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HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

A. C. MACKENZIE.

THE

DREAM OF JUBAL

THREE SHILLINGS.

Pl. 25c

LONDON: NOVELLO, EWER & CO

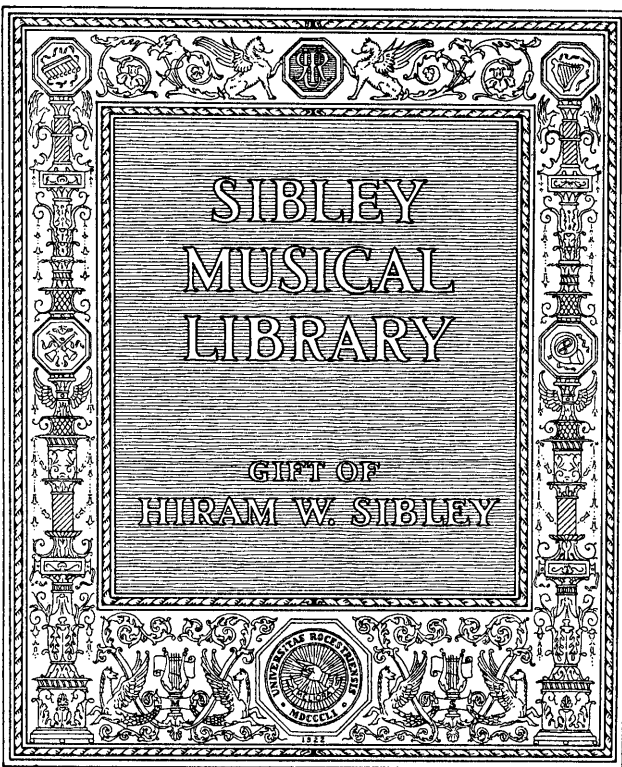
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NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE  
DREAM OF JUBAL

A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA, AND ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(OP. 41.)

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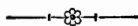
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## ARGUMENT.



ON a morning in spring-time, Jubal\* leaves his tent, and, taking with him his shell,† wanders abroad. His fingers idly touch the strings, and all Nature hushes itself to listen, presently, as the strange music ceases, raising its voices in a rival song. Observing the fulness and grandeur of Nature's hymn, Jubal deplores the weakness of his own, and questions the future with a longing to know what it may have in store for the infant art of music. While thus engaged a deep sleep falls upon him, and he dreams a dream.

In vision an Angel comes with words of reproach for discontent, but, also, with a mission to reveal to the father of music the after-development of his art. In succession, the celestial messenger causes him to hear—

- A Chorus of Praise in Divine worship.
- A Song of Comfort in bereavement.
- A patriotic March and Chorus of Victory.
- A Song of a Labourer in the Harvest-field.
- A Funeral March and Chorus in honour of a Hero.
- A Duet of Lovers.

Deeply impressed by the dream, Jubal, on [awaking, adorns his shell with flowers, and, reverently bearing it to the altar, dedicates to God a "wondrous gift," calling upon his children through all time "to invoke, with sounding praise, this holy art." A chorus of invocation ends the work.

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\* "He was the father of all such as handle the harp and pipe."—Gen. iv. 21.

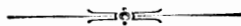
† Apollidorus states that the Trismegitus, or thrice-illustrious Egyptian Mercury, when walking along the banks of the Nile, struck his foot against a tortoise shell within which nothing was left but the sinews and cartilages of its former inhabitant. These, contracted by heat, vibrated on concussion. Pleased with the sound, Mercury conceived the idea of a lyre, which he made in the form of a tortoise, stringing it with the sinews of dead animals. Poetic license sometimes places this instrument in the hands of Jubal. Thus Dryden :—

"When Jubal struck the chorded shell,  
His listening brethren thronged around;  
And, wondering, on their faces fell,  
To worship that celestial sound.  
Less than a god, they thought, there could not dwell  
Within the hollow of that shell,  
That sang so sweetly and so well."





## THE DREAM OF JUBAL.



ONE day in spring-time, when the earth was young,  
And Nature, like a maiden beautiful,  
At sight of her own loveliness rejoiced,  
Our father, Jubal, from his tent came forth  
To greet the morning sun with cheerful heart.  
Adown the spangled vale he wandered slow,  
His shadow, long and large, unnumbered flow'rs  
Eclipsing as he moved, while they full soon,  
As still he moved, laughed back into the light.  
So passing on, his fingers idly touched  
The strings that made the music of his shell,  
When straightway issued sounds in Nature's haunts  
Ne'er heard. Full careless harmonies were they,  
Their skill unguided by a mind attent,  
But as they rose and filled the air, the birds  
Gave heed, and all their warblings died away  
To silence deep. Among the trembling leaves  
The Zephyrs, listening, paused, while e'en the flow'rs,  
Forsaking due allegiance to the sun,  
Their bright eyes turned towards the fount  
Of notes so strange and sweet. At length the strings  
With faltering cadence slowly came to rest,  
And Nature all her voices found again ;  
Uplifting to the shining heavens a rival song,  
Which hearing, Jubal stood in great amaze,  
As one who, looking on familiar scenes,  
Discerns new beauties, unsuspect before.  
He, listening, marked no imperfection there—  
The deep-voiced torrent and the tinkling rill ;  
The swelling breezes and the whispering trees ;  
The buzzing insects and the choirs of birds,  
With all things that are vocal, each in form  
Complete and full did magnify the Lord.

Upon a bank down-sinking, Jubal marked  
The mighty concert, and his heart was sad.  
"O Thou," he cried, "who like unto Thyself  
Didst make Thy noblest work, this creature, Man,  
And give him thoughts that soar above the heavens,  
Emotions keen, and aspirations strong,  
With love of Thee, which needs must move  
His soul to rapture and his voice to praise—  
Why him deny the power that these possess ?

Refusing the expression meet of all  
 That crowns him chief among created things.  
 My feeble strains fall short of my intent ;  
 This poor, weak shell my lofty purpose mocks,  
 And I, with reason most to praise Thy Name,  
 In Earth's great chorus take the meanest part !  
 Is thus Thy will complete ? or is it, Lord,  
 That, in the ages coming, Man shall find  
 A perfect utterance through the art divine  
 Which now but lisps as with an infant's tongue ?  
 Oh ! that the future were revealed, and I  
 Could see into the distant years !” He ceased ;  
 Upon him fell a heaven-descended sleep,  
 And that which should be, in a dream he saw.

But, first, there came—'twas so the dream began—  
 A radiant Angel, shining with a light  
 Reflected from the splendour of the Throne.  
 He, looking upon Jubal as in grief,  
 Thus spake : “ Presumptuous mortal, darest thou  
 God's gifts despise, and His high orderings  
 Arraign ? Didst thou not mark, a moment past,  
 The world attentive to thy sounding shell ?  
 In silence most profound acknowledging  
 Supremacy of song belongs to him  
 Who, rich-endowed, can to his art subdue  
 The force of Nature, and from out her store  
 Bring things inanimate, to make them live  
 With the full life of music eloquent.  
 O man of vision limited and weak !  
 Thine eyes I come to open. Thou shalt look  
 Far down the vista of the ages dim,  
 And hear the music of a world grown old.  
 So wills the Power Divine, because from thee,  
 As from a fount exhaustless, shall the art  
 That's noblest, purest, most of Heaven, proceed !”

Thus the celestial visitant, who, next,  
 Before the wondering eyes of Jubal, waved  
 The golden palm-branch that he bore, when, lo !  
 Both stood within a temple vast and high,  
 'Mid rich-robed priests and kneeling multitudes.  
 On either hand the soaring arches rose,  
 While, 'twixt their shafts, from windows glorious  
 With every hue, look'd Saints and Martyrs down.  
 Then said the Angel : “ Listen thou, and know  
 How, ages hence, thy sons will praise the Lord.”

#### SOLI AND CHORUS.

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te ;  
 benedicimus te ; adoramus te ; glorificamus te ; gratias agimus tibi propter magnam  
 gloriam tuam, Domine Deus, Rex celestis Deus, Pater omnipotens. Domine Filii  
 unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccati  
 mundi, miserere nobis. Qui tollis peccati mundi, suscipe deprecationem nostram. Qui  
 sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus  
 Dominus. Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris.  
 Amen.

The music ceased, and, with its last faint throb,  
 Where stood the temple's seeming solid walls  
 Was nought but air! Then Jubal, in his dream,  
 Low at the feet of that bright Angel fell,  
 Veiling his face with shame, while on him streamed  
 From pitying and benignant eyes the light  
 Of Heaven's great mercy. Not a word spake he;  
 Deep self-reproach and wondering thankfulness  
 There held him dumb. At length the Angel's voice  
 Upon the solemn silence broke: "O Man,  
 My mission is but part fulfilled: much more  
 Thou hast to hear and learn. In distant time  
 Shall Prophets of the Lord arise, whose words,  
 Inspired by Heaven, thy glorious art shall wed,  
 And bring forth comfort to all troubled souls.  
 Again behold!" Once more the palm-branch waved,  
 And Jubal, looking up, saw where, beneath  
 A roof death-shadowed, mourners silent sat,  
 In fellowship of sorrow. They could hear  
 The beating of the Angel's wings whose call  
 No man escapes, and, desolate of heart,  
 The world to them was darkness. Then one sang;  
 And, as the strain flowed on, the fount of tears  
 Dried up, while down from Heaven fell the peace  
 That passeth understanding; e'en the peace  
 Of holy resignation and of trust  
 In Him who doeth all things well. 'Twas this  
 That Jubal, listening and adoring, heard:—

SOLO.—*Soprano.*

The Lord is good unto them that wait for Him.  
 Though He cause grief, yet will He have compassion according to the multitude  
 of His mercies.  
 For He doth not willingly afflict the children of men.  
 Thus saith the Lord:

I will ransom them from the power of the grave;  
 I will redeem them from death.  
 O Death, I will be thy plague.  
 O Grave, I will be thy destruction.

The vision faded—dream within a dream—  
 And then the Angel, turning to the man:  
 "Think not thy gracious art shall be confined  
 To His high service Whom the Host of Heaven  
 Praise always in eternity of sound,  
 With Holy, Holy, Holy to the Lord.  
 Learn thou that by its aid, through time to come,  
 The deep emotions of thy race shall speak  
 With organ wonderful. Whene'er the souls  
 Of men are moved by common joy or woe,  
 Through music shall be heard, in tones sublime,  
 The common voice—the cry of multitudes,  
 Which only Heaven's great chorus, like the sound  
 Of many waters, can exceed in awe.  
 This shalt thou know." He ceased, and Jubal, then,  
 Whose dream-entranced eyes on empty space

Had rested, saw take shape therein a street  
 Of some vast city. Broad it was and straight;  
 Its temples, palaces, on either hand  
 Bedecked as for a nation's festival.  
 The vibrant air with noise of joy-bells rang,  
 And over all arose the sound—which known  
 Is ne'er forgot—of countless myriads  
 By single impulse and one passion stirred.  
 Now, sudden, in the distance of the street  
 That stretched, like a great river, far  
 'Twixt restless banks of men, was movement made,  
 And, forth an indistinguishable mass,  
 A horseman rode, in solitary state,  
 His silver armour flashing in the sun;  
 While following, with steady, ceaseless tramp,  
 And pomp of war, and beauty terrible  
 Of gleaming steel, a conquering army came,  
 Its standards, battle-torn, with laurel decked.  
 At once, with clangour, rose the fierce war-march,  
 And all the passion of the hour found tongue.

#### TRIUMPHAL MARCH AND CHORUS.

Hail to our Chief and his sword!  
 Terrible sword!  
 Battle's stern lord!  
 It hath flashed 'mid the smoke of the fight  
 It hath struck for the cause of the right;  
 It hath smitten the foe in his flight!  
 Hail to the sword!  
 Terrible sword!

Hail to our Chief and his sword!  
 Conquering sword!  
 Battle's stern lord!  
 Its lightnings have blasted around—  
 The enemy maketh no sound!  
 Where now may his legions be found?  
 Ask of the sword,  
 Conquering sword!

The fierce wild chorus ceased, and, lo! as fades  
 A vision born of nothingness and night,  
 So did the mighty pageant melt away;  
 While still, in fancy, Jubal's straining eyes  
 Its palaces and temples looked upon,  
 And still, with wondering ears he heard  
 The martial tramp of that victorious host.  
 To him again the voice celestial spake:  
 "A servant not alone of pomp and state  
 Thy art shall be, for e'en the toil-worn man  
 Therewith may ease the burden of his care,  
 And suffer with a spirit calm and strong  
 The curse primeval under which thy sire  
 Was driven from lost Eden's flaming gates.  
 O Man, behold and learn." The golden branch,  
 Far mightier than the potent rod of him  
 Who wonders wrought in Egypt, once again  
 Was waved, and in a moment sprang to view  
 A scene idyllic, nearest like to that  
 Which fancy pictures as of Paradise.

