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NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE PROMISED LAND

AN ORATORIO

THE TEXT ARRANGED BY

HERMANN KLEIN

THE MUSIC COMPOSED FOR SOLI, CHORUS, AND ORCHESTRA

BY

C. SAINT-SAËNS.

(OP. 140.)

PRICE TWO SHILLINGS AND SIXPENCE.

Paper Boards, 3s. 6d.; Cloth, 4s. 6d.

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HER MAJESTY QUEEN ALEXANDRA

BY HER FAITHFUL AND OBEDIENT SERVANT

CAMILLE SAINT-SAËNS.

NOTE.

Among the old Jewish legends not to be found in the Bible, there are several that are intended to explain why Moses was not permitted to enter the "Promised Land." They are extremely picturesque, but not altogether convincing. Indeed, but for a certain amount of ambiguity in the wording of the Scriptural narrative, these apocryphal explanations would never, in all probability, have been put forward.

In his charge to the Israelites (Deut. i.) Moses reminded them that God had declared that none of the generation that left Egypt should "see that good land." Caleb and Joshua were to be the only exceptions; for, said Moses, "The Lord was angry with me for your sakes, saying, Thou also shall not go in thither." The "meek man" bowed to the will of the God of Israel, and he knew why he and his brother Aaron were thus severely punished.

The true cause is shown in the account (Numbers xx., 12) of the miracle whereby Moses brought forth water from the rock in the desert of Zin: "And the Lord spake unto Moses and Aaron, Because ye believed Me not to sanctify Me in the eyes of the children of Israel, therefore ye shall not bring the congregation into the land which I have given them." A modern interpretation of the Biblical words puts it that "Moses and Aaron were not permitted to enter the promised land because they did not have the proper confidence in God in calling water from the rock." *

This unbelief, or lack of complete trust, would seem to have been displayed in two ways: First, by the utterance of Moses, "Hear now, ye rebels; must we fetch you water out of this rock?" Secondly, by the act of *smiting* the rock twice with his rod, instead of *speaking* to it as God had commanded (Numbers xx., 8). Such is the interpretation of the Mosaic narrative that has been adopted in the present instance.

There only remains to add that the text of the oratorio has been taken entirely from the Books of Numbers and Deuteronomy, and from the Psalms.

H. K.

* The Jewish Encyclopedia, vol. ix, page 53.

THE PROMISED LAND.

PART I.

ORCHESTRAL INTRODUCTION.

No. 1.—CHORUS.

Now the man Moses was very meek, above all the men which were upon the face of the earth.

And the Lord said unto Moses: I have surely seen the affliction of My people, and am come down to deliver them. Behold I will bring them up out of the land of Egypt and will bring them unto a land flowing with milk and honey.

No. 2.—RECITATIVE AND CHORUS.

Tenor Solo.

Then came the children of Israel into the desert of Zin. And there was no water for the congregation; and they gathered themselves together against Moses and against Aaron. And the people chode with Moses, and spake, saying:

Chorus.

Would God that we had died
When our brethren died before the Lord!
Why have ye brought us to this wilderness
That we and our cattle should die there?
It is no place of seed or of vines,
Neither is there water to drink!
Wherefore made ye us to come out of Egypt
To bring us unto this evil place?

No. 3.—RECITATIVE.

Tenor Solo.

And the Lord spake unto Moses, saying: Take the rod and gather thou the assembly together, thou and Aaron thy brother, and speak ye to the rock before their eyes; and thou shalt bring forth water from the rock.

Contralto Solo.

And Moses took the rod from before the Lord, and gathered the congregation before the rock, and he said unto them:

No. 4.—SOLO (MOSES).

Baritone Solo.

Hear now, ye rebels: must we fetch you
water out of this rock?
From the day that I knew ye,
Rebellious have ye been against the Lord.
Only the Lord
Had delight in thy fathers to love them:
Their seed chose He after them,
Even you above all people.
Therefore will He not forsake ye,
Neither destroy ye.

No. 5.—RECITATIVE AND CHORUS.

Tenor Solo and Chorus.

And Moses lifted up his hand, and with his rod he smote the rock twice; and the water came out abundantly, and the congregation drank and their beasts also.

No. 6.—TRIO AND CHORUS.

Contralto Solo.

Ill went it with Moses for their sakes,
Because they provoked his spirit.
Behold, he smote the rock!
With his lips spake he unadvisedly.

Chorus.

Behold, he smote the rock!
With his lips he spake unadvisedly.
Therefore was the wrath of the Lord
Kindled against Moses.

*Tenor Solo, Soprano Solo, Contralto Solo,
and Chorus.*

Yet God clave the waters in the wilderness
And gave them drink—
Drink as out of the great depths.
They believed not His word,
Yet many times did He deliver them,
And when He heard their cry
He regarded their affliction.
For lo, God exalteth by His power,
He is mighty in strength and wisdom.
Remember that thou magnify His work,
Hear attentively
The noise of His voice,
The sound that goeth
Out of His mouth.
Take heed, because there is wrath!
Beware lest He take thee
Away with His stroke!

End of the First Part.

PART II.

No. 7.—RECITATIVE.

Contralto Solo.

And the Lord spake unto Moses and Aaron,
Because ye believed Me not, to sanctify Me in
the eyes of the children of Israel, therefore ye
shall not bring this congregation into the land
which I have given them.

No. 8.—DUET (MOSES AND AARON).

Baritone and Tenor.

Woe unto us that we have sinnèd!
For this our heart is faint,
Our eyes are dim.
Turn to us again, O Lord!
Renew our days as of old,
Have mercy, we pray!
Grant that we may go over
And see the good land
That is beyond Jordan!

No. 9.—QUARTET.

Soprano, Contralto, Tenor, and Bass.

Who knoweth the pow'r of Thine anger?
Thou hidest Thy face, they are troubled,
Thou takest away their breath,
They die and return to their dust,
Who knoweth the pow'r of Thine anger?

No. 10.—CHORUS.

Unaccompanied.

The Lord will not always chide,
Neither keep His anger for ever.
Remember His marvellous works,
O ye children of Israel.
He brought streams out of the rocks,
And causèd waters to run down like rivers.
Give thanks, then, unto the Lord,
His mercy endureth for ever.

No. 11.—RECITATIVE.

Contralto Solo.

And the Lord said unto Moses: Behold, thy
days approach that thou must die. Thou shalt
sleep with thy fathers; and this people will rise
up and forsake Me. Now, therefore, write ye
this song and teach it the children of Israel;
put it in their mouths, that it may be a witness
for Me against them.

No. 12.—THE SONG OF MOSES.

SOLO (MOSES) AND CHORUS.

Baritone Solo with Chorus.

Give ear, O ye heavens, and I will speak:
Hear, O earth, the words of my mouth!
My speech shall distil as the dew,
As the rain upon the tender herb,
As the showers upon the grass,
For I will publish the name of the Lord.
Ascribe ye greatness unto our God,
He is the Rock:
A God of truth, without iniquity,
Just and right is He.
Remember the days of old,
Ask thy father and he will shew thee,
Ask thy elders and they will tell thee;
And as an eagle taketh her young,
Beareth them upon her wings,
So the Lord alone did lead him.
Rejoice, O ye nations, rejoice!

End of the Second Part.

PART III.

No. 13.—RECITATIVE, CHORUS, AND SOLO (MOSES).

Tenor Solo.

And the Lord said unto Moses, Get thee up
into this Mount Abarim, and behold the land
which I have given unto the children of Israel.
And when thou hast seen it thou also shalt be
gathered unto thy people, like Aaron thy
brother.

Soprano Solo and Chorus.

And Moses went up, and the Lord showed him all the land and said unto him, This is the land which I swore unto Abraham, unto Isaac, and unto Jacob, saying, I will give it unto thy seed.

Tenor Solo.

I have caused thee to see it with thine eyes, but thou shalt not go over thither.

Baritone Solo (Moses).

Well hast thou dealt with Thy servant, O Lord,
I know that Thy judgments are right.
Let Thy salvation come also to me
For comfort in this my affliction.
I lift up mine eyes unto the hills,
And have seen an end of all perfection.
Happy art thou, people saved by the Lord;
The Eternal God is thy refuge.
He shall thrust out the enemy before thee,
Thou shalt dwell in safety alone.

Behold, He that keepeth Israel
Shall neither slumber nor sleep.
Let Israel hope in the Lord,
For with the Lord there is mercy
And plenteous redemption.
Hear, O Israel, the Lord our God is one Lord.

No 14.—RECITATIVE AND CHORALE.

Tenor Solo.

So Moses, the servant of the Lord, died there according to the word of the Lord. And He buried him in a valley in the land of Moab: but no man knoweth his sepulchre unto this day. And the children of Israel wept for Moses thirty days.

Chorale.

Our soul is bowed down to the dust,
Our heart is desolate within us.
Who will lead us into the land?
Make haste to help us, O Lord!

No. 15.—FINAL QUARTET AND CHORUS.

His glory is great in Thy salvation:
Honour and majesty hast Thou laid upon him.

God led His people like a flock
By the hand of Moses and Aaron.
And now, O Israel,
What requireth the Lord of thee?
To fear the Lord thy God,
To walk in all His ways,
To love Him and to serve Him
With all thy heart and soul.
So shalt thou pass over Jordan
And go in to possess the land;
For the Lord hath blest and made thee
As the stars of heaven for multitude.

Turn us again
And cause Thy face to shine, O Lord,
So we, Thy people,
Will give Thee thanks for ever!

THE PROMISED LAND.

Text arranged by
Hermann Klein.

PRELUDE.

Camille Saint-Saëns.
Op. 140.

Andante con moto.

PRIMO.

Musical notation for the PRIMO part of the prelude, measures 1-4. The music is in 4/4 time and D major. It features a melody in the right hand with a dynamic marking of *f* (forte) and a bass line in the left hand.

Andante con moto.

SECONDO.

Musical notation for the SECONDO part of the prelude, measures 1-4. The music is in 4/4 time and D major. It features a melody in the right hand with a dynamic marking of *f* (forte) and a bass line in the left hand.

Musical notation for the PRIMO part of the prelude, measures 5-8. The music continues in 4/4 time and D major, with a dynamic marking of *f* (forte). A first ending bracket is shown above the staff.

Musical notation for the SECONDO part of the prelude, measures 5-8. The music continues in 4/4 time and D major, with a dynamic marking of *ff* (fortissimo) and a *poco a poco dim.* (poco a poco diminuendo) instruction. A first ending bracket is shown above the staff.

First system of a musical score. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The system begins with a measure marked with a circled '8' and a dotted line above it. The music features chords and melodic lines. A dynamic marking 'p' (piano) is present in the middle of the system. The system ends with a double bar line.

Second system of the musical score. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music continues with various melodic and harmonic textures. A dynamic marking 'p' is visible in the lower staff. The system concludes with a double bar line.

Third system of the musical score. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. This system includes a dynamic marking 'p' in the upper staff and 'cresc.' (crescendo) in both the upper and lower staves. The music features more complex rhythmic patterns and melodic development. The system ends with a double bar line.

9

2

f

2

f

Fin.

Fin.

This system contains two systems of music. The first system has a treble and bass staff. The treble staff begins with a melodic line, followed by a second treble staff with a similar line. The bass staff has a simple accompaniment. A first ending bracket labeled '2' spans the first two measures. A dynamic marking of *f* is present. The second system continues the first system's notation, with a second ending bracket labeled '2' and a dynamic marking of *f*. Both systems conclude with a 'Fin.' marking.

9

This system contains two systems of music. The first system has a treble and bass staff. The treble staff features a complex, rhythmic accompaniment. The bass staff has a simple accompaniment. The second system continues the first system's notation, with a dynamic marking of *f* and concludes with a 'Fin.' marking.

9

This system contains two systems of music. The first system has a treble and bass staff. The treble staff features a complex, rhythmic accompaniment. The bass staff has a simple accompaniment. The second system continues the first system's notation, with a dynamic marking of *f* and concludes with a 'Fin.' marking.

