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NOVELLO'S ORIGINAL OCTAVO EDITION.

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TO MY FRIEND  
THE REV. VINCENT KING COOPER, M.A.,  
PRECENTOR OF DURHAM.

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# ST. BARNABAS

A SACRED CANTATA OR CHURCH ORATORIO

THE WORDS SELECTED FROM THE SCRIPTURES BY

THE REV. J. POWELL METCALFE, M.A.

THE MUSIC COMPOSED BY

## PHILIP ARMES

Mus. Doc., OXON.

COMPOSER OF "HEZEKIAH" AND "ST. JOHN THE EVANGELIST."

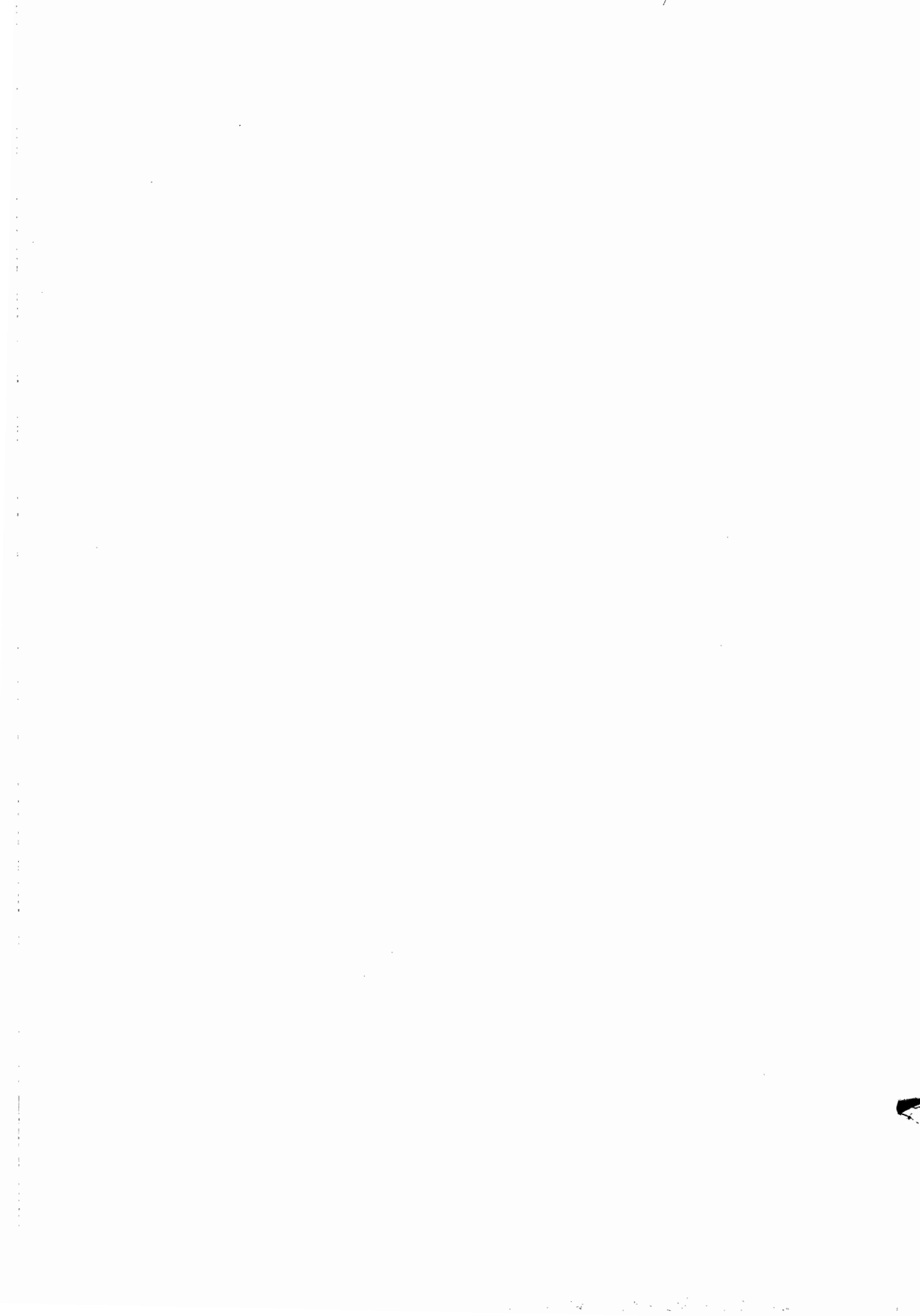
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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

M  
2003  
A728



# ST. BARNABAS.

THE CHRISTIAN GRACES ILLUSTRATED BY HIS LIFE.

## PROLOGUE.

### CHORALE (UNACCOMPANIED).

Hearken unto me, ye men of understanding : far be it from God, that He should do wickedness ; and from the Almighty, that He should commit iniquity.

For the work of a man shall He render unto him, and cause every man to find according to his ways.

If thou hast understanding, hear this : hearken to the voice of my words.

*Job xxxiv. 10, 11, 16.*

## I.—Christian Communion.

### No. 1.—CHORUS.

And the multitude of them that believed were of one heart and of one soul.

And great grace was upon them all.

And Joses, who by the Apostles was surnamed Barnabas (the Son of Consolation), a Levite, of the country of Cyprus, having land, sold it, and brought the money, and laid it at the Apostles' feet. *Acts iv. 32, 33, 36, 37.*

Thus saith the Lord, the God of Israel.

*Jer. xxxii. 36.*

### No. 2.—ARIA.—*Tenor.*

Behold, I will gather them out of all countries, and they shall be My people, and I will be their God : And I will give them one heart, and one way, that they may fear Me for ever.

*Jer. xxxii. 37, 38, 39.*

### No. 3.—CHORUS.

I will make an everlasting covenant with them, that I will not turn away from them, but I will put My fear in their hearts, that they shall not depart from Me. Yea, I will rejoice over them, to do them good.

*Jer. xxxii. 40, 41.*

## II.—Christian Example.

### No. 4.—RECITATIVE.—*Tenors and Basses.*

And the hand of the Lord was with them : And a great number believed, and turned unto the Lord.

Then tidings of these things came unto the ears of the Church which was in Jerusalem : and they sent forth Barnabas, that he should go as far as Antioch.

Who, when he came, and had seen the grace of God, was glad, and exhorted them all, that with purpose of heart they would cleave unto the Lord.

For he was a good man, and full of the Holy Ghost and of faith : and much people was added unto the Lord. *Acts xi. 21, 22, 23, 24.*

### No. 5.—CHORUS.

Thy light shall break forth as the morning, and thine health shall spring forth speedily : and thy righteousness shall go before thee ; the glory of the Lord shall be thy reward. And if thou draw out thy soul to the hungry, and satisfy the afflicted soul ; then shall thy light rise in obscurity, and thy darkness be as the noonday.

*Isaiah lviii. 8, 10.*

51917, Norske, 1157

### III.—Christian Charity.

#### No. 6.—RECITATIVE.—*Contraltos.*

Then departed Barnabas to Tarsus, for to seek Saul: and when he had found him, he brought him unto Antioch. Then the disciples, every man according to his ability, determined to send relief unto the brethren which dwelt in Judæa.

Which also they did, and sent it to the elders by the hands of Barnabas and Saul.

*Acts xi. 25, 26, 29, 30.*

#### No. 7.—TRIO.—*Soprano, Tenor and Bass.*

Is not this the fast that I have chosen? to loose the bands of wickedness, to undo the heavy burdens?

Is it not to deal thy bread to the hungry, and that thou hide not thyself from thine own flesh?

*Isaiah lviii. 6, 7.*

#### No. 8.—CHORUS.

By this shall all men know that ye are My disciples, if ye have love one to another.

*John xiii. 35.*

### IV.—Christian Work.

#### No. 9.—RECITATIVE.—*Sopranos.*

And as they ministered to the Lord, and fasted, the Holy Ghost said, "Separate Me Barnabas and Saul for the work whereunto I have called them."

And when they had fasted and prayed, and laid their hands on them, they sent them away.

*Acts xiii. 2, 3.*

#### No. 10.—ARIA.—*Soprano.*

Thou shalt go to all that I shall send thee, and whatsoever I command thee thou shalt speak.

*Jer. i. 7.*

#### No. 11.—CHORUS.

Be not afraid of their faces: for I am with thee, to deliver thee, saith the Lord.

*Jer. i. 8.*

### V.—Christian Faith.

#### No. 12.—RECITATIVE.—*Contraltos.*

And certain men which came down from Judæa taught the brethren, and said, "Except ye be circumcised after the manner of Moses, ye cannot be saved."

And they determined that Paul and Barnabas should go up to Jerusalem unto the apostles and elders about this question.

And the apostles and elders came together for to consider of this matter.

And Peter rose up, and said unto them:

*Acts xv. 1, 2, 6, 7.*

#### No. 13.—ARIA.—*Baritone.*

Men and brethren, God made choice among us, that the Gentiles by my mouth should hear the word of the Gospel, and believe.

And God, which knoweth the hearts, bare them witness, giving them the Holy Ghost, even as He did unto us;

Purifying their hearts by faith.

*Acts xv. 7, 8, 9.*

#### No. 14.—CHORUS.—*Unaccompanied.*

We believe that through the grace of the Lord Jesus Christ we shall be saved.

*Acts xv. 11.*

### VI.—Christian Praise.

#### No. 15.—RECITATIVE.—*Sopranos.*

Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them.

*Acts xv. 12.*

#### No. 16.—DUET.—*Tenor and Bass.*

Great is the Lord, and marvellous, worthy to be praised: there is no end of His greatness.

One generation shall praise Thy works unto another: and declare Thy power.

As for me, I will be talking of Thy worship, Thy glory, Thy praise, and wondrous works;

So that men shall speak of the might of Thy marvellous acts: and I will also tell of Thy greatness.

*Psalms cxlv. 3, 4, 5, 6.*

#### No. 17.—CHORUS.

All Thy works praise Thee, O Lord: and Thy saints give thanks unto Thee.

