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STORY OF CALVARY

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THE  
STORY OF CALVARY

A CANTATA

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC BY

THOMAS ADAMS.

PRICE ONE SHILLING AND SIXPENCE.

Paper Boards, 2s. Words only, 10s. per 100.

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## PREFACE.

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THE Story of Calvary is such a stupendous subject, that it is difficult to bring it within the limits of a short Cantata.

In the following words, care has been taken to strike as far as possible a somewhat new note, and not to follow exactly in the beaten track of other works on the same subject.

While dwelling with the deepest reverence on the sufferings of the Saviour, this Cantata emphasises the fact that the moment of His deepest anguish was in reality the moment of His greatest triumph, the triumph over the human side of His nature, which looked forward with an agony of terror to bearing the displeasure of God.

The 'human' cried, 'If it be possible, let this cup pass!' The 'Divine' said, 'Not My will but Thine, be done!' The bodily suffering did not dismay Him, but to bear our sins He must also bear God's anger at sin, or the sacrifice would be of no avail.

Therefore the moment when He cried, 'My God, why hast Thou forsaken Me?' was the supreme moment when the Atonement was complete, and our redemption made sure.

Having accomplished this, He breathed the words, 'It is finished!' and was received back into His Father's arms and His Father's love.

R. D. B.

5  
S. 11  
1. 1. 15



# THE STORY OF CALVARY.

## INTRODUCTION.

### RECIT.

Thus saith the Lord, 'I will bring forth a seed out of Jacob, And He shall be called "The Lord our Righteousness."' And He shall save His people from their sins.

*Isaiah lxxv. 8, 9; Jeremiah xxiii. 6; Matthew i. 21.*

### CHORUS.

For God Himself so loved the world,  
That unto us He gave,  
His only Son to bear our sins,  
That we might pardon have.  
Like this can any sorrow be,  
The Son of God has borne for me?

We see him in Gethsemane,  
In agony of prayer;  
The traitor's kiss, the crown of thorns,  
The Cross, the Heart's despair!  
Like this can any sorrow be,  
The Son of God has borne for me?

## THE LAST SUPPER.

### RECIT.

And the Lord Jesus, the same night in which He was betrayed, took Bread, and when He had given thanks, He brake it, and gave it to His disciples, saying, 'Take, eat, this is My Body which is given for you: Do this in remembrance of Me!'

Likewise, after supper, He took the Cup; and when He had given thanks, He gave it to them, saying, 'This Cup is the new Testament in My blood which is shed for you. Do this, as oft as ye shall drink it, in remembrance of Me!'

*Corinthian, xi. 23-25. (Prayer-Book Version.)*

### HYMN.

In Thy dear Name, O Lord,  
This Bread and Wine we take;  
And trusting in Thy Word,  
Our vows we here will make.  
This Feast shall a memorial be  
And thus will we remember Thee!

Our sins we now confess,  
And pardon we implore:  
Wilt Thou Thy servants bless,  
With grace to sin no more:  
Our lives shall consecrated be,  
And thus will we remember Thee!

### RECIT.

And Jesus was troubled in Spirit, and said, 'Verily I say unto you, that one of you shall betray Me!'

And they were exceeding sorrowful, and began, every one of them, to say to Him:  
*John xiii. 21; Matthew xxvi. 22.*

### CHORUS.

Lord, is it I? Lord, is it I?  
I never will betray!  
Though all men should offended be,  
To prison I would go with Thee,  
Or tread Death's narrow way!  
Lord, is it I? Lord, is it I?  
Oh, grant it may not be!  
I never will deny my Lord,  
But even with my dying word,  
Will faithful be to Thee!

### RECIT.

Jesus answered, 'He it is, to whom I shall give a sop when I have dipped it.' And when He had dipped the sop, He gave it to Judas Iscariot. Judas then, having received the sop, went immediately out: and it was night. And when he was gone out, Jesus spoke to His disciples, and said:

*John xiii. 26-30.*

### SOLO AND CHORUS.

Let not your hearts in trouble be,  
Believe in God, believe in Me!  
For in My Father's House above,  
Are many mansions bright and fair,  
Which are prepared by His love,  
And you in these shall surely share!  
Let not your hearts in trouble be,  
Believe in God, believe in Me!

I will not leave you comfortless,  
My Spirit shall return to bless:  
My Peace shall still abide with you;  
And if ye love Me, ye shall find,  
Whate'er ye ask Me, I will do;  
And be ye to each other kind!  
Let not your hearts in trouble be,  
Believe in God, believe in Me.

## THE BETRAYAL.

## RECIT.

When Jesus had spoken these words, He went forth with His disciples over the brook Cedron, where there was a garden. And behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss Him. But Jesus said unto him, 'Judas, betrayest thou the Son of Man with a kiss?'

*John xviii. 1; Luke xxii. 47, 48.*

## CHORALE.

Oh, gracious Saviour, grant that we,  
May never thus be false to Thee!  
Be with us in temptation's hour,  
And keep us by Thy mighty pow'r!  
Grant us Thy grace from day to day,  
Lest we, too, should our Lord betray.

## RECIT.

Then Jesus said to the multitude, 'Are ye come out as against a thief, with swords and staves to take Me? I sat daily with you teaching in the Temple, and ye laid no hold on Me! But this is your hour, and the power of darkness!' Then all the disciples forsook Him and fled.

*Matthew xxvi. 55, 56; Luke xxii. 53.*

## HYMN.

Oh, bitter hour of darkness,  
When these their Lord forsake!  
The vows which they had spoken,  
In terror now are broken,  
And fears their hearts o'ertake.  
'Lord, is it I?' they asked Him,  
'I fain would die with Thee!'  
But when rude hands would seize Him,  
Alone, alone they leave Him,  
And in the darkness flee!  
Not one to stand beside Him,  
And words of comfort speak;  
Not one His danger sharing!  
Oh, surely with despairing,  
His loving Heart will break.

## RECIT.

And the whole multitude of them arose, and led Him unto Pilate, and began to accuse Him, saying:

*Luke, xxiii. 1, 2.*

## CHORUS.

He stirreth up the people, saying that He Himself is Christ a King! He hath spoken blasphemy! He is guilty of death!

*Luke xxiii. 5; Matt. xxvi. 65, 66.*

## RECIT.

Pilate said unto them 'Shall I crucify your King?' And they cried out:

*John xix. 15.*

## CHORUS.

We have no King but Cæsar! Away with Him! Crucify Him!

*John xix. 15.*

## RECIT.

And when Pilate saw that he could prevail nothing, he took water and washed his hands before the multitude, saying:

*Matt. xxvii. 24.*

## SOLO.

'I am innocent of the blood of this just Man, see ye to it! I find no fault in Him at all! He hath done nothing worthy of death!'

*Matt. xxvii. 24; John xviii. 38; Luke xxiii. 15.*

## RECIT.

Then answered all the people and said:

*Matt. xxvii. 25.*

## CHORUS.

'His blood be upon us and upon our children! Away with Him! Crucify Him!'

*Matt. xxvii. 25.*

## RECIT.

And the voices of the people and of the chief priests prevailed, and Pilate gave sentence that it should be as they required.

*Luke xxiii. 24.*

## SOLEMN MARCH.

("VIA CRUCIS.")

## THE CRUCIFIXION.

## RECIT.

And as they led Jesus away, they laid hold upon Simon, a Cyrenian, and on him they laid the Cross that he might bear it after Jesus.

*Luke xxiii. 26.*

## HYMN.

Oh, see the Saviour bending low,  
Beneath the heavy Cross!  
His tender flesh with scourgings torn,  
His brow is pierced with cruel thorn,  
Oh, who can tell His woe!  
Is it to you, Oh, passers by—  
Nothing—that Jesus Christ should die?



He faints, He falls beneath the load,  
 Too heavy 'tis to bear.  
 On Simon now the cross is laid,  
 Oh, blessed task the Lord to aid,  
 Along that bitter road!  
 Is it to you, Oh, passers by—  
 Nothing—that Jesus Christ should die?  
 Oh blessed Saviour, fain would we  
 Thy cross with Simon bear,  
 To share Thy pain, Oh, Son of God,  
 And follow Thee along the road  
 That leads to Calvary!  
 To you it means—Oh, passers by—  
 Eternal life—that Christ should die!

## RECIT.

And when they were come to a place called  
 Golgotha, they crucified Him, and two other  
 with Him, on either side one, and Jesus in  
 the midst. And they that passed by, reviled  
 Him, saying:

*John xix. 16-18; Matthew xxvii. 33-39.*

## CHORUS.

'He saved others: let Him save Himself,  
 if He be the Christ! He trusted in the Lord,  
 let Him deliver Him: If Thou be the Son  
 of God, save Thyself and come down from  
 the Cross!'

*Luke xxiii. 35; Psalm xxii. 8; Matthew xxvii. 40.*

## RECIT.

Then said Jesus 'Father, forgive them,  
 for they know not what they do!'

*Luke xxiii. 34.*

## HYMN.

Behold the Lamb of God  
 In anguish now is dying!  
 His foes are gather'd round,  
 With taunt to taunt replying:  
 But hark! He prays in accents low—  
 'Father, forgive! they do not know!'  
 The soldiers mocking stand,  
 The rulers all deride Him,  
 The priests with bitter scorn,  
 The thieves who hang beside Him:  
 But still He prays for ev'ry foe—  
 'Father, forgive! they do not know!'  
 Oh, wondrous words of love  
 For all mankind thus pleading!  
 The Crucified Himself  
 For us is interceding  
 Altho' our sins have laid Him low.  
 'Father, forgive! they did not know!'

## RECIT.

Now from the sixth hour there was darkness  
 over all the land unto the ninth hour. And  
 about the ninth hour, Jesus cried with a loud  
 voice, saying, 'My God, My God, why hast  
 Thou forsaken Me.'

*Matthew xxvii. 45, 46.*

## SOLO.

The sun withdraws its light,  
 The earth in terror quakes,  
 As now the Son of God our sins upon Him  
 takes;  
 He bears His Father's wrath,  
 That we may be forgiv'n,  
 He dies in shame on earth, that we may live  
 in Heav'n.

## DUET.

Along the road to Calvary, Thy gentle feet  
 have trod,  
 The only thing Thy heart dismay'd, the anger  
 of Thy God:  
 As 'Man' Thou cried'st in agony 'From  
 this, Oh, spare Thy Son!'  
 As 'God' Thy Heart gave answer back,  
 'Father, Thy will be done!'

## CHORUS.

Oh, Son of God, and Son of Man, Thy  
 triumph is complete,  
 The moment of Thy victory, Thy foes would  
 call 'defeat'—  
 Unto the utmost Thou hast borne all that  
 God's law demands.  
 And Thy blest Spirit now returns into Thy  
 Father's Hands!

## RECIT.

And when Jesus had cried with a loud  
 voice, He said—'Father, into Thy Hands I  
 commend My Spirit!' And having said  
 this, He bowed His Head, and gave up the  
 Ghost.

*Luke xxiii. 46; John xix. 30.*

## CHORUS.

Lift up your heads ye gates! Ye portals  
 open wide!  
 The work is finished,  
 And the Son of Man is glorified!  
 The Temple's veil is rent! No need for  
 priestly aid!  
 The Son of God Himself  
 Hath full atonement made.  
 Rejoice, the Lord is King! The Lamb that  
 hath been slain  
 Is now exalted  
 Over earth and in the Heav'ns to reign.  
 For 'Worthy is His name!' ten thousand  
 voices sing,  
 Lift up your heads ye gates,  
 And greet your Lord and King!

ROSE DAFFORNE BETJEMANN.

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# THE STORY OF CALVARY.

## № 1. INTRODUCTION.

Rose Dafforne Betjemann.

Thomas Adams.

Andante. ♩ = 80.

*mf* *p* *mf*

*p* *mf* *cresc.* *f* *dim.* *rit*

The introduction consists of two systems of piano accompaniment. The first system is in 3/4 time, marked 'Andante' with a tempo of 80 beats per minute. It features a melody in the treble clef and a bass line in the bass clef. Dynamics include *mf*, *p*, and *mf*. The second system continues the piece, with dynamics ranging from *p* to *f*, and includes markings for *cresc.*, *dim.*, and *rit.* There are several triplet markings (3) throughout the piece.

### RECITATIVE. (Bass.)

*f* *p* *f*

Thus saith the Lord — "I will bring forth a seed out of Ja-cob. And He shall be called "The

The recitative is written for a bass voice and piano accompaniment. It is in 4/4 time and begins with a forte (*f*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and then moves to forte (*f*). The lyrics are: "Thus saith the Lord — 'I will bring forth a seed out of Ja-cob. And He shall be called 'The

Lord our Righteousness." And He shall save — His people from their sins.

The recitative continues with the lyrics: "Lord our Righteousness." And He shall save — His people from their sins." The piano accompaniment provides harmonic support for the vocal line.

Nº 2. CHORUS. FOR GOD HIMSELF SO LOVED THE WORLD.

Moderato.  
Soprano. *rit. a tempo f*

Alto. *f*

Tenor. *rit. a tempo f*

Bass. *f*

For God Him -  
For God Him -  
For God Him -  
For God Him -

Moderato. ♩ = 88.