8

System 1: Treble and bass staves with piano accompaniment. The treble staff features a complex rhythmic pattern of eighth and sixteenth notes. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *p* is present.

8

System 2: Treble and bass staves with piano accompaniment. The treble staff continues the rhythmic pattern. The bass staff has a more melodic line. A dynamic marking of *p* is present.

3

System 3: Treble and bass staves with piano accompaniment. The treble staff features a triplet of eighth notes. The bass staff has a triplet of eighth notes. Dynamic markings of *f* and *p* are present.

First system of musical notation, consisting of two grand staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two grand staves. The upper staff continues the melodic line with a *cresc.* marking. The lower staff features a more active accompaniment with slurs and accents.

Third system of musical notation, consisting of two grand staves. The upper staff includes a *ff* dynamic marking and a 4-measure rest. The lower staff features a 4-measure rest and a *ff* dynamic marking, with a key signature change to two flats.

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of notes, including eighth and sixteenth notes, with many slurs and accents. The key signature has one sharp (F#) and the time signature is 2/4. The system concludes with a double bar line and a repeat sign.

5 Allegretto.

The second system begins with a 5-measure rest in the treble clef, followed by a melodic line. The bass clef part features a piano (*p*) dynamic and a series of chords. The system ends with a double bar line.

5 Allegretto.

The third system starts with a 5-measure rest in the treble clef. The bass clef part includes a piano (*p*) dynamic and a 'Ped.' (pedal) instruction. The system concludes with a double bar line.

The fourth system continues the musical piece with four staves. It features complex melodic lines in both hands, with many slurs and dynamic markings. The system ends with a double bar line.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the upper staves with many sixteenth notes, and a more rhythmic accompaniment in the lower staves. A large '6' is written above the first staff, indicating a fingering for a specific note.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The instruction *sempre sostenuto ma piano* is written across the middle of the system. The music continues with similar melodic and accompaniment patterns as the first system.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The instruction *mf* (mezzo-forte) is written below the second staff. A large '7' is written above the first staff, indicating a fingering. The system concludes with a final melodic flourish in the upper staves.

cantabile

p *mf*

3/4 3/4

Detailed description: This system contains the first four measures of a piece. The top two staves are for the vocal line, marked *cantabile*. The bottom two staves are for the piano accompaniment, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) in the second measure. The key signature has two sharps (F# and C#), and the time signature is 3/4. The first measure is marked with a fermata. The system concludes with a double bar line and the measure numbers 3 and 4.

Poco animato. ♩ = ♩

8 *p*

8 Poco animato. ♩ = ♩

p

Detailed description: This system contains measures 5 through 8. The tempo is marked *Poco animato.* with a note equal to a quarter note (♩ = ♩). The key signature remains two sharps. The system is divided into two systems of four measures each. The first system starts with a piano (*p*) dynamic. The second system also starts with a piano (*p*) dynamic. The system concludes with a double bar line and the measure number 8.

9

9

Detailed description: This system contains measures 9 through 12. The key signature changes to one sharp (F#) in the first measure of this system. The system is divided into two systems of four measures each. The first system starts with a fermata over measure 9. The second system starts with a fermata over measure 9. The system concludes with a double bar line and the measure number 9.

First system of musical notation, consisting of four staves. The top staff is a single melodic line with eighth-note patterns. The second and third staves are part of a grand staff, with the second staff containing a tremolo effect indicated by a wavy line and the letter 'tr'. The bottom staff is a bass line with eighth-note accompaniment.

Second system of musical notation, consisting of four staves. It begins with a measure marked '10'. The second and third staves feature a tremolo effect with the instruction 'sempre p' (sempre piano). The bottom staff continues with eighth-note accompaniment.

Third system of musical notation, consisting of four staves. It begins with a measure marked '10'. The second and third staves feature a tremolo effect with the instruction 'pp' (pianissimo). The bottom staff continues with eighth-note accompaniment. The system concludes with a double bar line.

PART I.

Nº 1. CHORUS.

Molto moderato.

Soprano.

Alto.

Tenor.

Bass.

CHORUS I.

Now the man Mo - ses was ve - ry meek,

Now the man Mo - ses was ve - ry meek,

Now the man Mo - ses was ve - ry meek,

Now the man Mo - ses was ve - ry meek,

Soprano.

Alto.

Tenor.

Bass.

CHORUS II.

Molto moderato.

p

Now the man Mo - ses

Now the man Mo - ses

Now the man Mo - ses

Now the man Mo - ses

Piano.

Molto moderato.

p (Organ)

all the
 a - bove all the men
 a - bove all the men which were up -
 a - bove all the men which were up - on the
 was ve - ry meek, all the
 was ve - ry meek, a - bove all the
 was ve - ry meek, all the
 was ve - ry meek, a - bove all the men

1

men of the earth.
of the earth.
on the face of the earth.
face of the earth. *mf* And the Lord said un-to Mo-ses,

men of the earth.
men of the earth.
men of the earth.
of the earth.

1

mf

Poco più mosso.

p and I come down
and I come down
and I come down
and I come down

Poco più mosso.

p I have sure - ly seen the af - flic - tion of my peo - ple,
I have sure - ly seen the af - flic - tion of my peo - ple,
I have sure - ly seen the af - flic - tion of my peo - ple,
I have sure - ly seen the af - flic - tion of my peo - ple,
I have sure - ly seen the af - flic - tion of my peo - ple, and I

Poco più mosso.

p

to de - liv - er them. Be - hold
 to de - liv - er them. Be - hold
 to de - liv - er them. Be - hold
 to de - liv - er them. Be - hold

cresc. I come down to de - liv - er them. Be - hold
cresc. I come down to de - liv - er them. Be - hold
cresc. I come down to de - liv - er them. Be - hold
 come down to de - liv - er them. Be - hold

cresc. *mf*(Organ.) *f* *f*(Orch.)

dim. I will bring them up out of the land of E-gypt, I will
 I will
 I will bring them up
 I will bring them up

dim. I will bring them up *dim.*
dim. I will bring them up *p*
 I will bring them up out of the land of
 out of the land of

dim. *p*

bring them up out of the land of E - gypt,
 bring them up out of the land of E - gypt,
 out of the land of E - gypt,
 out of the land of E - gypt,
 out of the land of E - gypt, and will
 out of the land of E - gypt, and will
 E - gypt, out of E - gypt, and will
 E - gypt, out of E - gypt, and will

and will bring them un - to a land flow - ing with
 and will bring them un - to a land flow - ing with
 and will bring them un - to a land flow - ing with
 and will bring them un - to a land flow - ing with
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 bring them un - to a land flow - ing with
 bring them un - to a land flow - ing with
 bring them un - to a land flow - ing with

4 *pp*

flow-ing with milk and ho - - ney,
 flow-ing with milk and ho - - ney,

4

milk and ho - - ney, flow-ing with
 milk and ho - - ney, flow-ing with
 milk and ho - - ney, flow-ing with
 milk and ho - - ney, flow-ing with

sempre piano

sempre piano

cresc.

5

flow-ing with milk and ho - - ney,
 flow - - ing with milk *cresc.*
 flow - - ing with milk *cresc.*

5

milk and ho - - ney, flow *cresc.*
 milk and ho - - ney, flow *cresc.*
 milk and ho - - ney, flow
 milk and ho - - ney,

cresc. poco a poco

5

cresc. poco a poco

N^o. 2. RECITATIVE and CHORUS.

Tenor Solo.

Then came the chil - dren of Is - ra - el in - to the de - sert of Zin.

p (Organ.)

6 a tempo, Allegro.

And there was no wa - ter for the con - gre - ga - tion;

p (Orch.)

cresc.

and they gathered them - selves to - geth - er a - gainst

staccato

7 *cresc.*

Mo - ses and a - gainst Aa - ron. And the peo - ple

poco cresc.

mf

chode with Mo - ses, and spake, say - ing,

mf

8 Allegro animato.
Soprano.

CHORUS (Tutti).

8 Allegro animato.

9

9

had died when our breth - ren died be - fore the Lord, when
 have ye brought us to this wil - der-ness,
 ye brought us to this wil - der-ness, why have ye
 we had died when our breth-ren died be-fore the Lord! Why have ye

our breth - ren died be-fore the Lord! that we and our cat - tie should
 why have ye brought us to this wil-der-ness
 brought us to this wil - der-ness that
 brought us to this wil - der-ness

die there, that we and our cat - tie should die there?
 that we and our cat - tie should die there? It is no place of
 we and our cat - tie should die there? It is no place of seed
 that we and our cat - tie should die there? It is

It is no place of seed or of vines, neither is there wa - ter to
 seed or of vines, neith-er is there wa - ter to
 or of vines, neither is there wa - ter to
 no place of seed or of vines, neith-er is there wa - ter to

12

drink! It is no place of seed or of vines, neither is there wa-ter to
 drink! It is no place of seed or of vines, neither is there wa-ter to
 drink! It is no place of seed or of vines, neither is there wa-ter to
 drink! It is no place of seed or of vines, neither is there wa-ter to

drink! Where-fore made ye us to come out of E - gypt,
 drink! Where-fore made ye us to come out of E - gypt,
 drink! It is no place of seed or of vines! Where-fore
 drink! It is no place of seed or of vines! Where-fore

13

Where-fore
 Where-fore made ye us to come out of E - -
 made ye us to come out of E - gypt,
 made ye us to come out of E - gypt,

made ye us to come out of E - gypt,
 - gypt, out of E - gypt,
 Where-fore made ye us to come out of E - gypt, to bring us
 to bring us un - to this e - - vil

non legato

to bring us un - to this e - - vil place,
 to bring us un - to this e - - vil place,
 un - to this place, to bring us
 place, to bring us

14 *sf* un - to this e - vil place? Where-fore? Where - fore?
sf un - to this e - vil place? Where-fore? Where - fore?
sf un - to this e - vil place? Where-fore? Where - fore?
 un - to this e - vil place? Where-fore? Where - fore?

The musical score for measures 14-15 features four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand, with a right hand part starting in measure 15. Dynamics include *sf* (sforzando) and *Ped.* (pedal). The key signature has one sharp (F#) and the time signature is 3/4.

15 *sempre f* Would God that we had
 Would God that we had died when our breth - - ren, when our -
 Would God that we had died when our breth -

The musical score for measures 15-16 continues the vocal and piano parts. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand, with a right hand part starting in measure 15. Dynamics include *sempre f* (sempre forte) and *sf* (sforzando). The key signature has one sharp (F#) and the time signature is 3/4.

died when our breth - ren died be - fore the
 breth - - ren, our breth - ren died be - fore the
 - - ren died, when our breth - ren died be - fore the
 Would God that we had died when our breth-ren died be - fore the Lord!

The musical score for measures 16-17 continues the vocal and piano parts. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand, with a right hand part starting in measure 16. Dynamics include *sf* (sforzando). The key signature has one sharp (F#) and the time signature is 3/4.

16 *poco a poco dim.*

Lord! It is no place of seed or of vines, neither is there wa -

Lord! It is no place of seed or of vines, neither is there wa -

Lord! It is no place of seed or of vines, neither is there wa -

It is no place of seed or of vines, neither is there wa -

f *poco a poco dim.* *p*

f *poco a poco dim.* *p*

f *poco a poco dim.* *p*

f *poco a poco dim.* *p*

16 *mf*

-ter to drink! -

-ter to drink! -

-ter to drink! -

-ter to drink! -

L.H.

Ped.

pp *rit.*

Would God that we had died!

pp *rit.*

Would God that we had died!

pp *rit.*

Would God that we had died!

pp *rit.*

Would God that we had died!

pp

Nº 3. RECITATIVE.

Moderato.

Tenor Solo.

