

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# DIXIT DOMINUS

BEING

THE OPENING MOVEMENT

FOR SOLI AND A FIVE-PART CHORUS

OF

A SETTING OF PSALM CX. IN LATIN

COMPOSED, IN HIS TWENTY-THIRD YEAR, BY

GEORGE FREDERICK HANDEL.

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WITH AN ACCOMPANIMENT

FOR THE PIANOFORTE OR ORGAN ARRANGED FROM THE SCORE BY  
SEDLEY TAYLOR.

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PRICE ONE SHILLING.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

LONDON :  
NOVELLO, EWER AND CO.,  
PRINTERS.

# PREFACE.

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THE long and elaborate work of which the first movement is presented here was completed at Rome on April 11, 1707; early, therefore, in Handel's twenty-third year. It was not published in its original form until 1872, when Dr. Chrysander edited, for the German Handel Society, the autograph score for soli, five-part chorus, strings and *continuo*, now in the possession of Her Majesty the Queen, and preserved in the Library of Buckingham Palace. Handel had, however, incorporated considerable portions of this youthful composition in his Oratorio of *Deborah*, produced in 1733. Of the opening movement of the earlier work, which numbers 122 bars, about 20 thus re-appear, greatly altered however, in "See the proud chief"; and about 46 more, comparatively little altered, in "Plead thy just cause"—both choruses in that Oratorio. The alterations made are mainly in the direction of greater simplicity and ease of performance, but their effect on the music is very unsatisfactory, some of its boldest passages having been watered down to comparative insipidity, or omitted altogether; while, in the case of the first-named extract, the general character of the composition is also much deteriorated.

The *Dixit Dominus* is now hardly likely to find performance as an entire work, but the case stands, I think, very differently as regards its first movement, which, unless my judgment is wholly at fault, vies in grandeur, freshness, and contrapuntal energy with the most famous compositions bearing Handel's name, and is further recommended by the fact that it contains a very strong foretaste of the leading passage of the "Hallelujah Chorus" in the *Messiah*. I have thought, therefore, that a version of it in vocal score might be welcome to choral societies, and, in preparing the present one, have followed Dr. Chrysander's edition\* mentioned above. In two passages, where the first soprano part is written distressingly high (pages 10 and 12), I have ventured to add alternative notes which, in the second case, are those substituted by Handel in the corresponding passage in *Deborah*.

CAMBRIDGE, *July*, 1894.

SEDLEY TAYLOR.

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\* In Vol. xxxviii. of the German Handel Society's Series.



# DIXIT DOMINUS.

HANDEL.

PIANO.

The first system of the piano accompaniment. The right hand features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady bass line with eighth and quarter notes. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system of the piano accompaniment. The right hand continues with intricate sixteenth-note passages. The left hand maintains a consistent rhythmic accompaniment. The key signature and time signature remain the same.

The third system of the piano accompaniment. The right hand's melodic line is highly active with frequent sixteenth-note runs. The left hand provides harmonic support with a steady eighth-note pattern. The key signature and time signature remain the same.

The fourth system of the piano accompaniment. The right hand continues with dense sixteenth-note textures. The left hand's bass line is steady and rhythmic. The key signature and time signature remain the same.

The fifth system of the piano accompaniment. The right hand features rapid sixteenth-note passages. The left hand provides a steady accompaniment. The key signature and time signature remain the same.

ALTO.

Dix - it, dix - it Do - minus Do - mi - no

The first system of the score features an Alto vocal line and a piano accompaniment. The Alto part begins with a rest, followed by the lyrics "Dix - it, dix - it Do - minus Do - mi - no". The piano accompaniment starts with a piano (*p*) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.

1st SOPRANO.

Dix - it, dix - it Do - minus Do - mi - no me - o, dix - it, dix - it, dix - it, dix - it Do - mi - nus,

2nd SOPRANO.

Dix - it, dix - it Do - minus Do - mi - no me - o, dix - it, dix - it, dix - it, dix - it Do - mi - nus,

me o, dix - it, dix - it, dix - it, dix - it Do - mi - nus,

TENOR.

