

H. B. Ellwanger.
Rochester, N.Y.

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

J. BARNBY'S

SACRED CANTATA,

REBEKAH

THE WORDS BY ARTHUR MATTHISON.

20 SHILLINGS.

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				MY	0/8	—	—
				LE	0/6	—	—
				TH	1/6	—	—
				ALEXAN	2/0	2/6	4/0
				ACIS AN	1/0	1/6	2/6
				ODE ON	1/6	2/0	3/0
				L'ALLE	—	—	—
				ED IL MODE	—	—	—
				RAT	3/0	3/6	5/0

INSCRIBED TO MRS. ELLICOTT.

REBEKAH

A SACRED IDYLL

IN TWO SCENES

WRITTEN BY

ARTHUR MATTHISON

SET TO MUSIC BY

JOSEPH BARNBY.

Ent. Sta. Hall.

Price, in paper covers, 2s.
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REBEKAH,

A SCRIPTURAL IDYLL.

DRAMATIS PERSONÆ.

REBEKAH.

ISAAC.

ELIEZER.

MAIDENS OF THE CITY, ATTENDANTS, &c., &c.

The scene is laid partly in the outskirts of the City of Nabor, and partly on the road from it to the dwelling of Isaac.

—
EVENING.

SCENE I.

EVENSONG AND CHORUS.

Lo! day's golden glory declineth,
Eve's shadows climb softly the sky,
Low bending, we praise and adore Thee,
From Thy mercy seat hear us most High.
Omnipotent, guard and protect us,
In night time, in day, be our guide,
Hold our hearts in Thy keeping, Almighty,
With Thy children, O Father, abide!
O praise the Lord of goodness,
The Lord of mercy praise,
Our hope of joy eternal,
Our Sun in life's dark ways.

RECIT.

ELIEZER. O Lord God of my master Abraham!
I pray Thee, send me good speed this day;
For I have sworn unto Abraham, in Thy
sight,
To do his will, and seek the wife
appointed
For his son, Thy servant Isaac!

AIR.

The daughters of the city come
To draw the well's pure stream,
O Lord, I do beseech some sign,
If good to Thee it seem!
Yea, let it come to pass, O Lord,
That she, the chosen one,
Do give me, when I ask it, drink,
So shall Thy will be done.
And let the damsel, gracious Lord,
To make my duty clear,
Give also to my camels drink,
Lord, let these signs appear!
Then shall I know Thy guiding hand,
Mine oath I shall fulfil,
Obeyed be Abraham's command,
Obeyed, O Lord, Thy will!

Enter from the City REBEKAH and Damsels, bearing
pitchers and singing.

SOPRANO SOLO AND CHORUS.

Who shall be fleetest and first
O'er the flow'r-smiling meadows to chase,
Who shall be first at the well,
Which damsel be last in the race?
To the well! to the well!
Flow its waters
Clear and brightly,
Flowing ever
Daily, nightly:
Gift from Heaven
Gift and blessing:
Lord our thanks
To Thee addressing
Now we, grateful,
Bend the knee,
Let our praise
Ascend to Thee!

RECIT.

ELIEZER. Give me to drink, I pray thee,
Oh, my daughter!
For I am sore athirst!

RECIT.

REBEKAH. Drink, oh, my lord,
And for thy camels also
Will I draw thee water.

RECIT.

ELIEZER. Lo! the signs I did but now beseech!
Blessed be God for his abundant mercies!
Whose daughter art thou,
Gentle damsel?

RECIT.

REBEKAH. I am the daughter of Bethuel,
Son of Milcah.
But who art thou, my lord?
For strangely stirs my heart within me
At thy words!

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RECIT.

ELIEZER. I am sent by the Lord, O daughter,
To lead thee hence,
And bring thee to thy kinsman Isaac:
It is the Lord's decree
That thou espouse the son of Abraham,
And God shall bless thee
With exceeding blessing!

RECIT.

REBEKAH. My soul this day
Hath been in joyous tumult,
And my heart foretold me
Ere the night should come
Glad tidings should be brought
Unto me!
Oft-times in sleep
Have visions of thine image bless'd me,
O beloved!
Oft-times hath fancy pictur'd to my soul
Thy hand enclasp'd in mine,
Thy loving kiss upon my brow!
And freely, gladly to thy love
I come!

AIR AND CHORUS.

REBEKAH. Fear or doubting
Dwell not with me
Joy alone my heart doth know,
Lord, Thou call'st me
Thou commandest,
Happy, joyful, blest, I go.

Home, I leave thee,
Home and kindred;
Fades my past life like a dream;
So! now dawning
Beams my future,
Tinted bright with love's first gleam!

Heavenly Father,
Gracious, loving,
In that future still be near;
Bless my home,
My kindred cherish,
Hear my praise, my pray'r O hear!

SCENE 2.

ISAAC *goes forth to the field at eventide, to meditate
and to await the coming of REBEKAH.*

RECIT.

ISAAC. With overflowing heart, O Lord,
I meditate upon Thy goodness!
The crown Thou soon wilt set
Upon my youthful brow;
The spouse Thou soon shalt dower me with,
Will make my cup of human bliss run o'er!
The chosen of the Lord to me shall be
Perpetual blessing.
Unto Thy throne
Her many-voiced anthems
Nature lifts:
My grateful soul shall swell
The song of praise!

AIR.

The soft southern breeze plays around me,
The birds trill their eventide song:
The leaves of the wild trees make music,
The waters flow murmur'ing along!
Creation adores Thee, my Father,
Its myriad soft voices outpour,
To Thy throne a sweet song of thanksgiving
In melodious numbers doth soar.

I bow me, Almighty, before Thee,
I also would worship and praise,
And thank Thee, O Lord, for Thy goodness,
That blesseth my manhood's first days;
Guide my footsteps, protect me, O Father,
My strong help and buckler still be,
And when the Death-Angel shall call me,
Let me live, blest for ever, with Thee.

The cortège of REBEKAH and the RULER approaches.

MARCH.

RECIT.

ELIEZER. Behold, my lord,
Thy gracious bride, Rebekah!
Whom the Lord this day
Doth give thee!

RECIT.

ISAAC. Uplift, I pray thee,
The enwrathing veil, that hides thy face
From my expectant gaze!
And let no more its envious fold conceal
Thine eyes' fair lustre!
REBEKAH. Even as thou dost will, my lord!
Behold thy handmaid's face,
Let me find favour in thy sight;
Be gracious to me,
Oh, my lord!
For all my kindred
Have I left for thee.

DUET.—ISAAC AND REBEKAH.

ISAAC. Oh, flower of the verdant lea,
In native beauty wild and fair,
Like some bright dream thou com'st to me,
And fill'st with light the very air.
I raise mine eyes to Heaven above
In thanks for this new favour shown;
Not as thy lord, but full of love,
I dare to claim thee as mine own.

REBEKAH.

Oh, cedar of the desert plain,
In stately verdure soaring high,
To rest beneath thy shelter fain
I there would nestle,—live and die.
I droop mine eyes from Heaven above,
Reliant on its will alone;
Yes! as my lord, and full of love,
Oh, take me, guard me as thine own!

CHORUS.

Protect them, Almighty, for ever,
Fold them close 'neath thy wide-spreading wing,
Let Thine angels from yon shining Heaven
To bless them, all happiness bring!
The Lord is good and gracious,
His mercies ever bless
Our songs to Him ascending
Our thanks and praise express! Amen!

No. 1.

EVENSONG AND CHORUS.—“LO! DAYS’ GOLDEN GLORY.”

Adagio.

TREBLE.

ALTO.

TENOR
(8ve. lower).

1st
BASS.

2nd
BASS.

ACCOMP.

$\text{♩} = 50.$

pp

pp

8va. lower.