And the Lord spake un-to Mo-ses, say - ing, Take the rod and

p (Organ.) *pp*

This system shows the beginning of the Tenor Solo. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment begins with a *p* dynamic and includes a *pp* section.

gath-er thou the as-sem - bly to - geth-er, thou and Aa-ron thy bro-ther, and speak ye to the

This system continues the Tenor Solo with the lyrics "gath-er thou the as-sem - bly to - geth-er, thou and Aa-ron thy bro-ther, and speak ye to the". The piano accompaniment consists of sustained chords.

17
rock be-fore their eyes: and thou shalt bring forth wa-ter from the rock.

This system is marked with the number 17. The lyrics are "rock be-fore their eyes: and thou shalt bring forth wa-ter from the rock." The piano accompaniment features a *pp* dynamic.

Contralto Solo.
And Moses took the rod from be-fore the Lord, and gathered the congre-

più pp *meno p*

This system begins the Contralto Solo. The lyrics are "And Moses took the rod from be-fore the Lord, and gathered the congre-". The piano accompaniment includes dynamics *più pp* and *meno p*.

-ga-tion be-fore the rock, and he said un-to them:

This system continues the Contralto Solo with the lyrics "-ga-tion be-fore the rock, and he said un-to them:". The piano accompaniment features sustained chords.

Nº4. RECITATIVE and AIR.

Poco lento.

Baritone Solo. MOSES.

f Hear now, ye

f *quasi Cadenza* *p*

18

M. *f* re-bels!

f *quasi Cadenza* *p*

19 Allegro.

M. *mf* Must we fetch you wa-ter out of this rock?

fp *p* *cresc.* *f*

marcato

M. *mf* From the day that I knew ye, re-bel-lious

p

20

M. *have ye been — a - gainst — the Lord.*

Allegretto.

M.

21

M. *On - - ly the*

22

M. *Lord — had de-light — in thy fa - thers to love them, cantabile*

Più mosso.

espressivo

M. *Their seed —*

M. *chose He af - - ter them, cantabile*

M. *their seed chose He af - - ter*

M. **23** *cresc.* *stringendo*
them, E - ven you a - bove all

M. *Allegro.* *f*
peo - ple. On - ly the Lord had de - light in your

M. *fa - thers to love them, rit.*
cresc. f

24 Tempo I? (Allegretto).

M. *f*
 There-fore will He not for - sake ye, there-fore will He not for - sake ye,


M. *p*
 Neith - er destroy ye.


25 *dolce, espressivo*

M. *p*
 On - - ly the Lord had de - light in your fa - thers to love them,


M. *pp* *marcato* *p.*
 Their seed chose He af - ter them, E - ven you a -


M. *p* *pp*
 - bove all peo - ple.


drank and their beasts

The first system of music features a vocal line on a single staff with lyrics "drank and their beasts". The piano accompaniment consists of two staves: the right hand plays a melodic line with slurs and accents, while the left hand provides a steady bass line with chords.

al - - - so.

poco - a - poco - cresc.

The second system continues the vocal line with the lyrics "al - - - so." and includes the instruction "*poco - a - poco - cresc.*". The piano accompaniment continues with similar melodic and harmonic patterns.

This system shows the piano accompaniment for the third system, featuring a melodic line in the right hand and a bass line in the left hand, with a crescendo hairpin.

f

The fourth system of piano accompaniment begins with a forte (*f*) dynamic marking. It features a consistent melodic and harmonic structure.

The fifth system of piano accompaniment continues the melodic and harmonic progression from the previous system.

CHORUS I.

27 *f* And the wa - ter came out a - bun - dant - ly,

And the wa - ter came out a - bun - dant - ly,

And the wa - ter came out a - bun - dant - ly,

And the wa - ter came out a - bun - dant - ly,

CHORUS II.

27 *f* And the wa - ter came out a -

And the wa - ter came out a -

And the wa - ter came out a -

And the wa - ter came out a -

27 *sempre f*

and the wa - ter came out a - bun - dant - ly,

and the wa - ter came out a - bun - dant - ly,

and the wa - ter came out a - bun - dant - ly,

and the wa - ter came out a - bun - dant - ly,

-bun - dant - ly, came out a - bun - dant - ly, and the con - gre -

-bun - dant - ly, came out a - bun - dant - ly, and the con - gre -

-bun - dant - ly, came out a - bun - dant - ly, and the con - gre -

-bun - dant - ly, came out a - bun - dant - ly,

and the con - gre - ga - tion drank
and the con - gre - ga - tion drank
and the con - gre - ga - tion
and the con - gre - ga - tion drank
- ga - - - - tion drank
- ga - - - - tion drank
- ga - - - - tion drank
and the con - gre -

piu f

and their beasts al - so.
and their beasts al - so.
drank and their beasts al - so.
and their beasts al - so.
and their beasts al - so.
and their beasts al - so.
and their beasts al - so.
- ga - - - - - tion drank.
ff

28

dim.

p

dim.

pp

No 6. TRIO and CHORUS.

Andante con moto. *marcato*

p

mf

f *dim.*

29 Contralto Solo.

p

Ill went it with Mo - - ses

p

Ped.

for _____ their sakes, _____ be - cause they pro -

Ped.

- voked his spi - rit. Be-hold, he smote the

sf

rock! With his lips spake he un-ad-

f *fp*

- vis - ed-ly.

cresc. *f*

CHORUS I.

31

mf *mf* *mf*

With his lips

CHORUS II.

31

f

With his lips spake he un-ad-

31

mf

Be-hold, he smote the rock!_

mf

With his lips spake he un-ad-vis-ed-ly, un-ad-
 spake he un-ad-vis-ed-ly, un-ad-
 spake un-ad-vis-ed-ly, with his lips he spake un-ad-
 -vis-ed-ly, with his lips un-ad-

mf

With his lips he spake un-ad-
 With his lips he spake un-ad-
 With his lips he spake, he spake un-ad-
 With his lips he spake, he spake un-ad-

32

- vis - ed-ly.

- vis - ed-ly.

- vis - ed-ly.

- vis - ed-ly.

32

- vis - ed-ly.

- vis - ed-ly.

- vis - ed-ly.

- vis - ed-ly.

32 *poco a poco più animato*

f

Più Allegro.

There-fore was the wrath of the
 There-fore was the wrath of the
 Behold, he smote the rock! —
 There-fore was the wrath of the

Più Allegro.

Behold, he smote the rock! —

Più Allegro.

f

33

Lord kin-dled a-against Mo - ses. Behold,
 Lord kin-dled a-against Mo - ses.
 Lord kin-dled a-against Mo - ses.
 Lord kin-dled a-against Mo - ses.

33

f There-fore was the wrath of the Lord kin-dled a-against Mo - ses. Behold,
 There-fore was the wrath of the Lord kin-dled a-against Mo - ses.
 There-fore was the wrath of the Lord kin-dled a-against Mo - ses.
 There-fore was the wrath of the Lord kin-dled a-against Mo - ses.

33

f

he smote the rock! There - fore was the
 There - fore was the wrath, was the
 There - fore was the wrath, was the wrath of the
 There - fore was the wrath of the Lord kin - dled a - gainst
 he smote the rock! There - fore was the
 There - fore was the
 There - fore was the
 There - fore was the
 There - fore was the

wrath of the Lord kin - dled a - gainst Mo - - - ses.
 wrath of the Lord kin - dled a - gainst Mo - - - ses.
 Lord kin - dled a - gainst Mo - - - ses.
 Mo - - ses, kin - dled a - gainst Mo - - ses.

wrath of the Lord a - gainst Mo - - - ses.
 wrath of the Lord a - gainst Mo - - - ses.
 wrath of the Lord a - gainst Mo - - ses.
 wrath of the Lord a - gainst Mo - - ses.

rit. - - - - -

Allegretto.
Soprano Solo.

p. Yet God _____ clave the wa - ters in the wil - der-ness

Ped.

and gave _____ them drink.

CHORUS I.

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

CHORUS II.

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

pp Yet God _____ clave the wa - ters in the wil - derness and *poco cresc.*

sempre con Ped.

Tenor Solo.

mf

dim.

Yet God ——— clave the wa - ters in the wil - der-ness

gave ——— them drink. ———

gave ——— them drink. ———

gave ——— them drink. ———

gave ——— them drink. ———

35

gave ——— them drink. ———

gave ——— them drink. ———

gave ——— them drink. ———

gave ——— them drink. ———

35

poco cresc.

mf

dim.

p

sempre legato
Ped.

Contralto Solo.

mf

Tenor Solo.

and

and gave ——— them drink. ———

Yet God ——— clave the wa - ters in the wil - der-ness

Yet God ——— clave the wa - ters in the wil - der-ness

Yet God ——— clave the wa - ters in the wil - der-ness

Yet God ——— clave the wa - ters in the wil - der-ness

CHORUS TUTTI.

Contralto Solo.

gave — them drink, — drink as out of the great

Soprano Solo.

36 Più mosso

They be - - liev - - ed not His

depths.

36 Più mosso

word,

Contralto Solo.

yet man - - y times

37 Allegro.

mf

And when He

did He de - liv - - er them,

Tenor Solo.

And when He heard their cry

37 Allegro.

heard their cry He re - - gard - ed
 He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - - - tion.

f
cresc.
cresc.
cresc.

38

their af - - flic - - - tion.
 And when He heard their cry
 And when He heard their cry
 And when He heard their cry, when He heard their cry

f
f
f
f

CHORUS.

38 And when He heard their cry

He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - tion.

f
f
f
f

sempre f

Allegro non troppo. - Alla breve.

39 Soprano Solo.

For lo, God ex - alt - eth by His pow'r,

40

He is might - y in strength and wis - dom.

For lo,

CHORUS.

40

God ex - alt - eth by His pow'r, He is might-y in strength and

f 41

Re - mem - ber that thou mag - ni - fy His work.

wis - dom.

wis - dom.

Re - mem - ber that thou mag - ni - fy His

wis - dom.

Re -

wis - dom.

41

p

mf cresc.

Re - mem - ber that thou mag - ni - fy His work.

work, *cresc.* that thou mag - ni - fy His work.

- mem - ber that thou mag - ni - fy His work, His work.

mf cresc.

Re - mem - ber that thou mag - ni - fy His work.

cresc.

f

42

mf

Contralto Solo. The sound that

Hear at - ten - tive - ly the noise of His voice,

42

p non legato

go - - eth out of His mouth. Take heed,
 Take heed, Timp. be -

43
 be - cause there is wrath!
 - cause there is wrath! Take heed,
 Tenor Solo. Take heed,

43
 Take heed, *cresc.* be - *cresc.*
 Take heed, *cresc.* be - *cresc.*
 Take heed, *cresc.* be - *cresc.*
 Take heed, *cresc.* be - *cresc.*
 Take heed, be -

CHORUS I.

43
 Take *p*
 Take *p*
 Take *p*
 Take *p*

CHORUS II.

43

Be - - ware lest He take thee a -

Be - - ware lest He

- cause there is wrath!

- cause there is wrath!

- cause there is wrath!

- cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

44

stringendo

-way with His stroke!
 Take heed,
 take thee a - way with His stroke!

44

cresc.

Take heed, be -
 Take heed, be -
 Take heed, be -
 Take heed, be -

44

cresc.

Take heed,
 Take heed,
 Take heed,
 Take heed,

44

stringendo

cresc.

-cause there is wrath, be - cause there is

-cause there is wrath, be - cause there is

-cause there is wrath, be - cause there is

-cause there is wrath, be - cause there is

be - cause there is wrath!

be - cause there is wrath!

be - cause there is wrath!

be - cause there is wrath!

f

wrath!
wrath!
wrath!

