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HANDEL

NOVELLO'S ORIGINAL OCTAVO
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PHILIP ARMES.

HEZEKIAH

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JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

HEZEKIAH

A SHORT ORATORIO

THE WORDS SELECTED FROM THE BOOK OF THE PROPHET ISAIAH

AND THE MUSIC COMPOSED BY

PHILIP ARMES

MUS. DOC., OXON.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON : NOVELLO AND COMPANY, LIMITED

AND

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

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HEZEKIAH.

INTRODUCTION.

MARCH OF SENNACHERIB'S ARMY UPON JERUSALEM.

I.—RECITATIVE.—BASS.

Rabshakeh.

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

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

II.—RECITATIVE.—CONTRALTO.

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

(xxxvii. 1-3.)

III.—CHORUS.

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

(xxxvii. 3, 4.)

IV.—ARIA.—CONTRALTO.

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

(ii. 10, 5.)

V.—RECITATIVE.—SOPRANO.

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

(xxxvii. 14, 15.)

VI.—SOLO.—TENOR.

Hezekiah.

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

(xxxvii. 16-20.)

VII.—CHORUS.

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

(xxvi. 3, 4.)

VIII.—RECITATIVE.—SOPRANO.

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

(xxxvii. 21, 22.)

IX.—DUET.—SOPRANO AND CONTRALTO.

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

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

X.—CHORUS.

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

(xxxvii. 31, 32.)

XI.—RECITATIVE.—BASS.

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

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

XII.—SOLO.—TENOR.

Hezekiah.

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

(xxxviii. 3.)

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

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

(lv. 6, 7.)

XIV.—CHORUS.

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

(xxix. 19.)

XV.—RECITATIVE.—BASS.

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

(xxxviii. 4, 5.)

XVI.—ARIA.—BASS.

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

(xliv. 22.)

XVII.—RECITATIVE.—TENOR.

Hezekiah.

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

(xxxviii. 16-19.)

XVIII.—CHORUS.

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

(xii. 1, 2.)

XIX.—SOLO.—SOPRANO.

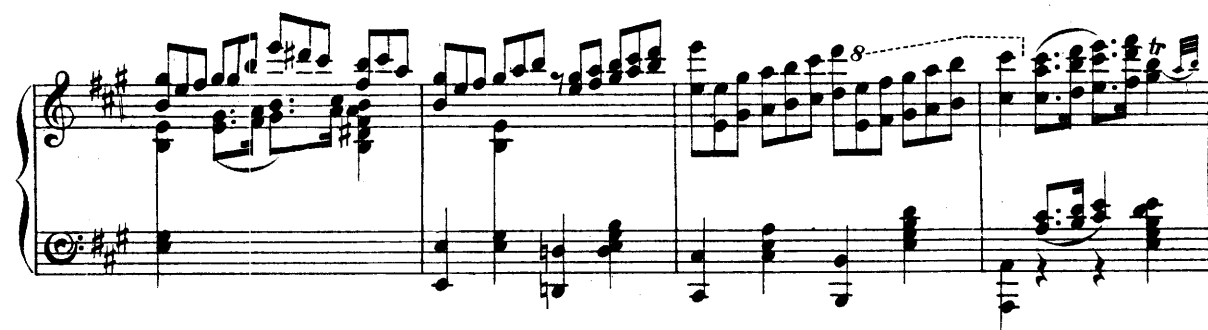
Therefore with joy shall ye draw water out of the wells of salvation. And in that day ye shall say, Praise the Lord, call upon his name, declare his doings among the people, make mention that his name is exalted.

(xii. 3, 4.)

XX.—CHORUS.

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

(xii. 5, 6.)



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass staff contains a series of quarter and eighth notes, mostly beamed together.

The second system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass staff contains a series of quarter and eighth notes, mostly beamed together. There is a trill (tr) in the treble staff towards the end of the system.

The third system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass staff contains a series of quarter and eighth notes, mostly beamed together.

The fourth system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass staff contains a series of quarter and eighth notes, mostly beamed together. There is a trill (tr) in the treble staff towards the end of the system.

Ped. * Ped. *

The fifth system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a series of eighth and sixteenth notes, mostly beamed together. The bass staff contains a series of quarter and eighth notes, mostly beamed together.

Ped. * Ped. *

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

RABSHAKEH.

BASS. *f* *ad lib.*

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

ACCOMP. *f* *colla voce*

Ped. *

What con - fidence is this wherein thou trustest? Thou say - est, I have *Maestoso.* ♩ = 92.

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

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

ffa *a tempo* *mf* *colla voce*

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

cresc.

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

p *cresc.* *a tempo* *ad lib.*
 But if thou say to me, We trust in the Lord our God; is it not
Andante. $\text{♩} = 76$
p *mf a tempo* *colla voce*

he whose high places and whose al-tars Hez-e - ki - ah hath ta-ken away?
Moderato. $\text{♩} = 120$
f a tempo

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

not be a - ble to de - liv - er you. *a tempo* $\text{♩} = 120$
 Where are the gods of

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

ad lib.

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

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

CONTRALTO.

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

ACCOMP.

p

a tempo

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

a tempo

ad lib.

$\text{♩} = 72$

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

colla voce

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

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

Andante con moto.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

Andante con moto. ♩ = 92.

marcato la melodia

mf This day is a day of

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

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

blasphemy. *mf* This

cresc. *dim.*

mp poco accel. It may be that the

day is a day of trouble, and of re-buke, and of blas-phemy.

p *p* 96

Lord thy God will hear the words of Rab-shakeh, It

mp It may be that the

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poco accelerando

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

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

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

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

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

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

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

p *8VES.*

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

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

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

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

CRSC. *CRSC.* *CRSC.* *CRSC.*

lift up thy prayer for the remnant that is left, lift up thy

lift up thy prayer for the remnant that is left, lift up thy

lift up thy prayer for the remnant, lift up thy prayer, thy

lift up thy prayer for the remnant that is left, lift up thy

ff

rit ad lib. dim. p a tempo primo.

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

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

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

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

a tempo primo. ♩ = 92.

rit. ad lib. p cresc.

cresc. dim. cresc. dim. p

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

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

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

lift up thy prayer for the rem - nant that is

Ped.

left.

left.

left.

left.

