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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ST. PETER

AN ORATORIO

THE WORDS SELECTED FROM THE HOLY SCRIPTURES

COMPOSED FOR THE BIRMINGHAM FESTIVAL, 1870,

BY

SIR JULIUS BENEDICT.

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ST. PETER.

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THIS ORATORIO

IS, WITH THE GRACIOUS PERMISSION OF

HER MAJESTY,

HUMBLY DEDICATED, BY HER MAJESTY'S

MOST DEVOTED AND HUMBLE SERVANT,

JULIUS BENEDICT.



# S T. P E T E R.

## AN ORATORIO.

The subject of St. Peter might be treated in various ways for the purposes of Oratorio. Within no ordinary limits, however, could all the important events of the Apostle's life, and all the significance of his character and position be illustrated. The aim of the present work is very simple. It affects neither to show, exclusively as such, Peter the Disciple nor Peter the Apostle; its object, moreover, is not to treat the chief personage concerned in any symbolic or representative capacity. What has been attempted is merely the illustration of a few of those occurrences in St. Peter's life which most invite musical treatment, and, at the same time, exhibit the Galilean fisherman as an object of the Divine regard which so pre-eminently distinguished him.

### A R G U M E N T.

#### PART I.

**THE DIVINE CALL.**—Galilean fishermen are preparing to rest from the labours of the day, when John the Baptist appears, urging them to "Repent, for the Kingdom of Heaven is at hand." After the forerunner comes the Master, who commands Peter to leave all and follow Him. Peter obeys, expressing his firm confidence in the goodness of the Lord, and departs amid the benedictions of his friends and neighbours.

**TRIAL OF FAITH.**—The Saviour having sent His disciples to "the other side," retires to a mountain apart to pray. While thus engaged the storm rises, and the little ship is in distress. Jesus appears walking on the waters, to the terror of His disciples, whom He speedily reassures, bidding them not to fear. Peter obtains permission to leave the ship and go to Jesus; but his faith fails him, and, "beginning to sink," he is sustained by the hand of his Lord. They reach the ship, and immediately the storm ceases. A chorus of praise and thanksgiving then brings the first part to an end.

#### PART II.

**DENIAL.**—Peter declares his resolve to follow the Master at all hazards; but when Jesus is taken before the High Priest, the disciple is found "afar off." He enters the servants' hall of the High Priest's Palace, where a crowd of attendants are expressing their hatred of the "Nazarene," and Peter is three times charged with being a follower of Jesus. Three times he denies the accusation.

**REPENTANCE.**—The procession escorting Jesus to the Roman Governor passes through the hall where Peter is, and the Lord turns and looks upon his erring disciple. Touched to the heart, Peter repents "with strong crying and tears," the anguish of his soul being heightened by each successive scene of the great drama which then passes before him. He hears the lamentations of fellow-disciples, and the mournful song of his Lords' mother: he watches the procession to Calvary, and listens to the taunts of the Jews as they mingle with the wailing of the "daughters of Jerusalem." Weeping for "all these things" and for himself, the hope of the Christian comes to his aid, and he is assured that death will be swallowed up in victory.

**DELIVERANCE.**—Peter lying in the dungeon where Herod had thrown him, is visited by angels, who assure him of Divine help, and release him from captivity. He acknowledges the goodness of God, fully relying upon which, he expresses confidence as to his ultimate entrance into the everlasting kingdom of his Lord and Saviour. Rejoining his fellow-believers, he is received with gladness, and a song of hope and joy forms the conclusion of the work.

### PART I.

#### THE DIVINE CALL.

##### OVERTURE. (*Evening by the Sea of Galilee.*)

##### CHORUS OF FISHERS.

They that go down to the sea in ships, that do business in great waters: these behold the works of the Lord, and His wonders in the deep.  
Psalm cvii. 23, 24.

##### *Soprani.*

The Lord will preserve their going out and their coming in. He is with them and will keep them: for in His hand is every living thing.  
Psalm cxxi. 8. Genesis xxviii. 15. Job xii. 10.

##### *Mixed Voices.*

We will lie down in peace and sleep: for Thou, O Lord, makest us to dwell in safety.  
Psalm iv. 8.

##### SOLO.—JOHN THE BAPTIST.

Repent ye, for the Kingdom of Heaven is at hand.  
S. Matthew iii. 2.

##### CHORUS.

What thing is this? what new doctrine is this? Who art thou? S. Mark i. 27. Acts ix. 5.

##### SOLO.

I am the voice of one crying in the wilderness. He that cometh after me is mightier than I. He shall baptize you with the Holy Ghost and with fire.  
S. Mark i. 3. S. Matthew iii. 11.

##### CHORUS.

Who art thou? Art thou Elias?  
S. John i. 21, 22.

##### SOLO.

I am the voice of one crying in the wilderness. After me cometh a man Who is preferred before me. I saw the Spirit descending from Heaven like a dove, and it abode upon Him.  
S. Mark i. 3. S. John i. 27, 32.

##### CHORUS.

Master, what would'st thou have us do?  
Acts ix. 6.

##### SOLO.

Repent ye, for the Kingdom of Heaven is at hand. As saith the prophet Esaias:—  
S. Matthew iii. 2. S. John i. 23.

## AIR.

O house of Jacob, come ye, and let us walk in the light of the Lord: He will teach us of His ways: for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. He shall judge among the nations, and shall rebuke many people.

Isaiah ii. 5. Micah iv. 2. Isaiah ii. 4.

## CHORUS.

The Lord will not turn His face from them that seek Him; but will have compassion, and cast their sins in the depths of the sea.

II. Chron. xxx. 9. Micah vii. 19.

## RECITATIVE.

And Jesus walking by the sea of Galilee saw two brethren, Simon, called Peter, and Andrew his brother, casting a net into the sea, for they were fishers. And He said unto them, Follow Me. And they straightway left their nets and followed Him.

S. Matthew iv. 18, 19, 20.

## AIR.—PETER.

How great, O Lord, is Thy goodness, which Thou hast laid up for me. Thou hast shewn me the path of life, and inclined my heart to Thee to walk in Thy way. Thy way is the way of pleasantness, and all Thy paths are peace.

Psalm xxxi. 19. Psalm xvi. 11. I. Kings viii. 58. Proverbs iii. 17.

## CHORUS.

The Lord be a lamp unto thy feet, and a light unto thy path. The Lord preserve thee in all the way thou goest. Amen.

Psalm cxix. 105. Joshua xxiv. 17.

## TRIAL OF FAITH.

## RECITATIVE.

And Jesus constrained His disciples to get into a ship, and to go before Him unto the other side. And He went into a mountain apart to pray, and when the evening was come He was there alone.

S. Matthew xiv. 22, 23

## ORCHESTRAL INTERLUDE.

*Evening Prayer, and Rising of the Storm.*

RECITATIVE. (*Accompanied.*)

But the ship was now in the midst of the sea, tossed by the waves, by reason of a great wind that blew.

S. Matthew xiv. 24. S. John vi. 18.

## CHORUS.

The deep uttereth his voice, and lifteth his hands on high. Deep calleth unto deep at the noise of the storm and tempest.

Habakkuk iii. 10. Psalm xlii. 7

## SOLO AND CHORUS.

The Lord hath His way in the whirlwind and the storm. He maketh a way in the sea, and a path in the mighty waters. Whatsoever

pleaseth Him, that doeth He, in the seas and all deep places.

Nahum i. 3. Isaiah xliii. 16. Psalm cxxxv. 6.

## RECITATIVE.

And in the fourth watch of the night Jesus went unto them walking on the sea. And when the disciples saw Him, they were troubled, saying:—

S. Matthew xiv. 25, 26.

## CHORUS.

It is a spirit! Make haste, O God, to our help!

S. Matthew xiv. 26. Psalm lxxi. 12.

## RECITATIVE.

But straightway Jesus spake unto them, saying: Be of good cheer; it is I; be not afraid.

S. Matthew xiv. 27.

## CHORUS.

Who would not fear Thee, O Lord; for great and marvellous are Thy works.

Revelations xv. 3, 4.

## RECITATIVE.

And Peter said, Lord, if it be Thou, bid me come unto Thee on the water. And He said, Come. And when Peter saw the wind boisterous, he was afraid; and beginning to sink, cried, Lord, save me! And Jesus stretched forth His hand, and caught him, and said, O thou of little faith! wherefore didst thou doubt?

S. Matthew xiv. 28, 29, 30, 31.

## AIR.—PETER.

Now know I that the Lord saveth His anointed with the saving strength of His right hand. In my distress I called upon Him. He heard my voice, and my cry came even into His ears. Though I walk through the valley of the shadow of death, I fear no evil, for Thou art with me.

Psalm xx. 6. II. Samuel xxii. 7. Psalm xxiii. 4.

## RECITATIVE.

And when they were come into the ship the wind ceased. Then they that were in the ship came and worshipped Him, saying:

S. Matthew xiv. 32, 33.

## CHORUS.

Of a truth, Thou art the Son of God.

S. Matthew xiv. 33.

QUARTET. (*Unaccompanied.*)

O come let us sing unto the Lord, Who stilleth the noise of the seas, and the noise of their waves; Who maketh the storm a calm, so that the waves thereof are still.

Psalm xc. i. Psalm lxxv. 7. Psalm cvii. 29.

## CHORUS.

Praise ye the Lord from the heavens, praise Him in the heights. Praise the Lord from the earth, ye dragons and all deeps; fire and hail, snow and vapours, stormy wind fulfilling His word. Let them praise the name of the Lord: for His glory is above the earth and heaven.

Psalm cxlviii. 1, 7, 8, 18.

END OF PART I.

## PART II.

## DENIAL.

## RECITATIVE.

Then saith Jesus unto His disciples: All ye shall be offended because of Me this night; ye shall be scattered, and shall leave Me alone. But Peter said unto Him:—

S. Matthew xxvi. 31. S. John xvi. 32.

## AIR.—PETER.

Though all men shall be offended, yet will not I. Though I should die with Thee, yet will I not deny Thee. Lord, I am ready to go with Thee both into prison and to death.

S. Mark xiv. 29. S. Matt. xxvi. 35. S. Luke xxii. 33.

## RECITATIVE.

And they that had laid hold on Jesus, led Him away to the high priest. S. Matthew xxvi. 57.

## CHORAL RECITATIVE.

And they all forsook Him and fled.

S. Mark xiv. 50.

## AIR.

O Thou afflicted, and tossed with tempest, and not comforted; behold in righteousness shalt Thou be established; Thou shalt be far from oppression, for Thou shalt not fear, and from terror, for it shall not come near Thee. No weapon against Thee shall prosper, and every tongue in judgment Thou shalt condemn.

Isaiah liv. 11, 14, 17.

CHORAL RECITATIVE. (*Male Voices.*)

But Peter followed Him afar off unto the high priest's palace, and went in to see the end.

S. Matthew xxvi. 58.

## CHORUS OF SERVANTS.

We have a law, and by our law He ought to die, because He made Himself the Son of God.

S. John xix. 7.

## SOLO.—A SERVANT.

Thou also wast with Jesus of Nazareth.

S. Matthew xxvi. 69.

## CHORUS.

This man was also with Him.

S. Luke xxii. 56.

## SOLO.—PETER.

I know not what thou sayest.

S. Matthew xxvi. 70.

## SOLO.—SECOND SERVANT.

Art thou not also one of His disciples?

S. John xviii. 25.

## CHORUS.

This is one of them.

S. Mark xiv. 69.

## SOLO.—PETER.

As thy soul liveth I am not.

II. Samuel xi. 11. S. Luke xxii. 58.

## SOLO.—THIRD SERVANT.

Did not I see thee in the garden with Him?

S. John xviii. 26.

## CHORUS.

Surely thou also art one of them.

S. Matthew xxvi. 73

## SOLO.—PETER.

As the Lord God of Israel liveth, I know not this man of whom ye speak.

I. Kings xvii. 1. S. Mark xiv. 71

## CHORUS OF SERVANTS.

They are all revolvers, walking with slanders, they are corrupters. Men shall call them reprobate, because the Lord hath rejected them.

Jer. vi. 28, 30.

## REPENTANCE.

## AIR.

The Lord is very pitiful, and of tender mercy. He is nigh unto them that are of a broken heart, and will not turn away His face if they return to Him.

S. James v. 11. Psalm xxxiv. 18. II. Chron. xxx. 9.

## RECITATIVE.

Then led they Jesus from Caiaphas unto the hall of judgment.

S. John xviii. 28.

PROCESSION MARCH, WITH  
RECITATIVE.

And the Lord turned and looked upon Peter.

S. Luke xxii. 16.

## AIR.—PETER.

O that my head were waters, and mine eyes a fountain of tears, that I might weep day and night. I acknowledge my wickedness, O Lord, for I have sinned against Thee; I am ashamed, and blush to lift up my face. Do not abhor me for Thy name's sake.

Jer. ix. 1; xiv. 20, 21. Ezra ix. 6.

## RECITATIVE.

Then Pilate delivered Him unto them to be crucified. And they took Jesus, and led Him away.

S. John xix. 16

## CHORUS OF DISCIPLES.

This is a day of wrath, a day of trouble and distress, a day of wateness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness.

Zephaniah i. 15.

## SOLO.—THE VIRGIN MOTHER.

I mourn as a dove, I shall go softly all my years in the bitterness of my soul. Mine eye mourneth by reason of affliction. Labour not to comfort me, for I will weep bitterly.

Isaiah xxxviii. 14, 15. Psalm lxxxvii. 9. Isaiah xxii. 4.

DEAD MARCH, WITH CHORUS OF JEWS  
AND DISCIPLES.

JEWS.—Thou that destroyest the temple, how gracious shalt Thou be when pangs come upon Thee. Then shalt Thou be confounded for all Thy wickedness.

S. Matt. xxvii. 40. Jer. xxii. 22.

**DISCIPLES.**—He is like a lamb that is brought to the slaughter. Call for the mourning women, that they may come and take up a wailing for us, that our eyes may run down with tears, and our eyelids gush out with waters.

Jer. ix. 17, 18; xi. 19.

**RECITATIVE.**

And Jesus turning unto them said :

**AIR.**

Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children. For, behold, the days are coming in which they shall say to the mountains, Fall on us ; and to the hills, Cover us.

S. Luke xxiii. 28, 29, 30.

**MARCH RESUMED WITH CHORUS.**

He is worthy to die. He hath prophesied against our city. Away with Him.

Jer. xxvi. 11. S. John xix. 15.

**SOLO.—PETER.**

For these things I weep.

Lam. i. 16.

**CHORUS.**

He will swallow up death in victory, and the Lord God will wipe away tears from off all faces ; and the ransomed of the Lord shall come to Zion with songs and everlasting joy upon their heads. They shall obtain joy and gladness, and sorrow and sighing shall flee away.

Isaiah xxv. 8 ; xxxv. 10.

**DELIVERANCE.**

**RECITATIVE.**

Now Herod the king stretched forth his hands to vex certain of the church, and he killed James, the brother of John, with the sword. And when he saw that it pleased the Jews, he proceeded further to take Peter also. Peter, therefore, was kept in prison, but prayer was made without ceasing unto God for him. And when Herod would have brought him forth, the same night Peter was sleeping between two soldiers, bound with two chains, and the keepers before the door kept the prison. And, behold, the angel of the

Lord came unto him, and a light shined in the prison. And he smote Peter on the side, and raised him up, saying : Acts xii. 1, 2, 3, 5, 6, 7.

**AIR.—AN ANGEL.**

Gird up thy loins and arise. Be not dismayed ; they shall fight against thee, but shall not prevail, for I am with thee to deliver thee.

Jer. i. 17, 19.

**SOLO.—PETER.**

The heavens are opened, and I see visions of God.

Ezekiel i. 1.

**RECITATIVE.**

And the angel said, Cast thy garment about thee and follow me. And he went out and followed him, and passed on through one street, and forthwith the angel departed from him. And when Peter was come to himself, he said :—

Acts xii. 8, 9, 10, 11.

**AIR.—PETER.**

The Lord hath sent His angel and delivered me. I called upon Thy name, O Lord, out of the dungeon, and Thou hast heard my voice. O Lord, Thou hast redeemed me, and so an entrance shall be given me into the everlasting kingdom of my Lord and Saviour Jesus Christ.

Acts xii. 11. Lam. iii. 55, 56, 58. II. S. Peter i. 11.

**RECITATIVE.**

And he came to the house of Mary, the mother of John, where many were gathered together praying ; and when they had opened the door they were astonished. But he, beckoning with the hand unto them to hold their peace, declared unto them how the Lord had brought him out of prison. And they sang praises with gladness.

Acts xii. 12, 16, 17. II. Chron. xxix. 30.

**CHORUS.**

Sing unto the Lord, O ye saints of His Amen.

Psaln xxx. 4



No. 1.

OVERTURE.—“EVENING BY THE SEA OF GALILEE.”

*Andantino.* *poco marcato*

PIANO.  
♩ = 112.

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system includes the tempo marking 'Andantino' and the dynamic marking 'mf' (mezzo-forte). The second system includes the dynamic marking 'pp' (pianissimo). The third system includes the dynamic marking 'poco marcato'. The score features a variety of musical notations, including chords, arpeggios, and triplets. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino' (slowly) and 'poco marcato' (slightly more marked). The dynamics range from mezzo-forte (mf) to pianissimo (pp). The score is published by Novello, Ewer and Co. as part of Benedict's 'St. Peter'.

The first system of music consists of two staves. The upper staff is in treble clef and contains several chords and melodic fragments. The lower staff is in bass clef and features a prominent triplet of eighth notes in the first measure, followed by a series of eighth-note patterns.

The second system continues the piece. The upper staff has a melodic line with some grace notes. The lower staff includes a triplet and is marked with *cres.* and *f* (forte).

The third system shows further development of the musical themes. The upper staff has a more active melodic line, while the lower staff continues with rhythmic patterns and chordal support.

The fourth system includes a *dim.* (diminuendo) marking in the lower staff, indicating a decrease in volume. It also features a triplet in the lower staff.

The fifth system is marked with *p* (piano). The upper staff has a melodic line with some rests, and the lower staff continues with rhythmic patterns.

The sixth system continues the musical piece. The upper staff has a melodic line with some rests, and the lower staff continues with rhythmic patterns.

The seventh system includes a *crescendo assai.* marking in the lower staff, followed by a *pp* (pianissimo) marking. The lower staff features a series of chords and a melodic line.

First system of musical notation. The right hand plays a series of eighth-note chords in a descending sequence. The left hand has a few notes, including a half note G2 and a quarter note F2. A *cres.* marking is present above the left hand.

Second system of musical notation. The right hand continues with eighth-note chords. The left hand has a half note G2 and a quarter note F2. A *cres. assai.* marking is present above the left hand.

Third system of musical notation. The right hand continues with eighth-note chords. The left hand has a half note G2 and a quarter note F2. A *p* marking is present above the left hand.

Fourth system of musical notation. The right hand has a half note G2 and a quarter note F2. The left hand plays eighth-note chords. A *cres.* marking is present above the right hand.

Fifth system of musical notation. The right hand has a half note G2 and a quarter note F2. The left hand plays eighth-note chords. A *cres. assai.* marking is present above the right hand.

Sixth system of musical notation. The right hand plays eighth-note chords. The left hand plays eighth-note chords. A *fp* marking is present above the right hand.

Seventh system of musical notation. The right hand has a half note G2 and a quarter note F2. The left hand plays eighth-note chords.

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a rhythmic accompaniment of eighth notes. A *cres.* marking is present above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line with notes B2, A2, G2, F2, E2, D2, C2. The bass clef staff continues the eighth-note accompaniment. A *cres* marking is present above the treble staff.

Fourth system of musical notation. The treble clef staff contains the lyrics "cen - do." under the notes G2, F2, E2, D2, C2. The bass clef staff continues the eighth-note accompaniment. A *pp* marking is present above the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line with notes B2, A2, G2, F2, E2, D2, C2. The bass clef staff features a dense eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with notes B2, A2, G2, F2, E2, D2, C2. The bass clef staff continues the dense eighth-note accompaniment.

Seventh system of musical notation. The treble clef staff continues the melodic line with notes B2, A2, G2, F2, E2, D2, C2. The bass clef staff continues the dense eighth-note accompaniment. A *cres.* marking is present above the treble staff.

b

The musical score consists of seven systems of piano accompaniment. Each system has a treble and bass clef staff. The first system features a piano (*p*) dynamic. The second system includes a crescendo (*crec.*) marking. The third system contains the lyrics "cen - do. molto." and "f dim. assai." The fourth system is a complex chordal texture. The fifth system includes "rallentando.", "molto.", and "Tempo 1mo." markings. The sixth and seventh systems feature triplet markings (*3*) in the bass line.