*mf dim. e rit. a tempo f*

*mf*

- self, - for God Him - self \_\_\_\_\_ so loved the world, That un-to

- self, - for God Him - self so loved the world, \_\_\_\_\_

- self, - for God Him - self so loved the world, so loved the world,

- self, - for God Him - self so loved the world,

*mf*

us He gave His on - ly Son, that un-to us He gave His on - ly

He gave His on - ly Son, He gave His on - ly

He gave, He gave His on - ly Son, He gave, He gave His on - ly

He gave His on - ly Son, He gave His on - ly

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

Son to bear our sins, That we might par - don

Son to bear our sins, That we might par - don

Son to bear our sins, That we might par - don

Son to bear our sins, That we might par - don

*dim.*

*cresc.*

*f<sub>o</sub>.*

*dim.*

*cresc.*

*f<sub>o</sub>.*

*dim.*

*cresc.*

*f<sub>o</sub>.*

*dim.*

*cresc.*

*f<sub>o</sub>.*

have... Like this can an - y sor - row be, The Son of God has borne for me,

have... Like this can an - y sor - row be, The Son of God has borne for me,

have... Like this can an - y sor - row be, The Son of God has borne for me,

have... Like this can an - y sor - row be, The Son of God has borne for me,

*mf*

*mf*

*mf*

*mf*

*mf*

4

*f* Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

*f* Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

*f* Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

*f* Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

*pp* borne for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

*pp* borne for me, for me? *mp* We see Him in Geth - se - ma - ne, In

*pp* borne for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

*pp* borne for me? *mp* We see Him in Geth - se - ma - ne, In

*f* a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

*f* a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

*f* a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

*f* a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

*ff* *rit.* *dim.* *pp* *mf* *a tempo*

Cross, the Heart's des - pair, - the Heart's des - pair! Like this can an - y

*ff* *p* *dim.* *pp* *mf*

Cross, the Heart's des - pair, - the Heart's des - pair! Like this can an - y

*ff* *rit.* *dim.* *pp* *mf* *a tempo*

Cross, the Heart's des - pair, - the Heart's des - pair! Like this can an - y

*ff* *p* *dim.* *pp* *mf*

Cross, the Heart's des - pair, - the Heart's des - pair! Like this can an - y

*f*

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

*p* *rit.* *pp*

Son of God has borne for me, has borne - for me, - has borne for me?

*p* *rit.* *pp*

Son of God has borne for me, has borne for me, - has borne for me?

*p* *rit.* *pp*

Son of God has borne for me, has borne for me, - has borne for me?

*p* *rit.* *pp*

Son of God has borne for me, has borne for me, - has borne for me?

## THE LAST SUPPER.

No 3. RECITATIVE (*Tenor & Bass*). AND THE LORD JESUS.

Moderato. TENOR. *mf*

Moderato. ♩ = 80. *mf*

And the Lord Je - sus the

*dim.*

same night in which He was be - tray - ed took Bread, and when He had giv - en

*dim.* *p*

thanks, He brake it, and gave it to His dis - ci - ples

*mf* *p*

BASS.

Meno mosso e sostenuto.

*mp*

say - ing, "Take, eat, This is My Bo - dy which is

*mp*



giv'n — for you: Do — this in re - mem - brance of Me!"

TENOR.  
Moderato.

Like - wise af - ter supper He took the Cup; and when He had giv - en

BASS.  
Meno mosso.

thanks, He gave it to them, say - ing, "This — Cup is the new

Tes - tament in My Blood which is shed — for you. — Do — this, as

oft as ye shall drink it, in re - mem - brance of Me!"

N<sup>o</sup> 4. HYMN. IN THY DEAR NAME, O LORD.

In Thy dear Name, O Lord,  
 This Bread and Wine we take;  
 And trusting in Thy Word,  
 Our vows we here will make.  
 This Feast shall a memorial be,  
 And thus will we remember Thee!

Our sins we now confess,  
 And pardon we implore:  
 Will Thou Thy servants bless  
 With grace to sin no more:  
 Our lives shall consecrated be,  
 And thus will we remember Thee!

Nº 5. RECITATIVE (*Bass*). AND JESUS WAS TROUBLED IN SPIRIT.

Andante. *mf*

And Je - sus was trou - bled in — Spi - rit, and

Andante. *mf*

said, — “Ve - ri - ly I say un - to you, that

*p*

*p*

*ten.*

*mp a tempo*

one of you shall be - tray — Me!” And they were ex - ceed - ing

*a tempo*

sor - row - ful, and be - gan, ev' - ry one of them to say to Him: —

*mp*

The musical score is written for a Bass voice and piano accompaniment. It consists of four systems of music. The first system begins with a vocal line in bass clef, 4/4 time, marked 'Andante' and 'mf'. The piano accompaniment is in bass clef, 4/4 time, also marked 'Andante' and 'mf'. The second system continues the vocal line with lyrics 'said, — "Ve - ri - ly I say un - to you, that' and the piano accompaniment. The third system features a vocal line with lyrics 'one of you shall be - tray — Me!" And they were ex - ceed - ing' and piano accompaniment. The fourth system concludes with a vocal line and piano accompaniment, ending with a double bar line. Dynamics include *mf*, *p*, *ten.*, *mp a tempo*, and *a tempo*.

## Nº 6. CHORUS. LORD, IS IT I?

Allegro moderato.

Lord, is it I? Lord, is it I? I never will be-  
 Lord, is it I? Lord, is it I? I never will be-  
 Lord, is it I? Lord, is it I? I never will be-  
 Lord, is it I? Lord, is it I? I never will be-

Allegro moderato. ♩ = 112.

-tray! I never will be - tray! Though  
 -tray! I never will be - tray!  
 -tray! I never will be - tray! Though all men should of - fended be,  
 -tray! I never will be - tray! Though all men should of - fended be,

all men should of - fend-ed be, To  
 To pri-son I would go with Thee, To  
 To pri-son I would go with Thee,

pri-son I would go with Thee, Or tread Death's nar - row way! dim. rall. p.  
 pri-son I would go with Thee, Or tread Death's nar - row way! dim. rall. p.  
 Or tread Death's nar - row way! dim. rall. p.  
 Or tread Death's nar - row way!

Lord, is it I? Lord, is it I? is it I? dim.  
 Lord, is it I? Lord, is it I? is it I? dim.  
 Lord, is it I? Lord, is it I? is it I? dim.  
 Lord, is it I? Lord, is it I? is it I? dim.

## Listesso tempo.

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

is it I? Oh grant it may not be! — Oh grant it may not

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

is it I? Oh grant it may not be! — Oh grant it may not

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

is it I? Oh grant it may not be! — Oh grant it may not

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

is it I? Oh grant it may not be! — Oh grant it may not

Listesso tempo.

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

*p* *cresc.*

be! — I ne-ver will de - ny my Lord, I ne-ver will de -

*p* *cresc.*

be! — I ne-ver will de - ny my Lord, I ne-ver will de -

*p* *cresc.*

be! — I ne-ver will de - ny my Lord, I ne-ver will de -

*p* *cresc.*

be! — I ne-ver will de - ny my Lord, I ne-ver will de -

*p* *mf* *cresc.*

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

Thee, to Thee, — to Thee!

Thee, to Thee, — to Thee!

Thee, to Thee, — to Thee!

Thee, to Thee, — to Thee!

Thee, to Thee, — to Thee!

Nº 7. RECITATIVE (*Tenor & Bass*). JESUS ANSWERED, HE IT IS.

Moderato. TENOR. *mf* BASS. *mf*

Moderato. Je-sus an-swer-ed, "He it is to whom I shall give a

sop when I have dip-ped it." And when He had dipped the sop, He

gave it to Ju-das Is-ca-ri-ot. Ju-das then hav-ing re-

-ceiv-ed the sop, went im-me-di-ate-ly out: and it was night. And

when he was gone out, Je-sus spoke to His dis-ci-ples and said:—

13618



Nº 8. SOLO (*Bass*) and CHORUS. LET NOT YOUR HEARTS IN TROUBLE BE.

Moderato.  
SOLO. *mp con espress.*

Let not your hearts in trou - ble be, Be - lieve in

Moderato e legato. ♩ = 90.

God, be - lieve in Me, be - lieve in

Me! For in My Fa - ther's House a -

*poco rit.* *ten.* *a tempo*

*poco rit.* *a tempo*

-bove, Are ma - ny man - sions bright and fair,

*cresc.*

*cresc.*

*p* *cresc.* *f*

Which are pre - par - ed by — His love, And you in

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

*dim.* *poco rit.*

these — shall sure - ly share, shall sure - ly share!

*dim.* *poco rit.*

CHORUS.

*a tempo* *pp* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in *cresc.*

Let not your hearts in trou - ble be, Be - lieve in *cresc.*

*a tempo* *pp* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in *cresc.*

*pp* *a tempo* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in

*f* *dim.* - *e rit.*

God, be - lieve in Me, be - lieve, be - lieve in Me! \_\_\_\_\_

*f*

God, be - lieve in Me, be - lieve, be - lieve in Me, in Me!

*f* *dim.* - *e rit.*

God, be - lieve in Me, be - lieve, be - lieve in Me, in Me!

*f*

God, be - lieve in Me, be - lieve, be - lieve in Me! \_\_\_\_\_

Andante con moto.  
SOLO.

*mp* *cresc.*

I will not leave you com - fort-less, My Spi - rit shall re -

Andante con moto. ♩ = 88.

*mp* *cresc.*

*ten.* *dim.* *mf*

- turn to bless: My Peace shall still a - bide with you; \_\_\_\_\_ And

*colla voce* *dim.* *P* *mf*

*a tempo* *cresc.* *ten.*

if ye love Me, ye shall find, What-e'er ye ask Me, I will do; What-

*a tempo* *cresc.* *ten.*

*a tempo* *poco rit.* *p*

-e'er ye ask Me, I will do; And be ye to each o - ther kind!

*a tempo* *poco rit.* *dim.*

CHORUS.

*a tempo* *pp* *cresc.*

Let not your hearts in trou - ble be, Be -

*pp* *cresc.*

Let not your hearts in trou - ble be, Be -

*pp a tempo* *cresc.*

Let not your hearts in trou - ble be, Be -

*pp* *cresc.*

Let not your hearts in trou - ble be, Be -

*pp a tempo* *cresc.*

- lieve in God, be - lieve in Me, be - lieve, be -  
 - lieve in God, be - lieve in Me, be - lieve, be -  
 - lieve in God, be - lieve in Me, be - lieve, be -  
 - lieve in God, be - lieve in Me, be - lieve, be -

*a tempo*  
 - lieve in Me, be - lieve in Me!  
 - lieve in Me, be - lieve in Me!  
*a tempo*  
 - lieve in Me, be - lieve in Me!  
 - lieve in Me, be - lieve in Me!

THE BETRAYAL.

Nº 9. RECITATIVE (*Tenor & Bass*). WHEN JESUS HAD SPOKEN THESE WORDS.

Andante. TENOR. *mf a tempo*

When Je - sus had spo - ken these

Andante. *f* *a tempo*

words, He went forth with His dis - ci - ples o - ver the brook Ce -

*mf*

-dron, where there was a gar - den. And be - hold a mul - ti - tude,

*dim.* *cresc.* *dim.* *cresc.*

*rit.* *a tempo*

— and he that was called Judas, one of the twelve, went be - fore them and drew

*rit.* *a tempo*

*dim.* *p*

near un-to Je-sus to kiss Him. But Je-sus said un-to him,

*dim.* *p*

BASS.  
Lento.  
*mp*

"Ju - das, be - tray - est thou the Son of Man with a kiss?"

Lento.

*mp* *dim.* *p*

### Nº 10. CHORALE. OH GRACIOUS SAVIOUR.

Moderato.

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver - thus be

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

*mf*

Oh gra - cious Sa - viour, grant that we May ne - ver - thus be -

Moderato.  $\text{♩} = 80.$

*mf*

*cresc.* *p a tempo*

false to Thee! May ne - ver thus be false to Thee! Be

*cresc.* *p*

false to Thee! May ne - ver thus be false to Thee! Be

*cresc.* *p a tempo*

false to Thee! May ne - ver thus be false to Thee! Be

*cresc.* *p*

false to Thee! May ne - ver thus be false to Thee! Be

*cresc.* *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

*cresc.* *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

*cresc.* *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

*cresc.* *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

*rit.* *p*

us Thy grace from day to day, Lest we too, should our Lord be - tray.

*p*

us Thy grace from day to day, Lest we too, should our Lord betray.

*rit.* *p*

us Thy grace from day to day, Lest we too, should our Lord be - tray.

*p*

us Thy grace from day to day, Lest we too, should our Lord be - tray.

*rit.* *p*



№ 11. RECITATIVE. (Tenor & Bass) THEN JESUS SAID TO THE MULTITUDE.

Moderato. *mf* TENOR.

Moderato. Then Je - sus said to the mul - ti - tude

BASS. *mf* *a tempo*

"Are ye come out as a - gainst a thief, with swords and staves to

take Me? I sat dai - ly with you teach - ing in the Tem - ple, and ye

*dim.* *p* *cresc.* *rit. e dim.*

laid no hold on Me! But this is your hour, and the power of dark - ness!"

TENOR. *mf* *a tempo* *rit.* *dim.* *p*

Then all the dis - ci - ples for - sook Him and fled.

*mf* *a tempo* *rit.* *dim.* *p*

N<sup>o</sup> 12. HYMN. O BITTER HOUR OF DARKNESS.

O bitter hour of darkness,  
 When these their Lord forsake!  
 The vows which they had spoken,  
 In terror now are broken,  
 And fears their hearts o'ertake.

"Lord, is it I?" they asked Him,  
 "I fain would die with Thee!"  
 But when rude hands would seize Him,  
 Alone, alone they leave Him,  
 And in the darkness flee!

Not one to stand beside Him,  
 And words of comfort speak;  
 Not one His danger sharing!  
 Oh surely with despairing,  
 His loving Heart will break.

Nº 13. RECITATIVE. (Tenor) AND THE WHOLE MULTITUDE.

Moderato. *mf*

And the whole mul-ti-tude of them a-rose, and

Moderato. *f* *mf*

*rall.*

led Him un-to Pi-late, and be-gan to ac-cuse Him, say-ing-

*rall.*

Nº 14. CHORUS. HE STIRRETH UP THE PEOPLE.

