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NOVELLO'S ORIGINAL OCTAVO
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A. C. MACKENZIE.

THE

PROCESSION ^{OF} THE ARK

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
PROCESSION OF THE ARK
CHORAL SCENE

FROM THE ORATORIO

THE ROSE OF SHARON

THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 30.)

THE VOCAL SCORE WITH PIANOFORTE ACCOMPANIMENT ARRANGED FROM THE ORCHESTRAL SCORE BY
O. B. BROWN.

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LONDON:
NOVELLO AND COMPANY, LIMITED,
PRINTERS.

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300.19, 200000.1.15-



THE PROCESSION OF THE ARK.

An open place before the Palace, filled with citizens of Jerusalem.

CHORUS.—“MAKE A JOYFUL NOISE.”

A. C. MACKENZIE.

Allegro deciso. $\text{♩} = 92$.



THE PEOPLE.

f SOPRANO.
Make a joy-ful noise un-to the Lord, all ye lands, serve the

f ALTO.
Make a joy-ful noise un-to the Lord, all ye lands, serve the

f TENOR.
Make a joy-ful noise un-to the Lord, all ye lands, serve the

f BASS.
Make a joy-ful noise un-to the Lord, all ye lands, serve the



Lord . . with glad - - ness, make a joy-ful noise, make a

Lord . . with glad - - ness, make a joy-ful noise, make a

Lord . . with glad - - ness, make a joy-ful noise, make a

Lord . . with glad - - ness, make a joy-ful noise, make a



joy - ful noise un - to the Lord, all ye lands, serve the Lord, . . .

joy - ful noise un - to the Lord, all ye lands, serve the Lord, serve the

joy - ful noise un - to the Lord, all ye lands, serve the Lord, . . .

joy - ful noise un - to the Lord, all ye lands, serve the Lord, . . .

serve the Lord, . . . the Lord with glad - -

Lord, . . . serve the Lord, the Lord with glad - -

serve the Lord, . . . the Lord with glad - -

serve the Lord, . . . the Lord with glad - -

ness, serve the Lord, serve the Lord, the Lord with glad - -

ness, serve the Lord, serve the Lord, the Lord with glad - -

ness, serve the Lord, serve the Lord, the Lord with glad - -

ness, serve the Lord, serve the Lord, the Lord with glad - -

- ness. Come be-fore His pre-sence with a

- ness. Come be-fore His pre-sence with a

- ness. Come be-fore His pre-sence with a

- ness.

song, . . with a song, . . with a song, come be-fore . . His

song, a song, with a song, . . with a song, . . come be-fore, come be-fore His

song, a song, with a song, . . with a song, . . come be-fore, come be-fore His

Come be-fore His pre-sence with a song, with a song, with a

mf pre-sence with a song, En-ter in-to His gates *mf* with

pre-sence with a song, *mf* En-ter,

pre-sence with a song, En-ter in-to His gates *mf* with

song, with a song, En-ter, en-ter

thanks - giv - ing, en - ter,
 en - ter His . . . gates, en - ter, en - ter,
 thanks - giv - ing, en - ter,
 in - to His . . . gates, en - ter, en - ter, en - ter,

A

en - ter, and . . . in - to His courts . . . with
 en - ter, en - ter,
 en - ter, and in - to . . . His courts . . . with
 en - ter,

p

praise, . . . with praise, . . . with praise, and in - to
 en - ter,
 praise, and . . . in - to His courts . . . with praise, en - ter,
 and in - to His

p

con Sva ad lib.

His courts . . with praise, and in - to His courts . . with praise,
 en - ter, en - ter, en - ter, and . .
 en - ter, en - ter, en - ter,
 courts . . with praise, and in - to His courts . . with praise, with praise, . .

with praise, . . .
 in - to His courts . . with praise, . . with praise, . .
 and . . in - to His
 praise, . . . with praise, . . with praise, . .

with praise, . . . and in - to His
 courts . . with praise, with praise, and in - to His courts . .
 courts . . with praise, with praise, and in - to His
 with praise, . . . with

mf

courts with praise, with praise, en - ter, en - ter

with praise, with praise, en - ter, en - ter

courts with praise, . . . with praise, en - ter, en - ter

praise, . . . with praise, with praise, with praise, with

p *mf*

Ped. *

en - ter, en - ter, en - ter, en - ter,

en - ter, en - ter, en - ter, en - ter,

en - ter, en - ter, en - ter, en - ter,

praise, with praise, en - ter, en - ter,

f

en - ter, en - ter, en - ter, en - ter in - to His

en - ter, en - ter, en - ter,

en - ter, en - ter in - to His courts, en - ter

en - ter, en - ter, en - ter,

gates with thanks - giv - ing, with
 en - ter in - to His
 in - to His gates, His gates, His
 en - ter in - to His gates with

thanks - - - giv - ing.
 gates with thanks - giv - ing.
 gates . . with thanks - giv - ing.
 thanks - - - giv - ing.

dolce.
p
 For the

B

Lord is . . good, His mer - cy is ev - er -

p

B

dolce.
p

For the Lord is

last - ing, *p dolce.* For the Lord, the Lord is

For the Lord is . . good, the Lord is

p dolce.

Ped.

good, His mer - cy is ev - er -

good, His mer - cy is ev - er -

good, His mer - cy is ev - er -

Ped.

- last - ing, The Lord, the Lord is

- last - ing, The Lord, the Lord is

- last - ing, The Lord, the Lord is

Ped. * *Ped.* *

good, His mer - cy is ev - er - last - ing,

good, His mer - cy is ev - er - last - ing,

good, His mer - cy is ev - er - last - ing,

dolce. p. For the Lord is good, His

is . . .

