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HORATIO PARKER.

A

WANDERER'S PSALM

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HORATIO PARKER

WANDERER'S PSALM

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AND
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NOVELLO'S ORIGINAL OCTAVO EDITION.

A WANDERER'S PSALM

(CANTUS PEREGRINUS)

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA

BY

HORATIO PARKER.

(Op. 50.)


COMPOSED FOR THE HEREFORD MUSICAL FESTIVAL, 1900.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED
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DEDICATED

TO MY FRIEND AND COLLEAGUE

PROFESSOR SAMUEL S. SANFORD, M.A.

OF

YALE UNIVERSITY,

NEW HAVEN.

February, 1900.

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A WANDERER'S PSALM.

(CANTUS PEREGRINUS.)

No. 1. CHORUS AND QUARTET.—"O GIVE THANKS UNTO THE LORD."

HORATIO PARKER, Op. 50.

Slow, with dignity.

PIANO

f *p* *Ped.* *

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

well marked.

Fast, resolutely. $\text{♩} = 92$.

f

f

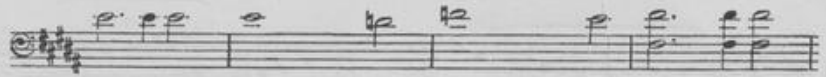
Musical notation system 1, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The right hand plays a series of chords and single notes, while the left hand plays a more complex, rhythmic accompaniment. A *diminish.* marking is present above the right hand, and a *p* (piano) dynamic marking is at the end of the system.

Musical notation system 2, continuing the grand staff. It begins with a first ending bracket labeled '1'. The right hand features a melodic line with slurs and accents, while the left hand continues with a rhythmic accompaniment. A *f* (forte) dynamic marking is at the end of the system.

Musical notation system 3, featuring a grand staff. The right hand consists of a series of chords, some with wavy lines indicating tremolos. The left hand plays a steady rhythmic accompaniment. A *sfz* (sforzando) dynamic marking is at the end of the system.

Musical notation system 4, featuring a grand staff. The right hand has a melodic line with a *Sva.* (Sustained) marking and a *f* (forte) dynamic. The left hand has a rhythmic accompaniment. A *V* (ritardando) marking is at the end of the system.

Musical notation system 5, featuring a grand staff. The right hand has a melodic line with a *V* (ritardando) marking. The left hand has a rhythmic accompaniment with a *V* (ritardando) marking at the end of the system.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and articulation marks.

Second system of musical notation, including the instruction *p slightly animated.*

Third system of musical notation, including the instruction *p*.

Fourth system of musical notation, including the instruction *p* and a measure number **4**.

Fifth system of musical notation, including the instruction *p increase.*

Sixth system of musical notation, including the instruction *Soa.* and various musical notations.

increase and retard.

5

SOPRANO. *ff*
O give thanks un - to the Lord, for He is

ALTO. *ff*
O give thanks un - to the Lord, for He is

TENOR. *ff*
O give thanks un - to the Lord,

BASS. *ff*
O give thanks un - to the Lord,

5

ff in time.

gra - cious, for He is gra - cious,

gra - cious, for He is gra - cious,

for He is gra - cious, He is gra - cious, and His

for He is gra - cious, He is gra - cious, and His mer - cy en -

and His mer - cy en - dur - eth for ev - er, His
 and His mer - cy en - dur - eth for
 mer - cy en - dur - - - - eth for ev - er,
 dur - eth for ev - er, His mer - cy en -

mer - cy en - dur - eth for ev - er, His mer - cy en - dur - eth, His
 ev - er, His mer - cy en - dur - eth for ev - er, His
 His mer - cy en - dur - eth for ev - er, His
 dur - eth, His mer - cy en - dur - eth for ev - er, His

increase.

mer - cy en - dur - eth for ev - er. Let them give thanks whom the
 mer - cy en - dur - eth for ev - er.
 mer - cy en - dur - eth for ev - er.
 mer - cy en - dur - eth for ev - er.

f Very firmly.

Lord hath re - deem'd, and de - liv - ered from the hand of the
 Let them give thanks whom the Lord hath re -

eu - - e - my, from the hand of the en - e - my, the hand of the
 deem'd, and de - liv - - ered from the hand . . of the
 Let them give thanks whom the Lord hath re -

en - e - my, let . . . them give thanks, let them give
 en - e - my, from the hand of the en - e - my, the hand of the
 - deem'd, and de - liv - - ered from the hand . . of the
 Let them give thanks whom the Lord hath re -

7

thanks, let them give thanks whom the Lord hath re -

en - e - my,

en - e - my, *ff*

deem - ed, let them give thanks whom the Lord hath re - deem'd,

deem'd,

let them give thanks whom the Lord hath re - deem'd. And ga - ther'd them

let them give thanks whom the Lord hath re - deem'd, And ga - ther'd them

let them give thanks. *increase.*

out of the lands, from the east, and from the

out of the lands, from the east, and from the

increase.

west, from the north, and from the south.

let them give thanks.

west, from the north, and from the south.

8 *p* O give thanks un - to the Lord,

p O give thanks un - to the Lord,

p O give thanks un - to the Lord, for He is

8 O give thanks un - to the Lord, for He is

for He is gra - cious, He is gra - cious,

for He is gra - cious, He is gra - cious, and His

gra - cious, for He is gra - cious,

gra - cious, for He is gra - cious, and His

and His mer - cy en - dur - - eth for ev - - -
 mer - cy en - dur - eth for ev - - er, for ev - - -
 and His mer - cy en - dur - - eth for ev - - -
 mer - cy en - dur - eth for ev - - er, for ev - - -

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a steady bass line and a more active treble line with some grace notes. The lyrics are: "and His mer - cy en - dur - - eth for ev - - -", "mer - cy en - dur - eth for ev - - er, for ev - - -", "and His mer - cy en - dur - - eth for ev - - -", and "mer - cy en - dur - eth for ev - - er, for ev - - -".

er.
 er.
 er.
 er.

The second system continues the vocal lines and piano accompaniment. The vocal parts have rests, with the word "er." appearing in the lyrics. The piano accompaniment includes a melodic line with a trill-like figure and some grace notes. The lyrics are: "er.", "er.", "er.", and "er.".

9
f *p*

The third system shows the piano accompaniment for the final part of the piece. It begins with a dynamic marking of *f* (forte) and ends with *p* (piano). The music consists of a steady bass line and a treble line with some grace notes. The number "9" is written above the first measure.

A little slower. SOPRANO SOLO.

p

They went a - stray . . . in the

A little slower. English Horn.

wil - der-ness out of the way, out of the way, and

found, . . . and found . . . no ci - ty to dwell in,

TEXOR SOLO.

They went a - stray . . . in the wil - der-ness out of the

very smoothly.

out of the way,

way, out of the way, they went a .

BASS SOLO.

They went a - stray . . .

Alto Solo.

out of the way, out of the
 They went a - stray . . . in the wil - der - ness out of the
 stray . . . in the wil - der - ness, out of the
 . . . in the wil - derness out of the way, out of the

11

way, and found no ci - ty to dwell in ;
 way, and found no ci - ty to dwell in ;
 way, and found no ci - ty to dwell in ;
 way, and found no ci - ty to dwell in ;

p
 Hun - gry and thirst - y, their soul faint - ed in them,
 Hun - gry and thirst - y, their soul faint - ed in them,
 Hun - gry and thirst - y, their soul faint - ed in them,
 Hun - gry and thirst - y, their soul faint - ed in them,

their soul faint - ed in them,

their soul faint - ed in them,

their soul faint - ed in them,

their soul faint - ed in them, their soul faint - ed

their soul faint - ed in them. . .

their soul faint - ed in them. . .

their soul faint - ed in them. . .

in them, their soul faint - ed in them. . .

12

p *expressively.*

So they cried un-to the Lord . . . in their trou - ble.

And . . . He de -

12

p

So they
So they
For He led . . them forth. So . . they
livered them from their dis - tress. So they
increase.

13 *Slightly animated.*
cried to the Lord . . in their trou - ble, and He de - livered them
cri - ed un - to the Lord, and He de - livered them
cri - ed un - to the Lord, . . and He de - livered them
cried un - to the Lord, and He de -
13 *Slightly animated.*

out of their dis - tress. For He led them forth
out of their dis - tress. For He led them forth
out of their dis - tress. For He led them forth
- liv - ered them. For He led them forth
p

by . . . the right way, that they might go to the

by the right way, that they might go to the

by the right way, . . that they might go to the

by the right way, that they might go to the

increase.

increase.

increase.

increase.

14 Chorus.

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O . . .

A little faster.

p

14 *A little faster.*

p

men . . . would there - fore praise the Lord for His good - ness, and de -

men . . . would there - fore praise the Lord for His good - ness, and de -

men . . . would there - fore praise the Lord for His good - ness, and de -

that men would praise the Lord for His good - ness, and de -

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

Sra.
f

For He sat - - is - fi - eth the emp - ty soul, and

For He sat - - is - fi - eth the emp - ty soul, and

For He sat - - is - fi - eth the emp - ty soul, and

For He sat - - is - fi - eth the emp - ty soul, and

Sva.....

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

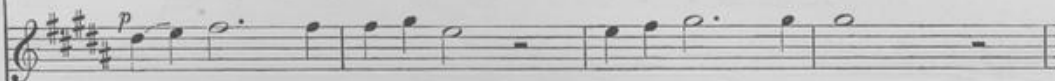
15 Quartet.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.

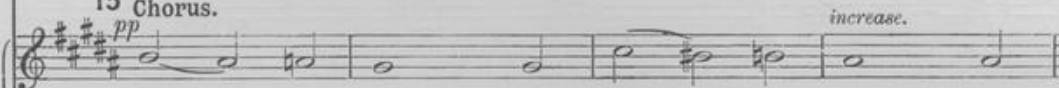


For He de - liv-ered them out of their dis - tress.

