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From the City of  
Prof. John Knowles Paine.

# THE

# DELUGE

MUSIC BY

CAMILLE SAINT SAËNS.

WORDS TRANSLATED FROM THE FRENCH OF

LOUIS GALLET,

BY

THEODORE T. BARKER,

**BOSTON:**

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| 3. Heaven and the earth display .....                  | .10    |
| 4. Hearts feel that love Thee. (Trio and Chorus) ..... | .10    |
| 5. Promised joys. (Chorus) .....                       | .10    |
| 6. Hearts feel that love Thee. (Trio and Chorus) ..... | .10    |
| 7. Love, let us hear Thy voice .....                   | .06    |

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|---|--------|
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| 3. And the Spirit of God .....                      | .06    |
| 4. Awake the harp .....                             | .06    |
| 11. By Thee with biles. (Duet and Chorus) .....     | .10    |
| 12. Despairing, cursing rage .....                  | .06    |
| 6. Heavens are telling .....                        | .06    |
| 14. Lord is great .....                             | .06    |
| 15. Marvellous work .....                           | .06    |
| 16. Sing the Lord .....                             | .06    |

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|   | Cents. |
|---|--------|
| 17. Let the people praise Thee. (Bass and Chorus) .....         | .06    |
| 18. No evil shall befall thee. (Angels' Cho. Fem. Voices) ..... | .06    |
| 19. Lord is good .....  | .10    |

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|   | Cents. |
|---|--------|
| 20. And then shall your light .....     | .15    |
| 21. Angel Trio. (Lift thine eyes) ..... | .06    |
| 22. Bala, we cry to thee .....          | .15    |
| 23. Behold, God the Lord .....          | .15    |
| 24. Be not afraid .....                 | .15    |
| 25. Blessed are the men .....           | .15    |
| 26. Cast thy burden .....               | .06    |
| 27. He that shall endure .....          | .06    |
| 28. He watching over Israel .....       | .06    |
| 29. Holy! Holy! is God the Lord .....   | .15    |
| 30. Thanks be to God .....              | .06    |
| 31. Yet doth the Lord .....             | .15    |

### ISRAEL IN EGYPT.—Handel.

|   | Cents. |
|---|--------|
| 32. { And Israel saw .....                                  | .06    |
| 33. { And believed the Lord .....                           | .06    |
| 34. And the Children of Israel .....                        | .06    |
| 35. And with the blast .....                                | .06    |
| 36. But as for His people .....                             | .06    |
| 37. But the waters overwhelmed their enemies .....          | .06    |
| 38. Egypt was glad .....                                    | .06    |
| 39. He gave them hailstones for rain. (Double Chorus) ..... | .06    |
| 40. He is my God .....                                      | .06    |
| 41. { I will exalt Him .....                                | .06    |
| 42. Depths have covered .....                               | .06    |
| 43. { He rebuked the Red Sea .....                          | .06    |
| 44. { He led them thro' the deep .....                      | .06    |
| 45. { He sent a thick darkness .....                        | .06    |
| 46. { He smote all the first-born .....                     | .06    |

### ISRAEL IN EGYPT.—Concluded.

|   | Cents. |
|---|--------|
| 47. He spake the word .....                       | .06    |
| 48. Horse and his rider .....                     | .10    |
| 49. Lord is a man of war .....                    | .06    |
| 50. { Moses and the children .....                | .06    |
| 51. { I will sing unto the Lord .....             | .06    |
| 52. People shall hear .....                       | .10    |
| 53. Sing ye to the Lord. (Double Chorus) .....    | .06    |
| 54. They loathed to drink .....                   | .06    |
| 55. Thou sendest forth thy wrath .....            | .06    |
| 56. { Thy right hand, O Lord .....                | .06    |
| 57. { And in the greatness. (Double Chorus) ..... | .06    |
| 58. Who is like unto thee? .....                  | .06    |
| 59. { Earth swallowed them .....                  | .06    |

### JOSHUA.—Handel.

|  | Cents. |
|--|--------|
| 61. Almighty ruler of the skies .....    | .06    |
| 62. Father of mercy .....                | .06    |
| 63. For all these mercies .....          | .06    |
| 64. Glory to God .....                   | .06    |
| 65. Great Jehovah .....                  | .06    |
| 66. Hail! mighty Joshua .....            | .06    |
| 67. How soon our tow ring hopes .....    | .06    |
| 68. Lord commands .....                  | .06    |
| 69. May all the host .....               | .06    |
| 70. O thou bright orb .....              | .06    |
| 71. See, the conquering hero comes ..... | .06    |
| 72. Too long posterity .....             | .06    |
| 73. We, with redoubled rage .....        | .06    |
| 74. Ye sons of Israel .....              | .06    |

### JUDAS MACCAEUS.—Handel.

|  | Cents. |
|--|--------|
| 75. Ah! wretched Israel .....            | .06    |
| 76. Dreadful of danger .....             | .06    |
| 77. Fallen is the foe .....              | .06    |
| 78. For Sion lamentation make .....      | .06    |
| 79. Hail! Judea, happy land .....        | .06    |
| 80. Hallelujah, Amen .....               | .06    |
| 81. Hear us, O Lord .....                | .06    |
| 82. Lead on, lead on .....               | .06    |
| 83. Mourn, ye afflicted children .....   | .06    |
| 84. O Father, whose almighty power ..... | .06    |
| 85. See, the conquering hero .....       | .06    |
| 86. Sing unto God .....                  | .06    |
| 87. To our Great God .....               | .06    |
| 88. Tune your harps .....                | .06    |
| 89. We come, in bright array .....       | .06    |
| 90. We hear .....                        | .06    |
| 91. We never will bow down .....         | .06    |

### LAUDA SION.—Mendelssohn.

(PRAISE JEHOVAH.)

|   | Cents. |
|---|--------|
| 92. By His care .....                   | .06    |
| 93. Praise Jehovah .....                | .10    |
| 94. Save the people .....               | .06    |
| 95. Sing of judgment .....              | .06    |
| 96. They that in much tribulation ..... | .06    |
| 97. Ye who from His ways .....          | .06    |

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# “THE DELUGE.”

## PART FIRST.

AND in those days the sons of men were multiplied.  
In the lands of the sun, spreading on every side,  
Their tents sheltered a people robust and increasing.  
The angels, with desire, beheld their daughters  
pleasing;

These sons of God came in their midst, and with  
them dwelt; [dor,  
Hence did they all, disdainful of their former splen-  
Ever yearn for the love of earthly maidens tender,  
And from their union sprang a race of giant frame.  
But in succeeding ages, corrupt men became;  
Ere long did evil grow, like leprosy, unhated,

Till men, by wicked deeds, Heaven's face to out-  
rage dared.

And God repented him that He man had created;  
Here behold, what Jehovah's voice said and de-  
clared:

“Now I will exterminate this race!  
For these men, accursed, in their greeds,  
Have turned them away from my face,  
And have outraged me with misdeeds.  
All justice is despised and banished;

All holy ties sundered, have vanished,  
Crime, triumphant, only remains.  
E'en as the flesh, soiled is the spirit,  
Vices they commit or inherit,  
On their children's brows leave their stains.”  
But Noah found grace and compassion  
Before the wroth face of the Lord;  
An upright man was he,  
And just in deed and word.  
Thus spake God: “I'll no more be gracious,  
And the time is at hand when justice shall be  
heard. [cious,  
Make an ark of wood, lofty, broad, too, and spa-  
Take thy wife and thy sons, and sons' wives in with  
thee; And choose two of each kind  
From among all beings terrestrial—  
In the ark let them be confined.  
With thee and thine I make  
A covenant and alliance.  
Haste thee, now; for my work  
Waits thy ready compliance;  
Destroyed all the wicked shall be.”