Dix - it, dix - it Do - minus Do - mi - no me - o, dix - it, dix - it, dix - it, dix - it Do - mi - nus,

BASS.

Dix - it, dix - it Do - minus Do - mi - no me - o, dix - it, dix - it, dix - it, dix - it Do - mi - nus,

The second system of the score introduces four vocal parts: 1st Soprano, 2nd Soprano, Tenor, and Bass. Each part has a vocal line with lyrics and a piano accompaniment. The lyrics for all parts are: "Dix - it, dix - it Do - minus Do - mi - no me - o, dix - it, dix - it, dix - it, dix - it Do - mi - nus,". The piano accompaniment continues with the same rhythmic pattern as in the first system.

dix - it Do - mi - no me o, dix - it,

dix - it Do - mi - no me - o, dix - it, dix - it Do - minus, Do - mi - no me

dix - it Do - mi - no me - o, dix - it, dix - it Do - minus Do - mi - no me - o,

dix - it Do - mi - no me - o, dix - it, dix - it Do - minus Do - mi - no me - o,

dix - it Do - mi - no me - o, dix - it, dix - it Do - minus Do - mi - no me -

The third system of the score continues the vocal parts and piano accompaniment. The lyrics for the vocal parts are: "dix - it Do - mi - no me o, dix - it,"; "dix - it Do - mi - no me - o, dix - it, dix - it Do - minus, Do - mi - no me"; "dix - it Do - mi - no me - o, dix - it, dix - it Do - minus Do - mi - no me - o,"; "dix - it Do - mi - no me - o, dix - it, dix - it Do - minus Do - mi - no me - o,"; and "dix - it Do - mi - no me - o, dix - it, dix - it Do - minus Do - mi - no me -". The piano accompaniment continues with the same rhythmic pattern.

dix-it Do-mi-no me - o, Do - mi - no me - o, dix - it, dix - it, dix - it Do-mi-no me - o,  
 o, dix - it, dix - it, dix - it Do-mi-no me - o,  
 dix-it Do-mi-no me - o, Do - mi - no me - o, dix - it, dix - it, dix-it Do-mi-no me - o,  
 dix-it Do-mi-no me - o, Do - mi - no me - o, dix - it, dix - it, dix - it Do-mi-no me - o,  
 o, Do-mi-no me - o, Do - mi - no me - o, dix - it, dix - it, dix-it Do-mi-no me - o,

Solo.

dix - it Do-mi-no me - o, dix - it, dix - it : Se - - - -  
 dix - it Do-mi-no me - o, dix - it, dix - it :  
 dix - it Do-mi-no me - o, dix - it, dix - it :  
 dix - it Do-mi-no me - o, dix - it, dix - it :  
 dix - it Do-mi-no me - o, dix - it, dix - it :

Alto Solo.

- de a dex - tris me - is. Se - de,

se

TUTTI.  
Dix-it, dix-it,  
TUTTI.  
Dix-it, dix-it,  
TUTTI.  
Dix-it, dix-it,  
TUTTI.  
Dix-it, dix-it Dominus Do-mi-no me  
TUTTI.  
Dix-it, dix-it Dominus Do-mi-no

dix-it, dix-it, dix-it, dix-it, dix-it:  
dix-it, dix-it, dix-it, dix-it, dix-it: Se -  
dix-it, dix-it, dix-it, dix-it, dix-it: Se -  
o, dix-it, dix-it, dix-it, dix-it, dix-it: Se -  
me-o, dix-it, dix-it, dix-it, dix-it, dix-it: Se -



Se - - - - - de a dextris me - is,  
 - - - - - de a dextris me - is,  
 - - - - - de a dextris me - is,  
 - - - - - de a dextris me - is,  
 - - - - - de a dextris me - is,  
 - - - - - de a dextris me - is,

