

NOVELLO'S ORIGINAL OCTAVO EDITION.

VILLAGE SCENES

CANTATA

FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS BY

CLIFTON BINGHAM

THE MUSIC BY

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VILLAGE SCENES.

No. 1.—CHORUS—"THE VILLAGE GREEN."

When days are bright
With flow'rs bedight,
And fair with summer sheen :
Come lad and lass
To foot the grass,
And trip it on the green !
'Tis passing sweet
To watch their feet,
To hear them laugh and sing ;
As hand in hand
A mirthful band
They trip it in a ring !
With a hey and a ho,
In and out they go,
Every lad has a lass for his neighbour ;
With a ho and a hey,
While the green is gay,
With the music of pipe and tabor !

No. 2.—SOLO (*Contralto*)—"THE PEDLAR."

Maidens bonnie, what d'ye lack ?
Come and see the Pedlar's pack ;
Ribbons fair and dainty laces,
Made to set off winsome faces !
Come, buy !
Treasures motley for you all,
Old and young and great and small ;
How the bright eyes all are dancing
O'er the Pedlar's store a-glancing !
Come, buy !
All the earth's the Pedlar's Home.
But where'er his steps may roam,
Still the rover, trinket-laden,
Welcome wins from every maiden !
Come, buy !

No. 3.—CHORUS—"THE CHILDREN AT PLAY."

Hark to the voices soft and clear,
Over the green sward ringing ;
Falling like music on the ear,
'Tis but the children singing !
List to the dancing of their feet,
Tripping a dainty measure,
Filling the earth with gladness sweet,
Innocent mirth and pleasure !
Play, happy children, while ye may,
Laughter turns to sighing ;
Summer is swift to pass away,
Time is ever flying !

No. 4.—SOLO (*Soprano*)—"THE GIPSY."

A gipsy I,
By wind and weather tanned ;
Just cross the gipsy's hand.
Your future try !
No stars I read ;
The Book of Nature fair,
The lore that I find there
Is all I need !
By mead and town
The gipsy's witching smile
Doth wheedle and beguile
Blue eyes and brown !
A gipsy I,
To bring you luck's my trade ;
Come, cross my hand, coy maid—
Your fortune try !

No. 5.—RECITATIVE (*Contralto and Chorus*)—
 “THE OLD HALL”—AND STATELY DANCE.

Looking across the lands,
 Lawn, lea and wold,
 Proudly the great Hall stands,
 Stately and old!

Moat, keep and ivied wall,
 Turret and tower,
 Brave old ancestral Hall,
 Symbol of Power!

Hark! music stealing low,
 Through windows bright;
 Knight and dame, maid and beau,
 Dance there to-night!

[Stately Dance.]

No. 6.—FINAL CHORUS—“THE CURFEW.”

Hark the curfew stealing
 O'er the silent lea;
 Vale and plain and meadow
 Soon at rest will be.

Toil and strife are ended,
 Night doth bid them cease
 Day is past and over,
 All the world is peace.

Hark the curfew stealing
 On the twilight dim;
 Listen—through the shadows—
 Comes the evening hymn!

“Through the day Thy love hath spared us
 Night once more invites to rest;
 Through the silent watches guard us,
 Let no foe our peace molest;
 Jesu, Thou our Guardian be;
 Sweet it is to trust in Thee.”

“Pilgrims here on earth, and strangers,
 Dwelling in the midst of foes,
 Us and ours preserve from dangers;
 In Thy love may we repose,
 And, when life's short day is past,
 Rest with Thee in heaven at last.”

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CONTENTS.

No.								PAGE	
1.	CHORUS	" The Village Green "	1
2.	SOLO (<i>Contralto</i>)	" The Pedlar "	8
3.	CHORUS	...	...	...	...	" The Children at play "	...	...	11
4.	SOLO (<i>Soprano</i>)	...	...	...	...	" The Gipsy " *	...	...	16
5.	RECIT. (<i>Contralto and Chorus</i>)	AND } STATELY DANCE		...	...	" The Old Hall "	...	...	20
6.	FINAL CHORUS...	...	...	...	...	" The Curfew "	...	...	26

VILLAGE SCENES.