Thy kingdom is an everlasting kingdom: and Thy dominion endureth throughout all ages.

My mouth shall speak the praise of the Lord: let all flesh give thanks unto His holy Name for ever and ever. Amen.

*Psalms cxlv. 10, 13, 21.*

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# ST. BARNABAS.

Philip Armes.  
Mus. Doc. Oxon.

ORGAN.

*Maestoso. d = 80.*

G<sup>t</sup> with Trumpet *ff*

Ped.

## PROLOGUE.

### CHORALE. HEARKEN UNTO ME.

SOPRANO.  
ALTO.

TENOR.  
BASS.

ORGAN.

*f*

Hear - en un - to me, Ye men of un - der stand - ing:

Far be it from God That He should do wick - ed - ness;

And from the Al - migh - ty That He should com - mit in - i - qui - ty.

For the work of a man shall he ren - der un - to him,

And cause eve - ry man to find ac - cord - ing to his ways.

*ff*  
If thou hast un - der - stand - ing, hear this: Hark - en to the

voice of my words.

Nº 1. CHORUS. AND THE MULTITUDE OF THEM THAT BELIEVED.

SOPRANO. *f*

ALTO. *f* And the mul - ti - tude of them that be - liev - ed were of one

TENOR. *f* And the mul - ti - tude of them that be - liev - ed were of one

BASS. *f* And the mul - ti - tude of them that be - liev - ed were of one

And the mul - ti - tude of them that be - liev - ed were of one

heart and of one soul: And great grace —

heart and of one soul: And great grace —

heart and of one soul: And great grace —

heart and of one soul: And great grace —

heart and of one soul: And great grace —

*f* *ff*

Ped.

— was up - on them all. —

— was up - on them all. —

— was up - on them all. —

— was up - on them all. —

*All the Tenors. ad lib.*

And Jo - ses,

*ritard.* *p*

*pp a tempo*  
 The son of  
*pp*  
 The son of  
 — who by the A - pos - tles was sur - named Bar - na - bas  
*pp*  
 The son of

con - sol - a - tion,  
 con - sol - a - tion, *ad lib. cresc.*  
 a Le - vite of the coun - try of Cy - prus,  
 con - sol - a - tion,

— hav - ing land, sold it, and brought the mo - ney and

laid it \_\_\_\_\_ at the A - pos - tles' feet.

*dim. 3* *p*

*legatissimo*  
*dim.*

*Trumpet*  
*crusc.* *dim.* *ff*

Thus said the Lord the God of Is - - - ra - el.

Thus said the Lord the God of Is - - - ra - el.

Thus said the Lord the God of Is - - - ra - el.

Thus said the Lord the God of Is - - - ra - el.

*3* *3* *3* *3*

Nº 2. ARIA. BEHOLD, I WILL GATHER THEM OUT OF ALL COUNTRIES.

*Andante moderato.* ♩ = 92.

TENOR.

Sw. Oboe Solo

ORGAN.

Be - hold, I will ga - ther them

out of all coun - tries, I will ga - ther them out of all

coun - tries, and they shall be my peo - ple, \_\_\_\_\_ and I will be their

God: They shall be my peo-ple, and I will

*cresc.*

be, I will be their God: \_\_\_\_\_

*f*

And I will give them one heart and one

way that they may fear me, that they may fear me,

*cresc.*

that they may fear \_\_\_\_\_ me for ev - er, that they may fear me for

*f*

*un poco ritard.* *a tempo*  
*mp*  
 ev - er. I will ga - ther them out of all coun - tries

*un poco ritard.* *a tempo*  
*p*

I will ga - ther them out of all coun - tries, and they shall be my

*CRSC.*

peo - ple, and I will be their God: They shall be my peo - ple,

and I will be their God, They my peo - ple, and I

*f.* *rit. ad lib.*  
*colla voce*

*CRSC.* *Sw.* *f.*

— their God.

Sw. Oboe Solo  
*p a tempo* *ritard.*  
*CF* *ritard.*

*CRSC.*



Nº 3. CHORUS. I WILL MAKE AN EVERLASTING COVENANT WITH THEM. 9

*Allegro moderato.*

SOPRANO. I will make an ev - er - last - ing co - ven - ant,

ALTO. I will make an ev - er - last - ing co - ven - ant,

TENOR. I will make an ev - er - last - ing co - ven - ant,

BASS. I will make an ev - er - last - ing co - ven - ant,

ORGAN. *Allegro moderato. ♩ = 120.*

I will make an ev - er - last - ing co - ven - ant with them, that I will

I will make an ev - er - last - ing co - ven - ant with them, that I will

I will make an ev - er - last - ing co - ven - ant with them, that I will

I will make an ev - er - last - ing co - ven - ant with them, that I will

not turn a - way from them, that I will not turn a - way

not turn a - way from them, that I will not turn a - way

not turn a - way from them, that I will not turn a - way

not turn a - way from them, that I will not turn a - way

from them, But I will put my fear in their hearts, I will

from them, But I will put my fear in their hearts, I will

from them, But I will put my fear in their hearts, I will

from them, But I will put my fear in their hearts, I will

*p* *pp* *cresc.* *cresc.*

I will put my fear in their hearts, I will put my

I will put my fear in their hearts, I will put my

put my fear in their hearts, I will put, I will put my

put my fear in their hearts, I will put, I will put my

*cresc.* *cresc.* *f* *f*

fear in their hearts, That they shall not de-part from

fear in their hearts, That they shall not de-part from

fear in their hearts, That they shall not de-part from

fear in their hearts, That they shall not de-part from

*acc.* *cresc.*

me, that they shall not de - part from me, Yea, I will re -  
 me, that they shall not de - part from me, Yea, I will re -  
 me, that they shall not de - part from me, Yea, I will re -  
 me, that they shall not de - part from me, Yea, I will re -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "me, that they shall not de - part from me, Yea, I will re -". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *ff* (fortissimo) is present at the beginning of the second half of the system.

-joice, yea, I will re - joice, I will re - joice o - ver them  
 -joice, yea, I will re - joice, I will re - joice o - ver them  
 -joice, yea, I will re - joice, I will re - joice o - ver them  
 -joice, yea, I will re - joice, I will re - joice o - ver them

The second system of the musical score continues the vocal and piano parts. The lyrics are: "-joice, yea, I will re - joice, I will re - joice o - ver them". The piano accompaniment includes a prominent melodic line in the right hand, marked with *ff*.

to do them good, yea, I will re - joice, yea, I will re -  
 to do them good, yea, I will re - joice, yea, I will re -  
 to do them good, yea, I will re - joice, yea, I will re -  
 to do them good, yea, I will re - joice, yea, I will re -

The third system of the musical score concludes the page. The lyrics are: "to do them good, yea, I will re - joice, yea, I will re -". The piano accompaniment continues with its melodic and harmonic support.

- joice, I will re - joice o - ver them, re - joice o - ver them,  
- joice, I will re - joice o - ver them, re - joice o - ver them,  
- joice, I will re - joice o - ver them, re - joice o - ver them,  
- joice, I will re - joice o - ver them, re - joice o - ver them,

*f*

to do them good, to do them good.  
to do them good, to do them good.  
to do them good, to do them good.  
to do them good, to do them good.

I will re - joice o - ver them, to do them good.

*ff*

Nº 4. RECIT. AND THE HAND OF THE LORD WAS WITH THEM.

TENORS & BASSES. *ad lib.*

And the hand of the Lord was with them, and a

ORGAN.

*f*

Ped.

great num - ber be - liev - ed, and turn - ed un - to the

Lord. Then ti - dings of these things came un - to the ears of the

*f* *a tempo* ♩ = 69.

Church which was in Je - ru - sa - lem: and they sent forth Bar - na - bas,

*maestoso e pomposo*

that he should go as far as An - ti - och. Who, when he

came, and had seen the grace of God, was glad, and ex - hort - ed them

all, that with pur - pose of heart they would cleave un - to the

Lord; for he was a good man, and full of the Ho - ly

Ghost, and of faith; and much peo - ple was ad - ded un - to the Lord.

*ad lib.*

*colle voci*

Nº 5. CHORUS. THY LIGHT SHALL BREAK FORTH AS THE MORNING.

Molto moderato.

SOPRANOS I.

SOPRANOS II.

ORGAN.

Molto moderato. ♩ = 88.

*p*

Ped.

Thy light shall break forth as the morn - - -

Thy light shall break forth as the morn - - -

- ing, thy light shall break forth as the morn - - -

- ing, thy light shall break forth as the morn - - -

Man.

- ing, and thine health shall spring forth speed - i - ly,

- ing, and thine health shall spring forth speed - i - ly,

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key of two sharps (D major). The lyrics are: "- ing, and thine health shall spring forth speed - i - ly,". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a 4/4 time signature.

*f* thy light shall break forth as the morn - - -

*f* thy light shall break forth as the morn - - -

The second system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key of two sharps (D major). The lyrics are: "*f* thy light shall break forth as the morn - - -". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a 4/4 time signature.

- ing, and thine health shall spring, thine health

- ing, and thine health shall spring, thine health

The third system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key of two sharps (D major). The lyrics are: "- ing, and thine health shall spring, thine health". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a 4/4 time signature.



shall spring forth speed - - - i - ly.

shall spring forth speed - - - i - ly.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are "shall spring forth speed - - - i - ly." The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

*mf* And thy righteousness shall go be-fore thee, thy *CRSC.*

*mf* And thy righteousness shall go be-fore thee, thy *CRSC.*

*p* *CRSC.*

The second system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "And thy righteousness shall go be-fore thee, thy" followed by a crescendo marking "CRSC.". The piano accompaniment starts with a piano marking "p" and also includes a "CRSC." marking. The piano part features a rhythmic accompaniment with chords and moving lines.

