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PHILIP ARMES.



HEZEKIAH



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THE MUSIC COMPOSED BY

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HEZEKIAH

A SHORT ORATORIO

THE WORDS SELECTED FROM THE BOOK OF THE PROPHET ISAIAH

AND THE MUSIC COMPOSED BY

PHILIP ARMES

MUS. DOC., OXON.

PRICE TWO SHILLINGS AND SIXPENCE.

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The separate Chorus Parts are published, price 8d. each, and the Orchestral Parts may be had on loan of the Publishers.

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HEZEKIAH.

INTRODUCTION.

MARCH OF SENNACHERIB'S ARMY UPON JERUSALEM.

I.—RECITATIVE.—BASS.

Rabshakeh.

Thus saith the great king, the king of Assyria, What confidence is this wherein thou trustest? Thou sayest, "I have counsel and strength for war:" now on whom dost thou trust, that thou rebellest against me? Lo, thou trustest in the staff of this broken reed, on Egypt; whereon if a man lean, it will go into his hand, and pierce it. But if thou say to me, "We trust in the Lord our God;" is it not he whose high places and whose altars Hezekiah hath taken away? Let not Hezekiah deceive you, for he shall not be able to deliver you. Where are the gods of Hamath, of Arphad, and of Sepharvaim? and have they delivered Samaria out of my hand, that the Lord should deliver Jerusalem?

(xxxvi. 4-7, 14, 19, 20.)

II.—RECITATIVE.—CONTRALTO.

When king Hezekiah heard it, he rent his clothes, and covered himself with sackcloth, and went into the house of the Lord. And he sent the elders of the priests, covered with sackcloth, unto Isaiah the prophet, the son of Amoz, and they said unto him:

(xxxvii. 1-3.)

III.—CHORUS.

This day is a day of trouble, and of rebuke, and of blasphemy. It may be the Lord thy God will hear the words of Rabshakeh, whom the king of Assyria, his master, hath sent to reproach the living God, and will reprove the words which the Lord thy God hath heard; wherefore lift up thy prayer for the remnant that is left.

(xxxvii. 3, 4.)

IV.—ARIA.—CONTRALTO.

Enter into the rock, and hide thee in the dust, for fear of the Lord, and for the glory of his majesty. O house of Jacob, come ye, and let us walk in the light of the Lord.

(ii. 10, 5.)

V.—RECITATIVE.—SOPRANO.

And Hezekiah went up unto the house of the Lord, and prayed unto the Lord, saying:

(xxxvii. 14, 15.)

VI.—SOLO.—TENOR.

Hezekiah.

O Lord of hosts, God of Israel, that dwellest between the cherubims, thou art the God, even thou alone, of all the kingdoms of the earth: thou hast made heaven and earth. Incline thine ear, O Lord, and hear; open thine eyes, O Lord, and see; and hear all the words of Sennacherib, which hath sent to reproach the living God. Of a truth, Lord, the kings of Assyria have laid waste all the nations, and their countries, and have cast their gods into the fire; for they were no gods, but the work of men's hands, wood and stone; therefore they have destroyed them. Now, therefore, O Lord our God, save us from his hand, that all the kingdoms of the earth may know that thou art the Lord, even thou only.

(xxxvii. 16-20.)

VII.—CHORUS.

Thou wilt keep him in perfect peace whose mind is stayed on thee, because he trusteth in thee. Trust ye in the Lord for ever, for in the Lord JEHOVAH is everlasting strength.

(xxvi. 3, 4.)

VIII.—RECITATIVE.—SOPRANO.

Then Isaiah sent unto Hezekiah, saying, Thus saith the Lord God of Israel, Whereas thou hast prayed to me against the king of Assyria, this is the word which the Lord hath spoken concerning him;

(xxxvii. 21, 22.)

IX.—DUET.—SOPRANO AND CONTRALTO.

The virgin, the daughter of Zion, hath despised thee, and laughed thee to scorn; the daughter of Jerusalem hath shaken her head at thee. Whom hast thou reproached and blasphemed? against whom hast thou exalted thy voice, and lifted up thine eyes on high? even against the Holy One of Israel. But I know thy abode, and thy going out, and thy coming in, and thy rage against me; therefore I will turn thee back by the way by which thou camest.

(xxxvii. 22, 23, 28, 29.)

X.—CHORUS.

And the remnant that is escaped of the house of Judah shall again take root downward, and bear fruit upward. For out of Jerusalem shall go forth a remnant, and they that escape out of Mount Zion; the zeal of the Lord of hosts shall do this.

(xxxvii. 31, 32.)

XI.—RECITATIVE.—BASS.

Then the angel of the Lord went forth, and smote in the camp of the Assyrians a hundred and fourscore and five thousand men. So the king of Assyria departed, and went and returned, and dwelt at Nineveh. And as he was worshipping in the house of Nisroch his god, his sons smote him with the sword, and they escaped into the land of Armenia. In those days was Hezekiah sick unto death. And Isaiah came unto him, and said, Set thine house in order, for thou shalt die, and not live. Then Hezekiah turned his face toward the wall, and prayed unto the Lord, and said:

(xxxvii. 36-38; xxxviii. 1-3.)

XII.—SOLO.—TENOR.

Hezekiah.

Remember now, O Lord, I beseech thee, how I have walked before thee in truth and with a perfect heart, and have done that which is good in thy sight.

(xxxviii. 3.)

XIII.—QUARTETT.—SOPRANO, CONTRALTO, TENOR, AND BASS.

Seek ye the Lord while he may be found, call ye upon him while he is near : let the wicked forsake his way, and the unrighteous man his thoughts, and let him return unto the Lord, and he will have mercy upon him ; and to our God, for he will abundantly pardon.

(lv. 6, 7.)

XIV.—CHORUS.

The meek shall increase their joy in the Lord, and the poor among men shall rejoice in the Holy One of Israel.

(xxix. 19.)

XV.—RECITATIVE.—BASS.

Then came the word of the Lord to Isaiah, saying, Go, and say to Hezekiah, Thus saith the Lord, the God of David thy father, I have heard thy prayer ; I have seen thy tears ; behold, I will add unto thy days fifteen years.

(xxxviii. 4, 5.)

XVI.—ARIA.—BASS.

I have blotted out, as a thick cloud, thy transgressions, and, as a cloud, thy sins : return unto me, for I have redeemed thee.

(xliv. 22.)

XVII.—RECITATIVE.—TENOR.

Hezekiah.

O Lord, by these things men live, and in all these things is the life of my spirit : Behold, for peace I had great bitterness, but thou hast in love to my soul delivered it from the pit of corruption, for thou hast cast all my sins behind thy back. The grave cannot praise thee, death cannot celebrate thee ; they that go down into the pit cannot hope for thy truth. The living, the living, he shall praise thee, as I do this day.

(xxxviii. 16-19.)

XVIII.—CHORUS.

O Lord, I will praise thee ; though thou wast angry with me, thine anger is turned away, and thou comfortedst me. Behold, God is my salvation, I will trust, and not be afraid ; for the Lord JEHOVAH is my strength and my song, he also is become my salvation.

(xii. 1, 2.)

XIX.—SOLO.—SOPRANO.

Therefore with joy shall ye draw water out of the wells of salvation. And in that day ye shall say, Praise the Lord, call upon his name, declare his doings among the people, make mention that his name is exalted.

(xii. 3, 4.)

XX.—CHORUS.

Sing unto the Lord, for he hath done excellent things ; this is known in all the earth. Cry out and shout, thou inhabitant of Zion, for great is the Holy One of Israel in the midst of thee. Hallelujah. Amen.

(xii. 5, 6.)

HEZEKIAH.

INTRODUCTION. March of Sennacherib's Army upon Jerusalem.

Philip Armes.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system is marked *pp* and *Tempo di marcia*. The second system continues with *pp* and *p* dynamics. The third system includes the marking *CRASC.* and *f*. The fourth system continues with *f*. The fifth system is marked *ff* and includes a trill (*tr*) in the right hand. The score features various musical notations including chords, arpeggios, and trills.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a complex, rhythmic melody in the upper staff with many beamed notes and rests, while the lower staff provides a steady accompaniment of chords and single notes.

The second system of musical notation continues the piece. It features a trill (tr) in the upper staff. The lower staff continues with its accompaniment. There are triplets (3) in both staves towards the end of the system.

The third system of musical notation shows a melodic line in the upper staff with an eighth-note rest (8) and a trill (tr). The lower staff continues with its accompaniment.

The fourth system of musical notation features a complex, dense melodic texture in the upper staff with many beamed notes. The lower staff continues with its accompaniment.

The fifth system of musical notation shows a melodic line in the upper staff with many beamed notes. The lower staff continues with its accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex, flowing melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation. The right hand contains a dense, rapid passage of notes, marked with a question mark (?) above the first few notes. The left hand continues with a steady bass line. A trill (tr) is indicated above the final note of the right-hand line.

Third system of musical notation. The right hand features a series of chords and arpeggiated figures. The left hand provides a rhythmic accompaniment with eighth notes.

Fourth system of musical notation. The right hand has a triplet of eighth notes marked with a '3' above them. The left hand has several rests, indicating a more active role for the right hand in this section.

*Ped. * Ped. **

Fifth system of musical notation, the final system on the page. It features a dense, intricate texture in both hands, with many chords and rapid passages. The piece concludes with a final chord in the right hand.

*Ped. * Ped. **

Nº 1. RECIT. "Thus saith the great king":

RABSHAKEH.

BASS. *f* *ad lib.*

Thus saith the great king, the king of As - sy - ri - a,

ACCOMP. *f colla voce*

Ped. *

What con - fidence is this wherein thou trustest? Thou say - est, I have

Maestoso. ♩ = 92.

cresc.

counsel and strength for war: now on whom dost thou trust, that thou re -

a tempo *mf ad lib.* *cresc.*

ffa tempo *mf colla voce*

-bellest against me? Lo, thou trustest in the staff of this broken reed, on

cresc.

3

E - gypt; where - on if a man lean, it will go in - to his hand, and pierce it.

p *cresc.* *a tempo* *ad lib.*

But if thou say to me, We trust in the Lord our God; is it not

Andante. ♩ = 76 *mf a tempo* *colla voce*

he whose high places and whose al-tars Hez-e - ki - ah hath ta-ken away?

Moderato. ♩ = 120 *f a tempo*

ad lib.

Let not Hez-e - ki - ah de - ceive you, for he shall

not be a - ble to de - liv - er you. Where are the gods of

a tempo ♩ = 120 *a tempo*

Hamath, of Arphad, and of Sephar - vaim? and have they de-liv-er'd Sa -

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

ad lib.

-ma-ria out of my hand, that the Lord should de-liv-er Je - ru - sa-lem?

Nº 2. RECIT. "When king Hezekiah heard it"

CONTRALTO.

When king Hez-e - ki - ah heardit, he rent his clothes, and

ACCOMP.

p

a tempo

ad lib.

coveredhimself with sackcloth, and went in-to the house of the Lord. And he

♩ = 72.

a tempo

sent the elders of the priests, covered with sackcloth, un-to I - sai - ah the

colla voce

pro-phet, the son of A - möz, and they said un - to him.

