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THE CREATION

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IN VOCAL SCORE

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J. HAYDN.

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THE CREATION.

Part the First.

INTRODUCTION.—REPRESENTATION OF CHAOS.

RECIT.—*Raphael.*

In the beginning, God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters: and God said, Let there be light, and there was light.

RECIT.—*Uriel.*

And God saw the light that it was good; and God divided the light from the darkness.

AIR.

Now vanish, before the holy beams,
The gloomy shades of ancient night;
The first of days appears.
Now chaos ends, and order fair prevails:
Affrighted fled hell spirits black in throngs;
Down they sink in the deep abyss
To endless night.

CHORUS.

Despairing, cursing rage attends their rapid fall;
A new-created world springs up at God's command.

RECIT.—*Raphael.*

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament. And it was so.

Now furious storms tempestuous rage;
As chaff, by the winds are impelled the clouds;
By heaven's fire the sky is inflamed;
And awful thunders are rolling on high;
Now from the floods in steams ascend reviving showers of rain,
The dreary wasteful hail, the light and flaky snow.

AIR.—*Gabriel.*

The marvellous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God and of the second day.

CHORUS.

And to th' ethereal vaults resound
The praise of God and of the second day.

RECIT.—*Raphael.*

And God said, Let the waters under the heavens be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

AIR.

Rolling in foaming billows
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through the open plains outstretching wide,
In serpent error rivers flow.
Softly purling glides on
Through silent vales the limpid brook.

RECIT.—*Gabriel.*

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth. And it was so.

AIR.

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant;
With copious fruit the expanded boughs
are hung:
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECIT.—*Uriel.*

And the heavenly host proclaimed the third day, praising God, and saying,—

CHORUS.

Awake the harp, the lyre awake,
And let your joyful song resound,
Rejoice in the Lord, the mighty God:
For He both heaven and earth
Has cloth'd in stately dress.

RECIT.—*Uriel*.

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.

RECIT.—*Accompanied*.

In splendour bright is rising now the sun,
And darts his rays; a joyful, happy spouse,
A giant proud and glad
To run his measured course.
With softer beams and milder light,
Steps on the silver moon through silent
night;
The space immense of th' azure sky,
In numerous hosts of radiant orbs adorns.
The sons of God announced the fourth day,
In song divine, proclaiming thus His power:—

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

To-day that is coming speaks it the day,
The night that is gone to following night.

CHORUS.

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO.

In all the lands resounds the word,
Never unperceived, ever understood.
The heavens are telling the glory of God,
The wonder of His work displays the firmament.

Part the Second.

RECIT.—*Gabriel*.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

AIR.

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight to the blazing sun.
His welcome bids to morn the merry lark.
And cooing calls the tender dove his mate.

From every bush and grove resound
The nightingale's delightful notes:
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

RECIT.—*Raphael*.

And God created great whales, and every living creature that moveth; and God blessed them, saying, Be fruitful all, and multiply.

Ye winged tribes, be multiplied,
And sing in every tree; multiply,
Ye finny tribes, and fill each watery deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

And the angels struck their immortal harps, and the wonders of the fifth day sung.

TRIO.

Gabriel.

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain, fresh and bright.

Uriel.

In lofty circles play, and hover in the air,
The cheerful host of birds; and in the flying whirl
The glittering plumes are dyed as rainbows by the sun.

Raphael.

See flashing through the wet in thronged swarms
The fish on thousand ways around;
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael.

How many are Thy works, O God!
Who may their numbers tell?

TRIO AND CHORUS.

The Lord is great, and great His might.
His glory lasts for ever and for evermore.

RECIT.—*Raphael*.

And God said, Let the earth bring forth the living creature after his kind; cattle, and creeping thing, and beast of the earth, after his kind.

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms and fully grown.
Cheerful, roaring, stands the tawny lion.

With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the noble steed.

The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

AIR.

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is fill'd;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wond'rous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

RECIT.—*Uriel*.

And God created man in His own image,
in the image of God created He him: male
and female created He them.

He breathed into his nostrils the breath of
life, and man became a living soul.

AIR.

In native worth and honour clad,
With beauty, courage, strength adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime,
Of wisdom deep declares the seat!
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling virgin looks,
Of flowery spring the mirror,
Bespeak him love, and joy, and bliss.

RECIT.—*Raphael*.

And God saw everything that He had
made, and behold it was very good: and
the heavenly choir, in song divine, thus
closed the sixth day:—

CHORUS.

Achieved is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO.

Gabriel and Uriel.

On Thee each living soul awaits;
From Thee, O Lord, all seek their food.
Thou openest Thy hand,
And fillest all with good.

Raphael.

But when Thy face, O Lord, is hid,
With sudden terror they are struck;
Thou takest their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael.

Thou sendest forth Thy breath again,
And life with vigour fresh returns;
Reviv'd earth unfolds new strength,
And new delights.

CHORUS.

Achieved is the glorious work;
Our song let be the praise of God.
Glorious to His Name for ever,
He sole on high exalted reigns.
Hallelujah.

Part the Third.

INTRODUCTION.—MORNING.

RECIT.—*Uriel*.

In rosy mantle appears, by music sweet
awak'd,
The morning, young and fair;
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go; their glow-
ing looks
Express the thanks that swell their grateful
hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring
United with their song.

DUET.—*Adam and Eve*.

By Thee with bliss, O bounteous Lord,
The heaven and earth are stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

CHORUS.

For ever blessed be His power,
His Name be ever magnified.

Adam.

Of stars the fairest pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all;

CHORUS.

Proclaim, in your extended course,
Th' almighty power and praise of God.

Eve.

And thou that rulest the silent night
And all ye starry host;
Everywhere spread wide His praise
In choral songs about.

Adam.

Ye mighty elements, by His pow'r
Your ceaseless changes make;
Ye dusky mists and dewy streams
That rise and fall through th' air;

CHORUS.

Resound the praise of God our Lord:
Great His Name and great His might!

Eve.

Ye purling fountains, tune His praise;
And wave your tops, ye pines:
Ye plants, exhale, ye flowers, breathe,
To Him your balmy scent.

Adam.

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream:

Eve and Adam.

Ye creatures all, extol the Lord;

CHORUS.

Ye creatures all, extol the Lord
Him celebrate, Him magnify.

Eve and Adam.

Ye valleys, hills, and shady woods,
Made vocal by our song;
From morn to eve you shall repeat
Our grateful hymns of praise.

CHORUS.

Hail, bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame;
The heavens and earth Thy power adore;
We praise Thee now and evermore.

RECIT.—*Adam.*

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere.

Then mayst thou feel and know the high
degree
Of bliss the Lord allotted us,
And with devoted heart His bounty celebrate.
Come, follow me, thy guide I'll be.

Eve.

O thou, for whom I am! my help, my shield,
My all, thy will is law to me;
So God our Lord ordains, and from obedience
Grows my pride and happiness.

DUET.

Adam.