## PART SECOND.

And Noah did as God in all things had commanded.  
Then the rains of the flood fell in torrents o'er-  
whelming; [skies,  
And in the depths profound of the earth and the  
With shocks terrific, dire, 'mid the darkness en-  
thralling, [surprise;  
Dashed the waves in their might, as the winds did  
And the sun hid his face 'neath a black veil appal-  
lring,  
As if the shades intense would last the same always.  
The rains from Heaven did fall unstayed for forty  
days,  
And the waves overflowed all the ruined creation.  
Driven forth by the scourge, leaving cities behind,

The men, lost in a maze, towards rocks and hills  
were fleeing. [station.  
And the eagles looked down on the wide devas-  
Slowly rose then the flood, of all its victims certain,  
Still deaf to their cries of dismay; [tain,  
Covering the mountain tops, as with a watery cur-  
Amid roarings and howls of beasts furious for prey,  
Clamors and wails of men, thro' all living creation,  
Then all sounds died away like a calm exhalation,  
For every breathing earthly thing was destroyed.  
Floated safely the ark upon that sea unsounded,  
Drifting slow toward the dark horizon, broad, un-  
bounded,  
'Mid the horror of night eternal—waste and void!

## PART THIRD.

Now God rememberd Noah, his promise recalling.  
A breeze passed o'er the waves, gently rising and  
falling, [soon be o'er;  
And foretold that the earth's deep gloom would  
Then did Noah in haste, the ark's window unclosing,  
Send a raven abroad that flew without reposing,  
But returned nevermore! [dominions,  
Then sent he forth a dove; thro' all the waste  
The dove no shelter found, nor rest for her tired  
pinions,  
And from this first long flight did she return at night.  
Seven days passed by, and then once more forth  
she departed,  
Now less timidly up thro' the sky she took flight;  
From o'er the rippling waves came a light breath  
sweet-scented, [Spring.  
And the sky lightened up with bright rays as of  
All declared that the earth revived, freshly awaking,  
Warmly throbbed in its joy, of a new life partaking,  
And that these trying days were the last God would  
bring. [light-hearted,  
Then, for the second time, the dove came back  
And brought a verdant leaflet from an olive tree,

As a proof that the earth from flood once more was  
free; [started  
After seven other days, the white-winged wanderer  
And renewed her brave flight toward the mountains  
and shore, [more!  
But from this third exploit she came back never-  
Then, Noah, looking forth again, saw land appearing,  
Freshly verdant and bathed in the sun's radiance  
cheering,  
He, from the ark descending, built an altar thereby.  
Many victims unnumbered offered he at even—  
A bow, splendid and bright, appeared high up in  
heaven;  
And behold, what said the Eternal from above:  
“I'll no more curse the earth forever—  
On my covenant thou shalt rely;  
And this bond, henceforth, none shall sever.  
Now increase, grow, and multiply. [shining  
And when they shall behold this bow in heaven  
All men shall call to mind that it stands evermore,  
A pledge of promise fair, of our covenant the signing,  
Of the peace that I now restore!”

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### PELUDE

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# THE DELUGE.

Words by LOUIS GALLET.

Music by C. SAINT-SAENS. Op. 45.

## PRELUDE.

*Adagio. (69 = ♩)*

*Andante sostenuto. (66 = ♩)*

A musical score for piano, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The score features various musical markings such as dynamic changes (e.g., *poco cresc.*, *poco*, *a*), articulation marks, and performance instructions like *ped.*. Measures are separated by vertical bar lines, and some measures contain multiple horizontal beams connecting notes.

Musical score page 5, measures 1-4. The score consists of four staves. The top staff uses treble clef and has a dynamic marking of *poco*. The second staff uses bass clef and has a dynamic marking of *dim.*. The third staff uses bass clef and contains a measure with a tempo marking of  $\text{100}$ . The fourth staff uses bass clef and contains a measure with a dynamic marking of *ppp*.

Musical score page 5, measures 5-8. The top staff continues with a treble clef. The second staff continues with a bass clef. The third staff continues with a bass clef. The fourth staff continues with a bass clef and a dynamic marking of *ppp*.

Musical score page 5, measures 9-12. The top staff continues with a treble clef. The second staff continues with a bass clef. The third staff continues with a bass clef. The fourth staff continues with a bass clef and a dynamic marking of *ppp*.

Musical score page 5, measures 13-16. The top staff continues with a treble clef. The second staff continues with a bass clef. The third staff continues with a bass clef. The fourth staff continues with a bass clef and a dynamic marking of *ppp*. The text *perdendosi.* appears above the fourth staff.

*Andantino. (88 =  $\text{J}$ )*  
*dolce assai.*

Musical score page 5, measures 17-20. The top staff continues with a treble clef. The second staff continues with a bass clef. The third staff continues with a bass clef. The fourth staff continues with a bass clef.

Musical score for piano, featuring two staves (Treble and Bass) in common time (indicated by the 'C' symbol) and a key signature of four sharps (indicated by the 'F#' symbol). The score is divided into five systems, each consisting of four measures.

The Treble staff (top staff) contains the following notes:

- Measure 1: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 2: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 3: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 4: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 5: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 6: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 7: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).
- Measure 8: Eighth-note pairs (e.g., A-C, D-F), followed by eighth-note pairs (e.g., E-G, B-D).

The Bass staff (bottom staff) contains the following notes:

- Measure 1: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 2: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 3: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 4: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 5: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 6: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 7: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).
- Measure 8: Sixteenth-note pairs (e.g., F-A, C-E), followed by sixteenth-note pairs (e.g., G-B, D-F).

57

cres.

Ped.

rit.

rit.

Handwritten musical score for piano, page 8. The score consists of five systems of music, each with two staves: Treble (G-clef) and Bass (F-clef). The key signature is A major (no sharps or flats). The time signature varies between measures: 2/4, 3/4, 2/4, 3/4, and 2/4.

**Measure 1:** Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Dynamics: *f*, *dim.*

**Measure 2:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *p*.

**Measure 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

**Measure 4:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

**Measure 5:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

**Measure 6:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *pp*, *Ped.*, *ppp*.

**Measure 7:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *8va*.

## FIRST PART.

TENOR SOLO. RECIT.

*ad lib. f*

Musical score for Tenor Solo Recit. in G major, common time. The tenor part starts with a dynamic of *ad lib. f*. The lyrics are: "And in those days, the sons of men were mul - ti - plied ! In the lands of the sun, spreading on ev'ry side, Their tents sheltered a". The piano accompaniment consists of sustained chords.

Continuation of the musical score for Tenor Solo Recit. The tenor part continues with the lyrics: "peo - ple robust and in - creasing.". The piano accompaniment provides harmonic support with sustained chords.

*Andantino.*

Musical score for Andantino. The tenor part begins with a melodic line over a harmonic background of sustained chords. The lyrics are: "The angels, with desire, found their fair daughters pleasing;". The piano accompaniment features eighth-note patterns.

*dol.*

Continuation of the musical score for Andantino. The tenor part continues with the lyrics: "The angels, with desire, found their fair daughters pleasing;". The piano accompaniment includes dynamic markings like *dim. molto*.

cres.

The sons of God came in their midst, and with them

cres.

dim.

pp

dwelt.

dolcissimo.

mf

*ad lib.**a tempo.*

Hence, did they, all disdain - ful of their former splen - dor,

*pp**ad lib.**a tempo.*

Ev - er yearn for the love of earth - ly maidens , ten - der !

(138 = )  
*Moderato maestoso.**cres.*

And from their union came a race of gi - ant frame.

*pp**cres. molto.**f*

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 12 consists of six measures. The first three measures have eighth-note patterns with slurs. The fourth measure has eighth-note pairs with slurs, and the instruction "sempre stacc." is written above it. The fifth and sixth measures have eighth-note patterns with slurs. Measure 13 consists of four measures. The first two measures have eighth-note patterns with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs.

TEN. SOLO. *ad lib. p*

But, in succeeding a-ges, corrupt men became.

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 14 consists of four measures. The first measure has eighth-note pairs with slurs. The second measure has eighth-note pairs with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs. Measure 15 consists of four measures. The first measure has eighth-note pairs with slurs. The second measure has eighth-note pairs with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs.

*Allegro. (76 = J.)*

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 16 consists of four measures. The first measure has eighth-note pairs with slurs. The second measure has eighth-note pairs with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs. Measure 17 consists of four measures. The first measure has eighth-note pairs with slurs. The second measure has eighth-note pairs with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs.

