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NOTES ON THE PSALTER

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

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ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.
(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

SIR FREDERICK BRIDGE, Mus. Doc.
(Organist of Westminster Abbey and Gresham Professor of Music).

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DEDICATED TO ROBERT NEWMAN, Esq.

HOHENLINDEN

CANTATA

FOR CHORUS OF MEN'S VOICES (T.T.B.B.) AND ORCHESTRA

THE WORDS WRITTEN BY

THOMAS CAMPBELL

THE MUSIC COMPOSED BY

PERCY PITT.

(Op. 5.)

PRICE ONE SHILLING AND SIXPENCE.

LONDON : NOVELLO AND COMPANY, LIMITED

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Hohenlinden.

On Linden, when the sun was low,
All bloodless lay th' untrodden snow,
And dark as winter was the flow
Of Isar, rolling rapidly.

But Linden saw another sight,
When the drum beat at dead of night,
Commanding fires of death to light
The darkness of her scenery.

By torch and trumpet fast arrayed,
Each horseman drew his battle blade,
And furious ev'ry charger neighed,
To join the dreadful revelry.

Then shook the hills, with thunder riven,
Then rush'd the steed, to battle driven,
And louder than the bolts of Heaven,
Far flashed the red artillery.

But redder yet that light shall glow
On Linden's hills of stained snow,
And bloodier yet the torrent flow
Of Isar, rolling rapidly.

'Tis morn, but scarce yon level sun,
Can pierce the war-clouds, rolling dun,
Where furious Frank and fiery Hun
Shout, in their sulphurous canopy.

The combat deepens : On ! ye brave,
Who rush to glory or the grave !
Wave, Munich ! all thy banners wave,
And charge with all thy chivalry !

Few, few shall part where many meet !
The snow shall be their winding-sheet ;
And ev'ry turf beneath their feet
Shall be a soldier's sepulchre.

CAMPBELL.

HOHENLINDEN.

Thomas Campbell.

Percy Pitt, Op. 5.

Andante sostenuto.

TENOR I.

TENOR II.

BASS I.

BASS II.

PIANO.

pp

Andante sostenuto. ♩ = 108.

P *mf* *f* *mf* *mf*

On Lin - den, All blood - less lay the un-trod-den

All blood - - less lay the un-trod-den

Lin - den, when the sun was low, All blood - less lay the

All blood - less lay the un-trod-den

10810

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snow, _____ And dark as win-ter was the flow of I-sar,
 snow, _____ And dark as win-ter was the flow of I-sar,
 snow, _____ And dark as win-ter was the flow of I-sar,
 snow, _____ And dark as win-ter was the flow of

p marcato

rol - ling ra-pid-ly. _____
 rol - ling ra-pid-ly. _____
 rol - ling ra-pid-ly. _____
 I - sar, rol-ling ra-pid-ly. _____

pp *pp* *pp* *pp*

p *mf*

pp

1 Allegro. $\text{♩} = 116.$

p *cresc.* *mf*

f *ff*

mf *f*

But Lin-den saw an - o - ther sight, When the drum beat,

mf *f*

But Lin-den saw an - o - ther sight, When the drum beat,

mf *f*

But Lin-den saw an - o - ther sight, When the drum

mf *f*

But Lin-den saw an - o - ther sight, When the drum

p *mf*

at dead of night, Com - mand - - ing

at dead of night, Com-mand-ing

beat, at dead of night, Com-man - ing

beat, at dead of night, Com -

f *ff*

ff fires of death to light — her scen-e-ry.

ff fires of death to light The dark-ness of her scen-e-ry.

ff fires of death to light The dark-ness of her scen-e-ry. By

ff -mand-ing fires to light — her scen-e-ry. By torch and

f *ff* *3* *stacc*

By torch and trum-pet fast ar-rayed, —

By torch and trum- - - pet fast ar-rayed, —

torch and trum - - pet fast ar - rayed, —

trum-pet fast — ar - rayed, by trum-pet fast ar -

f

f

f

f

f

by trum - - pet,

by torch and trum-pet

by torch and trum - - - pet

- rayed, by torch and trum - pet fast ar -

ff

ff

ff

ff

ff

by torch and trum-pet fast ar - rayed, — Each
 fast ar-rayed, Each horse - - man
 fast ar-rayed, Each horse - - man
 - rayed, Each horse - - - - man