Risoluto. *f* *marcato*

He stir-reth up the

*f* *marcato*

He stir-reth up the

*f* *marcato*

He stir-reth up the

*f* *marcato*

He stir-reth up the

Risoluto.  $\text{♩} = 112.$  *f* *sf*

peo-ple, He stir-reth up the peo-ple, He stir-reth up the  
 peo-ple, He stir-reth up the  
 peo-ple, He stir-reth up the peo-ple, He stir-reth up the  
 peo-ple, He stir-reth up the

peo-ple, say-ing that He Him-self, that He Him-self is Christ, that He Him-  
 peo-ple, that He-Him-self is Christ, that He Him-  
 peo-ple, say-ing that He Him-self, that He Him-self is Christ, that He Him-  
 peo-ple, that He Him-self is Christ, that He Him-

-self is Christ, a King!  
 -self is Christ, a King!  
 -self is Christ, a King!  
 -self is Christ, a King!

*p cresc.* *ff* *f* *mf*

*mf*  
 He hath spo-ken blas-phe-my!  
*mf*  
 He hath spo-ken blas-phe-my!  
*mf*  
 He hath spo-ken blas-phe-my!  
*mf*  
 He hath spo-ken blas-phe-my!  
*cresc.*

*mf*  
 blas-phe-my!  
*mf*  
 He is guil-ty of death!  
*mf*  
 blas-phe-my!  
*mf*  
 He is guil-ty of death!  
*mf*  
 blas-phe-my! He is guil-ty of death!  
*mf*  
 blas-phe-my! He is

*ff*  
*mf*  
 is guil-ty of death!  
 is guil-ty of death!  
 is guil-ty of death!  
 guil-ty of death, is guil-ty of death!  
*f*

He stir-reth up the peo-ple,  
 He stir-reth up the peo-ple,  
 He stir-reth up the peo-ple,  
 He stir-reth up the peo-ple,

*sf*

He stir-reth up the peo-ple, He stir-reth up the peo-ple, say-ing that He Him-  
 He stir-reth up the peo-ple,  
 He stir-reth up the peo-ple, He stir-reth up the peo-ple, say-ing that He Him-  
 He stir-reth up the peo-ple,

-self, that He Him-self is Christ, that He Him-self is  
 that He Him-self is Christ, that He Him-self is  
 -self, that He Him-self is Christ, that He Him-self is  
 that He Him-self is Christ that He Him-self is

*p cresc.*

Christ, a King! He hath spo-ken  
 Christ, a King! He hath spo-ken  
 Christ, a King! He hath spo-ken  
 Christ, a King!

*ff* *f* *mf*

blas - phe - my! blas - phe - my!  
 He hath spo - ken blas - phe - my! blas - phe - my!  
 blas - phe - my! blas - phe - my! He is  
 He hath spo - ken blas - phe - my! blas - phe - my!

*cresc.* *ff* *mf*

He is guil - ty of death!  
 He is guil - ty of death!  
 guil - ty of death!  
 He is guil - ty of

*mf*

*f* is guil - ty of death! He is *moltorit.*

*f* is guil - ty of death! He is *moltorit.*

*f* is guil - ty of death! He is *moltorit.*

*f* death, is guil - ty of death! He is

*f* *mf* *moltorit.*

*ten. a tempo*

guil - ty of death!

*ten.*

guil - ty of death!

*ten. a tempo*

guil - ty of death!

*ten.*

guil - ty of death!

*ff a tempo rit.*



Nº 15. RECITATIVE. (Bass) PILATE SAID UNTO THEM.

Moderato. *mf*

Moderato. Pi - late said un - to them "Shall I cru - ci - fy your

King? Shall I cru - ci - fy your King, your King? "And they cried out, -

*rit. f*

*rit. f*

Nº 16. CHORUS. WE HAVE NO KING BUT CÆSAR!

Moderato e marcato.

*f*

We have no King but Cæ-sar! we have no King but Cæ-sar! A -

*f*

We have no King but Cæ-sar! we have no King but Cæ-sar! A -

*f*

We have no King but Cæ-sar! we have no King but Cæ-sar! A -

*f*

We have no King but Cæ-sar! we have no King but Cæ-sar! A -

Moderato e marcato. ♩ = 92.

*f*

85173

- way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,  
 - way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,  
 - way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,  
 - way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,

cru - ci - fy Him! We have no King but Cæ - sar! we have no King but  
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but  
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but  
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but

Cæ - sar! we have no King but Cæ-sar! A - way with Him! a -  
 Cæ - sar! we have no King but Cæ-sar!  
 Cæ - sar! we have no King but Cæ-sar! A - way with Him! a -  
 Cæ - sar! we have no King but Cæ-sar!

- way with Him! a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!  
 a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!  
 - way with Him! a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!  
 a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!

*rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!  
 cru - ci - fy Him! *rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!  
 cru - ci - fy Him! *rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!  
 cru - ci - fy Him! *rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!

*rit.* *cresc. molto* *ff* *a tempo* *p*

*cresc.* *f* *p*

№ 17. RECITATIVE. (Tenor) and SOLO (Bass) AND WHEN PILATE SAW.

Andante. *mf* TENOR.

Andante. *mf*

And when Pi-late saw that he could pre-vail no-thing, he took

SOLO (Bass) *mf*

wa-ter and wash-ed his hands be-fore the mul-ti-tude, say-ing— I am

*dim.*

in-no-cent, I am in-no-cent of the blood of this just Man, see ye to it!

*a tempo* *mf*

I find no fault in Him, no fault in Him at all! He hath done

*mp a tempo*

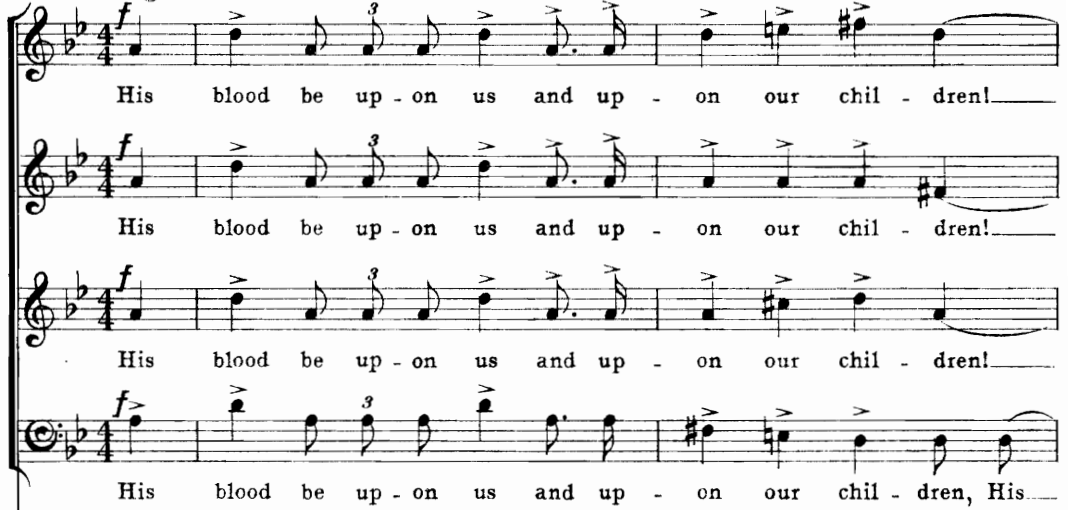
*dim.* *p* TENOR. *a tempo* *mf* *ten.*

no-thing wor-thy of death! Then an-swered all the peo-ple and said:—

*dim.* *p* *mf*

Nº 18. CHORUS. HIS BLOOD BE UPON US.

Allegro moderato e marcato.



His blood be up-on us and up-on our chil-dren!\_\_\_\_\_

His blood be up-on us and up-on our chil-dren!\_\_\_\_\_

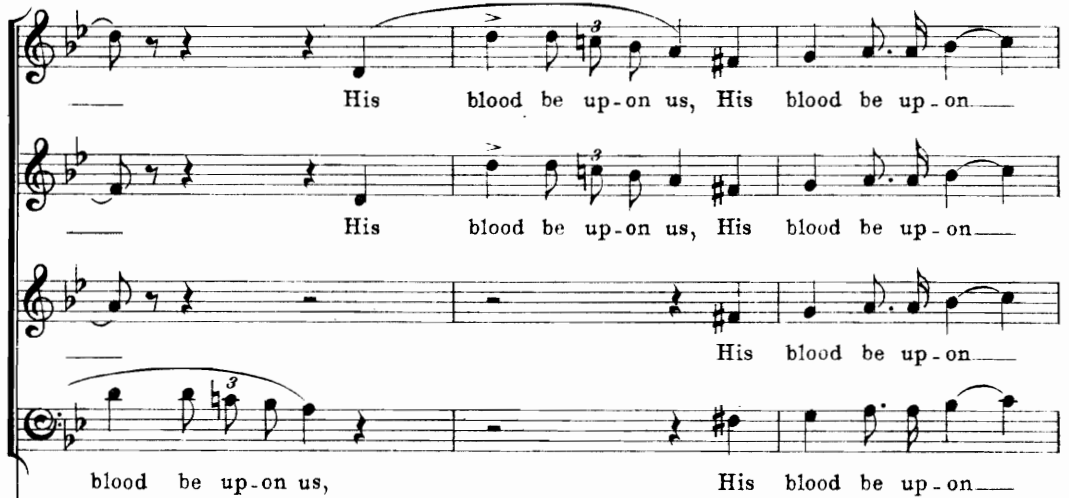
His blood be up-on us and up-on our chil-dren!\_\_\_\_\_

His blood be up-on us and up-on our chil-dren, His\_\_\_\_\_

Allegro moderato e marcato. ♩=120.



*f*



His blood be up-on us, His blood be up-on—

His blood be up-on us, His blood be up-on—

His blood be up-on—

blood be up-on us, His blood be up-on—



*f*

us and up-on our chil-dren, be up-on us and up-on our  
us and up-on our chil-dren, be up-on us and up-on our  
us and up-on our chil-dren, be up-on us and up-on our  
us and up-on our chil-dren, be up-on us and up-on our

chil-dren! A-way with Him! a-way with Him!  
chil-dren! A-way with Him! a-way with Him!  
chil-dren! A-way with Him! a-way with Him!  
chil-dren! A-way with Him! a-way with Him!

Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!  
 Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!  
 Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!  
 Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

№ 19. RECITATIVE. (*Tenor*) AND THE VOICES OF THE PEOPLE.

*Andante.* *mf*

And the voi-ces of the peo-ple—

*Andante.* *mf*

and of the chief priests pre-vailed, and Pi-late gave

*f* *dim.*

*f* *dim.*

sen-tence that it should be as they re-quir-ed.

*rall.*

*rall.*

## \*Nº 20. MARCHE SOLENNELLE.

"Via Crucis"

(Introducing the Ancient Melody "Vexilla Regis!")

Maestoso.  $\text{♩} = 92$ .

*ff* *Ped.* \*

*sf* *Ped.* \*

*sf* *Ped.* \*

*sf* *poco accel.*

*sf* *rit. e dim.*

*sf* *f a tempo*

\* This Number may be omitted if desired.



First system of musical notation. The right hand (treble clef) features a melodic line with a half note chord at the start, followed by eighth notes and a triplet of eighth notes. The left hand (bass clef) plays a rhythmic accompaniment with eighth notes and triplets. Dynamics include *mf*, *f*, and *p*. A fermata is placed over the first measure of the right hand.

Second system of musical notation. The right hand continues with eighth notes and triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *mf*, *cresc.*, and *dim. rit.*. A fermata is placed over the first measure of the right hand.

Third system of musical notation. The right hand has a melodic line with a half note chord and eighth notes. The left hand plays eighth notes with triplets. Dynamics include *p a tempo*. A fermata is placed over the first measure of the right hand.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment with eighth notes and triplets. Dynamics include *cresc.*, *f*, and *p*. A fermata is placed over the first measure of the right hand.

Fifth system of musical notation. The right hand continues with eighth notes and triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *mf*, *p*, and *f*. A fermata is placed over the first measure of the right hand.

*mf*  
*sf* *rit.* *p* *a tempo*  
*mf*  
*ff* *Ped. \** *simile*  
*ben marcato la Melodia*  
 Vex - il - la Re - -  
 The Roy - al Ban - -

*poco rit. e dim.*  
 - - gis pro - - de - - unt,  
 - - ners for - - ward go,

*mf*  
*p* *a tempo*  
*mf*  
*ff*  
 Ful - get cru - cis mys -  
 The Cross shines forth in

*rit.* *dim.* *p* *a tempo*  
*mf*  
*ff*  
 - te - - ri - - um,  
 mys - - tic glow, Where

car - - ne car - - nis con - -  
 He in flesh our flesh

rit. e dim. *mf* *a tempo*  
 - - di - - tor *ff* Sus - pen -  
 Who made, Our sen -

- - - sus est - - pa -  
 - - - tence bore, our

dim. molto e rit. *p* *mf*  
 - ti - - bi - - lo.  
 ran - - - som paid.

Lento.

*f* *dim.*

*pocorit.* Tempo primo.

*p* *pp*

*cresc.* *cresc. molto* *ff* *sf*

*sf* *sf* *sf*

*sf* *sf* *sf* *sf* *accel.* *sf* *sf* *sf* *sf* *accel.*

Musical score system 1, first system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a triplet of eighth notes, followed by a series of chords and eighth notes. The lower staff has a bass clef and a key signature of one flat, starting with a triplet of eighth notes and continuing with chords and eighth notes. Dynamics include *sf*, *rit.*, *e*, *dim.*, and *f*. There are also accents and slurs.

Musical score system 2, second system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat, featuring chords and eighth notes. The lower staff has a bass clef and a key signature of one flat, featuring a steady eighth-note accompaniment. Dynamics include *a tempo*, *stacc.*, *cresc.*, *f*, and *mp*. There are also accents and slurs.