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 18 consists of four measures. The first measure has eighth-note pairs with slurs. The second measure has eighth-note pairs with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs. Measure 19 consists of four measures. The first measure has eighth-note pairs with slurs. The second measure has eighth-note pairs with slurs. The third measure has eighth-note pairs with slurs. The fourth measure has eighth-note pairs with slurs.

Musical score for orchestra and choir, measures 17-20. The score consists of four staves: two woodwind staves (oboes and bassoon), one brass staff (trombone), and one bassoon staff. The key signature is B-flat major (two flats). Measure 17 starts with woodwind entries. Measure 18 begins with a brass entry. Measures 19 and 20 feature sustained notes from the bassoon and brass, with dynamic markings "piu pp" and "tr".

*Moderato.*

Musical score for orchestra, measures 21-24. The key signature changes to C major. The score includes two staves: a treble clef staff and a bass clef staff. Dynamics include "p cres.", "dim.", "p cres.", and "dim.". The bass staff features sustained notes with grace notes.

*CONTRALTO SOLO.*

Musical score for orchestra and choir, measures 25-28. The key signature is G major (one sharp). The score includes three staves: a treble clef staff, a bass clef staff, and a soprano clef staff. The soprano staff contains lyrics: "Ere long, did e - vil grow, like lep - ro - sy, un -". Dynamics include "p cres.", "f dim.", "p", and "cres.". The bass staff features sustained notes with grace notes.

Musical score for orchestra and choir, measures 29-32. The key signature is G major (one sharp). The score includes three staves: a treble clef staff, a bass clef staff, and a soprano clef staff. The soprano staff continues the lyrics: "ha - ted. Till men, by wicked ways, Heaven's face to". Dynamics include "p cres.", "f dim.", "p", and "cres.". The bass staff features sustained notes with grace notes.

out - rage dared!

*Andante sostenuto.*

CHORUS. 2d BASSES.

And God repented

Him, that man he had cre-a - ted.

## TENOR SOLO. RECIT.

*ad lib.*

Here behold, what Je - hovah's voice spake and declared:

## Allegro. (84 = !.)

This race I'll ex - terminate, surely! For these men, accurs'd in their

greeds, Have turn'd them a- way from my face; And have out - - raged me with mis-

## CONTRALTO SOLO.

This race I'll des - troy with - out mer - - cy! For these

## TEN. SOLO.

deeds.

men accursed, in their greeds, Have turn'd them a - way from my

face, And have out - - - - raged me with mis-deeds!

SOP.

This race I'll destroy without mer - - cy! For these

CONT.

This race I'll ex-

TEN.

This race I'll ex - ter - minate, sure - -

BASS.

men accursed, in their greeds,

-termin - ate, sure - - - ly! This people ac-

For these men accursed, in their greeds, Have turn'd from my face now, im-

-ly! For these men with un - ho - ly greeds, Have

Have turn'd them a - way from my face; And have  
 -cursed by me, turn from my face. This people have  
 -pure - ly, Have turned from my face... now im-  
 turn'd from my face now im - pure - ly.

out - - - raged me with misdeeds.  
 out - raged me by their sin - ful misdeeds.  
 -pure - ly; and have outraged me with misdeeds.

CONT. SOLO.  
*marcato.*



All jus - tice is despised and ban - . . . ished!

TENOR SOLO.



All ho - ly ties sun - dered, have van - . . . ished!



Crime, tri - um - phant, on - ly re - mains.



CHORUS.

E'en as the flesh, so'l'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, so'l'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, so'l'd is the spi - - rit! Vices they commit, or in-

-her - - it, On their children's brows leave their stains,

-her - - it, On their children's brows leave their stains, This race I'll ex-

-her - - it, On their children's brows leave their stains,

sf

sf sf sf

This race I'll ex - terminate, sure - - ly! For these  
 - ter-minate, sure - ly! For this peo - - ple, these  
 This race I'll ex - ter - min - ate sure - ly!

sf      sf      This

men ac - - cursed, in their greeds, For this peo - ple,  
 men ac - - cursed, in their greeds, For this peo - ple,  
 For these men accursed, in their greeds, For this peo - ple,

race I'll ex - ter-min-ate, sure - - ly! For this peo - ple,

sf

by me accursed, Have turn'd from my face now im-pure -

sf

by me accursed, Have turn'd from my face now im-pure -

sf

by me accursed, Have turn'd from my face now im-pure -

sf

ly, Me they've out - raged by their mis - deeds.

sf

ly, Me they've out - raged by their mis - deeds.

sf

ly, Me they've out - raged by their mis - deeds.

*Moderato. (104 = ♩)*

TENOR SOLO. *p*

But No - ah found grace and com-pas - sion before the wroth face of the

*fp*

CONT. SOLO.

Lord. An up - right man was he, And just in deed and word.

SOP.

An up - right man was he, And just in deed and word.

CONT.

An up - right man was he, And just in deed and word.

TEN.

An up - right man was he, And just in deed and word.

BASS.

And just in deed and word.

TENOR SOLO.

BARITONE SOLO.

*ad lib.*

Thus spake God :

I'll no more be gra - cious;

And the time is at

*trem.**pp*  
*long.*

hand when justice shall be heard !

*Moderato.*

Make an ark now of

*dim.*

wood, lof - - ty, broad, too, and spa - cious.

*marcato.*

Take thy wife and thy

*dim.*

sons, and sons' wives in with thee; And choose two of each

kind From a - mong all be - ings ter - res - trial. In the

*cres.*

ark let them be confined.

*mf*

*dim.*

*marcato.*

*p*

With thee and thine I'll

make a covenant and al - li - ance. Taste thee, now— for my work Waits thy

poco rit.

read - y com - pli - ance. Destroyed all the wick - ed shall be!

*Allegro.*

CONT. SOLO.  
*f marcato.*

All justice is despis'd and ban - - ished ! All holy ties sunder'd have

TEN. SOLO.

*f marcato.*

All justice is despis'd and ban - - ished ! All holy ties sunder'd have

BARITONE SOLO.

*f marcato.*

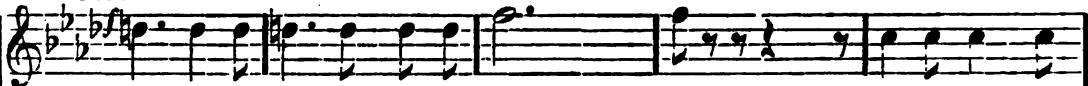
All justice is despis'd and ban - - ished ! All holy ties sunder'd have

van - - ished ! Crime, triumphant, only re - mains !

van - - ished ! Crime, triumphant, only re - mains !

van - - ished ! Crime, triumphant, only re - mains !

Sop.



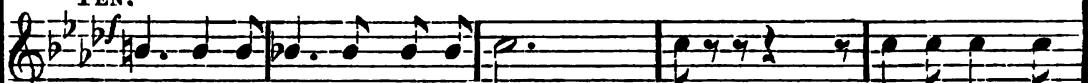
E'en as the flesh, so'l'd is the spir - - it, Vi - ces they com-

CONT.



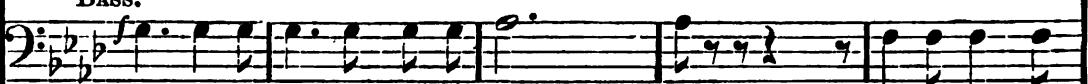
E'en as the flesh, so'l'd is the spir - - it, Vi - ces they com-

TEN.



E'en as the flesh, so'l'd is the spir - - it, Vi - ces they com-

BASS.



E'en as the flesh, so'l'd is the spir - - it, Vi - ces they com-

Musical score for bass part, measures 3-4. The vocal line follows the soprano's pattern. The piano accompaniment is present.

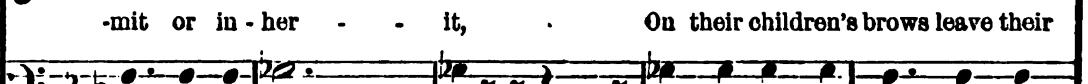
-mit or in - her - - it, On their children's brows leave their



-mit or in - her - - it, On their children's brows leave their



-mit or in - her - - it, On their children's brows leave their



-mit or in - her - - it, On their children's brows leave their



-mit or in - her - - it, On their children's brows leave their



stain.

