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On Shore and Sea

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A. S. Sullivan

New York, G. Schirmer



**On Shore and Sea**

**A Dramatic Cantata**

**Words by Tom Taylor**

**Music**

by

**Arthur S. Sullivan**

**Vocal Score**

**Pr. 75c net**

**New York & G. Schirmer**

# On Shore and Sea:

## A Dramatic Cantata

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The action passes in the sixteenth century, at a port of the Riviera, near Genoa, and on board of a Genoese and a Moorish galley at sea.

### The persons represented are:

LA SPOSINA, a Riviera Woman - Soprano | IL MARINAJO, a Genoese Sailor - Tenor

Chorus of Riviera Women—Chorus of Genoese Sailors—  
Chorus of Moorish Sea-Rovers.

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### ARGUMENT.

As a subject not inappropriate to a celebration intended for the honor and advancement of the Arts of Peace, this Cantata has for its theme the sorrows and separations necessarily incidental to war. A dramatic form has been chosen, as lending itself best to musical expression. In order to keep clear of the national susceptibilities, and painful associations connected with recent warfare, the action has been thrown back to the time when constant conflict was waged between the Saracen settlements on the shores of Northern Africa and the Christian powers of the Mediterranean sea-board—particularly the Genoese. The action passes on shore at one of the many small seaports dependent on Genoa, such as Cogoleto, or Camogli, Ruta, or Porto-Ferio—in which galleys were manned and fitted out for her service—and at sea, on board, first of a Genoese, and afterward of a Moorish galley. The Cantata opens with the fleet weighing anchor to the joyous song of the sailors as they heave at the windlass, and spread the sail, and the lament of wives and mothers, sisters and sweethearts, left sorrowing on shore.

Then the scene changes to the sea. Aboard one of the galleys, in the midnight watch, the thoughts and prayers of the Marinajo go back to the loved ones left behind, and invoke for them the protection of our Lady, Star of the Sea. Months pass. The scene changes again to the shore. The fleet, so long and anxiously looked for, shows on the horizon, and the crowd flocks to the port to greet its triumphant entry, headed by the young wife or maiden whose fortunes the Cantata follows. But the price of triumph must be paid—the galley aboard which her sailor served is missing: it has been taken by the rovers. Her beloved is captive, or slain. She gives expression to her desolation, amid the sympathizing sorrow of her companions. Her lover, however, is not slain, but a slave, toiling at the oar, under the lash of his Moorish captors. He plans a rising on the rovers, and while they are celebrating their triumphs with song and feasting, possesses himself of the key of the chain to which, as it ran from stem to stern of these galleys, each prisoner was secured, and exhorts his fellow-prisoners to strike for their liberty. The galley-slaves, after encouraging each other to the enterprise while they toil at the oar, rise on their captors, master the galley, and steer homeward. Re-entering the port, they are welcomed by their beloved ones; the sorrow of separation is turned to rejoicing, and the Cantata ends with a chorus expressing the blessedness of Peace, and inviting all nations to this her Temple.

NO. 1.—CHORUS OF SAILORS.

The windlass ply, the cable haul,  
With a stamp and go, and a yeo-heave  
oh!  
Your sails to the wind let fall!—  
Joys of the shore we must forgo,  
But ours are the joys of the sea—  
To brave the storm and to sink the  
foe,  
And the spoil of victory.

CHORUS OF WOMEN.

You leave us here, to watch and  
weep—  
The lonely night—the dreary  
day—  
'Tis women's hearts your anchors  
keep,  
Their lives you bear away!—  
*Tutti.* { Then up with the Red Cross  
          broad and brave,  
          And sweep the Crescent from  
          the wave.

NO. 2.—RECITATIVE (*Il Marinajo*).

'Tis the mid-watch of night—stars glis-  
ten keen—  
The winds are piping loud in sheet and  
stay—  
Over the bulwark gazing on the sea,  
The sailor thinks of those he left on  
shore.

SONG.

The wave at her bows is afire,  
And afire in her wake behind—  
And higher, and ever higher  
Are rising sea, and wind—  
As in man's heart love's desire,  
And home thoughts in his mind.

CHORUS OF SAILORS.

Maris Stella—from on high  
Guard our homes that sleeping lie!  
Maris Stella, comfort pour  
On the hearts we left ashore.

SOLO (*Il Marinajo*).

What doth now the maid I love?—  
Does she sleep, and dream of me?—  
Or prays she her saint above  
Shield of her sailor to be?  
Sending her heart, like a dove,  
Hither across the sea.

CHORUS OF SAILORS.

Maris Stella—from on high  
Guard our homes that sleeping lie!  
Maris Stella, comfort pour  
On the hearts we left ashore.

NO. 3.—RECITATIVE (*La Sposina*).

From Spring-time on to Summer draws  
the year,  
And still they come not, still we watch,  
and weep—  
But see, yon cloud of canvas—faint and  
far!  
They come, the loved, the longed-for,  
home from war.  
Streamers and pennons wave! They  
near the shore,  
Signal to signal answer—fleet to fort.  
But many a noble ship and gallant crew  
That sail'd exulting forth, returns no  
more.  
Where is the galley that bore hence my  
love?—  
It shows not with the rest! Oh, pres-  
age dire!  
Mourn, mourn with me,—my love is  
lost, or slain.

NO. 4.—SONG AND CHORUS (*La Sposina and Women*).

Soft and sadly, sea-wind, swell,  
Soft and sadly roll, oh wave—  
Wind that tolled my sailor's knell—  
Sea that made my sailor's grave.  
Dark my life for evermore  
As that ocean-grave shall be.  
Sad my voice along the shore  
As the wind that wails for thee!

CHORUS OF WOMEN.

Dark her life for evermore  
As that ocean-grave shall be ;  
Sad her voice along the shore  
As the wind that wails for thee !

No. 5.—MORESQUE. (*Instrumental.*)

No. 6.—RECITATIVE (*Il Marinajo*).

