WILDERNESS	1/0	1/6 2/6
MOUNT OF OLIVES	1/0	1/6 2/6
MASS, IN C	1/0	1/6 2/6
COMMUNION SERVICE, IN C	1/6	3/0
MASS, IN D	2/0	2/6 4/0
THE CHORAL SYMPHONY	2/6	—
Ditto, VOCAL PART (SOL-FA, 0/8)	1/0	—
THE CHORAL FANTASIA (SOL-FA, 0/8)	1/0	—
A CALM SEA AND A PROSPEROUS VOYAGE.	0/4	—
MEEK, AS THOU LIVEDST	0/2	—
KAREL BENDL.				
WATER-SPRITE'S REVENGE (Female voices)	1/0	—
WILFRED BENDALL.				
THE LADY OF SHALOTT (Female vv.) (SOL-FA, 1/0)	2/6	—
SIR JULIUS BENEDICT.				
ST. PETER	3/0	2/6 5/0
THE LEGEND OF ST. CECILIA (SOL-FA, 1/8)	2/6	3/0 4/0
PASSION MUSIC FROM ST. PETER	1/6	—
SIR W. STERNDAL BENNETT.				
THE MAY QUEEN (SOL-FA, 1/0)	3/0	2/6 5/0
THE WOMAN OF SAMARIA (SOL-FA, 1/0)	4/0	6/0
INTERNATIONAL EXHIBITION ODE (1862)	1/0	—
G. R. BETJEMANN.				
THE SONG OF THE WESTERN MEN	1/0	—
W. R. BEXFIELD.				
ISRAEL RESTORED	4/0	6/0
HUGH BLAIR.				
HARVEST-TIDE	1/0	—
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—
JOSIAH BOOTH.				
THE DAY OF REST (Female voices) (SOL-FA, 1/0)	2/6	—
E. M. BOYCE.				
THE LAY OF THE BROWN ROSARY	1/6	—
YOUNG LOCHINVAR	1/6	—
J. BRADFORD.				
HARVEST CANTATA	1/6	—
THE SONG OF JUBILEE	2/0	—
PRAISE THE LORD	2/0	—
W. F. BRADSHAW.				
GASPAR BECERRA	1/6	—
J. BRAHMS.				
A SONG OF DESTINY	1/0	—
C. BRAUN.				
SIGURD	5/0	—
J. C. BRIDGE.				
DANIEL	3/6	—
RUDEL	4/0	—
J. F. BRIDGE.				
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/6	—
MOUNT MORIAH	3/0	—
BOADICEA	2/6	—
CALLIRHOE (SOL-FA, 1/8)	2/6	3/0 4/0
NINEVEH	2/6	3/0 4/0
THE INCHCAPE ROCK	1/0	—
THE LORD'S PRAYER (SOL-FA, 0/8)	1/0	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—
DUDLEY BUCK.				
THE LIGHT OF ASIA	3/0	3/6 5/0
EDWARD BUNNETT.				
OUT OF THE DEEP (130th Psalm)	1/0	—
W. BYRD.				
MASS FOR FOUR VOICES (in F minor)	2/6	—
CARISSIMI.				
JEPHTHAH	1/0	—
F. D. CARNELL.				
SUPPLICATION	5/0	—
GEORGE CARTER.				
SINFONIA CANTATA (116th Psalm)	2/0	3/6
WILLIAM CARTER.				
PLACIDA	2/0	2/6 4/0
CHERUBINI.				
REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6 2/6
SECOND MASS, IN D MINOR	2/0	2/6 3/6
THIRD MASS (CORONATION)	1/0	1/6 2/6
FOURTH MASS, IN C	1/0	1/6 2/6

