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NISI DOMINUS

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NOTES ON THE PSALTER

EDITED BY THE

REV. J. TROUTBECK, D.D.

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

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**THIRD EDITION (REVISED AND GREATLY ENLARGED).**

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## 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.

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# NISI DOMINUS

("EXCEPT THE LORD BUILD THE HOUSE")

PSALM 127

COMPOSED IN THE YEAR 1707 BY

G. F. HANDEL.

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EDITED, WITH ENGLISH WORDS AND PIANOFORTE ACCOMPANIMENT, BY  
T. W. BOURNE, M.A.

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# PREFACE.

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THIS setting of the 127th Psalm, composed at Rome, and completed on July 13, 1707, now appears for the first time in its complete form. Nos. 1 to 5 have been published in the volume of "Latin Church Music" issued by the German Handel Society; and No. 6, the "Gloria Patri," for double chorus, double orchestra, and two organs, was published by Messrs. Novello for performance at the Handel Festival of 1891. That this "Gloria" is part of the "Nisi Dominus" I have shown at length in an article which appeared in *The Monthly Musical Record* for June, 1897.

The autograph is probably no longer in existence; that of the last chorus certainly perished by fire at Clifton, in 1860; while that of the remainder has disappeared without leaving any trace. The present edition is consequently based on the only contemporary MSS. known to exist, the one being a Smith copy in the Royal collection at Buckingham Palace, containing Nos. 1 to 5, for permission to consult which I am indebted to Sir Walter Parratt; the other, a copy by an Italian hand, containing the "Gloria Patri" only, once in the Colonna Library, and now in the possession of Mr. W. H. Cummings, who has kindly allowed free access to it.

There are to be found in the work some crudities—for instance, the bare fourths occurring between the upper parts in bars 27, 33, and 34 of the *Moderato* movement in No. 4; in all cases these have been retained in the present edition, but in the passages just mentioned the offending notes have been placed within brackets.

No. 5 is principally constructed from the opening phrase of Benedetto Marcello's Violin Sonata in B minor (Op. 1, No. 9). In this Sonata the phrase, which Handel has raised to the dignity of a subject, occurs only in the first bar of the first section, and again, in D, in the first bar of the second section of the introductory *Adagio*.

Handel made some use of the music to this Psalm in the Coronation Anthems, written just twenty years later, the arpeggios given to the violins in "Zadok the Priest" being suggested by the accompaniment to the first chorus of the "Nisi Dominus"; while the two subjects of the "Et in sæcula sæculorum, Amen," are used with some alteration for the "Allelujah" of "The King shall rejoice"; this movement being again employed as the final chorus in "Deborah." Again, in the soprano part of the last chorus, bars 43 and 44, is found the subject of "Let old Timotheus" in "Alexander's Feast."

The scores of this Psalm and of the "Laudate pueri" (composed by Handel a week earlier) show a curious play on words by returning at the "Sicut erat in principio" to the first musical phrase of the work. They also contain valuable information as to the manner of their performance, showing as they do that, contrary to the custom in the oratorios, the organ was used as the accompanying instrument in the solos as well as in the choruses. At the beginning of the soprano solo, "Suscitans a terra," in the "Laudate pueri," a movement scored for the voice and *continuo*, Handel has placed specific directions that the lower line is for organ solo, with two violoncellos and a double-bass; and the fact that the words "Senza Organo e Contra-bassi" are written below the opening bar of the alto solo "Cum dederit" (No. 3 of the present work), is sufficient evidence that the organ was used in the other numbers.

I have only to add that I am responsible for the accompaniment to the tenor solo "Vanum est vobis" (No. 2), and for a great part of that to "Beatus vir" (No. 5), Handel having scored the whole of the former and some portions of the latter for voice and *continuo* only, the bass line being not even figured.

T. W. BOURNE.



# NISI DOMINUS.

("EXCEPT THE LORD BUILD THE HOUSE."—PSALM 127.)

No. 1.

CHORUS.—"NISI DOMINUS."

HANDEL.

*Andante allegro.*

PIANO. *mf*

1st SOPRANO. TUTTI.

2nd SOPRANO. TUTTI.

ALTO. TUTTI.

TENOR. TUTTI.

BASS. TUTTI.

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

Ni - si Do - mi - nus e -  
Ex - - cept the Lord, the

*f*

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

- di - fi - ca - ve - rit do - - - the - - - mum, in va - - -  
 Lord of hosts, do build the house, but vain - - -

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

- di - fi - ca - ve - rit do - - - the - - - mum, house,  
 Lord of hosts, do build the house,

*pp*

- num, in va - - - num la - bora - ve - runt, la - bora - ve - runt qui e - di - ficant e -  
 ly, but vain - - - ly have they labour'd, have they labour'd who build . .

*Solo.*  
 in va - - -  
 but vain - - -



am,  
it,

num, in va - - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
ly, but vain - - - ly have they labour'd, have they labour'd who build . .

SOLO.

in va  
but vain - - -

SOLO.

in va - - -  
but vain - - -

SOLO.

in va - - -  
but vain - - -

SOLO.

in  
but  
SOLO.

am,  
it,

num, in va - - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - fi - cant e -  
ly, but vain - - - ly have they labour'd, have they labour'd who do build . .

CHORUS.

num, in va - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 ly, but vain - - ly have they labour'd, have they labour'd who do build . .

CHORUS.

num, in va - - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 ly, but vain - - ly have they labour'd, have they labour'd who do build . .

CHORUS.

va - - num, in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 vain - - ly, but vain - ly have they labour'd, have they labour'd who do build . .

CHORUS.

va - - num, in va - num la - bo - ra - ve - runt, la - bo - ra - ve - runt qui e - di - ficant e -  
 vain - - ly, but vain - ly have they labour'd, have they labour'd who do build . .

am, in ve - - num la - bo - ra - ve - runt qui e - di - ficant e -  
 it, but vain - - ly have they labour'd who do build . .

- am.  
it.

- am.  
it.

SOLO.

- am. Ni - si Do - - minus cu - sto - di - er - it ci - vi - ta - tem, ci - vi - ta - tem, cu - sto -  
 it. Ex - cept . . the Lord . . . do keep . . the ci - ty, do keep . . the

- am.  
it.

- am.  
it.

pp

- di e-rit ci-vi-ta-tem,  
 ci - - - ty, SOLO.

Ni - si Do-mi-nus cu-sto-di e-rit ci-vi-ta-tem, cu-sto-di e-rit ci-vi-  
 Ex - cept the Lord do keep, . . do keep . . the ci - - -

CHORUS.