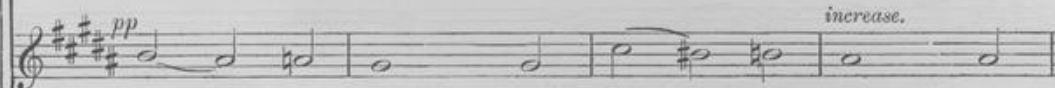


For He de - liv-ered them out of their dis - tress.

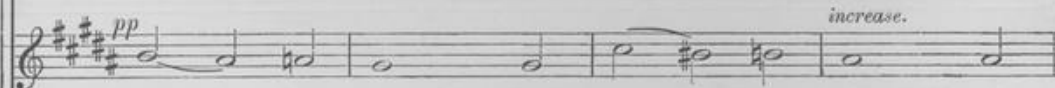
15 Chorus.



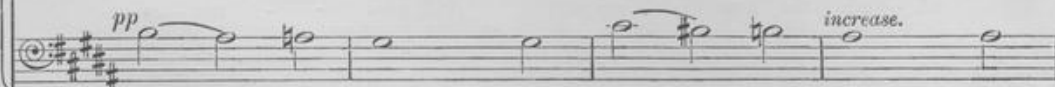
O . . . that men would there - fore praise the



O . . . that men would there - fore praise the



O . . . that men would there - fore praise the



O . . . that men would there - fore praise the

15

O that men would praise the Lord. . . .

O that men would praise the Lord. . . .

O that men would praise the Lord. . . .

O that men would praise the Lord. . . .

Lord for His good . . . ness,

Lord for His good . . . ness,

Lord for His good . . . ness,

Lord for His good . . . ness,

Sua

Chorus.

O that men . . would there - fore praise the Lord for His

O that men . . would there - fore praise the Lord for His

O that men . . would there - fore praise the Lord for His

O that men would praise the Lord, O that men would praise Him for His

good - ness, and de - clare . . His won -

good - ness, and de - clare . . His won -

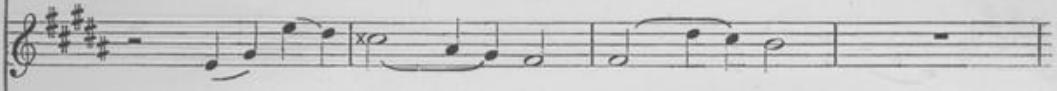
good - ness, and de - clare . . His won -

good - ness, and de - clare, . . and de -

Quartet.



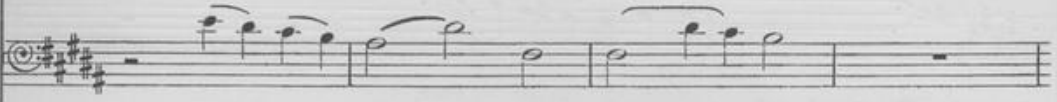
And de - clare . . . His won - ders,



And de - clare . . . His won - ders,



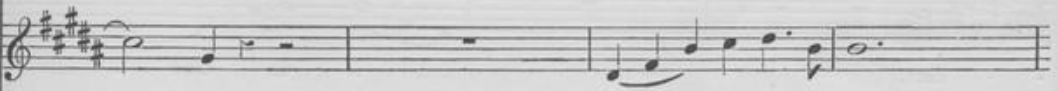
And de - clare . . . His won - ders,



And de - clare . . . His won - ders,



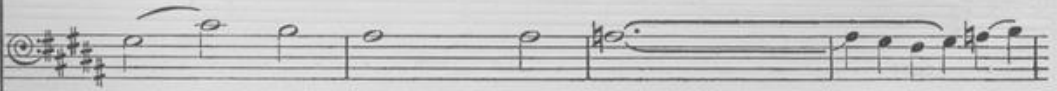
. . . ders, and . . . de-clare His won . . .



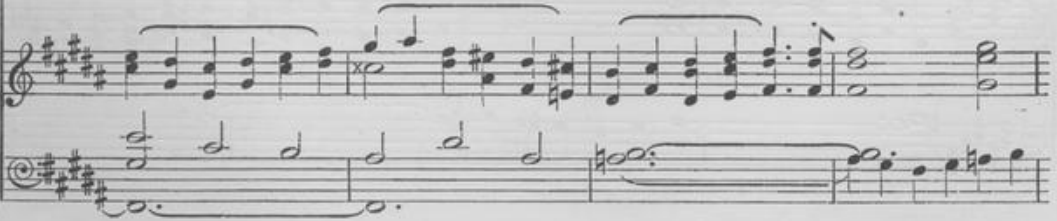
. . . ders, and . . . de-clare His won . . .



. . . ders, and . . . de-clare His won . . .



. . . clare . His won - ders, and de -



and . . de-clare His won - - - ders,

and . . de-clare His won - - - ders,

and . . de-clare His won - - - ders, and de-clare His

and de - clare,

. ders, and . . de - clare . . His

. . ders, and . . de - clare . . His

. . ders, and de - clare . . His

. . clare His won - - - - .

de - clare His won - ders, for His mer - cy en - dur - - -

and de - clare His won - ders, His mer - cy en - dur - - -

won - - - - - ders, His mer - cy en - dur - - -

for His mer - cy en - dur - eth for

won - - - ders, . . . for His mer - cy en - dur - eth for

won - - - ders, . . . for His mer - cy en - dur - eth for

won - - - ders, . . . for His mer - cy en - dur - eth for

- - - - - ders, for His mer - cy en - dur - eth for

8307.

retard slightly.

eth, His mer - cy en - dur - eth for ev - - - -

eth, en - dur - eth, en - dur - eth for ev - - - -

eth for ev - - - er, en - dur - eth for ev - - - -

ev - er, en - dur - - - eth for ev - - - -

retard slightly.

ev - er, His mer - cy en - dur - eth for ev - - - -

ev - er, His mer - cy en - dur - eth, en - dur - eth for ev - - - -

ev - er, His mer - cy en - dur - eth for ev - - - -

ev - er, en - dur - - - eth for ev - - - -

retard slightly.

17

Original time.

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

17

Original time.

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

er. O give thanks un - to the Lord,

17

*Original time.**With great force.*

With great force.

Chorus and Quartet together.

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

No. 2.

ALTO SOLO.—“THEY THAT SIT IN DARKNESS.”

Moderately fast.

PIANO.

= 18

They that sit . . . in dark . . . ness, and in the

sha - - - dow of death, be - ing

The first system consists of a vocal line in a single treble clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'sha', followed by a dotted half note 'dow', a quarter note 'of', a half note 'death', and a dotted half note 'be - ing'. The piano accompaniment features a flowing eighth-note melody in the right hand and a more static bass line in the left hand.

poco f

fast bound, fast bound, be - ing

poco f *sfz*

The second system continues the vocal and piano parts. The vocal line has a dotted half note 'fast', a quarter note 'bound', a dotted half note 'fast', a quarter note 'bound', and a dotted half note 'be - ing'. The piano accompaniment includes dynamic markings *poco f* and *sfz*. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords and moving bass lines.

fast bound . . in mi - se - ry and i - ron, in

sfz

The third system shows the vocal line with a dotted half note 'fast', a quarter note 'bound', a dotted half note 'in mi - se - ry', a quarter note 'and', a dotted half note 'i - ron', and a dotted half note 'in'. The piano accompaniment features a *sfz* marking and continues with complex rhythmic patterns in both hands.

mi - se - ry, in mi - se - ry . . . and . . . i . . .

The fourth system concludes the page with the vocal line having a dotted half note 'mi - se - ry', a quarter note 'in mi - se - ry', a dotted half note 'and', and a dotted half note 'i'. The piano accompaniment continues with its characteristic rhythmic texture.

19

mf

ron ; Be-cause they re-belled against the words of the Lord, and

animated. *increase.* *f*

light - ly re-gard - ed the coun - sel of the most High

animated. *increase.*

est ; He

20

al - so brought down their heart through hea - vi-ness,

strongly marked.

He al - so . . . brought down their heart through

hea - vi - ness, they fell down, and there was none to

retard slightly.

sfz *f* *retard slightly.*

21 *expressively.* *dim.*

help them, . . . and there was none, . . . none . . . to

help . . . them.

pp *pp*

Original time.

p

Such as sit . . . in dark . . . ness, and in the sha

Original time.

pp

22

poco f

ow of death, . . . be - ing fast bound,

poco f

f

fast bound, be - ing fast bound . . . in mi - se - ry and

sfz

dim.

p

i - ron, in mi - se - ry . . . and i - ron.

dim.

p

23

pp

So when they cried un - to the Lord in their trou - ble, He de - liv - ered them out . .

pp

increase.

of their dis - tress. For He brought them out of . . dark - ness, and

increase.

more animated.

out of the sha - dow of death, and brake their bonds in sun - der.

more animated. *f*

24

f

O that men . . would

there - fore praise the Lord for His goodness, and de - clare the

won - ders that He do - eth for the chil - dren of men !

Faster.
O . . . that men . . . would there - fore praise the

Faster.
Sva

Lord . . . for His good - ness, and de -

de - clare the won - ders, de - clare the

won - ders that He do - eth for them. O . . .

growing much broader.

Sva

. . . that men . . would therefore praise the Lord! . . . For He

with freedom.

dim.

resolutely.

brought them out of dark - ness, . . and the sha - dow . . of

dim.

p

p subdued.