This musical score is for Benedict's "St. Peter." It consists of seven systems of music, each with a treble and bass staff. The piece is in 3/4 time and features a variety of musical textures and ornaments. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes, including a triplet. The second system continues the accompaniment with a triplet in the bass. The third system features a more active treble staff with sixteenth-note patterns and a bass staff with a steady eighth-note accompaniment. The fourth system has a treble staff with dotted rhythms and a bass staff with eighth-note accompaniment. The fifth system is marked "dolce" and features a treble staff with a melodic line and a bass staff with a sustained accompaniment. The sixth system has a treble staff with a melodic line and a bass staff with a sustained accompaniment. The seventh system is marked "pp" and features a treble staff with a melodic line and a bass staff with a sustained accompaniment.

First system of musical notation, featuring a treble clef with a melodic line and a bass clef with a bass line.

Second system of musical notation, continuing the melodic and bass lines.

Third system of musical notation, showing a more active bass line with sixteenth notes.

Fourth system of musical notation, with a melodic line and a steady bass line.

Fifth system of musical notation, featuring a melodic line and a bass line with sixteenth notes.

Sixth system of musical notation, including dynamic markings *dolcissimo.* and *dim.*

Seventh system of musical notation, including dynamic markings *sempre.* and *pp*.

## No. 2. CHORUS.—“THEY THAT GO DOWN TO THE SEA IN SHIPS.”

TRFBLE.

ALTO.

TENOR  
(five lower.)

BASS.

PIANO.  
♩. = 72.

*Moderato.*

*p*

*cres.*

*sfz*

A

*mf e tranquillo.*

\*  
They that go down . . . to the sea in

*dim.*

*p*

The musical score is arranged in three systems. The first system includes vocal staves for Treble, Alto, Tenor (five lower), and Bass, and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the starting dynamic is 'p'. The second system continues the piano accompaniment, with dynamics increasing to 'cres.' and 'sfz'. The third system shows the vocalists' parts, which are mostly rests, and the piano accompaniment. The piano part begins with a 'dim.' marking and a 'p' dynamic. The vocal line includes the lyrics 'They that go down . . . to the sea in' with an asterisk (\*) above the word 'down' indicating a breath mark. The tempo and dynamics for the vocal part are 'mf e tranquillo'.

This mark (\*) indicates where breath may be taken.



*mf e tranquillo.* \*

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

*mf e tranquillo.* \*

They that go down . . . to the sea in  
ships, They that go down \*to the  
sea, They that go to the sea, that go

*poco cres - cendo.*

*mf e tranquillo.* \*

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

B

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

*marcato.*

*cres - cen - do.*  
 sea, that go down to the sea in  
 \* *cres - cen - do.*  
 down . . to the sea, that go down . . to the sea in  
 \* *cres - cen - do.*  
 sea, that go down to the sea in  
 \* *cres - cen - do.*  
 ships, They that go down to the

*mf*  
 ships, That do busi - ness in great  
 ships, *mf*  
 ships, That do busi - ness in great wa - ters,  
 sea,  
*p*

wa - ters,

*mfr*

That do busi-ness in great wa - ters,

*mfr*

That do busi-ness in great

That do busi-ness in great wa - ters, in great wa - - -

That do busi-ness in great wa - - -

That do busi-ness in great wa - - -

wa - ters, That do busi-ness in great wa - - -

- ters, That do bu - - - si - ness in great wa - - -

- ters, That do bu - - - si - ness in great wa - - -

- ters, That do bu - - - si - ness in great wa - - -

- ters, That do bu - - - si - ness in great wa - - -

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

*p*

*C*

*cres.*  
works of the Lord, and His won - -

*cres.*  
works of the Lord, and His won - -

*cres.*  
works of the Lord, and His won - -

*cres.*  
works of the Lord, and His won - -

*f*

*cres - cen - do.*

- - ders, His won - ders in the deep, . . .

- - ders, His won - ders in the deep, . . .

- - ders, His won - ders in the deep, . . .

- - ders, His won - ders in the deep, . . .

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

*f*

*Dp*

They . . . that go down . . . to the sea in

*p*

They . . . that go down . . . to the sea in

*p*

They . . . that go down . . . to the sea in

*p*

They . . . that go down . . . to the sea in

*D*

*cres.*

ships, . . . They . . . that go down, .. that go down .. to the

*cres.*

ships, . . . They that . . . go down to the

*cres.*

ships, . . . That do busi-ness in great wa - ters, down to the

*cres.*

ships, . . . They that . . . go down to the

*cres.*

*ff*

sea, . . . These be - hold the works of the Lord, And His \*

*ff*

sea, . . . These be - hold the works of the Lord, And His \*

*ff*

sea, . . . These be - hold the works of the Lord, And His \*

*ff*

sea, . . . These be - hold the works of the Lord, And His \*

*Sva.*

won - - ders in the deep; . . . . . These be - hold the

won - - ders in the deep; . . . . . These be - hold the

won - - ders in the deep; . . . . . These be - hold the

won - - ders in the deep; . . . . . These be - hold the

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

1st TREBLE. *dolce.* E  
The Lord will pre - serve, the Lord

2nd TREBLE. *dolce.*  
The Lord will pre - serve, the Lord

1st ALTO. *dolce.*  
The Lord will pre - serve, the Lord

2nd ALTO. *dolce.*  
The Lord will pre - serve, the Lord

will pre - serve, . . . . The Lord will pre - serve, . . . .

will pre - serve, . . . . The Lord will pre - serve, . . . .

will pre - serve, . . . . The Lord

will pre - serve, . . . . The Lord

pre - serve their go - ing out, . . . . pre - serve their

pre - serve their go - ing out, . . . . pre - serve their

will pre - serve, pre - serve their go - ing out, . . . .

will pre - serve, . . . . pre - serve their go - . . . .

go - ing out . . . . and . . . their com - ing in, . . . .

go - ing out . . . . and . . . their com - ing in, . . . .

pre - serve their go - ing out, and their com - ing in, . . . .

ing out, . . . pre - serve their com - ing in, . . . .

and .. their com - ing in; . . . . . He is

and .. their com - ing in; . . . . . He is

and .. their com - ing in; . . . . . He is

and .. their com - ing in; . . . . . He is

with them and will keep them, For in . . . His hand . . . . .

and will keep them, For in . . . His hand . . . . .

with them, and will keep them, For in . . . His hand . . . . .

with them, and will keep them, For in . . . His hand . . . . .

*cres. assai.* *ff*

*p* *cres. assai.* *ff*

*cres. assai.* *ff*

*cres. assai.* *ff*

*cres. assai.*

is ev' - ry liv - ing thing; . . . . . For

is ev' - ry liv - ing thing; . . . . . For

is ev' - ry liv - ing thing; . . . . . For

is ev' - ry liv - ing thing; . . . . . For

*p*

*p*

*p*

*p*



in . . His hand . . . is ev' - ry liv - ing thing, . .

in . . His hand . . . is ev' - ry liv - ing thing, . .

in . . His hand . . . is ev' - ry liv - ing thing, . .

in . . His hand . . . is ev' - ry liv - ing thing, . .

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

He . . . . is with them.

He . . . . is with them.

He . . . . is with them.

He . . . . is with them.

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "He . . . . is with them." written below it. The piano accompaniment is written in a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings.

The second system consists of four vocal staves and a piano accompaniment. The vocal staves are mostly empty, indicating rests for the vocalists. The piano accompaniment continues with musical notation, including notes, rests, and dynamic markings.

The third system consists of four vocal staves and a piano accompaniment. The vocal staves are mostly empty. The piano accompaniment includes dynamic markings: *cres.* (crescendo), *f* (forte), and *diminuendo.* (diminuendo). The system concludes with a double bar line and a repeat sign.

**G** TREBLE.

ALTO.

TENOR.

BASS.

*mf*

They . . . that go down . . . to the

They . . . that go down . . . to the

They . . . that go down . . . to the

They . . . that go down . . . to the

**G** *Tempo primo.*

*p*

sea in ships, . . . down . . . to the sea, . . . That do

sea in ships, . . . They that . . .

sea in ships, . . . That do busi-ness in great wa-ters,

sea in ships, . . . They that . . . *Sva.*

busi-ness in great wa-ters, They behold the works of the

*cres.*

go to the sea, that do business in great wa-ters, be-hold . . . the

*cres.*

in great wa-ters, They be-hold the works of the

*cres.*

go to the sea, . . . They . . . be-hold the works of the

*Sva.* *loco.*

Lord, They be-hold the works of the Lord, . . . the works, the works of the Lord, they be-  
works of the Lord, They be-hold the works of the Lord, they be-  
Lord, They be-hold the works of the Lord, they behold the works, the works of the Lord, they be-  
Lord, They be-hold the works, they be-

1ST TREBLE.

- hold the works . . . of the Lord, And His wonders in the deep, His won - - ders, His  
- hold . . . the works of the Lord, His won - ders in the deep, His  
- hold the works of the Lord, His won - ders in the deep, His  
- hold the works of the Lord, His won - ders in the deep, His

2ND TREBLE.

wonders in the deep; Behold the works of the Lord, Behold His  
won - ders in the deep, They be - hold the works of the Lord, And His  
won - ders in the deep, They be-hold the works of the Lord, And His  
won - ders in the deep, They be-hold the works of the Lord, And His

won-ders, His won - ders in . . the deep: Lie  
 won-ders, His won - ders in . . the deep: Lie  
 won-ders, His won - ders in . . the deep: Lie  
 won - ders, His won - ders in . . the deep: We will lie  
 down in peace . . and sleep: for Thou, . . O  
 down in peace and sleep: for Thou, O  
 down in peace . . and sleep: for Thou, O  
 down in peace . . and sleep: for Thou, O Lord, . .  
 Lord, for Thou, O Lord, makest us to . . dwell, to dwell in . .  
 Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .  
 Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .  
 . . . makest us . . . to dwell, . . . to dwell in

*p*  
*cres.*  
*f*  
*smorz.*

*pp*  
 safe - - - ty; We will lie  
*pp*  
 safe - - - ty; We will lie  
*pp*  
 safe - - - ty; We will lie  
*pp*  
 safe - - - ty; We will lie

*dolce e piano.*  
*morendo.*  
 down in peace and sleep.  
*morendo.*  
 down in peace and sleep.  
*morendo.*  
 down in peace and sleep.  
*morendo.*  
 down in peace and sleep.

*morendo.*

No. 3. RECIT. AND CHORUS.—“REPENT YE, REPENT YE.”

TENOR SOLO. *Maestoso.* *f* **RECIT.**  
 Re-pent ye, Re-pent ye, Re-

TREBLE.

ALTO.

TENOR (8ve. lower).

BASS.

PIANO. *Maestoso.* *f*  
 ♩ = 60.

*A* *Allegro non troppo.*  
 - - pent ye, for the king-dom of Heav'n is at hand.

What thing is

*A* *Allegro non troppo.*  
*Tempo. f*  
 ♩ = 138.

What thing is this? what thing, what thing is  
 What thing is this? what thing, what thing is  
 this? what thing, what thing is  
 What thing is this? what thing, what thing is

*f* *f* *ff*

*cres.* *ff*

*Maestoso.*

Re-pent ye, Re -  
 this? who art thou? who art thou?  
 this? who art thou? who art thou?  
 this? who art thou? who art thou?  
 this? who art thou? who art thou?

*cres.* *cres.* *cres.* *cres.*

*Maestoso.*



RECIT.

- - pent ye, Re-pent ye, for the king-dom of Heav'n is at

*Tempo.*

hand.

What new

What new doc - trine? what new

What new doc - trine is this? what new

What new doc - trine? what new

*Tempo. f*

**B**  
*pp* *Mæstoso.*

I am the voice of

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

**B**  
*Mæstoso.*  
12 12  
*pp*

*Adagio.*

one cry - ing in the wil - der-ness, He that cometh af - ter me is

*Adagio.*

*cres.* migh - ti - er than I, *p* He shall bap - tize you with the

*cres.* *p* *cres.*

*C* *Allegro agitato.* Ho - ly Ghost and with fire.

*f* What new doctrine is this? who art thou? who art

*f* What new doc - trine is

*C* *Allegro agitato.* *f*

What new doc-trine is this? who art thou? who art thou? who art thou? who art thou? what new doc-trine is this? who art thou? who art thou? What new doc-trine is this? who art thou? who art thou? who art thou? who art thou? who art thou? who art thou? who art thou?

thou? Art thou E - li - as? art thou E - li - as? thou? Art thou E - li - as? art thou E - li - as? thou? Art thou E - li - as? art thou E - li - as? thou? Art thou E - li - - - as? art thou E - li - - - as? art thou E -

*D* *Maestoso.*  
*p*

I am the voice of one cry - - ing in the  
 art thou E - li - as?  
 art thou E - li - as?  
 art thou E - li - as?  
 - li - - - as? E - li - as?

*D* *Maestoso.*  
 12 12  
*pp*

wil - der-ness. Af-ter me com-eth a man who is pre-fer-red be-fore me. I

saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -". The piano accompaniment is written for the right and left hands of a grand piano, starting with a treble clef and a key signature of one sharp. The music is in a moderate tempo.

**E** *Moderato.*

- bode up - on Him.

What would'st thou have us do? what

What would'st thou have us

What would'st thou have us

What would'st thou have us do?

**E** *Moderato.* 126.

The second system continues the musical score. It features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The lyrics are: "- bode up - on Him. What would'st thou have us do? what What would'st thou have us What would'st thou have us What would'st thou have us do?". The piano accompaniment is written for the right and left hands of a grand piano, starting with a treble clef and a key signature of one sharp. The music is in a moderate tempo. The system concludes with a double bar line and the number 126.

. . would'st thou have us do? what would'st thou have us do? *cres.*  
 do? what would'st thou have us do? what would'st thou *cres.*  
 do? what would'st thou have us do? what shall we do? what would'st thou *cres.*  
 what would'st thou have us do? what would'st thou have us do? what would'st thou

*cres.*  
 Mas - ter, what would'st thou have us do? what shall we do? what shall we  
 have us do? what shall we do? Mas - ter, what shall we do? what shall we  
 have us do? Mas - ter, what would'st thou have us do? what shall we do? what shall we  
 have us do? Mas - ter, what shall we do? what shall . . we

*Maestoso.* *ff* RECIT.

Re - pent ye, Re - pent ye, Re -

do?

do?

do?

do?

*Maestoso.* ♩ = 66. *ff*

- pent ye, for the king - dom of Heav'n is at hand, as saith the Pro - phet E - sai - as:—

*p*

*Andante con moto.*



## No. 4.

## AIR.—"O HOUSE OF JACOB."

**TENOR.** *Andante con moto.* *dolce.*  
O house of

**PIANO.** *dolce.* *dim.* *pp*  
= 96.

Ja - cob, house of Ja - - cob, come ye, O house of

Ja - - cob, come ye, come ye, And let us

walk . . . in the light of the Lord, And let us

walk in the light of the Lord. O house of

\* *crescendo.*

Ja - cob, house of Ja - cob, come ye, And let us walk in the

*crescendo.*

\* *f*

light of the Lord, Let us walk in the light of the

*fp*

*dim.* *risoluto.*

Lord, He will teach us of . . . His ways.

*dim.* *cres.*

*f*

For out of Zi-on

*f*

*sempre f*

shall go forth the law, And the word of the

*p*

Lord from Je - ru - sa - lem, He shall judge among the

na - tions, And re - buke ma - ny peo - ple,

*Sostenuto il Basso.*

*ritenuto.* and re - buke ma - - ny peo - ple. *Tempo 1mo.* O

*dim.* *pp* *cres.* *Tempo 1mo.*

*ritenuto.*

house of Ja - cob, house of Ja - cob, come ye, O house of

*pp*

Ja - - cob, come ye, come ye, O house of Ja - - cob,

*cres.* *cres.*

come ye, come ye, And let us walk in the light of the Lord.

*f* *dim.*

And let us walk in the light of the Lord. He will teach us

*pp* *ppp*

*cres.*

He will teach us, He will teach us of His ways.

He will teach us of His ways.

*p*

*ppp*

No. 5. CHORUS.—“THE LORD WILL NOT TURN HIS FACE FROM THEM.”

*Andante con moto.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 120.

*p* *cres.* *dim.*

*p* The Lord will not

*p* The Lord will not

*p* The Lord will not

*p* The Lord will not

*pp*

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

*A* *p*  
seek . . . Him. The Lord will not turn His face from them, from

seek Him. He will not turn from them, from

seek . . . Him. He will not turn from

seek . . . Him. He will not turn from them, from

*\* cres. f* *\* cres. f*  
them that seek Him, that seek Him, but will have compas - sion, but

*\* cres. f* *\* cres. f*  
them that seek Him, that seek . . . Him, but will have compas - sion, but

*\* cres. f* *\* cres. f*  
them that seek Him, that seek Him, but will have compas - sion, but

*\* cres. f* *\* cres. f*  
them that seek Him, that seek . . . Him, but will have compas - sion, but

will have compas - sion, but will have com - pas - sion, but will have com -  
 will have compas - sion, but will have com - pas - sion, but will have com -  
 will have compas - sion, but will have com - pas - sion, but will have com -  
 will have com - pas - sion, but will have com - pas - sion, but will have com -

*dim. \**

pas - sion. The Lord will not  
 pas - sion. The Lord will not  
 pas - sion. The Lord will not  
 pas - sion. The Lord will not

*dolce assai. B*

turn His face from them, from them that seek Him, The  
 turn His face from them, from them that seek Him, The  
 turn His face from them, from them that seek Him, The  
 turn His face from them, from them that seek Him, The

Lord . . . will not turn His face from them that seek . . .

Lord will not turn His face from them that seek . . .

Lord . . . will not turn His face from them that seek

Lord will not turn His face from them that seek . . .

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

*cres.*

*p* will have com - pas - sion.

*p* will have com - pas - sion.

*p* will have com - pas - sion.

*p* will have com - pas - sion. ♩ = 144.

*p* *f* *Piu mosso.*

*Con Sves*



*f*

And cast . . . their sins . . . in the depths . . . of the

And cast . . . their sins . . . in the

And

And cast their sins in the

sea, in the depths, . . . the

sea, and cast . . their sins . . in the depths . . of the

cast their sins in the sea, and cast . . . their sins . . in the

sea, and cast their sins in the

depths of the sea, and cast . . . their

sea, and cast . . . their sins . . in the

sea, and cast . . . their sins . . in the depths of the

sea,

sins . . in the sea,  
 sea, and cast . . . . . their sins . . in the  
 sea, and cast . . their sins . . in the sea,  
 and cast . . their sins . . in the depths of the sea, and

and cast . . their sins in the sea,  
 sea, and cast . . . . . their sins, . . . . . their sins in the sea, and  
 and cast . . . . . their sins in the depths of the  
 cast their sins in the depths of the sea,

and cast their sins in the depths of the sea, and  
 cast their sins in the depths of the sea, and  
 sea, and cast their sins in the depths of the  
 and cast their sins in the depths of the sea,



*Tempo primo.*

Lord will not turn His face from them, from them that

Lord will not turn from them that

Lord will not turn from them that

sea. The Lord will not turn from them that

*Tempo primo.*

seek Him, but will . . . have com - pas - sion, but

seek Him, but will have com - pas - sion, but

seek Him, but will have com - pas - sion, but

seek Him, but will have com - pas - sion, but

seek Him, but will have com - pas - sion, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas - sion, will have com-pas-sion, com - pas - -

will have com-pas - sion, will have com - pas - - sion, com - pas - -

will have com-pas - sion, But He will have, will have com-

will have com-pas - sion, But He will have, will have com-pas - -

*F* *p*

- - sion, But He will have com - pas - - - sion.

- - sion, He will have, will have com - pas - - - sion, com -

- - pas - sion, But He will have com - pas - - - sion, com -

- - sion, But He will have com - pas - - - sion, will have com -

But He will have, will have com - pas - - -

- - pas - - sion, But He will have com - pas - - -

- - pas - - sion, But He will have com - pas - - -

- - pas - - sion, But He will have, will have com - pas - - -

- sion, will have com - pas - - - sion, will have com -  
 - sion, will have com - pas - - - sion, will have com -  
 - sion, will have com - pas - - - sion, will have com -  
 - sion, will have com - pas - - - sion, will have com -

- pas - - - sion.  
 - pas - - - sion.  
 - pas - - - sion.  
 - pas - - - sion.

## No. 6. RECIT., CONTRALTO.—“AND JESUS WALKING BY THE SEA.”

VOICE. *Andantino.* RECIT. *And*

PIANO. *p*  $\text{♩} = 54.$

Je - sus walking by the sea of Ga - li - lee saw two brethren, Simon, called

*pp*

*Quasi in tempo.*

Pe - ter, and An - drew his bro - ther, cast - ing a net in - to the

sea, for they were fishers. And He said to them, fol - low me.

*f*

*pp Tempo.*

And they straightway left their nets and fol - low - ed Him.