Graceful consort, at thy side
Softly fly the golden hours;
Every moment brings new rapture,
Every care is lull'd to rest.

Eve.

Spouse adored, at thy side
Purest joys o'erflow the heart:
Life and all I have is thine,
My reward thy love shall be.

Both.

The dew-dropping morn, O how she quickens
all!

The coolness of ev'n, O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But, without thee, what is to me
The morning dew, the breath of ev'n,
The savoury fruit, the fragrant bloom.
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

RECIT.—*Uriel.*

O happy pair! and happy still might be,
If not, misled by false conceit,
Ye strive at more than granted is,
And more desire to know than know ye should.

CHORUS.

Sing the Lord, ye voices all;
Magnify His Name through all creation,
Celebrate His power and glory,
Let His Name resound on high.
Jehovah's praise for ever shall endure.

Amen.

No. 1.

REPRESENTATION OF CHAOS.

LARGO. $\text{♩} = 60.$

The musical score is written for piano and consists of eight systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'LARGO' with a quarter note equal to 60 beats per minute. The score features a variety of textures and dynamics, including soft (p), piano (p), and fortissimo (ff) passages. The first system begins with a melodic line in the right hand and a more active bass line. The second system introduces triplet figures in both hands. The third system continues with similar rhythmic patterns. The fourth system features a more complex texture with overlapping lines and dynamic markings of *f* and *p*. The fifth system is characterized by dense, block-like chords in the right hand and a steady bass line. The sixth system shows a shift in texture with more rhythmic activity in the right hand. The seventh system continues with similar rhythmic patterns. The eighth system concludes with a final melodic flourish in the right hand and a sustained bass line.

The piano accompaniment consists of seven systems of two staves each (treble and bass clef). The music is in a minor key with a 3/4 time signature. It features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include *crec.* (crescendo), *f* (forte), *ff*, *p* (piano), and *pp*. There are several triplet markings (3) and a '3' marking above a group of notes in the first system.

No. 2. RECIT.—"IN THE BEGINNING."

RAPHAEL.—BASS.

VOICE.

In the beginning God cre-a-ted the Heav'n & the Earth; and the

ACCOMP.

$\text{♩} = 72$

pp *p*

The vocal line is a recitative for the bass voice, with lyrics: "In the beginning God cre-a-ted the Heav'n & the Earth; and the". The piano accompaniment is in the same key and time signature, starting with a *pp* dynamic and a tempo marking of $\text{♩} = 72$. It features a simple harmonic accompaniment with some triplet markings.

Earth was without form, and void; and darkness was upon the face of the deep.

CHORUS. $\text{♩} = 120$.
TREBLE. *SoHo voce.*

And the Spi - rit of God mov'd up - on the face of the wa - ters;

ALTC. or 2ND TREBLE. *SoHo voce.*

TENOR (8ve lower). *SoHo voce.*

BASS. *SoHo voce.*

And the Spi-rit of God mov'd upon the face of the wa - ters;

And the Spi-rit of God mov'd upon the face of the wa - ters;

and God said: Let there be light, and there was light.

and God said: Let there be light, and there was light.

and God said: Let there be light, and there was light.

and God said: Let there be light, and there was light.

URIEL.—TENOR.

And God saw the light that it was

good; and God di - vi - ded the light from the darkness.

No. 3. AIR.—“NOW VANISH BEFORE THE HOLY BEAMS.”

ANDANTE.
♩ = 58.

mez. voce.

URIEL. TENOR.

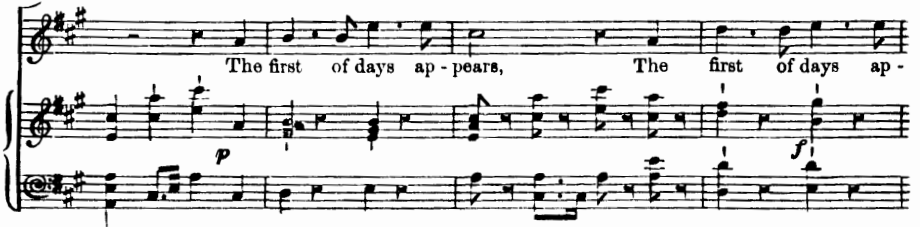
Now va-nish before the ho - ly beams,

The gloomy shades of an - cient night; Now vanish before the

ho - - - ly beams, The gloomy shades of an-cient night;



The first of days ap - pears, The first of days ap -



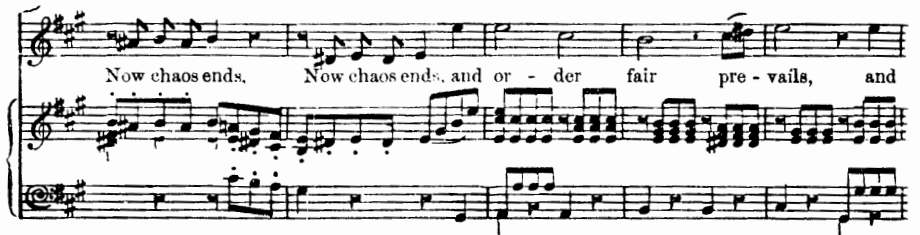
- - pears. Now chaos ends, and



or - - der, and or - der fair pre - - vails.



Now chaos ends, Now chaos ends, and or - der fair pre - vails, and



or - - der fair pre - vails.



Allegro Moderato.

Af - fright - ed fled, hell's spi - rits

ff *ff* *fz* *Allegro Moderato.* ♩ = 120.

black in throngs, Down they sink in the

p *fz*

deep a - - byss to end - - less night.

Down they sink in the deep . . . a -

- byss To end - less night,

fp

To end - - less night, To

f *p* *fp* *fp*

SOLO. CHORUS. TENOR.

end - - less night. Des - pair - ing, curs -

CHORUS. BASS.

Des - pair - ing, curs - - ing rage, at - tends their

CHORUS. TREBLE.

Des - pair - ing, curs - - ing rage, attends their

CHORUS. ALTO.

Des - pair - ing, curs - - ing rage, curs - - ing rage, at -

- - ing rage, at - tends their ra - pid fall. at - tends their ra - pid fall. Despairing,

ra - - pid fall, ra - pid fall. Des - pair - ing, curs -

ra - pid fall, at - tends their ra - - pid fall. Des -

- tends their ra - pid fall, at - tends their ra - pid fall. Des -

cursing rage, attends their ra - - pid fall.

- - ing rage, attends their ra - - pid fall.