'Twas time of harvest, and beneath a sky  
 That burned with autumn heat, while all the air,  
 By wind unvest, lay shimmering in the sun,  
 Stretched far and wide the ripe and golden grain.  
 Some stood, the sickle waiting; some had fallen  
 Beneath its stroke, and some on creaking wains  
 Was slowly borne from field. So doth the land,  
 Our silent mother, to her children yield  
 The nurture of her bosom fair and full.  
 Sudden rang out the twelve-fold stroke of noon,  
 The sickles fell, and in a place of grateful shade  
 Strong men and sun-burnt maidens sat them down  
 With healthful zest to eat their humble meal.  
 Refreshed, and ere the call to labour came,  
 They cried "A song!" and thrust into the midst  
 A half-reluctant youth, who, taking heart,  
 Did there the rustic echoes wake again.  
 Rude was his ditty, but all heads kept time,  
 And in its chorus lusty voices sang:

## THE SONG OF THE SICKLE.

*Tenor Solo and Chorus.*

The sword is a dainty thing, my lads,  
 And crownèd kings they wear it;  
 There's not a noble in the land  
 But proud is he to bear it.  
 O brave it looks with its jewelled hilt,  
 And its scabbard shining gaily;  
 If I were a duke or a royal prince  
 I'd gird on the weapon daily.  
 Nor dukes nor princes we, my lads,  
 With the sickle 'tis we labour,  
 And that can flash in the sun, you know,  
 As well as any sabre.

*Chorus.*—And that can flash, &c.

The sword has a harvest too, my lads,  
 Of reapers there are many,  
 And when they take the field the sight  
 Is grander far than any.  
 But the crop—ah me! is human lives,  
 And it falls with shrieks and groaning;  
 The reapers curse as they ply the steel,  
 Nor heed the victims' moaning.  
 The sickle's work is bloodless, lads,  
 And goes with song and story;  
 It strews the land with fallen grain,  
 Not bodies stark and gory.

*Chorus.*—It strews the land, &c.

What comes in the wake of the sword, my lads,  
 For all its shining splendour,  
 But broken hearts of widowed wives,  
 And tears of orphans tender?  
 Behind it see gaunt Famine's shape,  
 And Ruin's torches flaming!  
 O that such things should ever be,  
 The good Lord's mercy shaming!  
 But when the sickle moves, my lads,  
 Its train is mirth and laughter;  
 Then let the sickle's praise be sung  
 To-day and all days after.

*Chorus.*—Then let the sickle's, &c.

Vanished from Jubal's spell-bound gaze the scene  
 Idyllic, and the Angel spake again :—  
 "That thy great art can voice a nation's joy  
 Thou know'st; learn now that Music can express  
 A nation's grief." Once more the city street  
 Took form and shape before our father's eyes,  
 But lo, how changed of aspect! Crowds were there  
 With sorrow mute; no sound of joy-bells rose,  
 No banners waved, no garlands decked the scene,  
 As through the midst, with solemn funeral pomp  
 The body of a hero passed to rest.

#### FUNERAL MARCH AND CHORUS.

Weep for the glorious dead!

See with stately march and slow,  
 While the solemn trumpets blow,  
 And the tears of thousands flow,  
 To his grave  
 We bear the brave!

Weep for the glorious dead!

Hark the cannon's shuddering boom!  
 Wails the music through the gloom!  
 Dark the day like day of doom!  
 To his grave  
 We bear the brave!

Then the benignant Angel, as to naught  
 The pageant dissolved: "O Man, my task  
 Is nearly ended. On the scenes to come  
 Thou'st looked thy last, but yet there still remains  
 For thee to know thy art the minister  
 Of that great passion intimate and dear,  
 Which over all the world doth human life  
 Ennoble and preserve. My power from out  
 The far remoteness of the centuries  
 That yet must pass along the stream of time  
 Shall call a song of Love." Then Jubal heard,  
 As in the air around him, this sweet strain:—

#### DUET.—*Soprano and Tenor.*

Mine! and the shadows have vanished from life;  
 Mine! and the burden of care has departed;  
 What is thy magic, O Love, that all strife  
 Hath ceased in my bosom, and I, joyous hearted,  
 Lift up to the heaven a song in thy praise!  
 Let me sing to thee, Love, of the bliss that is mine,  
 A rapturous song with a fervour divine!  
 O Soul, by Love blessed, pour forth thy glad lays.

Thine! and my trusting heart resteth secure;  
 Thine! and the skies are with rosy light glowing!  
 How doth thy magic, Love, holy and pure,  
 To the bosom give peace like a full river flowing!  
 I, to the heaven, lift a song in thy praise!  
 Let me sing to thee, Love, of the bliss that is mine,  
 A rapturous song with a fervour divine!  
 O Soul, by Love blessed, pour forth thy glad lays.

Fired with the song, our father stretched his hand  
 Towards his once despised shell, when, lo!  
 The sudden movement roused him, and he knew  
 That he had dreamed. Then slowly from the ground  
 Uprising, Jubal lifted with a reverent touch  
 The shell, and to his bosom clasped it close;  
 So homeward through the valley took his way,  
 Nor halted, save to twine with flowers the strings,  
 'Till 'fore the altar of his daily sacrifice  
 He stood. There, kneeling, Jubal raised on high  
 The instrument adorned by his hand, and cried:—  
 "O Thou, the source of all that blesseth man,  
 To Thee I dedicate a wondrous gift;  
 And charge my children in all following years  
 To invoke, with sounding praise, this holy art.  
 Through time, till time shall be no more,  
 Let an unceasing chorus roll—a song  
 Of laud to music and to music's God.

#### INVOCATION.

*Soli and Chorus.*

O Music, voice inspired of all our joy!  
 When on us streams the golden light  
 Of sunny days, no cloud in sight,  
 And heaven and earth are radiance bright,  
 Thy noblest powers our grateful hearts employ.

O Music, source of consolation sweet!  
 When round us fall the shadows drear,  
 When shrinks the soul in mortal fear,  
 'Tis light and peace if thee we hear;  
 Of heavenly rest thou speak'st in accents meet.

O Music, highest gift to mortals known!  
 Upon thy soaring wings we rise,  
 Above the earth, above the skies,  
 Till open on our ravished eyes  
 The splendours of the Everlasting Throne.

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# THE DREAM OF JUBAL.

No. 1.

INTRODUCTION.

A. C. MACKENZIE. (OP. 41.)

PIANO.  
♩ = 66.

*Andante grazioso.*



*a tempo.*

*pp*



*Ped.* \* *Ped.* \* *Ped.* \*

*sempre dim.* *p* *pp* One day in

*Ped.* \* *Ped.* \* *Ped.* \*

spring - time, when the earth was young, And Nature, like a maiden beautiful, At sight of

her own loveliness rejoiced, Our father, Jubal, from his tent came forth To greet the morning sun

with cheerful heart.

Adown the spangled

vale he wandered slow, His shadow, long and large, unnumbered flow'rs Eclipsing as he moved, while

they full soon, As still he moved, laughed back into the light.

tr. *p.* *tr.*

3 3 3 3 3 3

*f* *Ped.* \* *Ped.* \* *Ped.* \*

So passing on, his fingers idly touched

*pp* *con Ped.* \* *simile.*

The strings that made the music of his shell, When straightway issued sounds in

Nature's haunts Ne'er heard.

Full careless harmonies were they, Their skill unguided by a

mind attent. But as they rose and filled the air, the birds Gave

heed, and all their warblings died away To silence deep. Among the trembling

*pp* *Sua* *Silent.* *p*  
*Ped.* \*

leaves The Zephyrs, listening, paused, while e'en the flow'rs, Forsaking due allegiance to the sun, Their bright

*p*

eyes turned towards the fount Of notes so strange and sweet.

At length the strings With faltering cadence slowly came to rest,

*dim.*  
*Ped.* \* *Ped.* \* *Ped.* \*

And Nature all her voices found again ;

*p* *mf* *f* *D*  
*Ped.* *B* \*

Uplifting to the shining

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

heavens a rival song, Which hearing, Jubal stood in great amaze, As one who, looking on

familiar scenes, Discerns new beauties, unsuspect before. He, listening,

marked no imperfection there— The deep-voiced torrent {and the tinkling rill;

*p* *pp*

The swelling breezes and the whispering trees; The buzzing

*trem.*

insects and the choirs of birds, With all things that are vocal, each in form

*p*

Complete and full did magnify the Lord.

Upon a bank down-sinking, Jubal marked The mighty concert, and his heart was sad.

*Moderato.*  $\text{♩} = 76.$

“O Thou,” he cried, “who like unto Thyself Didst make Thy noblest work, this creature, Man, And give him thoughts

that soar above the heavens, Emotions keen, and aspirations strong, With love of Thee, which needs must move His

soul to rapture and his voice to praise—

Why him deny the power

*F Poco più mosso.*

*p dolce.*

that these possess? Refusing the expression meet of all. That crowns him

chief among created things.

My feeble strains fall

short of my intent; This poor, weak shell my lofty purpose mocks, And I,

*p*

with reason most to praise Thy Name, In Earth's great chorus take

the meanest part!

{ Is thus Thy will }  
complete? } or is it, Lord, That, in the ages coming,



Man shall find A perfect utterance through the art divine Which now but lisps as with an infant's  
*Moderato, come prima.*

pp

tongue? Oh! that the future were revealed, and I Could see into the distant years!"

He ceased ; Upon him fell a heaven-descended sleep, And that which should be,

pp  
Ped. \*

in a dream he saw.

But, first, there came

pp trem.  
dolce.

—'twas so the dream began—A radiant Angel, shining with a light Reflected from the splendour

accel

of the Throne. He, looking upon Jubal as in grief, Thus spake:—

fp

"Presumptuous mortal, darest thou God's gifts despise, and His high orderings

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with chords and moving lines.

Arraign? Didst thou not mark, a moment past, The world attentive to thy sounding

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with rhythmic accompaniment.

shell? In silence most profound acknowledging Supremacy of song belongs to him Who,

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

rich-endowed, can to his art subdue The force of Nature, and from out her store Bring things

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. Includes the instruction *poco accel. sempre.* and a dynamic marking *p*.

inanimate, to make them live With the full life

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. Includes a dynamic marking *f*.

of music eloquent.

O man of vision limited and weak! Thine eyes I come to open.

Musical notation for the sixth system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. Includes the instruction *Tempo Imo.* and a dynamic marking *p*. There are triplets in both parts.

Thou shalt look Far down the vista of the ages dim, } world grown old.  
 And hear the music of a } *Meno mosso.*

So wills the } because from thee, As from a fount exhaustless, shall the art That's noblest,  
 Power Divine, }

purest, most of Heaven, proceed!" } Thus the celestial visitant,

who, next, Before the wondering eyes of Jubal, waved The golden palm-branch that he bore, when, lo!

Both stood within a temple vast and high, 'Mid rich-robed priests and kneeling multitudes. On either

hand the soaring arches rose. While, 'twixt their shafts, from windows glorious With every hue, look'd

Saints and Martyrs down.

{ Then said } "Listen thou, and { How, ages } thy sons will  
 { the Angel : } know { hence, } praise the Lord."

\* "And He shall reign for ever and ever."—Messiah.

No. 2.

## SOLI AND CHORUS.—"GLORIA IN EXCELSIS."

*Allegro maestoso.*

SOLI:

SOPRANO. — — — — — *f* Glo - ri - a

ALTO. — — — — — *f* Glo - ri - a

TENOR. — — — — — *f* Glo - ri - a

BASS. — — — — — *f* Glo - ri - a

CHORUS. *marcato.*

SOPRANO. *f* Glo - ri - a in ex - cel - sis De - o, . . .

ALTO. *f* Glo - ri - a in ex - cel - sis De - o, . . .

TENOR. *f* Glo - ri - a in ex - cel - sis De - o, . . .

BASS. *f* Glo - ri - a in ex - cel - sis De - o, . . .

