

COMPOSED FOR THE WORCESTER MUSICAL FESTIVAL, 1902.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE TEMPLE

AN ORATORIO

WORDS SELECTED FROM THE BIBLE

AND SET TO MUSIC FOR

SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, ORCHESTRA
AND ORGAN

BY

H. WALFORD DAVIES.

(OP. 14.)

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THE words of the Narratives in this oratorio have been selected from both versions of the accounts of the Temple given in I. Chronicles xvii., xxviii., xxix. ; II. Chronicles iii., v., vi. ; and I. Kings vi. and viii.

The words of the Reflective movements have been taken from Psalms xcvi. and c., lxxi., lxxv., xxxi., cxxxii., cxxxvi., and (of the *Finale* only) from the words of St. Paul and St. Stephen in the New Testament—the Epistles to Timothy and the Corinthians, and Acts vii., 47 and 48.

The relative strength of the two choruses is left to the discretion of the conductor. In cathedrals and churches they may be sung by *Decani* and *Cantoris* respectively, the latter being specially strengthened from external sources.

The small notes in the pianoforte part are intended to suggest the orchestration more fully ; and though left to the discretion of the pianist, they should be interpreted as fully as possible.

H. W. D.

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THE TEMPLE.

PART I.

No. 1.—CHORAL OVERTURE.

Let all the earth fear the Lord :
Let the whole world stand in awe of Him.

Before Jehovah's awful throne,
Ye nations, bow with sacred joy ;
Know that the Lord is God alone ;
He can create, and He destroy.

His Sovereign power, without our aid,
Made us of clay, and form'd us men ;
And when like wand'ring sheep we stray'd,
He brought us to His fold again.

We'll crowd Thy gates with thankful songs ;
High as the heav'ns our voices raise ;
And earth with her ten thousand tongues,
Shall fill Thy courts with sounding praise.

Wide as the world is Thy command ;
Vast as eternity Thy love ;
Firm as a rock Thy truth shall stand,
When rolling years shall cease to move.

Amen.

No. 2.—NARRATIVE (*Soprano Solo and Chorus*).

Now David, King of Israel, had it in his heart to build an house unto the name of the Lord his God. But the Word of God came to Nathan, the prophet, saying: Go and tell David My servant, Thus saith the Lord thy God, Thou shalt not build Me an house to dwell in. The Lord will build thee an house. And it shall come to pass, when thy days be expired that thou must go to be with thy fathers, that I will raise up thy seed after thee, which shall be of thy sons; and I will establish his kingdom. He shall build Me an house, and I will establish his throne for ever. I will be his father, and he shall be My son: and his throne shall be established for evermore.

Now David, the anointed of God, the sweet psalmist of Israel, grew old and stricken in years; and his days drew nigh that he should die.

No. 3.—BARITONE SOLO.

Thou art my hope, O Lord God :
Thou art my trust from my youth.
Cast me not off in the time of old age :
Forsake me not when my strength faileth.
O God, be not far from me : O my God, make haste for my help.

O God, Thou hast taught me from my youth :
And hitherto have I declared Thy wondrous works.

Now also, when I am old and grey-headed,
O God, forsake me not :
Until I have shewed Thy strength unto this generation,
Thy power to everyone that is to come.

Thou, Which hast showed me great and sore troubles, shalt quicken me again :
And shalt bring me up again from the dust of death.

Thou shalt comfort me on every side.
I will also praise Thee with the psalter, even Thy truth, O my God :

Unto Thee will I sing with the harp, O Thou Holy One of Israel.

My lips shall greatly rejoice when I sing unto Thee :
And my Soul, which Thou hast redeemed.

No. 4.—SOPRANO SOLO AND CHORUS (*Unaccompanied*).

O Thou that hearest prayer : unto Thee shall all flesh come.
My misdeeds prevail against me : O be Thou merciful unto me.

No. 5.—NARRATIVE (*Soprano and Baritone Soli and Chorus*).

And David assembled all the princes of Israel, the princes of the tribes, and the captains over the thousands, and captains over the hundreds, with the officers and with the mighty men, and with all the valiant men unto Jerusalem.

Give unto the Lord, O ye mighty : give unto the Lord glory and strength.

And the King stood up upon his feet and said,

Hear me, my brethren, and my people : As for me, I had in mine heart to build an house of rest for the ark of the covenant of the Lord, and for the footstool of our God. But God said unto me, Thou shalt not build Me an house for My name, because thou hast been a man of war, and hast shed blood. Howbeit the Lord God of Israel chose me to be King over Israel for ever. And of all my sons He hath chosen Solomon my son to sit upon the throne of the Kingdom of the Lord over Israel. Solomon my son, whom alone God hath chosen is yet young and tender and the work is great : for the palace is not for man, but for the Lord God.

Give unto the Lord, O ye mighty : give unto the Lord glory and strength.

Now I have prepared with all my might for the house of my God, the gold for things to be made of gold, and the silver for the things of silver. Who then is willing to consecrate his service this day unto the Lord ?

Give unto the Lord, O ye mighty : give unto the Lord glory and strength.

Then the chief of the fathers and princes of the tribes, and the captains of thousands and of hundreds, with the rulers of the King's work, offered willingly.

Then the people rejoiced, for that they offered willingly, because with perfect heart they offered willingly to the Lord : and David the King also rejoiced with great joy and blessed the Lord before all the congregation and said :

No. 6.—SONG OF THANKSGIVING

(Baritone Solo and Chorus).

Blessed be Thou, Lord God of Israel our Father, for ever and ever.

Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty :

For all that is in heaven, and in the earth is Thine :

Thine is the kingdom, O Lord, and Thou art exalted as head above all.

Now therefore, our God, we thank Thee, and praise Thy glorious Name.

But who am I, and what is my people that we should be able to offer so willingly after this sort ? for all things come of Thee and of Thine own have we given Thee. For we are strangers before Thee, and sojourners, as were all our fathers : our days on the earth are as a shadow, and there is none abiding. I know also, my God, that Thou triest the heart, and hast pleasure in uprightness. As for me, in the uprightness of my heart I have willingly offered all these things : and now I have seen with joy Thy people, which are present here, to offer

willingly unto Thee. O Lord God of our fathers, keep this for ever in the imagination of the thoughts of the heart of Thy people, and prepare their heart unto Thee :

[Give unto the Lord the honour due unto His name : Worship the Lord in the beauty of holiness.]

Give unto them a perfect heart, to keep Thy commandments, Thy testimonies, and Thy statutes, and to build an house for Thy Name. Now bless the Lord your God.

Blessed be Thou, Lord God of Israel our Father, for ever and ever.

Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty ;

For all that is in the heaven, and in the earth is Thine :

Thine is the kingdom, O Lord, and Thou art exalted as head above all.

Now, therefore, our God, we thank Thee, and praise Thy glorious Name.

No. 7.—NARRATIVE (*Soprano Solo*).

And David died, full of days, riches and honour :

And Solomon his son reigned in his stead.

No. 8.—SOLEMN INTERLUDE.

No. 9.—SOPRANO SOLO.

Lord, into Thy hands I commend my spirit :
For Thou hast redeemed me, O Lord, Thou
God of truth,

I have trusted in Thee, O Lord :

I have said, Thou art my God.

My times are in Thy hand :

Lord, into Thy hands I commend my spirit.

PART II.

No. 10.—NARRATIVE (*Soprano Solo and Chorus*).

And Solomon built the house of the Lord at Jerusalem, in the place that David his father had prepared. . . . And the house was built of stone made ready before it was brought thither : so that there was neither hammer nor axe nor tool of iron heard in the house, while it was in building. And the whole house was overlaid with gold ; the altar also was of gold, and the table of gold, and the candlesticks of pure gold. And the house was garnished with precious stones for beauty. And when all the work was finished, then Solomon assembled the elders, and all the heads of the tribes, the chief of the fathers unto Jerusalem, to bring up the ark of the covenant of the Lord. And the priests brought in the ark to the most holy place.

No. 11.—CHORUS.

We will go into the tabernacle of the Lord :
 We will worship at His foot-stool.
 Arise, O Lord, into Thy resting-place : Thou
 and the ark of Thy strength.
 Let Thy priests, O Lord God, be clothed with
 righteousness : and let Thy saints rejoice in
 goodness.

No. 12.—DOUBLE CHORUS.

O give thanks unto the Lord ; for He is good :
 For His mercy endureth for ever.
 O give thanks unto the God of gods :
 For His mercy endureth for ever.
 O give thanks to the Lord of lords :
 For His mercy endureth for ever.
 To Him alone Who doeth great wonders :
 For His mercy endureth for ever.
 To Him that by wisdom made the heavens :
 For His mercy endureth for ever.
 To Him that stretched out the earth above the
 waters :
 For His mercy endureth for ever.
 To Him that hath made great lights :
 For His mercy endureth for ever.
 The sun to rule the day :
 For His mercy endureth for ever.
 The moon and the stars to govern the night :
 For His mercy endureth for ever.
 Who remembered us in our low estate :
 For His mercy endureth for ever.
 And hath redeemed us from our enemies :
 For His mercy endureth for ever.
 Who giveth food to all flesh :
 For His mercy endureth for ever.
 O give thanks unto the God of heaven ; for He
 is good :
 For His mercy endureth for ever.

No. 18.—NARRATIVE (*Soprano and Tenor
Soli and Chorus*).

And it came even to pass as the trumpeters and
 singers were as one, to make one sound to be
 heard in praising and thanking the Lord ; and
 when they lifted up their voice with the
 trumpets and cymbals and instruments of
 musick, and praised the Lord, saying, For He
 is good, for His mercy endureth for ever ! that
 then the house was filled with a cloud, even
 the house of the Lord, so that the priests
 could not stand to minister by reason of the
 cloud : for the glory of the Lord had filled the
 house of God. Then said Solomon, the Lord
 hath said that He would dwell in the thick
 darkness. But I have built an house of
 habitation for Thee, and a place for Thy
 dwelling for ever.

And the King turned his face and blessed
 the whole congregation of Israel : and all the
 congregation stood. And Solomon stood before
 the altar of the Lord, and spread forth his
 hands toward heaven, and said :

No. 14.—THE PRAYER (*Tenor Solo with
Quartet*).

O Lord God of Israel, there is no God like
 Thee in the heaven, nor in the earth ; which
 keepest covenant, and shewest mercy unto Thy
 servants that walk before Thee with all their
 hearts. Now, O Lord God, let Thy word be
 verified which Thou hast spoken unto Thy
 servant David.

But will God in very deed dwell with men
 on the earth ?

Behold, heaven and the heaven of heavens
 cannot contain Thee, how much less this house
 which I have builded !

Yet have Thou respect unto the prayer of
 Thy servant, O Lord my God, to hearken unto
 the cry and the prayer which Thy servant
 prayeth before Thee : that Thine eyes may be
 open upon this house day and night.

Hearken then to the supplications of Thy
 servant, and of Thy people Israel, when they
 shall pray towards this place :

Yea, hear Thou from heaven, even from Thy
 dwelling-place : and when Thou hearest, forgive.

If there be dearth in the land, if there be
 pestilence ; whatsoever plague or whatsoever
 sickness there be. Then what prayer or what
 supplication soever shall be made by any man,
 or by all Thy people Israel when every one
 shall know his own plague and his own sorrow,
 and shall spread forth his hands in this house :

Then hear Thou from heaven, even from Thy
 dwelling-place, and forgive, and render unto
 every man according to all his ways, whose
 heart Thou knowest ; for Thou only knowest
 the hearts of the children of men.

When the stranger shall come from a far
 country for Thy great Name's sake, and Thy
 mighty hand, and Thy stretched out arm ; when
 they shall come and pray toward this house :

Then hear Thou from heaven even from Thy
 dwelling-place, and do according to all that the
 stranger prayeth for ; that all the peoples of
 the earth may know Thy name, and fear Thee,
 as doth Thy people Israel.

If Thy people sin against Thee and Thou be
 angry with them and deliver them over before
 their enemies, and they carry them away
 captives unto a land far off or near ; yet if they
 bethink themselves in the land of their captivity
 and pray toward this land, toward the city
 which Thou hast chosen, and toward the house
 which I have built for Thy name :

Then hear Thou from heaven, even from Thy
 dwelling-place, and maintain their cause, and
 forgive Thy people.

Now, my God, let, I beseech Thee, Thine eyes be open, and let Thine ears be attent unto the prayer that is made in this place.

Arise, O Lord God, into Thy resting-place :

O Lord God, for Thy servant David's sake, turn not away the face of Thine anointed.

No. 15.—NARRATIVE (*Soprano and Tenor Soli and Chorus*).

Now when Solomon had made an end of praying all this prayer and supplication unto the Lord, he arose from before the altar of the Lord, from kneeling on his knees with his hands spread forth towards heaven.

Let us lift up our hearts with our hands to God in the heavens.

And Solomon stood and blessed all the congregation of Israel with a loud voice, saying :

Blessed be the Lord that hath given rest unto His people.

There hath not failed one word of all His good promise.

The Lord our God be with us, as He was with our fathers.

Let Him not leave us nor forsake us ;

That He may incline our hearts unto Him to walk in all His ways,

That all the peoples of the earth may know that the Lord He is God : there is none else.

No. 16.—FINALE (*Soprano, Tenor, and Baritone Soli and Chorus*).

King of kings ! Lord of lords !

Who only hath immortality,

Dwelling in Light unapproachable,

Whom no man hath seen, nor can see :

To Thee be honour and power eternal.

Solomon built him an house : howbeit, the Most High dwelleth not in Temples made with hands. Brethren, know ye not that ye are the Temple of God, and the Spirit of God dwelleth in you. Amen.

THE TEMPLE.

No. 1. CHORAL OVERTURE.

H. Walford Davies, Op. 14.

Lento maestoso. *a piacere* *dim.* *p*

Soprano Solo. *f* *dim.* *p*
 Let all the earth fear the Lord: *mp*

Soprano I. Let

Soprano II. *mp*

Contralto. Let

Tenor. CHORUS.

Bass I.

Bass II.

Piano.*) *Lento maestoso.* *ff* *cresc.* *p*

*Ped. *Ped. *Ped.*

mp the whole world stand in awe of Him. *dim.* *p*

Let the whole world stand in awe, in awe of Him. *dim.* *p*

mp the whole world stand in awe, in awe of Him. *ff* *dim.* *p*

Let the whole world stand in awe of Him. *mp* *ff* *dim.* *p*

Let the whole world stand in awe, in awe of Him. *mf* *ff* *dim.* *p*

Let the whole world stand in awe of Him. *f* *ff* *dim.* *p*

Ped. **Ped.* *11442* *Capo*

*) See Prefatory note.

Allegro.

sempre pp molto legato e espressivo

la melodia ben marc.

pp

mp cresc.

*Ped. ** *Ped. **

Ped. *pp*

calando *pp*

CHORUS.

Soprano I. 2 *p*

Soprano II. *p* Be - fore Je - ho - vah's aw - ful

Contralto. *p* Be - fore Je - ho - vah's aw - ful

Tenor. *p* Be - fore Je - ho - - - vah's

Bass I. *p* Be - fore Je - ho - vah's aw - -

Bass II. *p* Be - fore Je - ho - vah's aw - -

Be - fore Je - ho - - - vah's

dolce *PPP*

Ped. # Ped.

throne, Ye nations, bow with sa - cred
 throne, Ye nations, bow with sa - cred
 aw-ful throne, Ye nations, bow with
 - ful throne, Ye nations, bow with sa -
 - ful throne, Ye nations, bow with
 aw-ful throne, Ye nations, bow with

p
mf

joy; Know that the Lord is God a -
 joy; Know that the Lord is God a -
 sa - cred joy; Know that the Lord is God a -
 - cred joy; Know that the Lord is God a -
 sa - cred joy; Know that the Lord is God a -
 sa - cred joy; Know that the Lord is God a -

molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.

f
f
f
f
f
f

3 *ff*

- lone; He can cre - ate and He

- lone; He can cre - ate and He

- lone; He can cre - ate and He

- lone; He can cre - ate and He

- lone; He can cre - ate and He

- lone; He can cre - ate and He

ff

de - stroy.

de - stroy.

de - stroy.

de - stroy.

de - stroy.

de - stroy.

de - stroy.

ff

Allegro energico.