Nº 3. CHORUS. "This day is a day of trouble"

Andante con moto.

SOPRANO.

ALTO.

TENOR.

BASS.

Andante con moto. ♩ = 92.

This day is a day of

ACCOMP.

trouble, and of re-buke, and of blasphemy.

This day is a day of trouble, and of re-buke, and of

blasphemy. *mf*
This

cresc. *dim.*
8

mp poco accel.
It may be that the
day is a day of trouble, and of re-buke, and of blas-phemy.

p. *p.* = 96

Lord thy God will hear the words of Rab-shakeh, It
mp
It may be that the

poco accelerando

may be that the Lord God will hear, — It may be that the
 Lord thy God will hear the words of Rab-shakeh, It may be that the

f *100.*

Lord thy God will hear the words of Rab - sha-keh, whom the King of As -
 Lord thy God will hear the words of Rab - sha-keh, whom the King of As -
 Lord thy God will hear the words of Rab - sha-keh, whom the King of As -
 Lord thy God will hear the words of Rab - sha-keh, whom the King of As -

-sy-ria, his mas - ter, hath sent to re - proach the living God, to re -
 -sy-ria, his mas - ter, hath sent to re - proach the living God, to re -
 -sy-ria, his mas - ter, hath sent to re - proach the living God, to re -
 -sy-ria, his mas - ter, hath sent to re - proach the living God, to re -

p

-proach the living God, and will re-prove the words which the Lord thy God hath
 -proach the living God, and will re-prove the words which the Lord thy God hath
 -proach the living God, and will re-prove the words which the Lord thy God hath
 -proach the living God, and will re-prove the words which the Lord thy God hath

heard: re - prove the words which the Lord thy God hath heard: wherefore
 heard: re - prove the words which the Lord thy God hath heard: wherefore
 heard: re - prove the words which the Lord thy God hath heard: wherefore
 heard: re - prove the words which the Lord thy God hath heard: wherefore

lift up thy prayer for the remnant that is left, lift up thy
 lift up thy prayer for the remnant that is left, lift up thy
 lift up thy prayer for the rem - nant, lift up thy prayer, thy
 lift up thy prayer for the remnant that is left, lift up thy

rit ad lib. dim. p a tempo primo.

prayer for the rem-nant that is left, wherefore lift up thy prayer,
 prayer for the rem-nant that is left, wherefore lift up thy prayer, wherefore
 prayer for the rem-nant that is left, wherefore lift up thy prayer, wherefore
 prayer for the rem-nant that is left, wherefore lift up thy prayer,

a tempo primo. ♩ = 92.

rit. ad lib. p cresc.

cresc. dim. cresc. dim. p

lift up thy prayer for the rem - nant, the rem - nant that is
 lift up thy prayer for the rem - nant, the rem - nant that is
 lift up thy prayer for the rem - nant, the rem - nant that is

lift up thy prayer for the rem - nant that is

Ped.

left.
 left.
 left.

left. marcato la melodia rall. ad lib. p pp

Ped.

Nº 4. ARIA "Enter into the rock"

CONTRALTO. *Andantino.* *con espressione*
 En-ter in - to the

ACCOMP. *Andantino.* ♩ = 84. *p* *CRSC.* *dim.* *p*

rock, and hidethee in the dust, for fear of the Lord, and for the

mf *p* *CRSC.*

glo-ry of his ma - jes-ty. En - ter in - to the rock, and

p *CRSC.*

hide thee in the dust, for fear of the Lord, and for the glo-ry of his

CRSC.

ma - jes-ty. En - ter En - ter

p *CRSC.*

pp *poco rall.* *cresc. a tempo*

in - to the rock, and hide thee in the dust, O house of

pp *poco rall.* *cresc. a tempo*

Ja - cob, come ye, and let us walk in the light of the Lord.

f Come ye, and let us walk in the light of the Lord.

f

O house of Ja - cob, come ye, and let us walk in the light of the

Lord. *pp* En - ter in - to the rock,

mp *p* *pp* *mp*

and hide thee, for fear of the Lord, and for the glo-ry of his

cresc.

ma-jes-ty. En - ter in - to the rock, and hide thee in the

cresc.

dust, for fear of the Lord, and for the glory of his ma-jes-ty. O house of

dim. *p ad lib.*
f *dim.* *dim.*

Ja - cob, come ye, and let us walk in the light, the light of the

pp *cresc.* *pp*

Lord.

p *a tempo* *cresc.* *pp*

Nº 5. RECIT. "And Hezekiah went up"

Andante.

SOPRANO. *p*

And Hez - e - ki - ah went up in - to the

ACCOMP. *f* *pp*

ad lib. *p*

house of the Lord, and prayed un - to the Lord, say - ing.

p colla voce *pp*

Nº 6. SOLO. "O Lord of hosts, God of Israel"

TENOR.

Poco adagio. ♩ = 88.

ACCOMP. *pp*

HEZEKIAH. *pp* *CRSC.*

O Lord of hosts, — God — — — of

pp

dim. *p*

Is - ra - el, that dwellest be - tween the che - ru - bims,

pp

thou art the God, thou art the God, even thou a - lone, of all

the kingdoms of the earth. Thou hast

made hea - ven and earth. *cresc.* In - cline thine ear, — O

p *cresc.* *poco accel.*

cresc. Lord, and hear; o - pen thine eyes, O Lord, and see; —

In-cline thine ear, — O Lord, and hear; o-pen thine eyes, O Lord, and

cresc.

cresc.

see; — and hear all the words of Sen - nach - er - ib which hath sent to re -

p poco accelerando.cresc.

f

p poco accelerando.cresc.

f

-proach the living God.

accel.

f

accel.

Of a truth, Lord, the Kings of As - sy - ria have laid waste all the

ad lib.

nations, and their countries, and have cast their gods in-to the fire;

spiritoso

for they were no gods, but the work of men's hands, wood and stone;

therefore they have de - stroy - ed them. *Adagio.* *a tempo primo* Now, *p*

poco accelerando a piacere therefore, O Lord our God, _____ save us from his hand _____ *CRISC.*

— O Lord our God, O Lord our God, save_ us, save_ us from his

hand, from his hand, that all the king - doms of the earth may *CRISC.*

know that thou art the Lord, thou art the Lord, even thou

on - ly.

O Lord our God, O Lord our God, save us from his

CRESC. *f*

hand, that all the king-doms of the earth may

dim. *ad lib.* *P* *colla voce*

know that thou art the Lord.

a tempo *pp*

Nº 7. CHORUS. "Thou wilt keep him in perfect peace."

Moderato. ♩ = 100.

ACCOMP.

BASS. *mp*

Thou wilt keep him in per - fect

CRSC.

peace, in per - fect peace, Whose mind — is stayed on

p

thee: Thou wilt keep him in per - fect peace, Whose mind —

TENOR. *mp*

Thou wilt keep him in

is stayed on thee, is stayed on thee.

CRSC.

CRSC.

per - - fect peace, in per - fect peace, Whose mind is

in per-fect peace, — Whose mind is stayed on thee: Whose

8

ALTO. mf.

Thou wilt keep him in per - fect peace, in

stayed, is stayed — on thee: in per-fect peace, —

mind is stayed — on thee: Thou wilt

CRSC.

8

CRSC.

per - - fect peace, Whose mind — is stayed, is

— in per - fect peace, — whose mind — is stayed on

keep him in per - - fect peace, Whose mind is

8

SOPRANO. *mf*

Thou wilt keep him in perfect peace, in perfect
 stayed on thee: in perfect peace, in perfect
 thee whose mind is stayed on thee:
 stayed on thee Thou wilt keep him in

CRSC.

8

CRSC.
 peace, whose mind is stayed, is stayed on
 peace, whose mind is stayed on thee Thou wilt
 in perfect peace, whose mind is
 perfect peace, whose mind is stayed on thee Thou wilt

CRSC. *f* *CRSC.* *CRSC.*

thee: in perfect peace, whose mind is stayed on
 keep him in perfect peace, whose mind is stayed on
 stayed on thee: whose mind is stayed on
 keep him in perfect peace, whose mind is stayed on

thee — Be - cause he trust - eth in thee. *dim.*

thee — Be - cause he trust - eth in thee. *dim.*

thee — Be - cause he trust - eth in thee. *dim.*

thee — Be - cause he trust - eth in thee. *dim.*

Trust ye in the Lord — for ev - er, for *p*

Trust ye in the *p*

in the Lord Je - ho - vah is ev - er - last - ing strength. in the Lord Je -

Lord — for ev - er, for ev - er, for ev - er, for in the Lord Je -

Trust ye in the Lord — for ev - er, for in the Lord Je -

Trust ye in the Lord — for

CRES.
 -hovah is ev - er -
 -ho - vah is ev - er - last - ing strength
 -ho - vah is ev - er last - ing strength is ev - er
 ev - er for in the Lord Je - ho vah is ev - er - last - ing
 8

CRES.
 last - ing strength. Trust ye in the Lord for
 is ev - er - last - ing, ev - er - last - ing strength *CRES.*
 last - ing strength. is ev - er - last - ing strength. Trust ye in the
 strength. in the Lord Je - ho - vah, the Lord Je -
 8

CRES.
 ev - er, for in the Lord Je - ho
 Trust ye in the Lord for ev - er, for in the Lord Je -
 Lord for ev - er, for in the Lord Je -
 ho - vah, Trust ye in the Lord for ev - er, for in the Lord Je -
 8

f

-vah is ev - er - last - ing strength

-ho - vah is ev - er - last - ing strength

-ho - vah is ev - er - last - ing strength

-ho vah is ev - er - last - ing strength

f

Trust ye in the Lord for ev - er, in the Lord for

Thou wilt keep him in per - fect, per - fect

Thou wilt keep him in per - fect peace, whose mind is

ev - er, Trust ye in the Lord for ev - er, for

peace, Trust ye in the Lord for ev - er in the Lord for

Thou wilt keep him in per - fect peace, in per - fect

stayed on thee

5661

in the Lord is ev - er - last - ing strength. *f* Thou wilt keep him in
 ey - er, Trust ye in the Lord for
 peace, whose mind is stayed on thee: Trust ye in the
 Thou wilt keep him in per - - fect

per - - fect peace, wilt keep him in per - fect,
 ev - - er Thou wilt keep him in
 Lord for ev - er, for ev - er
 peace, in per - - fect peace, Thou wilt keep him in

per - - fect peace, whose mind is
 per - - fect peace, whose mind is
 in per - fect peace, whose mind is
 per - - fect peace, whose mind is

stayed on thee Thou wilt keep him in

stayed on thee Thou wilt keep him in

stayed on thee Thou wilt keep him in

stayed on thee Thou wilt keep him in

f

ff

per - - fect peace in per - - fect peace, whose mind is

per - - fect peace in per - - fect peace, whose mind is

per - - fect peace in per - - fect peace, whose mind is

per - - fect peace in per - - fect peace, whose mind is

p poco rall.

p

poco rall.

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

stayed on thee.