PIANO. *Allegro maestoso.*  
♩ = 120. *f marcato.*

in ex - cel - sis De - o, >

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

Glo - ri - a, glo - ri - a in ex - cel - sis

Glo - ri - a, glo - ri - a in ex - cel - sis

Glo - ri - a, glo - ri - a in ex - cel - sis

Glo - ri - a, glo - ri - a in ex - cel - sis

Glo - ri - a, glo - ri - a in ex - cel - sis

glo - ri - a,  
glo - ri - a,  
glo - ri - a,  
glo - ri - a,  
De - o,  
De - o,  
De - o,  
De - o,  
glo - ri - a,  
glo - ri - a,  
glo - ri - a,  
glo - ri - a,  
*p* *cres.*

*f* glo - ri - a in . . ex - cel - sis,  
*f* glo - ri - a in ex - cel - sis,  
*f* glo - ri - a in ex - cel - sis,  
*f* glo - ri - a in . . ex - cel - sis,  
*f* glo - ri - a in ex - cel - sis, in ex -  
*f* glo - ri - a in ex - cel - sis, in ex -  
*f* glo - ri - a in . . ex - cel - sis, in ex -  
*f* glo - ri - a in . . ex - cel - sis, in ex -  
*f* *Ped.* \* *Ped.* \*

*Silent.* *p*

et in ter - ra pax,  
 et in ter - ra pax,  
 et in ter - ra pax,  
 et in ter - ra pax,

*Silent.* *p*

- cel - sis De - o, et in  
 - cel - sis De - o, et in  
 - cel - sis De - o, et in  
 - cel - sis De - o, et in

*Silent.* *p*

et in ter - ra pax, pax ho - mi - ni - bus  
 et in ter - ra pax, pax ho - mi - ni - bus  
 et in ter - ra pax, pax ho - mi - ni - bus  
 et in ter - ra pax, pax ho - mi - ni - bus

ter - ra pax, et in ter - ra pax,  
 ter - ra pax, et in ter - ra pax,  
 ter - ra pax, et in ter - ra pax,  
 ter - ra pax, et in ter - ra pax,

*p*

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax ho -

bo - nae vo - lun - ta - tis, bo -

bo - nae vo - lun - ta - tis, pax ho -

*f* > *f* > *f* > *f* >

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

*f* > *pp*

*p*

bo - nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis.

nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis.

*p* pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

ho - mi - ni - bus bo - nae vo - lun - ta - tis.

bo - nae vo - lun - ta - tis.

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*f* > >

a - do -  
 p  
 Laud - a - mus te,  
 a - do -  
 a - do -  
 p  
 Laud - a - mus te,  
 a - do -  
 pp  
 be - ne - di - ci - mus te, . . .  
 pp  
 be - ne - di - ci - mus te, . . .  
 pp legato.

ra - - - mus te, . . . . . a - do - ra - mus  
 mf  
 glo - ri - fi - ca - mus te, . . . a - do -  
 mf  
 - ra - mus te, . . . glo - ri - fi - ca - mus te,  
 - ra - mus te, . . . glo - ri - fi - ca - mus te, . . .  
 pp  
 glo - ri - fi - ca - mus te, a - do - ra - mus  
 p  
 a - do - ra - mus  
 pp  
 glo - ri - fi - ca - mus te,  
 p  
 a - do - ra - mus  
 poco a poco cres.



te, . . glo - ri - fi - ca - - - - mus te,  
 ra - mus te, glo - ri - fi - ca - mus te,  
*mf* glo - ri - fi - ca - - - - mus te,  
*mf* glo - ri - fi - ca - - - - mus te,  
 te, glo - ri - fi - ca - - - - mus te,  
 te, glo - ri - fi - ca - - - - mus te,  
*mf* Glo - ri - a in ex - cel - sis  
 te, glo - ri - fi - ca - - - - mus te,

**Chorus.**

Glo - ri - a, glo - ri - a, glo - ri -  
 Glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a, glo - ri -  
 De - - - - o, glo - ri - a, glo - ri - a, glo - ri -  
 Glo - ri - a in ex - cel - sis, glo - ri a, glo - ri - a, glo - ri -

a in ex - cel - sis De - - - o. . . . .  
 a in ex - cel - sis De - - - o. . . . .  
 a in ex - cel - sis De - - - o. . . . .  
 a in ex - cel - sis De - - - o. . . . .

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam  
 - - - - -  
 - - - - -  
 - - - - -  
*dim.* *p*

glo - ri - am tu - am, glo - ri - am tu - am gra - - - ti - as  
 - - - - - *p*  
 Gra - ti - as a - gi - mus  
 - - - - -  
 - - - - -

a - gi - mus . . ti - bi prop - ter mag - nam glo - ri - am  
 ti - bi prop - ter mag - nam glo - ri - am tu - am, glo - ri - am tu - am

tu - am, . . gra - ti - as a - gi - mus ti - bi . . prop - ter  
 gra - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter  
 gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,

mag - nam glo - ri - am tu - am, gra - ti - as a - gi - mus  
 mag - nam glo - ri - am tu - am, . . glo - ri - am tu - am, glo - -  
 glo - ri - am tu - am, *p* gra - ti - as a - gi - mus, . .  
 Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam

ti - bi prop - - - ter, ti - bi prop - ter mag - nam  
 - - ri - am tu - am, gra - ti - as a - gi - mus ti - bi prop - ter mag - nam  
 ti - bi prop - ter mag - nam glo - ri - am tu - am, mag - nam  
 glo - ri - am tu - am, mag - - - nam glo - ri - am tu - am,

**SOLI.**

Do - mi - ne De - us,  
 Do - mi - ne De - us,  
 glo - ri - am tu - am.  
 glo - ri - am tu - am.  
 glo - ri - am tu - am.  
 mag - nam glo - ri - am tu - am.

*f* *mf* *f* *p* *legato.*

De - us Pa - ter,  
De - us Pa - ter,  
De - us Pa - ter,  
De - us Pa - ter,

Rex cœ - les - tis, Pa - ter om -  
Rex . . cœ - les - tis, Pa - ter om -  
Rex cœ - les - tis, Pa - ter om -  
Rex . . cœ - les - tis, Pa - ter om -

*crescendo.*

Do - mi - ne Fi - li, Je - su  
Do - mi - ne Fi - li, Je - su  
Do - mi - ne Fi - li, Je - su  
Do - mi - ne Fi - li, Je - su

- ni - po - tens, u - ni - ge - ni - te,  
- ni - po - tens, u - ni - ge - ni - te,  
- ni - po - tens, u - ni - ge - ni - te,  
- ni - po - tens, u - ni - ge - ni - te,

Chris - te, Ag - nus  
Chris - te, Ag - nus  
Chris - te, Ag - nus  
Chris - te, Ag - nus

Do - mi - ne De - us,  
Do - mi - ne De - us,  
Do - mi - ne De - us,  
Do - mi - ne De - us,

*f* *p*

De - i, Fi - li - us Pa - - tris, Ag - nus  
De - i, Fi - li - us Pa - - tris,  
De - i, Fi - li - us Pa - - tris,  
De - i, Fi - li - us Pa - - tris,

Ag - nus De - - i,  
Ag - nus De - - i,  
Ag - nus De - - i,  
Ag - nus De - - i,

*p*

De - - i, *mf* Fil - li - us Pa - - tris,  
 Ag - nus De - i, *mf* Ag - nus De - - -  
 Ag - nus De - i, *mf* Fi - li - us  
 Ag - nus De - i, *mf* Fi - li - us Pa - - tris,  
 Fi - li - us Pa - - tris, *dolce* Qui tol - lis, . .  
 Fi - li - us Pa - - tris,  
 Fi - li - us Pa - - tris,  
 Fi - li - us Pa - - tris,  
 Fi - li - us Pa - - tris,

*p*

Pa - tris,  
 qui . . tol - lis pec - ca - ta mun - di, pec - ca - -  
 Qui  
 Qui tol - lis, . . qui . . tol - lis pec -

*p*

mi - se - re - re

mi - se - re - re

mi - se - re - re

mi - se -

ta - mun - di.

tol - lis pec - ca - ta mun - di,

ca - ta mun - di,

no - - bis,

no - - bis,

no - - bis,

re - re no - bis,

mi - se - re - re,

mi - se - re re,

mi - se - re - re no - bis,

mi - se - re - re no - bis,



*p*  
 sus - ci - pe . . de - pre - ca - ti - o - nem nos - tram,  
*p*  
 sus - ci - pe . . de - pre - ca - ti - o - nem nos - tram,  
*p*  
 sus - ci - p . . de - pre - ca - ti - o - nem nos - tram,  
*p*  
 sus - ci - pe . . de - pre - ca - ti - o - nem nos - tram,  
*pp*  
 sus - ci - pe .  
*pp*  
 sus - ci - pe .  
*pp*  
 sus - ci - pe .  
*pp*  
 sus - ci - pe .  
*pp*  
 sus - ci - pe .  
*p*  
*pp*

. . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui  
 . . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui  
 . . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui  
 . . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui  
*p*  
*pp*

mi - se - re

mi - se -

mi - se -

se - - des ad dex - te - ram Pa - tris,

se - - des ad dex - te - ram Pa - tris,

se - - des ad dex - te - ram Pa - tris,

se - - des ad dex - te - ram Pa - tris,

re no - bis,

re - re no - bis,

re re,

mi - se - re - - re,

mi - se - re - re no -

mi - se - re - - re no -

mi - se - re re no -

mi - se - re - - re no -

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

- bis, mi - se - re - - -

- bis, mi - se - re - - -

- bis, mi - se - re - - -

- bis, mi - se - re - - -

*pp*

- - re, . . mi - se - re - - - re, . .

- - re, . . mi - se - re - - - re, . .

- - re, . . mi - se - re - - - re, . .

*pp* mi - se - re - - - re, *pp* mi - se -

*sempre più crescendo.*

mi - se - re - - - re, . . mi - se - re - - re

mi - se - re - - - re, . . mi - se - re - - re

re, . . mi - se - re - - re, mi - se - re - re

- re - - - re, mi - se - re - re

no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

*f* *Ped.* \*

*SOLI.*  
*p* Quo - - ni - am tu

*p* Quo - - ni - am tu

*p* Quo - - ni - am tu

*p* Quo - - ni - am tu

*pp* Quo - - ni - am tu

so - lus sanc - tus, tu so - lus,

so - lus sanc - tus, tu so - lus,

so - lus sanc - tus, tu so - lus,

so - lus sanc - tus,

tu so - lus Do - mi - nus, . . .

tu so - lus . . . Do - mi - nus, . . . tu

tu so - lus . . . Do - mi - nus, . . .

Tu so - lus,

tu so - lus Do - mi - nus, tu so - lus,

so - lus, so - lus Do - mi - nus, tu so - lus al - tis - si

tu so - lus Do - mi - nus, . . .

so - lus Do - mi - nus, . . . tu so -

tu so - lus al - tis - si - - mus,  
 mus, tu so - lus al - tis - si - - mus,  
 . . tu so - - lus al - tis - si - - mus,  
 - lus, tu so - lus al - tis - si - - mus,

CHORUS.

*p* Quo - - - ni - -  
*p* Quo - - - ni - -  
*p* Quo - - - ni - -  
*p* Quo - - - ni - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the text 'tu so - lus al - tis - si - - mus,'. The piano accompaniment provides harmonic support with chords and moving lines. A 'CHORUS' section begins with a piano (*p*) dynamic, featuring the text 'Quo - - - ni - -' repeated across four staves.

- am tu so - lus sanc - - tus,  
 - am tu so - lus sanc - - tus,  
 - am tu so - lus sanc - - tus, tu  
 - am tu so - lus sanc - - tus,

The second system continues with four vocal staves and piano accompaniment. The vocal parts sing '- am tu so - lus sanc - - tus,'. The piano accompaniment features a more active texture with triplets and arpeggiated figures. The text '- am tu so - lus sanc - - tus, tu' is spread across the vocal staves, with the word 'tu' appearing on the third staff.

so - - - - - lus, tu so - - - - -

*p* tu so - - - - - lus, tu

The first system consists of five staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a prominent triplet in the right hand.

*p* tu so - - - - - lus Do - mi -

so - - - - - lus, tu so - - - - - lus Do - mi -

so - - - - - lus sanc - - - - - tus, so - - - - -

The second system consists of five staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a prominent triplet in the right hand.

*p* tu so - - - - - lus al - tis - - - - - si - - - - -

- mus, tu so - - - - - lus al - tis - - - - - si - - - - -

- mus, so - - - - - lus al - tis - - - - - si - - - - -

- - - - - lus, tu so - - - - - lus al - tis - - - - - si - - - - -

The third system consists of five staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a prominent triplet in the right hand.

SOLI.

*p* tu so - lus sanc - tus, tu *p*  
 tu so - lus sanc - tus, tu  
*pp* mus, tu so - - lus Do-mi-nus,  
*pp* - mus, tu so - - lus Do-mi-nus,  
*pp legato.* *sempre poco cres.*

so - lus al - tis - si-mus,  
 so - lus Do-mi-nus, tu so - lus al - tis - si-mus, *p*  
 tu so - - lus  
 so - lus Do-mi-nus, tu so - lus al - tis - si-mus, *p*  
 tu so - - lus  
 tu .. so - - lus  
 tu so - - lus  
 tu so - - lus



Do - mi - nus so - lus al - tis - si - mus,

Do - mi - nus, tu so - lus al - tis - si - mus,

Do - mi - nus, tu so - lus al - tis - si - mus,

Do - - mi - nus, al - tis - si - mus,

Do - mi - nus, so - lus al - tis - si - mus,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,

Je - su Chris - te,  
Je - su Chris - te,  
Je - su Chris - te,  
Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,  
te, Je - su Chris - te,

6/4

*Alla breve.*  
*p* te  
*p* te  
*p* te  
*p* te  
*p* te  
*mf* cum  
*Alla breve.*  $\text{♩} = 54.$   
*p* *mf*

6/4

Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A - -  
 men, . . in . . glo - ri - a De - i Pa - tris,  
 Cum Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i

*f.*  
 A - - - - - men, . . .  
*fo.*  
 A - - - - - men, . . .