mf marcato

horse - - - man drew his bat - tle blade, — *mf* *p*
 drew — his blade, his bat - tle blade, — *mf* *p*
 drew — his blade, his bat - tle blade, — *mf* *p*
 drew his blade, his bat - tle blade, — *mf* *p*

f *p* *pp*

4 *mf* And fur-ious ev'-ry char-ger neighed, to

mf And fur-ious ev'-ry char - - -

mf And fur - - - ious _____

mf And fur - - - ious _____

4 *mf* *sfp* *sfp*

pp

mf join the dreadful rev - - el - ry Each char - - ger

- ger neighed, *f* Each charger neighed, to

ev - ry char - ger neighed, *f* Each charger neighed, to

ev - ry char - ger neighed, *mf* Each char - ger

sfp *f* *marcato*

neighed, to join the dreadful rev-el-ry.

join the dreadful rev-el-ry.

join the dreadful rev-el-ry.

neighed, to join the dreadful rev-el-ry.

sfp *sfp* *f* *8* *marcato*

pp

6

Then

Then

ff *f* *6* *CRESC.*

Then

Then

f shook the hills with thun-der riv-en, Then

f shook the hills with thun-der riv-en, Then

ff mf

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves at the top, each with a 'Then' lyric. Below them are two piano accompaniment staves. The first piano staff has lyrics 'shook the hills with thun-der riv-en, Then' and a dynamic marking of *f*. The second piano staff also has the same lyrics and a dynamic marking of *f*. The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and accents, with dynamic markings of *ff* and *mf*.

rushed the steed to bat-tle driv-en, then

rushed the steed to bat-tle driv-en, then

rushed the steed to bat-tle driv-en, then

rushed the steed to bat-tle driv-en, then

ff mf

Detailed description: This system contains the second two systems of the musical score. It features two vocal staves, each with lyrics 'rushed the steed to bat-tle driv-en, then'. Below them are two piano accompaniment staves. The first piano staff has lyrics 'rushed the steed to bat-tle driv-en, then' and dynamic markings of *ff* and *mf*. The second piano staff also has the same lyrics and dynamic markings. The piano accompaniment continues with complex rhythmic patterns, including triplets and accents, with dynamic markings of *ff* and *mf*.

7 *ff*

rushed the steed to bat-tle driv-en, _____ And

ff

rushed the steed to bat-tle driv-en, _____ And

ff

rushed the steed to bat-tle driv-en, _____ And

ff

rushed the steed to bat-tle driv-en, _____ And

7 *ff*

loud - er than the bolts of heav'n, _____ Far

loud - er than the bolts of heav'n, _____ Far

loud - er than the bolts of heav'n, _____ Far

loud - er than the bolts of heav'n, _____ Far

ff

flashed the red ar - til - le - ry.

flashed the red ar - til - le - ry.

flashed the red ar - til - le - ry.

flashed the red ar - til - le - ry.

mf subito

CRESC

f

CRESC

And red - der yet that light shall

And red - der yet that light shall

f

ff

marcato

f On Lin-den's hills of stain-ed snow
 glow On Lin-den's hills of stain-ed snow
9ff
ff
f On Lin-den's hills of stain-ed snow
 glow On Lin-den's hills of stain-ed snow
ff

— And blood-ier yet the tor-rent flow Of I-sar, rol-ling
 — And blood-ier yet the tor-rent flow Of I-sar, rol-ling
 — And blood-ier yet the tor-rent flow — Of I - - sar,
 — And blood-ier yet the tor-rent flow — Of I-sar,
f *mf*
f *mf*
f *mf*
f *mf*

10

ra - - - pid - ly.

ra - - - pid - ly.

rol - ling ra - pid - ly.

rol - ling ra - pid - ly.

10

mf

p cresc. molto

f

ff

mf

f

pp

mf

pp

p

pp

First system of piano accompaniment. The right hand features a complex sixteenth-note pattern with sixteenth rests, marked with a '6' and a slur. The left hand has a more rhythmic accompaniment with slurs and accents. The dynamic marking is *mf*.

Second system of piano accompaniment, continuing the intricate sixteenth-note patterns in both hands.

Third system of piano accompaniment, showing further development of the sixteenth-note textures.

Fourth system of piano accompaniment, marked with a measure rest '11' and a fermata. The dynamic marking changes to *f pp subito* in the right hand and *mf* in the left hand. The right hand has a triplet of eighth notes.

