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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

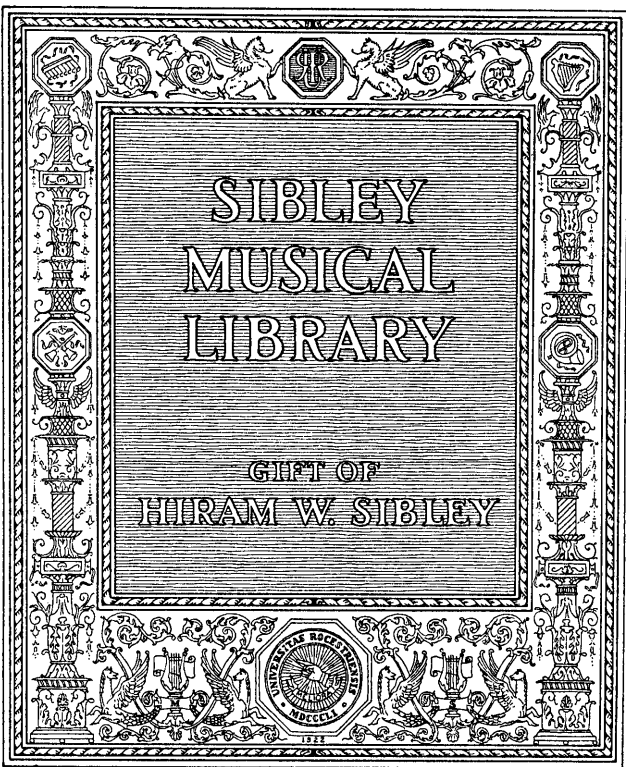
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NOVELLO'S ORIGINAL OCTAVO EDITION.

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.)

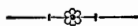
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ARGUMENT.



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.

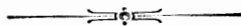
Deeply impressed by the dream, Jubal, on [awaking, adorns his shell with flowers, and, reverently bearing it to the altar, dedicates to God a "wondrous gift," calling upon his children through all time "to invoke, with sounding praise, this holy art." A chorus of invocation ends the work.

* "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.

THE DREAM OF JUBAL.

No. 1.

INTRODUCTION.

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

PIANO.
♩ = 66.

Andante grazioso.



a tempo.
pp



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

tr! A

f
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*
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

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, } 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,

8030.

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

f > Glo - ri - a, glo - ri - a,

f > Glo - ri - a, glo - ri - a,

f > 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.

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

p bo - nae vo - lun - ta - tis.

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

f > >

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

mf ra - - - mus te, a - do - ra - mus
 glo - ri - fi - ca - mus te, a - do -
 - 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
 a - do - ra - mus
 glo - ri - fi - ca - mus te,
 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,
 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 *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, Fil - li - us Pa - tris, *mf*

Ag - nus De - i, Ag - nus De - i, *mf*

Ag - nus De - i, *mf* Fi - li - us *mf*

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

Fi - li - us Pa - tris, Qui tol - lis, . . . *dolce* *p*

Fi - li - us Pa - tris, *mf*

Fi - li - us Pa - tris, *mf*

Fi - li - us Pa - tris, *mf*

Fi - li - us Pa - tris, *mf*

p

Pa - tris, *p*

qui . . . tol - lis pec - ca - ta mun - di, pec - ca - *p*

Qui *p*

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

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, . .

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

mi - se - re - - - re, 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. The word 'CHORUS.' is written above the first vocal staff. The word 'Quo - - - ni - -' is repeated in four vocal staves, each starting with a piano (*p*) dynamic marking.

- 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 enter with the text '- am tu so - lus sanc - - tus,'. The piano accompaniment continues with chords and moving lines. The word '- am tu so - lus sanc - - tus, tu' is written across the vocal staves, with a piano (*p*) dynamic marking. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

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.

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.

SOLL.