The musical score consists of five systems of piano notation. The first system begins with a fortissimo (*ff*) dynamic and includes a *Ped.* instruction. The second system features a large slur over the right-hand part and a *10* fingering. The third system starts with a *4* fingering and includes a *Ped.* instruction. The fourth system continues with complex chordal textures and includes a *Ped.* instruction. The fifth system concludes with a *mf* dynamic, a *sempre con Ped.* instruction, and a *ben marcato* marking. The score is written in a key with one flat and a 2/4 time signature.

First system of piano accompaniment, featuring treble and bass staves with musical notation and a large slur.

Second system of piano accompaniment, featuring treble and bass staves with musical notation and a large slur.

Third system of piano accompaniment, featuring treble and bass staves with musical notation and a large slur.

Fourth system of piano accompaniment, featuring treble and bass staves with musical notation, dynamic markings 'p' and 'pp', and a key signature change to B-flat major.

6 **Soprano.**

6 **Contralto.**

CHORUS.

mf His Sov' - - reign pow'r, with - -

Tenor.

Bass.

6

legato

Fifth system of music, including vocal parts for Soprano, Contralto, Tenor, and Bass, and piano accompaniment. The vocal parts have lyrics and dynamic markings. The piano accompaniment includes a 'legato' marking and a key signature change to B-flat major.

mf

His Sov' - reign

- out our aid, Made us of

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'His Sov' - reign' and a dynamic marking of *mf*. The second staff is another vocal line with lyrics '- out our aid, Made us of'. The third and fourth staves are empty. Below these are two staves for piano accompaniment, showing a complex melodic and harmonic texture with various accidentals and phrasing slurs.

pow'r, with - - out our aid,

clay, and form'd us men;

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'pow'r, with - - out our aid,'. The second staff is another vocal line with lyrics 'clay, and form'd us men;'. The third and fourth staves are empty. Below these are two staves for piano accompaniment, continuing the complex melodic and harmonic texture from the first system.

Made us of clay; and form'd us

And when like wand' - - ring sheep we

men; And when like wand' - - ring

And when like wand' - - ring sheep

stray'd, when like wand' - - ring

And when like wand' - - ring

pp sempre legato

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

7

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

pp He brought us to His fold a - - gain.

7

espress.

Soprano Solo. *f*

Let all the earth — fear the Lord:

a niente

a niente

a niente

a niente

a niente

pp Let

sempre pp

Soprano I. *ff*

Let the whole world — stand in

Soprano II. *p* *ff*

Let the whole world — stand — in

Contralto. *p* *ff*

Let the whole world — stand — in

Tenor. *ff*

— the whole world, the whole world — stand — in

Bass I. *p* *ff*

Let the whole world — stand in —

Bass II. *p* *ff*

Let the whole world, let the whole world stand in

8

awe of Him.

awe of Him.

awe of Him.

awe of Him.

awe of Him.

awe of Him.

8

mp *poco - - a - - poco - - cresc. - -*

Maestoso ma non più lento.

ff

Allegro fervente.

CHORUS.

Soprano. *f*

We'll crowd Thy gates with thank - ful songs;

Contralto. *f*

We'll crowd Thy gates with thank - ful songs;

Tenor. *f*

We'll crowd Thy gates with thank - ful

Bass I. *f*

We'll crowd Thy gates with thank - - ful songs;

Bass II. *f*

We'll crowd Thy gates with thank - ful

Allegro fervente.

High as the heav'ns our voi - - ces raise;

High as the heav'ns our voi - - ces raise;

songs; High as the heav'ns our voi - - ces

High as the heav'ns our voi - - ces

songs; High as the heav'n our voi - - ces

And earth _____ with her ten thou - sand tongues, Shall

And earth _____ with her ten thou - - sand

raise; And earth with her ten thou - - - sand

raise; And earth _____ with her ten thou - - sand

raise; And earth _____ with her ten thou - - sand

f

fill Thy courts with sound - - ing praise.

tongues, Shall fill Thy courts with sound - - ing

tongues, Shall fill _____ Thy courts with sound - - - ing

tongues, Shall fill Thy courts with sound - - ing

tongues, Shall fill Thy courts with sound - - ing

f

9 *ff* Wide as the world is
 praise. *ff* Wide as the world is
 praise. *ff* Wide as the world is
 praise. *ff* Wide as the world is

9 *ff*
 Ped. *ff*

Thy com - mand; Vast.
 Thy com - mand; Vast
 Thy com - mand; Vast
 Thy com - mand; Vast

p *cresc.*

— as E - ter - - ni - ty Thy love; —
— as E - ter - - ni - ty Thy love; —
— as E - ter - - ni - ty Thy love; —
— as E - ter - - ni - ty Thy love; —

ff
Ped.
V. clava
V. clava
p

Firm — as a
Firm — as a
Firm — as a
Firm — as a

cresc. - - -

10 *allargandosi* *Allegro maestoso, (come il primo.)*

rock Thy truth shall stand,
 rock Thy truth shall stand,
 rock Thy truth shall stand,
 rock Thy truth shall stand,

10 *allargandosi* *Allegro maestoso, (come il primo.)*

ff

p *cresc.*
 When roll - ing years shall cease, shall
p *cresc.*
 When roll - ing years shall
p *cresc.*
 When roll - ing years shall cease, shall
p *cresc.*
 When roll - ing years shall

mp *f*

all *s*

cease to move. *ff*

cease to move. *ff*

cease to move. *ff*

cease to move. *ff*

cease to move. *ff*

Lento maestoso.

A - - - - men.

A - - - - men.

A - - - - men.

A - - - - men.

Lento maestoso.

fff

Ped.

No. 2. NARRATIVE. NOW DAVID, KING OF ISRAEL.

Andante semplice.

Andante semplice.

p *pp*

Soprano Solo.

p

Now Da - vid, King of Is - ra - el, had it in his

cresc. *f*

heart to build an house for the name of the Lord his God.

cresc. *f*

p

But the word of God came to Na-than, the prophet,

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *simile*

Più lento.

SMALL CHORUS.

saying: Soprani. *pp* Go and tell Da - vid my ser - vant,

Contralti. *pp* Go and tell Da - vid my ser - vant,

Più lento. *pp* Go and tell Da - vid my ser - vant,

cresc. Thus saith the Lord thy God, Thou shalt not

cresc. Thus saith the Lord thy God, — Thou shalt not

cresc. Thus saith the Lord thy God, — Thou shalt not

cresc. *f* *mf* *mf* *f*

s build me an house to dwell in. The Lord will build thee an house.

p build me an house to dwell in.

build me an house to dwell in. *p*

And it shall come to pass when thy days be ex - pir - ed that thou must
tranquillo

go to be with thy fa - thers, that I will raise up thy seed —

poco animandosi e cresc.

af - ter thee, which shall be of thy sons; — and I will e - -stab - lish his

Soprani mp f

Contralti. mp f

and I will e - -stab - lish his

and I will e - -stab - lish his

kingdom. He shall build me an house, — and I will e -

mp e espress. mp f

kingdom. and I will e -

kingdom. and I will e -

sempre f e con espress.

-stablish his throne for e - ver. I will be his

-stablish his throne for e - ver.

-stablish his throne for e - ver.

f

sfmp e con espress.

Tempo I? (Andte)

12

fa - ther, and he shall be my son: and his throne

Soprani.

mp

His throne shall

Contralti.

mp

His throne shall

Tenori.

mp

His throne shall

Bassi.

mp

His throne

12

Tempo I? (Andte)

sf

SMALL CHORUS.

shall be e - stab-lish-ed

be e - stab-lish-ed for e -

be e - stab-lish-ed for e - -ver, for

be e - stab-lish-ed for e - -ver, for e -

shall be e - -stab-lish-ed for e -

for e - -ver - more.

-ver, for e - -ver - more.

e - -ver - more.

-ver, for e - -ver - more.

- -ver, e - -ver - more.

sempre con Ped.

13

ff *molto dim.* p *pp*

Now Da-vid, the a - noint - ed of God, the sweet psalmist of

p *pp*

14

Is - ra - el, grew old and stricken in years; and his days drew

pp *ppp*

nigh that he should die.

Segue No. 3.

N° 8. BARITONE SOLO. THOU ART MY HOPE, O LORD GOD.

Andante con moto.

Piano introduction in 4/4 time, B-flat major. The score consists of a vocal line (baritone solo) and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*). The tempo is marked *Andante con moto*.

Allegro non troppo.
Baritone Solo.

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in baritone solo. The piano accompaniment is in 4/4 time. Dynamics include forte (*f*). The tempo is marked *Allegro non troppo*.

Thou art my hope, O Lord God: Thou art my trust, my

Vocal entry and piano accompaniment for the second line of the song. The vocal line is in baritone solo. The piano accompaniment is in 4/4 time. Dynamics include mezzo-piano (*mp*) and piano (*p*). The tempo is marked *Allegro non troppo*.

trust from my youth. Cast me not off in the time of old

Vocal entry and piano accompaniment for the third line of the song. The vocal line is in baritone solo. The piano accompaniment is in 4/4 time. Dynamics include piano (*p*). The tempo is marked *Allegro non troppo*.

age: For - sake me not — when my strength — fail - eth.

15

f

God, be not far_ from me: O my God, make haste for my

f

mp

help. Cast me not off in the time of old age: For -

mp

Ped.

cresc.

-sake me not_ when my_ strength_ fall - eth.

cresc.

f

mf

O God, thou hast taught me from my youth:

mf

cresc.

f

dim.

And hi-therto have I de-clar-ed Thy wondrous works. — Now

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The piano part includes a 'Ped.' (pedal) marking at the end of the system.

al - so, when I am old and grey - head - ed, O God, for -

The second system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. Dynamics include *mf* (mezzo-forte) and *f* (forte).

- sake me not, O my God — for - sake me not:

The third system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. Dynamics include *mf* (mezzo-forte).

con decisione

Un-til I have shewed Thy strength un-to this — ge - ne -

The fourth system continues the vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef and a key signature of one flat. Dynamics include *f* (forte) and *sf* (sforzando).

- ra - tion, Thy power to ev'ry one that is to

ff *sf*

Ped.

come. Thou, which hast shew - ed me great and sore

pp *lunga pp*

tri - als, shalt quick - en me a - gain;

pp *sempre p*

And shalt bring me up a - gain — from the dust.

pp

17

— of death. Thou shalt

ppp *pp* *Ped.*

Allegro tranquillo.

com - fort me on ev - 'ry side, — Thou shalt com - fort,

com - fort me on ev - 'ry side, Thou shalt

sempre p

com - - - fort me, — Thou shalt

sempre p *legato*

cresc.

com - - fort me on ev - 'ry

cresc.

18

mf

side.. I will al - so praise Thee with the psal - te - ry,

mf

mf

e - ven Thy truth, O my God:

mf

mf

Un - to Thee will I sing with the harp,

mf

O — Thou — Ho — ly One of Is — — ra — el.

sempre cresc.
My lips shall great - ly rejoice when I sing — un - to

cresc.

ff ed allargandosi

Thee: And my soul,

f 19
my soul — which Thou hast re - deem - ed,

mf

my soul — which Thou hast, Thou

dim.

hast re - deem - ed, Thou hast re - deem -

dim.

- ed, — which — Thou hast

p sotto voce ed a piacere

colla voce

re - - deem - - ed.

pp

ppp

Nº 4. SOPRANO SOLO & CHORUS. O THOU THAT HEAREST PRAYER.

Andante espressivo.

Soprano Solo. *p* O Thou that hear-est prayer, un - to Thee shall

Soprano.

Contralto.

Tenor.

Bass.

Andante espressivo.

Piano. *) *p*

all flesh come.

O Thou that hear-est prayer, un - to Thee

O Thou that hear-est prayer, un - to Thee

O Thou that hear-est prayer, un - to Thee

O Thou that hear-est prayer, un - to Thee shall

*) For practice only.

poco cresc.

O Thou_ that hear-est prayer,

— shall all flesh come. *ten.* 0

— shall all flesh come. *ten.*

— shall all flesh come. *ten.*

all_ flesh, all_ flesh come. *ten.*

poco cresc.

ten.

20

un - to Thee_ shall all flesh

poco cresc. Thou_ that hearest prayer, un - to Thee shall all flesh

poco cresc. O Thou_ that hearest prayer, un - to Thee shall all flesh

poco cresc. O Thou_ that hearest prayer, un - to Thee shall all flesh

O Thou_ that hearest prayer, un - to Thee shall all flesh

20

come, un - to Thee. *mf*

come, shall all flesh come, un - to Thee. *p* *pp*

come, shall all flesh come, un - to Thee. *p* *pp*

come, shall all flesh come, un - to Thee. *p* *pp*

come, shall all flesh come, un - to Thee. *p* *pp*

come, shall all flesh come, un - to Thee. *p* *pp*

Poco animato.

My mis-deeds pre - vail, my mis-deeds pre - vail *mf*

My mis-deeds pre - vail, pre - vail *mf*

My mis - deeds pre - vail, my mis - deeds pre - vail *mf*

My mis-deeds pre-vail, my mis - deeds pre-vail *mf*

Poco animato.

mf

21

— a - gainst me, my mis-deeds pre - vail, pre -

— a - gainst me, my mis - deeds pre - vail, pre -

— a - gainst me, my mis - deeds pre - vail, pre -

— a - gainst me, my misdeeds, my mis-deeds

21

-vail a - gainst me: O be Thou mer - ci-ful un - to me,

-vail a - gainst me: O be Thou mer - ci-ful un - to me,

-vail a - gainst me: O be Thou mer - ci-ful un - to me,

— pre-vail a - gainst me: O be Thou mer - ci-ful un - to me,

*) Note. When the Alto part is sung by men, it will be found convenient that they sing the word 'pre-vail' with the Tenors, while their part be taken for the moment by Second Trebles. Modifications on the same plan can be made elsewhere in this work, if desirable.

mf *f* *rit.*

Be Thou mer - ci -

p *>* *p*

O be Thou mer - ci - ful un - to me, be Thou mer - ci -

p *>* *p*

O be Thou mer - ci - ful un - to me, be Thou mer - ci -

p *>* *p*

O be Thou mer - ci - ful un - to me, be Thou mer - ci -

p *>* *p*

O be Thou mer - ci - ful un - to me, be Thou mer - ci - ful.

rit.

Tempo I? *mp ed espress.*

-ful. O Thou that hear-est prayer,

pp

-ful. O Thou that hear-est prayer,

pp

-ful. O Thou that hear-est prayer,

pp

-ful. O Thou that hear-est prayer,

pp

Tempo I?

22

un - to Thee shall all flesh come,

cresc. un - to Thee, _____ un - to Thee shall all flesh come,

cresc. un - to Thee, _____ un - to Thee shall all flesh come,

cresc. un - to Thee, _____ un - to Thee shall all flesh come,

cresc. un - to Thee shall all flesh, _____ shall all _____ flesh come,

22

cresc.

pp, molto rall.

un - to Thee _____ shall all flesh come.

p un - to Thee shall all _____ flesh come.

pp un - to Thee shall all _____ flesh come.

p un - to Thee shall all _____ flesh come.

pp un - to Thee shall all _____ flesh come.

p un - to Thee shall all _____ flesh come.

pp un - to Thee shall all _____ flesh come.

molto rall.

p

pp

N^o 5. NARRATIVE. AND DAVID ASSEMBLED ALL THE PRINCES.