The Crescent o'er the Cross is hoisted  
high,  
And cymbals clash, and pipe and drum  
are loud,  
While o'er the Christian captives,  
chained and sad,  
The unbelievers' song of triumph  
sounds.

CHORUS OF MOSLEM TRIUMPH, AND  
CALL TO PRAYER.

Alla'hu akbar ! Alla'hu akbar !  
Mohammadar rasoolu-l-la'h !  
La'ila'ha illa-l-la'h !\*

No. 7.—RECITATIVE (*Il Marinajo*).

They chain not Christian souls, that  
chain their limbs !  
While now the Moslem feasts, or sleeps  
secure,  
Shape we our freedom ; brothers as we  
are,  
In faith, and suffering, be brothers too  
In striking for release, and for revenge !  
This key, won from the sleeping Mos-  
lem's hold,  
Unlocks our chain,—a stout stroke does  
the rest !

No. 8.—CHORUS OF CHRISTIAN SAILORS  
AT THE OAR.

With a will, oh brothers, with one will  
for all,  
Think of wives and mothers as the oars  
rise and fall ;  
Heavy hearts make weary hands, and  
heavy ours should be

\* God is most great ! God is most great !  
Mahommed is God's apostle !  
There is no Deity but God.

Toiling for the Infidel far out at sea !

But there is comfort, brothers, in life,  
and in death—

Hold to Christian manhood, firm in  
Christian faith.

Faithful hearts make fearless hands,  
and faithful hearts have we,  
The Christian 'gainst the Infidel, chained  
though we be.

Pass the word, my brothers, pass it  
light, and low,—

Oars will break to weapons, chains will  
weight a blow—

Manly hearts make mighty hands, it is  
but one to three,

Then up, and on the Infidel—a blow—  
and we are free !

No. 9.—RECITATIVE (*Il Marinajo*).

Hark ! on the night—the clash of fall-  
ing chains,

The rush of sudden feet—and desperate  
hands

That make, or master weapons ! Smite,  
nor spare !

The galley's ours !—'bout ship, and  
steer for home.

DUET (*La Sposina and Il Marinajo*).

LA SPOSINA.—Here on thy heart, where  
I ne'er hoped to rest

The weight of my brow, and the woe  
of my breast—

Here on the heart of my love let me  
lie—

Here in my joy, let me live, let me  
die !

IL MARINAJO.—Come to the heart that  
ne'er thought to find rest

In the chain of thy arms, on the wave  
of thy breast ;

The lash and the oar as a dream are  
gone by,

While thus in the clasp of my true  
love I lie.

No. 10.—CHORUS (*Tutti*).

Sink and scatter, clouds of War !  
Sun of Peace, shine full and far !  
Why should nations slay and spoil,  
With hearts to love, and hands to toil ?  
Wherefore turn to mutual ill  
God-given strength and skill ?

Blest the Prince whose People's choice  
Bids the land in peace rejoice.  
Blest the land whose Prince is wise,  
Peaceful progress to devise—  
Closed the brazen gates of Mars,  
Peace her golden gates unbars—  
Let the Nations hear her call—  
Enter, welcome, one and all !

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# On Shore and Sea.

Nº 1. "The windlass ply."  
Chorus of Sailors.

ARTHUR S. SULLIVAN.

Allegretto.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic and includes a repeat sign. The second system features a crescendo (*cresc.*) and includes repeat signs. The third system includes a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The fourth system is a block of chords. The fifth system features a crescendo (*cresc.*) and includes repeat signs. The score is marked with various dynamics and performance instructions.



TENOR.

BASS.

The wind - lass ply, the

The wind - lass ply, the

The first system of music features a vocal line for Tenor and Bass, and a piano accompaniment. The vocal parts enter with the lyrics "The wind - lass ply, the". The piano accompaniment consists of a treble and bass clef staff with a complex rhythmic pattern. A dynamic marking of *f* is present at the beginning of the piano part.

ca - ble haul, With a stamp and a go, and a yo - heave-ho! Your

ca - ble haul, With a stamp and a go, and a yo - heave-ho! Your

The second system continues the vocal and piano parts. The lyrics "ca - ble haul, With a stamp and a go, and a yo - heave-ho! Your" are repeated. The piano accompaniment features several measures with a *rit.* (ritardando) marking and asterisks indicating specific rhythmic or dynamic changes.

sails to the wind let fall;

Joys of the shore we must fore-

sails to the wind let fall;

Joys of the shore we must fore-

The third system continues the vocal and piano parts. The lyrics "sails to the wind let fall; Joys of the shore we must fore-" are repeated. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and several measures with a *rit.* marking and asterisks.

go,

But ours are the joys of the sea:

To

go,

But ours are the joys of the sea:

To

The fourth system concludes the vocal and piano parts. The lyrics "go, But ours are the joys of the sea: To" are repeated. The piano accompaniment features a *rit.* marking and asterisks in the final measures.

*cresc.* brave the storm and to sink the foe, To brave the storm and to  
*cresc.* brave the storm and to sink the foe, To brave the storm and to

*f dim.* *cresc.*

*p cresc.* *f dim.* *p cresc.*

sink the foe, And the spoils of vic - to - ry, of  
 sink the foe, And the spoils of vic - to - ry, of

*f* *p*

vic - to - - ry; To brave the storm and to  
 vic - to - - ry; To brave the storm and to

*p* *cresc.* *f*

sink the foe, And the spoils of vic - to - ry.  
 sink the foe, And the spoils of vic - to - ry.