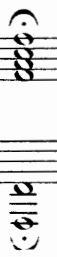
stayed on thee.

stayed on thee.

stayed on thee.

p

pp



N^o 8. RECIT. "Then Isaiah sent unto Hezekiah."

SOPRANO. Then I - sai - ah sent un - to He - ze - ki - ah, say - ing,

ACCOMP. *f* *dim.*

Maestoso. ♩ = 84.*f a tempo**Largo.*

Thus saith the Lord God of Is - ra - el, Where -

f a tempo *p Largo.*

accel. e cresc.

-as thou hast prayed to me against the king of As - sy - ria:

accel. e cresc.

Allegro moderato. ♩ = 96.*ad lib.*

This is the word which the Lord hath spo - ken con - cern - ing him, —

f Allegro moderato. *colla voce*

Nº 9. DUETT. "The virgin, the daughter of Zion."

Allegro moderato. ♩ = 92.

SOPRANO. 

ACCOMP. 













laugh - ed thee to scorn; and laugh - ed thee to scorn;

rit.

a tempo

rit.

p

CONTRALTO.

cresc.

dim.

The vir - gin, the daughter of

Zi - on, hath des - pis - ed thee, des - pis - ed thee, and laugh

- ed thee to scorn; The vir - gin, the daughter of

Zi - on, hath des - pis - ed thee, des - pis - ed thee, and laugh - ed thee to

scorn; and laughed thee to scorn;

grazioso

1st
The vir - gin, the daughter of Zi - on, hath des -

2nd
The vir - gin, the daughter of Zi - on, hath des -

pis - ed thee, des - pis - ed thee, and laugh

pis - ed thee, des - pis - ed thee, and laugh

CRES.
ed thee to scorn; the daughter of Je - ru - sa - lem hath

CRES.
ed thee to scorn; the daughter of Je - ru - sa - lem hath

CRES.

dim.

sha - ken her head at thee

dim.

sha - ken her head at thee

dim.

cr. f. sc.

f accel.

Whom hastthou re.proach.ed and blas - phem - ed? against whom hastthou ex.

f accel.

Whom hastthou re.proach.ed and blas - phem - ed?

f accel.

cr. f. sc.

8.....

alt - ed thy voice, against whom hast thou ex.

against whom hastthou ex - alt - ed thy voice,

8.....

alt - ed thy voice, and lift - ed up thine eyes on high? — And

and lift - ed up thine eyes on high? — And

lift - ed up thine eyes, thine eyes on high? even a -

lift - ed up thine eyes, thine eyes on high? even a -

- gainst the Ho - ly one, the Ho - ly one of Is - - ra.el.

- gainst the Ho - ly one, the Ho - ly one of Is - - ra.el.

mp But I know thy a - bode, and thy go - ing *CRSC.*

mp But I know thy a - bode, and thy go - ing *CRSC.*

CRSC.

f out, and thy com - ing in, *ff* And thy rage a - gainst me thy
f out, and thy com - ing in, *ff* And thy rage a - gainst me thy

cresc *f* *ff*

rage a - gainst me. There - fore I will turn thee back,
 rage a - gainst me. There - fore I will turn thee

There - fore I will turn thee back _____ by the
 back, There - fore I will turn thee back by the

way, the way — by which thou cam - est. I will turn thee
 way, the way — by which thou cam - est. There - fore I will turn thee

back, I will turn thee back by the way, by the way,

back, I will turn thee back by the way, by the way,

8

ad lib. by the way by which thou cam -

ad lib. by the way by which thou cam -

colle voci *f* *dim.*

8

est.

est.

a tempo

p *CRASC.* *CRASC.*

f *pp* *ff*

Nº 10. CHORUS. "And the remnant that is escaped."

Allegro moderato. ♩ = 116

SOPRANO *f*
 And the remnant that is es - cap - ed of the house of

ALTO.
 And the remnant that is es - cap - ed of the house of

TENOR.
 And the remnant that is es - cap - ed of the house of

BASS.
 And the remnant that is es - cap - ed of the house of

ACCOMP. *f*

Ju - dah shall a - gain take root downward, and bear fruit

Ju - dah shall a - gain take root downward, and bear fruit

Ju - dah shall a - gain take root downward, and bear fruit

Ju - dah shall a - gain take root downward, and bear fruit

up - ward. The remnant that is es - cap - ed of the house of

up - ward. The remnant that is es - cap - ed of the house, the house of

up - ward. The remnant that is es - cap - ed of the house, the house of

up - ward. The remnant that is es - cap - ed of the house, the house of

Ju-dah shall a-gain take root downward, and bear fruit

Ju-dah shall a-gain take root downward, and bear fruit

Ju-dah shall a-gain take root downward, and bear fruit

Ju-dah shall a-gain take root downward, and bear fruit

up-ward, the rem-nant that is es-cap-ed

up-ward, the rem-nant

up-ward, the rem-nant that is es-cap-ed

up-ward, the rem-nant that is es-cap-ed

of the house of Ju-dah of the

of the house of Ju-dah, of the

of the house of Ju-dah, of the

of the house of Ju-dah of the

dim. house of Ju - dah shall a - gain take root, a - gain take
dim. house of Ju - dah shall a - gain take root a - gain take
dim. house of Ju - *f accel* dah shall a - gain take root, a - gain take
dim. house of Judah shall a - gain take root down - ward, and bear
tr accel
 = 126
 root down - ward, and bear fruit up - ward, shall a -
 root down - ward, and bear fruit up - ward, shall a -
 root down - ward, and bear fruit up - ward, shall a -
 fruit up - ward, shall a -
 gain take root, and bear fruit up - ward: the remnant that
 gain take root, and bear fruit up - ward: the remnant that
 gain take root, and bear fruit up - ward: the remnant that
 gain take root, and bear fruit up - ward: the remnant that

accel.
 is - es - cap - ed.
mp
 is - es - cap - ed. For out of Je - ru - sa - lem shall
mp
 is - es - cap - ed. For out of Je - ru - sa - lem shall
accel. $\text{♩} = 84$
 Ped.

mp
 For
 go forth a remnant, and they that es - cape out of Mount Zi - on:
mp
 For
 go forth a remnant, and they that es - cape out of Mount Zi - on:

out of Je - ru - sa - lem shall go forth a remnant, and they that es -
 out of Je - ru - sa - lem shall go forth a remnant, and they that es -
 P

cape out of Mount Zi - on: Mount
for out of Je - ru - sa - lem shall

cape out of Mount Zi - on: Mount
for out of Je - ru - sa - lem shall

Zi - on: For out of Je - ru - sa - lem shall go forth a
go forth a remnant, For out of Je - ru - sa - lem shall go forth a
Zi - on: For out of Je - ru - sa - lem shall go forth a
go forth a remnant, For out of Je - ru - sa - lem shall go forth a

rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The

♩ = 96.
Ped. Ped.

zeal of the Lord of hosts shall do this. The *ff*

zeal of the Lord of hosts shall do this. The *ff*

zeal of the Lord of hosts shall do this. The *ff*

Lord of hosts shall do this.

Ped.

Piu allegro.

zeal of the Lord of hosts, The zeal of the Lord of hosts, The

zeal of the Lord of hosts, The zeal of the Lord of hosts, The

zeal of the Lord of hosts, The zeal of the Lord of hosts, The

Piu allegro $\text{♩} = 100$. The zeal of the Lord of hosts, The zeal of the Lord, the

zeal of the Lord, the Lord of hosts shall do this. The

zeal of the Lord, the Lord of hosts shall do this. The

zeal of the Lord, the Lord of hosts shall do this. The

zeal of the Lord, the Lord of hosts shall do this.

Ped.

zeal of the Lord of hosts, The zeal of the Lord of hosts, The
 zeal of the Lord of hosts, The zeal of the Lord of hosts, The
 zeal of the Lord of hosts, The zeal of the Lord of hosts, The
 The zeal of the Lord of hosts, The zeal of the Lord, The

zeal of the Lord, the Lord of hosts shall do this. The zeal of the Lord of
 zeal of the Lord, the Lord of hosts shall do this. The zeal of the Lord of
 zeal of the Lord, the Lord of hosts shall do this. The zeal of the Lord of
 zeal of the Lord, the Lord of hosts shall do this. The zeal of the Lord of

hosts shall do this. this. this. this.

8 8 8

Ped. Ped. Ped. Ped.

Nº 11. RECIT. "Then the angel of the Lord went forth."

Allegro vivace.

BASS

ACCOMP.

ff

ad lib.

Then the angel of the Lord went forth, and

a tempo

smote in the camp of the As - sy - rians a hun - dred and four score and

Maestoso.

ad lib.

five thousand men. So the king of As.sy.ria de - parted, and went and re -

turned, and dwelt at Nin - e - veh. And as he was worshipping in the

house of Nisroch his god, his sons smote him with the sword; and they escap.ed in - to the

land of Armenia. In those days - was Heze - ki - ah sick un - to death. And I -

Adagio.

- sai - ah came un - to him, and said, Set thine house in or - der, for thou shalt

mf Molto Moderato.

die, and not live. Then Hez - e - ki - ah turn - ed his face toward the

pp

wall, and prayed un - to the Lord, and said.

Nº 12. SOLO. "Remember now, O Lord, I beseech thee"

Larghetto. ♩ = 100. HEZEKIAH

TENOR. *p*
Re - mem - ber

ACCOMP. *pp*

cresc. *p* *cresc.*
now, O Lord, I be - seech thee, how I have walk - ed be -

poco cresc. *pp* *cresc.*

- fore thee in truth, Re - mem - ber now, O Lord, I be - seech thee,

how I have walk - ed be - fore thee in truth, And with a per - feet

heart, a per - fect heart, And have done that which is good, have

done that which is good, have done that which is good in thy

sight. Re - mem - ber, Re - mem - ber, O Lord, ——— Re -

mem - ber, O Lord.

Nº 13. QUARTETT. "Seek ye the Lord"

L'istesso tempo. ♩ = 100.

SOPRANO. *p*
 Seek ye the Lord while — he may be found, call ye up -

ALTO.

TENOR.

BASS.

