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NOVELLO'S ORIGINAL OCTAVO EDITION.

ST. PETER

AN ORATORIO

THE WORDS SELECTED FROM THE HOLY SCRIPTURES

COMPOSED FOR THE BIRMINGHAM FESTIVAL, 1870,

BY

SIR JULIUS BENEDICT.

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HER MAJESTY,

HUMBLY DEDICATED, BY HER MAJESTY'S

MOST DEVOTED AND HUMBLE SERVANT,

JULIUS BENEDICT.

S T. P E T E R.

AN ORATORIO.

The subject of St. Peter might be treated in various ways for the purposes of Oratorio. Within no ordinary limits, however, could all the important events of the Apostle's life, and all the significance of his character and position be illustrated. The aim of the present work is very simple. It affects neither to show, exclusively as such, Peter the Disciple nor Peter the Apostle; its object, moreover, is not to treat the chief personage concerned in any symbolic or representative capacity. What has been attempted is merely the illustration of a few of those occurrences in St. Peter's life which most invite musical treatment, and, at the same time, exhibit the Galilean fisherman as an object of the Divine regard which so pre-eminently distinguished him.

A R G U M E N T.

PART I.

THE DIVINE CALL.—Galilean fishermen are preparing to rest from the labours of the day, when John the Baptist appears, urging them to "Repent, for the Kingdom of Heaven is at hand." After the forerunner comes the Master, who commands Peter to leave all and follow Him. Peter obeys, expressing his firm confidence in the goodness of the Lord, and departs amid the benedictions of his friends and neighbours.

TRIAL OF FAITH.—The Saviour having sent His disciples to "the other side," retires to a mountain apart to pray. While thus engaged the storm rises, and the little ship is in distress. Jesus appears walking on the waters, to the terror of His disciples, whom He speedily reassures, bidding them not to fear. Peter obtains permission to leave the ship and go to Jesus; but his faith fails him, and, "beginning to sink," he is sustained by the hand of his Lord. They reach the ship, and immediately the storm ceases. A chorus of praise and thanksgiving then brings the first part to an end.

PART II.

DENIAL.—Peter declares his resolve to follow the Master at all hazards; but when Jesus is taken before the High Priest, the disciple is found "afar off." He enters the servants' hall of the High Priest's Palace, where a crowd of attendants are expressing their hatred of the "Nazarene," and Peter is three times charged with being a follower of Jesus. Three times he denies the accusation.

REPENTANCE.—The procession escorting Jesus to the Roman Governor passes through the hall where Peter is, and the Lord turns and looks upon his erring disciple. Touched to the heart, Peter repents "with strong crying and tears," the anguish of his soul being heightened by each successive scene of the great drama which then passes before him. He hears the lamentations of fellow-disciples, and the mournful song of his Lords' mother: he watches the procession to Calvary, and listens to the taunts of the Jews as they mingle with the wailing of the "daughters of Jerusalem." Weeping for "all these things" and for himself, the hope of the Christian comes to his aid, and he is assured that death will be swallowed up in victory.

DELIVERANCE.—Peter lying in the dungeon where Herod had thrown him, is visited by angels, who assure him of Divine help, and release him from captivity. He acknowledges the goodness of God, fully relying upon which, he expresses confidence as to his ultimate entrance into the everlasting kingdom of his Lord and Saviour. Rejoining his fellow-believers, he is received with gladness, and a song of hope and joy forms the conclusion of the work.

PART I.

THE DIVINE CALL.

OVERTURE. (*Evening by the Sea of Galilee.*)

CHORUS OF FISHERS.

They that go down to the sea in ships, that do business in great waters: these behold the works of the Lord, and His wonders in the deep.
Psalm cvii. 23, 24.

Soprani.

The Lord will preserve their going out and their coming in. He is with them and will keep them: for in His hand is every living thing.
Psalm cxxi. 8. Genesis xxviii. 15. Job xii. 10.

Mixed Voices.

We will lie down in peace and sleep: for Thou, O Lord, makest us to dwell in safety.
Psalm iv. 8.

SOLO.—JOHN THE BAPTIST.

Repent ye, for the Kingdom of Heaven is at hand.
S. Matthew iii. 2.

CHORUS.

What thing is this? what new doctrine is this? Who art thou? S. Mark i. 27. Acts ix. 5.

SOLO.

I am the voice of one crying in the wilderness. He that cometh after me is mightier than I. He shall baptize you with the Holy Ghost and with fire.
S. Mark i. 3. S. Matthew iii. 11.

CHORUS.

Who art thou? Art thou Elias?
S. John i. 21, 22.

SOLO.

I am the voice of one crying in the wilderness. After me cometh a man Who is preferred before me. I saw the Spirit descending from Heaven like a dove, and it abode upon Him.
S. Mark i. 3. S. John i. 27, 32.

CHORUS.

Master, what would'st thou have us do?
Acts ix. 6.

SOLO.

Repent ye, for the Kingdom of Heaven is at hand. As saith the prophet Esaias:—
S. Matthew iii. 2. S. John i. 23.

AIR.

O house of Jacob, come ye, and let us walk in the light of the Lord: He will teach us of His ways: for out of Zion shall go forth the law, and the word of the Lord from Jerusalem. He shall judge among the nations, and shall rebuke many people.

Isaiah ii. 5. Micah iv. 2. Isaiah ii. 4.

CHORUS.

The Lord will not turn His face from them that seek Him; but will have compassion, and cast their sins in the depths of the sea.

II. Chron. xxx. 9. Micah vii. 19.

RECITATIVE.

And Jesus walking by the sea of Galilee saw two brethren, Simon, called Peter, and Andrew his brother, casting a net into the sea, for they were fishers. And He said unto them, Follow Me. And they straightway left their nets and followed Him.

S. Matthew iv. 18, 19, 20.

AIR.—PETER.

How great, O Lord, is Thy goodness, which Thou hast laid up for me. Thou hast shewn me the path of life, and inclined my heart to Thee to walk in Thy way. Thy way is the way of pleasantness, and all Thy paths are peace.

Psalm xxxi. 19. Psalm xvi. 11. I. Kings viii. 58. Proverbs iii. 17.

CHORUS.

The Lord be a lamp unto thy feet, and a light unto thy path. The Lord preserve thee in all the way thou goest. Amen.

Psalm cxix. 105. Joshua xxiv. 17.

TRIAL OF FAITH.

RECITATIVE.

And Jesus constrained His disciples to get into a ship, and to go before Him unto the other side. And He went into a mountain apart to pray, and when the evening was come He was there alone.

S. Matthew xiv. 22, 23

ORCHESTRAL INTERLUDE.

Evening Prayer, and Rising of the Storm.

RECITATIVE. (*Accompanied.*)

But the ship was now in the midst of the sea, tossed by the waves, by reason of a great wind that blew.

S. Matthew xiv. 24. S. John vi. 18.

CHORUS.

The deep uttereth his voice, and lifteth his hands on high. Deep calleth unto deep at the noise of the storm and tempest.

Habakkuk iii. 10. Psalm xlii. 7

SOLO AND CHORUS.

The Lord hath His way in the whirlwind and the storm. He maketh a way in the sea, and a path in the mighty waters. Whatsoever

pleaseth Him, that doeth He, in the seas and all deep places.

Nahum i. 3. Isaiah xliii. 16. Psalm cxxxv. 6.

RECITATIVE.

And in the fourth watch of the night Jesus went unto them walking on the sea. And when the disciples saw Him, they were troubled, saying:—

S. Matthew xiv. 25, 26.

CHORUS.

It is a spirit! Make haste, O God, to our help!

S. Matthew xiv. 26. Psalm lxxi. 12.

RECITATIVE.

But straightway Jesus spake unto them, saying: Be of good cheer; it is I; be not afraid.

S. Matthew xiv. 27.

CHORUS.

Who would not fear Thee, O Lord; for great and marvellous are Thy works.

Revelations xv. 3, 4.

RECITATIVE.

And Peter said, Lord, if it be Thou, bid me come unto Thee on the water. And He said, Come. And when Peter saw the wind boisterous, he was afraid; and beginning to sink, cried, Lord, save me! And Jesus stretched forth His hand, and caught him, and said, O thou of little faith! wherefore didst thou doubt?

S. Matthew xiv. 28, 29, 30, 31.

AIR.—PETER.

Now know I that the Lord saveth His anointed with the saving strength of His right hand. In my distress I called upon Him. He heard my voice, and my cry came even into His ears. Though I walk through the valley of the shadow of death, I fear no evil, for Thou art with me.

Psalm xx. 6. II. Samuel xxii. 7. Psalm xxiii. 4.

RECITATIVE.

And when they were come into the ship the wind ceased. Then they that were in the ship came and worshipped Him, saying:

S. Matthew xiv. 32, 33.

CHORUS.

Of a truth, Thou art the Son of God.

S. Matthew xiv. 33.

QUARTET. (*Unaccompanied.*)

O come let us sing unto the Lord, Who stilleth the noise of the seas, and the noise of their waves; Who maketh the storm a calm, so that the waves thereof are still.

Psalm xc. i. Psalm lxxv. 7. Psalm cvii. 29.

CHORUS.

Praise ye the Lord from the heavens, praise Him in the heights. Praise the Lord from the earth, ye dragons and all deeps; fire and hail, snow and vapours, stormy wind fulfilling His word. Let them praise the name of the Lord: for His glory is above the earth and heaven.

Psalm cxlviii. 1, 7, 8, 18.

END OF PART I.

PART II.

DENIAL.

RECITATIVE.

Then saith Jesus unto His disciples: All ye shall be offended because of Me this night; ye shall be scattered, and shall leave Me alone. But Peter said unto Him:—

S. Matthew xxvi. 31. S. John xvi. 32.

AIR.—PETER.

Though all men shall be offended, yet will not I. Though I should die with Thee, yet will I not deny Thee. Lord, I am ready to go with Thee both into prison and to death.

S. Mark xiv. 29. S. Matt. xxvi. 35. S. Luke xxii. 33.

RECITATIVE.

And they that had laid hold on Jesus, led Him away to the high priest. S. Matthew xxvi. 57.

CHORAL RECITATIVE.

And they all forsook Him and fled.

S. Mark xiv. 50.

AIR.

O Thou afflicted, and tossed with tempest, and not comforted; behold in righteousness shalt Thou be established; Thou shalt be far from oppression, for Thou shalt not fear, and from terror, for it shall not come near Thee. No weapon against Thee shall prosper, and every tongue in judgment Thou shalt condemn.

Isaiah liv. 11, 14, 17.

CHORAL RECITATIVE. (*Male Voices.*)

But Peter followed Him afar off unto the high priest's palace, and went in to see the end.

S. Matthew xxvi. 58.

CHORUS OF SERVANTS.

We have a law, and by our law He ought to die, because He made Himself the Son of God.

S. John xix. 7.

SOLO.—A SERVANT.

Thou also wast with Jesus of Nazareth.

S. Matthew xxvi. 69.

CHORUS.

This man was also with Him.

S. Luke xxii. 56.

SOLO.—PETER.

I know not what thou sayest.

S. Matthew xxvi. 70.

SOLO.—SECOND SERVANT.

Art thou not also one of His disciples?

S. John xviii. 25.

CHORUS.

This is one of them.

S. Mark xiv. 69.

SOLO.—PETER.

As thy soul liveth I am not.

II. Samuel xi. 11. S. Luke xxii. 58.

SOLO.—THIRD SERVANT.

Did not I see thee in the garden with Him?

S. John xviii. 26.

CHORUS.

Surely thou also art one of them.

S. Matthew xxvi. 73

SOLO.—PETER.

As the Lord God of Israel liveth, I know not this man of whom ye speak.

I. Kings xvii. 1. S. Mark xiv. 71

CHORUS OF SERVANTS.

They are all revolvers, walking with slanders, they are corrupters. Men shall call them reprobate, because the Lord hath rejected them.

Jer. vi. 28, 30.

REPENTANCE.

AIR.

The Lord is very pitiful, and of tender mercy. He is nigh unto them that are of a broken heart, and will not turn away His face if they return to Him.

S. James v. 11. Psalm xxxiv. 18. II. Chron. xxx. 9.

RECITATIVE.

Then led they Jesus from Caiaphas unto the hall of judgment.

S. John xviii. 28.

PROCESSION MARCH, WITH
RECITATIVE.

And the Lord turned and looked upon Peter.

S. Luke xxii. 16.

AIR.—PETER.

O that my head were waters, and mine eyes a fountain of tears, that I might weep day and night. I acknowledge my wickedness, O Lord, for I have sinned against Thee; I am ashamed, and blush to lift up my face. Do not abhor me for Thy name's sake.

Jer. ix. 1.; xiv. 20, 21. Ezra ix. 6.

RECITATIVE.

Then Pilate delivered Him unto them to be crucified. And they took Jesus, and led Him away.

S. John xix. 16

CHORUS OF DISCIPLES.

This is a day of wrath, a day of trouble and distress, a day of wateness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness.

Zephaniah i. 15.

SOLO.—THE VIRGIN MOTHER.

I mourn as a dove, I shall go softly all my years in the bitterness of my soul. Mine eye mourneth by reason of affliction. Labour not to comfort me, for I will weep bitterly.

Isaiah xxxviii. 14, 15. Psalm lxxxvii. 9. Isaiah xxii. 4.

DEAD MARCH, WITH CHORUS OF JEWS
AND DISCIPLES.

JEWS.—Thou that destroyest the temple, how gracious shalt Thou be when pangs come upon Thee. Then shalt Thou be confounded for all Thy wickedness.

S. Matt. xxvii. 40. Jer. xxii. 22.

DISCIPLES.—He is like a lamb that is brought to the slaughter. Call for the mourning women, that they may come and take up a wailing for us, that our eyes may run down with tears, and our eyelids gush out with waters.

Jer. ix. 17, 18; xi. 19.

RECITATIVE.

And Jesus turning unto them said :

AIR.

Daughters of Jerusalem, weep not for Me, but weep for yourselves and for your children. For, behold, the days are coming in which they shall say to the mountains, Fall on us ; and to the hills, Cover us.

S. Luke xxiii. 28, 29, 30.

MARCH RESUMED WITH CHORUS.

He is worthy to die. He hath prophesied against our city. Away with Him.

Jer. xxvi. 11. S. John xix. 15.

SOLO.—PETER.

For these things I weep.

Lam. i. 16.

CHORUS.

He will swallow up death in victory, and the Lord God will wipe away tears from off all faces ; and the ransomed of the Lord shall come to Zion with songs and everlasting joy upon their heads. They shall obtain joy and gladness, and sorrow and sighing shall flee away.

Isaiah xxv. 8 ; xxxv. 10.

DELIVERANCE.

RECITATIVE.

Now Herod the king stretched forth his hands to vex certain of the church, and he killed James, the brother of John, with the sword. And when he saw that it pleased the Jews, he proceeded further to take Peter also. Peter, therefore, was kept in prison, but prayer was made without ceasing unto God for him. And when Herod would have brought him forth, the same night Peter was sleeping between two soldiers, bound with two chains, and the keepers before the door kept the prison. And, behold, the angel of the

Lord came unto him, and a light shined in the prison. And he smote Peter on the side, and raised him up, saying : Acts xii. 1, 2, 3, 5, 6, 7.

AIR.—AN ANGEL.

Gird up thy loins and arise. Be not dismayed ; they shall fight against thee, but shall not prevail, for I am with thee to deliver thee.

Jer. i. 17, 19.

SOLO.—PETER.

The heavens are opened, and I see visions of God.

Ezekiel i. 1.

RECITATIVE.

And the angel said, Cast thy garment about thee and follow me. And he went out and followed him, and passed on through one street, and forthwith the angel departed from him. And when Peter was come to himself, he said :—

Acts xii. 8, 9, 10, 11.

AIR.—PETER.

The Lord hath sent His angel and delivered me. I called upon Thy name, O Lord, out of the dungeon, and Thou hast heard my voice. O Lord, Thou hast redeemed me, and so an entrance shall be given me into the everlasting kingdom of my Lord and Saviour Jesus Christ.

Acts xii. 11. Lam. iii. 55, 56, 58. II. S. Peter i. 11.

RECITATIVE.

And he came to the house of Mary, the mother of John, where many were gathered together praying ; and when they had opened the door they were astonished. But he, beckoning with the hand unto them to hold their peace, declared unto them how the Lord had brought him out of prison. And they sang praises with gladness.

Acts xii. 12, 16, 17. II. Chron. xxix. 30.

CHORUS.

Sing unto the Lord, O ye saints of His Amen.

Psaln xxx. 4

No. 1.

OVERTURE.—“EVENING BY THE SEA OF GALILEE.”

Andantino. *poco marcato*

PIANO.
♩ = 112.

The musical score is written for piano in 3/4 time. It begins with a tempo marking of *Andantino* and a dynamic of *mf*. The tempo changes to *poco marcato* later in the piece. The score consists of five systems of music, each with a treble and bass clef staff. The bass line features a prominent triplet pattern in the left hand. Dynamics range from *mf* to *pp*. The piece concludes with a final chord in the right hand.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests.

Second system of musical notation. The bass clef part includes the dynamic marking *cres.* and *f*. There are triplets in both staves.

Third system of musical notation, continuing the complex texture with various rhythmic patterns and articulation marks.

Fourth system of musical notation. The bass clef part includes the dynamic marking *f* and *dim.*. There is a triplet in the bass clef.

Fifth system of musical notation. The bass clef part includes the dynamic marking *p*. There is a triplet in the bass clef.

Sixth system of musical notation. The bass clef part includes a triplet.

Seventh system of musical notation. The bass clef part includes the dynamic marking *crescendo assai.* and *pp*. The system concludes with a *f* dynamic marking.

cres.

cres. assai.

p

cres.

cres. assai.

fp

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains a rhythmic accompaniment of eighth notes. A *cres.* marking is present above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the rhythmic accompaniment. A *cres.* marking is present above the treble staff.

Third system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the rhythmic accompaniment. A *cres* marking is present above the treble staff.

Fourth system of musical notation. The treble clef staff contains the lyrics "cen - do." under the notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff continues the rhythmic accompaniment. A *pp* marking is present above the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff features a continuous eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff features a continuous eighth-note accompaniment.

