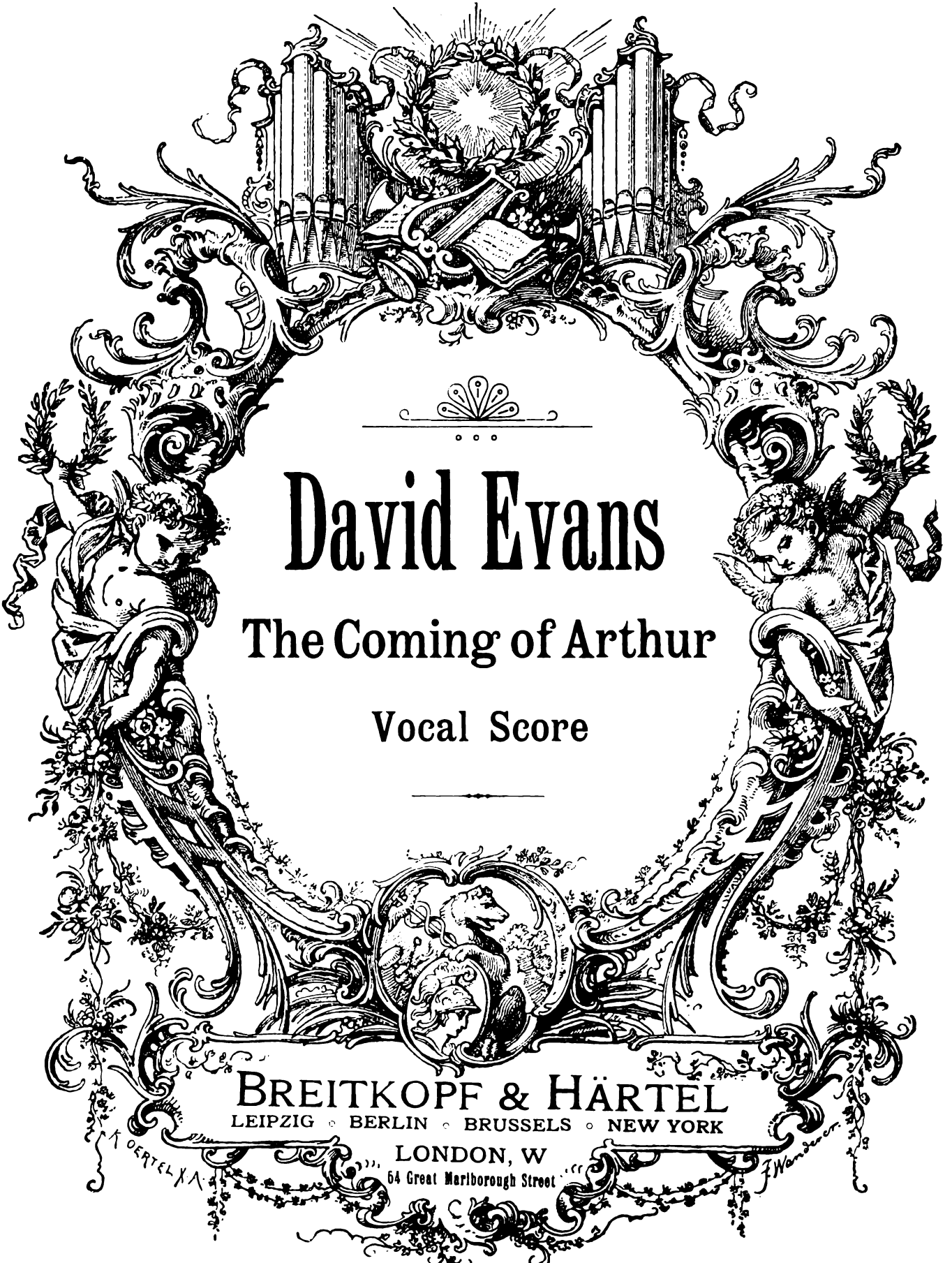


Breitkopf & Härtels Edition of Vocal Scores



David Evans

The Coming of Arthur

Vocal Score

BREITKOPF & HÄRTEL

LEIPZIG • BERLIN • BRUSSELS • NEW YORK

LONDON, W

64 Great Marlborough Street

Composed Expressly for the Cardiff Triennial Musical Festival 1907.

THE  
COMING OF ARTHUR

CANTATA

COMPOSED

BY

DAVID EVANS

WRITTEN

BY

ROBERT BRYAN



LONDON W.

BREITKOPF & HÄRTEL

54 GREAT MARLBOROUGH STREET

ALSO AT LEIPZIG — BERLIN — BRUSSELS — NEW YORK

# THE COMING OF ARTHUR.

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## DRAMATIS PERSONÆ.

Soloist . . . . .	KING ARTHUR.
Male voice Chorus . . . . .	} WARRIORS & KNIGHTS OF THE ROUND TABLE.
Mixed Chorus . . . . .	

## THE ARGUMENT.

The plot is based upon an old legend that tells of King Arthur and his warriors sleeping in a cave till the day of universal liberty and peace dawns.

### SCENE I. The Vigil.

The Britons are recalling their adversity, happily nigh conquered. They yearn for the dawn of a better day, and call for the help of King Arthur and his heroes.

### SCENE II. The Cave of Sleep.

King Arthur and his warriors are asleep in the cave, but clad in armour, and ready for the fray. The cave is entered and the guardian bell proclaims an intruder. The warriors wake and ask if the Day hath dawned. King Arthur proclaims the intruder a mere treasure seeker, sends him to his doom, and bids his warriors sleep, for the Day hath not dawned. A similar fate befalls the false patriot. Lastly, a true patriot awakes the warriors, and King Arthur announces that the Day hath dawned, and they issue forth to the liberation of down trodden humanity.

### SCENE III. The Dawn of Day.

The Britons rejoice at the dawn of day. They behold King Arthur and his army appearing towards the realms of dawn, and greet them. The heroes unite with the Britons in a pæan of jubilation at the dawn of a new era for mankind.

SCENE I.  
**THE VIGIL.**

BRITONS.

- A.* The shades of night have fallen  
    Upon our hills and dales;  
The shadows grim of woe enfold  
    The smiling land of Wales.  
The folk that played so gaily  
    Upon the green of yore,  
Have ceased to tune and play and dance,  
    And now are seen no more.  
The Holy Saints that ushered  
    The perfect Light of Day,  
Have entered now the realms of bliss,  
    A glorious bright array.  
The mighty band of Arthur,  
    Of ages long the pride,  
Asleep within the mountain cave  
    The Dawn of Day abide.
- B.* Ye Warriors and Heroes of Arthur,  
    Who battled of old for the right,  
Behold us, the sons of the daylight,  
    In strife with the forces of night;  
Arise from the slumbers of ages,  
    Ye Warriors, and join in the fray,  
To scatter the legions of darkness,  
    And usher the Dawn of the Day.
- C.* Long forsaken by our chieftains,  
    Still we battle for the right,  
Dark despair would fain o'erwhelm us,  
    Still we seek, and love the light;  
Rise, ye Warriors, from your slumbers,  
    Soon the night will pass away;  
Rise, ye Heroes of all ages;  
    Lo! afar the Dawn of Day.