Allegro energico.

The piano introduction is in 2/4 time, marked *Allegro energico*. It features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with chords and moving lines. The key signature has one flat (B-flat).

Soprano Solo.

And Da-vid as - sem - bled all the prin - ces of

The vocal line begins with a soprano solo. The piano accompaniment is marked *mp* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Is - ra-el, the prin - ces of the tribes, and the

The vocal line continues with the lyrics "Is - ra-el, the prin - ces of the tribes, and the". The piano accompaniment includes a dynamic marking of *f* and features more complex rhythmic patterns.

captains o - ver the thousands, and captains o-ver the hundreds, with the

The vocal line concludes with the lyrics "captains o - ver the thousands, and captains o-ver the hundreds, with the". The piano accompaniment continues with a similar rhythmic and harmonic style.

of - fi - cers and with the migh - ty men, and with all the

va - liant men un - to Je - ru - sa - lem.

a piacere 23

CHORUS.

Soprani.

Contralti.

Give un-to the

Give un-to the

Lord O ye migh - ty: give un-to the

Lord O ye migh - ty: give un-to the

Lord glo - ry and strength.

Lord glo - - - ry and strength.

24

24

f

Ped.

Soprano Solo.

And the King stood

mf

Ped.

up up-on his feet and said.

Baritone Solo.

Hear me, my

mf

Ped.

bre - thren, and my peo - - ple:

dim.

molto dim.

Ped.

Poco meno mosso.

mf.

As for me, I had in mine heart to build an house of

p sempre molto legato

rest for the ark of the co-ve-nant of the Lord,

and for the foot-stool of our God. But God said,

p rit.

rit.

Andante tranquillo.

pp

Thou shalt not build Me an house to dwell in because Thou hast

pp

poco cresc.

ppp

been a man of war, and hast shed blood. Howbeit

ad lib.

f

colla voce

Tempo 1º (Allegro.)

mf

the Lord God of Is - ra - el hath cho - - sen me to be

mp

sempre poco a poco cresc.

sempre poco a poco cresc.

25

King o-ver Is - - ra - el for e - - - ver.

f

ff

And of all my sons he hath cho-sen So - lo-mon my son -

rit. *Allargando*

to sit upon the throne of the Kingdom of the Lord o-ver Is - - ra -

Andante maestoso.

- el.

ff *accel.*

Tempo I? (Allegro.) *mp*

So-lo-mon my son, whom a-lone God hath cho-sen

cresc. *f*

is - yet young - and ten-der and the work is great: for the palace is

cresc. *f*

piuf

not for man, but for the Lord God.

26 **CHORUS.** **Soprani.**
 Give un-to the Lord, O ye migh-ty: give un-to the
Contralti.
26 Give un-to the Lord, O ye migh-ty: give un-to the

Lord glo - ry and strength.
 Lord glo - - - ry and strength.

Baritone Solo. *mf*
 Now I have pre-

- par - ed with all my might for the house of my God,

mp the gold — for things to be made of gold, — and the sil-ver *cresc.*

Andante maestoso.
— for things of sil-ver. *f* Who then, who then is willing to

con-secrate his ser - vice this day *ff e largo* un - to the Lord?
colla voce

a tempo

Soprani.
 Contralti.

ff Give, give un-to the Lord, O ye migh -
 Give, give un-to the Lord, O ye migh -

a tempo
ff

- ty: give un-to the Lord glo - ry,
 - ty: give unto the Lord

- glo - - ry, glo - - -
 - glo - - ry, glo - - -

mp *molto cresc.*

Soprano Solo.

Tempo I? (Allegro.)

ry, glo - - ry and strength. Then the
- - ry, glo - - ry and strength.
- - ry, glo - - ry and strength.
Tenor *f* Glo - - ry, glo - - ry and strength.
Bass *ff* Glo - - ry, glo - - ry and strength.

Tempo I? (Allegro.)

ff *mf*

chief of the fa - thers and prin - ces of the tribes, and the cap - tains of -

mp

thousands and of hun - dreds of - fer-ed, of - - fer-ed

ff a piacere

ff

28

will - ing - ly.

ff

CHORUS.

will -

will -

will -

will -

will -

28

ff

Ped.

Tempo II^{do} (Andante maestoso.)

- ing - ly. _____

Then the people re - joi - ced,

- ing - ly. _____

Then the people re - joi - ced,

- ing - ly. _____

Then the people re - joi - ced,

- ing - ly. _____

Then the people re - joi - ced,

Tempo II^{do} (Andante maestoso.)

f

sempre Ped.

Soprano Solo.

mf

be-cause with
 for that they of-fered will-ing-ly,
 for that they of-fered will-ing-ly,
 for that they of-fered will-ing-ly,
 for that they of-fered will-ing-ly,

per-fect heart they offered will-ing-ly: and Da-vid
 they of-fered will-ing-ly un-to the
 they of-fered will-ing-ly un-to the
 they of-fered will-ing-ly un-to the
 they of-fered will-ing-ly un-to the

sempre f

the King al-so re - joi - ced with great joy and blessed

Lord:

Lord:

Lord:

Lord:

p ma fervente

— the Lord be - fore all the congre - ga - tion and said:

mp and blessed — the Lord and said:

mp and blessed — the Lord and said:

mp and blessed — the Lord and said:

mp and blessed — the Lord and said:

N^o 6. A SONG OF THANKSGIVING.
 BLESSED BE THOU, LORD GOD.

Allegro maestoso.

Baritone Solo.

ff

Bless - ed, bless - ed, bless - ed be_ Thou, Lord God of our

fa - thers, for e - ver, for

e - ver and e - - - -

- ver.

Tenori I.
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

Tenori II.
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

Bassi I.
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

Bassi II.
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

29

fa - thers, for e - ver, for e - ver

fa - thers, for e - ver, for e - ver

fa - thers, for e - ver and

fa - thers, for e - ver

meno f

Thine, O Lord, is the
 and e - - - - - ver.
 and e - - - - - ver.
 e - - - - - ver.
 and e - - - - - ver.

mf

great - ness, and the power, — and the glo - - ry, and the

sempre ben marcato

cresc.

ff

30

vic - - to - ry, and the ma - - jes - ty:

Thine, O Lord, is the

Thine, O Lord, is the

Thine is the

Thine is the

cresc.

30

great - ness, and the power, — and the glo - - ry, and the

great - ness, and the power, — and the glo - - ry, and

great - ness, and the power, — and the glo - - ry, and the

great - ness, and the power, — and the glo - - ry, and the

vic - - - to - ry, and the ma - - - jes - -

the vic - - - to - ry, and the ma - - - jes - -

vic - to - ry, and the ma - - jes - -

vic - - - to - ry, and the ma - - jes - -

mf For all that is in the heav'n, and in the earth *f* is

- ty:

- ty:

- ty:

- ty:

- ty:

mf

il basso marcato

Thine:

For all that is in the heav'n and in the

For all that is in the heav'n and in the

For all that is in the heav'n and in the

For all that is in the heav'n and in the

31

ff

Thine, Thine

earth is Thine. Thine,

earth is Thine. Thine,

earth is Thine. Thine,

earth is Thine. Thine,

is the king - - - dom,

Thine is the king - dom, O Lord, and Thou

Thine is the king - dom, O Lord, and Thou art ex -

Thine is the king - dom, O Lord, and Thou art ex -

Thine is the king - dom, O Lord, and

ff *f* *Ped.*

art ex - - alt - ed as head a - bove

- alt - - - - ed as head a - bove

- alt - ed, ex - alt - ed as head a - bove

Thou art ex - - alt - ed as head a - - bove

rit.

ff

Now

all.

Now *ff*

all.

Now *ff*

all.

Now *ff*

all.

Now *ff*

32 *ff a tempo*

rit.

there - fore,

we

there - fore, our God we thank Thee,

there - fore, our God we thank Thee,

there - fore, our God we thank Thee,

there - fore, our God we thank Thee,

thank Thee, and praise Thy glo-rious Name. —
we ———— thank Thee,
we ———— thank Thee,
we ———— thank Thee,
we ———— thank Thee, and

and praise Thy glo - - rious
and praise Thy glo - rious Name, ————
and praise ————
praise Thy glo - rious Name, ———— and

Name, and praise Thy glo - rious
 praise Thy glo - rious Name, we
 Thy glo - rious Name, and praise
 praise, praise Thy glo - rious Name,

33

Name, we thank Thee.
 praise, we thank Thee.
 Thy glo - - - rious Name.
 Thy glo - - - rious Name.

33

ff

mf

But who am

sf dim.

Pod.

*Lento non troppo.
molto espress.*

I, and what is my peo - ple, O Lord, that we should be

mp molto espress.

a - ble to of - fer so will - ing - ly? For all things come of

Thee and of Thine own, Thine own have we gi - ven Thee.

34 Poco più lento.

ppp

For we are stran - gers, are stran - gers be - fore Thee, and

pp

so - jouners, as were all our fa - thers:

f e.

Andante tranquillo.

pp

our days on the earth are as a sha - dow,

pp *sempre pp*

are as a shadow, and there is none

p

pp *mf*

a - bid-ing. I know al - so, my

cresc. *ff* **35**

God, that Thou tri - est the heart, and hast pleasure in up-right-ness.

f *cresc.* *f*

accel. f *Allegro con spirito.*

As for me, in the up-right-ness of my heart I have will-ing-ly

accel. *mf*

a piacere *a tempo* *mf*

of-fered all these things: and now I have seen with

colla voce *p*

joy, Thy peo-ple which are pre-sent here to of -

sempre cresc.

- fer will - ing - ly O Lord God of our

36 Soprano Solo.

mp Give un-to the Lord, O ye might - - - ty: *dim.*

sempre molto f

fathers, keep this for e - ver in the i-ma-gi - na - - tion

SMALL CHORUS.

Soprani. *pp* Wor - ship the Lord in the

Contralti. *pp* Wor - ship the Lord

sf *p ed espress.*

sempre con Ped.

of the thoughts of the heart of Thy peo - ple,
 beau - ty of ho - liness, wor - ship, wor - ship
 in the beau - - - ty of ho - liness, in the

mf Give un-to the Lord,
 and pre-pare their heart un - to Thee: *sempraff* give un - to
 in the beau - ty of ho - - li - ness. *p* Give
 beau - - ty, the beau - ty of ho - li - ness.

37

cresc.
 O ye might - - - ty: give
 them a per - - - fect heart, to

cresc.
 unto the Lord, O ye might - ty: give unto the Lord.
 Give unto the Lord, *cresc.* give,

Tenori. (Chorus I.) *pp* A per - - - fect heart,
 Bassi. (Chorus I.) *pp* A per - fect heart,
 A per - fect heart,

poco a poco cresc

unto the Lord the hon - - our due. unto His
 keep Thy command - ments and Thy tes - timonies, and Thy sta -

the honour due
 give the honour due *cresc.*
 to keep Thy com - mand -

cresc.
 to keep Thy com - mand -

sempre Ped.

Name. _____

molto rall.

- tutes, and to build an house — for Thy

unto His Name.

unto His Name.

- ments.

- ments.

molto rall.

38 *a tempo*

Name. Now — bless the Lord your God.

a piacere

38 *a tempo*

colla voce

f *cresc.* *sff*

Tempo I? (Allegro maestoso.)
Soprano Solo.

Wor - - - ship the Lord.

Bless - ed, bless -

Bless - ed, bless -

Bless-ed,

FULL CHORUS.

Tempo I? (Allegro maestoso.)

mp

cresc.

- ed, Bless-ed, bless-ed, bless-ed be

- ed, Bless-ed, bless-ed, bless-ed be

cresc. bless - - - ed, Bless-ed, bless-ed, bless-ed be

Bless - - - ed, Bless-ed, bless-ed, bless-ed be

Thou, Lord God of Is - ra-el, for e - ver, for

Thou, Lord God of Is - ra-el, for

Thou, Lord God of Is - ra-el, for e - ver, for

Thou, Lord God of Is - ra-el, for

e - ver and e - - - e - - -

e - ver and e - - -

e - ver and e - - - - ver.

e - ver and e - - - - ver.

39

-ver.

-ver.

Thine, O Lord, is the great-ness, and the power, and the glo-ry, and the

Thine, O Lord, is the great-ness, and the power, and the glo-ry, and the

39

ben marcato

Ped. Ped. Ped. Ped.

Thine,— Thine, Thine, O Lord, is the great-ness, and the

Thine,— Thine, Thine, O Lord, is the great-ness, and the

vic- - to - ry, and the ma - jes - ty; Thine is the great-ness, and the

vic- - to - ry, and the ma - jes - ty; Thine is the great-ness, and the

Ped. Ped.

power, — and the glo - ry, and the vic - - to-ry,

power, and the glo - ry, and the vic - - to-ry,

power, and the glo - ry, and the vic - - to -

power, and the glo - ry, and the vic - - to-ry,

sff *mf* *cresc.*

Ped.

and the ma - - - - - jes - - - - - ty.

and the ma - jes - ty.

-ry, and the ma - - - - - jes - - - - - ty.

and the ma - -jes-ty. For all that is in the

f

40

For all
For all
For
heaven, and in the earth is Thine, for

ten.

SMALL CHORUS.

that is in the heaven, and in the earth is
that is in the heaven, and in the earth is
all that is in the heaven, and in the earth is
all that is in the heaven, and in the earth is

GREAT CHORUS.

that is in the heaven, and in the earth
that is in the heaven, and in the earth
all that is in the heaven, and in the earth
all that is in the heaven, and in the earth

Thine,— Thine.— Thine is— the—

Thine, Thine. Thine is— the—

Thine,— Thine.— Thine is— the—

Thine,— Thine.— Thine is— the—

is Thine,— Thine.— Thine is the

is Thine,— Thine.— Thine is the

is Thine,— Thine.— Thine is the

is Thine,— Thine.— Thine is the

ff

Ped.

Detailed description: This is a musical score for voice and piano. It consists of eight staves. The first four staves are vocal lines, each with lyrics: "Thine,— Thine.— Thine is— the—". The fifth through eighth staves are piano accompaniment, with lyrics: "is Thine,— Thine.— Thine is the". The score includes dynamic markings such as *ff* and *f*, and a *Ped.* (pedal) marking at the end. The key signature has two sharps (F# and C#), and the time signature is 4/4.

41

king - dom, O Lord, and Thou art ex - -

king - dom, O Lord, and Thou art ex - alt - ed, ex -

king - dom, O Lord, Thou art ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex -

41

king - dom, and Thou art ex - - alt - ed, ex -

king - - dom, O Lord, and Thou art ex - alt - ed, ex -

king - dom, O Lord, Thou art ex -

king - dom, O Lord, and Thou art ex - alt - - -

41

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- ed as head a - bove all.

Now, now,
Now, now,
Now, now,
Now, now,
Now, now,
Now, now,
Now, now,
Now, now,
Now, now,

there - fore, now, there - fore, our God, we

there - fore, now, there - fore, our God, we

there - fore, now, there - fore, our God, we

there - fore, now, there - fore, our God, we

42

thank Thee, we thank Thee, we

thank Thee, we thank Thee, we

thank Thee, we thank Thee, we

thank Thee, we thank Thee, we

42

thank Thee, and praise

thank Thee,

thank Thee,

thank Thee, and

Thy glo - rious Name, and praise

and praise Thy glo - - - rious

and praise, and

praise Thy glo - rious

Thy glo - rious Name.

Name, Thy glo - - - rious Name.

praise Thy glo - rious Name.

Name, Thy glo - rious Name.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with a different line of lyrics. The piano accompaniment is written on a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "Thy glo - rious Name.", "Name, Thy glo - - - rious Name.", "praise Thy glo - rious Name.", and "Name, Thy glo - rious Name." The piano part features a steady bass line and a more active treble line with chords and melodic fragments.