In the original time.

death. So He brought . . . them

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "death. So He brought . . . them". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand has a melody with some grace notes and rests. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

In the original time.

forth. Such as sit . . . in

The second system continues the vocal line with the lyrics "forth. Such as sit . . . in". The piano accompaniment continues with the eighth-note pattern in the left hand and a more active melody in the right hand. There are triplets in the right hand of the piano part. Dynamics include *pp* and *p*.

retard.

dark ness, and in the

The third system features the lyrics "dark ness, and in the". The tempo is marked *retard.* (ritardando). The piano accompaniment becomes more dense with chords in the right hand. Dynamics include *pp* and *retard.*

sha - dow of death.

The fourth system concludes the phrase with the lyrics "sha - dow of death.". The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. Dynamics include *pp*.

No. 3. CHORUS.—“FOR HE HATH BROKEN THE GATES OF BRASS.”

With rough vigour. Fast. ♩ = 100.

PIANO. *f* *increase.*

BASSES. *f*

For He hath broken the

gates of brass, and smit-ten the bars of i-ron in sun - -

TENORS. *f* 27

For He hath bro-ken the gates of brass, and

der, 27 for He hath bro-ken the gates of brass, and

smitten the bars of i - ron in sun - - der, in sun - - -

smitten the bars of i - ron in sun - der, in sun - - -

Alros.

For He hath bro-ken the gates of brass, and

- der, He hath bro - ken the gates of brass, and

- der, for He . . hath bro - ken the gates of brass, and

fz

8

smit-ten the bars of i - ron in sun - - - der, He hath bro-ken the

smit-ten the bars of iron in sun - - - der,

smit-ten the bars of iron, . . smit-ten the bars of i-ron in sun - der,

cres.

For
gates of brass,
the gates of brass,
smitten the bars of iron in sun-
der,
He hath broken the gates of brass,

28
He hath broken the gates of brass, and smit-ten the bars of iron in sun-
der, and smit-ten the bars,
for He hath broken the gates of brass, and smit-ten the
gates,
He hath broken the gates,
He hath broken the gates of brass,

28
der, and smit-ten
bars, He hath bro-ken the gates, and smit-ten
gates, He hath bro-ken the gates, and smit-ten
He hath bro-ken the gates, and smit-ten

the bars of iron in sun-der.

the bars of iron in sun-der.

the bars of iron in sun-der.

the bars of iron in sun-der.

29

ff Fool - ish men are plagued for their of - fence,

ff Fool - ish men are plagued for their of - fence,

ff Fool - ish men are plagued for their of - fence,

ff Fool - ish men are plagued for their of - fence,

29

sfz Fool - ish men are plagued for their of - fence,

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their

wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -

Solo

horred . . . all man - ner of meat, . . . and they were e - ven
 horred . . . all man - ner of meat, . . . and they were e - ven
 horred . . . all man - ner of meat, . . . and they were e - ven
 horred . . . all man - ner of meat, . . . and they were e - ven

30 *dim.*

hard at death's door, door, door, door,

Sva

mf

hard at death's door, door, door,

mf

mf

mf

mf

mf

leggiero

door, and and and

hard at death's door, door, door,

ff

ff

ff

ff

ff

they were e - ven hard . . . at death's door. . . .

they were e - ven hard . . . at death's door. . . .

they were e - ven hard . . . at death's door. . . .

they were e - ven hard . . . at death's door. . . .

31 *Sea*.....

Sea.....

dim.

p

tranquilly.

Sra.

32

So when they cri - ed un - to the

So when they cri

32

Lord in their trou - ble, He de -

ed un - to the Lord in their trou - ble,

liv - ered them out of their . . dis - tress.

He de - liv - ered them out of

lightly.

33

He sent His word, and

He sent His word, and

their . . dis - tress.

He sent His word, and

He sent His word, and

Voices alone.

33

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

mf

tion, He sent His word, and healed
 tion, He sent His
 tion, He sent His word, and healed . . . them,

them, He sent . . . His word, . . . He sent His word, and
 word, and healed them. He sent . . . His word, . . . and
 He sent His word, and healed them, He sent . . . His
 He sent His word, and healed them,

dim. healed them, . . . He healed *tranquilly.*
dim. healed . . . them, healed . . . them, healed . . . them.
dim. word, . . . and healed . . . them, healed . . . them.
dim. healed them, . . . He healed *tranquilly.*

34

them. O that men would

that men would

them. O that men would

34

pp *pp*

Sea

there fore praise the Lord for His good-ness, and de- clare

there fore praise the Lord,

there fore praise the Lord, de

there fore praise the Lord, and de- clare

Sea

f

the won- ders that He do- eth for the chil- dren of

de- clare His ..

clare His won-

the won- ders He do- eth for the chil- dren of

With more animation.

men! . . . That they would of - fer . . . un - to Him . . . the
 won - ders! . . . That they would of - fer . . . un - to Him . . . the
 ders! . . . That they would of - fer . . . un - to Him . . . the
 men! . . . That they would of - fer . . . un - to Him . . . the

With more animation.

sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His

Sea

Still more animated.

works with glad - ness. For He brought them out . . . of . .
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of

Still more animated.

dark - ness, and out of the sha - dow of death, . . . and
 dark - ness, and out of the sha - dow of death, . . . and
 dark - ness, and out of the sha - dow of death, . . . and
 dark - ness, and out of the sha - dow of death, and brake their

cres.
cres.
cres.
cres.

36
 brake their bonds in sun - - der. . . .
 brake their bonds in sun - - der. . . .
 brake their bonds in sun - - der. . . .
 bonds . . . in sun - - der. . . .

fff
fff
fff
fff

36 *Sev.*
fff
dim.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte *f* dynamic. The right hand contains a melodic line with slurs, while the left hand plays a complex, rhythmic accompaniment.

Second system of musical notation, continuing the piece with a forte *f* dynamic. The melodic and accompanimental lines are clearly defined.

Third system of musical notation, starting at measure 37. It includes a *Secco* marking above the right hand and a forte *f* dynamic. The piece concludes with a treble clef at the end of the system.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental parts.

Fifth system of musical notation, marked with a mezzo-forte *mf* dynamic. It features a *Secco* marking and a *pizz.* (pizzicato) instruction in the bass line.

Sixth system of musical notation, including a staff for *BASSES* with a *p* dynamic marking. The main piano part concludes with a *sfz p* dynamic marking.

He hath bro-ken the gates of brass, and smit-ten the bars of

8

SOPRANOS.

p

For He hath bro-ken the

i - ron in sun der.

sfp

gates of brass, and smitten the bars of i - ron in sun

38

der, . . . in sun der.

Fool - ish men are
 Fool - ish men are
 Fool - ish men are
 Fool - ish men are

plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their

softer.
 wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
 wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
 wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
 wick - ed - ness, . . . fool - ish men are plagued for their of - fence, . . .
softer.

and be-cause . . . of their wick-ed-ness. . . Their soul ab -

and be-cause . . . of their wick-ed-ness. . . Their soul ab -

and be-cause . . . of their wick-ed-ness. . . Their soul ab -

and be-cause . . . of their wick-ed-ness. . . Their soul ab -

pp

- horred all man-ner of meat, . . . and they were e-ven

- horred all man-ner of meat, . . . and they were e-ven

- horred all man-ner of meat, . . . and they were e-ven

- horred all man-ner of meat, . . . and they were e-ven

still softer.

still softer.

still softer.

still softer.

still softer.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

ppp

increase. But He hath burst their bonds . . . in

increase. But He hath burst their bonds . . . in

f increase. But He hath burst their bonds . . . in

f increase. But He hath burst their bonds . . . in

f increase. But He hath burst their bonds . . . in

f increase.

sun der.

sun der.

sun der.

sun der.

ff *Sra.*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands, with a forte (*ff*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a '4' indicating a four-measure rest or a specific rhythmic pattern. The word 'Sra.' is written above the piano part.

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a 'V' indicating a specific rhythmic pattern. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a 'V' indicating a specific rhythmic pattern.

No. 4. BASS SOLO AND CHORUS.—“THEY THAT GO DOWN TO THE SEA IN SHIPS.”

Fast. $\text{♩} = 138.$

PIANO. *ff* *dim.*

BASS SOLO. *Resolutely.* *f*

They that go down to the
Resolutely.

mf legato.

sea in ships, they that go down to the sea in

ships, and oc-cu-py their busi-ness in great wa-ters.

The musical score is arranged in four systems. The first system shows the piano introduction with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Fast' with a quarter note equal to 138 beats per minute. The piano part starts with a fortissimo (ff) dynamic and includes a decrescendo (dim.) marking. The second system introduces the bass solo, marked 'Resolutely' and 'f'. The piano accompaniment continues with a mezzo-forte legato (mf legato) dynamic. The lyrics are: 'They that go down to the sea in ships, they that go down to the sea in ships, and oc-cu-py their busi-ness in great wa-ters.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

40

CHORUS. TENORS AND BASSES.

They that go down to the sea in ships, they that go down to the

They that go down to the sea in ships, they that go down to the

40

increase.

sea in ships, and oc-cu-py their busi-ness in great

increase.

sea in ships, and oc-cu-py their busi-ness in great

increase.

ff These men see . . the works of the Lord,

wa - - ters.

wa - - ters.

diminish.

and His won - ders in the deep.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "and His won - ders in the deep.". Below the vocal line are two staves for piano accompaniment. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment. A *diminish.* instruction is placed above the piano part.

41 *dim.*

These men see . . the works of the Lord, and His

These men see . . the works of the Lord, and His

41 *dim.*

The second system of music begins with a measure number of 41. The vocal line continues with the lyrics "These men see . . the works of the Lord, and His". The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment. A *dim.* instruction is placed above the piano part.

won - ders . . in the deep.

won - ders . . in the deep.

The third system of music continues the vocal line with the lyrics "won - ders . . in the deep.". The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment.