SCENE II.  
THE CAVE OF SLEEP.

- A.* King Arthur on his throne, surrounded by his sleeping warriors.  
*B.* The cave is entered by a treasure seeker, and the guardian bell rings.

WARRIORS (awaking). Hath the Day dawned?

KING ARTHUR. Nay, the Day hath not dawned.  
The bell was tolled,  
By a lover of gold.  
Hence, Son of Mammon, hence.  
We obey not thy call,  
The call of pelf.  
The boom of the bell  
Proclaims thy death knell.  
Hence, to thy doom.

WARRIORS. Hence, Son of Mammon; hence, to thy doom.

KING ARTHUR. Sleep, Warriors, sleep  
In slumbers deep;  
The dawn of day  
Is far away.  
Sleep.

WARRIORS. Tranquil and blest,  
Here will we rest,  
And dream of the dawn  
Of the far away day;  
Sleep we and rest.

KING ARTHUR. Sleep, Warriors, sleep.

- C.* The cave is entered by a lover of fame, and the guardian bell rings.

WARRIORS (awaking). Hath the Day dawned?

KING ARTHUR. Nay, the Day hath not dawned.  
The bell doth proclaim  
A vain lover of fame.  
Hence, Son of Shame, hence.  
We obey not thy call,  
The call of self.  
The boom of the bell  
Proclaims thy death knell.  
Hence, to thy doom.

WARRIORS. Hence, Son of Shame, hence, to thy doom.

KING ARTHUR. Sleep, Warriors, sleep  
In slumbers deep;  
Let dreams beguile  
Your thoughts the while,  
For the dawn of day  
Is yet far away.  
Sleep.

WARRIORS. Asleep we will wait  
The true call of Fate;  
And dream of the dawn  
Of the far away day.  
Sleep we and wait.

KING ARTHUR. Sleep, Warriors, sleep.

*D.* A true patriot enters the cave, and the guardian bell rings violently.

WARRIORS (awaking). Hath the Day dawned?

KING ARTHUR. Arise, Warriors, arise.  
THE DAY HATH DAWNED.

WARRIORS (leaping up). THE DAY HATH DAWNED,  
Hail.

KING ARTHUR. Our Fatherland, for many ages past,  
Hath been the ward of liberty.  
Thro' dark oppression, gloomy clouds of woe  
The beacon light of hope and freedom burned.  
Well proven now, to lofty aims so true  
And faithful found, victorious o'er all foes  
Of freedom in this realm, it sees afar  
The glorious dawn of day for all mankind,  
When nations with each other will be bound  
By gentle bonds of love and sympathy,  
And blessed peace will reign upon the earth.  
True to the past, and to the future true,  
It seeketh now the weal of all the world;  
And on the heroes of all ages gone  
It calls for aid; and to the call shall we  
Be deaf?

WARRIORS. Nay, mighty Warrior, nay.

KING ARTHUR. Comrades and friends of the glorious days of old,  
Warrior pilgrims true and bold;

Hark to the cry, that cometh on the wind, —  
 "Freedom and love for all mankind".  
 Friends of freedom, foes of tyranny,  
 Harken to the call of true liberty;  
 Foes of bondage, friends of freedom all,  
 Freedom calls for aid, now obey the call.

WARRIORS. We of the needy were the champions bold,  
 We sought the Holy Grail of old;  
 Now is the banner of liberty unfurled;  
 Freedom and love for all the world!  
 Friends of freedom, foes of tyranny,  
 We are pilgrim knights of true liberty;  
 Foes of bondage, friends of freedom all,  
 Freedom calls for aid, we obey the call.

KING ARTHUR. True Lover of thy Land,  
 True Lover of Freedom,  
 We hail thee,  
 And thy call obey.

WARRIORS. True Lover of thy Land,  
 True Lover of Freedom,  
 We hail thee,  
 And thy call obey.

Away with dreams.  
 Our armour gleams,  
 Our blades are bright  
 And flash with light,  
 The light of day.  
 Away, dreams, away;  
 Hail, Dawn of Day.  
 Hail!

### SCENE III.

### THE DAWN OF DAY.

BRITONS. *A.* Hail, hail,  
 The dawn of day;  
 The gloom of night hath passed away;  
 Sweet sounds of music fill the sky,  
 The sun will soon appear on high.  
 Hark, Hark;  
 The larks are singing

Up on high upon the wing;  
 Ring, ring,  
 The bells are ringing,  
 News of joy to man they bring;  
 And men awaking join the lay, —  
 All nature hails the dawn of day.

*B,* Behold!  
 On the mountain brow afar,  
 Towards the light of dawning day,  
 Men and steeds in brave array,  
 Marching like a host to war.

Gleams their armour in the light,  
 Flash their falchions keen and bright;  
 Darts the lightning o'er their head;  
 Hark the thunder of their tread.

WARRIORS (in the distance). Friends of freedom, foes of tyranny,  
 Pilgrim knights of freedom and love are we.

BRITONS. Who are they, the warriors bold?  
 Arthur and the knights of old.  
 Ring, oh Bells, with rapture ring,  
 Welcome to our Warrior king.

WARRIORS (drawing near). Foes of bondage, friends of freedom all,  
 Freedom calls for aid, we obey the call.

BRITONS. Hail, Heroes of the Ages, hail.

WARRIORS. Hail, Britons, hail.

BRITONS AND WARRIORS. Friends of freedom, foes of tyranny  
 Forth we go in quest of true liberty;  
 Foes of bondage, lo! the Dawn of Day,  
 Freedom calls for aid, we the call obey.

Hail, Dawn of Day,  
 The Day of Freedom for all nations,  
 The Day of Love for all men.  
 HAIL DAWN OF DAY, HAIL.

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# The Coming of Arthur.



Written by Robert Bryan.

Music by David Evans.

## First Scene.— The Vigil.

Lento.

Pianoforte.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes a crescendo leading to an expressive (*express.*) section. The second system features a fortissimo (*sf*) section followed by a piano (*p*) section. The third system is marked expressive (*express.*) and includes a crescendo. The fourth system starts with a sostenuto (*sost.*) marking and concludes with a fortissimo (*ff*) section. The score is written in a key signature of three flats and a 4/4 time signature.

Piano accompaniment for the first system, featuring intricate arpeggiated patterns in both hands.

**Britons.**

Soprano. *mp*

The shades of night have fal - len u. pon our hills and dales

Alto.