This race I'll ex - terminate, sure - .

stain.

This race I'll ex - ter-minate, sure - ly ! For this

stain.

This race I'll ex-

-ly.

For these men ac - - cursed, in their

peo - - ple,

these men ac - - cursed, in their

- ter - min - ate, sure - ly, For these men accursed, in their

This race I'll ex-ter-min-ate sure - .

*sf*

greeds, out - rage me by their misdeeds! This race I'll ex-

*sf*

greeds, out - rage me by their misdeeds!

*sf*

greeds, out - rage me by their misdeeds!

*sf*

- ly!

*sempre f*

-terminate, sure - ly! For these men accurs'd, in their greeds, Have

This race I'll ex-

*p*

turned them a-way from my face,..... And have out - raged

-ter - min - ate, sure - - ly! For these men accursed, in their

me with misdeeds. This race, I'll des - troy..... with - out

greeds,..... Have turn'd them a - way from my face, And have

This race I'll des - troy with - out mer - - ey! For these

*f*

mer - - - - cy, This race I'll ex - ter - minate, sure - -  
 out - raged me with misdeeds. This race I'll des  
 men,..... with un - ho - ly greeds, Have turn'd them a - way from my  
 This race I'll ex - ter - minate, sure - -

- - - - ly, All jus - tice  
 - troy with - out mer - - - - ey!  
 face, They have outraged me thro' mis-deeds.  
 - ly! All accurs'd for un - ho - ly greeds, The race I'll des

is despised and ban - ished!

This race I'll des - troy with -out mer - -

*sf*  
All ho - ly ties sun - - dered have

-troy, without mer - - cy!

This race I'll destroy without mer - - - cy!

*sf*  
-cy! All ho - ly ties sun - - dered, have

vanished!

This race I'll destroy without mer - -

All jus - tice is despised and ban - ished!

*sf*

*sf*

All ho - ly ties, sun - dered, have  
 van - ished ! This race I'll des - troy without mer -  
 -cy !

All jus - tice is despised and ban - - - ished !

van - ished ! This race I'll ex -  
 -cy ! This race I'll ex -

All jus - tice is despised and ban - - ished ! This  
 This race I'll ex - ter - min - ate sure - - ly ! turned im -

-ter - min - ate sure - - ly! For this peo - ple have  
 -ter - min - ate sure - - ly! For this peo - ple have  
 race I'll ex - ter - minu - ate surely! For this peo - ple have  
 pure - - - - - ly!

turned them a - way from my pres - ence.  
 turned them a - way from my pres - ence.  
 turned them a - way from my pres - ence.

Me they've out - raged by  
*sf.*

Me they've out - raged by

*Div.*  
*sf.*

Me they've out - raged by

*sf.*

their..... mis - deeds!.....

their..... mis - deeds!.....

their..... mis - deeds!.....

*v* *v* *v* *v* *v* *v* *v* *v*

*v* *v* *v* *v* *v* *v* *v* *v*

## SECOND PART,

TENOR SOLO.  
*ad lib.*

Musical score for Tenor Solo and Piano. The tenor part consists of two staves of music with lyrics: "And No - ah did as God had eve-ry thing command - ed." The piano part is in the background, providing harmonic support.

*Moderato quasi andante con moto. (76 = J)*

Musical score for Tenor Solo and Piano. The tenor part consists of two staves of music with dynamics: "ppp tres egalement." The piano part provides harmonic support.

87a.....

Musical score for Tenor Solo and Piano. The tenor part consists of two staves of music. The piano part features a rhythmic pattern of eighth-note chords.

87a.....

Musical score for Tenor Solo and Piano. The tenor part consists of two staves of music. The piano part features a rhythmic pattern of eighth-note chords.

A musical score for piano, consisting of five staves of music. The top two staves are for the treble clef (G-clef) voice, and the bottom three staves are for the bass clef (F-clef) voice. The score is in common time and includes measure numbers 38 through 43. Measure 38 starts with a treble clef, a key signature of one sharp (F#), and a bass clef. The treble staff has eighth-note chords (F#-A-C-G) followed by sixteenth-note patterns. The bass staff has sustained notes (F#) with a dynamic instruction "8va". Measures 39-40 continue with similar patterns. Measure 41 begins with a treble clef, a key signature of one flat (B-flat), and a bass clef. Measures 42-43 continue with the same patterns.

38

Treble clef, F# key signature, Bass clef

8va

Treble clef, B-flat key signature, Bass clef

8va

*8va*

Musical score page 8va, measures 1-6. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 1: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs, bass staff has eighth-note pairs.

*dim.*

*3 marcato.  
pesante.*

Musical score page 8va, measures 7-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 7: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs, bass staff has eighth-note pairs.

*8va*

Musical score page 8va, measures 13-18. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 13: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs, bass staff has eighth-note pairs.

*8va*

Musical score page 8va, measures 19-24. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 19: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 21: Treble staff has eighth-note pairs, bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs, bass staff has eighth-note pairs.

Musical score for piano, page 40, featuring four staves of music. The score consists of two systems of measures, each starting with a dynamic marking of *8va* (octave up). The first system ends with a dynamic marking of *cres.* (crescendo). The second system begins with a dynamic marking of *f* (forte) and ends with a dynamic marking of *8va*. The music is divided into measures by vertical bar lines. The piano keys are indicated by vertical stems pointing up or down, and the bass clef is used for the bass staff. The score includes a treble clef for the top staff and a bass clef for the bottom staff. The music is written in common time.

## CHORUS.

Sop.

*f*

Then the rains of the flood fell in tor -- rents o'er

CONT.

*f*

Then the rains of the flood fell in tor -- rents o'er

TENOR.

*f*

Then the rains of the flood fell in tor -- rents o'er

BASS.

*f*

- whelm - - - ing,

And in the depths pro -

- whelm - - - ing,

And in the depths pro -

- whelm - - - ing,

And in the depths pro -

*f sans presser.*

> > >

- found, of the earth and the skies.....

**f**

With shocks ter - ri - fic,

**f**

With shocks ter - ri - fic,

**f**

With shocks ter - ri - fic,

**f**

6

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of two systems of music.

**System 1:**

- Vocal Lines:** Three staves for Soprano, Alto, and Bass/Tenor. The lyrics are: "dire, 'mid a dark -- ness en - thrall - - - ing." The vocal parts enter sequentially, with the Alto starting first, followed by the Soprano, and then the Bass/Tenor.
- Piano Line:** The piano part provides harmonic support with sustained notes and chords.

**System 2:**

- Vocal Lines:** Three staves for Soprano, Alto, and Bass/Tenor. The lyrics are: "Dash'd the waves in their". This section is repeated three times.
- Piano Line:** The piano part features a rhythmic pattern of eighth-note chords.

might,            as the winds            did up - rise !

might,            as the winds            did up - rise !

might,            as the winds            did up - rise !

trem.

*fff*

*sempr.*

*f*

*Div.*

And the sun... hid his face ..... 'neath a black veil ap-

And the sun... hid his face ..... 'neath a black veil ap-

And the sun... hid his face ..... 'neath a black veil ap-

*Div.*

3

3

3

3

pall - - - - ing,

pall - - - - ing,

pall - - - - ing,

3

3

3

3

As if the shades in - - tense would last the same al-

As if the shades in - - tense would last the same al-

As if the shades in - - tense would last the same al-

- ways!

- ways!

- ways!