Ni - si Do-mi-nus cu-sto-di e-rit ci-vi-ta-tem, ci-vi-  
 Ex-cept the Lord . . do keep, . . do keep . . the

CHORUS.

Ni - si Do-mi-nus cu-sto-di e-rit ci-vi-ta-tem, ci-vi-  
 Ex-cept the Lord . . do keep, . . do keep . . the

CHORUS.

Ni - si Do-mi-nus custo-di e-rit ci-vi-  
 Ex-cept the Lord . . do keep, . . do

CHORUS.

- ta-tem,  
 - ty,

CHORUS.

Ni - si Do-mi-nus cu-sto-  
 Ex-cept the Lord . . do

CHORUS.

Fru - - - stra vi - gi-lat, qui cu -  
 In - - - vain watch - eth he who

*f*

- ta ci - - - tem, fru - - - stra vi - gi - lat, qui cu -  
 ci - - - ty, in vain watch - eth he who -

- ta tem, ci - vi - ta - tem, ni - si Do - minus cu - sto - di - e - rit ci - vi -  
 keep . . the ci - ty, ex - cept the Lord do keep, do keep the

- di - e - rit ci - vi - ta - tem, ni - si Do - minus cu - sto - di - e - rit, cu - sto - di - e - rit ci - vi -  
 keep . . the ci - ty, ex - cept the Lord do keep the ci - ty, do keep . . the

- sto - dit e - - am, ni - si Do - minus cu - sto -  
 keep - eth it, ex - cept the Lord do keep, do

- sto - dit e - - am, ni - si Do - minus cu - sto -  
 keep - eth it, ex - cept the Lord do keep, do

- sto - dit e - - am, ni - si Do - minus cu - sto - di - e - rit ci - vi -  
 keep - eth it, ex - cept the Lord do keep the ci - ty, do

- ta ci - - - tem, fru - - - stra vi - gi - lat, qui cu -  
 ci - - - ty, in vain watch - eth he who

- ta ci - - - tem, ni - si Do - minus cu - sto - di - e - rit ci - vi - ta - tem, ci - vi -  
 ci - - - ty, ex - cept the Lord do keep, do keep . . the ci - ty, do

- di - e - rit ci - vi - ta - - - tem, ni - si Do - minus cu - sto - di - e - rit ci - vi -  
 keep . . the ci - - - ty, ex - cept the Lord . . do keep, . . do

di - erit ci - vi - ta - - - tem, fru - stra vi - gi - lat, fru - stra  
 keep . . the ci - - - ty, in vain he watch - eth, in vain he  
 - tu keep . . the ci - - - ty, fru - stra vi - gi - lat, qui cu - sto - dit e - am,  
 keep . . the ci - - - ty, in vain he watch - eth who keep - eth it, . .  
 - sto - dit e - - - am, fru - stra vi - gi - lat, fru - stra vi - gi - lat, qui cu -  
 keep - eth it, in vain he watch - eth, in vain he watch - eth who  
 - ta keep . . the ci - - - ty, fru - - - stra  
 keep . . the ci - - - ty, in vain  
 - ta keep . . the ci - - - ty, fru - - - stra vi - gi - lat, qui cu -  
 keep . . the ci - - - ty, in vain he watch - eth who

vi - gi - lat, qui cu - sto - dit, qui cu - sto - dit e - - - am, qui cu -  
 watcheth who keep - eth it, who keep - - - eth it, he who  
 fru - stra vi - gi - lat, qui cu - sto - dit e - - - am, qui cu - sto -  
 in vain he watcheth who keep - - - eth it, he who keep - - -  
 - sto - dit, qui cu - sto - - - dit e - - - am, qui cu -  
 keep - eth it, who keep - - - eth it, he who  
 vi - gi - lat, qui cu - sto - dit e - - - am, qui cu - sto -  
 watch - eth he who keep - eth it, he who keep - - -  
 - sto - dit, qui cu - sto - - - dit e - - - am, qui cu -  
 keep - eth it, who keep - - - eth it, he who

*a tempo.*  
- sto - dit e - am.  
keep - - - eth it.  
*a tempo.*  
- - dit . . e - am.  
- - - - - eth it.  
*a tempo.*  
- sto - dit e - am.  
keep - - - eth it.  
*a tempo.*  
- - dit e - am.  
- - - - - eth it.  
*a tempo.*  
- sto - dit e - am.  
keep - - - eth it.

*a tempo.*

*a tempo.*

## No. 2. SOLO (TENOR).—"VANUM EST VOBIS ANTE LUCEM SURGERE."

PIANO. *Andante.* *mp* *cres.* *f*

*Va - num, va - num,*  
*Vain - ly, vain - ly,*

*va - num, va - num, va - num est.. vo - bis an - te lu - - -*  
*vain - ly, vain - ly, vain - ly.. do . . ye.. rise . .*

*- cem sur - ge - re, an - te lu - cem, an - te lu - cem . .*  
*be - fore the dawn, vain - ly, vain - ly, do ye rise . .*

*sur - ge - re, va - num est, va - num est, va - - - num, . .*  
*be - fore the dawn, do ye rise, do ye rise . . before the*

va - num, va - num est ro - bis an - te lu - - - - - cem sur - ge -  
dawn, vain - ly do . . . ye . . . rise . . . be - fore the

- re, sur - gi - te,  
dawn, rise ye up,

post - quam se - de - ri - tis, sur - gi - te,  
af - ter ye have sat down, . . . rise ye up,

post quam se - de - ri - tis, qui man - du - ca - - - - - tis . . .  
af - ter ye have sat down, . . . who eat the bread . . . of sor - - - -



pa - nem do - lo - ris, va - num, va - num,  
- row, of sor - row, vain - ly, . . . vain - ly,

*mf*

va - num est vo - his an - te lu - cem sur - ge - re, va - num est, va - num  
vain - ly do ye rise . . . be - fore . . . the dawn, do ye rise, do ye

*p* *tr*

est, va - num, va - num. va - num est vo - his an - te  
rise . . . before the dawn, vain - ly do . . . ye . . .

lu - cem sur - ge - re.  
rise . . . be - fore the dawn.

*f* *tr*

## No. 3. SOLO (ALTO).—"CUM DEDERIT DILECTIS SUIS SOMNUM."

*Adagio.*

VOICE.

Cum de - de - rit di -  
For so - He giv - eth

PIANO.

*pp*

- le - ctis su - is som - num, som -  
His be - lov - ed sleep, . . . sleep . . .

num : ec - ce he - re - di - tas Do - mi - ni,  
lo ! the Lord's in - he - ri - tance.

ec - ce he - ri - ditas Domi - ni, fi - li - i, mer - ces, fru - ctus ven - tris, mer - ces,  
lo ! the Lord's in - heritance, chil - dren, the fruit of the womb . . . is his

mer - ces, fru - ctus ven - tris.  
re - ward, is . . . his . . . reward.