*pp*

*attacca.*

## No. 7.

## AIR, FOR BARYTONE.—"HOW GREAT, O LORD."

Andante. *mfr*

VOICE. How great, O

PIANO. *p* *pp*

*cres.* *dim.*

Lord, O Lord, is Thy goodness, Which Thou hast laid up, hast laid up for

*cres.*

me. O Lord, how great is Thy good-ness, Which Thou hast

*pp* *cres.*

*ritenuto.* *Tempo.* *pp* *cres.*

laid . . . . . up for me. Thou hast shewn me the

*Tempo.*

*colla voce.* *cres.* *cen*

path . . . of life, . . . Thou hast shewn me the

*do.*



path . . . of life, and in - - - clin - - ed my

*Ap*

*p*

heart to Thee, . . . to walk in Thy way, to

*crescendo.*

*cres.*

walk in Thy way; in - - clin - - ed my heart to Thee, to

*dim.*

*dim.*

walk in Thy way, to walk in Thy way, in - -

*cres.*

*cres.*

*f*

- - clin - - ed my heart to . . Thee, to walk, to

*p*

*dolce.*

walk in Thy way, Thy way is the way of pleasantness,

**B**

and all Thy paths are peace; Thy way is the

way of pleasantness, and all . . . Thy paths, . . . Thy paths are peace,

*cres.*

Thy way is the way of plea - sant - ness, and all thy paths . .

*cres.*

*dim.* *pp*

. . . . are peace. Thou hast shewn me the path of life,

*dim.* *pp*

*cres.* *ritardando assai.* *tempo.* *f*

and in - clin - ed my heart, my heart to Thee; How great, O

*cres.* *ritardando assai.* *f* *tempo!*

*dim.*

Lord, O Lord, is Thy good - ness, which Thou hast laid up for

*dim.*

*cres.*

me. How great, O Lord, is Thy good - ness, which Thou hast laid

*dolce.* *cres.*

*dim.* *p*

up, . . . laid up for me, O Lord, how great, O

*lento.*

Lord, is Thy good - ness, Thy good - - ness.

*lento. pp*

*attaca* CHORUS.

## No. 8.

## CHORUS.—"THE LORD BE A LAMP."

*Andante.*

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 76.

*p Andante.*

(Subdued and with devotional feeling.)

*p*  
*e. dolce.*  
The  
*e. dolce.*  
*p*  
The  
*e. dolce.*  
*p*  
The  
*e. dolce.*  
*p*  
The

*dim.*

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

*cres.* *f*

light, a . . light . . un - - to . . thy path; . . The

light, a light un - - to . . thy path; . . The

light, a light . . un - - to . . thy path; . . The

light, a light un - - to . . thy path; . . The

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

Lord be a lamp . . un - - to . . thy . . feet, . . . And a

Lord be a lamp . . un - - to . . thy . . feet, . . . And a

Lord be a lamp . . un - - to . . thy feet, . . . And a

Lord be a lamp . . un - - to . . thy feet, . . . And a

*cres.* *p* *cres.*

*cres.* *p* *cres.*

*cres.* *p* *cres.*

*cres.* *p* *cres.*

light, a light, a light un-to thy path, The

Lord be a lamp, a lamp un-to thy feet; And a

light un-to thy path, and a light un-to thy path, and a

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path, The

light un-to thy path, and a light un-to thy path. The

Lord be a lamp un-to thy feet, \* And a

Lord be a lamp un-to thy feet, \* And a

Lord be a lamp un-to thy feet, \* And a

Lord be a lamp un-to thy feet, And a

light, a light un-to thy path, . . . a . . .

light, a light un-to thy path, . . . a

light, a light un-to thy path, . . . a . . .

light, a light un-to thy path, . . . a

light un-to thy path, un-

*dim.* *\*p* *\* rall.*

to thy path. The Lord be a lamp un-

*\* p tempo.* *C*

*\* p tempo.*

*\* p tempo.*

*\* p tempo.* *C*

to thy feet, . . . And a light, and a light . . . un-

*cres.* *cen*

*cres.* *cen*

*cres.* *cen*

*cres.* *cen*



*do.* *ff*  
 to thy path, . . . and a light, and a  
*do.* *ff*  
 un-to thy path, . . . and a light, and a  
*do.* *ff*  
 un-to thy path, . . . and a light, and a  
 to thy path, . . . and a

*dim.* *cres.*  
 light . . . un - to thy path, and a light, a  
*dim.* *cres.*  
 light . . . un - to thy path, and a light, a  
*dim.* *cres.*  
 light . . . un - to thy path, and a light, a  
*dim.* *cres.*  
 light un - to thy path, and a light, a

*ff* *p*  
 light un - to . . . thy path, a light . . .  
*ff* *pp*  
 light un - to . . . thy path, a light . . .  
*ff* *p*  
 light un - to . . . thy path, a light . . .  
 light un - to thy path, a light . . .

*dim.*  
 un - - to . . . . thy path. The Lord pre -  
*dim.*  
 un - - to thy path.  
*dim.*  
 un - - to thy path,  
*dim.*  
 un - - to thy path. The Lord pre -

*dim.*  
*f*  
*p*

- - serve . . . . thee, . . in all . . . the  
 The Lord pre - serve thee  
 The Lord pre - serve thee  
 - - serve, . . . . pre - serve thee in all . . . the

*pp*

way thou go - - est, . . A - - men,  
 in the way thou go - est, A - - men,  
 in the way thou go - est, A - - men,  
 way, the way thou go - est, A - - men,

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*dolce.*

A - - - men, The Lord . . . . pre - - - serve . . . .

*dolce.*

A - - - men, The Lord . . . . pre - - - serve . . . .

*dolce.*

A - - - men, The Lord . . . . pre - - - serve . . . .

*dolce.*

A - - - men, The Lord . . . . pre - - - serve . . . .

*pp*

thee, A - - - men.

*pp*

thee, A - - - men.

*pp*

thee, A - - - men.

*pp*

thee, A - - - men.

*p*

## No. 9. RECIT., CONTRALTO.—“AND JESUS CONSTRAINED HIS DISCIPLES.”

VOICE. *Andante con moto.* RECIT.

And Je - sus constrained His dis - ci - ples to get in - to a

PIANO.  $\text{♩} = 112.$  *p*

ship, and go be - fore Him un - to the o - ther side.

*Tempo.*

*p*

RECIT.

And He went in - to a moun - tain a - part to pray, and when the

*pp*

eve - ning was come, He was there a - lone.

No. 10.

PRAYER.

PIANO.  
♩ = 66.

*Andante.*  
*ppp* *p*

*trem.* *pp* *trem.*

A <sup>24</sup>

*Sva.*

*Ev.*

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system includes a section marked 'B' and a dynamic marking 'cres - cen'. The second system has a vocal line starting with 'do. . . . .'. The third system features a complex bass line with many sixteenth notes. The fourth system continues this texture. The fifth system has a dynamic marking 'pp'. The sixth system is marked 'diminuendo.' and shows a gradual decrease in volume. The seventh system ends with a dynamic marking 'ppp' and the instruction 'Attaca Subito.'.

## No. 11. CONTRALTO SOLO AND CHORUS.—“BUT THE SHIP WAS NOW.”

VOICE.

ACCOMP.

$\text{♩} = 116.$

*Allegro.*

*pp*

*cres.*

*f*

The musical score is written for voice and piano accompaniment. It begins with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The tempo is marked 'Allegro.' and the initial dynamic is 'pp' (pianissimo). The score is divided into five systems. The first system shows the voice part with a whole rest and the piano accompaniment starting with a piano introduction. The second system features a 'cres.' (crescendo) marking. The third system continues the piano accompaniment. The fourth system is marked 'f' (forte). The fifth system concludes the piece with a final piano accompaniment flourish.

But the ship . . . was now . . . in the

*ppp* *cres.*

midst of . . . the sea,

*fp*

*cres.* *f*

tos . . . sed by the

*ppp*

waves, by rea - son of a great

*crescendo.*



A

wind that blew.

*sempre fortissimo.*

*con Sves.*

SOPRANO. *B* *Same time.* *marcato.*

ALTO. *marcato.* The

TENOR. *marcato.* The deep ut - -

BASS. *marcato.* The deep ut - - - ter-eth his

The deep ut - - - ter-eth his voice, and

*B*

*Con Sves*.....

*dim.* *cres.*

deep ut - - - ter-eth his voice, and lift - - eth his

*dim.* *cres.*

- - - ter-eth his voice, his voice, and lift - - eth his

*dim.* *cres.*

voice, . . his voice, . . and lift - eth, and lift - - eth his

lift - eth, and lift - eth his hands . . on high.

*dim.* *cres.*

hands . . on high, The

hands . . on high, The deep ut - -

hands . . on high, The deep ut - - - ter-eth his

The deep ut - - - ter-eth his voice, . . and

*Con Sves*.....

deep ut - ter-eth his voice, and lift - eth his hands on  
 ter - eth his voice, his voice, and lift - eth his hands on  
 voice, . . his voice, and lift - eth, and lift - eth his hands on  
 lift - eth, and lift-eth his hands on high, The

high. The deep ut - - ter - eth .  
 high. The deep ut - - ter - eth his voice, his  
 high. The deep ut - - ter-eth his voice, his voice, the  
 deep ut - - ter-eth his voice, the deep, . . the deep ut - ter .

his voice, . . the deep, . . the deep ut - ter-eth his voice, and  
 voice, the deep, the deep ut - ter - eth his voice, and  
 deep, the deep ut - ter - eth his voice, ut - ter-eth his voice,  
 eth his voice, the deep . . ut - ter-eth his voice,

*cendo.* *cres - cendo.*

lift - eth his hands, his hands on high, and lift - eth his

lift - eth his hands, his hands on high, and lift - eth his

*crescendo.* lift-eth his hands on high, lift-eth his hands on high, lift-eth his *crescendo.*

lift-eth his hands on high, lift-eth his hands on high, lift-eth his

*cendo.* *crescendo.*

*f*

hands, and lift-eth his hands, his hands on high, and

hands, and lift - eth his hands, his hands on high, and

hands on high, and lift - eth his hands, his hands on high, and

hands on high, his hands, his hands on high, and

*Sva.* *f* *dim.* *p*

lift - eth his hands, his hands on high.

lift - eth his hands, his hands on high.

lift - eth his hands, his hands on high.

lift - eth his hands, his hands on high.

*Accelerando.*

Deep call-eth un - to

*cres.*  $\text{♩} = 88$  *f*

deep, at the noise, the noise of the storm, Deep call - - -

Deep call - eth un - - to

eth un - to deep, at the noise of the

deep at the noise, the noise of the storm, at the noise of the

storm . . and tem - - - pest, Deep call - - -

storm . . and tem - - - pest, Deep call

Deep call - eth un - - - to deep at the

- eth, Deep call - - - eth at the noise, . . the

- - - eth un - to deep, . . at the noise, at the noise of the

noise, the noise of the storm, at the noise, at the noise of the

noise of the storm and tem - - - pest, the noise of

tem - - - pest, the noise of the storm and

storm, Deep call

Deep call - eth un - - - to deep at the noise, the

storm . . . and tem - pest,  
 tem - pest, of storm, of storm and  
 . . . eth at the noise of the storm and tem - pest, of the storm, the storm and  
 noise of the storm, of the storm . . . and tem - pest,

**E**  
 deep call - eth un - - to deep, at the noise, the noise of the  
 tempest, the noise of storm, of storm and tem - pest, deep call-eth,  
 tempest, the noise of storm, the noise of the tem - - pest,  
 deep call - eth un - to deep, . . . at the noise, the noise . . . of the

storm,  
 deep call - eth un - - to deep at the noise, the noise of the  
 deep call - - eth un - to  
 storm, deep call - eth at the noise of the

deep call - eth un - to deep, at the noise of the storm,  
 storm and tem - pest, at the noise of the  
 deep, at the noise of tem - pest,  
 storm, call - eth un - to . . .

deep call - eth un - to deep . . .  
 storm, the noise of the storm, the  
 deep call - eth un - to deep, at the noise, the  
 deep, deep call - eth un - to . . . deep, the

*Marcato assai.*

. . . at the noise of the storm and tem - pest,  
 noise of the storm, deep call - eth un - to . . .  
 noise of the storm and tem - pest, deep  
 noise of the storm, deep call - eth . . .



*cres.* *f*  
 deep call - eth un - to deep, at . . the noise, the  
*cres.* *f*  
 deep, at the noise, the noise of storm, the  
*cres.* *f*  
 call - eth un - to deep, at the noise, the  
*cres.* *f*  
 un - - to . . deep, at the noise of storm, the

*F* *ff*  
 noise of the storm, The deep, the deep  
*ff*  
 noise of the storm, The deep, the deep  
*ff*  
 noise of the storm, The deep, the deep  
*ff*  
 noise of the storm, The deep, the deep

*F*  
 ut - ter-eth his voice, The deep, the deep  
 ut - ter-eth his voice, The deep, the deep  
 ut - ter-eth his voice, The deep, the deep  
 ut - ter-eth his voice, The deep, the deep

ut - ter - eth his voice, and lift - eth his hands on  
 and lift - eth his hands, his hands on  
 ut - ter - eth his voice, and lift - eth his hands, his hands on  
 ut - ter - eth his voice, and lift - eth his hands on

high, and lift - eth his hands on high, The deep  
 high, and lift - eth his hands, his hands on high, The  
 high, and lift - eth his hands on high, The  
 high, and lift - eth his hands . . . on high,  
 high, and lift - eth his hands on high, The deep

ut - ter - eth his voice, and lift - eth his hands, and lift - eth his  
 deep ut - ter - eth his voice, and lift -  
 deep, the deep ut - ter - eth his voice, and lift - eth his  
 The deep ut - ter - eth his voice, and

hands, his hands on high. Deep call-eth un-to

eth his hands on high. Deep call-eth un-to

hands, his hands on high. Deep call-eth un-to

lift-eth his hands on high. Deep call-eth un-to

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

storm. The

storm.

storm.

storm.

storm.

*Stringendo.*

*ff con fuoco.*

*SOPRANO SOLO.*

## No. 12. SOLO AND CHORUS.—"THE LORD HATH HIS WAY IN THE WHIRLWIND."

*Allegro assai.*

VOICE. *con fuoco.*  
 Lord hath His way in the whirl - wind, in the

PIANO. *fp*  
 $\text{♩} = 132.$

*Sva.*  
 whirl - wind and . . . the . . . storm, the

Lord, the Lord hath His way in the

*Sva.*  
 whirl - wind and the storm, the

Lord hath His way in the whirl - wind, in the

*cres* - - - *cen* - - - *do.* *sempre.*

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line and a piano accompaniment. The piano part is in 2/4 time with a tempo of 132 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes various musical markings such as 'Allegro assai', 'con fuoco', 'fp', 'Sva.', 'cres', 'cen', 'do.', and 'sempre'. The lyrics are: 'Lord hath His way in the whirl - wind, in the whirl - wind and . . . the . . . storm, the Lord, the Lord hath His way in the whirl - wind and the storm, the Lord hath His way in the whirl - wind, in the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

whirl

wind .. and . . . . the

storm. The Lord hath His

way in the whirl wind, The Lord hath His

Lord hath His way in the way, The Lord hath His way, His way in the

**H**  
storm.

The Lord hath His way in the whirl - - - wind, in the  
The Lord hath His way in the whirl - - - wind, in the  
The Lord hath His way in the whirl - - - wind, in the  
The Lord hath His way in the whirl - - - wind, in the

**H**  
*f*

**Solo.**  
*p*  
He mak - eth a  
whirl - - - wind and in the storm.  
whirl - - - wind and in the storm.  
whirl - - - wind and in the storm.  
whirl - - - wind and in the storm.

*p*

way, a way in the sea, He mak - eth a

*pp*

way in the sea, and a path in the migh - ty

wa - ters, and a path in the migh - - ty wa - ters,

*Con fuoco.*  
and a path . . . . .

*Con fuoco.*

in . . the . . migh - ty . . wa

*cres - cen - do.* *f*

a . . . path . . . . .

. . . . . ters, a . . path, . . . . . and a path in the

*ff* *f*

migh - ty . . wa - - - ters, a path in the migh - ty, the

migh - ty wa - - - - ters.

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

What - so -

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.



ev - er pleas - - eth Him, that do - eth He, that

do - eth He, in the seas and all deep pla - ces, that do - eth

He in the seas and all deep pla - ces, *cres.* *f* The

The Lord hath His *cres.* *f*

The Lord hath His *cres.* *f*

The Lord hath His *cres.* *f*

The Lord hath His *cres.* *f*

*pp* *cres.* *assai.*

Detailed description: This is a musical score for a piece titled "St. Peter" by Benedict. The score is arranged for voice and piano. It consists of three systems of music. The first system contains the first line of lyrics: "ev - er pleas - - eth Him, that do - eth He, that". The second system contains the second line: "do - eth He, in the seas and all deep pla - ces, that do - eth". The third system contains the third line: "He in the seas and all deep pla - ces, The Lord hath His". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. Dynamics include *cres.* (crescendo) and *f* (forte). The piece concludes with a *pp* (pianissimo) section followed by a *cres.* (crescendo) and *assai.* (very slowly) section.

Lord hath His way in the whirl-wind, in the whirl-wind and the  
 way, The Lord hath His way . . . in the  
 way, The Lord hath His way . . . in the  
 way, The Lord hath His way . . . in the  
 way, The Lord hath His way . . . in the

*pp* *pp* *pp* *pp*

*ff p* *pp* *cres.*

storm, The Lord, the Lord hath His way,  
 storm, in . . . the whirl-wind and the storm, in . .  
 storm, in . . . the whirl-wind and the storm, in . .  
 storm, in . . . the whirl-wind and the storm, in . .  
 storm, in . . . the whirl . . . wind, in . .

*pp* *cres.*

in the whirl - wind and the storm, in the  
 the whirl - wind, in the whirl - wind and the  
 the whirl - wind, in the whirl - wind and the  
 the whirl - wind, in the whirl - wind and the  
 the whirl - - wind, the whirl - wind and the

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "in the whirl - wind and the storm, in the the whirl - wind, in the whirl - wind and the the whirl - wind, in the whirl - wind and the the whirl - wind, in the whirl - wind and the the whirl - - wind, the whirl - wind and the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

*p* whirl *cres.*  
 storm,  
 storm,  
 storm,  
 storm,  
 storm,  
*p* *cres.* *f*

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics "whirl storm, storm, storm, storm, storm,". The piano accompaniment features a melodic line in the right hand and chords in the left hand, with dynamic markings *p*, *cres.*, and *f*.

wind, The Lord The Lord hath His way, The  
 The Lord hath His way, The  
 The Lord hath His way, The  
 The Lord hath His way, The  
 The Lord hath His way, The

*p* *cres* *p* *cres* *p* *cres* *p* *cres*

hath His way, in the whirl-wind and the storm, He  
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He  
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He  
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He  
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He

*f* *cen* *do.* *ff* *cen* *do.* *ff* *cen* *do.* *ff* *cen* *do.* *ff*

*rallentando.* *assai.* way . . . in the *Tempo 1mo.*  
 mak-eth a way, He mak-eth a way in the sea.  
*rallentando.* *assai.*  
 mak - - eth a way, a way in the sea.  
*rallentando.* *assai.*  
 mak - - eth a way, a way in the sea.  
*rallentando.* *assai.*  
 mak - - eth a way, a . . . way in the sea.  
 mak - - eth a way, a way in the sea.  
*rallentando.* *assai.* *Tempo 1mo.*

This system contains the continuation of the musical score, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

## No. 13. RECIT., CONTRALTO.—“AND IN THE FOURTH WATCH.”

Allegro non troppo.

VOICE.

PIANO.  $\text{♩} = 83.$

*p* *cres.*

*f* *dim.*

*trem.* *fp*

And in the fourth watch of the

*Andante.*  $\text{♩} = 69.$

night, Je - sus went un - to them, walk - ing on the

sea, And when the dis - ci - ples saw Him they were troubled, say - ing:—

*p*

*attacca* CHORUS.

## No. 14.

## CHORUS. (FOR MALE VOICES.)—"IT IS A SPIRIT!"

*Allegro non troppo.*  
*pp*

TENOR  
(sopr. lower.)  
It is a spi-rit! it is a

BASS.  
It is a spi-rit!

PIANO.  
♩ = 88.  
*pp*

spi-rit! it is a spi-rit!  
it is a spi-rit! it is a

*cres.*  
Make haste, O God, make haste, . . . O  
*cres.* spi-rit! Make haste, O God, make haste, . . . O

*cres.*  
God, . . . O God, to our help! . . . make haste, . . . O  
God, . . . O God, to our help! . . . make haste, . . . O

dim. *cres.*  
 God, . . . O God, to our help! Make haste, O  
 dim. *cres.*  
 God, . . . O God, to our help! Make haste, O

*f*  
 God, to our help!  
 God, to our help!  
*f*

No. 15. RECIT., CONTRALTO.—“ BUT STRAIGHTWAY JESUS SPAKE UNTO THEM.”