Tenor. *mp*

The shades of night have fal - len u. pon our hills and dales

Bass.

Second system of music, including vocal staves and piano accompaniment. The piano part features a *mf* dynamic.

Third system of music, including vocal staves and piano accompaniment. The piano part features a *p* dynamic.

en. fold the smi - ling land of Wales

The shadows grim of woe \_\_\_\_\_ en. fold the land of Wales

The shadows grim of woe \_\_\_\_\_ en. fold the smi - ling land of Wales

The shadows grim of woe \_\_\_\_\_ en. fold the land of Wales

*mf*  
The folk that played so  
*mf*  
The folk that played so  
*mf*  
The folk that played so  
*mf*  
The folk that played so

*dim.*  
gai - ly u - pon the green of yore Have ceased to tune and  
*dim.*  
gai - ly u - pon the green of yore Have ceased to tune and  
*dim.* Have ceased to  
*dim.*  
gai - ly u - pon the green of yore Have ceased to tune and

*p* play and dance *p* and now are seen *pp* no more.  
*p* play and dance *p* and now are seen *pp* no more.  
*p* play and dance *p* and now are seen *pp* no more.  
*p* play and dance *p* and now are seen *pp* no more.

*p*

The Ho - ly Saints that ushered the perfect Light of

The Ho - ly Saints that ushered the perfect

*p* The Ho - ly Saints that ushered the

The Ho - ly Saints that ushered the perfect

*cresc.*

Day Have entered now the realms of bliss A

*cresc.* Light of Day Have entered now the realms of bliss A

*cresc.* per - fect Light of Day Have entered now the realms of

Light of Day Have entered now the realms of bliss

*ff.*

glor - ious bright ar - ray, a glor - ious bright ar -

*ff.* glor - ious bright ar - ray, a glor - ious bright ar -

bliss a bright ar - ray, a bright ar -

a glor - ious bright ar - ray, a glor - ious ar -

ray.  
ray.  
ray.  
ray.

*cresc.*

*ff*  
*ff*

M.M. 76

The mighty band of Ar-thur, of a-ges long the  
The migh-ty band of Arthur, of a-ges long the  
The mighty band of Ar-thur, of a-ges long the  
The migh-ty band of Arthur, of a-ges long the

*mf*  
*cresc.*

pride A - sleep within the mountain cave The Dawn of Day a.  
 pride A - sleep within the mountain cave The Dawn of Day a.  
 pride A - sleep within the mountain cave The Dawn of Day a.  
 pride A - sleep within the mountain cave The Dawn of Day a.

*dim.* *p* *pp*  
*dim.* *p* *pp*  
*dim.* *p* *pp*  
*dim.* *p* *pp*

Moderato espressivo. M. M. 60.

bide.  
bide.  
bide.  
bide.

Moderato espressivo. M. M. 60.

*p*

8.....

*pp*

Tempo. M. M. 78.

M. M. 84.

*p*

Tenor I. *f*

Tenor II. *f* Ye

Bass I. *f* Ye

Bass II. *f* Ye

*cresc.*

War-ri-ors and He-ros of Ar-thur — who bat-tled of old — for the

War-ri-ors and He-ros of Ar-thur — who bat-tled of old for the

War-ri-ors and He-ros of Ar-thur — who bat-tled of old for the

War-ri-ors and He-ros of Ar-thur — who bat-tled of old for the.

right, Be - hold us the sons of the day - light In

right, Be - hold us the sons of the day - light In

right, — Be - hold us the sons of the day - light In

right, Be - hold us the sons of the day - light In

*cresc.* *s*  
 strife with the for - ces of night — A - - - rise from the slumbers of  
*cresc.*  
 strife with the for - ces of night — A - - - rise from the slumbers of  
*cresc.*  
 strife with the for - ces of night A - - - rise, a -  
*cresc.*  
 strife with the for - ces of night A - - - rise from the slumbers of

*cresc.* *f marc.*

a - - ges ye warriors and join in the fray — To  
 a - - ges ye warriors and join in the fray — To  
 rise ye war - riors and join in the fray a - rise To  
 a - - ges ye war - riors and join in the fray To

scatter — the le - gions — of dark - - ness And ush.er — the Dawn of the  
 scatter — the le - gions — of dark - - ness And ush.er — the Dawn of the  
 scatter — the le - gions — of dark - - ness And ush.er — the Dawn of the  
 scatter — the le - gions — of dark - - ness And ush.er — the Dawn of the



Day, and ush.er - the Dawn of Day.

Day, and ush.er - the Dawn of Day.

Day, and ush.er - the Dawn of Day.

Day, and ush.er - the Dawn of Day.

Soprano. M.M. 60.

Alto. Long for - sa - ken by our chief - tains. Still we

Tenor. Long for - sa - ken by our chief - tains

Bass. Long for - sa - ken by our chief - tains

Long for - sa - ken by our chief - tains

M.M. 60.

sost.

bat.tle, — we bat - tle for the right, — Dark de - spair would fain o'er —  
 Still we bat - tle for the right, Dark de.spair would  
 Still we bat - tle — for the right, Dark de.spair would

*cresc.*  
 whelm us, Still we seek and love the light.  
*cresc.*  
 fain o'er - whelm us, Still we love the light.  
 Still we seek and love the light.  
*cresc.*  
 fain oer - whelm us, Still we love the light.

**Allegro moderato.**

Rise ye war-ri-ors from your slum-ber-s — Soon the night will pass a -  
 Rise ye war-ri-ors from your slum-ber-s — Soon the night will pass a -  
 Rise ye war-ri-ors from your slum-ber-s  
 Rise ye war-ri-ors from your slum-ber-s — Soon the night will pass a -

**Allegro moderato.**

way, will pass a - way, — Rise ye war-ri-ors from your  
 way — Rise ye war-ri-ors from your  
 Soon the night will pass a way, Rise ye war-ri-ors  
 way, — Rise ye war-ri-ors from your

slum-ber-s Soon the night will pass — a - way  
 slum-ber-s Soon the night will pass — a - way  
 from your slum-ber-s Soon the night will pass a - way  
 slum-ber-s Soon the night will pass a - way, Rise ye -

Rise — ye  
 Rise — ye He - roes, Rise — ye He - roes, ye  
 He - roes, Rise — ye He roes, ye He - roes of all

He.roes of all a - ges Lo! — a - far — the Dawn of Day —  
 Rise ye He.roes, Rise — ye He - roes  
 He.roes of all a - ges, Rise ye He - roes, Rise,  
 a - ges Lo! a - far — the Dawn of Day — Lo! a -

the Dawn of Day  
 Lo! a . far the Dawn — of Day  
 Rise ye War - riors,  
 far — the Dawn of Day

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "Rise ye He - roes". The score includes dynamic markings such as *cresc.* and *ff*.