- - pair - ing rage. Des - pair - ing, at - tends, their ra - pid
 - - pair - ing, curs - ing rage, Des - pair - ing, at - tends their ra - pid
 Des - pair - ing curs - ing rage. . . at - tends their ra - pid
 Des - pair - ing curs - ing rage, at - tends their ra - - pid

p
 fall. A new cre - a - ted world, A
 fall. A new cre - a - ted world, A
 fall. A new cre - a - ted world, A
 fall. A new cre - a - ted world, A

new cre - a - ted world springs up, springs up at God's com -
 new cre - a - ted world springs up, springs up at God's com -
 new cre - a - ted world springs up, springs up at God's com -
 new cre - a - ted world springs up, springs up at God's com -

mand, A new cre-a-ted world, A new cre-a-ted
 mand, A new cre-a-ted world, A new cre-a-ted
 mand, A new cre-a-ted world, A new cre-a-ted
 mand, A new cre-a-ted world, A new cre-a-ted

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "mand, A new cre-a-ted world, A new cre-a-ted".

world springs up, springs up at God's com-mand.
 world springs up, springs up at God's com-mand. **URIEL.**
 world springs up, springs up at God's com-mand. **TEMOR SOLO.** Af -
 world springs up, springs up at God's com-mand.

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "world springs up, springs up at God's com-mand." The tenor part has a solo section marked "URIEL. TEMOR SOLO." and "Af -". The piano accompaniment continues with a steady rhythm.

- fright - - ed fled hell's spi-rits black in throngs, Down they

The third system of the musical score shows the vocal lines and piano accompaniment. The lyrics are: "- fright - - ed fled hell's spi-rits black in throngs, Down they". The piano accompaniment features a more active and rhythmic pattern.

CHORUS. *f*

Des-pair-ing rage, des

CHORUS. *f*

Des-pair-ing, curs-ing rage, at-

CHORUS.

sink in the deep a-byss To end-less night. Des-pair-ing, curs-ing

CHORUS.

Despair-ing, curs-ing rage,

Mezza voce.

- pair-ing, at-tends their ra-pid fall. A

- tends, at-tends their ra-pid fall. A

Mezza voce.

rage, . . at-tends their ra-pid fall. A -

at-tends their ra - - pid fall, A

p

new cre-a-ted world, A new cre-a-ted world springs up, springs

new cre-a-ted world, A new cre-a-ted world springs up, springs

new cre-a-ted world, A new cre-a-ted world springs up, springs

new cre-a-ted world, A new cre-a-ted world springs up, springs

p

up at God's com - mand, A new cre - a - ted

up at God's com - mand, A new cre - a - ted

up at God's com - mand, A new cre - a - ted

up at God's com - mand, A new cre - a - ted

cres.

world, A new crea - ted world springs up, springs up at God's com -

world, A new crea - ted world springs up, springs up at God's com -

cres.

world, A new crea - ted world springs up, springs up at God's com -

world, A new crea - ted world springs up, springs up at God's com -

f

- mand, springs up at God's command, springs up at God's command.

- mand, springs up at God's command, springs up at God's command.

- mand, springs up at God's command, springs up at God's command.

- mand, springs up at God's command, springs up at God's command.

No. 4. RECIT.—“AND GOD MADE THE FIRMAMENT.”

RECIT.—RAPHAEL.

And God made the fir-ma-ment, and di-vi - ded the wa-ters which were under the firma-

- - ment, from the wa - ters which were a - bove the fir - ma - ment. And it was so.

Allegro assai. ♩ = 129.*Allegro assai.*

f

Now furious storms tem-pes - tu-ous rage,

ff

As chaff by the winds are im-pel - led the clouds.

By heaven's fire the sky is in-flam-ed,

And awful thunders are rolling on

high.

Now from the floods in steams as-cend Re-viv-ing show-ers of rain.

The dreary waste-ful hail,

The light and fla-ky snow

No. 6. SOLO AND CHORUS.—THE MARV'LOUS WORK.

TREBLE.
VOICE.

Allegro. ♩ = 144.

Oboe Solo.

ACCOMP.

GABRIEL.

The mar - - v'ulous, The marv'ulous work be - hold amaz'd,

The glo - rious hie - rar - chy of heav'n; And

to th'e-the-real vaults re-sound The praise of God,

The praise of God, and of the se - cond day, and of the se - cond

SOLO. *f*

day And to th' ethereal vaults re - sound The praise of

SOPRANO. Chorus.

And to th' ethereal vaults re - sound The praise of

ALTO.

And to th' ethereal vaults re - sound The praise of

TENOR.

And to th' ethereal vaults re - sound The praise of

BASS. *f*

And to th' ethereal vaults re - sound The praise of

God, The praise of God, and of the se - - cond day, and of the

God, The praise of God, and of the se - - cond day, and of the

God, The praise of God, and of the se - cond day, the

God, The praise of God, and of the se - cond day, the

God, The praise of God, and of the se - cond day, the

SOLO.

se - cond day. The marv'lous work be-hold amaz'd The

se - cond day.

se - cond day.

se - cond day.

se - cond day.

glo - rious hier - archy of heav'n; And from th' ethereal vaults

CHORUS. TREBLE.

And from, and from th' ethereal

CHORUS.

And from, and from th' ethereal

CHORUS.

And from, and from th' ethereal

CHORUS.

And from, and from th' ethereal

re-sound the praise of God, and of the se - cond day.

vaults re-sound the praise of God, and of the se - cond day.

vaults re-sound the praise of God, and of the se - cond day.

vaults re-sound the praise of God, and of the se - cond day.

vaults re-sound the praise of God, and of the se - cond day.

Oboe.
p

Solo.
The mar - - - v - - - lous work be-hold amaz'd

f

The glo - rious hier - ar - chy of heav'n, And

CHORUS.

And to th'e-the real vaults re - sound,

CHORUS.

And to th'e-the-real vaults re - sound,

CHORUS.

And to th'e-the-real vaults re - sound,

CHORUS.

And to th'e-the-real vaults re - sound.

p *f* *p*

to th'ethereal vaults resound The praise of God,

And to the vaults resound The praise of

And to the vaults re-sound The praise of

And to the vaults re-sound The praise of

And to the vaults re-sound The praise of

f *p*

the praise of God, and of the se - cond day. And
 God, the praise of God, and of the se - cond day, and of the se - cond
 God, the praise of God, and of the se - cond day, the se - cond
 God, the praise of God, and of the se - cond day, the se - cond
 God, the praise of God, and of the se - cond day, the se - cond

to th' e-the-real vaults re-sound the praise of
 day. And to the vaults, And to th' e-the-real vaults re-sound the praise of
 day. And to the vaults, And to th' e-the-real vaults re-sound the praise of
 day. And to the vaults, And to th' e-the-real vaults re-sound the praise of
 day. And to the vaults, And to th' e-the-real vaults re-sound the praise of

God, and of the se - cond day.

God, and of the se - cond day.

God, and of the se - cond day.

God, and of the se - cond day.

God, and of the se - cond day.

No. 6. REGIT.—“AND GOD SAID, LET THE WATERS.”

RAPHAEL.

VOICE. And God said, Let the wa - ters un - der the hea - vens be

ACCOMP. *p*

ga - ther - ed to - ge - ther un - to one place, and let the dry land ap - pear.

And it was so. And God call - ed the dry land, earth, and the

gathering of wa - ters call - ed he seas, and God saw that it was good.