**f**

The rains from heav'n did fall un-

**f**

The rains from heav'n did fall un-

**f**

The rains from heav'n did fall un-

- stayed through for - - - - ty

- stayed through for - - - - ty

- stayed through for - - - - ty

days! .....  
 days! ..... And the waves o - ver-  
 days! ..... And the waves o - ver-  
  

  
 And the waves o - ver-flow'd all the ru - ined cre-  
 - flow'd all the ru - ined cre - a - tion;  
 - flow'd all the ru - ined cre - a - tion; And the waves o - ver-flow'd all the ru - ined cre -  
  


**f**

- a-tion;  
Driven forth by the scourge, leaving ci - ties be-

- a-tion;  
Driven forth by the scourge, leaving ci - ties be-

- a-tion;  
Driven forth by the scourge, leaving ci - ties be-

**f**

**f**

**8**

**8**

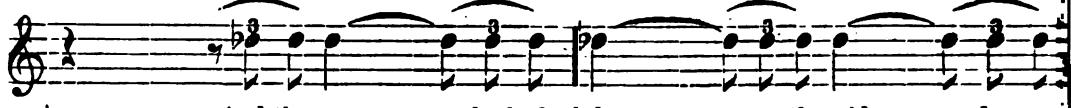
- bind, The men,..... lost in a maze,  
toward rocks .... and hills were fleeing;

- bind, The men,..... lost in a maze,  
toward rocks .... and hills were fleeing;

- bind, The men,..... lost in a maze,  
toward rocks .... and hills were fleeing;



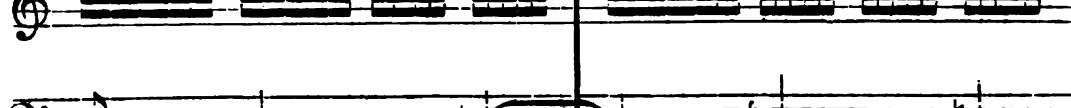
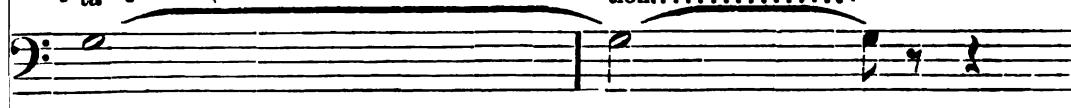
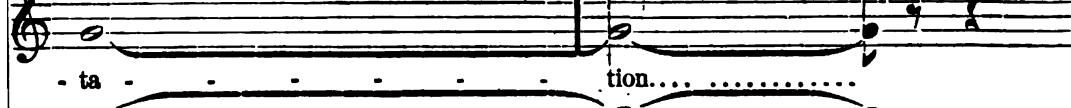
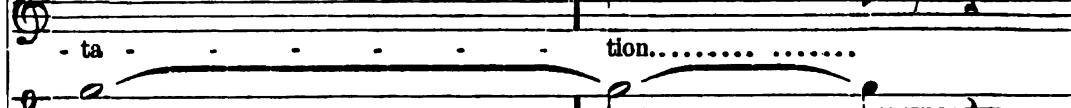
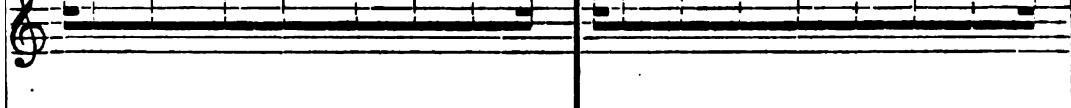
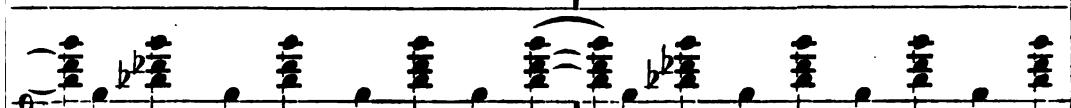
And the ea - - - gles looked down... .... on the wide .... de - vas



And the ea - - - gles looked down..... on the wide .... de - vas



And the ea - - - gles looked down..... on the wide .... de - vas





Continuation of the musical score. The vocal line continues with a melodic line, and the piano accompaniment remains consistent.

Continuation of the musical score with lyrics:

Slow - ly rose, then, the  
Slow - ly rose, then, the  
*Div.*  
Slow - ly rose. then, the

The piano accompaniment features a basso continuo staff at the bottom, with a measure number '6' appearing on the first staff.

flood, of all its vic-tims cer - - - tain.

flood, of all its vic-tims cer - - - tain.

flood, of all its vic-tims cer - - - tain.

Still deaf to their cries of dis -

Still deaf to their cries of dis -

Still deaf to their cries of dis -

*Div.*

A musical score for four voices and piano. The top three staves are vocal parts, each with a clef (G, F, C) and a key signature of one sharp. The bottom staff is the piano's bass part, with a bass clef and a key signature of one sharp. The vocal parts sing "may." in unison. The piano part consists of eighth-note chords.

The continuation of the musical score. The vocal parts now sing "Cov' - - ing the moun - tain" in unison. The piano part includes dynamic markings: "f" (fortissimo) over the bass notes in the first measure and a crescendo arrow pointing up over the bass notes in the second measure.

tops, as with a wa - tery cur - - - tain.

tops, as with a wa - tery cur - - - tain.

tops, as with a wa - tery cur - - - tain.

poco - - - a - - - poco - - - diminuendo. - - -

dim.

A - mid roarings and howls of beasts, furious for prey,.....

dim.

A - mid roarings and howls of beasts, furious for prey,.....

dim.

A - mid roarings and howls of beasts, furious for prey,.....

*sf*

Clamors and wails of men, thro' all liv - ing cre - a - tion ! Then all sounds died a-

Clamors and wails of men, thro' all liv - ing cre - a - tion ! Then all sounds died a-

Clamors and wails of men, thro' all liv - ing cre - a - tion ! Then all sounds died a-

*p*

- way, like a soft ex - ha - la - - - tion.

- way, like a soft ex - ha - la - - - tion.

- way, like a soft ex - ha - la - - - tion.

*pp*

*una corda.*

*8va.....*



For eve-ry liv-ing earth-ly be - - ing was destroyed!

For eve-ry liv-ing earth-ly be - - ing was destroyed!

For eve-ry liv-ing earth-ly be - - ing was destroyed!

*8va*

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

*dim.*

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

*dim.*

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

*sempre. pp**pp*

'Mid the hor - ror of night e - ter - nal, waste and void. ....

'Mid the hor - ror of night e - ter - nal, waste and void. ....

'Mid the hor - ror of night e - ter - nal, waste and void. ....

*ppp*

## THIRD PART.

*Andante. (69 = J)*

*pp una corda.*

*sempre pianissimo.*

*8va*

Ped.  $\text{f}$

Ped.  $\text{p}$

Ped.  $\text{f}$

Sop. SOLO.

Now, God remembered No - ah, his promise re-

call-ing.

A breeze pass'd o'er the waves. Gent-ly  $\text{f}^3$  ris-ing and fall - ing,

$\text{pp}$

And foretold that the earth's deep gloom would soon be o'er.

poco a poco.

più animato.

poco a poco.

cres.



*Allegretto.* (108 =  $\text{J}$ )  
SOP. SOLO.

Then did No - ah, in haste, the ark win - dow un-

- clos - ing,

$3$

$6$

cres.

crea.

Send a ra - ven a - broad,

That flew with - out re -

dim.

- pos - ing, But returned nev - er - more.

mf

rit.

Then sent he forth a dove, thro' all the waste do - min - ions ;

*Andantino. (76—1)*

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The treble staff has dynamic markings *p* and *pp*. The bass staff has a key signature of one sharp. The vocal line begins with a sixteenth-note pattern followed by sustained notes.

Continuation of the musical score. The piano part shows a melodic line with eighth and sixteenth notes. The vocal line continues with sustained notes.

*RECIT.*

The dove no shelter found, nor rest for her tired pinions,

Musical score for piano and voice. The piano part features sustained notes in both treble and bass staves. The vocal line is absent in this section.

*Allo. moderato. (84—1)*

And, from this first long flight did she return at night.....

Continuation of the musical score. The piano part shows a melodic line with eighth and sixteenth notes. The vocal line continues with sustained notes.

*sempre una corda.*

Musical score for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 1 starts with a piano dynamic. The vocal entries are marked *leggierissimo*. Measure 2 continues with piano accompaniment.

Musical score for two voices and piano. Measures 3 and 4 show continuous piano accompaniment with some harmonic changes.