For the Lord is

For the Lord, the Lord . . . is

mer - cy, His mer - cy is . . . ev - er - last -

C *mf*

good, make a joy - ful noise un - to the

good, make a joy - ful noise un - to the

good, make a joy - ful noise . .

- ing, make a joy - ful noise . .

C *p*

Ped.

Lord, a joy - ful noise

Lord, all ye lands, . . . a joy - ful noise

un - to the Lord, . . . a joy - ful noise

un - to the Lord, . . . all ye

f

un - to the Lord, . . . all ye lands, . . . serve the

un - to the Lord, . . . all ye lands, . . . serve the

un - to the Lord, . . . all ye lands, make a joy - ful noise, .

lands, all ye lands, make a joy - ful noise, a joy - ful

Lord with glad-ness, serve . . the Lord . . with glad-ness, with
 Lord with glad-ness, serve . . the Lord . . with glad-ness, with
 . . . make a joy-ful noise, . . serve . . the Lord . . with glad-ness, with
 noise, . . . make a joy-ful, joy-ful noise, all . . ye
 glad-ness. Make a
 glad-ness. Make a
 glad-ness. Make a
 lands, ye lands. Make a
 joy-ful noise, come be-fore . . His pre-sence with a song, . .
 joy-ful noise, come be-fore . . His
 joy-ful noise, make a joy-ful noise, all ye lands,
 joy-ful noise, make a

make a joy - ful noise. . . .
 pre - sence with a song, . . . with a
 . . . come be - fore . . . His pre - sence,
 joy - ful noise, all ye lands, a joy - - - ful . . .

make a joy - ful noise, come be - fore . . . His
 song, with a song, make a
 come be - fore . . . His pre - sence with a song,
 noise, a joy - - - ful . . . noise, a joy - - - ful

pre - sence with a song, a song, a
 joy - ful noise, . . . come, come be - fore His pre - sence with a
 come be - fore His pre - sence with a song, a
 noise, come be - fore His pre - sence with a song, with a

song, . . . a song, . . . a

song, . . . a song, come be - fore His

song, . . . come, come be - fore His

song, . . . a song, be - fore His

D

song, . . . a song, Make a joy - ful noise, . . . make a

pre - sence with a song, Make a joy - ful noise, . . . make a

pre - sence with . . . a song, Make a joy - ful noise, . . .

Ped.

joy - ful noise un - to the Lord, all ye lands, make a

joy - ful noise, a joy - ful, joy - ful noise, all ye lands,

joy - ful noise, a joy - ful, joy - ful noise, all ye lands,

all ye lands,

Ped.

joy - ful noise, make a joy - ful noise, come be - fore His
 make a joy - ful noise, a joy - ful noise, come be - fore His
 make a joy - ful noise, a joy - ful noise,
 all ye lands, come before His

*

pre - sence with a song, . . with a song, . . with a song, serve the
 pre - sence with a song, a song, with a song, with a song, a song,
 come be - fore . . His pre - sence with a song, with a song,
 pre - sence with a song, come be - fore His pre - sence with a song, a song,

Lord, serve the Lord, . . serve the Lord with glad - ness.
 serve the Lord, serve the Lord, . . serve the Lord with glad - ness.
 serve the Lord, serve the Lord, serve the Lord with glad - ness.
 serve, . . serve the Lord with glad - - - ness.

rit.

rit. *Ped.* *

MARCH AND CHORUS.—“WE WILL PRAISE HIS NAME.”

Maestoso. ♩ = 100. *The Procession of the Ark approaches.*

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo and metronome markings. The score is marked with dynamics such as *pp*, *p*, *mf*, and *f*. The piece concludes with a series of accented chords in the right hand and a final chord in the left hand.

pp *p*

pp *p*

pp *p*

sempre cres. *mf* *sempre cres.*

f

The maidens of Jerusalem pass with timbrels and solemn dances.

THE MAIDENS.

A SOPRANO.

p We will praise, we will praise His name in the dance, .

ALTO. *p* We will praise, we will praise His name in the dance, . .

A We will praise, we will praise His name in the dance, . .

We will sing prais - es un - to Him with the tim-brel and harp ;

We will sing prais - es un - to Him with the tim-brel and harp ;

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment with some triplet patterns.

Let Mount Si - on re - joice, . . . let Mount Si - on re -

Let Mount Si - on re - joice, . . .

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment with triplet patterns. Dynamics include piano (*p*) and piano (*p*).

- joice ; . . . Let the daugh - ters . . . of Ju - dah, . .

let Mount Si - on re - joice ; . . . Let the daugh - ters of

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment with triplet patterns. Dynamics include piano (*p*) and piano (*p*).

let the daugh - ters of . . . Ju - dah be glad, . . . be

Ju - dah, let the daugh - ters of Ju - dah be glad, . . . be

The fourth system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment with triplet patterns. Dynamics include *cres.* and *f*.

glad, . . . We will praise, we will praise His name

glad, . . . We will praise, we will praise His name

p

mf in the dance, . . . We will sing prais - es un - to . . .

mf in the dance, . . . We will sing prais - es un - to . . .

mf *mf*

p Him . . . with the tim - brel and harp ; Let the daugh - -

mf Him . . . with the tim - brel and harp ; Let the daugh - -

p *mf*

p *pp* - - ters of Ju - dah be glad, let the daugh - - ters of Ju - dah be glad.

p *pp* - - ters of Ju - dah be glad, let the daugh - - ters of Ju - dah be glad.

p *pp* *Sva*

Elders of Jerusalem pass.

p *mf*

Three treble clefs and two bass clefs. The music is in G major and 3/4 time. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The first two treble clefs are empty. The piano part starts with a *p* dynamic and moves to *mf* towards the end.