Detailed description: This system contains the first five staves of the musical score. The top four staves are for vocal parts: Treble, Alto, Tenor (8ve. lower), and two Bass parts (1st and 2nd). The fifth staff is for the piano accompaniment, with a tempo marking of 'Adagio' and a metronome marking of '♩ = 50.'. The piano part begins with a treble clef and a 3/4 time signature. The bass clef part starts with a piano (*pp*) dynamic and includes a wavy line indicating an octave lower register. The first measure of the piano part shows a series of eighth notes in the bass clef.

dim.

sf

pp

Detailed description: This system contains the next five staves of the musical score. The vocal parts (Treble, Alto, Tenor, 1st Bass, 2nd Bass) are shown as empty staves with a fermata over the final measure of each staff. The piano accompaniment continues on the fifth staff, marked with a decrescendo (*dim.*) and a fortissimo (*sf*) dynamic. The piano part features a series of chords and moving lines in both hands, with a piano (*pp*) dynamic marking towards the end of the system.

Musical score for the first system, measures 1-4. The score consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand staff for piano accompaniment. The piano part includes dynamic markings *sf* and *dim.*.

Musical score for the second system, measures 5-8. The score consists of five vocal staves and a grand staff for piano accompaniment. The vocal parts have the word "Lo!" written below them. The piano part includes dynamic markings *p*.

days' gol - den glo - ry de - clin - eth, Eve's sha - dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha - dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha - dows climb soft - ly the

days' gol - den glo - ry de - clin - eth, Eve's sha - dows climb soft - ly the

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, . . Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

sky, Low bend - ing, we praise and a - dore . . Thee, From Thy

mer - cy seat, hear us, most High! Om - ni - po - tent, Om -

mer - cy seat, hear us, most High! Om - ni - po - tent, Om -

mer - cy seat, hear us, most High! Om - ni - po - tent, Om -

mer - cy seat, hear us, most High! Om - ni - po - tent, Om -

musical notation with dynamics: *dim.*, *ff*, *mf*

- ni - po - tent, guard and pro - tect us, In night - time, in

- ni - po - tent, guard and pro - tect us, In night - time, in

- ni - po - tent, guard and pro - tect us, In night - time, in

- ni - po - tent, guard and pro - tect us, In night - time, in

musical notation with dynamics: *ff*, *mf*, *pp*

accel. e cres. *rit.* *cres. e rall.*
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -
accel. e cres. *rit.* *cres. e rall.*
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -
accel. e cres. *rit.* *cres. e rall.*
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -
accel. e cres. *rit.* *cres. e rall.*
 day, In day be our guide. Hold our hearts in Thy keep - ing, Al -

ff *a tempo.*
 - might - - y. With Thy chil - dren, O Fa - ther, a - bide, with Thy
ff *p* *a tempo.*
 - might - y. With Thy chil - dren, O Fa - ther, a - bide, with Thy
ff *p* *a tempo.*
 - might - y. With Thy chil - dren, O Fa - ther, a - bide, with Thy
ff *p* *a tempo.*
 - might - y. With Thy chil - - - dren a - - - bide, with Thy
a tempo.

Allegro maestoso.
ff

rit. O praise the Lord of
ff chil - dren, O Fa - ther, a - bide. O praise the Lord of
rit. chil - dren, O Fa - ther, a - bide. O praise the Lord of
rit. chil - dren, O Fa - ther, a - bide. O praise the Lord of
rit. chil - dren, O Fa - ther, a - bide. O praise the Lord of
rit. chil - dren, O Fa - ther, a - bide. O praise the Lord of

Allegro maestoso.
ff ♩ = 90.

good - ness, The Lord of mer - cy praise, Our hope of joy e -
good - ness, The Lord of mer - cy praise, Our hope of joy e -
good - ness, The Lord of mer - cy praise, Our hope of joy e -
ist and 2nd Bass.
good - ness, The Lord of mer - cy praise, Our hope of joy e -

praise the Lord of good - ness, The Lord of mer - cy praise, O

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics: "praise the Lord of good - ness, The Lord of mer - cy praise, O". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex, rhythmic pattern of chords and single notes.

cres - cen - do. *f* *mf*
praise the Lord of good - ness, The Lord of mer - cy praise, Our

cres - cen - do. *f* *dim.* *mf*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings: *cres - cen - do.*, *f*, and *mf*. The piano accompaniment also includes dynamic markings: *cres - cen - do.*, *f*, *dim.*, and *mf*. The lyrics for the vocal line are: "praise the Lord of good - ness, The Lord of mer - cy praise, Our".

cres - - cen - - do. *f*

hope of joy e - ter - nal, Our hope of joy e - ter - nal, Our

dim. *f*

Sun in life's dark ways, Our Sun in life's . . dark ways.

dim. *cres. e molto. ff*

praise the Lord of good-ness, The Lord of mer-cy praise, Our
 praise the Lord of good-ness, The Lord of mer-cy praise, Our
 praise the Lord of good-ness, The Lord of mer-cy praise, Our
 praise the Lord of good-ness, The Lord of mer-cy praise, Our

mf
 hope of joy e-ter-nal, Our Sun in life's dark ways.
mf
 hope of joy e-ter-nal, Our Sun in life's dark ways. **TUTTI.**
mf **f**
 hope of joy e-ter-nal, Our Sun in life's dark ways. Our
mf
 hope of joy e-ter-nal, Our Sun in life's dark ways.

hope of joy e - ter - nal, Our Sun in life's dark ways,

Tutti.

Our

L.H. *sf*

L.H. *sf*

Detailed description: This system contains the first vocal phrase. It features three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The piano part has a busy texture with many sixteenth notes in the right hand and simpler accompaniment in the left hand. Dynamics include *sf* (sforzando) and accents.

hope of joy, of joy e - ter - nal, Our

ff

ff

L.H. *ff*

L.H. *mf*

L.H. *ff*

Detailed description: This system contains the second vocal phrase. It features three vocal staves and a piano accompaniment. The piano part continues with a similar texture. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). There are also accents and hairpins in the piano part.

ff a tempo.
O praise the Lord of good-ness, The

ff a tempo.
O praise the Lord of good-ness, The

ff a tempo.
O praise the Lord of good-ness, The

ritard. *ff a tempo.*
Sun in life's dark ways, O praise the Lord of good-ness, The

ritard. *ff a tempo.*

Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark

Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark

Lord of mer-cy praise, Our hope of joy e-ter-nal, in life's dark ways!

Lord of mer-cy praise, Our hope of joy e-ter-nal, Our Sun in life's dark

Allegro vivace doppio movimento.

ways!

ways! O praise the

O praise the Lord, O praise the Lord, the Lord of good - ness,

ways!

Allegro vivace doppio movimento.

O praise the

Lord, O praise the Lord, the Lord of good - ness,

The Lord of mer - - cy praise, O praise the

Lord, O praise the Lord, the Lord of good - ness, of good - ness,
 The Lord of mer - - cy praise, the Lord of mer - cy praise, of
 Lord, O praise, the Lord of good - ness,
 O praise the

The Lord of mer - cy praise, the Lord . . of mer - cy, . . .
 mer - cy, . . . the Lord of . . mer - cy praise,
 O praise the
 Lord, O praise the Lord, The Lord of mer - cy praise,

. . the Lord of mer - cy praise.
 O praise the Lord,
 Lord, O praise the Lord, the Lord of good - ness, the
 praise the Lord,

This system contains five staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

praise the Lord, the Lord of mer - cy, praise the Lord of
 Lord of good-ness, praise the Lord of mer - cy, praise the
 praise the Lord, praise the

This system contains five staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

O praise the Lord, O praise the
 mer - cy, O praise the Lord, . . . O praise the
 Lord of mer - cy praise, . . . O praise . . . the Lord of
 Lord of . . . good - - - ness,

Lord, the Lord of good - - - ness, the Lord of mer - - - cy
 Lord, O praise the Lord of good - - - - -
 good - - - - - ness,
 O praise the Lord, O praise the

praise, the Lord of mer - cy praise.
 - ness, the Lord of mer - cy praise, the Lord of . .
 O praise the Lord, O praise the
 Lord, the Lord of good - - - ness, the Lord of . .