Seventh system of musical notation. The treble clef staff continues the melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff features a continuous eighth-note accompaniment. A *cres.* marking is present above the treble staff.

b

The musical score is written for piano and consists of eight systems of music. Each system has a grand staff with a treble and bass clef. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues with the same key signature. The third system changes to a bass clef and a key signature of one flat (Bb). The fourth system returns to a grand staff with a treble clef and a key signature of one sharp. The fifth system continues with the same key signature. The sixth system changes to a bass clef and a key signature of one flat. The seventh and eighth systems return to a grand staff with a treble clef and a key signature of one sharp. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics 'cen - do.' are written under the first system of the third system, and 'molto.' is written under the second system of the third system. The dynamic markings 'p', 'cres', 'f', and 'dim. assai.' are also present. The tempo marking 'Tempo 1mo.' is located at the beginning of the sixth system. The score concludes with a double bar line and repeat dots.

The image displays a musical score for a piece titled "St. Peter" by Benedict. The score is arranged in seven systems, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several measures feature triplet markings (the number 3) over groups of notes. The score includes dynamic markings: *dolce.* (dolce) in the fifth system and *pp* (pianissimo) in the seventh system. The piece concludes with a final cadence in the seventh system.

First system of musical notation, featuring a treble clef with a melodic line and a bass clef with a bass line.

Second system of musical notation, continuing the melodic and bass lines.

Third system of musical notation, showing a more active bass line with sixteenth notes.

Fourth system of musical notation, with a treble clef line that becomes mostly empty.

Fifth system of musical notation, featuring a treble clef with a few notes and a busy bass line.

Sixth system of musical notation, including dynamic markings *dolcissimo.* and *dim.*

Seventh system of musical notation, including dynamic markings *sempre.* and *pp*.

No. 2. CHORUS.—“THEY THAT GO DOWN TO THE SEA IN SHIPS.”

TRFBLE.

ALTO.

TENOR
(five lower.)

BASS.

PIANO.
♩. = 72.

Moderato.

p

cres.

sfz

A

mf e tranquillo.

*
They that go down . . . to the sea in

dim.

p

The musical score is arranged in three systems. The first system includes vocal staves for Treble, Alto, Tenor (five lower), and Bass, and a piano accompaniment. The piano part features a 'Moderato' tempo and begins with a piano (*p*) dynamic. The second system continues the piano accompaniment, showing a crescendo (*cres.*) and a fortissimo (*sfz*) dynamic. The third system includes vocal staves and piano accompaniment. The vocal line begins with a section marked 'A' and a dynamic of *mf e tranquillo*. The lyrics 'They that go down . . . to the sea in' are written below the vocal line. An asterisk (*) is placed above the vocal line to indicate a breath mark. The piano accompaniment in this system starts with a *dim.* dynamic and a piano (*p*) dynamic.

This mark (*) indicates where breath may be taken.

mf e tranquillo. *

They that go down . . . to the sea in
ships, They that go down to the

mf e tranquillo. *

They that go down . . . to the sea in
ships, They that go down *to the
sea, They that go to the sea, that go

poco cres - cendo.

mf e tranquillo. *

They that go down . . . to the sea in
ships, They that go down, that go
sea, They that . . . go down to the
down to the sea,

B

ships, They that go down to the
 down to the sea, They that go down, that go
 sea, that go down, . . . that go down to the
 They that go down . . . to the sea in

marcato.

cres - cen - do.
 sea, that go down to the sea in
 * *cres - cen - do.*
 down . . to the sea, that go down . . to the sea in
 * *cres - cen - do.*
 sea, that go down to the sea in
 * *cres - cen - do.*
 ships, They that go down to the

mf
 ships, That do busi - ness in great
 ships, *mf*
 ships, That do busi - ness in great wa - ters,
 sea,
p

wa - ters,

mfr

That do busi - ness in great wa - ters,

mfr

That do busi - ness in great

That do busi - ness in great wa - ters, in great wa - - - -

That do busi - ness in great wa - - - -

That do busi - ness in great wa - - - -

wa - ters, That do busi - ness in great wa - - - -

- - - - ters, That do bu - - - si - ness in great wa - - - -

- - - - ters, That do bu - - - si - ness in great wa - - - -

- - - - ters, That do bu - - - si - ness in great wa - - - -

- - - - ters, That do bu - - - si - ness in great wa - - - -

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

ters; These be - hold the

p

C

cres.
works of the Lord, and His won - -

cres.
works of the Lord, and His won - -

cres.
works of the Lord, and His won - -

cres.
works of the Lord, and His won - -

f

cres - cen - do.

- - ders, His won - ders in the deep,

- - ders, His won - ders in the deep,

- - ders, His won - ders in the deep,

- - ders, His won - ders in the deep,

and His won - ders in the deep,

f

Dp

They . . . that go down . . . to the sea in

p

They . . . that go down . . . to the sea in

p

They . . . that go down . . . to the sea in

p

They . . . that go down . . . to the sea in

D

cres.

ships, . . . They . . . that go down, .. that go down .. to the

cres.

ships, . . . They that . . . go down to the

cres.

ships, . . . That do busi-ness in great wa - ters, down to the

cres.

ships, . . . They that . . . go down to the

cres.

ff

sea, . . . These be - hold the works of the Lord, And His *

ff

sea, . . . These be - hold the works of the Lord, And His *

ff

sea, . . . These be - hold the works of the Lord, And His *

ff

sea, . . . These be - hold the works of the Lord, And His *

Sva.

won - - ders in the deep; These be - hold the

won - - ders in the deep; These be - hold the

won - - ders in the deep; These be - hold the

won - - ders in the deep; These be - hold the

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

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

works of the Lord, and His won - ders in . . . the deep.

** >* *ff* *ff* *ff*

1st TREBLE. *dolce.* E
The Lord will pre - serve, the Lord

2nd TREBLE. *dolce.*
The Lord will pre - serve, the Lord

1st ALTO. *dolce.*
The Lord will pre - serve, the Lord

2nd ALTO. *dolce.*
The Lord will pre - serve, the Lord

E

will pre - serve, The Lord will pre - serve,

will pre - serve, The Lord will pre - serve,

will pre - serve, The Lord

will pre - serve, The Lord

pre - serve their go - ing out, pre - serve their

pre - serve their go - ing out, pre - serve their

will pre - serve, pre - serve their go - ing out,

will pre - serve, pre - serve their go -

go - ing out and . . . their com - ing in,

go - ing out and . . . their com - ing in,

pre - serve their go - ing out, and their com - ing in,

ing out, . . . pre - serve their com - ing in,

and .. their com - ing in; He is

and .. their com - ing in; He is

and .. their com - ing in; He is

and .. their com - ing in; He is

with them and will keep them, For in . . His hand

and will keep them, For in . . His hand

with them, and will keep them, For in . . His hand

with them, and will keep them, For in . . His hand

cres. assai. *ff*

p *cres. assai.* *ff*

cres. assai. *ff*

cres. assai. *ff*

cres. assai.

is ev' - ry liv - ing thing; For

is ev' - ry liv - ing thing; For

is ev' - ry liv - ing thing; For

is ev' - ry liv - ing thing; For

p

p

in . . His hand . . . is ev' - ry liv - ing thing, . . .

in . . His hand . . . is ev' - ry liv - ing thing, . . .

in . . His hand . . . is ev' - ry liv - ing thing, . . .

in . . His hand . . . is ev' - ry liv - ing thing, . . .

F

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

He . . is with them, and He will keep

pp *cres.* *v*

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

them, For in His hand . . is ev' - ry liv - ing thing.

cres. *dim.*

He is with them.

He is with them.

He is with them.

He is with them.

cres. *f* *diminuendo.*

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings such as *cres.*, *f*, and *diminuendo.*

G TREBLE.

ALTO.

TENOR.

BASS.

mf

They . . . that go down . . . to the

They . . . that go down . . . to the

They . . . that go down . . . to the

They . . . that go down . . . to the

G *Tempo primo.*

p

sea in ships, . . . down . . . to the sea, . . . That do

sea in ships, . . . They that . . .

sea in ships, . . . That do busi-ness in great wa - ters,

sea in ships, . . . They that . . . *Sva.*

busi-ness in great wa - ters, They behold the works of the

cres.

go to the sea, that do business in great wa - ters, be - hold . . . the

cres.

in great wa - ters, They be - hold the works of the

cres.

go to the sea, . . . They . . . be - hold the works of the

Sva. *loco.*

Lord, They be-hold the works of the Lord, . . . the works, the works of the Lord, they be-
works of the Lord, They be-hold the works of the Lord, they be-
Lord, They be-hold the works of the Lord, they behold the works, the works of the Lord, they be-
Lord, They be-hold the works, they be-

1ST TREBLE.

- hold the works . . . of the Lord, And His wonders in the deep, His won - - ders, His
- hold . . . the works of the Lord, His won - ders in the deep, His
- hold the works of the Lord, His won - ders in the deep, His
- hold the works of the Lord, His won - ders in the deep, His

2ND TREBLE.

wonders in the deep; Behold the works of the Lord, Behold His
won - ders in the deep, They be - hold the works of the Lord, And His
won - ders in the deep, They be-hold the works of the Lord, And His
won - ders in the deep, They be-hold the works of the Lord, And His

won-ders, His won - ders in . . the deep: Lie
 won-ders, His won - ders in . . the deep: Lie
 won-ders, His won - ders in . . the deep: Lie
 won - ders, His won - ders in . . the deep: We will lie
 down in peace . . and sleep: for Thou, . . O
 down in peace and sleep: for Thou, O
 down in peace . . and sleep: for Thou, O
 down in peace . . and sleep: for Thou, O Lord, . .
 Lord, for Thou, O Lord, makest us to . . dwell, to dwell in . .
 Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .
 Lord, for Thou, O Lord, makest us . . to dwell, to dwell in . .
 . . . makest us . . . to dwell, . . . to dwell in

p
cres.
f
smorz.

pp
 safe ty; We will lie
pp
 safe ty; We will lie
pp
 safe ty; We will lie
pp
 safe ty; We will lie
dolce e piano.
morendo.
 down in peace and sleep.
morendo.
 down in peace and sleep.
morendo.
 down in peace and sleep.
morendo.
 down in peace and sleep.
morendo.
 down in peace and sleep.
morendo.
 down in peace and sleep.

No. 3.

RECIT. AND CHORUS.—“REPENT YE, REPENT YE.”

TENOR SOLO. *Maestoso.* *f* **RECIT.**
 Re-pent ye, Re-pent ye, Re-

TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.

PIANO.
Maestoso. *f*
 ♩ = 60.

A *Allegro non troppo.*
 - - pent ye, for the king-dom of Heav'n is at hand.

What thing is

A *Allegro non troppo.*
Tempo. f
 ♩ = 138.

What thing is this? what thing, what thing is
 What thing is this? what thing, what thing is
 this? what thing, what thing is
 What thing is this? what thing, what thing is

f
f
f
f

cres. *ff*

Maestoso.

Re-pent ye, Re -
 this? who art thou? who art thou?
 this? who art thou? who art thou?
 this? who art thou? who art thou?
 this? who art thou? who art thou?
 this? who art thou? who art thou?

cres.
cres.
cres.
cres.

Maestoso.

RECIT.

- - pent ye, Re-pent ye, for the king-dom of Heav'n is at

Tempo.

hand.

What new

What new doc - trine? what new

What new doc - trine is this? what new

What new doc - trine? what new

Tempo. f

B
pp *Maestoso.*

I am the voice of

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

doc - - trine is this? who art thou? art thou E - li - as?

B
Maestoso.
12 12
pp

Adagio.

one cry - ing in the wil - der-ness, He that cometh af - ter me is

Adagio.

cres. migh - ti - er than I, *p* He shall bap - tize you with the

cres. *p* *cres.*

C *Allegro agitato.*
Ho - ly Ghost and with fire.

What new doctrine is this? who art thou? who art
What new doc - trine is

C *Allegro agitato.*
f

What new doctrine is this? who art thou? who art thou? who art thou? who art thou? what new doctrine is this? who art thou? who art thou? What new doctrine is this? who art thou? who art thou? who art thou? who art thou? who art thou? who art thou?

thou? Art thou E - li - as? art thou E - li - as? thou? Art thou E - li - as? art thou E - li - as? thou? Art thou E - li - as? art thou E - li - as? thou? Art thou E - li - - - as? art thou E - li - - - as? art thou E -

D *Maestoso.*
p

I am the voice of one cry - - ing in the
 art thou E - li - as?
 art thou E - li - as?
 art thou E - li - as?
 - li - - as? E - li - as?

D *Maestoso.*
 12 12
pp

wil - der-ness. Af-ter me com-eth a man who is pre-fer-red be-fore me. I

saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -

The first system of the score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "saw the Spi-rit de-scend - ing, de-scend - ing from heaven like a dove, and it a -". The piano accompaniment is written for a grand piano with a treble and bass clef. The music is in a moderate tempo and features a mix of eighth and sixteenth notes in the vocal line, and chords and moving lines in the piano part.

E *Moderato.*

- bode up - on Him.

What would'st thou have us do? what

What would'st thou have us

What would'st thou have us

What would'st thou have us do?

E *Moderato.* 126.

The second system of the score continues the vocal line and piano accompaniment. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "- bode up - on Him. What would'st thou have us do? what What would'st thou have us What would'st thou have us What would'st thou have us do?". The piano accompaniment is written for a grand piano with a treble and bass clef. The music is in a moderate tempo and features a mix of eighth and sixteenth notes in the vocal line, and chords and moving lines in the piano part. The system ends with a double bar line and the number 126.

. . would'st thou have us do? what would'st thou have us do? *cres.*
 do? what would'st thou have us do? what would'st thou *cres.*
 do? what would'st thou have us do? what shall we do? what would'st thou *cres.*
 what would'st thou have us do? what would'st thou have us do? what would'st thou

cres.
 Mas - ter, what would'st thou have us do? what shall we do? what shall we
 have us do? what shall we do? Mas - ter, what shall we do? what shall we
 have us do? Mas - ter, what would'st thou have us do? what shall we do? what shall we
 have us do? Mas - ter, what shall we do? what shall . . we

Maestoso. *ff* RECIT.

Re - pent ye, Re - pent ye, Re -

do?

do?

do?

do?

Maestoso. ♩ = 66. *ff*

- pent ye, for the king - dom of Heav'n is at hand, as saith the Pro - phet E - sai - as:—

p

Andante con moto.

No. 4.

AIR.—"O HOUSE OF JACOB."

TENOR. *Andante con moto.* *dolce.*
O house of

PIANO. *dolce.* *dim.* *pp*
= 96.

Ja - cob, house of Ja - - cob, come ye, O house of

Ja - - cob, come ye, come ye, And let us

walk . . . in the light of the Lord, And let us

walk in the light of the Lord. O house of

* *crescendo.*

Ja - cob, house of Ja - cob, come ye, And let us walk in the

crescendo.

* *f*

light of the Lord, Let us walk in the light of the

fp

dim. *risoluto.*

Lord, He will teach us of . . . His ways.

dim. *cres.*

f *f*

For out of Zi-on

sempre f

shall go forth the law, And the word of the

p

Lord from Je - ru - salem, He shall judge among the

na - tions, And re - buke ma - ny peo - ple,

Sostenuto il Basso.

ritenuto. and re - buke ma - - ny peo - ple. *Tempo 1mo.* O

dim. *pp* *cres.* *Tempo 1mo.*

ritenuto.

house of Ja - cob, house of Ja - cob, come ye, O house of

pp

Ja - - cob, come ye, come ye, O house of Ja - - cob,

cres. *cres.*

come ye, come ye, And let us walk in the light of the Lord.

And let us walk in the light of the Lord. He will teach us

He will teach us, He will teach us of His ways.

He will teach us of His ways.

ppp

No. 5. CHORUS.—“THE LORD WILL NOT TURN HIS FACE FROM THEM.”

Andante con moto.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 120.

Andante con moto.

p *cres.* *dim.*

p

The Lord will not

The Lord will not

The Lord will not

The Lord will not

The Lord will not

pp

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

turn His face from them, from them that seek Him; The

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

Lord will not turn His face from them, from them that

seek . . . Him. The Lord will not turn His face from them, from

seek Him. He will not turn from them, from

seek . . . Him. He will not turn from

seek . . . Him. He will not turn from them, from

them that seek Him, that seek Him, but will have compas - sion, but

them that seek Him, that seek . . . Him, but will have compas - sion, but

them that seek Him, that seek Him, but will have compas - sion, but

them that seek Him, that seek . . . Him, but will have compas - sion, but

will have compas - sion, but will have com - pas - sion, but will have com -
 will have compas - sion, but will have com - pas - sion, but will have com -
 will have compas - sion, but will have com - pas - sion, but will have com -
 will have com - pas - sion, but will have com - pas - sion, but will have com -

*dim. **

pas - sion. The Lord will not
 pas - sion. The Lord will not
 pas - sion. The Lord will not
 pas - sion. The Lord will not

dolce assai. B

turn His face from them, from them that seek Him, The
 turn His face from them, from them that seek Him, The
 turn His face from them, from them that seek Him, The
 turn His face from them, from them that seek Him, The

Lord . . . will not turn His face from them that seek . . .

Lord will not turn His face from them that seek . . .

Lord . . . will not turn His face from them that seek

Lord will not turn His face from them that seek . . .

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

Him, The Lord . . . will not turn from them, but *dim.*

cres.

p will have com - pas - sion.

p will have com - pas - sion.

p will have com - pas - sion.

p will have com - pas - sion. ♩ = 144.

p *f* *Piu mosso.*

Con Sves

f

And cast their sins . . . in the depths . . of the

And cast their sins . . . in the

And

And cast their sins in the

sea, in the depths, . . . the

sea, and cast . . their sins . . in the depths . . of the

cast their sins in the sea, and cast . . . their sins . . in the

sea, and cast their sins in the

depths of the sea, and cast their

sea, and cast . . . their sins . . in the

sea, and cast . . . their sins . . in the depths of the

sea,

D

sins . . . in the sea,
 sea, and cast . . . their sins . . . in the
 sea, and cast . . . their sins . . . in the sea,
 and cast . . . their sins . . . in the depths of the sea, and

and cast . . . their sins in the sea,
 sea, and cast . . . their sins, . . . their sins in the sea, and
 and cast . . . their sins in the depths of the
 cast their sins in the depths of the sea,

and cast their sins in the depths of the sea, and
 cast their sins in the depths of the sea, and
 sea, and cast their sins in the depths of the
 and cast their sins in the depths of the sea,

**p*
p
p
p

cast . . their sins in the depths of the sea, and cast . . . their
 cast their sins in the sea, and cast their
 sea, and cast . . their sins, their sins in the sea, and
 and cast their sins in the depths of the sea, and cast their

cres.
cres.
cres.
cres.
cres.

sins, their sins . in the sea, and cast their sins in the
 sins, their sins in the sea, and
 cast . . their sins, and cast, . . and cast . . . their
 sins, their sins in the sea, and cast . . . their

E
ff
ff
ff
ff

depths, . . the depths of the sea. The
 cast their sins in the depths of the sea. The
 sins . . in the depths of the sea, The
 sins . . in the depths of the sea, the depths of the

Rit. assai.
pp
pp
pp
pp
pp
pp
pp

Tempo primo.