THE ELDERS.
1st TENOR.

mf *p*

Beau - ti - ful for sit - u - a - - tion, The

2nd TENOR.

mf *p*

Beau - ti - ful for sit - u - a - - tion, The

1st BASS.

mf *p*

Beau - ti - ful for sit - u - a - - tion, The

2nd BASS.

mf *p*

Beau - ti - ful for sit - u - a - - tion, The

f *p legato.*

Two staves (treble and bass clef). The piano accompaniment features a melody in the right hand with triplets and a steady accompaniment in the left hand. Dynamics range from *f* to *p legato*.

joy of the whole earth is . . . Mount

joy of the whole earth . . . is Mount

joy of the whole . . . earth is . . . Mount

joy . . . of the whole earth is Mount

Five vocal staves (1st Tenor, 2nd Tenor, 1st Bass, 2nd Bass, and Soprano/Alto) and a piano accompaniment. The piano part continues with a melody in the right hand and accompaniment in the left hand.

Si - - on, On the sides . . of the

Si - - on, On the sides . . of the

Si - - on, On the sides . . of the

Si - - on, On the sides . . of the

cres. *mf* *f* *p*

North, on the sides of the North, the

North, . . on the sides of the North, . . the

North, . . on the sides . . of the North, . . the . .

North, on the sides of the North, the

ci - ty of the great King.

ci - ty of the great King. Out of

ci - ty of the great King. Out of Si - on, of

ci - ty of the great King. Out of Si - - on, of

cres. *mf*

mf
 Out of Si - - - on, the per - fec - tion of beau - ty,
 Si - - - on, the per - fec - tion of beau - ty, of beau - ty,
 Si - on, the per - fec - tion, per - fec - tion of beau - ty, of beau - ty,
 Si - - - on, . . . the per - fec - tion of beau - ty, of beau - ty,

f ben marcato.
 God hath shin - ed, God hath
 God hath shin - ed, God hath
f ben marcato.
 God hath shin - ed, God hath shin - ed,
 God hath shin - ed, God hath shin - ed,
f sempre.

shin - ed, God . . . hath shin - ed. Beau - ti -
 shin - ed, God . . . hath shin - ed. Beau - ti -
 God hath shin - - - ed. Beau - ti -
 God hath shin - - - ed. Beau - ti -

p

ful for sit - u - a - - tion, The joy of the

ful for sit - u - a - - tion, The joy of the

ful for sit - u - a - - tion, The joy of the

ful for sit - u - a - - tion, The joy of the

p

whole earth is . . . Mount Si - on.

whole earth is Mount Si - on.

whole earth is Mount Si - on.

whole earth is Mount Si - on.

whole earth is Mount Si - on.

C *Più tranquillo.* THE SHEPHERDS AND VINEDRESSERS. SOPRANO.

ALTO. Give

TENOR.

C (*Shepherds and Vinedressers pass.*)
♩ = come prima. Più tranquillo.

p *mf* *tr*

Ped. *

ear, give ear, O Shep-herd of Is-ra-el,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'ear,' followed by a quarter note 'give', another half note 'ear,', and then a series of quarter notes for 'O Shep-herd of Is-ra-el,'. The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand, including chords and moving lines.

Thou that dwell - est, that dwell - est be - tween the . . cher - - u -

Give

The second system continues the vocal line with 'Thou that dwell - est, that dwell - est be - tween the . . cher - - u -'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'p' is present at the start of the piano part. The system concludes with the word 'Give' written below the vocal line.

- bin, . .

ear, give . . ear, O Shep-herd of Is-ra-el,

The third system begins with the vocal line starting on '- bin, . .'. The piano accompaniment continues with a dynamic marking 'p'. The vocal line then resumes with 'ear, give . . ear, O Shep-herd of Is-ra-el,'. The piano accompaniment features a consistent eighth-note melody in the right hand and a supporting bass line in the left hand.

Thou hast
 Thou that dwell - est, that dwell - est be - tween the cher - - u - -

brought.. a vine, a . . vine out of E - - -
 - bim, Thou hast

Thou hast

- gypt, Thou hast

brought.. a vine, a . . vine out of E - - -
 brought.. a vine, a . . vine out of E - - -

cast out the hea - then and plant - ed it, . . . Thou hast
 - gypt. Thou hast
 - gypt. Thou hast cast out the hea - then and

cast out the hea - - - then . . . and plant - ed . . . it,
 cast out the hea - then, the hea - then and plant - ed it,
 plant - ed it, Thou hast cast out the hea - then and plant - ed it,

f **D**
 Thou hast cast out the hea - then and plant - ed it. . .
 Thou hast cast out the hea - then and plant - ed it. . .
 Thou hast cast out the hea - then and plant - ed it. . .
D
f
 Ped. * Ped. * Ped. *

mf Thou . . hast cast out the . . hea - then and plant-ed it; . . *dim.*

mf Thou . . hast cast out, Thou hast cast out the hea - then and *dim.*

mf Thou, . Thou hast cast out the hea - then and *dim.*

mf *sempre dim.*

p The hills are cov - ered with the sha - - dow of it, . .

p plant - ed it; The hills, the hills are cov - ered with the

p plant - ed it; The hills, the . . hills . . are cov - ered with the

p *Ped.* * *Ped.* *

And the boughs there - of are like good - ly ce - dars, like

sha - dow of it, And the boughs there - of are like . . good - ly ce - - .

sha - dow of it, And the boughs there - of are like . . good - ly ce - - .

good - ly ce - dars. Give *dolce.*

- dars, good - ly ce - dars, like good - ly ce - - - .

- dars, like good - ly ce - - - .

mf

p

Ped. *

ear, give ear, O Shep - herd, O Shep - herd of

- dars.