No. 1.

CHORUS.—"THE VILLAGE GREEN."

Allegretto vivace.

PIANO.
♩ = 168.

mf dim. p

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth-note triplets, starting with a mezzo-forte (mf) dynamic and ending with a piano (p) dynamic. The bass clef accompaniment is mostly rests.

The second system continues the piano introduction with the same melodic and accompaniment patterns. The dynamic remains piano (p).

The third system concludes the piano introduction. The dynamic remains piano (p).

SOPRANO.
p

When days are bright With flow'rs be-dight, Come

ALTO.
p

And fair with sum-mer sheen:..

The vocal parts for Soprano and Alto enter with a piano (p) dynamic. The piano accompaniment continues with a steady eighth-note accompaniment. The lyrics are: "When days are bright With flow'rs be-dight, Come And fair with sum-mer sheen:.."

lad and lass To foot the grass, 'Tis pass-ing sweet

And trip it on the green!.. Oh, 'tis sweet To

The vocal parts continue with the lyrics: "lad and lass To foot the grass, 'Tis pass-ing sweet And trip it on the green!.. Oh, 'tis sweet To". The piano accompaniment remains consistent.

poco crea. *mf*

To watch their feet, To hear them laugh and sing, . . . to

poco crea. *mf*

watch their feet, Oh, 'tis sweet To watch their feet, Hear them laugh and sing, . . .

crea. *mf*

f *poco rit.* *f a tempo.*

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

poco rit. *f a tempo.*

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

f *colle voci!* *f a tempo.*

f *poco rit.* *a tempo.*

ring, . . . they trip, they trip it in a ring!

poco rit. *a tempo.* *mf*

ring, . . . they trip, they trip it in a ring! With a

f *poco rit.* *a tempo.*

Ped. *

mf

and a ho, . . . they go, . . . Ev-'ry

mf

hey and a ho, In and out they go, Ev-'ry

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

lad has a lass for his neighbour, ev-ry lad has a lass for his neighbour;
 lad has a lass for his neighbour, ev-ry lad has a lass for his neighbour; With a

Ped. *

and a hey, .. is gay, .. With a
 ho and a hey, While the green is gay, With a

f
Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre f
 ho and a hey, a ho and a hey, All is gay With the mu - sic of
 ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f
sempre f

f
 pipe, of pipe and ta - bor!
 pipe, of pipe and ta - bor!

f *f* *f* *f* *f* *f*

'Tis pass-ing sweet To

To hear them laugh and sing, . . . to
 watch their feet, . . . To hear them sing, . . . 'Tis pass-ing sweet To watch their feet, . . .

hear them laugh and sing; . . . As hand in hand A mirth-ful band, They trip it in a
 . . . To hear them sing; . . . A mirth-ful, mirth-ful band, They trip it in a

ring, As hand in hand A mirthful band, They trip it in a ring!
 ring, A mirth-ful, mirthful band, They trip it in a ring! With a

Ped. *

f
 and a ho, .. and a ho!
 hey, with a hey, with a hey and a

p
 When days are bright With flow'rs be-dight, Come
 ho! And fair with sum-mer sheen; . . .

poco cres.
 lad and lass To foot the grass, 'Tis pass-ing sweet
 And trip it on the green! . . . Oh, 'tis sweet To

cres. *mf*
 To watch their feet, To hear them laugh and sing, . . . to
 watch their feet, Oh, 'tis sweet To watch their feet, Hear them laugh and sing, . . .