Musical score for two voices and piano. Measures 5 and 6 show more complex piano chords and bass lines.

Musical score for two voices and piano. Measures 7 and 8 show a continuation of the melodic line with some rests and a change in time signature.

Seven days pass'd by, and then once more forth she de - part-ed.

Musical score for two voices and piano. Measures 9 and 10 show a piano crescendo (cres.) followed by a forte dynamic (f).

*ad lib.*

Now, less timid-ly, up thro' the sky she took

dim.

*Allegretto.*

flight.

*pp*

From o'er... ..... the rippling waves, came a light breath, sweet-

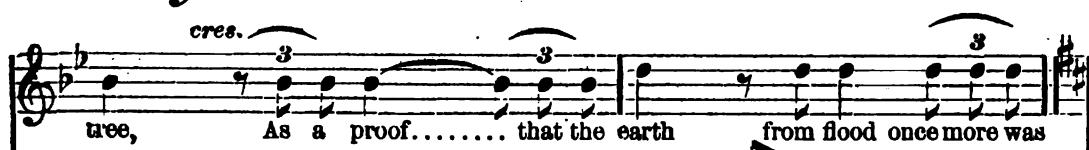
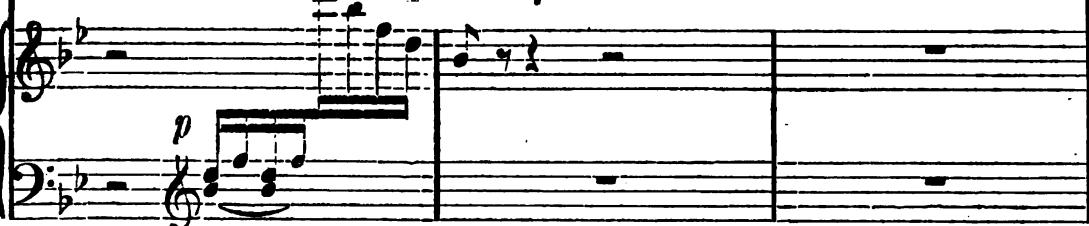
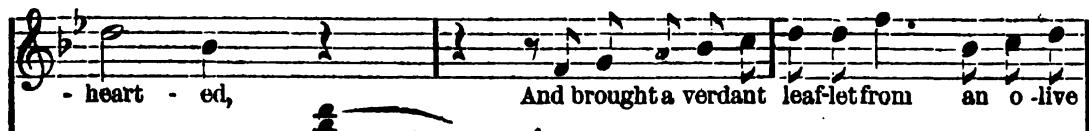
*p.**p.**p.*

- scent - ed, And the sky light - en'd up with bright rays, as of  
 }  
 spring, All declared that the  
 }  
 earth,..... re - vived, freshly a - wak - ing,  
 }  
 cres. warm - ly throb'd in its joy, Of a new life par -  
 }  
 <> <> <>

dim.

*Allegro. (120 = )*

Then, for the second time, the dove came back, light.



Musical score for piano, page 68, featuring five staves of music. The score consists of two systems of measures, each ending with a repeat sign and a double bar line.

**Staff 1 (Top):** Treble clef, key signature of three sharps. The first measure contains a single note followed by a fermata. The second measure begins with a dynamic instruction "free!" above the staff, followed by a sixteenth-note pattern. The third measure shows a continuation of the sixteenth-note pattern. The fourth measure starts with a dynamic "f" below the staff, followed by a sixteenth-note pattern.

**Staff 2:** Bass clef, key signature of three sharps. The first measure shows a continuous eighth-note bass line. The second measure shows a continuous eighth-note bass line.

**Staff 3:** Treble clef, key signature of three sharps. The first measure shows a sixteenth-note pattern. The second measure shows a sixteenth-note pattern.

**Staff 4:** Bass clef, key signature of three sharps. The first measure shows a sixteenth-note pattern. The second measure shows a sixteenth-note pattern.

**Staff 5:** Treble clef, key signature of three sharps. The first measure shows a sixteenth-note pattern. The second measure shows a sixteenth-note pattern.

Dynamics and performance instructions include "cres." (crescendo) in the third measure of Staff 1, Staff 3, and Staff 4; "p" (piano) in the first measure of Staff 2 and Staff 4; and "free!" in the first measure of Staff 1.

A musical score for piano and voice, page 69. The score consists of six staves of music. The top two staves are for the piano, showing treble and bass clef staves with various dynamics like *p*, *cres.*, and *ores.*. The bottom four staves are for the voice, with lyrics appearing in the third staff. The lyrics are:

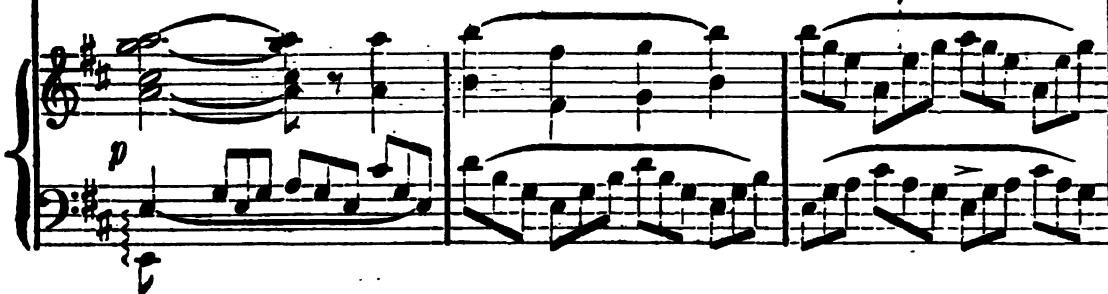
After seven other days, the white-wing'd wand'rer started, And renewed her brave flight toward the mountains, and

shore, But, from this third exploit, She came back nevermore!

The music includes dynamic markings such as *f* (fortissimo) and *Molto allo. (144=)*.



Then, No - ah, looking forth again, saw land out-show -



- ing, Fresh - ly, ver - dant, and bath'd in the sun's radiance



glow - ing!



He from the ark de - scend - ing—

CHORUS.

Musical score for the Chorus section, measures 1-4. The score consists of four staves. The top two staves are soprano and alto voices, both in treble clef and G major. The bottom two staves are bass and tenor voices, both in bass clef and C major. The key signature changes to F# major (one sharp) at the beginning of measure 4. Measure 1 starts with a forte dynamic (F). Measures 2-3 are in common time. Measure 4 begins with a half note, followed by a quarter note, and then a eighth-note pattern.

Built an al - tar thereby, Ma - ny vic - tims, un -

*p* cres.

*p* cres.

Ma - ny vic - tims, un -

Musical score for the Chorus section, measures 5-8. The score consists of four staves. The top two staves are soprano and alto voices, both in treble clef and G major. The bottom two staves are bass and tenor voices, both in bass clef and C major. The key signature changes to F# major (one sharp) at the beginning of measure 5. Measures 5-6 are in common time. Measures 7-8 begin with a half note, followed by a quarter note, and then a eighth-note pattern.

num - bered of - fered he at e  
 num - bered of - fered he at e

ven, A bow, splendid and bright, appeared  
 ven, A bow, splendid and bright, appeared

High up in Heav - en;

High up in Heav - en;

SOP. SOLO. *p* cres. rit. >>

And be - hold, What said the E - ter - nal from a

CONT. SOLO. *p* cres. rit. >>

TEN. SOLO, *p* cres. rit. >>

And be - hold, What said the E - ter - nal from a

BAR. SOLO. >>

*8va* *8va*

*pp*

(76 =  $\frac{1}{2}$ )

cres.

bond henceforth, none shall sev - er, Now increase, grow and mul - ti - ply!

dol.

I'll no more curse the

dolce.

On my cov'nant thou shalt rely, And this bond, henceforth none shall

earth for . ev - er!

*dol.*

I'll no more curse the earth forev - er ! On my cov'nant thou shalt re

sev - - - er,

Thou..... on my ...