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

Ped.

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Nº 4. ARIA. "Enter into the rock."

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

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

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

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

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

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

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

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

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

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

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

f

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

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

mp *p* *pp* *mp*

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

cresc.

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

cresc.

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

dim. *p ad lib.*

dim. *dim.*

f

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

pp *cresc.* *pp*

Lord.

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

Nº 5. RECIT. "And Hezekiah went up"

Andante.

SOPRANO. *p* And Hez - e - ki - ah went up in - to the

ACCOMP. *f* *pp*

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

ad lib. *3*

p colla voce *pp*

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

TENOR.

Poco adagio. ♩ = 88.

ACCOMP. *pp*

HEZEKIAH. *pp* *crusc.*

O Lord of hosts, — God — of

dim. *p*

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

pp *p*

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

the kingdoms of the earth. Thou hast

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

p *cresc.* *poco accel.*

cresc.

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

cresc.

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

cresc.

p poco accelerando.cresc.

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

p poco accelerando.cresc.

f

-proach the living God.

accel.

f

accel.

ad lib.

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

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

spiritoso

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

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

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

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

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

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

on - ly.

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

CRESC. *f*

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

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

know that thou art the Lord.

a tempo *pp*

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

Moderato. ♩ = 100.

ACCOMP.

BASS.

mp

Thou wilt keep him in per - fect

CRSC.

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

p

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

TENOR.

mp

Thou wilt keep him in

is stayed on thee, is stayed on thee.

CRSC.

cresc.

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

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

8

ALTO. *mf*

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

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

mind is stayed — on thee: Thou wilt

cresc.

8

cresc.

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

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

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

8

SOPRANO. *mf*

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

CRSC.

8

CRSC.
 peace, whose mind is stayed, is stayed on *CRSC.*
 peace, whose mind is stayed on thee Thou wilt
CRSC.
 in per - fect peace, whose mind is *CRSC.*
 perfect peace, whose mind is stayed on thee Thou wilt

f

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

f

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

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

in the Lord Je — ho — vah is ev — er — last — ing strength. in the Lord Je —
 Lord — for ev — er, for ev — er, for ev — er, for in the Lord Je —
 Trust ye in the Lord — for ev — er, for in the Lord Je —
 Trust ye in the Lord — for

dim. *cresc.* *p* *Ped.* * *Ped.* * *cresc.*

Cresc.

-hovah is ev - er -

Cresc.

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

Cresc.

-ho - vah is ev - er last - ing strength *Cresc.*

Cresc.

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

f

8

Cresc.

last - ing strength. Trust ye in the Lord for

Cresc.

is ev - er - last - ing, ev - er - last - ing strength *Cresc.*

last - ing strength. is ev - er - last - ing strength. Trust ye in the

strength. in the Lord Je - ho - vah, the Lord Je -

8

Cresc.

ev - er, for in the Lord Je - ho

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

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

Cresc.

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

8

f

-vah is ev - er - last - ing strength

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

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

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

f

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

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

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

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

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

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

stayed on thee

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

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stayed on thee Thou wilt keep him in

stayed on thee Thou wilt keep him in

stayed on thee Thou wilt keep him in

stayed on thee Thou wilt keep him in

f

ff

p poco rall.

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

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

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

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

p

p

p

p

poco rall.

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

stayed on thee.

stayed on thee.

stayed on thee.

stayed on thee.

p

pp

Nº 8. RECIT. "Then Isaiah sent unto Hezekiah."

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

ACCOMP. *f* *dim.*

Maestoso. ♩ = 84.
f a tempo Thus saith the Lord God of Is - ra - el, *Largo.* Where -

f a tempo *p Largo.*

accel. e cresc.
-as thou hast prayed to me against the king of As - sy - ria:

accel. e cresc.

Allegro moderato. ♩ = 96. *ad lib.*
This is the word which the Lord hath spo - ken con - cern - ing him, —

f Allegro moderato. *colla voce*

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

Allegro moderato. ♩ = 92.

SOPRANO. ACCOMP.

p

The

vir - gin, the daughter of Zi - on, hath des - pis - ed thee, des - pis - ed thee, and

p

laugh - ed thee to scorn; The

vir - gin, the daughter of Zi - on, hath des - pis - ed thee, des - pis - ed thee, and

cresc.

cresc.

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

rit.

a tempo

rit.

p

CONTRALTO.

cresc.

dim.

The vir - gin, the daughter of

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

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

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

scorn; and laughed thee to scorn;

grazioso

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

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

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

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

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

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

cresc.

dim.

sha - ken her head at thee

dim.

sha - ken her head at thee

dim.

cresc.

f accel.

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

f accel.

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

f accel.

cresc.

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

against whom hastthou ex - alt - ed thy voice,

8

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

and lift - ed up thine eyes on high? And

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

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

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

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

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

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

cresc.

f out, and thy com - ing in, *ff* And thy rage a - gainst me thy
f out, and thy com - ing in, *ff* And thy rage a - gainst me thy
cresc *f* *ff*
 rage a - gainst me. There-fore I will turn thee back,
 rage a - gainst me. There-fore I will turn thee
 There-fore I will turn thee back, by the
 back, There-fore I will turn thee back by the
 way, the way by which thou cam - est. I will turn thee
 way, the way by which thou cam - est. There-fore I will turn thee

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

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

ad lib. by the way by which thou cam -

ad lib. by the way by which thou cam -

colle voci *f* *dim.*

est.

est.

a tempo

p *cresc.* *cresc.*

f *pp* *ff*

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

Allegro moderato. ♩ = 116

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

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

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

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

ACCOMP. *f*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

of the house of Ju-dah of the

of the house of Ju-dah, of the

of the house of Ju-dah, of the

of the house of Ju-dah of the

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

accel.
 is — es — cap — ed.
mp
 is — es — cap — ed. For out of Je — ru — sa — lem shall
mp
 is — es — cap — ed. For out of Je — ru — sa — lem shall
accel. ♩ = 84
Ped.
mp
 For
 go forth a remnant, and they that es — cape out of Mount Zi — on: *mp*
 For
 go forth a remnant, and they that es — cape out of Mount Zi — on:
 out of Je — ru — sa — lem shall go forth a remnant, and they that es —
 out of Je — ru — sa — lem shall go forth a remnant, and they that es —
p
Ped.