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a
 hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

f *poco rit.* *a tempo.*
poco rit. *a tempo.*
f *colle voci.* *f a tempo.*

ring, . . they trip, they trip it in a ring! . . . With a
 ring, . . they trip, they trip it in a ring! . . .

poco rit. *a tempo.*
poco rit. *a tempo.* *mf*
f *poco rit.* *a tempo.*

Ped. *

and a ho, . . they go, . . Ev-'ry
 hey and a ho, In and out they go, Ev-'ry

mf
mf
mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

lad has a lass for his neigh-bour, ev-'ry lad has a lass for his neigh-bour;
 lad has a lass for his neigh-bour, ev-'ry lad has a lass for his neigh-bour; With a

f

Ped. *

and a hey, . . . is . . . gay, . . . With a
 ho and a hey, While the green is . . . gay, With a

f
Ped. * *Ped.* * *Ped.* *

sempre f
 ho and a hey, a ho and a hey, All is gay With the mu - sic of
 ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f
sempre f

f ^ ^ ^ ^ ^
 pipe, of pipe and ta - bor!
 pipe, of pipe and ta - bor!

f ^ ^ ^ ^ ^

f ^ ^ ^ ^ ^

f ^ ^ ^ ^ ^

sempre f ^ ^ ^ ^ ^ *f*

No. 2.

SOLO (CONTRALTO).—"THE PEDLAR."

VOICE *Con moto.* *mf*

Maidens bonnie, what d'ye lack? Come and

PIANO *Con moto.* *p* *p*

$\text{♩} = 80.$

see the Ped-lar's pack; Ribbons fair and dain-ty la - ces, Made to set off win-some

cres. *mf*

fa - ces, Ribbons fair and dain-ty la - ces, Made to set off win-some fa - ces! Come

cres. *mf*

dim. *3*

buy, . . come buy, . . come buy, . . come buy!

dim. *p*

Treasures mot-ley for you all, Old and young and great and small, Treasures

mot-ley for you all, Old and young and great and small; How the bright eyes all are

danc-ing O'er the Ped-lar's store a-glanc-ing! Come buy,.. come buy,.. come

buy,.. come buy! All the earth's the Ped-lar's Home, But wher-e'er his steps may

roam, Still the ro-ver, trinket-la-den, Welcome wins.. from ev-'ry maid-an! Come

buy, maid-ens bon-nie! come buy, maid-ens bon-nie! come buy!

come buy! . . . Maidens bonnie, what d'ye lack? Come and

see the Ped-lar's pack! Come buy, .. maidens bon - nie, come buy, .. come ..

buy! Rib-bons fair! and dainty la - ces! Maidens

bonnie, come buy, come buy!

No. 3.

CHORUS.—“THE CHILDREN AT PLAY.”

Andante poco mosso.

SOPRANO.

ALTO.

PIANO.
♩. = 48.

p legato.

Hark to the voi - ces

Hark to the voi - ces

p

sempre molto legato.

p

Ped. *

soft and clear, O - ver the green sward ring - ing; Fall - ing like mu - sic

soft and clear, O'er the green sward ring - ing; Fall - ing like mu - sic

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco cres.

on the ear, 'Tis but the chil - dren sing - ing! Hark to the voi - ces

on the ear, 'Tis the chil - dren sing - ing! Soft . . . and

poco cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

soft and clear, Like mu - sic on . . . the ear, . . . 'Tis the chil -

clear, soft . . . and clear, Like mu - sic on the ear, . . . 'Tis the

- dren, the chil - dren sing - ing! List to the danc - ing

chil - dren, the chil - dren sing - ing! List to the danc - ing

p

Ped. *

of their feet, Trip - ping a dain - ty mea - sure, Fill - ing the earth with

of their feet, Trip - ping a dain - ty mea - sure, Fill - ing the

cres.

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim. *mf*

glad - ness sweet, fill - ing the earth with glad - ness sweet, In - no - cent mirth,

dim. *mf*

earth with glad - ness, fill - ing the earth with glad - ness, In - no - cent

mf

in - no - cent mirth, in - no - cent mirth and plea - sure! Fill - ing the earth with

mirth, in - no - cent mirth, mirth and plea - sure!

mf

glad - ness, fill - ing the earth with glad - ness, In - no - cent mirth! . . .