SOPRANOS.

For at His word the storm-y wind a - ris - eth,

ALTO.

TENOR.

BASS.

For at His word the storm-y wind

For at His word the storm-y wind

For at His word the storm-y wind

. a - ris - eth,

. a - ris - eth,

. a - ris - eth, which lift-eth up the waves there

f strongly marked.

which lift-eth up the waves there-of,

which lift-eth up the waves there-of,

which lift-eth up the waves there-of,

- of, which lift-eth up the waves there-of,

strongly marked.

43

at His

at His word, . . . at His

at His word,

at His word, . . . at His word,

43

pp

increase. *f*

word . . . at His word the stormy wind . . . a - ris - eth,

increase. *f*

word . . . at His word the stormy wind . . . a - ris - eth,

increase. *f*

at His word . . . the stormy wind . . . a - ris - eth,

increase. *f*

at His word . . . the stormy wind . . . a - ris - eth,

increase. *f* *ff*

pp

at His word the

pp

at His word the

pp

at His word the

pp

at His word the

p

wind, which lift-eth up the waves there-

wind, which lift-eth up the waves thereof,

wind, which

wind, which lift-eth up the waves thereof,

f

cres.

3 3 3 3 3 3

3 3 3

- of, at His word the

at His word the

lift-eth up the waves there - of, the

at His word the

f

f

8307.

storm - - y wind, . . .

storm - - y wind, . . . at His

storm - - y wind, . . .

storm - - y wind, . . . at His

44

f *p*

at His word the storm - y wind . . . a -

word, . . . at His word the storm - y wind . . . a -

at His word the storm - y wind . . . a -

word, . . . at His word the storm - y wind . . . a -

increase.

increase.

BASS SOLO.

ff
They are

ris - . . . eth.

ris - . . . eth.

ris - . . . eth.

ris - . . . eth, at His

More animated.

sfz *p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with the bass part starting with a solo marked *ff*. The lyrics are "ris - . . . eth." for the first four parts and "ris - . . . eth, at His" for the fifth. The piano accompaniment features a complex texture with triplets and dynamic markings *sfz* and *p*. A section of the piano part is marked *More animated.*

car-ried up to the heaven, and

ff They are car-ried up to the heaven,

ff They are car-ried up to the heaven,

ff They are car-ried up to the heaven,

word. . . . They are car-ried up to the heaven,

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are "car-ried up to the heaven, and" for the first part, and "They are car-ried up to the heaven," for the next three parts. The fourth part has the lyrics "word. . . . They are car-ried up to the heaven,". The piano accompaniment includes a section with a dense texture of sixteenth notes and rests, with dynamic markings *ff* and *p*.

down a-gain to the deep, *mf* their

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

45

soul melteth a - way be - cause of the trou - ble. They *f*

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

45

p

reel to and fro, and stagger like a
 trou-ble. They reel to and fro,
 trou-ble. They reel to and fro,
 trou-ble. They reel to and fro,
 trou-ble. They reel to and fro,

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a complex, rhythmic melody with many beamed eighth and sixteenth notes, and a bass line with chords and moving lines. Dynamics include *ff* and *f*.

drunken man, and are at their wit's
 and stag-ger like a drunken man,
 and stag-ger like a drunken man,
 and stag-ger like a drunken man,
 and stag-ger like a drunken man,

The piano accompaniment continues with a similar complex, rhythmic texture. It includes a grand staff with treble and bass clefs, featuring intricate melodic lines and chordal accompaniment. Dynamics include *ff* and *mf*.

end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

46 *Sva*.....

They that go

They that go

They that go

They that go

They that go

Sva.....

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

BASS SOLO.

f

They that go down to the sea in ships, and

increase.

oc - cu - py their busi - ness in great wa - ters.

increase.

47

These men see . . . the works of the Lord, . . .

These men see . . . the works of the Lord, . . .

These men see . . . the works of the Lord, . . .

These men see . . . the works of the Lord, . . .

47

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff begins with the number '47' and the lyrics 'These men see . . . the works of the Lord, . . .'. The piano accompaniment is marked with a forte 'ff' dynamic and features a rhythmic pattern of eighth notes in the right hand and a bass line with triplets in the left hand.

and . . . His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

The second system of music consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff begins with the lyrics 'and . . . His won-ders in the deep. . . At His'. The piano accompaniment is marked with a forte 'ff' dynamic and features a complex rhythmic pattern with many beamed notes and accents.

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

48

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul . . .

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul . . .

increase in force and animation. *fff*

down . . . a-gain to the deep, . . . their soul

48

Sea.....

increase in force and animation. *fff*

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

sfz *sfz* *p* *>*

With quiet slow motion. **BASS SOLO.** *expressively.*

So when they cried un - to the Lord in their

With quiet slow motion. *pp* *Svo.*

trou - ble,

With tranquil rapid motion.

slower. *p*

He . . . de -

- liv' - reth them out of their dis - tress. For He

mak - eth the storm to cease, . . . so that the

waves there - of are still,

for He mak - eth the storm to cease,

so that the waves there - of are still.

Sra

50

Then are they glad, be - cause they are at

Sra

a little faster.

rest, . . . then . . . are they glad, . . .

a little faster.

then . . . are they glad, . . .

Animate and increase.

then are they glad, be -

Sea.....

Animate and increase.

cause they are at rest,

Sea.....

51

Very broad.
f

then are they glad, . . . be . . .

mf Very broad.

. . . cause they are at rest, and so He

bring - eth them un - to the ha - - ven where they would

Faster and with more force.

Faster and with more force.

be.

f

BASS SOLO.

O

that men would

CHORUS.

A little faster.

Sva

there fore praise the Lord.

there fore praise the Lord for His good-ness, and de - clare . .

there fore praise the Lord for His good-ness, and de - clare . .

there fore praise the Lord for His good-ness, and de - clare . .

there fore praise the Lord, . . . and de - clare . .

Sva

the won - ders that He do - eth for the chil - dren of

men. That they would ex - alt Him al - so

in the con - gre - ga - tion of the peo - ple, and

8307.

praise Him in the seat of the el . . .

praise Him in the seat of the el . . .

praise Him in the seat of the el . . .

praise Him in the seat of the el . . .

Sea . . .

52

ders! For . . . He mak . . .

ders! He mak - eth . . .

ders! For

ders!

52

eth the storm . . . to cease, He mak - eth the
 . . . the storm . . . to cease, He mak - eth the
 . . . He mak - eth the storm, He mak - eth the
 For He mak - eth, . . . He mak - eth, He mak - eth

53

More tranquilly.

storm to cease, He mak - eth the storm . . . to
 storm to cease, He mak - eth the storm to
 storm to cease, He mak - eth the storm to
 the storm to cease, He mak - eth the storm to

53

More tranquilly.

cease. And so He bring - eth them . . . un . . .

cease. And so He bring - eth them . . . un . . .

cease. And so He bring - eth them . . . un . . .

cease. And so He bring - eth them un . . .

to the ha - ven . . . where . . . they would be,

to the ha - ven where they would be,

to the ha - ven where they would be,

to the ha - ven where they would be,

where they would be.

where they would be.

where they would be.

where they would be.

No. 5. SOPRANO SOLO.—"HE TURNETH THE FLOODS INTO A WILDERNESS."

Andantino.

PIANO.

Ped.

p

He

f *dim.* *p* *p*

54

mf

turn-eth the floods in - to a wil-der-ness, and dri - eth up the wa - ter-springs. A

mf *f*

f

fruit - ful land mak-eth He bar-ren, for the wick-ed-ness of them that dwell there-in. . . .

mf *increase.*

p

He turn-eth the floods in - to a wilderness, and

sf *dim.* *p*

Ped. *

p *Faster.*

dri - eth up, and dri - eth up . . the wa - ter-springs. . . . A -

Faster. *pp* *p*

55

- gain, He mak-eth the wil - der-ness a stand - - ing wa - ter, and

p

wa - ter-springs of a dry ground, of a dry

ground. *mf*

And

56

there He setteth the hun - gry, that they may build . . them, may

increase.

build them a ci - ty to dwell in ;

ff

57

That they may sow their land, and plant vine - yards, to yield them fruits . . of

resolutely.

p

in - crease, He bless - eth them, so that they

dim. *p*

increase gradually.

mul - ti - ply ex - ceed - ing - ly, and suf - fer - eth not their

increase gradually.

ff

cat - tle.. to de - crease,

f *dim.*

58

p *Expressively.*

He bless - eth them, He bless - eth

p

p Slightly retard.

In the original time.

them.
Slightly retard.

In the original time.

p

f dim.

59

p

And . . a - gain,

p *dim.* *pp*

when they are min - ish - ed, . . and brought low, . . through op - pression, - through a - ny

fp *pizz. p*

mf *increase.*

plague, . . or trou - ble; Though He suf - fer them to be e - vil in - treat - ed thro'

increase.

60 *p*

ity - rants, and let them

f *sfz* *dim.* *pp*

wan - der out of the way in the wil - der - ness, out of the way,

espress.

p dolce.

out of the way; Yet set - teth He the poor on high from af - flic - tion,

pp dolce.

and mak-eth him house - holds like a flock,

61

He help-eth the poor, He help-eth the

poor, yet set - teth He.. the poor on high from af - flic - tion,

expressively. *retard slightly.*
and maketh him house - holds .. like a flock.

No. 6. CHORUS A CAPPELLA.—“THE RIGHTEOUS WILL CONSIDER THIS.”

Moderately and tranquilly.