*Org. Ped. Sva.....*

do - nec po - nam i - - - ni - - -  
 do - nec po - nam i - - - ni - - -  
 donec po-nam, donec po-nam i - ni - mi - cos,  
 donec po-nam, donec po-nam i - ni - mi - cos,  
 donec po-nam, donec po-nam i - ni - mi - cos, i - ni -

- mi - - - cos tu - - - os  
 - mi - - - cos tu - - - os  
 i-ni-mi-cos tu-os, i-ni-mi-cos tu-os, do-nec po-nam, i-ni-mi-cos tu - -  
 i-ni-mi-cos tu-os, i-ni-mi-cos tu-os, do-nec po-nam, i-ni-mi-cos tu - -  
 - mi-cos, do-nec po-nam i-ni - mi-cos tu-os, do-nec po-nam, i-ni-mi-cos tu - -

sca - - - bel - - - lum pe - - - -  
 sca - - - bel - - - lum pe - - - -  
 - os, donec po-nam, donec, donec po-nam i-ni-mi-cos, do-nec po-nam, do-nec po-nam i-ni -  
 - os, donec po-nam, donec, donec po-nam i-ni-mi-cos, do-nec po-nam, do-nec po-nam i-ni -  
 - os, donec po-nam, donec, donec po-nam i-ni-mi-cos, do-nec po-nam, do-nec po-nam i-ni -

- dum tu - - o - - rum,  
 - dum tu - - o - - rum, sca- bel-lum pe-dum tu-o - -  
 - mi-cos, donec po-nam, donec po-nam i - ni-mi-cos tu - os sca- bel-lum pe-dum tu -  
 - mi-cos, donec po-nam, donec po-nam i - ni-mi-cos tu - os  
 - mi-cos, donec po-nam, donec po-nam i - ni-mi-cos tu - os

sca - bel-lum pedum tu-o - rum, sca -  
 - rum, tu - o - rum, sca-bellum, sca - bellum pe-dum to-o - rum, sca-bel-lum  
 - o - rum, sca-bellum pedum tu-o - - - - - rum,  
 sca-bellum pedum tu - o - - rum, pedum tu-o - - - -  
 sca-bel-lum pedum tu-o - - rum, sca - bellum pe-dum tu -

- bel-lum pedum tu-o rum, donec ponam, donec ponam i-ni-mi-cos  
 pedum tu-o rum, donec po-nam i-ni-mi-cos  
 pe - dum tu-o rum, donec po-nam i-ni-mi-cos, i-ni -  
 rum, donec po-nam i-ni-mi-cos,  
 - o - rum, tu - o rum, donec po-nam i-ni-mi-cos tu - os

tu - os sca-bel  
 sca - bel lum, donec ponam, donec  
 - mi-cos, donec ponam, donec ponam, donec  
 donec ponam, donec ponam,  
 sca - bel lum, donec

po-nam i - ni - mi - cos, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos tu - - -

po-nam i - ni - mi - cos, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos tu - - -

po-nam i - ni - mi - cos, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos tu - - -

po-nam i - ni - mi - cos, do-nec po-nam i - ni - mi - cos, i - ni - mi - cos tu - - -

- - - lum, do-nec po-nam i - ni - mi - cos sca-bel-lum pe-dum tu -

- - os, tu - - - os, do-nec po-nam i - ni - mi - cos sca-bel-lum pe-dum tu -

- - os, tu - - - os, do-nec po-nam i - ni - mi - cos sca-bel-lum pe-dum tu -

- - os, tu - - - os, do-nec po-nam i - ni - mi - cos sca-bel-lum pe-dum tu -

- - os, tu - - - os, do-nec po-nam i - ni - mi - cos sca-bel-lum pe-dum tu -

*Org. Ped. 8va*.....