CONTRALTO. *Andante.*  
 But straightway Je-sus spake un-to them, say-ing:—Be of good  
 PIANO. *pp*  
 ♩ = 69.

*f*  
 cheer, it is I; be not a - fraid.  
*f*

*Attacca Chorus.*



## No. 16.

## CHORUS.—“WHO WOULD NOT FEAR THEE?”

*Andantino.*

CONTRALTO. *p* Who would not fear Thee, O

TENOR (8ve. lower). *p* Who would not fear Thee, O

BASS. *p* Who would not fear Thee, O

PIANO. *p* *p*

♩ = 108.

*cres.*

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

*cres.*

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

*cres.*

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

*cres.*

For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

great, mar - vel - lous are Thy works.

great, great are Thy works.

great, great are Thy works.

## No. 17. RECIT., CONTRALTO AND BARYTONE.—“AND PETER SAID.”

CONTRALTO.

*Allegro non troppo.*

PIANO.

$\text{♩} = 104.$

*p*

*cres.*

*f*

CONTRALTO. *tempo. Più poco mosso.*

And Pe - ter said,

$\text{♩} = 132.$

*trem.* *pp*

BARYTONE.

Lord, if it be Thou, bid me

come un - to Thee on the wa - ter,

bid me come un - to Thee on the wa - ter.

CONTRALTO.

And He said, Come! come!

*p* *cres.*

CONTRALTO. RECIT.

And when

pp trem.

Pe - ter saw the wind bois - te - rous, he was a - fraid; and be - gin - ning to sink,

BARYTONE.

cried, Lord, save me! Lord, save me!

cres.

CONTRALTO. Più lento.

tempo. Andante.

And Je - sus stretched forth His hand and caught him, and said, O thou of lit - tle

♩ = 72.

faith, Where - fore didst thou doubt? Where - fore didst thou doubt?

## No. 18.

## AIR, BARYTONE - "NOW KNOW I."

*Andante con moto.*

PIANO.  
♩ = 84.

*p*

Now know I that the Lord sa- veth His a- noint-ed with the

*pp*

sa- ving strength . . of His right hand. In my dis- tress I

*cres.* *poco.*

*cres- cen- do.* *poco.*

*a poco.*

call- ed up- on Him, in my dis- tress I call- ed up- on Him, He

*a poco.*

heard my voice, He heard my voice, And my cry came e- ven in -

*p*

*cres.* *f* *rall.*

- - to His ears, my cry came e - ven in - to His ears, . . . .

*rall.*

*cres.*

*a tempo.* *p*

. . . . Now know I that the Lord sav - eth His a - noint - ed with the

*a tempo.*

*pp*

sav - - - ing strength of His right hand, with the sav - ing

strength of His right hand.

*p*

*p*

Though I walk . . . . through the val - - - - ley of the

*p*

sha - - dow of death, Though I walk through the

*cres.* val - - - ley of the sha - - - dow of death,

*cres.* *dim.*

I fear no e - vil, For Thou art with

*cres.*

me, . . . . Thou art with me. . . . .

*f* *p* *cres.* *f* *dolce.*

. . . . . Now know I that the Lord

*p*



sa - veth His a - noint - ed, with the sa - ving strength, the

sa - ving strength of His right hand. In my dis - tress,

*cres.*

*cres.*

in my dis - tress I call'd up - on Him, I call'd up - on Him,

He heard . . . my voice, I call - ed up -

*dim.*

*p*

*dim.*

- on Him, He heard . . . my voice.

*a piacere.*

*pp*

*colla voce.*

*rall.*

## No. 19. RECIT., CONTRALTO.—“AND WHEN THEY WERE COME INTO THE SHIP.”

*Moderato.*

VOICE.

PIANO.

$\text{♩} = 96.$

*p*

*And*

when they were come in - to the ship, the wind ceas - ed.

*pp*

Then they that were in the ship

*pp*

came and wor - - shipp'd Him, say - - ing :-

*Attacca Chorus.*

No. 20.

CHORUS.—“OF A TRUTH.”

**TENOR**  
(sve. lower.)

**BASS.**

**PIANO.**  
♩ = 104.

*Maestoso.*

*ff*

Of a truth, of a truth,

Of a truth, of a truth.

Thou art the Son, the Son of God, Thou art the

Thou art the Son, the Son of God, Thou art the

*p*

*cres.*

*ff*

Son, the Son of God, Thou art the Son of God, Thou

Son, the Son of God, Thou art the Son of God,

*cres.*

*ff*

*\**

*dim.* *pp* *Lento.* *ff*

art, Thou art the Son of God, the Son of God.

Thou art the Son of God, the Son of God.

*dim.* *pp* *Lento.* *ff*

*Lento.*

No 21. QUARTETT.—“O COME, LET US SING UNTO THE LORD.”

*Allegretto.*

TRIBLE.

ALTO.

TENOR  
(8vc. lower).

BASS.

PIANO.  
♩ = 112.

*mf*

O come, let us

*mf*

O come, let us

*mf*

O let us

sing un - to the Lord, Who still - eth the noise of the seas, and the

sing un - to the Lord, Who still - - eth the seas, and the

sing un - to the Lord, Who still - - - eth the seas, and the

sing un - to the Lord, Who still - - eth the seas, and the

*pp*

noise of their waves, . . . the noise of their waves;  
 noise of their waves, . . . the noise of their waves; O  
 noise of their waves, . . . the noise of their waves; O  
 noise of their waves, . . . the noise of their waves;

come, let us sing un - to the  
 come, . . . let us sing un - - - to the  
 come, . . . let us sing un - - - to the  
 come, let us sing un - to the

Lord, Who mak-eth the storm . . . a calm, so that the waves there -  
 Lord, Who mak-eth the storm . . . a calm, so that the waves there  
 Lord, Who mak-eth the storm . . . a calm, so that the waves there -  
 Lord,

*rall. assai.*  
*pp*  
*rall. assai.*  
*pp*  
*rall. assai.*  
*pp*  
*rall. assai.*  
*pp*

of are still, the waves are still, *f tempo.* O come, O  
 of are still, the waves are still, *f tempo.* Come, let  
 of are still, the waves are still, *f tempo.* O come,  
 the waves are still, *f tempo.* Come, let

come, let us sing un - to the Lord, let us sing un -  
 us sing . . un - to the Lord, let us sing un -  
 come, let us sing un - to the Lord, let us sing un -  
 us sing . . un - to the Lord, let us sing un -

to the Lord, who mak - eth the storm, the storm a calm, so  
 to the Lord, who mak - eth the storm, the storm a calm, so  
 to the Lord, who mak - eth the storm . . . a calm, so  
 to the Lord, who mak - eth the storm . . . a calm, so



*dolce.*

the waves, . . . the waves . . . are still, the waves  
*dolce.*  
 waves, the waves . . . are still, the waves  
*dolce.*  
 the waves . . . are still, the waves  
*dolce.*  
 the waves . . . are still, . . . the waves  
*dolce.*

*dim.*

are still, the waves . . . are still, the  
*dim.*  
 are still, . . . the waves are still, the  
*dim.*  
 are still, . . . the waves are still, the  
*dim.*  
 are still, . . . the waves are still,  
*dim.*

*e poco a poco* *rall.* *ppp*

waves are still, the waves are still.  
*e poco a poco* *rall.* *ppp*  
 waves are still, the waves are still.  
*e poco a poco* *rall.* *ppp*  
 waves are still, the waves are still.  
*e poco a poco* *rall.* *ppp*  
 the waves are still.



## No 22.

## CHORUS.—"PRAISE YE THE LORD."

*Maestoso.*  $\text{♩} = 92.$

**A** **TREBLE.**  
Praise ye the Lord, the Lord from the hea - vens, \*

**ALTO.**  
Praise ye the Lord, the Lord from the hea - vens, \*

**TENOR (sve. lower).**  
Praise ye the Lord, the Lord from the hea - vens, \*

**BASS.**  
Praise ye the Lord, the Lord from the hea - vens, \*

**A**  
Praise ye the Lord, Praise ye the Lord, the  
Praise ye the Lord, Praise ye the Lord, the  
Praise ye the Lord, Praise ye the Lord, the  
Praise ye the Lord, Praise ye the Lord, the

Lord from the hea - vens, \* praise Him in the heights, . . .

Lord from the hea - vens, \* praise Him in the heights, praise,

Lord from the hea - vens, \* praise Him in the heights, praise,

Lord from the hea - vens, \* praise Him in the heights, praise,

praise ye the Lord, \* praise Him in the heights, \* the Lord from the

praise ye the Lord, \* praise Him in the heights, the Lord from the

praise ye the Lord, praise Him in the heights, the Lord from the

praise ye the Lord, praise Him in the heights, the Lord from the

*marcato assai.*

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

**B**

*p*

Praise the Lord from the earth, ye dra - gons and all deeps;

Praise the Lord from the

*p* *cres.*

*p*

Praise the Lord from the earth,

earth, ye dra - gons and all deeps,

*p* *cres.*

Praise the Lord from the

*p*

Praise the Lord from the earth, ye dra - gons and all deeps,

*f*

*cres.* praise the Lord, praise the Lord, praise ye the

praise the Lord, praise ye the Lord, praise ye the

earth, ye dra - gons, praise ye the Lord, praise ye the

*cres.* praise the Lord, praise ye the Lord, praise ye the

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

praise ye the Lord, praise the Lord from the earth and all deeps, \*

praise ye the Lord, praise the Lord from the earth and all deeps, \*

praise ye the Lord, praise the Lord from the earth and all deeps, \*

praise ye the Lord, praise the Lord from the earth and all deeps, \*

*Piu lento.*  
*dim.* *p* *rall.* *D Allegro.*

praise the Lord from the earth and all deeps.

*dim.* *p* *rall.*

praise the Lord from the earth and all deeps.

*dim.* *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail,

*dim.* *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail, snow and

*dim.* *D Allegro.*

*Piu lento.* *p* *rall.* ♩ = 152. *f*

snow and va-pours, storm-y wind . . . ful-fill-ing His

vapours, snow and vapours, stormy wind . . . ful-fill-ing, ful-fill-ing His

Fire . . and hail, snow and vapours, snow and vapours, stormy wind . . ful -

word, Fire, hail, snow and va - pours, ful -

word, Fire . . and hail, snow and va - pours, storm - y wind . .

fill - ing, ful - fill - ing His word, Fire . . and hail, snow and va - pours,

Fire . . and hail, snow and vapours, snow and

fill - ing, ful - fill - ing His word, Fire, hail, . . and

. . . . ful - fill - ing His word, hail, snow, and va -

storm - y wind, . . . storm - y wind . . . ful -

vapours, stormy wind . . ful - fill - ing, ful - fill - ing His word, Fire . .

snow, Fire . . and

- pours, ful - fill - ing His word, . . .

fill - - - ing His word, . . . ful - fill - ing, ful -  
 . . . and hail, snow and va - pours, storm - y wind, . . . . ful -  
 hail, snow and vapours, snow and vapours, stormy wind . . . ful - fill - ing, ful -

- - fill - ing His word, Hail . . and fire, storm-y wind, . . .  
 - - fill - ing His word, fire, hail and snow, storm - y . .  
 - - fill - ing His word, fire . . . and hail, snow and vapours, storm - y . .  
 Fire . . . and hail, snow and vapours, snow and vapours, stormy

\*  
 . . . . ful - fill - ing His word, . . . . .  
 \*  
 wind ful - fill - ing His word, . . . snow and va - . . .  
 \*  
 wind . . . . . ful - fill - - - ing His word, . . . storm -  
 \*  
 wind . . . . . ful - fill - ing, ful - fill - ing His word, storm-y wind . . . ful -

storm - y, storm - y wind . . ful - fill - ing His  
 - - pours, storm - y wind, . . storm - y wind, . .  
 y wind . . ful - fill - - ing His  
 - - fill - ing, ful - fill . . - ing . . His

word, hail, snow and vapours, storm - y  
 fire . . . and hail, fire . . . and hail, . . fire and hail,  
 word, Fire . . and hail, snow . . . and vapours,  
 word, hail, snow and vapours,

wind, storm - - - y wind, stormy wind ful - fill - ing, ful -  
 storm - y wind, storm storm - y wind, storm - y wind,  
 storm - y wind, storm - y wind,  
 storm - y wind, storm - y



fill - ing His word, ... ful - fill - ing, ful - fill - ing His word, ...  
 y wind ful - fill - ing, ful -  
 storm - y wind ful - fill - ing His word, ful - fill - ing His  
 wind ful - fill - ing His ... word.

Fire and hail, <sup>H</sup> fill - ing His word, <sup>\*</sup> Fire and hail ...  
 word, Fire and hail ... ful - fill - ing His word,  
 Fire ... and hail ... <sup>H</sup> ful - fill - ing His word, ful -

ful - fill - ing His word, storm - y wind ... ful -  
 ful - fill - ing His word, storm - y  
 fill - ing His word, ful - fill - ing His word ... storm - y.

y wind ful fill  
 fill ing, ful fill ing His  
 wind ful fill

ing, ful fill ing His word. Fire and  
 word, ful fill ing His word. Snow and va - - pours,  
 ing, ful fill ing His word. Snow and va - -  
 . . . . ful fill ing His word. Snow . . . . and va

hail, . . . . and snow and va - pours, ful -  
 Fire . . . . and hail, . . . . snow and va - pours, ful -  
 - pours, Fire and hail, . . . . and va - pours, Hail, snow and  
 - - pours, Fire and hail, . . . . and storm - - y wind - - ful -

fill - ing, ful - fill - ing His word. Fire . . . and  
 fill - ing His word, ful - fill - ing His word.  
 va - pours, ful - fill - ing His word, . . . His word. Fire . . .  
 fill - ing, ful - fill - ing His word, . . . His word.

hail, Fire . . . and hail, . . .  
 Fire . . . and hail, Fire . . . and hail,  
 and hail, . . . Fire and hail, hail,  
 Fire . . . and hail, Fire and hail,

. . . storm - y wind . . . ful - fill - ing His word, Snow and  
 storm - y wind . . . ful - fill - ing His word, Snow and  
 storm - y wind . . . ful - fill - ing His word, Snow and  
 hail and wind, Snow and

*dim.*

va - - - pours, storm - y wind, Hail, snow and va - pours,

va - - - pours, storm - y wind, Hail, snow and va - pours,

va - - - pours, storm - y wind, . . . Hail, snow and va - pours,

va-pours, storm-y, storm - y wind, Hail, snow and va - pours,

*dim.*

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

*rall. assai.* *Tempo.*  $\text{♩} = 88.$

word, . . . ful - - fill - - ing His word. Let them

word, . . . ful - - fill - - ing His word. Let them

word, . . . ful - - fill - - ing His word. Let them

word, . . . ful - fill - - ing His word. Let them

*rall.* *Tempo.*



glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

Lord,

Lord,

Lord, For His glo - ry, His glo

Lord, For His glo - ry, His glo



glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

Lord, . . praise the Lord, For His glo - -

Lord, . . praise . . the Lord, For His glo - -

Lord, . . praise the Lord, For His glo - -

Lord, . . praise the Lord, For His glo - -



- ry, His glo - - - ry, for His glo - - - ry, His

- ry, His glo - - - ry, for His glo - - - ry, His

- ry, His glo - - - ry, for His glo - - - ry, His

- ry, His glo - - - ry, for His glo - - - ry, His

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

R  
 - ven, Praise the Lord,  
 - ven, Praise the Lord,  
 ven, Praise the Lord,  
 - ven, Praise the Lord,

praise the Lord, praise . . . the  
 praise the Lord, praise . . . the  
 praise the Lord, praise . . . the  
 praise the Lord, praise . . . the

Lord. . .  
 Lord. . .  
 Lord. . .  
 Lord. . .

## Part Second.

No 23

RECIT., CONTRALTO.—"THEN SAITH JESUS."

*Andante.*

VOICE.

PIANO. *mfr*

♩ = 98.

Then saith Je - sus un - to His dis -

- ei - ples;— All ye shall be of - fend - ed be-cause of

Me this night; Ye shall be scat-ter'd, Ye shall be scat-ter'd,

*tempo moderato.*

and shall leave Me a - lone. But Pe - ter said un - to Him:—

No. 24. AIR, BARYTONE (ST. PETER).—"THOUGH ALL MEN."

*Allegro risoluto.*

VOICE.

PIANO.  $\text{♩} = 152.$

*marcato.* *tr* *p*

*cres.* *f*

Though all men shall be of -

- fend - ed, Though all men shall be of - fend - ed, yet will not

*p* *cres.* *pp*

I, yet will not I; Though all men shall be of - fend - ed,

*f* *p* *f* *p*

yet will not I, yet will not  
yet will not I, yet will not I,

*p*  
Though I should die with Thee,  
*tr.*  
*p*

Though I should die with Thee, yet will I

not de - ny . . . Thee, will I not de - ny . . .  
*cres.*  
*cres.*

Lord, I am rea - dy to go . . . with  
Thee. Lord, I am rea - dy to go . . . with Thee, . . . with  
*cres.*

Thee, . . . both in - - to pri - son, and to

death, to go with Thee both in - to pri - son and to death, *dim.*

and to death, Lord, I am rea - dy, *ff*

Lord, I am rea - dy, I am

rea - dy to go with Thee, both in - - to pri - son and to *rall.*

*dim.* *rall.*

*tempo.*

death. *f* Though I should die,

though I should die with Thee, *p* Yet will I

not de - ny Thee, yet will I not de - ny Thee. *cres.*

Lord, I am rea - - dy to go *cres*

*cres* - - - cen - - - do.

with *ff*

with Thee, . . . to go . . . with Thee . . . *f*

*più mosso.*

in - to pri - son, and to death, Though I should

*p* *cres.*

die with Thee, though I should die with Thee,

Yet will I not, . . . yet will I not . . .

*Allegro assai.*  $\text{♩} = 132.$ 

de - ny . . . Thee.

*Sva.**Sva.*



No. 25.

RECIT., CONTRALTO.—“AND THEY THAT HAD LAID.”  
 CHORUS.—“AND THEY ALL FORSOOK HIM.”

VOICE.

And they that had laid hold on Je - sus, led Him a - way to the high priest.

PIANO.

*Moderato molto.*

1st and 2nd TENOR.

*p*

1st and 2nd BASS.

And they all for -

And they all for-sook Him.

*Moderato molto.*

$\text{♩} = 84.$

*p*

*cres - cen - - do.*

- sook Him, And they all for-sook Him, all for-sook Him and fled.

all for-sook Him, all for-sook Him and fled.

*f* *p* They all for - sook Him, for - sook Him and fled. . . .

*f* *p* They all for - sook Him, for - sook Him and fled.

*cres.* CONTRALTO SOLO.

All, all for-sook Him, all for-sook Him and fled. . . 0

*cres.* *dim.*

All, all for-sook Him, all for-sook Him and fled. . .

No. 26. SOLO, CONTRALTO.—“O THOU AFFLICTED.”

*Andante con moto.*

VOICE. Thou af - flict - ed, and toss - ed with tem - pest, O Thou af -

PIANO. *p*

♩ = 88.

*cres.*

- - flict - ed and toss - ed with tem - pest, and toss - ed with tem - pest, af - flict - ed and

*cres.*

not com - fort - ed; Be - hold, be - hold in right - eous -

*dim.* *p*

\* *Poco rit.* \* *Tempo.*

- ness shalt Thou, shalt Thou be es - tab - lish - ed; *Tempo.* O Thou af -

- flict-ed, and toss - ed with tem - pest, O Thou af - flict-ed, and toss - ed with

tempest, af - flict-ed and not . . . com - fort - ed. Thou shalt be

far from op - pres - sion, for Thou shalt not fear,

*cres.* Thou shalt be far from op - pres - sion, for Thou shalt not fear,

and from ter-ror, for it shall not come

*dim.* *p*

near Thee. No weapon a-against Thee shall prosper, and e-ve-ry tongue . . in

*cres.* \* *f dim.*

judg - ment Thou shalt con - demn. . . O

*cres.* *f* *p* *p*

Thou af - flic - ted, and toss - ed with tem-pest, O Thou af -

- flic - ed, and toss - ed with tem-pest, and toss - ed with tem-pest, af -

flict - ed and not com - fort - ed. Be -

- hold in right - eous - ness shalt Thou be es - tab -

lish - ed, Thou shalt be far from op -

*cres.*

- pres - sion, for Thou . . shalt not fear,

*Rall molto.*

Thou shalt not fear.