SOPRANO. *p* The righteous will con - sid - er this, and re - jice, the righteous will con - sid - er this, the

ALTO. *p* The righteous will con - sid - er this, and re - jice, the righteous will con - sid - er this, the

TENOR. *p* The righteous will con - sid - er this, and re - jice, the righteous will con - sid - er this, the

BASS. *p* The righteous will con - sid - er this, and re - jice, the righteous will con - sid - er this, the

PIANO. (For practice only.) *p*

62 *Without accent, smoothly.*

righteous will con - sid - er this, and the mouth of all wickedness shall be stopped,

righteous will con - sid - er this,

righteous will con - sid - er this,

righteous will con - sid - er this,

righteous will con - sid - er this,

62 *Without accent, smoothly.*

and the mouth of all wickedness shall be stopped, the mouth of all wick - ed

and the mouth of all wickedness shall be stopped, the mouth of all

ness shall be stopped, the mouth of all wick - ed - ness, the
 wick-ed-ness, of all . . . wick - ed - ness . . . shall be stopped,
 and the mouth of all wickedness shall be stopped, and . . . the
 and the mouth of all wick-edness shall be stopped,

increase slightly.
 mouth of . . . all wick-ed-ness, the mouth of all wick-ed-ness, the
increase slightly.
 all . . . wick-ed-ness shall be stopped, all . . . wick-ed-ness shall be
increase slightly.
 mouth . . . of all wickedness shall . . . be stopped, the mouth of
increase slightly.
 the mouth of all wick - ed - ness shall .

f
 mouth of all wick - ed - ness, . . . the mouth of all wick-ed-ness shall be
 stopped, the mouth of all wick - ed - ness, . . . the mouth of all wick-ed-ness shall be
 all . . . wick - ed - ness, . . . the mouth of all wick-ed - ness shall be
 . . . be stopped, the mouth of all wicked-ness shall be stopped, be
f *ff*

stopped, the righteous will con - sid - er this, and re - joice. Who-so is wise will

stopped, the righteous will con - sid - er this, and re - joice. Who-so is wise will

stopped, the righteous will con - sid - er this, and re - joice. Who-so is

stopped, the righteous will con - sid - er this, and re - joice. Who-so is

pon - der these things, who - so is wise will pon - der these things, increase.

pon - der these things, who - so is wise will pon - der, who-so is increase.

wise will ponder these things, who - so is wise . . will pon - der, increase.

wise will ponder these things, who - so is wise . . will pon - der, increase.

who - so is wise . .

increase. who-so is wise . . will pon - der, will pon - der these things, and they shall

wise will pon - der, will . . pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

ff Much broader.

un - der - stand the lov - ing - kind - ness of the Lord,

un - der - stand . . . the lov - ing - kind - ness of the Lord,

un - der - stand . . . the lov - ing - kind - ness of the Lord, who - so is

un - der - stand . . . the lov - ing - kind - ness of the Lord,

64
Original time.

wise,

who - so is wise will pon - der these things,

who - so is wise, who - so is wise,

wise, who - so is wise, who - so is

who - so is wise, who - so is

who - so is wise will pon - der these things, and they shall see the lov - ing - kindness of the

is - wise, and they shall see the lov - ing - kindness of the

wise . . . will pon - der these things, and they shall see the lov - ing - kindness of the

wise, is wise,

Lord, shall un - der - stand the lov - ing - kind - ness of the Lord, . . .

Lord, shall un - der - stand the lov - ing - kind - ness of the Lord, . . .

Lord, shall un - der - stand the lov - ing - kind - ness of the Lord, . . .

and they shall see the lov - ing - kind - ness, the lov - ing -

of the Lord. . . For He brought them out of dark - ness, and

of the Lord. . . For He brought them out of dark - ness, and

of the Lord. . . For He brought them out of dark - ness, and

kind-ness of the Lord. . . For He brought them out of dark - ness, and

Faster. 65

out of the sha - dow of death, . . and brake their bonds in sun - der, in sun - der, in

out of the sha - dow of death, and brake their bonds in sun - der, in sun - der, in

out of the sha - dow of death, and brake their bonds in sun - der, in sun - der, in

out of the sha - dow of death, and brake their bonds, and brake . . their bonds in

pp Original time.

sun - der. . . The right-eous will con - sid - er this, and re - joice, . . .

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -
re - joice, re

sun - der. . . The right-eous will con - sid - er this, and re - joice, . . .
Original time.

ppp

. . . and the mouth of all wicked-ness shall be stopped, the

joice, and the mouth of all wicked-ness shall be stopped, . . .

joice, and . . . the mouth . . . of all wicked-ness . . . shall be stopped, the

and the mouth of all wicked-ness shall be stopped, the

mf

mouth of all wickedness shall be stopped, the mouth . . . of all

. . . the mouth . . . of all wicked-ness, . . . the mouth of all . . . wick -

mouth of all wicked-ness shall be stopped, the mouth . . . of wick - ed

mouth of all wicked-ness shall be stopped, the mouth of all

66

wick - ed - ness shall be stopped. Who - so is wise will pon - der these

ed - ness shall be stopped. Who - so is wise will pon - der these

ness . . . shall be stopped. Who - so is wise will pon - der these

wick - ed - ness shall be stopped. Who - so is wise will pon - der these

66

retard slightly.

things, who - so is wise

retard slightly.

things, and they shall un - der - stand, who - so is wise . . will pon - der these

retard slightly.

things, and they shall un - der - stand, who - so is wise will pon - der these

retard slightly.

wise, who - so is

things, who - so is wise

retard slightly.

1st SOPRANO. . shall un - der - stand the lov - ing - kind - ness . . . of the

2nd SOPRANO. . shall un - der - stand the lov - ing - kind - ness of . . the . .

1st ALTO. things, and they shall un - der - stand the lov - ing - kind - ness of the

2nd ALTO. things, and they shall un - der - stand . . the lov - ing - kind - ness of the

things, and they shall un - der - stand the kind - ness of the wise . . . shall . . . un - der -

. . shall un - der - stand the lov - ing - kind - ness of the

much broader.

sustained.

Lord, who - so is wise will pon - der these things. *dim. pp*

Lord, who - so is wise will pon - der these things. *dim. pp*

Lord, who - so is wise will pon - der these things. *dim. pp*

Lord, who - so is wise will pon - der these things. *dim. pp*

sustained.

Lord, who - so is wise will pon - der, pon - der these things. *dim. pp*

- stand, who - so is wise will pon - der, pon - der these things. *dim. pp*

Lord, who - so is wise will pon - der these things. *dim. pp*

p dim. pp

No. 7. CHORUS AND QUARTET.—“O GIVE THANKS UNTO THE LORD.”

Slow and sustained.

PIANO.

mf *p*

p

67 *Faster.*

pp

cres.

f *cres.*

68

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and melodic lines. A dynamic marking of *f* (forte) is present.

Second system of musical notation, continuing the piece with complex chordal textures and melodic fragments.

Third system of musical notation, showing a transition in texture with more melodic movement in the upper voice.

Fourth system of musical notation, marked with the number 69. It features a prominent melodic line in the right hand.

Fifth system of musical notation, starting with a dynamic marking of *p* (piano) and a *cres.* (crescendo) instruction. The texture is dense and rhythmic.

Sixth system of musical notation, featuring a melodic line in the right hand and a dotted line labeled "Sea" above it. A dynamic marking of *ff* (fortissimo) is present.

With great force.

70 SOPRANO.

O give thanks un - to the Lord, to the Lord,

ALTO.

O give thanks un - to the Lord, to the Lord,

TENOR.

O give thanks un - to the Lord, to the Lord,

BASS.

70 O give thanks un - to the Lord, to the Lord,

for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

for He is gra - cious, . . . for He is gra -

cious, . . . and His mer - cy en - dur - eth for ev -

cious, . . . and His mer - cy en - dur - eth for ev

cious, . . . and His mer - cy en - dur - eth for ev

cious, . . . and His mer - cy en - dur - eth for ev

er. He turn - eth the floods in - to a wil - der - ness, and

er. He . . . turn - eth the floods, and

er. He turn - eth the floods to a wil - der - ness, and

er. He turn - eth the floods, and

71

dri - - eth up the wa - ter - springs. A

dri - - eth up the wa - ter - springs. A

dri - - eth up the wa - ter - springs.

dri - - eth up the wa - ter - springs.

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
A fruit - - ful land mak - eth He

cres.
A fruit - - ful land mak - eth He

f
wick - ed - ness of them that dwell . . there - in.

f
wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

72 Faster.
A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness . . a

p
A - gain, He mak - eth the wil - der - ness . . a

72 Faster.
p

With more animation.

Stand - - - ing wa - ter, and
Stand - - - ing wa - ter, and
Stand - - - ing wa - ter, and
Stand - - - ing wa - ter, and

With more animation.

f wa - ter - springs . . . of a dry land, and
f wa - ter - springs . . . of a dry land, and
f wa - ter - springs . . . of a dry land, and
f wa - ter - springs . . . of a dry land, and

wa - ter - springs . . . of a dry land.
wa - ter - springs . . . of a dry land.
wa - ter - springs . . . of a dry land.
wa - ter - springs . . . of a dry land.

73 SOPRANOS. *With delicacy.*

p

And there . . . He set - teth the hun - gry,

p dolce.

p

that they may build . . . them, may build them a

p

that they may build them, may build them a

p

that they may build them, may build them a

p

that they may build . . . them, may build them a

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

Sea . . .

Musical score for the first system, featuring a grand staff with piano accompaniment and four vocal staves. The piano part includes dynamic markings like 'V' and 'f'.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Measure numbers 74 and 75 are indicated.

that men . . . would
that men . . . would
that men . . . would
that men would

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The word 'increase.' is written above and below the piano part.

there - fore praise the Lord for His good - ness, and de - clare the
there - fore praise the Lord for His good - ness, and de - clare the
there - fore praise the Lord for His good - ness, and de - clare the
praise the Lord for His good - ness, and de - clare the

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

Sua.....