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

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
E. T. CHIPP.				MYLES B. FOSTER.			
JOB	4/0	—	—	THE LADY OF THE ISLES	1/6	—	—
NAOMI	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
HAMILTON CLARKE.				(Ditto, SOL-FA, 0/8)			
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/8)	2/6	—	—
THE MISSING DUKE (Operetta) (SOL-FA, 0/8)	2/6	—	—	SNOW FAIRIES (Female voices)	1/6	—	—
THE DAISY CHAIN (Operetta)	2/6	—	—	ROBERT FRANZ.			
FREDERICK CORDER.				PRAISE YE THE LORD (117th Psalm)			
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—	NIELS W. GADE.			
SIR MICHAEL COSTA.				PSYCHE (SOL-FA, 1/8)			
THE DREAM	1/0	—	—	SPRING'S MESSAGE (SOL-FA, 0/8)	0/8	3/0	4/0
H. COWARD.				ERL-KING'S DAUGHTER (SOL-FA, 0/8)			
THE STORY OF BETHANY (SOL-FA, 1/8)	2/6	3/0	—	ZION	1/0	1/6	2/6
F. H. COWEN.				THE CRUSADERS (SOL-FA, 1/0)			
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0	COMALA	2/0	2/6	4/0
A SONG OF THANKSGIVING	1/6	—	—	CHRISTMAS EVE (SOL-FA, 0.4)	1/0	1/6	—
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	HENRY GADSBY.			
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	LORD OF THE ISLES (SOL-FA, 1/8)	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/8)	2/0	—	—	ALCESTIS (Male voices)	4/0	—	—
THE WATER LILY	2/6	—	—	COLUMBUS (Male voices)	2/6	—	—
VILLAGE SCENES (Female voices) (SOL-FA, 0/8)	1/6	—	—	F. W. GALPIN.			
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/8)	2/0	—	—	YE OLDE ENGLYSHE PASTYMES	1/6	—	—
J. MAUDE CRAMENT.				G. GARRETT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	HARVEST CANTATA (SOL-FA, 0/8)	1/0	—	—
LITTLE RED RIDING HOOD (Female voices)	2/0	—	—	THE SHUNAMMITE	3/0	—	—
W. CRESER.				THE TWO ADVENTS			
EUDORA (A dramatic Idyll)	2/6	—	—	R. MACHILL GARTH.			
W. CROTCH.				EZEKIEL			
PALESTINE	3/0	3/6	5/0	THE WILD HUNTSMAN	4/0	4/6	—
W. H. CUMMINGS.				A. R. GAUL.			
THE FAIRY RING	2/6	—	—	A SONG OF LIFE (Ode to Music) (SOL-FA, 0/8)	1/0	—	—
W. G. CUSINS.				JOAN OF ARC (SOL-FA, 1/0)			
TE DEUM	1/6	—	—	PASSION SERVICE	2/6	3/0	4/0
GIDEON	3/6	—	—	RUTH (SOL-FA, 0/8)	2/0	2/6	4/0
FÉLICIEN DAVID.				THE HOLY CITY (SOL-FA, 1/0)			
THE DESERT (Male voices)	1/6	2/0	—	THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
P. H. DIEMER.				ISRAËL IN THE WILDERNESS (SOL-FA, 1/0)			
BETHANY	4/0	—	—	UNA	2/6	3/0	4/0
M. E. DOORLY.				(Ditto, SOL-FA, 1/0)			
LAZARUS	2/6	—	—	THE LEGEND OF THE WOOD (Female voices)	1/0	—	—
F. G. DOSSERT.				(Ditto, SOL-FA, 0/8)			
MASS, IN F MINOR	5/0	—	—	FR. GERNSHEIM.			
COMMUNION SERVICE, IN E MINOR	2/0	—	—	SALAMIS. A TRIUMPH SONG (Male voices)	1/6	—	—
F. DUNKLEY.				E. OUSELEY GILBERT.			
THE WRECK OF THE HESPERUS	1/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—
ANTONIN DVOŘÁK.				F. E. GLADSTONE.			
ST. LUDMILA	5/0	6/0	7/6	PHILIPPI	2/6	—	—
Ditto (German and Bohemian Words)	8/0	—	—	GLUCK.			
THE SPECTRE'S BRIDE (SOL-FA, 1/8)	3/0	3/6	5/0	ORPHEUS	3/6	—	—
Ditto (German and Bohemian Words)	6/0	—	—	F. K. HATTERSLEY.			
STABAT MATER	2/6	3/0	4/0	ROBERT OF SICILY	2/6	—	—
PATRIOTIC HYMN	1/6	—	—	HERMANN GOETZ.			
Ditto (German and Bohemian Words)	3/0	—	—	BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—
REQUIEM MASS	5/0	6/0	7/6	NCENIA	1/0	—	—
MASS, IN D	2/6	—	—	THE WATER-LILY (Male voices)	1/6	—	—
COMMUNION SERVICE, IN D	2/6	—	—	CH. GOUNOD.			
A. E. DYER.				MORS ET VITA (Latin or English)			
SALVATOR MUNDI	2/6	—	—	Ditto, SOL-FA (Latin and English)	2/0	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
H. J. EDWARDS.				THE REDEMPTION (English words) (SOL-FA, 2/0)			
THE ASCENSION	2/6	—	—	Ditto (French Words)	6/4	—	—
THE EPIPHANY	2/0	—	—	Ditto (German Words)	10/0	—	—
PRAISE TO THE HOLIEST	1/6	—	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/8	2/8
EDWARD ELGAR.				OUT OF DARKNESS			
THE BLACK KNIGHT	2/0	—	—	COMMUNION SERVICE (Messe Solennelle)	1/6	3/0	3/0
ROSALIND F. ELLICOTT.				TROISIÈME MESSE SOLENNELLE			
ELYSIUM	1/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
THE BIRTH OF SONG	1/6	—	—	Ditto (Out of darkness)	1/0	—	—
GUSTAV ERNEST.				THE SEVEN WORDS OF OUR SAVIOUR ON			
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/8)	2/0	—	—	THE CROSS (Filiz Jerusalem)	1/0	—	—
T. FACER.				DAUGHTERS OF JERUSALEM			
RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—	GALLIA (SOL-FA, 0.4)	1/0	—	—
Ditto, SOL-FA, 0/8	2/6	—	—	A. M. GOODHART.			
E. FANING.				EARL HALDAN'S DAUGHTER			
BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—	ARETHUSA	2/0	—	—
Ditto, SOL-FA, 1/0	2/6	—	—	C. H. GRAUN.			
HENRY FARMER.				THE PASSION OF OUR LORD (Der Tod Jesu)			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6	TE DEUM	2/0	2/6	4/0
				ALAN GRAY.			
				THE WIDOW OF ZAREPHATH			
				ARETHUSA			
				THE LEGEND OF THE ROCK-BUOY BELL			
				J. O. GRIMM.			
				THE SOUL'S ASPIRATION			
				G. HALFORD.			
				THE PARACLETE			
				E. V. HALL.			
				IS IT NOTHING TO YOU?			