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

Alla breve.

te
te
te
te
te
te
te

p
p
p
p
p
p
p

mf
mf
mf
mf
mf
mf
mf

cum

Alla breve. $\text{♩} = 54.$
p *mf*

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

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

Musical score for a choral and piano piece, page 36. The score is in G major and 4/4 time. It features vocal parts with lyrics and a piano accompaniment. The lyrics include "A - - - -", "men, . . . A - - - men,", "Pa - tris, A - - - men, in . . . glo - ri - a De - i", "Cum Sanc - - - to Spi - ri - tu, . . . in", "- men,", "- men,", "Cum Sanc - - - to", "A - - - men, . . . A - - - men,", "Pa - tris, A - - - men, . . . A - - -", "glo - ri - a De - i Pa - tris, A - - - men, . . . in . . .". Dynamics include *f*, *mf*, and *f*. The score ends with the number 8030.

f

A - - - - men,

A - - - - men,

A - - - - men,

A - - - - men,

A - - - - men,

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

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

men, A - - - -

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

A - - - - men. . . .

A - - - - men. . . .

A - - - - men. . . .

A - - - - men. . . .

A - - - - men. . . .

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

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

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

men,

Cum

CHORUS.

men, A - - - - -

- men, A - - - - - 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, cum Sanc - - to Spi - ri - tu, 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 ;

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.*

Larghetto. ♩ = 58.

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

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.*

f

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 treble clef with a key signature of three flats and a common time signature. It contains the lyrics "ran - som them from the power . . . of the grave; I will re -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a prominent triplet accompaniment pattern in the right hand, with the number "3" written above each triplet. The bass line is more melodic, following the vocal line.

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

The second system continues the vocal and piano parts. The vocal line begins with the tempo marking *calando.* and the lyrics "deem . . them from death, . . . Thus saith the Lord." It ends with the dynamic marking *f ad lib.* The piano accompaniment also features triplet accompaniment in the right hand, with *calando.* and *f* markings. The bass line has *ad lib.* markings.

C Though he cause grief, *Tempo 1mo.*

The third system starts with a common time signature *C* and the lyrics "Though he cause grief,". The tempo marking *Tempo 1mo.* is present. The vocal line is in a treble clef. The piano accompaniment is in a grand staff, with a dynamic marking of *f* in the bass line and *p* in the right hand.

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

The fourth system continues the vocal and piano parts with the lyrics "though he cause grief, yet will He . . . have compassion ac - cording to the". The piano accompaniment features a dynamic marking of *pp* in the bass line.

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

The fifth system concludes the vocal and piano parts with the lyrics "mul - ti - tude of his mer - cies, yet will He have com - pas - sion ac -". The piano accompaniment continues with a melodic bass line and chordal accompaniment in the right 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, turning to the man :} “Think not thy gracious art shall be confined To

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, with a *pp* dynamic marking at the end.

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 includes dynamic markings like *p* and *mf*, and features a more rhythmic piano accompaniment.

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* and *p*.

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
'Twi'x 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 *mf*, and a triplet (*3*).

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 *mf*, and triplets (*3*).

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.

CHORUS. SOPRANO.

ALTO.

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

TENOR.

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

BASS.

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

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, and consists of vocal parts (Soprano, Alto, Tenor, Bass) and 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 features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

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!

C

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'hail to our Chief and his sword!'. A common time signature 'C' is placed above the first vocal staff. A dynamic marking 'f' is placed above the piano accompaniment.

Detailed description: This system shows the piano accompaniment for the second system. It features a right-hand melody with various ornaments and a left-hand accompaniment with chords and moving lines. The key signature remains one flat.

Detailed description: This system shows the piano accompaniment for the third system. The right-hand part continues with a melodic line, and the left-hand part provides harmonic support with chords and eighth-note patterns.

Detailed description: This system shows the piano accompaniment for the fourth system. The right-hand part features a melodic line with some grace notes, and the left-hand part continues with a steady accompaniment. A dynamic marking 'f' is present.

Detailed description: This system shows the piano accompaniment for the fifth system. The right-hand part concludes with a melodic phrase ending in a trill, marked 'tr'. The left-hand part continues with a rhythmic accompaniment.

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, continuing the lyrics: 'sword, hail, hail, hail to our Chief and his sword, hail to our'.

Second system of piano accompaniment for the chorus, continuing the complex textures.