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

Sua.....

75

QUARTET.

For He de - liv-ered them out of their dis - tress. *increase.*

For He de - liv-ered them out of their dis - tress. *p increase.*

For He de - liv-ered them out of their dis - tress. *p increase.*

For He de - liv-ered them out of their dis - tress. *p increase.*

75

CHORUS.

O . . . that men would there - fore praise the *increase.*

O . . . that men would there - fore praise the *pp increase.*

O . . . that men would there - fore praise the *pp increase.*

O . . . that men would there - fore praise the *pp increase.*

75

pp increase.

O that men would praise the Lord.

O that men would praise the Lord.

O that men would praise the Lord.

O that men would praise the Lord.

Lord for His good . . . ness,

Lord for His good . . . ness,

Lord for His good . . . ness,

Lord for His good . . . ness,

ff

O that men . . would there - fore praise the Lord for His

ff

O that men . . would there - fore praise the Lord for His

ff

O that men . . would there - fore praise the Lord for His

ff

O that men would praise the Lord, O that men would praise Him for His

ff

Ser.

76

good - ness, and de - clare . . His won -

good - ness, and de - clare . . His won

good - ness, and de - clare . . His won

good - ness, and de - clare, . . and . . . de

76

QUARTET.



[And de - clare . . His won - ders, and . . declare His



And de - clare . . His won - ders, and . . declare His



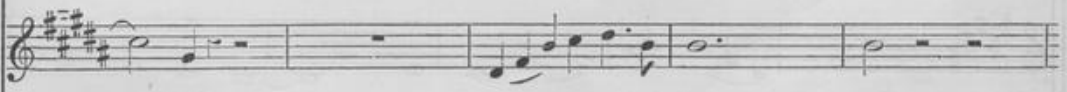
And de - clare His won - ders, and . . declare His



And de - clare . . His won - ders, and . . .



. - ders, and . . declare His won - - - - ders,



. - ders, and . . declare His won - - ders,



. - ders, and . . declare His won - - ders,



- clare His won - ders, and de - clare . . .



77

won - - ders, de - clare His wonders, for His mer -

won - - ders, and declare His won - ders, His mer -

won - - ders, and declare His won - - ders, His mer -

. . . de - clare, for His mer -

77

and . . de - clare . . His won - ders, . . for His mer -

and . . de - clare . . His won - ders, . . for His mer -

and de - clare . . His won - ders, . . for His mer -

. . . His won - - - - ders, . . . for His mer -

77

- cy en - dur - - - eth, His mer - cy en - dur - - - eth for
 - cy en - dur - - - - - eth, en - dur - - - eth for
 - cy en - dur - eth, His mer - cy en - dur - - - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for
 - cy en - dur - eth for ev - er, His mer - cy en - dur - - - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for
 - cy en - dur - eth for ev - er, His mer - - - cy en - dur - eth for

Majestically.

ev - er, O give thanks un - to the Lord,

ev - er, O give thanks un - to the Lord,

ev - er, O give thanks un - to the Lord,

ev - er, O give thanks un - to the Lord,

Majestically.

ev - - er, O give thanks un - to the

ev - - er, O give thanks un - to the

ev - - er, O give thanks un - to the

ev - - er, O give thanks un - to the

Majestically.

O give thanks un-to the Lord,
O give thanks un-to the Lord,
O give thanks un-to the Lord,
O give thanks un-to the Lord,

Lord, O give thanks un - to the
Lord, O give thanks un - to the
Lord, O give thanks un - to the
Lord, O give thanks un - to the

Lord, to the Lord, for
Lord, to the Lord, for
Lord, to the Lord, for
Lord, to the Lord, for

The musical score is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The second system includes dynamic markings such as *fff* (fortississimo) and *ff* (fortissimo) at the end of the phrases.

He is gra - cious, . . and His mer - cy en - dur - eth,
 He is gra - cious, . . and His mer - cy en - dur - eth,
 He is gra - cious, . . and His mer - cy en - dur - eth,
 He is gra - cious, . . and His mer - cy en - dur - eth,
Faster.

en - dur - eth for ev - - er, for ev - - er,
 en - dur - eth for ev - - er, for ev - - er,
 en - dur - eth for ev - - er, for ev - - er,
 en - dur - eth for ev - - er, for ev - - er,

er, for ev - - er. er. er. er. er.
 er, for ev - - er. er. er. er. er.
 er, for ev - - er. er. er. er. er.
 er, for ev - - er. er. er. er. er.

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J. H. ADAMS.					A. H. BEHREND.				
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T. ADAMS.					WILFRED BENDALL.				
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THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	THE LADY OF SHALOTT (Female voices) ...	3/6	—	—	
THE RAINBOW OF PEACE	1/0	—	—	THE LADY OF SHALOTT (Female voices) ...	3/6	—	—	
B. AGUTTER.					KAREL BENDL.				
MISSA DE BEATA MARIÂ VIRGINE, IN C (English) (Female voices)	2/6	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	SIR JULIUS BENEDICT.				
THOMAS ANDERTON.					SIR JULIUS BENEDICT.				
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YULE TIDE	1/6	2/0	3/0	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0	
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P. ARMES.					THE MAY QUEEN (SOL-FA, 1/0) ...				
HEZEKIAH	2/6	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0) ...	4/0	—	6/0	
ST. BARNABAS	2/0	—	—	G. R. BETJEMANN.				
ST. JOHN THE EVANGELIST	2/6	—	—	THE SONG OF THE WESTERN MEN ...				
A. D. ARNOTT.					W. R. BEXFIELD.				
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	—	ISRAEL RESTORED ...	4/0	—	—	
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	HUGH BLAIR.				
E. ASPA.					BLESSED ARE THEY WHO WATCH (Advent) ...				
ENDYMION	4/0	—	—	HARVEST-TIDE ...	1/0	—	—	
THE GIPSIES	1/0	—	—	JOSIAH BOOTH.				
ASTORGA.					THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...				
STABAT MATER	1/0	1/6	—	E. M. BOYCE.				
J. C. BACH.					THE LAY OF THE BROWN ROSARY ...				
I WRESTLE AND PRAY (SOL-FA, 0/2)	0/4	—	—	THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	
J. S. BACH.					YOUNG LOCHINVAR ...				
ASTRONGHOLD SURE (Choruses only) (SOL-FA, 0/6)	1/0	—	—	...	1/6	—	—	
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—	—	...	1/6	—	—	
BIDE WITH US	1/0	—	—	...	1/6	—	—	
BLESSING, GLORY, AND WISDOM	0/6	—	—	...	1/6	—	—	
CHRISTMAS ORATORIO	2/0	2/6	4/0	...	1/6	—	—	
Ditto (PARTS 3 & 4)	1/6	—	—	...	1/6	—	—	
GOD GOETH UP WITH SHOUTING	1/0	—	—	...	1/6	—	—	
GOD SO LOVED THE WORLD	1/0	—	—	...	1/6	—	—	
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—	...	1/6	—	—	
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	...	1/6	—	—	
JESU, PRICELESS TREASURE	1/0	—	—	...	1/6	—	—	
MAGNIFICAT	1/0	—	—	...	1/6	—	—	
MASS, IN B MINOR	2/6	3/0	4/0	...	1/6	—	—	
MISSA BREVIS, IN A	1/6	—	—	...	1/6	—	—	
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	...	1/6	—	—	
O LIGHT EVERLASTING	1/0	—	—	...	1/6	—	—	
THE PASSION (S. JOHN)	2/0	2/6	4/0	...	1/6	—	—	
THE PASSION (S. MATTHEW)	2/6	3/0	—	...	1/6	—	—	
Ditto (Abridged, as used at St. Paul's)	1/6	—	—	...	1/6	—	—	
THOU GUIDE OF ISRAEL	1/0	—	—	...	1/6	—	—	
WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—	...	1/6	—	—	
A. S. BAKER.					J. C. BRAUN.				
COMMUNION SERVICE, IN E	1/6	—	—	SIGURD ...	5/0	—	—	
J. BARNBY.					THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ...				
REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6	...	1/0	—	—	
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	1/6	2/0	—	A. HERBERT BREWER.				
LEONARD BARNES.					NINETY-EIGHTH PSALM ...				
THE BRIDAL DAY	2/6	—	4/6	...	1/6	—	—	
J. F. BARNETT.					J. C. BRIDGE.				
PARADISE AND THE PERI	4/0	—	6/0	DANIEL ...	3/6	—	—	
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	5/0	RESURGAM ...	1/6	—	—	
THE RAISING OF LAZARUS	6/6	—	9/0	REUDEL ...	4/0	—	—	
THE WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—	—	J. F. BRIDGE.				
DUDLEY BUCK.					BOADICEA ...				
THE LIGHT OF ASIA	3/0	3/6	5/0	CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0	