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

	Paper Cover.	Paper Boards.	Cloth.	Gilt.		Paper Cover.	Paper Boards.	Cloth.	Gilt.	
HANDEL.						W. H. HUNT.				
ALEXANDER'S FEAST	2/0	2/6	4/0		STABAT MATER	3/0	3/6	—	—	
ACIS AND GALATEA	1/0	1/6	2/6		H. H. HUSS.					
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6		AVE MARIA (Female voices)	1/0	—	—	—	
ALCESTE	2/0	—	—		F. ILIFFE.					
SEMELE	3/0	3/6	5/0		SWEET ECHO	1/0	—	—	—	
THE PASSION	3/0	3/6	5/0		JOHN WILLIAM JACKSON.					
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0		I CRIED UNTO GOD	1/6	—	—	—	
ALEXANDER BALUS	3/0	3/6	5/0		W. JACKSON.					
HERCULKS	3/0	3/6	5/0		THE YEAR	2/0	2/6	—	—	
ATHALIAH	3/0	3/6	5/0		D. JENKINS.					
ESTHER... ..	3/0	3/6	5/0		DAVID AND SAUL (Sol-FA, 2/0)	3/0	3/6	—	—	
SUSANNA	3/0	3/6	5/0		A. JENSEN.					
THEODORA	3/0	3/6	5/0		THE FEAST OF ADONIS	1/0	—	—	—	
BELSHAZZAR	3/0	3/6	5/0		W. JOHNSON.					
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0		ECCE HOMO	2/0	—	—	—	
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0		C. WARWICK JORDAN.					
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0		BLOW YE THE TRUMPET IN ZION	1/6	—	—	—	
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0		ALFRED KING.					
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0		THE EPIPHANY	3/0	—	—	—	
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0		N. KILBURN.					
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0		THE SILVER STAR (Female voices)	1/6	—	—	—	
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0		THE LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—	—	
SOLOMON	2/0	2/6	4/0		BY THE WATERS OF BABYLON	1/0	—	—	—	
JEPHTHA	2/0	2/6	4/0		OLIVER KING.					
JOSHUA	2/0	2/6	4/0		BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—	—	
DEBORAH	2/0	2/6	4/0		THE NAIADS (Female voices)	2/6	—	—	—	
SAUL	2/0	2/6	4/0		THE SANDS O' DEE	1/0	—	—	—	
CHANDOS TE DEUM	1/0	1/6	2/6		J. KINROSS.					
DETTINGEN TE DEUM	1/0	1/6	2/6		SONGS IN A VINEYARD (Female ♀v.) (Sol-FA, 0/6) 2/6	—	—	—	—	
UTRECHT JUBILATE	1/0	—	—		H. LAHEE.					
O COME, LET US SING UNTO THE LORD					THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	—	
(5th Chandos Anthem)	1/0	—	—		LEONARDO LEO.					
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—		DIXIT DOMINUS	1/0	1/6	—	—	
CORONATION AND FUNERAL ANTHEMS	—	—	5/0		H. LESLIE.					
Or, singly:—					THE FIRST CHRISTMAS MORN	2/6	—	—	—	
THE KING SHALL REJOICE	0/8	—	—		F. LISZT.					
ZADOK THE PRIEST	0/8	—	—		THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0		
MY HEART IS INDITING	0/8	—	—		THIRTEENTH PSALM	2/0	—	—		
LET THY HAND BE STRENGTHENED	0/6	—	—		C. H. LLOYD.					
THE WAYS OF ZION	1/0	—	—		ALCESTIS	3/0	—	—		
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6		ANDROMEDA	3/0	3/6	5/0		
L'ALLEGRO	2/0	2/6	4/0		HERO AND LEANDER	1/6	—	—		
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—		THE SONG OF BALDER	1/0	—	—		
HAYDN.						THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0		THE GLEANERS' HARVEST (Female voices)	2/6	—	—		
THE CREATION, Pocket Edition	1/0	1/6	2/0		A SONG OF JUDGMENT	3/6	3/0	4/0		
THE SEASONS	3/0	3/6	5/0		ROSSALL	3/0	—	—		
Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—		SIR OGGIE AND THE LADIE ELSIE	1/6	—	—		
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6		CLEMENT LOCKNANE.					
Ditto (Latin and English)	1/0	1/6	2/6		THE ELFIN QUEEN (Female voices)	2/6	—	—		
SECOND MASS, IN C (Latin)	1/0	1/6	2/6		W. H. LONGHURST.					
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6		THE VILLAGE FAIR	3/0	3/6	—		
Ditto (Latin)	1/0	1/6	2/6		HAMISH MACCUNN.					
SIXTEENTH MASS (Latin)	1/6	2/0	3/0		LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0		
THE PASSION, OR SEVEN LAST WORDS OF					LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)... ..	1/0	—	—		
OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0		G. A. MACFARREN.					
TE DEUM (English and Latin)	1/0	—	—		SONGS IN A CORNFIELD (Female voices)	1/6	—	—		
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—		(Ditto, Sol-FA, 0/8)	—	—	—		
BATTISON HAYNES.						MAY-DAY (Sol-FA, 0/8)	1/0	1/6	2/6	
THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—		THE SOLDIER'S LEGACY (Operetta)	6/0	—	—		
A SEA DREAM (Female voices)	2/6	—	—		OUTWARD BOUND	1/0	—	2/6		
H. HEALE.						A. C. MACKENZIE.				
JUBILEE ODE	1/6	—	—		THE DREAM OF JUBAL	2/6	3/0	4/0		
C. SWINNERTON HEAD.						THE STORY OF SAYID	3/0	3/6	5/0	
FAIR ROSAMOND (Sol-FA, 2/0)	3/6	4/0	5/0		JASON	2/6	3/0	4/0		
EDWARD HECHT.						THE BRIDE (Sol-FA, 0/8)... ..	1/0	—	—	
ERIC THE DANE	3/0	—	—		THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6		
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—		JUBILEE ODE	2/6	—	—		
GEORGE HENSCHEL.						THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) 3/0	—	—	—	
OUT OF DARKNESS (130th Psalm)	2/6	—	—		THE NEW COVENANT	1/6	—	—		
TE DEUM LAUDAMUS, IN C	1/6	—	—		VENI, CREATOR SPIRITUS	3/0	—	—		
STABAT MATER	2/6	—	—		BETHLEHEM... ..	5/0	6/0	7/6		
HENRY HILES.						Ditto. Act II., separately	2/6	—	—	
FAYRE PASTOREL	6/6	—	—							
THE CRUSADERS	2/6	—	—							
FERDINAND HILLER.										
NALA AND DAMAYANTI	4/0	—	6/0							
A SONG OF VICTORY (Sol-FA, 0/8)	1/0	1/6	—							
H. E. HODSON.										
THE GOLDEN LEGEND	2/0	—	—							
HEINRICH HOFMANN.										
FAIR MELUSINA	2/0	2/6	4/0							
CINDERELLA	4/0	—	—							
SONG OF THE NORNS (Female voices)	1/0	—	—							
HUMMEL.										
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	—	—							