45 Molto Allegro. *sempre f*
Hear at -
sempre f
Hear at -
sempre f
Hear at -
Hear at -

45 Molto Allegro. *sempre f*
Hear at - ten - tive-ly the
sempre f
Hear at - ten - tive-ly the
sempre f
Hear at - ten - tive-ly the
Hear at - ten - tive-ly the

sempre f
Hear at - ten - tive-ly the
sempre f
Hear at - ten - tive-ly the
sempre f
Hear at - ten - tive-ly the
Hear at - ten - tive-ly the

- ten - tive-ly the noise of His voice,
- ten - tive-ly the noise of His voice,
- ten - tive-ly the noise of His voice,
- ten - tive-ly the noise of His voice,

- ten - tive-ly the noise of His voice,
- ten - tive-ly the noise of His voice,
- ten - tive-ly the noise of His voice,
- ten - tive-ly the noise of His voice,

noise of His voice, the sound that
 noise of His voice, the sound that
 noise of His voice, the sound that
 noise of His voice, the sound that

the sound that go-eth out of His
 the sound that go-eth out of His
 the sound that go-eth out of His
 the sound that go-eth out of His

sf *sf* *sf*

46

go-eth out of His mouth. Take
 go-eth out of His mouth. Take
 go-eth out of His mouth. Take
 go-eth out of His mouth. Take

46

mouth. Take heed, be-cause there is
 mouth. Take heed, be-cause there is
 mouth. Take heed, be-cause there is
 mouth. Take heed, be-cause there is

46

sf *sf* *sf*

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

wrath! Be - - ware lest He take thee a - way with His

wrath! Be - - ware lest He take thee a - way with His

wrath! Be - - ware lest He take thee a - way with His

wrath! Be - - ware lest He take thee a - way with His

sf

47

Be - ware lest He take thee a - way with His stroke! be -

Be - ware lest He take thee a - way with His stroke! be -

Be - ware lest He take thee a - way with His stroke! be -

Be - ware lest He take thee a - way with His stroke! be -

stroke! be -

stroke! be -

stroke! be -

stroke! be -

47

47

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

Doppio più lento.

with His stroke!

with His stroke!

with His stroke!

with His stroke!

with His stroke!

Doppio più lento.

with His stroke!

with His stroke!

with His stroke!

with His stroke!

with His stroke!

Doppio più lento. *ff* *rit.*

ff *rit.*

PART II.

Nº 7. RECITATIVE.

Andante con moto.

f

dim.

1 Contralto Solo.

And the Lord spake un-to Mo-ses and Aa-ron,

pp

ppp (Organ.)

*ad lib.**a tempo*

Because ye believed me not, to sanc-ti-fy me in the eyes of the children of Is-ra-el,

2

therefore ye shall not bring this congre-ga-tion in-to the land which I have giv-en them.

mf

Nº 8. DUET. MOSES and AARON.

Andante sostenuto quasi Adagio.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *mf*, *dim.*. Pedal markings: *p*, *Ped.*

Second system of piano introduction. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p*, *cresc.*. Pedal markings: *Ped.*

Moses vocal line and piano accompaniment. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *mf*, *p*, *sf*. Pedal markings: *Ped.*

MOSES. *mf* Woe un-to us that we have sin - ned! For

Moses vocal line and piano accompaniment. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p*. Pedal markings: *Ped.*

M. this our heart is faint, our eyes are dim.

Aaron vocal line and piano accompaniment. Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *mf*, *p*. Pedal markings: *Ped.*

AARON. *mf* Woe un-to us that we have sin - ned!

A. *For this our heart is faint, our eyes are*

Poco animato. **5**

A. *dim.*

M. *P.* *Turn to us a-gain, O*

A. *P.* *Turn to us a-gain, O Lord, turn to us a-gain, O*

M. *Lord, turn to us a-gain, O Lord! Re -*

A. *cresc.* *f* *Lord! Re - new our days as of old, have mer -*

M. *cresc.* *f* *- new our days as of old, have mer -*

6

A. - cy, we pray!

M. - cy, we pray!

f

Ped.

A. *dolce*

M. *dolce*

Grant that we may go

dim.

pp

7 *dolce*

A. Grant that we may go

M. o - ver and see the good land,

7

A. *cresc.* *f*

M. *cresc.*

o - ver and see the land that is be-yond Jor - dan!

and see the good land that is be-yond Jor - dan!

A. *dim.*
Turn to us a-gain, O Lord!

M. *dim.*
Turn to us a-gain, O Lord!

f *p*

A. *p*
- new our days as of old, have mer - cy, we

M. *p*
- new our days as of old, have mer - cy, we

p *Ped.*

A. pray!—

M. pray!—

pp *mf* *dim.*

A.

M.

rit. poco a poco

9 a tempo I^o (poco Adagio) *molto espress.*

A. *mf molto espress.*

M. *cresc.* For

Woe — un-to us that we have sin - ned! For this our heart is faint,

9 a tempo I^o (poco Adagio)

mf *p*

A. *cresc.* *f.*
this our heart is faint, turn to us a - gain, O Lord!

M. *f.* *p.*
our eyes are dim, turn to us a - gain, O Lord!

cresc. *sf*

10 *mf*

A. Have mer - - - cy,

M. *mf* Have mer - - - cy,

10 *f* *dim.* *p*

A. *p*
we pray! —

M. *p*
we pray! —

pp

No. 9. QUARTET.
Allegro moderato.

Piano introduction for the quartet, marked *f*. The music is in 4/4 time and features a complex rhythmic pattern with sixteenth and thirty-second notes.

Soprano Solo.

Soprano vocal line, marked with a double bar line, indicating a rest.

Contralto Solo.

Contralto vocal line, marked with a double bar line, indicating a rest.

Tenor Solo.

Tenor vocal line, marked with a double bar line and *mf*.

Who

Baritone Solo.

Baritone vocal line, marked with a double bar line, indicating a rest.

Piano accompaniment for the vocal entry, marked *rinf.* and *p*. It includes a *Ped.* (pedal) marking and a *** symbol.

Soprano vocal line with lyrics: Who know - eth the pow'r of Thine an - - ger?

Contralto vocal line with lyrics: Who know - eth the pow'r of Thine an - - ger?

Tenor vocal line with lyrics: Who know - eth the pow'r of Thine an - - ger?

Baritone vocal line with lyrics: know - - eth the pow'r of Thine an - - ger?

Piano accompaniment for the vocal entry, marked *mf*.

Soprano vocal line with lyrics: Who know - eth the pow'r of Thine an - - ger?

Piano accompaniment for the vocal entry, marked *mf*.

11

Thou hid - est Thy face, they are trou - - bled,

Thou hid - est Thy face, they are trou - - bled,

Thou hid - est Thy face, they are trou - - bled,

Thou hid - est Thy face, they are trou - - bled,

Thou hid - est Thy face, they are trou - - bled.

Thou hid - est Thy face, they are trou - - bled.

Thou hid - est Thy face, they are trou - - bled.

Thou hid - est Thy face, they are trou - - bled.

Who know - eth the pow'r of Thine

Who know - eth the pow'r of Thine

Who know - eth the pow'r of Thine

Who know - eth the pow'r of Thine

an - - ger? Thou hid - est Thy face, they are
 an - - ger? Thou hid - est Thy face, they are
 an - - ger? Thou

an - - ger? Thou
 (Organ.)

trou - bled, Thou hid - est Thy face, they are trou -
 trou - bled, Thou hid - est Thou hid - est Thy face, they are trou -
 hid - est Thy face, they are trou - - bled, they are trou -
 hid - est Thy face, they are trou - - bled, they are trou -

trou - bled.

- bled.
 - bled.
 - bled.
 - bled.

cresc. *f*

13

Thou

Thou tak - est a - way their

Thou

Thou tak - est a - way their breath,

13

dim.

p

mf

tak - est a - way their breath, they die

breath, their breath, they die

tak - est a - way their breath, they die and re -

tak - est a - way their breath, they die

and re - turn to their dust.

and re - turn to their dust.

- turn to their dust.

and re - turn to their dust.

mf
Thou
p *cresc.*
Thou tak - est a - way their

cresc.

mf *cresc.* *f* 14 *p*
Thou tak - - - est a-way their breath, they die
cresc. *f* *p*
tak - est a - way their breath, their breath, they die
cresc. *f* *p*
breath, Thou tak - est a-way their breath, they die
cresc. *f* *p*
Thou tak - est a-way their breath, they die

14

dim. *pp*
and re - turn to their dust.
dim. *pp*
and re - turn to their dust.
dim. *pp*
and re - turn to their dust.
dim. *pp*
and re - turn to their dust.

15

15

Who know - eth the pow'r of Thine an - -

Who know - eth the pow'r of Thine an - -

Who know - eth the pow'r of Thine an - -

Who know - eth the pow'r of Thine an - -

- ger?

- ger?

- ger?

- ger?

16 *f*

Who knoweth the pow'r of Thine an . . .

Who knoweth the pow'r of Thine an . . .

Who knoweth the pow'r of Thine an . . .

Who knoweth the pow'r of Thine an . . .

16 *f* *p cresc.* *f*

Ped.

- ger?

- ger?

- ger?

- ger?

- ger?

ff

No 10. CHORUS. (unaccompanied)

Allegretto. *p dolce*

Soprano. The Lord will not al - ways chide, nei - ther keep His an - ger for

Alto. I. *p dolce* The Lord will not al - ways chide, nei - ther keep His an - ger for

Tenor. *p dolce* The Lord will not al - ways chide, nei - ther keep His an - ger for

Bass. *p dolce* The Lord will not al - ways chide, nei - ther keep His an - ger for

Allegretto. *p dolce*

Soprano. The Lord will not al - ways chide,

Alto. II. *p dolce* The Lord will not al - ways chide,

Tenor. *p dolce* The Lord will not al - ways chide,

Bass. *p dolce* The Lord will not al - ways chide,

Organ. *p dolce*

ev - er, the Lord will not al - ways chide,

ev - er, the Lord will not al - ways chide,

ev - er, the Lord will not al - ways chide,

ev - er, the Lord will not al - ways chide,

nei - ther keep His an - ger for ev - er, the Lord will not al - ways

nei - ther keep His an - ger for ev - er, the Lord will not al - ways

nei - ther keep His an - ger for ev - er, the Lord will not al - ways

nei - ther keep His an - ger for ev - er, the Lord will not al - ways

nei - ther keep His an - ger for ev - er, the Lord will not al - ways

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

p nei - ther keep His an - - ger, His an - ger for ev - er. Re -
p nei - ther keep His an - - ger, His an - ger for ev - er. Re -
p nei - ther keep His an - - ger, His an - ger for ev - er. Re -
p nei - ther keep His an - - ger, His an - ger for ev - er. Re -
 chide, nei - ther keep His an - ger for ev - er.
 chide, nei - ther keep His an - ger for ev - er.
 chide, nei - ther keep His an - ger for ev - er.
 chide, nei - ther keep His an - ger for ev - er.

17 *p not pp*
 - mem - ber His mar - vel - lous works, re -
p not pp - mem - ber His mar - vel - lous works,
p not pp - mem - ber His mar - vel - lous works,
p not pp - mem - ber His mar - vel - lous works,
 mem - ber His mar - vel - lous works,
 17 *p not pp*
 Re-mem-ber His mar-vel-lous works, His mar-vel-lous
p not pp Re - mem-ber His mar-vel-lous
p not pp Re-mem-ber His mar-vel-lous works, His mar-vel-lous
p not pp Re - mem-ber His mar-vel-lous
 17 *p not pp*

re - mem - ber His mar - vel - lous, mar - vel - lous
 re - mem - ber His mar - vel - lous, mar - vel - lous
 His mar - vel - lous
 re - mem - ber His mar - vel - lous
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, child - ren of Is - ra - el,
 works, child - ren of Is - ra - el,

18 *mf*

works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 O ye child - ren of Is - ra - el, O ye child - ren of
 O ye child - ren of Is - ra - el, O ye child - ren of
 O ye child - ren of Is - ra - el, O ye child - ren of
 O ye child - ren of Is - ra - el, O ye child - ren of

P
 O ye child - - - ren of Is - - ra - el!
 O ye child - - - ren of Is - - ra - el!
 O ye child - - - ren of Is - - ra - el!
 O ye child - - - ren of Is - - ra - el!

dim.
 Is - - ra - el, *P* O ye child - ren of Is - - ra - el!
dim. Is - - ra - el, of Is - - ra - el!
dim. Is - - ra - el, *P* O ye child - ren of Is - - ra - el!
dim. Is - - ra - el, of Is - - ra - el!