Vocal staves for Tenor I and Tenor II. Both parts begin with a *pp* dynamic and sing the lyrics "'Tis morn, —".

Fifth system of piano accompaniment, featuring a *p* dynamic in the right hand and *mf* in the left hand, with a triplet of eighth notes in the left hand.

'Tis morn, *pp*

'Tis morn, *pp*

'Tis morn, *pp*

'Tis morn, *pp*

'Tis morn, *pp*

p *espressivo*

Detailed description: This system contains the first five staves of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts begin with the lyrics "'Tis morn," in a very soft *pp* dynamic. The piano accompaniment features a complex texture with many sixteenth-note chords in the right hand and a more rhythmic bass line in the left hand.

'tis morn, *pp*

'tis morn, *pp*

but scarce yon sun Can pierce the

morn, *pp* 'tis

marcato

Detailed description: This system continues the musical score with the next five staves. The vocal parts continue with the lyrics "'tis morn," and "but scarce yon sun Can pierce the morn, 'tis". The piano accompaniment continues with similar textures, including a *marcato* marking in the lower register. The overall mood is somber and expressive.

war - clouds dun, 'tis
morn, 'tis

p

mf

12

'tis morn, but scarce yon
morn, but scarce yon

mf

morn, but scarce yon

morn, but

12

p

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system includes four vocal staves and two piano staves.

Vocal parts:

- Staff 1: *f* lev - el sun - - - Can
- Staff 2: *p* lev - - - el sun Can
- Staff 3: *p* lev - - - el sun Can
- Staff 4: *p* scarce yon sun Can

Piano accompaniment:

- Staff 5: Features a triplet of eighth notes and a sixteenth-note triplet, with a dynamic marking of *p*.
- Staff 6: Continues the piano accompaniment with various rhythmic patterns.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The system includes four vocal staves and two piano staves.

Vocal parts:

- Staff 1: pierce the war - - - clouds,
- Staff 2: pierce the war - - - clouds,
- Staff 3: pierce the war - - - clouds,
- Staff 4: pierce the war - - - clouds,

Piano accompaniment:

- Staff 5: Features a triplet of eighth notes and a sixteenth-note triplet, with a dynamic marking of *p*.
- Staff 6: Continues the piano accompaniment with various rhythmic patterns.

roll - - ing dun, *mf*
roll - - ing dun, *mf*
roll - - ing dun, *mf*
roll - - ing dun, *mf*

mf

13

'tis morn. *pp*
'tis morn. *pp*
'tis morn. *pp*
'tis morn. *pp*
'tis morn. *pp*

pp

14 *Allegro vivace. (Tempo I?)*

Tenor I.

Where furious Frank, and fie - ry Hun,

Tenor II.

Where furious Frank, and fie - ry Hun,

Bass I.

Where furious Frank, and

Bass II.

Where

14 *Allegro vivace. (Tempo I?)*

ff Shout in their sul - - - phurous

ff Shout in their sul - - - phurous

ff fie - ry Hun, Shout in their sul - - - phurous

Frank, and Hun, Shout in their sul - - - phurous

15

ca - no - py. ————— *P* The combat

ca - no - py. ————— *P* The combat deep - ens.

ca - no - py. ————— *P* The combat deepens. On, on, —

ca - no - py. —————

15

mf *f* *pp*

deep - - ens. — On, — on ye brave, Who rush to glo - ry,

On, — on, — on ye brave, Who rush to glo - ry,

on, — on ye brave, Who rush to glo - ry,

mf *f*

The com - bat deepens. On, — on ye brave, Who rush to glo - ry,

sf *mf* *f* *ff*

or the grave! *ff*

or the grave! *ff* The combat

or the grave! *ff* The combat deepens.

or the grave! *ff*

8

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a dynamic marking of *ff* (fortissimo). The lyrics are: "or the grave!" followed by "The combat" and "The combat deepens." The piano accompaniment consists of chords and triplets in both hands, with a first ending bracketed and marked with an '8'.