o - rum, sca - bel

o - rum, do-nec po-nam i - ni - mi - cos, do-nec po-nam, do-nec po-nam i - ni -

o - rum, do-nec po-nam i - ni - mi - cos, do-nec po-nam, do-nec po-nam i - ni -

o - rum, do-nec po-nam i - ni - mi - cos, do-nec po-nam, do-nec po-nam i - ni -

o - rum, do-nec po-nam i - ni - mi - cos, do-nec po-nam, do-nec po-nam i - ni -

*Org. Ped. 8va.*

lum, sca - bel-lum pedum tu - o - rum, dix - it,

mi - cos, i - ni - mi - cos, i - ni - mi - cos sca - bel-lum pedum tu - o - rum, dix - it,

mi - cos, i - ni - mi - cos, i - ni - mi - cos sca - bel-lum pedum tu - o - rum, dix - it,

mi - cos, i - ni - mi - cos, i - ni - mi - cos sca - bel-lum pedum tu - o - rum, dix - it,

mi - cos, i - ni - mi - cos, i - ni - mi - cos sca - bel-lum pedum tu - o - rum, dix - it,

TENOR SOLO.

Se

dix - it,      dix - it,      dix - it Do - mi - nus Do - mi - no - me - o :

dix - it,      dix - it,      dix - it, Do - mi - nus Do - mi - no - me - o :

dix - it,      dix - it,      dix - it, Do - mi - nus Do - mi - no - me - o :

dix - it,      dix - it,      dix - it Do - mi - nus Do - mi - no - me - o :

dix - it,      dix - it,      dix - it Do - mi - nus Do - mi - no - me - o :

de.

Se - de a dex - tris me - is,

Se - de a dex - tris me - is,

Se - de a dex - tris me - is,

Se - de a dex - tris me - is,

Se - de a dex - tris me - is,

Se - de a dex - tris me - is,

se - de a dex - tris me - is, a dex - tris me - is, sca - bellum pedum tu - o, . . . .

se - de a dex - tris me - is, a dex - tris me - is, sca - bellum pedum tu -

se - de a dex - tris me - is, a dex tris me - is,

se - de a dex - tris me - is, a dex tris me - is, do - nec po - - nam sca -

se - de a dex - tris me - is, a dex tris me - is, do - nec po - - . . . .

*Org. Ped. 8va*.....

rum, sca - bel - lum pe - dum tu -

o - - - - - rum, sca -

sca - bellum pe - - - - - dum tu - o - - - -

bel - lum pe - - - - - dum tu - o - rum, sca -

nam i - - ni -

*Org. Ped. 8va*.....





- o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pedum tu -  
 - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pedum tu -  
 - - - lum pe - - dum tu - -  
 - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pedum tu -  
 - o - rum, sca - bel - lum, sca - bel - lum pe - dum tu - o - rum, sca - bel - lum, sca - bel - lum pedum tu -

- o - rum, tu - o - rum, do - nec po - nam, donec po - nam i - ni - mi - cos, donec ponam, do - nec  
 - o - rum, tu - o - rum, do - nec po - nam, donec po - nam i - ni - mi - cos, donec ponam, do - nec  
 - o - rum, donec po - nam i - ni - mi - cos, donec ponam, do - nec  
 - o - rum, sca - bel - lum,  
 - o - rum, donec ponam, donec ponam, ponam i - ni - mi - cos, i - ni - mi - cos, do - nec

po-nam i - ni - mi - cos, i - ni - mi - cos, donec po-nam i - ni - mi - cos, i - ni - mi - cos

po-nam i - ni - mi - cos, i - ni - mi - cos, donec po-nam i - ni - mi - cos, i - ni - mi - cos sca -

po-nam i - ni - mi - cos, i - ni - mi - cos, donec po-nam i - ni - mi - cos, i - ni - mi - cos sca -

pe - dum tu - o - rum, sca -

po-nam i - ni - mi - cos, i - ni - mi - cos, donec po-nam i - ni - mi - cos, i - ni - mi - cos

sca - bel

bel

bel

bel-lum pe-dum tu-o

sca - bel

Org. Ped. Sva.....