Musical score system 3, third system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat, featuring eighth-note patterns and chords. The lower staff has a bass clef and a key signature of one flat, featuring eighth-note accompaniment. Dynamics include *f*, *p*, *f*, and *mp*. There are also slurs and accents.

Musical score system 4, fourth system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat, featuring eighth-note patterns and chords. The lower staff has a bass clef and a key signature of one flat, featuring eighth-note accompaniment. Dynamics include *cresc.*, *f*, *dim.*, and *dim.*. There are also slurs and accents.

Musical score system 5, fifth system. It consists of two staves. The upper staff has a treble clef and a key signature of one flat, featuring eighth-note patterns and chords. The lower staff has a bass clef and a key signature of one flat, featuring eighth-note accompaniment. Dynamics include *rit.*, *pp*, *f*, *p*, and *rit. e dim. pp*. There are also slurs and accents.

## THE CRUCIFIXION.

N<sup>o</sup> 21. RECITATIVE. (*Bass*) AND AS THEY LED JESUS AWAY.

Andante.

*mp*

And as they led Je - sus a - way, they laid hold up - on

*mp*

*p*

Andante.

*mp*

Si - mon, — a Cy - re - ni - an, and on him they laid the

*p*

*dim.*

*dim.*

*rit.*

Cross, that he might bear it af - ter Je - - - sus.

*rit.*

*p*

*pp*

No 22. HYMN. OH SEE THE SAVIOUR BENDING LOW.

1.  
 Oh see the Saviour bending low,  
 Beneath the heavy Cross!  
 His tender flesh with scourgings torn,  
 His brow is pierced with cruel thorn,  
 Oh who can tell His woe!  
 Is it to you, Oh passers by—  
 Nothing— that Jesus Christ should die?

2.  
 He faints, he falls beneath the load,  
 Too heavy 'tis to bear,  
 On Simon now the Cross is laid,  
 Oh blessed task the Lord to aid,  
 Along that bitter road!  
 Is it to you, Oh passers by—  
 Nothing— that Jesus Christ should die?

3.  
 Oh blessed Saviour, fain would we  
 Thy Cross with Simon bear,  
 To share Thy pain, Oh Son of God,  
 And follow Thee along the road  
 That leads to Calvary!  
 To you it means, Oh passers by—  
 Eternal life— that Christ should die!

## No 23. RECITATIVE. (Tenor)

AND WHEN THEY WERE COME TO A PLACE CALLED GOLGOTHA.

Moderato. *mf*

And when they were come to a place call - ed

Moderato. *mf*

*ten.* *f* *a tempo* *a tempo*

Gol - go - tha, they cru - ci - fied Him, and two o - ther with — Him, on

*ten.* *a tempo* *a tempo*

*rit.* *mf a tempo*

ei - ther side one, and Je - sus in the midst. And

*rit.* *mf a tempo*

*f* *rit.*

they that pass - ed by re - vi - led Him, say - ing:

*sf* *p* *rit.*

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of vocal and piano accompaniment. The first system is marked 'Moderato' and 'mf'. The second system includes dynamic markings 'ten.', 'f', and 'a tempo'. The third system includes 'rit.' and 'mf a tempo'. The fourth system includes 'f', 'rit.', 'sf', and 'p'. The piano accompaniment features various textures, including block chords and moving lines in both hands.



No 24. CHORUS. HE SAVED OTHERS.

Con spirito.

He sa - ved

He sa - ved

He sa - ved

He sa - ved

Con spirito. ♩=132.

He sa - ved

o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him -

o - thers: let Him save Him - self, let Him save Him -

o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him -

o - thers: let Him save Him - self, let Him save Him -

o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him -

o - thers: let Him save Him - self, let Him save Him -

o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him -

o - thers: let Him save Him - self, let Him save Him -

- self, if He be the Christ, if He be the Christ! *ff*

- self, if He be the Christ, if He be the Christ! *ff*

- self, if He be the Christ, if He be the Christ! *ff*

- self, if He be the Christ, if He be the Christ! He *mf*

- self, if He be the Christ, if He be the Christ! *ff*

- self, if He be the Christ, if He be the Christ! *ff*

- self, if He be the Christ, if He be the Christ! *ff*

- self, if He be the Christ, if He be the Christ! He *mf*

*mf* He trust-ed in the Lord, He trust-ed in the *cresc.*  
*cresc.*  
*mf* He trust-ed in the Lord, *cresc.*  
 trust-ed in the Lord, in the *cresc.*

*f* Lord, let Him de - liv-er Him! let  
 Lord, let  
*f* Lord, let Him de - liv-er Him! let  
 Lord, let Him de - liv-er Him! let

*p rit.*  
 Him de - liv-er Him, de - liv - er Him, de - liv - er  
*p rit.*  
 Him de - liv-er Him, de - liv - er Him, de - liv - er  
*p rit.*  
 Him de - liv-er Him, de - liv - er Him, de - liv - er  
*p rit.*

*pp* *f* Lento e marcato.

Him: If Thou be the Son of God, \_\_\_\_\_ if

Him: If Thou be the Son of God, \_\_\_\_\_ if

Him: If Thou be the Son of God, \_\_\_\_\_ if

Him: If Thou be the Son of God, \_\_\_\_\_ if

Lento e marcato.

Thou be the Son of God, save Thy - self, \_\_\_\_\_ save Thy -

Thou be the Son of God, \_\_\_\_\_ save Thy - self, \_\_\_\_\_ save Thy -

Thou be the Son of God, save Thy - self, \_\_\_\_\_ save Thy -

Thou be the Son of God, \_\_\_\_\_ save Thy - self, \_\_\_\_\_ save Thy -

*cresc.* *ff*

- self, and come down from the Cross, from the Cross, \_\_\_\_\_

*cresc.* *ff*

- self, and come down from the Cross, from the Cross, \_\_\_\_\_

*cresc.* *ff*

- self, and come down from the Cross, from the Cross, \_\_\_\_\_

*cresc.* *ff*

- self, and come down from the Cross, from the Cross, \_\_\_\_\_

*ten.* ***ff*** Tempo primo.

come down from the Cross! \_\_\_\_\_

*ten.* ***ff***

come down from the Cross! \_\_\_\_\_

*ten.* ***ff***

come down from the Cross! \_\_\_\_\_

*ten.* ***ff*** Tempo primo.

No 25. RECITATIVE. (*Bass*) THEN SAID JESUS.

Moderato. *mp* *p* Lento.

Then said Je - sus "Fa - ther, for - give them, —

Moderato. *mp* *p* Lento.

— for they know not what they do!"

Nº 26. HYMN. BEHOLD THE LAMB OF GOD.



1.

Behold the Lamb of God  
In anguish now is dying!  
His foes are gather'd round,  
With taunt to taunt replying:  
But hark! He prays in accents low—  
"Father, forgive! they do not know!"

2.

The soldiers mocking stand,  
The rulers all deride him,  
The priests with bitter scorn,  
The thieves who hang beside Him:  
But still He prays for ev'ry foe—  
"Father, forgive! they do not know!"

3.

Oh, wondrous words of love  
For all mankind thus pleading!  
The Crucified Himself  
For us is interceding  
Altho' our sins have laid Him low—  
"Father, forgive! they did not know!"

№ 27. RECITATIVE (*Tenor & Bass*). NOW FROM THE SIXTH HOUR.

Moderato.  
TENOR. *mf*

Moderato.  
*mf*

Now from the sixth hour there was dark-ness o-ver all the

*dim.* *mf*

land un-to the ninth hour. And— a-bout the

*p* *sf*

ninth hour, Je-sus cried with a loud voice, say-ing,

*rall.* *rall.*

BASS.  
*a tempo* *f*

*a tempo* "My God,— My God, why hast Thou for-sa-ken Me?"

*sf* *colla voce* *mp*

## Nº 28. SOLO (Tenor), DUET (Tenor &amp; Bass) and FULL CHORUS.

## THE SUN WITHDRAWS ITS LIGHT.

Andante.

Andante e legato. ♩ = 80.

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

SOLO. *rit.* *a tempo*

The sun withdraws its light, The earth in

*dim. e rit.* *pp a tempo* *pp*

*cresc.* *f*

ter - ror quakes, in ter - ror quakes, As now the Son of God, — Our

*cresc.* *f*

*dim. e rit.* *a tempo* *cresc.*

sins upon Him takes; — He bears His Fa-ther's wrath, — That

*dim. e rit.* *a tempo* *cresc.*

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Andante' and 'Andante e legato' with a tempo of ♩ = 80. The piano part features a series of chords and moving lines, with dynamics ranging from *pp* to *cresc.* and *p*. The vocal part enters with a 'SOLO' section, marked 'rit.' and 'a tempo'. The lyrics are: 'The sun withdraws its light, The earth in ter - ror quakes, in ter - ror quakes, As now the Son of God, — Our sins upon Him takes; — He bears His Fa-ther's wrath, — That'. The piano accompaniment continues with a steady rhythm, marked 'dim. e rit.', 'pp a tempo', and 'pp'. The score concludes with a 'cresc.' and 'f' dynamic.

*cresc.* *f* *dim.*

we may be for - giv'n, — He dies in shame on earth, that we may

*cresc.* *f* *dim.*

*f* *mf*

live in Heav'n, — He dies in shame on earth, — that

*mf* *colla voce*

*cresc.* *rit.* *ff a tempo*

we may live in Heav'n.

*cresc.* *rit.* *ff a tempo* *sf* *sf* *mp*

DUET.  
Tenor.

*mp* *sostenuto*

Bass.

*mp* *sostenuto*

Thy gen-tle Feet have

*legato*

A - long the road to Cal - va-ry, Thy gen-tle Feet have



trod, — The on - ly thing Thy Heart dis-may'd, the an-ger

trod, The on - ly thing, the an-ger

*cresc.* *p*

of Thy God: — As "Man" Thou cried'st in a - gony "From

of Thy God: — "From

*rit.* *a tempo* *mf* *più mosso* *p* *mf*

*più mosso* *rit.* *p a tempo* *mf*

this, Oh spare Thy Son! — As "God" Thy Heart gave an - swer back,

this, Oh spare Thy Son! — As "God" Thy Heart gave an - swer back,

*cresc.* *f* *rit.* *dim.* *cresc.* *f* *dim.*

*rit.* *cresc.* *f*

*a tempo*

*p* *ten.* *pp*

"Fa - ther, Thy will be done, Thy will be done!"

*p* *ten.* *pp*

"Fa - ther, Thy will be done, Thy will be done!"

*a tempo* *ten.* *dim.* *pp*

CHORUS.

Maestoso.

*ff*

Oh

*ff*

Oh

*ff*

Oh

*ff*

Oh

Maestoso e marcato. ♩ = 72.

*f* *sf* *sf* *sf* *ff*

*For practice only.*

*marcato*

Son of God, and Son of Man, Thy triumph is complete, The moment of Thy

*marcato*

Son of God, and Son of Man, Thy triumph is complete, The moment of Thy

*marcato*

Son of God, and Son of Man, Thy triumph is complete, The moment of Thy

Son of God, and Son of Man, Thy triumph is complete, The moment of Thy

vic-to-ry,— Thy foes would call “de-feat”— Un-to the ut most

vic-to-ry,— Thy foes would call “de-feat”— Un-to the ut-most

vic-to-ry,— Thy foes would call “de-feat”— Un-to the ut-most

vic-to-ry,— Thy foes would call “de-feat”— Un-to the ut-most

Thou hast borne all that God's law de-mands, Un-to the ut-most

Thou hast borne all that God's law de-mands, Un-to the ut-most

Thou hast borne all that God's law de-mands, Un-to the ut-most

Thou hast borne all that God's law de-mands, Un-to the ut-most

Adagio e  
lunga tranquillo.

*rit.* *molto rit.* *lunga pp*

Thou hast borne all that God's law de - mands. —

*lunga And pp*

Thou hast borne all that God's law de - mands. —

*rit.* *molto rit.* *lunga And pp*

Thou hast borne all that God's law de - mands. —

*lunga And pp*

Thou hast borne all that God's law de - mands. —

*And*

*rit.* *molto rit.* *lunga*

*ff sf sf fff*

*Adagio e tranquillo.*

*rit.* *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!"

*ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!"

*rit.* *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!"

*ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!"

*rit.* *ppp*

No 29. RECITATIVE (*Tenor & Bass*).

AND WHEN JESUS HAD CRIED WITH A LOUD VOICE.

Andante.  
TENOR. *mf*

And when Je - sus had cried with a loud voice, He said —

Andante.  
*mf*

BASS.  
*mp sostenuto*

"Fa-ther, Fa-ther, in-to Thy Hands, in-to Thy

*mp a tempo*

Hands I com-mend My Spi-rit," "Fa-ther, into Thy Hands,

*pp* *mf*

*pp* *mf*

— in - to Thy Hands — I com - mend — My Spi - rit!"

*dim.* *dim.* *p* *dim.* *pp*

*dim.* *dim.* *pp*

TENOR.

*mf a tempo* *dim. e rit.* *p* *dim.* *pp*

And having said this, — He bowed His Head, and gave up the Ghost.

*mf a tempo* *dim. e rit.* *p* *dim.* *pp*

## Nº 30. CHORUS. LIFT UP YOUR HEADS, YE GATES.

*Allegro con spirito.*

*f* *cresc.*

Lift up your heads, ye gates! Ye portals

*f* *cresc.*

Lift up your heads, ye gates! Ye portals

*f* *cresc.*

Lift up your heads, ye gates! Ye portals

*f* *cresc.*

Lift up your heads, ye gates! Ye portals

*Allegro con spirito.*  $\text{♩} = 126.$

*f* *cresc.* *ff*

*ff* *mf* *cresc.*

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

*ff* *mf* *cresc.*

o - pen wide! — Lift up your heads, ye gates! *cresc.*

*ff* *mf* *cresc.*

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

*ff* *mf*

o - pen wide! — Lift up your heads, ye gates!