- dars.

dolce.

p

mf

Is - - - - - ra - - - - - el, *dolce.*

Thou that dwell - est be -

dolce. *p* *pp*

Thou that dwell - est be - tween the cher - u - bim.

p *pp*

- tween the cher - u - bims,

pp

E = *Come prima.* *Soldiers pass.*

p

3 3 3 3 3 3 3 3

f

THE SOLDIERS.
ALTO.
ben marcato.

Give un - to the Lord, O ye migh - ty, glo - ry and

TENOR.

glo - ry and

BASS.
ben marcato.

Give un - to the Lord, O ye migh - ty, glo - ry and

f ben marcato.

strength, give un - to the Lord, O ye migh - ty, glo - ry and
 strength, glo - ry and
 strength, give un - to the Lord, O ye migh - ty, glo - ry and

strength, give un - to the Lord, O ye migh - ty,
 strength, give un - to the
 strength, give un - to the Lord, O ye migh - ty,

mf give un - to the Lord, O ye migh - ty,
 Lord, O ye migh - ty, *mf* glo - ry and strength.
 glo - ry and strength, give un - to the Lord, O ye migh - ty,
mf

glo - ry, glo - ry and strength ; He maketh wars to cease un - to the ends of the

glo - ry, glo - ry and strength ; He maketh wars to cease un - to the ends of the

glo - ry, glo - ry and strength ; He maketh wars to cease un - to the ends of the

earth ; He break - eth the bow, He break - eth the bow, He break -

earth ; He break - eth the bow, He break - eth the bow, break - eth the

earth ; He break - eth the bow, He break - eth, He break - eth the bow, He

- - - eth the bow, the bow, And cut - teth the spear in

bow, break - eth the bow, And out - teth, and cut - teth the spear in

break - eth the bow, the bow, And cut - teth, and cut - teth the spear in

sun - der, in sun - der ; He burn - eth the cha - riot in the
f sun - der, in sun - der ; He burn - eth the cha - riot in the
f sun - der, in sun - der ; He burn - eth the cha - riot in the

fire, He burn - - eth the cha - - riot, burn - eth the cha - riot in the
 fire, He burn - - eth the cha - - riot, burn - eth the cha - riot in the
 fire, He burn - eth the cha - riot, burn - eth the cha - riot, the cha - riot in the

fire. Give un - to the Lord, O ye migh - ty, glo - ry and
 fire. Give un - to the Lord, O ye migh - ty, glo - ry and
 fire. glo - ry and

strength. . . .

strength. . . .

strength. . . .

F *Priests bearing the sacred vessels pass.*

dim.

THE PRIESTS.

TENOR.

I will wash my hands in in - no - cen - cy,

BASS.

I will wash my hands in in - no - cen - cy,

I will wash my hands in

pp mormorando.

pù tranquillo.

p

in - no - cen - cy,

So will I com - pass Thine al - tar,

O Lord, . . . O Lord . . . I will wash my hands,

I will wash my hands in in-no-cen-cy, O Lord, . . .

So will I compass Thine al-tar, O Lord, . . . O Lord, . . .

So will I com-pass Thine al-tar, O Lord. . . .
So will I com-pass Thine al-tar, O Lord.

System 1: Treble and bass staves with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present.

System 2: Treble and bass staves with piano accompaniment. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present.

System 3: Treble and bass staves with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *cres.* and *f*.

System 4: Treble and bass staves with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *mf*, *dim*, and *p*. A chord symbol *G* is present above the right hand. The lyrics "Lord, I have" are written below the right hand staff.

mormorando.

lov-ed the ha-bi-ta-tion of Thy house. I will wash my hands in *mormorando.*

lov-ed the ha-bi-ta-tion of Thy house. I will wash my hands in

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "lov-ed the ha-bi-ta-tion of Thy house. I will wash my hands in *mormorando.*". The middle staff is the bass line, with lyrics: "lov-ed the ha-bi-ta-tion of Thy house. I will wash my hands in". The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music is in a minor key and features a steady eighth-note accompaniment.

in-no-cen-cy, So will I compass Thine al-tar,

in-no-cen-cy, So will I compass Thine al-tar,

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "in-no-cen-cy, So will I compass Thine al-tar,". The middle staff is the bass line, with lyrics: "in-no-cen-cy, So will I compass Thine al-tar,". The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music continues with the same accompaniment pattern.

O Lord, I will wash my hands,

O Lord, . . . O Lord, I will wash my hands,

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "O Lord, I will wash my hands,". The middle staff is the bass line, with lyrics: "O Lord, . . . O Lord, I will wash my hands,". The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music continues with the same accompaniment pattern.

I will wash my hands in in-no-cen-cy, O Lord, . . .

I will wash my hands in in-no-cen-cy, O Lord, . . .

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "I will wash my hands in in-no-cen-cy, O Lord, . . .". The middle staff is the bass line, with lyrics: "I will wash my hands in in-no-cen-cy, O Lord, . . .". The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The music continues with the same accompaniment pattern.

Lord, I have lov-ed, have lov-ed the ha-bi-ta-tion of Thy house, . .

Lord, I have lov-ed, have lov-ed the ha-bi-ta-tion of Thy house, . .

tr

p and . . the place where Thine hon - our dwell - eth . .

p and . the place where Thine hon - our dwell - eth, . . and the place where Thine honour

and the place where Thine honour dwelleth,

H

dwell-eth.

H

p

The Ark of the Covenant passes, borne by Levites.

cres.

Ped. * *Ped.* *

Piu maestoso.

mf

Ped. *

THE PEOPLE. SOPRANO. *f*

A - rise, O

ALTO.

TENOR. *f*

A - rise, O

BASS.

f

Lord, . . . in - to Thy rest, . . .

f

A - rise, O Lord, O . . . Lord, . . .

Lord, . . . in - to Thy rest, . . .

f

A - rise, O Lord, O . . . Lord, . . .