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! Battle's stern lord! Con - quering
mf sword! Con - quering sword! Battle's stern lord! Con - quering
mf sword! Con - quering sword! Battle's stern lord!
mf sword! Con - quering sword! Battle's stern lord!

sword! Bat-tle's stern lord, battle's stern lord! . . Its
 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

Sva.....

f

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 *ff* *Piu animato sempre.*
Sva.....
fz

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!

sword, Con-quer-ing sword!

Sva.

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 marcia. ♩ = 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.

C Allegretto. ♩ = 92. 'Twas time of harvest, and beneath a sky That burned with

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

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 metronome is set to 84.

TENOR. *mf*

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

The tenor vocal line begins with a half note 'The' and continues with eighth notes. The piano accompaniment is in 2/4 time, starting with a piano (*p*) dynamic and featuring a steady eighth-note accompaniment.

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

The tenor vocal line continues with a half note 'wear' and then eighth notes. The piano accompaniment features a *mf* dynamic and includes a triplet of eighth notes in the right hand.

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

The tenor vocal line has a half note 'bear' followed by a long note for 'O brave'. The piano accompaniment includes a *mf* dynamic and a triplet of eighth notes.

- - ell'd hilt, And its scab - bard shi - - ning gai - - ly;

calando. *f* ³ *a tempo.*

The tenor vocal line concludes with a half note 'ell'd' and eighth notes. The piano accompaniment features a *p* dynamic, a *calando* (ritardando) section with a triplet, and a final *mf a tempo* section.

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**

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Then let the sick - le's praise be sung To -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include **F** and *f*. The tempo is marked *a tempo.*

- 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

The second system continues the vocal line with the lyrics '- day and all days af - ter, to - day and all days af - - ter.' repeated four times. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamics include *f* and *ff*. The tempo is marked *Meno mosso.* The system concludes with a double bar line and a change to 6/8 time.

tr

The third system shows the piano accompaniment continuing with a rhythmic pattern of eighth and sixteenth notes. A trill is marked with *tr* above a note in the right hand. The system ends with a double bar line.

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.

pp

Tromba.

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 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. *

slow, . . . While the sol-enn trum - pets

slow, . . . While the sol-enn trum - pets

slow, . . . While the sol-enn trum - pets

slow, . . . While the sol-enn trum - pets

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

blow, . . . And the tears of thou - sands

blow, . . . And the tears, . . the

blow, . . . And the tears of thou-sands

blow, . . . And the tears, the

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

flow, and the tears, the tears of . . thou - - sands, of thou - - sands

tears . . of thou - sands flow, the tears of thou - sands

flow, and the tears, . . the tears . . of thou - - sands

tears, . . the tears of thou - - sands, thou - sands

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 with melodic lines and 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 grouped in threes. 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 flat key signature. The second staff has a bass clef and a flat key signature. Both staves contain vocal lines with lyrics and musical notation, including a triplet of eighth notes.

mf

Ped.

A piano accompaniment section with two staves. The right hand has a treble clef and a flat key signature, featuring a melodic line with accents and a triplet. The left hand has a bass clef and a flat key signature, playing a rhythmic accompaniment with chords and single notes. A 'Ped.' marking is present at the beginning, and an asterisk is at the end.

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! . . .

Four vocal staves. The first three staves have treble clefs and a flat key signature. The fourth staff has a bass clef and a flat key signature. They contain vocal lines with lyrics and musical notation, including a triplet of eighth notes.

A piano accompaniment section with two staves. The right hand has a treble clef and a flat key signature, featuring a melodic line with accents and a triplet. The left hand has a bass clef and a flat key signature, playing a rhythmic accompaniment with chords and single notes. A 'Ped.' marking is present at the beginning, and an asterisk is at the end.

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 We

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

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

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 **A**
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.* *p*

3 *calando.* *ppp*

Più mosso. (Allegretto.)

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

Più mosso. (Allegretto.) ♩ = 96.

f *allargando molto.* O Soul, by Love bless-ed, pour
fer-vour divine! O Soul, by Love bless-ed, pour

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

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.* $\text{♩} = 100.$ *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.

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

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

allargando molto.

f *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,

and he knew That he had dreamed.