No. 4.

SOLO (BASS).—"SICUT SAGITTAE."

Allegro.

VOICE.

PIANO.

*Allegro.*

*Allegro.*

Si - cut sa - git - tae, sa -  
Like as the ar - rows in the

git - tae in man - u po - ten - - tis,  
hand . . of the gi - - ant,

si - cut sa -  
like as the

Moderato.

git - tae, sa - git - tae in man - u po - ten - - tis: i - ta fi - li - i  
ar - rows in the hand . . of the gi - - ant: e - ven so are the

Moderato.

ex - cus - so - - rum, ex - cus - so - - rum,  
chil - - - dren, the young chil - - dren,

*p* *f* L.H.

*i - ta fi - li - i ex - cus - so*  
e - ven so are the chil

*p*

*rum, ex - cus - so - rum,*  
dren, the young chil - dren,

*f*

*tr*

*i - ta fi - li - i ex - cus - so*  
e - ven so are the chil dren, the young

*p*

*tr*

chil - - *rum, ex - cus - so - rum, ex - cus - so - rum.*  
dren, the chil - - dren, the young chil - - dren.

*tr*

No. 5.

SOLO (TENOR).—"BEATUS VIR."

VOICE. *Larghetto.*

PIANO. *Larghetto.* *Soli.* *Tutti.* *p* *f* *p* *f* *p*

*f* *p*

Be - a - - tus vir,  
Hap - py is the man,

*f* *p*

be - a - - tus vir, qui im - ple - vit de - si - de - ri - um, de si -  
hap - py is the man who hath sat - - is - fi - ed his de -

*mf* *f*

de - . . . . . ri - um ex ip - - sis,  
sire . . . . . of them,

be - a - - tus vir, hap - py is the man, be - a - - tus hap - py is the

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

vir, qui im - ple - - - - - vit de - si - man who hath sat - - - - - is - fi - ed

*f*

- de - ri - um su - um ex ip - - - - - sis, non con - fun - de - tur, non, his de - sire . . . . . of them, he shall not be con - found - ed,

*p* *tr*

non con - fun - de - tur, cum lo - que - tur i - ni - mi - cis su - non be con - found - ed, when he speak - eth with his en - - - - -

- - is in por - tá, non, non confun - de - tur, non confun - de - tur, cum lo -  
 - - e-mies in the gate, he, he shall not be, be con - found - ed when he

- que - tur i - ni - mi - cis, i - ni - mi - cis su - is in por - en - -  
 speak eth with his en - -

*mf* *p*

- - e-mies in the gate.

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

*f* *tr*

No. 6.

## DOUBLE CHORUS.—"GLORIA PATRI."

*Grave.*

## Chorus I.

SOPRANO. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

ALTO. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

TENOR. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

BASS. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

## Chorus II.

SOPRANO. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

ALTO. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

TENOR. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - ther, and to the Son, and to the*

BASS. *Glo - - ri - a Pa - - tri, et Fi - li - o, et Spi -*  
*Glo - ry be to the Fa - - ther, and to the Son, and to the*

*Grave.*

PIANO. *ff*



*Andante allegro.*

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

*Andante allegro.*

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

*Andante allegro.*

ri - tu - i Sanc - to. Si - cut e - rat in prin -  
Ho - - - ly Ghost. As it was in the be - gin - ning, is

*Allegro.*

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per, et in  
 now, and ev - - er shall be, world with -

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

- ci - pi - o, et nunc et sem - - per,  
 now, and ev - - er shall be,

*f*  
 A - - - - - men, A - - - - -  
 A - - - - - men, A - - - - -

sae - cu - la sae - cu - lo - rum, A - - - - - men, A - - - - -  
 - out, with-out end, . . . A - - - - - men, A - - - - -

*f*  
 et in sae - cu - la sae - cu - lo - rum, A - - - - -  
 world with-out, with-out end, . . . A - - - - -

8277.

men, et in sae-cu-la sae-cu-lo-rum, A

men, world with-out end, A

*f*

et in sae-cu-la sae-cu-lo-rum, A

world with-out, with-out end, . . . A

*men,* *A*  
*men,* *A*

*men,* *A*  
*men,* *A*

*men,* *A*  
*men,* *A*

*men,* *A*  
*men,* *A*

*A* *men,*  
*A* *mèn,*

*A* *men,*  
*A* *men,*

*A* *men,*  
*A* *men,*

*A* *men,*  
*A* *men,*

**B**

- men.  
- men,

- men,  
- men,

- men,  
- men,

- men,  
- men,

*et in*  
world with-

**B**

*et in sae - cu - la sae - cu - lo - rum, A*  
world with-out, with-out end, . . . A

*et in sae - cu - la sae - cu - lo - rum, A*  
world with-out, with-out end, . . . A

*A*  
*A*

*A*  
*A*

**B**

*et in sae - cu - la sae - cu - lo - rum, A*  
world with-out, with-out end, . . . A

*A*  
*A*

et in sae - cu - la sae - cu - lorum, A - men,  
world with-out, without end, . . . A - men,

A - - - - - men, et in sae - cu - la  
A - - - - - men, world without, without

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la saeculorum, A - - -  
world with-out, without end, . . . world with-out, without end, . . . A - - -

sae - cu - la sae - cu - lorum, A - - - - - men,  
- out, without end, . . . A - - - - - men,

- men, A - - - - - men,  
- men, A - - - - - men,

- men, A - - - - - men, et in sae - cu - la  
- men, A - - - - - men, world without, without

- men, A - - - - - men, et in sae - cu - la sae - culorum, A - - -  
- men, A - - - - - men, world without, without end, . . . A - - -

- men, A - - - - - men,  
- men, A - - - - - men,

men, world without, without



et in sae - cu - la sae - cu - lo - rum, A . . . . . men,  
 world with-out, with-out end, . . . . . A . . . . . men,



sae - cu - lo - rum, A . . . . . men,  
 end, . . . . . A . . . . . men,



. . . . . men,  
 . . . . . men,



A . . . . . men,  
 A . . . . . men,



et in sae - cu - la sae - cu - lo - rum, A . . . . .  
 world with-out, with-out end, . . . . . A . . . . .



sae - cu - lo - rum, A . . . . .  
 end, . . . . . A . . . . .



A . . . . .  
 A . . . . .