O praise the Lord, O praise the Lord, the Lord of
 mer - cy praise,
 Lord, praise the Lord, the Lord, O
 mer - - - cy, the Lord of mer - cy praise.

good - ness, the Lord of mer - - cy praise.

O praise the Lord, O praise the Lord, the Lord of

praise, O praise the Lord, O

O

The first system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "good - ness, the Lord of mer - - cy praise. O praise the Lord, O praise the Lord, the Lord of praise, O praise the Lord, O O".

O praise the

good - - ness, . . . the Lord of good - - ness, praise the

praise the Lord of good - - - ness, O praise the Lord, the

praise the Lord of good - - - ness, O praise the Lord.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "O praise the good - - ness, . . . the Lord of good - - ness, praise the praise the Lord of good - - - ness, O praise the Lord, the praise the Lord of good - - - ness, O praise the Lord.".

Lord, O praise the Lord, the Lord of good - ness, the
 Lord, . . . O praise the Lord of good - . . .
 Lord, O praise the Lord, . . .
 O praise the Lord, O

Lord of mer - cy praise, O praise the Lord of
 ness, the Lord of good - ness,
 O praise the Lord, O
 praise the Lord, the Lord of

good - - - ness,

O praise the Lord, O

praise the Lord, the Lord of good - ness, the Lord . . . of

good - - - ness, O praise, O

O praise the Lord, O

praise the Lord, the Lord of good - ness, the Lord of

mer - - cy praise, O praise the Lord, the Lord of

praise the Lord,

praise the Lord, the Lord of good - ness, . . O praise . .
 mer - cy . . praise, the Lord of mer - cy praise,
 mer - cy . . praise, O praise the Lord of . .
 O praise the

. . the Lord of mer - cy, praise, O praise the
 the Lord of mer - cy praise, . . .
 good - ness, . . O praise the
 Lord, O praise the Lord, the Lord of good - - -

Lord, O praise the
 O praise .. the Lord of good
 Lord, O praise the Lord .. or .. good - ness,
 - ness, O praise the .. Lord of good - -

Lord, the Lord of good - ness, O praise the Lord, ..
 - ness, O praise the Lord, O
 the Lord of mer - cy praise, the Lord
 - ness,

. . the Lord of mer - cy praise, praise
 praise the Lord of good - ness, . . . O praise
 of good - - - ness, praise
 O praise the Lord, the

. . the Lord, O praise the Lord . . . of good - - -
 O praise the Lord, O
 the Lord of good - ness, O praise the
 Lord of mer - cy praise, the Lord . .

ness, The Lord of mer - cy praise, Our
 praise the Lord, the Lord of mer - - cy praise,
 Lord . . of mer - cy, or mer - - cy praise,
 . . of mer - - - cy praise,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

hope of joy, of joy . . e - ter - nal, . . .
 Our

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

. . . Our Sun in life's dark ways, in life's dark
 hope of joy, of joy e - ter - - -
 Our hope of

ways, Our . . . hope . . . of joy e - -
 - - nal, Our Sun in life's dark ways,
 joy, of joy e - ter - - - nal, Our Sun in
 Our hope of joy, of

- ter - - - - - nal, Our Sun in life's dark
 Our hope of joy, of joy e -
 - - nal.

... Our hope of joy, of joy e - - -

ways, Our Sun in life's dark ways,
 - ter - nal, e - ter - - - - nal, e - ter - - - -
 Our hope of joy, of joy... e - -
 - - ter - - - - - - - - - - nal.

. . . O praise the Lord, the Lord of good - ness .
 - nal, . . . our hope of joy e - - ter - - nal, Our
 - ter - nal, O praise the Lord of . . good - - -
 our hope of joy, of joy,

. . . the Lord of mer - - cy, the Lord of good - ness
 Sun in life's dark ways, our hope
 - ness, the Lord of mer - - cy, the Lord of good - - ness,
 O praise the Lord
 Ped.

our Sun in
of joy e - - ter - - nal,
Our Sun, our Sun in . . life's dark ways, . .
. . . O praise the Lord of

life's dark ways, O praise the Lord, O
O praise the Lord, the Lord of
our hope of joy, of joy e -
good - ness, praise,

praise the Lord of good-ness, the Lord of mer - - cy
 good - ness praise, Our hope of joy e - -
 - ter - - - nal, O praise the
 O praise the Lord, O praise the

ff Allegro maestoso.

praise O praise the Lord of good - ness, The
 - ter - nal, O praise the Lord of good - ness, The
 Lord, O praise the Lord of good - ness, The
 Lord, . . O praise the Lord of good - ness, The

ff
Allegro maestoso.
ff

Lord of mer - cy praise, Our hope of joy e -

Lord of mer - cy praise, Our hope of joy e -

Lord of mer - cy praise, Our hope of joy e -

Lord of mer - cy praise, Our hope of joy e -

- ter - nal, Our Sun in life's dark ways.

- ter - nal, Our Sun in life's dark ways.

- ter - nal, Our Sun in life's dark ways.

- ter - nal, Our Sun in life's dark ways.

No. 2.

RECIT.—"O LORD GOD."

ELIEZER.

BASS.

ACCOMP.

Andante.

$\text{♩} = 66.$

p

p

Lord God of my master A-braham, I pray Thee send me good speed this

day, For I have sworn un - to A - bra-ham in Thy sight to do his

will, and seek the wife ap - point - ed for his son, Thy ser - vant I - saac.

sf sf

dim.

No. 3.

AIR.—"THE DAUGHTERS OF THE CITY."

Andante. ELIEZER.

BASS.

ACCOMP. $\text{♩} = 58.$

The daugh - ters of the ci - ty come, To
 draw the well's pure stream, O Lord, I do be - seech some sign It
 good to Thee it seem. Yea,
 let it come to pass, O Lord, That she the

pp *mf* *dim.*

chosen one, Do give me when I ask it, drink, do give me

drink, So shall Thy will be done.

And let the dam-sel, gra-cious Lord, To

dim. *pp*

make my du - ty clear, Give al- so to my ca- mels drink.

Ped.

Lord, let these signs ap - pear, Lord, . . . let these signs ap - pear ;

f *con espress.*
Then shall I know Thy guid-ing hand, Mine oath I shall ful - fil ; O -

- bey'd be A - braham's com - mand, O-bey'd, O Lord, Thy

will.

pp *morendo.*

Ped. * *Ped.* * *Ped.* *

No. 4. CHORUS OF DAMSELS (WITH SOLO).—"WHO SHALL BE FLEETEST."

SOLO, *Rebekah.*

1ST SOPRANO.

2ND SOPRANO.

CONTRALTO.

ACCOMP.