The combat deep - - ens. On, on, ye brave, Who

deep - ens. On, on, on, ye brave, Who

On, on, on, on, ye brave, Who

The combat deepens. On, on, ye brave, Who

3 3 3 3 8

Detailed description: This system continues the vocal and piano parts. The vocal lines are more active, with lyrics: "The combat deep - - ens. On, on, ye brave, Who", "deep - ens. On, on, on, ye brave, Who", "On, on, on, on, ye brave, Who", and "The combat deepens. On, on, ye brave, Who". The piano accompaniment features triplets and a first ending marked with an '8'.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "rush to glo - ry, or the grave." The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves contain rests, indicating a pause in the vocal lines. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

16

Wave, Munich! all thy banners wave.

Wave, Munich! all thy banners wave.

Wave, Munich! all thy banners wave.

Wave, Munich! all thy banners wave.

This section contains four vocal staves, each with a vocal line and the lyrics "Wave, Munich! all thy banners wave." The music is in a minor key and features a melodic line with some chromaticism.

16

This piano accompaniment features a complex texture with many sixteenth notes and chords. It includes dynamic markings such as *ff* and *sf*, and articulation marks like accents and slurs. The bass line has some triplet figures.

Charge

And charge

And charge

This section contains four vocal staves. The first two staves have the lyrics "Charge" and "And charge" respectively. The music is mostly rests, with some notes appearing at the end of the lines.

This piano accompaniment continues with complex textures, including triplets and dynamic markings like *fff*, *sf*, and *p*. It features various articulation marks and a busy bass line.

Charge! *fff*

with all thy chi - val - ry! Charge! *fff*

with all thy chi - val - ry! Charge! *fff*

with all thy chi - val - ry! Charge! *fff*

The first system of the score includes four vocal staves and a piano accompaniment. The vocal parts enter with the word "Charge!" and the lyrics "with all thy chi - val - ry!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fff* and accents.

Charge!

Charge!

Charge!

Charge!

The second system continues the vocal and piano parts. The vocal parts repeat the word "Charge!" and the piano accompaniment continues with complex rhythmic patterns, including triplets and accents. The system concludes with a double bar line and a key signature change to one sharp.

17^s

fpp subito *mf*

Tenor I. *p*

Tenor II. *p* Few,

Bass I. *p* Few,

Bass II. *p* Few,

p *pp*

mf few shall part where ma - ny meet! The snow shall be their wind - ing

mf few shall part where ma - ny meet! The snow shall be their wind - ing sheet,

mf few shall part where ma - ny meet! The snow shall be their wind - ing sheet,

mf *p* few shall part where ma - ny meet! The snow shall be their wind - ing

mf *p*

* The small notes for use at rehearsals. 10810

18

sheet, shall be their wind - ing sheet

sheet, shall be their wind - ing sheet

sheet, shall be their wind - ing sheet

sheet, shall be their wind - ing sheet

18

The

Few shall part where ma - ny meet The

Few shall part where ma - ny meet

Few shall part where ma - ny meet

snow shall be their winding sheet, — And ev - - - 'ry
 snow shall be their winding sheet, — And ev - - - 'ry
 The snow their winding sheet, — And ev - - - 'ry
 The snow their winding sheet, — And ev - - - 'ry

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features dynamic markings *mf* and *f*.

turf be - neath their feet Shall be a sol - dier's se - pul - chre,
 turf be - neath their feet Shall be a sol - dier's se - pul - chre,
 turf be - neath their feet Shall be a sol - dier's se - pul - chre,
 turf be - neath their feet Shall be a sol - dier's se - pul - chre,

Musical score for the second system, including vocal parts and piano accompaniment. The piano part features dynamic markings *mf* and *p*.

19 *p*

mf a soldier's se - - pul - chre.

mf a soldier's se - - pul - chre.

mf a soldier's se - - pul - chre.

mf a soldier's se - - pul - chre.

19

p *pp* *f* *g*

g *ff* *p subito* *mf*

g *pp* *rall.* *ppp*

THE CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

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

(Professor of Music in the University of Oxford)

AND

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

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

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

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

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and 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 Turle, 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 Psalter are included.

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1. Impromptu .. John E. West
2. Minuet, from Pianoforte Sonata (Op. 10, No. 3) .. Beethoven
3. Introductory Voluntary .. S. J. Rowton
4. March .. Oliver O. Brooksbank
5. Sunday Song .. Max Oesten
6. Minuet and Trio, from Quartet (Op. 9, No. 1) .. Haydn
7. Pastorale .. Alfred W. Tomlyn
8. Religioso .. T. L. Southgate

BOOK 8.