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

	Part Cost.	Pages Bound	Cloth Gilt.		Part Cost.	Pages Bound	Cloth Gilt.
J. B. McEWEN.				H. W. PARKER.			
THE VISION OF JACOB	2/0	—	—	THE KOBOLDS	1/0	—	—
F. W. MARKULL.				HORA NOVISSIMA			
ROLAND'S HORN (Male voices)	2/6	—	—	2/6	—	—
F. E. MARSHALL.				C. H. H. PARRY.			
PRINCE SPRITE (Female voices)	2/6	—	—	DE PROFUNDIS (130th Psalm)	2/0	—	—
J. T. MASSER.				ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)			
HARVEST CANTATA	1/0	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0	—	—
J. H. MEE.				THE GLORIES OF OUR BLOOD AND STATE			
HORATIUS (Male voices)	1/0	—	—	PROMETHEUS UNBOUND	3/0	—	—
DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—	JUDITH	5/0	6/0	7/6
MENDELSSOHN.				L'ALLEGRO (Sol-FA, 1/6)			
... ..	2/0	2/6	4/0	ETON	2/6	—	—
... ..	1/0	1/6	2/0	THE LOTUS-EATERS (The Choric Song)	2/0	—	—
... ..	1/0	—	—	JOB	2/6	—	—
... ..	1/0	—	—	KING SAUL	5/0	6/0	7/6
... ..	1/0	—	—	DR. JOSEPH PARRY.			
... ..	1/0	—	—	NEBUCHADNEZZAR	2/0	4/0	5/0
... ..	1/0	—	—	DITTO, Sol-FA	1/6	2/0	2/6
... ..	1/0	—	—	B. PARSONS.			
... ..	1/0	—	5/0	THE CRUSADER	2/6	—	—
... ..	1/0	—	—	T. M. PATTISON.			
... ..	2/0	2/6	4/0	MAY DAY (Sol-FA, 0/8)	1/6	—	—
... ..	1/0	1/6	2/0	THE MIRACLES OF CHRIST (Sol-FA, 0/9)	2/0	—	—
... ..	1/0	1/6	2/6	THE ANCIENT MARINER	2/6	—	—
... ..	1/0	—	—	THE LAY OF THE LAST MINSTREL	2/6	—	—
... ..	1/0	—	—	A. L. PEACE.			
... ..	2/0	2/6	4/0	ST. JOHN THE BAPTIST	2/6	—	—
... ..	1/0	1/6	2/6	A. H. D. PRENDERGAST.			
... ..	1/0	—	—	THE SECOND ADVENT	1/6	—	—
... ..	2/0	2/6	4/0	PERGOLESI.			
... ..	4/0	—	6/0	STABAT MATER (Female voices) (Sol-FA, 0/8)	1/0	—	—
... ..	1/0	—	—	CIRO PINSUTI.			
... ..	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—
... ..	1/0	—	—	E. PROUT.			
... ..	4/0	—	—	DAMON AND PHINTIAS (Male voices)	2/6	—	—
... ..	1/0	—	—	THE RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0
... ..	3/0	—	—	THE HUNDRETH PSALM	1/0	—	—
... ..	1/0	—	—	FREEDOM	1/0	—	—
... ..	0/6	—	—	HERWARD	4/0	—	—
... ..	0/6	—	—	QUEEN AIMÉE (Female voices)	2/6	—	—
... ..	0/6	—	—	PURCELL.			
... ..	0/8	—	—	DIDO AND ÆNEAS	2/6	—	—
... ..	1/0	—	—	TE DEUM AND JUBILATE, IN D	1/0	—	—
MEYERBEER.				LADY RAMSAY.			
NINETY-FIRST PSALM (Latin)	1/0	—	—	THE BLESSED DAMOZEL	2/6	—	—
Ditto (English)	1/0	—	—	J. F. H. READ.			
A. MOFFAT.				HAROLD			
A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	—	BARTIMEUS	1/6	—	6/0
B. MOLIQUE.				CARACTACUS			
ABRAHAM	3/0	3/6	5/0	THE CONSECRATION OF THE BANNER	1/6	—	—
MOZART.				IN THE FOREST (Male voices)			
KING THAMOS	1/0	1/6	—	PSYCHE	5/0	—	7/0
FIRST MASS (Latin and English)	1/0	1/6	2/6	THE DEATH OF YOUNG ROMILLY (Male voices)	1/6	—	—
SEVENTH MASS, IN B FLAT	1/0	—	—	THE SONG OF HANNAH	1/0	—	—
COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—	DOUGLAS REDMAN.			
TWELFTH MASS (Latin)	1/0	1/6	2/6	COR UNAM, VIA UNA	2/6	—	—
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6	J. V. ROBERTS.			
REQUIEM MASS	1/0	1/6	2/6	JONAH	2/0	—	—
Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6	W. S. ROCKSTRO.			
LITANIA DE VENERABILI ALTARIS (Ed)	1/6	2/0	3/0	THE GOOD SHEPHERD	2/6	—	—
LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0	J. L. ROECKEL.			
SPLENDENTE TE DEUS First Motet	0/3	—	—	THE SILVER PENNY (Sol-FA, 0/9)	2/0	—	—
O GOD, WHEN THOU APPEARST ditto	0/3	—	—	EDMUND ROGERS.			
HAVE MERCY, O LORD Second Motet	0/3	—	—	THE FOREST FLOWER (Female voices)	2/6	—	—
GLORY, HONOUR, PRAISE Third Motet	0/3	—	—	ROLAND ROGERS.			
E. MUNDELLA.				PRAYER AND PRAISE			
VICTORY OF SONG (Female voices)	1/0	—	—	FLORABEL (Female voices)	2/6	—	—
DR. JOHN NAYLOR.				ROMBERG.			
JEREMIAH	3/0	—	—	THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8)	1/0	1/6	2/6
JOSEF NEŠVERA.				THE TRANSIENT AND THE ETERNAL			
DE PROFUNDIS	2/6	—	—	(Ditto, Sol-FA, 0/4)	1/0	—	—
E. A. NUNN.				ROSSINI.			
MASS, IN C	2/0	—	—	STABAT MATER (Sol-FA, 1/0)	1/0	1/6	2/6
REV. SIR FREDK. OUSELEY.				MOSES IN EGYPT			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—	6/0	6/6	7/6
R. P. PAINE.				CHARLES B. RUTENBER.			
THE LORD REIGNETH (93rd Psalm)	1/0	—	—	DIVINE LOVE	2/6	—	—
PALESTRINA.				ED. SACHS.			
MISSA ASSUMPTA EST MARIA	2/6	—	—	WATER LILIES	1/0	—	—
MISSA PAPE MARCELLI	2/0	—	—	C. SAINTON-DOLBY.			
MISSA BREVIS	2/6	—	—	FLORIMEL (Female voices)	2/6	—	—
MISSA "O ADMIRABILE COMMERCIMUM"	2/6	—	—				