Fill - ing the earth . . . with glad - ness sweet, fill - ing the

poco rall. *a tempo.*

dim. e poco rall. *p*

Play, hap - py chil - dren, while ye may, Laugh - ter turns to sigh - ing;

earth with glad - ness sweet. Play, . . . while ye may, Laugh - ter turns to sigh - ing;

dim. e poco rall. *p a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *mf*
 - Sum-mer is swift to pass, . . . to pass . . . a - way,
 Sum-mer is swift to pass, . . . to pass a - way, . . .

cres. *f*
 Play, hap-py chil - dren, while ye may, . . . Sum - - mer is swift . . . to
 Play, . . . hap-py chil - - dren, Summer is swift . . . to pass . . .

dim. *p*
 pass . . . a - way, Time is ev - er, ev - er fly - - - ing!
 . . . a - way, . . . Time is ev - er, ev - er fly - - - ing!

dim. *p*

dim. *p*

Ped. *

p
 Hap - py chil - - dren, play, . . . while ye
 Chil - dren, play, . . . while ye

poco rall. al Fine.

may, chil - dren, play, play, . . while ye

poco rall. al Fine.

may, chil - dren, play, while ye may, .

p

p poco rall.

a tempo.

may, Time is ev - er fly - - ing! . .

a tempo.

. . Time is ev - er fly - - ing! . .

dim.

p a tempo.

Ped. *

dim.

No. 4.

SOLO (SOPRANO).—"THE GIPSY."

PIANO.
♩ = 120.

Vivace. *f* *p* *f*

leggiero. *mf* *p leggiero.* *p*

A gip-sy I, By wind and weather tanned; Just cross the gip-sy's

hand, just cross the gip-sy's hand, . . . Your fu-ture try, your

fu-ture try!.. just cross, just cross the gip-sy's hand. . . No

mf *p* *Ped.* *

stars I . . read, no stars I . . read; The

Book of Na - ture fair, . . . The lore that I find there . . . Is

all I need, is all I need! The

Book of Na - ture fair, The lore that I find there Is all, is

all I need!

a tempo.

By mead and town The gip-sy's witching smile, Doth

whee - die and be - guile . . . Blue eyes . . . and brown ! . . .

By mead and town The gip-sy's witching smile, . . . Doth be - guile, doth be -

- guile Blue eyes and brown ! . . . A gip - sy I, A

gip - sy I, To bring you luck's my trade; Come,

cross my hand, coy maid, . . . Your for - tune try! your

for - tune try! To bring you luck's my trade; Come,

crea. *mf* *f*

crea. *mf* *f*

or *f*

hand, your for - tune try!

cross my hand, coy maid, come, cross my hand, your for - tune try!

poco rit. *f a tempo.*

colla voce. *f a tempo.* *f*

No. 5. RECIT. (CONTRALTO AND CHORUS) AND STATELY DANCE.—"THE OLD HALL."

Molto moderato e maestoso.
Quasi Recit.

VOICE

p

Look - ing a - cross the lands, Lawn, lea and wold, . .

Molto moderato e maestoso.

PIANO

mf

Proud - ly the great Hall stands, State - ly and old! . .

f *^* *^* *^* *a tempo. Molto moderato.*

Moat, keep and

Molto moderato. ♩ = 96.

mf *p a tempo.*

cres.

i - vied wall, Tur - ret and tower, Brave old an - ces - tral Hall, . .

cres.

rit. *Molto moderato (In modo d' una Gavotte).*

. . . brave old Hall, Sym - bol of Power!

Molto moderato. ♩ = 96.

f *p* *rit.* *p*

CHORUS. SOPRANO.
pp
 Hark! mu-sic stealing low, Through win-dows bright ;

ALTO.
pp
 Hark! mu-sic stealing low, Through win-dows bright ;

dim. *pp*

p
 Knight and dame, Knight and dame Dance there to -

p
 maid and beau, Knight and dame Dance there to -

p

L'istesso tempo.

- night !

- night !
 STATELY DANCE.
L'istesso tempo.

pp

Ped. *

Ped. * *Ped.* * *Ped.* *

* This Dance may be performed separately, beginning here.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. A dynamic marking *p* is present.