*mf*  
 men, . . in . . glo - ri - a De - i Pa - tris,  
 Cum Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i

*f<sub>o.</sub>*  
A - - - -

*f<sub>o.</sub>*  
A - - - -

A - - - - men, . . . A - - - - men, . . .  
Pa - tris, A - - - - men, in . . . glo - ri - a De - i  
*mf*  
Cum Sanc - - - to Spi - ri - tu, . . . in

- men,  
- men,

*mf*  
Cum Sanc - - - to  
A - - - - men, . . . A - - - - men,  
Pa - tris, A - - - - men, . . . A - - - -  
glo - ri - a De - i Pa - tris, A - - - - men, . . . in . . .

8030.

*f*  
men,  
men,  
men,  
men,  
A men,  
Spi - ri - tu, . . . in glo - ri - a De - i Pa - tris, A  
men,  
men, A  
glo - ri - a De - i Pa - tris, A

A men.  
men.  
men.  
men.  
men.  
men, A men, A  
men, A men, A  
men, A men, A  
men, A  
Cum  
D

CHORUS.

men, A - men, A - men, A - men, A - men, in

Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa

*p* *più f*

men, A - men, A - men, A - men, A - men, in

glo - ri - a De - i Pa - tris, A - tris, in glo - ri - a De - i Pa - tris, A

tris, in glo - ri - a De - i Pa - tris, A

men, in glo - ri - a De - i Pa - tris, A - men, in glo - ri - a

glo - ri - a De - i Pa - tris, A - men, in

men, in glo - ri - a De - i Pa - tris, A - men, in

men, A - men, in glo - ri - a De - i

*p* *mf* *marcato.*

Sopr. *f* In

In

In

*f* In

In

De - i Pa - - tris, in glo - ri - a De - i Pa - tris, A - - -

glo - ri - a De - - i Pa - tris, A - - -

*mf* A - men, *f* A

Pa - - tris, in glo - ri - a De - i Pa - - tris, A - - -

*f*

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

men, A - - - men, A - - -

men, A - - - men, A - men, *f*

men, A - - - men, A - men, cum

men, A - - - men, A - - -

CHORUS.

men, . . . cum Sanc - - to Spi - ri - tu, in glo - ri - a De -

cum Sanc - - to Spi - ri - tu, in glo - - ri - a De - i

Sanc - - to Spi - ri - tu, in glo - - ri - a De - - i

- men, A - -

*sempre cres.*

- - - i Pa - - tris, . . . in glo -

Pa - tris, . . . in glo - - ri - a De - - i Pa -

Pa - tris, . . . in glo - - ri - a De - - i Pa -

- - - men, . . . cum Sanc

- - - ri - a De - i Pa - tris, A - men, cum

- tris, in glo - - ri - a De - i Pa - tris, A - men, cum

- tris, in glo - - ri - a De - i Pa - tris, A - men, cum

- - - to Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, cum

*f*



Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A -

Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A -

Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A -

Sanc - - to Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A -

*Sva*

- - - men, A - - - - men, . . in glo - ri - a De - i

- - - men, A - - - - men, A - men, . . in glo - ri - a

- - - men, A - - - - men, A - men, . .

- - - men, A - - - - men, A - men, in glo - ri - a De - i

*Sva*

Pa - tris, in glo - ri - a De - - - i Pa - tris, A - - - -

De - i Pa - tris, in glo - ri - a De - i Pa - tris, A - - - -

- - - - - A - men, A - - - -

Pa - tris, in glo - ri - a De - i Pa - - - tris, A - - - - men, A -

men, A - - - men, A -  
 men, A - - - men, A - - - men, A -  
 men, A - - - men, A - men, A - - - men, A -  
 - - - men, A - men, A - men, A -

*trem.* *ff*

**SOLL.**

A - men, A - men, A - men, . . . A - men.  
 A - men, A - men, A - men, . . . A - men.  
 A - men, A - 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, . . . A - men.  
 - men, A - men, A - - - - men, . . . A - men.  
 - men, A - men, A - - - - men, . . . A - men.

The music ceased, and, with its last faint throb,  
 Where stood the temple's seeming solid walls  
 Was nought but air.

Then Jubal, in his dream, Low at the feet of that bright Angel fell, Veiling  
*Moderato.*

PIANO.  
 ♩ = 69.

*p* *pp*

his face with shame, while on him streamed From pity - ing and benignant eyes the light Of Heaven's

great mercy.

Not a word spake he ;

*tr*

Deep self-reproach and wondering thankfulness There held him dumb. }  
 At length the Angel's voice Upon the solemn silence broke : }

"O Man, My mission is but

*A*  
*p dolce.*

part fulfilled : much more Thou hast to hear and learn. In distant time Shall Prophets of the Lord

arise, whose words, Inspired by Heaven, thy glorious art shall wed, And bring forth com -

fort to all troubled souls. Again behold!" Once more the

palm-branch waved And Jubal, looking up, saw where, beneath A roof death-shadowed,

mourners silent sat, In fellow - ship of sorrow.

They could hear The beating of the Angel's wings whose call No man escapes,

and, deso - late of heart, The world to them was darkness.

Then one sang ; And, as the

strain flowed on, the fount of tears Dried up, while down from Heaven

fell the peace That passeth under - standing ; e'en the peace Of holy

resignation and of trust In Him who doeth all things well.

'Twas this That Jubal, listening and adoring, heard :-

## No. 3.

## SOLO.—"THE LORD IS GOOD."

*Larghetto.* SOPRANO SOLO. *ad lib.* *a tempo.*

The Lord is good un-to them that wait for Him. . . .

*Larghetto.* ♩ = 58. *mf* *p* *colla voce.* *a tempo.*

Ped. \* Ped. \*

Though He cause grief, though He cause grief, yet will He . . . have com-pas-sion

ac-cord-ing to the mul-ti-tude of His mer-cies, yet will He have com-

-pas-sion ac-cord-ing to the mul-ti-tude of His mer-cies.

**A** *p* *rit. molto.*

For He doth not will-ing-ly af-flict . . the chil-dren, the

*pp* *rit. molto.*

chil - dren of men.

*p*

*pp* *a tempo.*

*poco a*

*Ped.*

*poco accel.*

*sempre accel.*

*cres.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Allegro non troppo, ma deciso.*  
*declamato.*

Thus saith the Lord: I will ran - som them from the

*p* *declamato.*

power . . . of the grave; I will re - deem . . . them from

*f*

death, O Death, I will be thy

*mf*

plague. O Grave, I will

*mf*

be thy de-struction, O Death, I will

**B** *declamato.*

*mf* *p*

be thy plague. O

*mf*

Grave, I will be thy de-struction.

*mf*

tion. Thus saith the Lord: . . . I will

*f*



ran - som them from the power . . . of the grave; I will re -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a key with three flats and a common time signature. It begins with a triplet of eighth notes. The piano accompaniment features a series of triplets in both the right and left hands, creating a rhythmic texture.

*calando.* deem . . them from death, . . . Thus saith the Lord. *f ad lib.*

*calando.* *f* *ad lib.*

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'death'. The piano accompaniment includes dynamic markings of *f* and *ad lib.* and continues with triplet patterns.

**C**

Though he cause grief,

*Tempo 1mo.*

The third system begins with a common time signature change, indicated by a 'C' above the staff. The tempo is marked *Tempo 1mo.* The vocal line has a fermata over the word 'grief'. The piano accompaniment features a melodic line in the right hand and a more active line in the left hand.

though he cause grief, yet will He . . . have compassion ac - cording to the

The fourth system continues the vocal and piano parts. The vocal line has a fermata over the word 'grief'. The piano accompaniment includes dynamic markings of *f* and *pp*.

mul - ti - tude of his mer - cies, yet will He have com - pas - sion ac -

The fifth system concludes the vocal and piano parts. The piano accompaniment features a melodic line in the right hand and a more active line in the left hand.

- cord - ing to the mul - ti - tude of His mer - cies. For He doth not

will - ing - ly af - flict the chil - dren of men. The Lord is

*calando.* *(ad lib. parlando.)* *p*

*calando.* *f* *pp sempre.*

*Ped.*

good un - to them that wait for Him. . . .

*p espress.* *pp*

*\* Ped. \**

The vision faded—dream within a dream— { And then the Angel, } “Think not thy gracious art shall be confined To  
 { turning to the man : }

*p*

His high service Whom the Host of Heaven Praise alway in eternity of sound, With Holy, Holy, Holy

*♩ = 88.*

*dolce. pp*

to the Lord. Learn thou that by its aid, through time to come, The deep emotions of thy race shall speak

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of a series of eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

With organ wonderful. When'er the souls Of men are moved by common joy or woe, Through music shall

Musical score for the second system, continuing the vocal and piano parts. The vocal line continues with similar rhythmic patterns, and the piano accompaniment maintains its harmonic support.

be heard in tones sublime, The common voice— the cry of multitudes, Which only Heaven's great

Musical score for the third system, showing the vocal line and piano accompaniment. The vocal line features a mix of eighth and sixteenth notes, and the piano accompaniment includes some triplet figures.

chorus, like the sound Of many waters, can exceed in awe.)  
This shalt thou know."}

He ceased,

Musical score for the fourth system, including dynamic markings like *mf* and *pp*. The system includes a section marked *A Come prima.* in 4/4 time, followed by a *pp* section.

and Jubal, then, Whose dream-entranced eyes on empty space)  
Had rested, saw take shape therein a street Of some vast

Musical score for the fifth system, starting with *Alta marcia. ♩ = 108.* The system features a piano introduction with a melody in the right hand and accompaniment in the left hand, marked with dynamics *p* and *mf*.

city.

Broad it was } Its temples, palaces, on either hand  
and straight ;*B Poco animato.*

Musical score for the first system, featuring piano accompaniment with dynamics *p*, *mf*, and *p*.

Bedecked as for a nation's festival. The vibrant air with noise of joy-bells

Musical score for the second system, featuring piano accompaniment with a trill (*tr*) and dynamics *mf*.

rang, And over all a - rose the sound— which known Is ne'er forgot—

Musical score for the third system, featuring piano accompaniment with dynamics *mf* and *p*.

of countless myriads By single impulse and one passion stirred.

Now, sudden, in the distance  
of the street That stretched,  
like a great river, far  
'Twixt restless banks of men,

Musical score for the fourth system, featuring piano accompaniment with dynamics *mf*.

was movement made, And, forth an indistinguish - able mass, A horseman

Musical score for the fifth system, featuring piano accompaniment with dynamics *p* and a common time signature (*C*).

rode, in solitary state, His silver armour flashing in the sun ; While following, with steady,

Musical score for the sixth system, featuring piano accompaniment with dynamics *pp* and triplets.

ceaseless tramp, And pomp of war, and beauty terrible Of gleaming steel, a

pp

conquering army came, Its standards, battle-torn, with laurel decked.

cres.

At once, with clangour, rose the fierce war-march  
And all the passion of the hour found tongue.

f 3 fpp  
Side Drum.

*Allegro molto.*

f

*Sva*

3 3 3

*8va*

ff

*fz* Segue No. 4.

## No. 4. TRIUMPHAL MARCH AND CHORUS.—“HAIL! TO OUR CHIEF.”

*Allegro marziale.*

PIANO.  
♩. = 126.

*mf*

First system of piano accompaniment. The right hand features a complex chordal texture with some melodic lines, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

Second system of piano accompaniment. The right hand continues with dense chords and includes a trill (*tr*) in the upper register. The left hand maintains the eighth-note accompaniment.

Third system of piano accompaniment. The right hand shows a change in harmonic structure with some chromatic movement. The left hand accompaniment remains consistent.

Fourth system of piano accompaniment. This system includes a section marked with a fermata and a dynamic marking of *f*. The right hand has a melodic line with accents (^) over several notes.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

Hail to our Chief . . . and his sword, hail, hail,

Hail to our Chief . . . and his sword, hail, hail,

Hail to our Chief . . . and his sword, hail, hail,

Fifth system of piano accompaniment. The right hand features a melodic line with a dynamic marking of *p* (piano). The left hand continues with the eighth-note accompaniment.