*f* righ-teousness shall go be-fore thee, the glo - ry of the Lord shall

*f* righ - teousness shall go be-fore thee, the glo - ry of the Lord shall

The third system continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "righ-teousness shall go be-fore thee, the glo - ry of the Lord shall" followed by a forte marking "f". The piano accompaniment also features a forte marking "f". The piano part includes a triplet of eighth notes in the right hand and a steady accompaniment in the left hand.

be thy re - ward, shall be thy re - ward,  
 be thy re - ward, shall be thy re - ward,

Ped.

TENOR I. *mf* *CRISC.*  
 And if thou draw out thy soul to the hun - gry, if thou

TENOR II. *mf* *CRISC.*  
 And if thou draw out thy soul to the hun - gry, if thou

BASS I. *mf* *CRISC.*  
 And if thou draw out thy soul to the hun - gry, if thou draw

BASS II. *mf* *CRISC.*  
 And if thou draw out thy soul to the hun - gry, if thou draw

without accomp. *CRISC.*

draw out thy soul to the hun - gry, and sa - tis - fy the af - flict - ed  
 draw out thy soul to the hun - gry, and sa - tis - fy the af - flict - ed  
 out thy soul to the hun - gry, and sa - tis - fy the af - flict - ed  
 soul to the hun - gry, and sa - tis - fy the af - flict - ed

SOPRANO I & II.  
Then shall thy light

ALTO I & II.  
Then shall thy light

TENOR I.  
soul, and sa-tis-fy the af-flict-ed soul, Then shall thy light

TENOR II.  
soul, and sa-tis-fy the af-flict-ed soul, Then shall thy light

BASS I.  
soul, and sa-tis-fy the af-flict-ed soul, Then shall thy light

BASS II.  
soul, and sa-tis-fy the af-flict-ed soul, Then shall thy light

*ff*  
Ped.

SOPRANO I & II.  
rise in ob - scu - ri - ty, and thy

ALTO I & II.  
rise in ob - scu - ri - ty, and thy

TENOR I & II.  
rise in ob - scu - ri - ty, and thy dark - ness, and thy

BASS I & II.  
rise in ob - scu - ri - ty, and thy dark-ness, thy dark - ness, thy

dark-ness be as the noon-day, then shall thy light rise in ob -

dark-ness be as the noon-day, then shall thy light rise in ob -

dark-ness be as the noon-day, then shall thy light rise in ob -

dark-ness be as the noon-day, then shall thy light rise in ob -

Ped.

*molto ritard.*

- scu - ri - ty, and thy dark - ness be as the noon - day.

- scu - ri - ty, and thy dark - ness be as the noon - day.

*molto ritard.*

- scu - ri - ty, and thy dark - ness be as the noon - day.

- scu - ri - ty, and thy dark - ness be as the noon - day.

*molto ritard.*

Nº 6. RECIT. THEN DEPARTED BARNABAS TO TARSUS.

CONTRALTOS. *Andante moderato.* ♩ = 84. *ad lib.*

Then de-part - ed Bar - na - bas to

ORGAN. Sw. *CRESC.*

Tar - sus, for to seek Saul.

*a tempo* ♩ = 96.

Ch. Clar.

*accel.*

Man. G<sup>t</sup> coupled to Sw.

And when he had found him,

G<sup>t</sup>

*rit. e dim.*

he brought him un - to An - ti - och. *Allegro con brio.* ♩ = 126

Sw. *p* G<sup>t</sup> *f*

Ped.

*Andante.*

Then the dis - ci - ples,

Sw. *p*

*ad lib.*

*3*

*a tempo accel.*

ev - 'ry man ac - cord - ing to his a - bi - li - ty,

de - ter - mined to send re -

Ch. Clar.

*CRESC.*

Sw.

- lief un - to the bre - thren which dwelt in Ju - de - a,

Sw.

which al - so they did and sent it to the El - ders by the

*un poco rit.*

hands of Bar - na - bas and Saul.

Ch. Cl.

*colla voce*

*a tempo*

Ped.

Man.

Ped.

Nº 7. TRIO. IS NOT THIS THE FAST THAT I HAVE CHOSEN.

*Adagio.*

SOPRANO. *mp*  
Is not this the fast that I have cho - sen?

TENOR.

BASS.

ORGAN. *Adagio.* ♩ = 66. *mp*

Is not this, is not this the fast that I have cho - sen?

*p*

to loose the bands of wick - ed - ness,

*mp*  
Is not this the fast that I have cho - sen?

*dim.* to loose the bands, to loose the bands of wick - ed - ness,  
*CRESC.* Is not this, is not this the fast that I have cho - sen?

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *dim.* and includes the lyrics "to loose the bands, to loose the bands of wick - ed - ness," followed by "Is not this, is not this the fast that I have cho - sen?". The piano accompaniment includes a triplet of eighth notes in the right hand.

*mp* to loose the bands of wick - ed - ness,  
 Is not this the fast that I have cho - sen?

The second system continues the musical score. The vocal line starts with a dynamic marking of *mp* and includes the lyrics "to loose the bands of wick - ed - ness," followed by "Is not this the fast that I have cho - sen?". The piano accompaniment continues with a steady rhythmic pattern.

Is not this, is not this the fast that I have cho - sen?  
 Is not this the fast that I have cho - sen?  
*CRESC.* Is not this, is not this the fast that I have cho - sen?

The third system concludes the musical score. The vocal line features a dynamic marking of *CRESC.* and repeats the lyrics "Is not this, is not this the fast that I have cho - sen?". The piano accompaniment also includes a *CRESC.* marking and features a more active rhythmic accompaniment.



to un - do the hea - vy  
to un - do the hea - vy  
to loose the bands of wick - ed - ness,

*dim.* bur - dens, the hea - - vy bur - dens, *p* to loose the  
*dim.* bur - dens, the hea - - vy bur - dens, *p* to loose the  
to un - do the hea - vy bur - dens, *p* to loose the

*cresc.* bands, to loose the bands\_ of wick-ed-ness, *dim.* to un - do the hea - - vy  
*cresc.* bands, to loose the bands\_ of wick-ed-ness, to un - do\_ the hea - - vy  
*cresc.* bands, to loose the bands\_ of wick-ed-ness, to un - do\_ the hea - - vy

bur - dens, *CRESC.* Is it not to deal thy bread to the  
 bur - dens, *CRESC.* Is it not to  
 bur - dens,

Detailed description: This system contains the first two lines of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of two staves (Right and Left Hand). The music is in a minor key with a 3/4 time signature. The lyrics are: "bur - dens, Is it not to deal thy bread to the bur - dens, Is it not to bur - dens,". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *CRESC.* and *f*.

hun - gry? *p* *CRESC.* *f* Is not this, is not this the  
 deal thy bread to the hun - gry? *p* *CRESC.* *f* Is not this, is not this the  
 Is it not to deal thy bread to the hun - gry? *CRESC.* *f* Is not this the

Detailed description: This system contains the second two lines of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "hun - gry? Is not this, is not this the deal thy bread to the hun - gry? Is not this, is not this the Is it not to deal thy bread to the hun - gry? Is not this the". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *dim.*, *p*, *CRESC.*, and *f*.

fast that I have cho - sen? *p* And that thou hide not thy - self from thine  
 fast that I have cho - sen? *p* And that thou hide not thy - self from thine  
 fast that I have cho - sen? *p* And that thou hide not thy - self from thine

Detailed description: This system contains the final two lines of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "fast that I have cho - sen? And that thou hide not thy - self from thine fast that I have cho - sen? And that thou hide not thy - self from thine fast that I have cho - sen? And that thou hide not thy - self from thine". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *f*, *pp*, and *CRESC.*

own — flesh, thou hide not thy - self from thine own — flesh

own flesh, thou hide not thy - self from thine own — flesh

own — flesh, thou hide not thy - self from thine own — flesh

*un poco ritard.*

Is not this, is not this, is not this, is not this the fast that I have

*un poco ritard.*

Is not this, is not this, is not this, is not this the fast that I have

*un poco ritard.*

Is not this, is not this, is not this, is not this the fast that I have

*un poco ritard.*

*pp*

cho - - sen?

cho - - sen?

cho - - sen?

*a tempo*

*pp*

*cresc.*

Nº 8. CHORUS. BY THIS SHALL ALL MEN KNOW.

*Andante maestoso.*

SOPRANO. *f* By this shall all men know that ye are my dis-ci - ples, by

ALTO. *f* By this shall all men know that ye are my dis-ci - ples, by

TENOR. *f* By this shall all men know that ye are my dis-ci - ples, by

BASS. *f* By this, by this shall all men know that ye are my dis-ci - ples, by

ORGAN. *f* *Andante maestoso.* ♩ = 69.

this shall all men know that ye are my dis - ci - ples,

this shall all men know that ye are my dis - ci - ples,

this shall all men know that ye are my dis - ci - ples,

this shall all men know that ye are my dis - ci - ples,

if ye have love, if ye have love,

if ye have love, if ye have love, if ye have love,

if ye have love, if ye have love,

if ye have love, if ye have love, if ye have love,

if ye have love one to another, By

if ye have love one to another, By

if ye have love one to another, By

if ye have love one to another, By

this shall all men know that ye are my disciples, by

this shall all men know that ye are my disciples, by

this shall all men know that ye are my disciples, by

this, by this shall all men know that ye are my disciples, by

this shall all men know that ye are my disciples,

this shall all men know that ye are my disciples,

this shall all men know that ye are my disciples,

this shall all men know that ye are my disciples,

if ye have love one to an-o - ther, if ye have love  
 if ye have love one to an-o - ther, if ye have love  
 if ye have love one to an-o - ther, if ye have love  
 if ye have love one to an-o ther, if ye have love

one to an - o - ther, By  
 one to an - o - ther, By  
 one to an - o - ther. By  
 one to an - o - ther, By

*molto rit.*  
 this shall all men know that ye are my dis - ci - ples.  
*molto rit.*  
 this shall all men know that ye are my dis - ci - ples.  
*molto rit.*  
 this shall all men know that ye are my dis - ci - ples.  
*molto rit.*  
 this shall all men know that ye are my dis - ci - ples.

Nº 9. RECIT. AND AS THEY MINISTERED TO THE LORD.