We thank Thee, we thank Thee, we thank Thee,

We thank Thee, we thank Thee, we thank Thee,

We thank Thee, we thank Thee, we thank Thee,

We thank Thee, we thank Thee, we thank Thee,

Pnd.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, each with a different line of lyrics. The piano accompaniment is written on a grand staff (treble and bass clefs). The music is in the same key and time signature as the first system. The lyrics are: "We thank Thee, we thank Thee, we thank Thee,", "We thank Thee, we thank Thee, we thank Thee,", "We thank Thee, we thank Thee, we thank Thee,", and "We thank Thee, we thank Thee, we thank Thee,". The piano part continues with a steady bass line and a more active treble line with chords and melodic fragments. The system ends with the instruction "Pnd." (Piano).

we thank Thee.

we thank Thee.

we thank Thee.

we thank Thee.

ff accel.

ff accel.

ff accel.

ff accel.

accel.

ff

ff

Nº 7. NARRATIVE. AND DAVID DIED.

Andante. *P* *cresc.*

And Da - vid died, full of years,

pp *espress.*

dim.

rich-es and ho - - nour.—

pp

fe maestoso *a piacere*

And So - lo-mon, his son, reigned in his stead.

f *rit.*

Nº 8. SOLEMN INTERLUDE.

Lento maestoso.

ff sff sff mf cresc. Ped. *Ped.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a forte (ff) dynamic, followed by sforzando (sff) markings, and then a gradual decrescendo to mezzo-forte (mf). A crescendo (cresc.) marking appears towards the end of the system. Pedal markings include a single 'Ped.' and a double asterisk '*Ped.'.

*Ped. *Ped. Ped. *Ped.

The second system continues the musical piece with two staves. It features various rhythmic patterns and chordal textures. Pedal markings include two double asterisks '*Ped.', a single 'Ped.', and another double asterisk '*Ped.'.

43

ff sff sff mf cresc. Ped. *Ped.

The third system begins with the measure number '43' centered above the staff. It follows the same musical notation and dynamics as the first system, including the ff, sff, mf, and cresc. markings, and the Ped. and *Ped. markings.

The fourth system continues the musical piece with two staves, maintaining the same key signature and time signature. It includes various musical notations such as slurs, accents, and dynamic markings.

ff

sempre con Pedale.

44

mp

molto cresc.

sempre cresc.

ff

ff ff

mf cresc.

First system of a piano score. It consists of two staves. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The first staff has a treble clef and the second has a bass clef. The music features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic marking 'mf cresc.' is placed at the beginning of the first staff.

sempre cresc.

Second system of the piano score. It continues the melodic and harmonic development from the first system. The dynamic marking 'sempre cresc.' is placed at the beginning of the first staff. The music shows increasing intensity and complexity in both hands.

ff sff

Ped. *Ped.

Third system of the piano score. The music reaches a powerful climax. The dynamic markings 'ff' and 'sff' are placed in the first and second staves respectively. Pedal markings 'Ped.' and '*Ped.' are located below the first and second staves. The right hand features a series of chords and a melodic line, while the left hand provides a strong harmonic foundation.

45

p pp tranquillo

pp

Ped.

Fourth system of the piano score. The music transitions to a more delicate and calm section. The dynamic markings 'p', 'pp', and 'triquillo' are placed in the first staff, and 'pp' is in the second. A measure number '45' is written above the first staff. Pedal markings 'Ped.' are located below the first and second staves. The music is characterized by light textures and a slower tempo.

Fifth system of the piano score. This system concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand. The music ends with a final chord in the right hand.

N^o. 9. SOPRANO SOLO. LORD, INTO THY HANDS.*Adagio espressivo.*

Piano introduction in G minor, 4/4 time. The music is marked *pp* (pianissimo). It features a slow, expressive melody in the right hand and a supporting bass line in the left hand, with some chromatic movement.

Soprano Solo.

Soprano vocal line and piano accompaniment. The vocal line begins with the lyrics "Lord, in - - to Thy hands — I com-mend my". The piano accompaniment continues from the introduction.

46

Soprano vocal line and piano accompaniment. The vocal line continues with the lyrics "spi - - rit; For Thou hast re-deem-ed me, Thou hast re-". The piano accompaniment features a *cresc.* (crescendo) marking. The system ends with a *f* (forte) dynamic marking.

Soprano vocal line and piano accompaniment. The vocal line concludes with the lyrics "- deem-ed me, O Lord, O — Lord, Thou God of truth." The piano accompaniment features a *f* (forte) dynamic marking and ends with a *Ped.* (pedal) instruction.

I have trust - ed in Thee, O God, I have

trust - ed in Thee: I have said, Thou art my God. My

47 times are in Thy hand, in Thy hand.

Lord, in - - to Thy hands I com-mend my

spi - - - rit.

PART II.

Nº 10. NARRATIVE.
AND SOLOMON BUILT THE HOUSE OF THE LORD.

Largo.
Soprano.

ff And So - lo - mon built the house of the Lord at Je -

ff And So - lo - mon built the house of the Lord at Je -

ff And So - lo - mon built the house of the Lord at Je -

ff And So - lo - mon built the house of the Lord at Je -

Largo.

ff

48

- ru - salem, in the place that Da - vid his fa - ther had pre - par - ed.

- ru - salem, in the place that Da - vid his fa - ther had pre - par - ed.

- ru - salem, in the place that Da - vid his fa - ther had pre - par - ed.

- ru - salem, in the place that Da - vid his fa - ther had pre - par - ed.

48

And.

Soprano Solo.

p Recit. a piacere

And the house was built of stone made ready before it was

sempre p ed a piacere della voce

brought thither: so that there was neither hammer nor axe nor tool of

p

iron heard in the house, while it was in building. And the whole

house was overlaid with gold; and the altar also was of

sempre p

gold, and the ta - ble of gold, and the can - die - sticks of

pure gold. And the house was gar - nished with precious stones, for beau - ty.

49 *Più animato.*

And when all the work was fin - ish - ed, then So - lo - mon as - sem - bled the

el - ders, and all the heads of the tribes, the chief of the fa - thers, un - to Je -

espress e non piano

- ru - salem, to bring up the ark of the co-venant of the Lord.

CHORUS.

And the priests brought in the ark to the most

And the priests brought in the ark to the most

And the priests brought in the ark to the most

And the priests brought in the ark to the most

legato

50

ho - - - ly place.

ho - - - ly place.

ho - - - ly place.

ho - - - ly place.

ho - - - ly place.

50

Nº 11. CHORUS. WE WILL GO INTO THE TABERNACLE.

Andante marziale.

The musical score is written for piano and consists of five systems of music. The first system is marked *mp* and *dim.*. The second system is marked *p e tranquillo* and *dim.*. The third system is marked *f* and *Ped.*. The fourth system is marked with the number 51. The fifth system is the final system on the page.

The score is in G major (one sharp) and 2/4 time. It features a variety of musical textures, including chords, arpeggios, and melodic lines. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The tempo is *Andante marziale*. The piece concludes with a final chord in the fifth system.

Tenori.

f
We will go in - to the ta - ber - na - cle of the Lord, —

Bassi.

f
We will go in - to the ta - ber - na - cle of the Lord, —

Ped.

dim. — — — — — *p*
we will wor - - ship at His foot - - stool.

dim. — — — — — *p*
— we will wor - - ship at His foot - - stool.

dim. — — — — — *p*

52

p e tranquillo

p e tranquillo

Musical score system 1, featuring piano accompaniment in treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a *mf* (mezzo-forte) marking.

Musical score system 2, featuring piano accompaniment in treble and bass clefs. The system includes a measure number **53** and a *f* (forte) dynamic marking.

Musical score system 3, featuring piano accompaniment in treble and bass clefs. The music includes various rhythmic patterns and dynamics.

Musical score system 4, featuring vocal lines in treble and bass clefs. The lyrics are: "A - rise, O Lord, in -" and "A - rise, O Lord,". The system includes a *f* (forte) dynamic marking.

Musical score system 5, featuring piano accompaniment in treble and bass clefs. The music includes various rhythmic patterns and dynamics.

- to Thy rest - ing place; Thou, and the
 in - to Thy rest - ing place; Thou, and the

f

f

s

Ped.

ark of Thy strength. Thy strength.
 ark of Thy strength.

ark of Thy strength. Let Thy priests, be cloth -

mp

sf mp

Ped.

and let Thy saints re -
 - ed in right - eous - ness: and let Thy saints re -

mf

mf

mf

espressivo

55

- joice in good - - - ness.

- joice in good - - - ness.

55

dim. - - - *mp*

poco a poco cresc. *sempre cresc.*

f

56

ff A-rise, O Lord, in - to Thy rest - ing place,

ff A-rise, O Lord, in - to Thy rest - ing place,

56

ff

ff *molto dim.*
 A-rise, A-rise, O Lord.
 A-rise, A-rise, O Lord.

ff *molto dim.*

mp *p* *sempre dim.*

mp *p* *sempre dim.*

4 Tenori. *Adagio.* *pp*
 4 Bassi. A - - men, A - - - men.
 A - - - men.

Adagio. *pp* *ppp* *sempre pp*

Nº 12. DOUBLE CHORUS. O GIVE THANKS UNTO THE LORD.

Allegro.

Soprano. *f*
 O give thanks un-to the

Alto. *f*
 O give thanks un-to the

Tenor. *f*
 O give thanks un-to the

Bass. *f*
 O give thanks un-to the

Allegro.
f
 Piano.

Lord; for He is good:

Lord; for He is good:

Lord; for He is good:

Lord; for He is good:

Lord; for He is good:

57

57

ff (Str.)

Ped.

poco allargandosi.

poco allargandosi.

(Brass.) (Str.) (Brass.)

Ped. *v* *Ped.*

animandosi

For His mer - -

For His mer - -

For His mer - -

For His mer - -

(Str.)

animandosi

Ped.

Ped.

- cy en - dur - - - eth for e - - - ver.

- cy en - dur - - - eth for e - - - ver.

- cy en - dur - - - eth for e - - - ver.

- cy en - dur - - - eth for e - - - ver.

Chorus I (Small.)

Chorus I (Small.)

O give thanks un-to the God of

O give thanks un-to the God of

O give thanks un-to the God of

O give thanks un-to the God of

The musical score for Chorus I (Small.) consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are "O give thanks un-to the God of". The music features a strong dynamic of *f* (forte) and includes a triplet of eighth notes in the vocal lines.

Chorus II (Great.)

Chorus II (Great.)

gods: For His mer - cy en - dur - - eth for e - ver.

gods: For His mer - cy en - dur - - eth for e - ver.

gods: For His mer - cy en - dur - - eth for e - ver.

gods: For His mer - cy en - dur - - eth for e - ver.

The musical score for Chorus II (Great.) consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are "gods: For His mer - cy en - dur - - eth for e - ver.". The music features a dynamic of *mf* (mezzo-forte) and includes a triplet of eighth notes in the vocal lines.

58

Chorus I.

O give thanks un-to the Lord of

O give thanks un-to the Lord of

O give thanks un-to the Lord of

O give thanks un-to the Lord of

58

Chorus I.

lords: For His mer - cy en - dur - eth for e - ver.

lords: For His mer - cy en - dur - eth.

lords: For His mer - cy en - dur - eth for e - ver.

lords: For His mer - cy en - dur - eth.

Chorus I.

To Him Who a - lone do-eth great won - - -

Musical score for Chorus I, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

Chorus II.

For His mer - cy en - dur - - eth for e - ver.

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

His mer-cy en - dur - - eth for

For His mer - cy en - dur - - -

Musical score for Chorus II, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

59 Chorus I.

mf

To Him that by wis - dom made

e - ver.

e - ver.

- - eth.

59

mf e molto espress.

Chorus II.

the heavens: For His mercy en - dur - eth for

Chorus II.

For His mer - cy en - dur - eth for

Chorus II.

For His mer - - cy en - dur - eth for e - ver.

Chorus II.

For His mer - cy en - dur - - eth for

f

p

e - -ver.

Ch. I. To Him that stretched out the earth _____ a - bove the

Chorus II. For His

e - ver. a - bove the

Chorus I. To Him that stretched out the earth _____ Chorus II. For His

e - ver.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'e - -ver.' and 'Ch. I. To Him that stretched out the earth _____ a - bove the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. The key signature has two flats, and the time signature is 4/4.

wa - ters:

Chorus II. For His mer - cy _____ en - dureth for e - ver.

mer - - cy en - dur - eth for e - - - - ver.

wa - - ters:

mer - - cy _____ en - - dur - eth for e - ver.

Chorus II. For His mer - cy en - dur - eth.

The second system continues the musical score with vocal lines and piano accompaniment. The vocal line includes the lyrics 'wa - ters:', 'Chorus II. For His mer - cy _____ en - dureth for e - ver.', 'mer - - cy en - dur - eth for e - - - - ver.', 'wa - - ters:', and 'mer - - cy _____ en - - dur - eth for e - ver.'. The piano accompaniment continues with similar rhythmic patterns, featuring eighth notes and chords. The key signature and time signature remain consistent with the first system.

60 *Poco animato.*

CHORUS I.

f

To Him _____ that hath made great lights: _____ For His

To Him _____ that hath made great lights: _____ For His

To Him _____ that hath made great lights: _____ For His

To Him _____ that hath made great lights: _____ For His

60 *Poco animato.*

CHORUS II.

mf

To Him _____ that hath made great lights: For His

To Him _____ that hath made great lights: For His

To Him _____ that hath made great lights: For His

To Him _____ that hath made great lights: For His

60 *Poco animato.*

f

mer - cy en - dur - - eth for e - ver. The sun _____

mer - cy en - dur - - eth for e - ver. The sun _____

mer - cy en - dur - - eth for e - ver. The sun _____

mer - cy en - dur - - eth for e - ver. The sun _____

mer - cy en - dur - - eth for e - ver. The

mer - cy en - dur - eth for e - ver. The

mer - cy en - dur - eth for e - ver. The

mer - cy en - dur - eth for e - ver. The

mer - cy en - dur - eth for e - ver. The

61
mp ed espress.

mer - cy - en - dur - eth for e - ver. Who re-

mer - cy - en - dur - eth for e - ver. Who re-

mer - cy - en - dur - eth for e - ver. Who re-

mer - cy - en - dur - eth for e - ver. Who re-

61

night: _____ For His mercy en - dur - eth for e - ver.

night: _____ For His mercy en - dur - eth for e - ver.

night: _____ For His mercy en - dur - eth for e - ver.

night: _____ For His mercy en - dur - eth for e - ver.

61

-mem - bered us in our low e -

-mem - bered us in our

-mem - bered us in our low e - state:

-mem - bered us in our low e - state:

pp Who re - mem - bered us in

pp Who re - mem - bered us in our low e -

pp Who re - mem - bered us: For His mer - cy en - dur - eth for

pp Who re - mem - bered us in our low e -

pp

cresc.
 -state: And hath de - li - ver - ed us

cresc.
 low e - state: And hath de - li - ver - ed us

cresc.
 And hath de - li - ver - ed us

cresc.
 And hath de - li - ver - ed us

p cresc.
 our low e - state: And hath de -

p cresc.
 -state: And hath de -

p cresc.
 e - ver. And hath de -

p cresc.
 -state: And hath de -

p cresc.

from our e - - - - -

from our e - - - - -

from our e - - - - -

from our e - - - - - ne-mies:

-li-ver-ed us from our e - - - - -

-li - - ver-ed us from our e - - - - -

-li-ver-ed us: For His mer - cy en - dur - eth for

-li - - ver-ed us: For His mer - cy en - dur - eth for

62

- ne - mies: _____

- ne - mies:

- ne - mies: un-to the Lord: _____

O give thanks _____

62

- ne - mies:

e - ver. un-to the Lord: _____

e - ver. O give thanks _____

62

e - ver. O give thanks _____

For His mer - - cy en - dur - - eth for e - ver.