*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

*A* - - - *men*, *A* - - -  
*A* - - - *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

: : : : : *men*, *A* - - -  
 : : : : : *men*, *A* - - -

men, et in sae - cu - la world with-out, without  
 men, et in sae - cu - la sae - cu - lo - rum, world with - out, with-out end, . . .

men, et in sae - cu - la sae - cu - lo - rum. A . . . .  
 men, world with - out, with-out end. . . . A . . . .

men,  
 men,

men, et in sae - cu - la world with-out, with-out  
 men, et in sae - cu - la sae - cu - lo - rum, world with - out, with-out end, . . .

men, et in sae - cu - la sae - cu - lo - rum. A . . . .  
 men, world with - out, with-out end. . . . A . . . .

men,  
 men,

*sae-cu-lorum, A - men, A - - - - - men, A -*  
*end, . . . A - men, A - - - - - men, A -*

*A - men, A - - - - -*  
*A - men, A - - - - -*

*et in sae - cu - la, sae-cu-lo-rum,*  
*world with - out, with-out end, . .*

*sae-cu-lorum, A - men, A - - - - - men, A -*  
*end, . . . A - men, A - - - - - men, A -*

*A - men, A - - - - -*  
*A - men, A - - - - -*

*et in sae - cu - la sae-cu-lorum. A*  
*world without, without end, . . . A*

*ff*

men, A men, et in sae-cu-la sae-cu-lo-rum.  
 men, A men, world with-out, without end. . . .

men, A men, et in sae-cu-la  
 men, A men, world with-out, with-out

men, A men,  
 men, A men,

A men, A men,  
 A men, A men,

men, A men, et in sae-cu-la sae-cu-lo-rum.  
 men, A men, world with-out, without end. . . .

men, A men, et in sae-cu-la  
 men, A men, world with-out, with-out

men, A men,  
 men, A men,

men, A men,  
 men, A men,

men, A men, et in sae-cu-la sae-cu-lo-rum.  
 men, A men, world with-out, without end. . . .

men, A men, et in sae-cu-la  
 men, A men, world with-out, with-out

men, A men,  
 men, A men,

men, A men, et in sae-cu-la sae-cu-lo-rum.  
 men, A men, world with-out, without end. . . .

*A* - - - *men*,                    *A* - - - - -  
*A* - - - - *men*,                    *A* - - - - -

*sae - cu - lo - rum. A - men*,                    *A* - - - - -  
*end. . . A - men*,                    *A* - - - - -

*A* - - - *men*,                    *A* - - - - -  
*A* - - - *men*,                    *A* - - - - -

*et in sae - cu - la sae - cu - lo - rum. A* - - - - -  
*world with-out, with-out end. . . A* - - - - -

*A* - - - - -  
*A* - - - - -

*sae - cu - lo - rum. A* - - - - -  
*end. . . A* - - - - -

*A* - - - - -  
*A* - - - - -

*et in sae - cu - la sae - cu - lo - rum. A* - - - - -  
*world with-out, with-out end. . . A* - - - - -

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

men, A men. men.  
men, A men. men.