*Adagio.* ♩ = 72.

SOPRANOS.

ORGAN.

*pp* *cresc.*

*p*

And as they min - is - tered to the

*dim. e rit.* *pp*

Lord, and fast - ed, the Ho - ly Ghost said,

*molto rit.*

SOPRANO I & II.

*a tempo* *p* *cresc.*

"Se - pa - rate me Bar - na - bas and Saul for the work

ALTO I & II.

*a tempo* *p* *cresc.*

"Se - pa - rate me Bar - na - bas and Saul for the work

*p* *cresc.*

where - un - to I have call - - ed them?" *dim.*

where - un - to I have call - - ed them?" *dim.*

And when they had *P accel.*

And when they had *P accel.*

*accel. ♩ = 92.*

*dim.*

Ped.

*cresc.*

And when they had fast - ed and

*cresc.*

And when they had fast - ed and

*cresc.*

fast - ed and prayed, when they had fast - ed and

*cresc.*

fast - ed and prayed, when they had fast - ed and

*p cresc. f*

Man. Ped.



prayed, and laid their hands on them, they sent

prayed, and laid their hands on them, they sent

prayed, and laid their hands on them, they sent

prayed, and laid their hands on them, they sent

*f* *pp* *poco rit.*

them a - way.

them a - way.

them a - way.

them a - way.

*pp* *a tempo primo* *ritard.*

*ppp*

## Nº10. ARIA. THOU SHALT GO TO ALL THAT I SHALL SEND THEE.

*Allegro moderato.* ♩ = 112.

SOPRANO. *mf*

Thou shalt go to all that I shall send thee, thou shalt

ORGAN. *p e sempre legato*

Man.

go to all that I shall send thee, and what - so - ev - er I com -

*CRESC.*

-mand thee, what - so - ev - er I com - mand thee thou shalt

*deciso un poco accel.*

speak, what - so - ev - er I com - mand thee

thou shalt speak, *crisc.* What - so - ev - er I com - mand thee,

— what - so - ev - er I com - mand thee thou shalt speak.

*f*

*tr*

*tr*

Ped.

*mf*  
Thou shalt

*un poco rit.*

*crisc.*  
go to all that I shall send thee, thou shalt go to all that I shall

*colla voce*

Man.

send thee, And what - so - - ev - - er I com - mand thee,

what - - so - - ev - er I com - mand thee, thou shalt

speaking, what - - so - - ev - er I com - mand

thee, thou shalt speak.

*rit. ad lib.* *dim.*

*colla voce*

## Nº 11. CHORUS. BE NOT AFRAID OF THEIR FACES.

*Allegro con spirito.*

SOPRANO. *f* Be not a - fraid of their fa - - ces, for I am

ALTO. *f* Be not a - fraid of their fa - - ces, for I am

TENOR. *f* Be not a - fraid of their fa - - ces, for I am

BASS. *f* Be not a - fraid of their fa - - ces, for I am

*Allegro con spirito. ♩. = 69.*

ORGAN. *f*

with thee, — to de - liv - er thee, — to de - liv - er thee, — I am

with thee, — to de - liv - er thee, — to de - liv - er thee, — I am

with thee, — to de - liv - er thee, — to de - liv - er thee, — I am

with thee, — to de - liv - er thee, — to de - liv - er thee, — I am

with thee, I am with thee, Be not a - fraid  
with thee, I am with thee, Be not a - fraid  
with thee, I am with thee, Be not a - fraid,  
with thee, I am with thee, Be not a - fraid

of their fa - - ces, for I am  
of their fa - - ces, for I am  
be not a - fraid, for I am  
of their fa - - ces, for I am

with thee, I, I, I am with thee, saith the  
with thee, I, I, I am with thee, saith the  
with thee, I, I, I am with thee, saith the  
with thee, I, I, I am with thee, saith the

Lord, Be not a - fraid of their fa - - -  
 Lord, Be not a - fraid of their  
 Lord, Be not a - fraid of their fa - - -  
 Lord, Be not a - fraid of their

-ces, be not a - fraid, be not a -  
 fa - ces, be not a - fraid, be not a -  
 -ces, be not a - fraid, be not a - fraid,  
 fa - ces, be not a - fraid, be not a - fraid,

*p* *CRES.* *CRES.* *CRES.* *CRES.*

-fraid, be not a - fraid of their fa - -  
 -fraid, be not a - fraid, be not a - fraid, be not a - fraid,  
 be not a - fraid, be not a - fraid, be  
 be not a - - fraid of their fa - -

*f* *CRES.* *f* *f* *f*

- ces, for I am with thee, saith the  
not a - fraid, be not a - fraid, I am with thee, saith the  
not a - fraid, be not a - fraid, I am with thee, saith the  
- ces, for I am with thee, saith the

*di - mi -*

*dim.*  
Lord, saith the Lord.  
*dim.*  
Lord, saith the Lord.  
*dim.*  
Lord, saith the Lord.  
*dim.*  
Lord, saith the Lord. *f*  
Lord, saith the Lord. I am with thee

*nu - en - da* *f*

*f*  
I

— to de - liv - er thee, — to de - liv - er thee, saith the Lord, Be



am with thee, — to de - liv - er thee, — to de - liv - er thee,

not a - fraid of — their fa - - ces, for I

saith the Lord, — saith the Lord, Be not a - fraid

I am with thee, — to de - liv - er thee,

am with thee, — to de - liv -

— of their fa - - ces, for I am with thee,

to de - liv - er thee, saith the Lord, Be not a - fraid,

I am with thee,

- er thee, saith the Lord, Be

to de - liv - er thee, saith the Lord,  
 be not a - - - fraid of their  
 to de - liv - er thee, to de - liv - er thee, saith the  
 not a - fraid of their fa - - ces, saith the

Be not a - fraid, be not a - fraid of their  
 fa - - ces, Be not a -  
 Lord, Be not a - fraid,  
 Lord, Be not a - fraid,

fa - ces, I am  
 - fraid of their fa - - ces, for I am  
 be not a - fraid of their fa - - -  
 I am with thee, to de - liv - er thee, to de -

with thee, to de - liv - er thee, to de - liv - er thee,  
 with thee, to de - liv - er thee, to de - liv - er  
 - ces, I am with thee,  
 - liv - er thee, to de - liv - er thee, saith the Lord,

saith the Lord, I am  
 thee, I am with thee, to de -  
 to de - liv - er thee, to de - liv - er thee,  
 Be not a - fraid of their

with thee, I am with thee, to de -  
 - liv - er thee, saith the Lord, I am with thee,  
 saith the Lord, Be not a - fraid of their fa - ces,  
 fa - ces, saith the Lord, I

-liv - er thee, — to de - liv - er thee, saith the Lord, I am  
 — to de - liv - er thee, — to de - liv - er thee, saith the Lord,  
 — of their fa - - ces, saith the Lord, I am  
 am with thee, saith the Lord, I

with thee, — I am with thee, saith the  
 — I am with thee, — saith the Lord, —  
 with thee, — to de - liv - er thee, to de - liv - er thee,  
 am with thee, — to de - liv - er thee, — to de -

Lord, Be not a - fraid of their fa - - ces, for I am  
 Be not a - fraid of their fa - - ces, for I am  
 saith the Lord, Be not a - fraid of their fa - - ces, for I am  
 -liv - er thee, Be not a - fraid of their fa - - ces, for I am —

with thee, — to de - liv - er thee, — to de - liv - er thee, — I am with thee,  
 with thee, — to de - liv - er thee, — to de - liv - er thee, — I am with thee,  
 with thee, — to de - liv - er thee, — to de - liv - er thee, — I am with thee,  
 with thee, — to de - liv - er thee, — to de - liv - er thee, — I am with thee,

I am with thee, *ff* Be not a - fraid of their  
 I am with thee, *ff* Be not a - fraid of their  
 I am with thee, *ff* Be not a - fraid of their  
 I am with thee, *ff* Be not a - fraid of their

fa - - - ces, — for I am with thee,  
 fa - - - ces, — for I  
 fa - - - ces, —  
 fa - - ces, for I am with thee, — to de - liv - er thee,

to de - liv - er thee, saith the Lord, saith the Lord,  
 am with thee, to de - liv - er thee, saith the Lord,  
 for I am with thee, to de - liv - er thee,  
 saith the Lord, Be not a - fraid, for I am with thee,

Be not a - fraid of their  
 saith the Lord Be not a - fraid of their  
 saith the Lord Be not a - fraid of their  
 saith the Lord Be not a - fraid of their

fa - ces, for I am with thee  
 fa - ces, for I am with thee  
 fa - ces, for I am with thee  
 fa - ces, for I am with thee

— to de - liv - er thee, saith \_\_\_\_\_

— to de - liv - er thee, saith \_\_\_\_\_

— to de - liv - er thee, saith \_\_\_\_\_

— to de - liv - er thee, saith \_\_\_\_\_ the—

*Lento.*

the Lord, \_\_\_\_\_

the Lord, \_\_\_\_\_ saith the Lord. \_\_\_\_\_

the Lord, \_\_\_\_\_ saith the Lord. \_\_\_\_\_

— Lord, \_\_\_\_\_ saith the Lord. \_\_\_\_\_

*Lento.*

*ritard.*

Nº 12. RECIT. AND CERTAIN MEN WHICH CAME DOWN FROM JUDEA.

*Moderato. ♩=80.*

CONTRALTOS. *ad lib.*

ORGAN. *mp*

Ped.

And cer-tain

men which came down from Ju - de - a taught the breth - ren, and said,

TENORS. *p*

"Ex

*Maestoso. ♩=69.*

TENORS. *p CRSC.*

BASSES. *p CRSC.*

- cept ye be cir - cum - cised, ex - cept ye be cir - cum - cised

"Ex - cept ye be cir - cum - cised

*p e stacc.*



*CRASC.*

af - ter the man - ner of Mo - ses, ye can - not be

*CRASC.*

af - ter the man - ner of Mo - ses, ye can - not be

sav - ed?"

sav - ed?"