P

19 Allegro non troppo. *f*
 He brought streams out of the
 He brought streams out of the rocks,
 He brought streams out of the rocks,
 He brought streams out of the rocks, of the rocks, of the

19 Allegro non troppo.
 He brought streams out of the rocks,
 He brought streams out of the rocks,
 He brought streams out of the rocks,
 He brought streams out of the rocks,

19 Allegro non troppo. *f*
 He brought streams out of the rocks,
 He brought streams out of the rocks,
 He brought streams out of the rocks,
 He brought streams out of the rocks,

rocks, and caus - ed wa - -

and caus - ed

rocks, and caus - ed

to run down like riv - ers,

and caus - ed wa - - ters to run down like riv - ers,

and caus - ed wa - - ters to run down like riv - ers,

and caus - ed wa - - ters to run down like riv - ers,

20

ters to run down, and caus - ed wa - - ters to

wa - - ters to run down like riv - - ers,

and caus - ed wa - - ters to run down, and caus - ed

wa - ters to run down, **20** and caus - ed wa - -

and caus - ed

and caus - ed

and caus - ed wa - - - ters

20

run down like riv - - ers, wa - -
 and caus - ed wa - - ters to run down like
 wa - - ters to run down, and caus - ed
 - ters
 wa - - ters to run down, wa - -
 and caus - ed wa - - ters to run down like
 wa - - ters to run down, and caus - ed
 to run down like riv - ers,

- ters, He caus - - ed wa - - ters to
 riv - - ers. He caus - - ed wa - - ters to
 wa - - ters to run down, caus - ed wa - - ters to
 to run like riv - - ers, to
 ters to run
 riv - - ers, to run
 wa - - ters to run down, to run
 to run like riv - - ers, to

ff rit. 21

run down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

down like riv - - ers. He brought streams out of the rocks.

down like riv - - ers. He brought streams out of the rocks.

down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

21

ff rit.

22 Allegretto. (Tempo I^o)

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

22 Allegretto. (Tempo I^o)

Give thanks, then, un-to the Lord,

Give thanks, then, un-to the Lord,

Give thanks, then, un-to the Lord,

Give thanks, then, un-to the Lord,

22 Allegretto. (Tempo I^o)

Give thanks, then, un-to the Lord,

23 *pp* give thanks,

ev - er, give thanks,

ev - er, give thanks,

ev - er, give thanks,

ev - er, give thanks,

cresc. 23 *p*

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

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

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

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

cresc. *pp* *p*

pp give thanks,

p His mer-cy en-dur-eth for ev - er, give thanks,

pp His mer-cy en-dur-eth for ev - er, give thanks,

give thanks,

pp ev - er, give thanks, His mer-cy en-dur-eth for

pp ev - er, give thanks, His mer-cy en-dur-eth for

pp ev - er, give thanks, His mer-cy en-dur-eth for

give thanks, His mer-cy en-dur-eth for

pp *p* *pp* *p*

cresc. *mf* **24** *p*

for ev - er, for ev - er, for ev - er, —

for ev - er, for ev - er, for ev - er, —

for ev - er, for ev - er, for ev - er, —

for ev - er, for ev - er, for ev - er, —

cresc. *mf* **24** *p*

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

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

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

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

cresc. *mf* **24** *p*

cresc. *p* *dim.* *pp*

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

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

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

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

mf *p* *dim.* *pp*

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

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

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

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

cresc. *mf* *p* *dim.* *pp*

№ 11. RECITATIVE.

Moderato.
Contralto Solo.

And the Lord said un-to

Mo - ses, Be-hold, thy days ap -

col Ped.

- proach that thou must die. Thou shalt

sleep with thy fa - - thers; and this peo - - ple will

rise up and for - sake me.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has the lyrics "rise up and for - sake me." The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

25 *mf*
Now, there - - fore, write ye this

The second system begins at measure 25. The vocal line starts with the lyrics "Now, there - - fore, write ye this". The piano accompaniment continues with the same eighth-note texture. A dynamic marking of *mf* is placed above the vocal staff.

song and teach it the child - - ren of Is - ra - el:

The third system continues the vocal line with the lyrics "song and teach it the child - - ren of Is - ra - el:". The piano accompaniment remains consistent with the previous systems.

cresc. put it in their mouths, *f* that
cresc. *sempre p*

The fourth system contains the lyrics "put it in their mouths, that". It includes dynamic markings: *cresc.* above the vocal staff, *f* above the final note of the vocal line, *cresc.* below the piano accompaniment, and *sempre p* below the piano accompaniment.

it may be a wit - ness for me a - gainst them.

The fifth system concludes the vocal line with the lyrics "it may be a wit - ness for me a - gainst them." The piano accompaniment features a more varied harmonic structure, including some chords and rests.

No 12. SOLO and CHORUS. "THE SONG OF MOSES"

Moderato maestoso. MOSES. *mf*

Give ear, O ye heav - ens, and I will

speaK: Hear, O earth, the

words of my mouth! My speech

shall dis - til as the dew, as rain up - on the ten - der herb,

as the show-ers up - on the grass, for I will pub-lish the Name of the

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f (not roughly)* *mf*

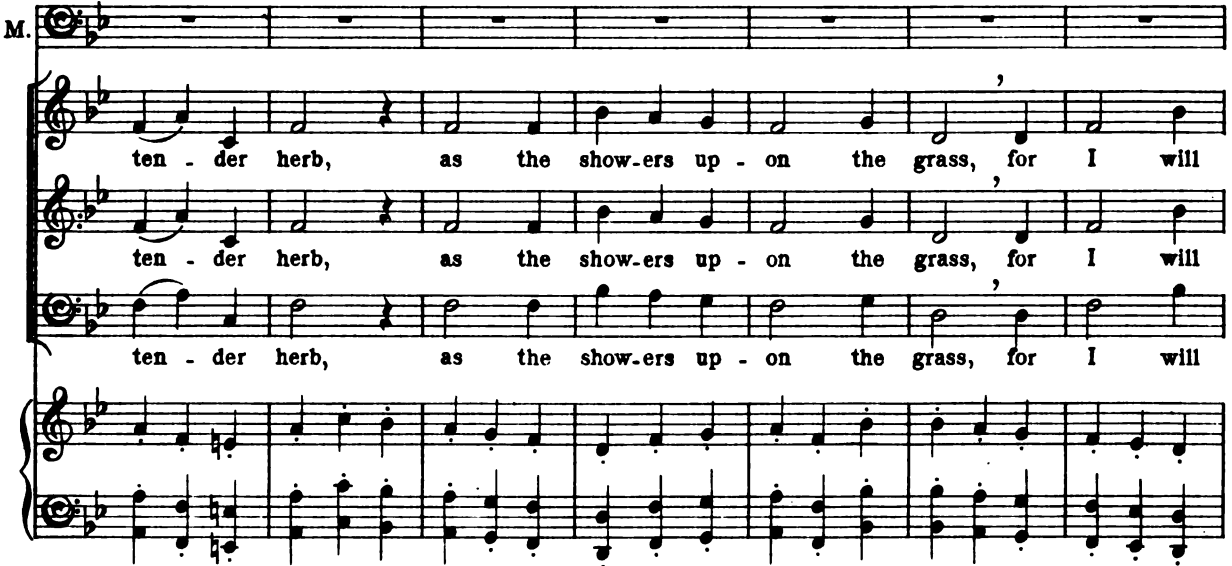
M. 

Lord.
Soprano & Alto.
pp My speech shall dis - til as the dew, as rain up - on the

CHORUS.
Tenor. *pp* My speech shall dis - til as the dew, as rain up - on the

Bass. *pp* My speech shall dis - til as the dew, as rain up - on the


26 *p* 

M. 

ten - der herb, as the show-ers up - on the grass, for I will

ten - der herb, as the show-ers up - on the grass, for I will

ten - der herb, as the show-ers up - on the grass, for I will



M. 

27 *f* As - cribe ye great - ness un - to our God.

pub - lish the Name of the Lord.

pub - lish the Name of the Lord.

pub - lish the Name of the Lord.

27 *mf* 

29

f

M. *Re - mem - ber the*
- out in - i - qui - ty, just and right is He.
- out in - i - qui - ty, just and right is He.
- out in - i - qui - ty, just and right is He.

29 *mf*

M. *days of old. Ask thy fa - ther and he will shew thee.* 30
Re - *pp*
Re - *pp*
Re - *pp*

30 *p*

M. *- mem - ber the days of old. Ask thy fa - ther and he will shew thee.*
- mem - ber the days of old. Ask thy fa - ther and he will shew thee.
- mem - ber the days of old. Ask thy fa - ther and he will shew thee.

f **31**

M. Ask thy el-ders and they will tell thee.

pp Ask thy el-ders and they will

pp Ask thy el-ders and they will

pp Ask thy el-ders and they will

mf **31** Ask thy el-ders and they will

M. *f* And as an ea - gle ta - keth her young, bear - eth

tell thee.

tell thee.

tell thee.

M. them up - on her wings, so the Lord a - lone did lead

32

M.

him.

pp And as an ea - gle ta - keth her young, bear - eth them up - on her

pp And as an ea - gle ta - keth her young, bear - eth them up - on her

pp And as an ea - gle ta - keth her, young, bear - eth them up - on her

32

p

wings, so the Lord _____ a - lone did lead him.

wings, so the Lord _____ a - lone did lead him.

wings, so the Lord _____ a - lone did lead him.

cresc.

33

f My speech shall dis - til as the dew, as rain up - on the*f* My speech shall dis - til as the dew, as rain up - on the*f* My speech shall dis - til as the dew, as rain up - on the

33.

ten - der herb, as the show-ers up - on the grass, for I will

ten - der herb, as the show-ers up - on the grass, for I will

ten - der herb, as the show-ers up - on the grass, for I will

pub-lish the Name of the Lord. As - cribe ye great - ness un - to our God.

pub-lish the Name of the Lord. As - cribe ye great - ness un - to our God.

pub-lish the Name of the Lord. As - cribe ye great - ness un - to our God.

34
He is the Rock. A God of truth, with - out in - i - qui - ty,

He is the Rock. A God of truth, with - out in - i - qui - ty,

He is the Rock. A God of truth, with - out in - i - qui - ty,

34

35

just and right is He. Re-mem-ber the days of old.

just and right is He. Re-mem-ber the days of old.

just and right is He. Re-mem-ber the days of old.

This system contains three vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "just and right is He. Re-mem-ber the days of old." The number 35 is centered above the first vocal staff.

Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will

Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will

Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will

This system continues the musical score with three vocal staves and two piano accompaniment staves. The lyrics are: "Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will". The piano accompaniment continues with chords and moving lines in both hands.

36

tell thee. And as an ea-gle ta-keth her young, bear-eth them up-

tell thee. And as an ea-gle ta-keth her young, bear-eth them up-

tell thee. And as an ea-gle ta-keth her young, bear-eth them up-

This system contains three vocal staves and two piano accompaniment staves. The lyrics are: "tell thee. And as an ea-gle ta-keth her young, bear-eth them up-". The number 36 is centered above the first vocal staff.

- on her wings, so the Lord a lone did lead him.

- on her wings, so the Lord a lone did lead him.

- on her wings, so the Lord a lone did lead him.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

37 *ff* Re - jice, O ye na - tions, re - jice, O ye

37 *ff* Re - jice, O ye na - tions, re - jice, O ye

37 *ff* Re - jice, O ye na - tions, re - jice, O ye

37 *ff*

This system begins at measure 37. It features three vocal staves and piano accompaniment. The vocal parts are marked *ff* (fortissimo). The piano accompaniment includes a *ff* marking and features a prominent bass line with chords.