*pp*

## No. 27

## CHORAL RECIT.—“BUT PETER FOLLOWED HIM.”

*Andantino.*

TENOR. *p* But

BASS. *p* But

PIANO. *p* - 108. *Andantino.*

*cres.*

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

*cres.*

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

*p*

pa - lace, and went in to see the end. . .

*pp*

pa - lace, and went in to see the end. . .

*Allegro.*

TREBLE.

ALTO.

TENOR (Sve. lower).

BASS.

PIANO.

*f*

*Allegro.*

*f*

$\text{♩} = 100.$

We have a

We have a law, and

law, and by our law He ought to die,

We have a

by our law He ought to die, He ought to die, and by our law He

law, and by our law He ought to die, He ought . . . .

We have a law, and

ought to die. We have a law, a

We have a law, and by our law He

to die, We have a

by our law He ought to die, He ought to die,

*A*

law, and by our law He ought to die, \*

ought to die, and by our law He ought to die, He ought to die, ... \*

law, by our law He ought to die, . . . . . He ought to die.

and by our law He ought to die. We have a

*A*

*cres* - - - *cen* - - - *do.* \* *ff*

We have a law, and by our law, by our law He ought to

*cres* - - - *cen* - - - *do.* \* *ff*

We have a law, and by our law He ought to

*cres* - - - *cen* - - - *do.\** \* *ff*

We have a law, and by our law He ought to

law, and by our law, by our law He ought to die, He ought to

*ff*



die, and He ought to die,  
 die, and He ought to die,  
 die, and He ought to die,  
 die, we have a law. and by our law He ought . . . to

We have a law, and by our law He ought . . . to die, and by . . .  
 He ought to die,  
 We have a law, and by our law He ought to  
 die, and

*dim.* \* *p*

. . . our law . . . He ought . . . to die, and by our  
 we have a law, and  
 die, He ought to die,  
 by our law He ought, He

**B** *f*

law He ought to die, be - cause He made Him - self . . the  
 by our law He ought to die, be - cause He made Him - self the  
 He ought to die, be - cause He made . . Him - self . . the  
 ought to die, be - cause He made Him - self . . the Son of

Son of God, He made Him - self . . the Son . . of God, . . He made Him -  
 Son of God, be - cause He made Him - self, He made Him -  
 Son of God, Him - self the Son . . of God, . . He made Him -  
 God, He made Him - self the Son of God, He made Him -

- self the Son of God, He made Him - self the Son of God.  
 - self the Son of God, He made Him - self the Son of God.  
 - self the Son of God, He made Him - self the Son of God.  
 - self the Son of God, He made Him - self the Son of God.

No. 29.

RECIT. AND CHORUS—"THOU ALSO."

TREBLE.

ALTO.

TENOR  
(8ve. lower).

BASS.

PIANO.  
♩ = 100.

*Allegro.*

SOLO (A SERVANT.)

Thou al-so wast with Je-sus of

CHORUS. *Allegro.*

Na - za-reth. This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

this man, this man was al - so with Him, this  
 this man, this man was al - so with Him, this  
 this man, this man was al - so with Him, this  
 this man, this man was al - so with Him, this

man was al - so with Him. *Moderato.*  
 man was al - so with Him. *Moderato.*  
 man was al - so with Him. *Moderato.*  
 man was al - so with Him. *Moderato.* SOLO (PETER). RECIT. I know not, I

know not what thou say - - est. *tempo.*  
*Con espres.*

No. 30 RECIT. (CONTRALTO) AND CHORUS.—“ART THOU NOT ALSO?”

VOICE.

PIANO.

*Allegro.*

$\text{♩} = 100.$

RECIT. (2ND SERVANT.)

Art thou not al - so one of His dis - ci - ples?

*Allegro.*

*mfr*

*mfr*

This, this is one of

This, this is one of them, this is one of them, this is

*Allegro.*

$\text{♩} = 120.$

*mfr*

*f*

*mfr*

This, this is

This, this is one of them, this is one of them,

them, this is one of them, this is one of them, this is

one of them, this is one of them, this, this is

*cres.*

*cres.*

*f*

one of them, This is one of them, This is one of them,  
 this is one of them, This is one of them, This is one of them,  
 one, this is one of them, This is one of them, This is one of them,  
 one of them, This is one of them, This is one of them,

This is one of them, This is one of them.  
 This is one of them, This is one of them.  
 This is one of them, This is one of them.  
 This is one of them, This is one of them.

RECIT. ST. PETER.  $\text{C}$   
 As thy soul liveth, I am not, I am not.  
*Sve.*

No. 31. RECIT.—“DID NOT I SEE THEE IN THE GARDEN WITH HIM?”  
 CHORUS.—“SURELY THOU ART ALSO ONE OF THEM.”

TREBLE.

ALTO.

TENOR  
(8ve lower).

BASS.

PIANO.

*pp*

SOLO (3RD SERVANT.)  
 Did not I see thee in the gar-den with Him?

*Allegro strepitoso.*  
*Tempo.* CHORUS.

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

*Allegro strepitoso.*  
*E ♩ = 132.*

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them, thou art

Sure-ly thou art al-so one of them, thou art

thou art one of them, thou art one of them, thou, thou, thou art  
 thou art one of them, thou art one of them, thou, thou, thou art  
 one of them, thou art one of them, thou, thou, thou art  
 one of them, thou art one of them, thou, thou, thou art

al - so one of them.  
 al - so one of them.  
 al - so one of them. RECIT. ST. PETER.  
 al - so one of them. *Lento.*  
 As the Lord God of Is - ra - el liv - eth, I know not this

man of whom ye speak.



No. 32. CHORUS OF SERVANTS.—“THEY ARE ALL REVOLTERS.”

*f Allegro con Spirito.*

TREBLE. They are all re - volt - - ers,

ALTO. They are all re - volt - - ers,

TENOR. (8ve lower.) They are all re - volt - - ers,

BASS. They are all re - volt - - ers,

PIANO. *f Allegro con Spirito.*  
♩ = 104.

walk - ing with slan - ders, They are all . . . re -

walk - ing, walk - ing with slan - ders, They are all re -

- ers, walk - ing with slan - ders, They are all re -

walk - ing with slan - ders, with slan - ders, They are all re -

*mf*

- volt - ers, They are all . . . re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

*\* f*

A

all re - volt - ers, walk - ing with slan - - ders, They are cor -

all re - volt - ers, walk - ing with slan - - ders,

all re - volt - ers, walk - ing with slan - - ders,

all re - volt - ers, walk - ing with slan - - ders, A ders,

rupt - - ers, men shall call them re - pro - bate, because the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - - ers, they are cor -

they are cor - rupt - ers, Men call them re - probate, men call them

they are cor - rup - ters, Men call them re - probate, men call them

they are cor - rup - ters, Men call them re - probate, men call them

- - rupt - - - - ers, Men call them re - probate, men call them

re - probate, be - cause the Lord hath re - ject - ed them.

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

re - probate, be - cause the Lord hath re - ject - ed them,

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

they are re - volt - ers, *cres.* men call them

- - volt - ers, men call them re - pro - bate . .

they are re - volt - ers, men call them

- - volt - ers. men call them re - pro - bate . . .

re - probate, because the Lord, the Lord hath re - ject - ed

... be-cause the Lord, . . . . . be-cause the Lord hath re - ject - ed

re - probate, because the Lord, the Lord hath re - ject - ed

... be-cause the Lord, . . . . . be-cause the Lord hath re - ject - ed

them, re - ject - ed them. . . . They are all re -

them, re - ject - ed them. . . . They are all re -

them, re ject - ed them. . . .

them, re - ject - ed them. . . .

- volt - ers, Men shall call them re - pro-bate,

- volt - ers, Men shall call them re - pro-bate,

They are all re - volt - ers,

They are all re - volt - ers,

the Lord hath re - ject - ed them, the Lord hath re -  
 the Lord hath re - ject - ed them, the Lord hath re -  
 Men shall call them re - probate, the Lord hath re -  
 Men shall call them re - probate, the

*mf*  
 - ject - ed them, they are cor - rupt - ers, they are cor -  
*mf*  
 - ject - ed them, they are cor - rupt - ers, they are cor -  
*mf*  
 - ject - ed them, they are cor - rupt - ers, they are cor -  
 Lord hath re - ject - ed them, they are cor - rupt - ers, they are cor -

*cres.*  
 rupt - ers, Men call them re - pro - bate, the  
*cres.*  
 rupt - ers, Men call them re - pro - bate, be - cause the  
*cres.*  
 rupt - ers, Men call them re - pro - bate, the  
*cres.*  
 rupt - ers, Men call them re - pro - bate, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

*Con Sves.*

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

*Piu mosso.*

*Sves.*

- cause the Lord, the Lord . . hath re -

- cause the Lord, the Lord . . hath re -

- cause the Lord, the Lord . . hath re -

- cause the Lord, the Lord . . hath re -

ject - - ed, re - ject - - - ed them, they are re - volt - - - .

ject - - ed, re - ject - - - ed them, they are re - volt - - - .

ject - - ed, re - ject - - - ed them, they are re - volt - - - .

ject - - ed, re - ject - - - ed them, they are re - volt - - - .

ers, They are cor - rupt - - - ers, walk - ing with slan - - -

ers, They are cor - rupt - - - ers, walk - ing with slan - - -

ers, They are cor - rupt - - - ers, walk - ing with slan - - -

ers, They are cor - rupt - - - ers, walk - ing with slan - - -

ders.

ders.

ders.

ders.

No. 33.

AIR, TENOR.—“THE LORD IS VERY PITIFUL.”

VOICE.

PIANO.

$\text{♩} = 66.$

*Con moto.*

*p*

*cres.*

*p*

*dim.*

*ppp*

The

Lord . . is ve - ry pi - ti - ful, and of

ten - der mer - cy, the Lord . . is ve - ry

pi - ti - ful, and of ten - der mer - -

The musical score is written for voice and piano. It features a tenor voice part and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/4. The tempo is marked 'Con moto'. The piano part begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) section. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'The Lord . . is ve - ry pi - ti - ful, and of ten - der mer - cy, the Lord . . is ve - ry pi - ti - ful, and of ten - der mer - -'. The piano accompaniment consists of chords and arpeggiated figures in both hands.



*cres.*

cy, . . . of ten . . . der mer - cy, of

*dim.* *dolce.*

ten . . . der mer - cy. He is

*dim.*

nigh . . un-to them, He is nigh . . un-to

*cres.*

them that are of a bro - ken heart, that are of a bro - ken heart, . . . . .

*cres.*

*p*

. . . . and will not . . turn a - - way His face if

*p*

they re - - turn to . . Him. *pp* He is nigh to them,

He is nigh to them *cres.* that are of a bro - ken heart, of a

bro - - ken heart, *pp* And will not turn a - way His face if they re -

- turn, re - turn to Him, *cres.* and will not turn a - way if they re -

*trem.*

*cres - cen - do. poco - - a - -*

- turn . . . to Him, if they re - turn, . . if they re - turn, . .

*poco.*

... re - turn ... to Him. The Lord ... is

ve - ry pi - ti - ful, and ... of ten - der

*crescendo e accelerando.*  
mer - - cy, He is nigh to them, to

*dim e rall.* *pp* *Tempo primo.*  
them that are of a bro - ken heart, He's nigh to them .. that

are of bro - ken heart. *rallentando assai.*  
*smorz.*

## No. 34.

## RECIT., CONTRALTO.—“THEN LED THEY JESUS.”

VOICE.

PIANO.  $\text{♩} = 63.$

*Solenne.*

*Tempo.*

Then led they Je - sus from Cai - a-phas

un - to the hall of judg - ment.

*p colla voce.*

## No. 35.

## PROCESSION MARCH, AND RECIT.—“AND THE LORD.”

PIANO.  $\text{♩} = 63.$

*Solenne e marcato.*

*p Tempo. cres.*

RECIT., CONTRALTO. *con espress*

And the Lord, and the

Lord turn - ed and look - ed up - on Pe - ter.

## No. 36. AIR, BARYTONE (ST. PETER).—"O THAT MY HEAD WERE WATERS."

*Andante con moto.*

VOICE.

PIANO. 76.

*p*

O that my head were wa-ters, that my

head were wa-ters, And mine eyes a foun-tain of

tears, that I might weep day and night, that

*cres.* I might weep . . . . *dim.* day and night.

*cres.* *colla voce.*

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante con moto'. The piano accompaniment starts with a piano (*p*) dynamic. The vocal line enters with the lyrics 'O that my head were wa-ters, that my head were wa-ters, And mine eyes a foun-tain of tears, that I might weep day and night, that I might weep . . . . day and night.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like *cres.* and *dim.* The piece concludes with a *colla voce* marking.

*p* *cres.*

I ac - know - ledge my wick - edness, O

*pp* *cres.*

Lord, for I have

*fp*

*cres.* *fp*

sin - ned, sin - ned against Thee;

*cres.*

*stringendo il tempo.*

I am a - sha - med, I am a - sham - ed, and blush to

*stringendo e cres.*

*dim.* *p*

lift up my face, do not ab - hor me,

*dim.*

hor me, for  
do not ab - hor me, for Thy Name's sake do not ab -

hor me, for Thy Name's sake. O that mine

and mine eyes a foun - tain of tears,  
head were wa - ters, and mine eyes a foun - tain of tears,

that I might weep, that I might weep day and

night, I ac - know - - - ledge my



wick - ed-ness, O Lord, I have

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "wick - ed-ness, O Lord, I have". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

sin - ned a - gainst Thee, do not ab - hor me, do not ab - hor me, O Lord,

The second system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "sin - ned a - gainst Thee, do not ab - hor me, do not ab - hor me, O Lord,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A "cres." (crescendo) marking is placed above the vocal line.

for Thy Name's sake.

The third system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "for Thy Name's sake." The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A "dim." (diminuendo) marking is placed above the vocal line, and a "p" (piano) marking is placed below the piano accompaniment.

## No. 37.

## RECIT., CONTRALTO.—"THEN PILATE."

VOICE. Then Pi - late de - liv-er'd Him to be cru - ci - fied,

PIANO. *pp* *f* *ff*

The first part of the musical score for "Then Pilate" consists of two systems. The top system has a vocal line (VOICE) and a piano accompaniment (PIANO). The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are "Then Pi - late de - liv-er'd Him to be cru - ci - fied,". The piano accompaniment starts with a common time signature (C) and a key signature of one flat (Bb). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The tempo marking "Allegro." is placed above the vocal line. The piano part has dynamic markings of *pp*, *f*, and *ff*.

And they took Je - sus, and led Him a - way.

The second part of the musical score for "Then Pilate" consists of two systems. The top system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are "And they took Je - sus, and led Him a - way." The piano accompaniment starts with a common time signature (C) and a key signature of one flat (Bb). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The tempo marking "Andante." is placed above the vocal line. The piano part has dynamic markings of *p* and *f*. A "♩ = 84." marking is placed above the piano accompaniment.

Attacca Chorus.

## No. 38. CHORUS OF DISCIPLES.—“THIS IS A DAY OF WRATH.”

*Andante con moto.*

TREBLE.

ALTO.

TENOR.  
(ve. lower).

BASS.

PIANO.  
♩ - 96.

*Andante con moto.  
con espressione.*

*p*

*p*

This is a

This is a day of wrath, a

day of wrath, a day of trouble and dis-tress, this is a day of

day of trouble and dis-tress, this is a day of wrath, this is a

trou - ble and dis-tress, this is a day of wrath, a

This is a

This is a day of wrath, this is a

*cres.*

*cres.*

*p* *cres.*

*cres.*



Musical score for "St. Peter" by Benedict. The score is in a minor key (three flats) and 4/4 time. It features vocal lines and piano accompaniment. The lyrics are: "a day of dark-ness, and gloom i - ness, a day of clouds, of clouds and thick dark - ness, a day of clouds, of clouds and thick dark-ness, a day of clouds, of clouds and thick dark-ness, a day of".

The score is divided into three systems. The first system includes the vocal lines and piano accompaniment. The second system continues the vocal lines and piano accompaniment. The third system is marked with a "B" and includes the vocal lines and piano accompaniment.

Dynamics include *p* (piano), *fp* (fortissimo piano), and *B* (Benedict).

trou-ble, of trou-ble and dis-tress, a day of clouds, of  
trou-ble, of trou-ble and dis-tress, a day of clouds, of  
trou-ble, of trou-ble and dis-tress, a day of clouds, of  
trou-ble, of trou-ble and dis-tress, a day of clouds, of

clouds and dark-ness, of clouds and dark-ness, of clouds, of  
clouds and dark-ness, of clouds and dark-ness, of clouds, of  
clouds and dark-ness, of clouds and thick dark-ness, of clouds, of  
clouds and dark-ness, of clouds and dark-ness, of clouds, of

*rall.* **C** *tempo.*  
clouds and thick dark-ness,  
*rall.*  
clouds and thick dark-ness,  
*rall.*  
clouds and thick dark-ness. This is a day of wrath, a day of trou-ble,  
*rall.*  
clouds and thick dark-ness, **C**



and de - so - la - tion, of waste - ness and de - so - la - - .

and de - so - la - tion, of waste - ness and de - so - la - - .

and de - so - la - tion, of waste - ness and de - so - la - - .

de - - so - la - tion, of waste - ness and de - so - la - - .

*f* *dim.*

- tion, This is a day, this is a day of wrath, of

- tion, This is a day, this is a day of wrath, of

- tion, a day of wrath, of

- tion, a day of wrath, of

*D* *p* *cres.*

wrath, of trou-ble and dis - tress, a day of waste-ness and

wrath, of trou-ble and dis - tress, a day of waste - ness,

wrath, of trou-ble and dis - tress, a day of waste - ness,

wrath, of trou-ble and dis - tress, a day of waste - ness,

*f* *p* *cres.*





## No. 39. AIR, SOPRANO (THE VIRGIN MOTHER).—"I MOURN AS A DOVE."

VOICE.

*Andante con moto.*

PIANO.

*p*

*dolcissimo e sotto voce.*

♩ = 76.

mourn as . . . a dove, I mourn as a

*poco cres.*

dove, I shall go soft - - ly all my years in the

soft - ly all my years . . . in the bit - terness of my

*cres.* *f*

*p* *cres.* *f* *colla voce.*

soul. Mine eye . . . mourn - eth by

*con.* *esp.*

*p*

rea - son of af - flic - tion, mine eye . . .

*rall. assai.* *Tempo.*

I will weep bit-ter-ly; I mourn as . . . a dove, I

*rall. assai.* *pp* *Tempo.*

*cres.*

as a dove, . . . I shall go soft-ly

mourn as a dove, . . . I shall go soft-ly

*cres.* *leggierissimo.*

*cres.*

all my years in the bit-terness of my soul,

*crescendo.*

all my years

all my years in the

*f* *deces.*

bit-ter-ness of my soul.

*pp* *dolce.*

La-bour not to com - fort me, for I will weep

bit - ter - ly, I will weep bit - ter - ly, I mourn, . . .

*ppp* *sempre ppp* *dolce assai.*

I mourn as a dove.

*ppp*

*perendosi.*

No. 40. DEAD MARCH, WITH CHORUS OF JEWS AND DISCIPLES.—“THOU THAT DESTROYEST  
THE TEMPLE.”

*Maestoso ma non troppo.*

PIANO.  
♩ = 108.

*p* *pp*

*cres.*

*f*

*marcato.* *cres.*

*f* *dim.* *pp*

**CHORUS OF JEWS.**

**A** *Same movement*  
**TENOR. Risoluto.**

Thou that de - stroy - - est the tem - - - ple, how  
 Thou that de - stroy - - est, de - stroy - - est the  
 gra - - cious shalt Thou be, how gra - cious shalt Thou  
 tem - ple, how gra - cious, how gra - cious shalt Thou  
 be, when pangs, when pangs, . . . . . when  
 be, when pangs, when pangs come up -  
 pangs come up - on . . . . . Thee. Then shalt Thou be con - -  
 - - on thee, up - on Thee. Then shalt Thou be con - -

The musical score is written for a Tenor voice and piano accompaniment. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Same movement' and the performance style is 'Risoluto'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady rhythmic accompaniment with chords and moving lines in both hands. The vocal line is a single melodic line with lyrics written below the notes. The lyrics are: 'Thou that de - stroy - - est the tem - - - ple, how Thou that de - stroy - - est, de - stroy - - est the gra - - cious shalt Thou be, how gra - cious shalt Thou tem - ple, how gra - cious, how gra - cious shalt Thou be, when pangs, when pangs, . . . . . when be, when pangs, when pangs come up - pangs come up - on . . . . . Thee. Then shalt Thou be con - - on thee, up - on Thee. Then shalt Thou be con - -'. The score includes dynamic markings such as 'f' (forte) and 'p' (piano).

found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou  
 found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou

*marcato. cres. ff*

be con - found - ed for Thy wick - ed - ness, When  
 be con - found - ed for Thy wick - ed - ness, How gra - cious shalt Thou be,

*mf*

pangs come up - on Thee, When pangs come up -  
 How gra - cious shalt Thou be,

- - on Thee. Thou that des - troy - est the tem - ple, how gra - cious  
 Thou that des - troy - est the tem - ple, how gra - cious

*f cres. ff*

shalt Thou be.

shalt Thou be.