Thou and the ark, the ark of Thy strength, a -

Thou and the ark of Thy strength, a -

Thou and the ark, the ark of Thy strength, a -

Thou and the ark, the ark . . . of Thy

rise, . . . O Lord, a - rise, in - to Thy rest, . . .

rise, . . . O Lord . . . in - to Thy rest, . . .

rise, . . . O Lord, a - rise, in - to Thy rest, . . .

strength, a - rise, . . . a - rise, O Lord, in - to Thy

Thou and the ark of Thy strength, . . . Thou, . . .

Thou and the ark of Thy strength, . . . Thou, . . .

Thou and the ark of Thy strength, . . . Thou, . . .

rest, . . . Thou and the ark, . . . Thou, . . .

Thou, . . . and the ark, and the
 Thou, . . . and the ark,
 Thou, . . . and the ark, and the
 Thou . . . and the ark,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

ark of Thy strength, A - rise, . . . a - rise, O Lord,
 Thou and the ark, A - rise, . . . a - rise, O Lord,
 ark of Thy strength, A - rise, . . . a - rise, O Lord, . .
 Thou and the ark, A - rise, . . . O Lord, . .

The second system continues the vocal and piano parts. The lyrics are: "ark of Thy strength, A - rise, . . . a - rise, O Lord,". The piano accompaniment includes a triplet of eighth notes in the right hand.

in - to Thy rest.
 in - to Thy rest.
 in - to Thy rest.
 in - to Thy rest.

The third system concludes the vocal and piano parts. The lyrics are: "in - to Thy rest.". The piano accompaniment features a melodic line in the right hand and chords in the left hand, ending with a "Ped" (pedal) marking and a "dim." (diminuendo) marking.

Musical score for piano and voice. The score is in G major and 3/4 time. It consists of three systems of staves. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system concludes the piece with repeated lyrics and piano accompaniment. Dynamics include *mf*, *pp*, and *p*. Pedal markings are present throughout the piano accompaniment.

Trem-ble be - fore Him,
Trem-ble be - fore Him,
O ye na - tions,
O ye na - tions,
Trem-ble be - fore Him, O ye na - tions,
Trem-ble be - fore Him, O ye na - tions,

mf *pp* *pp* *p*

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

pp Trem - ble be - fore Him, O ye na - tions,
pp Trem - ble be - fore Him, O ye na - tions,
pp Trem - ble be - fore Him, O ye na - tions,
pp Trem - ble be - fore Him, O ye na - tions,
pp Ped. * Ped. * Ped. * Ped. *

p For the Lord our God . . . is God of gods, for the *mf*
p For the Lord our God . . . is God of gods, for the *mf*
p For the Lord our God . . . is God of gods, for the *mf*
p For the Lord our God . . . is God of gods, for the *mf*
 Ped. * Ped. *

Lord our God . . . is God of gods . . . and Lord of
 Lord our God . . . is God of gods . . . and Lord of
 Lord our God . . . is God of gods . . . and Lord of
 Lord our God is God of gods . . . and Lord of

I f

lords, and Lord of lords, A

lords, and Lord of lords, A

lords, and Lord of lords, A

lords, and Lord of lords, A

f *Ped.* *

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *f*

Ped. *

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

great God, a migh - ty and a ter - ri - ble, a

mf *pp* *mf* *pp* *mf* *pp* *mf* *pp*

pp *mf* *f*

Ped. *

great God, a migh-ty and a ter-ri-ble,

great God, a migh-ty and a ter-ri-ble,

great God, a migh-ty and a ter-ri-ble,

great God, a migh-ty and a ter-ri-ble,

pp *f*

A-rise, O Lord, in-to Thy

A-rise, O Lord, O

A-rise, O Lord, O

A-rise, O Lord, O

rest, Thou and the ark, the ark of Thy

Lord, Thou and the ark of Thy

rest, Thou and the ark, the ark of Thy

Lord, Thou and the ark, the

strength, a - rise, . . O Lord, a - rise in - to Thy
 strength, a - rise, . . O Lord, a - rise in - to Thy
 strength, a - rise, . . O Lord, a - rise in - to Thy
 ark . . of Thy strength, a - rise, . . a - rise, O Lord,

rest, . . Thou and the ark of Thy strength, . .
 rest, . . Thou and the ark . . of Thy strength, . .
 rest, . . Thou and the ark of Thy strength, . .
 in - to Thy rest, . . Thou and the ark,

Thou, . . Thou, and the
 Thou, Thou, and the
 Thou, Thou, and the
 Thou, Thou, and the

ark, and the ark of Thy strength, a - rise, . . . a - rise,
ark, Thou and the ark, a - rise, . . . a -
ark, and the ark of Thy strength, a - rise, . . . a - rise,
ark, Thou and the ark, a - rise, . . .

O Lord, in - to Thy rest.
- rise, Lord, in - to Thy rest.
O Lord, in - to Thy rest.
O Lord, in - to Thy rest.

mf *p*

Solomon with his princes and nobles passes.

p

First system of piano introduction. Treble clef with a key signature of two flats (B-flat and E-flat). The bass line features a steady eighth-note accompaniment. The right hand plays chords and moving lines.

Second system of piano introduction, continuing the accompaniment from the first system.

CHORUS. *mf* >

God . . . save the King! May the King, . . .

God . . . save the

mf *f* *mf*

Ped.

Chorus section with vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings. A pedal point is indicated at the end of the first system.

the King live for ev - - - er, God . . . save the

God save the King, God save the

God . . . save the King, God . . . save the

King! May the King live for ev - er, God save the King, may the King . . .

Continuation of the chorus with vocal lines and piano accompaniment. The piano part continues with rhythmic accompaniment.