Lord will not turn His face from them, from them that

Lord will not turn from them that

Lord will not turn from them that

sea. The Lord will not turn from them that

Tempo primo.

seek Him, but will . . . have com - pas - sion, but

seek Him, but will have com - pas - sion, but

seek Him, but will have com - pas - sion, but

seek Him, but will have com - pas - sion, but

seek Him, but will have com - pas - sion, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas-sion. The Lord . . . will not turn from them, but

will have com-pas - sion, will have com-pas-sion, com - pas - -

will have com-pas - sion, will have com - pas - - sion, com - pas - -

will have com-pas - sion, But He will have, will have com-

will have com-pas - sion, But He will have, will have com-pas - -

- - sion, But He will have com - pas - - - sion.

- - sion, He will have, will have com - pas - - - sion, com -

- - pas - sion, But He will have com - pas - - - sion, com -

- - sion, But He will have com - pas - - - sion, will have com -

But He will have, will have com - pas - - -

- pas - - sion, But He will have com - pas - - -

- pas - - sion, But He will have com - pas - - -

- pas - - sion, But He will have, will have com - pas - - -

- sion, will have com - pas - - - sion, will have com -
 - sion, will have com - pas - - - sion, will have com -
 - sion, will have com - pas - - - sion, will have com -
 - sion, will have com - pas - - - sion, will have com -

- pas - - - sion.
 - pas - - - sion.
 - pas - - - sion.
 - pas - - - sion.

No. 6. RECIT., CONTRALTO.—“AND JESUS WALKING BY THE SEA.”

VOICE. *Andantino.* RECIT. *And*

PIANO. *p* $\text{♩} = 54.$

Je - sus walking by the sea of Ga - li - lee saw two brethren, Simon, called

pp

Quasi in tempo.

Pe - ter, and An - drew his bro - ther, cast - ing a net in - to the

sea, for they were fishers. And He said to them, fol - low me.

f

pp Tempo.

And they straightway left their nets and fol - low - ed Him.

pp

attacca.

No. 7.

AIR, FOR BARYTONE.—"HOW GREAT, O LORD."

Andante. *mfr*

VOICE. How great, O

PIANO. $\text{♩} = 116.$ *p* *pp*

cres. *dim.*

Lord, O Lord, is Thy goodness, Which Thou hast laid up, hast laid up for

cres. *>*

me. O Lord, how great is Thy good-ness, Which Thou hast

pp *cres.* *>*

ritenuto. *Tempo.* *pp* *cres.*

laid up for me. Thou hast shewn me the

Tempo. *colla voce.* *cres* *cen*

path . . . of life, . . . Thou hast shewn me the

do.

path . . . of life, and in - - - clin - - ed my

Ap

p

heart to Thee, . . . to walk in Thy way, to

crescendo.

cres.

walk in Thy way; in - - clin - - ed my heart to Thee, to

dim.

dim.

walk in Thy way, to walk in Thy way, in - -

cres.

cres.

f

- - clin - - ed my heart to . . Thee, to walk, to

p

dolce.

walk in Thy way, Thy way is the way of pleasantness,

B

and all Thy paths are peace; Thy way is the

way of pleasantness, and all . . . Thy paths, . . . Thy paths are peace,

cres.

Thy way is the way of pleasantness, and all thy paths . . .

cres.

dim. *pp*

. . . . are peace. Thou hast shewn me the path of life,

dim. *pp*

cres. *ritardando assai.* *tempo.* *f*

and in - clin - ed my heart, my heart to Thee; How great, O

cres. *ritardando assai.* *f* *tempo!*

dim.

Lord, O Lord, is Thy good - ness, which Thou hast laid up for

dim.

cres.

me. How great, O Lord, is Thy good - ness, which Thou hast laid

dolce. *cres.*

dim. *p*

up, . . . laid up for me, O Lord, how great, O

lento.

Lord, is Thy good - ness, Thy good - - ness.

lento. pp

attaca CHORUS.

No. 8.

CHORUS.—"THE LORD BE A LAMP."

Andante.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 76.

p Andante.

(Subdued and with devotional feeling.)

p
e. dolce.
The
e. dolce.
p
The
e. dolce.
p
The
e. dolce.
p
The

dim.

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

Lord be a lamp un - - to . . . thy feet, . . . And a

cres. *f*

light, a . . light . . un - - to . . thy path; . . The

light, a light un - - to . . thy path; . . The

light, a light . . un - - to . . thy path; . . The

light, a light un - - to . . thy path; . . The

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Lord be a lamp . . . un - - to . . . thy . . feet, . . . And a

Lord be a lamp . . . un - - to . . . thy . . feet, . . . And a

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

Lord be a lamp . . . un - - to . . . thy feet, . . . And a

cres. *p* *cres.*

cres. *p* *cres.*

cres. *p* *cres.*

cres. *p* *cres.*

light, a .. light, a light .. un-to thy path, The

Lord be a lamp, a .. lamp .. un-to thy feet; And a

light un-to thy path, and a light un-to thy path, and a

light, a .. light, and a light un-to thy path, and a

light, a light, and a light un-to thy path, and a

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path. The

light un-to thy path, and a light un-to thy path, The

light un-to thy path, and a light un-to thy path. The

Lord be a lamp un-to thy feet, * And a

Lord be a lamp un-to thy feet, * And a

Lord be a lamp un-to thy feet, * And a

Lord be a lamp un-to thy feet, And a

light, a light un-to thy path, . . . a . . .

light, a light un-to thy path, . . . a

light, a light un-to thy path, . . . a . . .

light, a light un-to thy path, . . . a

light un-to thy path, un-

light un-to thy path, un-

light un-to thy path, un-

light un-to thy path,

dim. **p* ** rall.*

to thy path. The Lord be a lamp un-

to thy path, The Lord be a lamp un-

to thy path, The Lord be a lamp un-

The Lord be a lamp un-

** p tempo.* *C*

to thy feet, . . . And a light, and a light . . . un-

to thy feet, . . . And a light, and a light . . .

to thy feet, . . . And a light, and a light . . .

to thy feet, . . . And a light . . .

cres *cen*

do. *ff*
 to thy path, . . . and a light, and a
do. *ff*
 un-to thy path, . . . and a light, and a
do. *ff*
 un-to thy path, . . . and a light, and a
 to thy path, . . . and a

dim. *cres.*
 light . . . un - to thy path, and a light, a
dim. *cres.*
 light . . . un - to thy path, and a light, a
dim. *cres.*
 light . . . un - to thy path, and a light, a
dim. *cres.*
 light un - to thy path, and a light, a

ff *p*
 light un - to . . . thy path, a light . . .
ff *pp*
 light un - to . . . thy path, a light . . .
ff *p*
 light un - to . . . thy path, a light . . .
 light un - to thy path, a light . . .
p

dim.
 un - - to thy path. The Lord pre -
dim.
 un - - to thy path.
dim.
 un - - to thy path,
dim.
 un - - to thy path. The Lord pre -

dim.
f
p

- - serve thee, . . in all . . . the
 The Lord pre - serve thee
 The Lord pre - serve thee
 - - serve, pre - serve thee in all . . . the

pp

way thou go - - est, . . A - - men,
 in the way thou go - est, A - - men,
 in the way thou go - est, A - - men,
 way, the way thou go - est, A - - men,

pp
pp
pp
pp
pp

dolce.
A - - - men, The Lord pre - - - serve
dolce.
A - - - men, The Lord pre - - - serve
dolce.
A - - - men, The Lord pre - - - serve
A - - - men, The Lord pre - - - serve

pp
thee, A - - - men.
pp
thee, A - - - men.
pp
thee, A - - - men.
pp
thee, A - - - men.
p

Empty vocal staves and piano accompaniment.

No. 9. RECIT., CONTRALTO.—“AND JESUS CONSTRAINED HIS DISCIPLES.”

VOICE. *Andante con moto.* RECIT.

And Je - sus constrained His dis - ci - ples to get in - to a

PIANO. $\text{♩} = 112.$ *p*

ship, and go be - fore Him un - to the o - ther side.

Tempo.

Tempo. *p*

RECIT.

And He went in - to a moun - tain a - part to pray, and when the

pp *pp*

eve - ning was come, He was there a - lone.

No. 10.

PRAYER.

PIANO.
♩ = 66.

Andante.
ppp *p*

trem. *pp* *trem.*

A ²⁴

Sva

Ev

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking *B* is present above the first measure of the treble staff. The second system includes the vocalization *do.* in the treble staff. The third system shows a complex rhythmic pattern in the bass staff. The fourth system features a *pp* dynamic marking in the bass staff. The fifth system includes a *diminuendo.* marking in the bass staff. The sixth system features a *ppp* dynamic marking in the bass staff. The seventh system concludes with a *ppp* dynamic marking and an *Attaca Subito.* instruction at the end.

No. 11. CONTRALTO SOLO AND CHORUS.—“BUT THE SHIP WAS NOW.”

VOICE.

ACCOMP.

$\bullet = 116.$

Allegro.

pp

cres.

f

The musical score is arranged in five systems. Each system consists of a vocal line (VOICE.) and a piano accompaniment (ACCOMP.). The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is marked 'Allegro.' and the initial dynamic is 'pp' (pianissimo). The score includes various musical notations such as slurs, accents, and dynamic markings like 'cres.' (crescendo) and 'f' (forte). The piano accompaniment features a steady eighth-note bass line and a more complex treble line with sixteenth-note patterns.

But the ship . . . was now . . . in the

ppp *cres.*

midst of . . . the sea,

fp

cres. *f*

tos . . . sed by the

ppp

waves, by rea - son of a great

crescendo.

A

wind that blew.

sempre fortissimo.

con Sves.

SOPRANO. *B* *Same time.* *marcato.*

ALTO. *marcato.* The

TENOR. *marcato.* The deep ut

BASS. *marcato.* The deep ut - - - ter-eth his

The deep ut - - - ter-eth his voice, and

B

Con Sves.....

dim. * *cres.*

deep ut - - - ter-eth his voice, and lift - - eth his

dim. * *cres.*

- - - ter-eth his voice, his voice, and lift - - eth his

dim. * *cres.*

voice, . . his voice, . . and lift - eth, and lift - - eth his

lift - eth, and lift - eth his hands . . on high.

dim. *cres.*

hands . . on high, The

hands . . on high, The deep ut

hands . . on high, The deep ut - - - ter-eth his

The deep ut - - - ter-eth his voice, . . and

Con Sves.....

deep ut - ter-eth his voice, and lift - eth his hands on
 ter - eth his voice, his voice, and lift - eth his hands on
 voice, . . his voice, and lift - eth, and lift - eth his hands on
 lift - eth, and lift-eth his hands on high, The

high. The deep ut - - ter - eth .
 high. The deep ut - - ter - eth his voice, his
 high. The deep ut - - ter-eth his voice, his voice, the
 deep ut - - ter-eth his voice, the deep, . . the deep ut - ter .

. his voice, . . the deep, . . the deep ut - ter-eth his voice, and
 voice, the deep, the deep ut - ter - eth his voice, and
 deep, the deep ut - ter - eth his voice, ut - ter-eth his voice,
 eth his voice, the deep . . ut - ter-eth his voice,

cendo. *cres - cendo.*

lift - eth his hands, his hands on high, and lift - eth his

lift - eth his hands, his hands on high, and lift - eth his

crescendo. lift-eth his hands on high, lift-eth his hands on high, lift-eth his *crescendo.*

lift-eth his hands on high, lift-eth his hands on high, lift-eth his

cendo. *f* *crescendo.*

ff *dim.*

hands, and lift-eth his hands, his hands on high, and

ff *dim.* hands, and lift - eth his hands, his hands on high, and

ff *dim.* hands on high, and lift - eth his hands, his hands on high, and

ff *dim.* hands on high, his hands, his hands on high, and

Sva. *ff* *dim.* *p*

lift - eth his hands, his hands on high.

lift - eth his hands, his hands on high.

lift - eth his hands, his hands on high.

lift - eth his hands, his hands on high.

Accelerando.

Deep call-eth un - to

cres. $\text{♩} = 88$ *f*

deep, at the noise, the noise of the storm, Deep call - - -

f Deep call - eth un - - to

- - - eth un - to deep, at the noise of the

deep at the noise, the noise of the storm, at the noise of the

storm . . and tem - - - pest, Deep call - - -

storm . . and tem - - - pest, Deep call

Deep call - eth un - - - to deep at the

- eth, Deep call - - - eth at the noise, . . the

- - - eth un - to deep, . . at the noise, at the noise of the

noise, the noise of the storm, at the noise, at the noise of the

noise of the storm and tem - - - pest, the noise of

tem - - - pest, the noise of the storm and

storm, Deep call

Deep call - eth un - - - to deep at the noise, the

storm . . . and tem - pest,
 tem - pest, of storm, of storm and
 . . . eth at the noise of the storm and tem - pest, of the storm, the storm and
 noise of the storm, of the storm . . . and tem - pest,

E
 deep call - eth un - - to deep, at the noise, the noise of the
 tempest, the noise of storm, of storm and tem - pest, deep call-eth,
 tempest, the noise of storm, the noise of the tem - - pest,
 deep call - eth un - to deep, . . . at the noise, the noise . . . of the

storm,
 deep call - eth un - - to deep at the noise, the noise of the
 deep call - - eth un - to
 storm, deep call - eth at the noise of the

deep call - eth un - to deep, at the noise of the storm,
 storm and tem - pest, at the noise of the
 deep, at the noise of tem - pest,
 storm, call - eth un - to . . .

deep call - eth un - to deep . . .
 storm, the noise of the storm, the
 deep call - eth un - to deep, at the noise, the
 deep, deep call - eth un - to . . . deep, the

Marcato assai.

. . . at the noise of the storm and tem - pest,
 noise of the storm, deep call - eth un - to . . .
 noise of the storm and tem - pest, deep
 noise of the storm, deep call - eth . . .

cres. *f*

deep call - eth un - to deep, at . . the noise, the

cres. *f*

deep, at the noise, the noise of storm, the

cres. *f*

call - eth un - to deep, at the noise, the

cres. *f*

un - - to . . deep, at the noise of storm, the

f *ff*

noise of the storm, The deep, the deep

f *ff*

noise of the storm, The deep, the deep

f *ff*

noise of the storm, The deep, the deep

f *ff*

noise of the storm, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter-eth his voice, The deep, the deep

ut - ter - eth his voice, and lift - eth his hands on
 and lift - eth his hands, his hands on
 ut - ter - eth his voice, and lift - eth his hands, his hands on
 ut - ter - eth his voice, and lift - eth his hands on

high, and lift - eth his hands on high, The deep
 high, and lift - eth his hands, his hands on high, The
 high, and lift - eth his hands on high, The
 high, and lift - eth his hands . . . on high,
 high, and lift - eth his hands on high, The deep

ut - ter - eth his voice, and lift - eth his hands, and lift - eth his
 deep ut - ter - eth his voice, and lift -
 deep, the deep ut - ter - eth his voice, and lift - eth his
 The deep ut - ter - eth his voice, and

hands, his hands on high. Deep call-eth un-to

eth his hands on high. Deep call-eth un-to

hands, his hands on high. Deep call-eth un-to

lift-eth his hands on high. Deep call-eth un-to

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

deep, at the noise, at the noise of the

storm. The

storm.

storm.

storm.

storm.

Stringendo.

ff con fuoco.

SOPRANO SOLO.

No. 12. SOLO AND CHORUS.—"THE LORD HATH HIS WAY IN THE WHIRLWIND."

Allegro assai.

VOICE. *con fuoco.*
 Lord hath His way in the whirl - wind, in the

PIANO. *fp*
 $\text{♩} = 132.$

Sva.
 whirl - wind and . . the . . storm, the

Lord, the Lord hath His way in the

Sva.
 whirl - wind and the storm, the

Lord hath His way in the whirl - wind, in the

cres . . . *cen* . . . *do.* *sempre.*

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line and a piano accompaniment. The piano part is in 2/4 time with a tempo of 132 beats per minute. The key signature has three sharps (F#, C#, G#). The score includes various musical markings such as 'Allegro assai', 'con fuoco', 'fp', 'Sva.', 'cres', 'cen', 'do.', and 'sempre'. The lyrics are: 'Lord hath His way in the whirl - wind, in the whirl - wind and . . the . . storm, the Lord, the Lord hath His way in the whirl - wind, in the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

whirl

wind .. and the

storm. The Lord hath His

way in the whirl wind, The Lord hath His

Lord hath His way in the way, The Lord hath His way, His way in the

H
storm.

The Lord hath His way in the whirl - - - wind, in the
The Lord hath His way in the whirl - - - wind, in the
The Lord hath His way in the whirl - - - wind, in the
The Lord hath His way in the whirl - - - wind, in the

H
f

Solo.
p
He mak - eth a
whirl - - - wind and in the storm.
whirl - - - wind and in the storm.
whirl - - - wind and in the storm.
whirl - - - wind and in the storm.

p

way, a way in the sea, He mak - eth a

pp

way in the sea, and a path in the migh - ty

wa - ters, and a path in the migh - - ty wa - ters,

Con fuoco.
and a path

Con fuoco.

in . . the . . migh - ty . . wa

cres - cen - do. *f*

a . . . path

ters, a . . path, and a path in the

ff *f*

migh - ty . . wa - - - ters, a path in the migh - ty, the

migh - ty wa - - - - ters.