For His mer - - - cy en - dur - - eth for e - ver.

— For His mer - - - cy ——— en -

For His mer - - - cy en -

Soprano Solo and Chorus.

f O give thanks un - to the Lord: *cresc.*

f O give thanks un - to the God of

f O give thanks un - to the God of

f O give thanks un - to the God of

mp *molto cresc.* - dur - eth. Give thanks un - to the God, the God of

f *mp* *molto cresc.* - dur - eth. Give thanks un - to the God, the God of

mp *molto cresc.*

For His mer - cy en - dur - eth for e - - -

cresc.
heaven: _____ For His mer - cy en - dur - - -

cresc.
heaven: For His mer - - - cy en - dur - - -

cresc.
heaven: For His mer - cy en - dur - - -

f cresc.
For His mer - cy en - dur - eth for e - ver.

f cresc.
For His mer - - - cy en - dur - eth for e - ver.

heaven: _____ For His mer - cy en - dur - eth.

heaven: _____ For His mer - cy en - dur - eth.

The piano accompaniment features complex textures with frequent triplets and dynamic markings such as *cresc.* and *f cresc.*

63

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff begins with a fermata over a whole note G4. The lyrics are: - ver. O give, - eth. O give, - eth. O give, - eth. O give. The dynamic *ff* is indicated at the start of the second measure of each staff.

63

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff begins with a fermata over a whole note G4. The lyrics are: O give thanks un - to the, O give thanks un - to the, O give thanks un - to the, O give thanks un - to the. The dynamic *ff* is indicated at the start of the second measure of each staff.

63

Piano accompaniment in G major, 4/4 time. Measure 63 features a *ff* dynamic. Measure 64 contains a complex arpeggiated figure with a fermata and a 7th fret fingering indicated above the treble clef staff.

thanks, _____ for He is good: _____

thanks, _____ for He is good: _____

thanks, _____ for He is good: _____

thanks, _____ for He is good: _____

Lord, _____ for He is good: _____

Lord, _____ for He is good: _____

Lord, _____ for He is good: _____

Lord, _____ for He is good: _____

Piano accompaniment featuring a complex melodic line in the right hand and a bass line in the left hand.

BOTH CHORUSES.

for He is good: _____

for He is good: _____

for He is good: _____

for He is good: _____

64 *allargando*

fff

Ped. *Ped.*

Ped.

animato

For His mer - - cy en - dur - - - eth for

For His mer - - cy en - dur - - - eth for

For His mer - - cy en - dur - - - eth for

For His mer - - cy en - dur - - - eth for

animato

ff

Ped.

e - - - ver, for e - - - ver.

e - - - ver, for e - - - ver.

e - - - ver, for e - - - ver.

e - - - ver, for e - - - ver.

ff *fff*

N^o. 13. NARRATIVE. IT CAME EVEN TO PASS.*Agitato ma non Allegro.*Soprano Solo. *mp*

It came e-ven to pass, as the trum-peters and sing-ers were as

sffp *pp*

one, to make one sound to be heard in prais-ing and thank-ing the

cresc. *mf*

Lord; and when they lift-ed up their voice with the trum-pets and

f *sfp*

in - stru-ments of mu - sic, and prais - ed the Lord,

mf *sfp*

saying, For He is good: for His mer-cy endureth for

f *ad lib.*

f *colla voce*

65 *a tempo*
e-ver: that then the house was fill-ed with a cloud, e - ven the

pp *a tempo* *sempre molto legato e pp*

ff *pp* *Ped.*

house of the Lord, so that the priests could not stand to mi - nister

pp

by reason of the cloud: for the glo - ry of the Lord had

P

fill - ed the house of God. Then said So - lomon,

pp

ppp

Tenor Solo.

66 *pp sotto voce*

The Lord hath said that He would dwell in the thick darkness.

Adagio espress.

mf

But I have built an house of ha - - bi - ta - tion for

pp

rfz *più f*

Thee, — and a place for Thy dwell - ing for e - -

mf *f*

67

- Ver.

Chorus I.

And the King turned his face, — and blessed the

And the King turned his face, — and blessed the

And the King turned his face, — and blessed the

And the King turned his face, — and blessed the

67

più f

f

Chorus II.

whole con - gre - ga - tion: and all the con - gre - ga - tion

whole con - gre - ga - tion: and all the con - gre - ga - tion

whole con - gre - ga - tion: and all the con - gre - ga - tion

whole con - gre - ga - tion: and all the con - gre - ga - tion

f

mp

Soprano Solo.

And So-lo-mon stood be-fore the al-tar of the Lord, and spread
 stood.
 stood.
 stood.
 stood.

68

molto rall. e dim.

forth his hands toward heaven, and said,

mf And spread forth his hands toward heaven, and said,

mf And spread his hands toward heaven, and said,

molto rall. e dim.

mf And spread forth his hands toward heaven, and said,

mf And spread forth his hands, and said, *molto rall. e dim.*

68

BOTH CHORUSES.

Nº 14. THE PRAYER. O LORD GOD OF ISRAEL.

Andante maestoso ed espressivo.

Tenor Solo.

mp

O Lord God of Is - ra - el, there is no

p

God like Thee in the heaven, nor in the earth; which keepest

mp

poco a poco cresc.

co - venant, and shewest mer - cy un-to Thy ser - vants that

poco a poco cresc.

f 69

walk be - fore Thee with all — their hearts. Now, O Lord

God, O Lord God, let Thy word — be ve - ri-fied which Thou hast

spoken un-to Thy ser - vant Da - vid. But will God in ve - ry

pp

sempre pp

deed dwell with men on the earth? —

pp

70 *p ma accel.*

Be - hold, — heaven and the hea-ven of heavens can-not con-

p ed accel.

-tain Thee, heaven and the hea-ven of heavens can-not con-

-tain Thee, how much less this house which I have buildd!

Lento tranquillo.
Yet have re - spect un-to the

prayer of Thy ser-vant, O Lord my God, to hearken un-to the

cry and the prayer which Thy ser - vant pray - eth be - fore Thee:

Tempo I^o

that Thine eyes may be o - pen up - on this

sempre pp *s* *s*

Ped. *Ped.* *Ped.*

house day and night.

p

mf

Heark-en then to the sup - pli - ca - tions of Thy ser - vant, and of Thy

f

peo - - ple Is - - ra - el, when they shall

p

Ped.

pray towards this place.

71 *p ed espress.*

Yea, hear from heaven, e-ven from Thy

dim. *p ed espress.*

dwel-ling-place:— and when Thou hear-est, for - give.

f *p* *pp*

QUARTET.*

Hear Thou from heaven, e-ven from Thy dwell-ing-place:— and

Hear Thou from heaven, e-ven from Thy dwell-ing-place:— and

Hear Thou from heaven, e-ven from Thy dwell-ing-place:— and

Hear Thou from heaven, e-ven from Thy dwell-ing-place:— and

mf

when— Thou hear-est, for-give.

when— Thou hear-est, for-give.

when— Thou hear-est, for-give.

when— Thou hear-est, for-give.

p

pp

* Four or more Voices, chosen from Chorus.

Tenor Solo.

72 *Recit. parlando a piacere*

If there be dearth in the land, if there be pes - ti - lence;

what - so - e - ver plague or what - so - e - ver sick - ness there be.

a tempo
pp
Then what prayer or what sup - pli - ca - tion so -

a tempo
pp
poco a

poco cresc.
e - ver shall be made by a - ny man, or by all Thy peo - ple, when

poco cresc.

p e tranquillo

e - - - - very man shall know his own

p e tranquillo

dim.

plague and his own sor - row, and shall spread forth his

dim.

hands in this house.

p

73 *p e molto espress.*

Then hear from heaven,

sempre dim. *p e molto espress.*

e - ven from Thy dwell - ing - place: _____ and

when _____ Thou hear - est, for - give.

74

and for -

mp *cresc.* *ten.*
Hear Thou from heaven, e - ven from Thy dwell - ing - place: _____

mp *cresc.*
Hear Thou from heaven, e - - ven from Thy dwell - ing - place:

mp *cresc.*
Hear Thou from heaven, e - - ven from Thy dwell - ing - place:

mp *cresc.* *ten.*
Hear Thou from heaven, e - ven from Thy dwell - ing - place: _____

74

sempre f

- give, _____ and render un-to e - very man ac -

and when Thou hear - est for - give. _____

and when Thou hear - est for - give. _____

and when Thou hear - est for - give. _____

and when Thou hear - est for - give. _____

and when Thou hear - est for - give. _____

- cord - ing un-to all his ways, _____ whose heart _____ Thou

sempre legato

dim. e molto espress.

know - est; for Thou on - ly know - est the

dim. e molto espress.

75

rit.

Quasi Recit.
p sempre cresc. ed

hearts of the child-ren of men.

When the stranger shall

pp
when Thou hear - est, for - give.

pp
when Thou hear - est, for - give.

pp
when Thou hear - est, for - give.

pp
when Thou hear - est, for - give.

QUARTET.

75

rit.

Quasi Recit.

pp *ppp* *p* *pp* *sempre cresc. ed*

accel.

come from a far coun-try for Thy great Name's sake, and Thy mighty

pp *p* *accel.*

animandosi

hand, and Thy stretched out arm, when they shall

f *mp animandosi*

come, and shall pray toward this house:

76 *mf*

Then hear from heaven, e-ven from Thy

QUARTET.

mf

Hear Thou from

mf

76 *mf*

poco a poco cresc.

dwel - - ing place, and do ac - cord - ing to all

heaven.

poco a poco cresc.

— that the stran - ger pray - - - eth for,

77 *f e con spirito.*

that all the peo - - ples of the earth may know Thy name,

QUARTET.

mf
That all the earth —

mf
That all the earth —

mf
That all the earth —

mf
That all the earth —

77

— and fear Thee, as doth Thy peo - - - ple, Thy peo - -
 may know Thy name,— and fear Thee, as doth Thy
 may know Thy name,— as doth Thy peo - ple, Thy
 may know Thy name,— as doth Thy
 may know Thy name,— as doth Thy peo - ple,

ff 78
 - - - ple Is - - - ra - el.
 peo - - ple Is - - ra - el.
 peo - ple Is - - ra - el.
 peo - - ple Is - - ra - el.
 - Thy peo - ple Is - - ra - el.

ff 78

Agitato. *mf*

If Thy people sin against Thee and Thou be

sf sfp *f sfp*

an-gry with them and de-liv-er them o - - - ver un-to their e - ne-

-mies, and they car-ry them a - way cap-tives un-to a land far

p *pp*

off or near; yet if they be -

- think themselves in the land of their cap -

pp

- ti - - - vi - ty and pray

ancora piano

pp

toward this land, toward the ci - - ty which Thou hast

molto cresc. ed allarg.

cho - - sen, toward the house which I have built for Thy

mp molto cresc.

mp molto cresc. Hear Thou from heaven,

Hear Thou from heaven, *mp molto cresc.* e-ven from Thy

mp molto cresc. Hear Thou from heaven,

Hear Thou from heaven, e-ven from Thy

p molto cresc. ed allarg.

11442

QUARTET.

name: Then hear from heaven, — e-ven from Thy dwelling - place,
 hear — Thou and — for - give. —
 dwell - ing - place and — for - give. —
 hear — Thou and — for - give. —
 dwell - ing - place and — for - give. —

80

sempre ff
 — and main - tain — their cause,
ff *mf* *CRSC.*

ff inspirosi
 and for - - give, — for -

81 *mp accel.*

- give Thy people. Now my God, let, I beseech Thee,

ff *mp accel.*

let Thine eyes be o - pen, and let Thine ears be at -

ff *dim.* *ff dim.*

- tent un-to the prayer that is made in this place.

a piacere *82 ff a tempo*
p *rit.* *mp a tempo* *fff*

FULL CHORUS.

Tenori. *ff maestoso.*
A - rise, O Lord,

Bassi. *ff*
A - rise, O Lord,

f *ff e maestoso.*

in - to - Thy - rest - ing - place, a - rise, a - rise,

in - to - Thy - rest - ing - place, a - rise, a - rise,

ff O Lord, for Thy servant David's sake, turn not a -

molto dim.

ff O Lord.

molto dim.

ff O Lord.

dim.

ff

- way the face of Thine a - noint - ed.

N^o 15. NARRATIVE. AND IT WAS SO WHEN SOLOMON.*Andante.*

Soprano Solo.

And it was so when So-lo-mon had made an end of

pray-ing all this— prayer and sup-pli-ca-tion un - - to the

Lord,— he a-rose from before the al - tar of the—

Lord, from kneeling on his knees with his hands spread forth— toward—

83

FULL CHORUS.

heaven.

p *f* *cresc.*

Let us lift up our heart with our hands to *cresc.*

Let us lift up our heart with our hands to *cresc.*

Let us lift up our heart with our hands to *cresc.*

Let us lift up our heart with our hands to *cresc.*

Let us lift up our heart with our hands to

83

ff

ten. And So-lo-mon stood,

God, to God in the heavens. *ten.*

God, to God in the heavens. *ten.*

God, to God in the heavens. *ten.*

God, to God in the heavens. *ten.*

God, to God in the heavens.

Allegro maestoso.

and blessed all the con-gre-ga - tion with a loud voice,

saying,

Tenor Solo. **84** *ad lib.*
ff Bless - ed be the Lord that hath giv-en

a tempo
 rest un-to His peo-ple. *ff*
 Bless - ed be the Lord.
 Bless - ed be the Lord.
 Bless - ed be the Lord.
 Bless - ed be the Lord.

FULL CHORUS.

ff

sf sf sf sf
Ped.

85 *ff*

There hath not fail - ed — one word

f

— of all His good pro-mise.

ff
Bless - - ed be the Lord.

ff
Bless-ed, bless - ed be — the

ff
Bless - - - ed be — the

ff
Bless - - ed be the Lord.

ff

CHORUS.

Lord.

Lord.

sf sf

This system contains five staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first and third staves have the word "Lord." written below them. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of three sharps. It features dynamic markings *sf* (sforzando) and includes various musical notations such as slurs, accents, and ties.

86 *sempre f*

The Lord ___ our God be with us, *sempre f*

The Lord ___ *sempre f*

The Lord ___ *sempre f*

The *sempre f*

The

86 *sempre f*

ff

Pad.

Pad.

This system contains five staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps. The first staff has the number "86" above it and the dynamic marking *sempre f*. The lyrics "The Lord ___ our God be with us, *sempre f*" are written below the first staff. The second, third, and fourth staves have the lyrics "The Lord ___ *sempre f*", "The Lord ___ *sempre f*", and "The *sempre f*" respectively. The fifth staff is the piano accompaniment, with a grand staff and a key signature of three sharps. It features dynamic markings *ff* (fortissimo) and *sempre f*, and includes the instruction *Pad.* (pedal) in two places. The number "86" is also present above the piano staff.

as He was with our fa - - thers

be with us, as He was

be with us, as He was

Lord be with us, as He

Lord be with us, as He

Ped. *Ped.*

Let Him not leave us,

with our fa - thers; Let Him not leave

with our fa - thers; Let Him not leave

was with our fa - thers; Let Him not leave

was with our fa - thers; Let Him not leave

Ped. *Ped.*

11442

87 *Più lento.*

nor for - - sake us; That He may in -
 us, nor for-sake us.
 us, nor for-sake us.
 us, nor for-sake us.
 us, nor for-sake us.

87 *Più lento.*

Ped.

cline our hearts un - to Him, to walk in all His -

mp *legato*

f e con dignita

ways:

That all the peo - - ples of the earth

SMALL CHORUS.

f e con dignita

That all the peo -

f e con dignita

may know that the Lord _____ He is God. _____ There is none

f the Lord is God.

f the Lord is God.

f the Lord is God.