No. 7.

AIR.—“ROLLING IN FOAMING BILLOWS.”

**ALLEGRO
ASSAI.**
♩ = 182.

The piano introduction begins with a treble clef staff containing a melodic line of eighth and sixteenth notes, starting with a forte (f) dynamic. The bass clef staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of the piano introduction continues the melodic and harmonic development in the treble and bass staves.

The third system of the piano introduction continues the melodic and harmonic development in the treble and bass staves.

The fourth system of the piano introduction concludes the instrumental introduction with a final cadence in the treble and bass staves.

RAPHAEL.

Roll - - ing in foam - - - ing bil - lows, Up -

The first vocal line is written in a bass clef. The piano accompaniment continues in the treble and bass staves, with a piano (p) dynamic marking.

- lift - - - ed roars the bois - t'rous sea.

The second vocal line is written in a bass clef. The piano accompaniment continues in the treble and bass staves, with dynamic markings of forte (f) and piano (p).

Roll - ing in foam - ing bil - lows, Up - lift - ed, up -

The third vocal line is written in a bass clef. The piano accompaniment continues in the treble and bass staves, with dynamic markings of forte (f) and piano (p).

- lift - - ed, roars the boi-st'rous sea, up - lift - ed

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by the lyrics '- lift - - ed, roars the boi-st'rous sea, up - lift - ed'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

roars the boi-st'rous sea. Mountains and rocks now e -

The second system continues the vocal line with 'roars the boi-st'rous sea. Mountains and rocks now e -'. The piano accompaniment includes dynamic markings: a forte (*f*) marking under the first measure and a piano (*p*) marking under the last measure.

- merge, Their tops in - - to the clouds as - cend,

The third system continues the vocal line with '- merge, Their tops in - - to the clouds as - cend,'. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

their tops in-to the clouds as-cend. Mountains and rocks now e -

The fourth system continues the vocal line with 'their tops in-to the clouds as-cend. Mountains and rocks now e -'. The piano accompaniment includes dynamic markings: a forte (*f*) marking under the first measure and a piano (*p*) marking under the last measure.

- merge, Their tops in - to the clouds, as - cend, their tops in -

The fifth system continues the vocal line with '- merge, Their tops in - to the clouds, as - cend, their tops in -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- to the clouds as-cend, in - to the clouds their tops as-cend.

The sixth system concludes the vocal line with '- to the clouds as-cend, in - to the clouds their tops as-cend.'. The piano accompaniment includes a forte (*f*) marking under the last measure.

Thro' th' o - pen

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'Thro'' and a half note 'th' o - pen'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

plains out - stretch - ing wide, In ser - pent er - ror ri - vers flow.

The second system continues the vocal line with the lyrics 'plains out - stretch - ing wide, In ser - pent er - ror ri - vers flow.'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs.

Thro' th' o - pen plains out - stretch - - ing wide, out stretching

The third system features the vocal line with lyrics 'Thro' th' o - pen plains out - stretch - - ing wide, out stretching'. The piano accompaniment includes a change in key signature to one flat (B-flat major) and a change in time signature to 3/4.

wide, In ser - pent er - ror, in ser - -

The fourth system continues with the vocal line lyrics 'wide, In ser - pent er - ror, in ser - -'. The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

pent er - ror ri - vers flow, ri - vers

The fifth system continues with the vocal line lyrics 'pent er - ror ri - vers flow, ri - vers'. The piano accompaniment maintains the sixteenth-note pattern in the right hand.

flow.

The sixth system concludes with the vocal line lyrics 'flow.'. The piano accompaniment features a sixteenth-note pattern in the right hand and ends with a double bar line and repeat sign.

♩ = 80

Soft - - ly purl - - ing, glides

on Thro' si - - lent vales the

lim - - pid brook,

Soft - - ly purl - - ing glides

on, Thro' si - - lent vales the lim - - pid

pp

sva.

brook Soft - - ly purl - - ing,

glides on Thro' si - - lent

The first system of music features a vocal line with the lyrics "glides on Thro' si - - lent". The piano accompaniment consists of a treble and bass clef. The treble clef has a melody with eighth-note triplets and sixteenth-note patterns. The bass clef provides a harmonic accompaniment with chords and single notes.

vales the lim - pid brook.

The second system continues the vocal line with "vales the lim - pid brook." The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady accompaniment. There are some eighth-note triplets in the treble clef.

Soft - - ly parl - ing glides on

The third system has the vocal line "Soft - - ly parl - ing glides on". The piano accompaniment shows a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment.

Thro' si - - lent vales . . . the lim - - pid

The fourth system has the vocal line "Thro' si - - lent vales . . . the lim - - pid". The piano accompaniment includes a treble clef with a melody and a bass clef with a accompaniment. A dynamic marking of *pp* and the instruction *sva.* are present in the bass clef.

brook. Thro' si - - lent

The fifth system has the vocal line "brook. Thro' si - - lent". The piano accompaniment features a treble clef with a melody and a bass clef with a accompaniment. A dynamic marking of *p* and a triplet are visible in the bass clef.

vales the lim - pid brook.

The sixth system has the vocal line "vales the lim - pid brook." The piano accompaniment shows a treble clef with a melody and a bass clef with a accompaniment. A dynamic marking of *pp* is present in the bass clef.

No. 8. RECIT.—“AND GOD SAID, LET THE EARTH.”

GABRIEL.

TREBLE VOICE.

And God said, Let the earth bring forth grass, the herb yielding

seed, and the fruit-tree yielding fruit af - ter his kind, whose seed is in it -

self, up - on the earth: and it was so.

ACCOMP.

mf

No. 9. AIR.—“WITH VERDURE CLAD.”

ANDANTE.

p *fz* *fz*

GABRIEL.

With ver-dure clad the fields ap - pear, De - light - ful to . . the

ra - vish'd sense; By flow - ers sweet and gay Eu -

p

- - han-ced is the charming sight, En-han - - ced is the charming
 sight. Here fra-grant herbs their
 o - dours shed; Here shoots the heal-ing plant, Here shoots . . the
 heal - ing plant, .
 Here shoots the
 heal - ing plant, . the heal - ing plant,

Here shoots the heal - ing plant.

With co - pious fruit th' ex - pand - ed boughs are hung;

In leaf - y arch - es twine the sha - dy groves; O'er

lof - ty hills ma - jes - tic fo - rests wave, ma - jes - tic fo - rests

wave. With

ver - dure clad the fields appear, De - light - ful to . . . the ra - vish'd sense;

By flow-ers sweet and gay En-han-ced is the

charming sight, En-han-ced is the charming sight.

Here fra-grant herbs their o-dours shed; Here

shoots the healing plant,

Here shoots the heal-ing plant. Here fra-grant

herbs their o-dours shed. Here shoots the heal-ing plant, the heal-ing

p

f *p*

fz *p* *p*

plant, . . . the heal - ing plant, . . . Here shoots - - - the

heal - - ing plant.