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

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

accel. *cresc.*
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
accel. *cresc.*
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
accel. *cresc.*
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
accel. *cresc.*
rem - nant, The zeal of the Lord of hosts, The zeal of the Lord of hosts, The
♩ = 96.
accel. *Ped.* *Ped.*

ff

zeal of the Lord of hosts shall do this. The

zeal of the Lord of hosts shall do this. The

zeal of the Lord of hosts shall do this. The

Lord of hosts shall do this.

Ped.

Piu allegro.

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

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

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

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

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

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

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

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

Ped.

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

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

hosts shall do this.
 hosts shall do this.
 hosts shall do this.
 hosts shall do this.

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

Allegro vivace.

BASS

ACCOMP.

ff

ad lib.

Then the angel of the Lord went forth, and

a tempo

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

Maestoso.

ad lib.

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

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

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

land of Armenia. In those days - was Heze - ki - ah sick un - to death. And 1 -

Adagio.

mf Molto Moderato.

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

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

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

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

Larghetto. ♩ = 100. HEZEKIAH

TENOR. *p* Re - mem - ber

ACCOMP. *pp*

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

poco cresc. *pp* *cresc.*

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

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

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

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

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

mem - ber, O Lord.

No. 13. QUARTETT. "Seek ye the Lord"

L'istesso tempo. ♩ = 100.

SOPRANO.

Seek ye the Lord while— he may be found, call ye up—

ALTO.

TENOR.

BASS.

ACCOMP.

L'istesso tempo. ♩ = 100.

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

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

mf Seek ye the

p Seek

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

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

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

near.

mp *crpesc.*

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

near.

near.

p

p

Let the wicked for - sake his way,

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

p

Let the wick-ed for - sake his

p

Let the wick-ed for - sake his

pp

crpesc.

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

crpesc.

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

crpesc.

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

crpesc.

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

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

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

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

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

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

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

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

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

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

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

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

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

rit. *a tempo*

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

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

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

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

mf *CRISC.*

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

mf *CRISC.*

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

mf *CRISC.*

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

mf *CRISC.*

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

mf *CRISC.*

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

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

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

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

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

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

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

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

pp

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

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

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

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

8::

molto rit. e dim.

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

(Canon, 4 in 1.)

Andante moderato.

SOPRANO. *mp* The

ALTO.

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

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

ACCOMP. *pp* *mp sempre legato*

*Ped. 2. **

meek shall increase their joy in the Lord,

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

The meek shall in - crease their joy in the

Lord The meek shall in - crease their

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

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

Lord, their joy in the Lord, and the

joy in the Lord, their joy in the Lord,

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

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

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

shall re-joice re-joice in

re-joice shall re-joice re-joice

re-joice in the Ho - ly

joyce re-joice in the

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

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

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

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

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

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

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

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

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

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

cresc.

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

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

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

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

f *poco rall.*

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

ad lib.

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

ACCOMP. *p colla voce*

8

a tempo

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

mf *Moderato.*

8

p *cresc.*

I have heard thy prayer; I have seen thy tears;

p *cresc.*

8

f

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

tr *pp*

8

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

Moderato ♩ = 126.

BASS.

ACCOMP.

p

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

and, as a cloud, thy sins: I have

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

gress - ions, thy trans - gress - ions.

grazioso

p

Re -

turn un - to me, *CRESC.* Re - turn un - to me, *CRESC.*

turn un - to me, for I *f* have re - deem - ed thee. *dim.*

I have re - deem - ed thee, re - turn, *CRESC.* re - turn, for

I have re - deem - ed thee, for I *f* have re - deem - ed

thee, *dim.* re - turn un - to me, re -

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

p

rit.

a tempo

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

colla voce

a tempo

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

f legato

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

molto rit.

deem - ed, re - deem - ed thee.

a tempo

colla voce

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

Allegro con spirito. $\text{♩} = 100$.

TENOR. HEZEKIAH. *f ad lib.*

O Lord, by

ACCOMP. *ff*

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

f

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

p *Allegro* *CRESC.*

p *CRESC.*

Moderato. $\text{♩} = 116$.
a tempo

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

8

f accel.

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

f accel.

accel. ♩ = 84.

marcato il Basso

8-----

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

8-----

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

ad lib.

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

N°18. CHORUS. "O Lord, I will praise thee"

*Adagio. M.M. ♩ = 60.**Unaccompanied.*

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

O Lord, I will praise thee: O Lord I will

O Lord, I will praise thee: O Lord I will

O Lord, I will praise thee: O Lord I will

O Lord, I will praise thee: O Lord I will

Adagio. M.M. ♩ = 60.

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

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

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

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

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

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

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

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

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

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

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

turn - - - ed, thine

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

turn - - - ed, thine an - - -

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

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

turn - ed a - way, though thou wast

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

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

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

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

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

an - ger is turn - ed a - way, — is

an - ger is turn - ed a - way, — is

an - ger, thine an - ger is

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

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

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

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

way, and thou com - fort - edst me. Thine

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

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

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

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

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

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

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

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

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

pp *e rall.*

Allegro risoluto. ♩ = 112.

Be-

Be-

Be-

Be-

f

Allegro risoluto. ♩ = 112.