Allegretto Vivace.

mf *cres - - cen - - - do.* *sf*

Ped. * *Ped.* * *Ped.* *

mf

Who shall be fleet - est, be fleet - est and first, O'er the

mf

Who shall be fleet - est, be fleet - est and first, O'er the

mf

Who shall be fleet - est, be fleet - est and first, O'er the

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

flow'r - smil-ing mea - dows to chase? Who shall be fleet - est, be

Ped. * *Ped.* *

fleet - est and first, O'er the flow'r - smil-ing mea - dows to

fleet - est and first, O'er the flow'r - smil-ing mea - dows to

fleet - est and first, O'er the flow'r - smil-ing mea - dows to

Ped. * *Ped.* *

chase? Who shall be first, shall be first at the

chase? Who shall be first at the

chase? Who shall be first at the

well, Which dam - - sel the last in the

well, Which dam - - sel the last in the

well, Which dam - - sel the last in the

dim. *p*
 race? Who shall be fleet - est, be fleet - est and
dim. *p*
 race? Who shall be fleet - est, be fleet - est and
dim. *p*
 race? Who shall be fleet - est, be fleet - est and

*Ped. *Ped. *Ped. *

mf
 first, Which dam - sel the last in the race?
mf
 first, Which dam - sel the last in the race?
mf
 first, Which dam - sel the last in the race?

Ped. *Ped. *Ped. *Ped. *Ped. *

This system contains the piano accompaniment for the first five measures of the piece. It features five staves: four treble clefs and one grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 6/8. The first four staves are mostly rests. The fifth staff contains the piano part, starting with a *Ped.* marking and followed by five asterisks (** Ped.*). The melody in the fifth staff includes a *rit.* marking in the fifth measure.

REBEKAH.

Andante.

This system contains the vocal line and piano accompaniment for the second five measures of the piece. It features five staves: one treble clef for the vocal line and one grand staff (treble and bass clefs) for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 6/8. The vocal line begins with the lyrics "Flow its wa - ters clear and bright - ly,". The piano accompaniment starts with a tempo marking of *Andante.* and a metronome marking of $\text{♩} = 54$. The piano part includes a *pp* marking and four asterisks (** Ped.*) indicating pedaling.

rit.

Flow - - ing ev - - er, dai - - ly, night - ly,

rit.

pp a tempo.

Flow . . . its wa - - ters clear . . . and bright - ly,

a tempo.

pp

*Ped. ** *Ped. ** *Ped. ** *Ped. **

Flow - ing, flow - ing ev - er, dai - ly, night - ly,

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf
Gift from Heav'n, gift and bless - ing,

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *dim.*

Lord our thanks to Thee ad - - dress - ing,

cres. *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp

Now . . we grate - ful bend . . the knee, . .

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

molto e cres.

Let . . our . . praise, . . let . . our . . praise, . .

Accl. e cres.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

f let . . our . . praise . . as - cend, as - cend . . to

dim. rall.

f dim. rall. col. voce.

*Ped. * Ped. * Ped. **

Thee.

tempo rmo.
mf *cres - - cen - - do.* *sf*

Ped. * *Ped.* * *Ped.* *

mf
 Who shall be fleet - - est, be fleet - - est and first,

mf
 Who shall be fleet - - est, be fleet - - est and first,

mf
 Who shall be fleet - - est, be fleet - - est and first,

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

O'er the flow'r - smil-ing mea - - dows to chase!

O'er the flow'r - smil-ing mea - - dows to chase?

O'er the flow'r - smil-ing mea - - dows to chase?

p Who shall be fleet - - est, be fleet - - est and first,

p Who shall be fleet - - est, be fleet - - est and first,

p Who shall be fleet - - est, be fleet - - est and first,

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

O'er the flow'r - smil-ing mea - dows to chase? Who shall be
 O'er the flow'r - smil-ing mea - dows to chase?
 O'er the flow'r - smil-ing mea - dows to chase?

poco accel.

poco accel.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features three lines of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and moving bass lines. The tempo marking *poco accel.* appears twice, once above the vocal line and once above the piano accompaniment.

first, who shall be first, who shall be
 Who shall be first, who shall be first,
 Who shall be first, who shall be first,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features three lines of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and moving bass lines.

Solo.

Flow . . its

rit. *dim.* *pp*

first, shall be first at the well? O'er the

rit. *dim.* *pp*

who shall be first at the well? O'er the

rit. *dim.* *pp*

who shall be first at the well? O'er the

rit. *Ped.* *

wa - - ters clear . . and bright - ly, Flow - - ing

smil - ing, smil - ing mea - dows, O'er the

smil - ing, smil - ing mea - dows, O'er the

smil - ing, smil - ing mea - dows, O'er the

Ped. * *Ped.* * *Ped.* * *Ped.* *

rit.

e - - - ver, dai - ly, night - - - - ly,

mea - - - dows to chase,

mea - - - dows to chase,

mea - - - dows to chase,

cres. *rit.*

Ped. * *Ped.* *

a tempo. *f* *cres.*

Let our praise as - cend to Thee, . . .

mp Who shall be fleet - est, be fleet - est and first, Which dam - sel the

mp Who shall be fleet - est, be fleet - est and first, Which dam - sel the

mp Who shall be fleet - est, be fleet - est and first, Which dam - sel the

mp a tempo.

to Thee, Our praise as - -
 last in the race? To the well, to the well, to the
 last in the race? To the well, to the well, to the
 last in the race? To the well, to the well, to the

f

- - - - - *rit.* to Thee, to Thee.
 well, to the well, *rit.* to the well, the well.
 well, to the well, *rit.* to the well, the well.
 well, to the well, *rit.* to the well, the well.
 well, to the well, *rit.* to the well, the well. *a tempo.*

f *rit.* *f*

Ped. *

Ped. * *ff* *Ped.* *

No. 5.

RECIT.—“GIVE ME TO DRINK.”

BASS. ELIEZER.

Give me to drink, I

ACCOMP. *Andante.*

$\text{♩} = 50.$

pray thee, O my daugh-ter, For I am sore a-thirst.

REBEKAH.

Drink, O my Lord, and for thy cam-els

Adagio.

pp

Ped. * *Ped.* * *Ped.*

ELIEZER.

al- so will I draw thee wa- - - - - ter. Lo! the

piu mosso.

sf

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

signs I did but now be - seech, Bless - ed be God for His a - bundant

Piu lento.

sf sf sf sf sf sf sf

RECIT. REBEKAH.

mer - cies, Whose daughter art thou, gen - tle dam - sel? I am the

dim. p

daugh - ter of Bethu - el, son of Mil - cah, But who art thou, my

cres. cres.

acc. rit. ELIEZER.

Lord? For strangely stirs my heart with - in me at thy words. I am

sf colla voce. p

tempo di marcia.

sent by the Lord, O daugh - ter, To lead thee hence, And

bring thee to thy kins - man I - - - saac. It is the
cres - - cen - - do. f p

Lord's de - - cree That thou espouse the son of A-braham, And *con espress.*

God shall bless thee, He shall bless thee with ex - ceed - ing, ...

REBEKAH.

f

My

Allegretto vivace.

piu agitato.

cres.

soul this day hath been in joy - ous tu - mult, And my heart fore -

cres.

ten.

- told me Ere the night should come, Glad ti - dings should be

brought un - to me.

cres. *molto.*

Ped.

f *meno mosso.* *ff sf* *p* *dim.*
* Ped. *

p piu lento. *cres.* *poco* - - a - - -
Oft - times in sleep have vi - sions of thine im - - age
pp *cres.* *poco* - - - a - -

poco. *f* *>*
blessed mc. . . . O be - lov - - ed,
poco. *f*
Ped. * Ped. *

dim. > *mf*
O be - - lov - - ed! Oft-times hath
dim.
Ped. *

poco agitato.

fan - cy pic - tur'd to my soul Thy hand en-clasp'd in

cres. *ac - - - cel - - - e -*

mine, Thy lov - ing kiss up - on my brow;

- ran - do. *ff sf*

And free - - ly, glad - -

f sf sf

- - ly to Thy love . . . I come. . . .

sf p

No. 6.

SOLO AND CHORUS.—“FEAR OR DOUBTING.”