ACCOMP. *p*
L'istesso tempo. ♩ = 100.

on him while he is near. Seek ye the Lord while he may be

found, call ye up - on him while he is near.

mf
 Seek ye the

p
 Seek

p

Seek ye the Lord

Seek ye the Lord, the Lord,

Lord while he may be found, call ye up on him

ye the Lord while he may be found, call up - on him

while he may be found, the Lord

Seek ye the Lord, the Lord,

while he is near. Seek ye the Lord

while he is near. Seek ye the Lord

while he may be found, call ye up - on him while he is

Seek ye the Lord while he is

while he may be found, call ye up - on him while he is

while he may be found, call ye up - on him while he is

near.

mp *CFPSC.*

near. Let the wick-ed for - sake his way, and the un -

near.

near.

p

Let the wicked for - sake his way,

- right - eous man his thoughts, Let the wicked for - sake his way,

p

Let the wick.ed for - sake his

p

Let the wick.ed for - sake his

pp

CFPSC.

and the un - right - eous man his thoughts, and let him re -

CFPSC.

and the un - right - eous man his thoughts, and let him re -

CFPSC.

way, and the un - right - eous man his thoughts, and let him re -

CFPSC.

way, and the un - right - eous man his thoughts, and let him re -

turn un - to the Lord, and he will have mer - cy, mer - cy up -

turn un - to the Lord, and he will have mer - cy, mer - cy up -

turn un - to the Lord, and he will have mer - cy, mer - cy up -

turn un - to the Lord, and he will have mer - cy up -

on him; and to our God, and to our God, for he will a - *dim.*

on him; and to our God, and to our God, for he will a - *dim.*

on him; and to our God, and to our God,

on him; and to our God, and to our God,

cresc. *dim.*

bund - ant - ly par - don. he will par -

bund - ant - ly par - don. *dim.* he will par -

for he will a - bund - ant - ly par - *dim.*

for he will a - bund - ant - ly par -

-don. he will a - bund - ant - ly par - don. Seek ye the

-don. he will a - bund - ant - ly par - don. Seek, seek

- don. he will a - bund - ant - ly par - don. Seek,

- don: he will a - bund - ant - ly par - don. Seek, seek

rit. *a tempo*

rit. *a tempo*

rit. *pa tempo*

rit. *a tempo*

rit.

Lord while he may be found, call ye up - on him

the Lord while he may be found, call ye up - on him

Seek the Lord while he may be found, call up - on him

the Lord while he may be found, call ye up - on him

while he is near. Seek ye the Lord while he may be

while he is near. Seek ye the Lord while he may be

while he is near. Seek ye the Lord while he may be

while he is near. Seek the Lord while he may be

mf *CRISC.*

CRISC.

CRISC.

CRISC.

mf *CRISC.*

p *CRISC.*

f found, call ye up - on him while he is near. *dim.*

found, call ye up - on him while he is near. *dim.*

found, call ye up - on him while he is near. *dim.*

found, call ye up - on him while he is near. *dim.*

p call up - on him, call up - on him, O *CRSC.*

call up - on him, call up on him, call, O *CRSC.*

call up - on him, call up - on him, O *CRSC.*

call up - on him, call up - on him, call up - on him, O *CRSC.*

pp

call up - on him while he is near. *molto rit. e dim.*

call up - on him while he is near. *molto rit. e dim.*

call up - on him while he is near. *molto rit. e dim.*

call up - on him while he is near. *molto rit. e dim.*

8::

Nº 14. CHORUS. "The meek shall increase their joy in the Lord."

(Canon, 4 in 1.)
Andante moderato.

SOPRANO. *mp* The

ALTO.

TENOR. *mp* The meek shall in-crease their joy in the Lord,

BASS. *mp* The meek shall in - crease their joy in the

ACCOMP. *pp* *mp sempre legato*

*Ped. ⌘ **

meek shall increase their joy in the Lord,

The meek shall in - crease their joy in the Lord,

The meek shall in - crease their joy in the

Lord The meek shall in-crease their

The meek shall in crease their joy in the Lord, their

The meek shall in crease their joy in the Lord,

Lord, — their joy in the Lord, — and the

joy in the Lord, — their joy in the Lord,

joy in the Lord, and the poor among men shall re-
 their joy in the Lord, and the poor among
 poor among men shall re- joice
 and the poor among men shall re- joice
 joice, and the poor among
 men shall re- joice, and the
 and the poor among men shall re- joice
 and the poor among men shall re- joice
 men shall re- joice in the Ho- ly
 poor among men shall re- joice in the
 in the Ho- ly One of Is- ra- el, shall re- joice
 in the Ho- ly One of Is- ra- el, shall

One of Is - ra - el, shall re - joice, shall re - joice

Ho - ly One of Is - ra - el, shall re - joice shall re -

shall re - joice re - joice in

re - joice shall re - joice re - joice

re - joice in the Ho - ly

joice re - joice in the

the Ho - ly One of Is - ra - el,

in the Ho - ly One of Is - ra - el,

One of Is - ra - el, of Is - ra -

Ho - ly One of Is - ra - el, of

of Is - ra - el, The meek shall in - creasetheir joy in the

of Is - ra - el, The meek shall in - crease their

8

8

LESC.

LESC.

5061

CRESC. el. The meek shall in - crease their joy in the Lord, and shall re -

CRESC. Is - ra - el. The meek shall in crease their joy in the Lord,

Lord, and the poor a - mong men shall re - joice

CRESC. joy in the Lord, and the poor a - mong men shall re -

CRESC.

CRESC.

poco rall. joice in the Ho - ly One of Is - ra - el.

CRESC. and re - joice in the Ho - ly One of Is - ra - el. *poco rall.*

poco rall. in the Ho - ly One of Is - ra - el.

poco rall. joice in the Ho - ly One of Is - ra - el.

f *poco rall.*

Nº 15. RECIT. "Then came the word of the Lord."

ad lib.

BASS.  Then came the word of the Lord to I - sai - ah, say - ing, Go, and

ACCOMP.  *p colla voce*

8

a tempo

f  say to Hez - e - ki - ah, Thus saith the Lord, the God of Da - vid thy fa - ther,

mf *Moderato.* 

8

p  I have heard thy prayer; *cresc.* I have seen thy tears;

p  *cresc.*

8

f  Be - hold, — I will add un - to thy days fif - teen years.

pp 

8

No. 16. ARIA. "I have blotted out, as a thick cloud?"

Moderato ♩ = 126.

BASS.

ACCOMP.

p

I have blot - ted out, as a thick cloud, thy trans - gress - ions,

and, as a cloud, thy sins: I have

blot - ted out, as a thick cloud, as a thick — cloud, — thy — trans -

gress - ions, thy trans - gress - ions, *grazioso*

p

Re -

turn un - to me, ——— Re - turn un - to me, ——— Re -

turn un - to me, for I ——— have re - deem - ed thee. for

I ——— have re - deem - ed thee, re - turn, re - turn, for

I ——— have re - deem - ed thee, for I ——— have re - deem - ed

thee, re - turn un - to me, re -

- turn, for I have re - deem - ed thee, for

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'turn', followed by a quarter note 'for', then a half note 'I', and continues with eighth notes for 'have re - deem - ed thee,'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano).

I have re - deem - ed thee. I have blot - ted out, as a

The second system continues the vocal line with 'I have re - deem - ed thee.' and 'I have blot - ted out, as a'. The piano accompaniment includes a *colla voce* marking and a *rit.* (ritardando) marking above the vocal line. The piano part has a *a tempo* marking.

thick cloud, thy trans - gressions, and, as a cloud, thy

The third system features the vocal line with 'thick cloud, thy trans - gressions,' and 'and, as a cloud, thy'. The piano accompaniment is marked *f legato* (forte, legato).

sins, re - turn un - to me, for I have re -

The fourth system shows the vocal line with 'sins, re - turn un - to me, for I have re -'. The piano accompaniment continues with a steady rhythmic pattern.

deem - ed, re - deem - ed thee.

The fifth system concludes the vocal line with 'deem - ed, re - deem - ed thee.'. The piano accompaniment includes a *molto rit.* (molto ritardando) marking above the vocal line and a *colla voce* marking in the piano part. The system ends with a *a tempo* marking.

Nº 17. RECIT. "O Lord, by these things men live."

Allegro con spirito. ♩ = 100.

TENOR. *HEZEKIAH. f ad lib.*

ACCOMP. *ff*

O Lord, by

these things men live, and in all these things is the life of my

f

spi-rit, Be-hold, for peace I had great bit-ter-ness, but

p *Allegro CRSC.*

p *CRSC.*

Moderato. a tempo. ♩ = 116.

thou hast in love to my soul de-liv-ered it from the pit of cor-

8

f accel.

rup-tion, for thou hast cast all my sins be-hind thy back.

f accel.

accel. ♩ = 84.

marcato il Basso

8.....

The grave cannot praise thee, death can-not cel- ebrate thee, they that go

8.....

down in - to the pit can-not hope for thy truth. The

ad lib.

liv - ing, the liv-ing, he shall praise thee, as I do this day.

Nº 18. CHORUS. "O Lord, I will praise thee"

Adagio. M.M. ♩ = 60.
Unaccompanied.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

0 Lord, I will praise thee: 0 Lord I will

Adagio. M.M. ♩ = 60.

praise thee: though thou wast an-gry with me, though thou wast

praise thee: though thou wast an-gry with me, though thou wast

praise thee: though thou wast an-gry with me, though thou wast

praise thee: though thou wast an-gry with me, though thou wast

an-gry with me, wast an-gry with me, thine an-ger is

an-gry with me, wast an-gry with me, thine an-ger is

an-gry with me, wast an-gry with me, thine an-ger is

an-gry with me, wast an-gry with me, thine an-ger is

^{*)}The small notes are intended for use in rehearsals only. In performance the movement should be entirely without accompaniment, as far as +) (page 66.) 5661

turn - - ed a - way, thine an - - -

turn - - - ed, thine

turn - - - ed, thine an - - ger is

turn - - - ed, thine an - - -

- ger is turn - - - ed a - way, though thou wast

an - - - ger is turn - - - ed a - way, though thou wast

turn - ed a - way, though thou wast

- - - ger is turn - - - ed a - way, though thou wast

an - gry with me, though thou wast an - gry with me, thine

an - gry with me, though thou wast an - gry with me, thine

an - gry with me, though thou wast an - gry with me, thine

an - gry with me, though thou wast an - gry with me, thine an - - -

an - - - ger is turn - - - ed a - way, — is
 an - - - ger is turn - ed a - way, — is
 an - - - ger, — thine an - - - ger is
 - ger, — thine an - - - - - ger is turn - ed a -

turn - - - ed a - way, and thou com - fort - edst me. Thine
 turn - - - ed a - way, and thou com - fort - edst me. Thine
 turn - - - ed a - way, and thou com - fort - edst me. Thine
 way, — and thou com - fort - edst me. Thine

an - ger is turn - ed a - way, thine an - ger is turn - ed a - way, and — thou *dim.*
 an - ger is turn - ed a - way, thine an - ger is turn - ed a - way, and — thou *dim.*
 an - ger is turn - ed a - way, thine an - ger is turn - ed a - way, and — thou *dim.*
 an - ger is turn - ed a - way, thine an - ger is turn - ed a - way, and — thou *dim.*

com - fort - edst me. Thou com - fort - edst me.

com - fort - edst me. Thou com - fort - edst me.

com - fort - edst me. Thou com - fort - edst me.

com - fort - edst me. Thou com - fort - edst me.

pp *e rall.*

Allegro risoluto. ♩ = 112.