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

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

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

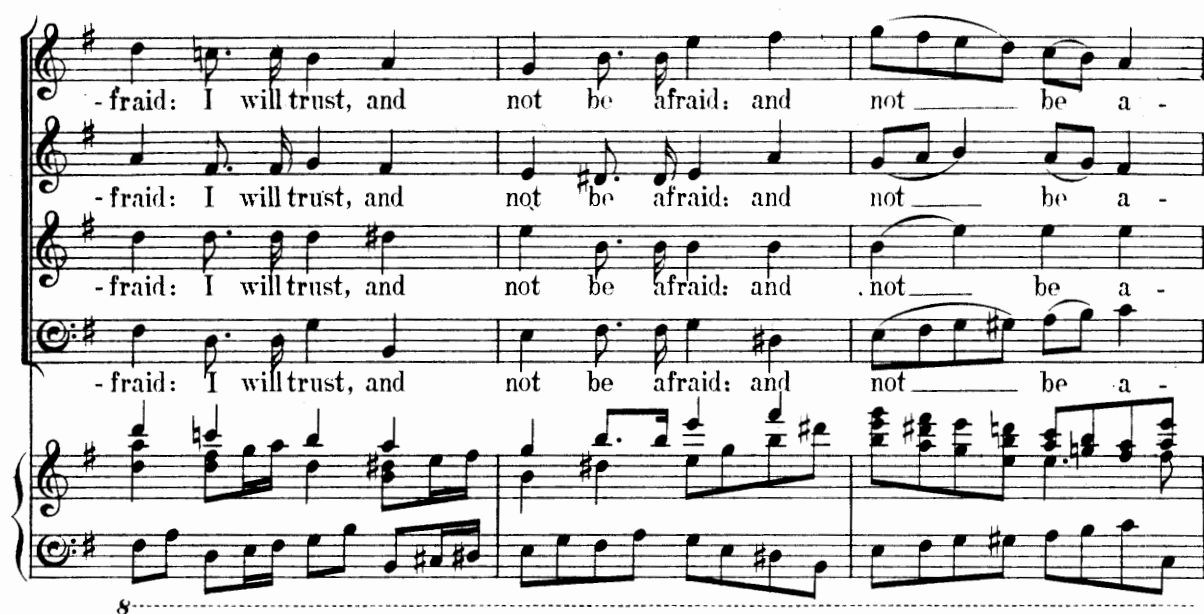
- hold, be - hold, God is my sal - va - tion, be-

f

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

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

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



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are: "-fraid: I will trust, and not be afraid: and not be a -". The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. A fermata is placed over the final note of the vocal lines.



Second system of the musical score. The lyrics for all parts are: "-fraid: I will trust, and not be a-fraid: and not be a -". The piano accompaniment continues with the same eighth-note pattern. A fermata is placed over the final note of the vocal lines.



Third system of the musical score. The lyrics for all parts are: "-fraid: I will trust and not be afraid: I will trust, and not be a -". The piano accompaniment continues with the same eighth-note pattern. A fermata is placed over the final note of the vocal lines. The system concludes with a "Ped." (Pedal) marking and a double bar line.

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

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

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

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

ff *Ped.* *Ped.*

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

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

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

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

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

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

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

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

3 *3* *3* *3*

al-so is become my sal-va-

al-so is become my sal-va-

al-so is become my sal-va-

al-so is become my sal-va-

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

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

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

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

al-so is become my sal-va-

al-so is become my sal-va-

al-so is become my sal-va-

al-so is become my sal-va-

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

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

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

-tion, for the Lord Je - ho - - vah

is my strength. for the

is my strength, for the

is my strength, for the

is my strength, for the

Lord Je-hovah is my strength and song.

Lord Je-hovah is my strength and song.

Lord Je-hovah is my strength and song.

Lord Je-hovah is my strength and song.

N°19. ARIA: "Therefore with joy?"

SOPRANO. *Allegro moderato. ♩ = 116.*

ACCOMP.

p *cresc.* *dim.*

Ped. *

mf

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

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

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

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

Therefore with joy shall ye draw

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

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

- tion. out of the

wells of sal - va -

pp

tion. out of the wells of sal -

cresc. *pp*

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

cresc. *f*

ad lib.

And in that day ye shall say,

ff

Allegro con brio. $\text{♩} = 112.$

Praise the Lord, praise the Lord, call u-pon his Name, make men-tion that his

f

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

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

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

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

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

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

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

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

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

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

accel. ad lib.

- ed, his name is ex - alt -

f accel.

rit. ad lib. tr.

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

colla voce

f a tempo

a tempo primo

Therefore with joy shall ye draw

dim.

a tempo primo

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

Adagio. ad lib.

out of the wells of sal - va - tion.

colla voce

a tempo

dim.

p

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

Andante maestoso. M. M. ♩ = 84.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

f Sing, sing, sing un-to the Lord,

f Sing, sing, sing un-to the Lord,

f Sing, sing, sing un-to the Lord,

f Sing, sing, sing un-to the Lord,

Andante maestoso. M. M. ♩ = 84.

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

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

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

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

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

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

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

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

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

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

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

things: this is known in all the earth,

things: this is known in all the earth,

things: this is known in all the earth,

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

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

for he hath done excellent things, hath done excellent things.

cellent things, excellent things, hath done excellent things.

cellent things, excellent things, hath done excellent things.

for he hath done excellent things, hath done excellent things.

Allegro con spirito. ♩ = 168.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

8va

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

8va

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

8va

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

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

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

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

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

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

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

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

men.

men.

men.

men.

5661

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IVOR ATKINS.							MASS, IN D	2/0	2/6	4/0
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MISSA BREVIS, IN A	1/6	—	—	—	—	—	DITTO CHORUSES ONLY	0/8	1/2	—
MY SPIRIT WAS IN HEAVENESS	1/0	—	—	—	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0
NOW SHALL THE GRACE (Double Chorus)	0/8	—	—	—	—	—				
(DITTO, Sol-FA, 0/6)	—	—	—	—	—	—				
O LIGHT EVERLASTING (Sol-FA, 0/6)	1/0	—	—	—	—	—				
O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—	—	—				
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—	—	—				
PRAISE THOU THE LORD, JERUSALEM	1/0	—	—	—	—	—				