Second system of musical notation. Both hands feature triplet patterns. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with triplets. A dynamic marking *dim. p* is present. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Fourth system of musical notation. The right hand has a melodic line with triplets and accents (^). The left hand has a bass line with triplets and accents (^). Dynamic markings *f* and *p* are present. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Fifth system of musical notation. The right hand has a melodic line with triplets and accents (^). The left hand has a bass line with triplets and accents (^). A dynamic marking *dim.* is present. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

Sixth system of musical notation. The right hand has a melodic line with triplets and accents (^). The left hand has a bass line with triplets and accents (^). Dynamic markings *p* and *f* are present. Pedal markings (*Ped.*) are placed below the left hand, with asterisks (*) indicating specific points.

First system of musical notation. The right hand features a complex rhythmic pattern with triplets and slurs. The left hand provides a steady accompaniment. Dynamics include *f* and *p*. Pedal markings are present: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

Second system of musical notation. The right hand continues with slurred notes and triplets. Dynamics include *dim.* and *p*.

Third system of musical notation. The right hand features prominent triplets. Dynamics include *crea.* and *p*. Pedal markings: *Ped.*, ** Ped.*

Fourth system of musical notation. The right hand has slurred triplets. Dynamics include *dim.* and *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*

2a Volta sempre *pp* tranquillo.

Fifth system of musical notation. The right hand features a dense sequence of triplets. Dynamics include *p*.

Sixth system of musical notation. The right hand continues with triplets. Dynamics include *p*.

First system of musical notation. The right hand features a series of triplets and sixteenth-note runs. The left hand has a simple accompaniment. The marking *crea.* is present.

Second system of musical notation. The right hand continues with triplets and sixteenth-note patterns. The left hand accompaniment includes some sustained notes. The marking *dim.* is present.

Third system of musical notation. It includes first and second endings. The right hand has more complex triplet patterns. The left hand has a steady accompaniment. The marking *p* is present.

Fourth system of musical notation. The right hand features a triplet of eighth notes. The left hand has a steady accompaniment. The marking *Ped.* is present.

Fifth system of musical notation. The right hand has a series of triplets. The left hand has a steady accompaniment. The marking *Ped.* is present.

Sixth system of musical notation. The right hand has a series of triplets. The left hand has a steady accompaniment. The marking *p* is present.

Musical notation for the first system, measures 1-4. The treble staff features a melodic line with triplets and slurs. The bass staff provides harmonic accompaniment with triplets and slurs. Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

Musical notation for the second system, measures 5-8. The treble staff continues the melodic line with triplets. The bass staff has triplets and slurs. Dynamic markings include "dim." and "p". Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

Musical notation for the third system, measures 9-12. The treble staff has triplets and slurs. The bass staff has triplets and slurs. Dynamic markings include "p". Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

Musical notation for the fourth system, measures 13-16. The treble staff has triplets and slurs. The bass staff has triplets and slurs. Dynamic markings include "sempre p". Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

Musical notation for the fifth system, measures 17-20. The treble staff has triplets and slurs. The bass staff has triplets and slurs. Dynamic markings include "dim." and "pp". Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

Musical notation for the sixth system, measures 21-24. The treble staff has triplets and slurs. The bass staff has triplets and slurs. Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

Musical notation for the seventh system, measures 25-28. The treble staff has triplets and slurs. The bass staff has triplets and slurs. Dynamic markings include "rall. al fine." and "pp". Pedaling instructions are marked as "Ped." with asterisks below the bass staff.

No. 6.

FINAL CHORUS.—"THE CURFEW."

Molto andante e sostenuto.

PIANO.
♩ = 42

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic and features a series of chords with moving bass lines. Dynamics include *f*, *dim.*, and *p*. Pedal markings are indicated as *Ped.*, ** Ped.*, ** Ped.*, and ***. The system concludes with a *pp* dynamic and a *pp legato.* instruction.

The second system features a soprano vocal line and piano accompaniment. The soprano part begins with the instruction *ALZO.* and the lyrics: "Hark the cur-few steal-ing O'er the si-lent lea; . . . Vale and". The piano accompaniment continues with chords and a steady bass line. Pedal markings include ** Ped.* and ** Ped.*.