Sopr. na - tions, re - jice!

Alto. re - jice!

na - tions, re - jice!

na - tions, re - jice!

This system continues the vocal parts from the previous system. It includes staves for Soprano and Alto voices, and piano accompaniment. The vocal parts are marked *ff* and feature long, sustained notes.

PART III.

No 13. RECITATIVE, CHORUS and AIR.

Tenor Solo.

ad libitum

Moderato, non lento.

p

And the Lord said un-to Mo - ses, Get thee up

f *tutto legato* *pp* Organ.

in - to the Mount A - ba-rim, and be - hold the land which I have giv-en

un - to the chil-dren of Is - ra-el. And when thou hast seen it thou

più p

al - so shalt be gathered un - to thy peo-ple, like Aa - ron thy bro-ther.

2 Più lento.
Soprano Solo.

espressivo *p* And Mo-ses

3 Poco animato.

went up, and the Lord showed him all the land, and

pp

Ped.

4 *p*

said un-to him, This is the land which I

mf *pp*

cresc.

sware un-to A-bra-ham, un-to I-saac, and un-to

mf

Ja-cob, say-ing, I will give it un-to thy seed.

CHORUS (Tutti).

5 Soprano.

cresc.

This is the land which I swear un-to A-bra-ham, un-to

Alto.

cresc.

This is the land which I swear un-to A-bra-ham, un-to

Tenor.

cresc.

This is the land which I swear un-to A-bra-ham, un-to

Bass.

cresc.

This is the land which I swear un-to A-bra-ham, un-to

5

mf

cresc.

I - saac, and un-to Ja - cob, say - ing, I will give

f

I - saac, and un-to Ja - cob, say - ing, I will give

I - saac, and un-to Ja - cob, say - ing, I will

I - saac, and un-to Ja - cob, say - ing, I will

Tenor Solo.

6

p
I have caused thee to

it un - to thy seed.

it un - to thy seed.

give it un - to thy seed.

give it un - to thy seed.

6

dim.

p

mf

see it with thine eyes, but thou shalt not go o-ver

7

thith - er.

sempre pp

Andantino.
Baritone Solo. MOSES.

8
p espressivo

Well hast Thou dealt with Thy

sf *p*

Ped. Ped. *

M. ser-vant, O Lord, I know that Thy judg-ments are right. Let Thy sal-

M. -va-tion come al-so to me for com-fort in this my af-flic-tion.

9

M. I lift up mine eyes un-to the hills

pp
Ped.

M. and have seen an end of all per-

Ped.

M. -fec-tion. Hap-py art thou, peo-ple saved by the Lord; the E -

10 *f* Allegro non troppo.

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

M. -ter-nal God is thy re-fuge, hap-py art thou, peo-ple

11

P *mf*

M. saved by the Lord; the E - ter-nal God is thy re-fuge.

M. *fp* *fp*

He shall thrust out the en-e-my be-fore thee, He shall thrust out the

M. 13

en-e-my be-fore thee, thou shalt dwell in safe - - -

Ped. *Ped.*

M. - - ty a - lone. Be-hold!

rit. *cresc.* *dim.*

Ped. *Ped.*

14 Allegro moderato.

M. *p*

He that keep-eth Is - ra-el shall neith-er slum-ber nor sleep. — Let

M. Is-ra-el hope in the Lord, for with the Lord there is mer - cy and

M. *15 sostenuto*
 plen-teous re - demp - tion. Hear, O

molto tranquillo
pp
 Ped. Ped. Ped.

Ossia.
 the Lord our God is one Lord.

M. Is - ra-el, the Lord our God is one Lord.

sempre piano
rit.
cresc.
ff

Nº 14. RECITATIVE and CHORUS.

Tenor Solo. *16 ad lib., non presto*

So Mo-ses the servant of the Lord died there ac-cord-ing to the word of the

poco lento
f
pp seguendo la voce

Lord. And He buried him in a val-ley in the land of Mo-ab: but no man

a tempo

17 Più lento

know-eth his se-pul-chre un-to this day. And the chil-dren—

— of Is-ra-el wept for Mo-ses thir-ty days.

18 Adagio.

CHORUS (Tutti).

Our soul is bowed down to the dust, our heart is de-so-late with-in us.

Our soul is bowed down to the dust, our heart is de-so-late with-in us.

Our soul is bowed down to the dust, our heart is de-so-late with-in us.

18 Adagio.

Our soul is bowed down to the dust, our heart is de-so-late with-in us.

Who will lead us in-to the land? Make haste to help us, O Lord!

Who will lead us in-to the land? Make haste to help us, O Lord!

Who will lead us in-to the land? Make haste to help us, O Lord!

Who will lead us in-to the land? Make haste to help us, O Lord!

Nº 15. FINAL QUARTET and CHORUS.

Allegro.
Soprano.

Alto.

Tenor.

Bass.

SOLI.

Allegro.
p *sempre piano*

His glo-ry is great,
His glo-ry is great, His glo-ry is

His glo-ry is great in Thy sal-va-tion: His glo-ry is
His glo-ry is great in Thy sal-va-tion: His glo-ry is
great in Thy sal-va-tion:

19
sal-va-tion: hon-our and ma-jes-ty
-tion: hon-our and ma-jes-ty hast Thou
great in Thy sal-va-tion:
His glo-ry is great, His glo-ry is great in Thy sal-
19

hast Thou laid up-on him.

laid up-on him, hast Thou laid up-on him.

hon-our and ma-jes-ty hast Thou laid up-on him.

-va-tion: hast Thou laid up-on him, up-on him.

20 *Alla breve - poco più mosso, ma non presto.*

SOLI.

20 *Alla breve - poco più mosso, ma non presto.*

CHORUS II.

God led His peo-ple like a flock,

God led His peo-ple like a

God led His peo-ple like a flock, God led His peo-ple like a

God led His peo-ple like a flock by the hand of Mo-ses and

20 *Alla breve - poco più mosso, ma non presto.*

CHORUS I.

f God led His peo - ple like a flock, God led His peo - ple like a
 God led His peo - ple like a flock by the hand of Mo - ses and
 God led His peo - ple, led His peo - ple like a
 God led His peo - ple like a

CHORUS II.

flock,
 flock,
 Aa - - ron,
 Aa - - ron,

21
 flock, God led His peo - ple like a
 Aa - ron, God led His peo - ple like a
 flock, God led His peo - ple like a
 flock, God led His peo - ple like a

21
 God led His peo - ple like a flock,
 God led His peo - ple like a flock,
 God led His peo - ple like a flock,
 God led His peo - ple like a flock,

21
 God led His peo - ple like a flock,
ff
p

sva...

flock, God led His peo - ple like a flock

flock, God led His peo - ple like a flock

flock, God led His peo - ple like a flock

flock, God led His peo - ple like a flock

God led His peo - ple like a flock by the

God led His peo - ple like a flock by the

God led His peo - ple like a flock by the

God led His peo - ple like a flock by the

Ped.

by the hand of Mo - ses and Aa - - ron.

by the hand of Mo - ses and Aa - - ron.

by the hand of Mo - ses and Aa - - ron.

by the hand of Mo - ses and Aa - - ron.

hand of Mo - - ses and Aa - - ron.

hand of Mo - - ses and Aa - - ron.

hand of Mo - - ses and Aa - - ron.

hand of Mo - - ses and Aa - - ron.

Four empty musical staves (treble and bass clefs) for measures 23-24.

23

Without haste.

Musical notation for the first vocal part of measure 23, starting with a forte (*f*) dynamic. The melody is in G major and begins with a quarter note G4.

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

23

Without haste.

Piano accompaniment for measure 23, starting with a forte (*f*) dynamic. The bass line features a steady eighth-note accompaniment.

24

p

Musical notation for the first vocal part of measure 24, starting with a piano (*p*) dynamic. The melody continues in G major.

To fear the Lord thy God, to walk in all His

To fear the Lord thy God, to walk in all His

To fear the Lord thy God, to walk in all His

To fear the Lord thy God, to walk in all His

24

Four empty musical staves (treble and bass clefs) for measures 25-26.

24

Piano accompaniment for measure 24, featuring a melodic line in the right hand (L.H.) and a bass line. The dynamic is piano (*p*).

Ped.

Ped.

mf ways, to fear the Lord thy God, to walk in all His ways. *p*

mf ways, to fear the Lord thy God, to walk in all His ways. *p*

mf ways, to fear the Lord thy God, to walk in all His ways. *p*

mf ways, to fear the Lord thy God, to walk in all His ways. *p*

Empty musical staves for vocal parts.

mf *cresc.*

Piano accompaniment for the first system.

25

Empty musical staves for vocal parts.

25

f And now, O Is-ra-el, what re-

f And now, O Is-ra-el, what re-

f And now, O Is-ra-el, what re-

f And now, O Is-ra-el, what re-

25

f

Piano accompaniment for the second system.

Four staves of music, all containing rests. A piano dynamic marking (*p*) is present at the end of the system.

Vocal lines with lyrics: "-quir - eth the Lord of thee?". The piano accompaniment is shown in the bottom two staves.

Piano accompaniment for the third system, including a piano dynamic marking (*p*) and the instruction "L.H." (Left Hand).

Vocal lines with lyrics: "love Him and to serve Him with all thy". The piano accompaniment is shown in the bottom two staves.

Four staves of music, all containing rests.

Piano accompaniment for the sixth system, including a mezzo-forte dynamic marking (*mf*).

*poco a poco
più animato*

dim. *p* *cresc.*

heart and soul, with all thy heart and soul.

dim. *p* *cresc.*

heart and soul, with all thy heart and soul.

dim. *p* *cresc.*

heart and soul, with all thy heart and soul.

dim. *p* *cresc.*

heart and soul, with all thy heart and soul.

*poco a poco
più animato*

dim. *p* *cresc.* *f* *poco a poco
più animato*

27 *f* So

f So shalt thou pass o-ver

f So shalt thou pass o-ver Jor-dan,

27 So shalt thou pass o-ver Jor-dan,

f So shalt thou

f So shalt thou pass

f So shalt thou pass

27 So shalt thou pass

shalt thou pass o-ver Jor-dan, so shalt thou pass o-ver
 Jor-dan, so shalt thou pass o-ver
 so shalt thou pass o-ver Jor-dan and go
 so shalt thou pass o-ver Jor-dan and go

pass— o-ver Jor-dan, so shalt thou pass o-ver
 o- -ver Jor-dan, so shalt thou pass o-ver
 o- -ver Jor-dan and go
 o- -ver Jor-dan and go

Jor-dan and go in to pos-sess the land; For the Lord hath
 Jor-dan and go in to pos-sess the land; For the Lord hath
 in to pos-sess the land; For the Lord hath
 in to pos-sess the land; For the

Jor-dan and go in to pos-sess the land; For the Lord hath
 Jor-dan and go in to pos-sess the land; For the Lord hath
 in to pos-sess the land; For the Lord hath
 in to pos-sess the land; For the

CHORUS. (Tutti)

blest and made thee as the stars of hea - - ven for mul - ti-tude,
 blest and made thee as the stars of hea - - ven for mul - ti-tude,
 blest and made thee as the stars of hea - - ven for mul - ti-tude,
 Lord hath blest thee as the stars for mul - ti-tude,

29 *sempre più animato.* *sempre f*

for the Lord hath blest and made thee as the stars of

29 *sempre più animato.* *ff*

for the Lord hath blest and made thee as the stars of

stars of hea - ven for mul - ti-tude, for mul - ti-tude, as the
 Lord hath made thee as the stars of hea - ven for mul - ti-tude, for mul - ti-tude,
 hea - ven, hath made thee as the
 for the Lord hath made thee as the stars of hea - ven, as the

30

stars of hea - ven for mul - ti - tude, as the stars of
 as the stars of hea - ven for mul - ti - tude, as the
 stars, as the stars of hea - ven for mul - ti - tude,
 stars, as the stars of hea - ven for mul - ti - tude,

30

hea - ven for mul - ti - tude, as the stars of hea - ven
 stars of hea - ven for mul - ti - tude, as the stars of hea - ven
 as the stars of hea - ven for mul - ti - tude, as the
 as the stars of hea - ven for mul - ti - tude,
 L.H.

for mul - ti - tude, for mul - ti - tude.
 for mul - ti - tude, for mul - ti - tude.
 stars for mul - ti - tude.
 as the stars for mul - ti - tude.

ff Allegro maestoso.

