

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.

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HERVÉ RIEL

A POEM

BY

ROBERT BROWNING

SET TO MUSIC

FOR BARITONE SOLO, CHORUS, AND ORCHESTRA

BY

H. WALFORD DAVIES.

PRICE ONE SHILLING.

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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. Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. The lyrics are: "On the sea and at the Hogue, six-teen hun-dred nine-ty - two, Did the".

Second system of vocal introduction. Four vocal staves and piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. The lyrics are: "On the sea and at the Hogue, six-teen hun-dred nine-ty - two, Did the".

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 !

Third system of vocal introduction. Four vocal staves and piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. The lyrics are: "Eng-lish fight . . the French, - woe . . to France !".

Fourth system of vocal introduction. Four vocal staves and piano accompaniment. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. The lyrics are: "Eng-lish fight . . the French, - woe . . to France !". 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

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

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

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

mp

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

mp

f

'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 ; 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

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. *p* *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,—
cres.

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,
C *sf* *più f*

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

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. *tr* *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 *ff* *dim.*

Poco allegro.

BASSES. *mp*

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

Poco allegro. ♩ = 100.

p

TENORS.

E

poco a poco accel.

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

mf *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. *f*

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 !”

“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 !

“Not a min-ute more to wait !

Let the cap-tains all and each

wait !

3 Let the cap-tains all and each

“Not a min-ute more to wait !

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

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

cres. *f* *sempre cresc.*

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

cres. *f* *sempre cresc.*

Shove a - shore, then blow up, burn the

cres. *f* *sempre cresc.*

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

sempre cresc. **A**

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

sempre cresc. *v*

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

sempre cresc. *v*

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

sempre cresc. *v*

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

ff

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

ff

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

ff

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

ff

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

"Give the word!"

Poco andante.

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

dim.

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

f

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

dim.

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

Poco andante. ♩ = 63.

p espres.

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. *ff* *ff* *ff* *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.*

bought . . . by En-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.

fit - 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.

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

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.

ff "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

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,

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

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.

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

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 *crea.*

res. were the wide . . . sea's . . . pro

crea. were the wide sea's pro

crea. were the wide sea's pro

res. were the wide sea's pro

inch of way were the wide sea's pro

dim.

found! . . . keeps the pas - sage, as its

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

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

dim. found! . . . 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

ff

f *cres.*

found! See, safe thro'

found! See, safe thro'

found! Safe,

found!

mf *P*

mf *P*

mf *P*

ff *dim.* *mf*

shoal and rock, How they

shoal and rock, How they

safe thro' shoal and rock,

Safe thro' shoal and rock,

Safe thro' shoal and rock,

Safe thro' shoal and rock,

Safe thro' shoal and rock,

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

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 rall. e dim.*

Tranquillo. $\text{♩} = 76.$
p

sempre espress.

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

8va *Larghetto.* $\text{♩} = 69.$

pp *S ten.* *mp*

to calm :... They see the green trees

to calm :... *pp* *ten.* *mp* They see the green trees

to calm :... *pp* *ten.* *mp* They see the green trees

to calm :... *pp* *ten.* *mp* They see the green trees

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

S

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.

Sua.....

mp

f Hearts that bled are

f Hearts that bled are

f Hearts that bled are

f Hearts that bled are

Sua.....

cres. *f* *dim.*

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

espress.

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

Sva

8223.

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, "Her - vé Riel!"

word, one word, "Her - vé Riel!"

word, one word, "Her - vé Riel!"

word, one word, "Her - vé Riel!"

Sra

Ped.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

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J. MAUDE CRAMENT.					G. GARRETT.				
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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.					ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)				
BETHANY	4/0	—	—	—	UNA	2/6	3/0	4/0	—
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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.				
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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, 1/6)	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	6/6	7/6	—
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)	5/4	—	—	—
THE EPIPHANY	2/0	—	—	—	Ditto (German Words)	10/0	—	—	—
PRAISE TO THE HOLIEST	1/6	—	—	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6	—
EDWARD ELGAR.					OUT OF DARKNESS				
THE BLACK KNIGHT	2/0	—	—	—	COMMUNION SERVICE (Messe Solennelle)	1/0	2/0	3/0	—
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ELYSIUM	1/0	—	—	—	DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—	—
THE BIRTH OF SONG	1/6	—	—	—	Ditto (Out of darkness)	1/0	—	—	—
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Ditto, SOL-FA, 1/0	2/6	—	—	—	C. H. GRAUN.				
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G. HALFORD.					THE LEGEND OF THE ROCK-BUOY BELL				
E. V. HALL.					THE SOUL'S ASPIRATION				
IS IT NOTHING TO YOU?					THE PARACLETE				

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ESTHER... ..	3/0	3/6	5/0			
SUSANNA	3/0	3/6	5/0			
THEODORA	3/0	3/6	5/0			
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DEBORAH	2/0	2/6	4/0			
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CHANDOS TE DEUM	1/0	1/6	2/6			
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O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—			
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—			
CORONATION AND FUNERAL ANTHEMS	—	—	5/0			
Or, singly:—						
THE KING SHALL REJOICE	0/8	—	—			
ZADOK THE PRIEST	0/8	—	—			
MY HEART IS INDITING... ..	0/8	—	—			
LET THY HAND BE STRENGTHENED	0/6	—	—			
THE WAYS OF ZION	1/0	—	—			
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A SEA DREAM (Female voices)	2/6	—	—			
H. HEALE.						
JUBILEE ODE	1/6	—	—			
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ERIC THE DANE	2/0	—	—			
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—			
GEORGE HENSCHEL.						
OUT OF DARKNESS (130th Psalm)	2/6	—	—			
TE DEUM LAUDAMUS, IN C	1/6	—	—			
STABAT MATER	2/6	—	—			
HENRY HILES.						
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	—	—			
W. H. HUNT.						
STABAT MATER	3/0	3/6	—			
H. H. HUSS.						
AVE MARIA (Female voices)	1/0	—	—			
F. ILIFFE.						
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