*f* *mf* *cresc.*

wide, ye portals o - pen wide! — The work is fin - ished, the  
 ye portals o - pen wide! — The work is fin - ished, the  
 wide, ye portals o - pen wide! — The work is fin - ished, the  
 ye portals o - pen wide! — The work is fin - ished, the

*f* *pp* *pp* *pp*

*f* *sf* *pp*

*legato*

*cresc. poco a poco*

work is fin - ished, the work is fin - ished, the work is  
 work is fin - ished, the work is fin - ished, the work is  
 work is fin - ished, the work is fin - ished, the work is  
 work is fin - ished, the work is fin - ished, the work is  
 work is fin - ished, the work is fin - ished, the work is

*cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

*cresc. poco a poco*

fin - ished, And the Son of Man is glo - rified! The  
 fin - ished, And the Son of Man is glo - rified! The  
 fin - ished, And the Son of Man is glo - rified! The  
 fin - ished, And the Son of Man is glo - rified! The

*f* *ff* *f* *ff*

*f* *ff*

Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-  
 Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-  
 Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-  
 Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-

*ff*

-fied! The Tem-ple's veil is  
 -fied! The Tem-ple's veil is  
 -fied! The Tem-ple's veil is  
 -fied! The Tem-ple's veil is

*meno mosso*  
*f* *dim. molto* *p* *p*

rent! No need for priestly aid! The Son of God Him-self Hath  
 rent! No need for priestly aid! The Son of God Him-self Hath  
 rent! No need for priestly aid! The Son of God Him-self Hath  
 rent! No need for priestly aid! The Son of God Him-self Hath



*cresc.* *f* *ff* *p* *rit. molto*

full a-tonement made,— The Son of God Him - self — Hath full a-tonement

*cresc.* *p*

full a-tonement made,— Hath full a-tonement

*cresc.* *f* *ff* *p* *rit. molto*

full a-tonement made,— The Son of God Him - self — Hath full a-tonement

*cresc.* *p*

full a-tonement made,— Hath full a-tonement

*cresc.* *p* *rit. molto*

*a tempo* *f*

made. Re-joice, the Lord is King! — Re-joice, the Lord is King,

*f*

made. — Re-joice, the Lord is King! — Re-joice, the Lord is King,

*a tempo* *f*

made. — Re-joice, the Lord is King! — Re-joice, the Lord is King, the Lord is

*f*

made. — Re-joice, the Lord is King! — Re-joice, the Lord is King,

*a tempo* *f* *sf*

*rit.* *ff* *a tempo* *mp*

the Lord is King! The Lamb that hath been

*rit.* *ff* *a tempo*

is King! King, is King!

*ff* *mp*

is King! The Lamb that hath been slain,—

*rit.* *a tempo* *ff* *mp*

*f*

slain,— Is now ex-alt-ed,— ex-alt-ed o-ver

*f*

Is now ex-alt-ed,— ex-alt-ed o-ver

*f*

*cresc.* *ff* *p* *cresc.*  
 earth and in the Heav'ns to reign. Re - joice, the Lord is King!— The  
*f cresc.* *ff* *p* *cresc.*  
 and in the Heav'ns to reign. Re - joice, the Lord is King!— The  
*cresc.* *ff* *p* *cresc.*  
 earth and in the Heav'ns to reign. Re - joice, the Lord is King!— The  
*f cresc.* *ff* *p* *cresc.*  
 and in the Heav'ns to reign. Re - joice, the Lord is King!— The

*cresc.* *ff* *p* *cresc.*

*cresc.* *rit. e cresc.*  
 Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to  
*cresc.* *rit. e cresc.*  
 Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to  
*cresc.* *rit. e cresc.*  
 Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to  
*cresc.* *rit. e cresc.*

Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to

*cresc.* *rit. e cresc.*

*ff a tempo*  
 reign. —  
*ff*  
 reign. —  
*a tempo*  
 reign. —  
*ff* *f marcato*  
 reign. — For "Wor - thy,

*ff a tempo* *sf* *sf* *sf sf f marcato mf*

*mf* *f marcato*  
 For "Wor - thy is His Name!" for "Wor - thy,  
*mf* *mf*  
 For "Wor - thy is His Name!" for  
 "Wor - thy, for Wor - thy is His Name!" for "Wor - thy  
 Wor - thy is His Name!" for "Wor - thy is His Name!"

*mf*

Worthy is His Name!" for "Worthy is His Name!" ten thousand voi-ces sing, *pp*

"Wor - thy, Wo - thy is His Name!" ten thousand voi-ces sing, *pp*

is \_\_\_\_\_ His Name!" for "Worthy is His Name!" ten thousand voi-ces sing, *pp*

for "Wor - thy is \_\_\_\_\_ His Name!" ten thousand voi-ces sing, *mf* *pp*

*dim.* *pp*

*cresc.* ten\_ thousand voi-ces sing, *cresc.* ten\_ thousand voi-ces sing, *mf* "Wor-thy is His

*cresc.* ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing, *mf* "Wor-thy is His

*cresc.* ten\_ thousand voi-ces sing, *cresc.* ten\_ thousand voi-ces sing, *mf*

*cresc.* ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing, *mf*

*cresc.* *cresc.* *mf*

Name!" "Wor - thy is His Name!" "Wor - thy is His Name!"  
 Name!" "Wor - thy is His Name!" "Wor - thy is His Name!"  
 "Wor - thy is His Name!" "Wor - thy is His Name, is His Name!"  
 Name!" "Wor - thy is His Name!" "Wor - thy is His Name!"

*rit. e cresc.* **ff**  
*rit. e cresc.* **ff**  
*mf* *cresc.* *rit. e cresc.* **ff**  
*rit. e cresc.* **ff**

Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen  
 Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen  
 Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen  
 Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen

*a tempo*  
*mf* *f* *mf*  
*mf* *f* *mf*  
*mf* *a tempo* *f* *mf*  
*mf* *f* *mf*  
*a tempo* *mf*

*a tempo* *p* *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, and *cresc.*

*f*

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

*mf*

*mf* *f*

Lift up your heads, ye gates! Lift up your heads, ye gates! And

Lift up your heads, ye gates! Lift up your heads, ye gates! And

Lift up your heads, ye gates! Lift up your heads, ye gates! And

Lift up your heads, ye gates! Lift up your heads, ye gates! And

Lift up your heads, ye gates! Lift up your heads, ye gates! And

*f*

*a tempo p cresc. f*  
 greet your Lord and King,— your Lord and King,— your  
*p cresc. f*  
 greet your Lord and King,— your Lord and King,— your  
*a tempo p cresc. f*  
 greet your Lord and King,— your Lord and King,— your  
*p cresc. f*  
 greet your Lord and King,— your Lord and King,— your

*a tempo mf f*

*molto rit. e cresc. ten. fff a tempo*  
 Lord and King!  
*ten. fff*  
 Lord, your Lord and King!  
*molto rit. e cresc. a tempo*  
 Lord, your Lord and King!  
*ten. fff*  
 Lord and King!  
*ten. fff*  
 Lord, your Lord and King!  
*molto rit. e cresc. ten. fff a tempo*







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<b>J. H. ADAMS.</b>				<b>PHŒBUS AND PAN</b> ... ..			
DAY IN SUMMER (Children's Voices) (Sol-FA, 0/6)	1/6	—	—	PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—
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<b>THOMAS ADAMS.</b>				SAGES OF SHEBA, THE ... ..			
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NATIVITY, THE (Christmas) (Sol-FA, 0/8) ... ..	1/0	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/0	—	—
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STORY OF CALVARY ... ..	1/6	2/0	—	THERE IS NOUGHT OF SOUNDNESS ... ..	1/0	—	—
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NEWFOUNDLAND (Ode) ... ..	1/0	—	—	WAILING, CRYING, MOURNING ... ..	1/0	—	—
<b>THOMAS ANDERTON.</b>				WATCH YE, PRAY YE ... ..			
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WRECK OF THE HESPERUS (Sol-FA, 0/4) ... ..	1/0	—	—	<b>GRANVILLE BANFOCK.</b>			
YULE TIDE ... ..	1/6	2/0	3/0	FIRE-WORSHIPPERS ... ..	2/6	—	—
<b>J. H. ANGER.</b>				<b>J. BARNBY.</b>			
SONG OF THANKSGIVING ... ..	1/0	—	—	KING ALL GLORIOUS (Sol-FA, 0/14) ... ..	0/6	—	—
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YOUNG LOCHINVAR (Sol-FA, 0/6) ... ..	1/6	—	—	<b>HUBERT BATH.</b>			
<b>E. ASPA.</b>				THE WAKE OF O'CONNOR ... ..			
ENDYMION (with Recitation) ... ..	2/6	—	—	<b>BEETHOVEN.</b>			
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<b>IVOR ATKINS.</b>				DITTO VOCAL PORTION (Sol-FA, 0/6) ... ..			
HYMN OF FAITH ... ..	1/6	—	—	COMMUNION SERVICE, IN C ... ..	1/6	—	5/0
<b>AUBER.</b>				ENGFEDI; OR, DAVID IN THE WILDERNESS			
FRA DIAVOLO (Opera) ... ..	3/6	5/0	—	FIDELIO (Opera) ... ..	3/6	—	5/0
MASANIELLO (Opera) ... ..	3/6	5/0	—	DITTO (CHORUSES ONLY) ... ..	2/0	—	—
<b>J. C. BACH.</b>				DITTO (Finale, Act II.) ... ..			
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2) ... ..	0/4	—	—	MASS, IN C (Sol-FA, 1/0) ... ..	1/4	1/6	2/6
<b>J. S. BACH.</b>				MASS, IN D ... ..			
BE NOT AFRAID (New Edition) ... ..	0/8	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/0	1/6	2/6
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BLESSING, GLORY, AND WISDOM ... ..	0/6	—	—	PRAISE OF MUSIC ... ..	1/6	2/0	3/0
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DITTO (PARTS 5 & 6) ... ..	1/0	—	—	THROUGH THE YEAR (Female Voices) ... ..	2/0	—	—
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COME, REDEEMER OF OUR RACE ... ..	1/0	—	—	<b>BELLINI.</b>			
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GIVE THE HUNGRY MAN THY BREAD ... ..	1/0	—	—	I PURITANI (Opera) ... ..	5/6	—	5/0
GOD GOETH UP WITH SHOUTING ... ..	1/0	—	—	SONNAMBULA (Opera) ... ..	3/6	—	5/0
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JESU, NOW WILL WE PRAISE THEE ... ..	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/0	—	—
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LET SONGS OF REJOICING ... ..	1/0	—	—	<b>KAREL BENDL.</b>			
LORD IS A SUN AND SHIELD, THE ... ..	1/0	—	—	WATER-SPRITE'S REVENGE (Female voices) ... ..	1/0	—	—
LORD IS MY SHEPHERD, THE ... ..	1/0	—	—	<b>JULIUS BENEDICT.</b>			
(DITTO, CHORUSES ONLY, Sol-FA, 0/2)	—	—	—	LEGEND OF ST. CECILIA (Sol-FA, 1/6) ... ..	2/6	2/0	4/0
LORD, REBUKE ME NOT ... ..	1/0	—	—	PASSION MUSIC (from St. PETER) ... ..	1/6	—	—
MAGNIFICAT, IN D ... ..	1/6	—	—	ST. PETER ... ..	3/0	3/6	5/0
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	2/0	4/0	<b>GEORGE J. BENNETT.</b>			
MISSA BREVIS, IN A ... ..	1/6	—	—	EASTER HYMN ... ..	1/3	—	—
MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0/8) ... ..	1/0	—	—	<b>W. STERNDAL BENNETT.</b>			
NOW SHALL THE GRACE (Sol-FA, 0/6) ... ..	0/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ... ..	1/0	—	—
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SKELETON IN ARMOUR ... ..	2/0	—	—	NORTH-EAST WIND (SOL-FA, 0/9) ... ..	2/0	2/6
<b>KATE BOUNDY.</b>				<b>GERARD F. COBB.</b>		
RIVAL FLOWERS (Operetta, Children's voices) ...	1/6	—	—	MY SOUL TRULY WAITETH ... ..	1/0	—
(DITTO, SOL-FA, 0/6)	—	—	—	SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—
<b>E. M. BOYCE.</b>				<b>S. COLERIDGE-TAYLOR.</b>		
LAY OF THE BROWN ROSARY ... ..	1/6	—	—	A TALE OF OLD JAPAN (SOL-FA, 1/6) ... ..	2/6	3/0
SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6)	1/6	—	—	ATONEMENT ... ..	3/6	4/0 5/0
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(Children's voices) (SOL-FA, 0/4) ... ..	—	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	1/6	—
QUEEN MAB AND THE KOBOLDS (Operetta,	2/0	—	—	MIC BLANE (SOL-FA, 0/9) ... ..	2/0	—
Children's voices) (SOL-FA, 0/9) ... ..	—	—	—	SCENES FROM THE SONG OF HIAWATHA ...	3/6	4/0 5/0
SIGURD ... ..	5/0	—	—	(DITTO, SOL-FA, 2/0)	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	<b>FREDERICK CORDER.</b>		
(DITTO, SOL-FA, 0/6)	—	—	—	BRIDAL OF TRIERMALN (SOL-FA, 1/0) ... ..	2/6	—
<b>A HERBERT BREWER.</b>				<b>MICHAEL COSTA.</b>		
EMMAUS (SOL-FA, 0/9) ... ..	1/6	2/0	—	DREAM ... ..	1/0	—
HOLY INNOCENTS ... ..	2/0	—	—	<b>H. COWARD.</b>		
O PRAISE THE LORD ... ..	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—
O SING UNTO THE LORD (98th Psalm) ... ..	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/6) ... ..	2/6	3/0
SIR PATRICK SPENS (SOL-FA, 0/8) ... ..	1/6	—	—	<b>F. H. COWEN.</b>		
SONG OF EDEN ... ..	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—
SUMMER SPORTS ... ..	1/6	—	—	CORONATION ODE ... ..	1/6	—
<b>J. C. BRIDGE.</b>				DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—
DANIEL ... ..	3/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—
RESURGAM ... ..	1/6	—	—	JOHN GILPIN SOL-FA, 1/0) ... ..	2/0	—
RUDEL ... ..	4/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—
<b>J. F. BRIDGE.</b>				ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—
BALLAD OF THE CLAMPHEDOWN ... ..	1/0	—	—	RUTH (Oratorio) (SOL-FA, 1/6) ... ..	4/0	4/6 5/0
(DITTO, SOL-FA, 0/8)	—	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0 4/0
BOADICEA ... ..	2/6	—	—	SONG OF THANKSGIVING ... ..	1/6	—
CALLIRHOE (SOL-FA, 1/6) ... ..	2/6	3/0 4/0	—	ST JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0 4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—
FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	1/6	—	—	THORGRIM (Opera) ... ..	5/0	7/6
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	—	VEIL (Oratorio) ... ..	3/0	3/6 5/0
FROGS AND THE OX (Children's voices) (SOL-FA, 0/6)	1/0	—	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—
HYMN TO THE CREATOR ... ..	1/0	—	—	WATER LILY ... ..	2/6	—
INCHCAPE ROCK (SOL-FA, 0/6) ... ..	1/0	—	—	<b>J. W. COWIE.</b>		
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NINEVEH ... ..	2/6 3/0 4/0	—	—	<b>J. MAUDE CRAMENT.</b>		
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	I WILL MAGNIFY THEE, O GOD (115th Psalm) ...	2/6	—
SONG OF THE ENGLISH (SOL-FA, 0/6) ... ..	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	<b>W. CROTCH.</b>		
(DITTO, SOL-FA, 0/6)	—	—	—	PALESTINE ... ..	3/0	3/6 5/0
<b>EDWARD BROOME.</b>				<b>W. H. CUMMINGS.</b>		
HYMN OF TRUST ... ..	1/0	—	—	FAIRY RING ... ..	2/6	—
<b>DUDLEY BUCK.</b>				<b>W. G. CUSINS.</b>		
LIGHT OF ASIA ... ..	3/0	3/6 5/0	—	TE DEUM, IN B FLAT ... ..	1/6	—
<b>EDWARD BUNNETT.</b>				<b>B. J. DALE.</b>		
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	BEFORE THE PALING OF THE STARS ... ..	1/0	—
<b>T. A. BURTON.</b>				<b>FÉLICIEN DAVID.</b>		
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6)	1/0	—	—	DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0 3/0
MARLINET (Boys' voices) (SOL-FA, 0/6) ... ..	1/0	—	—	<b>W. T. DAVID.</b>		
TRAGEDY OF COCK ROBIN (Short Action Piece)	0/8	—	—	BLIND MAN OF JUDAH (SOL-FA, 1/0) ... ..	2/0	2/6
(Children's voices) (SOL-FA, 0/3)	—	—	—	<b>H. WALFORD DAVIES.</b>		
TARN OF THE NANCY BELL (Boys' voices) ...	1/0	—	—	EVERYMAN (founded upon the old Morality play)	3/0	4/0
(DITTO, SOL-FA, 0/6)	—	—	—	(SOL-FA, 2/0)	—	—
<b>W. BYRD.</b>				HERVE RIEL (SOL-FA, 0/8) ... ..	1/0	—
MASS FOR FOUR VOICES ... ..	2/6	—	—	HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—
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JEPHTHAH ... ..	1/0	—	—	NOBLE NUMBERS ... ..	3/0	—
<b>A. VON AHN CARSE.</b>				ODE ON TIME ... ..	1/0	—
LAY OF THE BROWN ROSARY ... ..	2/6	—	—	TEMPLE (Oratorio) ... ..	4/0	5/0 6/6
				THREE JOVIAL HUNTSMEN (Folio) ... ..	1/6	—