King, God . . . save the King, God . . . save the King, may the King, the King . . . live for *sempre cres.*
 King, may the King live for ev - er, live for ev - er, . . . for *sempre cres.*
 King, . . . may the King . . . live for ev - er, for ev - er, *sempre cres.*
 . . . may the King live for ev - er, live for ev - er, for ev - er, *sempre cres.*

ev - er, . . . for ev - er, God . . . save the King, may the King, . . . *f*
 ev - er, . . . for ev - er, Gird thy sword, gird thy *f*
 may the King . . . live for ev - er, Gird thy sword, gird thy *f*
 ev - er, . . . for ev - er, Gird thy sword up - on thy *f*

. . . the King live for ev - er, God save the King, may the King . . .
 sword up - on thy thigh, O most might - ty, gird thy sword up - on thy thigh, up -
 sword, thy sword up - on thy thigh, gird . . . thy sword up - on thy
 thigh, O most might - ty, gird on thy sword up - on thy thigh, O most

live for ev - er! And in thy ma - jes - ty ride . . .
 on thy thigh, most migh - ty! And in thy ma - jes - ty ride
 thigh, O most migh - ty! And in thy ma - jes - ty ride . . .
 migh - ty, O most migh - ty! And in thy ma - jes - ty ride

fz

pros - per - ous - ly. God . . . save the
 pros - per - ous - ly. God . . . save the King! May the King live for ev - er,
 pros - per - ous - ly.
 pros - per - ous - ly. God . . . save the King, save the King,

King! May the King live for ev - er, may the King
 God . . . save, God save the King, God . . . save the King, save the King, may the
 God . . . save the King, God save the King,
 God save the King, God save the King, God save the King, save the King, may the

the King live for ev - er, God save, God save the King, may the
 King, the King live for ev - er, God save, God save the King, may the
 the King live for ev - er, God save, God save the King,
 King live . . for ev - er, for ev - er God . . save the King, may the King, . .

Ped.

King, may the King live for ev - er, for ev - er, live, live for ev - er!
 King, may the King live for ev - er, for ev - er, live, live for ev - er!
 may the King . . live for ev - er, live, live for ev - er!
 . . may the King . . live, . . live for ev - er, live, live for ev - er!

Più animato.

Gird thy sword, thy sword up - -
 Gird thy
 Gird thy sword, . . thy
 Gird thy sword, . . thy sword up - -

Più animato. $\text{♩} = 120.$

mf on thy thigh, *fz* God . . . save the King, save the
mf sword up-on thy thigh, thy sword, thy sword up-on thy thigh, And in thy
mf sword up-on thy thigh, thy sword, thy sword up-on thy thigh, And in thy
mf on thy thigh,

fz King, the King, . . . God . . . save the
 ma - jes - ty ride pros - per - ous - ly, Gird thy sword, thy sword up-on thy
 ma - jes - ty ride pros - per - ous - ly, Gird thy sword, thy sword up-on thy
 And in thy ma - jes - ty, . . . and in thy

f King! May the King . . . live for ev - er, Gird thy
f thigh, and in thy ma - jes - ty ride pros - per - ous - ly, Gird thy
f thigh, and in thy ma - jes - ty ride pros - per - ous - ly. Gird thy
f ma - jes - ty ride pros - per - ous - ly, Gird thy

sword, thy sword up - on thy thigh.

sword, thy sword up - on thy thigh. live for

sword, thy sword up - on thy thigh. live for

sword, thy sword up - on thy thigh. God . . . save the King! May the King

fz

live for ev - er, may the King, the King live for ev

ev - er, may the King live for ev

ev - er, the King live for ev

live for ev - er, may the King live for ev

M *Ancora più presto.*

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

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

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

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

M *Ancora più presto.* $\text{♩} = 72.$

may the King live for
live for
may the King
p *cres.*
mf *cres.*
ev - - er, for ev - - er. *cres.*
ev - - er, live for ev - - er. *cres.*
p live, live for ev - - er. *cres.*
f er, for ev - er, for ev - - er. *ff*
er, for ev - er, for ev - - er. *ff*
f er, for ev - er, for ev - - er. *ff*
er, for ev - er, for ev - - er. *ff*
f *ff* *fz*