Andante.

Then slowly

from the ground Uprising, Jubal lifted with a reverent touch

The shell, and to his bosom clasped it close;

So homeward thro' the valley took his way,

Nor halted

save to twine with flowers the strings, 'Till 'fore the

altar of his sacrifice He stood. There, kneeling, Jubal

mf *dim.*

raised on high The instrument his hand adorned. and cried :—

p dolce. accelerando molto. f

"O Thou, the source of all that blesseth man, To Thee I dedicate a wondrous

pp *pp Meno mosso.*

gift, (And charge my children in all following years,) To invoke, with sounding

pp

praise, this holy art, (Through time, 'till time shall be no) more,

p accel. p

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

pp *sempre più cres.*

and to music's God.

f **C**

turmente.

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
Ped. *

earth are ra - - diance . . . bright, . . . Thy
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,
p
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,

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The first measure of the piano part includes a triplet of eighth notes.

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

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment, continuing the eighth-note pattern. The key signature and time signature remain the same. The piano part includes a triplet of eighth notes in the first measure.

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

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics. The bottom staff is the piano accompaniment, continuing the eighth-note pattern. The key signature and time signature remain the same. The piano part includes a triplet of eighth notes in the first measure. Dynamic markings 'dim.' and 'mf' are present in the piano part.

SOPRANO SOLO.
Poco animato.

C

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

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

ply !

ply !

ply !

ply ! **C**

p *Poco animato.* *sempre legato.*

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
calando.
p
 Source of con - so - la - tion
calando.
 source of con - so - la - tion sweet, of con - so - la - tion
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

When shrinks the soul with

fall the sha - dows drear, . . . When

p

6

6

6

6

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves. The first staff has the lyrics "mor - - - tal fear," with a fermata over the word "tal". The second staff continues with "shrinks the soul in mor - - - in". The piano accompaniment is written for the right and left hands, featuring a melodic line with sixteenth-note patterns and a bass line with chords. A dynamic marking of *f* (forte) is placed at the end of the first vocal phrase. The piano part includes a *cres.* (crescendo) marking over the final phrase.

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

The second system of the musical score continues the vocal and piano parts. The vocal line has two staves. The first staff has the lyrics "mor tal fear," with a dynamic marking of *dim.* (diminuendo) at the end. The second staff continues with "When round us". The piano accompaniment features a melodic line with sixteenth-note patterns and a bass line with chords. A dynamic marking of *mf* (mezzo-forte) is placed over the piano part. The system concludes with a *dim.* marking over the final vocal phrase.

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

The third system of the musical score continues the vocal and piano parts. The vocal line has two staves. The first staff has the lyrics "fall the sha - dows" with a dynamic marking of *dim.* at the beginning and *p* (piano) at the end. The second staff continues with "dream, When". The piano accompaniment features a melodic line with sixteenth-note patterns and a bass line with chords. A dynamic marking of *p* is placed over the piano part. The system concludes with a *p* marking over the final vocal phrase.

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

The fourth system of the musical score continues the vocal and piano parts. The vocal line has two staves. The first staff has the lyrics "shrinks . . . the soul in mor - tal". The second staff continues with "shrinks . . . the soul in mor - tal". The piano accompaniment features a melodic line with sixteenth-note patterns and a bass line with chords. The system concludes with a *p* marking over the final vocal phrase.

E

fear.

tranquillo.

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

CHORUS. *tranquillo.*

pp 'Tis light and peace . . if thee

pp '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 below 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 and the lyrics ''Tis light and peace . . if thee'. The piano accompaniment features a melodic line with sixteenth-note runs and a harmonic accompaniment in the bass. The key signature has one sharp (F#).

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 the lyrics ''Tis light, . . 'tis light and peace if . .', 'peace if . . thee we hear, Of', 'we . . hear, 'tis light . . and', 'we hear, 'tis light . . and', and ''Tis light, 'tis light and'. The piano accompaniment continues with melodic and harmonic textures, including sixteenth-note runs and chords. The key signature remains one sharp (F#).