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

He ma - keth a way in the sea, in the

What - so -

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

sea, and a path in the migh - ty wa - - - ters.

ev - er pleas - - eth Him, that do - eth He, that

do - eth He, in the seas and all deep pla - ces, that do - eth

He in the seas and all deep pla - ces, The

The Lord hath His

The Lord hath His

The Lord hath His

The Lord hath His

The Lord hath His

pp *cres.* *assai.*

Detailed description: This is a musical score for a piece titled "St. Peter" by Benedict. The score is arranged for voice and piano. It consists of three systems of music. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and piano accompaniment. The third system contains the final two lines of the vocal melody and piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *cres.* (crescendo) and *f* (forte). The lyrics are written below the vocal line, and the piano part has some lyrics written below it as well, including *pp*, *cres.*, and *assai.*

Lord hath His way in the whirl-wind, in the whirl-wind and the
 way, The Lord hath His way . . . in the
 way, The Lord hath His way . . . in the
 way, The Lord hath His way . . . in the
 way, The Lord hath His way . . . in the

pp *pp* *pp* *pp*

ff p *pp* *cres.*

storm, The Lord, the Lord hath His way,
 storm, in . . . the whirl-wind and the storm, in . .
 storm, in . . . the whirl-wind and the storm, in . .
 storm, in . . . the whirl-wind and the storm, in . .
 storm, in . . . the whirl . . . wind, in . .

ff *cres.*

in the whirl - wind and the storm, in the
 the whirl - wind, in the whirl - wind and the
 the whirl - wind, in the whirl - wind and the
 the whirl - wind, in the whirl - wind and the
 the whirl - - wind, the whirl - wind and the

p whirl *cres.*
 storm,
 storm,
 storm,
 storm,
 storm,
p *cres.* *f*

wind, The Lord The Lord hath His way, The
 The Lord hath His way, The
 The Lord hath His way, The
 The Lord hath His way, The
 The Lord hath His way, The

p *cres* *p* *cres* *p* *cres* *p* *cres*

hath His way, in the whirl-wind and the storm, He
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He
 Lord hath His way in the whirl-wind, the whirl-wind and the storm, He

f *cen* *do.* *ff* *cen* *do.* *ff* *cen* *do.* *ff* *cen* *do.* *ff*

rallentando. *assai.* way . . . in the *Tempo 1mo.*
 mak-eth a way, He mak-eth a way in the sea.
rallentando. *assai.*
 mak - - eth a way, a way in the sea.
rallentando. *assai.*
 mak - - eth a way, a way in the sea.
rallentando. *assai.*
 mak - - eth a way, a . . . way in the sea.
 mak - - eth a way, a way in the sea.
rallentando. *assai.* *Tempo 1mo.*

This system contains the continuation of the musical score, including vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with accents and a final cadence.

No. 13. RECIT., CONTRALTO.—“AND IN THE FOURTH WATCH.”

Allegro non troppo.

VOICE.

PIANO. $\text{♩} = 83.$

p *cres.*

f *dim.*

trem. *fp*

And in the fourth watch of the

Andante. $\text{♩} = 69.$

night, Je - sus went un - to them, walk - ing on the

sea, And when the dis - ci - ples saw Him they were troubled, say - ing:—

p

attacca CHORUS.

No. 14.

CHORUS. (FOR MALE VOICES.)—"IT IS A SPIRIT!"

Allegro non troppo.

TENOR
(sopr. lower.)

BASS.

PIANO.
♩ = 88.

pp

It is a spi-rit! it is a

pp

It is a spi-rit!

Allegro non troppo.

pp

spi-rit! it is a spi-rit!

it is a spi-rit! it is a

cres.

Make haste, O God, make haste, . . . O

cres.

spi-rit! Make haste, O God, make haste, . . . O

cres.

God, . . . O God, to our help! . . . make haste, . . . O

f

God, . . . O God, to our help! . . . make haste, . . . O

dim. *cres.*
 God, . . . O God, to our help! Make haste, O
 dim. *cres.*
 God, . . . O God, to our help! Make haste, O

f
 God, to our help!
f
 God, to our help!

No. 15. RECIT., CONTRALTO.—“ BUT STRAIGHTWAY JESUS SPAKE UNTO THEM.”

CONTRALTO. *Andante.*
 But straightway Je-sus spake un-to them, say-ing:—Be of good
 PIANO. *pp*
 ♩ = 69.

f
 cheer, it is I; be not a - fraid.

Attacca Chorus.

No. 16.

CHORUS.—“WHO WOULD NOT FEAR THEE?”

CONTRALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 108.

Andantino.

p

Who would not fear Thee, O

Who would not fear Thee, O

Who would not fear Thee, O

Andantino.

p

cres.

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

cres.

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

cres.

Lord, who would not fear Thee? For great and mar-vellous are Thy works,

cres.

For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

Who would not fear Thee, O Lord, who would not fear Thee? For great and

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

mar - vel - lous are Thy works. Who would not fear Thee, O

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

Lord, who would not fear Thee? Great, great are Thy works,

great, mar - vel - lous are Thy works.

great, great are Thy works.

great, great are Thy works.

No. 17. RECIT., CONTRALTO AND BARYTONE.—“AND PETER SAID.”

CONTRALTO.

Allegro non troppo.

PIANO.

$\text{♩} = 104.$

p

cres.

f p

CONTRALTO. *tempo. Più poco mosso.*

And Pe - ter said,

$\text{♩} = 132.$

trem. *pp*

BARYTONE.

Lord, if it be Thou, bid me

come un - to Thee on the wa - ter,

bid me come un - to Thee on the wa - ter.

CONTRALTO.

And He said, Come! come!

p *cres.*

CONTRALTO. RECIT.

And when

Pe - ter saw the wind boi - te - rous, he was a - fraid; and be - gin - ning to sink,

BARYTONE.

cried, Lord, save me! Lord, save me!

CONTRALTO. Più lento.

tempo. Andante.

And Je - sus stretched forth His hand and caught him, and said, O thou of lit - tle

faith, Where - fore didst thou doubt? Where - fore didst thou doubt?

No. 18.

AIR, BARYTONE - "NOW KNOW I."

Andante con moto.

PIANO.
♩ = 84.

p

Now know I that the Lord sa- veth His a- noint-ed with the

pp

sa- ving strength . . of His right hand. In my dis- tress I

cres. poco.

cres- cen- do. poco.

a poco.

call- ed up- on Him, in my dis- tress I call- ed up- on Him, He

a poco.

heard my voice, He heard my voice, And my cry came e- ven in -

p

cres. *f* *rall.*

- - to His ears, my cry came e - ven in - to His ears,

rall.

cres.

a tempo. *p*

. . . . Now know I that the Lord sav - eth His a - noint - ed with the

a tempo.

pp

sav - - - ing strength of His right hand, with the sav - ing

strength of His right hand.

p

p

Though I walk through the val - - - - ley of the

p

sha - - dow of death, Though I walk through the

cres. val - - - ley of the sha - - - dow of death,

cres. *dim.*

I fear no e - vil, For Thou art with

cres.

me, Thou art with me,

f *p* *cres.* *f* *dolce.*

p Now know I that the Lord

sa - veth His a - noint - ed, with the sa - ving strength, the

sa - ving strength of His right hand. In my dis - tress,

cres.

cres.

in my dis - tress I call'd up - on Him, I call'd up - on Him,

He heard . . . my voice, I call - ed up -

dim.

p

dim.

- on Him, He heard . . . my voice.

a piacere.

pp

colla voce.

rall.

No. 19. RECIT., CONTRALTO.—“AND WHEN THEY WERE COME INTO THE SHIP.”

Moderato.

VOICE.

PIANO.
♩ = 96.
p

And

when they were come in - to the ship, the wind ceas - ed.

pp

Then they that were in the ship

pp

came and wor - - shipp'd Him, say - - ing :-

Attacca Chorus.

No. 20.

CHORUS.—“OF A TRUTH.”

TENOR
(sve. lower.)

BASS.

PIANO.
♩ = 104.

Maestoso.

ff

Of a truth, of a truth,

Of a truth, of a truth.

Thou art the Son, the Son of God, Thou art the

Thou art the Son, the Son of God, Thou art the

p

cres.

ff

Son, the Son of God, Thou art the Son of God, Thou

Son, the Son of God, Thou art the Son of God,

cres.

ff

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

art, Thou art the Son of God, the Son of God.

Thou art the Son of God, the Son of God.

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

Thou art the Son of God, the Son of God.

Lento.

No 21. QUARTETT.—“O COME, LET US SING UNTO THE LORD.”

Allegretto.

TRIBLE.

ALTO.

TENOR
(8vc. lower).

BASS.

PIANO.
♩ = 112.

mf

O come, let us

mf

O come, let us

mf

O let us

sing un - to the Lord, Who still - eth the noise of the seas, and the

sing un - to the Lord, Who still - - eth the seas, and the

sing un - to the Lord, Who still - - - eth the seas, and the

sing un - to the Lord, Who still - - eth the seas, and the

pp

noise of their waves, . . . the noise of their waves;
 noise of their waves, . . . the noise of their waves; O
 noise of their waves, . . . the noise of their waves; O
 noise of their waves, . . . the noise of their waves;

come, let us sing un - to the
 come, . . . let us sing un - - - to the
 come, . . . let us sing un - - - to the
 come, let us sing un - to the

Lord, Who mak-eth the storm . . . a calm, so that the waves there -
 Lord, Who mak-eth the storm . . . a calm, so that the waves there
 Lord, Who mak-eth the storm . . . a calm, so that the waves there -
 Lord,

pp *rall. assai.*
pp *rall. assai.*
pp *rall. assai.*
f *pp* *rall. assai.*

of are still, the waves are still, *f tempo.* O come, O
 of are still, the waves are still, *f tempo.* Come, let
 of are still, the waves are still, *f tempo.* O come,
 the waves are still, *f tempo.* Come, let

come, let us sing un - to the Lord, let us sing un -
 us sing . . un - to the Lord, let us sing un -
 come, let us sing un - to the Lord, let us sing un -
 us sing . . un - to the Lord, let us sing un -

to the Lord, who mak - eth the storm, the storm a calm, so
 to the Lord, who mak - eth the storm, the storm a calm, so
 to the Lord, who mak - eth the storm . . . a calm, so
 to the Lord, who mak - eth the storm . . . a calm, so

that the waves *cres.* are still, the waves, *dim.*
 that the waves *cres.* are still, *f* the waves, *dim.* the
 that the waves *cres.* are still, *f* the waves, *dim.* the
 that the waves *cres.* are still, *f* the waves, *dim.* the

the waves are still,
 waves, *p* the waves are still, the waves
 waves, *p* the waves are still, the waves
 waves, *p* the waves are still, the waves

the waves, . . . the waves . . . are still,
 . . . the waves . . . are still, the
 the waves . . . are still, the waves
 waves, . . . the waves . . . are still, the waves, . . .

dolce.

the waves, . . . the waves . . . are still, the waves

waves, the waves . . . are still, the waves

the waves . . . are still, the waves

the waves . . . are still, . . . the waves

dolce.

dim.

are still, the waves . . . are still, the

are still, . . . the waves are still, the

are still, . . . the waves are still, the

are still, . . . the waves are still,

dim.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

waves are still, the waves are still.

e poco a poco rall. ppp

the waves are still.

e poco a poco rall. ppp

No 22.

CHORUS.—"PRAISE YE THE LORD."

Maestoso. ♩ = 92.

A **TREBLE.**
Praise ye the Lord, the Lord from the hea - vens, *

ALTO.
Praise ye the Lord, the Lord from the hea - vens, *

TENOR (sve. lower).
Praise ye the Lord, the Lord from the hea - vens, *

BASS.
Praise ye the Lord, the Lord from the hea - vens, *

A

Praise ye the Lord, Praise ye the Lord, the
 Praise ye the Lord, Praise ye the Lord, the
 Praise ye the Lord, Praise ye the Lord, the
 Praise ye the Lord, Praise ye the Lord, the

Lord from the hea - vens, * praise Him in the heights, . . .

Lord from the hea - vens, * praise Him in the heights, praise,

Lord from the hea - vens, * praise Him in the heights, praise,

Lord from the hea - vens, * praise Him in the heights, praise,

praise ye the Lord, * praise Him in the heights, * the Lord from the

praise ye the Lord, * praise Him in the heights, the Lord from the

praise ye the Lord, praise Him in the heights, the Lord from the

praise ye the Lord, praise Him in the heights, the Lord from the

marcato assai.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

hea - vens, praise Him in the heights.

B

p

Praise the Lord from the earth, ye dra - gons and all deeps;

Praise the Lord from the

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are empty. The fifth staff is a piano accompaniment with a treble and bass clef. Dynamics include *p* and *cres.*

p

Praise the Lord from the earth,

earth, ye dra - gons and all deeps,

Praise the Lord from the

p *cres.*

Praise the Lord from the earth, ye dra - gons and all deeps,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are empty. The fifth staff is a piano accompaniment with a treble and bass clef. Dynamics include *p* and *cres.*

f

cres. praise the Lord, praise the Lord, praise ye the

praise the Lord, praise ye the Lord, praise ye the

earth, ye dra - gons, praise ye the Lord, praise ye the

cres. praise the Lord, praise ye the Lord, praise ye the

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are empty. The fifth staff is a piano accompaniment with a treble and bass clef. Dynamics include *f* and *cres.*

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

Lord, praise ye the Lord, praise . . Him from the hea - vens,

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

Lord, the Lord from the hea - vens, praise ye the Lord,

praise ye the Lord, praise the Lord from the earth and all deeps, *

praise ye the Lord, praise the Lord from the earth and all deeps, *

praise ye the Lord, praise the Lord from the earth and all deeps, *

praise ye the Lord, praise the Lord from the earth and all deeps, *

Piu lento.
dim. *p* *rall.* *D Allegro.*

praise the Lord from the earth and all deeps.

dim. *p* *rall.*

praise the Lord from the earth and all deeps.

dim. *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail,

dim. *p* *rall.* *f*

praise the Lord from the earth and all deeps. Fire . . and hail, snow and

dim. *D Allegro.*

Piu lento. *p* *rall.* ♩ = 152. *f*

snow and va-pours, storm-y wind . . ful-fill-ing His

vapours, snow and vapours, stormy wind . . ful-fill-ing, ful-fill-ing His

Fire . . and hail, snow and vapours, snow and vapours, stormy wind . . ful -

word, Fire, hail, snow and va - pours, ful -

word, Fire . . and hail, snow and va - pours, storm - y wind . .

fill - ing, ful - fill - ing His word, Fire . . and hail, snow and va - pours,

Fire . . and hail, snow and vapours, snow and

fill - ing, ful - fill - ing His word, Fire, hail, . . and

. . . . ful - fill - ing His word, hail, snow, and va -

storm - y wind, . . . storm - y wind . . . ful -

vapours, stormy wind . . ful - fill - ing, ful - fill - ing His word, Fire . .

snow, Fire . . and

- pours, ful - fill - ing His word, . . .

fill - - - ing His word, . . . ful - fill - ing, ful -
 . . . and hail, snow and va - pours, storm - y wind, ful -
 hail, snow and vapours, snow and vapours, stormy wind . . . ful - fill - ing, ful -

- - fill - ing His word, Hail . . and fire, storm-y wind, . . .
 - - fill - ing His word, fire, hail and snow, storm - y . .
 - - fill - ing His word, fire . . . and hail, snow and vapours, storm - y . .
 Fire . . . and hail, snow and vapours, snow and vapours, stormy

*
 ful - fill - ing His word,
 *
 wind ful - fill - ing His word, . . . snow and va - . . .
 *
 wind ful - fill - - - ing His word, . . . storm -
 *
 wind ful - fill - ing, ful - fill - ing His word, storm-y wind . . . ful -

storm - y, storm - y wind . . ful - fill - ing His
 - - pours, storm - y wind, . . storm - y wind, . .
 y wind . . ful - fill - - ing His
 - - fill - ing, ful - fill . . - ing . . His

word, hail, snow and vapours, storm - y
 fire . . . and hail, fire . . . and hail, . . fire and hail,
 word, Fire . . and hail, snow . . . and vapours,
 word, hail, snow and vapours,

wind, storm - - - y wind, stormy wind ful - fill - ing, ful -
 storm - y wind, storm storm - y wind, storm - y wind,
 storm - y wind, storm - y wind,
 storm - y wind, storm - y

fill - ing His word, ... ful - fill - ing, ful - fill - ing His word, ...
 y wind ful - fill - ing, ful -
 storm - y wind ful - fill - ing His word, ful - fill - ing His
 wind ful - fill - ing His ... word.

Fire and hail, ^H fill - ing His word, ^{*} Fire and hail ...
 word, Fire and hail ... ful - fill - ing His word,
 Fire ... and hail ... ^H ful - fill - ing His word, ful -

ful - fill - ing His word, storm - y wind ... ful -
 ful - fill - ing His word, ful - fill - ing His word ... storm - y.

y wind ful fill
 fill ing, ful fill ing His
 wind ful fill

ing, ful fill ing His word. Fire and
 word, ful fill ing His word. Snow and va - - pours,
 ing, ful fill ing His word. Snow and va - -
 ful fill ing His word. Snow and va

hail, and snow and va - pours, ful -
 Fire and hail, snow and va - pours, ful -
 - pours, Fire and hail, and va - pours, Hail, snow and
 - - pours, Fire and hail, and storm - - y wind - - ful -

fill - ing, ful - fill - - - ing His word. Fire . . . and
 fill - ing His word, ful - fill - - - ing His word.
 va - pours, ful - fill - ing His word, . . . His word. Fire . . .
 fill - ing, ful - fill - ing His word, . . . His word.

hail, Fire . . . and hail, . . .
 Fire . . . and hail, Fire . . . and hail,
 and hail, . . . Fire and hail, hail,
 Fire . . . and hail, Fire and hail,

. . . storm - y wind . . . ful - fill - ing His word, Snow and
 storm - - y wind . . . ful - fill - ing His word, Snow and
 storm - - y wind . . . ful - fill - ing His word, Snow and
 hail and wind, Snow and

dim.

va - - - pours, storm - y wind, Hail, snow and va - pours,

va - - - pours, storm - y wind, Hail, snow and va - pours,

va - - - pours, storm - y wind, . . . Hail, snow and va - pours,

va-pours, storm-y, storm - y wind, Hail, snow and va - pours,

dim.

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

storm - y wind, storm - y wind ful - fill - ing His

rall. assai. *Tempo.* $\text{♩} = 88.$

word, . . . ful - - fill - - ing His word. Let them

word, . . . ful - - fill - - ing His word. Let them

word, . . . ful - - fill - - ing His word. Let them

word, . . . ful - fill - - ing His word. Let them

rall. *Tempo.*

M

praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord.

Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord, let them praise the name of the Lord.

praise the name of the Lord, . . . For His glo - ry, His
 praise the name of the Lord, . . . For His glo - ry, His
 praise the name of the Lord, . . . For His glo - ry, His
 praise the name of the Lord, . . . For His glo - ry, His

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

glo - ry is a - bove the earth and hea - ven. Praise

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

ye the Lord from the hea - vens, praise the Lord, praise the

Lord,

Lord,

Lord, For His glo - ry, His glo

Lord, For His glo - ry, His glo

ry is a - bove the earth and hea - - ven, Praise

ry is a - bove the earth and hea - - ven, Praise

ye the Lord from the hea - - - vens, praise the Lord, . .

ye the Lord from the hea - - - vens, praise the Lord, . .

For His glo - - - ry, His

For His glo - - - ry, His

praise the Lord, For His glo - - - ry, His

praise the Lord, For His glo - - - ry, His

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

glo - - - ry is a - bove the earth and hea - - -

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

- - ven, Praise ye the Lord from the hea - - - vens, Praise the

Lord, . . praise the Lord, For His glo - -

Lord, . . praise . . the Lord, For His glo - -

Lord, . . praise the Lord, For His glo - -

Lord, . . praise the Lord, For His glo - -

- ry, His glo - - - ry, for His glo - - - ry, His

- ry, His glo - - - ry, for His glo - - - ry, His

- ry, His glo - - - ry, for His glo - - - ry, His

- ry, His glo - - - ry, for His glo - - - ry, His

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

glo - - - ry is a - - - bove

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

the earth . . . and hea - - -

R

- ven, Praise the Lord,
 - ven, Praise the Lord,
 ven, Praise the Lord,
 - ven, Praise the Lord,

praise the Lord, praise . . . the
 praise the Lord, praise . . . the
 praise the Lord, praise . . . the
 praise the Lord, praise . . . the

Lord. . .
 Lord. . .
 Lord. . .
 Lord. . .

Part Second.

No 23

RECIT., CONTRALTO.—"THEN SAITH JESUS."

Andante.

VOICE.

PIANO. *mfr*

♩ = 98.

Then saith Je - sus un - to His dis -

- ei - ples;— All ye shall be of - fend - ed be-cause of

Me this night; Ye shall be scat-ter'd, Ye shall be scat-ter'd,

tempo moderato.

and shall leave Me a - lone. But Pe - ter said un - to Him:—

No. 24. AIR, BARYTONE (ST. PETER).—"THOUGH ALL MEN."

Allegro risoluto.

VOICE.

PIANO. $\text{♩} = 152.$

marcato. *tr* *p*

cres. *f*

Though all men shall be of -

- fend - ed, Though all men shall be of - fend - ed, yet will not

p *cres.* *pp*

I, yet will not I; Though all men shall be of - fend - ed,

f *p* *f* *p*

yet will not I, yet will not
yet will not I, yet will not I,

p
Though I should die with Thee,
tr.
p

Though I should die with Thee, yet will I

not de - ny . . . Thee, will I not de - ny . . .
cres.
cres.

Lord, I am rea - dy to go . . . with
Thee. Lord, I am rea - dy to go . . . with Thee, . . . with
cres.

Thee, . . . both in - - to pri - son, and to

death, to go with Thee both in - to pri - son and to death,

dim.

and to death, Lord, I am rea - dy,

ff

Lord, I am rea - dy, I am

rea - dy to go with Thee, both in - - to pri - son and to

dim. *rall.*

tempo.

death. *f* Though I should die,

though I should die with Thee, *p* Yet will I

not de - ny Thee, yet will I not de - ny Thee. *cres.*

Lord, I am rea - - dy to go *cres*

cres - - - cen - - - do.

with *ff*

with Thee, . . . to go . . . with Thee . . . *f*

più mosso.

in - to pri - son, and to death, Though I should

p *cres.*

die with Thee, though I should die with Thee,

Yet will I not, . . . yet will I not . . .

Allegro assai. ♩. = 132.

de - ny . . . Thee.

Sva.

ff

Sva.

No. 25.

RECIT., CONTRALTO.—“AND THEY THAT HAD LAID.”

CHORUS.—“AND THEY ALL FORSOOK HIM.”

VOICE.

And they that had laid hold on Je - sus, led Him a - way to the high priest.

PIANO.

Moderato molto.

1st and 2nd TENOR.

p

And they all for -

1st and 2nd BASS.

p

And they all for-sook Him.

Moderato molto.

$\text{♩} = 84.$

p

cres - cen - do.

- sook Him, And they all for-sook Him, all for-sook Him and fled.

all for-sook Him, all for-sook Him and fled.

f *p* They all for - sook Him, for - sook Him and fled. . . .

f *p* They all for - sook Him, for - sook Him and fled.

cres. CONTRALTO SOLO.

All, all for-sook Him, all for-sook Him and fled. . .

All, all for-sook Him, all for-sook Him and fled. . .

No. 26. SOLO, CONTRALTO.—“O THOU AFFLICTED.”

Andante con moto.

VOICE.

PIANO.

p

♩ = 88.

Thou af-flict-ed, and toss-ed with tem-pest, O Thou af-

cres.

- flict-ed and toss-ed with tem-pest, and toss-ed with tem-pest, af-flict-ed and

p

not com-fort-ed; Be-hold, be-hold in right-eous-

dim.

* *Poco rit.* * *Tempo.*

- ness shalt Thou, shalt Thou be es - tab - lish - ed; *Tempo.* O Thou af -

- flict-ed, and toss - ed with tem - pest, O Thou af - flict-ed, and toss - ed with

tempest, af - flict-ed and not . . . com - fort - ed. Thou shalt be

far from op - pres - sion, for Thou shalt not fear,

cres. Thou shalt be far from op - pres - sion, for Thou shalt not fear,

and from ter-ror, for it shall not come

dim. *p*

near Thee. No weapon a-against Thee shall prosper, and e-ve-ry tongue . . in

cres. * *f dim.*

judg - ment Thou shalt con - demn. . . O

cres. *f* *p*

Thou af - flic - ted, and toss - ed with tem-pest, O Thou af -

- flic - ed, and toss - ed with tem-pest, and toss - ed with tem-pest, af -

flict - ed and not com - fort - ed. Be -

- hold in right - eous - ness shalt Thou be es - tab -

lish - ed, Thou shalt be far from op -

cres.

- pres - sion, for Thou . . shalt not fear,

Rall molto.

Thou shalt not fear.

pp

No. 27

CHORAL RECIT.—“BUT PETER FOLLOWED HIM.”

Andantino.

TENOR. *p* But

BASS. *p* But

PIANO. *p* - 108. *Andantino.* *p* But

cres.

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

cres.

Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's

p

pa - lace, and went in to see the end. . .

pp

pa - lace, and went in to see the end. . .

The musical score is arranged in three systems. The first system shows the vocal entries for Tenor and Bass, both starting with the word 'But' on a long note, and the piano accompaniment. The second system contains the main vocal line with lyrics: 'Pe - ter fol - low - ed Him a - far off, a - far off un - to the high priest's'. The piano accompaniment continues with a rhythmic pattern. The third system concludes the phrase with 'pa - lace, and went in to see the end. . .'. The piano part features a series of chords and melodic lines that support the vocal melody.

No. 28.

CHORUS OF SERVANTS.—“WE HAVE A LAW.”

Allegro.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.
♩ = 100.

Allegro.

f

We have a

We have a law, and

law, and by our law He ought to die,

We have a

by our law He ought to die, He ought to die, and by our law He

law, and by our law He ought to die, He ought

We have a law, and

ought to die. We have a law, a

We have a law, and by our law He

to die, We have a

by our law He ought to die, He ought to die,

A

law, and by our law He ought to die, *

ought to die, and by our law He ought to die, He ought to die, ... *

law, by our law He ought to die, He ought to die.

and by our law He ought to die. We have a

A

cres - - - *cen* - - - *do.* * *ff*

We have a law, and by our law, by our law He ought to

cres - - - *cen* - - - *do.* * *ff*

We have a law, and by our law He ought to

cres - - - *cen* - - - *do.** * *ff*

We have a law, and by our law He ought to

law, and by our law, by our law He ought to die, He ought to

ff

die, and He ought to die,
 die, and He ought to die,
 die, and He ought to die,
 die, we have a law. and by our law He ought . . . to

We have a law, and by our law He ought . . . to die, and by . . .
 He ought to die,
 We have a law, and by our law He ought to
 die, and

dim. * *p*

. . . our law . . . He ought . . . to die, and by our
 we have a law, and
 die, He ought to die,
 by our law He ought, He

B *f*

law He ought to die, be - cause He made Him - self . . the
 by our law He ought to die, be - cause He made Him - self the
 He ought to die, be - cause He made . . Him - self . . the
 ought to die, be - cause He made Him - self . . the Son of

Son of God, He made Him - self . . the Son . . of God, . . He made Him -
 Son of God, be - cause He made Him - self, He made Him -
 Son of God, Him - self the Son . . of God, . . He made Him -
 God, He made Him - self the Son of God, He made Him -

- self the Son of God, He made Him - self the Son of God.
 - self the Son of God, He made Him - self the Son of God.
 - self the Son of God, He made Him - self the Son of God.
 - self the Son of God, He made Him - self the Son of God.

No. 29.

RECIT. AND CHORUS—"THOU ALSO."

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 100.

Allegro.

SOLO (A SERVANT.)

Thou al-so wast with Je-sus of

CHORUS. *Allegro.*

Na - za-reth. This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

This man, this man was al - so with Him,

this man, this man was al - so with Him, this
 this man, this man was al - so with Him, this
 this man, this man was al - so with Him, this
 this man, this man was al - so with Him, this

man was al - so with Him. *Moderato.*
 man was al - so with Him. *Moderato.*
 man was al - so with Him. *Moderato.*
 man was al - so with Him. *Moderato.* SOLO (PETER). RECIT. I know not, I

know not what thou say - - est. *tempo.*
Con espres.

No. 30 RECIT. (CONTRALTO) AND CHORUS.—“ART THOU NOT ALSO?”

VOICE.

PIANO.

Allegro.

$\text{♩} = 100.$

RECIT. (2ND SERVANT.)

Art thou not al - so one of His dis - ci - ples?

Allegro.

mfr

mfr

This, this is one of

This, this is one of them, this is one of them, this is

Allegro.

$\text{♩} = 120.$

mfr

f

mfr

This, this is

This, this is one of them, this is one of them,

them, this is one of them, this is one of them, this is

one of them, this is one of them, this, this is

cres.

cres.

one of them, This is one of them, This is one of them,
 this is one of them, This is one of them, This is one of them,
 one, this is one of them, This is one of them, This is one of them,
 one of them, This is one of them, This is one of them,

This is one of them, This is one of them.
 This is one of them, This is one of them.
 This is one of them, This is one of them.
 This is one of them, This is one of them.

RECIT. ST. PETER. C
 As thy soul liveth, I am not, I am not.
Sve.

No. 31. RECIT.—“DID NOT I SEE THEE IN THE GARDEN WITH HIM?”
 CHORUS.—“SURELY THOU ART ALSO ONE OF THEM.”

TREBLE.

ALTO.

TENOR
(8ve lower).

BASS.

PIANO.

pp

SOLO (3RD SERVANT.)
 Did not I see thee in the gar-den with Him?

Allegro strepitoso.
Tempo. CHORUS.

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Allegro strepitoso.
E ♩ = 132.

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them,

Sure-ly thou art al-so one of them, thou art

Sure-ly thou art al-so one of them, thou art

thou art one of them, thou art one of them, thou, thou, thou art
 thou art one of them, thou art one of them, thou, thou, thou art
 one of them, thou art one of them, thou, thou, thou art
 one of them, thou art one of them, thou, thou, thou art

al - so one of them.
 al - so one of them.
 al - so one of them. RECIT. ST. PETER.
 al - so one of them. Lento. As the Lord God of Is - ra - el liv - eth, I know not this

man of whom ye speak.

No. 32. CHORUS OF SERVANTS.—“THEY ARE ALL REVOLTERS.”

f Allegro con Spirito.

TREBLE. They are all re - volt - - ers,

ALTO. They are all re - volt - - ers,

TENOR. (8ve lower.) They are all re - volt - - ers,

BASS. They are all re - volt - - ers,

PIANO. *f Allegro con Spirito.*
♩ = 104.

walk - ing with slan - ders, They are all . . . re -

walk - ing, walk - ing with slan - ders, They are all re -

- ers, walk - ing with slan - ders, They are all re -

walk - ing with slan - ders, with slan - ders, They are all re -

mf

- volt - ers, They are all . . . re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

- volt - ers, They are all re - volt - ers, They are

f

A

all re - volt - ers, walk - ing with slan - - ders, They are cor

all re - volt - ers, walk - ing with slan - - ders,

all re - volt - ers, walk - ing with slan - - ders,

all re - volt - ers, walk - ing with slan - - ders, A ders,

rupt - - ers, men shall call them re - pro - bate, because the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

They are cor - rupt - ers, men call them re - probate, the Lord hath re -

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - ers,

ject - ed, re - ject - ed them, They are cor - rupt - - ers, they are cor -

they are cor - rupt - ers, Men call them re - probate, men call them

they are cor - rup - ters, Men call them re - probate, men call them

they are cor - rup - ters, Men call them re - probate, men call them

- - rupt - - - - ers, Men call them re - probate, men call them

re - probate, be - cause the Lord hath re - ject - ed them.

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

re - probate, be - cause the Lord hath re - ject - ed them,

re - probate, be - cause the Lord hath re - ject - ed them, they are re -

they are re - volt - ers, *cres.* men call them

- - volt - ers, men call them re - pro - bate . .

they are re - volt - ers, men call them

- - volt - ers. men call them re - pro - bate . . .

re - probate, because the Lord, the Lord hath re - ject - ed

... be-cause the Lord, be-cause the Lord hath re - ject - ed

re - probate, because the Lord, the Lord hath re - ject - ed

... be-cause the Lord, be-cause the Lord hath re - ject - ed

them, re - ject - ed them. . . . They are all re -

them, re - ject - ed them. . . . They are all re -

them, re ject - ed them. . . .

them, re - ject - ed them. . . .

... volt - ers, Men shall call them re - pro-bate,

... volt - ers, Men shall call them re - pro-bate,

They are all re - volt - ers,

They are all re - volt - ers,

the Lord hath re - ject - ed them, the Lord hath re -
 the Lord hath re - ject - ed them, the Lord hath re -
 Men shall call them re - probate, the Lord hath re -
 Men shall call them re - probate, the

mf
 - ject - ed them, they are cor - rupt - ers, they are cor -
mf
 - ject - ed them, they are cor - rupt - ers, they are cor -
mf
 - ject - ed them, they are cor - rupt - ers, they are cor -
 Lord hath re - ject - ed them, they are cor - rupt - ers, they are cor -

cres.
 rupt - ers, Men call them re - pro - bate, the
cres.
 rupt - ers, Men call them re - pro - bate, be - cause the
cres.
 rupt - ers, Men call them re - pro - bate, the
 rupt - ers, Men call them re - pro - bate, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

Lord hath re - ject - ed them, be - cause the

Lord . . hath re - ject - ed them, be - cause the

Con Sves.

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

Lord, the Lord hath re - ject - ed them, be -

D Piu mosso.

Sves.

- cause the Lord, the Lord . . hath re -

- cause the Lord, the Lord . . hath re -

- cause the Lord, the Lord . . hath re -

- cause the Lord, the Lord . . hath re -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ject - ed, re - ject - ed them, they are re - volt -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ers, They are cor - rupt - ers, walk - ing with slan -

ders.

ders.

ders.

ders.

No. 33.

AIR, TENOR.—“THE LORD IS VERY PITIFUL.”

VOICE.

PIANO. $\text{♩} = 66.$

Con moto.

p *cres.*

p

dim. *ppp*

The

Lord . . is ve - ry pi - ti - ful, and of

ten - der mer - cy, the Lord . . is ve - ry

pi - ti - ful, and of ten - der mer - -

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the vocal line and piano accompaniment. The piano part begins with a *Con moto* tempo and a dynamic of *p*. The second system continues the piano accompaniment with dynamics of *dim.* and *ppp*. The third system features the vocal line with the lyrics "Lord . . is ve - ry pi - ti - ful, and of". The fourth system continues the vocal line with "ten - der mer - cy, the Lord . . is ve - ry". The fifth system concludes the vocal line with "pi - ti - ful, and of ten - der mer - -". The piano accompaniment consists of chords and arpeggiated figures in the right hand and a bass line in the left hand.

cres.

cy, . . . of ten . . . der mer - cy, of

dim. *dolce.*

ten . . . der mer - cy. He is

dim.

nigh . . un-to them, He is nigh . . un-to

cres.

them that are of a bro - ken heart, that are of a bro - ken heart,

cres.

p

. . . . and will not . . turn a - - way His face if

p

they re - - turn to . . Him. He is nigh to them,

pp

He is nigh to them that are of a bro - ken heart, of a

cres.

bro - - ken heart, And will not turn a - way His face if they re -

pp

dim. *ppp*

- turn, re - turn to Him, and will not turn a - way if they re -

cres.

trem.

cres - cen - do. poco - - a - -

- turn . . . to Him, if they re - turn, . . if they re - turn, . .

poco.

... re - turn ... to Him. The Lord ... is

ve - ry pi - ti - ful, and ... of ten - der

crescendo e accelerando.
mer - - cy, He is nigh to them, to

cres e accel.

f *dim e rall.* *pp* *Tempo primo.*
them that are of a bro - ken heart, He's nigh to them .. that

f *dim e rall.* *Tempo.*

are of bro - ken heart.

rallentando assai.
smorz.

No. 34.

RECIT., CONTRALTO.—“THEN LED THEY JESUS.”

VOICE.

PIANO. $\text{♩} = 63.$

Solenne.

Tempo.

Then led they Je - sus from Cai - a-phas

un - to the hall of judg - ment.

p colla voce.

No. 35.

PROCESSION MARCH, AND RECIT.—“AND THE LORD.”

PIANO. $\text{♩} = 63.$

Solenne e marcato.

p Tempo. cres. f

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and moving lines in both hands.

Piano accompaniment for the second system, continuing the musical texture with chords and melodic fragments.

Piano accompaniment for the third system, including dynamic markings *f* and *p*. The bass line features a prominent bass line with a *f* marking, while the treble line has a *p* marking.

Vocal line and piano accompaniment for the fourth system. The vocal line is marked *RECIT., CONTRALTO. con espress* and includes the lyrics "And the Lord, and the". The piano accompaniment features a *f* marking in the bass line and a *pp* marking in the treble line.