THE END.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Paper Covers	Paper Boards	Cloth Gilt			Paper Covers	Paper Boards	Cloth Gilt
<b>FRANZ ABT.</b>					<b>BEETHOVEN.</b>				
THE FAYS' FROLIC (Female voices) ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0	
SPRINGTIME ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	RUINS OF ATHENS ...	1/0	1/6	2/6	
SUMMER ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	ENGLADI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	
THE GOLDEN CITY ...	(ditto) (SOL-FA, 0/6)	2/6	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6) ...	1/0	1/6	2/6	
THE WISHING STONE ...	(ditto) ...	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6	
THE WATER FAIRIES ...	(ditto) ...	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0	
THE SILVER CLOUD ...	(ditto) ...	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0	
MINSTER BELLS ...	(ditto) ...	2/6	—	—	THE CHORAL SYMPHONY ...	2/6	—	—	
<b>J. H. ADAMS.</b>					Ditto, VOCAL PART (SOL-FA, 0/6) ...				
A DAY IN SUMMER (SOL-FA, 0/6) ...	...	1/6	—	—	THE CHORAL FANTASIA (SOL-FA, 0/3) ...	1/0	—	—	
<b>T. ADAMS.</b>					A CALM SEA AND A PROSPEROUS VOYAGE ...				
THE CROSS OF CHRIST (SOL-FA, 0/6) ...	...	1/0	—	—	MEEK, AS THOU LIVEST ...	0/4	—	—	
THE HOLY CHILD (SOL-FA, 0/6) ...	...	1/0	—	—	<b>KAREL BENDL.</b>				
THE RAINBOW OF PEACE ...	...	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices) ...				
<b>B. AGUTTER.</b>					<b>WILFRED BENDALL.</b>				
MISSA DE SANCTO ALBANO (English) ...	...	3/0	4/0	5/0	THE LADY OF SHALOTT (Female vv.) (SOL-FA, 1/0) ...	2/6	—	—	
MISSA DE BEATA MARIÂ VIRGINE, IN C (English) (Female voices) ...	...	2/6	—	—	A LEGEND OF BREGENZ ...	1/8	—	—	
<b>THOMAS ANDERTON.</b>					<b>SIR JULIUS BENEDICT.</b>				
YULE TIDE ...	...	1/6	2/0	3/0	ST. PETER ...	3/0	3/6	5/0	
THE NORMAN BARON ...	...	1/0	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0	
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	...	1/0	—	—	PASSION MUSIC FROM ST. PETER ...	1/6	—	—	
<b>J. H. ANGER.</b>					<b>GEORGE J. BENNETT.</b>				
A SONG OF THANKSGIVING... ..	...	1/6	—	—	EASTER HYMN ... ..				
<b>W. I. ARGENT.</b>					<b>SIR W. STERNDALÉ BENNETT.</b>				
MASS, IN B FLAT ... ..	...	2/6	—	—	THE MAY QUEEN (SOL-FA, 1/0) ... ..	3/0	3/6	5/0	
<b>P. ARMES.</b>					THE WOMAN OF SAMARIA (SOL-FA, 1/0)... ..				
HEZEKIAH ... ..	...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	
ST. JOHN THE EVANGELIST ... ..	...	2/6	—	—	<b>G. R. BETJEMANN.</b>				
ST. BARNABAS ... ..	...	2/0	—	—	THE SONG OF THE WESTERN MEN ... ..				
<b>A. D. ARNOTT.</b>					<b>W. R. BEXFIELD.</b>				
YOUNG LOCHINVAR (SOL-FA, 0/6) ... ..	...	1/6	—	—	ISRAEL RESTORED ... ..				
THE BALLAD OF CARMILHAN (SOL-FA, 1/6) ...	...	2/6	—	—	<b>HUGH BLAIR.</b>				
<b>E. ASPA.</b>					HARVEST-TIDE ... ..				
THE GIPSIES ... ..	...	1/0	—	—	BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	
ENDYMION ... ..	...	4/0	—	—	<b>JOSIAH BOOTH.</b>				
<b>ASTORGA.</b>					THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...				
STABAT MATER ... ..	...	1/0	1/6	—	<b>E. M. BOYCE.</b>				
<b>BACH.</b>					THE LAY OF THE BROWN ROSARY ... ..				
MASS, IN B MINOR ... ..	...	2/6	3/0	4/0	YOUNG LOCHINVAR ... ..	1/6	—	—	
MISSA BREVIS, IN A ... ..	...	1/6	—	—	THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	
THE PASSION (S. MATTHEW) ... ..	...	2/6	3/0	—	<b>J. BRADFORD.</b>				
Abridged, as used at St. Paul's ... ..					HARVEST CANTATA ... ..				
THE PASSION (S. JOHN) ... ..	...	2/0	2/6	4/0	THE SONG OF JUBILEE ... ..	1/6	—	—	
CHRISTMAS ORATORIO ... ..	...	2/0	2/6	4/0	<b>W. F. BRADSHAW.</b>				
(PARTS 3 & 4) ... ..					GASPAR BECERRA ... ..				
MAGNIFICAT ... ..	...	1/6	—	—	<b>J. BRAHMS.</b>				
GOD GOETH UP WITH SHOUTING ... ..	...	1/0	—	—	A SONG OF DESTINY ... ..				
GOD SO LOVED THE WORLD ... ..	...	1/0	—	—	<b>C. BRAUN.</b>				
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	...	1/0	—	—	SIGURD ... ..				
MY SPIRIT WAS IN HEAVINESS ... ..	...	1/0	—	—	<b>J. C. BRIDGE.</b>				
O LIGHT EVERLASTING ... ..	...	1/0	—	—	DANIEL ... ..				
BIDE WITH US ... ..	...	1/0	—	—	RESURGAM ... ..				
A STRONGHOLD SURE (Choruses only) (SOL-FA, 0/6)	...	1/0	—	—	RUDEL ... ..				
BE NOT AFRAID (SOL-FA, 0/4) ... ..	...	0/6	—	—	<b>J. F. BRIDGE.</b>				
BLESSING, GLORY, AND WISDOM ... ..	...	0/6	—	—	BOADICEA ... ..				
I WRESTLE AND PRAY (SOL-FA, 0/2) ... ..	...	0/6	—	—	CALLIRHOË (SOL-FA, 1/6) ... ..				
THOU GUIDE OF ISRAEL ... ..	...	0/6	—	—	HYMN TO THE CREATOR ... ..				
JESU, PRICELESS TREASURE ... ..	...	1/0	—	—	MOUNT MORIAH ... ..				
WHEN WILL GOD RECALL MY SPIRIT ... ..	...	1/0	—	—	NINEVEH ... ..				
JESUS, NOW WILL WE PRAISE THEE ... ..	...	1/0	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4)... ..				
<b>A. S. BAKER.</b>					THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ... ..				
COMMUNION SERVICE, IN E ... ..	...	1/6	—	—	THE FLAG OF ENGLAND (SOL-FA, 0/9) ... ..				
<b>J. BARNBY.</b>					THE INCHCAPE ROCK ... ..				
REBEKAH (SOL-FA, 0/9) ... ..	...	1/0	1/6	2/6	THE LORD'S PRAYER (SOL-FA, 0/6) ... ..				
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	...	1/6	2/0	—					
<b>LEONARD BARNES.</b>									
THE BRIDAL DAY ... ..	...	2/6	—	4/6					
<b>J. F. BARNETT.</b>									
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	—	—					