- - - - - lum pe-dum tu - o - - - - - rum, sca - bel - lum pe-dum tu -  
 - - - - - lum pe-dum tu - o - - - - - rum, sca - bel - lum pe-dum tu -  
 - - - - - lum pe-dum tu - o - - - - - rum, sca - bel - lum pe-dum tu -  
 - rum sca - bel - lum pe-dum tu - o - - - - - rum, sca - bel - lum pe-dum tu -  
 - lum, sca - bel - lum pe-dum tu - o - - - - - rum, sca - bel - lum pe-dum tu -

- o - - - - - rum, dix - it, dix - it, dix - it.  
 - o - - - - - rum, dix - it, dix - it, dix - it.  
 - o - - - - - rum, dix - it, dix - it, dix - it,  
 - o - - - - - rum, dix - it, dix - it, dix - it.  
 - o - - - - - rum, dix - it, dix - it, dix - it.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a steady accompaniment with quarter and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns, while the bass staff maintains the accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with frequent slurs and ties. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some rests and slurs. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff shows a melodic line with some rests and slurs. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. It begins with a piano (*p*) dynamic marking. The treble staff has a melodic line with some rests and slurs. The bass staff continues with a steady accompaniment.



# NOVELLO'S SHORT ANTHEMS.

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Succentor of St. Paul's Cathedral,

AND

SIR JOHN STAINER, M.A., MUS. DOC.

*The following Numbers are now ready :—*

- |  |  |
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*To be continued.*

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30. CHIPP, E. T., in D .. .. 3d.	83. MARCHANT, ARTHUR W., in E flat 3d.	86. SUMNER, H. J. H., in E flat .. .. 3d.
12. CLARKE, J. HAMILTON, in F .. .. 3d.	39. MILLER, C. E., in D .. .. 3d.	20. THORNE, E. H., in C .. .. 3d.
26. *DYKES, Rev. J. B., M.A., in F .. .. 3d.	7. *MONK, E. G., in A ( <i>Unison</i> ) .. .. 3d.	23. *TILLEARD, J., in F .. .. 3d.
49. ELLIOTT, J. W., in D .. .. 3d.	13. MONK, W. H., in A .. .. 3d.	73. TILLEARD, J., in G ( <i>Festival</i> ) .. .. 3d.
31. ELLIOTT, J. W., in F .. .. 3d.	34. MORLEY, T., in F .. .. 3d.	66. TOOP, AUG., in D .. .. 4d.
158. FIELD, J. T., in F ( <i>Chant, E. J.</i> ) .. .. 3d.	25. NUNN, J. H., in F .. .. 3d.	144. TOZER, FERRIS, in D .. .. 3d.
Hopkins) .. .. 3d.	11. *OUSELEY, Rev. Sir F., in F .. .. 3d.	41. TRIMNELL, T. TALLIS, in D .. .. 3d.
40. FISHER, ARTHUR E., in D .. .. 3d.	119. OUSELEY, Rev. Sir F., in D ( <i>Chant Service</i> ) .. .. 3d.	51. VINCENT, C., in D .. .. 3d.
63. FISHER, ARTHUR E., in A .. .. 4d.	42. PRATTEN, WILLIAM SIDNEY, in E 3d.	109. WALMSLEY, T. F., in C .. .. 3d.
36. GADSBY, H., in E flat .. .. 3d.	33. REAY, S., in F .. .. 3d.	43. WEST, JOHN E., in B flat .. .. 3d.
6. *GARRETT, G. M., in F .. .. 3d.	28. REDHEAD, R., in D .. .. 3d.	70. WEST, JOHN E., in G .. .. 3d.
10. HAKING, R., in C ( <i>Chant form</i> ) .. .. 3d.	104. ROBERTS, J. V., in F ( <i>Chant form</i> ) 1½d.	45. WESTBURY, G. H., in A .. .. 3d.
22. HERBERT, E., in D .. .. 3d.		37. WOODWARD, Rev. H. H., in E flat 3d.