Hail to our Chief . . . and his  
 hail to our Chief and his sword, to our Chief and his sword, to our Chief and his  
 hail to our Chief and his sword, to our Chief and his sword, to our Chief and his  
 hail to our Chief and his sword! hail to our Chief . . . and his  
 sword! hail, hail, hail to our Chief and his sword! Ter - ri-ble  
 sword! hail, hail, hail to our Chief and his sword! Ter - ri-ble  
 sword! hail, hail, hail to our Chief and his sword! Ter - ri-ble  
 sword! hail, hail, hail to our Chief and his sword!  
 sword! Bat-tle's stern lord! Ter - ri-ble sword! Bat-tle's stern  
 sword! Bat-tle's stern lord! Ter - ri-ble sword! Bat-tle's stern  
 sword! Bat-tle's stern lord! Ter - ri-ble sword! stern  
 Ter - ri-ble sword! Bat-tle's stern lord! Bat-tle's stern

Musical score for "Hail to our Chief and his sword". The score is in 2/4 time, key of B-flat major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hail to our Chief . . . and his sword! hail, hail, hail to our Chief and his sword! Ter - ri-ble sword! Bat-tle's stern lord! Ter - ri-ble sword! Bat-tle's stern sword! Bat-tle's stern lord! Ter - ri-ble sword! stern Ter - ri-ble sword! Bat-tle's stern lord! Bat-tle's stern". The score includes dynamic markings such as *p*, *mf*, *cres.*, and *mf*, and articulation marks like accents (^) and slurs. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.



lord, Bat-tle's stern lord, . . . It hath flashed 'mid . . . the

lord, Bat-tle's stern lord, . . . It hath flashed 'mid . . . the

lord, Bat-tle's stern lord, . . . It hath flashed 'mid . . . the

lord, Bat-tle's stern lord, . . . It hath flashed 'mid . . . the

smoke of . . . the fight; . . . It hath struck for the cause of the

smoke of . . . the fight; . . . It hath struck for the cause of the

smoke of . . . the fight; . . . It hath struck for the cause of the

smoke of . . . the fight; . . . It hath struck for the cause of the

right; . . . It hath smit - - ten . . . the foe in . . . his

right; . . . It hath smit - - ten . . . the foe in his flight, in his

right; . . . It hath smit - - ten . . . the foe in . . . his

right; . . . It hath smit - - ten . . . the foe in his flight, in his

fight, Hail, hail, hail to the sword. . . .

fight, Hail, hail, hail to the sword, . . .

fight, Hail, hail, to . . the sword, hail to . . the

fight, Hail, hail, to . . the sword, hail to . . the

hail to the sword, ter - ri-ble sword, ter - ri-ble sword,

hail to the sword, ter - ri-ble sword, ter - ri-ble sword,

sword, . . . to the sword, ter - ri-ble sword, ter - ri-ble

sword, . . . to the sword, ter - ri-ble sword, ter - ri-ble

*cres.*

*f* Hail to our Chief and his sword, to our Chief and his sword, . . . hail,

Hail to our Chief . . . and his sword, . . . hail,

sword, Hail, hail, to our Chief, to our Chief and his sword, . . . hail,

sword, Hail to our Chief, to our Chief and his sword, . . . hail,

*f*

hail to our Chief and his sword!

hail to our Chief and his sword!

hail to our Chief and his sword!

hail to our Chief and his sword!

*f*

*f*

*f*

*tr*

Detailed description: This is a musical score for a song. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time. The score is divided into four systems. The first system contains the vocal staves and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment and ends with a trill. The piano accompaniment features a variety of textures, including chords, arpeggios, and sixteenth-note patterns. Dynamics include *f* (forte) and *tr* (trill).

First system of piano introduction, featuring a treble and bass clef with complex chordal textures and melodic lines.

Second system of piano introduction, continuing the complex textures. A 'D' chord symbol is present above the treble staff.

CHORUS. *p*

Hail to our Chief . . . and his

Hail to our Chief . . . and his

Hail to our Chief . . . and his

First system of the vocal chorus, showing three vocal staves and a piano accompaniment staff. The lyrics are 'Hail to our Chief . . . and his'.

First system of piano accompaniment for the chorus, featuring a treble and bass clef with a piano (*p*) dynamic marking.

sword, hail, hail, hail to our Chief and his sword, hail to our

sword, hail, hail, hail to our Chief and his sword, hail, hail to our

sword, hail, hail, hail to our Chief and his sword, hail, hail to our

Hail to our

Second system of the vocal chorus, showing three vocal staves and a piano accompaniment staff. The lyrics continue with 'sword, hail, hail, hail to our Chief and his sword, hail to our'.

Second system of piano accompaniment for the chorus, continuing the musical accompaniment.

Chief . . and his sword, . . hail, hail, hail to our Chief and his  
 Chief, to our Chief and his sword, . . hail, hail, hail to our Chief and his  
 Chief, to our Chief and his sword, . . hail, hail, hail to our Chief and his  
 Chief . . and his sword, . . hail, hail, hail to our Chief and his

*mf* sword! Con - quering sword! *cres.* Battle's stern lord! Con - quering  
*mf* sword! Con - quering sword! *cres.* Battle's stern lord! Con - quering  
*mf* sword! Con - quering sword! *cres.* Battle's stern lord!  
*mf* sword! Con - quering sword! *cres.* Battle's stern lord!

sword! Bat - tle's stern lord, battle's stern lord! . . Its *f*  
 sword! Bat - tle's stern lord, battle's stern lord! . . Its  
 Con - quering sword! stern lord, battle's stern lord! . . Its  
 Bat - tle's stern lord, battle's stern lord! . . Its

light - nings . . have blast - ed . . a - round— . . . The

light - nings . . have blast - ed . . a - round— . . . The

light - nings . . have blast - ed . . a - round— . . . The

light - nings . . have blast - ed . . a - round— . . . The

en - e - my mak - eth no sound ! . . . Where now may . . his

en - e - my mak - eth no sound ! . . . Where now may . . his

en - e - my mak - eth no . . sound ! . . . Where now may . . his

en - e - my mak - eth no sound ! . . . Where now . . may . . his

le - gions . . be found? Ask, . . ask, ask of the sword, . .

le - gions . . be found? Ask, . . ask, ask of the sword, . .

le - gions, his le - gions be found? Ask, . . ask, of . . the sword,

le - gions, his le - gions be found? Ask, . . ask, of . . the sword,

ask of the sword, Con - quering sword,  
 ask of the sword, Con - quering sword,  
 Ask of . . the sword, . . of the sword, Con - quering  
 Ask of . . the sword, . . of the sword, Con - quering

*Sva*.....

con - quer-ing sword! Hail to our Chief and his sword, to our Chief and his  
 con - quer-ing sword, hail to our Chief and his  
 sword, . . con - quer-ing sword, hail, hail to our Chief to our Chief and his  
 sword, . . con - quer-ing sword! Hail to our Chief, to our Chief and his

*f*

*Sva*.....

sword, hail, hail to our Chief and his sword, Its  
 sword, hail, hail to our Chief and his sword, Its  
 sword, hail, hail to our Chief and his sword, Its  
 sword, hail, hail to our Chief and his sword, Its

*f* *Piu animato sempre.*

*Sva*.....

light - nings, its light - nings have blast - - ed . . . a - round - . . .

light - nings, its light - nings have blast - - ed . . . a - round - . . .

light - nings, its light - nings have blast - - ed . . . a - round - . . .

light - nings, its light - nings have blast - - ed . . . a - round - . . .

*Sva* ..... *Sva* .....

*fz*

The en - e-my mak - eth no sound! Where now may his

The en - e-my mak - eth no sound! Where now may his

The en - e-my mak - eth no sound! Where now may his

The en - e-my mak - eth no sound! Where now may his

*Sva* .....

*fz*

le - gions be found, . . . where now may his le - gions be

le - gions be found, . . . where now may his le - gions be

le - gions be found, . . . where now may his le - gions be

le - gions be found, . . . where now may his le - gions be

le - gions be found, . . . where now may his le - gions be

*fz* *fz*



*Alla breve.*

found? Ask of the sword, ask of the

found? Ask of the sword, ask of the

found? Ask of the sword, ask of the

found? Ask of the sword, ask of the

*Alla breve.*

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

sword, Con-quer-ing sword!

*Sua...*

*fz* *fz*

The fierce wild chorus ceased, and, lo! as fades A vision born of nothingness and night, So did the mighty pageant melt a -

*Alla marcica.* ♩ = 108.

way; While still, in fancy, Jubal's straining eyes Its palaces and temples looked

upon, And still, with wondering ears he heard The martial tramp of that victor -

- ious host.

To him again

the voice celestial

*A meno mosso.* ♩ = 84.

spake:

"A servant not alone of pomp and state Thy art shall be, for e'en the toil-worn man

Therewith may ease the burden of his care, And suffer with a spirit calm and strong The curse primeval

under which thy sire Was { driven from lost Eden's flaming gates. } O Man, behold and learn." The

*Ped.*

\*

golden branch. Far mightier than the potent rod of him Who wonders wrought in Egypt, once again Was waved,

*Ped.*

and in a moment sprang to view A scene idyllic, nearest like to that Which fancy pictures as of Paradise.

'Twas time of harvest, and beneath a sky That burned with

*C Allegretto. ♩ = 92.*  
*p leggiero.*

autumn heat, while all the air, By wind unvest, lay shimmering in the sun,

Stretched far and wide the ripe and golden grain. Some stood, the sickle waiting; some had fallen

Beneath its stroke, and some on creaking wains Was slowly borne from field. So doth the land,

*p*

Our silent mo-ther, to her children yield The nurture of her bosom fair and full.

Sudden rang out

*p*  
*tr*

the twelve-fold stroke of noon. The sickles fell, and in a place of grateful shade Strong

men and sunburnt maidens sat them down With healthful zest to eat their humble meal.

Refreshed, and ere the call to labour came, They cried "A song!"

Did there the rus-tic echoes wake  
and thrust into the midst A half-reluctant youth, who, taking heart,

again. Rude was his ditty, but all heads kept time, And in its

chorus lusty voices sang:

## No. 5.

## THE SONG OF THE SICKLE.

*Allegretto. Marcato.*

PIANO.  $\text{♩} = 84.$

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegretto. Marcato' and the time signature is 2/4. A note value of 84 is indicated.

TENOR. *mf*

The sword is a gain - ty thing, my lads, And crown - ed kings they

The first system of the vocal score shows the tenor line and piano accompaniment. The tenor part begins with a half note 'The' followed by a quarter note 'sword', then a half note 'is', and continues with 'a gain - ty thing, my lads, And crown - ed kings they'. The piano accompaniment consists of chords and single notes in the right hand and a rhythmic pattern in the left hand. Dynamics include *mf* and *p*.

wear it; There's not a no - ble in the land But proud is he <sup>3</sup> to

The second system continues the vocal line and piano accompaniment. The tenor part has 'wear it; There's not a no - ble in the land But proud is he <sup>3</sup> to'. The piano accompaniment continues with chords and single notes. Dynamics include *mf* and *p*.

bear it. O brave . . . it looks with its jew -

The third system continues the vocal line and piano accompaniment. The tenor part has 'bear it. O brave . . . it looks with its jew -'. The piano accompaniment continues with chords and single notes. Dynamics include *mf* and *p*.

- - ell'd hilt, And its scab - bard shi - - ning gai - - ly; *calando.* *a tempo.*

The fourth system concludes the vocal line and piano accompaniment. The tenor part has '- - ell'd hilt, And its scab - bard shi - - ning gai - - ly;'. The piano accompaniment continues with chords and single notes. Dynamics include *p*, *f*, *calando.*, and *mf a tempo.*

A

If I were a duke or a roy - al prince

I'd gird on the wea - pon dai - - - ly.

Nor dukes nor princ - es we, my lads, With the sick - le 'tis we

la - bour, And that can flash . . . in the sun, you know, As

B CHORUS. SOPRANO. *marcato.*  
And that can flash . . .

ALTO *marcato.*  
And

TENOR. *marcato.*  
well as a - ny sa - bre, as well as a - ny sa - bre. And that can flash . . .

BASS. *marcato.*  
And

B

in the sun, you know, As well as a - ny sa - bre, as well as a - ny  
 that can flash in the sun, you know, As well as a - ny sa - bre, as well as a - ny  
 in the sun, you know, As well as a - ny sa - bre, as well as a - ny  
 that can flash in the sun, you know, As well as a - ny sa - bre, as well as a - ny

sa - - bre,  
 sa - - bre,  
 sa - - bre,  
 sa - - bre,

*Meno mosso.*  
*f*

*Tempo 1mo.* SOLO. *mf*

The sword has a har-vest, too, my lads, Of

*Tempo 1mo.* *fp*

*f* *p*

reap - ers there are ma - ny, And when they take the

*f* *p*

field the sight is grand - er far than a - ny.

*f* *fp*

But the crop - . . . ah me! ah me! is hu - - man lives, And it

*f* *calando.* *a tempo.*

*f* *calando.* *a tempo.*

falls . . with shrieks . . . and groan - ing;

*calando.* *a tempo.*

*tr* *calando.* *p* *f* *a tempo.*



*mf*

The reap - - ers curse as they ply the steel,

*fp* *f*

Nor heed . . the vic - - tims' moan -

*fp* *p*

- - ing. *mf* The sick - - le's

*p* *pp* *leggiero. 3*

work is blood-less, lads, And goes with song and sto - ry ;

*mf*

*mf* It strews the land . . with fall - en grain, Not

*f* *pp* *3*

bo - dies stark and go - ry, not bo - dies stark and go - - -

**CHORUS.**  
It strews the land . . . with fall - en grain, Not  
ry. It strews the land . . . with fall - en grain, Not

bo - dies stark and go - ry, not bo - dies stark and go - ry.  
bo - dies stark and go - ry, not bo - dies stark and go - ry  
bo - dies stark and go - ry, not bo - dies stark and go - ry,  
bo - dies stark and go - ry, not bo - dies stark and go - ry.