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D. JENKINS.				Ditto (Choruses only) ...	0/6	1/0	—
DAVID AND SAUL (Sol-FA, 2/0) ...	3/0	3/6	—	OUTWARD BOUND ...	1/0	—	2/6
A. JENSEN.				SONGS IN A CORNFIELD (Female voices) (Ditto, Sol-FA, 0/9) ...	1/6	—	—
THE FEAST OF ADONIS (Sol-FA, 0/6) ...	1/0	1/6	—	ST. JOHN THE BAPTIST ...	3/0	—	4/0
W. JOHNSON.				Ditto, Sol-FA, Choruses only, 1/0 ...	2/0	—	4/0
ECCE HOMO ...	1/0	—	—	THE LADY OF THE LAKE ...	6/0	—	—
H. FESTING JONES.				Ditto, Choruses only, Sol-FA, 1/0 ...	—	—	—
KING BULBOUS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	THE SOLDIER'S LEGACY (Operetta) ...	—	—	—
WARWICK JORDAN.				A. C. MACKENZIE.			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	BETHLEHEM ...	5/0	6/0	7/6
N. KILBURN.				Ditto. Act II, separately ...	2/6	—	—
BY THE WATERS OF BABYLON ...	1/0	—	—	JASON ...	2/6	3/0	4/0
THE LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	JUBILEE ODE ...	1/6	—	—
THE SILVER STAR (Female voices) ...	1/6	—	—	THE BRIDE (Sol-FA, 0/8) ...	1/0	—	—
ALFRED KING.				THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ...	2/0	—	—
THE EPIPHANY ...	3/0	—	—	THE DREAM OF JUBAL ...	2/6	3/0	4/0
OLIVER KING.				Ditto, Choruses only, Sol-FA, 1/0 ...	1/6	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	THE NEW COVENANT ...	5/0	6/0	7/6
THE NAIADS (Female voices) ...	1/6	—	—	THE ROSE OF SHARON ...	1/0	—	—
THE ROMANCE OF THE ROSES ...	2/6	—	—	Ditto, Sol-FA, 2/0 ...	—	—	—
J. KINROSS.				THE PROCESSION OF THE ARK (Choral Scene) Ditto, Sol-FA, 0/9 ...	1/6	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	THE STORY OF SAYID ...	3/0	3/6	5/0
H. LAHEE.				THE WITCH'S DAUGHTER ...	3/6	4/0	5/0
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ...	1/6	—	—	VENI, CREATOR SPIRITUS ...	2/0	—	—
G. F. LE JEUNE.				C. MACPHERSON.			
COMMUNION SERVICE IN C ...	2/0	—	—	BY THE WATERS OF BABYLON (137th Psalm) ...	2/0	—	—
FIRST MASS IN C ...	2/0	—	—	L. MANCINELLI.			
EDWIN H. LEMARE.				ERO E LEANDRO (Opera) ...	5/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	F. W. MARKULL.			
COMMUNION SERVICE IN F ...	2/6	—	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
LEONARDO LEO.				F. E. MARSHALL.			
DIXIT DOMINUS ...	1/0	1/6	—	PRINCE SPRITE (Female voices) ...	2/6	—	—
F. LEONI.				CHORAL DANCES from Ditto ...	1/0	—	—
THE GATE OF LIFE (Sol-FA, 1/0) ...	2/0	—	—	GEORGE C. MARTIN.			
H. LESLIE.				COMMUNION SERVICE, IN A ...	1/0	—	—
THE FIRST CHRISTMAS MORN ...	2/6	—	—	Ditto IN C ...	1/0	—	—
F. LISZT.				FESTIVAL TE DEUM IN A (Sol-FA, 0/2) ...	0/6	—	—
THE LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	J. MASSENET.			
THIRTEENTH PSALM ...	2/0	—	—	MANON (Opera) ...	6/0	—	8/0
C. H. LLOYD.				J. T. MASSER.			
A HYMN OF THANKSGIVING ...	2/0	—	—	HARVEST CANTATA ...	1/0	—	—
ALCESTIS (Male voices) ...	1/6	—	—	J. H. MAUNDER.			
ANDROMEDA ...	3/0	3/6	5/0	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ...	1/6	2/0	—
A SONG OF JUDGMENT ...	2/6	3/0	4/0	OLIVET TO CALVARY ...	1/6	2/0	—
HERO AND LEANDER ...	1/6	—	—	Ditto (Sol-FA, 0/9) ...	—	—	—
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	SONG OF THANKSGIVING (Sol-FA, 0/9) ...	1/6	2/0	—
ROSSALL ...	2/0	—	—	T. R. MAYOR.			
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	THE LOVE OF CHRIST ...	1/0	—	—
THE GLEANERS' HARVEST (Female voices) ...	1/6	—	—	J. H. MEE.			
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
THE SONG OF BALDER ...	1/0	—	—	HORATIUS (Male voices) ...	1/0	—	—
THE RIGHTeous LIVE FOR EVERMORE ...	1/6	—	—	MISSA SOLENNIS, IN B FLAT ...	2/0	—	—
CLEMENT LOCKNANE.				MENDELSSOHN.			
THE ELFIN QUEEN (Female voices) ...	1/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—
HARVEY LÖHR.				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6) ...	1/0	—	—
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	CHRISTUS (Sol-FA, 0/6) ...	1/0	—	—
W. H. LONGHURST.				ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
THE VILLAGE FAIR (Female Voices) ...	2/0	2/6	—	ELIJAH (Sol-FA, 1/0) ...	2/0	2/6	4/0
ELVA LORENCE AND G. KENNEDY CHRYSTIE.	—	—	—	Ditto (CHORUSES ONLY) ...	1/0	1/6	—
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ...	2/0	—	—	FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2) ...	1/0	—	—
C. EGERTON LOWE.				Ditto (Male voices) (T.T.B.B.) ...	1/0	—	—
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4) ...	1/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2) ...	1/0	—	—
HAMISH MacCUNN.				Ditto ...	0/4	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	3/0	4/0	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6) ...	1/0	1/8	2/6
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
THE WRECK OF THE HESPERUS ...	1/0	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½) ...	0/4	—	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9) ...	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/½) ...	1/0	—	—
				LORELEY (Sol-FA, 0/6) ...	1/0	—	—
				MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) Ditto, Sol-FA, 0/4 ...	1/0	—	—
				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ...	0/6	—	—