*dim.*

**B** TREBLE. (*Same movement.*) CHORUS OF DISCIPLES.

He is like a lamb that is brought to the slaugh - ter,

ALTO. *p*

He is like a lamb that is brought to the slaugh - ter,

TENOR. (*sve. lower.*) *p*

He is like a lamb that is brought to the slaugh - ter,

BASS. *p*

He is like a lamb that is brought to the slaugh - ter,

**B** *p*



call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

*dolce.*

TREBLE. C CHORUS OF DISCIPLES.

He is like a lamb that is

ALTO. *f*

TENOR (sve. lower). *f*

BASS. *f*

TENOR (sve. lower). CHORUS OF JEWS.

Thou that de-stroy - est the tem - - ple, how

BASS. *Risoluto.* *f*

Thou that de - stroy-est, de-destroy-est the

C

*fp* *fp*

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, Call for the mourn - ing

brought to the slaugh - - ter, Call for the mourn - ing

gra - cious shalt Thou be, how gra-cious shalt Thou be when pangs, when

tem-ple, how gra - cious, how gra-cious shalt Thou be when

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

pangs, . . . . when pangs come up - on . . . Thee. Then shalt Thou be con -

pangs, when pangs come up - on Thee, up - on Thee. Then shalt Thou be con -

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

us, . . . that our eyes may run down,  
 us, that our eyes may run down,  
 us, that our eyes may run down,  
 us, that our eyes may run down,  
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be,  
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be, when

run down with tears, . . . and our eye - lids  
 run down with tears, and our eye - lids  
 run down with tears, and our eye - lids  
 run down with tears, and our eye - lids  
 when pangs come up - on Thee. Thou that de - stroy - est the  
 pangs come up - on Thee. Thou that de - stroy - est the

gush out with wa - - - ters, Take up a wail - ing, a  
 gush out with wa - - - ters, Take up a wail - ing, a  
 gush out with wa - - - ters, Take up a wail - ing, a  
 gush out with wa - - - ters, Take up a wail - ing, a wail - ing, a

tem - ple, how gra - cious shalt Thou be.  
 tem - ple, how gra - cious shalt Thou be.

wail - ing for us; take up a wail - ing, a wail - ing for us.  
 wail - ing for us; take up a wail - ing, a wail - ing for us.  
 wail - ing for us; take up a wail - ing, a wail - ing for us.  
 wail - ing for us; take up a wail - ing, a wail - ing, a wail - ing for us.

*Perdendosi.*

*pp*

No. 41.\*

RECIT., TENOR—"AND JESUS.

AIR—"DAUGHTERS OF JERUSALEM"

*Andante con moto.*

VOICE. *104.*

And Je-sus turning un-to them, said:— Daughters of Je - ru - salem,

PIANO. *p* *pp*

weep not for Me, weep not for Me, . . . but weep for your -

- selves, Daughters of Je - ru - sa - lem, weep not for Me, . . .

*crescendo.*

*poco stringendo.*

but for your - selves, and for your chil - dren, weep for your -

- selves, and for your chil - dren. For be - hold, the

days . . are com - ing, For be - hold, the days . . are

*poco a poco stringendo.*  
com - ing in which they shall say to the moun - tains, Fall on us, . .

*e crescendo.*  
fall on us, fall on us; and to the hills, Co - ver us,

*Rallentando assai.* *p* *Tempo.*  
cov - er us. The days are com - ing, — O daugh - ters of Je - ru - salem,

*ff* *rall.* *p* *Tempo.*

Weep not for Me, weep not for Me, . . but weep for your -

- - - selves, . . . Weep, weep not for Me, . . .

*cres.*

weep for your - selves, and for your chil - dren, weep not for Me,

*dolce.*

*dolce.*

weep for your-selves and for your chil - dren, weep, weep

*cres.* *p*

*cres.* *pp*

for your - selves . . . . and for your chil - -

*cres.*

. . . . dren, weep, weep, but not for Me.

*Lento.*

*Lento.*

*p*



No 42.

CHORUS.—"HE IS WORTHY TO DIE."

1ST TENOR (8ve. lower.)

2ND TENOR (8ve. lower.)

1ST BASS.

2ND BASS.

PIANO.  $\text{♩} = 104.$

*Marcia come prima.*

*pp* *cres.*

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

die,  
die,  
die,  
die,

He hath  
He hath prophesied

*f* *marcato.*

He hath pro-  
phesied  
He hath prophesied  
He hath prophesied  
He hath  
He hath

pro-phesied  
against our ci - ty,  
against our ci - ty,  
against our ci - ty,  
He hath  
He hath

a-  
gainst our ci - ty,  
a - way with Him,  
a - way with  
a - way with Him,  
a - way with  
pro - phesied.  
a - way with Him,  
a - way with  
pro - phesied.  
a - way with Him,  
a - way with

*f* *dim.* *pp*

Him. Him. Him. Him. **SOLO, BARYTONE.** For these things I  
 weep, I weep, I weep, for these things I  
 weep. *attacca.*

The score is arranged in three systems. Each system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are: "Him. Him. Him. Him. SOLO, BARYTONE. For these things I weep, I weep, I weep, for these things I weep. attacca."

No. 43. DOUBLE CHORUS.—“HE WILL SWALLOW UP DEATH.”

**1st CHOIR. *Allegro maestoso.***

TREBLE. ALTO. TENOR (8ve. lower). BASS.

**2nd CHOIR. *Allegro maestoso.***

TREBLE. ALTO. TENOR (8ve. lower). BASS.

**PIANO. *Allegro maestoso.***  
♩ = 112.

**A**

He will swallow up death in  
 He will swallow up death in  
 He will swallow up death in  
 He will swallow up death in



ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,



sor - - - row . . . and sigh - ing shall flee a -  
 and sor - - - row and sigh - - - ing shall flee a -  
 and sor - row shall flee a -  
 sor - - - row and sigh - - - ing shall flee a -  
 and sor - - - row and sigh - - - ing shall  
 and sor - - - row . . . and sigh - ing shall  
 and sor - row and sigh - - - ing shall  
 and sor - row shall  
 way.  
 way.  
 way.  
 way.

Musical score for Benedict's "St. Peter." The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sor - - - row . . . and sigh - ing shall flee a - and sor - - - row and sigh - - - ing shall flee a - and sor - row shall flee a - sor - - - row and sigh - - - ing shall flee a - and sor - - - row and sigh - - - ing shall and sor - - - row . . . and sigh - ing shall and sor - row and sigh - - - ing shall and sor - row shall way. way. way. way." The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The piano part consists of a right-hand melody and a left-hand accompaniment.



The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 4/4. The first system begins with a common time signature 'C' above the first vocal staff. The lyrics for the first system are: 'flee a-way.' repeated on all four vocal staves. The piano accompaniment features a 'poco a poco crescendo.' marking. The second system continues the lyrics: 'and sor-row and sigh.' on the vocal staves. The piano accompaniment continues with the 'poco a poco crescendo.' marking. The third system contains the lyrics: 'and sor-row and sigh-ing, and sor-' on the vocal staves. The piano accompaniment includes a forte 'f' dynamic marking. The score concludes with the word 'and' on the vocal staves.

*dim.* *p*  
 row and sigh - - ing shall flee, shall flee a - way.  
*dim.* *p*  
 sor - - row and sigh - ing shall flee, shall flee a - way.  
*dim.* *p*  
 sor - - row and sigh - ing shall flee, shall flee a - way,  
*dim.* *p*  
 sor - - row and sigh - ing shall flee, shall flee a - way,  
*dim.* *p*  
 row and sigh - - ing shall flee, shall flee a - way,  
*dim.* *p*  
 sor - - row and sigh - ing shall flee, shall flee a - way,  
*dim.* *p*  
 sor - - row and sigh - ing shall flee, shall flee a - way,  
*dim.* *p*  
 sor - - row and sigh - ing shall flee, shall flee a - way.

**D** *f*  
 He will swal-low up death in vic - to - ry,  
*f*  
 He will swal-low up death in vic - to - ry.  
*f*  
 He will swal-low up death in vic - to - ry,  
*f*  
 He will swal-low up death in vic - to - ry.  
*f*  
 He will swallow up death in  
*f*  
 He will swallow up death in  
*f*  
 He will swallow up death in  
*f*  
 He will swallow up death in  
**D** *f*

And the Lord God will wipe a - way tears from off all fa - ces,  
 And the Lord God will wipe a - way tears from off all fa - ces,  
 And the Lord God will wipe a - way tears from off all fa - ces,  
 And the Lord God will wipe a - way tears from off all fa - ces,  
 vic - to - ry, And the Lord God will wipe a -  
 vic - to - ry, And the Lord God will wipe a -  
 vic - to - ry, And the Lord God will wipe a -  
 vic - to - ry, And the Lord God will wipe a -  
 And the ran - som - ed of the  
 And the ran - som - ed of the  
 And the ran - som - ed of the  
 And the ran - som - ed of the  
 - way tears from off all fa - ces, And the  
 - way tears from off all fa - ces, And the  
 - way tears from off all fa - ces, And the  
 - way tears from off all fa - ces, And the

Lord shall come to

ran - som - ed of the Lord shall

Zi - - - on with songs . . and e - ver -

come to Zi - on with songs . . and e - ver -

E

8va

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

8va

8va.

The musical score consists of two systems. The first system contains eight vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and a piano accompaniment. The vocal parts are in G major and 4/4 time, with lyrics: "last - ing joy . . up - on . . . their heads,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system contains the same eight vocal staves and piano accompaniment, but the vocal parts are mostly rests, with a final measure containing a fermata. The piano accompaniment continues with the same rhythmic pattern. The key signature is G major (one sharp) and the time signature is 4/4.

## No. 44.

## RECIT., TENOR.—“NOW HEROD THE KING.”

*Moderato.*

VOICE.

PIANO.  
♩ = 96.

*f*

RECIT. *f*

Now He - rod the king

*rall.*

stretch - ed forth his hands to vex cer - tain of the church.

*Tempo.*

And he kill - ed James, the

bro - ther of John, with the sword. And when he

saw that it plea - sed the Jews, he pro - ceed - ed fur - ther to take Pe - ter

*pp*

al - so. *Andante.* *p tremolo.* Pe - ter therefore was kept in pri - son, but

$\text{♩} = 69.$

pray - er was made with - out ceas - ing un - to God for

him. *RECT.* And when He - rod would have brought him forth, the same

*f risoluto.*

night Pe - ter was sleep - ing be - tween two sol - diers, bound with two

chains,                    And the keep - ers be - fore the door kept the pri - son.

*Allegretto.*

*Tempo.*

And, be - - hold, . . . the an - gel

*♩ = 46. dolce.*

of the Lord came un - to him, un - to him, and a

*RECIT.*

light, a light shi - ned in the pri - - son.                    And he smote

Pe - ter on the side, and rai - sed him up,                    say - ing;

*Attacca.*



## No. 45.

## AIR, SOPRANO.—“GIRD UP THY LOINS.”

Allegro con fuoco.

VOICE.

PIANO.

$\text{♩} = 88.$

*f*

Gird up thy loins, gird up thy loins, a - rise, a - rise, a - rise.

*p* *cres.*

Be not dismay'd, be not dismay'd, a - rise, a - rise, a - rise. Gird up thy

*fp* *p* *f*

loins, a - rise, a - rise, be not dis -

*p* *p*

- may'd, be not dis - may'd: gird up thy loins, a - rise, a - rise, a - rise, a -

- rise, a - rise.

They shall fight . . . a - gainst thee, but shall

not pre - vail, they shall fight . . . a - gainst thee, but shall

not pre - vail; for I am with thee to de -

li - ver thee, I am with thee, to de - li - ver thee.

Be not dis-may'd, be not dis-may'd,

A - rise, a - rise, a - rise, . . . . .

A - rise, a - rise, a - rise, Gird up thy loins,

*cres.* be not dismay'd, a - rise, a - rise, a - rise, be not dismay'd,

*cres.* *fp*

be not dismay'd, a - rise, a - rise, a - rise, gird up thy

*p* *f*

loins, a - rise, a - rise! They shall

*p*

*p*

fight a-against thee, but not pre - vail, gird up . . .

*cres.* *mf* *f*

*cres.* *mf*

... thy loins, . . . A - rise, . . . a -

*fff*

*fff*

- rise, . . . be not dis - may'd.

*rall.*

*rall.*

*rall.*

No. 46.

AIR, BARYTONE.—“THE HEAVENS ARE OPENED.”

VOICE.

PIANO.

*Moderato.* *pp* *leggiero e p* *Ped.*

The

hea - - - vens are o - - - pen'd, and I

see . . . vi - - sions of God, the hea - - vens are

o - - pen'd, I see vi - - sions of God.

*Sua.*

RECIT., TREBLE.

And the An - gel said— Cast thy gar - ment a - bout thee, and

*Tempo Allegro.*

fol - low me. And he went

$\text{♩} = 116.$  *tr.*

*Tempo Moderato.*

out and fol - low'd him, and pass - ed on through one street, And

*pp*

RECIT.

forth-with the an - gel de - part - ed from him, And when

Pe - ter was come to him - self he said:—

*f*

*Attaca Air.*

## No. 47. AIR, BARYTONE.—"THE LORD HATH SENT HIS ANGEL."

VOICE. *mf*

PIANO. *Maestoso.* *f* *p* *p* *cres.* *f*

$\text{♩} = 108.$

The  
 Lord hath sent His an - gel, and de - liv' - red me, the  
 Lord hath sent His an - gel, and de - liv' - red me. I  
 call - ed up-on Thy name, Thy name, . . . O Lord,  
 out of the dun - geon, and Thou hast heard my voice, O

Lord, O Lord, Thou hast re - deem - ed me, and

so an en - trance shall be giv - en me in - to the

e - ver - last - ing king - dom of my Lord and Sa - viour

Je - sus Christ, my Sa - viour Je - sus Christ, I call'd up-on Thy

name, O Lord, out of the dun-geon, and Thou, and Thou hast heard my



*Tempo.*  
voice . . . *mf* The Lord hath sent His An - - gel, And de - liv' - red

me, the Lord hath sent His An - gel, and deliv' - red

*dim.*  
me, I call'd up - on Thy name, O Lord, and Thou hast heard my

voice, *p* O Lord, *cres.* O Lord,

Thou hast heard my voice. *pp* *rall. assai.*

No. 48.

RECIT., SOPRANO.—“AND HE CAME.”

VOICE. *Moderato.* RECIT.  
And he came to the house of

PIANO. *pp*  
♩ = 108.

*Tempo moderato.*  
Ma - ry, the mo - ther of John, where ma - ny were ga - ther'd to - ge - ther,

RECIT.  
pray - ing; and when they o - pen-ed the

*f*

RECIT.  
door they were as - to - nish-ed. But he, beck-on - ing with the

*f*

hand un - to them to hold their peace, de - clar - ed un - to them how the Lord had

*pp*

brought him out of pri - son. And they sang prai - ses with glad - ness.

*f*

CHORUS.—“SING UNTO THE LORD”

*Allegro maestoso.*

TRIBLE.

ALTO.

TENOR (8ve. lower.)

BASS.

PIANO. *ff*  $\text{♩} = 108.$

Sing un - to the

Sing un - to the

Sing un - to the Lord, O ye

Sing un - to the Lord, O ye

Lord, O ye saints of His,

Lord, O ye saints of His,

saints of His, Sing un - to the

saints of His, Sing un - to the

Sing un - to the Lord,

Sing un - to the Lord,

Lord, O ye saints of His, Sing un-to the

Lord, O ye saints of His, Sing un-to the

O ye saints of His, Sing un-to the Lord,

O ye saints of His, Sing un-to the Lord,

Lord, O ye saints of His, Sing, sing un - to... the ..

Lord, O ye saints of His, Sing, sing un - to the

O ye saints of His, Sing un-to the Lord, O ye saints of

O ye saints of His, Sing un-to the Lord, O ye saints of

Lord, Sing un-to the Lord, O ye saints of His. **A**

Lord, Sing un-to the Lord, O ye saints of His.

His, Sing un-to the Lord, O ye saints of His.

His, Sing un-to the Lord, O ye saints of His. **A**  $\text{♩} = 112.$

Musical score for the first system. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The piano part is in the right hand of a grand staff. The vocal lines are marked with a forte *f* dynamic. The lyrics include "A" and "men,".

Musical score for the second system. It consists of five staves: four vocal staves and one piano accompaniment staff. The piano part is in the right hand of a grand staff. The vocal lines are marked with a forte *f* dynamic. The lyrics include "men, A", "men,", "Amen, A", "men, A - men,", "A -", "-men, A-men, A", "men, A - men,", and "men, A -".

Musical score for the third system. It consists of five staves: four vocal staves and one piano accompaniment staff. The piano part is in the right hand of a grand staff. The vocal lines are marked with a forte *f* dynamic. The lyrics include "men, A", "men, A", "A", "men,", "men, A", and "A".

men, A - - - - - men, A - - - - -

- men, A - - - - - men,

A - - - - - men, A - - - - - men,

- men. A - - - - - men, A - - - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). The piano accompaniment is on the bottom two staves. The lyrics are: "men, A - - - - - men, A - - - - -".

men, A

- men, A - - - - - men, A

A - - - - - men,

- men, A

The second system continues the vocal and piano parts. The lyrics are: "men, A", "- men, A - - - - - men, A", "A - - - - - men,", and "- men, A".

men, A

A - - - - - men,

men, A

men, A

The third system concludes the vocal and piano parts. The lyrics are: "men, A", "A - - - - - men,", "men, A", and "men, A".

men,  
A . . . . . men,  
A . . . . . men, A . . . . .  
- men, A . . . . . men, A . . . . .

A . . . . . men, A . . . . .  
A . . . . . men,  
men,  
- men, A . . . . .