*f*

*legato*

Sw.

*f* = 80.

Clar. C $\sharp$

add 4 $\text{ft}$  Flute

CONTRALTOS.

*ad lib.*

And they de - ter - mined that Paul and Bar - na - bas

Sw.

— should go up to Je - ru - sa - lem un - to the A -

*a tempo*  
- pos - tles and El - ders, a - bout this ques - tion.

*a tempo*  
And the A - pos - tles and El - ders came to - ge - ther, for to con - si - der of this mat - ter,

*ad lib.* *a tempo*  
and Pe - ter rose up, and said un - to them,

## Nº 13. ARIA. MEN AND BRETHREN.

*Andante con moto.* ♩ = 80. *ritard. ad lib.*

BARITONE.

"Men — and breth - ren, God made choice a -

ORGAN.

*p*

*colla voce*

Man.

*Allegro con spirito.* ♩ = 132.

- mong us, that the Gen - tiles by my mouth should

Ped.

hear the word of the Gos - pel, the Gen - tiles by my

*legato*

mouth should hear the word of the Gos - pel, and be - lieve, Should

hear the word, the Gen-tiles should hear the word of the

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gos - pel, should hear the word of the Gos-pel, and be - lieve, the Gen-tiles by my

Ped.

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note, then a half note, and a quarter note. The piano accompaniment includes a 'Ped.' (pedal) marking below the bass staff.

mouth should hear the word of the Gos - pel ——— and

The third system shows the vocal line with a half rest followed by a quarter note, then a half note, and a quarter note. The piano accompaniment continues with similar rhythmic patterns.

be - lieve. and

*CRSC.*

The fourth system concludes the vocal line with a half rest followed by a quarter note. The piano accompaniment features a 'CRSC.' (Crescendo) marking and a 'p' (piano) dynamic marking.

*cresc.*  $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$   $b^{\flat}$


God, which know - eth the hearts, which know - eth the hearts, bare them

wit - ness, God, which know - eth the hearts, which

know - eth the hearts, which know - eth the

hearts bare them wit - ness, giv - ing them the Ho - ly

Ghost \_\_\_\_\_ giv - ing them the Ho ly Ghost, \_\_\_\_\_



— God, which know - eth the hearts, bare them wit - ness,



giv - ing them the Ho - ly Ghost, \_\_\_\_\_ ev - en as he



did un - to us, \_\_\_\_\_ pu - ri - fy - ing their

*cresc.* *f ritard. ad lib.*

*colla voce*



hearts \_\_\_\_\_ by faith.

*a tempo* *f a tempo* *ritard.*



## THE CHRISTIAN FAITH.

No. 14. CHORUS. (*unaccomp.*) WE BELIEVE.

*Moderato.*

SOPRANO. *p*  
We be - lieve, we be - lieve that through the grace of the

ALTO. *p*  
We be - lieve, we be - lieve that through the grace of the

TENOR. *p*  
We be - lieve, we be - lieve that through the grace of the

BASS. *p*  
We be - lieve, we be - lieve that through the grace of the

ORGAN. *Moderato. ♩=96.*

*CRSC.* *p*  
Lord Je - sus Christ we shall be sav - ed, we shall be sav - ed, we be -

*CRSC.* *p*  
Lord Je - sus Christ we shall be sav - ed, we shall be sav - ed, we be -

*CRSC.* *p*  
Lord Je - sus Christ we shall be sav - ed, we shall be sav - ed, we be -

*CRSC.* *p*  
Lord Je - sus Christ we shall be sav - ed, we shall be sav - ed, we be -

ORGAN.

- lieve that through the grace of the Lord Je-sus Christ we shall be sav - ed,  
 - lieve that through the grace of the Lord Je-sus Christ we shall be sav - ed,  
 - lieve that through the grace of the Lord Je-sus Christ we shall be sav - ed,  
 - lieve that through the grace of the Lord Je-sus Christ we shall be sav - ed,

*cresc.*  
 we shall be sav - ed, through the grace of the Lord Je-sus Christ we shall be sav -  
*cresc.*  
 we shall be sav - ed, through the grace of the Lord Je-sus Christ we shall be sav -  
*cresc.*  
 we shall be sav - ed, through the grace of the Lord Je-sus Christ we shall be sav -  
*cresc.*  
 we shall be sav - ed, through the grace of the Lord Je-sus Christ we shall be sav -

*pp* *cresc.* *dim.*  
 - ed. we be - lieve, we be - lieve that through the grace of the Lord Je-sus  
*pp* *cresc.* *dim.*  
 - ed. we be - lieve, we be - lieve that through the grace of the Lord Je-sus  
*pp* *cresc.* *dim.*  
 - ed. we be - lieve, we be - lieve that through the grace of the Lord Je-sus  
*pp* *cresc.* *dim.*  
 - ed. we be - lieve, we be - lieve that through the



*ritard.* *pp* *a tempo* *cresc.*

Christ we shall be sav - ed, we shall be

Christ we shall be sav - ed, we shall be

Christ we shall be sav - ed, we shall be

*p* *ritard.* *a tempo* *cresc.*

grace of the Lord Je - sus Christ we shall be sav - ed,

*f* *ff*

sav - ed, through the grace of the Lord Je - sus Christ, through the grace of the

sav - ed, through the grace of the Lord Je - sus Christ, through the grace of the

sav - ed, through the grace of the Lord Je - sus Christ, through the grace of the

sav - ed, through the grace of the Lord Je - sus Christ, through the grace of the

*p* *pp*

Lord Je - sus Christ, — we shall be sav - ed.

Lord Je - sus Christ, — we shall be saved, we shall be sav - ed.

Lord Je - sus Christ, — we shall be saved, we shall be sav - ed.

Lord Je - sus Christ, — we shall be sav - ed.

## Nº 15. RECIT. THEN ALL THE MULTITUDE KEPT SILENCE.

*Allegro maestoso.* ♩ = 108.

SOPRANOS. *f* Then all the

ORGAN. *f*

mul - ti - tude kept si - lence, and gave au - di - ence to Bar - na - bas and

*mf* *p*

Paul, de - clar - ing what mi - ra - cles and won - ders God had

*f*

wrought a - mong the Gen - tiles by them.

*mp* *p*

Nº 16. DUET. GREAT IS THE LORD.

*Allegro.*

TENOR. *f* Great is the Lord. and

BASS. *f* Great is the Lord,

ORGAN. *Allegro. ♩ = 96.*  
*p e legato*

Man.

mar - vel - lous, great is the Lord, and mar - vel - lous,

and mar - vel - lous, great is the Lord, and

Ped. Man. Ped.

wor - thy to be prais - ed, wor - thy to be prais - ed,

mar - vel - lous, wor - thy to be prais - ed,

Man. Ped.

*p* wor - - - thy to be prais - ed,

*p* wor - - - thy to be prais - ed,

Clar. *p* Sw. *crest.* Sw. *f*

Fag. Man. Ped.

*f* There is no end of His great - -

*f* There is no end \_\_\_\_\_ of His great-ness, no

- - - ness, \_\_\_\_\_ no end of His great - ness, no

end of His great - - - ness, there is no end, no

Ped.

end of His great - - ness.

end of His great - - ness.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both with lyrics: "end of His great - - ness." The piano accompaniment is written for the right and left hands, with a dynamic marking of *p* (piano) indicated below the left hand. The music is in a key with one flat and a 4/4 time signature.

One ge - ne -

One ge - ne - ra - tion shall praise.

The second system continues the musical score. The vocal line has two staves. The top staff has the lyrics "One ge - ne -" and the bottom staff has "One ge - ne - ra - tion shall praise." The piano accompaniment continues with a dynamic marking of *p*. The music maintains the same key and time signature.

- ra - tion shall praise.

Thy works, shall praise Thy

The third system concludes the musical score. The vocal line has two staves. The top staff has the lyrics "- ra - tion shall praise." and the bottom staff has "Thy works, shall praise Thy". The piano accompaniment continues with a dynamic marking of *p*. The music maintains the same key and time signature.

Thy works, one ge - ne - ra - -

works un - to an - o - ther, one ge - ne - ra - -

- tion shall praise Thy works un - to an - o - ther,

- - - - - tion shall praise Thy works un - to an - o - ther,

Ped.

and de - clare Thy power. As for me,

and de - clare Thy power. As for

*f* *p*

I will be talk - ing of Thy wor - ship, Thy glo - - ry, Thy  
 me, I will be talk - ing of Thy

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "I will be talk - ing of Thy wor - ship, Thy glo - - ry, Thy". The middle staff is a vocal line in bass clef with lyrics: "me, I will be talk - ing of Thy". The bottom staff is a piano accompaniment in bass clef, featuring chords and melodic lines.

praise and won - drous works. \_\_\_\_\_  
 wor - ship, Thy glo - ry, Thy praise and won - drous works, Thy won - drous

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "praise and won - drous works. \_\_\_\_\_". The middle staff is a vocal line in bass clef with lyrics: "wor - ship, Thy glo - ry, Thy praise and won - drous works, Thy won - drous". The bottom staff is a piano accompaniment in bass clef, with the word "Man." written below it.

So that men shall speak of the might of Thy mar - vel - lous acts, \_\_\_\_\_  
 works. So that men shall speak of the might of Thy

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "So that men shall speak of the might of Thy mar - vel - lous acts, \_\_\_\_\_". The middle staff is a vocal line in bass clef with lyrics: "works. So that men shall speak of the might of Thy". The bottom staff is a piano accompaniment in bass clef, with the word "Ped." written below it.

and I will al - so tell, I will al - so tell

mar - vel - lous acts, and I will al - - - so tell

of Thy great - - - ness, Thy great - - -

of Thy great - - - - ness, and I will al - so

*ritard. ad lib.*

*col basso*

- - - - - ness.

tell of Thy great - ness.

*f a tempo*



Nº 17. CHORUS. ALL THY WORKS PRAISE THEE, O LORD.