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

	Paper Cover.	Paper Board.	Cloth Gilt.		Paper Cover.	Paper Board.	Cloth Gilt.
<b>DUDLEY BUCK.</b>					<b>F. G. DOSSERT.</b>		
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	MASS, IN E MINOR ... ..	5/0	—	—
<b>EDWARD BUNNETT.</b>					COMMUNION SERVICE, IN E MINOR ... ..		
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—		2/0	—	—
<b>W. BYRD.</b>					<b>LUCY K. DOWNING.</b>		
MASS FOR FOUR VOICES (in F minor) ... ..	2/6	—	—	A PARABLE IN SONG ... ..	2/0	—	—
<b>CARISSIMI</b>					<b>F. DUNKLEY.</b>		
JEPHTHAH ... ..	1/0	—	—	THE WRECK OF THE HESPERUS ... ..	1/0	—	—
<b>F. D. CARNELL.</b>					<b>ANTONIN DVOŘÁK.</b>		
SUPPLICATION ... ..	5/0	—	—	ST. LUDMILA ... ..	5/0	6/0	7/6
<b>GEORGE CARTER.</b>					Ditto (German and Bohemian Words) ... ..		
SINFONIA CANTATA (116th Psalm) ... ..	2/0	—	3/6	THE SPECTRE'S BRIDE (SOL-FA, 1/6) ... ..	3/0	3/6	5/0
<b>WILLIAM CARTER.</b>					Ditto (German and Bohemian Words) ... ..		
PLACIDA ... ..	2/0	2/6	4/0	STABAT MATER ... ..	2/6	3/0	4/0
<b>CHERUBINI.</b>					PATRIOTIC HYMN ... ..		
REQUIEM MASS, C MINOR (Latin and English) ... ..	1/0	1/6	2/6	Ditto (German and Bohemian Words) ... ..	3/0	—	—
SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6	REQUIEM MASS ... ..	5/0	6/0	7/6
THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6	MASS, IN D ... ..	2/6	—	—
FOURTH MASS, IN C ... ..	1/0	1/6	2/6	COMMUNION SERVICE, IN D ... ..	2/6	—	—
<b>E. T. CHIPP.</b>					<b>A. E. DYER.</b>		
JOB ... ..	4/0	—	—	SALVATOR MUNDI ... ..	2/6	—	—
NAOMI ... ..	2/0	—	—	ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
<b>HAMILTON CLARKE.</b>					<b>H. J. EDWARDS.</b>		
PEPIN THE PIPPIN (Operetta), both Notations (Ditto, SOL-FA, 0/9) ... ..	2/6	—	—	THE ASCENSION ... ..	2/6	—	—
THE MISSING DUKE (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—	THE EPIPHANY ... ..	2/0	—	—
THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—	PRAISE TO THE HOLIEST ... ..	1/6	—	—
DRUMS AND VOICES (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	<b>EDWARD ELGAR.</b>			
HORNPIPE HARRY (SOL-FA, 0/9) ... ..	2/6	—	—	THE BLACK KNIGHT ... ..	2/0	—	—
<b>FREDERICK CORDER.</b>					THE LIGHT OF LIFE (Lux Christi) ... ..		
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ... ..	2/6	—	—	KING OLAF (SOL-FA, Choruses only, 1/6) ... ..	3/0	—	—
<b>SIR MICHAEL COSTA.</b>					THE BANNER OF ST. GEORGE (SOL-FA, 1/0) ... ..		
THE DREAM ... ..	1/0	—	—	TE DEUM AND BENEDICTUS ... ..	1/0	—	—
<b>H. COWARD.</b>					<b>ROSALIND F. ELLICOTT.</b>		
THE STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0	—	ELYSIUM ... ..	1/0	—	—
<b>F. H. COWEN.</b>					THE BIRTH OF SONG ... ..		
ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	<b>GUSTAV ERNEST.</b>			
A SONG OF THANKSGIVING ... ..	1/6	—	—	ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9) ... ..	2/0	—	—
SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	<b>T. FACER.</b>			
KUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0	RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9) ... ..	2/0	—	—	(Ditto, SOL-FA, 0/9) ... ..	—	—	—
THE WATER LILY ... ..	2/6	—	—	<b>E. FANING.</b>			
VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ... ..	1/6	—	—	BUTTERCUPS AND DAISIES (Female voices) ... ..	2/6	—	—
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9) ... ..	2/0	—	—	(Ditto, SOL-FA, 1/0) ... ..	—	—	—
THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9) ... ..	2/0	—	—	<b>HENRY FARMER.</b>			
A DAUGHTER OF THE SEA (Female voices) ... ..	2/0	—	—	MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0) ... ..	2/0	2/6	3/6
DREAM OF ENDYMION ... ..	2/6	—	—	<b>MYLES B. FOSTER.</b>			
<b>J. MAUDE CRAMENT.</b>					THE LADY OF THE ISLES ... ..		
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—	(Ditto, SOL-FA, 0/8) ... ..	—	—	—
<b>W. CRESER.</b>					THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ... ..		
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	SNOW FAIRIES (Female voices) ... ..	1/6	—	—
<b>W. CROTCH.</b>					THE COMING OF THE KING (Female voices) ... ..		
PALESTINE ... ..	3/0	3/6	5/0	(Ditto, SOL-FA, 0/8) ... ..	1/6	—	—
<b>W. H. CUMMINGS.</b>					<b>ROBERT FRANZ.</b>		
THE FAIRY RING ... ..	2/6	—	—	PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—
<b>W. G. CUSINS.</b>					<b>NIELS W. GADE.</b>		
TE DEUM ... ..	1/6	—	—	PSYCHE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
<b>FÉLICIEN DAVID.</b>					SPRING'S MESSAGE (SOL-FA, 0/3) ... ..		
THE DESERT (Male voices) ... ..	1/6	2/0	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9) ... ..	1/0	1/6	2/6
<b>H. WALFORD DAVIES.</b>					ZION ... ..		
HERVÉ RIEL ... ..	1/0	—	—	THE CRUSADERS (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
<b>P. H. DIEMER.</b>					COMALA ... ..		
BETHANY ... ..	4/0	—	—	CHRISTMAS EVE (SOL-FA, 0/4) ... ..	1/0	1/6	—
<b>M. E. DOORLY.</b>					<b>HENRY GADSBY.</b>		
LAZARUS ... ..	2/6	—	—	LORD OF THE ISLES (SOL-FA, 1/6) ... ..	2/6	—	—
					ALCESTIS (Male voices) ... ..		
					COLUMBUS (Male voices) ... ..		
					<b>F. W. GALPIN.</b>		
					YE OLDE ENGLYSHE PASTYMES ... ..		
					<b>G. GARRETT.</b>		
					HARVEST CANTATA (SOL-FA, 0/6) ... ..		
					THE SHUNAMITE ... ..		
					THE TWO ADVENTS ... ..		
					<b>R. MACHILL GARTH.</b>		
					EZEKIEL ... ..		
					THE WILD HUNTSMAN ... ..		