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are "Rise, Rise, Rise ye War - riors". The score includes dynamic markings such as *rall.*, *ff*, and *a tempo*.

Musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are "from your slum - bers Soon the night will pass a - way, will pass a -". The score includes dynamic markings such as *ff*.

way, Rise ye He - roes, Rise ye  
 way, Rise ye He - roes, Rise ye  
 way, Rise ye He - roes, Rise ye  
 way, Rise ye He - roes, ye He - roes

He - roes of all a - ges Lo! a - far the  
 He - roes of all a - ges Lo! a - far the  
 He - roes of all a - ges Lo! a - far the  
 of all a - ges Lo! a - far the

Dawn of Day  
 Dawn of Day  
 Dawn of Day  
 Dawn of Day

*pp cresc.*  
Lo! a - far

*pp cresc.*  
Lo! a - far

*pp cresc.*  
Lo! a - far

*pp cresc.*  
Lo! a - far

the Dawn of Day.

the Dawn of Day.

the Dawn of Day.

the Dawn of Day.

the Dawn of Day.

*rit.* *(tempo)*

## Second Scene.—The Cave of Sleep.

### Instrumental Prelude.

King Arthur on his throne, surrounded by his sleeping warriors.

*Andante.*



The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a variety of chords and melodic fragments, with some notes beamed together. There are dynamic markings of *p* and *mf* throughout the system.

The second system continues the piece. The right hand features a five-fingered scale (marked with a '5') in the second measure. The left hand plays chords and single notes. Dynamic markings include *mf* and *p*.

The third system shows the continuation of the musical piece. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords. Dynamics are marked as *p*.

The fourth system includes a seven-fingered scale (marked with a '7') in the right hand. The music is characterized by a mix of chords and moving lines. Dynamic markings include *f* and *p*.

The fifth system begins with the instruction *p sostenuto*. The right hand plays sustained chords, and the left hand has a rhythmic accompaniment. Dynamics are marked as *p*.

The sixth system concludes the page. It features a melodic line in the right hand and chords in the left hand. Dynamic markings include *p* and *cresc.*

First system of musical notation, featuring treble and bass staves with dynamic markings *f* and *p*.

Second system of musical notation, featuring treble and bass staves with dynamic markings *f* and *p*.

Third system of musical notation, featuring treble and bass staves with a dynamic marking *dim.*

Fourth system of musical notation, featuring treble and bass staves with a dynamic marking *p marc. melodia*.

Fifth system of musical notation, featuring treble and bass staves with a dynamic marking *mf*.

Sixth system of musical notation, featuring treble and bass staves with dynamic markings *pp* and *ppp*.

*attacca*

**Allegro agitato.**

The Cave is entered by a treasure seeker, and the guardian bell rings.

(Bell) *cresc.*

This block contains the musical notation for the bell and piano accompaniment. The bell part is written in a single staff with a treble clef and a bell-shaped notehead. The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. The tempo is marked 'Allegro agitato' and the dynamics include 'cresc.' (crescendo).

**Warriors (awaking)**

Ten. I. Hath the Day — dawned?

Ten. II. Hath the Day — dawned?

Bass I. Hath the Day — dawned?

Bass II. Hath the Day — dawned?

This block contains the vocal parts for four voices: Tenor I, Tenor II, Bass I, and Bass II. Each voice part has a line of music with the lyrics 'Hath the Day — dawned?'. Below the vocal parts is the piano accompaniment, which includes a grand staff with treble and bass clefs. The music is in a minor key and features a driving, agitated rhythm.

**Arthur.**

Nay, the Day hath not dawned, The bell was tolled by a lo-ver of gold. Hence, — Son of Mammon,

This block contains the vocal part for Arthur and the piano accompaniment. Arthur's part is written in a single staff with a bass clef and includes the lyrics: 'Nay, the Day hath not dawned, The bell was tolled by a lo-ver of gold. Hence, — Son of Mammon,'. The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. The music is in a minor key and features a driving, agitated rhythm.

hence we o - bey not thy call, the call of

self, The boom of the bell Pro - claims thy

death knell Hence, to thy doom.

**Ten. I. Warriors.**  
 Hence, son of Mammon, Hence ——— to thy  
**Ten. II.**  
 Hence, son of Mammon, Hence ——— to thy  
**Bass I.**  
 Hence, son of Mammon, Hence ——— to thy  
**Bass II.**  
 Hence, son of Mammon, Hence ——— to thy

Arthur

Andante.

Sleep Warriors, sleep In

doom.

doom.

doom.

doom.

Andante.

*p sostenuto*

slumbers deep; The dawn of day Is far a way, Sleep

Ten. I. Warriors.

Ten. II. Tran - quil and blest, Here will we rest And dream of the

Bass I. Tran - quil and blest, Here will we rest And dream of the

Bass II. Tran - quil and blest, Here will we rest And dream of the

Tran - quil and blest, Here will we rest And dream of the

dawn Of the far a-way day; Sleep we and rest\_

dawn Of the far a-way day;— Sleep we and rest\_

dawn Of the far a-way day; Sleep we and rest\_

dawn Of the far a-way day; Sleep we and rest\_

**Arthur.** *pp*

Sleep War. riors, sleep \_\_\_\_\_

*rit.*

*pp* (Bell)

The Cave is entered by a lover of fame, and the guardian bell rings.

**Allegro agitato.**

*cresc.*

Arthur.

Ten. I. Warriors (awaking) Nay, the Day hath not  
 Hath the Day— dawned?  
 Ten. II. Hath the Day— dawned?  
 Bass. I. Hath the Day— dawned?  
 Bass. II. Hath the Day— dawned?

dawned The bell doth pro.claim a vain lo.ver of fame Hence, -

- son of shame, hence, We o.bey not thy call, The call of

self. The boom of the bell Pro.claims thy

death knell Hence, to thy doom

Ten. I. Warriors.

Ten. II. Hence, son of shame, hence, — to thy doom

Hence, son of shame, hence, — to thy doom

Bass I. Hence, son of shame, hence, — to thy doom

Bass II. Hence, son of shame, hence, — to thy doom

Hence, son of shame, hence, — to thy doom

Arthur.

Andante.

Sleep Warriors, sleep In

*p sost.*

slum - bers deep; Let dreams be - guile Your thoughts The



while, For the dawn of day Is yet far a - way

sleep **Warriors.**  
*p* A - sleep we will wait — The true call of Fate; And  
*p* A - sleep we will wait — The true call of Fate; And  
*p* A - sleep we will wait — The true call of Fate; — And  
*p* A - sleep we will wait — The true call of Fate; And

dream of the dawn Of the far a-way day, sleep we and wait  
 dream of the dawn Of the far a-way day, sleep we and wait  
 dream of the dawn Of the far a-way day, sleep we and wait  
 dream of the dawn Of the fa a-way day, sleep we and wait

Arthur.