SOLO. *REBEKAH.*
mf Maestoso.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

ACCOMP. *Maestoso.*
p
♩ = 69.

heart . . doth know, *cres.* Lord, Thou call'st me, Thou . . command - est,

Detailed description of the musical score: The score is for a solo and chorus. The solo part is for Rebekah, marked 'mf Maestoso'. It begins with a treble clef, a 12/8 time signature, and a key signature of one sharp (F#). The melody is written on a single staff. The chorus part is marked 'cres.' and continues the melody. The accompaniment is marked 'Maestoso' and 'p' (piano). It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The time signature is 12/8 and the key signature is one sharp. The tempo is indicated as ♩ = 69. The lyrics are: 'Fear or doubt - ing dwell not with me, Joy a - lone my heart . . doth know, Lord, Thou call'st me, Thou . . command - est,'.

f
Hap - py, joy - ful, blest . . I go, . .

mf
Fear . . or doubt - ing

mf
Fear . . or doubt - ing

mf
Fear . . or doubt - ing

Fear . . or doubt - ing

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Hap - py, joy - ful, blest . . I go, . ." in a forte (*f*) dynamic. The piano accompaniment provides a rhythmic and harmonic foundation. The vocal parts then repeat the phrase "Fear . . or doubt - ing" in a mezzo-forte (*mf*) dynamic.

dwel not with her, Joy a - lone her heart . . now knows,

dwel not with her, Joy a - lone her heart . . now knows,

dwel not with her, Joy a - lone her heart now knows,

dwel not with her, Joy a - lone her heart now knows,

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "dwel not with her, Joy a - lone her heart . . now knows,". The piano accompaniment continues with a consistent rhythmic pattern. The vocal parts then repeat the phrase "dwel not with her, Joy a - lone her heart now knows,".

Lord, . . Thou call - est, Thou . . command - est, Hap - py, joy - ful,
 Lord, . . Thou call - est, Thou com - mand - est, Hap - py, joy - ful,
 Lord, . . Thou call - est, Thou com - mand - est, Hap - py, joy - ful,
 Lord, . . Thou call - est, Thou com - mand - est, Hap - py, joy - ful,

piu Lento.

Home, I leave thee,
 blest . . she goes. . .
 blest she goes. . .
 blest . . she goes. . .
 blest she goes. . .

p

Home and kin - dred, Fades my past life

cres.

like a dream, Fades my past life like a dream,

cres.

f

Lo! . . now dawn - - ing Beams . . my

f

* Ped. * Ped. * Ped. * Ped.

mf *Agitato* *poco* *a* *cres.* *poco*

fu - ture, Tint - ed bright with love's first dream,

Agitato poco a poco accel.

* Ped. * Ped. *

accel. Tint - ed bright with love's first dream. Heav'n - ly

dim. Bless . her

pp Bless . her

pp Bless . her

pp Bless . her

pp Bless . her

dim.

pp

Ped. *

Fa - - ther, Gra - - cious, lov - - ing,

home, Her kin - dred che - - rish,

home, Her kin - dred che - - rish,

home, Her kin - dred che - - rish,

home, Her kin - dred che - - rish,

Ped. * *Ped.* * *Ped.* * *Ped.* *

* *Ped.*

accel. - - - *e* - *cres* - *cen* - - -
 In that fu - - - ture still . . . be near, . . .
accel. - - - *e* - *cres* - *cen* - - -
 Hear her praise, . . . Hear her praise, . . .
accel. - - - *e* - *cres* - *cen* - - -
 Hear her praise, . . . Hear her praise, . . .
accel. - - - *e* - *cres* - *cen* - - -
 Hear her praise, . . . Hear her praise, . . .

do. . . . *poco* *a* *poco.* *f* *cres.*
 In . . . that fu - - - ture still be near, Hear my praise, my
do. . . . *poco* *a* *poco.* *f* *cres.*
 Her prayer . . . O hear, Hear her prayer, her
do. . . . *poco* *a* *poco.* *f* *cres.*
 Her prayer . . . O hear, Hear her prayer, her
do. . . . *poco* *a* *poco.* *f* *cres.*
 Her prayer O . . . hear, Hear her prayer, her
 Hear her prayer, her
do. . . . *poco* *a* *poco.* *f* *cres.*
 Hear her prayer, her

Ped. ** Ped. **

prayer O hear my prayer O hear, *con fuoco.*

prayer O hear her prayer O hear, Hear her *con fuoco.*

prayer O hear her prayer O hear, Hear her *con fuoco.*

prayer O hear her prayer O hear, Hear her *con fuoco.*

prayer O hear her prayer O hear,

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. sempre Ped. Ped.*

Hear my praise, my prayer O *sf*

praise, Her prayer O hear, O.. *sf*

praise, Her prayer O hear, O.. *sf*

praise, Her prayer O hear, O.. *sf*

Hear her praise, Her prayer O hear, O..

sf

hear, Hear . . . my

hear, Hear . . . her praise,

hear, Hear . . . her praise,

hear, Hear . . . her praise,

hear, Hear . . . her praise,

hear, Hear . . . her praise,

praise, my prayer . . . O

Hear her prayer, . . . her prayer . . . O

Hear her prayer, . . . her prayer . . . O

Hear her prayer, . . . her prayer O

Her . . . prayer . . . O

hear, A - men, A - - - - - *rit.*

hear, Hear her praise, her prayer O hear, A - - - - - *rit.*

hear, Hear her praise, her prayer O hear, A - - - - - *rit.*

hear, Hear her praise, her prayer O hear, A - - - - - *rit.*

hear, Hear her praise, her prayer O hear, A - - - - - *rit.*

a tempo.

- - men.

a tempo.

- - men.

a tempo.

- - men.

a tempo.

- - men.

a tempo.

- - men.

a tempo.

END OF SCENE I.

SCENE II.

INTRODUCTION.

Adagio. Placidamente.

ACCOMP.

♩ = 44.

First system of musical notation for the introduction, featuring a treble and bass clef with a 3/4 time signature. The music is in a key with two flats. Dynamics include piano (*p*).

Second system of musical notation, continuing the introduction. Dynamics include *dim.* and *pp*.

Third system of musical notation, continuing the introduction.

Fourth system of musical notation, continuing the introduction. Dynamics include *cres.*

Fifth system of musical notation, concluding the introduction. Dynamics include *pp*.

The first system of piano accompaniment consists of two staves. The treble staff begins with a *cres.* marking and contains several chords and melodic fragments. The bass staff features a more active line with eighth and sixteenth notes. Dynamics include *sf p* and *Ped.* markings. There are asterisks (*) at the end of the first and second measures of the bass staff.

No. 8.

RECIT.—“WITH OVERFLOWING HEART.”

ISAAC.

TENOR. With o-ver-flow-ing heart, O Lord, I med-i-tate up-on Thy

ACCOMP.

The recitative section includes a Tenor line with lyrics and an Accompaniment line. The lyrics are: "With o-ver-flow-ing heart, O Lord, I med-i-tate up-on Thy". The accompaniment consists of two staves with chords and simple melodic lines.

good-ness. The crown Thou soon will set up-on my youth-ful brow. The

The second system of the recitative continues the Tenor line and Accompaniment. The lyrics are: "good-ness. The crown Thou soon will set up-on my youth-ful brow. The". The musical notation follows the same format as the first system.

spouse Thou soon shall dow'r me with, Will make my cup of human bliss run

o'er. The cho-sen of the Lord to me Shall be per - pe - tual bless - -

- ing; Unto Thy throne her many-voiced anthem nature lifts, My

grate - ful soul shall swell the song of praise.

No. 9.

AIR.—"THE SOFT SOUTHERN BREEZE."

ISAAC.

TENOR.

Allegretto.

ACCOMP.

$\text{♩} = 92.$

The soft south - ern

breeze plays a - round . . . me, The birds trill their

e - ven-tide song; The leaves of the

wild trees make mu - - - sic, The wa - ters flow

slentando. *piu mosso.*

mur - m'ring a - long. Cre - a - tion a -

col. voce.

rit.