No. 10. RECIT.—“AND THE HEAVENLY HOST.”

URIEL.
TENOR VOICE. And the heaven-ly host proclaim-ed the third day, praising God, and saying :
ACCOMP. p

No. 11. CHORUS.—“AWAKE THE HARP.”

SOPRANO. *Vivace.* Awake the harp, the lyre awake, And let your joy - ful
ALTO. *Vivace.* Awake the harp, the lyre awake, And let your joy - ful
TENOR (See lower). *Vivace.* Awake the harp, the lyre awake, And let your joy - ful
BASS. *Vivace.* Awake the harp, the lyre awake, And let your joy - ful
ACCOMP. *Vivace. mf f mf f fz fz*

song re-sound, Re-joyce in the Lord, the migh - ty God,
 song re-sound, Re-joyce in the Lord, the migh - ty God,
 song re-sound, Re-joyce in the Lord, the migh - ty God,
 song re-sound, Re-joyce in the Lord, the migh - ty God,

Re-joyce in the Lord, the migh - ty God;
 Rejoice in the Lord, the migh - ty God;
 Rejoice in the Lord, the migh - ty God;
 the migh - ty God, the migh - ty God;

For He both heaven and
 For He both heaven and earth has clothed in state - ly dress, has

For He both hea - ven and earth has clo - thed in
 earth has clo - thed in state - ly dress, has clo - thed in state - ly
 clo - thed in state - ly dress, has clo - thed in state - ly

For He both hea - ven and earth has clo - thed in state - ly dress,
 state - ly dress, has clo - thed in state - ly dress,
 dress, For He both hea - ven and earth has clo - thed, For He both
 dress. For He both hea - ven and

For He both hea - ven and earth has clo - thed in
 For He both heaven and earth has clo - thed, has clo - thed in state - ly
 hea - ven and earth has clo - thed in state - ly dress, in state - ly
 earth has clo - thed in state - ly dress,

state - ly dress. For he both hea - ven and earth has clothed, has
 dress. For . . . He both hea - ven and earth has clothed, has
 dress. For . . .

For He both hea - ven and earth has clo - thed in state - ly
 clo - thed in state - - - ly dress. For He both hea - ven and
 clo - thed in state - ly dress, in state - ly dress. For He both
 He both hea - ven and earth has clo - thed in state - ly dress, in
 dress, has clo - thed in state - - - ly dress.

earth has clo - thed in state - ly dress.
 hea - ven and earth has clo - thed in state - ly dress. For He both
 state - - - ly dress. For He both
 For . . . He both hea - ven and

For . . . He both hea - ven and earth has clo - thed in
 hea - ven and earth has clo - thed in state - ly, in
 hea - ven and earth has clo
 earth has clothed in state - - ly, in state - - ly

state - - - ly dress. For He both hea - ven and
 state - - - ly dress. For He both hea -
 - thed in state - ly dress. For He both
 dress, in state - ly dress. For

earth . has clo - thed in state - ly dress. For He both hea - ven and
 - ven and earth has clo - thed in state - ly dress, has clo - thed in
 hea - ven and earth has clo - thed, has clo - thed in
 He both hea - ven and earth . . . has clo - thed in

Ped.

earth has clo - thed in state - ly dress. Awake,
 state - ly dress, in state - ly dress. Awake,
 state - ly dress, in state - ly dress. Awake,
 stato - - - ly dress. Awake,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a major key with a 3/4 time signature. The lyrics are: "earth has clo - thed in state - ly dress. Awake, state - ly dress, in state - ly dress. Awake, state - ly dress, in state - ly dress. Awake, stato - - - ly dress. Awake,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including trills.

Awake the harp, the lyre a-wake! Re - joice in the Lord, the
 Awake the harp, the lyre a-wake! Re - joice in the Lord, the
 Awake the harp, the lyre a-wake! Re - joice in the Lord, the
 Awake the harp, the lyre a-wake! Re-joice in the Lord, the

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a major key with a 3/4 time signature. The lyrics are: "Awake the harp, the lyre a-wake! Re - joice in the Lord, the Awake the harp, the lyre a-wake! Re - joice in the Lord, the Awake the harp, the lyre a-wake! Re - joice in the Lord, the Awake the harp, the lyre a-wake! Re-joice in the Lord, the". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including trills.

migh - ty God, For he both hea - ven and earth has clo - thed in
 migh - ty God, For he both hea - ven and earth has clo - thed in
 migh - ty God, For he both hea - ven and earth has clo - thed in
 migh - ty God, For he both hea - ven and earth has clo - thed in

The third system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a major key with a 3/4 time signature. The lyrics are: "migh - ty God, For he both hea - ven and earth has clo - thed in migh - ty God, For he both hea - ven and earth has clo - thed in migh - ty God, For he both hea - ven and earth has clo - thed in migh - ty God, For he both hea - ven and earth has clo - thed in". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including trills.

state
state - ly dress, in
state - ly dress, in state
state - ly dress, in state

ly dress, in state - ly dress.
state - ly dress, in state - ly dress.
ly dress, in state - ly dress.
ly dress, in state - ly dress.

No. 12. RECIT.—“AND GOD SAID, LET THERE BE LIGHTS.

URIEL.

VOICE. And God said, Let there be lights in the fir - ma -
ACCOMP. (piano accompaniment)

- ment of heav'n, to di - vide the day from the night, and to give light up-on the

earth; And let them be for signs and for seasons, and for days and for

years. He made the stars al - so.

No. 13. RECIT.—“IN SPLENDOUR BRIGHT.”

ANDANTE. $\text{♩} = 80.$ *pp* *crec.*

f *ff* *8va.*

URIEL.—(TENOR VOICE.)

In splendour bright is rising now the sun, And darts his

rays; a joy - ful hap - py spouse,

f *dim.* *f*

A gi-ant proud and glad To run his measur'd

Più Adagio. $\text{♩} = 60.$ *A tempo.*

course. With soft-er beams and mild-er.

Più Adagio. *p* *pp*

light, Steps on the sil- ver moon through si- - lent night;

Allegro. *f* *Allegro.*

The space im-mense of a- zure sky, In num'rous hosts of

p

ra-diant orbs a-dorns. And the sons of God an-noun-ced the fourth

f

day, In song di- vine, proclaim-ing thus His pow'r :

Segue CHORUS

14.

CHORUS.—“THE HEAVENS ARE TELLING.”

Allegro.

TREBLE. The hea - vens are tell - ing the glo - ry of God, . .

ALTO. The hea - vens are tell - ing the glo - ry of God,

TENOR, (8ve. lower.) The hea - vens are tell - ing the glo - ry of God, . .

BASS. The hea - vens are tell - ing the glo - ry of God,

ACCOMP. *Allegro.*
f *mf*
 ♩ = 116. *8va.*

The won - der of his work dis -

The won - der of his work dis -

The won - der of his work dis -

The won - der of his work dis -

f *ff*

-plays the fir - ma - ment; The won - der of his

- plays the fir - ma - ment; The won - der of his

- plays the fir - ma - ment; The won - der of his

- plays the fir - ma - ment; The won - der of his

ff

GABRIEL.

work dis - plays the fir - ma - ment. To -

work dis - plays the fir - ma - ment.