*Maestoso.*

SOPRANO. *f*  
All Thy works praise — Thee, O Lord, all Thy

ALTO. *f*  
All Thy works praise Thee. O Lord, all Thy

TENOR. *f*  
All Thy works praise Thee, O Lord, all Thy

BASS. *f*  
All Thy works praise Thee, O Lord, all Thy

*Maestoso. d = 66.*

ORGAN. *f*  
Ped.

works praise Thee, O Lord, and Thy saints give thanks un - to

works praise Thee, O Lord, and Thy saints give thanks un - to

works praise Thee, O Lord, and Thy saints give thanks un - to

works praise Thee, O Lord, and Thy saints give thanks, give thanks un - to

Thee, Thy saints give thanks, Thy saints give thanks, thanks,  
 Thee, Thy saints give thanks, Thy saints give thanks, thanks,  
 Thee, Thy saints give thanks, Thy saints give thanks, thanks,  
 Thee, Thy saints give thanks, Thy saints give thanks, and Thy

thanks, thanks un - to Thee, All Thy works praise Thee, O  
 thanks, thanks un - to Thee, All Thy works— praise Thee, O  
 thanks, thanks un - to Thee, All Thy works praise Thee, O  
 saints give thanks un - to Thee, All Thy works praise Thee, O Lord,

Lord, and Thy saints— give thanks un - to Thee, Thy saints—  
 Lord,— and Thy saints give thanks un - to Thee, Thy saints—  
 Lord,— and Thy saints give thanks un - to Thee, Thy saints—  
 and Thy saints, Thy saints give thanks un - to Thee, Thy saints—

*L'istesso tempo.*

— give thanks un-to Thee.

— give thanks un-to Thee. Thy king - dom is an ev - er -

— give thanks un-to Thee.

— give thanks un-to Thee.

*L'istesso tempo. d. = 66.*

*sempre legatissimo e p*

Man.

- last - ing king - dom, Thy king -

- dom is an ev - er - last - ing king - dom,

- dom is an ev - er - last - ing king - dom,

*tr.*

and Thy do - min - - ion en - dur - eth, Thy do - min - -

- ion en - dur - eth, Thy do - min - ion en - - dur - - -

*Listesso tempo.* **f**

My

- eth throughout all a - - ges. **f**

My

*Listesso tempo. ♩ = 66.*

**f**

mouth shall speak the praise of the Lord, my mouth shall speak the  
 My mouth shall speak the praise of the Lord, my mouth shall speak the  
 mouth shall speak the praise of the Lord, my mouth shall speak the  
 My mouth shall speak the praise of the Lord, my mouth shall speak the

Ped.

praise, the praise of the Lord, my mouth shall speak the  
 praise, the praise of the Lord, my mouth shall speak the  
 praise, the praise of the Lord, my mouth shall speak the praise, the  
 praise, the praise of the Lord, my mouth shall speak the praise, the

praise of the Lord, my mouth shall speak the praise of the  
 praise of the Lord, my mouth shall speak the praise of the  
 praise of the Lord, my mouth shall speak the praise of the  
 praise of the Lord, my mouth shall speak the praise of the

Lord. Let all flesh give thanks, un - to His

Lord. Let all flesh give thanks, un - to His

Lord. Let all flesh give thanks, un - to His

Lord. Let all flesh give thanks, un - to His

Ho - ly Name, let all flesh give thanks,

Ho - ly Name, let all flesh give thanks,

Ho - ly Name, let all flesh give thanks,

Ho - ly Name, let all flesh give thanks,

for ev - - er and ev - - er. My mouth shall

for ev - - er and ev - - er. My

for ev - - er and ev - - er. My mouth shall

for ev - - er and ev - - er. My

speak the praise of the Lord, my mouth shall speak the  
mouth shall speak the praise of the Lord, my mouth shall speak the  
speak the praise of the Lord, my mouth shall speak the  
mouth shall speak the praise of the Lord, my mouth shall speak the

praise of the Lord. Let all flesh give thanks,  
praise of the Lord. Let all flesh give thanks,  
praise of the Lord. Let all flesh give thanks,  
praise of the Lord. Let all flesh give thanks,

un - to His Ho - ly Name, for ev - er, for ev -  
un - to His Ho - ly Name, for ev - er, for ev -  
un - to His Ho - ly Name, for ev - er, for ev -  
un - to His Ho - ly Name, for ev - er, for ev -

-er and ev - - - er. My mouth shall

-er and ev - - - er. My

-er and ev - - - er. My mouth shall

-er and ev - - - er. My

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines in a B-flat major key.

speak the praise of the Lord, my mouth shall speak the

mouth shall speak the praise of the Lord, my mouth shall speak the

speak the praise of the Lord, my mouth shall speak the

mouth shall speak the praise of the Lord, my mouth shall speak the

The piano accompaniment continues with two staves, including trills (tr) in the right hand.



Canon 4 in 1.

praise of the Lord. A - -

praise of the Lord. A - -

praise of the Lord. A - - - - men,

praise of the Lord. A - - - - men, A -

The piano accompaniment consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and trills.

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

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

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

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

The piano accompaniment continues with similar rhythmic patterns, including trills and a *ritard.* marking.







NOVELLO'S ORIGINAL OCTAVO EDITIONS  
OF  
Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.
<b>FRANZ ABT.</b>			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
MINSTER BELLS (ditto) ...	2/6	—	—
<b>THOMAS ANDERTON.</b>			
YULE TIDE ...	1/6	2/0	3/0
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—
<b>W. I. ARGENT.</b>			
MASS, IN B FLAT ...	2/6	—	—
<b>P. ARMES.</b>			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
ST. BARNABAS ...	2/0	—	—
<b>E. ASPA.</b>			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
<b>ASTORGA.</b>			
STABAT MATER ...	1/0	1/6	—
<b>BACH.</b>			
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0
... Abridged, as used at St. Paul's	1/6	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
BIDE WITH US ...	1/0	—	—
A STRONGHOLD SURE ...	1/0	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	0/4	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
<b>J. BARNBY.</b>			
REBEKAH (Sol-Fa, 0/9) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—
<b>LEONARD BARNES.</b>			
THE BRIDAL DAY ...	2/6	—	4/6
<b>J. F. BARNETT.</b>			
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
PARADISE AND THE PERI ...	4/0	—	—
<b>BEETHOVEN.</b>			
THE PRAISE OF MUSIC ...	1/6	2/0	3/0
RUINS OF ATHENS ...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
MOUNT OF OLIVES ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0
MASS, IN D ...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	2/6	—	—
... Ditto, THE VOCAL PORTION ...	1/0	—	—
THE CHORAL FANTASIA ...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED ...	0/2	—	—
<b>KAREL BENDL.</b>			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
<b>WILFRED BENDALL.</b>			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
<b>SIR JULIUS BENEDICT.</b>			
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	1/6	—	—
<b>SIR W. STERNDALE BENNETT.</b>			
THE MAY QUEEN (Sol-Fa, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
<b>G. R. BETJEMANN.</b>			
THE SONG OF THE WESTERN MEN ...	1/0	—	—
<b>W. R. BEXFIELD.</b>			
ISRAEL RESTORED ...	4/0	—	6/0
<b>E. M. BOYCE.</b>			
THE LAY OF THE BROWN ROSARY ...	1/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—
<b>J. BRADFORD.</b>			
THE SONG OF JUBILEE ...	2/0	—	—
PRAISE THE LORD ...	2/0	—	—
<b>W. F. BRADSHAW.</b>			
GASPAR BECERRA ...	1/6	—	—
<b>J. BRAHMS.</b>			
A SONG OF DESTINY ...	1/0	—	—
<b>C. BRAUN.</b>			
SIGURD ...	5/0	—	—
<b>J. C. BRIDGE.</b>			
DANIEL ...	3/6	—	—
RUDEL ...	4/0	—	—
<b>J. F. BRIDGE.</b>			
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
CALLIRHOE (Sol-Fa, 1/6) ...	2/6	3/0	4/0
NINEVEH ...	2/6	3/0	4/0
THE REPENTANCE OF NINEVEH ...	2/6	3/0	4/0
<b>DUDLEY BUCK.</b>			
THE LIGHT OF ASIA ...	3/0	3/6	5/0
<b>EDWARD BUNNETT.</b>			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
<b>W. BYRD.</b>			
MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
<b>CARISSIMI.</b>			
JEPHTHAH ...	1/0	—	—
<b>F. D. CARNELL.</b>			
SUPPLICATION ...	5/0	—	—
<b>GEORGE CARTER.</b>			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
<b>WILLIAM CARTER.</b>			
PLACIDA ...	2/0	2/6	4/0
<b>CHERUBINI.</b>			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
<b>E. T. CHIPP.</b>			
JOB ...	4/0	—	—
NAOMI ...	5/0	—	—
<b>FREDERICK CORDER.</b>			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ...	2/6	—	—
<b>SIR MICHAEL COSTA.</b>			
THE DREAM ...	1/0	—	—
<b>H. COWARD.</b>			
THE STORY OF BETHANY ...	2/6	3/0	—
<b>F. H. COWEN.</b>			
ST. JOHN'S EVE (Sol-Fa, 1/6) ...	2/6	3/0	4/0
A SONG OF THANKSGIVING ...	1/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	3/0	4/0
RUTH (Sol-Fa, 1/6) ...	4/0	4/6	6/0
<b>J. MAUDE CRAMENT.</b>			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
<b>W. CRESER.</b>			
EUDORA (A dramatic Idyll) ...	2/6	—	—
<b>W. CROTCH.</b>			
PALESTINE ...	3/0	3/3	5/0
<b>W. H. CUMMINGS.</b>			
THE FAIRY RING ...	2/6	—	—