- dores Thee, O Fa - - ther, Its my - riad soft

a tempo.

voi - ces out - pour, . . . To Thy throne a sweet

song of thanks - giv - - ing, In me - lo - dious

num-bers doth soar, In me-lo-dious num-bers doth

poco rit.

poco rit. pp

a tempo.

soar.

a tempo.

L.H.

I bow me, Al-migh-ty, be-

- fore . . Thee, I al-so would wor-ship and

praise, And thank Thee, O Lord, for Thy

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

good - - - ness, That bless - eth my man - hood's first

The second system continues the vocal line with a half note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment maintains the same rhythmic pattern, with some chords in the right hand becoming more complex.

days, Guide my foot - steps, pro - tect me, O

The third system continues the vocal line with a half note B4, followed by quarter notes C5, D5, and E5. The piano accompaniment continues with the established rhythmic pattern.

Fa - - - ther, My strong help and buck - ler still

The fourth system concludes the vocal line with a half note F#5, followed by quarter notes G5, A5, and B5. The piano accompaniment continues with the established rhythmic pattern.

be, And when the death - an - gel shall

pp

dim.

pp

call . . . me, Let me live blest for e - ver with

cres.

Thee, Let me live blest for e - - ver with Thee.

poco rit. *e cres.*

poco rit. *e cres.* *p*

a tempo.

dim.

L.H.

morendo.

pp

No. 10.

THE BRIDE'S MARCH.

Tempo di Marcia.

$\text{♩} = 63.$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The music features a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

The second system continues the piece. The upper staff features a piano (*pp*) dynamic and includes a five-fingered fingering (*5*) for a melodic phrase. The lower staff maintains the accompaniment. Dynamics include *cres.* (crescendo) and *dim.* (diminuendo).

The third system continues the piece. The upper staff features a piano (*pp*) dynamic and includes a five-fingered fingering (*5*) for a melodic phrase. The lower staff maintains the accompaniment. Dynamics include *cres.* (crescendo).

The fourth system continues the piece. The upper staff features a piano (*pp*) dynamic. The lower staff maintains the accompaniment. Dynamics include *cres.* (crescendo) and *mf* (mezzo-forte).

The fifth system continues the piece. The upper staff features a piano (*pp*) dynamic. The lower staff maintains the accompaniment. Dynamics include *cres.* (crescendo) and *f* (forte).

The sixth system continues the piece. The upper staff features a piano (*pp*) dynamic. The lower staff maintains the accompaniment. Dynamics include *dim.* (diminuendo), *mf* (mezzo-forte), and *cres.* (crescendo).

f *dim.*

p *cres.* *pp* *cres.*

dim. *cres.* *cen*

do. *f*

marcato la melodia. *mf*

8vi. sempre stacc.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a complex melodic line in the upper staff with many beamed eighth and sixteenth notes, and a more rhythmic accompaniment in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff continues the melodic line with various intervals and rests, while the lower staff provides a steady accompaniment.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff features a series of chords and intervals, while the lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff has a more active melodic line with many beamed notes, and the lower staff provides a consistent accompaniment.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff continues the melodic development with various rhythmic patterns, and the lower staff maintains the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The upper staff features a melodic line with some rests and longer note values, while the lower staff provides a steady accompaniment.

f *dim.* *p*

senza 8vi.

pp *cres.*

mf *cres.*

f *dim.*

cres *cen* *do.*

f *cres.* 8vi.

ff *v*

v

v

v

v * Ped. * Ped.

No. 11.

RECIT.—“BEHOLD, MY LORD!”

BASS. *ELIEZER.*

Behold, my lord! thy gracious bride Re-be-kah, whom the

ACCOMP. *Moderato.*
mf

ISAAC.

Lord this day doth give thee. Up- lift, I

dim. e rall. *pp*

pray thee, th'enwreathing veil that hides thy face from my expectant gaze, and let no more its envious folds con-

REBEKAH.

- - ceal thine eyes' fair lus-tre. Ev'n as thou dost will, my lord.

pp *Andante.*

Be-hold thy handmaid's face,

cres. molto. *f sf* *dim.* *p*

Ped. *

Let me find fa - vour in thy sight.

cres.

cres.

Be gra - cious to me, be gra - cious to me, O my lord, for

Affettuoso. *attacca subito.*

all . . my kind - red have I left for thee, have I left for thee.

pp

No. 12.

DUET.—“OH FLOW’R OF THE VERDANT LEA.”

TREBLE.

TENOR
(8ve. lower).

ISAAC.

Oh flow’r of the ver - dant

Andante con moto.

ACCOMP.

♩ = 63.

lea, In na - tive beau - ty wild and fair, Like some bright dream thou com’st to

me, And fill’st with light the ve - ry air, . . . And fill’st with light the ve - ry

cres. *f* *dim.*

cres. *f* *dim.*

The musical score is arranged in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante con moto.' and the metronome is set to 63. The vocal parts (Tenor and Treble) and the piano accompaniment are shown. The second system continues the vocal line with the lyrics 'lea, In native beauty wild and fair, Like some bright dream thou com'st to'. The third system continues with 'me, And fill'st with light the very air, . . . And fill'st with light the very'. The piano accompaniment features dynamic markings of 'cres.' (crescendo), 'f' (forte), and 'dim.' (diminuendo).

REBEKAH.

Oh, ce - dar of the de - sert plain, In state - ly ver - dure soar - ing

air.

high, To rest be - neath thy shel - ter fain I there would nes - tle— live and

die, would nes - tle— live and die.

I raise mine eyes to heav'n a -

I droop mine eyes from heav'n a - bove,
 - bove, to heav'n a - bove, In thanks for this new fa - vour

Re - li - ant on its will a - lone.
 shown, this fa - vour shown. Not as thy

piu mosso.

Yes! as my lord, as my lord, Yes! . . . as my
 lord, no, not as thy lord, Not . . .

lord, . . . and full of love, full of
 . . . as thy lord, but full of love, full of

rit. pp

a tempo.
 love, I droop mine eyes from heav'n a -
a tempo.
 love, I raise my eyes to heav'n a - bove, to heav'n a - -

a tempo.

- bove, *f* Re - li - ant on its will a -
cres.
 - bove, In thanks for this new fa - vour shown, this fa - - vour

piu mosso.

- lone, Yes! as my lord, Yes!

piu mosso.

shown, Not as thy lord, Not . . as thy

piu mosso.

Yes! as my lord, and full of love, full of love, full of

lord, thy lord, but full of love, full of love, full of

love, Oh take me, guard me as thine own.

love, I dare to claim thee as mine own. Not as thy

Yes! as my lord, Yes! yes! as my lord, and full of
 lord, not . . . as thy lord, thy lord, but full of

rit. love, full of love, full of love, of love, *a tempo.* Oh take me,
rit. love, full of love, full of love, of love, *a tempo.*

guard me as thine own, Oh take me, guard me as thine own. . . . *rall. e dim.*
rall. e dim.
 I dare to claim thee as mine own, as mine own, mine *rall. e dim.*

pp

Oh ce - dar of the de - sert

pp

own. Oh flow'r of the ver - dant lea, In

pp Legato.

plain, In state-ly ver-dure soar - - ing high, soar - ing

na-tive beau-ty wild and fair, Like some bright dream thou com'st to

cres.

high, Oh ce - dar of the de - sert plain, I droop mine

cres.

me, thou com'st . . . to me, I raise mine

cres.

poco accel.

eyes from heav'n a - - bove, Re - li - ant on its will . . . a -

poco accel.

eyes to heav'n a - - bove, In thanks for this new fa - - vour

- lone, Oh ce - dar of the de - sert plain, the

shown, Oh flow'r, Oh

de - - - - - sert plain, *cres.* Oh take me as thine *f*

flow'r of the ver - dant lea, *cres.* I dare to claim *f*

ritard.
 own, Oh take me, guard me as thine own,
 . . . thee as . . . mine own, I
ritard. *dim.*

pp slentando.
 Oh take me, guard me as thine
slentando.
 dare to claim thee as mine own, mine
slentando. *pp*

own.
 own.
 Ped.