- ples of the earth

may know that the Lord is God.

sf

else.

ff

The Lord _____ He is

ff

The Lord _____ He is

ff

There is none else, there is none

ff

There is none else, there is none

GREAT CHORUS.

ff

There is none else,

ff

God, _____ He is God. *lunga*

God, _____ He is God.

else, _____ none else.

else, _____ none else.

ff The Lord _____ He is God. *lunga*

ff The Lord _____ He is God.

ff There is _____ none else, none else.

there is _____ none else, none else.

lunga

Ped. *Ped.*

Nº 16. FINALE. KING OF KINGS! LORD OF LORDS.

Allegro maestoso.

Soprano. *ff* King of kings!

Tenor. *ff* King of kings!

Alto. *ff* King of kings!

Bass. *ff* King of kings!

FULL CHORUS:

Allegro maestoso.

Piano. *ff*

Ped.

Lord of lords! Who on - ly

Lord of lords! Who on - ly

Lord of lords! Who on - ly

Lord of lords! Who on - ly

Lord of lords! Who on - ly

sf p

Ped.

Solo Soprano. 88 *ff*

King of kings!

Solo Tenor. *ff*

King of kings!

Solo Baritone. *ff*

King of

molto cresc. - - - *ff*

hath im - mor - ta - li - ty,

molto cresc. - - - *ff*

hath im - mor - ta - li - ty,

molto cresc. - - - *ff*

hath im - mor - ta - li - ty,

molto cresc. - - - *ff*

hath im - mor - ta - li - ty,

molto cresc. - - - *ff f*

88

The musical score consists of four systems. The first system contains the vocal entries for Soprano, Tenor, and Baritone. The Soprano and Tenor parts are in treble clef, and the Baritone part is in bass clef. The piano accompaniment begins in the second system, marked with 'molto cresc.' and 'ff'. The piano part features a complex texture with many beamed notes and dynamic markings. A fermata is placed over the piano accompaniment in the final system, which is also marked with '88' and 'ff f'.

Dwell - ing in Light _____
 Dwell - ing in Light _____
 kings! Dwell - ing in Light _____
 Lord of lords! Dwell - - ing in _____
 Lord of lords! Dwell - ing in _____
 Lord of lords! Dwell - - ing in _____
 Lord of lords! Dwell - ing in _____
 Lord of lords! Dwell - ing in _____

f
f
f
p
dim. *p*
p
dim. *p*
sfp

ff *p tranquillo*
 un - - ap - - proach - - a - ble; Whom

ff *p tranquillo*
 un - - ap - - proach - a - ble; Whom

ff *p tranquillo*
 un - ap - proach - a - ble; Whom

Light un - ap - proach - a - ble;

Light un - ap - proach - a - ble;

Light un - ap - proach - a - ble;

Light un - ap - proach - a - ble;

f dim. *p ed espress.*
 L.H.

89

no man hath seen, nor can see:

no man hath seen, nor can see:

no man hath seen, nor can see:

pp

Whom

pp

Whom

pp

Whom

pp

Whom

89

pp

For

no man hath seen, nor

no man hath seen, nor

no man hath seen, nor

no man hath seen, nor

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "no man hath seen, nor". The piano accompaniment features a complex texture with many sixteenth notes and chords.

poco rit.

can see:

can see:

can see:

can see:

pp *poco rit.*

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "can see:". The tempo marking *poco rit.* is placed above the first vocal staff. The piano part begins with a *pp* dynamic marking and includes the *poco rit.* marking. The piano accompaniment continues with a similar complex texture of sixteenth notes and chords.

Allegro.

90

pp

pp

Two staves of piano introduction. The right hand features a melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics are marked *pp* (pianissimo).

poco a poco - - cresc. -

Two staves of piano introduction. The right hand continues the melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics are marked *poco a poco - - cresc. -*.

sempre cresc. -

Two staves of piano introduction. The right hand continues the melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics are marked *sempre cresc. -*.

f

To Thee _____ be_

f

To Thee _____ be_

f

To Thee _____ be_

f

To Thee _____ be_

Four staves of vocal entry. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are "To Thee _____ be_". Dynamics are marked *f* (forte).

f

Two staves of piano accompaniment. The right hand features a melodic line with a trill-like figure, and the left hand provides a rhythmic accompaniment. Dynamics are marked *f* (forte).

hon - our and power — e - - ter - - -

hon - our,

hon - our,

hon - our,

hon - our,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "hon - our and power — e - - ter - - -". The second, third, and fourth staves are also vocal lines, each with the lyrics "hon - our,". The fifth staff is a piano accompaniment in G major, featuring a treble and bass clef with various chords and melodic lines.

91

- - - nal, To Thee — be hon - our

To Thee — be hon - - our

91

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "- - - nal, To Thee — be hon - our". The second staff is another vocal line with lyrics: "To Thee — be hon - - our". The third, fourth, and fifth staves are piano accompaniment in G major, featuring a treble and bass clef with various chords and melodic lines. The number "91" is printed above the first staff and below the piano accompaniment.

and power e - ter - - - - - nal, —
and power _____ e - - - - - ter - - - - -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line with a long note value and a piano accompaniment with chords and moving lines.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand has a more active melodic line with chords, while the left hand provides a steady bass line with chords.

— e - ter - - - - - nal, power e -
nal, e - ter - - - - - nal, To Thee be—
To Thee _____ be hon - - our
To Thee _____ be hon - -

The second system continues the vocal and piano parts. The lyrics are: "e - ter - - - - - nal, power e -", "nal, e - ter - - - - - nal, To Thee be—", "To Thee _____ be hon - - our", and "To Thee _____ be hon - -". The piano accompaniment includes a dynamic marking of *f* (forte).

The piano accompaniment for the second system, showing the right and left hand parts. The right hand features a complex texture with many chords and moving lines, while the left hand continues with a bass line and chords. The dynamic marking *f* is present.

- ter - nal, power e -
hon - our and power e - ter -
and power e - ter -
- our and power e - ter -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "- ter - nal, power e -", "hon - our and power e - ter -", "and power e - ter -", and "- our and power e - ter -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

- ter - - - nal, power e - ter - -
- - - nal, power e - ter - -
- nal, power e - ter - - nal, To Thee be -
- - - - - nal, To Thee be power e -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "- ter - - - nal, power e - ter - -", "- - - nal, power e - ter - -", "- nal, power e - ter - - nal, To Thee be -", and "- - - - - nal, To Thee be power e -". The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and melodic fragments.

92

- nal, power
 - nal, power e - ter - - nal,
 power, power e - ter - - nal, To Thee be -
 - ter - - nal, power e - ter - - nal,

92

e - ter - - - - - nal,
 power e - - ter - - - - - nal,
 power e - ter - - - - - nal,
 power e - - ter - - - - - nal,

ff

SMALL CHORUS.

To Thee be hon - - our,

To Thee be hon - - our,

To Thee be hon - - our,

To Thee be hon - - our,

Solo Soprano.

To Thee be hon - our,

Solo Tenor.

To Thee be hon - our,

Solo Baritone.

To Thee be hon - our,

To Thee be hon - - our,

To Thee be hon - - our,

To Thee be hon - our,

To Thee be hon - - our,

To Thee be hon - - our,

GREAT CHORUS.

To Thee be ho - - nour,
 To Thee be ho - - nour,
 To Thee be ho - - nour,
 To Thee be ho - - nour,
 To Thee be ho - - nour,
 To Thee be ho - - nour,
 To Thee be ho - - nour,
 To Thee be ho - - nour,

ho - - nour, to Thee be ho - - nour, to
 ho - - nour, to Thee be ho - - nour, to
 be ho - - nour, ho - - nour, pow'r,
 be ho - - nour, ho - - nour, pow'r,
 be ho - - nour, ho - - nour, pow'r,
 be ho - - nour, ho - - nour, pow'r,

Both Choruses.

Thee be ho - - nour and pow'r e -
Thee be ho - - nour and pow'r e - ter - - -
- ho - - nour, - pow'r e - ter - - - -
- ho - - nour, - pow'r e - ter - - - nal,
Piano accompaniment with chords and moving lines.

ter - - - - - nal, e -
- nal,

Both Choruses.

- nal, e - - ter - - - -
Both Choruses. e - ter - - - - - nal,

Piano accompaniment with chords and moving lines.

ter -
Both Choruses.
ho - - - nour and powr. e - - ter -

ho - - - nour and powr e - - ter -

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with a key signature of one flat. The music features long, flowing lines with many ties, suggesting a slow tempo. The lyrics are 'ter -', 'Both Choruses.', 'ho - - - nour and powr. e - - ter -', and 'ho - - - nour and powr e - - ter -'.

94 *Maestoso (Tempo I?)*

f b₂

S O L I.
King of kings!

ff b₂
Lord of

f
- nal. King of kings! -

- nal.

- nal.

- nal.

p
- nal.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with a key signature of one flat. The music is marked 'Maestoso (Tempo I?)' and includes dynamic markings like 'f b₂', 'ff b₂', and 'p'. The lyrics are 'King of kings!', 'Lord of', and '- nal. King of kings! -'. The piano part has a complex, rhythmic accompaniment.

94 *Maestoso (Tempo I?)*

ff mp

sf mp

Detailed description: This system shows the piano accompaniment for the second system. It features a complex, rhythmic accompaniment in bass clef with a key signature of one flat. The music is marked 'Maestoso (Tempo I?)' and includes dynamic markings like 'ff mp' and 'sf mp'. The piano part has a complex, rhythmic accompaniment.

Who on-ly hath immor-ta - - - -

Who on - ly hath im - - mor - - - -

lords! Who on-ly hath im - mor - - -

Lord of lords!

Lord of lords!

Lord of lords!

Lord of lords!

sf mp

ff
- li-ty, King of kings!—

ff
- ta - li - ty, King of kings!—

ff
- ta - li - ty, King — of — kings!—

f
King of kings!

f
King of kings!

f *v*
King of kings! Lord—

f *pv*
King of kings! Lord of

f

Lord of lords! Dwell-ing in Light un-ap -
 Lord of lords! Dwell-ing in Light un-ap -
 of lords! Dwell-ing in Light un - ap -
 lords! Dwell-ing in Light un - ap -

p

Whom no man hath seen, nor
 Whom no man hath seen, nor
 Whom no man hath seen, nor

ff
 -proach - a - ble;
ff
 -proach - a - ble;
ff
 -proach - a - ble;
ff
 -proach - a - ble;

ff *molto dim.* *p*

95 *dim.*
 can see:
dim.
 can see:
dim.
 can see:
pp
 Whom no man hath seen
pp
 Whom no man hath seen
pp
 Whom no man hath seen
 95 Whom no man hath seen
pp

The first system of the musical score consists of six staves. The top three staves are vocal lines for different parts, each with the lyrics 'can see:'. The bottom three staves are piano accompaniment, with the lyrics 'Whom no man hath seen' written below the notes. The piano part features a complex texture with many sixteenth notes and triplets. The first measure of the piano part is marked with a piano (*pp*) dynamic.

poco rit.
 To
pp *poco rit.*
 nor can see:
pp
 nor can see:
pp
 nor can see:
pp
 nor can see:
poco rit.

The second system of the musical score consists of six staves. The top three staves are vocal lines with the lyrics 'nor can see:'. The bottom three staves are piano accompaniment with the lyrics 'nor can see:'. The piano part continues with a similar complex texture of sixteenth notes and triplets. The first measure of the piano part in this system is marked with a piano (*pp*) dynamic. The system concludes with a *poco rit.* marking.

SMALL CHORUS.

To Thee be ho - - - - - nour,
 Thee be ho - - - - - nour,
 To Thee be ho - - - - - nour,
 To Thee
 To Thee

p *mf*

To Thee be
 To Thee
 To Thee
 be ho - - - - - nour,
 Thee be ho - - - - - nour,
 be ho - - - - - nour,
 To Thee be ho - - - - - nour,

mp

ho - nour and pow'r e - - ter - -
 be ho - nour and pow'r e - - ter - -
 be ho - nour and pow'r e - - ter - -

- - - - - nal,
 - - - - - nal,
 - - - - - nal, pow'r

e - - - - - ter - - - - -
 e - - - - - ter - - - - -
 e - - - - - ter - - - - -

f e - - - - - ter - - - - -
f e - - - - - ter - - - - -
f e - - - - - ter - - - - -

Ped. Ped.

Detailed description of the musical score: The page contains a vocal score with piano accompaniment. It is divided into six systems. The first system shows the vocal entries for three voices (Soprano, Alto, Tenor/Bass) and the beginning of the piano accompaniment. The lyrics 'ho - nour and pow'r e - - ter - -' are spread across the vocal lines. The piano part features complex chords and arpeggiated figures. The second system continues the vocal lines with the lyrics 'be ho - nour and pow'r e - - ter - -'. The piano accompaniment continues with similar textures. The third system shows the vocal lines with the lyrics '- - - - - nal,'. The piano part has 'Ped.' markings. The fourth system continues the vocal lines with the lyrics '- - - - - nal, pow'r'. The piano part continues with 'Ped.' markings. The fifth system shows the vocal lines with the lyrics 'e - - - - - ter - - - - -'. The piano part continues. The sixth system shows the vocal lines with the lyrics 'e - - - - - ter - - - - -'. The piano part continues with 'Ped.' markings. The score is in a key with one flat and 2/4 time signature. Dynamics include *p* (piano) and *f* (forte).

97

- nal.
- nal.
- nal.

97

SMALL CHORUS.

mf To Thee be ho - nour,
mf To Thee be ho - nour,
mf To Thee be ho - nour,
mf To Thee be ho - nour and pow'r,

GREAT CHORUS.

f To Thee
f To
f To
f To Thee be

97

mf *f*

to Thee *f* be ho - - - - -

to Thee *f* be pow'r, - - -

to Thee *f* be ho - - - - - nour and

to Thee *f* be pow'r, - - -

be ho - - - nour,

Thee be ho - - - - - nour, *mf* ho-nour and

Thee be ho - - - nour, *mf* pow'r e- - -

ho - nour and pow'r, *mf* to Thee be - -

sf *mp*

mf *cresc.* *f*

to Thee, to Thee, to Thee, to Thee, —

mf *cresc.* *f*

to Thee, to Thee, to Thee, to

mf *cresc.* *f*

to Thee, to Thee, to Thee, to Thee, —

mf *cresc.* *f*

to Thee, to Thee, to Thee, to

cresc.

Thee — be ho - nour and pow'r — e - - ter - - nal,

cresc.

Thee — be ho - nour and pow'r — e - - ter - - nal,

cresc.

Thee — be ho - nour and pow'r — e - - ter - - nal,

cresc.

Thee — be ho - nour and pow'r — e - - ter - - nal,

sempre cresc. *f*

p *p* *p* *p* *p* *p*

99

to Thee _____ be ho - nour,

Thee _____ be ho - nour,

to Thee _____ be ho - - - nour,

Thee _____ be ho - - - nour,

to Thee _____ be ho - nour, to Thee _____

to Thee _____ be ho - nour,

to Thee _____ be ho - - - nour,

to Thee _____ be ho - - - nour, to

Detailed description: This block contains the first system of a vocal score. It consists of eight staves. The first four staves are vocal parts, and the last four are piano accompaniment. The lyrics are: 'to Thee _____ be ho - nour,' 'Thee _____ be ho - nour,' 'to Thee _____ be ho - - - nour,' 'Thee _____ be ho - - - nour,' 'to Thee _____ be ho - nour, to Thee _____', 'to Thee _____ be ho - nour,' 'to Thee _____ be ho - - - nour,' and 'to Thee _____ be ho - - - nour, to'. The piano part features a melodic line with slurs and a bass line with chords and moving lines.