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

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EDWARD BUNNETT.					ANTONIN DVOŘÁK.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—	COMMUNION SERVICE, IN D	2/6	—	—	
W. BYRD.					MASS, IN D	2/6	—	
MASS FOR FOUR VOICES	2/6	—	—	PATRIOTIC HYMN	1/6	—	—	
CARISSIMI.					Ditto (German and Bohemian Words)	3/0	—	
JEPHTHAH	1/0	—	—	REQUIEM MASS	5/0	6/0	7/6	
J. D. CARNELL.					ST. LUDMILA	5/0	6/0	7/6
SUPPLICATION	5/0	—	—	Ditto (German and Bohemian Words)	8/0	—	—	
GEORGE CARTER.					STABAT MATER	2/6	3/0	4/0
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6	THE SPECTRE'S BRIDE (Sol-Fa, 1/6)	3/0	3/6	5/0	
WILLIAM CARTER.					Ditto (German and Bohemian Words)	6/0	—	
PLACIDA	2/0	2/6	4/0	A. E. DYER.				
CHERUBINI.					ELECTRA OF SOPHOCLES	1/6	2/0	
FOURTH MASS, IN C	1/0	1/6	2/6	SALVATOR MUNDI	2/6	—	—	
REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6	2/6	H. J. EDWARDS.				
SECOND MASS, IN D MINOR	2/0	2/6	3/6	PRAISE TO THE HOLIEST	1/6	—	—	
THIRD MASS (CORONATION)	1/0	1/6	2/6	THE ASCENSION	2/6	—	—	
E. T. CHIPP.					THE EPIPHANY	2/0	—	
JOB	4/0	—	—	EDWARD ELGAR.				
NAOMI	2/0	—	—	CARACTACUS	3/6	4/0	5/0	
HAMILTON CLARKE.					KING OLAF (Sol-Fa, Choruses only, 1/6)	3/0	—	
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/9)	2/0	—	—	DEUM AND BENEDICTUS	1/0	—	—	
HORNPIPE HARRY (Sol-Fa, 0/9)	2/6	—	—	THE BANNER OF ST. GEORGE (Sol-Fa, 1/0)	1/6	—	—	
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE BLACK KNIGHT	2/0	—	—	
(Ditto, Sol-Fa, 0/9)	2/6	—	—	THE LIGHT OF LIFE (Lux Christi)	2/6	—	—	
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/9)	2/6	—	—	ROSALIND F. ELLICOTT.				
THE MISSING DUKE (Operetta) (Sol-Fa, 0/9)	2/6	—	—	ELYSIUM	1/0	—	—	
GERARD F. COBB.					THE BIRTH OF SONG	1/6	—	
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	GUSTAV ERNEST.				
S. COLERIDGE-TAYLOR.					ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/9)	2/6	—	
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0	A. J. EYRE.				
HIAWATHA'S WEDDING-FEAST (from the above)	1/6	—	—	COMMUNION SERVICE IN D	1/0	—	—	
THE DEATH OF MINNEHAHA (" " ")	1/6	—	—	T. FACER.				
HIAWATHA'S DEPARTURE (" " ")	2/0	—	—	A MERRY CHRISTMAS (Sol-Fa, 0/6)	1/0	—	—	
FREDERICK CORDER.					RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	
THE BRIDAL OF TRIERMALN (Sol-Fa, 1/0)	2/6	—	—	(Ditto, Sol-Fa, 0/9)	—	—		
SIR MICHAEL COSTA.					E. FANING.			
THE DREAM	1/0	—	—	BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—	
H. COWARD.					(Ditto, Sol-Fa, 1/0)	—	—	
THE STORY OF BETHANY (Sol-Fa, 1/6)	2/6	3/0	—	HENRY FARMER.				
F. H. COWEN.					MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0)	2/0	2/6	3/6
A DAUGHTER OF THE SEA (Female voices)	2/0	—	—	MYLES B. FOSTER.				
(Ditto, Sol-Fa, 1/0)	—	—	—	SNOW FAIRIES (Female voices)	1/6	—	—	
A SONG OF THANKSGIVING	1/6	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—	
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9)	2/0	—	—	(Ditto, Sol-Fa, 0/8)	—	—		
DREAM OF ENDYMION	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/9)	2/6	—	—	
ODE TO THE PASSIONS	2/0	—	—	THE COMING OF THE KING (Female voices)	1/6	—	—	
RUTH (Sol-Fa, 1/6)	4/0	4/6	6/0	(Ditto, Sol-Fa, 0/8)	—	—		
ST. JOHN'S EVE (Sol-Fa, 1/6)	2/6	3/0	4/0	THE LADY OF THE ISLES	1/6	—	—	
SLEEPING BEAUTY (Sol-Fa, 1/6)	2/6	3/0	4/0	ROBERT FRANZ.				
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9)	2/0	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—	
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/9)	2/0	—	—	NIELS W. GADE.				
THE WATER LILY	2/6	—	—	CHRISTMAS EVE (Sol-Fa, 0/8)	1/0	1/6	—	
VILLAGE SCENES (Female voices) (Sol-Fa, 0/9)	1/6	—	—	COMALA	2/0	2/6	4/0	
J. MAUDE CRAMENT.					ERL-KING'S DAUGHTER (Sol-Fa, 0/9)	1/0	1/6	2/6
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	PSYCHE (Sol-Fa, 1/6)	2/6	3/0	4/0	
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	SPRING'S MESSAGE (Sol-Fa, 0/8)	0/8	—	—	
W. CRESER.					THE CRUSADERS (Sol-Fa, 1/0)	2/0	2/6	4/0
EUDORA (A dramatic Idyll)	2/6	—	—	ZION	1/0	1/6	2/6	
W. CROTCH.					HENRY GADSBY.			
PALESTINE	3/0	3/6	5/0	ALCESTIS (Male voices)	4/0	—	—	
W. H. CUMMINGS.					COLUMBUS (Male voices)	2/6	—	—
THE FAIRY RING	2/6	—	—	LORD OF THE ISLES (Sol-Fa, 1/6)	2/6	—	—	
W. G. CUSINS.					ODE (for S.S.A.)	1/0	—	—
TE DEUM	1/6	—	—	F. W. GALPIN.				
FÉLICIEEN DAVID.					YE OLDE ENGLYSHE PASTYMES	1/6	—	—
THE DESERT (Male voices)	1/6	2/0	—	G. GARRETT.				
H. WALFORD DAVIES.					HARVEST CANTATA (Sol-Fa, 0/6)	1/0	—	—
HERVE RIEL	1/0	—	—	THE SHUNAMITE	3/0	—	—	
P. H. DIEMER.					THE TWO ADVENTS	1/6	—	—
BETHANY	4/0	—	—	LA BELLE DAME SANS MERCI	1/0	—	—	
M. E. DOORLY.					R. MACHILL GARTH.			
LAZARUS	2/6	—	—	EZEKIEL	4/0	—	—	
F. G. DOSSERT.					THE WILD HUNTSMAN	1/0	1/6	
COMMUNION SERVICE IN E MINOR	2/0	—	—	A. R. GAUL.				
MASS, IN E MINOR	5/0	—	—	AROUND THE WINTER FIRE (Female voices)	2/0	—	—	
LUCY K. DOWNING.					(Ditto, Sol-Fa, 0/9)	—	—	
A PARABLE IN SONG	2/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/6)	1/0	—	—	
F. DUNKLEY.					ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0)	2/6	3/0	4/0
THE WRECK OF THE HESPERUS	1/0	—	—	JOAN OF ARC (Sol-Fa, 1/0)	2/6	3/0	4/0	
				PASSION SERVICE	2/6	3/0	4/0	
				RUTH (Sol-Fa, 0/9)	2/0	2/6	4/0	
				THE ELFIN HILL	2/0	—	—	
				THE HARE AND THE TORTOISE (Sol-Fa, 0/6)	1/0	—	—	
				THE HOLY CITY (Sol-Fa, 1/0)	2/6	3/0	4/0	
				THE LEGEND OF THE WOOD (Female voices)	1/0	—	—	
				(Ditto, Sol-Fa, 0/8)	—	—		
				THE TEN VIRGINS (Sol-Fa, 1/0)	2/6	3/0	4/0	
				TOILERS OF THE DEEP (Female voices)	2/0	—	—	
				UNA	2/6	3/0	4/0	
				(Ditto, Sol-Fa, 1/0)	—	—		