Vocal line and piano accompaniment for the fifth system. The vocal line includes the lyrics "Lord turn - ed and look - ed up - on Pe - ter." and is marked with a *v* (accrescendo) marking. The piano accompaniment also features a *v* marking.

No. 36. AIR, BARYTONE (ST. PETER).—"O THAT MY HEAD WERE WATERS."

Andante con moto.

VOICE.

PIANO. 76.

p

O that my head were wa-ters, that my

head were wa-ters, And mine eyes a foun-tain of

tears, that I might weep day and night, that

cres. I might weep *dim.* day and night.

cres. *colla voce.*

p *cres.*

I ac - know - ledge my wick - edness, O

pp *cres.*

Lord, for I have

fp

cres. *fp*

sin - ned, sin - ned against Thee;

cres.

stringendo il tempo.

I am a - sha - med, I am a - sham - ed, and blush to

stringendo e cres.

dim. *p*

lift up my face, do not ab - hor me,

dim.

hor me, for
do not ab - hor me, for Thy Name's sake do not ab -

hor me, for Thy Name's sake. O that mine

and mine eyes a foun - tain of tears,
head were wa - ters, and mine eyes a foun - tain of tears,

that I might weep, that I might weep day and

night, I ac - know - ledge my

wick - ed-ness, O Lord, I have

sin - ned a - gainst Thee, do not ab - hor me, do not ab - hor me, O Lord,

cres.

for Thy Name's sake.

dim.

p

No. 37.

RECIT., CONTRALTO.—“THEN PILATE.”

VOICE.

Then Pi - late de - liv - er'd Him to be cru - ci - fied,

Allegro.

PIANO.

pp *f* *ff*

And they took Je - sus, and led Him a - way.

Andante.

♩ = 84.

p

Attacca Chorus.

No. 38. CHORUS OF DISCIPLES.—“THIS IS A DAY OF WRATH.”

Andante con moto.

TREBLE.

ALTO.

TENOR.
(ve. lower).

BASS.

PIANO.
- 96.

*Andante con moto.
con espressione.*

p

p

This is a

This is a day of wrath, a

day of wrath, a day of trou-ble and dis-tress, this is a day of

day of trou-ble and dis-tress, this is a day of wrath, this is a

trou-ble and dis-tress, this is a day of wrath, a

This is a

This is a day of wrath, this is a

cres.

cres.

p *cres.*

cres.

day of wrath, a day of trouble, of trou-ble and dis-tress, a
 day of wrath, a day of trouble, of trou-ble and dis-tress, a
 day of wrath, a day of trouble, of trou-ble and dis-tress, a
 day of wrath, a

p *cres.* *f*

day of trou-ble and dis-tress, a day of
 day of trou-ble and dis-tress, a day of
 day of trou-ble and dis-tress,
 day of trou-ble and dis-tress, a day of

dim. *pp* *p* *assai.*
dim. *pp* *p* *assai.*
dim. *pp*
dim. *pp* *p* *assai.*

waste-ness and de-so-la-tion,
 waste-ness and de-so-la-tion,
 a day of
 a day of

p *assai.*
p *assai.*
fp

Musical score for Benedict's "St. Peter." The score is in a minor key (three flats) and consists of vocal lines and piano accompaniment. The lyrics are: "a day of dark-ness, and gloom i - ness, a day of clouds, of clouds and thick dark - ness, a day of clouds, of clouds and thick dark - ness, a day of clouds, of clouds and thick dark-ness, a day of clouds, of clouds and thick dark-ness, a day of". The score includes dynamic markings such as *p* (piano) and *fp* (fortissimo piano). A section marked **B** begins in the third system. The piano accompaniment features a prominent bass line with eighth-note patterns and chords.

trou - ble, of trou - ble and dis-tress, a day of clouds, of
 trou - ble, of trou - ble and dis-tress, a day of clouds, of
 trou - ble, of trou - ble and dis-tress, a day of clouds, of
 trou - ble, of trou - ble and dis-tress, a day of clouds, of

clouds and dark-ness, of clouds and dark-ness, of clouds, of
 clouds and dark-ness, of clouds and dark-ness, of clouds, of
 clouds and dark-ness, of clouds and thick dark-ness, of clouds, of
 clouds and dark-ness, of clouds and dark-ness, of clouds, of

rall. **C** *tempo.*
 clouds and thick dark-ness,
rall.
 clouds and thick dark-ness,
rall.
 clouds and thick dark-ness. This is a day of wrath, a day of trou-ble,
rall.
 clouds and thick dark-ness, **C**

cres.
This is a day of wrath, a day of trouble and distress, a
cres.
This is a day, a day of trouble and distress, a
cres.
and distress, a day of trouble and distress, a
a day of trouble and distress, a

f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a
f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a
f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a
f day of trouble and distress, *dim.* This is a day of trou - ble and distress, a

cres. day of clouds and of thick dark - ness, *ff* a day of wasteness,
cres. day, a day of clouds and of thick dark - ness, *ff* a day of wasteness,
cres. day, a day of clouds and of thick dark - ness, *ff* a day of wasteness,
cres. day of clouds and of thick dark - ness, *ff* a day of wasteness and of

and de - so - la - tion, of waste - ness and de - so - la - . . .

and de - so - la - tion, of waste - ness and de - so - la - . . .

and de - so - la - tion, of waste - ness and de - so - la - . . .

de - - so - la - tion, of waste - ness and de - so - la - . . .

dim.

f

dim.

- tion, This is a day, this is a day of wrath, of

- tion, This is a day, this is a day of wrath, of

- tion, a day of wrath, of

- tion, a day of wrath, of

p

cres.

D

p

cres.

wrath, of trou-ble and dis - tress, a day of waste-ness and

wrath, of trou-ble and dis - tress, a day of waste - ness,

wrath, of trou-ble and dis - tress, a day of waste - ness,

wrath, of trou-ble and dis - tress, a day of waste - ness,

f

p

cres.

f

p

cres.

f

p

cres.

f

p

de - so - la - tion, of clouds and of dark - ness, of clouds and dark - *dim.*

and de - so - la - tion, of clouds and of dark - ness, of dark - *dim.*

and de - so - la - tion, of clouds and of dark - ness, of dark - *dim.*

and de - so - la - tion, of clouds and of dark - ness, of dark - *dim.*

- - ness, This is a day of trou - ble, of trou - ble *pp*

- - ness, This is a day of trou - - ble, of trou - ble *pp*

- - ness, This is a day of trou - - ble, of trou - ble *pp*

- - ness, This is a day of trou - - ble, of trou - ble *pp*

and dis - - tress.

and dis - - tress.

and dis - - tress.

and dis - - tress.

No. 39. AIR, SOPRANO (THE VIRGIN MOTHER).—"I MOURN AS A DOVE."

VOICE.

Andante con moto.

PIANO.

p

dolcissimo e sotto voce.

♩ = 76.

mourn as a dove, I mourn as a

poco cres.

dove, I shall go soft - - ly all my years in the

soft - ly all my years . . . in the bit - terness of my

cres. *f*

p *cres.* *f* *colla voce.*

soul. Mine eye . . . mourn - eth by

con. *esp.*

p

rea - son of af - flic - tion, mine eye . . .

rall. assai. *Tempo.*

I will weep bit-ter-ly; I mourn as . . . a dove, I

rall. assai. *pp* *Tempo.*

cres.

as a dove, . . . I shall go soft-ly

cres. *leggierissimo.*

cres.

all my years in the bit-terness of my soul,

crescendo.

all my years

all my years in the

f *deces.*

bit-ter-ness of my soul.

pp *dolce.*

La-bour not to com - fort me, for I will weep

bit - ter - ly, I will weep bit - ter - ly, I mourn, . . .

dolce assai.

ppp *sempre ppp*

I mourn as a dove.

ppp

perendosi.

No. 40. DEAD MARCH, WITH CHORUS OF JEWS AND DISCIPLES.—“THOU THAT DESTROYEST
THE TEMPLE.”

Maestoso ma non troppo.

PIANO.
♩ = 108.

p *pp*

cres.

f

marcato. *cres.*

f *dim.* *pp*

CHORUS OF JEWS.

A *Same movement*
TENOR. Risoluto.

Thou that de-roy - - est the tem - - ple, how
 Thou that de - - stroy - - est, de - - stroy - - est the
 gra - - cious shalt Thou be, how gra - cious shalt Thou
 tem - ple, how gra - cious, how gra - cious shalt Thou
 be, when pangs, when pangs, when
 be, when pangs, when pangs come up -
 pangs come up - on Thee. Then shalt Thou be con - -
 - on thee, up - on Thee. Then shalt Thou be con - -

The musical score is written for a Tenor voice and piano accompaniment. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Same movement' and the performance style is 'Risoluto'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady rhythmic accompaniment with chords and moving lines in both hands. The vocal line is marked with a forte 'f' dynamic and includes various musical notations such as slurs, ties, and fermatas.

found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou
 found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou

marcato. cres. ff

be con - found - ed for Thy wick - ed - ness, When
 be con - found - ed for Thy wick - ed - ness, How gra - cious shalt Thou be,

ff mfr

pangs come up - on Thee, When pangs come up -
 How gra - cious shalt Thou be,

- - on Thee. Thou that des - troy - est the tem - ple, how gra - cious
 Thou that des - troy - est the tem - ple, how gra - cious

f cres. ff

shalt Thou be.

shalt Thou be.

shalt Thou be.

shalt Thou be.

dim.

B TREBLE. (*Same movement.*) CHORUS OF DISCIPLES.

He is like a lamb that is brought to the slaugh - ter,

ALTO. *p*

He is like a lamb that is brought to the slaugh - ter,

TENOR. (*sve. lower.*) *p*

He is like a lamb that is brought to the slaugh - ter,

BASS. *p*

He is like a lamb that is brought to the slaugh - ter,

B *p*

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

call for the mourn-ing wo - men, that they may come, and take up a

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, a wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

wail - ing, wail - ing for us; that our eyes may run down,

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

run down with tears, and our eye-lids gush out with wa - ters.

dolce.

TREBLE. **C** CHORUS OF DISCIPLES.

He is like a lamb that is

ALTO. *f*

TENOR (sve. lower). *f*

BASS. *f*

TENOR (sve. lower). *f*

CHORUS OF JEWS.

Thou that de-stroy - est the tem - - ple, how

BASS. *Risoluto.* *f*

Thou that de - stroy-est, de-destroy-est the

C

fp

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, . . . Call for the mourn - ing

brought to the slaugh - - ter, Call for the mourn - ing

brought to the slaugh - - ter, Call for the mourn - ing

gra - cious shalt Thou be, how gra-cious shalt Thou be when pangs, when

tem-ple, how gra - cious, how gra-cious shalt Thou be when

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

wo - - men, that they may come.

pangs, when pangs come up - on . . . Thee. Then shalt Thou be con -

pangs, when pangs come up - on Thee, up - on Thee. Then shalt Thou be con -

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, a wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

Take up a wail - - - ing, wail - - - ing for

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

-found - ed for all Thy wick - ed - ness, Thy wick - ed - ness, Then shalt Thou be con -

us, that our eyes may run down,
 us, that our eyes may run down,
 us, that our eyes may run down,
 us, that our eyes may run down,
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be,
 - found - ed for Thy wick - ed - ness, how gracious shalt Thou be, when

run down with tears, and our eye - lids
 run down with tears, and our eye - lids
 run down with tears, and our eye - lids
 run down with tears, and our eye - lids
 when pangs come up - on Thee. Thou that de - stroy - est the
 pangs come up - on Thee. Thou that de - stroy - est the

gush out with wa - - - ters, Take up a wail - ing, a
 gush out with wa - - - ters, Take up a wail - ing, a
 gush out with wa - - - ters, Take up a wail - ing, a
 gush out with wa - - - ters, Take up a wail - ing, a wail - ing, a
 tem - ple, how gra - cious shalt Thou be.
 tem - ple, how gra - cious shalt Thou be.
 wail - ing for us; take up a wail - ing, a wail - ing for us.
 wail - ing for us; take up a wail - ing, a wail - ing for us.
 wail - ing for us; take up a wail - ing, a wail - ing for us.
 wail - ing for us; take up a wail - ing, a wail - ing, a wail - ing for us.
Perdendosi.
pp

No. 41.*

RECIT., TENOR—"AND JESUS.

AIR—"DAUGHTERS OF JERUSALEM"

Andante con moto.

VOICE. *104.*

And Je-sus turning un-to them, said:— Daughters of Je - ru - salem,

PIANO. *p* *pp*

weep not for Me, weep not for Me, . . . but weep for your -

- selves, Daughters of Je - ru - sa - lem, weep not for Me, . . .

crescendo.

poco stringendo.

but for your - selves, and for your chil - dren, weep for your -

- selves, and for your chil - dren. For be - hold, the

days . . are com - ing, For be - hold, the days . . are

poco a poco stringendo.
com - ing in which they shall say to the moun - tains, Fall on us, . .

e crescendo.
fall on us, fall on us; and to the hills, Co - ver us,

Rallentando assai. *p* *Tempo.*
cov - er us. The days are com - ing, — O daugh - ters of Je - ru - salem,

ff *rall.* *p* *Tempo.*

Weep not for Me, weep not for Me, . . but weep for your -

. . . selves, . . . Weep, weep not for Me, . . .

cres.

weep for your - selves, and for your chil - dren, weep not for Me,

dolce.

dolce.

weep for your-selves and for your chil - dren, weep, weep

cres. *p*

cres. *pp*

for your - selves and for your chil -

cres.

. . . dren, weep, weep, but not for Me.

Lento.

Lento.

p

No 42.

CHORUS.—"HE IS WORTHY TO DIE."

1ST
TENOR
(8ve. lower.)

2ND
TENOR
(8ve. lower.)

1ST
BASS.

2ND
BASS.

PIANO.
♩ = 104.

Marcia come prima.

pp *cres.*

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die,

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

He is wor - thy to die, He is wor - thy to

die,
die,
die,
die,

He hath
He hath prophesied

f *marcato.*

He hath pro-
phesied
He hath prophesied
He hath prophesied
He hath
He hath

pro-phesied
against our ci - ty,
against our ci - ty,
against our ci - ty,
He hath
He hath

a-
gainst our ci - ty,
a - way with Him,
a - way with
a - way with Him,
a - way with
pro-phesied.
a - way with Him,
a - way with
pro-phesied.
a - way with Him,
a - way with

f *dim.* *pp*

Him.
 Him.
 SOLO, BARYTONE.
 Him. For these things I
 Him.

weep, I weep, I weep, for these things I

weep.

attacca.

The musical score consists of three systems. Each system includes vocal staves and piano accompaniment. The first system shows the vocal line with lyrics 'Him. For these things I' and the piano accompaniment. The second system continues the vocal line with lyrics 'weep, I weep, I weep, for these things I' and the piano accompaniment. The third system concludes with the vocal line 'weep.' and the piano accompaniment ending with the instruction 'attacca.'

No. 43. DOUBLE CHORUS.—“HE WILL SWALLOW UP DEATH.”

1st CHOIR. *Allegro maestoso.*

TREBLE.

ALTO.

TENOR (8ve. lower).

BASS.

2nd CHOIR. *Allegro maestoso.*

TREBLE.

ALTO.

TENOR (8ve. lower).

BASS.

PIANO. *Allegro maestoso.*

$\text{♩} = 112.$

A

He will swallow up death in

f

He will swallow up death in

f

He will swallow up death in

f

He will swallow up death in

f

A

vic - to - ry, and the Lord God will wipe a -

vic - to - ry, and the Lord God will wipe a -

vic - to - ry, and the Lord God will wipe a -

vic - to - ry, and the Lord God will wipe a -

He will swal-low up death in vic - to - ry, and the

He will swal-low up death in vic - to - ry, and the

He will swal-low up death in vic - to - ry, and the

He will swal-low up death in vic - to - ry, and the

way tears from off all fa - ces, and the

way tears from off all fa - ces, and the

way tears from off all fa - ces, and the

way tears from off all fa - ces, and the

Lord God will wipe a-way tears from off all fa - ces,

Lord God will wipe a-way tears from off all fa - ces,

Lord God will wipe a-way tears from off all fa - ces,

Lord God will wipe a-way tears from off all fa - ces,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

ran-som-ed of the Lord shall come to Zi-on,

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

and the ran-som-ed of the

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

with songs and e-ver-last-ing joy up-on their

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

Lord shall come to Zi-on,

heads, with songs and e - ver - last - ing joy up - on their heads,
 heads, with songs and e - ver - last - ing joy up - on their heads,
 heads, with songs and e - ver - last - ing joy up - on their heads,
 heads, with songs and e - ver - last - ing joy up - on their heads,
 with songs and e - ver - last - ing joy up - on their heads,
 with songs and e - ver - last - ing joy up - on their heads,
 with songs and e - ver - last - ing joy up - on their heads,
 with songs and e - ver - last - ing joy up - on their heads,

B
 They shall ob - tain joy and glad - ness,
 They shall ob - tain joy and glad - ness,
 They shall ob - tain joy and glad - ness,
 They shall ob - tain joy and glad - ness,
 They shall ob - tain joy and glad - ness, and
 They shall ob - tain joy and glad - ness, and
 They shall ob - tain joy and glad - ness, and

sor - - - row . . . and sigh - ing shall flee a -
 and sor - - - row and sigh - - - ing shall flee a -
 and sor - row shall flee a -
 sor - - - row and sigh - - - ing shall flee a -
 and sor - - - row and sigh - - - ing shall
 and sor - - - row . . . and sigh - ing shall
 and sor - row and sigh - - - ing shall
 and sor - row shall
 way.
 way.
 way.
 way.

Musical score for Benedict's "St. Peter." The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "sor - - - row . . . and sigh - ing shall flee a - and sor - - - row and sigh - - - ing shall flee a - and sor - row shall flee a - sor - - - row and sigh - - - ing shall flee a - and sor - - - row and sigh - - - ing shall and sor - - - row . . . and sigh - ing shall and sor - row and sigh - - - ing shall and sor - row shall way. way. way. way." The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

C
 flee a - way.
 flee a - way.
 flee a - way.
 flee a - way. *poco a poco crescendo.*
 and sor - - - row and sigh . . .
 sor - - row and sigh . . .
 and sor - - row,
 and sor - row and sigh - . . .
 C
 and sor - - - row and sigh - - ing, and sor -
 sor - row and sigh - - ing, and
 and sor - - row, and
 and sor - row and sigh - - ing, and
 ing, and sor -
 ing, and
 and
 ing, and
 and

dim. *p*

row and sigh - - - ing shall flee, shall flee a - way.