URIEL. *p*

work dis - plays the fir - ma - ment. To -

RAPHAEL. *p*

work dis - plays the fir - ma - ment. To -

- day that is com - ing speaks it the day,

- day that is com - ing speaks it the day,

- day that is com - ing speaks it the day,

The night that is gone to fol - low - ing night, The night that is gone to

The night that is gone to fol - low - ing night, The night that is gone to

The night that is gone to fol - low - ing night, The night that is gone to

TUTTI.
fol-low-ing night. The hea - vens are tell - ing the glo - ry of God, The

TUTTI.
The hea - vens are tell - ing the glo - ry of God,

TUTTI.
The hea - vens are tell - ing the glo - ry of God, The won - der,
fol-low-ing night,

TUTTI.
The hea - vens are tell - ing the glo - ry of God. The won - der, the
fol-low-ing night.

won-der of his work, the wonder of his work dis - plays the fir - ma -

The won - der of his work dis - plays, dis - plays the fir - ma -

The won - der of his work dis - plays, dis - plays the fir - ma -

won-der of his work, the wonder of his work dis - plays the fir - ma -

fz
sva.

- ment, The won - der of his work dis -

- ment, The won - der of his work dis - plays, dis -

- ment, The won - der of his work dis - plays, dis -

- ment, The won - der of his work dis -

fz

plays the fir - ma - ment.

- plays the fir - ma - ment.

plays the fir - ma - ment.

- plays the fir - ma - ment.

p URIEL.

In all the lands re -

RAPHAEL.

In all the

p

GABRIEL.

In all the lands re-sounds the word, Never unperceiv - ed, e-ver under -

- sounds the word, Never unper - ceiv - ed, e - ver under -

lands resounds the word, Never unper - ceiv - ed, e - ver unde:

p

stood, e-ver, e-ver, e - ver un - der - stood.

stood, e-ver, e-ver, e - ver un - der - stood.

- stood, e-ver, e-ver, e - ver un - der - stood.

In all the lands re-sounds the
 In all the lands re-sounds the word,
 In all the lands re-sounds the word,

word, Ne-ver un-per- ceiv - ed, e - ver un-der-stood, e-ver, e-ver,
 Ne-ver un-per- ceiv - ed, e - ver un-der-stood, e-ver, e-ver,
 Ne-ver un-per- ceiv - ed, e - ver un-der-stood, e-ver, e-ver,

tr.

A tempo.
 e - ver un - der - stood, e-ver, e-ver, e - - ver, e - ver
 e - ver un - der - stood, e-ver, e-ver, e - - ver, e - ver
 e - ver un - der - stood, e-ver, e-ver, e - - ver, e - ver

A tempo.
f *Voices alone* *p*

$\text{♩} = 144.$

Più Allegro. Tutti.

un - der - stood. The hea - vens are tell - ing the glo - ry of God; The
The hea - vens are tell - ing the glo - ry of God;

Più Allegro. Tutti.

The hea - vens are tell - ing the glo - ry of God; The won - der,
un - der - stood.
The hea - vens are tell - ing the glo - ry of God; The won - der, the
un - - der - stood.

Più Allegro.

won - der of his work, the wonder of his work dis - plays the fir - ma - ment.
The wonder of his work dis - plays, dis - plays the fir - ma - ment.
The wonder of his work dis - plays, dis - plays the fir - ma - ment.
wonder of his work, the wonder of his work dis - plays the fir - ma - ment.

The wonder of his
The wonder of his work displays the fir - ma -

8va.

The wonder of his work . . . dis - plays the fir - ma -

The wonder of his work dis

work dis-plays the fir-ma-ment, the fir-ment,

- ment, dis-plays the fir-ma-ment.

- ment, the fir-ma-ment, The wonder of his

- plays the fir-ment, The wonder of his work dis-plays the fir-ma-

The wonder of his work dis - plays the fir - ma-ment, The

The wonder of his work displays, dis - plays the fir - ma-ment, The

work displays the fir-ma-ment, the fir-ma-ment,

- ment, The wonder of his work . . . displays the

wonder of his work dis-plays the fir-ma-ment, The wonder of his work dis -

wonder of his work, the won-der of his work dis-plays the fir - ma -

The wonder of his work, . . . the wonder of his work displays, . . .
 fir - - ma-ment, The wonder of his work displays the fir-ma-ment.
 - plays the firmament, the fir-mament. The won-der of his work dis - plays, displays .
 - ment, dis - plays, dis - - plays the fir-mament. The wonder

. . . dis - plays the fir-ma-ment. The wonder of his work displays the fir - ma -
 The wonder of his work dis - plays, displays the fir - ma -
 .. the fir-ma-ment, dis - plays, displays the fir-mament, the fir-ma -
 of his work dis-plays, the fir - ma - ment, . . . the fir-ma -

ment. The wonder of his work, the wonder of his
 - ment. The wonder of his work, the wonder of his
 - ment. The wonder of his work displays the
 - ment. The wonder of his work, the wonder of his
sva. *fz*

work dis - plays, dis - plays the fir - - ma - ment. The
 work dis - plays, dis - plays the fir - - ma - ment.
 fir - - ma - ment, the fir - - ma - ment. The hea - vens are
 work dis - plays, dis - plays the fir - - ma - ment. The

hea - vens are tell - ing the glo - ry of God, The won - der of his
 The hea - vens are tell - ing the glo - - - ry of
 tell - ing the glo - - - ry of God, The won - der of his
 hea - vens are tell - ing the glo - ry of God, The won - der of his

work dis - plays the fir - ma - ment, dis - plays the fir - ma - ment, dis - plays . . .
 God, The wonder of his work displays the fir - ma - ment, the
 work dis - plays the fir - ma - ment, displays the fir - ma - ment, dis - plays . . .
 work . . . dis - plays, . . . dis - plays . . .

Pedals.

the fir - ma - ment, The won - der of his work, the won - der of his
 fir - - ma - ment, The wonder of his work, the won - der of his
 the fir - ma - ment, The wonder of his work dis - plays the
 the fir - ma - ment, The won - der of his work, the won - der of his

work dis - plays, dis - plays the fir - - ma - ment. The
 work dis - plays, dis - plays the fir - - ma - ment.
 fir - - ma - ment, the fir - - ma - ment. The hea - vens are
 work dis - plays, dis - plays the fir - - ma - ment. The

hea - vens are tell - ing the glo - ry of God, The won - der
 The hea - vens are tell - - ing, are tell - -
 tell - ing the glo - ry of God,
 hea - vens are tell - ing the glo - ry of God, The

fx *fx*

of his work dis - - plays, dis - - plays . .
 - ing the glo - - ry of God, The
 . . The won - - der of
 won - - der of his work dis - - plays the

fz *fz* *fz* *fz*

3 3 3 3

. . the fir - - ma - ment, dis - plays the fir - ma -
 won - - der of his work dis - plays the fir - ma -
 . . his work dis - plays the fir - - ma
 fir - - ma - ment, dis - plays the fir - - ma -

fz

Ped.

-ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.
 -ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.
 -ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.
 -ment, dis - plays the fir - ma - ment, dis plays the fir - ma - ment.

PART THE SECOND.

No. 15. RECIT.—“AND GOD SAID: LET THE WATERS.”

GABRIEL. SOPRANO.

And God said: Let the wa-ters bring forth abun-dant-ly the moving creature that hath

life, and fowl, that may fly a-bove the earth in the o-pen fir-ma-ment of heav'n.

Allegro. f

No. 16. AIR.—“ON MIGHTY PENS.”

MODERATO.
♩ = 104.

f *fz* *fz* *fz* *fz* *fz*

ff *p*

f *fz* *fz*

fz *fz* *p*

On high - - ty

pens up - lift-ed soars the ea - gle aloft, the ea - gle a - loft, And cleaves the

air in swift - est flight, in swift - est flight to the blaz - ing

sun, to the blaz-ing sun,

His wel-come bids to morn the merry lark,

His wel-come bids to morn the merry lark ; And

coo-ing, and coo-ing calls the ten - der

dove his mate, calls the ten - der dove his mate. And

coo-ing, and coo-ing, calls the ten - der dove his mate, calls the ten - - der

dove .. his mate On migh - - ty pens up -

- - lifted soars the ea-gle a-loft ; His wel-come bids to

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and triplets. Dynamic markings such as *fz* (forzando) and *p* (piano) are used throughout. The lyrics are written below the vocal line, with some words in italics. The score concludes with a piano triplet in the final system.

morn the merry lark ; and coo - ing, and

coo - ing, calls the ten - der dove his mate, calls the ten - der

dove his mate, And coo-ing, and coo-ing calls the tender

dove his mate, calls the ten - der dove his mate, the ten -

der dove his mate.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is written for both hands in a grand staff format.

From ev'ry bush . . and grove re-sound The nightingale's de - - light

The second system continues the vocal and piano parts. The lyrics are written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- - ful notes;

The third system shows the vocal line with the lyrics "ful notes;". The piano accompaniment includes dynamic markings of *fz* (forzando) and *ff* (fortissimo) across several measures.

No grief af-fected yet her breast, Nor to a

The fourth system continues the vocal and piano parts. The lyrics are "No grief af-fected yet her breast, Nor to a". The piano accompaniment features a *p* (piano) dynamic marking.

mournful tale were tun'd Her soft, her soft enchanting

The fifth system continues the vocal and piano parts. The lyrics are "mournful tale were tun'd Her soft, her soft enchanting". The piano accompaniment features a *p* (piano) dynamic marking.

lays. Her soft

The sixth system concludes the vocal and piano parts. The lyrics are "lays. Her soft". The piano accompaniment features a *p* (piano) dynamic marking.

en -

- chant - ing, her soft enchanting lays. No grief af -

- fected yet her breast, Nor to a mournful tale were tun'd

Her soft, . . . her soft, . . . enchanting lays,

Her soft . . . enchanting

lays, Her soft

en - chant - ing lays, Her soft en - chant - ing
lays, Her . . soft en - chant - ing lays.

No. 17. RECIT.—“AND GOD CREATED GREAT WHALES.”

RAPHAEL.

VOICE.

And God cre - a - ted great whales, and

ACCOMP.

ev' - ry liv - ing crea - ture that mo - veth; and God bless - ed them, say - ing:

Poco Adagio. A tempo. ♩ = 80.

Be fruit - ful all, and mul - ti - ply, Ye wing - ed

tribes, be mul-ti-plied, and sing on ev'-ry tree;

mul - ti-ply, Ye fin - ny tribes, and fill each wat'ry deep;

Be fruitful, grow, and mul - ti-ply, And

in your God and Lord re - joice, And in your God and Lord re - joice.

No. 18.

RECIT.—“AND THE ANGELS.”

Ad lib.

VOICE. And the An-gels struck their im - mor - tal harps, and the

ACCOMP. *p*

won - ders, the won - ders of the fifth day sung.

No. 19.

TERZETTO.—" MOST BEAUTIFUL APPEAR."

MODERATO
CANTABILE.

♩ = 84.

The musical score is written for three voices and piano accompaniment. It begins with a piano introduction in G major, 2/4 time, marked Moderato Cantabile. The tempo is indicated as ♩ = 84. The piano part features a complex, rhythmic accompaniment with frequent chords and arpeggios. The vocal parts enter in the fifth system with the lyrics: "beau - ti - ful ap - pear, With verdure young a - dorn'd, The gent - ly slop - ing hills, the gent - ly slop - ing hills; Their nar - row sinuous". The score includes dynamic markings such as *p*, *f*, and *ff*. The piece concludes with a final piano flourish.

GABRIEL. TREBLE.

Most

beau - ti - ful ap - pear, With verdure young a - dorn'd, The gent - ly

slop - ing hills, the gent - ly slop - ing hills; Their nar - row sinuous

veins dis - til, in crys - tal drops, the foun - tain, the

toun - tain fresh . . and bright, Their narrow si - nouous

veins dis - til, in crys - tal drops, the foun - - tain fresh and

URIEL.—TENOR.
bright. In lof - ty cir - cles play, and ho - ver in the

air, The cheer - - ful host of birds, the cheerful host of birds;

And in the fly - ing whirl the glit - ring plumes are dy'd,

as rain-bows, as rain - bows by the sun

And in the fly - ing whirl the glitt'ring plumes are

dy'd, as rain - - bows, by the sun.
RAPHAEL.

See flashing thro' the wet in thronged

swarms the fish on thou - sand ways a-round, on thou - sand ways a -

- round. Up - hea - ved from the deep, th' immense Le -

- - vi - athan Sports on the foam - - ing

GABRIEL.
How ma - ny are thy
URIEL.
How
wave, Sports on the foam - - ing, foam - ing wave.

works, O God! How ma - ny are thy works, O God! Who may their numbers
ma - ny are thy works, O God! How ma - ny are thy works, O God! Who
How ma - ny are thy works, O God! Who may their numbers tell?

tell? Who may their numbers tell? Who may . . . their numbers tell? Who
may their numbers tell? Who may their numbers tell? their numbers tell? Who?
Who may their numbers tell? Who may their num - - bers tell? Who?

O . . God! How ma-ny are thy works, O God! Who may their numbers
 O . . God! Who may their numbers tell? Who may their numbers
 O . . God! Who may their num-bers tell? their numbers

tell? Who? Who may their numbers tell? Who? O God! Who may, who
 tell? Who? Who may their numbers tell? Who? O God! Who may, who . .
 tell? Who? Who may their numbers tell? Who? O God! Who may, who

may their numbers tell?
 may their numbers tell?
 may their numbers tell?