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REQUIEM MASS, C MINOR (Latin and English)	1/0	1/6	2/6	THE ASCENSION	2/6	—	—
SECOND MASS, IN D MINOR	2/0	2/6	3/6	THE EPIPHANY	2/0	—	—
THIRD MASS (CORONATION)	1/0	1/6	2/6	EDWARD ELGAR.			
E. T. CHIPP.				CARACTACUS	3/6	4/0	5/0
JOB	4/0	—	—	KING OLAF (SOL-FA, Choruses only, 1/6)	3/0	—	5/0
NAOMI	2/0	—	—	I E DEUM AND BENEDICTUS	1/0	—	—
HAMILTON CLARKE.				THE DREAM OF GERONTIUS	3/6	4/0	5/0
DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—	Ditto (DITTO, VOCAL PARTS, 6/0)	—	—	—
HORNPIPE HARRY (SOL-FA, 0/9)	2/6	—	—	THE BANNER OF ST. GEORGE (SOL-FA, 1/0)	1/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations	2/6	—	—	THE BLACK KNIGHT	2/0	—	—
Ditto, SOL-FA, 0/9)	—	—	—	THE LIGHT OF LIFE (Lux Christi)	2/6	—	—
THE DAISY CHAIN (Operetta) (SOL-FA, 0/9)	2/6	—	—	ROSALIND F. ELLICOTT.			
THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—	ELYSIUM	1/0	—	—
GERARD F. COBB.				THE BIRTH OF SONG	1/6	—	—
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	GUSTAV ERNEST.			
S. COLERIDGE-TAYLOR.				ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9)	2/6	—	—
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0	A. J. EYRE.			
Ditto, SOL-FA, 2/0)	—	—	—	COMMUNION SERVICE IN D	1/0	—	—
HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0)	1/6	—	—	T. FACER.			
THE DEATH OF MINNEHAHA (SOL-FA, 1/0)	1/6	—	—	A MERRY CHRISTMAS (SOL-FA, 0/6)	1/0	—	—
HIAWATHA'S DEPARTURE (SOL-FA, 1/0)	2/0	—	—	RED RIDING-HOOD'S RECEPTION (Operetta)	2/6	—	—
FREDERICK CORDER.				Ditto, SOL-FA, 0/9)	—	—	—
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0)	2/6	—	—	E. FANING.			
SIR MICHAEL COSTA.				BUTTERCUPS AND DAISIES (Female voices)	2/6	—	—
THE DREAM	1/0	—	—	Ditto, SOL-FA, 1/0)	—	—	—
H. COWARD.				HENRY FARMER.			
THE STORY OF BETHANY (SOL-FA, 1/6)	2/6	3/0	—	MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	2/0	2/6	3/6
F. H. COWEN.				PERCY E. FLETCHER.			
A DAUGHTER OF THE SEA (Female voices)	2/0	—	—	THE TOY REVIEW (Operetta) (SOL-FA, 0/8)	1/6	—	—
Ditto, SOL-FA, 1/0)	—	—	—	MYLES B. FOSTER.			
A SONG OF THANKSGIVING	1/6	—	—	SNOW FAIRIES (Female voices)	1/6	—	—
CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)	1/6	—	—
DREAM OF ENDYMION	2/6	—	—	Ditto, SOL-FA, 0/8)	—	—	—
ODE TO THE PASSIONS	2/0	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0	THE COMING OF THE KING (Female voices)	1/6	—	—
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0	Ditto, SOL-FA, 0/8)	—	—	—
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	THE LADY OF THE ISLES	1/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	ROBERT FRANZ.			
THE ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
THE WATER LILY	2/6	—	—	NIELS W. GADE.			
VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—	CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
J. MAUDE CRAMENT.				COMALA	2/0	2/6	4/0
I WILL MAGNIFY THEE, O GOD (145th Psalm)	2/6	—	—	ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/8
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
W. CRESER.				SPRING'S MESSAGE (SOL-FA, 0/3)	0/8	—	—
EUDORA (A dramatic Idyll)	2/6	—	—	THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
W. CROTCH.				ZION	1/0	1/6	2/6
PALESTINE	3/0	3/6	5/0	HENRY GADSBY.			
W. H. CUMMINGS.				ALCESTIS (Male voices)	4/0	—	—
THE FAIRY RING	2/6	—	—	COLUMBUS (Male voices)	2/6	—	—
W. G. CUSINS.				LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—
TE DEUM	1/6	—	—	ODE (for s.s.a.)	1/0	—	—
FÉLICIEN DAVID.				F. W. GALPIN.			
THE DESERT (Male voices)	1/6	2/0	—	YE OLDE ENGLYSHE PASTYMES	1/6	—	—
H. WALFORD DAVIES.				G. GARRETT.			
HERVÉ RIEL	1/0	—	—	HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—
P. H. DIEMER.				THE SHUNAMITE	3/0	—	—
BETHANY	4/0	—	—	THE TWO ADVENTS	1/6	—	—
M. E. DOORLY.				R. MACHILL GARTH.			
LAZARUS	2/6	—	—	EZEKIEL	4/0	—	—
F. G. DOSSERT.				THE WILD HUNTSMAN	1/0	1/6	—
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MASS, IN E MINOR	5/0	—	—	AROUND THE WINTER FIRE (Female voices)	2/0	—	—
LUCY K. DOWNING.				Ditto, SOL-FA, 0/9)	—	—	—
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THE WRECK OF THE HESPERUS	1/0	—	—	JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
				PASSION SERVICE	2/6	3/0	4/0
				RUTH (SOL-FA, 0/9)	2/0	2/6	4/0
				THE ELFIN HILL	2/0	—	—
				THE HARE AND THE TORTOISE (SOL-FA, 0/6)	1/0	—	—
				THE HOLY CITY (SOL-FA, 1/0)	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices)	1/6	—	—
				Ditto, SOL-FA, 0/8)	—	—	—
				THE TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
				TOILERS OF THE DEEP (Female voices)	2/0	—	—
				UNA (SOL-FA, 1/0)	2/6	3/0	4/0

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EARL HALDAN'S DAUGHTER ...	1/0	—	—	Ditto (Latin and English) ...	1/0	1/6 2/6
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THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	ERIC THE DANE ...	3/0	—
ALAN GRAY.				O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—
ARETHUSA ...	1/0	—	—	GEORG HENSCHEL.		
A SONG OF REDEMPTION ...	1/6	—	—	OUT OF DARKNESS (130th Psalm) ...	2/6	—
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THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	TE DEUM LAUDAMUS, IN C ...	1/6	—
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LET THY HAND BE STRENGTHENED ...	0/6	—	—	ALMA VIRGO (Latin and English) ...	0/4	—
MY HEART IS INDITING ...	0/8	—	—	COMMUNION SERVICE, IN B FLAT ...	2/0	4/0
THE KING SHALL REJOICE ...	0/8	—	—	Ditto, IN E FLAT ...	2/0	4/0
THE WAYS OF ZION ...	1/0	—	—	Ditto, IN D ...	2/0	4/0
ZADOK THE PRIEST (SOL-FA, 0/1½) ...	0/3	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6 2/6
DEBORAH ...	2/0	2/6	4/0	QUOD IN ORBE (Latin and English) ...	0/4	—
DETTINGEN TE DEUM ...	1/0	1/6	2/6	SECOND MASS, IN E FLAT ...	1/0	1/6 2/6
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	THIRD MASS, IN D ...	1/0	1/6 2/6
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O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ...	1/0	—	—	W. JACKSON.		
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	THE YEAR ...	2/0	2/6 —
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—	G. JACOBI.		
SAMSON (SOL-FA, 1/0) ...	2/0	2/6	4/0	CINDERELLA (SOL-FA, 1/0) ...	2/0	—
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	D. JENKINS.		
SEMELE ...	3/0	3/6	5/0	DAVID AND SAUL (SOL-FA, 2/0) ...	3/0	3/6 —
SOLOMON ...	2/0	2/6	4/0	A. JENSEN.		
SUSANNA ...	3/0	3/6	5/0	THE FEAST OF ADONIS ...	1/0	1/6 —
THEODORA ...	3/0	3/6	5/0			
THE MESSIAH, edited by V. Novello (SOL-FA, 1/0) ...	2/0	2/6	4/0			