*p*

Sleep, War. riors, sleep

A true patriot enters the Cave, and the guardian bell rings violently.

*ppp*

(Bell)

Allegro agitato.

*p* *cresc.*

Arthur.

Warriors (awaking)

Hath the Day \_\_\_\_\_ dawned?

Hath the Day \_\_\_\_\_ dawned?

Hath the Day \_\_\_\_\_ dawned?

Hath the Day \_\_\_\_\_ dawned?

A .

rise, Warriors, a - rise THE DAY HATH

DAWNED. Warriors (leaping up)  
THE DAY HATH DAWNED.

*cresc.*  
*marc.*

Arthur.

Our Fatherland, for many  
Hail  
Hail  
Hail  
Hail

ages past, — Hath been the ward of li - berty. Thro'

*rit.*

dark oppression, gloomy clouds of woe The bea.con light of

*Lento.* *a tempo*

*sost. p* *cresc.*

hope and free-dom burned. Well proven now, to lof.ty aims so true and

faithful found, victo-rious o'er all foes of freedom in this realm, — it sees a .

far The glo-rious dawn of day — for all mankind, When nations with each

*p*

o.ther will be bound by gentle bonds of love and sym.pathy, And blessed

peace will reign u.pon the earth. True to the

past, and to the fut. - ure true, It seek.eth now the

weal of all the world, And on the he.roes of all a - ges

gone It calls for aid; and to the call shall we be

Allegro.

deaf? **Warriors.**

Ten. I. *f* *v*

Ten. II. *f* *v*

Bass I. *f* *v*

Bass II. *f* *v*

Nay, nay, nay

Nay, nay, nay

Nay, nay, nay

**Allegro.**

Comrades and friends of the glorious days of old War - rior pil - grims

true and bold Hark to the cry, that com eth on the wind,

Freedom and love for all man - kind Friends of free - dom,

foes of ty - ran.ny, Har - ken to the call of true

li - ber - ty Foes of bondage, friends of freedom all

Free - dom calls for aid, now o - bey the call

Ten.I. Warriors.

We of the nee - dy were the champions bold, We sought the Ho - ly Grail—

Ten.II.

We of the nee - dy were the champions bold, We sought the Ho - ly

Bass I.

We of the nee - dy were the champions bold, We sought the Ho - ly—

Bass II.

We of the nee - dy were the champions bold, We sought the Ho - ly

of old, Now is the banner of li - berty unfurled; Freedom and love for  
 Grail of old; Now is the ban - ner of li - ber - ty unfurled; Freedom and love for  
 Grail of old; Now is the ban - ner of li - berty un - furled; Freedom and love for  
 Grail of old; Now is the ban - ner of li - ber - ty unfurled; Freedom and love for

all the world Friends of free - dom, foes of ty - ranny  
 all the world Friends of free - dom, foes of ty - ranny  
 all the world Friends of free - dom, foes of ty - ranny  
 all the world Friends of free - dom, foes of ty - ranny

We are pil - grim knights of true li - ber - ty; Foes of bon - dage,  
 We are pil - grim knights of true li - ber - ty; Foes of bon - dage,  
 We are pil - grim knights of true li - ber - ty; Foes of bon - dage,  
 We are pil - grim knights of true li - ber - ty; Foes of bon - dage,



friends of free.dom all, Freedom calls for aid we o - bey the

friends of free.dom all, Freedom calls for aid we o - bey the

friends of free.dom all, Freedom calls for aid we o - bey the

friends of free.dom all, Freedom calls for aid we o - bey the

**Maestoso.**  
**Arthur.**

True Lo-ver of thy Land, True Lo-ver of

call.

call.

call.

call.

**Maestoso.**

Free.dom We hail Thee and thy call o -

bey.  
Warriors.

True Lover of thy Land, True Lover of Freedom We

True Lover of thy Land, True Lover of Freedom We

True Lover of thy Land, True Lover of Freedom We

True Lover of thy Land, True Lover of Freedom We

hail Thee and thy call o - bey.

hail Thee and thy call o - bey.

hail Thee and thy call o - bey.

hail Thee and thy call o - bey.

*Allegro.*

*mf*

*cres.*

A - way with dreams Our ar - mour  
 A - way with dreams Our ar - mour  
 A - way with dreams Our ar - mour  
 A - way with dreams Our ar - mour

gleams Our blades are bright and flash with light, The light of day  
 gleams Our blades are bright and flash with light, and flash with light, The  
 gleams Our blades are bright and flash with  
 gleams Our blades are bright and flash with

a - way dreams a - way  
 light of day a - way dreams a -  
 light, the light of day a - way  
 light the light of day a - way

A - way with dreams Our ar - - mour  
 way, a way with dreams our  
 dreams A - way with dreams Our ar - - mour  
 dreams A - way with dreams Our ar - - mour

gleams, Our blades are bright and flash with light, the  
 ar.mour gleams, Our blades are bright and flash with  
 gleams, Our blades are bright and flash with light, the  
 gleams, Our blades are bright and flash with light,

light of day a way dreams, a -  
 light, the light of day a way dreams, a -  
 light of day a way a way dreams, a -  
 the light of day a way dreams, a -

way. \_\_\_\_\_ True Lo.ver of thy Land,  
 way. \_\_\_\_\_ True Lo.ver of thy Land,  
 way. \_\_\_\_\_ True Lo.ver of thy Land,  
 way. \_\_\_\_\_ True Lo.ver of thy Land,  
 Maestoso.

True Lo.ver of Free.dom we hail Thee and thy call o -  
 True Lo.ver of Free.dom we hail Thee and thy call o -  
 True Lo.ver of Free.dom we hail Thee and thy call o -  
 True Lo.ver of Free.dom we hail Thee and thy call o -

bey. \_\_\_\_\_  
 bey. \_\_\_\_\_  
 bey. \_\_\_\_\_  
 bey. \_\_\_\_\_

Allegro.

# Third Scene.— The Dawn of Day.

Allegro.  $\text{♩} = 78$

The first system of piano accompaniment features a treble and bass clef. The treble staff contains a melodic line with eighth-note patterns and slurs, starting with a forte (*f*) dynamic. The bass staff provides harmonic support with chords and a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

The second system continues the piano accompaniment. The treble staff has a melodic line with slurs and accents. The bass staff continues with chords and accompaniment. Dynamics include *f* and *p*. The key signature remains two sharps.

The third system of piano accompaniment shows the continuation of the musical texture. The treble staff features a melodic line with slurs and accents. The bass staff provides harmonic support. Dynamics include *f* and *p*. The key signature remains two sharps.

**Britons.**

Soprano.

*mf*

Hail, hail, The Dawn of

Alto.

Tenor.

*mf*

Hail, hail, The Dawn of

Bass.

The fourth system of piano accompaniment concludes the piece. The treble staff has a melodic line with slurs and accents. The bass staff provides harmonic support. Dynamics include *f* and *p*. The key signature remains two sharps.