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LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0	<b>A. M. FRIEDLÄNDER.</b>			
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0	MUSIC ...	1/6	—	
<b>F. G. DOSSERT.</b>				RETURN TO ZION ...	2/6	—	
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	<b>NIELS W. GADE.</b>			
<b>T. F. DUNHILL.</b>				CHRISTMAS EVE (Sol-Fa, 0/4) ...	1/0	1/6	
FROLICsome HOURS (Children's Voices) (Sol-Fa, 0/6)	1/6	—	—	COMALA ...	2/6	3/3	
TUBAL CAIN (Sol-Fa, 0/6) ...	1/0	—	—	CRUSADERS (Sol-Fa, 1/0) ...	2/0	3/6	
<b>R. DUNSTAN.</b>				EK-KING'S DAUGHTER (Sol-Fa, 0/9) ...	1/0	1/6	
A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—	PSYCHE (Sol-Fa, 1/6) ...	2/3	3/0	
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	SPRING'S MESSAGE (Sol-Fa, 0/3) ...	0/8	—	
<b>ANTONIN DVORAK.</b>				ZION ...	1/0	1/6	
AT THE FOOT OF THE CROSS (Stabat Mater) (Sol-Fa, 1/6)	2/6	3/0	4/0	<b>HENRY GADSBY.</b>			
COMMUNION SERVICE, IN D ...	1/6	—	—	ALCESTIS (Male voices) ...	4/0	—	
MASS, IN D ...	1/6	—	—	COLUMBUS (Male voices) ...	2/6	—	
PATRIOTIC HYMN ...	1/6	—	—	LORD OF THE ISLES (Sol-Fa, 1/6) ...	2/3	—	
Ditto (German and Bohemian Words) ...	3/0	—	—	<b>F. W. GALPIN.</b>			
REQUIEM MASS ...	5/0	6/0	7/6	OLDE ENGLYSHE PASTYMES (Children's voices) ...	1/6	—	
SPECTRE'S BRIDE (Sol-Fa, 1/6) ...	3/0	3/6	5/0	<b>H. BALFOUR GARDINER.</b>			
Ditto (German and Bohemian Words) ...	6/0	—	—	NEWS FROM WHYDAH (Sol-Fa, 0/3) ...	0/8	—	
ST. LUDMILA ...	5/0	6/0	7/6	<b>G. GARRETT.</b>			
Ditto (German and Bohemian Words) ...	8/0	—	—	HARVEST CANTATA (Sol-Fa, 0/6) ...	1/0	—	
STABAT MATER (Latin only) (Sol-Fa, 1/6) ...	2/6	3/0	4/0	SHUNAMMITE ...	3/0	—	
<b>A. E. DYER.</b>				TWO ADVENTS ...	1/6	—	
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	<b>A. R. GAUL.</b>			
SALVATOR MUNDI ...	2/6	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	
<b>H. J. EDWARDS.</b>				Ditto, Sol-Fa, 0/9 ...	—	—	
ASCENSION ...	2/6	—	—	ELFIN HILL (Female voices) ...	2/0	—	
EPIPHANY ...	2/0	—	—	HARE AND THE TORTOISE (Children's voices) ...	1/0	—	
PRaise TO THE HOLIEST ...	1/6	—	—	Ditto, Sol-Fa, 0/6 ...	—	—	
RISEN LORD ...	2/6	—	—	HOLY CITY (Sol-Fa, 1/0) ...	2/6	3/0	
<b>EDWARD ELGAR.</b>				ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0) ...	2/6	3/0	
APOSTLES ...	5/0	6/0	7/6	JOAN OF ARC (Sol-Fa, 1/0) ...	2/6	3/0	
Ditto, Choruses and Words of Solos only, Sol-Fa, 2/6)	—	—	—	LEGEND OF THE WOOD (Children's voices) ...	1/0	—	
Ditto, German Words, 8 Mark)	—	—	—	Ditto, Sol-Fa, 0/8 ...	—	—	
BANNER OF ST. GEORGE (Sol-Fa, 1/0) ...	1/6	—	—	PASSION SERVICE ...	2/6	3/0	
BLACK KNIGHT (Sol-Fa, 1/0) ...	2/0	—	—	PRINCE OF PEACE (Sol-Fa, 1/0) ...	2/6	3/0	
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Ditto, Sol-Fa, Choruses only, 1/6)	—	—	—	TEN VIRGINS (Sol-Fa, 1/0) ...	2/6	3/0	
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Ditto, German Words, 6 Mark)	—	—	—	UNA (Sol-Fa, 1/0) ...	2/6	3/0	
GRAT IS THE LORD (48th Psalm) (Sol-Fa, 0/6) ...	0/8	—	—	<b>FR. GERNSEHEIM.</b>			
MUSIC MAKERS, THE (Sol-Fa, 1/6) ...	2/6	3/0	4/0	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	
KINGDOM ...	5/0	6/0	7/6	<b>E. OUSELEY GILBERT.</b>			
Ditto, Choruses and Words of Solos only, Sol-Fa, 2/6)	—	—	—	SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-Fa, 0/8) ...	2/0	—	
Ditto, German Words, 5 Mark)	—	—	—	<b>F. E. GLADSTONE.</b>			
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LIGHT OF LIFE (Lux Christi) (Sol-Fa, 1/0) ...	2/6	—	—	<b>GLUCK.</b>			
TE DEUM AND BENEDICTUS ...	1/0	—	—	IPHIGENIA IN AULIS (Opera) ...	3/6	5/0	
<b>ROSALIND F. ELLICOTT.</b>				IPHIGENIA IN TAURIS (Opera) ...	3/6	5/0	
BIRTH OF SONG ...	1/6	—	—	ORPHEUS (CHORUSES ONLY, Sol-Fa, 1/0) ...	3/6	—	
ELYSIUM ...	1/0	—	—	Ditto (ACT II ONLY) ...	1/6	—	
<b>GUSTAV ERNEST.</b>				Ditto (ACT II, CHORUSES ONLY, Sol-Fa, 0/9) ...	—	—	
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<b>HARRY EVANS.</b>				SONG OF THE ANGEL ...	1/6	—	
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LEGEND OF ST. ELIZABETH ...	3.0	3.6	5.0	OLIVET TO CALVARY (SOL-FA, 0/9) ...	1.6	2.0	—
THIRTEENTH PSALM ...	2.0	—	—	PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0)	1.6	2.0	—
<b>C. H. LLOYD.</b>				SONG OF THANKSGIVING (SOL-FA, 0/9) ...			
ALCESTIS (Male voices) ...	1.6	—	—	<b>T. R. MAYOR.</b>			
ANDROMEDA ...	3.0	3.6	5/0	LOVE OF CHRIST ...			
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	<b>W. McNAUGHT.</b>			
HERO AND LEANDER (SOL-FA, 0/9)	1.6	—	—	MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/6, 1/0) ...			
HYMN OF THANKSGIVING ...	2/0	—	—	<b>J. H. MEE.</b>			
LONGBEARDS' SAGA (Male voices) ...	1.6	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...			
O GIVE THANKS UNTO THE LORD ...	1.0	—	—	HORATIUS (Male voices) ...			
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	MISSA SOLENNIS, in B FLAT ...			
ROSSALL ...	2.0	—	—	<b>MENDELSSOHN.</b>			
SIR OGGIE AND THE LADIE ELSIE ...	1.6	—	—	ANTIGONE (Male voices) (SOL-FA, 1/0) ...			
SONG OF BALDER ...	1/0	—	—	AS THE HART PANT'S (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
SONG OF JUDGMENT ...	2.6	3.0	4.0	ATHALIE (SOL-FA, 0/8) ...	1.0	1.6	4.0
<b>CLEMENT LOCKNANE.</b>				AVE MARIA (Saviour of Sinners) (Double Choir) ...			
ELFIN QUEEN (Female voices) ...	1.6	—	—	CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
<b>HARVEY LÖHR.</b>				COME, LET US SING (55th Psalm) (SOL-FA, 0/6) ...			
QUEEN OF SHEBA (CHORUSES ONLY, 1/0) ...	5/0	—	—	ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
<b>W. H. LONGHURST.</b>				ELIJAH (SOL-FA, 1/0) ...			
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	DITTO (CHORUSES ONLY) ...	1/0	1/6	—
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2) ...			
TERRA FLORA (Operetta for Children) ...	2/0	—	—	DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—
<b>C. EGERTON LOWE.</b>				HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2) ...			
LITTLE BO-PEEP (Operetta for Children) ... (DITTO, SOL-FA, 0/4)	1.0	—	—	DITTO ...	0/4	—	—
<b>M. L. C. L.</b>				HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...			
SPORTS (Operetta for Children) ...	2.0	—	—	DITTO (CHORUSES ONLY) ...	0/6	1/0	—
<b>HAMISH MACCUNN.</b>				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...			
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3.6	4/0	LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	1/6	2/6
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0	—	—	LORELEY (SOL-FA, 0/6) ...	1/0	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/6)	1.0	—	—	MAN IS MORTAL (8 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ... (DITTO, SOL-FA, 0/4)	1/0	—	—
				MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
				ŒDIPUS AT COLONOS (Male voices) ...	3/0	—	—