*dim.* *p* *dim.* *p*

Piano introduction with *p* dynamics. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

SOP. *f*  
 You leave us here to watch — and weep, The

ALTO. *f*  
 You leave us here to watch — and weep, The

First system of vocal and piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics "You leave us here to watch — and weep, The". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

lone - ly night, the drear - y day. The

lone - ly night, the drear - y day. The

Second system of vocal and piano accompaniment. The vocal parts continue with the lyrics "lone - ly night, the drear - y day. The". The piano accompaniment continues with a similar rhythmic pattern, featuring a *f* dynamic.

lone - ly night, the drear - y

lone - ly night, the drear - y

Third system of vocal and piano accompaniment. The vocal parts continue with the lyrics "lone - ly night, the drear - y". The piano accompaniment continues with a similar rhythmic pattern, featuring a *p* dynamic.

day, 'Tis wom - en's hearts your an - chors keep, Their  
 day, 'Tis wom - en's hearts your an - chors keep, Their

*dim.* *p* TENOR. *f*  
 lives you bear a - way. The wind - lass ply, the  
*dim.* *p* BASS. *f*  
 lives you bear a - way. The wind - lass ply, the

*cresc.* *f*

ca - ble haul, With a stamp and a go, and a yo - heave - ho!  
 ca - ble haul, With a stamp and a go, and a yo - heave - ho!

*mf*  
 Joys of the shore we must fore-go, But ours are the joys of the  
*mf*  
 Joys of the shore we must fore-go, But ours are the joys of the

SOP. 'Tis wom - en's hearts your an - chors keep, Their  
 ALTO. 'Tis wom - en's hearts your an - chors keep, Their  
 sea.  
 sea.

lives you bear a - way,  
 lives you bear a - way,  
 Heave ho! heave ho! heave ho! heave

Their lives you bear a -  
 Their lives you bear a -  
 ho.  
 Heave ho! heave ho! heave ho! heave ho!

way, You leave us

way, You leave us

*ff* The wind - - lass ply, the

*ff* The wind - - lass ply, the

*ff*

*ff*

*ff*

*ff*

here to watch and weep, The lone - ly

here to watch and weep, The lone - ly

ca - ble haul, With a stamp and a go, And a

ca - ble haul, With a stamp and a go, And a

*ff*

*ff*

*ff*

*ff*

night, the drear - y day,

night, the drear - y day,

yo - heave - ho! Your sails to the winds let

yo - heave - ho! Your sails to the winds let

*ff*

*ff*

*ff*

*ff*

The lone - ly night, —————  
 The lone - ly night, —————  
 fall; ————— Joys of the shore we must fore-  
 fall; ————— Joys of the shore we must fore-

The drear- - y day.  
 The drear- - y day.  
 go, But ours are the joys of the  
 go, But ours are the joys of the

'Tis wom - en's hearts — your an - chors  
 'Tis wom - en's hearts — your an - chors  
 sea, To brave the storm and to  
 sea, To brave the storm and to

keep, Their lives you bear a -

keep, Their lives you bear a -

sink the foe, To brave the storm and to

sink the foe, To brave the storm and to

way, Their lives you bear a - *dim.*

way, Their lives you bear a - *dim.*

sink the foe, And the spoils of vic - to - ry, of *p*

sink the foe, And the spoils of vic - to - ry, of *p*

way. *ff* Then up with the Red Cross,broad and

way. *ff* Then up with the Red Cross,broad and

vic - to - ry. *ff* Then up with the Red Cross,broad and

vic - to - ry. *ff* Then up with the Red Cross,broad and



brave, \_\_\_\_\_ To sweep the cres - - cent,

brave, \_\_\_\_\_ To sweep the cres - - cent,

brave, \_\_\_\_\_ To sweep the cres - - cent,

brave, \_\_\_\_\_ To sweep the cres - - cent,

*And.*

and sweep the cres - cent from the wave! \_\_\_\_\_

and sweep the cres - cent from the wave! \_\_\_\_\_

and sweep the cres - cent from the wave! \_\_\_\_\_

and sweep the cres - cent from the wave! \_\_\_\_\_

*dim.*

*p*

*dim.*

No 2. "The wave at her bow is afire."  
Recitative, Tenor Solo and Chorus of Men.

Allegro moderato.

Voice.

Piano.

Recit. **Il Marinajo.**

'Tis the midwatch of night,

Andante.

stars glist - en keen, The winds are pip - ing loud in sheet and stay.

*p*

O - ver the bul - wark

*dim.*

*pp*

gazing on the sea, The sailor thinks of those he left on shore.

*cresc.* *dim.*

**Allegro moderato.** **Song.**

The wave at her bows is a -

*p*

fire, And a fire in her wake be -

hind, And higher and ever - er

*cresc.*

high - er, Are ris - ing sea and

*dim.*

*dim.*

wind high - er, and ev - er high - er,

*cresc.*

*f*

As in man's heart love's de - sire, And

*p*

*cresc.*

home thoughts in his mind.

*f*

*dim.*

*p*

Chorus of Sailors.

TEN. I. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,  
 TEN. II. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,  
 BASS I. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,  
 BASS II. Ma-ris stel - la! from on high Guard our homes that sleep-ing lie,

Ma-ris stel - la! com-fort pour On the hearts we left a - shore.  
 Ma-ris stel - la! com-fort pour On the hearts we left a - shore.  
 Ma-ris stel - la! com-fort pour On the hearts we left a - shore.  
 Ma-ris stel - la! com-fort pour On the hearts we left a - shore.