<sup>C</sup>  
- men, A . . . . . men,  
A . . . . . men, A . . . . .  
- men,  
<sup>C</sup>

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "men, A" and "men, A". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "men, A" and "men, A". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

musical score for the third system, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "men, A" and "men, A". The piano accompaniment consists of a right-hand melody and a left-hand bass line.



men, A

men, A

men, A

men, A

men, A

men, A

men, A

men, A

men, A - men, A - - men.

men, A - men, A - - men.

men, A - men, A - - men.

men, A - men, A - - men,

*fff*

# INDEX TO ST. PETER.

No.	PART THE FIRST.	PAGE
1.	Overture - - - - -	1
2.	Chorus - - - - - " They that go down to the sea in ships " - -	8
3.	Recit., and Chorus - - - - - " Repent ye, repent ye " - - - - -	23
4.	Air, Tenor - - - - - " O house of Jacob " - - - - -	33
5.	Chorus - - - - - " The Lord will not turn His face from them " -	37
6.	Recit., Contralto - - - - - " And Jesus walking by the sea " - - - - -	47
7.	Air, Baritone - - - - - " How great, O Lord " - - - - -	48
8.	Chorus - - - - - " The Lord be a lamp " - - - - -	52
9.	Recit., Contralto - - - - - " And Jesus constrained His disciples " - -	60
10.	Prayer (for Orchestra) - - - - -	61
11.	{ Solo, Contralto - - - - - " But the ship was now" } - - - - -	63
	{ Chorus - - - - - " The deep uttereth his voice " } - - - - -	
12.	Air, Soprano and Chorus - - - - - " The Lord hath His way in the whirlwind " -	76
13.	Recit., Contralto - - - - - " And in the fourth watch " - - - - -	86
14.	Chorus (Male Voices) - - - - - " It is a spirit " - - - - -	87
15.	Recit., Contralto - - - - - " But straightway Jesus spake unto them " -	88
16.	Chorus - - - - - " Who would not fear Thee " - - - - -	89
17.	Recit., Contralto and Baritone - - - - - " And Peter said " - - - - -	91
18.	Air, Baritone - - - - - " Now know I " - - - - -	94
19.	Recit., Contralto - - - - - " And when they were come into the ship " -	98
20.	Chorus (Male Voices) - - - - - " Of a truth " - - - - -	99
21.	Quartett - - - - - " O come let us sing unto the Lord " - - -	100
22.	Chorus - - - - - " Praise ye the Lord " - - - - -	105
PART THE SECOND.		
23.	Recit., Contralto - - - - - " Then saith Jesus " - - - - -	123
24.	Air, Baritone - - - - - " Though all men " - - - - -	124
25.	{ Recit., Contralto - - - - - " And they that had laid " - - - - - } -	129
	{ Chorus (Male Voices) - - - - - " And they all forsook Him " } - - - - -	
26.	Solo, Contralto - - - - - " O thou afflicted " - - - - -	130
27.	Choral Recit. - - - - - " But Peter followed Him " - - - - -	134
28.	Chorus - - - - - " We have a law " - - - - -	135
29.	{ Recit., Soprano and Baritone, - - - - - } -	139
	{ and Chorus - - - - - " Thou also wast with Jesus " - - - - - } -	
30.	Recit., Contralto and Chorus - - - - - " Art thou not also ? " - - - - -	141
31.	{ Recit., Tenor and Baritone - - - - - " Did not I see thee in the garden ? " } -	143
	{ Chorus - - - - - " Surely thou art also " - - - - - } -	
32.	Chorus - - - - - " They are all revolvers " - - - - -	145
33.	Air, Tenor - - - - - " The Lord is very pitiful " - - - - -	152
34.	Recit., Contralto - - - - - " Then led they Jesus " - - - - -	156
35.	{ Procession March - - - - - } -	156
	{ Recit., Contralto - - - - - " And the Lord " - - - - - } -	
36.	Air, Baritone - - - - - " O that my head were waters " - - - - -	153
37.	Recit., Contralto - - - - - " Then Pilate " - - - - -	161
38.	Chorus - - - - - " This is a day of wrath " - - - - -	162
39.	Solo, Soprano - - - - - " I mourn as a dove " - - - - -	169
40.	{ Dead March - - - - - } -	173
	{ Chorus of Jews - - - - - " Thou that destroyest the temple " - - - - - } -	
	{ Chorus of Disciples - - - - - " He is like a lamb " - - - - - } -	
41.	{ Recit., Tenor - - - - - " And Jesus - - - - - } -	182
	{ Air, ditto - - - - - " Daughters of Jerusalem " - - - - - } -	
42.	Chorus (Male Voices) - - - - - " He is worthy to die " - - - - -	185
43.	Double Chorus - - - - - " He will swallow up death " - - - - -	188
44.	Recit., Tenor - - - - - " Now Herod the king " - - - - -	198
45.	Air, Soprano - - - - - " Gird up thy loins " - - - - -	201
46.	Recit., Baritone - - - - - " The heavens are opened " - - - - -	205
47.	Air, Baritone - - - - - " The Lord hath sent His Angel " - - - -	207
48.	Recit., Soprano - - - - - " And he came " - - - - -	210
49.	Chorus - - - - - " Sing unto the Lord " - - - - -	211





NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

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<b>FRANZ ABT.</b>				<b>J. S. BACH (continued).</b>			
MINSTER BELLS (Female voices) (SOL-FA, 0/6)	1/6	—	—	SING YE TO THE LORD (Motet) (SOL-FA, 1/0)	1/0	—	—
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SUMMER (ditto) (SOL-FA, 0/6)	1/6	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
THE FAYS' FROLIC (ditto) (SOL-FA, 0/6)	1/6	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	1/6	—	—	THE LORD IS MY SHEPHERD	1/0	—	—
THE SILVER CLOUD (ditto) (SOL-FA, 0/6)	1/6	—	—	THE PASSION (S. JOHN)	2/0	2/6	4/0
THE WATER FAIRIES (ditto) (SOL-FA, 0/6)	1/6	—	—	THE PASSION (S. MATTHEW)	2/6	3/0	—
THE WISHING STONE (ditto) (SOL-FA, 0/6)	1/6	—	—	Ditto (Abridged, as used at St. Paul's)	1/6	2/0	—
<b>J. H. ADAMS.</b>				(DITTO. CHORUSES ONLY AND WORDS OF SOLOS SOL-FA, 1/0)			
A DAY IN SUMMER (Female Voices) (SOL-FA, 0/6)	1/6	—	—	THE SAGES OF SHEBA	1/0	—	—
KING CONOR ... .. (SOL-FA, 1/0)	2/0	2/6	4/0	THE SPIRIT ALSO HELPETH US (Motet)	1/0	—	—
<b>THOMAS ADAMS.</b>				THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY			
THE CROSS OF CHRIST (SOL-FA, 0/6)	1/0	—	—	THOU GUIDE OF ISRAEL	1/0	—	—
THE HOLY CHILD (SOL-FA, 0/6)	1/0	—	—	WATCH YE, PRAY YE	1/0	—	—
THE RAINBOW OF PEACE	1/0	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/0	—	—
A GOLDEN HARVEST (SOL-FA, 0/8)	1/0	—	—	<b>A. S. BAKER.</b>			
<b>B. AGUTTER.</b>				COMMUNION SERVICE, IN E			
MISSA DE BEATA MARIÄ VIRGINE, IN C (English) (Female voices)	2/6	—	—	<b>GRANVILLE BANTOCK.</b>			
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	THE FIRE-WORSHIPPERS			
<b>A. H. ALLEN.</b>				<b>J. BARNBY.</b>			
NEWFOUNDLAND (Ode)	1/0	—	—	REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6
<b>THOMAS ANDERTON.</b>				THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)			
THE NORMAN BARON	1/0	1/6	—	KING ALL GLORIOUS (SOL-FA, 0/1½)	—	0/6	—
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	<b>LEONARD BARNES.</b>			
YULE TIDE	1/6	2/0	3/0	THE BRIDAL DAY			
<b>J. H. ANGER.</b>				A SONG OF THANKSGIVING			
<b>W. I. ARGENT.</b>				<b>J. F. BARNETT.</b>			
MASS, IN B FLAT (St. Benedict)	2/6	—	—	PARADISE AND THE PERI	4/0	—	6/0
<b>P. ARMES.</b>				THE ANCIENT MARINER (SOL-FA, 2/0)			
HEZEKIAH	2/6	—	—	THE RAISING OF LAZARUS	6/6	—	5/0
ST. BARNABAS	2/0	—	—	THE WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—	—
ST. JOHN THE EVANGELIST	2/6	—	—	<b>MARMADUKE BARTON.</b>			
<b>A. D. ARNOTT.</b>				MASS IN A MAJOR (For Advent and Lent)			
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	—	<b>BEETHOVEN.</b>			
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
<b>E. ASPA.</b>				CHORAL FANTASIA (SOL-FA, 0/3)			
ENDYMION (with Recitation)	2/6	—	—	CHORAL SYMPHONY	2/6	—	—
THE GIPSIES	1/0	—	—	Ditto VOCAL PORTION (SOL-FA, 0/6)	1/6	—	—
<b>ASTORGA.</b>				COMMUNION SERVICE, IN C			
STABAT MATER	1/0	1/6	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
<b>IVOR ATKINS.</b>				MASS, IN C			
HYMN OF FAITH	1/6	—	—	MASS, IN D	2/0	2/6	4/0
<b>J. C. BACH.</b>				MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)			
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/2)	0/4	—	—	Ditto CHORUSES ONLY	0/6	1/0	—
<b>J. S. BACH.</b>				RUINS OF ATHENS (SOL-FA, 0/6)			
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6)	1/0	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0
BE NOT AFRAID (Motet) (SOL-FA, 0/4)	0/6	—	—	<b>A. H. BEHREND.</b>			
BIDE WITH US	1/0	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	(Ditto, SOL-FA, 0/9)	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	THROUGH THE YEAR (Female Voices)	2/0	—	—
CHRISTMAS ORATORIO	2/0	2/6	4/0	(SOL-FA, 0/9)	—	—	—
Ditto (PARTS 1 & 2) (SOL-FA, 0/6)	1/0	—	—	<b>WILFRED BENDALL.</b>			
Ditto (PARTS 3 & 4)	1/0	—	—	A LEGEND OF BREGENZ (Female voices)	1/6	—	—
Ditto (PARTS 5 & 6)	1/0	—	—	(Ditto, SOL-FA, 0/8)	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	(Ditto, SOL-FA, 0/8)	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	(Ditto, SOL-FA, 0/6)	—	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—	<b>KAREL BENDL.</b>			
GOD SO LOVED THE WORLD	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices)			
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—	SIR JULIUS BENEDICT.			
HOW BRIGHTLY SHINES	1/0	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	ST. PETER	3/0	3/6	5/0
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	1/0	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/8)	2/6	3/0	4/0
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	<b>GEORGE J. BENNETT.</b>			
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	EASTER HYMN			
MAGNIFICAT, IN D	1/0	—	—	SIR W. STERNDALE BENNETT.			
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MY SPIRIT WAS IN HEAVENESS (SOL-FA, 0/9)	1/0	—	—	Ditto CHORUSES ONLY	0/8	1/2	—
NOW SHALL THE GRACE (SOL-FA, 0/6)	0/8	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0)	4/3	—	0/0
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—	<b>Most of these Cantatas, &amp;c., can be supplied in Roan, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.</b>			
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—				
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—				
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—				

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	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.	
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THE DAY OF REST (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—	
<b>KATE BOUNDY.</b>					HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—
THE RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ...	1/6	—	—	PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—	
<b>E. M. BOYCE.</b>					THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ...	2/6	—	—
THE LAY OF THE BROWN ROSARY ... ..	1/6	—	—	THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—	
THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	<b>FREDERIC CLIFFE.</b>				
YOUNG LOCHINVAR ... ..	1/6	—	—	THE NORTH-EAST WIND (SOL-FA, 0/9) ... ..	2/0	2/6	—	
<b>J. BRADFORD.</b>					<b>GERARD F. COBB.</b>			
HARVEST CANTATA ... ..	1/6	—	—	A SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—	
<b>J. BRAHMS.</b>					MY SOUL TRULY WAITETH ... ..	1/0	—	—
A SONG OF DESTINY ... ..	1/0	—	—	<b>S. COLERIDGE-TAYLOR.</b>				
<b>C. BRAUN.</b>					SCENES FROM THE SONG OF HIAWATHA ... ..	3/6	4/0	5/0
QUEEN MAB AND THE KOBOLDS (Operetta)	3/0	—	—	(DITTO, SOL-FA, 2/0)	—	—	—	
SIGURD ... ..	2/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—	
THE COUNTRY MOUSE AND THE TOWN	1/0	—	—	HIAWATHA'S HOCHZEIT ... .. 3 mark	—	—	—	
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THE SNOW QUEEN (Operetta) (SOL-FA, 0/6) ...	1/0	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—	
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EMMAUS (SOL-FA, 0/9) ... ..	1/6	2/0	—	MEG BLANE (SOL-FA, 0/9) ... ..	2/0	—	—	
NINETY-EIGHTH PSALM ... ..	1/6	—	—	THE ATONEMENT ... ..	3/6	4/0	5/0	
O PRAISE THE LORD ... ..	1/0	—	—	<b>FREDERICK CORDER.</b>				
THE HOLY INNOCENTS ... ..	2/0	—	—	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—	
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8) ...	1/6	—	—	<b>SIR MICHAEL COSTA.</b>				
<b>J. C. BRIDGE.</b>					THE DREAM ... ..	1/0	—	—
DANIEL ... ..	3/6	—	—	<b>H. COWARD.</b>				
RESURGAM ... ..	1/6	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—	
RUDEL ... ..	4/0	—	—	THE STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—	
<b>J. F. BRIDGE.</b>					<b>F. H. COWEN.</b>			
BOADICEA ... ..	2/6	—	—	ADAUGHTER OF THESEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—	
CALLIRHOE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	A SONG OF THANKSGIVING ... ..	1/6	—	—	
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—	
HYMN TO THE CREATOR ... ..	1/0	—	—	CORONATION ODE ... ..	1/6	—	—	
MOUNT MORIAH ... ..	3/0	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—	
NINEVEH ... ..	2/6	3/0	4/0	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—	
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—	—	
BALLAD OF THE CLAMPHEDOWN ... ..	1/0	—	—	RUTH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0	
(DITTO, SOL-FA, 0/8)	—	—	—	S. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	
THE FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—	
THE INCHCAPE ROCK (SOL-FA, 0/6) ... ..	1/0	—	—	THE WATER LILY ... ..	2/6	—	—	
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9) ...	1/6	—	—	
(DITTO, SOL-FA, 0/4)	—	—	—	<b>J. W. COWIE.</b>				
THE LORD'S PRAYER (SOL-FA, 0/6) ... ..	1/0	—	—	VIA CRUCIS (SOL-FA, 1/0) ... ..	1/6	—	—	
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	<b>J. MAUDE CRAMENT.</b>				
<b>DUDLEY BUCK.</b>					I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	
<b>EDWARD BUNNETT.</b>					<b>W. CRESER.</b>			
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	EUDORA (A dramatic Idyll) ... ..	2/6	—	—	
<b>T. A. BURTON.</b>					<b>W. CROTCH.</b>			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ...	1/0	—	—	PALESTINE ... ..	3/0	3/6	5/0	
THE MARIINET. Humorous Naval Cantata for	1/0	—	—	<b>W. H. CUMMINGS.</b>				
Boys (SOL-FA, 0/6) ... ..	1/0	—	—	THE FAIRY RING ... ..	2/6	—	—	
THE TRAGEDY OF COCK ROBIN (Short Action	0/8	—	—	<b>W. G. CUSINS.</b>				
Piece) (SOL-FA, 0/3) ... ..	0/8	—	—	TE DEUM, IN B FLAT ... ..	1/6	—	—	
THE YARN OF THE NANCY BELL (Cantata or	1/0	—	—	<b>FÉLICIEN DAVID.</b>				
School Song) (Boys' voices) (SOL-FA, 0/5) ...	1/0	—	—	THE DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0	
<b>W. BYRD.</b>					<b>H. WALFORD DAVIES.</b>			
MASS FOR FOUR VOICES ... ..	2/6	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—	
<b>CARISSIMI.</b>					(SOL-FA, 2/0)	—	—	—
JEPHTHAH ... ..	1/0	—	—	HERVE RIEL ... ..	1/0	—	—	
				THE TEMPLE ... ..	4/0	5/0	6/0	
				THE THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—	
				LIFT UP YOUR HEARTS (Sacred symphony)	2/6	—	—	
				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—	
				<b>P. H. DIEMER.</b>				
				BETHANY ... ..	4/0	—	—	

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F. G. DOSSERT.				ROBERT FRANZ.			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
MASS, IN E MINOR ...	5/0	—	—	NIELS W. GADE.			
LUCY K. DOWNING.				CHRISTMAS EVE (Sol-FA, 0/4) ...			
A PARABLE IN SONG ...	2/0	—	—	COMALA ...	1/0	1/6	—
T. F. DUNHILL.				ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...			
TUBAL CAIN (Ballad) (Sol-FA, 0/6) ...	1/0	—	—	PSYCHE (Sol-FA, 1/6) ...	2/0	2/6	4/0
THE FROLIC SOME HOURS (Musical Fantasy) ...	1/6	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ...	2/6	3/0	4/0
(Ditto, Sol-FA, 0/6).	—	—	—	THE CRUSADERS (Sol-FA, 1/0) ...	0/8	—	—
F. DUNKLEY.				ZION ...			
THE WRECK OF THE HESPERUS ...	1/0	—	—	HENRY GADSBY.			
ANTONIN DVOŘÁK.				ALCESTIS (Male voices) ...			
COMMUNION SERVICE, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
MASS, IN D ...	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
PATRIOTIC HYMN ...	1/6	—	—	F. W. GALPIN.			
(Ditto, German and Bohemian Words) ...	3/0	—	—	YE OLDE ENGLYSHE PASTYMES (Female voices) ...			
REQUIEM MASS ...	5/0	6/0	7/6	G. GARRETT.			
ST. LUDMILA ...	5/0	6/0	7/6	HARVEST CANTATA (Sol-FA, 0/6) ...			
(Ditto, German and Bohemian Words) ...	8/0	—	—	THE SHUNAMMITE ...	1/0	—	—
STABAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0	THE TWO ADVENTS ...	3/0	—	—
(Ditto, English Words) (At the Foot of the Cross) (Sol-FA, 1/6) ...	2/6	3/0	4/0	R. MACHILL GARTH.			
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	EZEKIEL ...			
(Ditto, German and Bohemian Words) ...	6/0	—	—	THE WILD HUNTSMAN ...			
A. E. DYER.				A. R. GAUL.			
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	AROUND THE WINTER FIRE (Female voices) ...			
SALVATOR MUNDI ...	2/6	—	—	(Ditto, Sol-FA, 0/9)			
JOHN B. DYKES.				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...			
THE LORD IS MY SHEPHERD ...	1/0	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	1/0	—	—
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
H. J. EDWARDS.				PASSION SERVICE ...			
PRaise TO THE HOLIEST ...	1/6	—	—	RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/6	3/0	4/0
THE ASCENSION ...	2/6	—	—	THE ELFIN HILL (Female voices) ...	2/0	2/6	4/0
THE EPIPHANY ...	2/0	—	—	THE HARE AND THE TORTOISE (for Juveniles) ...	1/0	—	—
THE RISEN LORD ...	2/6	—	—	(Ditto, Sol-FA, 0/6)			
EDWARD ELGAR.				THE HOLY CITY (Sol-FA, 1/0) ...			
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	5/6	4/0	5/0	THE LEGEND OF THE WOOD (Female voices) ...	2/6	3/0	4/0
KING OLAF (Sol-FA, Choruses only, 1/0) ...	5/0	3/6	5/0	(Ditto, Sol-FA, 0/8)	1/0	—	—
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THE APOSTLES ...	5/0	6/0	7/6	THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
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MY HEART IS INDITING ... ..	0/8	—	—	TE DEUM LAUDAMUS, IN C ... ..	1/6	—	—
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ST. PAUL (Sol-FA, 1/0) ...	2/0	2/6	4/0	—	—	—
Ditto (CHORUSES ONLY) ...	1/0	1/6	—	—	—	—
ST. PAUL, Pocket Edition ...	1/0	1/6	2/0	—	—	—
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SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	—	—	—
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<b>MEYERBEER.</b>						
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Ditto (English) ...	1/0	—	—	—	—	—
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A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	—	—	—
Ditto, Sol-FA, 0/4	—	—	—	—	—	—
THE BEE QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
<b>B. MOLIQUE.</b>						
ABRAHAM ...	3/0	3/6	5/0	—	—	—
<b>J. A. MOONIE.</b>						
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—	—	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—	—	—	—
<b>HAROLD MOORE.</b>						
THE DARKEST HOUR (Sol-FA, 0/9) ...	1/6	2/0	—	—	—	—
<b>MOZART.</b>						
COMMUNION SERVICE, IN B FLAT ...	1/6	—	—	—	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	—	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—	—	—	—
HAVE MERCY, O LORD... Second Motet	0/3	—	—	—	—	—
KING THAMOS ...	1/0	1/6	—	—	—	—
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LITANIA DE VENERABILI SACRAMENTO (B $\flat$ )	1/6	2/0	3/0	—	—	—
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VICTORY OF SONG (Female voices) ...	1/0	—	—	—	—	—
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JEREMIAH ...	3/0	—	—	—	—	—
<b>JOSEF NEŠVERA.</b>						
DE PROFUNDIS ...	2/6	—	—	—	—	—
<b>E. A. NUNN.</b>						
MASS, IN C ...	2/0	—	—	—	—	—
<b>E. CUTHBERT NUNN.</b>						
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ETON ...	2/0	—	—	—	—	—
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JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6	—	—	—
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	—	—	—
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ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	—	—	—
TE DEUM LAUDAMUS (Latin) ...	2/8	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	—	—	—
THE LOVE THAT CASTETH OUT FEAR ...	2/6	—	—	—	—	—
THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—	—	—	—
THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—	—	—	—
THE VISION OF LIFE (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
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MAY DAY ...	1/0	—	—	—	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
<b>A. L. PEACE.</b>						
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
<b>PERGOLESI.</b>						
STABAT MATER (Female voices) (Sol-FA, 0/3) ...	1/0	—	—	—	—	—
<b>CIRO PINSUTI.</b>						
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—	—	—
<b>PERCY PITT.</b>						
HOHENLINDEN (Men's voices) ...	1/6	—	—	—	—	—
<b>JOHN POINTER.</b>						
THE SONG OF HAROLD HARFAGER (Male Voices) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
<b>V. W. POPHAM.</b>						
EARLY SPRING ...	1/0	—	—	—	—	—
<b>J. B. POWELL.</b>						
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—	—	—	—
<b>A. H. D. PRENDERGAST.</b>						
THE SECOND ADVENT... ...	1/6	—	—	—	—	—
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THE CENTURION'S SERVANT ...	0/8	—	—	—	—	—
<b>C. E. PRITCHARD.</b>						
KUNACEPA ...	4/0	—	—	—	—	—
<b>E. PROUT.</b>						
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	—	—	—
FREEDOM ...	1/0	—	—	—	—	—
HEREWARD ...	4/0	—	—	—	—	—
QUEEN AIMÉE (Female voices) ...	1/6	—	—	—	—	—
THE HUNDRETH PSALM (Sol-FA, 0/4) ...	1/0	—	—	—	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	—	—	—
<b>PURCELL.</b>						
DIDO AND ÆNEAS ...	2/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (Sol-FA, 0/8) ...	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—	—	—	—
KING ARTHUR ...	2/0	—	—	—	—	—
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—	—	—	—
<b>LADY RAMSAY.</b>						
THE BLESSED DAMOZEL ...	2/6	—	—	—	—	—
<b>G. RATHBONE.</b>						
ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-FA, 0/6	—	—	—	—	—	—
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—	—	—	—
Ditto, Sol-FA, 0/6	—	—	—	—	—	—
<b>F. J. READ.</b>						
THE SONG OF HANNAH ...	1/0	—	—	—	—	—