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TE DEUM ... ..	1/6	—	—	W. G. CUSINS.	EARL HALDAN'S DAUGHTER ... ..	1/0	—
THE DESERT (Male voices) ... ..	1/6	2/0	—	FÉLICIEN DAVID.	C. H. GRAUN.		
BETHANY ... ..	4/0	—	—	P. H. DIEMER.	THE PASSION OF OUR LORD (Der Tod Jesu) ... ..	2/0	2/6 4/0
LAZARUS ... ..	2/6	—	—	M. E. DOORLY.	TE DEUM ... ..	2/0	2/6 4/0
MASS IN E MINOR ... ..	5/0	—	—	F. G. DOSSERT.	J. O. GRIMM.		
ST. LUDMILA ... ..	5/0	6/0	7/6	ANTONÍN DVOŘÁK.	THE SOUL'S ASPIRATION ... ..	1/0	—
THE SPECTRE'S BRIDE ... ..	3/0	3/6	5/0	DITTO (German and Bohemian Words) ... ..	G. HALFORD.		
STABAT MATER ... ..	2/6	3/0	4/0	DITTO (German and Bohemian Words) ... ..	THE PARACLETE ... ..	2/0	—
PATRIOTIC HYMN ... ..	1/6	—	—	DITTO (German and Bohemian Words) ... ..	HANDEL.		
SALVATOR MUNDI ... ..	2/6	—	—	ALEXANDER'S FEAST ... ..	ALEXANDER'S FEAST ... ..	2/0	2/6 4/0
ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—	ACIS AND GALATEA ... ..	ACIS AND GALATEA ... ..	1/0	1/6 2/6
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ELYSIUM ... ..	1/0	—	—	THE PASSION ... ..	SEMELE ... ..	3/0	3/6 5/0
MASS, IN B FLAT (Latin and English) ... ..	2/0	2/6	3/6	THE TRIUMPH OF TIME AND TRUTH ... ..	THE PASSION ... ..	3/0	3/6 5/0
THE LADY OF THE ISLES ... ..	1/6	—	—	ALEXANDER BALUS ... ..	THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6 5/0
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THE BONNIE FISHWIVES (ditto) ... ..	2/6	—	—	ATHALIAH ... ..	HERCULES ... ..	3/0	3/6 5/0
ROBERT FRANZ.				ESTHER ... ..	ATHALIAH ... ..	3/0	3/6 5/0
PRaise YE THE LORD (117th Psalm) ... ..	1/0	—	—	SUSANNA ... ..	ESTHER ... ..	3/0	3/6 5/0
PSYCHE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	THEODORA ... ..	SUSANNA ... ..	3/0	3/6 5/0
SPRING'S MESSAGE (SOL-FA, 0/3) ... ..	0/8	—	—	BELSHAZZAR ... ..	THEODORA ... ..	3/0	3/6 5/0
ERL-KING'S DAUGHTER (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	THE MESSIAH, edited by V. Novello (SOL-FA, 1/0) ... ..	BELSHAZZAR ... ..	3/0	3/6 5/0
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HENRY GADSBY.				JUDAS MACCABÆUS (SOL-FA, 1/0) ... ..	JUDAS MACCABÆUS (SOL-FA, 1/0) ... ..	2/0	2/6 4/0
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ALCESTIS (Male voices) ... ..	4/0	—	—	SAMSON (SOL-FA, 1/0) ... ..	SAMSON (SOL-FA, 1/0) ... ..	2/0	2/6 4/0
COLUMBUS (Male voices) ... ..	2/6	—	—	SOLOMON ... ..	SOLOMON ... ..	2/0	2/6 4/0
HARVEST CANTATA (SOL-FA, 0/6) ... ..	1/0	—	—	JEPHTHA ... ..	JEPHTHA ... ..	2/0	2/6 4/0
THE SHUNAMMITE ... ..	3/0	—	—	JOSHUA ... ..	JOSHUA ... ..	2/0	2/6 4/0
JOAN OF ARC (SOL-FA, 1/0) ... ..	2/6	3/0	4/0	DEBORAH ... ..	DEBORAH ... ..	2/0	2/6 4/0
PASSION SERVICE ... ..	2/6	3/0	4/0	SAUL ... ..	SAUL ... ..	2/0	2/6 4/0
RUTH (SOL-FA, 0/9) ... ..	2/0	2/6	4/0	CHANDOS TE DEUM ... ..	CHANDOS TE DEUM ... ..	1/0	1/6 2/6
THE HOLY CITY (SOL-FA, 1/0) ... ..	2/6	3/0	4/0	DETTINGEN TE DEUM ... ..	DETTINGEN TE DEUM ... ..	1/0	1/6 2/6
TEN VIRGINS (SOL-FA, 1/0) ... ..	2/6	3/0	4/0	UTRECHT JUBILATE ... ..	UTRECHT JUBILATE ... ..	1/0	—
FR. GERNSEHEIM.				O PRAISE THE LORD (6th Chandos Anthem) ... ..	O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0	—
SALAMIS. A TRIUMPH SONG (Male voices) ... ..	1/6	—	—	CORONATION AND FUNERAL ANTHEMS ... ..	CORONATION AND FUNERAL ANTHEMS ... ..	—	5/0
PHILIPPI ... ..	2/6	—	—	Or, singly:—	THE KING SHALL REJOICE ... ..	0/8	—
ORPHEUS (Act III.) ... ..	1/0	—	—	ZADOK THE PRIEST ... ..	ZADOK THE PRIEST ... ..	0/8	—
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—	MY HEART IS INDITING ... ..	MY HEART IS INDITING ... ..	0/8	—
NGENIA ... ..	1/0	—	—	LET THY HAND BE STRENGTHENED ... ..	LET THY HAND BE STRENGTHENED ... ..	0/8	—
THE WATER-LILY (Male voices) ... ..	1/6	—	—	THE WAYS OF ZION ... ..	THE WAYS OF ZION ... ..	1/0	—
CH. GOUNOD.				ODE ON ST. CECILIA'S DAY ... ..	ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6 2/6
MORS ET VITA (Latin or English) ... ..	6/0	6/6	7/6	L'ALLEGRO ... ..	L'ALLEGRO ... ..	2/0	2/6 4/0
THE REDEMPTION (English words) (SOL-FA, 2/0) ... ..	5/0	6/0	7/6	HAYDN.			
MESSE SOLENNELLE (St. Cecilia) ... ..	1/0	1/6	2/6	THE CREATION (SOL-FA, 1/0) ... ..	THE CREATION (SOL-FA, 1/0) ... ..	2/0	2/6 4/0
OUT OF DARKNESS ... ..	1/0	—	—	THE CREATION, Pocket Edition ... ..	THE CREATION, Pocket Edition ... ..	1/0	1/6 2/0
COMMUNION SERVICE (Messe Solennelle) ... ..	1/6	2/0	3/0	THE SEASONS ... ..	THE SEASONS ... ..	3/0	3/6 5/0
TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—	Each Season, singly ... ..	Each Season, singly ... ..	1/0	—
DE PROFUNDIS (130th Psalm) (Latin Words) ... ..	1/0	—	—	FIRST MASS, IN B FLAT (Latin) ... ..	FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6 2/6
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiæ Jerusalem) ... ..	1/0	—	—	DITTO (Latin and English) ... ..	DITTO (Latin and English) ... ..	1/0	1/6 2/6
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—	SECOND MASS, IN C (Latin) ... ..	SECOND MASS, IN C (Latin) ... ..	1/0	1/6 2/6
GALLIA (SOL-FA, 0/4) ... ..	1/0	—	—	THIRD MASS (IMPERIAL) (Latin and English) ... ..	THIRD MASS (IMPERIAL) (Latin and English) ... ..	1/0	1/6 2/6
				DITTO (Latin) ... ..	DITTO (Latin) ... ..	1/0	1/6 2/6
				SIXTEENTH MASS (Latin) ... ..	SIXTEENTH MASS (Latin) ... ..	1/6	2/0 3/0
				THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6 4/0
				TE DEUM (English and Latin) ... ..	TE DEUM (English and Latin) ... ..	1/0	—
				INSANÆ ET VANÆ CURÆ (Ditto) ... ..	INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4	—
				BATTISON HAYNES.			
				THE FAIRIES' ISLE (Female voices) ... ..	THE FAIRIES' ISLE (Female voices) ... ..	2/6	—
				H. HEALE.			
				JUBILEE ODE ... ..	JUBILEE ODE ... ..	1/6	—
				C. SWINNERTON HEAP.			
				FAIR ROSAMOND (SOL-FA, 2/0) ... ..	FAIR ROSAMOND (SOL-FA, 2/0) ... ..	3/6	4/0 5/0
				EDWARD HECHT.			
				ERIC THE DANE ... ..	ERIC THE DANE ... ..	3/0	—
				O MAY I JOIN THE CHÖIR INVISIBLE ... ..	O MAY I JOIN THE CHÖIR INVISIBLE ... ..	1/0	—
				GEORGE HENSCHEL.			
				OUT OF DARKNESS (130th Psalm) ... ..	OUT OF DARKNESS (130th Psalm) ... ..	2/6	—
				HENRY HILES.			
				FAYRE PASTOREL ... ..	FAYRE PASTOREL ... ..	6/8	—
				THE CRUSADERS ... ..	THE CRUSADERS ... ..	2/6	—
				FERDINAND HILLER.			
				NALA AND DAMAYANTI ... ..	NALA AND DAMAYANTI ... ..	4/0	6/0
				A SONG OF VICTORY ... ..	A SONG OF VICTORY ... ..	1/0	1/6