What doth now the maid I love? Does she  
 Ma - ris stel - la! from on  
 Ma - ris stel - la! from on  
 Ma - ris stel - la! from on  
 Ma - ris stel - la! from on

sleep and dream of me, Or prays she her  
 high Guard our homes that sleep - ing lie.  
 high Guard our homes that sleep - ing lie.  
 high Guard our homes that sleep - ing lie.  
 high Guard our homes that sleep - ing lie.

saint a - bove, Shield of her sail - or to

*cresc.*  
 be, Shield of her sail - or to be,  
 Ma - ris stel - - la! com - fort  
 Ma - ris stel - - la! com - fort  
 Ma - ris stel - - la! com - fort  
 Ma - ris stel - - la! com - fort  
 Ma - ris stel - - la! com - fort

*cresc.*

Send-ing her heart \_\_\_\_\_ like a dove, Hith - er a -

*pour.*

*pour.*

*pour.*

*pour.*

*cresc.*

Detailed description: This system contains the first vocal line and four piano accompaniment staves. The vocal line begins with the lyrics 'Send-ing her heart' followed by a long horizontal line, then 'like a dove, Hith - er a -'. The piano accompaniment consists of four staves, each with the instruction 'pour.' written below it. The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'cresc.' marking appearing in the right hand.

cross the sea, hith - er a-cross the sea. What doth

Ma - ris stel - la! from on

Ma - ris stel - la! from on

Ma - ris stel - la! from on

Ma - ris stel - la! from on

*p*

*pp*

Detailed description: This system contains the second vocal line and four piano accompaniment staves. The vocal line continues with the lyrics 'cross the sea, hith - er a-cross the sea. What doth' followed by four lines of 'Ma - ris stel - la! from on'. The piano accompaniment consists of four staves. The first two staves have 'Ma - ris stel - la! from on' written below them. The piano part includes dynamic markings 'p' and 'pp' and features a melodic line in the right hand and a bass line in the left hand.

now the maid I love,— Does she sleep and dream of  
 high Guard our homes that sleep - ing lie.  
 high Guard our homes that sleep - ing lie.  
 high Guard our homes that sleep - ing lie.  
 high. Guard our homes that sleep - ing lie.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "now the maid I love,— Does she sleep and dream of high Guard our homes that sleep - ing lie." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

me, and dream of me, sleep and dream of me?  
*rall.* Ma - ris stel - - la!  
*rall.* Ma - ris stel - - la!  
*rall.* Ma - ris stel - - la!  
*rall.* Ma - ris stel - - la!  
 Ma - ris stel - - la!

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "me, and dream of me, sleep and dream of me? Ma - ris stel - - la!". The vocal parts include dynamic markings: *rall.* (rallentando) and *pp* (pianissimo). The piano accompaniment features a *rall.* marking and *pp* dynamics, with a more sustained and harmonic texture compared to the first system.



No 3. "From Springtime on"

Andante moderato.  
Recitative.

Piano.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked "Andante moderato" and the style is "Recitative". The piece begins with a piano (*p*) dynamic. The first system shows a series of chords in the right hand and a simple bass line. The second system continues with similar textures. The third system introduces a more active bass line. The fourth system features a first ending marked with an '8' and a repeat sign, with dynamics increasing to *f* and *ff*. The fifth system continues with a first ending marked with an '8' and a repeat sign, with dynamics marked *sf*. The sixth system returns to a piano (*p*) dynamic. The seventh system concludes with a first ending marked with a '1' and a repeat sign, ending with a fortissimo (*f*) dynamic.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes a piano (*p*) dynamic marking and a fermata over a measure in the bass line.

Second system of musical notation, continuing the piece with a piano (*p*) dynamic marking and a forte (*sf*) dynamic marking. A first ending bracket with a repeat sign is present in the treble line.

Third system of musical notation, featuring a piano (*p*) dynamic marking and a fermata over a measure in the bass line.

Fourth system of musical notation, including dynamic markings for *cresc.*, *f*, and *dim.*

Recit. La Sposina.

Fifth system of musical notation, containing the vocal line and piano accompaniment. The lyrics are: "From spring-time on to summer draws the year,". The piano part includes a piano (*p*) dynamic marking.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking and the tempo marking "And".

Recit.

still they come not, still we watch and weep; But

The first system features a vocal line in treble clef and piano accompaniment in bass clef. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The vocal line is recitative in style.

see yon cloud of can-vas faint and far, They come! the lov'd, the long'd for,

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass.

home from war. Streamers and pennons wave! they near the

The third system shows the vocal line and piano accompaniment. The piano part has a *ff* dynamic and includes accents on the bass notes.

shore, Sig-nal to sig-nal an-swer-ing,

The fourth system continues the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment with dynamics *ff*, *dim.*, *pp*, and *ff*.

sig-nal to sig-nal an-swer-ing,

The fifth system concludes the vocal line and piano accompaniment. The piano part continues with dynamics *dim.*, *pp*, and *ff*.

fleet — to fort.

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

Andante.

But man-y a no-ble ship and gal-lant crew that sail'd ex-ult-ing forth re-

*pp*

turns no more; Where is the galley that bore hence my love? It shows not with the rest!

*cresc.*

oh, presage dire! Mourn, mourn with me, my love is lost or slain.

*f* *pp*

*pp*

No 4. "Soft and sadly."  
Soprano Solo and Chorus of Women.

Andante, non troppo lento. (La Sposina.)

Voice. *p* Soft and sad-ly sea-wind swell,

Piano. *p*

Soft and sad-ly roll, oh, wave, Wind that toll'd my

*cresc.*

*cresc.*

sail-or's knell, Sea that made my sail-or's grave.

*dim.*

*dim.*

*p* Dark my life for-ev-er-more As that o-cean

*cresc.*

*p* *cresc.*

grave shall be; Sad my voice a-long the shore,

*f*

*dim.* As the wind that wails, — that wails — — — for

*p*

*dim.* *p* *p*

thee.

**Chorus.** *f* Dark her life for-ev - er - more, — As — thy

*f* Dark her life for-ev - er - more, — As — thy

o - cean grave shall be; — Sad — her voice a-long the shore, As the

o - cean grave shall be; — Sad — her voice a-long the shore, As the

*p* Soft and sad - ly

wind — — — that wails — for thee.

wind — — — that wails — for thee.