I'll no more curse the earth forev - er ! On my

ly, On my cov'nant thou shalt re - ly,

*cres.*

cov - e - nant..... shalt re - ly,

*cres.*

This

And this bond,henceforth none shall sev-

cov'nant thou shalt re - ly, On my cov - - - 'nant

*dolce e legato.*

cres.

f

And this bond, henceforth none shall sev - er, Now in-

cov - 'nant none hence-forth shall sev - er. Now increase, grow,

er. Now increase, grow.... and mul-ti - ply!

thou..... shalt re - ly..... Now in - crease,

- crease, grow and mul - ti - ply ! And, when

and mul - ti - ply ! And, when

and mul - ti - ply ! And, when

mf

sf

cres.

mf

dim.

they shall be-hold this bow in Heaven shin - ing,

dim.

All..

they see this bow,

All..

f

fp

pp

g:

pp

.... men,

shall call to mind,

All..... men then shall re-

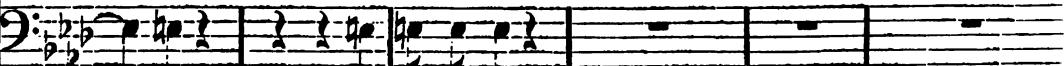
.... men,

shall call to mind,

All....

.... men,

shall call to mind,



call ..... that it stands ..... ev - er - more, ....  
 ..... men, then shall re - call, ..... that it stand ev - er -  
 All ..... men, Shall call to mind that it  
 All ..... men, all men then shall re -  
 .... A pledge of promise fair, of our cov'nant the sign - ing.  
 more, A pledge of promise fair, of our cov'nant the sign - ing *Sf*  
 stands ev - er - more, As a sym - bol, of our cov'nant the sign - ing  
 call that it stands ev - er - more, of our cov'nant the sign - ing *Mf*

*dol.**dim.*

Of the peace that I now re -  
*dol.* dim.

Of the peace, of the peace that I now, re -  
*dol.* dim.

Of the peace that I now re - store, that I now re -  
*dol.* dim.

Of..... the peace that I.... now re -

*dim.*

store.

store.

store.

store.

*p*

I'll no more curse the earth forev - er !

I'll no more curse the earth forev - er !

cres.

On my cov' - nant thou shalt rely !....

And this bond, henceforth, none shall sev-  
cres.

cres.

On my cov' - nant thou shalt rely !....

And this bond, henceforth, none shall sev-

cres.

(76 = D)  
Allo. maestoso.

er, Now, increase, grow and multi - ply!.....

Now, increase,

Allo. maestoso.

grow, and mul - ti - ply! And when they shall behold this bow shine in the heav'ns, All men

Now, increase, grow and mul - ti - ply ! And when they see this

shall then recall that it stands evermore, A sign of promise fair, and a sym - bol

bow shine brightly in the heavens, All men shall call to mind that it

of the cov' - nant, Of the peace that I now re-

Now, increase, grow and mul - ti - ply! And when they see this  
 stands evermore a sign of promise fair, And a sym - bol  
 -store. Now, in - crease, in - crease and mul-ti - ply!

bow shine brightly in the sky, All men shall call to mind that it  
 of the cov' - nant— of the peace that I now re-  
 and mul-ti - ply! Grow, increase and mul - - ti-

Now, increase, grow and mul - ti - ply! And when they see this

stands evermore the sign of promise fair, And a sym - bol

-store- Now, in - crease! in - crease and mul - ti - ply!

-ply! Now, increase! and mul - ti-

bow shine brightly in the sky, All men shall call to mind that it

of the cov - e - nant of peace that I now re-

and mul - ti - ply! Grow now, in - crease, mul - - ti-

-ply! In - crease, grow and mul - - - - ti -

stands ev - er - more, ..... ev - er - more as a  
 -store. It shall stand ev - er - more as a  
 -ply! It shall stand ev - er - more, as a sym - bol  
 -ply! It shall stand ev - er - more as a

***f***

sym - bol and a cov' - nant of the peace that I now re-  
 sym - bol and a cov' - nant of the peace that I now re-  
 And a cov - 'nant of prom - ise Of the peace that I now re-  
 sym - bol and a cov' - nant of the peace that I now re-

store.  
Increase and mul-ti - ply! increase and multi - ply! Now, in-  
store. Now, increase, grow, and mul - ti-  
store. Now, increase, grow, and mul - ti-  
grow, in - - crease, and mul - ti - ply!  
increase, increase, grow, and mul - ti - ply!  
-ply! grow and mul - - ti - ply! and mul - ti-  
flour - ish, grow, and

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 38. The vocal parts are in G major, common time. The piano part is in G major, common time, with a treble clef and a bass staff.

The vocal parts sing:

Soprano: Flour - - ish, grow, and e'er mul - - ti -  
Alto: and mul-ti - ply! and mul-ti - ply!  
Tenor/Bass: -ply!

The piano part accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand.

Continuation of the musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 38. The vocal parts continue:

Soprano: -ply!  
Alto: e'er mul - ti - ply!

Then the vocal parts sing:

Soprano: grow  
Alto: and  
Tenor/Bass: still

Then the vocal parts sing:

Soprano: mul - - ti -  
Alto: still mul - ti - -  
Tenor/Bass: - - - - -  
Soprano: - - - - -  
Alto: - - - - -  
Tenor/Bass: - - - - -

The piano part accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand.

Now, in - crease,

Now, in - crease ! now, in - crease !

-ply ! and mul - - ti - ply ! When men shall see this  
grow, and e'er mul - - ti - ply !

They shall re - call that it will ev - er

When men behold this bow,

bow up - on the dark clouds shin - ing, They shall re-

When men behold this bow,

dim.

stand as a sign of the cov' - - - - -  
*dim.*

Shall they re - call that it will stand hence - forth for -  
**1st TENORS SOLO.**  
*dim.*

call, shall call to mind, that it will stand hence - forth for -

*dim.*

nant, as a sign of the cov' - - nant, and of peace that I  
 - ev - er as a sign of the cov' - - nant, of the peace that I  
 - ev - er, As a sym - - bol of cov' - - nant, of the peace

now re - store!

now re - store!

that I now re - store!

Now, increase, grow, and mul - ti-

TUTTI.

Now, increase, grow and mul - ti - ply! and mul - ti -

- ply! and mul - ti - ply! and mul - ti -

poco - a - poco - cres.

CONT. SOLO.

Now, increase, grow, and mul - ti -

TENOR SOLO.

Now, increase, grow, and mul - ti -

BAS. SOLO.

Now, increase, grow, and mul - ti -

SOPRANO.

grow, and mul - ti - ply, and mul-ti - ply, and mul - ti -

ply, and mul-ti - ply, and mul-ti - ply, and

And mul-ti - ply, and mul-ti - ply, and mul-ti - ply,

- ply, In - crease and mul - ti - ply, now

- ply, In - crease and mul - ti - ply, now

f SOPRANO.

Now increase, grow and mul - ti - ply,

ALTO.

- ply, and mul - ti - ply, and mul - ti - ply,

TENOR.

mul - ti - ply, and mul - ti - ply, and mul-ti - ply, and multiply,

BASS.

grow, ..... now grow, ..... Now

grow, ..... now grow, ..... Now

In - crease and mul - ti - ply, In - crease and mul - ti - ply,

In - crease and mul - ti - ply, In - crease and mul - ti - ply,

grow, and mul - ti - ply, All... men

grow, and mul - ti - ply, All... men

In - crease, in - crease, all men

In - crease, in - crease, all men

shall then re-call, that it shall stand henceforth.....

shall then re-call, that it shall stand henceforth.....

shall then re-call, that it shall ev - er,

shall then re-call, that it shall ev - er,

.... As sym - bol of the peace, that I

that I...

.... As sym - bol of the peace, that I

stand the sym - bol of the peace, that I

that I...

stand the sym - bol of the peace, that I



now re - store, All men, grow, in -  
..... now re - store.

now re - store, All men, grow, in -  
..... now re - store,

now re - store, All men, grow, in -  
..... now re - store,

now re - store, All men, grow, in -  
..... now re - store,

now re - store, All men, grow, in -  
..... now re - store,

now re - store, All men, grow, in -  
..... now re - store,

now re - store, All men, grow, in -  
..... now re - store,

- crease, and mul - ti - ply, and mul - ti - ply.  
- crease, and mul - ti - ply, and mul - ti - ply.  
- crease, and mul .. - ti - ply, and mul - ti - ply.  
- crease, and mul - ti - ply, and mul - ti - ply.