MENDELSSOHN (continued).				C. H. H. PARRY.			
	Paper Cover.	Paper Boards.	Clubs Gilt.		Paper Cover.	Paper Boards.	Clubs Gilt.
ST. PAUL (SOL-FA, 1/0) ... ..	2/0	2/6	4/0	AGAMEMNON (Greek Play) (Male voices) ... ..	3/0	—	—
Ditto (CHORUSES ONLY) ... ..	1/0	1/6	—	BEYOND THESE VOICES THESE IS PEACE ... ..	2/6	—	—
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0	BIRDS OF ARISTOPHANES (Greek Play) (Male) ... ..	5/0	—	—
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—	BLEST PAIR OF SIRENS (SOL-FA, 0/8) ... ..	1/0	—	—
SON AND STRANGER ... ..	4/0	—	—	(Ditto, English and German Words, 2 mark 50)	—	—	—
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
(Ditto, SOL-FA, 0/1, 0/2, and 0/2 each.)	—	—	—	ETON ... ..	2/0	—	—
TO THE SONS OF ART (Male voices) (SOL-FA, 0/3)	1/0	—	—	ETON MEMORIAL ODE ... ..	1/6	—	—
WALPURGIS NIGHT (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—	GOD IS OUR HOPE AND STRENGTH ... ..	1/6	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	JOB (CHORUSES ONLY, SOL-FA, 1/0) ... ..	2/6	—	—
(Ditto, SOL-FA, 0/3)	—	—	—	JUDITH (CHORUSES ONLY, SOL-FA, 2/0) ... ..	5/0	6/0	7/6
R. D. METCALFE AND A. KENNEDY.				KING SAUL (CHORUSES ONLY, SOL-FA, 1/6) ... ..	2/0	—	—
PRINCE FERDINAND (Operetta for children) ... ..	2/0	—	—	L'ALLEGRO (SOL-FA, 1/6) ... ..	2/6	—	—
(Ditto, SOL-FA, 0/9)	—	—	—	LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—
MEYERBEER.				LOVE THAT CASTETH OUT FEAR ... ..	2/6	—	—
L'ETOILE DU NORD (Opera) ... ..	5/0	—	7/6	MAGNIFICAT (Latin) ... ..	1/6	—	—
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ... ..	2/0	—	—
Ditto (English) ... ..	1/0	—	—	ODE ON THE NATIVITY ... ..	2/0	2/6	4/0
A. MOFFAT.				ODE TO MUSIC (SOL-FA, 0/6) ... ..	1/6	—	—
BEE QUEEN (Operetta for children) (SOL-FA, 0/6)	1/0	—	—	PIED PIPER OF HAMELIN (SOL-FA, 1/0) ... ..	2/0	2/6	—
CHRISTMAS DREAM (for children) (SOL-FA, 0/4) ... ..	1/0	—	—	PROMETHEUS UNBOUND ... ..	3/0	—	—
B. MOLIQUÉ.				SONG OF DARKNESS AND LIGHT (SOL-FA, 0/9) ... ..	2/0	—	—
ABRAHAM ... ..	3/0	3/6	5/0	SOUL'S KANSOM (A Psalm of the Poor) ... ..	2/0	—	—
J. A. MOONIE.				TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—
KILLIECRANKIE (SOL-FA, 0/8) ... ..	1/6	—	—	TE DEUM LAUDAMUS (Coronation) ... ..	1/0	—	—
WOODLAND DREAM (children's voices) (SOL-FA, 0/9)	2/0	—	—	TE DEUM LAUDAMUS (English Words) ... ..	2/6	—	—
HAROLD MOORE.				VOICES OF LIFE (SOL-FA, 1/0) ... ..	2/6	—	—
DARKEST HOUR (SOL-FA, 0/9) ... ..	1/6	2/0	—	VOICES CLAMANTIUM (The voices of them that cry)	2/0	—	—
MOZART.				WAR AND PEACE (CHORUSES, SOL-FA, 1/6) ... ..	3/0	—	—
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..	1/6	—	—	T. M. PATTISON.			
COSI FAN TUTTE (Opera) ... ..	5/0	—	7/6	ANCIENT MARINER ... ..	1/6	—	—
DIE ZAUBERFLÖTE (Opera) ... ..	3/6	—	5/0	LAY OF THE LAST MINSTREL ... ..	1/6	—	—
DON GIOVANNI (Opera) ... ..	3/6	—	5/0	LONDON CRIES ... ..	1/0	—	—
GLORY, HONOUR, PRAISE (SOL-FA, 0/2) Third Motet	0/3	—	—	MAY DAY ... ..	1/0	—	—
HAVE MERCY, O LORD ... ..	0/3	—	—	MIRACLES OF CHRIST (SOL-FA, 0/6) ... ..	1/0	—	—
IL SERAGLIO (Opera) ... ..	3/6	—	5/0	A. L. PEACE.			
KING THAMOS ... ..	1/0	1/6	—	ST. JOHN THE BAPTIST (SOL-FA, 1/0) ... ..	2/6	—	—
LE NOZZE DI FIGARO (Opera) ... ..	3/6	—	5/0	PERGOLESI.			
LITANIA DE VENERABILI ALTARIS (Eg) ... ..	1/6	2/0	3/0	STABAT MATER (Female voices) (SOL-FA, 0/6) ... ..	1/0	—	—
LITANIA DE VENERABILI SACRAMENTO (Bp)	1/6	2/0	3/0	CIRO PINSUTI.			
MASS, IN B FLAT, No. 7 ... ..	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—
MASS, IN C, No. 1 (Latin and English) ... ..	1/0	1/6	2/6	PERCY PITT.			
MASS, IN D MINOR, No. 1 ... ..	1/0	1/6	2/6	HOHENLINDEN (Male voices) ... ..	1/6	—	—
Ditto (Latin and English) (SOL-FA, 1/0) ... ..	1/0	1/6	2/6	JOHN POINTER.			
MASS, IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—
Ditto (Latin and English) (SOL-FA, 0/9) ... ..	1/0	1/6	2/6	(SOL-FA, 0/6) ... ..	—	—	—
Ditto (CHORUSES ONLY) ... ..	0/8	—	—	V. W. POPHAM.			
O GOD, WHEN THOU (SOL-FA, 0/2) ... First Motet	0/3	—	—	EARLY SPRING ... ..	1/0	—	—
SPLENDENTE TE, DEUS ... ..	0/3	—	—	J. B. POWELL.			
E. MUNDELLA.				PANGE LINGUA (Sing, my tongue) ... ..	1/6	—	—
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	A. H. D. PRENDERGAST.			
E. W. NAYLOR.				SECOND ADVENT ... ..	1/6	—	—
PAX DEI (A Song of Rest) ... ..	2/0	—	—	F. W. PRIEST.			
JOHN NAYLOR.				CENTURION'S SERVANT ... ..	0/8	—	—
JEREMIAH ... ..	3/0	—	—	C. E. PRITCHARD.			
JOSEF NESVERA.				KUNACEPA ... ..	4/0	—	—
DE PROFUNDIS ... ..	2/6	—	—	E. PROUT.			
STAFFORD NORTH.				DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—
IN THE MORNING (SOL-FA, 0/8) ... ..	1/0	—	—	FREEDOM ... ..	1/0	—	—
E. A. NUNN.				HERWARD ... ..	4/0	—	—
MASS, IN C ... ..	2/0	—	—	HUNDREDTH PSALM (SOL-FA, 0/4) ... ..	1/0	—	—
E. CUTHBERT NUNN.				QUEEN AIMÉE (Female voices) ... ..	1/6	—	—
FAIRY SLIPPER (Children's Operetta) (SOL-FA, 0/8)	2/0	—	—	RED CROSS KNIGHT (SOL-FA, 2/0) ... ..	4/0	4/6	6/0
VIA DOLOROSA ... ..	1/6	2/0	—	PURCELL.			
A. O'LEARY.				DIDO AND ÆNEAS ... ..	2/6	—	—
MASS OF ST. JOHN ... ..	1/6	—	—	KING ARTHUR ... ..	2/0	—	—
REV. SIR FREDK. OUSELEY.				MASQUE IN "DIOCLESIAN" ... ..	2/0	—	—
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, SOL-FA, 0/8)	2/0	—	—
PALESTRINA.				TE DEUM AND JUBILATE, IN D ... ..	1/6	—	—
COMMUNION SERVICE (Missa Papæ Marcelli) ... ..	2/6	—	—	TE DEUM (Edited by J. F. Bridge) (SOL-FA, 0/6)	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ... ..	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ... ..	1/0	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	G. RATHBONE.			
MISSA BREVIS ... ..	2/6	—	—	ORPHEUS (Power of Music) (Children's voices) ... ..	1/6	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6	—	—	(Ditto, SOL-FA, 0/6) ... ..	—	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	SINGING LEAVES (Children's Voices) (SOL-FA, 0/6)	1/0	—	—
STABAT MATER ... ..	1/6	—	—	VOGELWEID THE MINNESINGER (Children's	1/0	—	—
SURGE ILLUMINARE ... ..	1/0	—	—	voices) (SOL-FA, 0/6) ... ..	—	—	—
H. W. PARKER.				F. J. READ.			
HORA NOVISSIMA ... ..	3/6	4/0	—	ODE ... ..	1/6	—	—
KOBOLDS ... ..	1/0	—	—	SONG OF HANNAH ... ..	1/6	—	—
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	J. F. H. READ.			
WANDERER'S PSALM ... ..	2/6	—	—	DEATH OF YOUNG ROMILLY ... ..	1/3	—	—



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<b>DOUGLAS REDMAN.</b>					<b>H. SCHÜTZ.</b>		
COR UNUM VIA UNA (Female voices) ... ..	1/6	—	—	PASSION OF OUR LORD ... ..	1/0	—	—
<b>C. T. REYNOLDS.</b>				<b>BERTRAM LUARD-SELBY.</b>			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ... ..	2/0	—	—	DYING SWAN ... ..	1/0	—	—
<b>ARTHUR RICHARDS.</b>				FAKENHAM GHOST ... ..	1/6	—	—
PUNCH AND JUDY (Operetta for children) (Sol-FA, 0/6)	1/6	—	—	"HELENA IN 1 ROAS" ... ..	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ... ..	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA, 0/6)	1/6	—	—
(Ditto, Sol-FA, 0/8)				WAITS OF BREMEN (Children) (Sol-FA, 0/6)	1/6	—	—
<b>J. V. ROBERTS.</b>				<b>H. R. SHELLEY.</b>			
JONAH ... ..	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
PASSION ... ..	1/6	2/0	—	<b>E. SILAS.</b>			
<b>R. WALKER ROBSON.</b>				COMMUNION SERVICE, IN C ... ..	1/6	—	—
CHRISTUS TRIUMPHATOR ... ..	3/6	—	—	MASS, IN C ... ..	1/0	—	—
<b>J. L. ROECKEL.</b>				<b>HENRY SMART.</b>			
HOURS (Operetta for children) (Sol-FA, 0/9) ... ..	2/0	—	—	BRIDE OF DUNKERRON (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ... ..	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices) ... ..	1/6	—	—
(Ditto, Sol-FA, 0/9)				(Ditto, Sol-FA, 0/9)			
SILVER PENNY (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	SING TO THE LORD ... ..	1/0	—	—
<b>EDMUND ROGERS.</b>				<b>J. M. SMIETON.</b>			
FOREST FLOWER (Female voices) ... ..	1/6	—	—	ARIADNE (Sol-FA, 0/9) ... ..	2/0	—	—
<b>ROLAND ROGERS.</b>				CONNLA ... ..	2/6	—	—
FLORABEL (Female voices) (Sol-fa, 1/0) ... ..	1/6	—	—	KING ARTHUR (Sol-FA, 1/0) ... ..	2/6	—	—
PRAYER AND PRAISE ... ..	4/0	—	—	<b>ALICE MARY SMITH.</b>			
<b>F. ROLLASON.</b>				ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	ODE TO THE PASSIONS ... ..	2/0	—	—
<b>ROMBERG.</b>				RED KING (Men's voices) ... ..	1/0	—	—
HARMONY OF THE SPHERES ... ..	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices)	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/8) ... ..	1/0	1/6	2/6	(Ditto, Sol-FA, 0/8)			
TE DEUM ... ..	1/0	—	—	<b>E. M. SMYTH.</b>			
TRANSIENT AND THE ETERNAL (Sol-FA, 0/4)	1/0	—	—	MASS, IN D ... ..	2/6	—	—
<b>C. B. ROTHAM.</b>				<b>A. SOMERVELL.</b>			
ANDROMEDA ... ..	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4)	0/9	—	—
<b>ROSSINI.</b>				ELEGY ... ..	1/6	—	—
IL BARBIERE (Opera) ... ..	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices)	2/0	—	—
GUILLAUME TELL (Opera) ... ..	5/0	—	7/6	(Ditto, Sol-FA, 0/8)			
MOSES IN EGYPT ... ..	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-FA, 0/8) ... ..	1/6	—	—
STABAT MATER (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices)	2/0	—	—
(Ditto, CHORUSES ONLY) ... ..	0/6	1/0	—	(Ditto, Sol-FA, 0/9)			
<b>CHARLES B. RUTENBER.</b>				KNAVE OF HEARTS (Operetta, children's voices)	2/0	—	—
DIVINE LOVE ... ..	2/6	—	—	(Ditto, Sol-FA, 0/8)			
<b>JOSEPH RYELANDT.</b>				MASS, IN C MINOR ... ..	2/6	—	—
DE KOMST DES HEREN (The coming of the Lord)	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
<b>ED. SACHS.</b>				ODE TO THE SEA (Sol-FA, 1/0) ... ..	2/0	—	—
KING-CUPS ... ..	1/0	—	—	POWER OF SOUND (Sol-FA, 1/0) ... ..	2/0	—	—
WATER LILIES ... ..	1/0	—	—	PRINCESS ZARA (Operetta, children's voices)	2/0	—	—
<b>C. SAINTON-DOLBY.</b>				(Ditto, Sol-FA, 0/9)			
FLORIMEL (Female voices) ... ..	2/6	—	—	SEVEN LAST WORDS ... ..	1/0	—	—
<b>CAMILLE SAINT-SAËNS.</b>				<b>R. SOMERVILLE.</b>			
HEAVENS DECLARE—CELE ENARRANT	1/6	—	—	'PRENTICE PILLAR (Opera) ... ..	2/0	—	—
THE PROMISED LAND ... ..	2/6	3/6	4/6	<b>W. H. SPEER.</b>			
<b>W. H. SANGSTER.</b>				JACKDAW OF RHEIMS ... ..	2/0	—	—
ELYSIUM ... ..	1/0	—	—	LAY OF ST. CUTHBERT ... ..	2/0	—	—
<b>H. W. SCHARTAU.</b>				<b>SPOHR.</b>			
CHRISTMAS HOLIDAYS (Children's voices) ... ..	0/6	—	—	CALVARY ... ..	2/6	3/0	1/0
<b>SCHUBERT.</b>				CHRISTIAN'S PRAYER ... ..	1/0	1/6	2/6
COMMUNION SERVICE, IN A FLAT ... ..	2/0	—	3/6	FALL OF BABYLON ... ..	3/0	3/6	5/0
(Ditto, IN B FLAT ... ..	2/0	—	3/6	FROM THE DEEP I CALLED ... ..	0/6	—	—
(Ditto, IN C ... ..	2/0	—	3/6	GOD IS MY SHEPHERD ... ..	0/9	—	—
(Ditto, IN E FLAT ... ..	2/0	2/6	4/0	GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—
(Ditto, IN F ... ..	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR...	0/8	—	—
(Ditto, IN G ... ..	2/0	—	3/6	HYMN TO ST. CECILIA ... ..	1/0	—	—
LAZARUS (Easter) ... ..	1/6	—	—	JEHOVAH, LORD OF HOSTS ... ..	0/4	—	—
MASS, IN A FLAT ... ..	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0) ... ..	1/0	1/6	2/6
Do., IN B FLAT ... ..	1/0	1/6	2/6	(Ditto, CHORUSES ONLY) ... ..	0/6	1/0	—
Do., IN C ... ..	1/0	1/6	2/6	MASS (for 5 solo voices and double choir)	2/0	—	—
Do., IN E FLAT ... ..	2/0	2/6	4/0	<b>JOHN STAINER.</b>			
Do., IN F (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	CRUCIFIXION (Sol-FA, 0/9) ... ..	1/6	2/0	—
Do., IN G ... ..	1/0	1/6	2/6	DAUGHTER OF JAIROS (Sol-FA, 0/9) ... ..	1/6	2/0	—
SONG OF MIRIAM (Sol-FA, 0/6) ... ..	1/0	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0) ... ..	2/0	2/6	4/0
(Ditto, Welsh Words, Sol-FA, 0/6)				<b>C. VILLIERS STANFORD.</b>			
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	BATTLE OF THE BALTIC ... ..	1/6	—	—
(Male voices) (Sol-FA, 0/6) ... ..	1/0	—	—	CARMEN SECULARE ... ..	1/6	—	—
<b>SCHUMANN.</b>				COMMUNION SERVICE, IN G ... ..	2/6	—	—
ADVENT HYMN, "IN LOWLY GUISE" ... ..	1/0	—	—	EAST TO WEST ... ..	1/6	—	—
FAUST (Ditto, Part 3 only, 2/-) ... ..	3/0	3/6	5/0	EDEN (Dramatic Oratorio) ... ..	5/0	6/0	7/6
GENOVEVA (Opera) ... ..	3/6	—	5/0	EUMENIDES (Male voices) ... ..	3/0	—	—
KING'S SON ... ..	1/0	—	—	GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—
LUCK OF EDENHALL (Male voices) (Sol-FA, 1/0)	1/6	—	—	MASS, IN G MAJOR ... ..	2/6	—	—
MANFRED ... ..	1/0	—	—	REVENGE (Sol-FA, 0/9) ... ..	1/6	—	—
MIGNON'S REQUIEM ... ..	1/0	—	—	(Ditto, German Words, 2 Mark.)			
MINSTREL'S CURSE ... ..	1/6	—	—	VOYAGE OF MAELDUNE ... ..	2/6	3/0	4/0
NEW YEAR'S SONG (Sol-FA, 0/6) ... ..	1/0	—	—				
PARADISE AND THE PERI (Sol-FA, 1/6) ... ..	2/6	3/0	4/0				
PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6				
REQUIEM ... ..	2/0	—	—				
SONG OF THE NIGHT ... ..	0/9	—	—				