No. 13.

CHORUS.—“PROTECT THEM, ALMIGHTY.”

Adagio.

TREBLE.

ALTO.

TENOR
(8ve. lower).

1st
BASS.

2nd
BASS.

ACCOMP.

pp

$\text{♩} = 50.$

p

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

p

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

p

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

p

Pro - tect them, Almigh - ty, for e - ver, Fold them close 'neath Thy wide spreading

wing, Let Thine an - gels from yon shin - ing heav'n, To bless them all hap - pi - ness

wing, Let Thine an - gels from yon shin - ing heav'n, To bless them all hap - pi - ness

wing, Let Thine an - gels from yon shin - ing heav'n, To bless them all hap - pi - ness

wing, Let Thine an - gels from yon shin - ing heav'n, To bless them all hap - pi - ness

ff Allegro maestoso.

cres. The Lord is good and gra - cious, His

ff Allegro maestoso.

bring, To bless them all hap - pi - ness bring, The Lord is gra - cious, His

cres. *ff Allegro maestoso.*

bring, To bless them all hap - pi - ness bring, The Lord is gra - cious, His

cres. *ff Allegro maestoso.*

bring, To bless them all hap - pi - ness bring, The Lord is gra - cious, His

ff Allegro maestoso.

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

FIRST AND SECOND BASS.
mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -

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: "mercies e - ver bless, Our songs to Him as - cend-ing, Our thanks and praise ex -". The dynamic marking *mf* is present above the first three vocal staves and below the bass staff.

- press, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him as - cend-ing, Our thanks and praise ex -

- press, Our songs to Him, to Him . . as - cend - - ing. The

The second system continues the vocal lines and piano accompaniment. The lyrics are: "- press, Our songs to Him as - cend-ing, Our thanks and praise ex -". The dynamic marking *f* is present above the first three vocal staves and below the bass staff. The piano part concludes with a double bar line.

Allegro con brio.

- press,
- press.
- press.

Lord is good, is good and gra-cious, His mer-cies e-ver, ..

Allegro con brio.

The first system of the musical score consists of five staves. The top three staves are vocal lines, each starting with a fermata and the instruction '- press,'. The fourth staff is the vocal line with the lyrics 'Lord is good, is good and gra-cious, His mer-cies e-ver, ..'. The fifth staff is the piano accompaniment, starting with a fermata and the instruction '*Allegro con brio.*'.

The Lord is good, is good .. and gra-cious, His mer-cies

.. e-ver bless, His mercies e-ver bless, His

The second system of the musical score consists of five staves. The top three staves are vocal lines. The fourth staff is the vocal line with the lyrics 'The Lord is good, is good .. and gra-cious, His mer-cies'. The fifth staff is the piano accompaniment. The lyrics continue on the next line: '.. e-ver bless, His mercies e-ver bless, His'.

The Lord is good, is
e - ver, . . . e - - - - ver bless, e - ver bless, e - -
mer - cies e - - - - - ver, . . . e - - ver

The
good and gra - cious, His mer - cies e - ver, . . . e - - - ver,
- - ver bless, e - - - - - ver bless, His mer - cies
bless, e - - - ver bless,

Lord is good, is good . . and gra - cious, His mer - cies
 e - - - - - ver bless, His
 e - - - - - ver bless, The Lord . . is good, is good and

e - ver, . . e - - - - - ver bless, His mer - cies
 mer - cies e - - - - - ver, e - ver bless, e -
 gra - - - - - cious, His mer - cies e - - - - - ver

e - ver, . . . e - ver bless, His mer-cies e - - ver bless;
 - - ver, e - - - ver bless, His mer - - cies e - ver
 e - - - - - ver bless, His mer - cies
 The Lord is good, is good and gra - cious, His

His mer - - cies e - - - - ver bless,
 bless. The Lord is
 e - ver bless, His mer - cies e - - - - ver
 mer - cies e - - - - ver bless,

The
 good, is good . . . and gra - cious, His mer - cics e - - -
 bless, His mer - cics e - - - ver bless, His mer - - -
 His mer - - cics e - ver bless, His mer - cics

Lord is good, is good . . . and gra - cious, His mer - - cics
 - - - ver bless, His mer - cics e - - - ver, e - ver
 - - - cics, His mer - cics e - - -
 e - ver, His mer - cics e - - ver bless, e -

e - ver bless, His mer - cies e - ver bless, e -
 bless, His mer - cies e - - - ver bless,
 - - ver bless, His mer - cies e - -
 - - - ver bless, e - ver bless, His

- - ver bless, The Lord is good, is good and
 His mer - cies e - ver, e - ver
 - - ver, e - ver bless, His mer - -
 mer - cies e - - - - - - - - ver

gra - cious, His mer - cies bless, His mer-cies e - - - - -
 bless, The Lord is good, is good and gra - cious, His
 - - - cics, His mer - cies e - - - ver bless, The
 bless, His mer - cies e - ver bless,

- - - ver bless, e - - - ver bless, His
 mer - cies e - - - - - - - - - ver bless, His
 Lord is good, is good and gra - cious, His mer - cies

mer - cies, . . . His mer-cies ev - er bless, . . Our
 mer - cies ev - er bless, ev - er, ev - er bless, . . Our
 ev - - - er bless, His mer - cies bless, Our
 The Lord is good, is good and gra - cious, Our
 songs to Him, to Him as - cend - ing, Our thanks and
 songs to Him, . . to Him as - cend - ing, Our thanks and
 songs to Him, . . to Him as - cend - ing, Our thanks and
 songs, our songs to Him, to Him as - cend - ing, Our thanks and

praise, our praise ex - press, our thanks and praise, our praise ex -
 praise, our praise ex - press, our thanks and praise. The
 praise, our praise ex - press, our thanks and praise, our praise ex -
 praise, our praise ex - press, our thanks, our praise . . . ex -

- press. The Lord is good, is
 Lord is good, is good and gra - cious, His mer - - cies
 - press. The Lord is good, is good and gra - cious, His
 press, The Lord is good, is good and

Ped.

good . . and gra - cious, is good . . and gra - cious, Our songs to
 e - ver, e - - - ver bless, Our songs to
 mer - cies e - - ver, e - ver bless, Our songs to
 gra - cious, Our songs to

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 grand staff. The lyrics are: "good . . and gra - cious, is good . . and gra - cious, Our songs to e - ver, e - - - ver bless, Our songs to mer - cies e - - ver, e - ver bless, Our songs to gra - cious, Our songs to".

Him, to Him as - cend - ing, Our thanks and praise, our
 Him, to Him as - cend - ing, Our thanks and praise, our
 Him, to Him as - cend - ing, Our thanks and praise, our
 Him, to Him as - cend - ing, Our thanks and praise our

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "Him, to Him as - cend - ing, Our thanks and praise, our Him, to Him as - cend - ing, Our thanks and praise, our Him, to Him as - cend - ing, Our thanks and praise, our Him, to Him as - cend - ing, Our thanks and praise our".

praise ex - press, Our thanks and praise ex - press,
 praise ex - press, Our thanks and praise ex - press,
 praise ex - press, Our thanks and praise ex - press,
 praise ex - press, Our thanks and praise ex - press,

Our thanks and praise ex - press, Our thanks, our
 Our thanks and praise ex - press, Our thanks, our
 Our thanks and praise ex - press, Our thanks, our
 Our thanks and praise ex - press, Our thanks, our

thanks . . and praise ex - press. The Lord is good, The Lord is
 thanks and praise ex - press. The Lord is good, The Lord is
 thanks and praise ex - press. The Lord is good, The Lord is
 thanks and praise ex - press. The Lord is good, The Lord is

good, Our songs . . to Him . . as - cend - - - - - ing, Our
 good, Our songs to Him as - cend - ing, Our
 good, Our songs to Him . . as - cend - - - - - ing, Our
 good, Our songs to Him as - cend - ing, Our

thanks and praise . . . ex - press.

thanks and praise ex - - press.

thanks and praise . . . ex - press.

thanks and praise ex - - press.