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

	Paper Cover	Paper Boards	Cloth Gilt.		Paper Cover	Paper Boards	Cloth Gilt.
<b>A. R. GAUL.</b>				<b>HANDEL.—Continued</b>			
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—	SAMSON (SOL-FA, 1/0) ...	2/0	2/6	4/0
(Ditto, SOL-FA, 0/9)	—	—	—	SOLOMON ...	2/0	2/6	4/0
A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...	1/0	—	—	JEPHTHA ...	2/0	2/6	4/0
JOAN OF ARC (SOL-FA, 1/0) ...	2/6	3/0	4/0	JOSHUA ...	2/0	2/6	4/0
PASSION SERVICE ...	2/6	3/0	4/0	DEBORAH ...	2/0	2/6	4/0
RUTH (SOL-FA, 0/9) ...	2/0	2/6	4/0	SAUL ...	2/0	2/6	4/0
THE HOLY CITY (SOL-FA, 1/0) ...	2/6	3/0	4/0	CHANDOS TE DEUM ...	1/0	1/6	2/6
THE TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0	4/0	DETTINGEN TE DEUM ...	1/0	1/6	2/6
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0	UTRECHT JUBILATE ...	1/0	1/0	—
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	O COME, LET US SING UNTO THE LORD	—	—	—
UNA ...	2/6	3/0	4/0	(5th Chandos Anthem)	1/0	—	—
(Ditto, SOL-FA, 1/0)	—	—	—	O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—	CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
(Ditto, SOL-FA, 0/8)	—	—	—	Or, singly:—	—	—	—
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	THE KING SHALL REJOICE ...	0/8	—	—
<b>FR. GERNSEIM.</b>				ZADOK THE PRIEST ...	0/3	—	—
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	MY HEART IS INDITING ...	0/8	—	—
<b>E. OUSELEY GILBERT.</b>				LET THY HAND BE STRENGTHENED ...	0/6	—	—
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—	THE WAYS OF ZION ...	1/0	—	—
(Ditto, SOL-FA, 0/8)	—	—	—	ODE ON ST. CECILIA'S DAY ...	1/0	1/8	2/6
<b>F. E. GLADSTONE.</b>				L'ALLEGRO ...	2/0	2/6	4/0
PHILIPPI ...	2/6	—	—	DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—
<b>GLUCK.</b>				<b>F. K. HATTERSLEY.</b>			
ORPHEUS (CHORUSES, SOL-FA, 1/0) ...	3/6	—	—	ROBERT OF SICILY ...	2/6	—	—
<b>HERMANN GOETZ.</b>				<b>HAYDN.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	THE CREATION (SOL-FA, 1/0) ...	2/0	2/6	4/0
GNENIA ...	1/0	—	—	THE CREATION, Pocket Edition ...	1/0	1/6	2/0
THE WATER-LILY (Male voices) ...	1/6	—	—	THE SEASONS ...	3/0	3/6	5/0
<b>A. M. GOODHART.</b>				Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—
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ARETHUSA ...	2/0	—	—	(Ditto (Latin and English) ...	1/0	1/6	2/6
SIR ANDREW BARTON ...	1/0	—	—	SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
<b>CH. GOUNOD.</b>				THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	(Ditto (Latin) ...	1/0	1/6	2/6
Ditto, SOL-FA (Latin and English) ...	2/0	—	—	SIXTEENTH MASS (Latin) ...	1/6	2/0	3/0
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—	THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—
THE REDEMPTION (English Words) (SOL-FA, 2/0) ...	5/0	6/0	7/6	OUR SAVIOUR ON THE CROSS ...	2/0	2/6	4/0
Ditto (French Words) ...	3/4	—	—	TE DEUM (English and Latin) ...	1/0	—	—
Ditto (German Words) ...	10/0	—	—	INSANÆ ET VANÆ CURÆ (Ditto) ...	0/4	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6	<b>BATTISON HAYNES.</b>			
OUT OF DARKNESS ...	1/0	—	—	THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	A SEA DREAM (Female voices) (SOL-FA, 0/6) ...	2/6	—	—
Ditto (Troisième Messe Solennelle) ...	2/6	—	—	<b>H. HEALE.</b>			
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	JUBILEE ODE ...	1/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	<b>C. SWINNERTON HEAP</b>			
Ditto (Out of darkness) ...	1/0	—	—	FAIR ROSAMOND (SOL-FA, 2/0) ...	3/6	4/0	5/0
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	<b>EDWARD HECHT.</b>			
THE CROSS (Filizæ Jerusalem) ...	1/0	—	—	ERIC THE DANE ...	3/0	—	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—	O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
GALLIA (SOL-FA, 0/4) ...	1/0	—	—	<b>GEORGE HENSCHEL.</b>			
<b>C. H. GRAUN.</b>				OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
TE DEUM ...	2/0	2/6	4/0	STABAT MATER ...	2/6	—	—
<b>ALAN GRAY.</b>				<b>HENRY HILES.</b>			
THE WIDOW OF ZAREPHATH ...	2/0	—	—	THE CRUSADERS ...	2/6	—	—
ARETHUSA ...	1/6	—	—	<b>FERDINAND HILLER.</b>			
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	NALA AND DAMAYANTI ...	4/0	—	6/0
<b>J. O. GRIMM.</b>				A SONG OF VICTORY (SOL-FA, 0/9) ...	1/0	1/6	—
THE SOUL'S ASPIRATION ...	1/0	—	—	<b>H. E. HODSON.</b>			
<b>G. HALFORD.</b>				THE GOLDEN LEGEND ...	2/0	—	—
THE PARACLETE ...	2/0	—	—	<b>HEINRICH HOFMANN.</b>			
<b>E. V. HALL.</b>				FAIR MELUSINA ...	2/0	2/6	4/0
IS IT NOTHING TO YOU (SOL-FA, 0/3) ...	0/8	—	—	CINDERELLA ...	4/0	—	—
<b>HANDEL.</b>				SONG OF THE NORNS (Female voices) ...	1/0	—	—
ALEXANDER'S FEAST ...	2/0	2/6	4/0	<b>C. HOLLAND.</b>			
ACIS AND GALATEA ...	1/0	1/6	2/6	AFTER THE SKIRMISH ...	1/0	—	—
DITTO, New Edition, edited by J. Barnby (SOL-FA, 1/0) ...	1/0	1/6	2/6	<b>HUMMEL.</b>			
ALCESTE ...	2/0	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
SEMELE ...	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
THE PASSION ...	3/0	3/6	5/0	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
ALEXANDER BALUS ...	3/0	3/6	5/0	THIRD MASS, IN D ...	1/0	1/6	2/6
HERCULES ...	3/0	3/6	5/0	COMMUNION SERVICE, ditto ...	2/0	—	4/0
ATHALIAH ...	3/0	3/6	5/0	ALMA VIRGO (Latin and English) ...	0/4	—	—
ESTHER ...	3/0	3/6	5/0	QUOD IN ORBE (Ditto) ...	0/4	—	—
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THEODORA ...	3/0	3/6	5/0	STABAT MATER ...	3/0	3/6	—
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THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	ELIJAH (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
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H. LAHEE.				HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2)	0/4	—	—
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	2/6	—	—	(Ditto)	1/0	—	—
LEONARDO LEO.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	2/0	2/6	4/0
DIXIT DOMINUS ... ..	1/0	1/6	—	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0) ...	1/0	1/6	2/6
H. LESLIE.				MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	ATHALIE (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
F. LISZT.				ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	—
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	MAN IS MORTAL (8 voices) ... ..	1/0	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
C. H. LLOYD.				(Ditto (Male voices) ... ..	1/0	—	—
ALCESTIS (SOL-FA, 1/6) ... ..	3/0	—	—	CHRISTUS (SOL-FA, 0/6) ... ..	1/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0	THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—
HERO AND LEANDER ... ..	1/6	—	—	SON AND STRANGER (Operetta) ... ..	4/0	—	—
THE SONG OF BALDER ... ..	1/0	—	—	LORELEY (SOL-FA, 0/6) ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	ŒDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—
THE GLEANERS' HARVEST (Female voices) ...	2/6	—	—	TO THE SONS OF ART (Ditto) (SOL-FA, 0/3) ...	1/0	—	—
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ...	0/4	—	—
ROSSALL ... ..	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—
SIR OGGIE AND THE LADIE ÉLSIE' ... ..	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—
CLEMENT LOCKNAME.				SING TO THE LORD (98th Psalm) ... ..	0/8	—	—
THE ELFIN QUEEN (Female voices) ... ..	2/6	—	—	SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..	0/8	—	—
W. H. LONGHURST.				AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—
THE VILLAGE FAIR ... ..	2/0	2/6	—	R. D. METCALFE AND A. KENNEDY.			
HAMISH MacCUNN.				PRINCE FERDINAND (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ...	2/6	3/0	4/0	MEYERBEER.			
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
G. A. MACFARREN.				(Ditto (English) ... ..	1/0	—	—
SONGS IN A CORNFIELD (Female voices) ...	1/6	—	—	A. MOFFAT.			
(Ditto, SOL-FA, 0/9)				A CHRISTMAS DREAM (A Cantata for Children) ...	1/6	—	—
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6	(Ditto, SOL-FA, 0/4)			
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—	B. MOLIQUE.			
OUTWARD BOUND ... ..	1/0	—	2/6	ABRAHAM ... ..	3/0	3/6	5/0
A. C. MACKENZIE.				MOZART.			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	KING THAMOS ... ..	1/0	1/6	—
(Ditto, Choruses only, SOL-FA, 1/0)				FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
THE STORY OF SAYID ... ..	3/0	3/6	5/0	SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
JASON ... ..	2/6	3/0	4/0	COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—
THE BRIDE (SOL-FA, 0/8) ... ..	1/0	—	—	TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
THE ROSE OF SHARON (SOL-FA, 2/0) ... ..	5/0	6/0	7/6	(Ditto (Latin and English) (SOL-FA, 0/9) ...	1/0	1/6	2/6
JUBILEE ODE (SOL-FA, 1/6) ... ..	2/6	—	—	REQUIEM MASS ... ..	1/0	1/6	2/6
THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)	2/0	—	—	(Ditto (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6
THE NEW COVENANT ... ..	1/6	—	—	LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0
BETHLEHEM ... ..	5/0	6/0	7/6	SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—
(Ditto, Act II, separately ... ..	2/6	—	—	O GOD, WHEN THOU APPEAREST ditto ...	0/3	—	—
G. C. MARTIN.				HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—
TE DEUM AND ANTIPHON ... ..	0/8	—	—	GLORY, HONOUR, PRAISE ... .. Third Motet	0/3	—	—
				E. MUNDELLA.			
				VICTORY OF SONG (Female voices) ... ..	1/0	—	—
				DR. JOHN NAYLOR.			
				JEREMIAH ... ..	3/0	—	—
				JOSEF NEŠVERA.			
				DE PROFUNDIS ... ..	2/6	—	—