Day. \_\_\_\_\_ *mf* Hail,

Day. \_\_\_\_\_ *mf* Hail,

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are marked with a *mf* dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hail, The Dawn of Day. \_\_\_\_\_

hail, The Dawn of Day. \_\_\_\_\_

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "hail, The Dawn of Day." The piano accompaniment continues with similar rhythmic patterns.

Hail, Hail, Hail, Dawn of

Hail, Hail, Hail, Dawn of

Hail, Hail, Hail, Dawn of

Hail, Hail, Hail, Dawn of

This system contains the fifth and sixth systems of music. The vocal lines are repeated with the lyrics "Hail, Hail, Hail, Dawn of". The piano accompaniment features a more active right hand with chords and moving lines.

Day. Hail, Dawn of Day; The  
 Day. Hail, Dawn of Day; The  
 Day. Hail, Dawn of Day; The  
 Day. Hail, Dawn of Day; The

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and moving lines.

gloom of night hath passed a - way; Hail, Dawn of  
 gloom of night hath passed a - way; Hail, Dawn of  
 gloom of night hath passed a - way; Hail, Dawn of  
 gloom of night hath passed a - way; Hail, Dawn of

The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

Day, Hail the Dawn of Day.  
 Day, Hail the Dawn of Day.  
 Day, Hail the Dawn of Day.  
 Day, Hail the Dawn of Day.

The piano accompaniment features a more active right-hand part with chords and moving lines, while the left hand provides a steady bass line.



Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines.

Piano accompaniment for the second system, continuing the musical texture with chords and melodic lines. A piano dynamic marking (*p*) is present at the beginning.

Vocal and piano accompaniment for the third system. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "Sweet sounds of mu - sic".

Vocal and piano accompaniment for the fourth system. The vocal line continues with the lyrics: "fill the sky, mu - sic fill the sky, The". The piano accompaniment includes a *dim.* marking and a triplets section at the end.

The sun will Soon ap -

sun will Soon ap - pear on high,

sun will Soon ap - pear on high,

sun will Soon ap - pear on

pear on high, Sweet sounds of mu - sic

Sweet sounds of mu - sic

Sweet sounds of mu - sic

high, Sweet sounds of mu - sic

fill the sky, The sun will soon

fill the sky, The sun will soon

fill the sky, The sun will soon

fill the sky, The sun will soon

ap - pear on high, The sun will  
 ap - pear on high, The sun will  
 ap - pear on high, The sun will

*p* *cresc.* *p* *cresc.* *p* *cresc.*

soon ap - pear on high. Hail,  
 soon ap - - - pear on high. Hail,  
 soon ap - pear on high. Hail,

*ff* *ff* *ff*

soon ap - - - pear on high. Hail,  
 soon ap - - - pear on high. Hail,  
 soon ap - pear on high. Hail,

*ff* *ff* *ff*

Hail, Hail, Dawn of Day  
 Hail, Hail, Dawn of Day  
 Hail, Hail, Dawn of Day  
 Hail, Hail, Dawn of Day

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

Hail, Dawn of Day; The gloom of night hath

Hail, Dawn of Day; The gloom of night hath

Hail, Dawn of Day; The gloom of night hath

Hail, Dawn of Day; The gloom of night hath

passed a way; Hail, Dawn of Day, Hail,

passed a way; Hail, Dawn of Day, Hail, the

passed a way; Hail, Dawn of Day, Hail, the

passed a way; Hail, Dawn of Day, Hail, the

the Dawn of Day.

Dawn of Day.

Dawn of Day.

Dawn of Day.

musical notation for piano introduction, featuring a treble and bass staff with a *cresc.* marking.

musical notation for piano introduction, featuring a treble and bass staff.

Hark, The larks are sing - ing Now on high u -  
 Hark, hark, The larks are sing - ing Now on high u -  
 Hark, hark, The larks are sing - ing Now on high u -  
 Hark, The larks are sing - ing Now on high u -

vocal and piano musical notation for the first system, including lyrics and accompaniment.

pon the wing, Ring, ring, The bells are ringing,  
 pon the wing, — Ring, ring, The bells are ring - ing,  
 pon the wing, — Ring, ring, — The bells are ring - ing,  
 pon the wing, — Ring, The bells — are ring - ing, — News of

vocal and piano musical notation for the second system, including lyrics and accompaniment.

News of joy to man they bring; Hark, the  
 News of joy to man they bring; Hark, hark, the  
 News of joy to man they bring; Hark, the larks are  
 joy to man they bring; Hark, the larks are

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "News of joy to man they bring; Hark, the", "News of joy to man they bring; Hark, hark, the", "News of joy to man they bring; Hark, the larks are", and "joy to man they bring; Hark, the larks are". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff* and *mf*.

larks are sing - ing Now on high u - pon - the wing;  
 larks are sing - ing Now on high u - pon - the wing;  
 sing - ing Now on high u - pon - the wing;  
 sing - ing Now on high u - pon the wing;

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The lyrics are: "larks are sing - ing Now on high u - pon - the wing;", "larks are sing - ing Now on high u - pon - the wing;", "sing - ing Now on high u - pon - the wing;", and "sing - ing Now on high u - pon the wing;". The piano accompaniment includes a triplet of eighth notes and a sixteenth-note figure, with dynamic markings of *ff* and *mf*.

Ring, ring, The bells are ring - ing, News of joy - to  
 Ring, ring, The bells are ring - ing, News of joy - to  
 Ring, ring, The bells are ring - ing, News of joy - to  
 Ring, ring, The bells are ring - ing, News of joy to

The third system of the musical score consists of four vocal staves and two piano accompaniment staves. The lyrics are: "Ring, ring, The bells are ring - ing, News of joy - to", "Ring, ring, The bells are ring - ing, News of joy - to", "Ring, ring, The bells are ring - ing, News of joy - to", and "Ring, ring, The bells are ring - ing, News of joy to". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff* and *mf*.

*p* *cresc.*  
 man they bring; And men a wak - ing join  
 man they bring; And men a wak - ing join  
 man they bring; And men a wak - ing join  
 man they bring; And men a wak - ing join

the lay, All na - ture hails the  
 the lay, All na - ture hails the  
 the lay, All na - ture hails the  
 the lay, All na - ture hails the

Dawn of Day, All na - ture  
 Dawn of Day, All na - ture  
 Dawn of Day, All na - ture  
 Dawn of Day, All na - ture

hails the Dawn of Day.

hails the Dawn of Day.

hails the Dawn of Day.

hails the Dawn of Day.