## Benedicite, omnia opera.

61. BENNETT, GEORGE J., in E flat .. 1½d.	93. GADSBY, HENRY, in G ( <i>Chant form</i> ) 1½d.	100. MARTIN, GEORGE C., in E flat .. 4d.
62. BENNETT, GEORGE J., in G .. .. 1½d.	55. GLADSTONE, F. E. ( <i>Chant form</i> ) .. 3d.	107. ROBERTS, J. V., in B flat .. .. 4d.
101. *BEST, W. T. .. .. 3d.	67. GLADSTONE, F. E., in G ( <i>Unison</i> ) 1½d.	74. SMITH, BOYTON, in A flat .. .. 1½d.
102. BLAIR, HUGH .. .. 1½d.	103. HUGHES, W. .. .. 1½d.	94. TURLE, HAYES, and BRIDGE, in A 1½d.
65. EYRE, ALFRED J. (No. 2), in F .. 1½d.	96. MARTIN, GEORGE C., in F .. .. 4d.	85. WOOD, W. G., in D .. .. 1½d.
58. FROST, PERCY H., in D .. .. 2d.	98. MARTIN, GEORGE C., in G .. .. 4d.	

## Benedictus.

56. ELLIOTT, J. W., in D .. .. 3d.	50. ELLIOTT, J. W., in D .. .. 3d.
159. FIELD, J. T., in A ( <i>Chant, G. Holden</i> ) .. .. 1½d.	75. HAMILTON-GELL, Rev. A. W., in E flat .. .. 1½d.
48. HUTCHINSON, THOMAS, in E flat .. .. 3d.	69. SULLIVAN, ARTHUR, in D ( <i>with Kyrie</i> ) .. .. 3d.
154. MACPHERSON, STEWART ( <i>with Kyrie</i> ) .. .. 4d.	120. WALMSLEY, T. F., in C .. .. 3d.
84. MARCHANT, ARTHUR W., in E flat .. .. 3d.	
121. READ, F. J., in D .. .. 1½d.	
122. ROBERTS, J. V., in F ( <i>Chant form</i> ) .. .. 1½d.	
123. ROBERTS, J. V., in D ( <i>Chant form</i> ) .. .. 1½d.	
124. ROBERTS, J. V., in C ( <i>Chant form</i> ) .. .. 1½d.	
125. ROBERTS, J. V., in G ( <i>Chant form</i> ) .. .. 1½d.	

## Jubilate Deo.

50. ELLIOTT, J. W., in D .. .. 3d.	75. HAMILTON-GELL, Rev. A. W., in E flat .. .. 1½d.
69. SULLIVAN, ARTHUR, in D ( <i>with Kyrie</i> ) .. .. 3d.	120. WALMSLEY, T. F., in C .. .. 3d.

## Kyrie eleison.

130. CALKIN, G. Six Kyries .. .. 1½d.	137. TRIMNELL, T. T., in F .. .. 3d.
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## Apostles' Creed.

76. STATION, W., in F .. .. 1½d.
111. ELLIOTT, J. W. .. .. 1½d.
167. ROBERTS, J. V. ( <i>with Lord's Prayer</i> ) 1½d.

## Nicene Creed.

95. BARNBY, JOSEPH, in F .. .. 1½d.
168. ROBERTS, J. V. .. .. 1½d.
137. TRIMNELL, T. T., in F .. .. 3d.
150. WESLEY, S. S., in E .. .. 4d.

## Athanasian Creed.

155. BIRCH, E. H., in G .. .. 3d.
174. BEST, W. T., in F .. .. 3d.

## Benedictus qui venit and Agnus Dei.

114. CALKIN, J. B., in C .. .. 3d.	112. MARTIN, G. C. (from Service in C) 3d.	116. STAINER, J., in F .. .. 3d.
117. ELVEY, Sir G., in E .. .. 3d.	142. PAGE, ARTHUR (from Service in F) 3d.	118. TOURS, B. (from Service in C) .. 3d.
115. GARRETT, G., in A .. .. 3d.		