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

	Paper Cover.	Paper Boards.	Cloth.		Paper Cover.	Paper Boards.	Cloth.
CAMILLE SAINT-SAËNS.				C. VILLIERS STANFORD.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)...	1/8	—	—	EDEN ...	6/0	6/0	7/8
W. H. SANGSTER.				THE VOYAGE OF MÆLDUNE ...	2/8	3/0	4/0
ELYSIUM ...	1/0	—	—	CARMEN SÆCULARE ...	1/8	—	—
FRANK J. SAWYER.				THE REVENGE (Sol-FA, 0/8) ...	1/8	—	—
THE STAR IN THE EAST ...	2/6	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/8	—	—
THE SOUL'S FORGIVENESS ...	1/0	—	—	ŒDIPUS REX (Male voices) ...	3/0	—	—
H. W. SCHARTAU.				THE EUMENIDES... ..	3/0	—	—
CHRISTMAS HOLIDAYS (Female voices) ...	0/8	—	—	MASS, IN G MAJOR ...	2/8	—	—
SCHUBERT.				COMMUNION SERVICE, IN G ...	2/8	—	—
MASS, IN A FLAT ...	1/0	1/8	2/6	EAST TO WEST ...	1/8	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE BATTLE OF THE BALTIC ...	1/8	—	—
MASS, IN E FLAT ...	2/0	2/8	4/0	H. W. STEWARDSON.			
COMMUNION SERVICE, ditto ...	2/0	2/8	4/0	GIDEON ...	4/0	—	—
MASS, IN B FLAT ...	1/0	1/8	2/6	J. STORER.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE TOURNAMENT ...	2/0	—	—
MASS, IN C ...	1/0	1/8	2/6	MASS OF OUR LADY OF RANSOM ...	2/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	E. C. SUCH.			
MASS, IN G ...	1/0	1/8	2/6	NARCISUS AND ECHO... ..	3/0	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—
MASS, IN F ...	1/0	1/8	2/6	ARTHUR SULLIVAN.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE GOLDEN LEGEND (Sol-FA, 2/0) ...	3/8	4/0	5/0
SONG OF MIRIAM (Sol-FA, 0/8) ...	1/0	—	—	ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	1/0	—	—
SCHUMANN.				FESTIVAL TE DEUM ...	1/0	1/8	2/6
THE MINSTREL'S CURSE ...	1/8	—	—	W. TAYLOR.			
THE KING'S SON ...	1/0	—	—	ST. JOHN THE BAPTIST ...	—	4/0	—
MIGNON'S REQUIEM ...	1/0	—	—	A. GORING THOMAS.			
PARADISE AND THE PERI (Sol-FA, 1/8) ...	2/8	3/0	4/0	THE SUN-WORSHIPPERS ...	1/0	—	—
PILGRIMAGE OF THE ROSE ...	1/0	1/8	2/8	E. H. THORNE.			
MANFRED ...	1/0	—	—	BE MERCIFUL UNTO ME ...	1/0	—	—
FAUST ...	3/0	3/8	5/0	BERTHOLD TOURS.			
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	A FESTIVAL ODE ...	1/0	—	—
NEW YEAR'S SONG (Sol-FA, 0/8) ...	1/0	—	—	THE HOME OF TITANIA (Female voices) ...	1/8	—	—
H. SCHÜTZ.				(Ditto, Sol-FA, 0/8)	—	—	—
THE PASSION OF OUR LORD ...	1/0	—	—	FERRIS TOZER.			
BERTRAM LUARD SELBY.				KING NEPTUNE'S DAUGHTER (Female voices) ...	2/8	—	—
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	2/6	—	—	(Ditto, Sol-FA, 0/8)	—	—	—
SUMMER BY THE SEA (Female voices) ...	1/8	—	—	VAN BREE.			
H. R. SHELLEY.				ST. CECILIA'S DAY (Sol-FA, 0/8) ...	1/0	1/8	2/8
VEXILLA REGIS (The Royal Banners forward go) ...	2/8	—	—	CHARLES VINCENT.			
E. SILAS.				THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/8) ...	2/8	—	—
MASS, IN C ...	1/0	—	—	THE LITTLE MERMAID (Female voices) ...	2/8	—	—
COMMUNION SERVICE, IN C ...	1/8	—	—	W. S. VINNING.			
JOASH ...	4/0	—	—	SONG OF THE PASSION (according to St. John)...	1/8	—	—
R. SLOMAN.				S. P. WADDINGTON.			
SUPPLICATION AND PRAISE ...	5/0	—	—	JOHN GILPIN ...	2/0	—	—
HENRY SMART.				W. M. WAIT.			
KING RENÉ'S DAUGHTER (Female voices) ...	2/8	—	—	THE GOOD SAMARITAN ...	2/0	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/8) ...	2/0	2/8	4/0	GOD WITH US ...	2/0	—	—
J. M. SMIETON.				ST. ANDREW... ..	2/0	—	—
KING ARTHUR (Sol-FA, 1/0) ...	2/8	—	—	R. H. WALKER.			
ARIADNE (Sol-FA, 0/8) ...	2/0	—	—	JERUSALEM ...	3/0	—	—
ALICE MARY SMITH.				R. H. WALTHER.			
THE RED KING (Men's voices) ...	1/0	—	—	THE PIED PIPER OF HAMELIN ...	2/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	WEBER.			
(Ditto, Sol-FA, 0/8)	—	—	—	IN CONSTANT ORDER (Hymn) ...	1/8	—	—
ODE TO THE NORTH-EAST WIND ...	1/0	—	—	MASS, IN G (Latin and English) ...	1/0	1/8	2/8
ODE TO THE PASSIONS ...	2/0	—	—	MASS, IN E FLAT (Ditto) ...	1/0	1/8	2/8
E. M. SMYTH.				COMMUNION SERVICE, IN E FLAT ...	1/8	—	—
MASS, IN D ...	2/6	—	—	JUBILEE CANTATA ...	1/0	1/8	—
A. SOMERVELL.				PRECIOSA ...	1/0	—	—
MASS, IN C MINOR ...	2/8	—	—	THREE SEASONS ...	1/0	—	—
POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—	S. WESLEY.			
CHARLTON T. SPEER.				IN EXITU ISRAEL ...	0/4	—	—
THE DAY DREAM ...	2/0	—	—	DIXIT DOMINUS ...	1/0	—	—
SPOHR.				S. S. WESLEY.			
MASS (for 5 solo voices and double choir) ...	2/0	—	—	O LORD, THOU ART MY GOD ...	1/0	—	—
HYMN TO ST. CECILIA ...	1/0	—	—	J. E. WEST.			
CALVARY ...	2/8	3/0	4/0	SEED-TIME AND HARVEST (Sol-FA, 1/0) ...	2/0	—	—
FALL OF BABYLON ...	3/0	3/8	5/0	C. LEE WILLIAMS.			
LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/8	2/8	THE LAST NIGHT AT BETHANY (Sol-FA, 1/0) ...	2/0	2/8	—
THE CHRISTIAN'S PRAYER ...	1/0	1/8	2/8	GETHSEMANE ...	2/0	2/8	—
GOD, THOU ART GREAT (Sol-FA, 0/8) ...	1/0	—	—	A HARVEST SONG OF PRAISE ...	1/8	—	—
HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—	A. E. WILSHIRE			
JEHOVAH, LORD OF HOSTS... ..	0/4	—	—	GOD IS OUR HOPE (Psalm 46)... ..	2/0	—	—
JOHN STAINER.				THOMAS WINGHAM.			
THE CRUCIFIXION (Sol-FA, 0/8) ...	1/8	2/0	—	TE DEUM (Latin) ...	1/8	—	—
ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/8	4/0	CHAS. WOOD.			
THE DAUGHTER OF JAIRUS (Sol-FA, 0/8) ...	1/8	2/0	—	ODE TO THE WEST WIND ...	1/0	—	—
				J. M. W. YOUNG.			
				THE RETURN OF ISRAEL TO PALESTINE ...	2/8	3/0	—

NOVELLO'S VIOLIN & PIANOFORTE ALBUMS.

	s. d.		s. d.
*1. Mendelssohn .—Four Marches. Transcribed by B. TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March; No. 4, Funeral March ..	2 6	*16. Haakman J. .—Twelve Characteristic Pieces ..	2 6
*2. Berthold Tours .—Thirty Melodies (expressly written to be used in connection with the Author's VIOLIN PRIMER) ..	2 6	17. Handel .—Six Sonatas. The Pianoforte Accompaniment by A. DOLMETSCH ..	3 6
*3. Mendelssohn .—"Elijah." Ten Transcriptions by B. TOURS ..	1 0	18. Arcangelo Corelli .—Six Trios. For Two Violins and Violoncello, or Pianoforte; or as Quartets, with Violoncello and Pianoforte. Edited and the Pianoforte Accompaniment by A. DOLMETSCH ..	3 6
*4. Gounod .—"Mors et Vita." Ten Transcriptions by B. TOURS ..	2 6	19. Kate Ralph .—Six Pieces ..	2 6
*5. Battison Haynes .—Twelve Sketches ..	2 6	20. Various Composers .—Fourteen Pieces ..	2 6
*6. Siegfried Jacoby .—Hungarian Dances. (Transcribed) ..	2 6	21. Various Composers .—Twelve Pieces ..	2 6
7. Ippolito Ragghianti .—Nine Morceaux de Salon ..	2 6	22. Various Composers .—Thirteen Pieces ..	2 6
8. Oliver King .—Twelve Pieces ..	2 6	23. Rosalind F. Ellicott .—Six Pieces ..	2 6
*9. Joachim Raff .—Six Morceaux de Salon ..	2 6	*24. Arthur Sullivan .—"The Golden Legend." Nine Transcriptions by B. TOURS ..	2 6
10. Siegfried Jacoby .—Six Characteristic Pieces. For Two Violins ..	2 6	25. J. Müller .—Forest Pieces (Op. 9) ..	2 6
11. Arcangelo Corelli .—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book I.	3 6	26. Ethel M. Boyce .—Eight Pieces ..	2 6
*12. Arcangelo Corelli .—Twelve Sonatas. In Two Books. Edited by A. DOLMETSCH. Book II.	3 6	27. I. B. Poznanski .—Ten Pieces ..	2 6
*13. Siegfried Jacoby .—Eight National Melodies. (Arranged) ..	2 6	28. Ch. de Bériot .—Eight Pieces ..	2 6
*14. Gounod .—"Redemption." Nine Transcriptions by B. TOURS ..	2 6	29. Henry Purcell .—Fourteen Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering by ARNOLD DOLMETSCH ..	2 6
*15. Arnold Dolmetsch .—Twelve Easy Pieces ..	2 6	30. H. W. Ernst .—Seven Pieces ..	2 6
		31. F. David .—Five Pieces ..	2 6
		32. H. Yieuxtemps .—Four Pieces ..	2 6
		33. F. Schubert .—Six Valses arranged by SIEGFRIED JACOBY ..	2 6