*p*

sea-wind swell, Soft and sad-ly roll,— oh, wave

Sad my voice — a - long

Sad her voice a - long — the — shore, As — the

Sad her voice a - long the shore, As — the

*ff*

the shore, As the wind that wails for — thee, that wails, —

*sempre, f*

wind that wails for thee, — the wind — that wails, — that wails, —

*sempre, f*

wind that wails for thee, — the wind — that wails, — that wails, —

*f*

*dim.* *p*  
 that wails for thee.  
*dim.* *p*  
 Dark— her life for—ev—er—  
*dim.* *p*  
 Dark— her life for—ev—er—

Dark — my life, *p dim.* sad — my voice *pp*  
 more, Sad — her voice a—long the shore, *pp*  
 more, *p dim.* Sad — her voice a—long the shore, *pp*  
 As  
 As

*dim. al Fine* — — — — —  
 As — the wind wails — for thee, wails for thee.  
*dim. al Fine* — — — — —  
 the wind that wails for thee.  
*dim. al Fine* — — — — —  
 the wind that wails for thee.  
*dim. al Fine* — — — — —



# Nº 5. Moresque.

Ob. e Clar.

Piano.

*p*  
Fag.

*p*

First system of the musical score for Piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include piano (*p*) and a fortissimo (*ff*) marking.

Second system of the musical score. It includes a Violin part (Viol.) in the treble clef and the Piano accompaniment in the bass clef. The Violin part begins with a mezzo-forte (*mf*) dynamic. The Piano part continues with its accompaniment. A fermata is present over a note in the bass staff, and a star symbol (\*) is at the end of the system.

Third system of the musical score. It includes a Cor Anglais part (Cor.) in the treble clef and the Piano accompaniment in the bass clef. The Cor part is marked fortissimo (*f*). The Piano part continues with its accompaniment. A fermata is present over a note in the bass staff, and a star symbol (\*) is at the end of the system.

Fourth system of the musical score. It includes a Cor Anglais part (Cor.) in the treble clef and the Piano accompaniment in the bass clef. The Cor part continues with its melodic line. The Piano part continues with its accompaniment. A fermata is present over a note in the bass staff, and a star symbol (\*) is at the end of the system.

Fifth system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include fortissimo (*f*) and a fortissimo (*più forte*). The system ends with a fermata over a note in the treble staff.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes with slurs and accents. The bass staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble staff continues with melodic lines. The bass staff includes dynamic markings *mf* and *cresc.* (crescendo). A fermata is placed over a note in the bass staff.

Third system of musical notation. The treble staff features more complex rhythmic patterns. The bass staff includes the dynamic marking *ff* (fortissimo).

Fourth system of musical notation, continuing the melodic and accompaniment lines from the previous systems.

Fifth system of musical notation. The treble staff includes a dynamic marking *dim.* (diminuendo). The bass staff features a series of repeat signs (double dots) interspersed with asterisks.

Sixth system of musical notation, the final system on the page. It includes dynamic markings *al* (allargando) and *fine*. The piece concludes with a final chord in the bass staff.

Il Marinajo.

Voice.

The crescent o'er the cross— is hoist-ed high, And cymbals clash,

Piano.

*p*

and pipe and drum are loud;

While o'er the Christian

*p a tempo*

captives, chain'd and sad, The un-be-liev-er's song of triumph sounds.

*p*

Allegretto pesante. Chorus of Moslem Triumph.

*p*

*p*

The first system of music consists of two staves. The treble staff features a melodic line with eighth-note patterns and some rests. The bass staff provides a steady accompaniment with eighth-note chords. The key signature is two sharps (F# and C#) and the time signature is 2/4.

The second system continues the piece. It includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). There is also a *rit.* (ritardando) marking in the bass staff. A double bar line with a repeat sign is present in the bass staff.

The third system features a *f* (forte) dynamic marking in both the treble and bass staves. The melodic line in the treble staff becomes more active with sixteenth-note patterns.

The fourth system shows a dense texture with many notes, primarily in the treble staff, which is playing a series of chords and arpeggios. The bass staff continues with a simple accompaniment.

The fifth system continues the dense texture from the previous system, with the treble staff playing a complex sequence of chords and the bass staff providing a steady accompaniment.

The sixth system includes dynamic markings: *cresc.* (crescendo) in the bass staff and *ff* (fortissimo) in the treble staff. The music reaches a point of high intensity.

The seventh system features *sf* (sforzando) dynamic markings in both staves. The piece concludes with a final chord in the treble staff and a rest in the bass staff.

ALTO. *f*

TENOR. *f*

Al - la - - hu, Ak - - -

Al - la - - hu, Ak - - -

*dim.*

bar!

*dim.*

bar!

TENOR. *f*

BASS. *f*

Mo - ham - - ma -

Mo - ham - - ma -

dar ra - - sool - - lu - -

dar ra - - sool - - lu - -

lal  
lal

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics "lal" and "lal" written below them. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

*ff* *sf* *sf*

The second system is a piano accompaniment. It begins with a fortissimo (*ff*) dynamic marking, followed by sforzando (*sf*) markings. The right hand plays a melodic line with slurs, while the left hand provides a steady accompaniment.

ALTO. *f*  
TENOR. *f*  
Al - la - - hu, Ak - - bar!  
Al - la - - hu, Ak - - bar!

The third system introduces vocal parts for Alto and Tenor. Both parts are marked with a forte (*f*) dynamic. The lyrics "Al - la - - hu, Ak - - bar!" are written below the vocal staves.

*sf* *mf*

The fourth system is a piano accompaniment. It starts with a sforzando (*sf*) dynamic marking, followed by a mezzo-forte (*mf*) marking. The right hand plays a melodic line with slurs, and the left hand provides a steady accompaniment.

*dim.* *dim.*

The fifth system features vocal lines for both Alto and Tenor. Both parts are marked with a diminuendo (*dim.*) dynamic marking. The vocal lines are sustained notes with long slurs.

*f*

The sixth system is a piano accompaniment. It begins with a forte (*f*) dynamic marking. The right hand plays a melodic line with slurs, and the left hand provides a steady accompaniment.

**Tenor.** *f*

**Bass.** *f*

Mo - ham - - ma - dar.