SOLI.

33

peo - ple, will give Thee thanks for ev - - - er!

peo - ple, will give Thee thanks for ev - - - er!

peo - ple, will give Thee thanks for ev - - - er!

peo - ple, will give Thee thanks for ev - - - er!

33

33

CHORUS.

ff So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

ff So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

ff So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

ff So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

sonoramente

thanks for

34

thanks for_ ev - - -er, for ev - er,

thanks for ev - - -er, for ev - er,

thanks_ for ev - - -er, for ev - er,

thanks_ for ev - - -er, for ev - er,

34

(Org.)

for ev - - - - - er!

for ev - - - - - er!

for ev - - - - - er!

for ev - - - - - er!

8

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

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(Ditto, Sol-FA, 0/8) ...	—	—	—	(Ditto, Sol-FA, 2/0) ...	—	—	—
A. HERBERT BREWER.				FREDERICK CORDER.			
EMMAUS (Sol-FA, 0/8) ...	1/6	2/0	—	BRIDAL OF TRIERMALIN (Sol-FA, 1/0) ...	2/6	—	—
HOLY INNOCENTS ...	2/0	—	—	MICHAEL COSTA.			
O PRAISE THE LORD ...	1/0	—	—	DREAM ...	1/0	—	—
O SING UNTO THE LORD (98th Psalm) ...	1/6	—	—	H. COWARD.			
SIR PATRICK SPENS (Sol-FA, 0/8) ...	1/6	—	—	GARETH AND LINET (Sol-FA, Choruses only, 1/0) ...	2/6	—	—
SONG OF EDEN ...	1/0	—	—	STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—
SUMMER SPORTS ...	1/6	—	—	F. H. COWEN.			
J. C. BRIDGE.				CHRISTMAS SCENES (Female voices) (Sol-FA, 0/8) ...			
DANIEL ...	3/6	—	—	CORONATION ODE ...	1/6	—	—
RESURGAM ...	1/6	—	—	DAUGHTER OF THE SEA (Female vv.) (Sol-FA, 1/0) ...	2/0	—	—
RUDEL ...	4/0	—	—	HE GIVETH HIS BELOVED SLEEP (Sol-FA, 0/8) ...	1/0	—	—
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BOADICEA ...	2/6	—	—	RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0
CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/0	SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	SONG OF THANKSGIVING ...	1/6	—	—
FLAG OF ENGLAND (Sol-FA, 0/8) ...	1/6	—	—	ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0
FORGING THE ANCHOR (Sol-FA, 1/0) ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/8) ...	2/0	—	—
FROGS AND THE OX (Children's voices) (Sol-FA, 0/8) ...	1/0	—	—	THORGRIM (Opera) ...	5/0	—	7/6
HYMN TO THE CREATOR ...	1/0	—	—	VEIL ...	3/0	3/6	5/0
INCHCAPE ROCK (Sol-FA, 0/8) ...	1/0	—	—	VILLAGE SCENES (Female voices) (Sol-FA, 0/8) ...	1/6	—	—
LOBSTER'S GARDEN PARTY (Children's voices)	1/0	—	—	WATER LILY ...	2/6	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	J. W. COWIE.			
LORD'S PRAYER (Sol-FA, 0/8) ...	1/0	—	—	VIA CRUCIS (Sol-FA, 1/0) ...	1/6	—	—
MOUNT MORIAH ...	3/6	—	—	A. L. COWLEY.			
NINEVEH ...	2/6	4/0	—	HARVEST COVENANT (Sol-FA, 1/0) ...	2/0	—	—
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	J. MAUDE CRAMENT.			
SONG OF THE ENGLISH (Sol-FA, 0/8) ...	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	W. CROTCH.			
EDWARD BROOME.				PALESTINE ...			
HYMN OF TRUST ...	1/0	—	—	FAIRY RING ...	2/6	—	—
DUDLEY BUCK.				W. H. CUMMINGS.			
LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—	—
EDWARD BUNNETT.				W. G. CUSINS.			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	DESERT (Male voices) (Sol-FA, 0/8) ...	1/6	2/0	3/0
T. A. BURTON.				W. T. DAVID.			
CAPTAIN REECE (Boys' voices) (Sol-FA, 0/8) ...	1/0	—	—	BLIND MAN OF JUDAH (Sol-FA, 1/0) ...	2/0	2/6	—
MARTINET (Boys' voices) (Sol-FA, 0/8) ...	1/0	—	—	H. WALFORD DAVIES.			
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0	—
(Children's voices) (Sol-FA, 0/8) ...	—	—	—	(Sol-FA, 2/0) ...	—	—	—
YARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	HERVÉ RIEL (Sol-FA, 0/8) ...	1/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	HUMPTY-DUMPTY (for Children) (Sol-FA, 0/8) ...	1/6	—	—
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MASS FOR FOUR VOICES ...	2/6	—	—	NOBLE NUMBERS... ..	2/0	—	—
CARISSIMI.				ODE ON TIME ...			
JEPHTHAH ...	1/0	—	—	TEMPLE ...	4/0	5/0	6/0
				THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—

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COMMUNION SERVICE, IN D ...	1/6	—	—	HENRY GADSBY.		
MASS, IN D ...	1/6	—	—	ALCESTIS (Male voices) ...	4/0	—
PATRIOTIC HYMN ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—
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SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	OLDE ENGLYSHE PASTYMES (Children's voices) ...	1/6	—
Ditto (German and Bohemian Words) ...	6/0	—	—	H. BALFOUR GARDINER.		
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Ditto (German and Bohemian Words) ...	8/0	—	—	G. GARRETT.		
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H. J. EDWARDS.				AROUND THE WINTER FIRE (Female voices) ...	2/0	—
ASCENSION ...	2/6	—	—	Ditto (Sol-FA, 0/8) ...	—	—
EPIPHANY ...	2/0	—	—	ELFIN HILL (Female voices) ...	2/0	—
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RISEN LORD ...	2/6	—	—	Ditto (Sol-FA, 0/8) ...	—	—
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BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	2/0	—	—	Ditto (Sol-FA, 0/8) ...	—	—
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—	PASSION SERVICE ...	2/6	3/0
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DREAM OF GERONTIUS ...	3/6	4/0	5/0	RUTH (Sol-FA, 0/8) (CHORUSES ONLY, 1/0) ...	2/6	2/6
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KINGDOM ...	5/0	6/0	7/6	UNA (Sol-FA, 1/0) ...	2/6	3/0
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LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-FA, 0/8) ...	2/0	—
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Ditto, Sol-FA, 1/0) ...	—	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0
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Ditto, Sol-FA, 0/8) ...	—	—	—	O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—
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AS BY THE STREAMS OF BABYLON	1/6	—	—		2/0	2/6	—
INCLINA, DOMINE (86th Psalm)	3/0	—	—				
JESUS! THY BOUNDLESS LOVE TO ME	1/0	—	—				
J. W. G. HATHAWAY.							
HOW SWEET THE MOONLIGHT SLEEPS	1/0	—	—				
JACK HORNER'S RIDE (for Children) (SOL-FA, 0/8)	2/0	—	—				
LEGEND OF BREGENZ	1/6	—	—				

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DOUGLAS REDMAN.				H. SCHÜTZ.			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	PASSION OF OUR LORD ...	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ...	2/0	—	—	DYING SWAN ...	1/0	—	—
ARTHUR RICHARDS.				FAKENHAM GHOST ...			
PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/6) ...	1/6	—	—	"HELENA IN TROAS" ...	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-fa, 0/6) ...	1/6	—	—
(Ditto, Sol-fa, 0/8)				WAITS OF BREMEN (Children) (Sol-fa, 0/8) ...	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
PASSION ...	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C ...			
CHRISTUS TRIUMPHATOR ...	3/6	—	—	MASS, IN C ...	1/6	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-fa, 0/9) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-fa, 1/0) ...	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	KING RENE'S DAUGHTER (Female voices) ...	1/6	—	—
(Ditto, Sol-fa, 0/9)				(Ditto, Sol-fa, 0/9)			
SILVER PENNY (Operetta for children) (Sol-fa, 0/9) ...	2/0	—	—	SING TO THE LORD ...	1/0	—	—
EDMUND ROGERS.				J. M. SMETON.			
FOREST FLOWER (Female voices) ...	1/6	—	—	ARIADNE (Sol-fa, 0/9) ...	2/0	—	—
ROLAND ROGERS.				CONNLA ...			
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	KING ARTHUR (Sol-fa, 1/0) ...	2/6	—	—
PRAYER AND PRAISE ...	4/0	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND ...			
STOOD THE MOURNFUL MOTHER WEEPING ...	1/6	—	—	ODE TO THE PASSIONS ...	2/0	—	—
ROMBERG.				RED KING (Men's voices) ...			
HARMONY OF THE SPHERES ...	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices) ...	1/0	—	—
LAY OF THE BELL (Sol-fa, 0/8) ...	1/0	1/6	2/6	(Ditto, Sol-fa, 0/8)			
TE DEUM ...	1/0	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-fa, 0/4) ...	1/0	—	—	MASS, IN D ...	2/6	—	—
C. B. ROTHAM.				A. SOMERVELL.			
ANDROMEDA ...	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4) ...	0/9	—	—
ROSSINI.				ELEGY ...			
IL BARBIERE (Opera) ...	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices) ...	2/0	—	—
GUILLAUME TELL (Opera) ...	5/0	—	7/6	(Ditto, Sol-fa, 0/8)			
MOSES IN EGYPT ...	6/0	6/6	7/6	FORSAKEN MERMEN (Sol-fa, 0/8) ...	1/6	—	—
STABAT MATER (Sol-fa, 1/0) ...	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices) ...	2/0	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	(Ditto, Sol-fa, 0/8)			
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices) ...			
DIVINE LOVE ...	2/6	—	—	(Ditto, Sol-fa, 0/8)			
JOSEPH RYELANDT.				MASS, IN C MINOR ...			
DE KOMST DES HEEREN (The coming of the Lord) ...	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
ED. SACHS.				ODE TO THE SEA (Sol-fa, 1/0) ...			
KING-CUPS ...	1/0	—	—	POWER OF SOUND (Sol-fa, 1/0) ...	2/0	—	—
WATER LILIES ...	1/0	—	—	PRINCESS ZARA (Operetta, children's voices) ...	2/0	—	—
C. SAINTON-DOLBY.				(Ditto, Sol-fa, 0/9)			
FLORIMEL (Female voices) ...	2/6	—	—	SEVEN LAST WORDS ...	1/0	—	—
CAMILLE SAINT-SAËNS.				R. SOMERVILLE.			
HEAVENS DECLARE—CÆLI ENARRANT ...	1/6	—	—	'PRENTICE PILLAR (Opera) ...	2/0	—	—
W. H. SANGSTER.				W. H. SPEER.			
ELYSIUM ...	1/0	—	—	JACKDAW OF RHEIMS ...	2/0	—	—
H. W. SCHARTAU.				LAY OF ST. CUTHBERT ...			
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	SPOHR.			
SCHUBERT.				CALVARY ...			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	CHRISTIAN'S PRAYER ...	2/0	3/0	4/0
Ditto, IN B FLAT ...	2/0	—	3/6	FALL OF BABYLON ...	1/0	1/6	2/6
Ditto, IN C ...	2/0	—	3/6	FROM THE DEEP I CALLED ...	0/6	—	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	GOD IS MY SHEPHERD ...	0/9	—	—
Ditto, IN F ...	2/0	—	3/6	GOD, THOU ART GREAT (Sol-fa, 0/6) ...	1/0	—	—
Ditto, IN G ...	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
LAZARUS (Easter) ...	1/6	—	—	HYMN TO ST. CECILIA ...	1/0	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
Do., IN B FLAT ...	1/0	1/6	2/6	LAST JUDGMENT (Sol-fa, 1/0) ...	1/0	1/6	2/6
Do., IN C ...	1/0	1/6	2/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
Do., IN E FLAT ...	2/0	2/6	4/0	MASS (for 5 solo voices and double choir) ...	2/0	—	—
Do., IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6	JOHN STAINER.			
Do., IN G ...	1/0	1/6	2/6	CRUCIFIXION (Sol-fa, 0/9) ...	1/6	2/0	—
SONG OF MIRIAM (Sol-fa, 0/8) ...	1/0	—	—	DAUGHTER OF JAIRUS (Sol-fa, 0/9) ...	1/6	2/0	—
(Ditto, Welsh Words, Sol-fa, 0/8)				ST. MARY MAGDALEN (Sol-fa, 1/0) ...	2/0	2/6	4/0
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-fa, 0/9) ...	1/0	—	—	C. VILLIERS STANFORD.			
SCHUMANN.				BATTLE OF THE BALTIC ...			
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	CARMEN SÆCULARE ...	1/6	—	—
FAUST ...	3/0	3/6	5/0	COMMUNION SERVICE, IN G ...	2/6	—	—
GENOVEVA (Opera) ...	3/6	—	5/0	EAST TO WEST ...	1/6	—	—
KING'S SON ...	1/0	—	—	EDEN (Dramatic Oratorio) ...	5/0	6/0	7/6
LUCK OF EDENHALL (Male voices) (Sol-fa, 1/0) ...	1/6	—	—	EUMENIDES (Male voices) ...	3/0	—	—
MANFRED ...	1/0	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—	MASS, IN G MAJOR ...	2/6	—	—
MINSTREL'S CURSE ...	1/6	—	—	REVENGE (Sol-fa, 0/9) ...	1/6	—	—
NEW YEAR'S SONG (Sol-fa, 0/6) ...	1/0	—	—	(Ditto, German Words, 2 Mark.) ...	2/6	3/0	4/0
PARADISE AND THE PERI (Sol-fa, 1/6) ...	2/6	3/0	4/0	VOYAGE OF MAELDUNE ...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6				
REQUIEM ...	2/0	—	—				
SONG OF THE NIGHT ...	0/9	—	—				