* These Albums may also be had arranged for Violoncello and Pianoforte.

	s. d.		s. d.
J. D. Davis .—Six Pieces for Violin and Pianoforte (Op. 21) ..	3 6	A. C. Mackenzie .—Pibroch. Suite for Violin Solo. Arrangement for Violin and Pianoforte ..	6 0
Edward German .—Three Dances from the Music to Shakespeare's "Henry VIII." Arranged for Violin and Pianoforte by the Composer ..	3 0	Orchestral Parts ..	18 0
H. Grossheim .—Six Easy Pieces for Violin and Pianoforte (Op. 24) ..	2 6	Concerto for the Violin. Arrangement for Violin and Pianoforte ..	6 0
C. Gurliitt .—Six Pieces for Violin. With Pianoforte Accompaniment ..	4 0	Full Score ..	21 0
Romance (from the above) ..	2 0	Orchestral Parts ..	21 0
H. Herkomer .—Six Easy Pieces for Violin, with Pianoforte Accompaniment. Illustrated ..	6 0	Alfred Moffat .—Twelve Transcriptions for Two Violins and Pianoforte ..	5 0
S. Jacoby .—Six Bagatelles for Violin and Pianoforte ..	3 6	Joseph Nešvera .—Ten Pieces for the Violin. With Pianoforte Accompaniment ..	6 0
Oliver King .—Morceaux de Salon, pour Violon et Piano. 12 Pièces Caractéristiques. Op. 91 ..	3 6	Percy Pitt .—Bagatelles for Violin and Pianoforte (Op. 1) ..	3 6
W. Macfarren .—First Sonata ..	6 0	I. B. Poznanski .—Ten Sketches for Violin and Pianoforte ..	3 6
Second Sonata ..	6 0	J. L. Roedel .—Six Pieces for the Violin. With Pianoforte Accompaniment ..	5 0
* A. C. Mackenzie .—Six Pieces for Violin. With Pianoforte Accompaniment. No. 1, Gavotte; No. 2, Berceuse; No. 3, Benedictus; No. 4, Zingaresca; No. 5, Saltarello; No. 6, Tema con Variazioni ..	5 0	Emile Sauret .—Élégie et Rondo for Violin and Pianoforte ..	4 0
Zingaresca (from the above) ..	2 0	Emile Sauret .—Trois Morceaux de Salon (Naddia, Ethelia, Mazourka), pour Violon et Piano (Op. 49) ..	3 6
Benedictus (from the above) ..	2 0	F. Schubert .—Six Marches. Arranged for the Violin and Pianoforte by S. Jacoby ..	3 6
Full Score ..	5 0	Berthold Tours .—Suite for Violin and Pianoforte. From Music to Shakespeare's "Hamlet" ..	3 0
Orchestral Parts ..	3 6	Herbert W. Waring .—Six Pieces for the Violin. With Pianoforte Accompaniment:—	
Highland Ballad, Op. 47, No. 1, for Violin with Pianoforte Accompaniment ..	3 6	1. May Day Festival ..	2 0
Two Pieces (Barcarola and Villanella), Op. 47, No. 2, for Violin with Pianoforte Accompaniment ..	3 6	2. At Killie ..	2 0
		3. Romance ..	1 6
		4. Pastoral Dance ..	2 0
		5. Legende ..	1 6
		6. Saltarello ..	2 0

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S VIOLONCELLO & PIANOFORTE ALBUMS.

	s.	d.		s.	d.
1. Mendelssohn. —Four Marches. Transcribed by B. TOURS. No. 1, Wedding March; No. 2, War March of the Priests; No. 3, Cornelius March; No. 4, Funeral March	2	6	7. Arthur Sullivan. —“Golden Legend.” Nine Transcriptions by B. TOURS	2	6
2. Berthold Tours. —Thirty Melodies These Melodies are expressly written to be used in connection with the Author's Violin Primer.	2	6	9. Joachim Raff. —Six Morceaux de Salon	2	6
3. Mendelssohn. —“Elijah.” Ten Transcriptions by B. TOURS ...	1	0	12. Arcangelo Corelli. —Six Sonatas. Book 2. Edited by A. DOLMETSCH	3	6
4. Gounod. —“Mors et Vita.” Ten Transcriptions by B. TOURS ...	2	6	13. Siegfried Jacoby. —Eight National Melodies (Arranged)	2	6
5. Battison Haynes. —Twelve Sketches	2	6	14. Gounod. —“Redemption.” Nine Transcriptions by B. TOURS ...	2	6
6. Siegfried Jacoby. —Hungarian Dances (Transcribed)	2	6	15. Arnold Dolmetsch. —Twelve Easy Pieces	2	6
			16. Haakman. —Twelve Characteristic Pieces	2	6
			20. Arnold Dolmetsch. —Ten Pieces ...	2	6
<hr/>			<hr/>		
Novello's Albums for Pianoforte and Stringed Instruments—	s.	d.	G. Libotton. —Six Pieces for the Violoncello with Pianoforte Accompaniment:—	s.	d.
No. 1. ARNOLD DOLMETSCH. —Suite of Four Pieces	2	6	No. 1. Etude Caprice	2	6
No. 2. PURCELL. —Suite of Five Pieces. The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering, by Arnold Dolmetsch	2	6	„ 2. Réverie	1	6
No. 3. EDWARD GERMAN. —Three Dances from Music to “Henry VIII.”	5	0	„ 3. Caprice Hongrois	2	0
Francesco Berger. —Cavatina in F, for Violoncello, with Pianoforte Accompaniment	1	6	„ 4. Nocturne (Chopin)	1	6
Rosalind F. Ellicott. —A Réverie, for Violoncello and Pianoforte	1	6	„ 5. Chant sans Paroles (Tschai-kowsky)	1	6
H. Hoffmann. —Russian Romance (from Prairie Pictures), arranged by F. GRÜTZMACHER	1	0	„ 6. Du bist die Ruh' (Schubert)	1	6
Romance. Op. 48	2	6	Walter Macfarren. —Sonata in E minor	6	0
J. Hollman. —Six Morceaux: No. 1. Legende; No. 2. Pizzicati; No. 3. Aubade; No. 4. Andante; No. 5. Petite Valse; No. 6. Tarantelle ...	7	6	A. C. Mackenzie. —Six Pieces. Op. 37. Arranged (from the original for Violin) by J. B. KRALL	5	0
Or, singly, each	2	0	Mendelssohn. —Romance sans Paroles. Op. 109	1	6
J. Hollman. —Deuxième Mazurka, pour le Violoncelle avec accompagnement de Piano	2	0	Sonata in F minor. Op. 4	2	6
J. Hollman. —Vieille Chanson, pour le Violoncelle avec accompagnement de Piano	2	0	Sonata in B flat. Op. 45	3	6
			Sonata in D. Op. 58	4	0
			Variations Concertantes in D. Op. 17	3	0
			C. Hubert H. Parry. —Sonata in A ...	7	6
			Alfred Piatti. —Serenata for 2 Violoncellos and Pianoforte	3	0
			Rameau. —Gavotte in D. Arranged as Quintet for Pianoforte and Strings, by B. TOURS	2	6
			Otto Schweiger. —Sonata. Op. 28 ...	7	6
			C. Villiers Stanford. —Three Intermezzi. Op. 13	4	6