Mo - ham - - ma - dar.

ra - - sool - - lu -

ra - - sool - - lu -

lal

lal

*ff*

SOPRANO.

*dim.*

ALTO.

*dim.*

TENOR.

*dim.*

BASS.

*dim.*

Al - la - hu, Ak - -bar!

Al - la - hu, Ak - -bar!

Al - la - hu, Ak - -bar!

Al - la - hu, Ak - -bar!

La - -i

La - -i

*ff*

*con forzu*

*rit.*

la - -ha

La - -i

il - -la'l lah

la - -ha

La - -i

il - -la'l lah



la - - ha, Al - - la - hu,  
il - - la' lah,

la - - ha, Al - - la - hu,  
il - - la' lah,

Ak - - - bar! Al - - la - hu, Ak - - -  
Al - - la - hu, Ak - - - bar!  
Ak - - - bar! Al - - la - hu, Ak - - -  
Al - - la - hu, Ak - - - bar!

bar! Al - - lu - - hu, Ak - - - bar!  
Al - - lu - - hu, Ak - - - bar!  
bar! Al - - lu - - hu, Ak - - - bar!  
Al - - lu - - hu, Ak - - - bar!

*rull.* *ff*

# No 7. Recitative.

Andante. Il Marinajo.

Piano.

They chain not Christian souls that chain their limbs, While

*p*

*a tempo moder.*

now the Moslem feasts or sleeps se-cure Shape we our freedom; Brothers as we

*P allu marciu*

*ato*

are, In faith and in suf-fering, Be brothers too in striking for re-lease and for re-

Recit.

venge. This key, won from the sleeping Moslem's hold, unlocks our

*pp* *cresc.*

chain.

A stout stroke does the rest.

*f* *p* *dim.*

# No. 8. Chorus of Christian Captives.

(Men's Voices.)

Andante maestoso.

Piano.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and a melodic line, while the left hand plays a bass line with some triplets. Dynamics include piano (*p*) and forte (*f*).

TENOR I.

With a will, oh, broth-ers, with one will for all, Think of wives and

TENOR II.

With a will, oh, broth-ers, with one will for all, Think of wives and

BASS I.

With a will, oh, broth-ers, with one will for all, Think of wives and

BASS II.

With a will, oh, broth-ers, with one will for all, Think of wives and

The piano accompaniment for the second system continues with chords in both hands, maintaining the harmonic support for the vocal parts.

moth-ers, as the oars rise and fall. Heav- y hearts make wea- ry hands, and  
 moth-ers, as the oars rise and fall. Heav- y hearts make wea- ry hands, and  
 moth-ers, as the oars rise and fall. Heav- y hearts make wea- ry hands, and  
 moth-ers, as the oars rise and fall. Heav- y hearts make wea- ry hands, and

The piano accompaniment for the third system concludes with chords and a melodic line in the bass, ending with a piano (*p*) dynamic.

*dim.*

heav - y ours should be, Toil - ing for the In - fi - del,

heav - y ours should be, Toil - ing for the *dim.* In - fi - del,

heav - y ours should be, Toil - ing for the *dim.* In - fi - del,

heav - y ours should be, Toil - ing for the *dim.* In - fi - del,

heav - y ours should be, Toil - ing for the In - fi - del,

*dim.* *p*

*p*

far out at sea.

far out at sea.

far out at sea.

far out at sea.

far out at sea.

*p*

*il Basso staccato*

*p*

But there is com - fort, broth - ers, in life and in death,

But there is com - fort, broth - ers, in life and in death,

But there is com - fort, broth - ers, in life and in death,

But there is com - fort, broth - ers, in life and in death,

Hold to christian man - hood, firm in christian faith.

Hold to christian man - hood, firm in christian faith.

Hold to christian man - hood, firm in christian faith.

Hold to christian man - hood, firm in christian faith.

Faith - ful hearts make fear - less hands, and faith - ful hearts have

Faith - ful hearts make fear - less hands, and faith - ful hearts have

Faith - ful hearts make fear - less hands, and faith - ful hearts have

Faith - ful hearts make fear - less hands, and faith - ful hearts have

*dim.*  
we, The chris - tian 'gainst the In - fi - del,

*dim.*  
we, The chris - tian 'gainst the In - fi - del,

*dim.*  
we, The chris - tian 'gainst the In - fi - del,

*dim.*  
we, The chris - tian 'gainst the In - fi - del,

*p* Chain'd though we be, *pp* Pass the word, my  
*p* Chain'd though we be, *pp* Pass the word, my  
*p* Chain'd though we be, *pp* Pass the word, my  
*p* Chain'd though we be, *pp* Pass the word, my

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

broth-ers, pass it light and low, Oars will break to  
 broth-ers, pass it light and low, Oars will break to  
 broth-ers, pass it light and low, Oars will break to  
 broth-ers, pass it light and low, Oars will break to

*f* *p*  
*p.* *pp.* *pp.*

weap-ons, chains will weight a blow; *ff* Man-ly hearts make  
 weap-ons, chains will weight a blow; *ff* Man-ly hearts make  
 weap-ons, chains will weight a blow; *ff* Man-ly hearts make  
 weap-ons, chains will weight a blow; *ff* Man-ly hearts make

*cresc.* *ff*  
*p.* *p.* *p.*

might - y hands, it is but one to three, Then up! and on the  
 might - y hands, it is but one to three, Then up! and on the  
 might - y hands, it is but one to three, Then up! and on the  
 might - y hands, it is but one to three, Then up! and on the

The first system of music consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are repeated across all vocal parts.

In - fi - del \_ a blow, and we are free.  
 In - fi - del \_ a blow, and we are free.  
 In - fi - del \_ a blow, and we are free.  
 In - fi - del \_ a blow, and we are free.

The second system of music consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are repeated across all vocal parts. The piano part includes dynamic markings such as *sf* and *ff*.