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<b>HEINRICH HOFMANN.</b>				<b>MENDELSSOHN—continued.</b>			
FAIR MELUSINA ... ..	2/0	2/6	4/0	AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—
CINDERELLA ... ..	4/0	—	—	COME, LET US SING (65th Psalm) ... ..	1/0	—	—
SONG OF THE NORNS (Female voices) ... ..	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0
<b>HUMMEL.</b>				DITTO, SOL-FA, 0/9			
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6	NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	ST. PAUL (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6	ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0) ... ..	1/0	1/6	2/6
THIRD MASS, IN D ... ..	1/0	1/6	2/6	LORD, HOW LONG WILT THOU FORGET ME ... ..	1/0	—	—
COMMUNION SERVICE, ditto ... ..	2/0	—	4/0	DITTO, SOL-FA, 0/4			
ALMA VIRGO (Latin and English) ... ..	0/4	—	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3) ... ..	1/0	—	—
QUOD IN ORBE (Ditto) ... ..	0/4	—	—	DITTO			
<b>W. H. HUNT.</b>				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ... ..			
STABAT MATER ... ..	3/0	3/6	—	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
<b>H. H. HUSS.</b>				MIDSUMMER NIGHT'S DREAM (Female voices) ... ..			
AVE MARIA (Female voices) ... ..	1/0	—	—	ATHALIE (SOL-FA, 1/0) ... ..	2/0	2/6	4/0
<b>F. ILIFFE.</b>				ANTIGONE (Male voices) (SOL-FA, 1/0) ... ..			
ST. JOHN THE DIVINE... ..	1/0	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—	—
<b>JOHN WILLIAM JACKSON.</b>				FESTGESANG (Hymns of Praise) ... ..			
I CRIED UNTO GOD ... ..	1/6	—	—	DITTO (Male voices) ... ..			
<b>W. JACKSON.</b>				CHRISTUS (SOL-FA, 0/6) ... ..			
THE YEAR ... ..	2/0	2/6	—	THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
<b>D. JENKINS.</b>				SON AND STRANGER (Operetta) ... ..			
DAVID AND SAUL... ..	3/0	3/6	—	LORELEY (SOL-FA, 0/6) ... ..	1/0	—	—
<b>A. JENSEN.</b>				GEDIPIUS AT COLONOS (Male voices) ... ..			
THE FEAST OF ADONIS ... ..	1/0	—	—	TO THE SONS OF ART (Ditto) (SOL-FA, 0/3) ... ..	1/0	—	—
<b>W. JOHNSON.</b>				JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ... ..			
ECCE HOMO ... ..	2/0	—	—	WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—
<b>C. WARWICK JORDAN.</b>				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..			
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—	SING TO THE LORD (98th Psalm) ... ..	0/8	—	—
<b>ALFRED KING.</b>				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..			
THE EPIPHANY ... ..	3/0	—	—	AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0	—	—
<b>N. KILBURN.</b>				<b>MEYERBEER.</b>			
THE SILVER STAR (Female voices) ... ..	1/6	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
<b>OLIVER KING.</b>				Ditto (English) ... ..			
BY THE WATERS OF BABYLON (137th Psalm)... ..	1/6	—	—	<b>B. MOLIQUE.</b>			
THE NAIADS (Female Voices) ... ..	2/6	—	—	ABRAHAM ... ..	3/0	3/6	5/0
<b>J. KINROSS.</b>				<b>MOZART.</b>			
SONGS IN A VINEYARD (Female voices) ... ..	2/6	—	—	KING THAMOS ... ..	1/0	1/6	—
DITTO, SOL-FA, 0/6				FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
<b>H. LAHEE.</b>				SEVENTH MASS, IN B FLAT ... ..			
THE SLEEPING BEAUTY (Female voices)... ..	2/6	—	—	COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—
DITTO, SOL-FA, 0/6				TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
<b>LEONARDO LEO.</b>				Ditto (Latin and English) (SOL-FA, 0/9) ... ..			
DIXIT DOMINUS ... ..	1/0	1/6	—	REQUIEM MASS ... ..	1/0	1/6	2/6
<b>H. LESLIE.</b>				Ditto (Latin and English) (SOL-FA, 1/0)... ..			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	LITANIA DE VENERABILI ALTARIS (E7) ... ..	1/6	2/0	3/0
<b>F. LISZT.</b>				LITANIA DE VENERABILI SACRAMENTO (B7) ... ..			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	SPLENDENTE TE DEUS ... ..	0/3	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	O GOD, WHEN THOU APPEAREST ditto ... ..	0/3	—	—
<b>C. H. LLOYD.</b>				HAVE MERCY, O LORD ... ..			
ALCESTIS ... ..	3/0	—	—	GLORY, HONOUR, PRAISE ... ..	0/3	—	—
ANDROMEDA ... ..	3/0	3/6	5/0	<b>E. MUNDELLA.</b>			
HERO AND LEANDER ... ..	1/6	—	—	VICTORY OF SONG (Female voices) ... ..	1/0	—	—
THE SONG OF BALDER ... ..	1/0	—	—	<b>DR. JOHN NAYLOR.</b>			
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—	JEREMIAH ... ..	3/0	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—	<b>JOSEF NEŠVERA.</b>			
<b>W. H. LONGHURST.</b>				DE PROFUNDIS ... ..			
THE VILLAGE FAIR ... ..	2/0	2/6	—	<b>HERBERT OAKELEY.</b>			
<b>HAMISH MACCUNN.</b>				SELECTION FROM A JUBILEE LYRIC ... ..			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6) ... ..	2/6	3/0	4/0	REV. SIR FREDK. OUSELEY.			
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)... ..	1/0	—	—	THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—
<b>G. A. MACFARREN.</b>				<b>R. P. PAINE.</b>			
SONGS IN A CORNFIELD (Female voices) ... ..	2/6	—	4/0	THE LORD REIGNETH (3rd Psalm) ... ..	1/0	—	—
MAY-DAY (SOL-FA, 0/6) ... ..	1/0	1/6	2/6	THE PRODIGAL SON ... ..	1/6	—	2/6
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THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	MISSA PAPÆ MARCELLI ... ..	2/0	—	—
THE STORY OF SAYID ... ..	3/0	3/6	5/0	MISSA BREVIS ... ..	2/6	—	—
JASON ... ..	2/6	3/0	4/0	<b>H. W. PARKER.</b>			
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THE RED CROSS KNIGHT (SOL-FA, 2/0) ... ..	4/0	4/6	6/0	ODE TO THE NORTH-EAST WIND ... ..			
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FREEDOM ... ..	1/0	—	—	<b>A. SOMERVELL.</b>			
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<b>PURCELL.</b>				THE DAY DREAM ... ..			
DIDO AND ÆNEAS ... ..	2/6	—	—	<b>SPOHR.</b>			
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	MASS (for 5 solo voices and double choir) ...			
<b>J. F. H. READ.</b>				HYMN TO ST. CECILIA ... ..			
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PSYCHE ... ..	1/0	—	—	GOD, THOU ART GREAT (SOL-FA, 0/6) ... ..			
<b>J. V. ROBERTS.</b>				HOW LOVELY ARE THY DWELLINGS FAIR... ..			
JONAH ... ..	3/0	—	—	JEHOVAH, LORD OF HOSTS... ..			
<b>W. S. ROCKSTRO.</b>				<b>JOHN STAINER.</b>			
THE GOOD SHEPHERD ... ..	2/6	—	—	THE CRUCIFIXION (SOL-FA, 0/9) ... ..			
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Ditto, SOL-FA, 0/4				THE REVENGE (SOL-FA, 0/9) ... ..			
<b>ROSSINI.</b>				GOD IS OUR HOPE (46th Psalm) ... ..			
STABAT MATER (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	CEDIPUS REX (Male voices) ... ..			
MOSES IN EGYPT ... ..	6/0	6/6	7/6	<b>H. W. STEWARDSON.</b>			
<b>CHARLES B. RUTENBER.</b>				GIDEON ... ..			
DIVINE LOVE ... ..	2/6	—	—	<b>J. STORER.</b>			
<b>C. SAINTON-DOLBY.</b>				THE TOURNAMENT ... ..			
FLORIMEL (Female voices) ... ..	2/6	—	—	<b>E. C. SUCH.</b>			
<b>CAMILLE SAINT-SAËNS.</b>				NARCISSUS AND ECHO... ..			
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)... ..	1/6	—	—	GOD IS OUR REFUGE (46th Psalm) ... ..			
<b>SCHUBERT.</b>				<b>ARTHUR SULLIVAN.</b>			
MASS, IN A FLAT ... ..	1/0	1/6	2/6	THE GOLDEN LEGEND (SOL-FA, 2/0) ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..			
MASS, IN E FLAT ... ..	2/0	2/6	4/0	FESTIVAL TE DEUM ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0	<b>W. TAYLOR.</b>			
MASS, IN B FLAT ... ..	1/0	1/6	2/6	ST. JOHN THE BAPTIST ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>A. GORING THOMAS.</b>			
MASS, IN C ... ..	1/0	1/6	2/6	THE SUN-WORSHIPPERS ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>E. H. THORNE.</b>			
MASS, IN G ... ..	1/0	1/6	2/6	BE MERCIFUL UNTO ME ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>VAN BREE.</b>			
MASS, IN F ... ..	1/0	1/6	2/6	ST. CECILIA'S DAY (SOL-FA, 0/9) ... ..			
COMMUNION SERVICE, ditto ... ..	2/0	—	3/6	<b>CHARLES VINCENT.</b>			
SONG OF MIRIAM (SOL-FA, 0/6) ... ..	1/0	—	—	THE VILLAGE QUEEN (Female voices) ... ..			
<b>SCHUMANN.</b>				THE LITTLE MERMAID (Female voices) ... ..			
THE MINSTREL'S CURSE ... ..	1/6	—	—	<b>R. H. WALKER.</b>			
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PILGRIMAGE OF THE ROSE... ..	1/0	1/6	2/6	MASS, IN G (Latin and English) ... ..			
MANFRED ... ..	1/0	—	—	MASS, IN E FLAT (Ditto) ... ..			
FAUST ... ..	3/0	3/6	5/0	COMMUNION SERVICE IN E FLAT ... ..			
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<b>J. SHORT.</b>				<b>S. S. WESLEY.</b>			
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MASS (S. Joseph) ... ..	2/0	—	—	<b>C. LEE WILLIAMS.</b>			
<b>E. SILAS.</b>				THE LAST NIGHT AT BETHANY (SOL-FA, 1/0) 2/0			
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<b>R. SLOMAN.</b>				TE DEUM (Latin) ... ..			
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# NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS.

EDITED BY  
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The English Translations by NATALIA MACFARREN and the REV. J. TROUTBECK, D.D., &c.

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