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MASS, IN C ... ..	2/0	—	—	CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ... ..	2/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>				<b>ARTHUR RICHARDS.</b>			
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	PUNCH AND JUDY (Opera) (Sol-fa, 0/6) ... ..	1/6	—	—
<b>R. P. PAINE.</b>				<b>J. V. ROBERTS.</b>			
THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—	JONAH ... ..	2/0	—	—
<b>PALESTRINA.</b>				<b>W. S. ROCKSTRO.</b>			
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	THE GOOD SHEPHERD ... ..	2/6	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	<b>J. L. ROECKEL.</b>			
MISSA BREVIS ... ..	2/6	—	—	THE SILVER PENNY (Sol-fa, 0/9) ... ..	2/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6	—	—	THE HOURS (Female voices) (Sol-fa, 0/9) ... ..	2/0	—	—
<b>H. W. PARKER.</b>				<b>EDMUND ROGERS.</b>			
THE KOBOLDS ... ..	1/0	—	—	THE FOREST FLOWER (Female voices) ... ..	2/6	—	—
HORA NOVISSIMA ... ..	3/6	—	—	<b>ROLAND ROGERS.</b>			
<b>C. H. H. PARRY.</b>				PRAYER AND PRAISE ... ..			
DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—	FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	2/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-fa, 1/0) ... ..	2/0	—	—	<b>ROMBERG.</b>			
BLEST PAIR OF SIRENS (Sol-fa, 0/8) ... ..	1/0	—	—	THE LAY OF THE BELL (New Edition, translated			
THE GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—	by the Rev. J. Troutbeck, D.D.) (Sol-fa, 0/8) ... ..			
PROMETHEUS UNBOUND ... ..	3/0	—	—	THE TRANSIENT AND THE ETERNAL ... ..			
JUDITH (Choruses, Sol-fa, 2/0) ... ..	5/0	6/0	7/6	(Ditto, Sol-fa, 0/4)			
L'ALLEGRO (Sol-fa, 1/6) ... ..	2/6	—	—	<b>ROSSINI.</b>			
ETON ... ..	2/0	—	—	STABAT MATER (Sol-fa, 1/0) ... ..			
THE LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—	MOSES IN EGYPT ... ..			
JOH (Choruses, Sol-fa, 1/0) ... ..	2/6	—	—	DIVINE LOVE ... ..			
KING SAUL ... ..	5/0	6/0	7/6	<b>ED. SACHS.</b>			
INVOCATION TO MUSIC ... ..	2/6	—	—	WATER LILIES ... ..			
MAGNIFICAT ... ..	1/6	—	—	<b>C. SAINTON-DOLBY.</b>			
<b>DR. JOSEPH PARRY.</b>				FLORIMEL (Female voices) ... ..			
NEBUCHADNEZZAR ... ..	3/0	4/0	5/0	<b>CAMILLE SAINT-SAËNS.</b>			
Ditto, (Sol-fa) ... ..	1/6	2/0	2/6	THE HEAVENS DECLARE—CÆLI ENARRANT			
<b>B. PARSONS.</b>				(19th Psalm) ... ..			
THE CRUSADER ... ..	3/6	—	—	<b>W. H. SANGSTER.</b>			
<b>T. M. PATTISON.</b>				ELYSIUM ... ..			
MAY DAY ... ..	1/6	—	—	<b>FRANK J. SAWYER.</b>			
THE MIRACLES OF CHRIST (Sol-fa, 0/9) ... ..	2/0	—	—	THE STAR IN THE EAST ... ..			
THE ANCIENT MARINER ... ..	2/6	—	—	THE SOUL'S FORGIVENESS ... ..			
THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—	<b>H. W. SCHARTAU.</b>			
<b>A. L. PEACE.</b>				CHRISTMAS HOLIDAYS (Female voices) ... ..			
ST. JOHN THE BAPTIST ... ..	2/6	—	—	<b>SCHUBERT.</b>			
<b>A. H. D. PRENDERGAST.</b>				MASS, IN A FLAT ... ..			
THE SECOND ADVENT ... ..	1/6	—	—	COMMUNION SERVICE, ditto ... ..			
<b>PERGOLESI.</b>				MASS, IN E FLAT ... ..			
STABAT MATER (Female voices) (Sol-fa, 0/6) ... ..	1/0	—	—	COMMUNION SERVICE, ditto ... ..			
<b>CIRO PINSUTI.</b>				MASS, IN B FLAT ... ..			
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—	COMMUNION SERVICE, ditto ... ..			
<b>E. PROUT.</b>				MASS, IN C ... ..			
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(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 reverent 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 Turler, Dr. Troutbeck, Sir John Stainer, and Sir Joseph Barnby.

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

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