This block shows the piano accompaniment for the second system, consisting of two staves. It features a series of chords and melodic lines with various accidentals and dynamic markings.

*sempre ff* *sf sf* *sf sf* *dim.*

This block shows the piano accompaniment for the third system, consisting of two staves. It features a series of chords and melodic lines with various accidentals and dynamic markings, including *sempre ff*, *sf sf*, and *dim.*

## No 9. Recitative and Duet.

Soprano and Tenor.

*L'istesso tempo.* **Il Marinajo.**

Voice. Hark, on the night the

Piano. *pp*

clash of falling chains, The rush of sudden feet and desperate hands that make or master

*cresc.*

weapons, *f* Smite, nor spare! *ff* The gal-ley's ours!

'Bout ship and steer for home.



Allegro vivace, e con passione.

## La Sposina.

*staccato* Here, on thy heart, where I

*f dim. p sempre staccato*

ne'er hoped to rest The weight of my brow, and the

*cresc.*

*cresc.*

woe of my breast. Here, on the heart of my

*p*

love let me lie, Here, in my joy, let one

live, let me die! Here, on the heart of my

*p*

love let me lie. Here, in my joy, let me

*cresc.*

*cresc.*

*sf*

live, let me live and die!

*staccato*

*dim.*

**Il Marinajo.**

Come to the heart that ne'er thought to find rest, In the chain of thy

*p*

arms, on the wave of thy breast; The lash and the oar as a

*p*

*p*

dream are gone by, The lash and the oar, as a dream, are gone

*cresc.*

*cresc.*

*f*

by, While thus in the clasp of my true love I lie.

*rall. dim.*

**La Sposina.**

*p u tempo*

Here, on thy heart, where I ne'er hop'd to rest The weight of my

**Il Marinajo.**

*p u tempo*

Come, to the heart that ne'er thought to find rest In the chain of thy

*p u tempo*

brow, and the woe of my breast, Here, on the heart of my

arms, on the wave of thy breast,

love let me lie, Here, let me live and

The lash and the oar, as a dream, are gone

die! Here, in my joy, let me live, let me  
 by, While thus in the clasp of my true love I

*cresc.* *f* *cresc.*

live, let me live and die, Here, in my  
 lie, In the clasp of my love I lie, Here, in my

*f* *p* *f* *p* *pp*

joy, Here, in my joy, let  
 joy, Here, in my joy, let

*f* *f* *cresc.* *ff*

- me live and die!  
 - me live and die!

*f* *f* *f*

# № 10. Final Chorus.

Allegro, tempo di marcia.

Piano.

Piano accompaniment for the first system, marked "Piano." and "f". The music is in 3/4 time and consists of two staves (treble and bass clef). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

SOPRANO.

Sink and scat - ter, clouds of war,

ALTO.

Sink and scat - ter, clouds of war,

TENOR.

Sink and scat - ter, clouds of war,

BASS.

Sink and scat - ter, clouds of war,

Piano accompaniment for the second system, marked "ff". The music continues with more complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand features a prominent bass line with chords and single notes. There are dynamic markings like "ff" and "R." (ritardando) with asterisks.

Sun of peace, shine full and far!

Sun of peace, shine full and far!

Sun of peace, shine full and far!

Sun of peace, shine full and far!

Piano accompaniment for the third system, marked "ff". The music concludes with a final melodic flourish in the right hand and a strong bass line in the left hand. It includes dynamic markings like "ff" and "R." (ritardando) with asterisks.

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

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 "Sink and scat - ter, clouds of war!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Sun of Peace, shine full and far!

Sun of Peace, shine full and far!

Sun of Peace, shine full and far!

Sun of Peace, shine full and far!

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 bass clef. The lyrics are "Sun of Peace, shine full and far!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a piano dynamic marking (*p*) and a *marc.* (marcato) instruction.

The third system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The fourth system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

Sink and scat - ter, clouds of war!

*f*

Sun of Peace, shine full and far,

Sun of Peace, shine full and far,

Sun of Peace, shine full and far,

Sun of Peace, shine full and far,

Sun of Peace, shine full and far, shine

Sun of Peace, shine full and far, shine

Sun of Peace, shine full and far, shine

Sun of Peace, shine full and far, shine

full and far.  
full and far.  
full and far.  
full and far.

ALTOS. *dolce, ma con energica*

Why should na - tions

slay\_ and\_ spoil, With hearts to love and

hands\_ to\_ toil? Where - fore turn to



mut - ual ill God - given strength and

SOPRANOS. *dolce, ma con energica*

skill? Why should na - tions

slay and spoil With hearts to love and

hands to toil? Where - fore turn to

mut - ual ill God - given strength and skill?

*dim.*

## SOPRANO.

Blest the Prince whose people's choice Bids the land in peace re - joice,

ALTO.

Blest the Prince whose people's choice Bids the land in peace re - joice,

TENOR.

Blest the Prince whose people's choice Bids the land in peace re - joice;

BASS.

Blest the Prince whose people's choice Bids the land in peace re - joice;

Blest the land whose Prince is wise, Peace - ful progress to de-vise.

Blest the land whose Prince is wise, Peace - ful progress to de-vise.

Blest the land whose Prince is wise, Peace - ful progress to de-vise.

Blest the land whose Prince is wise, Peace - ful progress to de-vise.

Blest the land whose Prince is wise, Peace - ful progress to de-vise.

*Marcato*

First system of piano introduction. Treble clef staff contains a melodic line with a *cresc.* marking. Bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *sf*.

Second system of piano introduction. Treble clef staff continues the melodic line. Bass clef staff continues the rhythmic accompaniment. Dynamics include *sf*.

Vocal entry for four voices. Treble clef staves for Soprano, Alto, and Tenor. Bass clef staff for Bass. Lyrics: Why should na - tions. Dynamics include *f*.

Third system of piano accompaniment. Treble clef staff features a melodic line with triplets and a *ff* dynamic. Bass clef staff features a rhythmic accompaniment with a *ff* dynamic.