Be-

Be-

Be-

Be-

Allegro risoluto. ♩ = 112.

f

- hold, be - hold, God is my sal - va - tion, be -

- hold, be - hold, God is my sal - va - tion, be -

- hold, be - hold, God is my sal - va - tion, be -

- hold, be - hold, God is my sal - va - tion, be -

-hold, be-hold, God is my sal-va - tion, my sal-

-hold, be-hold, God is my sal-va - tion, my sal-

-hold, be-hold, God is my sal-va - tion, my sal-

-hold, be-hold, God is my sal-va - tion, my sal-

-va - tion, my sal-va - tion, I will trust, and not be a-

-va - tion, my sal-va - tion, I will trust, and not be a-

-va - tion, my sal-va - tion, I will trust, and not be a-

-va - tion, my sal-va - tion, I will trust, and not be a-

fraid. I will trust, and not be a-fraid: I will trust, and not be a-

fraid. I will trust, and not be a-fraid: I will trust, and not be a-

fraid. I will trust, and not be a-fraid: I will trust, and not be a-

fraid. I will trust, and not be a-fraid: I will trust, and not be a-

-fraid: I will trust, and not be afraid: and not be a -

-fraid: I will trust, and not be afraid: and not be a -

-fraid: I will trust, and not be afraid: and not be a -

-fraid: I will trust, and not be afraid: and not be a -

8

-fraid: I will trust, and not be a-fraid: and not be a -

-fraid: I will trust, and not be a-fraid: and not be a -

-fraid: I will trust, and not be a-fraid: and not be a -

-fraid: I will trust, and not be a-fraid: and not be a -

8

-fraid: I will trust and not be afraid: I will trust, and not be a -

-fraid: I will trust and not be afraid: I will trust, and not be a -

-fraid: I will trust and not be afraid: I will trust, and not be a -

-fraid: I will trust and not be afraid: I will trust, and not be a -

8

Ped.

-fraid: for the Lord Je - ho - vah is my

-fraid: for the Lord Je - ho - vah is my

-fraid: for the Lord Je - ho - vah is my

-fraid: for the Lord Je - ho - vah is my

ff *Ped.* * *Ped.* *

strength and my song, my strength and my song, Je - ho - vah is my

strength and my song, my strength and my song, Je - ho - vah is my

strength and my song, my strength and my song, Je - ho - vah is my

strength and my song, my strength and my song, Je - ho - vah is my

strength and my song, my strength and my song, my strength and my song, he

strength and my song, my strength and my song, my strength and my song, he

strength and my song, my strength and my song, my strength and my song, he

strength and my song, my strength and my song, my strength and my song, he

al-so is become my sal - va -
al-so is become my sal - va -
al-so is become my sal - va -
al-so is become my sal - va -

al-so is become my sal - va -

- tion. He al - so is be - come my sal - va - tion. He
- tion. He al - so is be - come my sal - va - tion. He
- tion. He al - so is be - come my sal - va - tion. He
- tion. He al - so is be - come my sal - va - tion. He

- tion. He al - so is be - come my sal - va - tion. He

al - so is become my sal - va -
al - so is become my sal - va -
al - so is become my sal - va -
al - so is become my sal - va -

al - so is become my sal - va -

-tion, my sal - va - - tion, for the Lord Je - ho - vah
 -tion, my sal - va - - tion, for the Lord Je - ho - vah
 -tion, my sal - va - - tion, for the Lord Je - ho - vah
 -tion, for the Lord Je - ho - - vah

8

is my strength. for the **ff**
 is my strength, for the **ff**
 is my strength, for the **ff**
 is my strength, for the

8

Lord Je-hovah is my strength and song.
 Lord Je-hovah is my strength and song.
 Lord Je-hovah is my strength and song.
 Lord Je-hovah is my strength and song.

Ped.

N°19. ARIA "Therefore with joy?"

SOPRANO. *Allegro moderato. ♩ = 116.*

ACCOMP.

p *cresc.* *dim.*

Ped.

mf

There - fore with joy shall ye draw wa - ter out of the wells ____ of sal -

- va - tion out of the wells ____ of sal - va - tion.

There - fore with joy shall ye draw wa - ter out of the wells ____ of sal -

- va - tion, out of the wells of sal - va - tion.

Therefore with joy shall ye draw

cresc.

wa - - - ter, therefore with joy shall ye draw wa - - -

L.H.

- ter out of the wells of sal - va - -

cresc.

pp L.H.

cresc.

- tion. out of the

p

wells of sal - va -

pp

- tion. out of the wells of sal -

cresc. *pp*

- va - tion. out of the wells, the wells of sal - va - - tion.

cresc. *f*

ad lib.
And in that day ye shall say,

ff

Allegro con brio. $\text{♩} = 112.$
Praise the Lord, praise the Lord, call u-pon his Name, make men-tion that his

f

Name is ex-alt - ed. Praise the Lord, praise the Lord, call up-on his Name, de-

clare his do-ings a - mong the people. Make

men-tion that his Name _____ is ex-alt -

- ed. Praise the Lord, call up-on his

Name _____ call up-on his Name, de - clare _____ his

do - - ings a - mong the peo - - ple, de - clare his

do - - ings a - mong the peo - - ple,

Praise the Lord, praise the Lord, call up-on his Name,

CRSC. *f*

make mention that his Name is ex-alt-ed, Praise the Lord, praise the Lord, call upon his Name,

call up-on his name, make men- tion that his name is ex - alt -

accel. ad lib.

- ed, his name is ex - alt -

f accel.

rit. ad lib. tr.

- ed, his name is ex - alt - - ed.

colla voce

f a tempo

a tempo primo

Therefore with joy shall ye draw

dim.

a tempo primo

wa - ter out of the wells of sal - va - tion, out of the wells of sal - va - tion,

Adagio. ad lib.

out of the wells of sal - va - tion.

colla voce

a tempo

dim.

p

No. 20. CHORUS. "Sing unto the Lord"

Andante maestoso, M. M. ♩ = 84.

SOPRANO.

Sing, sing, sing un-to the Lord,

ALTO.

Sing, sing, sing un-to the Lord,

TENOR.

Sing, sing, sing un-to the Lord,

BASS.

Sing, sing, sing un-to the Lord,

Andante maestoso, M. M. ♩ = 84.

ACCOMP.

sing un-to the Lord, for he hath done ex-cel-lent things,
 sing un-to the Lord, for he hath done ex-cel-lent things,
 sing un-to the Lord, for he hath done ex-cel-lent things,
 sing un-to the Lord, for he hath done ex-cel-lent things,

he hath done ex-cel-lent things, this is known,
 he hath done ex-cel-lent things, this is known,
 he hath done ex-cel-lent things, this is known,
 he hath done ex-cel-lent things, this is known,

this is known, this is known in all the earth, in all the earth,
 this is known, this is known in all the earth, in all the earth,
 this is known, this is known in all the earth, in all the earth,
 this is known, this is known in all the earth, in all the earth,

this is known, this is known, this is known in all the earth.
 this is known, this is known, this is known in all the earth.
 this is known, this is known, this is known in all the earth.
 this is known, this is known, this is known in all the earth.

Sing un-to the Lord, sing un-to the Lord, for he hath done ex-cel-lent
 Sing un-to the Lord, sing un-to the Lord, for he hath done ex-cel-lent
 Sing un-to the Lord, sing un-to the Lord, for he hath done ex-cel-lent
 Sing un-to the Lord, sing un-to the Lord, for he hath done ex-cel-lent

things: this is known in all the earth,
 things: this is known in all the earth,
 things: this is known in all the earth,
 things: this is known in all the earth, this is known in all the

this is known in all the earth, in all the earth. Sing, sing, for he hath done,
 this is known in all the earth, in all the earth. Sing, sing, for he hath done ex -
 this is known in all the earth, in all the earth. Sing, sing, for he hath done ex -
 earth, in all the earth, is known in all the earth. Sing, sing, for he hath done,

rall.
 for he hath done excellent things, hath done excellent things.
rall.
 - cellent things, excellent things, hath done excellent things.
rall.
 - cellent things, excellent things, hath done excellent things.
rall.
 for he hath done excellent things, hath done excellent things.

Allegro con spirito. ♩ = 168.

f Cry out and
f Cry out and shout, thou in - hab - i - tant of Zi - on, for great is the
Allegro con spirito. ♩ = 168.

mf
 shout, thou in - hab - i - tant of Zi - on, for great is the Ho - ly One of
 Ho - ly One of Is - ra - el, for great is the Ho - ly

f
 Cry out and shout, thou in - hab - i - tant of Zi - on, for
 Is - ra - el in the midst of thee, in the midst of
 One of Is - ra - el in the midst of thee, the

f
 Cry out and shout, thou in - hab - i - tant of Zi - on, for great is the
 great is the Ho - ly One of Is - ra - el in the
 thee, in the midst of thee, for great is the
 Ho - ly One in the midst of thee.

Ho - ly One of Is - ra - el in the
 midst of thee, for great is the Ho - ly One of
 Ho - ly One of Is - - - ra - el in the
 Cry out and shout, thou in -

midst of thee. Cry out and shout, for great is the Ho - ly
 Is - - ra - el, for great is the Ho - ly One of Is - rael
 midst of thee, the midst of thee,
 hab - i - tant of Zi - on, for great is the Ho - ly One of Is - ra -



One of Is - rael in the midst of thee, in the midst of
in the midst of thee, in the midst of thee, in the midst of
in the midst of thee, in the midst of thee, the
- el, in the midst of thee, in the midst of thee, the

This system contains the first four staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "One of Is - rael in the midst of thee, in the midst of in the midst of thee, in the midst of thee, in the midst of thee, the - el, in the midst of thee, in the midst of thee, the".



thee, in the midst of thee. Cry out and shout, cry out and
thee, in the midst of thee. Cry out and
midst of thee. Cry out and shout,
midst of thee. Cry out and shout, cry out and shout,
Cry out and shout, cry out and shout,

This system contains the next four staves. The lyrics are: "thee, in the midst of thee. Cry out and shout, cry out and thee, in the midst of thee. Cry out and midst of thee. Cry out and shout, midst of thee. Cry out and shout, cry out and shout, Cry out and shout, cry out and shout,". The piano part includes markings for "Ped." (Pedal) and asterisks (*) indicating specific performance techniques.



shout, cry out, thou in - hab - i - tant of Zi - on, great
shout, cry out, thou in - hab - i - tant of Zi - on, shout, thou in -
shout, cry out, and shout, cry out and shout, thou in -
shout, cry out, thou in - hab - i - tant of Zi - on.