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(Hymn of Praise.)

| No. |                                     | Costs. |
|-----|-------------------------------------|--------|
| 22  | All men, all things .....           | .10    |
| 23  | All ye that cry .....               | .05    |
| 24  | I waited for the Lord .....         | .05    |
| 25  | Let all men praise .....            | .05    |
| 26  | Night is departing .....            | .10    |
| 27  | Praise then the Lord .....          | .05    |
| 28  | Ye nations, offer to the Lord ..... | .10    |

### MESSIAH.—Handel.

|    |  |     |
|----|--|-----|
| 30 | All we like sheep .....                        | .05 |
| 31 | And He shall purify .....                      | .05 |
| 32 | And the Glory of the Lord .....                | .05 |
| 33 | And with His stripes .....                     | .05 |
| 34 | Behold the Lamb of God .....                   | .05 |
| 35 | Fox unto us a child is born .....              | .05 |
| 36 | Glory to God .....                             | .05 |
| 37 | Hallelujah .....                               | .05 |
| 38 | He trusted in God .....                        | .05 |
| 39 | His yoke is easy .....                         | .05 |
| 40 | Let all the angels of God .....                | .05 |
| 41 | Let us break their bonds .....                 | .05 |
| 42 | Lift up your heads .....                       | .05 |
| 43 | Lord gave the word .....                       | .05 |
| 44 | { O death. (Duet) .....                        | .05 |
| 45 | But thanks be to God .....                     | .05 |
| 46 | O thou that tellst. (Contralto & Chorus) ..... | .05 |
| 47 | Since by man came death .....                  | .05 |
| 48 | Surely, He hath borne .....                    | .05 |
| 49 | Their sound is gone out .....                  | .05 |
| 50 | Worthy is the Lamb .....                       | .05 |

### MOSES IN EGYPT.—Rossini.

|     |                                     |     |
|-----|-------------------------------------|-----|
| 125 | Night's shade no longer .....       | .05 |
| 126 | Prayer. (O Thou whose power,) ..... | .05 |

### MOUNT OF OLIVES.—Beethoven.

|     |                         |     |
|-----|-------------------------|-----|
| 117 | Hallelujah chorus ..... | .05 |
|-----|-------------------------|-----|

### NAAMAN.—Costa.

|     |   |     |
|-----|---|-----|
| 128 | Curse of the Lord .....                                 | .05 |
| 129 | God, who cannot be unjust .....                         | .05 |
| 130 | When famine over Israel .....                           | .05 |
| 131 | With sheathed swords. (Damascus triumphal march,) ..... | .05 |

### PASSION MUSIC.—Bach.

|     |  |     |
|-----|--|-----|
| 132 | Around Thy tomb. (Double Chorus) ..... | .05 |
| 133 | Three chorals. (Nos. 2, 52, 62.) ..... | .05 |

### ST. PAUL.—Mendelssohn.

|     |                                     |     |
|-----|-------------------------------------|-----|
| 134 | Bet our God abideth .....           | .05 |
| 135 | Gods themselves .....               | .05 |
| 136 | Happy and blest are they .....      | .05 |
| 137 | How lovely are the messengers ..... | .05 |
| 138 | Thus saith the Lord .....           | .05 |
| 139 | I praise Thee, O Lord .....         | .05 |
| 140 | { Is this he! .....                 | .05 |
| 141 | U Thou, the true and only .....     | .05 |
| 142 | Lord, Thou alone art God .....      | .05 |
| 143 | Nations are now the Lord's .....    | .10 |
| 144 | Not only unto him .....             | .05 |
| 145 | Now, this man ceaseth not .....     | .05 |

### ST. PAUL—Concluded.

| No. |                                      | Costs. |
|-----|--------------------------------------|--------|
| 136 | O be gracious .....                  | .05    |
| 137 | O Great is the depth .....           | .05    |
| 138 | Rise up, arise .....                 | .10    |
| 139 | See what love hath the Father .....  | .05    |
| 140 | Stone him to death .....             | .05    |
| 141 | { This is Jehovah's Temple .....     | .05    |
| 142 | Far be it from thy path .....        | .05    |
| 143 | To God on high—To Thee, O Lord ..... | .05    |
| 144 | Sleepers, awake .....                | .05    |

### ST. PETER.—Paine.

|     |                       |     |
|-----|-----------------------|-----|
| 141 | Church is built ..... | .05 |
|-----|-----------------------|-----|

### SAMSON.—Handel.

|     |   |     |
|-----|---|-----|
| 142 | Awake the trumpet's lofty sound .....     | .05 |
| 143 | Fixed in his everlasting seat .....       | .05 |
| 144 | Glorious hero! .....                      | .05 |
| 145 | Great Dragon has subdued our foe .....    | .05 |
| 146 | Hear Jacob's God .....                    | .05 |
| 147 | Hear us, our God .....                    | .05 |
| 148 | Let their celestial concerto .....        | .05 |
| 149 | O first created beam! .....               | .05 |
| 150 | Then, round about the starry throne ..... | .05 |
| 151 | Then shall they know .....                | .05 |
| 152 | To dust, his glory .....                  | .05 |
| 153 | To man God's universal law .....          | .05 |
| 154 | { To song and dance .....                 | .05 |
| 155 | To fame immortal go .....                 | .05 |
| 156 | Weep, Israel, weep .....                  | .05 |
| 157 | With thunder armed .....                  | .05 |

### SEASONS.—Haydn.

|     |  |     |
|-----|--|-----|
| 157 | A wealthy lord. (S. Solo and Chorus) .....               | .05 |
| 158 | Behold, on high be moesta. (Trio and Chorus) .....       | .05 |
| 159 | Be propitious, bounteous heaven! (Trio and Chorus) ..... | .05 |
| 160 | Come, gentle Spring .....                                | .05 |
| 161 | God of light, God of life .....                          | .05 |
| 162 | Hark! the deep, tremendous voice .....                   | .05 |
| 163 | Hark! the mountains resound .....                        | .05 |
| 164 | Joyful the liquid flow .....                             | .05 |
| 165 | Let the wheel move gaily .....                           | .05 |
| 166 | Now comes the conflict. (Trio and Chorus) .....          | .05 |
| 167 | Spring, her lovely charms. (Duet and Chorus) .....       | .05 |
| 168 | Then comes the dawn. (Trio and Chorus) .....             | .05 |
| 169 | Thus nature, ever kind. (Trio and Chorus) .....          | .05 |

### WALPURGIS NIGHT.—Mendelssohn.

|     |                         |     |
|-----|-------------------------|-----|
| 170 | Come with torches ..... | .05 |
|-----|-------------------------|-----|

### WOMAN OF SAMARIA.—Bennett.

|     |  |     |
|-----|--|-----|
| 171 | Abide with me .....                    | .05 |
| 172 | And blessed, blessed be the Lord ..... | .05 |
| 173 | Come, O Israel .....                   | .05 |
| 174 | Therefore with joy .....               | .05 |

### 42d. Psalm.—Mendelssohn.

(As THE HART PARTS.)

|     |                                   |     |
|-----|-----------------------------------|-----|
| 175 | As the hart pants .....           | .05 |
| 176 | For I have gone forth .....       | .05 |
| 177 | Why, my soul .....                | .05 |
| 178 | Way, my soul. (Last Chorus) ..... | .05 |

### 95th PSALM.—Mendelssohn.

(Come, Let us Sing.)

|     |  |     |
|-----|--|-----|
| 179 | Come, let us sing .....                  | .05 |
| 180 | For His is the sea .....                 | .05 |
| 181 | For His is the sun .....                 | .05 |
| 182 | Henceforth, when ye hear His voice ..... | .05 |
| 183 | O come, let us worship .....             | .05 |

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