99

Detailed description: This block contains the piano accompaniment for the second system of music. It consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many sixteenth notes, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is common time (C). The piece concludes with a final chord in the treble clef.

to Thee _____ be _____

to Thee _____

to Thee _____

to Thee _____ be _____

_____ be ho - - nour _____ and pow'r,

to Thee _____ be ho - - - nour and pow'r.

to Thee _____ be ho - - - nour, _____

Thee _____ be _____ ho - - - nour and pow'r e - - ter - - nal.

11442

100

ff ho - nour, to Thee — be ho - - - nour, to *ff molto*

— be ho-nour, to Thee — be ho - nour, - *ff*

— be ho-nour, to Thee be ho - - - nour, to *ff molto*

ho - nour and pow'r, e - - ter - - - - - *ff*

ff molto espress. ed energico

to Thee be ho - nour and pow'r e - - ter - - -

ff

Wide as the world is — Thy command;

ff molto espress. ed energico

to Thee be ho - nour and pow'r e - - ter - - -

ff

Wide as the world is — Thy command;

100

ff

espress. ed energico*espress. ed energico*

101

and pow'r e - - ter - - - - - nal, to
 - ter - nal, pow'r e - - ter - -
 pow'r e - - ter - - - - -
 e - ter - nal, pow'r e - ter - -
 Firm as a rock
 rock, firm as a rock
 Firm as a rock
 rock Thy truth shall stand, firm as a rock

101

Thee be pow'r, to Thee be

- - - - - nal, to Thee be

- - - - - nal, to Thee be

- - - - - nal, to Thee be

ten.

Thy truth shall stand, When rolling years

Thy truth shall stand, When rolling years

Thy truth shall stand, When rolling years

Thy truth shall stand, When rolling years

ff

lunga

pow'r e - - ter - - - - - nal.

pow'r e - - ter - - - - - nal.

pow'r e - - ter - - - - - nal.

pow'r e - - ter - - - - - nal.

lunga

shall cease, shall cease to move.

shall cease, shall cease to move.

shall cease, shall cease to move.

shall cease, shall cease to move.

lunga

fff

Andante maestoso.

ff
So - lo - mon built him an house:

ff
So - lo - mon built him an house:

ff
So - lo - mon built him an house:

ff
So - lo - mon built him an house:

Andante maestoso.

ff

How-be-it the Most

How-be-it the Most

How-be-it the Most

How-be-it the Most

Ped.

High dwelleth not in Temples made with

High dwelleth not in Temples made with

High dwelleth not in Temples made with

High dwelleth not in Temples made with

102

hands, the Most

hands, the Most

hands, the Most

hands, the Most

102

High dwelleth not in Temples made with
High dwelleth not in Temples made with
High dwelleth not in Temples made with
High dwelleth not in Temples made with

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "High dwelleth not in Temples made with". The piano part features a complex, flowing accompaniment with triplets and slurs.

Soprano Solo. *ff*
Tenor Solo. *ff*
Baritone Solo. *ff*
Breth-ren,
Breth-ren,
Breth-ren,
hands.
hands.
hands.
hands.

This section features solo parts for Soprano, Tenor, and Baritone, each with the lyrics "Breth-ren,". Below these are four staves with the word "hands." written across them, indicating a gesture. The piano accompaniment continues with a similar style to the first section.

molto dim. *Lento solenne.*

know ye not that ye are

know ye not that ye

know ye not that

Lento solenne.

ff *pp*

Ped. Ped. Ped.

103 pp molto lento ed espress.

the Tem - ple of God, and the

are the Tem - ple of God,

ye are the Tem - - - ple of God,

103 molto lento

espress. *pp*

spl - rit of God dwell - eth in

molto espress.

molto espress. and the spl - rit of God

and the spl - rit of God dwell - - - eth,

rit.

Lento tranquillo.

you, — dwell - - eth, dwell - eth in you.
 dwell - eth in you, — dwell - eth, dwell - eth in you.
 dwell - eth in you, dwell - eth, dwell - eth in you.

FULL CHORUS.

pp The spi - - rit of God dwell - eth in you.
pp The spi - rit of God dwell - eth in you.
pp The spi - rit of God dwell - eth in you.
pp The spi - rit of God dwell - eth in you.

rit.

Lento tranquillo.

pp
sempre sostenuto e con Pedale.

rit.

rit.

P
A - - - men,

P
A - - - men,

P
A - - - men,

P A - - - men, *PP* A - - -

P A - - - men, *PP* A - - -

P A - - - men, *PP* A - - -

P A - - - men, *PP* A - - -

PP A - - - men,

PP A - - - men,

PP A - - men,

PP A - - men,



pp
A - - - - men.

pp
A - - - - men.

pp
A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

ppp
A - - - - men.

ppp
A - - - - men.

ppp
A - - - - men.

ppp
A - - - - men.

sempre il pp possibile

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Act	1st	2nd	3rd		Act	1st	2nd	3rd
FRANZ ABT.					BEETHOVEN.				
MINSTER BELLS (Female voices)	2/8	—	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—
SPRINGTIME (ditto) (Sol-Fa, 0/8)	2/8	—	—	—	CHORAL FANTASIA (Sol-Fa, 0/8)	2/8	—	—	—
SUMMER (ditto)	2/8	—	—	—	CHORAL SYMPHONY	1/0	—	—	—
THE FAYS' FROLIC (ditto)	2/8	—	—	—	Ditto, VOCAL PORTION (Sol-Fa, 0/8)	1/8	—	—	—
THE GOLDEN CITY (ditto) (Sol-Fa, 0/8)	2/8	—	—	—	COMMUNION SERVICE, IN C	1/8	—	—	3/0
THE SILVER CLOUD (ditto)	2/8	—	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/8	2/8	—
THE WATER FAIRIES (ditto)	2/8	—	—	—	MASS, IN C	1/0	1/8	2/8	—
THE WISHING STONE (ditto)	2/8	—	—	—	MASS, IN D	2/0	2/8	4/0	—
J. H. ADAMS.					MEEK, AS THOU LIVEDST				
A DAY IN SUMMER (Female Voices) (Sol-Fa, 0/8) ...	1/8	—	—	—	MOUNT OF OLIVES (Choruses, Sol-Fa, 0/8) ...	1/0	1/8	2/8	—
T. ADAMS.					RUINS OF ATHENS (Sol-Fa, 0/8)				
THE CROSS OF CHRIST (Sol-Fa, 0/8)	1/0	—	—	—	THE PRAISE OF MUSIC	1/8	2/0	2/0	—
THE HOLY CHILD (Sol-Fa, 0/8)	1/0	—	—	—	A. H. BEHREND.				
THE RAINBOW OF PEACE	1/0	—	—	—	SINGERS FROM THE SEA (Female Voices) ...	1/8	—	—	—
B. AGUTTER.					(Ditto, Sol-Fa, 0/8)				
MISSA DE BEATA MARIÄ VIRGINE, IN C	2/8	—	—	—	WILFRED BENDALL.				
(English) (Female voices)	3/0	4/0	5/0	—	A LEGEND OF BRËGENZ (Female voices) ...	1/8	—	—	—
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0	—	(Ditto, Sol-Fa, 0/8)	2/8	—	—	—
THOMAS ANDERTON.					THE LADY OF SHALOTT (Female voices) ...				
THE NORMAN BARON	1/0	1/8	—	—	(Ditto, Sol-Fa, 1/8)	2/0	—	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4)	1/0	—	—	—	SONG DANCES. Vocal Suite. (Female Voices) ...				
YULE TIDE	1/8	2/0	3/0	—	KAREL BENDL.				
J. H. ANGER.					WATER-SPRITE'S REVENGE (Female voices) ...				
A SONG OF THANKSGIVING... ..	1/0	—	—	—	SIR JULIUS BENEDICT.				
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ST. JOHN THE EVANGELIST	2/8	—	—	—	SIR W. STERNDALE BENNETT.				
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YOUNG LOCHINVAR (Sol-Fa, 0/8)	1/8	—	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0)	4/0	—	—	6/0
E. ASPA.					G. R. BETJEMANN.				
ENDYMION (with Recitation)	4/0	—	—	—	THE SONG OF THE WESTERN MEN	1/0	—	—	—
THE GIPSIES	1/0	—	—	—	W. R. BEXFIELD.				
ASTORGA.					ISRAEL RESTORED				
STABAT MATER	1/0	1/8	—	—	HUGH BLAIR.				
J. C. BACH.					BLESSED ARE THEY WHO WATCH (ADVENT) ...				
I WRESTLE AND PRAY (Sol-Fa, 0/8)	0/4	—	—	—	HARVEST-TIDE				
J. S. BACH.					JOSIAH BOOTH.				
A STRONGHOLD SURE (Sol-Fa, Choruses only, 0/8) ...	1/0	—	—	—	THE DAY OF REST (Female voices) (Sol-Fa, 1/0) ...	2/8	—	—	—
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BIDE WITH US	1/0	—	—	—	THE RIVAL FLOWERS (Operetta) (Sol-Fa, 0/8) ...	1/8	—	—	—
BLESSING, GLORY, AND WISDOM	0/8	—	—	—	E. M. BOYCE.				
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Ditto (PARTS 3 & 4)	1/8	—	—	—	(Ditto, Sol-Fa, 0/8)	1/8	—	—	—
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MY SPIRIT WAS IN HEAVINESS	1/0	—	—	—	C. BRAUN.				
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					THE INCHCAPE ROCK				
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MEG BLANE (in the Press).	—	—	—	—	Ditto, Sol-FA, 1/0)				
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GARETHANGLINET (in the Press). Sol-FA (in the Press).	—	—	—	—	SNOW FAIRIES (Female voices) (Sol-FA, 0/8)	1/8	—	—	—
THE STORY OF BETHANY (Sol-FA, 1/0)	2/6	3/0	—	—	THE ANGELS OF THE BELLS (Female voices)	1/8	—	—	—
F. H. COWEN.					Ditto, Sol-FA, 0/8)				
ADAUGHTER OF THE SEA (Female vv.) (Sol-FA, 1/0)	2/0	—	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/8)	2/8	—	—	—
A SONG OF THANKSGIVING	1/8	—	—	—	Ditto, Sol-FA, 0/8)				
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/8)	2/0	—	—	—	ROBERT FRANZ.				
ODE TO THE PASSIONS (Sol-FA, 1/0)	2/0	—	—	—	PRAISE YE THE LORD (117th Psalm)	1/8	—	—	—
RUTH (Sol-FA, 1/8)	4/0	4/6	6/0	—	NIELS W. GADE.				
ST. JOHN'S EVE (Sol-FA, 1/8)	2/8	3/0	4/0	—	CHRISTMAS EVE (Sol-FA, 0/4)	1/8	1/8	—	—
SLEEPING BEAUTY (Sol-FA, 1/8)	2/6	3/0	4/0	—	COMALA	2/0	2/6	4/0	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/8)	2/0	—	—	—	ERL-KING'S DAUGHTER (Sol-FA, 0/8)	1/0	1/6	2/6	—
THE ROSE OF LIFE (Female voices) (Sol-FA, 0/8)	2/8	—	—	—	PSYCHE (Sol-FA, 1/8)	2/4	2/8	4/0	—
THE WATER LILY	2/6	—	—	—	SPRING'S MESSAGE (Sol-FA, 0/8)	0/8	—	—	—
VILLAGE SCENES (Female voices) (Sol-FA, 0/8)	1/8	—	—	—	THE CRUSADERS (Sol-FA, 1/8)	2/0	2/6	4/0	—
J. MAUDE CRAMENT.					ZION	1/0	1/6	2/6	—
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	—	HENRY GADSBY.				
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	—	ALCESTIS (Male voices)	4/8	—	—	—
W. CRESER.					COLUMBUS (Male voices)	2/8	—	—	—
EUDORA (A dramatic Idyll)	2/8	—	—	—	LORD OF THE ISLES (Sol-FA, 1/8)	2/8	—	—	—
W. CROTCH.					ODE (for S.S.A.)	1/0	—	—	—
PALESTINE	2/0	3/6	5/0	—	F. W. GALPIN.				
W. H. CUMMINGS.					YE OLDE ENGLYSHE PASTYMES	1/8	—	—	—
THE FAIRY RING	2/8	—	—	—	G. GARRETT.				
W. G. CUSINS.					HARVEST CANTATA (Sol-FA, 0/8)	1/0	—	—	—
TE DEUM, IN B FLAT	1/8	—	—	—	THE SHUNAMMITE	2/0	—	—	—
FÉLICIEN DAVID.					THE TWO ADVENTS	1/8	—	—	—
THE DESERT (Male voices)	1/8	2/0	3/0	—	R. MACHILL GARTH.				
H. WALFORD DAVIES.					EZEKIEL	4/0	—	—	—
HERVÉ RIEL	1/0	—	—	—	THE WILD HUNTSMAN	1/0	1/8	—	—
THE THREE JOVIAL HUNTSMEN	1/8	—	—	—	A. R. GAUL.				
P. H. DIEMER.					AROUND THE WINTER FIRE (Female voices)	2/0	—	—	—
BETHANY	4/0	—	—	—	Ditto, Sol-FA, 0/8)				
M. E. DOORLY.					A SONG OF LIFE (Ode to Music) (Sol-FA, 0/8)	1/0	—	—	—
LAZARUS	2/6	—	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0)	2/8	3/0	4/0	—
F. G. DOSSERT.					JOAN OF ARC (Sol-FA, 1/0)	2/8	3/0	4/0	—
COMMUNION SERVICE, IN B MINOR	2/0	—	—	—	PASSION SERVICE	2/8	3/0	4/0	—
MASS, IN B MINOR	5/0	—	—	—	RUTH (Sol-FA, 0/8)	2/8	2/8	4/0	—
LUCY K. DOWNING.					THE ELFIN HILL	1/0	—	—	—
A PARABLE IN SONG	2/0	—	—	—	THE HARE AND THE TORTOISE (Sol-FA, 0/8)	2/8	—	—	—
F. DUNKLEY.					THE HOLY CITY (Sol-FA, 1/0)	2/8	2/0	4/0	—
THE WRECK OF THE HESPERUS	1/8	—	—	—	THE LEGEND OF THE WOOD (Female voices)	1/0	—	—	—
					Ditto, Sol-FA, 0/8)				
					THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0	—
					TOILERS OF THE DEEP (Female voices)	2/0	—	—	—
					UNA (Sol-FA, 1/0)	2/8	3/0	4/0	—
					UNION JACK (Unless Song with Actions)	0/8	—	—	—
					Ditto, Sol-FA, 0/14)				