This system contains the final four staves of the score. The lyrics are: "shout, cry out, thou in - hab - i - tant of Zi - on, great shout, cry out, thou in - hab - i - tant of Zi - on, shout, thou in - shout, cry out, and shout, cry out and shout, thou in - shout, cry out, thou in - hab - i - tant of Zi - on." The piano part continues with chords and includes a final "Ped." marking.

is the Ho - ly One of Is - ra - el in the midst of
 hab - i - tant of Zi - on: for great is the Ho - ly One of Is - ra -
 hab - i - tant of Zi - on: for great is the Ho - ly One of Is - ra -

thee. Shout, shout, shout, cry out and shout, thou in -
 - el, shout, shout, shout, cry out and shout,
 - el, shout, shout, shout, cry out and shout,
 Cry out and shout, thou in - hab - i - tant of Zi - on of Zi - on:

hab - i - tant of Zi - on: cry out and shout, thou in - hab - i - tant of
 shout, shout, cry out and shout, thou in - hab - i - tant of
 shout, cry out and shout, cry out and shout,
 shout, shout, cry out and shout,

Zi - on, for great is the Ho - ly One of Is - ra - el in the midst of
 Zi - on, for great is the Ho - ly One of Is - ra - el in the midst of
 shout, cry out and shout, cry out and shout,
 for great is the Ho - ly One of Is - ra - el in the midst of

thee. Cry out and shout, cry out and shout, shout, cry out and
 thee. Cry out and shout, cry out and shout, shout, cry out and
 cry out and shout, cry out and shout, shout, shout, cry out and
 thee. Cry out and shout, cry out and shout, shout, cry out and

shout, thou in - hab - i - tant of Zi - - on, thou in -
 shout, thou in - hab - i - tant of Zi - - on, thou in -
 shout, thou in - hab - i - tant of Zi - - on, thou in -
 shout, thou in - hab - i - tant of Zi - -

- hab - i - tant of Zi - - - - on, cry out and
 - hab - i - tant of Zi - - - - on,
 - hab - i - tant of Zi - - - - on, cry out and shout,

8va

shout, shout, shout, cry out and shout, cry out and
 cry out and shout, shout, shout, cry out and shout, cry
 cry out and shout, shout, cry out and shout, cry
 shout, shout, cry out and shout, thou in-hab-i-tant of Zi-on: of

8va

shout, thou in - hab - i - tant of Zi - on, for great is the Ho - ly One of
 out and shout, for great is the Ho - ly One of
 out and shout, for great is the Ho - ly One of
 Zi - on, for great is the Ho - ly One of

8va

Is - rael in the midst of thee. Hal - le -

Is - rael in the midst of thee. Hal - le -

Is - rael in the midst of thee. Hal - le -

Is - rael in the midst of thee. Hal - le -

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

- lu - jah, Hal - lo - lu - jah, A -

- lu - jah, Hal - le - lu - jah, A -

- lu - jah, Hal - le - lu - jah, A -

- lu - jah, Hal - le - lu - jah, A -

ff *Ped.*

men.

men.

men.

men.

* *Ped.* *

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(SOL-FA, 0/9)	2/0	—	—	THE BLIND GIRL OF CASTEL-CUILLE ...	2/6	3/0	—
SIGURD	5/0	—	—	(DITTO, SOL-FA, 1/0)			
THE COUNTRY MOUSE AND THE TOWN				MEG BLANE (SOL-FA, 0/9)	2/0	—	—
MOUSE (Operetta) (SOL-FA, 0/4)	1/0	—	—	THE ATONEMENT	3/6	4/0	5/0
THE SNOW QUEEN (Operetta) (SOL-FA, 0/6)	1/0	—	—	FREDERICK CORDER.			
A. HERBERT BREWER.				THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
A SONG OF EDEN	1/0	—	—	SIR MICHAEL COSTA.			
EMMAUS (SOL-FA, 0/9)	1/6	2/0	—	THE DREAM	1/0	—	—
NINETY-EIGHTH PSALM	1/6	—	—	H. COWARD.			
O PRAISE THE LORD	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
THE HOLY INNOCENTS	2/0	—	—	THE STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
J. C. BRIDGE.				F. H. COWEN.			
DANIEL	3/6	—	—	A DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
RESURGAM	1/6	—	—	A SONG OF THANKSGIVING... ..	1/6	—	—
RUDEL	4/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
J. F. BRIDGE.				CORONATION ODE	1/6	—	—
BOADICEA	2/6	—	—	JOHN GILPIN (SOL-FA, 1/0)	2/0	—	—
CALLIRHOË (SOL-FA, 1/6)	2/6	3/0	4/0	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
FORGING THE ANCHOR (SOL-FA, 1/0)	1/6	—	—	RUTH (SOL-FA, 1/6)	4/0	4/6	6/0
HYMN TO THE CREATOR	1/0	—	—	ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0
MOUNT MORIAH	3/0	—	—	SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
NINEVEH	2/6	3/0	4/0	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
THE BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	THE WATER LILY	2/6	—	—
(DITTO, SOL-FA, 0/8)				VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	J. W. COWIE.			
THE FLAG OF ENGLAND (SOL-FA, 0/9)	1/6	—	—	VIA CRUCIS (SOL-FA, 1/0)	1/6	—	—
THE FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	—	J. MAUDE CRAMPTON.			
THE INCHCAPE ROCK	1/0	—	—	I WILL MAGNIFY THEE, O GOD (145th Psalm)...	2/6	—	—
THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
(DITTO, SOL-FA, 0/4)				W. CRESER.			
THE LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	EUDORA (A dramatic Idyll)	2/6	—	—
THE SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	—	W. CROTCH.			
DUDLEY BUCK.				PALESTINE	3/0	3/6	5/0
THE LIGHT OF ASIA	3/0	3/6	5/0	W. H. CUMMINGS.			
EDWARD BUNNETT.				THE FAIRY RING	2/6	—	—
OUT OF THE DEEP (130th Psalm)	1/0	—	—	W. G. CUSINS.			
T. A. BURTON.				TE DEUM, IN B FLAT	1/6	—	—
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	FÉLICIEEN DAVID.			
THE MARTINET. Humorous Naval Cantata for				THE DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0
Boys (SOL-FA, 0/6)	1/0	—	—	H. WALFORD DAVIES.			
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Piece) (SOL-FA, 0/3)	0/8	—	—	THE TEMPLE	4/0	5/0	6/0
THE YARN OF THE NANCY BELL (Cantata or				THE THREE JOVIAL HUNTSMEN (Folio) ...	1/6	—	—
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ANTONIN DVORÁK.				HENRY GADSBY.			
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MASS, IN D ...	2/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
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CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	—	5/0	(Ditto, Sol-FA, 0/8) ...	—	—	—
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THE LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	E. OUSELEY GILBERT.			
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THE BIRTH OF SONG ...	1/6	—	—	GLUCK.			
GUSTAV ERNEST.				ORPHEUS (CHORUSES, Sol-FA, 1/0) ...	3/6	—	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	Ditto (ACT II. ONLY) ...	1/6	—	—
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A. J. EYRE.				HERMANN GOETZ.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
T. FACER.				NGENIA ...	1/0	—	—
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	THE WATER-LILY (Male voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/6) ...	—	—	—	A. M. GOODHART.			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	ARETHUSA ...	1/0	—	—
(Ditto, Sol-FA, 0/9) ...	—	—	—	EARL HALDAN'S DAUGHTER ...	1/0	—	—
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—	FOUNDER'S DAY (Ode) ...	1/6	—	—
(Ditto, Sol-FA 0/6) ...	—	—	—	SIR ANDREW BARTON ...	1/0	—	—
E. FANING.				THE SPANISH ARMADA ...	0/6	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	(Ditto, Sol-FA, 0/9) ...	—	—	—
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MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
PERCY E. FLETCHER.				Ditto (Troisième Messe Solennelle) ...	2/6	—	—
THE TOY REVIEW (Operetta) (Sol-FA, 0/8) ...	1/6	—	—	DAUGHTERS OF JERUSALEM ...	1/0	—	—
THE ENCHANTED ISLAND (Operetta) ...	2/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
(Ditto, Sol-FA, 0/9) ...	—	—	—	Ditto (Out of darkness) ...	1/0	—	—
THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	GALLIA (Sol-FA, 0/4) ...	1/0	—	—
J. C. FORRESTER.				MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
THE KALENDAR (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	MORS ET VITA (Latin or English) ...	6/0	6/6	7/6
MYLES B. FOSTER.				Ditto, Sol-FA (Latin and English) ...	2/0	—	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	O COME NEAR TO THE CROSS (Stabat Mater) OUT OF DARKNESS ...	0/8	—	—
THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
(Ditto, Sol-FA, 0/6) ...	—	—	—	THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6
THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	Ditto (French Words) ...	8/4	—	—
THE COMING OF THE KING (Female voices) ...	1/6	—	—	Ditto (German Words) ...	10/0	—	—
(Ditto, Sol-FA, 0/8) ...	—	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) ...	1/0	—	—
				TROISIÈME MESSE SOLENNELLE ...	2/6	—	—

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THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	Ditto (Latin and English) ...	1/0	1/6	2/6
				INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
				SECOND MASS, IN C (Latin) ...	1/0	1/6	2/6
ALAN GRAY.				BATTISON HAYNES.			
ARETHUSA ...	1/6	—	—	A SEA DREAM (Female voices) (SOL-FA, 0/6) ...	1/6	—	—
A SONG OF REDEMPTION ...	1/6	—	—	THE FAIRIES' ISLE (Female voices) ...	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	THE SEA FAIRIES (Female voices) (SOL-FA 0/6) ...	1/6	—	—
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THE SOUL'S ASPIRATION ...	1/0	—	—	Ditto (CHORUSES ONLY) ...	3/6	4/0	5/0
G. HALFORD.				EDWARD HECHT.			
THE PARACLETE ...	2/0	—	—	ERIC THE DANE ...	3/0	—	—
E. V. HALL.				O MAY I JOIN THE CHOIR INVISIBLE ...			
IS IT NOTHING TO YOU (SOL-FA, 0/3) ...	0/8	—	—	GEORG HENSCHEL.			
W. A. HALL.				OUT OF DARKNESS (130th Psalm) ...			
THE PRESENTATION IN THE TEMPLE ...	1/6	—	—	STABAT MATER ...	2/6	—	—
HANDEL.				TE DEUM LAUDAMUS, IN C ...			
ACIS AND GALATEA ...	1/0	1/6	2/6	H. M. HIGGS.			
Ditto, New Edition, edited by J. Barnby (SOL-FA, 0/9) ...	1/0	1/6	2/6	THE ERL KING ...	1/0	—	—
ALCESTE ...	2/0	—	—	HENRY HILES.			
ALEXANDER BALUS ...	3/0	3/6	5/0	THE CRUSADERS ...	2/6	—	—
ALEXANDER'S FEAST ...	2/0	2/6	4/0	GOD IS OUR REFUGE ...	0/6	—	—
ATHALIAH ...	3/0	3/6	5/0	WAR IN THE HOUSEHOLD ...	2/0	—	—
BELSHAZZAR ...	3/0	3/6	5/0	FERDINAND HILLER.			
CHANDOS TE DEUM ...	1/0	1/6	2/6	A SONG OF VICTORY (SOL-FA 0/9) ...	1/0	1/6	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0	NALA AND DAMAYANTI ...	4/0	—	6/0
Or, singly:—				ALL THEY THAT TRUST IN THEE ...	0/8	—	—
LET THY HAND BE STRENGTHENED ...	0/6	—	—	H. E. HODSON.			
MY HEART IS INDITING ...	0/8	—	—	THE GOLDEN LEGEND ...	2/0	—	—
THE KING SHALL REJOICE (SOL-FA, 0/3) ...	0/6	—	—	HEINRICH HOFMANN.			
THE WAYS OF ZION ...	1/0	—	—	CHAMPAGNERLIED (Male voices) ...	1/6	—	—
ZADOK THE PRIEST (SOL-FA, 0/1½) ...	0/3	—	—	CINDERELLA ...	4/0	—	—
DEBORAH ...	2/0	2/6	4/0	MELUSINA ...	2/0	2/6	4/0
DETTINGEN TE DEUM ...	1/0	1/6	2/6	SONG OF THE NORNS (Female voices) ...	1/0	—	—
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	SIDNEY R. HOGG.			
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NISI DOMINUS ...	1/0	—	—	COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0
O COME, LET US SING UNTO THE LORD	1/0	—	—	Ditto, IN E FLAT ...	2/0	—	4/0
(5th Chandos Anthem) ...	1/0	1/6	2/6	Ditto, IN D ...	2/0	—	4/0
ODE ON ST. CECILIA'S DAY ...	1/0	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
O PRAISE THE LORD, YE ANGELS (Folio) ...	2/6	—	—	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
SAMSON (SOL-FA, 1/0) ...	2/0	2/6	4/0	THIRD MASS, IN D ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...	0/8	1/2	—	W. H. HUNT.			
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	STABAT MATER ...	1/0	1/6	—
SEMELE ...	3/0	3/6	5/0	G. F. HUNTLEY.			
SOLOMON (CHORUSES ONLY, 1/6) ...	2/0	2/6	4/0	PUSS-IN-BOOTS (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
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THEODORA ...	3/0	3/6	5/0	Ditto, SOL-FA, 1/0 ...	—	—	—
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BASIL HARWOOD.				W. JACKSON.			
INCLINA, DOMINE (86th Psalm) ...	3/0	—	—				
J. W. G. HATHAWAY.				W. JACKSON.			
HOW SWEET THE MOONLIGHT SLEEPS							
UPON THIS BANK ...	1/0	—	—				
A LEGEND OF BREGENZ ...	1/6	—	—				
F. K. HATTERSLEY.				W. JACKSON.			
HOW THEY BROUGHT THE GOOD NEWS							
FROM GHENT TO AIX ...	1/6	—	—				
KING ROBERT OF SICILY ...	2/6	—	—				