This system contains four vocal staves and a piano accompaniment. The lyrics are: "hails the Dawn of Day." The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Hail, hail, the Dawn of Day,

Hail, hail, the Dawn of Day,

Hail, hail, the Dawn of Day,

Hail, hail, the Dawn of Day,

This system contains four vocal staves and a piano accompaniment. The lyrics are: "Hail, hail, the Dawn of Day,". The piano part continues with a similar rhythmic accompaniment.

Hail, hail, the Dawn of Day,

Hail,

Hail, hail, the Dawn of Day,

Hail,

This system contains four vocal staves and a piano accompaniment. The lyrics are: "Hail, hail, the Dawn of Day,". The piano part concludes with a final chord and some melodic flourishes.



Hail, hail, Hail, hail, Hail, hail, Hail, hail,

Hail, Dawn of Day, Hail, Dawn of Day, Hail, Dawn of Day, Hail, Dawn of Day, Hail, Dawn of Day, Hail, Dawn of Day;

The gloom of night hath passed a - way; Hail, Dawn of  
 The gloom of night hath passed a - way; Hail, Dawn of  
 The gloom of night hath passed a - way; Hail, Dawn of  
 The gloom of night hath passed a - way; Hail, Dawn of

Day, The gloom of night hath passed a way; Hail,  
 Day, The gloom of night hath passed a way; Hail,  
 Day, The gloom of night hath passed a way; Hail,  
 Day, The gloom of night hath passed a way; Hail,

Dawn of Day, Hail Dawn of Day, Hail, The  
 Dawn of Day, Hail, hail, hail, The Dawn  
 Dawn of Day, Hail, hail, hail, The Dawn  
 Dawn of Day, Hail, Hail, The Dawn

Dawn of Day.  
 of Day.  
 of Day.  
 of Day.

Allegro. ♩. = 120.

First system of piano introduction. Treble clef with a sharp sign above the staff. Bass clef. Dynamics: *p cresc.*

Second system of piano introduction. Treble clef. Bass clef.

Third system of piano introduction. Treble clef. Bass clef.

**Britons.**

Sopr. I.

*mf cresc.*

Behold! On the moun.tain brow a - far, Towardsthe

Sopr. II.

*mf cresc.*

Behold! On the moun.tain brow a - far, To - -

Alto I.II.

*mf cresc.*

Behold! On the moun.tain brow a - far, To - -

Piano accompaniment for the vocal section. Treble clef. Bass clef.

light of dawn - ing day, ————— Men and steeds in  
wards the light of dawn - ing day, Men and steeds in  
wards the light of dawn - ing day, Men and steeds in

brave ar - ray, Marching like a host to *cresc.*  
brave ar - ray, Marching like a host to *cresc.*  
brave ar - ray, — March - ing like a host to *cresc.*

war. ————— *Animato.* *f* Gleams their  
war. ————— Gleams their armour in the  
war. ————— Gleams their armour in — the light, —————

ar - mour in the light, Flash their  
light, Flash their fal - chions keen and  
Flash their fal - chions keen and bright;

fal - chions keen and bright; Darts the light - ning o'er their  
bright; Darts the lightning o'er their head,  
Darts the lightning o'er their head, Darts the lightning o'er their

head, Hark the thun - der of their tread.  
Hark the thun - der of their tread.  
head, Hark the thun - der of their tread.

## Moderato.

## Warriors (in the distance).

Ten. I. *mf*

Ten. II. *mf* Friends of free - dom, foes of ty - ranny

Bass I. *mf* Friends of free - dom, foes of ty - ranny

Bass II. *mf* Friends of free - dom, foes of ty - ranny

*Moderato.*

Pil - grim knights of free - dom and love are we.

Pil - grim knights of free - dom and love are we.

Pil - grim knights of free - dom and love are we.

Pil - grim knights of free - dom and love are we.

*Moderato.*

## Britons.

## Sopr. I. a tempo

## Sopr. II.

## Alt.

a tempo

*mf*

Who are they,

Arthur and the knights of  
 Arthur and the knights of  
 the war - riors bold? Arthur and the knights of

This system contains three vocal staves and two piano staves. The vocal parts enter with the lyrics 'Arthur and the knights of'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets, marked with a forte (*f*) dynamic.

old. Ring, oh Bells, with rap.ture ring,  
 old. Ring, oh Bells, with rap.ture ring,  
 old. Ring, oh Bells, with rap.ture ring,

This system contains three vocal staves and two piano staves. The vocal parts continue with the lyrics 'old. Ring, oh Bells, with rap.ture ring,'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic and a section marked *p legato* (piano, legato).

Wel - come to our war - . . . rior king. Ring, oh  
 Wel - come to our war - . . . rior king. Ring, ring,  
 Wel - come to our war - . . . rior king. Ring, oh

This system contains three vocal staves and two piano staves. The vocal parts conclude with the lyrics 'Wel - come to our war - . . . rior king. Ring, oh'. The piano accompaniment continues with a steady eighth-note accompaniment.

Bells, Ring, oh Bells, with rap\_ture ring,  
 ring, oh Bells, ring, oh Bells, with rap\_ture ring,  
 Bells, with rapture ring, ring, oh Bells, with rap\_ture ring, ring,

Wel - come, wel - come to our war - rior king,  
 Wel - come, wel - come to our war - rior king,  
 Wel - come, wel - come to our war - rior king,

Wel - come to our war - rior king.  
 Wel - come to our war - rior king.  
 Wel - come to our war - rior king.



Warriors (drawing nearer).

Ten. I. II. **Maestoso.**

Foes of bondage, friends of freedom all, Freedom calls for aid, *cresc.*

Foes of bondage, friends of freedom all, Freedom calls for aid, *cresc.*

**Maestoso.**

**Britons.**

Sopr.

Alto.

**Warriors.**

Hail Heroes of the

Hail Heroes of the

we o-bey the call.

we o-bey the call.

A - ges, hail.

A - ges, hail.

Hail, Bri - tons, hail.

Hail, Bri - tons, hail.

## Britons and Warriors.

*ff* Sopr. Alto.

Friends of free-dom, foes of ty-ran-ny,

*ff* Ten. Bass.

Friends of free-dom, foes of ty-ran-ny,

The piano accompaniment for the first system features a rhythmic pattern of eighth and sixteenth notes in both the right and left hands, with a dynamic marking of *ff* (fortissimo).

Forth we go in quest of true li-ber-ty;

Forth we go in quest of true li-ber-ty;

The piano accompaniment for the second system continues the rhythmic pattern, with dynamic markings of *f* (forte) and *ff* (fortissimo).

Foes of bon-dage, lo! the Dawn of Day,

Foes of bon-dage, lo! the Dawn of Day,

The piano accompaniment for the third system features a more complex rhythmic pattern with accents and dynamic markings of *f* (forte) and *ff* (fortissimo).

Free-dom calls for aid, we the call o-

Free-dom calls for aid, we the call obey.

The piano accompaniment for the fourth system features a complex rhythmic pattern with accents and dynamic markings of *f* (forte) and *ff* (fortissimo).