The third system continues the soprano vocal line and piano accompaniment. The soprano part has the lyrics: "Toil and strife are end-ed, plain and mea-dow Soon at rest will be. Toil and strife are". The piano accompaniment features a *sempre p* (piano) instruction. Pedal markings include ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ***.

dim.

Night doth bid them cease; . . . Day is past . . . and o-ver, All the world . . .

end - ed, Night doth bid them cease; Day is o - ver, All the world is

dim.

dim.

Ped. * Ped. *

is . . . peace. Hark the cur - few steal - ing On the twi - light

peace . . . Hark the cur - few steal - - ing On the twi - light

p

p tranquillo.

Ped. *

dim; . . . Hark the cur - few steal - ing On the twi - light

dim; . . . Hark the cur - few steal - - ing On the twi - light

p

sempre p

Ped. * Ped. *

poco cres.

dim; Steal - ing on the twi - light, steal - ing on the twi - light,

poco cres.

dim; Stealing on the twi - light *dim*, . . . on the twi - light *dim*; . . .

poco cres.

Ped. *

dim. *p*

Through the sha - dows Comes the eve - ning hymn! . . . Through the

dim. *p*

. . . Through the sha - dows Comes the eve - ning hymn! . . . Listen,

poco rit. *a tempo.*

sha - dows Comes the eve - ning hymn!

poco rit. *a tempo.*

Comes the eve - ning hymn!

poco rit. *pp* *a tempo.* *rall.*

Ped.

Andante religioso. *sempre p* *

"Through the day Thy love hath spared us, Night once more in - vites to rest; Through the si - lent

sempre p

"Through the day Thy love hath spared us, Night once more in - vites to rest; Through the si - lent

Andante religioso (♩ = 42 as before).

pp

poco cres.

watches guard us, Let no foe our peace mo - lest; Je - su, Thou our guardian be;

poco cres.

watches guard us, Let no foe our peace mo - lest; Je - su, Thou our guardian be;

poco cres.

rit.
Sweet it is to trust in Thee." "Pil-grims here on earth, and stran-gers, Dwelling in the
p Sweet it is to trust in Thee." "Pil-grims here on earth, and stran-gers, Dwelling in the
p *rit.* *p*
p *rit.* *p* *molto legato.*

midst of foes, Us and ours pre-serve from dan-gers; In Thy love may we re- pose,
midst of foes, Us and ours . . pre-serve from dan-gers; In Thy love may we re- pose,
pp

poco cres.
And, when life's short day is past, Rest with Thee in heav'n at last, rest with
poco cres.
And, when life's short day is past, Rest with Thee in heav'n at last, rest with
cres. *p* *pp*

rall. *Come lma.*
Thee in heav'n at last."
rall.
Thee in heav'n at last."
Come lma. ♩ = 42.
rall. *pp*
Ped. *v* *v* *v*