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G. JACOBI.				G. A. MACFARREN.			
CINDERELLA (Operetta) (SOL-FA, 1/0)	2/0	—	—	AJAX (Greek Play)	3/0	—	—
THE BABES IN THE WOOD (Operetta) (SOL-FA, 0/9)	2/0	—	—	MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6
D. JENKINS.				Ditto (CHORUSES ONLY)	0/6	1/0	—
DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—	OUTWARD BOUND	1/0	—	2/6
A. JENSEN.				SONGS IN A CORNFIELD (Female voices) (Ditto, SOL-FA, 0/9)	1/6	—	—
THE FEAST OF ADONIS (SOL-FA, 0/6)	1/0	1/6	—	ST. JOHN THE BAPTIST	3/0	—	4/0
W. JOHNSON.				Ditto, SOL-FA, Choruses only, 1/0)	2/0	—	4/0
ECCE HOMO	1/0	—	—	THE LADY OF THE LAKE	2/0	—	4/0
H. FESTING JONES.				Ditto, Choruses only, SOL-FA, 1/0)	6/0	—	—
KING BULBOUS (Operetta) (SOL-FA, 0/8)	2/0	—	—	A. C. MACKENZIE.			
WARWICK JORDAN.				BETHLEHEM	5/0	6/0	7/6
BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto. Act II, separately	2/6	—	—
N. KILBURN.				JASON	2/6	3/0	4/0
BY THE WATERS OF BABYLON	1/0	—	—	JUBILEE ODE	1/6	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	THE BRIDE (SOL-FA, 0/8)	1/0	—	—
THE SILVER STAR (Female voices)	1/6	—	—	THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)	2/0	—	—
ALFRED KING.				THE DREAM OF JUBAL	2/6	3/0	4/0
THE EPIPHANY	3/0	—	—	Ditto, Choruses only, SOL-FA, 1/0)	1/6	—	—
OLIVER KING.				THE NEW COVENANT	5/0	6/0	7/6
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	THE ROSE OF SHARON	2/0	—	—
THE NAIADS (Female voices)	1/6	—	—	Ditto, SOL-FA, 2/0)	1/6	—	—
THE ROMANCE OF THE ROSES	2/6	—	—	THE PROCESSION OF THE ARK (Choral Scene) (Ditto, SOL-FA, 0/9)	1/6	—	—
J. KINROSS.				THE STORY OF SAYID	3/0	3/6	5/0
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/6)	1/6	—	—	THE WITCH'S DAUGHTER	3/6	4/0	5/0
H. LAHEE.				VENI, CREATOR SPIRITUS	2/0	—	—
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/6)	1/6	—	—	C. MACPHERSON.			
G. F. LE JEUNE.				BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—
COMMUNION SERVICE IN C	2/0	—	—	L. MANCINELLI.			
FIRST MASS IN C	2/0	—	—	ERO E LEANDRO (Opera)	5/0	—	—
EDWIN H. LEMARE.				F. W. MARKULL.			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	ROLAND'S HORN (Male voices)	2/6	—	—
COMMUNION SERVICE IN F	2/6	—	—	F. E. MARSHALL.			
LEONARDO LEO.				PRINCE SPRITE (Female voices)	2/6	—	—
DIXIT DOMINUS	1/0	1/6	—	CHORAL DANCES from Ditto	1/0	—	—
F. LEONI.				GEORGE C. MARTIN.			
THE GATE OF LIFE (SOL-FA, 1/0)	2/0	—	—	COMMUNION SERVICE, IN A	1/0	—	—
H. LESLIE.				Ditto IN C	1/0	—	—
THE FIRST CHRISTMAS MORN	2/6	—	—	FESTIVAL TE DEUM IN A (SOL-FA, 0/2)	0/6	—	—
F. LISZT.				J. MASSENET.			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	MANON (Opera)	6/0	—	8/0
THIRTEENTH PSALM	2/0	—	—	J. T. MASSER.			
C. H. LLOYD.				HARVEST CANTATA	1/0	—	—
A HYMN OF THANKSGIVING	2/0	—	—	J. H. MAUNDER.			
ALCESTIS (Male voices)	1/6	—	—	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1/6	2/0	—
ANDROMEDA	3/0	3/6	5/0	OLIVET TO CALVARY	1/6	2/0	—
A SONG OF JUDGMENT	2/6	3/0	4/0	(SOL-FA, 0/9)	1/6	2/0	—
HERO AND LEANDER	1/6	—	—	SONG OF THANKSGIVING (SOL-FA, 0/9)	1/6	2/0	—
O GIVE THANKS UNTO THE LORD	1/0	—	—	T. R. MAYOR.			
ROSSALL	2/0	—	—	THE LOVE OF CHRIST	1/0	—	—
SIR OGGIE AND THE LADIE ELSIE	1/6	—	—	J. H. MEE.			
THE GLEANERS' HARVEST (Female voices)	1/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	HORATIUS (Male voices)	1/0	—	—
THE SONG OF BALDER	1/0	—	—	MISSA SOLENNIS, IN B' FLAT	2/0	—	—
THE RIGHTEOUS LIVE FOR EVERMORE	1/6	—	—	MENDELSSOHN.			
CLEMENT LOCKNANE.				ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	—
THE ELFIN QUEEN (Female voices)	1/6	—	—	AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
HARVEY LÖHR.				COME, LET US SING (95th Psalm) (SOL-FA, 0/6)	1/0	—	—
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0)	5/0	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
W. H. LONGHURST.				WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
THE VILLAGE FAIR (Female Voices)	2/0	2/6	—	Ditto, SOL-FA, 0/9)	1/0	1/6	4/0
ELVA LORENCE AND G. KENNEDY CHRYSSTIE.				ATHALIE (SOL-FA, 0/8)	1/0	1/6	4/0
TERRA FLORA (or a Peep into Flower Land, Operetta for Children)	2/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir)	1/0	—	—
C. EGERTON LOWE.				CHRISTUS (SOL-FA, 0/6)	1/0	—	—
LITTLE BO-PEEP (Operetta). (SOL-FA, 0/4)	1/0	—	—	ELIJAH (POCKET EDITION)	1/0	1/6	2/0
HAMISH MacCUNN.				ELIJAH (SOL-FA, 1/0)	2/0	2/6	4/0
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0	Ditto (CHORUSES ONLY)	1/0	1/6	—
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2)	1/0	—	—
THE WRECK OF THE HESPERUS	1/0	—	—	Ditto (Male voices) (T.T.B.B.)	1/0	—	—
				HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2)	1/0	—	—
				Ditto	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6)	1/0	1/6	2/6
				Ditto (CHORUSES ONLY)	0/6	1/0	—
				JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—
				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (SOL-FA, 0/2)	1/0	—	—
				LORELEY (SOL-FA, 0/6)	1/0	—	—
				MAN IS MORTAL (8 voices)	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) (Ditto, SOL-FA, 0/4)	1/0	—	—
				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—