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KING BULBOUS (Operetta) (Sol-FA, 0/8)	2/0	—	—	GEORGE C. MARTIN.			
C. WARWICK JORDAN.				COMMUNION SERVICE, IN A			
BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto, IN C			
N. KILBURN.				J. T. MASSER.			
BY THE WATERS OF BABYLON	1/0	—	—	HARVEST CANTATA			
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	J. H. MAUNDER.			
THE SILVER STAR (Female voices)	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) 1/6 2/0 —			
ALFRED KING.				J. H. MEE.			
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OLIVER KING.				HORATIUS (Male voices)			
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	MISSA SOLENNIS, IN B FLAT			
THE NAIADS (Female voices)	2/6	—	—	MENDELSSOHN.			
THE ROMANCE OF THE ROSES	2/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0)			
THE SANDS O' DEE	1/0	—	—	AS THE HART PANIS (42nd Psalm) (Sol-FA, 0/6) 1/0			
J. KINROSS.				COME, LET US SING (95th Psalm) (Sol-FA, 0/6) ... 1/0			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	NOT UNTO US, O LORD (115th Psalm) ... 1/0			
J. T. KLEE.				WHEN ISRAEL OUT OF EGYPT CAME ... 1/0			
MASS OF ST. DOMINIC	2/0	—	—	(Ditto, Sol-FA, 0/9)			
H. LAHEE.				ATHALIE (Sol-FA, 0/9)			
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) 2/6	—	—	—	AVE MARIA (Saviour of Sinners), 8 voices ... 1/0			
EDWIN H. LEMARE.				CHRISTUS (Sol-FA, 0/6)			
'TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	ELIJAH (POCKET EDITION)			
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F. LEONI.				Ditto (Male voices)			
THE GATE OF LIFE	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) 1/0			
H. LESLIE.				Ditto			
THE FIRST CHRISTMAS MORN	2/6	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0) ... 1/0			
F. LISZT.				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ... 0/4			
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ... 2/0			
THIRTEENTH PSALM	2/0	—	—	LORD, HOW LONG WILT THOU (Sol-FA, 0/4) ... 1/0			
C. H. LLOYD.				LORELEY (Sol-FA, 0/6)			
A HYMN OF THANKSGIVING	2/0	—	—	MAN IS MORTAL (8 voices)			
ALCESTIS	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) 1/0			
ANDROMEDA	3/0	3/6	5/0	(Ditto, Sol-FA, 0/4)			
A SONG OF JUDGMENT	2/6	3/0	4/0	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)			
HERO AND LEANDER	1/6	—	—	GEDIPIUS AT COLONOS (Male voices) ... 3/0			
ROSSALL	2/0	—	—	ST. PAUL (Sol-FA, 1/0)			
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G. A. MACFARREN.				A CHRISTMAS DREAM (A Cantata for Children) ... 1/6			
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(Ditto, Sol-FA, 0/9)				J. A. MOONIE.			
THE LADY OF THE LAKE	4/0	—	6/0	A WOODLAND DREAM (Sol-FA, 0/9)			
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	MOZART.			
A. C. MACKENZIE.				COMMUNION SERVICE, IN B FLAT (Latin and English)			
BETHEHEM... ..	5/0	6/0	7/6	FIRST MASS (Latin and English)			
Ditto. Act II, separately	2/6	—	—	GLORY, HONOUR, PRAISE			
JASON	2/6	3/0	4/0	HAVE MERCY, O LORD... ..			
JUBILEE ODE (Sol-FA, 1/6)	2/6	—	—	KING THAMOS			
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	LITANIA DE VENERABILI ALTARIS (Bp) ... 1/6			
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) 2/0	—	—	—	LITANIA DE VENERABILI SACRAMENTO (Bp) 1/6			
THE DREAM OF JUBAL	2/6	3/0	4/0	O GOD, WHEN THOU APPEAREST. First Motet 0/3			
(Ditto, Choruses only, Sol-FA, 1/0)				REQUIEM MASS			
THE NEW COVENANT	1/6	—	—	Ditto (Latin and English) (Sol-FA, 1/0) ... 1/0			
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6	SEVENTH MASS, IN B FLAT			
THE STORY OF SAYID	3/0	3/6	5/0	SPLENDEnte TE, DEUS			
VENI, CREATOR SPIRITUS	2/0	—	—	TWELFTH MASS (Latin)			
J. B. McEWEN.				Ditto (Latin and English) (Sol-FA, 0/9) 1/0			
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BY THE WATERS OF BABYLON (137th Psalm) ... 2/0	—	—	—	DR. JOHN NAYLOR.			
L. MANCINELLI.				JEREMIAH			
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ROLAND'S HORN (Male voices)	2/6	—	—	E. A. NUNN.			
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AND

THE REV. WILLIAM RUSSELL, M.A., MUS. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

The inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

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The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

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