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

'Tis light and peace if *mf*
 'Tis light and peace if *mf*
 O *mf*
 O Mu - sic, O Mu - sic, O
 O Mu - sic,
 Mu - sic, O Mu - sic, Mu - sic, O
 3

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, 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 accents meet.

Thou speak'st in accents meet.

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.....

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, *stringendo.*

Sva.....

stringendo.

cres. molto.

the splen - - - dours

cres. molto.

the splen - dours of the Ev - - er,

cres. molto.

of the Ev - - er

cres. molto.

the Ev - - er

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.

Throne.

Throne.

Throne.

Throne.

Throne.

Throne.

Throne.

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MASS, IN F (Latin and English) ...	3/0	—	5/0	ISRAEL RESTORED ...	4/0	—	6/0
THOMAS ANDERTON.					J. BRADFORD.		
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	—	—	W. F. BRADSHAW.			
W. J. ARGENT.					J. BRAHMS.		
MASS, IN B FLAT ...	2/6	—	—	A SONG OF DESTINY ...	1/0	—	—
P. ARMES.					J. C. BRIDGE.		
HEZEKIAH ...	2/6	—	—	DANIEL ...	3/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	J. F. BRIDGE.			
E. ASPA.					DUDLEY BUCK.		
THE GIPSIES ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0
ENDYMION ...	4/0	—	—	EDWARD BUNNETT.			
ASTORGA.					CARISSIMI.		
STABAT MATER ...	1/0	1/6	—	JEPHTHAH ...	1/0	—	—
BACH.					F. D. CARNELL.		
MASS, IN B MINOR ...	2/6	3/0	4/0	SUPPLICATION ...	5/0	—	—
MISSA BREVIS, IN A ...	1/6	—	—	GEORGE CARTER.			
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	WILLIAM CARTER.			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	PLACIDA ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—	CHERUBINI.			
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	—	—	E. T. CHIPP.			
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	—	—	FREDERICK CORDER.			
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	—	—	SIR MICHAEL COSTA.			
THOU GUIDE OF ISRAEL ...	1/0	—	—	THE DREAM ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	F. H. COWEN.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	A SONG OF THANKSGIVING ...	1/6	—	—
J. BARNBY.					W. CRESER.		
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	—	W. CROTCH.			
LEONARD BARNES.					PALESTINE ...		
THE BRIDAL DAY ...	2/6	—	4/6	... 3/0	3/3	5/0	
J. F. BARNETT.							
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0				
THE RAISING OF LAZARUS ...	6/6	—	9/0				
BEETHOVEN.							
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	—	—				

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W. G. CUSINS.				TE DEUM			
TE DEUM	1/6	—	—	J. O. GRIMM.			
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Ditto (French Words)	8/4	—	—	H. HEALE.			
Ditto (German Words)... ..	10/0	—	—	JUBILEE ODE	1/6	—	—
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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
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JUBILEE ODE	2/6	—	—
THE COTTER'S SATURDAY NIGHT	—	—	—
THE NEW COVENANT	1/6	—	—
F. W. MARKULL.			
ROLAND'S HORN	2/6	—	—
MENDELSSOHN.			
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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	—	—
MENDELSSOHN—continued.			
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
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ATHALIE (SOL-FA, 1/0)	2/0	2/6	4/0
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FESTGESANG (Hymns of Praise)	1/0	—	—
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TO THE SONS OF ART (<i>Ditto</i>) (SOL-FA, 0/3)	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½)	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—
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MOZART.			
KING THAMOS	1/0	1/6	—
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COMMUNION SERVICE, IN B FLAT, ditto	1/6	—	—
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<i>Ditto</i> (Latin and English) (SOL-FA, 0/9)			
REQUIEM MASS	1/0	1/6	2/6
<i>Ditto</i> (Latin and English) (SOL-FA, 1/0)... ..			
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CIRO PINSUTI.			
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PSYCHE ...	5/0	—	7/0	LAST JUDGMENT (SOL-FA, 1/0) ...	1/0	1/6	2/6
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W. S. ROCKSTRO.				HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
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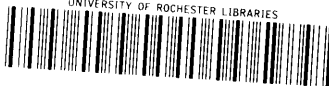
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