	Paper Cover.	Paper Boards.	Clash Coll.		Paper Cover.	Paper Boards.	Clash Coll.
D. STEPHEN.				W. M. WAIT.			
LAIRD O' COCKPEN (Sol-FA, 0/6) ...	1/0	—	—	GOD WITH US ...	2/0	—	—
STEFAN STÖCKER.				GOOD SAMARITAN ...			
SONG OF THE FATES ...	1/0	—	—	ST. ANDREW ...	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME ...	1/0	—	—	HYMN TO DIONYSUS ...	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE ...			
MASS OF OUR LADY OF RANSOM ...	1/6	—	—	R. H. WALTHER.			
TOURNAMENT ...	1/0	—	—	PIED PIPER OF HAMELIN ...			
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm) ...	1/0	—	—	COURT OF QUEEN SUMMERGOLD (Operetta for children) (Sol-FA, 0/6) ...			
NARCISSUS AND ECHO (Choruses 1/0) ...	3/0	—	—	HO-HO OF THE GOLDEN BELT (Cantata for Children) (Sol-FA, 0/6) ...			
ARTHUR SULLIVAN.				PRINCESS SNOWFLAKE (Operetta for children) (Ditto, Sol-FA, 0/6) ...			
EXHIBITION ODE ...	1/0	—	—	WRECK OF THE HESPERUS ...			
GOLDEN LEGEND (Sol-FA, 2/0) ...	3/6	4/0	5/0	HENRY WATSON.			
KING ARTHUR, INCIDENTAL MUSIC ...	1/6	—	—	IN PRAISE OF THE DIVINE (Male voices) ...			
TE DEUM FESTIVAL (Sol-FA, 1/0) ...	1/0	1/6	2/6	PSALM OF THANKSGIVING ...			
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9) ...	1/0	—	—	WEBER.			
T. W. SURETTE.				COMMUNION SERVICE, IN E FLAT ...			
EVE OF ST. AGNES ...	2/0	—	—	DER FREISCHÜTZ (Opera) ...			
W. TAYLOR.				Ditto Choruses only ...			
ST. JOHN THE BAPTIST ...	—	4/0	—	EURYANTHE (Opera) ...			
A. GORING THOMAS.				IN CONSTANT ORDER ...			
SUN-WORSHIPPERS (Sol-FA, 0/9) ...	1/0	—	—	JUBILEE CANTATA ...			
D. THOMAS.				MASS IN E FLAT (Latin and English) (Ditto, IN G (Latin and English) ...			
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6) ...	3/6	—	—	OBERON (Opera) ...			
E. H. THORNE.				PRECIOSA (Choruses only, 0/6) ...			
BE MERCIFUL UNTO ME ...	1/0	—	—	THREE SEASONS ...			
G. W. TORRANCE.				S. WESLEY.			
REVELATION ...	5/0	—	—	DIXIT DOMINUS ...			
BERTHOLD TOURS.				EXULTATE DEO (Sing aloud with gladness) ...			
FESTIVAL ODE ...	1/0	—	—	IN EXITU ISRAEL. (English or Latin Words) ...			
HOME OF TITANIA (Female voices) (Ditto, Sol-FA, 0/6) ...	1/6	—	—	S. S. WESLEY.			
FERRIS TOZER.				O LORD, THOU ART MY GOD ...			
BALAAM AND BALAK ...	2/6	—	—	FLORENCE E. WEST.			
IN THE DESERT AND IN THE GARDEN (Ditto, Sol-FA, 1/0) ...	1/6	2/0	—	MIDSUMMER'S DAY (Operetta for children) (Ditto, Sol-FA, 0/6) ...			
KING NEPTUNE'S DAUGHTER (Female voices) (Ditto, Sol-FA, 0/6) ...	1/6	—	—	JOHN E. WEST.			
P. TSCHAIKOWSKY.				LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ...			
NATURE AND LOVE (Female voices) (Sol-FA, 0/4) ...	1/0	—	—	MAY-DAY REVELS (Children's voices) (Sol-FA, 0/4) ...			
CHRISTOFERO TYE.				SEED-TIME AND HARVEST (Sol-FA, 1/0) ...			
MISSA EUGE BONE ...	2/0	—	—	SONG OF ZION ...			
VAN BREE.				STORY OF BETHLEHEM (Sol-FA, 0/9) ...			
ST. CECILIA'S DAY (Sol-FA, 0/9) ...	1/0	1/6	2/6	C. LEE WILLIAMS.			
VERDI.				FESTIVAL HYMN (Sol-FA, 0/3) ...			
FRNANI (Opera) ...	3/6	—	5/0	GETHESEMANE ...			
RIGOLETTO (Opera) ...	3/6	—	5/0	HARVEST SONG ...			
LA TRAVIATA (Opera) ...	3/6	—	5/0	LAST NIGHT AT BETHANY (Sol-FA, 1/0) ...			
IL TROVATORE (Opera) ...	3/6	—	5/0	A. E. WILSHIRE.			
Ditto Choruses only (Sol-FA) ...	1/0	—	—	GOD IS OUR HOPE (Psalm 146) ...			
CHARLES VINCENT.				THOMAS WINGHAM.			
LITTLE MERMAID (Female voices) ...	1/6	—	—	MASS, IN D (Regina Celi) ...			
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	TE DEUM (Latin) ...			
A. L. VINGOE.				CHAS. WOOD.			
MAGICIAN (Operetta for children) (Sol-FA, 0/9) ...	2/0	—	—	ODE TO THE WEST WIND ...			
W. S. VINNING.				F. C. WOODS.			
SONG OF THE PASSION (according to St. John) ...	1/6	—	—	GREYPORT LEGEND (1797) (Male voices) (Ditto, Sol-FA, 0/6) ...			
T. L. VITTORIA.				KING HAROLD (Sol-FA, 0/9) ...			
MISSA O QUAM GLORIOSUM (English words only) ...	1/6	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6) ...			
S. P. WADDINGTON.				E. M. WOOLLEY.			
JOHN GILPIN (Sol-FA, 0/8) ...	2/0	—	—	CAPTIVE SOUL (Female voices and Tenor Solo) ...			
WHIMLAND (Operetta for children) (Sol-FA, 0/8) ...	2/0	—	—	D. YOUNG.			
R. WAGNER.				BLESSED DAMOZEL ...			
FLYING DUTCHMAN (Opera) ...	3/6	—	5/0				
Ditto Choruses only ...	2/0	—	—				
Ditto Act III. ...	1/6	—	—				
HOLY SUPPER OF THE APOSTLES ...	2/0	—	—				
LOHENGRIIN (Opera) ...	3/6	—	5/0				
Ditto Act I. ...	1/6	—	—				
Ditto Act III. ...	1/6	—	—				
Ditto Choruses only (Sol-FA) ...	1/0	—	—				
TANNHAEUSER (Opera) ...	3/6	—	5/0				
Ditto Act II. ...	2/0	—	—				
Ditto Act III. ...	1/6	—	—				
Ditto Choruses only (Sol-FA) ...	1/0	—	—				
TRISTAN AND ISOLDE (Opera) ...	3/6	—	—				

# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF No. 74.—With Varied type and Chant Book No. 82. 3/6

DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBBIN.



PSALM ii.—*Quare fremuerunt gentes?*

- f* **W**HY do the heathen so **furiously** | rage to- | gether : and why do  
the **people** im- | agine · a | vain | thing ?
- 2 The kings of the earth stand up \* and the **rulers** take |  
counsel · to- | gether : against the **Lord** and a- | gainst |  
his An- | ointed.
- 3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |  
cords | from us.
- 4 **He** that dwelleth in **heaven** shall | laugh them · to | scorn :  
the **Lord** shall | have them | in de- | rision.
- 5 Then shall he **speak** unto them | in his | wrath : and **vex** them |  
in his | sore dis- | pleasure.
- 6 **Yet** have I | set my | King : upon my | holy | hill of | Sion.
- mf* 7 I will preach the law \* whereof the Lord hath **said** | unto | me :  
Thou art my Son \* this **day** have | I be- | gotten | thee.
- 8 Desire of me \* and I shall give thee the **heathen** for | thine in- |  
heritance : and the utmost **parts** of the | earth for | thy pos- |  
session.
- 9 Thou shalt **bruise them with a** | rod of | iron : and break them  
in **pieces** | like a | potter's | vessel.
- 10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |  
judges | of the | earth.
- 11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |  
reverence.
- 12 Kiss the Son lest he be angry \* and so ye **perish from the** |  
right | way : if his wrath be kindled (yea but a little) \* bless-ed  
are all **they** that | put their | trust in | him. **GLORIA.**

79

T. A. WALMSLEY.



PSALM iii.—*Domine, quid multiplicati!*

- mf* **L**ORD how are they **increas-ed** that | trouble | me : **many** are |  
they that | rise a- | gainst me.
- 2 Many one there **be** that | say of · my | soul : There is no **help** |  
for him | in his | God.

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*A STRONGHOLD SURE - . . . . .	<i>Ein' feste Burg.</i>
*BIDE WITH US - . . . . .	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - . . .	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD - . .	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING - . . .	<i>Gott fähret auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - . . . . .	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST - . . . . .	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - . . . . .	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESU, NOW WILL WE PRAISE THEE - . .	<i>Jesu, nun sei gepreiset.</i>
JESU SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS - . . . .	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING - . . . . .	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - . .	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE! - . . . . .	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD - . . .	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - . . . . .	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
MY BODY - . . . . .	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - . . . . .	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - . . . . .	<i>Du Hirte Israel, höre.</i>
WATCH YE, PRAY YE - . . . . .	<i>Wachet, betet.</i>
WHEN WILL GOD RECALL MY SPIRIT? - .	<i>Liebster Gott, wann werd' ich sterben?</i>

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*JESU, PRICELESS TREASURE (SOLI & CHORUS)	<i>Jesu, meine Freude.</i>	1s.
*NOW SHALL THE GRACE - . . . . .	<i>Nun ist das Heil.</i>	6d.
*SING YE TO THE LORD - . . . . .	<i>Singet dem Herrn.</i>	1s.
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