1. Elegy .. C. H. Lloyd
2. Rondo, from No. 6 (Pièces de Clavecin) .. Couperin
3. Andante Grazioso .. Frederick A. Keene
4. Soft Voluntary .. Ferris Tozer
5. Allegretto Pastorale .. W. John Reynolds
6. Andante in F, from String Quartet in D minor .. Mozart
7. Meditation .. W. Wolstenholme
8. Finale, from Pianoforte Trio (Op. 88) .. Schumann
9. Canon .. Battison Haynes

BOOK 9.

1. Larghetto .. F. Cunningham Woods
2. Recessional March .. E. H. Fellowes
3. All men, all things ("Lobgesang") .. Mendelssohn
4. Allegro poco maestoso .. W. G. Cusins
5. Communion .. Alfred R. Gaul
6. Andante con moto .. John Francis Barnett
7. Andante Religioso .. Alfred W. Tomlyn
8. Evensong .. Cuthbert Harris
9. Minuet, from Quartet in G minor .. Schubert
10. Melody in A .. W. H. Callcott

BOOK 10.

1. Allegro moderato .. E. Bunnett
2. Opening Voluntary .. Ferris Tozer
3. While my watch I am keeping, Choral from "The Redemption" .. Gounod
4. Meditation .. E. D'Evry
5. Slow Air, from Suite de Pièces .. Lully
6. Allegretto Pastorale .. H. A. J. Campbell
7. Allegretto Grazioso, from the last Movement of 4th Pianoforte Sonata .. Mozart
8. Hallelujah Chorus, from "The Messiah" .. Handel

BOOK 11.

1. Pastorale .. Battison Haynes
2. Gavotte, from the 12th Sonata for 2 Viols and Cello .. Boyce
3. Evensong .. Kate Boundy
4. Minuet, from the Organ Concerto in B flat (No. 2, 2nd Set) .. Handel
5. Allegretto .. Oliver Brooksbank

BOOK 11.—continued.

6. Marche Funèbre (Op. 72, No. 2) .. Chopin
7. Communion .. W. Wolstenholme
8. Prelude in E minor and Chorale .. J. S. Bach
9. Andante con moto .. G. A. Macfarlane

BOOK 12.

1. Berceuse (Op. 77, No. 3) .. Alexandre Guilmant
2. Introductory Voluntary .. Hamilton Clarke
3. Prayer .. Bruce Stea
4. Melody .. S. Coleridge-Taylor
5. Eventide .. Clowes Bayly
6. Postlude .. Josiah Booth
7. Jubilant March .. W. John Reynolds

BOOK 13.

1. Andante Tranquillo .. E. J. Hopkins
2. Entre-Acte (No. 2), from "Rosamunde" .. Schubert
3. Adagio, from the Overture to the "Occasional" Oratorio .. Handel
4. Meditation .. W. G. Cusins
5. Adagio .. Adolph Hershey
6. Marche Solennelle .. Thomas Adair
7. Offertoire (Op. 77, No. 1) .. Alexandre Guilmant
8. Andante .. Oliver O. Brooksbank

BOOK 14.

1. Cantilène Religieuse .. Th. Dubé
2. March, from the Overture to the "Occasional" Oratorio .. Handel
3. Lieder ohne Worte, No. 9 .. Mendelssohn
4. Andante Religioso .. G. J. Elvey
5. Interlude .. A. Herbert Brewster
6. Diapason Movement .. C. Lee Willitts
7. Andante .. Edward F. Rimbault
8. Vesper Melody .. Thomas Adair

BOOK 15.

1. Minuetto (Op. 77, No. 4) .. Alexandre Guilmant
2. Andante con moto, from Symphony in C .. Schubert
3. Elegy .. S. Coleridge-Taylor
4. A Village Chorus .. W. Griffiths
5. Andante Religioso .. W. G. Cusins
6. A Dream .. W. A. Montgomerie
7. Lieder ohne Worte, No. 22 .. Mendelssohn

BOOK 16.

1. Arietta .. S. Coleridge-Taylor
2. Minuetto, from Sonata IV., for Two Viols and Cello .. Handel
3. Lieder ohne Worte, No. 48 .. Mendelssohn
4. Prelude .. Th. Dubé
5. Short Fantasia on the Hymn Tune "Abridge" .. Thomas Adair
6. Allegro pomposo .. John F. Warriner
7. Cantabile .. E. H. Fellowes

To be continued.

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