*Meno mosso.*  
*f*

*Tempo lmo.*

What comes in the wake of the sword, my

*mf*

*Tempo lmo.*

*fp*

*f* ————— *p*

lads, For all its shi - ning splen - dour, But bro - ken hearts of

*p*

*calando.* *p* *a tempo.*

wi - dowed wives, And tears of or - phans ten - der? Be - hind . .

*calando.* *p* *a tempo.* *f* *p*

*calando.*

. . it see gaunt Famine's shape, . . . . . And Ru - in's . . tor - - ches

*f* *fp* *calando.*

*a tempo.* E *f* *p*

fla - ming! O that such

*a tempo.* *p* *f*

*calando.* *p*

things should ev - er be, The good Lord's mer - cy sha -

*f* *p* *calando.*

*a tempo.* *mf*

ming! But when the sic - kle moves, my

*a tempo.* *p* *pp*

lads, Its train is mirth and laugh - ter; Then let the sick -

*f* *mf*

*ad lib.*

le's praise be sung To - day and all days af - ter, to - day and all days

*p*

**F** CHORUS.

Then let the sick - le's praise be sung To -

CHORUS. Then let the sick - le's praise be sung To -

*a tempo.* af - - ter. Then let the sick - le's praise be sung To -

Then let the sick - le's praise be sung To -

*a tempo.* **F**

- day and all days af - ter, to - day and all days af - - ter.

- day and all days af - ter, to - day and all days af - - ter.

- day and all days af - ter, to - day and all days af - - ter.

- day and all days af - ter, to - day and all days af - - ter.

*Meno mosso.*

*ff*

*tr*

Vanished from Jubal's spell-bound gaze  
the scene Idyllic, and the Angel spake  
again:—

*Moderato.* *p* “That thy great art can voice a

nation's joy Thou know'st; learn now that Music can express A nation's grief.”

*p*

Once more the city street Took form and shape before our father's eyes,  
*L'istesso tempo, ma tranquillo.*

*pp*

But lo, how changed of aspect! Crowds were there With sorrow mute; no sounds of joy-bells rose,

No banners waved, no garlands decked the scene, As through the midst, with solemn funeral

*dolente.*

pomp, The body of a hero passed to rest.

*pp* *Calando.*

## No. 6.

## FUNERAL MARCH AND CHORUS.

*Molto maestoso.*  
*tr.*  
 PIANO. *p marcato.*

*p legato.*

*p*

*sonore.*  
*p*

*Tromba.*  
*pp*  
*Ped.*

CHORUS.

SOPRANO. *Stringendo.*

ALTO.

TENOR.

BASS.

*Stringendo.*

*pp trem.*

*mf*

*p slower.*

weep for the glo - ri - ous dead, . . . weep!

weep for the glo - ri - ous dead, . . . weep!

weep for the glo - ri - ous dead, . . . weep!

weep for the glo - ri - ous dead, . . . weep!

weep! . . . See, with state-ly march . . . and

weep! . . . See, with state-ly march and

weep! . . . See, with state-ly march . . . and

weep! . . . See, with state-ly. march . . . and

*Ped. \* Ped. \* Ped. \**



The musical score is arranged in three systems, each containing four vocal staves and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'slow'.

**System 1:** The vocal parts begin with the lyrics 'While the solemn trumpet sounds'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including triplets and sixteenth-note figures. Pedal markings are present: 'Ped.' and '\*Ped.'.

**System 2:** The lyrics continue with 'And the tears of thousands flow, and the tears, the tears of thousands, of thousands'. The piano accompaniment continues with similar rhythmic patterns, including a triplet in the right hand.

**System 3:** The lyrics conclude with 'tears of thousands flow, the tears of thousands'. The piano accompaniment maintains the same rhythmic texture.

flow. To his grave . . . We bear the brave, to his grave we

flow. To his grave we bear, We bear the brave, to his grave we

flow. To his grave . . . We bear the brave, to his grave we

flow. To his grave we bear, We bear the brave, to his grave we

*p*

*stac.*

bear, we bear the brave! . . . to his grave we

bear, we bear the brave! . . . to his grave we

bear, we bear the brave! . . . to his grave we

bear, we bear the brave! . . . to his grave we

*pp*

*mf* *fz*

bear, . . . we bear the brave! . . .

bear, . . . we bear the brave! . . .

bear, . . . we bear the brave! . . .

bear, . . . we bear the brave! . . .

*dim.* *p*

First system of musical notation. The right hand features a melodic line with trills (tr) and accents (>). The left hand provides a rhythmic accompaniment. Dynamics include *p* (piano) and *tr* (trill).

Second system of musical notation. The right hand includes trills (tr) and accents (>). The left hand features triplet markings (3) and a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation. The right hand continues the melodic line with accents (>). The left hand maintains the accompaniment with various rhythmic patterns.

Fourth system of musical notation. The right hand includes trills (tr) and accents (>). The left hand features a dynamic marking of *cres.* (crescendo) and *f* (forte).

Fifth system of musical notation. The right hand includes trills (tr) and accents (>). The left hand features triplet markings (3) and dynamic markings of *dim.* (diminuendo) and *p* (piano).

Sixth system of musical notation. The right hand includes accents (>). The left hand features a dynamic marking of *sonore.* (sonorous).

A piano introduction consisting of two staves. The right hand features a complex, rhythmic pattern with many beamed eighth and sixteenth notes, often in groups of three. The left hand provides a steady accompaniment with quarter and eighth notes.

CHORUS. *mf*

Weep for the glo - ri-ous

*mf*

Weep for the glo - ri-ous

Two vocal staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. Both staves contain vocal lines with lyrics. The first staff has a fermata over the first measure. The lyrics are "Weep for the glo - ri-ous". There are triplets of eighth notes in the second measure of both staves.

*mf*

*Ped.*

Piano accompaniment for the chorus. It features a complex, rhythmic pattern with many beamed eighth and sixteenth notes, often in groups of three. The left hand has a steady accompaniment with quarter and eighth notes. There are dynamic markings *mf* and *Ped.* (pedal). A double asterisk **\*\*** is placed below the right hand staff at the end of the section.

dead! . . . weep, . . . weep for the glo - ri-ous dead! . . .

*mf*

Weep, . . . weep for the glo - ri-ous dead! . . .

dead! . . . weep, . . . weep for the glo - ri-ous dead! . . .

*mf*

Weep, . . . weep for the glo - ri-ous dead! . . .

Three vocal staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. Both staves contain vocal lines with lyrics. The lyrics are "dead! . . . weep, . . . weep for the glo - ri-ous dead! . . .". There are triplets of eighth notes in the second measure of the first and third staves. The second staff has a dynamic marking *mf*.Piano accompaniment for the chorus. It features a complex, rhythmic pattern with many beamed eighth and sixteenth notes, often in groups of three. The left hand has a steady accompaniment with quarter and eighth notes. There are dynamic markings *f* and *mf*.

weep! . . . weep! . . . .

weep! . . . weep! . . . .

weep! . . . weep! . . . .

weep! . . . weep! . . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

*mf*  
Dark the day like day of doom, dark . . . the day like day of  
*mf*  
Dark the day like day of doom, . . . like  
*mf*  
Dark the day . . . like . . . day . . . of doom, . . . like . . .  
*mf*  
Dark the day like day of doom, . . . like

*mf*  
doom, like day of doom! To his grave  
*mf*  
day, like day of doom! To his grave We  
*mf*  
day, like day of doom! To his grave  
*mf*  
day, like day of doom! To his grave We

*mf*  
*stac.*

*p*  
. . . We bear the brave, to his grave we bear, . . . we bear . . . the  
*p*  
bear, we bear the brave, to his grave we bear, . . . we bear . . . the  
*p*  
. . . We bear the brave, to his grave we bear, . . . we bear . . . the  
*p*  
bear, We bear the brave, to his grave we bear, . . . we bear . . . the

*p*

brave! . . . . to his grave we bear, . . . we

brave! . . . . to his grave we bear, . . . we

brave! . . . . to his grave we bear, . . . we

brave! . . . . to his grave we bear, . . . we

*mf*

*dim.*

bear the brave!

bear the brave!

bear the brave!

bear the brave!

bear the brave!

*dim.* *p dolce.*

*pp*

*col. Sva.*

*pp*

Then the benignant Angel, as to  
naught The pageant dissolved :  
"O Man, my task Is nearly  
ended. On the scenes to come  
Thou'st

looked thy last, but yet there still remains For thee to know thy

*Andante.* ♩ = 92.  
*p dolce.*

art the minister Of that great passion intimate and dear, Which over all the world doth human life

Ennoble and preserve.

My power from out The far remoteness of the

centuries That yet must pass along the stream of time Shall call a song of Love."

*calando.* *mf* *a tempo. con espress.*

*pp*

Then Jubal heard, As in the air around him, this sweet strain :

*p* *calando.*

*Segue.*



## No. 7. DUET.—"MINE! AND THE SHADOWS HAVE VANISHED FROM LIFE."

*Andante.*  
SOPRANO.  
*p* Mine! and the shad - ows have van - ished from life ;

TENOR.  
*p* Mine! and the shad - ows have van - ished from life ;

*Andante.* 69.

Mine! . . and the bur - den of care has de - part - ed ;

Mine! . . and the bur - den of care has de - part - ed ;

*p* *pp*

What is thy mag - ic, O Love, that all strife, all

What is thy mag - ic, O Love, that all strife, all

*mf* *p* *pp*

*accelerando.* *f* *sempre.*

strife Hath ceased in my bos - om, and I, . . joy - ous heart - ed,

*accelerando.* *f* *sempre.*

strife Hath ceased in my bos - om. and I, joy - ous heart - ed,

*accelerando.* *cres.*

*p* Lift up to the heaven a

*pp trem.*

song in thy praise!

Lift up to the heaven a song in thy praise! Let me

*p* *calando.* *ppp*

*Piu mosso. (Allegretto.)*

sing to thee, Love, of the bliss that is mine, A rapturous song with a

*p* *calando.* *ppp*

*Piu mosso. (Allegretto.)*

fer-vour divine! O Soul, by Love bless-ed, pour

*f* *fz* *allargando molto.* *p*

*allargando molto.*

*accel. molto.* *calando. rit.*

forth, . . . pour forth thy glad lays, . . . pour . . . forth thy glad

*accel. molto.* *calando. rit.*

forth thy glad lays, pour forth thy lays, . . . pour forth thy glad

*accel. molto.* *cres.* *f colla voci. rit.*

*B Allegro.*

lays, thy glad lays.

lays, thy glad lays.

*B*

*f* *Allegro. ♩ = 100.* *mf*

*dim.* *p poco calando.* *molto rit.*

*Tempo 1mo.*

Thine! and my trust-ing heart rest - eth se - cure;

Thine! and my trust-ing heart rest - eth se - cure;

*Tempo 1mo.*

*p* *p*

Thine! and the skies are with ro - sy light glow - ing!

Thine! and the skies are with ro - sy light glow - ing!

*p*

*mf* How doth thy mag - ic, *f* Love, *calando.* ho - ly and pure, *p* To the

How doth thy mag - ic, Love, ho - ly and pure, To the

*pp*

*calando.*

*accel.*

bo - som give peace like a full riv - er flow - ing!

bo - som give peace like a full riv - er flow - ing!

*accel.*

*cres.* *f*

I, to the heaven, lift a song in thy

*fz* *pp*

praise, *rit molto. f* Let me  
 I, to the heaven lift a song in thy praise, *rit molto. f* Let me

*mf trem.* *rit molto.*

*Più mosso. (Allegretto.)*  
 sing to thee, Love, of the bliss that is mine, A rap-tur-ous song with a  
 sing to thee, Love, of the bliss that is mine, A rap-tur-ous song with a

*Più mosso. (Allegretto.)*  
*f* *p*

fer - vour di-vine ! *f* O Soul, by Love bless-ed, *p* pour  
 fer - vour di-vine ! *f* O Soul, by Love bless-ed, *p* pour

*f allargando.* *p*

*D* *accel.* forth, *mf* O Soul, by Love bless - ed, pour forth thy  
 forth thy glad lays, *accel.* *p* pour forth, *mf* pour forth thy

*D* *pp* *accel.* *cres.* *p*

*allargando molto.*

glad lays, pour forth thy glad lays, *f* 0

glad lays, pour forth thy glad lays, *f* 0

*colla voci.* *accel. f*

*accel.* Soul, by Love bless - ed, pour forth thy glad . . . lays, . . . thy glad

*accel.* Soul, by Love bless - ed, pour forth thy glad . . . lays, . . . thy glad

*f* *rit.*

*Allegro.*

lays !

lays ! *Allegro.* ♩ = 104.