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FR. GERNSHEIM.				HANDEL.—Continued			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	THEODORA ...	3/0	3/6	5/0
E. OUSELEY GILBERT.				THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—	THE MESSIAH, ditto, Pocket Edition ...	1/0	1/6	2/0
(Ditto, Sol-FA, 0/8)				THE MESSIAH, edited by W. T. Best (Sol-FA, 1/0) ...	2/0	2/6	4/0
F. E. GLADSTONE.				Ditto (CHORUSES ONLY) ...	0/8	1/2	—
PHILIPPI ...	2/6	—	—	THE PASSION ...	3/0	3/6	5/0
GLUCK.				THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/6	5/0
ORPHEUS (CHORUSES, Sol-FA, 1/0) ...	3/6	—	—	UTRECHT JUBILATE ...	1/0	—	—
Ditto (ACT II. ONLY) ...	1/6	—	—	SYDNEY HARDCASTLE.			
HERMANN GOETZ.				SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	BASIL HARWOOD.			
NGENIA ...	1/0	—	—	INCLINA, DOMINE (86th Psalm) ...	3/0	—	—
THE WATER-LILY (Male voices) ...	1/6	—	—	F. K. HATTERSLEY.			
A. M. GOODHART.				ROBERT OF SICILY ...	2/6	—	—
ARETHUSA ...	1/0	—	—	HAYDN.			
EARL HALDAN'S DAUGHTER ...	1/0	—	—	FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6
SIR ANDREW BARTON ...	1/0	—	—	Ditto (Latin and English) ...	1/0	1/6	2/6
CH. GOUNOD.				INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0	SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
Ditto (Troisième Messe Solennelle) ...	2/6	—	—	SIXTEENTH MASS (Latin) ...	1/6	2/0	3/0
DAUGHTERS OF JERUSALEM ...	1/0	—	—	TE DEUM (English and Latin) ...	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	THE CREATION (Sol-FA, 1/0) ...	2/0	2/6	4/0
Ditto (Out of darkness) ...	1/0	—	—	THE CREATION, Pocket Edition ...	1/0	1/6	2/0
GALLIA (Sol-FA, 0/4) ...	1/0	—	—	THE PASSION; OR, SEVEN LAST WORDS OF			
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	2/6	OUR SAVIOUR ON THE CROSS ...	2/0	2/6	4/0
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	THE SEASONS ...	3/0	3/6	5/0
Ditto, Sol-FA (Latin and English) ...	2/0	—	—	Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	1/0	—	—
OUT OF DARKNESS ...	1/0	—	—	THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—	Ditto (Latin) ...	1/0	1/6	2/6
THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6	BATTISON HAYNES.			
Ditto (French Words) ...	8/4	—	—	A SEA DREAM (Female voices) (Sol-FA, 0/6) ...	2/6	—	—
Ditto (German Words) ...	10/0	—	—	THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON				H. HEALE.			
THE CROSS (Filiae Jerusalem) ...	1/0	—	—	JUBILEE ODE ...	1/6	—	—
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	C. SWINNERTON HEAP.			
C. H. GRAUN.				FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0
TE DEUM ...	2/0	3/3	4/0	EDWARD HECHT.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	ERIC THE DANE ...	3/0	—	—
ALAN GRAY.				O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—
ARETHUSA ...	1/0	—	—	GEORG HENSCHEL.			
A SONG OF REDEMPTION ...	1/6	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
THE FOE BEHIND ...	1/6	—	—	STABAT MATER ...	2/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
THE WIDOW OF ZAREPHATH ...	2/0	—	—	HENRY HILES.			
J. O. GRIMM.				THE CRUSADERS ...	2/6	—	—
THE SOUL'S ASPIRATION ...	1/0	—	—	FERDINAND HILLER.			
G. HALFORD.				A SONG OF VICTORY (Sol-FA, 0/9) ...	1/0	1/6	—
THE PARACLETE ...	2/0	—	—	NALA AND DAMAYANTI ...	4/0	—	6/0
E. V. HALL.				H. E. HODSON.			
IS IT NOTHING TO YOU (Sol-FA, 0/3) ...	0/8	—	—	THE GOLDEN LEGEND ...	2/0	—	—
HANDEL.				HEINRICH HOFMANN.			
ACIS AND GALATEA ...	1/0	1/6	2/6	CINDERELLA ...	4/0	—	—
Ditto, New Edition, edited by J. Barnby (Sol-FA, 1/0) ...	1/0	1/6	2/6	MELUSINA ...	2/0	2/6	4/0
ALCESTE ...	2/0	—	—	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ALEXANDER BALUS ...	3/0	3/6	5/0	C. HOLLAND.			
ALEXANDER'S FEAST ...	2/0	2/6	4/0	AFTER THE SKIRMISH ...	1/0	—	—
ATHALIAH ...	3/0	3/6	5/0	HUMMEL.			
BELSHAZZAR ...	3/0	3/6	5/0	ALMA VIRGO (Latin and English) ...	0/4	—	—
CHANDOS TE DEUM ...	1/0	1/6	2/6	COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0	Ditto, IN E FLAT ...	2/0	—	4/0
Or, singly:—				Ditto, IN D ...	2/0	—	4/0
LET THY HAND BE STRENGTHENED ...	0/6	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
MY HEART IS INDITING ...	0/8	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
THE KING SHALL REJOICE ...	0/8	—	—	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
THE WAYS OF ZION ...	1/0	—	—	THIRD MASS, IN D ...	1/0	1/6	2/6
ZADOK THE PRIEST (Sol-FA, 0/1½) ...	0/3	—	—	W. H. HUNT.			
DEBORAH ...	2/0	2/6	4/0	STABAT MATER ...	3/0	3/6	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	G. F. HUNTLEY.			
DIXIT DOMINUS (from Psalm ex.) ...	1/0	—	—	PUSS-IN-BOOTS (Sol-FA, 0/9) ...	2/0	—	—
ESTHER ...	3/0	3/6	5/0	VICTORIA; OR, THE BARD'S PROPHECY ...	2/0	—	—
HERCULES (CHORUSES ONLY, 1/0) ...	3/0	3/6	5/0	(Ditto, Sol-FA, 1/0)			
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	H. H. HUSS.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0	AVE MARIA (Female voices) ...	1/0	—	—
JEPHTHA ...	2/0	2/6	4/0	F. ILIFFE.			
JOSHUA ...	2/0	2/6	4/0	SWEET ECHO ...	1/0	—	—
JUDAS MACCABÆUS (Sol-FA, 1/0) ...	2/0	2/6	4/0	W. JACKSON.			
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	2/0	THE YEAR ...	2/0	2/6	—
Ditto (CHORUSES ONLY) ...	0/8	1/2	—	G. JACOBI.			
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	CINDERELLA (Sol-FA, 1/0) ...	2/0	—	—
NISI DOMINUS ...	1/0	—	—	D. JENKINS.			
O COME, LET US SING UNTO THE LORD				DAVID AND SAUL (Sol-FA, 2/0) ...	3/0	3/6	—
(5th Chandos Anthem) ...	1/0	—	—	A. JENSEN.			
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	THE FEAST OF ADONIS ...	1/0	1/6	—
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—				
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0				
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0				
SEMELE ...	3/0	3/6	5/0				
SOLOMON ...	2/0	2/6	4/0				
SUSANNA ...	3/0	3/6	5/0				

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W. JOHNSON.					F. E. MARSHALL.			
ECCE HOMO	1/0	—	—	PRINCE SPRITE (Female voices)	2/6	—	—	
H. FESTING JONES.					CHORAL DANCES from Ditto	1/0	—	
KING BULBOUS (Operetta) (SOL-FA, 0/8)	2/0	—	—	GEORGE C. MARTIN.				
C. WARWICK JORDAN.					COMMUNION SERVICE, IN A	1/0	—	
BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto, IN C	1/0	—	—	
N. KILBURN.					J. T. MASSER.			
BY THE WATERS OF BABYLON	1/0	—	—	HARVEST CANTATA	1/0	—	—	
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	J. H. MAUNDER.				
THE SILVER STAR (Female voices)	1/6	—	—	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—	
ALFRED KING.					J. H. MEE.			
OLIVER KING.					DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	HORATIUS (Male voices)	1/0	—	—	
THE NAIADS (Female voices)	2/6	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—	
THE ROMANCE OF THE ROSES	2/6	—	—	MENDELSSOHN.				
THE SANDS O' DEE	1/0	—	—	ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	—	
J. KINROSS.					AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	2/6	—	—	COME, LET US SING (95th Psalm) (SOL-FA, 0/6)	1/0	—	—	
J. T. KLEE.					NOT UNTO US, O LORD (115th Psalm)	1/0	—	
MASS OF ST. DOMINIC	2/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	
H. LAHEE.					(Ditto, SOL-FA, 0/9)	1/0	1/6 4/0	
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	2/6	—	—	ATHALIE (SOL-FA, 0/9)	1/0	—	—	
EDWIN H. LEMARE.					AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	
TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	CHRISTUS (SOL-FA, 0/6)	1/0	—	—	
LEONARDO LEO.					ELIJAH (POCKET EDITION)	1/0	1/6 2/0	
DIXIT DOMINUS	1/0	1/6	—	ELIJAH (SOL-FA, 1/0)	2/0	2/6 4/0	—	
F. LEONI.					FESTGESANG (Hymns of Praise)	1/0	—	
THE GATE OF LIFE	2/0	—	—	Ditto (Male voices)	1/0	—	—	
H. LESLIE.					HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2)	1/0	—	
THE FIRST CHRISTMAS MORN	2/6	—	—	Ditto	0/4	—	—	
F. LISZT.					HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0)	1/0	1/6 2/6	
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—	
THIRTEENTH PSALM	2/0	—	—	LAUDA SIGN (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6 4/0	—	
C. H. LLOYD.					LORD, HOW LONG WILT THOU (SOL-FA, 0/4)	1/0	—	
A HYMN OF THANKSGIVING	2/0	—	—	LORELEY (SOL-FA, 0/6)	1/0	—	—	
ALCESTIS	1/6	—	—	MAN IS MORTAL (8 voices)	1/0	—	—	
ANDROMEDA	3/0	3/6	5/0	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—	
A SONG OF JUDGMENT	2/6	3/0	4/0	(Ditto, SOL-FA, 0/4)	—	—	—	
HERO AND LEANDER	1/6	—	—	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—	
ROSSALL	2/0	—	—	ÆDIPUS AT COLONOS (Male voices)	3/0	—	—	
SIR OGLE AND THE LADIE ELSIE	1/6	—	—	ST. PAUL (SOL-FA, 1/0)	2/0	2/6 4/0	—	
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	ST. PAUL (Pocket Edition)	1/0	1/6 2/0	—	
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HARVEY LÖHR.					THREE MOTETS FOR FEMALE VOICES	1/0	—	
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LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	A. MOFFAT.				
G. A. MACFARREN.					A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	
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CONSTANTIA	2/6	—	—	BE MERCIFUL UNTO ME	1/0	—	—	
SUPPLICATION AND PRAISE	2/6	—	—	G. W. TORRANCE.				
HENRY SMART.					THE REVELATION			
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—		5/0	—	—	
(DITTO, SOL-FA, 1/0)				BERTHOLD TOURS.				
THE BRIDE OF DUNKERRON (SOL-FA, 1/6)	2/0	2/6	4/0	A FESTIVAL ODE	1/0	—	—	
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CONNLA	2/6	—	—	FERRIS TOZER.				
KING ARTHUR (SOL-FA, 1/0)	2/6	—	—	BALAAM AND BALAK	2/6	—	—	
ALICE MARY SMITH.					KING NEPTUNE'S DAUGHTER (Female voices)			
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MASS, IN C MINOR	2/6	—	—	A. L. VINGOE.				
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(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.

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