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

		Pages Cover	Pages Music	Choir Vols.			Pages Cover	Pages Music	Choir Vols.
FRANZ ABT.					BEETHOVEN.				
MINSTER BELLS (Female voices)	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	2/6	—	—	CHORAL FANTASIA (SOL-FA, 0/8) ...	1/0	—	—	—
SUMMER (ditto)	2/6	—	—	CHORAL SYMPHONY ...	2/6	—	—	—
THE FAYS' FROLIC (ditto)	2/6	—	—	Ditto, VOCAL PORTION (SOL-FA, 0/6) ...	1/6	—	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0	—
THE SILVER CLOUD (ditto)	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—
THE WATER FAIRIES (ditto)	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6	—
THE WISHING STONE (ditto)	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0	—
J. H. ADAMS.					MEEK, AS THOU LIVEDST ...				
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/6)	1/6	—	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6) ...	1/0	1/6	2/6	—
T. ADAMS.					RUINS OF ATHENS (SOL-FA, 0/6) ...				
THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0	—
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	A. H. BEHREND.				
THE RAINBOW OF PEACE	1/0	—	—	SINGERS FROM THE SEA (Female Voices) ... 1/6 — —				
B. AGUTTER.					(Ditto, SOL-FA, 0/9)				
MISSA DE BEATA MARIÀ VIRGINE, IN C	...	2/6	—	—	WILFRED BENDALL.				
(English) (Female voices)	2/6	—	—	A LEGEND OF BRENZ (Female voices) ... 1/3 — —				
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THOMAS ANDERTON.					THE LADY OF SHALOTT (Female voices) ... 2/6 — —				
THE NORMAN BARON	1/0	1/6	—	(Ditto, SOL-FA, 1/0)				
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THE MIRACLES OF CHRIST (Sol-Fa, 0/8)	2/0	—	—	SCHUBERT.						
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ST. JOHN THE BAPTIST (Sol-Fa, 1/0)	2/6	—	—	Ditto, IN B FLAT				2/0	—	3/6
PERGOLESI.				Ditto, IN C				2/0	—	3/6
STABAT MATER (Female voices) (Sol-Fa, 0/8)	1/0	—	—	Ditto, IN E FLAT				2/0	2/6	4/0
CIRO PINSUTI.				Ditto, IN F				2/0	—	3/6
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—	Ditto, IN G				2/0	—	3/6
PERCY PITT.				MASS, IN A FLAT				1/0	1/6	2/6
HOHENLINDEN (Men's voices)	1/6	—	—	Do., IN B FLAT				1/0	1/6	2/6
V. W. POPHAM.				Do., IN C				1/0	1/6	2/6
EARLY SPRING	1/0	—	—	Do., IN E FLAT				2/0	2/6	4/0
A. H. D. PRENDERGAST.				Do., IN F (Sol-Fa, 0/8)				1/0	1/6	2/6
THE SECOND ADVENT	1/6	—	—	Do., IN G				1/0	1/6	2/6
E. PROUT.				SONG OF MIRIAM (Sol-Fa, 0/8)				1/0	—	—
DAMON AND PHINTIAS (Male voices)	2/6	—	—	SCHUMANN.						
FREEDOM	1/0	—	—	ADVENT HYMN, "IN LOWLY GUISE"				1/0	—	—
HEREWARD	4/0	—	—	FAUST				3/0	3/6	5/0
QUEEN AIMÉE (Female voices)	2/6	—	—	MANFRED				1/0	—	—
THE HUNDRETH PSALM (Sol-Fa, 0/4)	1/0	—	—	MIGNON'S REQUIEM				1/0	—	—
THE RED CROSS KNIGHT (Sol-Fa, 2/0)	4/0	4/6	6/0	NEW YEAR'S SONG (Sol-Fa, 0/8)				1/0	—	—
PURCELL.				PARADISE AND THE PERI (Sol-Fa, 1/6)				2/6	3/0	4/0
DIDO AND ÆNEAS	2/6	—	—	PILGRIMAGE OF THE ROSE				1/0	1/6	2/6
ODE ON ST. CECILIA'S DAY	2/0	—	—	REQUIEM				2/0	—	—
TE DEUM AND JUBILATE, IN D	1/0	—	—	THE KING'S SON				1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol-Fa, 0/8)	1/0	—	—	THE LUCK OF EDENHALL (Male voices)				1/8	—	—
KING ARTHUR	2/0	—	—	THE MINSTREL'S CURSE				1/6	—	—
THE MASQUE IN "DIOCLESIAN"	2/0	—	—	H. SCHÜTZ.						
LADY RAMSAY.				THE PASSION OF OUR LORD				1/0	—	—
THE BLESSED DAMOZEL	2/6	—	—	BERTRAM LUARD SELBY.						
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THE SONG OF HANNAH	1/0	—	—	"HELENA IN TROAS"				1/8	—	—
J. F. H. READ.				SUMMER BY THE SEA (Female voices)				1/8	—	—
BARTIMEUS	1/6	—	—	THE WAITS OF BREMEN (for Children)				1/6	—	—
CARACTACUS	2/6	—	—	(Ditto, Sol-Fa, 0/6)						
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DOUGLAS REDMAN.										
COR UNUM VIA UNA	1/6	—	—							

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