*ff* *tr* *accel.* *molto*

*sempre* *alla* *fine.*

Fired with the song, our father stretched his hand  
Towards his once despised shell,

when, lo!  
*Allegro.*

The sudden movement  
roused him,

Musical notation for the first system, featuring a grand staff with treble and bass clefs, 4/4 time signature, and dynamic markings like 'f' and triplets.

and he knew That he had dreamed.

*Andante.*

Then slowly

Musical notation for the second system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and dynamic markings like 'p'.

from the ground Uprising, Jubal lifted with a reverent touch

Musical notation for the third system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and dynamic markings like 'pp' and 'A'.

The shell, and to his bosom clasped it close;

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and dynamic markings like 'pp'.

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and dynamic markings like 'pp'.

So homeward thro' the valley took his way,

Nor halted

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs, 3/4 time signature, and dynamic markings like 'p' and 'Ped.'.

save to twine with flowers the strings,

'Till 'fore the

Musical notation for the first system, featuring a treble and bass clef with a piano accompaniment.

altar of his sacrifice He stood.

There, kneeling, Jubal

Musical notation for the second system, including dynamic markings *mf* and *dim.*

raised on high The instrument his hand adorned.

and cried :—

Musical notation for the third system, including dynamic markings *p dolce*, *accelerando molto*, and *f*.

"O Thou, the source of all that blesseth man,

To Thee I dedicate a wondrous

Musical notation for the fourth system, including dynamic markings *pp* and *pp Meno mosso*.

gift,

{ And charge my children }  
in all following years,

To invoke, with sounding

Musical notation for the fifth system, including dynamic marking *pp*.

praise, this holy art,

{ Through time, 'till time }  
shall be no more,

Musical notation for the sixth system, including dynamic markings *p* and *accel.*



Let an unceas - ing chorus roll - a song Of land to music

*pp* *sempre più cres.*

and to music's God.

*f*

*turgemente.*

*f* L.H.

*mf* *dim.*

*pp* *ritard.*

No. 8.

INVOCATION (SOLO AND CHORUS).

VCOE. *Moderato maestoso.* CHORUS. TENOR. *p*  
 O Mu - - sic,  
*Moderato maestoso.*  
 PIANO.  $\text{♩} = 84.$  *f* *p*  
*con Ped.*

voice in - spired of all our joy! When on us  
 streams the gold - - en light Of sun - - ny days, no cloud in

sight, And heaven . . and  
 earth are ra - - diance . . bright, . . Thy

*Ped.* \*

*cres.* *Ped.* \* *Ped.* \* *Ped.* \*

*f*  
no - - - blest pow - - - ers, thy no - - - blest

*mf* *ma* *sempre* *dolce.*

pow - - - ers our grate - - - ful . . . hearts, our

*p poco animato.*  
O Mu - - sic,  
O Mu - - sic,  
grate - - - ful hearts em - - - ploy. . . .

O Mu - - sic,  
*p* *sempre legato.*

voice in - spired of all our joy! When on us  
voice in - spired of all our joy! When on us  
voice in - spired of all our joy! When on us  
voice in - spired of all our joy! When on us

streams the gold - - - en light Of sun - - - ny

streams the gold - - - en light Of sun - - - ny

streams the gold - - - en light Of sun - - - ny

streams the gold - - - en light Of sun - - - ny

days, no cloud in sight, *p* And

days, no cloud in . . . sight, *p* And . . .

days, no cloud in sight, *p* And . . .

days, no cloud in sight, *p* And . . .

heaven and earth are ra - - - diance

*p* And heaven and earth are

*p* heaven and earth are ra - - - diance

*p* And heaven and earth are

bright, . . . Thy no - - - blest pow - - - ers thy  
 ra - - - diance . . . bright, . . . Thy no - - - blest,  
 bright, Thy no - - - blest pow - - - ers, thy  
 ra - - - diance . . . bright, Thy no - - - blest,

no - - - blest pow - - - ers our grate - - - ful  
 no - - - blest pow - - - ers our grate - - - ful  
 no - - - blest pow - - - ers our grate - - - ful  
 no - - - blest pow - - - ers our grate - - - ful

hearts, our grate - - - ful hearts em - - -  
 hearts, our grate - - - ful hearts em - - -  
 hearts, our grate - - - ful hearts em - - -  
 hearts, our grate - - - ful . . . hearts em - - -

SOPRANO SOLO.  
*Poco animato.*

C

*p* 0 . . . Mu - sic, source of con - so -

TENOR SOLO. 3  
0 . . . Mu - sic,

ply ! . . . . .

ply ! . . . . .

ply ! . . . . .

ply ! . . . . .

*p* *sempre legato.* C

la - tion sweet, . . . source of con - so-la - tion *calando.*

source of con - so - la - tion sweet, of con - so-la - tion *calando.*

*pp* *calando.*

sweet!

sweet!

*dolce.*  
*p* 3

O . . Mu - sic, source of con - so -

*dolce.*  
*p* 3

O . . Mu - sic,

*p*

la - - tion sweet, source of con - so - la - tion

Source of con - so - la - tion

source of con - so - la - tion sweet, of con - so - la - tion

*calando.*

*calando.*

*calando.*

*pp* *calando.*

*Poco più animato ancora.*

*mf*

D

When round us fall, . . . when round us

sweet.

sweet.

sweet.

sweet.

D

*Poco più animato ancora.*

6

6

6

6

6

fall the sha - dows drear, . . .

When round us fall, . . . when round us

*mf*

6

6

6

6

6

When shrinks the soul with

fall the sha - dows drear, . . . When

*p*

6

6

6

6

6



mor - - - tal fear, *f*  
 shrinks the soul in mor - - - in  
*cres.*

mor tal fear, *dim.* When round us  
 tal fear, *dim.* When round us  
*mf* *dim.*

*dim.* fall the sha - dows *p* drear, . . . . When  
 fall the sha - dows *dim.* *p* drear, . . . . When

shrinks . . . the soul . . . . in mor - tal  
 shrinks . . . the soul . . . . in mor - tal

E

fear. . . . .

*tranquillo.*

fear. . . . . 'Tis light, . . 'tis light and

CHORUS. *tranquillo.*

*pp*

'Tis light and peace . . if thee

'Tis light and peace . . if thee

E

*ppp*

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line starts with a whole note 'E' chord. The lyrics 'fear. . . . .' are written under the first vocal line. The second vocal line begins with a piano (*p*) dynamic and the lyrics ''Tis light, . . 'tis light and'. The chorus begins with a pianissimo (*pp*) dynamic, with lyrics ''Tis light and peace . . if thee' on two staves. The piano accompaniment features a melodic line with sixteenth-note runs and a harmonic accompaniment in the bass.

*p*

'Tis light, . . 'tis light and peace if . .

peace if . . thee we hear, Of

we . . hear, . . . . 'tis light . . and

we hear, . . . . 'tis light . . and

*p*

'Tis light, 'tis light . . . . and

and

E

Detailed description: This system continues the vocal and piano parts. The vocal lines continue with lyrics: ''Tis light, . . 'tis light and peace if . .', 'peace if . . thee we hear, Of', 'we . . hear, . . . . 'tis light . . and', and 'we hear, . . . . 'tis light . . and'. The piano accompaniment continues with melodic lines and chords, marked with a piano (*p*) dynamic. The system concludes with a final vocal phrase: ''Tis light, 'tis light . . . . and' and 'and'.

thee we hear; Of heaven - - - ly rest . . .

heaven - - - ly rest, thou . . . speak'st in

peace . . . if thee we hear,

peace . . . if thee we hear,

peace . . . if thee we hear,

peace . . . if thee . . . we hear,

*pp*

*accel.* Thou speak'st in ac - - cents meet, *sempre.* thou

ac - - cents meet, . . . Thou speak'st in ac - - cents

*pp accel. sempre.*

*pp* 'Tis light . . . and

'Tis light . . . and

*accel. sempre.*

speak'st in ac - cents meet, in ac - cents meet. . . .  
 meet, . . . thou speak'st in ac - cents meet. . . .  
 peace . . . if thee we hear, *Poco stringendo.*  
 peace . . . if thee . . . we . . . hear, O  
*pp*

'Tis light . . . and peace . . . if  
 'Tis light . . . and peace . . . if  
 O  
 Mu - sic, O Mu - sic, O  
 O Mu - sic,  
 Mu - sic, O Mu - sic, Mu - sic, O  
*mf*

thee . . . . . we hear, . . . . . *mf*

thee . . . . . we hear, . . . . . 0

Mu - sic, when shrinks . . . . . the soul . . . . .

Mu - sic, when shrinks . . . . . the soul . . . . .

Mu - sic, when shrinks . . . . . the soul . . . . .

Mu - sic, when shrinks, . . . . . *stac.*

*pp*

*p* . . . . . *mf*

0 Mu - sic, . . . . . 0

Mu - sic, . . . . . *f* . . . . . 0 Mu - sic,

. . . . . in mor - tal fear, . . . . . 'Tis light and

. . . . . in mor - tal fear, . . . . . 'Tis light and

. . . . . in mor - tal fear, . . . . . 'Tis light and

the soul, . . . . . 'Tis

*poco a poco cres.*

Mu - sic, *calando.* O Mu - sic,

'Tis light and peace . . . if . . . thee we

peace . . . if thee . . . we hear, Of

peace . . . if thee . . . we hear, Of

peace . . . if thee . . . we hear, Of

peace . . . if thee . . . we hear, Of

8va. . . . . we hear, Of

*calando.* *pp*

sic!

hear,

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

*cres.*

Thou speak'st in ac - - -

Thou speak'st in . . . ac - - -

ac - - - cents meet. . . . .

ac - - - cents meet. . . . .

ac - - - cents meet. . . . .

ac - - - cents meet. . . . .

*sempre cres.*

*Tempo lmo. Molto maestoso.*

- - - cents meet. . . . .

- - - cents meet. . . . .

*f* O Mu - sic, high - est gift to mor - tals known!

*f* O Mu - sic, high - est gift to mor - tals known!

*f* O Mu - sic, high - est gift to mor - tals known!

*f* O Mu - sic, high - est gift to mor - tals known!

*Tempo lmo. Molto maestoso.* ♩ = 84.

*f*

Up - on thy soar - ing wings . . we rise A - bove the earth, a - bove the

Up - on thy soar - ing wings . . we rise A - bove . . the earth a -

Up - on thy soar - ing wings . . we rise A - bove the earth a -

Up - on thy soar - ing wings . . we rise A - bove . . the earth a -

skies, Till o - pen on our

bove the . . skies, Till o - pen

bove the skies, Till . . o - pen on our

bove, Till o - pen

ra - vished eyes . . The splen - dours of the . .

on our ra - vished eyes The splen - dours of the

ra - vished eyes The splen - dours of the . .

on our ra - vished eyes The splen - dours of the



Ev - er - last - ing Throne, . . . the splen - - dours of the

Ev - er - last - ing Throne, the splen - - dours of the

Ev - er - last - ing Throne, . . . the splen - - dours of the

Ev - er - last - ing Throne, . . . the splen - dours of the

*Sva*.....

Ev - - - er - last - ing Throne, *stringendo.*

Ev - - - er - last - ing Throne, *stringendo.*

Ev - - - er - last - ing Throne, *stringendo.*

Ev - - - er - last - ing Throne, the splen - dours *stringendo.*

Ev - - - er - last - ing Throne, *Sva*.....

*stringendo.*

the splen - - - dours *cres. molto.*

the splen - dours of the Ev - - er, *cres. molto.*

of the Ev - - er *cres. molto.*

the Ev - - er *cres. molto.*

*Sva*.....

*cres. molto.*

of the Ev - er - last - ing Throne, . . . . .

Ev - - - er - last - ing Throne, . . . . .

- last - - - - - ing Throne, . . . . .

- last - - - - - ing Throne, . . . . .

*Sca.*

SOPRANO SOLO. H

TENOR SOLO.

The

The

. . . The splen - dours of the Ev - er - last - ing Throne, the

. . . The splen - dours of the Ev - er - last - ing Throne, the

. . . The splen - dours of the Ev - er - last - ing Throne, the

. . . The splen - dours of the Ev - er - last - ing Throne, the

H

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

Throne. rit.

Throne. rit.

Throne. rit.

Throne. rit.

Throne. rit.

Throne. rit.

Throne. rit.

Throne. rit.



NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>FRANZ ABT.</b>					<b>WILFRED BENDALL.</b>		
THE FAY'S FROLIC (Female voices) ...	2/6	—	—	THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—	<b>SIR JULIUS BENEDICT.</b>			
SUMMER (ditto) ...	2/6	—	—	ST. PETER ...	3/0	3/6	5/0
THE GOLDEN CITY (ditto) ...	2/6	—	—	THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
THE WISHING STONE (ditto) ...	2/6	—	—	<b>SIR W. STERNDALÉ BENNETT.</b>			
THE WATER FAIRIES (ditto) ...	2/6	—	—	THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0
THE SILVER CLOUD (ditto) ...	2/6	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
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<b>W. CROWTHER-ALWYN.</b>					<b>W. R. BEXFIELD.</b>		
MASS, IN F (Latin and English) ...	3/0	—	5/0	ISRAEL RESTORED ...	4/0	—	6/0
<b>THOMAS ANDERTON.</b>					<b>J. BRADFORD.</b>		
YULE TIDE ...	1/6	2/0	3/0	THE SONG OF JUBILEE ...	2/0	—	—
THE NORMAN BARON ...	1/0	—	—	PRaise THE LORD ...	2/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—	<b>W. F. BRADSHAW.</b>			
<b>W. J. ARGENT.</b>					<b>J. BRAHMS.</b>		
MASS, IN B FLAT ...	2/6	—	—	A SONG OF DESTINY ...	1/0	—	—
<b>P. ARMES.</b>					<b>J. C. BRIDGE.</b>		
HEZEKIAH ...	2/6	—	—	DANIEL ...	3/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	<b>J. F. BRIDGE.</b>			
<b>E. ASPA.</b>					<b>DUDLEY BUCK.</b>		
THE GIPSIES ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0
ENDYMION ...	4/0	—	—	<b>EDWARD BUNNETT.</b>			
<b>ASTORGA.</b>					<b>CARISSIMI.</b>		
STABAT MATER ...	1/0	1/6	—	JEPHTHAH ...	1/0	—	—
<b>BACH.</b>					<b>F. D. CARNELL.</b>		
MASS, IN B MINOR ...	2/6	3/0	4/0	SUPPLICATION ...	5/0	—	—
MISSA BREVIS, IN A ...	1/6	—	—	<b>GEORGE CARTER.</b>			
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	<b>WILLIAM CARTER.</b>			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	PLACIDA ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—	<b>CHERUBINI.</b>			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/3	2/6
GOD SO LOVED THE WORLD ...	1/0	—	—	SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
GOD'S TIME IS THE BEST ...	1/0	—	—	THIRD MASS (CORONATION) ...	1/0	1/3	2/3
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	FOURTH MASS, IN C ...	1/0	1/3	2/3
O LIGHT EVERLASTING ...	1/0	—	—	<b>E. T. CHIPP.</b>			
BIDE WITH US ...	1/0	—	—	JOB ...	4/0	—	—
A STRONGHOLD SURE ...	1/0	—	—	NAOMI ...	5/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—	<b>FREDERICK CORDER.</b>			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—	<b>SIR MICHAEL COSTA.</b>			
THOU GUIDE OF ISRAEL ...	1/0	—	—	THE DREAM ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	<b>F. H. COWEN.</b>			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	A SONG OF THANKSGIVING ...	1/6	—	—
<b>J. BARNBY.</b>					<b>W. CRESER.</b>		
REBEKAH (Sol-Fa, 0/9) ...	1/0	1/6	2/6	EUDORA (A dramatic Idyll) ...	2/6	—	—
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	<b>W. CROTCH.</b>			
<b>LEONARD BARNES.</b>					<b>PALESTINE ...</b>		
THE BRIDAL DAY ...	2/6	—	4/6	... 3/0	3/3	5/0	
<b>J. F. BARNETT.</b>							
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0				
THE RAISING OF LAZARUS ...	6/6	—	9/0				
<b>BEETHOVEN.</b>							
THE PRAISE OF MUSIC ...	1/6	2/0	3/0				
RUINS OF ATHENS ...	1/0	1/6	2/6				
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6				
MOUNT OF OLIVES ...	1/0	1/6	2/6				
MASS, IN C ...	1/0	1/6	2/6				
COMMUNION SERVICE, IN C ...	1/6	—	3/0				
MASS, IN D ...	2/0	2/6	4/0				
THE CHORAL SYMPHONY ...	2/6	—	—				
Ditto, THE VOCAL PORTION ...	1/0	—	—				
THE CHORAL FANTASIA ...	1/0	—	—				
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—				
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—				

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
W. H. CUMMINGS.				C. H. GRAUN.			
THE FAIRY RING ... ..	2/6	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
W. G. CUSINS.				TE DEUM ... ..			
TE DEUM ... ..	1/6	—	—	J. O. GRIMM.			
FÉLICIEN DAVID.				THE SOUL'S ASPIRATION ... ..			
THE DESERT (Male voices) ... ..	1/6	2/0	—	HANDEL.			
P. H. DIEMER.				ALCESTE ... ..			
BETHANY ... ..	4/0	—	—	SEMELE... ..	3/0	3/6	5/0
M. E. DOORLY.				THE PASSION ... ..			
LAZARUS ... ..	2/6	—	—	THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0
ANTONÍN DVOŘÁK.				ALEXANDER BALUS ... ..			
ST. LUDMILA ... ..	5/0	6/0	7/6	HERCULES ... ..	3/0	3/6	5/0
Ditto (German and Bohemian Words) ... ..	8/0	—	—	ATHALIAH ... ..	3/0	3/6	5/0
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0	ESTHER... ..	3/0	3/6	5/0
Ditto (German and Bohemian Words) ... ..	6/0	—	—	SUSANNA ... ..	3/0	3/6	5/0
STABAT MATER ... ..	2/6	3/0	4/0	THEODORA ... ..	3/0	3/6	5/0
PATRIOTIC HYMN... ..	1/6	—	—	BELSHAZZAR ... ..	3/0	3/6	5/0
Ditto (German and Bohemian Words) ... ..	3/0	—	—	THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0
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THE ASCENSION ... ..	2/6	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
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MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6	JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0
MYLES B. FOSTER.				SAMSON ... ..			
THE LADY OF THE ISLES ... ..	1/6	—	—	SOLOMON ... ..	2/0	2/6	4/0
THE ANGELS OF THE BELLS (Female voices)... ..	1/6	—	—	JEPHTHA ... ..	2/0	2/6	4/0
THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—	JOSHUA ... ..	2/0	2/6	4/0
ROBERT FRANZ.				DEBORAH ... ..			
PRaise YE THE LORD (117th Psalm) ... ..	1/0	—	—	SAUL ... ..	2/0	2/6	4/0
NIELS W. GADE.				CHANDOS TE DEUM ... ..			
PSYCHE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	DETTINGEN TE DEUM ... ..	1/0	1/6	2/6
SPRING'S MESSAGE (Sol-FA, 0/3) ... ..	0/8	—	—	UTRECHT JUBILATE ... ..	1/0	1/6	2/6
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—	—
ZION ... ..	1/0	1/6	2/0	CORONATION AND FUNERAL ANTHEMS ... ..	—	—	5/0
THE CRUSADERS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	Or, singly:—			
COMALA ... ..	2/0	2/6	4/0	THE KING SHALL REJOICE ... ..	0/3	—	—
CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—	ZADOK THE PRIEST ... ..	0/3	—	—
HENRY GADSBY.				MY HEART IS INDITING... ..			
LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—	LET THY HAND BE STRENGTHENED ... ..	0/6	—	—
ALCESTIS (Male voices) ... ..	4/0	—	—	THE WAYS OF ZION ... ..	1/0	—	—
COLUMBUS (Male voices)... ..	2/6	—	—	ALEXANDER'S FEAST ... ..	2/0	2/6	4/0
G. GARRETT.				ACIS AND GALATEA ... ..			
THE SHUNAMMITE ... ..	3/0	—	—	DITTO, New Edition, edited by J. Barnby ... ..	1/0	1/6	2/6
A. R. GAUL.				Ditto, Sol-FA, 1/0			
JOAN OF ARC (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6
PASSION SERVICE ... ..	2/6	3/0	4/0	L'ALLEGRO ... ..	2/0	2/6	4/0
RUTH (Sol-FA, 0/9) ... ..	2/0	2/6	4/0	HAYDN.			
THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0	THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
FR. GERNSHEIM.				THE CREATION, Pocket Edition ... ..			
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—	THE SEASONS ... ..	3/0	3/6	5/0
F. E. GLADSTONE.				Each Season, singly ... ..			
PHILIPPI ... ..	2/6	—	—	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6
GLUCK.				Ditto (Latin and English) ... ..			
ORPHEUS (Act III)... ..	1/0	—	—	SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6
HERMANN GOETZ.				THIRD MASS (IMPERIAL) (Latin and English) ... ..			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/0	—	—	Ditto (Latin) ... ..	1/0	1/6	2/6
NGENIA ... ..	1/0	—	—	SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0
THE WATER-LILLY (Male voices) ... ..	1/6	—	—	THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6	4/0
CH. GOUNOD.				TE DEUM (English and Latin) ... ..			
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—	—
Ditto, Sol-FA (Latin and English)... ..	2/0	—	—	BATTISON HAYNES.			
THE REDEMPTION (English words) (Sol-FA, 2/0)... ..	5/0	6/0	7/6	THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—
Ditto (French Words) ... ..	8/4	—	—	H. HEALE.			
Ditto (German Words)... ..	10/0	—	—	JUBILEE ODE ... ..	1/6	—	—
MESSE SOLENNELLE (St. CECILIA)... ..	1/0	1/6	2/6	EDWARD HECHT.			
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	ERIC THE DANE ... ..	3/0	—	—
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	GEORGE HENSCHEL.			
Ditto (Out of darkness) ... ..	1/0	—	—	OUT OF DARKNESS (130th Psalm) ... ..	2/3	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) ... ..	1/0	—	—	HENRY HILES.			
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	FAYRE PASTOREL ... ..	6/3	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—	THE CRUSADERS ... ..	2/3	—	—
				FERDINAND HILLER.			
				NALA AND DAMAYANTI ... ..	4/0	—	6/0
				A SONG OF VICTORY ... ..	1/0	1/6	—

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<b>HEINRICH HOFMANN.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0
CINDERELLA ... ..	4/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—
<b>HUMMEL.</b>			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
THIRD MASS, IN D ... ..	1/0	1/6	2/6
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0
ALMA VIRGO (Latin and English) ... ..	0/4	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—
<b>W. H. HUNT.</b>			
STABAT MATER ... ..	3/0	3/6	—
<b>F. ILIFFE.</b>			
ST. JOHN THE DIVINE ... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>			
I CRIED UNTO GOD ... ..	1/6	—	—
<b>W. JACKSON.</b>			
THE YEAR ... ..	2/0	2/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ... ..	1/0	—	—
<b>W. JOHNSON.</b>			
ECCE HOMO ... ..	2/0	—	—
<b>C. WARWICK JORDAN.</b>			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—
<b>J. KINROSS.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—
<i>Ditto</i> , SOL-FA, 0/6			
<b>H. LAHEE.</b>			
THE SLEEPING BEAUTY (Female voices)... ..	2/6	—	—
<i>Ditto</i> , SOL-FA, 0/6			
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
ALCESTIS ... ..	3/0	—	—
ANDROMEDA ... ..	3/0	3/6	5/0
HERO AND LEANDER ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR ... ..	2/0	2/6	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL ... ..	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)... ..	1/0	—	—
<b>G. A. MACFARREN.</b>			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
OUTWARD BOUND ... ..	1/0	—	2/6
<b>A. C. MACKENZIE.</b>			
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0
THE STORY OF SAYID ... ..	3/0	3/6	5/0
JASON ... ..	2/6	3/0	4/0
THE BRIDE (SOL-FA, 0/8)... ..	1/0	—	—
THE ROSE OF SHARON (SOL-FA, 2/0) ... ..	5/0	6/0	7/6
JUBILEE ODE ... ..	2/6	—	—
THE COTTER'S SATURDAY NIGHT ... ..	—	—	—
THE NEW COVENANT ... ..	1/6	—	—
<b>F. W. MARKULL.</b>			
ROLAND'S HORN ... ..	2/6	—	—
<b>MENDELSSOHN.</b>			
ELIJAH (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
ST. PAUL (SOL-FA, 1/4) ... ..	2/0	2/6	4/0
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0) ... ..	1/0	1/6	2/6
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
<i>Ditto</i> , SOL-FA, 0/9			
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
<b>MENDELSSOHN—continued.</b>			
LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0	—	—
<i>Ditto</i> , SOL-FA, 0/4			
HEAR MY PRAYER (S. solo and chorus) (SOL-FA, 0/3) ... ..	1/0	—	—
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ... ..	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)... ..	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
ATHALIE (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
ANTIGONE (Male voices) (SOL-FA, 1/0) ... ..	4/0	—	6/0
MAN IS MORTAL (8 voices) ... ..	1/0	—	—
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—
<i>Ditto</i> (Male voices) ... ..			
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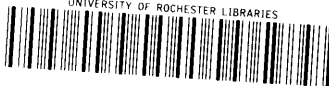
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