Second system of vocal entry. Lyrics: slay and spoil With hearts to. Dynamics include *f*.

Fourth system of piano accompaniment. Treble clef staff continues the melodic line. Bass clef staff continues the rhythmic accompaniment.

love and hands to toil? Clos'd the bra-zen

love and hands to toil? Clos'd the bra-zen

love and hands to toil? Clos'd the bra-zen

love and hands to toil? Clos'd the bra-zen

gates of Mars, Peace her golden gates unbars; Clos'd the brazen gates of Mars,

gates of Mars, Peace her golden gates unbars; Clos'd the brazen gates of Mars,

gates of Mars, Peace her golden gates unbars;

gates of Mars, Peace her golden gates unbars;

*ff*

*ff* Peace her gold - - - en gates un -

*ff* Peace her gold - - - en gates un -

*ff* Peace her gold - en gates un -

*ff* Peace her gold - en gates un -

*ff*

bars. *ff.* Let the nations hear her

bars. *ff.* Let the nations hear her

bars. *ff.* Let the nations hear her

bars. Let the nations hear her

*sf*

call, *sf* En - - - ter

call, *sf* En - - - ter

call, *sf* En - - - ter

call, *sf* En - - - ter

*sf*

*rall.*

wel-come, en-ter wel-come, one *rall.* and all!

wel-come, en-ter wel-come, one *rall.* and all!

wel-come, en-ter wel-come, one *rall.* and all!

wel-come, en-ter wel-come, one *rall.* and all!

*ff sf sf sf sf sf rall. ff*

# ORATORIOS AND CANTATAS

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<b>COWEN, F. H.</b> , Saint Ursula. . . . .	1 00	— The Holy Child. . . . .	60
<b>DAMROSCH, DR. L.</b> , Sulamith. . . . .	1 00	— Idylle. (Goethe.) . . . . .	25
<b>DVORÁK, A.</b> , The American Flag. . . . .	1 00	<b>RAFF, J.</b> , A Song of Freedom. (Men's Voices.) . . . .	75
<b>GADE, N. W.</b> , Christmas Eve. . . . .	40	<b>REED, C. H.</b> , The Birth of the Opal. (Women's Voices.) . . . .	25
— Holy Night. . . . .	50	<b>REINECKE, C.</b> , Evening Hymn: "O'er all is quiet reigning." . . . .	35
<b>GAUL, A. R.</b> , The Holy City. . . . .	1 00	<b>RHEINBERGER, JOS.</b> , Clarice of Eberstein. . . . .	50
— Ruth. . . . .	1 00	— Harold. . . . .	25
<b>GERNSHEIM, FR.</b> , Salamis. (Men's Voices.) . . . .	30	— King Eric. . . . .	35
<b>GILCHRIST, W. W.</b> , Prayer and Praise. . . . .	75	— The Mermaid. . . . .	25
— 46th Psalm. . . . .	1 00	— Morning Dew. . . . .	25
— The Rose. . . . .	50	— The Daughter of Jairus. (Women's Voices.) . . . .	25
— The Uplifted Gates. . . . .	2 00	<b>ROSSINI, G.</b> , Stabat Mater. . . . .	50
— The Sea Fairies. (Women's Voices.) . . . .	2 00	<b>RUBINSTEIN, A.</b> , The Tower of Babel. . . . .	1 25
— An Ode to the Sun. (Men's Voices.) . . . .	2 00	<b>SAINT-SAËNS, C.</b> , Christmas Oratorio. . . . .	75
— The Legend of the Bended Bow. (Men's Voices.) . . .	40	— The Deluge. . . . .	80
<b>GOODRICH, J. W.</b> , Ave Maria. . . . .	35	<b>SCHUBERT, F.</b> , Miriam's Song of Triumph. . . . .	40
<b>GOUNOD, CH.</b> , Gallia. . . . .	35	<b>SCHUMANN, R.</b> , Scenes from "Faust." . . . .	1 00
— The Redemption. . . . .	1 00	— The Pilgrimage of the Rose. . . . .	50
<b>GREGER, C.</b> , Spring and Love. . . . .	35	<b>SCHÜTZ, H.</b> , The Seven Words of our dear Re- deemer and Saviour. . . . .	50
<b>GRIEG, E.</b> , Scenes from "Trygvasson." . . . .	1 00	<b>SHELLEY, H. R.</b> , The Inheritance Divine. . . . .	80
<b>HÄNDEL, G. F.</b> , Messiah. . . . .	75	<b>SMART, H.</b> , The Fishermaidens. (Women's Voices.) . . .	1 00
— Utrecht Jubilate. . . . .	50	— King René's Daughter. (Women's Voices.) . . . .	75
<b>HARRISS, CH. A. E.</b> , Daniel before the King. . . . .	1 25	<b>STAINER, JOH.</b> , The Crucifixion. . . . .	60
<b>HAYDN, JOS.</b> , The Creation. . . . .	75	— The Daughter of Jairus. . . . .	60
— The Seasons. . . . .	1 00	<b>VERDI, G.</b> , Requiem. . . . .	75
<b>HEUBERGER, R.</b> , Art thou glad, then think of me. (Men's Voices.) . . . . .	30	<b>VOGRICH, MAX</b> , The Captivity. . . . .	1 50
<b>HILLER, F.</b> , Easter Morning. (Men's Voices.) . . . .	40	— The Diver. . . . .	75
<b>HOFMANN, F. H.</b> , The Pilot. . . . .	25	— The young King and the Shepherdess. . . . .	75
<b>HOPMANN, HEINR.</b> , A Romance of Love. . . . .	1 50	<b>WEBER, C. M. von</b> , Life's Happiness. . . . .	40
— Song of the Norns. (Women's Voices.) . . . .	40	<b>WHITING, GEO. E.</b> , The Tale of the Viking. . . . .	1 50