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STEFAN STOCKER.				ERNEST WALKER.			
SONG OF THE FATES	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
SIGISMUND STOJOWSKI.				ODE TO A NIGHTINGALE			
SPRING-TIME	1/0	—	—	R. H. WALTREW.			
J. STORER.				PIED PIPER OF HAMELIN			
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E. C. SUCH.				HO-HO OF THE GOLDEN BELT (Cantata for Children) (Sol-FA, 0/6)			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	PRINCESS SNOWFLAKE (Operetta for children) (Ditto, Sol-FA, 0/6)			
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W. TAYLOR.				IN CONSTANT ORDER			
ST. JOHN THE BAPTIST	—	4/0	—	JUBILEE CANTATA			
A. GORING THOMAS.				MASS IN E FLAT (Latin and English)			
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BE MERCIFUL UNTO ME	1/0	—	—	S. WESLEY.			
G. W. TORRANCE.				DIXIT DOMINUS			
REVELATION	5/0	—	—	EXULTATE DEO (Sing aloud with gladness)			
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FERRIS TOZER.				MIDSUMMER'S DAY (Operetta for children) (Ditto, Sol-FA, 0/6)			
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CHRISTOFERO TYE.				STORY OF BETHLEHEM (Sol-FA, 0/9)			
MISSA EUGE BONE	2/0	—	—	ARTHUR N. WIGHT.			
VAN BREE.				MINSTREL'S CURSE			
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	C. LEE WILLIAMS.			
VERDI.				FESTIVAL HYMN (Sol-FA, 0/3)			
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RIGOLETTO (Opera)	3/6	—	5/0	HARVEST SONG			
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Ditto Act III	1/6	—	—				
Ditto Choruses only (Sol-FA)	1/0	—	—				
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Ditto Act II	2/0	—	—				
Ditto Act III	1/6	—	—				
Ditto Choruses only (Sol-FA)	1/0	—	—				
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2 Take, O take those lips away	
3 No longer mourn for me	
THIRD SET.	*3 To Althea, from prison
*1 To Lucasta, on going to the wars	*4 Why so pale and wan
2 If thou would'st ease thine heart	*5 Through the ivory gate
	6 Of all the torments

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*1 Thine eyes still shined for me	4 Weep you no more
*2 When lovers meet again	5 There be none of beauty's daughters
*3 When we two parted	6 Bright star

FIFTH SET.

*1 A stray nymph of Dian	5 Love and laughter
*2 Proud Maisie	6 A girl to her glass
*3 Crabbed age and youth	7 A Lullaby
4 Lay a garland on my hearse	

SIXTH SET.

*1 When comes my Gwen	*4 I'm weaving sweet violets
*2 And yet I love her till I die	5 At the hour the long day ends
*3 Love is a bable	6 Under the Greenwood Tree

SEVENTH SET.

1 On a time the amorous Silvy	4 O never say that I was false of heart
2 Follow a shadow	5 Julia
3 Ye little birds that sit and sing	6 Sleep

EIGHTH SET.

1 Whence	4 Dirge in woods
2 Nightfall in winter	5 Looking backward
3 Marian	6 Grapes

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Full Score, English, German, and Bohemian Words	80 0
String Parts	30 0
Wind Parts	48 0
Book of Words, with Analytical Notes by J. Bennett	50 0
(per 100)	50 0
Ditto, without Analysis (per 100)	25 0

PATRIOTIC HYMN. (Op. 30.) A Cantata. From the Bohemian Poem "The Heirs of the White Mountain." Written by V. HALEK. English Words by the Rev. J. TROUTBECK, D.D.		
Vocal Score, English Words	1 6
Ditto German and Bohemian Words	3 0
Full Score, English, German, and Bohemian Words	21 0
String Parts	4 6
Wind Parts	9 6
Book of Words, with Analytical Notes by J. Bennett	6 0
(per 100)	10 0

THE SPECTRE'S BRIDE. (Op. 69.) A Dramatic Cantata. Written by K. J. ERBEN. English Words by the Rev. J. TROUTBECK, D.D.		
Vocal Score paper cover	3 0
Ditto paper boards	3 6
Ditto cloth	5 0
Ditto Tonic Sol-fa	1 6
Ditto German and Bohemian Words	6 0
Vocal Parts, English Words each	1 0
Ditto German Words	6 0
Full Score, English, German, and Bohemian Words	63 0
String Parts	17 6
Wind Parts	30 6
Book of Words, with Analytical Notes by J. Bennett	50 0
(per 100)	50 0
Ditto, without Analysis (per 100)	25 0

STABAT MATER. (Op. 58.) For Soli, Chorus, and Orchestra.		
Vocal Score paper cover	2 6
Ditto paper boards	3 0
Ditto cloth	4 0
Ditto Tonic Sol-fa	1 6
Vocal Parts each	0 9
Full Score	45 0
Orchestral Parts, complete	30 0
Book of Words, with Analytical Notes by Joseph Bennett (per 100)	15 0

AT THE FOOT OF THE CROSS ("Stabat Mater," Op. 58.) The English adaptation by Fred. J. W. Crowe; the accompaniments arranged for the Organ by H. Elliot Butten.		
Vocal Score	2 6
Ditto paper boards	3 0
Ditto cloth	4 0
Ditto Tonic Sol-fa	1 6
Vocal Parts each	0 9
Book of Words (per 100)	5 0

MASS IN D. (Op. 86.) For Solo Voices (or small Chorus), Chorus, and Orchestra. The English Adaptation by the Rev. J. TROUTBECK, D.D.		
Vocal Score	1 6
Ditto (Communion Service)	1 6
String Parts	6 6
Wind Parts	11 0
Full Score, MS.	63 0

REQUIEM MASS. (Op. 89.) For Soli, Chorus, and Orchestra.		
Vocal Score paper cover	5 0
Ditto paper boards	6 0
Ditto cloth	7 6
Vocal Parts each	1 6
Full Score	63 0
Orchestral Parts, MS.	63 0
Book of Words, with Analytical Notes by J. Bennett	50 0
(per 100)	50 0
Ditto, without Analysis (per 100)	25 0

ORCHESTRA.

SYMPHONY IN G. (No. 4, Op. 88.)		
Full Score	30 0
String Parts	10 0
Wind Parts	22 0

PIANOFORTE SOLO.

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BOOK I.

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Tändelei (Toying).	
Auf der alten Burg (In the old castle).	
Frühling-lied (Spring song).	

BOOK II.

Bauernballade (Peasant's ballad).	
Klagendes Gedenken (Sorrowful Reverie).	
Ein Tanz (A dance).	
Koboldstanz (Goblins' dance).	
Serenade (Serenade).	

BOOK III.

Bachanale (Bachanalian).	
Plauderei (Tittle-Tattle).	
Am Heldengrabe (At the Hero's grave).	
Am heiligen Berg (On the Holy mount).	

PIANOFORTE DUET.

SYMPHONY in G (No. 4)	10 6
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VIOLIN AND PIANOFORTE.

ALLEGRETTO GRAZIOSO, from Symphony in G (No. 4).	
Arranged by S. COLERIDGE-TAYLOR	2 0

ORGAN.

ARRANGEMENTS BY G. C. MARTIN.

A Selection of Movements from "St. Ludmila"	3 0
No. 1. Air, "I long with childlike longing,"	
2. Chorus, "The gods are ever near."	
3. Air, "O grant me in the dust to fall."	
4. Air, "Thy leading would I had not followed."	
5. Prelude and Chorus, "Mighty Lord."	
EIA MATER, from "Stabat Mater"	1 6

SONGS.

ALBUM OF SIXTEEN SONGS (English and German Words)	2 6
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Go forth, my song, delay not (Ihr Lieder soll't ertönen). 'Twas wondrous sweet that dream of ours (Es war der allerschönste Traum).

Nought to my heart can bring relief (Mein Herz ist traurig).

Rest in the valley (Ruhe im Thale).

The Orphan Child (Das Waisenkind).

The Nosegay (Das Strüsschen).

The Rose (Die Rose).

The Cuckoo (Der Kukuk).

The Lark (Die Lerche).

The Forsaken (Die Verlassene).

The Strawberries (Die Erdbeeren).

Visions of heaven I fondly paint (Als ich so in den Himmel sah).

This I would ask each tiny bird (Ihr winzig kleinen Vögelein).

Like to a linden tree am I (Ich gleiche einem Lindenbaum).

All ye that labour, come to Me (Ihr Alle, die bedrückt Ihr seid).

All through the night a bird will sing (s' Vögelein singt die Nacht hindurch).

EIGHT LOVE SONGS. (Op. 83.) English, German, and Bohemian Words	3 0
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INFLAMMATUS ET ACCENSUS ("Stabat Mater")	2 0
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NOW ALL GIVES WAY TOGETHER. ("St. Ludmila.") (Tonic Sol-fa, 2d.)	0 4
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Full Score	6 0
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String Parts	2 0
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Wind Parts	5 0
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FAC ME VERE TECUM FLERE (T.T.B.B.) ("Stabat Mater")	0 3
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THOU WHO ART FOR EVER BLESSED ("Stabat Mater")	0 3
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