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ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—	—	—	—
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ST. PAUL, Pocket Edition ...	1/0	1/6	2/0	—	—	—
SING TO THE LORD (98th Psalm) ...	0/8	—	—	—	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	—	—	—
SON AND STRANGER (Operetta) ...	4/0	—	—	—	—	—
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TO THE SONS OF ART (Male voices) (Sol-FA, 0/3) ...	1/0	—	—	—	—	—
WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	—	—	—
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	—	—	—
MEYERBEER.						
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	—	—	—
Ditto (English) ...	1/0	—	—	—	—	—
A. MOFFAT.						
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/4) ...	—	—	—	—	—	—
THE BEE QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
B. MOLIQUE.						
ABRAHAM ...	3/0	3/6	5/0	—	—	—
J. A. MOONIE.						
A WOODLAND DREAM (Female voices) (Sol-FA, 0/9) ...	2/0	—	—	—	—	—
KILLIECRANKIE (Sol-FA, 0/8) ...	1/6	—	—	—	—	—
MOZART.						
COMMUNION SERVICE, IN B FLAT (Latin and English) ...	1/6	—	—	—	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	—	—	—
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet ...	0/3	—	—	—	—	—
HAVE MERCY, O LORD ... Second Motet ...	0/3	—	—	—	—	—
KING THAMOS ...	1/0	1/6	—	—	—	—
LITANIA DE VENERABILI ALTARIS (E2) ...	1/6	2/0	3/0	—	—	—
LITANIA DE VENERABILI SACRAMENTO (B7) ...	1/6	2/0	3/0	—	—	—
O GOD, WHEN THOU APPEAREST. First Motet (Sol-FA, 0/2) ...	0/3	—	—	—	—	—
REQUIEM MASS ...	1/0	1/6	2/6	—	—	—
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	—	—	—
SEVENTH MASS, IN B FLAT ...	1/0	—	—	—	—	—
SPLENDENTE TE, DEUS ... First Motet ...	0/3	—	—	—	—	—
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	—	—	—
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	—	—	—
Ditto (CHORUSES ONLY) ...	0/8	—	—	—	—	—
E. MUNDELLA.						
VICTORY OF SONG (Female voices) ...	1/0	—	—	—	—	—
JOHN NAYLOR.						
JEREMIAH ...	3/0	—	—	—	—	—
JOSEF NEŠVERA.						
DE PROFUNDIS ...	2/6	—	—	—	—	—
E. A. NUNN.						
MASS, IN C ...	2/0	—	—	—	—	—
E. CUTHBERT NUNN.						
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THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	—	—	—
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THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	—	—	—
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COMMUNION SERVICE (Missa Papæ Marcelli) ...	2/6	—	—	—	—	—
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MISSA ASSUMPTA EST MARIA ...	2/6	—	—	—	—	—
MISSA BREVIS ...	2/6	—	—	—	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	—	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—	—	—	—
STABAT MATER ...	1/6	—	—	—	—	—
H. W. PARKER.						
A WANDERER'S PSALM ...	2/6	—	—	—	—	—
HORA NOVISSIMA ...	3/6	4/0	—	—	—	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	—	—	—
THE KOBOLDS ...	1/0	—	—	—	—	—
C. H. H. PARRY.						
AGAMEMNON (Greek Play) ...	3/0	—	—	—	—	—
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BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—	—	—	—
(Ditto, English and German Words, 2 marks 50)	—	—	—	—	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	—	—	—
ETON ...	2/0	—	—	—	—	—
INVOCATION TO MUSIC ...	2/6	—	—	—	—	—
JOB (CHORUSES ONLY, Sol-FA, 1/0) ...	2/6	—	—	—	—	—
JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ...	5/0	6/0	7/6	—	—	—
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—	—	—	—
MAGNIFICAT (Latin) ...	1/6	—	—	—	—	—
ODE TO MUSIC (Sol-FA, 0/6) ...	1/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	—	—	—
TE DEUM LAUDAMUS (Latin) ...	2/6	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	—	—	—
THE LOVE THAT CASTETH OUT FEAR (Sinfonia Sacra) ...	2/6	—	—	—	—	—
THE PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—	—	—	—
THE SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—	—	—	—
VOCES CLAMANTIIUM (The voices of them that cry) WAR AND PEACE (Ode) ...	3/0	—	—	—	—	—
Ditto CHORUSES AND WORDS OF SOLOS ONLY, TONIC Sol-FA ...	1/6	—	—	—	—	—
B. PARSONS.						
THE CRUSADER ...	3/6	—	—	—	—	—
T. M. PATTISON.						
MAY DAY ...	1/0	—	—	—	—	—
LONDON CRIES ...	2/0	—	—	—	—	—
THE ANCIENT MARINER ...	2/6	—	—	—	—	—
Ditto (CHORUSES ONLY) ...	1/0	—	—	—	—	—
THE LAY OF THE LAST MINSTREL ...	2/6	—	—	—	—	—
Ditto (CHORUSES ONLY) ...	1/0	—	—	—	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Men's voices) ...	1/6	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING ...	1/0	—	—	—	—	—
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue) ...	1/6	—	—	—	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT ...	1/6	—	—	—	—	—
F. W. PRIEST.						
THE CENTURION'S SERVANT ...	0/8	—	—	—	—	—
C. E. PRITCHARD.						
KUNACEPA ...	4/0	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices) ...	2/6	—	—	—	—	—
FREEDOM ...	1/0	—	—	—	—	—
HEREWARD ...	4/0	—	—	—	—	—
QUEEN AIMÉE (Female voices) ...	1/6	—	—	—	—	—
THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1/0	—	—	—	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	—	—	—
PURCELL.						
DIDO AND ÆNEAS ...	2/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY ...	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—	—	—	—
KING ARTHUR ...	2/0	—	—	—	—	—
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—	—	—	—
LADY RAMSAY.						
THE BLESSED DAMOZEL ...	2/6	—	—	—	—	—
G. RATHBONE.						
ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6) ...	—	—	—	—	—	—
VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/6) ...	—	—	—	—	—	—
F. J. READ.						
THE SONG OF HANNAH ...	1/0	—	—	—	—	—