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MENDELSSOHN (continued).				C. H. H. PARRY.			
ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—	AGAMEMNON (Greek Play) ...	3/0	—	—
ST. PAUL (SOL-FA, 1/0) ...	2/0	2/6	4/0	A SONG OF DARKNESS AND LIGHT ...	2/0	—	—
Ditto (CHORUSES ONLY) ...	1/0	1/6	—	BLEST PAIR OF SIRENS (SOL-FA, 0/8) ...	1/0	—	—
ST. PAUL, Pocket Edition ...	1/0	1/6	2/0	(Ditto, English and German Words, 2 marks 50)	—	—	—
SING TO THE LORD (98th Psalm) ...	0/8	—	—	DE PROFUNDIS (130th Psalm) ...	2/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	ETON ...	2/0	—	—
SON AND STRANGER (Operetta) ...	4/0	—	—	INVOCATION TO MUSIC ...	2/6	—	—
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0) ...	1/0	1/6	2/0	JOB (CHORUSES ONLY, SOL-FA, 1/0) ...	2/6	—	—
THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—	JUDITH (CHORUSES ONLY, SOL-FA, 2/0) ...	5/0	6/0	7/6
(Ditto, SOL-FA, 0/1½, 0/2, and 0/2 each.)	—	—	—	KING SAUL (CHORUSES ONLY, SOL-FA, 1/6) ...	5/0	6/0	7/6
TO THE SONS OF ART (Male voices) (SOL-FA, 0/3) ...	1/0	—	—	L'ALLEGRO (SOL-FA, 1/6) ...	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	MAGNIFICAT (Latin) ...	1/6	—	—
R. D. METCALFE AND A. KENNEDY.				B. PARSONS.			
PRINCE FERDINAND (Operetta) (SOL-FA, 0/9) ...	2/0	—	—	THE CRUSADER ...	3/6	—	—
MEYERBEER.				T. M. PATTISON.			
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	MAY DAY ...	1/0	—	—
Ditto (English) ...	1/0	—	—	LONDON CRIES ...	2/0	—	—
A. MOFFAT.				A. L. PEACE.			
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	ST. JOHN THE BAPTIST (SOL-FA, 1/0) ...	2/6	—	—
(DITTO, SOL-FA, 0/4)	—	—	—	PERGOLESÌ.			
THE BEE QUEEN (Operetta) (SOL-FA, 0/6) ...	1/0	—	—	STABAT MATER (Female voices) (SOL-FA, 0/6) ...	1/0	—	—
B. MOLIQUE.				CIRO PINSUTI.			
ABRAHAM ...	3/0	3/6	5/0	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
J. A. MOONIE.				PERCY PITT.			
A WOODLAND DREAM (Female voices) (SOL-FA, 0/9) ...	2/0	—	—	HOHENLINDEN (Men's voices) ...	1/6	—	—
KILLIECRANKIE (SOL-FA, 0/8) ...	1/6	—	—	V. W. POPHAM.			
MOZART.				J. B. POWELL.			
COMMUNION SERVICE, IN B FLAT (Latin and English) ...	1/6	—	—	PANGE LINGUA (Sing, my tongue) ...	1/6	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	A. H. D. PRENDERGAST.			
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet ...	0/3	—	—	THE SECOND ADVENT... ...	1/6	—	—
HAVE MERCY, O LORD... Second Motet ...	0/3	—	—	F. W. PRIEST.			
KING THAMOS ...	1/0	1/6	—	THE CENTURION'S SERVANT ...	0/8	—	—
LITANIA DE VENERABILÌ ALTARIS (E) ...	1/8	2/0	3/0	C. E. PRITCHARD.			
LITANIA DE VENERABILÌ SACRAMENTO (B) ...	1/6	2/0	3/0	KUNACEPA ...	4/0	—	—
O GOD, WHEN THOU APPEAREST. First Motet (SOL-FA, 0/2) ...	0/3	—	—	E. PROUT.			
REQUIEM MASS ...	1/0	1/6	2/6	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
Ditto (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6	FREEDOM ...	1/0	—	—
SEVENTH MASS, IN B FLAT ...	1/0	—	—	HEREWARD ...	4/0	—	—
SPLENDENTE TE, DEUS ... First Motet ...	0/3	—	—	QUEEN AIMÉE (Female voices) ...	1/6	—	—
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	THE HUNDREDTH PSALM (SOL-FA, 0/4) ...	1/0	—	—
Ditto (Latin and English) (SOL-FA, 0/9) ...	1/0	1/6	2/6	THE RED CROSS KNIGHT (SOL-FA, 2/0) ...	4/0	4/6	6/0
Ditto (CHORUSES ONLY) ...	0/8	—	—	PURCELL.			
E. MUNDELLA.				DIDO AND ÆNEAS ...			
VICTORY OF SONG (Female voices) ...	1/0	—	—	ODE ON ST. CECILIA'S DAY ...	2/0	—	—
JOHN NAYLOR.				TE DEUM AND JUBILATE, IN D ...			
JEREMIAH ...	3/0	—	—	Ditto (Edited by Dr. Bridge) (SOL-FA, 0/6) ...	1/0	—	—
JOSEF NEŠVERA.				Ditto (Latin arrangement by R. R. Terry) ...			
DE PROFUNDIS ...	2/6	—	—	KING ARTHUR ...	2/0	—	—
E. A. NUNN.				THE MASQUE IN "DIOCLESIAN" ...			
MASS, IN C ...	2/0	—	—	LADY RAMSAY.			
E. CUTHBERT NUNN.				THE BLESSED DAMOZEL ...			
THE FAIRY SLIPPER (Children's Opera) (SOL-FA, 0/8) ...	2/0	—	—	G. RATHBONE.			
A. O'LEARY.				ORPHEUS (Power of Music) (Female voices) ...			
MASS OF ST. JOHN ...	1/3	—	—	(DITTO, SOL-FA, 0/6)	1/6	—	—
REV. SIR FREDK. OUSELEY.				VOGELWEID THE MINNESINGER (Operetta) ...			
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	(DITTO, SOL-FA, 0/6)	1/0	—	—
R. P. PAINE.				F. J. READ.			
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	THE SONG OF HANNAH ...	1/0	—	—
PALESTRINA.							
COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—				
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—				
MISSA ASSUMPTA EST MARIA ...	2/6	—	—				
MISSA BREVIS ...	2/6	—	—				
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—				
MISSA PAPÆ MARCELLI ...	2/0	—	—				
STABAT MATER ...	1/6	—	—				
H. W. PARKER.							
A WANDERER'S PSALM ...	2/6	—	—				
HORA NOVISSIMA ...	3/6	4/0	—				
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—				
THE KOBOLDS ...	1/0	—	—				

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J. F. H. READ.			
BARTIMEUS ...	1/6	—	—
CARACTACUS ...	2/6	—	—
HAROLD ...	4/0	—	6/0
IN THE FOREST (Male voices) ...	1/0	—	—
PSYCHE (CHORUSES ONLY, 2/0) ...	5/0	—	7/0
THE CONSECRATION OF THE BANNER ...	1/6	—	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—
THE HESPERUS (SOL-FA, 0/9) ...	1/6	—	—
DOUGLAS REDMAN.			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—
C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (SOL-FA, 1/0) ...	2/0	—	—
ARTHUR RICHARDS.			
PUNCH AND JUDY (Operetta) (SOL-FA, 0/6) ...	1/6	—	—
THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—
(Ditto, SOL-FA, 0/8)			
J. V. ROBERTS			
JONAH ...	2/0	—	—
THE PASSION ...	1/6	2/0	—
W. S. ROCKSTRO.			
THE GOOD SHEPHERD ...	2/6	—	—
J. L. ROECKEL.			
LITTLE SNOW-WHITE (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
THE HOURS (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
THE SILVER PENNY (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
EDMUND ROGERS.			
THE FOREST FLOWER (Female voices) ...	1/6	—	—
ROLAND ROGERS.			
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—
F. ROLLASON.			
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—
ROMBERG.			
TE DEUM ...	1/0	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8) ...	1/0	1/6	2/6
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—
(Ditto, SOL-FA, 0/4)			
ROSSINI.			
MOSES IN EGYPT ...	6/0	6/6	7/6
STABAT MATER (SOL-FA, 1/0) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...			
0/6 1/0			
CHARLES B. RUTENBER.			
DIVINE LOVE ...	2/6	—	—
ED. SACHS.			
KING-CUPS ...	1/0	—	—
WATER LILIES ...	1/0	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices) ...	2/6	—	—
CAMILLE SAINT-SAËNS.			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1/6	—	—
W. H. SANGSTER.			
ELYSIUM ...	1/0	—	—
FRANK J. SAWYER.			
THE SOUL'S FORGIVENESS ...	1/0	—	—
THE STAR IN THE EAST ...	2/6	—	—
C. SCHAFER.			
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—
H. W. SCHARTAU.			
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—
SCHUBERT.			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6
Ditto, IN B FLAT ...			
2/0 — 3/6			
Ditto, IN C ...			
2/0 — 3/6			
Ditto, IN E FLAT ...			
2/0 2/6 4/0			
Ditto, IN F ...			
2/0 — 3/6			
Ditto, IN G ...			
2/0 — 3/6			
MASS, IN A FLAT ...	1/0	1/6	2/6
Do., IN B FLAT ...	1/0	1/6	2/6
Do., IN C ...	1/0	1/6	2/6
Do., IN E FLAT ...	1/0	1/6	2/6
Do., IN F (SOL-FA, 0/9) ...	2/0	2/6	4/0
Do., IN G ...	1/0	1/6	2/6
SONG OF MIRIAM (SOL-FA, 0/6) ...	1/0	1/6	2/6
(Ditto, Welsh Words, SOL-FA, 0/6)			
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (SOL-FA, 0/6) ...	1/0	—	—

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SCHUMANN.			
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
FAUST ...	3/0	3/6	5/0
MANFRED ...	1/0	—	—
MIGNON'S REQUIEM ...	1/0	—	—
NEW YEAR'S SONG (SOL-FA, 0/6) ...	1/0	—	—
PARADISE AND THE PERI (SOL-FA, 1/6) ...	2/6	3/0	4/0
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6
REQUIEM ...	2/0	—	—
THE KING'S SON ...	1/0	—	—
THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—
THE MINSTREL'S CURSE ...	1/6	—	—
SONG OF THE NIGHT ...	0/9	—	—
H. SCHÜTZ.			
THE PASSION OF OUR LORD ...	1/0	—	—
BERTRAM LUARD-SELBY.			
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/6	—	—
SUMMER BY THE SEA (Female voices) ...	1/6	—	—
THE DYING SWAN ...	1/0	—	—
THE WAITS OF BREMEN (for Children) ...	1/9	—	—
(Ditto, SOL-FA, 0/6)			
H. R. SHELLEY.			
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
E. SILAS.			
COMMUNION SERVICE, IN C ...	1/6	—	—
JOASH ...	4/0	—	—
MASS, IN C ...	1/0	—	—
R. SLOMAN.			
CONSTANTIA ...	2/6	—	—
SUPPLICATION AND PRAISE ...	2/6	—	—
HENRY SMART.			
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
(Ditto, SOL-FA, 1/0)			
SING TO THE LORD ...	1/0	—	—
THE BRIDE OF DUNKERRON (SOL-FA, 1/6) ...	2/0	2/6	4/0
J. M. SMETON.			
ARIADNE (SOL-FA, 0/9) ...	2/0	—	—
CONNLA ...	2/6	—	—
KING ARTHUR (SOL-FA, 1/0) ...	2/6	—	—
ALICE MARY SMITH.			
ODE TO THE NORTH-EAST WIND ...	1/0	—	—
ODE TO THE PASSIONS ...	2/0	—	—
THE RED KING (Men's voices) ...	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
(Ditto, SOL-FA, 0/6)			
E. M. SMYTH.			
MASS, IN D ...	2/6	—	—
A. SOMERVELL.			
ELEGY ...	1/6	—	—
KING THRUSHBEARD (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
MASS, IN C MINOR ...	2/6	—	—
ODE TO THE SEA (SOL-FA, 1/0) ...	2/0	—	—
PRINCESS ZARA (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE ...	0/9	—	—
(Ditto, SOL-FA, 0/4)			
THE ENCHANTED PALACE (Operetta) (SOL-FA, 0/8) ...	2/0	—	—
THE FORSAKEN MERMAN (SOL-FA, 0/8) ...	1/6	—	—
THE POWER OF SOUND (SOL-FA, 1/0) ...	2/0	—	—
THE SEVEN LAST WORDS ...	1/0	—	—
R. SOMERVILLE.			
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W. H. SPEER.			
THE JACKDAW OF RHEIMS ...	2/0	—	—
SPOHR.			
CALVARY ...	2/6	3/0	4/0
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FROM THE DEEP I CALLED ...	0/6	—	—
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GOD, THOU ART GREAT (SOL-FA, 0/6) ...	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
HYMN TO ST. CECILIA ...	1/0	—	—
JEHOVAH, LORD OF HOSTS ...	0/4	—	—
LAST JUDGMENT (SOL-FA, 1/0) ...	1/0	1/6	2/6
Ditto (CHORUSES ONLY) ...			
0/6 1/0			
MASS (for 5 solo voices and double choir) ...	2/0	—	—
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ST. MARY MAGDALEN (SOL-FA, 1/0) ...	2/0	2/6	4/0
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