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

	Full Score	Half Score	Cost Out.		Full Score	Half Score	Cost Out.
FR. GERNSHEIM.				HANDEL.—Continued.			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—	THE MESSIAH, edited by V. Novello, Pocket Edition	1/6	1/6	3/6
E. OUSELEY GILBERT.				THE MESSIAH, edited by W. T. Best (Sol-Fa, 1/6) ...	2/6	2/6	4/6
SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—	Ditto (Choruses only) ...	0/6	1/6	—
F. E. GLADSTONE.				THE PASSION ...	2/6	2/6	5/6
PHILIPPI ...	2/6	—	—	THE TRIUMPH OF TIME AND TRUTH ...	2/6	2/6	5/6
GLUCK.				UTRECHT JUBILATE ...	1/6	—	—
ORPHEUS (Choruses, Sol-Fa, 1/6) ...	3/6	—	—	SYDNEY HARDCASTLE.			
Ditto (Act II, only) ...	1/6	—	—	SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
HERMANN GOETZ.				BASIL HARWOOD.			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	INCLINA, DOMINE (86th Psalm) ...	3/0	—	—
NCBNA ...	1/0	—	—	F. K. HATTERSLEY.			
THE WATER-LILY (Male voices) ...	1/6	—	—	KING ROBERT OF SICILY ...	2/6	—	—
A. M. GOODHART.				HAYDN.			
ARETHUSA ...	1/0	—	—	FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	3/6
EARL HALDAN'S DAUGHTER ...	1/0	—	—	Ditto (Latin and English) ...	1/0	1/6	3/6
SIR ANDREW BARTON ...	1/0	—	—	INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
CH. GOUNOD.				SECOND MASS, IN C (Latin) ...	1/0	1/6	3/6
AS THE HART PANTS (Motet for S.A.T.B.) ...	1/0	—	—	SIXTEENTH MASS (Latin) ...	1/6	2/6	3/6
COMMUNION SERVICE (Messe Solennelle)	1/6	3/0	3/0	TE DEUM (English and Latin) ...	1/0	—	—
Ditto (Troisième Messe Solennelle)	2/6	—	—	THE CREATION (Sol-Fa, 1/6) ...	2/6	2/6	4/6
DAUGHTERS OF JERUSALEM ...	1/0	—	—	THE CREATION, Pocket Edition ...	1/0	1/6	3/6
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—	THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—
Ditto (Out of darkness) ...	1/0	—	—	OUR SAVIOUR ON THE CROSS ...	2/6	2/6	4/6
GALLIA (Sol-Fa, 0/4) ...	1/0	—	—	THE SEASONS ...	2/6	2/6	5/6
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/6	3/6	Each Season, singly (Spring, Tonic Sol-fa, 6d.)	1/0	—	—
MORS ET VITA (Latin or English) ...	6/0	6/6	7/6	THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	3/6
O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—	Ditto (Latin) ...	1/0	1/6	3/6
OUT OF DARKNESS ...	1/0	—	—	BATTISON HAYNES.			
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—	A SEA DREAM (Female voices) (Sol-Fa, 0/6) ...	2/6	—	—
THE REDEMPTION (English Words) (Sol-Fa, 2/6)	6/0	6/0	7/6	THE FAIRIES' ISLE (Female voices) ...	2/6	—	—
Ditto (French Words) ...	—	—	—	THE SEA FAIRIES (Sol-Fa, 0/6) ...	1/6	—	—
Ditto (German Words) ...	10/0	—	—	H. HEALE.			
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	JUBILEE ODE ...	1/6	—	—
THE CROSS (Filii Jerusalem) ...	1/0	—	—	C. SWINNERTON HEAP.			
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—	FAIR ROSAMOND (Sol-Fa, 3/0) ...	3/6	4/0	5/0
C. H. GRAUN.				EDWARD HECHT.			
TE DEUM ...	2/0	2/6	4/0	ERIC THE DANE ...	3/0	—	—
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
ALAN GRAY.				GEORG HENSCHEL.			
ARETHUSA ...	1/0	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—	—
A SONG OF REDEMPTION ...	1/6	—	—	STABAT MATER ...	2/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
THE WIDOW OF ZAREPHATH ...	1/0	—	—	HENRY HILES.			
J. O. GRIMM.				THE CRUSADERS ...	0/6	—	—
THE SOUL'S ASPIRATION ...	1/0	—	—	GOD IS OUR REFUGE ...	0/6	—	—
G. HALFORD.				FERDINAND HILLER.			
THE PARACLETE ...	2/0	—	—	A SONG OF VICTORY (Sol-Fa, 0/6) ...	1/0	1/6	—
E. V. HALL.				NALA AND DAMAYANTI ...	4/0	—	6/0
IS IT NOTHING TO YOU (Sol-Fa, 0/6) ...	0/6	—	—	ALL THEY THAT TRUST IN THEE ...	0/6	—	—
HANDEL.				H. E. HODSON.			
ACIS AND GALATEA ...	1/0	1/6	3/6	THE GOLDEN LEGEND ...	2/6	—	—
Ditto, New Edition, edited by J. Barnby (Sol-Fa, 1/0)	1/0	1/6	3/6	HEINRICH HOFMANN.			
ALCESTE ...	2/0	—	—	CINDERELLA ...	4/0	—	—
ALEXANDER BALUS ...	3/0	3/6	5/0	MELUSINA ...	2/0	2/6	4/0
ALEXANDER'S FEAST ...	2/0	2/6	4/0	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ATHALIAH ...	3/0	3/6	5/0	C. HOLLAND.			
BELSHAZZAR ...	3/0	3/6	5/0	AFTER THE SKIRMISH ...	1/0	1/6	—
CHANDOS TE DEUM ...	1/0	1/6	3/6	T. S. HOLLAND.			
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	KING GOLDEMAR (Operetta) (Sol-Fa, 0/6) ...	2/0	—	—
Or, singly:—	—	—	—	HUMMEL.			
LET THY HAND BE STRENGTHENED ...	0/6	—	—	ALMA VIRGO (Latin and English) ...	0/6	—	—
MY HEART IS INDITING ...	0/6	—	—	COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
THE KING SHALL REJOICE ...	0/6	—	—	Ditto, IN E FLAT ...	2/0	—	4/0
THE WAYS OF ZION ...	1/0	—	—	Ditto, IN D ...	1/0	1/6	2/6
ZADOK THE PRIEST (Sol-Fa, 0/3½)	0/6	—	—	FIRST MASS, IN B FLAT ...	—	—	—
DEBORAH ...	2/0	2/6	4/0	QUOD IN ORBE (Latin and English) ...	0/4	—	—
DETTINGEN TE DEUM ...	1/0	1/6	3/6	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	THIRD MASS, IN D ...	1/0	1/6	2/6
ESTHER ...	2/0	2/6	4/0	W. H. HUNT.			
HERCULES (Choruses only, 1/6)	2/0	2/6	4/0	STABAT MATER ...	2/0	2/6	—
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0	G. F. HUNTLEY.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	3/0	PUSS-IN-BOOTS (Sol-Fa, 0/6) ...	2/0	—	—
Ditto (Sol-Fa, 1/6)	—	—	—	VICTORIA; OR, THE BARD'S PROPHECY	2/0	—	—
JEPHTHA ...	2/0	2/6	4/0	Ditto (Sol-Fa, 1/6)	—	—	—
JOSHUA ...	2/0	2/6	4/0	H. H. HUSS.			
JUDAS MACCABÆUS (Sol-Fa, 1/6)	2/0	2/6	4/0	AVE MARIA (Female voices) ...	1/0	—	—
JUDAS MACCABÆUS, Pocket Edition ...	1/0	1/6	3/0	F. ILIFFE.			
Ditto (Choruses only) ...	0/6	1/6	—	SWEET ECHO ...	1/0	—	—
L'ALLEGRO (Choruses only, 1/6)	2/0	2/6	4/0	OLIVER IVE.			
NISI DOMINUS ...	1/0	—	—	LA BELLE DAME SANS MERCI ...	1/0	—	—
O COME, LET US SING UNTO THE LORD	—	—	—	W. JACKSON.			
(5th Chandos Anthem)	1/0	—	—	THE YEAR ...	2/0	2/6	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	3/6	G. JACOBI.			
O PRAISE THE LORD (5th Chandos Anthem)	1/0	—	—	CINDERELLA (Sol-Fa, 1/6) ...	2/0	—	—
O PRAISE THE LORD, YE ANGELS ...	2/6	—	—	D. JENKINS.			
SAMSON (Sol-Fa, 1/6)	2/0	2/6	4/0	DAVID AND SAUL (Sol-Fa, 2/0) ...	2/0	2/6	—
SAUL (Choruses only, 1/6)	2/0	2/6	4/0	A. JENSEN.			
SEMELE ...	3/0	3/6	5/0	THE FEAST OF ADONIS ...	1/0	1/6	—
SOLOMON ...	2/0	2/6	4/0				
SUSANNA ...	2/0	2/6	4/0				
THEODORA ...	3/0	3/6	5/0				
THE MESSIAH, edited by V. Novello (Sol-Fa, 1/0) ...	2/0	2/6	4/0				

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

	Act	Part	Act	Part	Act	Part	Act	Part
W. JOHNSON.								
ECCE HOMO	1/0	—	—	F. E. MARSHALL.				
H. FESTING JONES.				PRINCE SPRITE (Female voices)				
KING BULBOUS (Operetta) (Sol-Fa, 0/8)	2/0	—	—	CHORAL DANCES from Ditto				
C. WARWICK JORDAN.				GEORGE C. MARTIN.				
BLOW YE THE TRUMPET IN ZION	1/0	—	—	COMMUNION SERVICE, IN A				
N. KILBURN.				Ditto. IN C				
BY THE WATERS OF BABYLON	1/0	—	—	FESTIVAL TE DEUM IN A				
THE LORD IS MY SHEPHERD (33rd Psalm)	0/8	—	—	J. MASSENET.				
THE SILVER STAR (Female voices)	1/8	—	—	MANON				
ALFRED KING.				J. T. MASSER.				
THE EPIPHANY	2/0	—	—	HARVEST CANTATA				
OLIVER KING.				J. H. MAUNDER.				
BY THE WATERS OF BABYLON (137th Psalm)	1/8	—	—	PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0) 1/8 2/0 —				
THE NAIADS (Female voices)	2/8	—	—	J. H. MEE.				
THE ROMANCE OF THE ROSES	2/8	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) 1/0				
THE SANDS O' DEB (Sol-Fa, 0/8)	1/0	—	—	HORATIUS (Male voices)				
J. KINROSS.				MISSA SOLEMNIS, IN B FLAT				
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/8) 2/8	—	—	—	MENDELSSOHN.				
H. LAHEE.				ANTIGONE (Male voices) (Sol-Fa, 1/0)				
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/8) 2/8	—	—	—	AS THE HART PANTS (22nd Psalm) (Sol-Fa, 0/8) 1/0				
EDWIN H. LEMARE.				COME LET US SING (95th Psalm) (Sol-Fa, 0/8)				
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	NOT UNTO US, O LORD (117th Psalm)				
LEONARDO LEO.				WHEN ISRAEL OUT OF EGYPT CAME				
DIXIT DOMINUS	1/0	1/8	—	(Ditto, Sol-Fa, 0/8)				
F. LEONI.				ATHALIE (Sol-Fa, 0/8)				
THE GATE OF LIFE (Sol-Fa, 1/0)	2/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir)				
H. LESLIE.				CHRISTUS (Sol-Fa, 0/8)				
THE FIRST CHRISTMAS MORN	2/8	—	—	ELIJAH (Pocket Edition)				
F. LISZT.				ELIJAH (Sol-Fa, 1/0)				
THE LEGEND OF ST. ELIZABETH	3/0	2/8	5/0	FESTGESANG (Hymn of Praise) (s.a.t.b.)				
THIRTEENTH PSALM	2/0	—	—	Ditto (Male voices) (T.T.S.B.)				
C. H. LLOYD.				HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/8) 1/0				
A HYMN OF THANKSGIVING	2/0	—	—	Ditto				
ALCESTIS	1/8	—	—	HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0)				
ANDROMEDA	3/0	2/8	5/0	JUDGE ME, O GOD (33rd Psalm) (Sol-Fa, 0/1)				
A SONG OF JUDGMENT	2/8	3/0	4/0	LAUDA SION (Praise Jehovah) (Sol-Fa, 0/8)				
HERO AND LEANDER	1/8	—	—	LORD HOW LONG WILT THOU (Sol-Fa, 0/4)				
ROSSALL	2/0	—	—	LORELEY (Sol-Fa, 0/8)				
SIR OGGIE AND THE LADIE ELSIE	1/8	—	—	MAN IS MORTAL (8 voices)				
THE GLEANERS' HARVEST (Female voices)	2/8	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0				
THE LONGBEARDS' SAGA (Male voices)	1/8	—	—	(Ditto, Sol-Fa, 0/4)				
THE SONG OF BALDER	1/0	—	—	MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm)				
CLEMENT LOCKNANE.				GEDIPT AT COLONOS (Male voices)				
THE ELFIN QUEEN (Female voices)	2/8	—	—	ST. PAUL (Sol-Fa, 1/0)				
HARVEY LÖHR.				ST. PAUL, Pocket Edition				
THE QUEEN OF SHEBA	5/0	—	—	SING TO THE LORD (98th Psalm)				
W. H. LONGHURST.				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts				
THE VILLAGE FAIR (Female Voices)	2/0	2/8	—	SON AND STRANGER (Operetta)				
C. EGERTON LOWE.				THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0)				
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/4)	1/0	—	—	THREE MOTETS FOR FEMALE VOICES				
HAMISH MACCUNN.				(Ditto, Sol-Fa, 0/1, 0/2, and 0/3 each.)				
LAY OF THE LAST MINSTREL (Sol-Fa, 1/8)	2/8	3/0	4/0	TO THE SONS OF ART (Male voices) (Sol-Fa, 0/8) 1/0				
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8)	1/0	—	—	WHY RAGE FIERCELY THE HEATHEN				
G. A. MACFARREN.				R. D. METCALFE AND A. KENNEDY.				
MAY-DAY (Sol-Fa, 0/8)	1/0	1/8	2/8	PRINCE FERDINAND (Operetta) (Sol-Fa, 0/8)				
OUTWARD BOUND	1/0	—	2/8	MEYERBEER.				
SONGS IN A CORNFIELD (Female voices)	1/8	—	—	NINETY-FIRST PSALM (Latin)				
ST. JOHN THE BAPTIST (Sol-Fa, 1/0)				Ditto (English)				
THE LADY OF THE LAKE	3/0	—	5/0	A. MOFFAT.				
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	A CHRISTMAS DREAM (A Cantata for Children)				
A. C. MACKENZIE.				(Ditto, Sol-Fa, 0/8)				
BETHLEHEM	5/0	0/0	7/8	B. MOLIQUE.				
Ditto. Act II., separately	2/8	—	—	ABRAHAM				
JASON	2/8	3/0	4/0	J. A. MOONIE.				
JUBILEE ODE	1/8	—	—	A WOODLAND DREAM (Sol-Fa, 0/8)				
THE BRIDE (Sol-Fa, 0/8)	1/0	—	—	KILLIECRANKIE (Sol-Fa, 0/8)				
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0) 2/0	—	—	—	MOZART.				
THE DREAM OF JUBAL	2/8	3/0	4/0	COMMUNION SERVICE, IN B FLAT (Latin and English)				
(Ditto, Choruses only, Sol-Fa, 1/0)	1/8	—	—	FIRST MASS (Latin and English)				
THE NEW COVENANT	1/8	—	—	GLORY HONOUR, PRAISE ... Third Motet 0/8				
THE ROSE OF SHARON	5/0	0/0	7/8	HAVE MERCY, O LORD ... Second Motet 0/8				
(Ditto, Sol-Fa, 2/0)	1/8	—	—	KING THAMOS				
THE PROCESSION OF THE ARK (Choral Scene) 1/8	—	—	—	LITANIA DE VENERABILI ALTARIS (Eb)				
(Ditto, Sol-Fa, 0/8)	2/0	—	—	LITANIA DE VENERABILI SACRAMENTO (Bb)				
THE STORY OF SAYID	3/0	2/8	5/0	O GOD, WHEN THOU APPEAREST. First Motet 0/8				
VENI, CREATOR SPIRITUS	2/0	—	—	REQUIEM MASS				
C. MACPHERSON.				Ditto (Latin and English) (Sol-Fa, 1/0)				
BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—	SEVENTH MASS, IN B FLAT				
L. MANCINELLI.				SPLENENTE TE, DEUS (Sol-Fa, 0/8) First Motet 0/8				
ERO E LEANDRO	5/0	—	—	TWELFTH MASS (Latin)				
F. W. MARKULL.				Ditto (Latin and English) (Sol-Fa, 0/8) 1/0 1/8 2/8				
ROLAND'S HORN (Male voices)	2/8	—	—	E. MUNDELLA.				
				VICTORY OF SONG (Female voices)				
				DR. JOHN NAYLOR.				
				JEREMIAH				
				JOSEF NEŠVERA.				
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