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way.

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

row and sigh - - - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way,

dim. *p*

sor - - row and sigh - ing shall flee, shall flee a - way.

dim. *p* *mf*

D *f*

He will swal-low up death in vic - to - ry,

f

He will swal-low up death in vic - to - ry.

f

He will swal-low up death in vic - to - ry,

f

He will swal-low up death in vic - to - ry.

f

He will swallow up death in

f

He will swallow up death in

f

He will swallow up death in

f

He will swallow up death in

D *f*

And the Lord God will wipe a - way tears from off all fa - ces,
 And the Lord God will wipe a - way tears from off all fa - ces,
 And the Lord God will wipe a - way tears from off all fa - ces,
 And the Lord God will wipe a - way tears from off all fa - ces,
 vic - to - ry, And the Lord God will wipe a -
 vic - to - ry, And the Lord God will wipe a -
 vic - to - ry, And the Lord God will wipe a -
 vic - to - ry, And the Lord God will wipe a -
 And the ran - som-ed of the
 And the ran - som-ed of the
 And the ran - som-ed of the
 And the ran - som-ed of the
 - way tears from off all fa - ces, And the
 - way tears from off all fa - ces, And the
 - way tears from off all fa - ces, And the
 - way tears from off all fa - ces, And the

Lord shall come to

ran - som - ed of the Lord shall

ran - som - ed of the Lord shall

ran - som - ed of the Lord shall

ran - som - ed of the Lord shall

Zi - on with songs . . and e - ver -

Zi - on with songs . . and e - ver -

Zi - on with songs . . and e - ver -

Zi - on with songs . . and e - ver -

come to Zi - on with songs . . and e - ver -

come to Zi - on with songs and e - ver -

come to Zi - on with songs and e - ver -

come to Zi - on with songs . . and e - ver -

8va

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

last - ing joy . . up - on . . . their heads,

8va

8va.

The musical score consists of two systems. The first system contains eight vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, Bass 3, Bass 4) and a grand staff for piano accompaniment. The lyrics 'last - ing joy . . up - on . . . their heads,' are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The second system contains the same eight vocal staves and piano accompaniment, but the vocal parts are mostly silent, indicated by horizontal lines with fermatas. The piano accompaniment continues with the same rhythmic pattern. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

No. 44.

RECIT., TENOR.—“NOW HEROD THE KING.”

VOICE.

Moderato.

PIANO.

$\text{♩} = 96.$

f

RECIT. *f*

Now He - rod the king

rall.

stretch - ed forth his hands to vex cer - tain of the church.

Tempo.

And he kill - ed James, the

bro - ther of John, with the sword. And when he

saw that it plea - sed the Jews, he pro - ceed - ed fur - ther to take Pe - ter

pp

al - so. *Andante.* *p* Pe - ter therefore was kept in pri - son, but!

tremolo.

$\text{♩} = 69.$

pray - er was made with - out ceas - ing un - to God for

him. *RECT.* And when He - rod would have brought him forth, the same

f *risoluto.*

night Pe - ter was sleep - ing be - tween two sol - diers, bound with two

chains, And the keep - ers be - fore the door kept the pri - son.

Allegretto.
And, be - - hold, . . . the an - gel

Tempo.
♩ = 46. *dolce.*

of the Lord came un - to him, un - to him, and a

light, a light shi - ned in the pri - - son. And he smote

RECIT.

Pe - ter on the side, and rai - sed him up, say - ing;

Attacca.

No. 45.

AIR, SOPRANO.—“GIRD UP THY LOINS.”

Allegro con fuoco.

VOICE.

PIANO.
♩ = 88.

f

Gird up thy loins, gird up thy loins, a - rise, a - rise, a - rise.

p *cres.*

Be not dismay'd, be not dismay'd, a - rise, a - rise, a - rise. Gird up thy

fp *p* *f*

loins, a - rise, a - rise, be not dis -

p

- may'd, be not dis - may'd: gird up thy loins, a - rise, a - rise, a - rise, a -

- rise, a - rise.

They shall fight . . . a - gainst thee, but shall

not pre - vail, they shall fight . . . a - gainst thee, but shall

not pre - vail; for I am with thee to de -

li - ver thee, I am with thee, to de - li - ver thee.

Be not dis-may'd, be not dis-may'd,

A - rise, a - rise, a - rise,

A - rise, a - rise, a - rise, Gird up thy loins,

cres. be not dismay'd, a - rise, a - rise, a - rise, be not dismay'd,

cres. *fp*

be not dismay'd, a - rise, a - rise, a - rise, gird up thy

f *p* *f*

loins, a - rise, a - rise! They shall

p

fight a - gainst thee, but not pre - vail, gird up . .

cres. *mf* *f*

cres. *mf* *f*

. . . thy loins, . . . A - rise, . . . a -

fff

rise, . . . be not dis - may'd.

rall.

No. 46.

AIR, BARYTONE.—“THE HEAVENS ARE OPENED.”

VOICE.

PIANO.

Moderato. *pp* *leggiero e p* *Ped.*

The
 hea - - - vens are o - - - pen'd, and I
 see . . . vi - - sions of God, the hea - - vens are
 o - - pen'd, I see vi - - sions of God.

Sua.

RECIT., TREBLE.

And the An - gel said— Cast thy gar - ment a - bout thee, and

Tempo Allegro.

fol - low me. And he went

$\text{♩} = 116.$ *tr.*

Tempo Moderato.

out and fol - low'd him, and pass - ed on through one street, And

pp

RECIT.

forth-with the an - gel de - part - ed from him, And when

Pe - ter was come to him - self he said :—

f

Attaca Air.

No. 47. AIR, BARYTONE.—"THE LORD HATH SENT HIS ANGEL."

VOICE. *mf*

PIANO. *Maestoso.* *f* *p* *p* *cres.* *f*

$\text{♩} = 108.$

The
 Lord hath sent His an - gel, and de - liv' - red me, the
 Lord hath sent His an - gel, and de - liv' - red me. I
 call - ed up-on Thy name, Thy name, . . . O Lord,
 out of the dun - geon, and Thou hast heard my voice, O

Lord, O Lord, Thou hast re - deem - ed me, and

so an en - trance shall be giv - en me in - to the

e - ver - last - ing king - dom of my Lord and Sa - viour

Je - sus Christ, my Sa - viour Je - sus Christ, I call'd up - on Thy

name, O Lord, out of the dun - geon, and Thou, and Thou hast heard my

Tempo.
mf
 voice . . . The Lord hath sent His An - - gel, And de - liv' - red

me, the Lord hath sent His An - gel, and deliv' - red

dim.
 me, I call'd up - on Thy name, O Lord, and Thou hast heard my

voice, O Lord, O Lord,

p *cres.*

Thou hast heard my voice.

pp *rall. assai.*

No. 48.

RECIT., SOPRANO.—“AND HE CAME.”

Moderato. RECIT.

VOICE. And he came to the house of

PIANO. *pp*

$\text{♩} = 108.$

Tempo moderato.

Ma - ry, the mo - ther of John, where ma - ny were ga - ther'd to - ge - ther,

RECIT.

pray - ing; and when they o - pen-ed the

f

RECIT.

door they were as - to - nish-ed. But he, beck-on - ing with the

f

hand un - to them to hold their peace, de - clar - ed un - to them how the Lord had

pp

brought him out of pri - son. And they sang prai - ses with glad - ness.

f

CHORUS.—“SING UNTO THE LORD”

Allegro maestoso.

TRIBLE.

ALTO.

TENOR (8ve. lower.)

BASS.

PIANO. *ff* $\text{♩} = 108.$

Sing un - to the

Sing un - to the

Sing un - to the Lord, O ye

Sing un - to the Lord, O ye

Lord, O ye saints of His,

Lord, O ye saints of His,

saints of His, Sing un - to the

saints of His, Sing un - to the

Sing un - to the Lord,

Sing un - to the Lord,

Lord, O ye saints of His, Sing un-to the

Lord, O ye saints of His, Sing un-to the

O ye saints of His, Sing un-to the Lord,

O ye saints of His, Sing un-to the Lord,

Lord, O ye saints of His, Sing, sing un - to... the ..

Lord, O ye saints of His, Sing, sing un - to the

O ye saints of His, Sing un-to the Lord, O ye saints of

O ye saints of His, Sing un-to the Lord, O ye saints of

Lord, Sing un-to the Lord, O ye saints of His. **A**

Lord, Sing un-to the Lord, O ye saints of His.

His, Sing un-to the Lord, O ye saints of His.

His, Sing un-to the Lord, O ye saints of His. **A** $\text{♩} = 112.$

First system of musical notation. It includes a vocal line with lyrics "men," and "A", and a piano accompaniment. The piano part features a prominent bass line with eighth notes and chords. Dynamics include *f* and *A*.

Second system of musical notation. It includes a vocal line with lyrics "men, A", "men, Amen, A", "men, A - men, A -", and "men, A - men, A -". The piano accompaniment continues with similar rhythmic patterns. A star symbol (*) is placed above the first vocal note. Dynamics include *f* and *A*.

Third system of musical notation. It includes a vocal line with lyrics "men, A", "men, A", "men, A", and "men, A". The piano accompaniment continues with similar rhythmic patterns. A star symbol (*) is placed above the first vocal note. Dynamics include *f* and *A*.

men, A - - - - - men, A - - - - -

- men, A - - - - - men,

A - - - - - men, A - - - - - men,

- men. A - - - - - men, A - - - - -

men, A

- men, A - - - - - men, A - - - - - men,

A - - - - - men,

- men, A

men, A

men, A

men, A

A - - - - - men,

men, A - - - - - men,

men, A - - - - - men, A - - - - -

men,
A men,
A men, A
- men, A men, A

A men, A
A men,
men,
- men, A

^C - men, A men,
A men, A
- men,
^C

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "men, A" and "men, A". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "men, A" and "men, A". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

musical score for the third system, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "men, A" and "men, A". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

men, A

men, A

men, A

men, A

men, A

men, A

men, A

men, A

men, A - men, A - - men.

men, A - men, A - - men.

men, A - men, A - - men.

men, A - men, A - - men,

fff

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YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
E. ASPA.				CHORAL FANTASIA (SOL-FA, 0/3)			
ENDYMION (with Recitation)	2/6	—	—	CHORAL SYMPHONY	2/6	—	—
THE GIPSIES	1/0	—	—	Ditto VOCAL PORTION (SOL-FA, 0/6)	1/6	—	—
ASTORGA.				COMMUNION SERVICE, IN C			
STABAT MATER	1/0	1/6	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
IVOR ATKINS.				MASS, IN C			
HYMN OF FAITH	1/6	—	—	MASS, IN D	2/0	2/6	4/0
J. C. BACH.				MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)			
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/2)	0/4	—	—	Ditto CHORUSES ONLY	0/6	1/0	—
J. S. BACH.				RUINS OF ATHENS (SOL-FA, 0/6)			
A STRONGHOLD SURE (SOL-FA, Choruses only, 0/6)	1/0	—	—	THE PRAISE OF MUSIC	1/6	2/0	3/0
BE NOT AFRAID (Motet) (SOL-FA, 0/4)	0/6	—	—	A. H. BEHREND.			
BIDE WITH US	1/0	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	(Ditto, SOL-FA, 0/9)	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	THROUGH THE YEAR (Female Voices)	2/0	—	—
CHRISTMAS ORATORIO	2/0	2/6	4/0	(SOL-FA, 0/9)	—	—	—
Ditto (PARTS 1 & 2) (SOL-FA, 0/6)	1/0	—	—	WILFRED BENDALL.			
Ditto (PARTS 3 & 4)	1/0	—	—	A LEGEND OF BREGENZ (Female voices)	1/6	—	—
Ditto (PARTS 5 & 6)	1/0	—	—	(Ditto, SOL-FA, 0/8)	—	—	—
COME, JESU, COME (Motet)	1/0	—	—	THE LADY OF SHALOTT (Female voices)	1/6	—	—
COME, REDEEMER OF OUR RACE	1/0	—	—	(Ditto, SOL-FA, 0/8)	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—
GIVE THE HUNGRY MAN THY BREAD	1/0	—	—	(Ditto, SOL-FA, 0/6)	—	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—	KAREL BENDL.			
GOD SO LOVED THE WORLD	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices)			
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—	SIR JULIUS BENEDICT.			
HOW BRIGHTLY SHINES	1/0	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/0	—	—	ST. PETER	3/0	3/6	5/0
JESU, PRICELESS TREASURE (SOL-FA, 0/6)	1/0	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/8)	2/6	3/0	4/0
JESUS, NOW WILL WE PRAISE THEE	1/0	—	—	GEORGE J. BENNETT.			
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	EASTER HYMN			
MAGNIFICAT, IN D	1/0	—	—	SIR W. STERNDALE BENNETT.			
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0)	2/8	3/0	4/0	INTERNATIONAL EXHIBITION ODE (1852)			
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NOW SHALL THE GRACE (SOL-FA, 0/6)	0/8	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0)	4/3	—	0/0
O LIGHT EVERLASTING (SOL-FA, 0/6)	1/0	—	—				
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—				
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—				
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—				

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THE LOBSTER'S GARDEN PARTY (Female vv.)	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
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MASS FOR FOUR VOICES	2/6	—	—	LIFT UP YOUR HEARTS (Sacred symphony)	2/6	—	—
CARISSIMI.				HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
JEPHTHAH	1/0	—	—	P. H. DIEMER.			
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COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	PRaise YE THE LORD (117th Psalm) ...	1/0	—	—
MASS, IN E MINOR ...	5/0	—	—	NIELS W. GADE.			
LUCY K. DOWNING.				CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
A PARABLE IN SONG ...	2/0	—	—	COMALA ...	2/0	2/6	4/0
T. F. DUNHILL.				ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/3
TUBAL CAIN (Ballad) (Sol-FA, 0/6) ...	1/0	—	—	PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE FROLIC SOME HOURS (Musical Fantasy) ...	1/6	—	—	SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
F. DUNKLEY.				ZION ...	1/0	1/6	2/6
THE WRECK OF THE HESPERUS ...	1/0	—	—	HENRY GADSBY.			
ANTONIN DVOŘÁK.				ALCESTIS (Male voices) ...	4/0	—	—
COMMUNION SERVICE, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	—
MASS, IN D ...	1/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6) ...	2/6	—	—
PATRIOTIC HYMN ...	1/6	—	—	F. W. GALPIN.			
(Ditto, German and Bohemian Words) ...	3/0	—	—	YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/6	—	—
REQUIEM MASS ...	5/0	6/0	7/6	G. GARRETT.			
ST. LUDMILA ...	5/0	6/0	7/6	HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
(Ditto, German and Bohemian Words) ...	8/0	—	—	THE SHUNAMMITE ...	3/0	—	—
STABAT MATER (Sol-FA, 1/6) ...	2/6	3/0	4/0	THE TWO ADVENTS ...	1/6	—	—
(Ditto, English Words) (At the Foot of the Cross) (Sol-FA, 1/6) ...	2/6	3/0	4/0	R. MACHILL GARTH.			
THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	EZEKIEL ...	4/0	—	—
(Ditto, German and Bohemian Words) ...	6/0	—	—	THE WILD HUNTSMAN ...	1/0	1/6	—
A. E. DYER.				A. R. GAUL.			
ELECTRA OF SOPHOCLES ...	1/6	2/0	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
SALVATOR MUNDI ...	2/6	—	—	(Ditto, Sol-FA, 0/9) ...	—	—	—
JOHN B. DYKES.				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
THE LORD IS MY SHEPHERD ...	1/0	—	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
THESE ARE THEY (Sol-FA, 0/2) ...	0/6	—	—	JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0
H. J. EDWARDS.				PASSION SERVICE ...	2/6	3/0	4/0
PRaise TO THE HOLIEST ...	1/6	—	—	RUTH (Sol-FA, 0/9) (Choruses only, 1/0) ...	2/0	2/6	4/0
THE ASCENSION ...	2/6	—	—	THE ELFIN HILL (Female voices) ...	2/0	—	—
THE EPIPHANY ...	2/0	—	—	THE HARE AND THE TORTOISE (for Juveniles) ...	1/0	—	—
THE RISEN LORD ...	2/6	—	—	(Ditto, Sol-FA, 0/6) ...	—	—	—
EDWARD ELGAR.				THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	5/6	4/0	5/0	THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
KING OLAF (Sol-FA, Choruses only, 1/0) ...	5/0	3/6	5/0	(Ditto, Sol-FA, 0/8) ...	—	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—	THE PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0
THE APOSTLES ...	5/0	6/0	7/6	THE TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/6
(Ditto, Choruses and Words of Solos only, Sol-FA, 2/6)	—	—	—	TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
(Ditto, German Words, 8 Mark)	—	—	—	UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
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(Ditto, German Words, 6 Mark)	—	—	—	E. OUSELEY GILBERT.			
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GUSTAV ERNEST.				HERMANN GOETZ.			
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
HARRY EVANS.				GENIA ...	1/0	—	—
THE VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	THE WATER-LILY (Male voices) (Sol-FA, 0/9) ...	1/6	—	—
A. J. EYRE.				A. M. GOODHART.			
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	ARETHUSA ...	1/0	—	—
T. FACER.				EARL HALDAN'S DAUGHTER ...	1/0	—	—
A MERRY CHRISTMAS (School Cantata) ...	1/0	—	—	FOUNDER'S DAY (Ode) ...	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	SIR ANDREW BARTON ...	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	THE SPANISH ARMADA ...	0/6	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	CH. GOUNOD.			
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
(Ditto, Sol-FA 0/6)	—	—	—	Ditto (Troisième Messe Solennelle) ...	2/6	—	—
E. FANING.				DAUGHTERS OF JERUSALEM ...	1/0	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
(Ditto, Sol-FA, 0/9)	—	—	—	Ditto (Out of darkness) ...	1/0	—	—
HENRY FARMER.				GALLIA (Sol-FA, 0/4) ...	1/0	—	—
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6	MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
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J. C. FORRESTER.				THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6
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MYLES B. FOSTER.				Ditto (German Words) ...	10/0	—	—
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THE KOBOLDS ...	1/0	—	—	—	—	—
C. H. H. PARRY.						
AGAMEMNON (Greek Play) ...	3/0	—	—	—	—	—
A SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9)	2/0	—	—	—	—	—
BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—	—	—	—
Ditto, English and German Words, 2 mark 50)	—	—	—	—	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	—	—	—
ETON ...	2/0	—	—	—	—	—
INVOCATION TO MUSIC ...	2/6	—	—	—	—	—
JOB (CHORUSES ONLY, SOL-FA, 1/0) ...	2/6	—	—	—	—	—
JUDITH (CHORUSES ONLY, SOL-FA, 2/0) ...	5/0	6/0	7/6	—	—	—
KING SAUL (CHORUSES ONLY, SOL-FA, 1/6) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (SOL-FA, 1/6) ...	2/6	—	—	—	—	—
MAGNIFICAT (Latin) ...	1/8	—	—	—	—	—
ODE TO MUSIC (SOL-FA, 0/6) ...	1/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ...	2/0	—	—	—	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	—	—	—
TE DEUM LAUDAMUS (Latin) ...	2/8	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	—	—	—
THE LOVE THAT CASTETH OUT FEAR ...	2/6	—	—	—	—	—
THE PIED PIPER OF HAMELIN (SOL-FA, 1/0) ...	2/0	2/6	—	—	—	—
THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—	—	—	—
THE VISION OF LIFE (SOL-FA, 1/0) ...	2/6	—	—	—	—	—
VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—	—	—	—
WAR AND PEACE (Ode) ...	3/0	—	—	—	—	—
Ditto CHORUSES AND WORDS OF SOLOS ONLY,	—	—	—	—	—	—
TONIC SOL-FA ...	1/6	—	—	—	—	—
B. PARSONS.						
THE CRUSADER ...	3/6	—	—	—	—	—
T. M. PATTISON.						
ANCIENT MARINER (CHORUSES, 1/0) ...	2/6	—	—	—	—	—
LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/6	—	—	—	—	—
LONDON CRIES ...	2/0	—	—	—	—	—
MAY DAY ...	1/0	—	—	—	—	—
THE MIRACLES OF CHRIST (SOL-FA, 0/6) ...	1/0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (SOL-FA, 1/0) ...	2/6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (SOL-FA, 0/3) ...	1/0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Men's voices) ...	1/6	—	—	—	—	—
JOHN POINTER.						
THE SONG OF HAROLD HARFAGER (Male Voices) (SOL-FA, 0/6) ...	1/0	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING ...	1/0	—	—	—	—	—
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—	—	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT... ...	1/6	—	—	—	—	—
F. W. PRIEST.						
THE CENTURION'S SERVANT ...	0/8	—	—	—	—	—
C. E. PRITCHARD.						
KUNACEPA ...	4/0	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	—	—	—
FREEDOM ...	1/0	—	—	—	—	—
HEREWARD ...	4/0	—	—	—	—	—
QUEEN AIMÉE (Female voices) ...	1/6	—	—	—	—	—
THE HUNDRETH PSALM (SOL-FA, 0/4) ...	1/0	—	—	—	—	—
THE RED CROSS KNIGHT (SOL-FA, 2/0) ...	4/0	4/6	6/0	—	—	—
PURCELL.						
DIDO AND ÆNEAS ...	2/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Choruses only and words of Solos (SOL-FA, 0/8) ...	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (SOL-FA, 0/6) ...	1/0	—	—	—	—	—
Ditto (Latin arrangement by R. K. Terry) ...	1/0	—	—	—	—	—
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THE BLESSED DAMOZEL ...	2/6	—	—	—	—	—
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Ditto, SOL-FA, 0/6	—	—	—	—	—	—
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THE SONG OF HANNAH ...	1/0	—	—	—	—	—