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J. F. H. READ.				SCHUMANN.			
BARTIMEUS ...	1/6	—	—	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
CARACTACUS ...	2/6	—	—	FAUST ...	3/0	3/6	5/0
HAROLD ...	4/0	—	6/0	MANFRED ...	1/0	—	—
IN THE FOREST (Male voices) ...	1/0	—	—	MIGNON'S REQUIEM ...	1/0	—	—
PSYCHE (CHORUSES ONLY, 2/0) ...	5/0	—	7/0	NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—
THE CONSECRATION OF THE BANNER ...	1/6	—	—	PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—	PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—	REQUIEM ...	2/0	—	—
DOUGLAS REDMAN.				THE KING'S SON ...	1/0	—	—
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—
C. T. REYNOLDS.				THE MINSTREL'S CURSE ...	1/6	—	—
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	SONG OF THE NIGHT ...	0/9	—	—
ARTHUR RICHARDS.				H. SCHÜTZ.			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	THE PASSION OF OUR LORD ...	1/0	—	—
THE WAXWORK CARNIVAL (Operetta) ...	2/0	—	—	BERTRAM LUARD-SELBY.			
(Ditto, Sol-FA, 0/8)	—	—	—	CHORUSES AND INCIDENTAL MUSIC TO	—	—	—
J. V. ROBERTS				"HELENA IN TROAS" ...	3/6	—	—
JONAH ...	2/0	—	—	SUMMER BY THE SEA (Female voices) ...	1/6	—	—
THE PASSION ...	1/6	2/0	—	THE DYING SWAN ...	1/0	—	—
W. S. ROCKSTRO.				THE WAITS OF BREMEN (for Children) ...	1/9	—	—
THE GOOD SHEPHERD ...	2/6	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
J. L. ROECKEL.				H. R. SHELLEY.			
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
THE HOURS (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	E. SILAS.			
THE SILVER PENNY (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	COMMUNION SERVICE, IN C ...	1/6	—	—
EDMUND ROGERS.				JOASH ...	4/0	—	—
THE FOREST FLOWER (Female voices) ...	1/6	—	—	MASS, IN C ...	1/0	—	—
ROLAND ROGERS.				R. SLOMAN.			
FLORABEL (Female voices) (Sol-FA, 1/0) ...	1/6	—	—	CONSTANTIA ...	2/6	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—	SUPPLICATION AND PRAISE ...	2/6	—	—
F. ROLLASON.				HENRY SMART.			
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
ROMBERG.				(Ditto, Sol-FA, 1/0)	—	—	—
TE DEUM ...	1/0	—	—	SING TO THE LORD ...	1/0	—	—
THE HARMONY OF THE SPHERES ...	1/0	—	—	THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6	J. M. SMITON.			
THE TRANSIENT AND THE ETERNAL ...	1/0	—	—	ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
(Ditto, Sol-FA, 0/4)	—	—	—	CONNLA ...	2/6	—	—
ROSSINI.				KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—
MOSES IN EGYPT ...	6/0	6/6	7/6	ALICE MARY SMITH.			
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	ODE TO THE PASSIONS ...	2/0	—	—
CHARLES B. RUTENBER.				THE RED KING (Men's voices) ...	1/0	—	—
DIVINE LOVE ...	2/6	—	—	THE SONG OF THE LITTLE BALTING (ditto) ...	1/0	—	—
ED. SACHS.				(Ditto, Sol-FA, 0/8)	—	—	—
KING-CUPS ...	1/0	—	—	E. M. SMYTH.			
WATER LILIES ...	1/0	—	—	MASS, IN D ...	2/6	—	—
C. SAINTON-DOLBY.				A. SOMERVELL.			
FLORIMEL (Female voices) ...	2/6	—	—	ELEGY ...	1/6	—	—
CAMILLE SAINT-SAËNS.				KING THRUSHBEARD (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1/6	—	—	MASS, IN C MINOR ...	2/6	—	—
W. H. SANGSTER.				ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
ELYSIUM ...	1/0	—	—	PRINCESS ZARA (Operetta) (Sol-FA, 0/9) ...	2/0	—	—
FRANK J. SAWYER.				THE CHARGE OF THE LIGHT BRIGADE ...	0/9	—	—
THE SOUL'S FORGIVENESS ...	1/0	—	—	(Ditto, Sol-FA, 0/4)	—	—	—
THE STAR IN THE EAST ...	2/6	—	—	THE ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
C. SCHAFER.				THE FORSAKEN MERMAN (Sol-FA, 0/8) ...	1/6	—	—
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	THE POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
H. W. SCHARTAU.				THE SEVEN LAST WORDS ...	1/0	—	—
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	R. SOMERVILLE.			
SCHUBERT.				THE 'PRENTICE PILLAR (Opera) ...	2/0	—	—
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	W. H. SPEER.			
Ditto, IN B FLAT ...	2/0	—	3/6	THE JACKDAW OF RHEIMS ...	2/0	—	—
Ditto, IN C ...	2/0	—	3/6	SPOHR.			
Ditto, IN E FLAT ...	2/0	2/6	4/0	CALVARY ...	2/6	3/0	4/0
Ditto, IN F ...	2/0	—	3/6	FALL OF BABYLON ...	3/0	3/6	5/0
Ditto, IN G ...	2/0	—	3/6	FROM THE DEEP I CALLED ...	0/6	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	GOD IS MY SHEPHERD ...	0/9	—	—
Do., IN B FLAT ...	1/0	1/6	2/6	GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—
Do., IN C ...	1/0	1/6	2/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Do., IN E FLAT ...	2/0	2/6	4/0	HYMN TO ST. CECILIA ...	1/0	—	—
Do., IN F (Sol-FA, 0/9) ...	2/0	2/6	4/0	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
Do., IN G ...	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	1/6	2/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
(Ditto, Welsh Words, Sol-FA, 0/6)	—	—	—	MASS (for 5 solo voices and double choir) ...	2/0	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6) ...	1/0	—	—	THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
				JOHN STAINER.			
				ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
				THE CRUCIFIXION (Sol-FA, 0/9) ...	1/6	2/0	—
				THE DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1/6	2/0	—