A - - men.

A - - men.

A - - men.

A - - men.

A - - - - -

A - - - - -

A - - - - -

A - - - - -

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff begins with a long note on the letter 'A', which is held across the entire system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

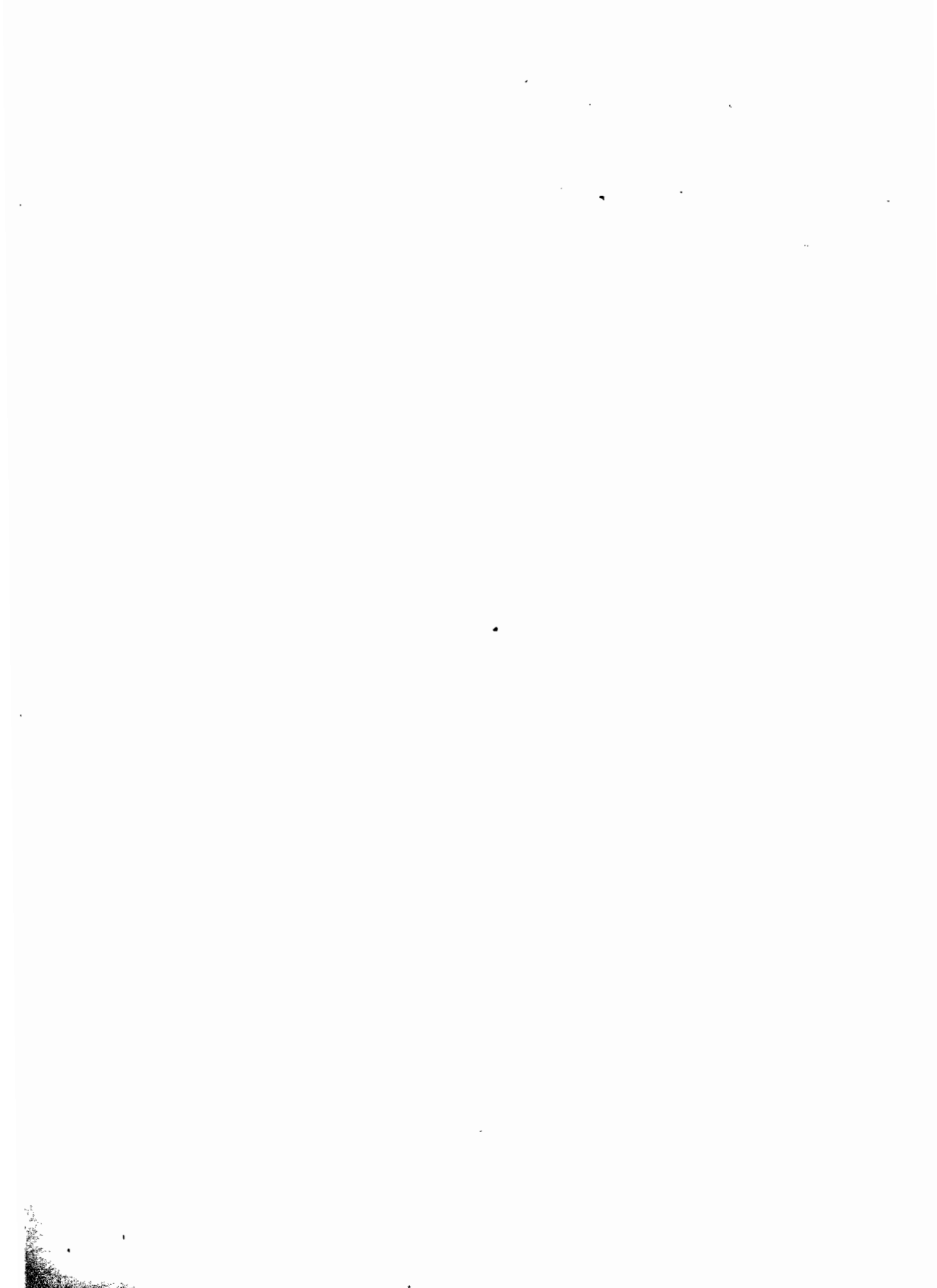
men.

men.

men.

men.

The second system of the score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word 'men.' followed by a long note, which is held across the entire system. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



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Latin words) ..	1/0	1/6	2/6
(Latin and English)	1/0	1/6	2/6
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(Latin)	—	—	—

ditto	2/0	—	4/0
AT	1/6	2/0	3/0
ditto	2/0	—	4/0
.. ..	1/6	2/0	3/0
ditto	2/0	—	4/0

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esang)	1/0	1/6	2/6
2nd Psalm)	1/0	—	—
th Psalm)	1/0	—	—
EGYPT CAME (114th	—	—	5/0
.. ..	1/0	—	—
(115th Psalm) ..	1/0	—	—

THOU FORGET ME	1/0	—	—
.. ..	1/0	—	—
lo and chorus) ..	1/0	—	—
ovah)	2/0	2/6	4/0
NIGHT	1/0	1/6	2/6
REAM	1/0	—	—
.. ..	2/0	2/6	4/0
.. ..	4/0	—	6/0
es)	1/0	—	—
Praise)	1/0	—	—
es)	1/0	—	—
.. ..	1/0	—	—
FEMALE VOICES ..	1/0	—	—
.. ..	0/6	—	—
beretta)	4/0	—	—
.. ..	2/0	—	—
male voices) ..	3/0	—	—
(ditto)	1/0	—	—
th Psalm)	0/4	—	—

THE HEATHEN (2nd	0/6	—	—
.. ..	0/6	—	—
HAST THOU FOR-	0/6	—	—
salm)	0/8	—	—
th Psalm)	0/8	—	—
ed for the Cathedral	0/8	—	—
voices, arranged in	0/8	—	—
gall	0/8	—	—
f Sinners), 8 voices	1/0	—	—

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COMMUNION SERVICE, ditto	3/0	—	5/0
MASS IN B FLAT	1/6	2/0	3/0
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS IN C	1/6	2/0	3/0
COMMUNION SERVICE, ditto	2/0	—	3/6
MASS IN G	1/6	2/0	3/0
COMMUNION SERVICE, ditto	2/0	—	3/6
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ESPECIALLY FOR THE USE OF CHORAL SOCIETIES.

	s.	d.
BACH'S PASSION (ST. MATTHEW) - - - -	1	0
BENNETT'S MAY QUEEN - - - -	1	0
HANDEL'S MESSIAH - - - -		8
„ JUDAS MACCABÆUS - - - -		8
„ SAMSON - - - -		8
„ HERCULES - - - -	1	0
„ SOLOMON - - - -	1	6
HAYDN'S CREATION - - - -		8
MACFARREN'S MAY DAY - - - -		8
MENDELSSOHN'S ELIJAH - - - -	1	6
„ ST. PAUL - - - -	1	0
„ HYMN OF PRAISE - - - -		6
ROSSINI'S STABAT MATER - - - -		6

(TO BE CONTINUED.)

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