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WAXWORK CARNIVAL (Operetta) (Sol-fa, 0/8) ...	2/0	—	—	—	J. L. ROECKEL.				
J. V. ROBERTS					LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9) ...				
JONAH ...	2/0	—	—	—	THE HOURS (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—
THE PASSION ...	1/6	2/0	—	—	THE SILVER PENNY (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—
R. WALKER ROBSON.					EDMUND ROGERS.				
CHRISTUS TRIUMPHATOR ...	3/6	—	—	—	THE FOREST FLOWER (Female voices) ...	1/6	—	—	—
W. S. ROCKSTRO.					ROLAND ROGERS.				
THE GOOD SHEPHERD ...	2/6	—	—	—	FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	—
J. L. ROECKEL.					PRAYER AND PRAISE (Obiong) ...				
LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—	STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	—
THE HOURS (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—	ROMBERG.				
THE SILVER PENNY (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—	TE DEUM ...	1/0	—	—	—
EDMUND ROGERS.					THE HARMONY OF THE SPHERES ...				
THE FOREST FLOWER (Female voices) ...	1/6	—	—	—	THE LAY OF THE BELL (Sol-fa, 0/8) ...	1/0	1/6	2/6	—
ROLAND ROGERS.					THE TRANSIENT AND THE ETERNAL ...				
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	—	(Ditto, Sol-fa, 0/4)	1/0	—	—	—
PRAYER AND PRAISE (Obiong) ...	4/0	—	—	—	ROSSINI.				
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	—	MOSSES IN EGYPT ...	6/0	6/6	7/6	—
ROMBERG.					STABAT MATER (Sol-fa, 1/0) ...				
TE DEUM ...	1/0	—	—	—	Ditto (CHORUSES ONLY) ...	0/8	1/0	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—	—	CHARLES B. RUTENBER.				
THE LAY OF THE BELL (Sol-fa, 0/8) ...	1/0	1/6	2/6	—	DIVINE LOVE ...	2/6	—	—	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	—	ED. SACHS.				
(Ditto, Sol-fa, 0/4)	1/0	—	—	—	KING-CUPS ...	1/0	—	—	—
ROSSINI.					WATER LILIES ...				
MOSSES IN EGYPT ...	6/0	6/6	7/6	—	C. SAINTON-DOLBY.				
STABAT MATER (Sol-fa, 1/0) ...	1/0	1/6	2/6	—	FLORIMEL (Female voices) ...	2/6	—	—	—
Ditto (CHORUSES ONLY) ...	0/8	1/0	—	—	CAMILLE SAINT-SAËNS.				
CHARLES B. RUTENBER.					THE HEAVENS DECLARE—CÆLI ENARRANT ...				
DIVINE LOVE ...	2/6	—	—	—	(19th Psalm) ...	1/6	—	—	—
ED. SACHS.					W. H. SANGSTER.				
KING-CUPS ...	1/0	—	—	—	ELYSIUM ...	1/0	—	—	—
WATER LILIES ...	1/0	—	—	—	FRANK J. SAWYER.				
C. SAINTON-DOLBY.					THE SOUL'S FORGIVENESS ...				
FLORIMEL (Female voices) ...	2/6	—	—	—	THE STAR IN THE EAST ...	2/6	—	—	—
CAMILLE SAINT-SAËNS.					C. SCHAFER.				
THE HEAVENS DECLARE—CÆLI ENARRANT ...	1/6	—	—	—	OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	—
(19th Psalm) ...	1/6	—	—	—	H. W. SCHARTAU.				
ELYSIUM ...	1/0	—	—	—	CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	—
FRANK J. SAWYER.					SCHUBERT.				
THE SOUL'S FORGIVENESS ...	1/0	—	—	—	COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	—
THE STAR IN THE EAST ...	2/6	—	—	—	Ditto, IN B FLAT ...	2/0	—	3/6	—
C. SCHAFER.					Ditto, IN C ...				
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	—	Ditto, IN E FLAT ...	2/0	2/6	4/0	—
H. W. SCHARTAU.					Ditto, IN F ...				
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	—	Ditto, IN G ...	2/0	—	3/6	—
SCHUBERT.					MASS, IN A FLAT ...				
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	—	Do, IN B FLAT ...	1/0	1/6	2/6	—
Ditto, IN B FLAT ...	2/0	—	3/6	—	Do, IN C ...	1/0	1/6	2/6	—
Ditto, IN C ...	2/0	—	3/6	—	Do, IN E FLAT ...	2/0	2/6	4/0	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	—	Do, IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6	—
Ditto, IN F ...	2/0	—	3/6	—	Do, IN G ...	1/0	1/6	2/6	—
Ditto, IN G ...	2/0	—	3/6	—	SONG OF MIRIAM (Sol-fa, 0/6) ...	1/0	—	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	—	(Ditto, Welsh Words, Sol-fa, 0/6)	1/0	—	—	—
Do, IN B FLAT ...	1/0	1/6	2/6	—	SONG OF THE SPIRITS OVER THE WATERS ...	1/0	—	—	—
Do, IN C ...	1/0	1/6	2/6	—	(Male voices) (Sol-fa, 0/6) ...	1/0	—	—	—
Do, IN E FLAT ...	2/0	2/6	4/0	—	JOHN STAINER.				
Do, IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6	—	ST. MARY MAGDALEN (Sol-fa, 1/0) ...	2/0	2/6	4/0	—
Do, IN G ...	1/0	1/6	2/6	—	THE CRUCIFIXION (Sol-fa, 0/9) ...	1/6	2/0	—	—
SONG OF MIRIAM (Sol-fa, 0/6) ...	1/0	—	—	—	THE DAUGHTER OF JAIRUS (Sol-fa, 0/9) ...	1/6	2/0	—	—
(Ditto, Welsh Words, Sol-fa, 0/6)	1/0	—	—	—	ALICE MARY SMITH.				
SONG OF THE SPIRITS OVER THE WATERS ...	1/0	—	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
(Male voices) (Sol-fa, 0/6) ...	1/0	—	—	—	ODE TO THE PASSIONS ...	2/0	—	—	—
DOUGLAS REDMAN.					THE RED KING (Men's voices) ...				
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	—
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ...	2/0	—	—	—	(Ditto, Sol-fa, 0/8)	1/0	—	—	—
ARTHUR RICHARDS.	ALICE MARY SMITH.								
PUNCH AND JUDY (Operetta) (Sol-fa, 0/6) ...	1/6	—	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
WAXWORK CARNIVAL (Operetta) (Sol-fa, 0/8) ...	2/0	—	—	—	ODE TO THE PASSIONS ...	2/0	—	—	—
J. V. ROBERTS					THE RED KING (Men's voices) ...				
JONAH ...	2/0	—	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	—
THE PASSION ...	1/6	2/0	—	—	(Ditto, Sol-fa, 0/8)	1/0	—	—	—
R. WALKER ROBSON.					E. M. SMYTH.				
CHRISTUS TRIUMPHATOR ...	3/6	—	—	—	MASS, IN D ...	2/6	—	—	—
THE GOOD SHEPHERD ...	2/6	—	—	—	A. SOMERVELL.				
W. S. ROCKSTRO.					ELEGY ...				
THE GOOD SHEPHERD ...	2/6	—	—	—	KING THRUSHBEARD (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—
J. L. ROECKEL.					MASS, IN C MINOR ...				
LITTLE SNOW-WHITE (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—	ODE TO THE SEA (Sol-fa, 1/0) ...	2/0	—	—	—
THE HOURS (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—	PRINCESS ZARA (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—
THE SILVER PENNY (Operetta) (Sol-fa, 0/9) ...	2/0	—	—	—	THE CHARGE OF THE LIGHT BRIGADE ...	0/9	—	—	—
EDMUND ROGERS.					(Ditto, Sol-fa, 0/4)				
THE FOREST FLOWER (Female voices) ...	1/6	—	—	—	THE ENCHANTED PALACE (Operetta) (Sol-fa, 0/8) ...	2/0	—	—	—
ROLAND ROGERS.					THE FORSAKEN MERMAN (Sol-fa, 0/8) ...				
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	—	THE POWER OF SOUND (Sol-fa, 1/0) ...	2/0	—	—	—
PRAYER AND PRAISE (Obiong) ...	4/0	—	—	—	THE SEVEN LAST WORDS ...	1/0	—	—	—
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—	—
ROMBERG.					R. SOMERVILLE.				
TE DEUM ...	1/0	—	—	—	THE PRENTICE PILLAR (Opera) ...	2/0	—	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—	—	W. H. SPEER.				
THE LAY OF THE BELL (Sol-fa, 0/8) ...	1/0	1/6	2/6	—	THE JACKDAW OF RHEIMS ...	2/0	—	—	—
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	—	SPOHR.				
(Ditto, Sol-fa, 0/4)	1/0	—	—	—	CALVARY ...	2/6	3/0	4/0	—
ROSSINI.					FALL OF BABYLON ...				
MOSSES IN EGYPT ...	6/0	6/6	7/6	—	FROM THE DEEP I CALLED ...	3/0	3/6	5/0	—
STABAT MATER (Sol-fa, 1/0) ...	1/0	1/6	2/6	—	GOD IS MY SHEPHERD ...	0/9	—	—	—
Ditto (CHORUSES ONLY) ...	0/8	1/0	—	—	GOD, THOU ART GREAT (Sol-fa, 0/6) ...	1/0	—	—	—
CHARLES B. RUTENBER.					HOW LOVELY ARE THY DWELLINGS FAIR... ..				
DIVINE LOVE ...	2/6	—	—	—	HYMN TO ST. CECILIA... ..	1/0	—	—	—
ED. SACHS.					JESHOVAH, LORD OF HOSTS... ..				
KING-CUPS ...	1/0	—	—	—	LAST JUDGMENT (Sol-fa, 1/0) ...	1/0	1/6	2/6	—
WATER LILIES ...	1/0	—	—	—	Ditto (CHORUSES ONLY) ...	0/6	1/0	—	—
C. SAINTON-DOLBY.					MASS (for 5 solo voices and double choir) ...				
FLORIMEL (Female voices) ...	2/6	—	—	—	THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6	—
CAMILLE SAINT-SAËNS.					JOHN STAINER.				
THE HEAVENS DECLARE—CÆLI ENARRANT ...	1/6	—	—	—	ST. MARY MAGDALEN (Sol-fa, 1/0) ...	2/0	2/6	4/0	—
(19th Psalm) ...	1/6	—	—	—	THE CRUCIFIXION (Sol-fa, 0/9) ...	1/6	2/0	—	—
ELYSIUM ...	1/0	—	—	—	THE DAUGHTER OF JAIRUS (Sol-fa, 0/9) ...	1/6	2/0	—	—
FRANK J. SAWYER.					ALICE MARY SMITH.				
THE SOUL'S FORGIVENESS ...	1/0	—	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
THE STAR IN THE EAST ...	2/6	—	—	—	ODE TO THE PASSIONS ...	2/0	—	—	—
C. SCHAFER.					THE RED KING (Men's voices) ...				
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	—
H. W. SCHARTAU.					(Ditto, Sol-fa, 0/8)				
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
SCHUBERT.					ODE TO THE PASSIONS ...				
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	—	THE RED KING (Men's voices) ...	1/0	—	—	—
Ditto, IN B FLAT ...	2/0	—	3/6	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	—
Ditto, IN C ...	2/0	—	3/6	—	(Ditto, Sol-fa, 0/8)	1/0	—	—	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
Ditto, IN F ...	2/0	—	3/6	—	ODE TO THE PASSIONS ...	2/0	—	—	—
Ditto, IN G ...	2/0	—	3/6	—	THE RED KING (Men's voices) ...	1/0	—	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	—
Do, IN B FLAT ...	1/0	1/6	2/6	—	(Ditto, Sol-fa, 0/8)	1/0	—	—	—
Do, IN C ...	1/0	1/6	2/6	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
Do, IN E FLAT ...	2/0	2/6	4/0	—	ODE TO THE PASSIONS ...	2/0	—	—	—
Do, IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6	—	THE RED KING (Men's voices) ...	1/0	—	—	—
Do, IN G ...	1/0	1/6	2/6	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	—
SONG OF MIRIAM (Sol-fa, 0/6) ...	1/0	—	—	—	(Ditto, Sol-fa, 0/8)	1/0	—	—	—
(Ditto, Welsh Words, Sol-fa, 0/6)	1/0	—	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—	—
SONG OF THE SPIRITS OVER THE WATERS ...									

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COMMUNION SERVICE, IN G	2/6	—	—	WHIMLAND (Operetta) (SOL-FA, 0/8)	2/0	—	—
EAST TO WEST	1/6	—	—	R. WAGNER.			
EDEN	5/0	6/0	7/6	HOLY SUPPER OF THE APOSTLES			
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	W. M. WAIT.			
MASS, IN G MAJOR	2/6	—	—	GOD WITH US			
ŒDIPUS REX (Male voices)	3/0	—	—	ST. ANDREW			
THE BATTLE OF THE BALTIC	1/6	—	—	THE GOOD SAMARITAN			
THE REVENGE (SOL-FA, 0/9)	1/8	—	—	ERNEST WALKER.			
(Ditto, German Words, 2 M rk.)	—	—	—	A HYMN TO DIONYSUS			
THE VOYAGE OF MAELDUNE	2/6	3/0	4/0	R. H. WALTHEW.			
F. R. STATHAM.				THE PIED PIPER OF HAMELIN			
VASCO DA GAMA	2/6	—	—	H. W. WAREING.			
BRUCE STEANE.				PRINCESS SNOWFLAKE (Operetta) (SOL-FA, 0/6)			
THE ASCENSION	2/6	3/0	4/0	THE COURT OF QUEEN SUMMERGOLD			
D. STEPHEN.				(Operetta) (SOL-FA, 0/6)			
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H. W. STEWARDSON.				HENRY WATSON.			
GIDEON	4/0	—	—	IN PRAISE OF THE DIVINE (Masonic Ode)			
STEFAN STOCKER.				A PSALM OF THANKSGIVING			
SONG OF THE FATES	1/0	—	—	WEBER.			
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MASS OF OUR LADY OF RANSOM	1/6	—	—	MASS IN E FLAT (Latin and English)			
THE TOURNAMENT	1/0	—	—	Do., IN G (Latin and English)			
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NARCISSUS AND ECHO	3/0	—	—	THEOPHIL WENDT.			
Ditto (CHORUSES ONLY)	1/0	—	—	ODE			
ARTHUR SULLIVAN.				S. WESLEY.			
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 COME, JESU, COME (MOTET).
 COME, REDEEMER OF OUR RACE.
 FROM DEPTHS OF WOE I CALL ON THEE.
 GIVE THE HUNGRY MAN THY BREAD
 GOD GOETH UP WITH SHOUTING.
 GOD SO LOVED THE WORLD.
 †GOD'S TIME IS THE BEST.
 HOW BRIGHTLY SHINES VON STAR
 OF MORN.
 IF THOU BUT SUFFEREST GOD TO
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 †JESU, PRICELESS TREASURE
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 JESUS, NOW WILL WE PRAISE THEE.
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