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C. VILLIERS STANFORD.						
CARMEN SÆCULARE	1/6	—	—	—	—	—
COMMUNION SERVICE, IN G	2/6	—	—	—	—	—
EAST TO WEST	1/6	—	—	—	—	—
EDEN	5/0	6/0	7/6	—	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—	—	—	—
MASS, IN G MAJOR	2/6	—	—	—	—	—
ŒDIPUS REX (Male voices)	3/0	—	—	—	—	—
THE BATTLE OF THE BALTIC	1/6	—	—	—	—	—
THE REVENGE (Sol-FA, 0/9)	1/6	—	—	—	—	—
(Ditto, German Words, 2 Marks.)	—	—	—	—	—	—
THE VOYAGE OF MAELDUNE	2/6	3/0	4/0	—	—	—
F. R. STATHAM.						
VASCO DA GAMA	2/6	—	—	—	—	—
BRUCE STEANE.						
THE ASCENSION	2/6	3/0	4/0	—	—	—
H. W. STEWARDSON.						
GIDEON	4/0	—	—	—	—	—
STEFAN STOCKER.						
SONG OF THE FATES	1/0	—	—	—	—	—
SIGISMOND STOJOWSKI.						
SPRING-TIME	1/0	—	—	—	—	—
J. STORER.						
MASS OF OUR LADY OF RANSOM	1/6	—	—	—	—	—
THE TOURNAMENT	1/0	—	—	—	—	—
E. C. SUCH.						
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	—	—	—
NARCISSUS AND ECHO	3/0	—	—	—	—	—
Ditto (CHORUSES ONLY)	1/0	—	—	—	—	—
ARTHUR SULLIVAN.						
FESTIVAL TE DEUM (Sol-FA, 1/0)	1/0	1/6	2/6	—	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	—	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—	—	—	—
THE GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	—	—	—
INCIDENTAL MUSIC, KING ARTHUR	1/6	—	—	—	—	—
T. W. SURETTE.						
THE EVE OF ST. AGNES	2/0	—	—	—	—	—
W. TAYLOR.						
ST. JOHN THE BAPTIST	—	4/0	—	—	—	—
A. GORING THOMAS.						
THE SUN-WORSHIPPERS	1/0	—	—	—	—	—
E. H. THORNE.						
BE MERCIFUL UNTO ME	1/0	—	—	—	—	—
G. W. TORRANCE.						
THE REVELATION	5/0	—	—	—	—	—
BERTHOLD TOURS.						
A FESTIVAL ODE	1/0	—	—	—	—	—
THE HOME OF TITANIA (Female voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
FERRIS TOZER.						
BALAAH AND BALAK	2/6	—	—	—	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
P. TSCHAIKOWSKY.						
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	—	—	—
VAN BREE.						
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	—	—	—
CHARLES VINCENT.						
THE LITTLE MERMAID (Female voices)	1/6	—	—	—	—	—
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
A. L. VINGOE.						
THE MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—	—	—	—
W. S. VINNING.						
SONG OF THE PASSION (according to St. John)	1/6	—	—	—	—	—
S. P. WADDINGTON.						
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	—	—	—
WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—	—	—	—
R. WAGNER.						
HOLY SUPPER OF THE APOSTLES	2/0	—	—	—	—	—
W. M. WAIT.						
GOD WITH US	2/0	—	—	—	—	—
ST. ANDREW	2/0	—	—	—	—	—
THE GOOD SAMARITAN	2/0	—	—	—	—	—
ERNEST WALKER.						
A HYMN TO DIONYSUS	1/0	—	—	—	—	—
R. H. WALTHER.						
THE PIED PIPER OF HAMELIN	2/0	—	—	—	—	—
H. W. WAREING.						
PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)	1/0	—	—	—	—	—
THE COURT OF QUEEN SUMMERS (Operetta) (Sol-FA, 0/6)	1/0	—	—	—	—	—
THE WRECK OF THE HESPERUS	1/6	—	—	—	—	—
HENRY WATSON.						
IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	—	—	—	—
A PSALM OF THANKSGIVING	1/0	—	—	—	—	—
WEBER.						
COMMUNION SERVICE, IN E FLAT	1/6	—	—	—	—	—
IN CONSTANT ORDER (Hymn)	1/6	—	—	—	—	—
JUBILEE CANTATA	1/0	1/6	—	—	—	—
MASS IN E FLAT (Latin and English)	1/0	1/6	2/6	—	—	—
Do., IN G (Latin and English)	1/0	1/6	2/6	—	—	—
PRECIOSA (Choruses only, 0/6)	1/0	—	—	—	—	—
THREE SEASONS	1/0	—	—	—	—	—
THEOPHIL WENDT.						
ODE	1/6	—	—	—	—	—
S. WESLEY.						
DIXIT DOMINUS	1/0	—	—	—	—	—
EXULTATE DEO (Sing aloud with gladness)	0/6	—	—	—	—	—
IN EXITU ISRAEL (English or Latin Words)	0/4	—	—	—	—	—
S. S. WESLEY.						
O LORD, THOU ART MY GOD	1/0	—	—	—	—	—
FLORENCE E. WEST.						
A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)	1/6	—	—	—	—	—
JOHN E. WEST.						
A SONG OF ZION	1/0	—	—	—	—	—
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—	—	—	—
MAY-DAY REVELS (Female voices) (Sol-FA, 0/4)	1/6	—	—	—	—	—
SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—	—	—	—
THE STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—	—	—	—
C. LEE WILLIAMS.						
A FESTIVAL HYMN	0/8	—	—	—	—	—
A HARVEST SONG	1/6	—	—	—	—	—
GETHSEMANE	2/0	2/6	—	—	—	—
THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)	2/0	2/6	—	—	—	—
A. E. WILSHIRE.						
GOD IS OUR HOPE (Psalm 46)	2/0	—	—	—	—	—
THOMAS WINGHAM.						
MASS, IN D (Regina Cœli)	3/0	—	—	—	—	—
TE DEUM (Latin)	1/6	—	—	—	—	—
CHAS. WOOD.						
ODE TO THE WEST WIND	1/0	—	—	—	—	—
F. C. WOODS.						
A GREYPORT LEGEND (1797) (Male voices)	1/0	—	—	—	—	—
(Ditto, Sol-FA, 0/6)	—	—	—	—	—	—
KING HAROLD (Sol-FA, 0/9)	1/6	—	—	—	—	—
OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
E. M. WOOLLEY.						
THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)	1/6	—	—	—	—	—
D. YOUNG.						
THE BLESSED DAMOSEL	1/6	—	—	—	—	—

PERFORMED AT THE GLOUCESTER FESTIVAL, 1892, AND WORCESTER FESTIVAL, 1893.

JOB

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FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

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