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CARACTACUS ...	2/6	—	—	FAUST ...	3/0	3/6	5/0
HAKOLD ...	4/0	—	6/0	MANFRED ...	1/0	—	—
IN THE FOREST (Male voices) ...	1/0	—	—	MIGNON'S REQUIEM ...	1/0	—	—
PSYCHE (CHORUSES ONLY, 2/0) ...	5/0	—	7/0	NEW YEAR'S SONG (Sol-fa, 0/6) ...	1/0	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—	PARADISE AND THE PERI (Sol-fa, 1/6) ...	2/6	3/0	4/0
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—	PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6
THE HESPERUS (Sol-fa, 0/9) ...	1/6	—	—	REQUIEM ...	2/0	—	—
<b>DOUGLAS REDMAN.</b>				<b>H. SCHÜTZ.</b>			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	THE PASSION OF OUR LORD ...	1/0	—	—
<b>C. T. REYNOLDS.</b>				<b>BERTRAM LUARD-SELBY.</b>			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ...	2/0	—	—	"HELENA IN TROAS" ...	3/6	—	—
<b>ARTHUR RICHARDS.</b>				<b>THE LUCK OF EDENHALL (Male voices)</b>			
PUNCH AND JUDY (Operetta) (Sol-fa, 0/6) ...	1/6	—	—	THE MINSTREL'S CURSE ...	1/6	—	—
WAXWORK CARNIVAL (Operetta) (Sol-fa, 0/8) ...	2/0	—	—	SONG OF THE NIGHT ...	0/9	—	—
<b>J. V. ROBERTS</b>				<b>H. R. SHELLEY.</b>			
JONAH ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
THE PASSION ...	1/6	2/0	—	<b>E. SILAS.</b>			
<b>R. WALKER ROBSON.</b>				<b>COMMUNION SERVICE, IN C</b> ...			
CHRISTUS TRIUMPHATOR ...	3/6	—	—	JOASH ...	4/0	—	—
<b>W. S. ROCKSTRO.</b>				<b>MASS, IN C</b> ...			
THE GOOD SHEPHERD ...	2/6	—	—	<b>R. SLOMAN.</b>			
<b>J. L. ROECKEL.</b>				<b>CONSTANTIA</b> ...			
LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	SUPPLICATION AND PRAISE ...	2/6	—	—
THE HOURS (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	<b>HENRY SMART.</b>			
THE SILVER PENNY (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
<b>EDMUND ROGERS.</b>				<b>(Ditto, Sol-fa, 1/0)</b>			
THE FOREST FLOWER (Female voices) ...	1/6	—	—	SING TO THE LORD ...	1/0	—	—
<b>ROLAND ROGERS.</b>				<b>THE BRIDE OF DUNKERRON (Sol-fa, 1/6)</b>			
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	<b>J. M. SMETON.</b>			
PRAYER AND PRAISE (Obiong) ...	4/0	—	—	ARIADNE (Sol-fa, 0/9) ...	2/0	—	—
<b>F. ROLLASON.</b>				<b>CONNLA</b> ...			
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	KING ARTHUR (Sol-fa, 1/0) ...	2/6	—	—
<b>ROMBERG.</b>				<b>ALICE MARY SMITH.</b>			
TE DEUM ...	1/0	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—	ODE TO THE PASSIONS ...	2/0	—	—
THE LAY OF THE BELL (Sol-fa, 0/8) ...	1/0	1/6	2/6	THE RED KING (Men's voices) ...	1/0	—	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—
(Ditto, Sol-fa, 0/4)				<b>(Ditto, Sol-fa, 0/8)</b>			
<b>ROSSINI.</b>				<b>E. M. SMYTH.</b>			
MOSERS IN EGYPT ...	6/0	6/6	7/6	MASS, IN D ...	2/6	—	—
STABAT MATER (Sol-fa, 1/0) ...	1/0	1/6	2/6	<b>A. SOMERVELL.</b>			
Ditto (CHORUSES ONLY) ...	0/8	1/0	—	ELEGY ...	1/6	—	—
<b>CHARLES B. RUTENBER.</b>				<b>KING THRUSHBEARD (Operetta) (Sol-fa, 0/9)</b>			
DIVINE LOVE ...	2/6	—	—	MASS, IN C MINOR ...	2/6	—	—
<b>ED. SACHS.</b>				<b>ODE TO THE SEA (Sol-fa, 1/0)</b>			
KING-CUPS ...	1/0	—	—	PRINCESS ZARA (Operetta) (Sol-fa, 0/9) ...	2/0	—	—
WATER LILIES ...	1/0	—	—	THE CHARGE OF THE LIGHT BRIGADE ...	0/9	—	—
<b>C. SAINTON-DOLBY.</b>				<b>(Ditto, Sol-fa, 0/4)</b>			
FLORIMEL (Female voices) ...	2/6	—	—	THE ENCHANTED PALACE (Operetta) (Sol-fa, 0/8) ...	1/0	—	—
<b>CAMILLE SAINT-SAËNS.</b>				<b>THE FORSAKEN MERMAN (Sol-fa, 0/8)</b>			
THE HEAVENS DECLARE—CÆLI ENARRANT	1/6	—	—	THE POWER OF SOUND (Sol-fa, 1/0) ...	2/0	—	—
(19th Psalm) ...				THE SEVEN LAST WORDS ...	1/0	—	—
<b>W. H. SANGSTER.</b>				<b>ODE ON THE INTIMATIONS OF IMMORTALITY</b>			
ELYSIUM ...	1/0	—	—	<b>R. SOMERVILLE.</b>			
<b>FRANK J. SAWYER.</b>				<b>THE PRENTICE PILLAR (Opera)</b>			
THE SOUL'S FORGIVENESS ...	1/0	—	—	<b>W. H. SPEER.</b>			
THE STAR IN THE EAST ...	2/6	—	—	THE JACKDAW OF RHEIMS ...	2/0	—	—
<b>C. SCHAFER.</b>				<b>SPOHR.</b>			
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	CALVARY ...	2/6	3/0	4/0
<b>H. W. SCHARTAU.</b>				<b>FALL OF BABYLON ...</b>			
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	FROM THE DEEP I CALLED ...	0/6	—	—
<b>SCHUBERT.</b>				<b>GOD IS MY SHEPHERD ...</b>			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	GOD, THOU ART GREAT (Sol-fa, 0/6) ...	1/0	—	—
Ditto, IN B FLAT ...	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
Ditto, IN C ...	2/0	—	3/6	HYMN TO ST. CECILIA... ..	1/0	—	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	JERUSALEM, LORD OF HOSTS... ..	0/4	—	—
Ditto, IN F ...	2/0	—	3/6	LAST JUDGMENT (Sol-fa, 1/0) ...	1/0	1/6	2/6
Ditto, IN G ...	2/0	—	3/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
MASS, IN A FLAT ...	1/0	1/6	2/6	MASS (for 5 solo voices and double choir)	2/0	—	—
Do., IN B FLAT ...	1/0	1/6	2/6	THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
Do., IN C ...	1/0	1/6	2/6	<b>JOHN STAINER.</b>			
Do., IN E FLAT ...	2/0	2/6	4/0	ST. MARY MAGDALEN (Sol-fa, 1/0) ...	2/0	2/6	4/0
Do., IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6	THE CRUCIFIXION (Sol-fa, 0/9) ...	1/6	2/0	—
Do., IN G ...	1/0	1/6	2/6	THE DAUGHTER OF JAIRUS (Sol-fa, 0/9) ...	1/6	2/0	—
SONG OF MIRIAM (Sol-fa, 0/6) ...	1/0	—	—				
(Ditto, Welsh Words, Sol-fa, 0/6)							
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—				
(Male voices) (Sol-fa, 0/6) ...							

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CARMEN SÆCULARE ... ..	1/6	—	—	JOHN GILPIN (SOL-FA, 0/8) ... ..	2/0	—	—
COMMUNION SERVICE, IN G ... ..	2/6	—	—	WHIMLAND (Operetta) (SOL-FA, 0/8) ... ..	2/0	—	—
EAST TO WEST ... ..	1/6	—	—	<b>R. WAGNER.</b>			
EDEN ... ..	5/0	6/0	7/6	HOLY SUPPER OF THE APOSTLES ... ..			
GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	<b>W. M. WAIT.</b>			
MASS, IN G MAJOR ... ..	2/6	—	—	GOD WITH US ... ..			
ŒDIPUS REX (Male voices) ... ..	3/0	—	—	ST. ANDREW ... ..			
THE BATTLE OF THE BALTIC ... ..	1/6	—	—	THE GOOD SAMARITAN ... ..			
THE REVENGE (SOL-FA, 0/9) ... ..	1/8	—	—	<b>ERNEST WALKER.</b>			
(Ditto, German Words, 2 M rk.) ... ..	—	—	—	A HYMN TO DIONYSUS ... ..			
THE VOYAGE OF MAELDUNE ... ..	2/6	3/0	4/0	<b>R. H. WALTHEW.</b>			
<b>F. R. STATHAM.</b>				THE PIED PIPER OF HAMELIN ... ..			
VASCO DA GAMA ... ..	2/6	—	—	<b>H. W. WAREING.</b>			
<b>BRUCE STEANE.</b>				PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6) ... ..			
THE ASCENSION ... ..	2/6	3/0	4/0	THE COURT OF QUEEN SUMMERGOLD ... ..			
<b>D. STEPHEN.</b>				(Operetta) (SOL-FA, 0/6) ... ..			
THE LAIRD O'COCKPEN (SOL-FA, 0/6) ... ..	1/0	—	—	THE WRECK OF THE HESPERUS ... ..			
<b>H. W. STEWARDSON.</b>				<b>HENRY WATSON.</b>			
GIDEON ... ..	4/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode) ... ..			
<b>STEFAN STOCKER.</b>				A PSALM OF THANKSGIVING ... ..			
SONG OF THE FATES ... ..	1/0	—	—	<b>WEBER.</b>			
<b>SIGISMOND STOJOWSKI.</b>				COMMUNION SERVICE, IN E FLAT ... ..			
SPRING-TIME ... ..	1/0	—	—	IN CONSTANT ORDER (Hymn) ... ..			
<b>J. STORER.</b>				JUBILEE CANTATA ... ..			
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	MASS IN E FLAT (Latin and English) ... ..			
THE TOURNAMENT ... ..	1/0	—	—	Do., IN G (Latin and English) ... ..			
<b>E. C. SUCH.</b>				PRECIOSA (Choruses only, 0/6) ... ..			
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	THREE SEASONS ... ..			
NARCISSUS AND ECHO ... ..	3/0	—	—	<b>THEOPHIL WENDT.</b>			
Ditto (CHORUSES ONLY) ... ..	1/0	—	—	ODE ... ..			
<b>ARTHUR SULLIVAN.</b>				<b>S. WESLEY.</b>			
GOLDEN LEGEND (SOL-FA, 2/0) ... ..	3/6	4/0	5/0	DIXIT DOMINUS ... ..			
KING ARTHUR, INCIDENTAL MUSIC ... ..	1/6	—	—	EXULTATE DEO (Sing aloud with gladness) ... ..			
ODE FOR THE COLONIAL AND INDIAN ... ..	—	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..			
EXHIBITION ... ..	1/0	—	—	<b>S. S. WESLEY.</b>			
TE DEUM FESTIVAL (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	O LORD, THOU ART MY GOD ... ..			
TE DEUM (A Thanksgiving for Victory) (SOL-FA, 0/9) ... ..	1/0	—	—	<b>FLORENCE E. WEST.</b>			
<b>T. W. SURETTE.</b>				A MIDSUMMER'S DAY (Operetta) (SOL-FA, 0/6) ... ..			
THE EVE OF ST. AGNES ... ..	2/0	—	—	<b>JOHN E. WEST.</b>			
<b>W. TAYLOR.</b>				A SONG OF ZION ... ..			
ST. JOHN THE BAPTIST ... ..	—	4/0	—	LORD, I HAVE LOVED THE HABITATION OF ... ..			
<b>A. GORING THOMAS.</b>				THY HOUSE ... ..			
THE SUN-WORSHIPPERS (SOL-FA, 0/9) ... ..	1/0	—	—	MAY-DAY REVELS (Female voices) (SOL-FA, 0/4) ... ..			
<b>D. THOMAS.</b>				SEED-TIME AND HARVEST (SOL-FA, 1/0) ... ..			
LLYN Y FAN (THE VAN LAKE) (SOL-FA, 1/6) ... ..	3/6	—	—	THE STORY OF BETHLEHEM (SOL-FA, 0/9) ... ..			
<b>E. H. THORNE.</b>				<b>C. LEE WILLIAMS.</b>			
BE MERCIFUL UNTO ME ... ..	1/0	—	—	A FESTIVAL HYMN ... ..			
<b>G. W. TORRANCE.</b>				A HARVEST SONG ... ..			
THE REVELATION ... ..	5/0	—	—	GETHSEMANE ... ..			
<b>BERTHOLD TOURS.</b>				THE LAST NIGHT AT BETHANY (SOL-FA, 1/0) ... ..			
A FESTIVAL ODE ... ..	1/0	—	—	<b>A. E. WILSHIRE.</b>			
THE HOME OF TITANIA (Female voices) ... ..	1/6	—	—	GOD IS OUR HOPE (Psalm 46) ... ..			
(Ditto, SOL-FA, 0/6) ... ..	—	—	—	<b>THOMAS WINGHAM.</b>			
<b>FERRIS TOZER.</b>				MASS, IN D (Regina Cœli) ... ..			
BALAAM AND BALAK ... ..	2/6	—	—	TE DEUM (Latin) ... ..			
KING NEPTUNE'S DAUGHTER (Female voices) ... ..	1/6	—	—	<b>CHAS. WOOD.</b>			
(Ditto, SOL-FA, 0/6) ... ..	—	—	—	ODE TO THE WEST WIND ... ..			
<b>P. TSCHAIKOWSKY.</b>				<b>F. C. WOODS.</b>			
NATURE AND LOVE (Female voices) (SOL-FA, 0/4) ... ..	1/0	—	—	A GREYPORT LEGEND (1797) (Male voices) ... ..			
<b>VAN BREE.</b>				(Ditto, SOL-FA, 0/6) ... ..			
ST. CECILIA'S DAY (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	KING HAROLD (SOL-FA, 0/9) ... ..			
<b>CHARLES VINCENT.</b>				OLD MAY-DAY (Female voices) (SOL-FA, 0/6) ... ..			
THE LITTLE MERMAID (Female voices) ... ..	1/6	—	—	<b>E. M. WOOLLEY.</b>			
THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6) ... ..	1/6	—	—	THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices) ... ..			
<b>A. L. VINGOE.</b>				<b>D. YOUNG.</b>			
THE MAGICIAN (Operetta) (SOL-FA, 0/9) ... ..	2/0	—	—	THE BLESSED DAMOZEL ... ..			
<b>W. S. VINNING.</b>							
SONG OF THE PASSION (according to St. John) ... ..	1/8	—	—				

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THOMAS ADAMS.  
 †A GOLDEN HARVEST.  
 †THE HOLY CHILD.  
 †THE CROSS OF CHR. ST.  
 THE RAINBOW OF PEACE.

THOMAS ANDERTON.  
 THE NORMAN BARON.  
 †THE WRECK OF THE HESPERUS.

J. H. ANGER.  
 A SONG OF THANKSGIVING.

E. ASPA.  
 THE GIPSIES.

ASTORGA.  
 STABAT MATER.

BACH.  
 †A STRONGHOLD SURE.  
 BIDE WITH US.  
 CHRIST LAY IN DEATH'S DARK PRISON.  
 †CHRISTMAS ORATORIO. PARTS 1—2.  
     DITTO DITTO. PARTS 3—4.  
     DITTO DITTO. PARTS 5—6.  
 COME, JESU, COME (MOTET).  
 COME, REDEEMER OF OUR RACE.  
 FROM DEPTHS OF WOE I CALL ON THEE.  
 GIVE THE HUNGRY MAN THY BREAD  
 GOD GOETH UP WITH SHOUTING.  
 GOD SO LOVED THE WORLD.  
 †GOD'S TIME IS THE BEST.  
 HOW BRIGHTLY SHINES VON STAR  
 OF MORN.  
 IF THOU BUT SUFFEREST GOD TO  
 GUIDE THEE.  
 †JESU, PRICELESS TREASURE  
 (MOTET).  
 JESUS, NOW WILL WE PRAISE THEE.  
 JESUS SLEEPS, WHAT HOPE  
 REMAINETH.  
 \*MAGNIFICAT.  
 †MY SPIRIT WAS IN HEAVINESS.  
 NOW SHALL THE GRACE (DOUBLE  
 CHORUS). 6d.  
 †O LIGHT EVERLASTING.  
 O TEACH ME, LORD, MY DAYS TO  
 NUMBER.  
 PRAISE OUR GOD WHO REIGNS IN  
 HEAVEN.  
 PRAISE THOU THE LORD, JERU-  
 SALEM.  
 †SING YE TO THE LORD (MOTET)  
 (DOUBLE CHORUS).  
 †SLEEPERS, WAKE.  
 STRIKE, THOU HOUR SO LONG  
 EXPECTED.  
 THE LORD IS A SUN AND SHIELD.  
 THE LORD IS MY SHEPHERD.  
 THE SAGES OF SHEBA.  
 THE SPIRIT ALSO HELPETH US  
 (MOTET).  
 THERE IS NOUGHT OF SOUNDNESS  
 IN ALL MY BODY.  
 THOU GUIDE OF ISRAEL.  
 WATCH YE, PRAY YE.  
 WHEN WILL GOD RECALL MY SPIRIT.

†REBEKAH.

J. BARNBY.  
 †REBEKAH.

M. BARTON.  
 MASS, IN A.

BEETHOVEN.  
 †THE CHORAL FANTASIA.  
 ENGEDI.  
 †MOUNT OF OLIVES.  
 MASS, IN C (LATIN WORDS).  
 \*MASS, IN C.

WILFRED BENDALL.  
 †SONG DANCES (FEMALE VOICES).

KAREL BENDL.  
 WATER SPRITE'S REVENGE (FEMALE  
 VOICES).

G. J. BENNETT.  
 EASTER HYMN (ON THE MORN OF EASTER  
 DAY).

W. STERNDAL BENNETT.  
 EXHIBITION ODE, 1862.  
 †THE MAY QUEEN.

G. R. BETJEMANN.  
 THE SONG OF THE WESTERN MEN.

HUGH BLAIR.  
 HARVEST-TIDE.

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 A SONG OF DESTINY.

A. H. BREWER.  
 A SONG OF EDEN.  
 O PRAISE THE LORD.

J. F. BRIDGE.  
 \*†ROCK OF AGES.  
 †THE INCHCAPE ROCK.  
 †THE LORD'S PRAYER.  
 †THE BALLAD OF THE CLAMPHER-  
 DOWN.  
 HYMN TO THE CREATOR.

E. BUNNETT.  
 OUT OF THE DEEP (PSALM 130).

CARISSIMI.  
 \*JEPHTHAH.

CHERUBINI.  
 \*REQUIEM MASS, IN C MINOR.  
 THIRD MASS, IN A (CORONATION).  
 FOURTH MASS, IN C.

COBB, G. F.  
 MY SOUL TRULY WAITETH.

M. COSTA.  
 THE DREAM.

F. H. COWEN.  
 †HE GIVETH HIS BELOVED SLEEP.

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 THE LORD IS MY SHEPHERD.  
 †THESE ARE THEY. 6d.

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 DITTO (OUT OF DARKNESS).  
 MESSE SOLENNELLE (LATIN WORDS).  
 THE SEVEN WORDS OF OUR  
 SAVIOUR ON THE CROSS.  
 DAUGHTERS OF JERUSALEM.  
 \*†GALLIA.

GRAUN.  
 THE PASSION OF OUR LORD  
 (CHORUSES ONLY).

ALAN GRAY.  
 THE LEGEND OF THE ROCK-BUOY  
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 ODE ON ST. CECILIA'S DAY.  
 O PRAISE THE LORD.  
 THE PASSION OF CHRIST  
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