Allegro.  
Sopr.

Alto. bey.  
Ten. bey.  
Bass. bey. *f*

Hail, Dawn of Day, — The Day — of Free-dom for all na-tions, The

Allegro.

Hail, Dawn of Day, Hail, Dawn of  
Hail, Dawn of Day, Hail,  
Hail, Dawn of Day, Hail, — Dawn of

Day — of Love for all — men, Hail, Dawn of Day, Hail, — Dawn of

Day, Hail.  
Dawn of Day.  
Day, Hail, Dawn of Day, The Day of Freedom for all nations, The  
Day, — Hail, Hail, Dawn of Day, The Day of Freedom for all

Hail, Dawn of Day, —  
 Hail, Dawn of Day, Hail, —  
 Day of Love for all — men, Hail, — Dawn of  
 na-tions, The Day of Love for all men, Hail, Dawn of

Hail, Dawn of Day.  
 — Hail, Dawn of Day, The Day of Free-dom for all na-tions, The  
 Day, Hail, — Dawn of Day, the Day — of Free-dom for  
 Day, Hail, Hail, Dawn of Day, —

Hail, Dawn of Day, The Day — of  
 Day — of Love — for all — men, Hail, Dawn of Day —  
 all — na-tions, The Day of Love — for all men,  
 — The Day — of Love for all men, The Day — of

Free-dom for all na-tions, The Day— of Love for all— men,  
 Hail, — Dawn of Day,— the Day of Love for  
 Hail, Dawn of Day, Hail, Dawn of Day, — Hail, —  
 Love for all men, — Hail, Dawn of Day,

Hail, — Dawn of Day, — Hail, Dawn of —  
 all men, Hail, Dawn of Day,— Hail, Dawn of Day,—  
 Hail, Dawn of Day, Day— of Free-dom, Day— of  
 Hail, Dawn of Day, — Hail, Dawn of Day, — Hail, Dawn of

*cresc.*  
 Day Hail, Dawn of Day. Hail, Hail, Dawn of  
 Hail, Dawn of Day, — Hail, — Hail, Dawn of  
 Love — Hail, Dawn of Day, — Hail,  
 Day — Hail, Dawn of Day, Hail, Dawn of Day, Hail —

Day, Hail, Hail, Hail, Dawn of Day, Hail, Dawn of Day, the

Day, The Day of Free-dom, The Day of Love, The Day of Free-dom for all na-tions, The Day of Love for

Hail, Dawn of Day, The Day of Day of Free-dom, The Day of Love, The Hail, Dawn of Day, The Day of all men.

Free-dom for all na - tions, The Day— of Love for  
 Day of Love for all  
 Free - - - dom, Hail, Dawn of Day,

all men, Hail, Hail, Hail,  
 men, Hail, Hail, Hail,  
 Hail, Hail, Hail, Hail, Dawn of  
 Hail, Hail, Hail, Hail, Dawn of

Dawn of Day, Hail, Hail, The  
 Dawn of Day, Hail, Hail, The  
 Day,— The Day— of Free-dom for all na - tions, The  
 Day,— The Day— of Free-dom for all na - tions, The

Day of Love for all men, Hail,

Day of Love for all men, Hail,

Day of Love for all men, Hail,

Day of Love for all men, Hail,

The first system consists of four vocal staves and a piano accompaniment. The lyrics are "Day of Love for all men, Hail,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Dawn of Day.

Dawn of Day.

Dawn of Day.

Dawn of Day.

The second system consists of four vocal staves and a piano accompaniment. The lyrics are "Dawn of Day.". The piano part continues with a similar rhythmic accompaniment.

The piano accompaniment for the second system, showing the left and right hand parts. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes.

The piano accompaniment for the third system, showing the left and right hand parts. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with eighth notes.



# LIST OF SELECTED VOCAL SCORES

(continued)

	<i>net s. d.</i>		<i>net s. d.</i>
<b>Berlioz, H.</b> , Religious Meditation for Chorus and Orchestra . . . . .	1/-	<b>Mozart, W. A.</b> , The Penitent David (Davidde Penitente Oratorio for Solo Voices, Chorus and Orchestra	3/-
<b>Berlioz, H.</b> , Chorus of the Magi for Chorus and Orchestra . . . . .	1/-	<b>Mozart, W. A.</b> , Requiem (Latin Words) . . . . .	1/-
<b>Berlioz, H.</b> , Sarah, the Bather, Ballad for a triple Chorus and Orchestra . . . . .	3/-	<b>Mozart, W. A.</b> , Grand Mass in C minor for Solo Voices, Chorus and Orchestra (Latin Words) . . . . .	2/6
<b>Brahms, Joh.</b> , A German Requiem for Solo Voices, Chorus and Orchestra . . . . .	4/-	<b>Mozart, W. A.</b> , Vesperae solennes for Chorus and Orchestra (Latin Words) . . . . .	2/-
<b>Bruch, Max</b> , The Lay of the Norsemen. A Cantata for Male Voices and Orchestra . . . . .	1/6	<b>Mozart, W. A.</b> , Litaniae Lauretanae for Chorus and Orchestra (Latin Words) . . . . .	2/-
<b>Coleridge-Taylor</b> , Three Choral Ballads, for Chorus, Solo Quartet and Orchestra . . . . .	1/6	<b>Nicholson, S. H.</b> , Ivry. A Song of the Huguenots. Choral Ballad for Chorus and Orchestra . . . . .	1/6
<b>Coleridge-Taylor</b> , Two Choral Ballads. 2nd set for Chorus and Orchestra . . . . .	1/-	<b>Nicodé, J. L.</b> , The Sea. Symphonic-Ode for Male Voices, Organ and Orchestra . . . . .	6/-
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<b>Filson Young, A. B.</b> , From Harmony to Harmony, Eight-Part Motet . . . . .	-/6	<b>Parry, Hubert H.</b> , The Frogs. The Music to the Frogs of Aristophanes . . . . .	4/-
<b>Franck, Cesar</b> , Psalm 150. Halleluja! O Praise ye the Lord for Chorus, Organ and Orchestra . . . . .	1/-	<b>Perrin, H. C.</b> , The abode of Worship. A Cantata for Mezzo Soprano, Chorus and Orchestra . . . . .	1/-
<b>Franck, Cesar</b> , The Beatitudes. An Oratorio for Solo Voices, Chorus and Orchestra . . . . .	8/-	<b>Ritter, Chr.</b> , O amantissime sponse Jesu. Solo Cantata. (R. Buchmayer . . . . .	1/-
<b>Gade, N. W.</b> , Spring's Message. A Cantata for Chorus and Orchestra . . . . .	1/6	<b>Rudorff, E.</b> , Op. 26. Evening Hymn. For a six part-chorus and Orchestra . . . . .	1/-
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