## Magnificat and Hunc dimittis.

140. AITKEN, G. B. J., in E flat .. .. 4d.	71. HALL, KING, in E flat .. .. 3d.	46. NUNN, E. C., in F .. .. 3d.
64. ALSOP, J. R., in E .. .. 4d.	178. HALL, E. V., in D .. .. 6d.	133. PARKER, HORATIO W., in E flat .. 4d.
166. ARMSTRONG, W. D. ( <i>Nunc dimittis only</i> ) .. .. 1½d.	79. HAMILTON-GELL, Rev. A. W., in E flat .. .. 4d.	181. ROBERTS, J. V., in C .. .. 4d.
52. BARNBY, J., in C ( <i>Unison</i> ) .. .. 3d.	162. HANFORTH, T. W., in G .. .. 4d.	110. SMITH, CHAS. W., in F .. .. 1½d.
139. BARNBY, J., in E ( <i>Chant form</i> ) .. 3d.	180. HAYNES, BATTISON, in E flat .. 4d.	134. SPARK, WILLIAM ( <i>in Unison</i> ) .. 3d.
176. BARNBY, J., in E flat .. .. 8d.	173. HOPKINS, E. J. ( <i>partly in Chant form</i> ), in F .. .. 3d.	152. *STAINER, J., <i>Chant form</i> (No. 2, Sion College) .. .. 3d.
89. BATSON, A. WELLESLEY, in D .. .. 4d.	179. HUGHES, PERCY E., in D .. .. 4d.	171. STAINER, J., in E .. .. 6d.
60. BENNETT, GEORGE J. ( <i>Greg. Tones</i> ) 3d.	91. LIPPE, F., in G .. .. 4d.	182. STEANE, BRUCE ( <i>with Vesper Hymn</i> ) 3d.
78. BENNETT, GEORGE J., in D .. .. 3d.	72. KIMMINS, GEORGE J., in E flat .. 3d.	175. STEVENS, A. H., in G .. .. 4d.
129. BREWER, A. H., in A .. .. 3d.	127. KING, OLIVER, in C .. .. 4d.	53. SYDENHAM, E. A., in F .. .. 4d.
169. BREWER, H., in B flat .. .. 4d.	68. LOYD, C. H., in D .. .. 3d.	135. TOURS, BERTHOLD G., in D .. .. 4d.
141. BROWN, A. H., in A .. .. 3d.	143. LOYD, C. H., in D .. .. 4d.	87. TRIMNELL, T. TALLIS, in F .. 3d.
138. CRUICKSHANK, W. A. C., in B flat ( <i>Irreg. Chants</i> ) .. .. 3d.	81. MACPHERSON, CHARLES, in F .. 4d.	97. TRIMNELL, T. TALLIS, in D .. 3d.
161. CRUICKSHANK, W. A. C., in G .. 3d.	82. MACPHERSON, STEWART, in E flat 4d.	170. TRIMNELL, T. TALLIS, in E flat .. 3d.
52. EDWARDS, CHAS., in G .. .. 3d.	54. MARCHANT, ARTHUR W., in E flat 3d.	126. TURPIN, E. H., in F .. .. 4d.
139. ELLIOTT, J. W., in D .. .. 4d.	128. MARKS, J. C., Jun., in D .. .. 4d.	108. WALMSLEY, T. F., in C .. .. 3d.
160. FIELD, J. T., in C and A .. .. 3d.	99. MARTIN, GEORGE C., in D .. .. 3d.	113. WEST, J. E., in A .. .. 3d.
( <i>Chants by J. Turle and Sir G. Elvey</i> )	165. MARTIN, GEORGE C. ( <i>Chant form</i> ) 3d.	77. WHITE, JOHN, in E .. .. 4d.
177. GADSBY, H., in D major .. .. 4d.	90. MARTIN, G. F. WESLEY, in E .. 4d.	57. WILLIAMS, C. LEE ( <i>Chant form</i> ) .. 3d.
92. GOODHART, A. M., in B flat .. .. 4d.	47. NEWTON, E., in F .. .. 3d.	80. WOOD, CHARLES, in E flat .. .. 4d.

## Cantate Domino and Deus Misereatur.

172. BAYLEY, WM., in F .. .. 6d.
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\* Services marked thus \* to be had in Tonic Sol-fa, 1d. and 1½d. each.