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S PIANOFORTE ALBUMS.

EDITED BY BERTHOLD TOURS.

In Numbers, each One Shilling; or, Cloth Volumes, each Four Shillings.

- No. 1.**—**Bach.** Twenty Pieces from Petits Preludes, Suites Anglaises. Partita Nos. 1 to 3, &c.
- No. 2.**—**Bach.** Twenty Pieces from Suites Anglaises, Suites Françaises. Partita Nos. 4 and 5, &c.
- No. 3.**—**Bach.** Twenty Pieces from Petits Preludes, Concertos, Suites Anglaises, &c.
Nos. 1, 2, and 3, in One Vol., cloth, 4s.
- No. 4.**—**Handel.** Twenty-four Pieces from Suites 1 to 7, Sonatas, "Harmonious Blacksmith," &c.
- No. 5.**—**Handel.** Twenty-four Pieces from Suites 8 to 12, Gavottes, &c.
- No. 6.**—**Handel.** Twenty-four Pieces from Suites 13 to 16, Water Music, &c.
Nos. 4, 5, and 6, in One Vol., cloth, 4s.
- No. 7.**—**Marches.** Fifteen Pieces, including Mendelssohn's "Hero's March," Rakoczy's March, Bridal March "Lohengrin," &c.
- No. 8.**—**Marches.** Fifteen Pieces, including Meyerbeer's Coronation March, Cornelius March, Pilgrim's March, &c.
- No. 9.**—**Marches.** Fifteen Pieces, including Mendelssohn's Wedding March, March "Tannhäuser," &c.
Nos. 7, 8, and 9, in One Vol., cloth, 4s.
- No. 10.**—**Gavottes, Minuets, &c.** Sixteen Pieces, including Rameau's Gavotte, Zimmermann's Gavotte, Calkin's Minuet, Silas's Bourrée, &c.
- No. 11.**—**Gavottes, Minuets, &c.** Sixteen Pieces, including Gluck's Gavotte, W. Macfarren's Bourrée, Bach's Bourrée, &c.
- No. 12.**—**Gavottes, Minuets, &c.** Sixteen Pieces, including W. Macfarren's 2nd Gavotte, Sir J. Benedict's Gavotte, Mozart's Minuet, &c.
Nos. 10, 11, and 12, in One Vol., cloth, 4s.
- No. 13.**—**Wollenhaupt, J.** Ten Pieces, including Marche Hongroise, Scherzo Brilliant, &c.
- No. 14.**—**Wollenhaupt, J.** Ten Pieces, including "La Gazelle," "Mazepa Galop," &c.
- No. 15.**—**Wollenhaupt, J.** Ten Pieces, including "Les Clochettes," "Feu Follet," &c.
Nos. 13, 14, and 15, in One Vol., cloth, 4s.
- No. 16.**—**Schweizer, Otto.** Eight Scottish Airs (arranged for four hands).
- No. 17.**—**Spindler, Fritz.** Nine Pieces, including "Murmuring Rivulet," The Pilgrims' Chorus ("Tannhäuser"), &c.
- No. 18.**—**Spindler, Fritz.** Nine Pieces, including "L'Oisillon," "Le Carillon," "The Evening Star" ("Tannhäuser"), &c.
- No. 19.**—**Spindler, Fritz.** Ten Pieces, including "Jeu des Ondes," Valse Mélodieuse, Spinning Song ("Flying Dutchman"), &c.
Nos. 17, 18, and 19, in One Vol., cloth, 4s.
- No. 20.**—**Goetz, Hermann.** Five Compositions.
- No. 21.**—**Goetz, Hermann.** Four Compositions.
- No. 22.**—**Goetz, Hermann.** Six Compositions.
Nos. 20, 21, and 22, in One Vol., cloth, 4s.
- No. 23.**—**Rheinberger, Josef.** Seven Compositions.
- No. 24.**—**Rheinberger, Josef.** Eleven Compositions.
- No. 25.**—**Rheinberger, Josef.** Seven Compositions.
Nos. 23, 24, and 25, in One Vol., cloth, 4s.
- No. 26.**—**Tours, Berthold.** Juvenile Album. Eight Characteristic Pieces (Duets), 2s.
- Nos. 27 and 28.**—**Moscheles, J.** "Domestic Life." Twelve Characteristic Duets, Two Books, each 2s.
The Two Books, in One Vol., cloth, 4s.
- No. 29.**—**Kjerulf, Halfdan.** Nine Pieces. Op. 4, Nos. 1 to 3; Op. 12, Nos. 1 to 6.
- No. 30.**—**Kjerulf, Halfdan.** Ten Pieces. Op. 24, Nos. 1 to 4; Op. 27, Nos. 1 and 2; Op. 28, Nos. 1 to 4.
- No. 31.**—**Kjerulf, Halfdan.** Op. 28, Nos. 5 and 6; Op. 29; and Twenty Songs arranged for the Pianoforte by the Composer.
Nos. 29, 30, and 31, in One Vol., cloth, 4s.
- Nos. 32, 33, and 34.** The National Dance Music of Scotland. Arranged for the Pianoforte by Alexander Mackenzie: with additions by his son, Dr. A. C. Mackenzie.
Nos. 32, 33, and 34, in One Vol., cloth, 4s.
- No. 35.**—**Mackenzie, Dr. A. C.** Eight Pieces. Op. 13, Nos. 1 to 5; Op. 15, Nos. 1 to 3.
- No. 36.**—**Mackenzie, Dr. A. C.** Nine Pieces. Op. 20, Nos. 1 to 6; Op. 23, Nos. 1 to 3.
- No. 37.**—**Mackenzie, Dr. A. C.** Six Songs. Transcribed for the Pianoforte by Guiseppe Buonamici.
Nos. 35, 36, and 37, in One Vol., cloth, 4s.
- No. 38.**—**Altschul, Rudolf.** Fifty Hungarian National Songs.
- No. 41.**—**Liadoff, Anatole.** Twenty-one Pieces. Op. 2, Nos. 1 to 14; Op. 3, Nos. 1, 3, 4, and 6; Op. 6; Op. 15, Nos. 1 and 2.
- No. 42.**—**Liadoff, Anatole.** Seven Pieces. Op. 4, Nos. 1 to 4; Op. 7, Nos. 1 and 2; Op. 11.
- No. 43.**—**Liadoff, Anatole.** Ten Pieces. Op. 8; Op. 9, Nos. 1 and 2; Op. 10, Nos. 1, 2, and 3; Op. 13, Nos. 1 to 4.
Nos. 41, 42, and 43, in One Vol., cloth, 4s.
- No. 44.**—**Cui, César.** Thirteen Pieces. Op. 20, Nos. 1 to 12; Op. 21, No. 3.
- No. 45.**—**Cui, César.** Eleven Pieces. Op. 21, No. 4; Op. 22, Nos. 1, 2, and 3; Op. 31, No. 2; Op. 39, Nos. 1 to 6.
- No. 46.**—**Cui, César.** Seven Pieces. Op. 22, No. 4; Op. 29, No. 1; Op. 30, No. 1; Op. 35, Nos. 1 and 2; Op. 40, Nos. 2 and 4.
Nos. 44, 45, and 46, in One Vol., cloth, 4s.
- No. 47.**—**Schubert, Franz.** Four Impromptus. Op. 90.
- No. 48.**—**Schubert, Franz.** Four Impromptus. Op. 142.
- No. 49.**—**Schubert, Franz.** Moments Musicaux (Op. 94), and Adagio and Rondo (Op. 145).
Nos. 47, 48, and 49, in One Vol., cloth, 4s.
- No. 50.**—**Schubert, Franz.** Three Sets of Variations, Andante, and Klavierstück.
- No. 51.**—**Schubert, Franz.** Adagio, Allegretto, and March in E major, &c.
- No. 52.**—**Schubert, Franz.** Five Klavierstücke and Two Scherzi.
Nos. 50, 51, and 52, in One Vol., cloth, 4s.
- No. 53.**—**Hofmann, H.** "The Trumpeter of Säkkingen" (Op. 52) and Two Valses Caprices (Op. 2).
- No. 54.**—**Hofmann, H.** "Italian Love Tale" (Op. 19) and Five other Pieces.
- No. 55.**—**Hofmann, H.** Fourteen Pieces.
Nos. 53, 54, and 55, in One Vol., cloth, 4s.

THE CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

The pointing of the Psalms and Canticles is after that known as the Cathedral Psalter, edited by the Rev. S. Flood-Jones, the late Mr. James Turle, Dr. Troutbeck, Sir John Stainer, and Mr. Joseph Barnby.

An Edition can also be had in which the Cathedral Psalter Chants to the Canticles and the Psalms are included.

EDITIONS.

	s.	d.
1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for Chanting. Cloth, red edges	6	0
Ditto, ditto. Red basal and red edges	8	0
2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate Chants (Cathedral Psalter Chants). Cloth, red edges	6	0
Ditto, ditto. Red basal and red edges	8	0
3. Imperial 8vo, 600 pp., Focket Edition. With Canticles and Psalter pointed for Chanting. Cloth, red edges	3	6
Ditto, ditto. Red basal and red edges	5	0

The Clergy can be supplied with copies, in quantities of not less than 25, on liberal terms.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

TO CHORAL SOCIETIES.

SHORT CANTATAS

RECENTLY PUBLISHED.

	s.	d.		s.	d.
A. Davidson Arnott. —"Young Lochinvar." Ballad for Chorus and Orchestra. Poem by Sir WALTER SCOTT	1	6	Oliver King. —"The Sands o' Dee." Ballad for Chorus and Orchestra. Words by CHARLES KINGSLEY ...	1	6
Ethel M. Boyce. —"Young Lochinvar." Ballad by Sir WALTER SCOTT. Set to Music for Baritone Solo, Chorus, and Orchestra	1	6	Ed. Sachs. —"Water-Lilies." A Fairy Song by FELICIA HEMANS. Deutsche Uebertragung von L. KLEIN	1	6
Edward Elgar. —"The Black Knight." Cantata for Chorus and Orchestra. The Poem by UHLAND; translated by LONGFELLOW	2	0	Charles Villiers Stanford. —"East to West." An Ode by ALGERNON CHARLES SWINBURNE. Set to Music for Chorus and Orchestra ...	1	6
Alan Gray. —"The Legend of the Rock-Buoy Bell." Ballad for Chorus and Orchestra. Words by SUSAN K. PHILLIPS	1	0	S. P. Waddington. —"John Gilpin." Ballad for Chorus and Orchestra. Words selected from COWPER'S poem	2	0
F. Kilvington Hattersley. —"Robert of Sicily." Cantata for Soli, Chorus, and Orchestra. Poem by LONGFELLOW	2	6	Richard H. Walthew. —"The Pied Piper of Hamelin." By ROBERT BROWNING. Set to Music for Tenor and Bass Soli, Chorus, and Orchestra	2	6

CANTATAS FOR FEMALE VOICES.

	s.	d.		s.	d.
J. F. Barnett. —"The Wishing Bell." Cantata for Ladies' Voices and Orchestra. Words by JETTA VOGEL	2	6	Myles B. Foster. —"Snow Fairies." Words by SHAPCOTT WENSLEY ...	1	6
Frederic H. Cowen. —"Summer on the River." The Words written by SHAPCOTT WENSLEY	2	0	Battison Haynes. —"A Sea Dream." Cantata for Ladies' Voices with Recitation (Accompanied). Words by SHAPCOTT WENSLEY	2	0
Tonic Sol-fa (in the Press).			B. Luard Selby. —"Summer by the Sea." Written by SHAPCOTT WENSLEY	1	6
Frederic H. Cowen. —"Village Scenes." Words by CLIFTON BINGHAM ...	1	6	Berthold Tours. —"The Home of Titania." Words by SHAPCOTT WENSLEY	1	6
J. Maude Crament. —"Little Red Riding-Hood." The Words by J. FREDERICK ROWBOTHAM ...	2	0			