Segue.

No. 20.

TRIO AND CHORUS.—"THE LORD IS GREAT."

Vivace ♩ = 160.

GABRIEL.

The Lord is great, . . . & great his might, . . . The Lord is great, . . .

URIEL—TENOR.

The Lord is great, . . . & great his might, for ev-er

RAPHAEL.

The Lord is great, . . . & great his might, for ev-er

Vivace. ff p

. . . his glo-ry lasts for e - - ver and for e - - ver -

and for evermore. The Lord is great, . . . and great his might, for ever and for

and for evermore. The Lord is great, & great his might, for ever and for

- - more; his glo-ry lasts for e - ver, for e - - - ver,

e - ver, his glo-ry lasts for e - ver, for e - - - ver,

e - ver, his glo-ry lasts for e - ver, for e - - - ver,

e - - ver, and for e - - - ver -
 e - - ver, and for e - - - ver
 e - ver, and for e - - - ver -

- more, his glo - - - ry . .
 - more, his glo - - - ry, his glo - ry
 - more, his glo - - - ry, his glo - ry
CHORUS. TREBLE.
 The Lord is great, . . . and great his might; . . . The Lord is great, . . .
CHORUS. ALTO or 2nd TREBLE.
 The Lord is great, . . . and great his might The Lord is
CHORUS. TENOR (8ve lower.)
 The Lord is great, . . . and great his might; . . . The Lord is
CHORUS. BASS.
 The Lord is great, . . . and great his might; . . . his glo-ry

lasts . . for e - ver, for e - ver, his
 lasts, The Lord is great, and great his might, his glo-ry lasts for
 lasts for e - ver, for e - ver, his
 . and great his might, his glo - - ry lasts for e - ver, his
 great, and great his might, his glo - ry lasts for e - ver, for
 great, . . . The Lord is great, . . . and great his might, his glo-ry lasts for
 lasts for e - ver, The Lord is great, and great his might, his glo-ry lasts for

glo - ry lasts for e-ver. The Lord is
 e - ver, his glory lasts for e-ver. The Lord is
 glo - ry lasts for e-ver. The Lord is great,
 glo - ry lasts . . for e-ver, for e - - - ver,
 e - ver, for e-ver, for e - - - ver,
 e - ver, his glory lasts for e-ver, for e - - - ver,
 e - ver, his glory lasts for e-ver, for e - - - ver,

Sva. Pedals.

great, and great his might; his glo - ry lasts for
 great, and great his might; his glo - ry lasts for
 and great his might; his glo-ry lasts for e - -
 e - ver, lasts for e - ver -
 e - - ver, lasts for e - ver -
 e - - ver. lasts for e - - ver -
 e - - ver, lasts for e - - ver -

e-ver, for e - ver, for e - - - - - *cres.*
 e-ver, for e - ver, for e - - - - - *cres.*
 - ver, for e - ver, his glo - ry lasts, his
 - more, for e - ver, for e - - - - - *cres.*
 - more, for e - ver, for e - - - - - *cres.*
 - more, for e - ver, for e - - - - - *cres.*
 - more, for e - ver, his glo - ry lasts, his

- - - - ver, for e - ver and e - - ver -
 - - - - ver, e - ver, e - ver and e - ver -
 glo - ry lasts for e - ver and e - ver -
 - - - - ver, for e - ver and e - - ver -
 - - - - ver, e - ver, e - ver and e - - ver -
 - - - - ver, e - ver, e - ver and e - ver - -
 glo - ry lasts for e - ver and e - ver - -

ff

- - more. His glo - ry lasts
 - - more. The Lord is great . . . and great his might,
 - - more. The Lord is great, . . . and great his
 - - more.
 - - more.
 - - more.
 - - more.
 - - more.

p

for . . e-ver and for e-ver - more, His
 His glo-ry lasts for e-ver and for e-ver - more, lasts
 might; for e-ver, e - - ver - more, for
 The Lord is great.
 The Lord is
 The Lord is
 The Lord is

ff

glo - - - ry lasts for e-ver,
 . for e-ver, e - ver -
 e - - ver, e - - ver, e - - ver - -
 . and great his might; . . . His glo-ry lasts for ever, and for e - ver -
 great, . . . and great his might; His glo-ry lasts for e - ver -
 great, . . . and great his might; His glo-ry lasts for e - ver -
 great, - . . and great his might; His glo-ry lasts for e - ver -

for e - ver, for e - - - - -
 - more, for e - ver, for e - - - - -
 - more, for e - ver, His glo - ry lasts, his
 - more, for e - ver, for e - - - - -
 - more, for e - ver, for e - - - - -
 - more, for e - ver, for e - - - - -
 - more, for e - ver, His glo - ry lasts, his

- - - - - ver, for e - ver and e - - - - - ver -
 - - - - - ver, e - ver, e - ver and e - ver -
 glo - ry lasts for e - ver and e - ver -
 - - - - - ver, for e - ver and e - - - - - ver -
 - - - - - ver, e - ver, e - ver and e - - - - - ver -
 - - - - - ver, e - ver, e - ver and e - ver - -
 glo - ry lasts for e - ver and e - ver - -
 - - - - -

-- more. His glo - ry lasts,
 -- more. The Lord is great . . . and great his might,
 -- more. The Lord is great, . . . and great his
 -- more.
 -- more.
 -- more.
 -- more.
 -- more.
 -- more.

p

. for . . e-ver and for e-ver - more, His
 His glo-ry lasts for e-ver and for e-ver - more, lasts
 might; for e-ver, e - - ver, - more, for
 The Lord is great.
 The Lord is
 The Lord is
 The Lord is

ff

glo - - ry lasts for e-ver, His glo-ry
 . for e-ver, e - ver - more,
 e - - - ver, e - - - ver, e - - - ver - - more,
 . & great his might, . . His glo-ry lasts for e-ver & for e - ver - more,
 great, . . . and great his might, His glo-ry lasts for e - ver - more,
 great, . . . and great his might, His glo-ry lasts for e - ver - more,
 great, . . . and great his might, His glo-ry lasts for e - ver - more,

lasts for e - ver and e - ver - more.
 His glo-ry lasts for e - ver and e - ver - more.
 His glory lasts for e - ver - more.
 His glo - - ry lasts for e - ver - more.
 for e - - - ver, for e - ver and e - ver - more.
 for e - - - ver, e - - - ver, e - ver - more.
 for e - - - ver, e - - - ver, e - ver - more.

No. 21. RECIT.—“AND GOD SAID, LET THE EARTH BRING FORTH.”

RAPHAEL.

VOICE. And God said, Let the earth bring forth the liv-ing crea-ture af-ter his

ACCOMP.

kind, cat-tle, and creep-ing thing, and beast of the earth af-ter his kind,

No. 22. RECIT.—“STRAIGHT OPENING HER FERTILE WOMB.”

RAPHAEL.

VOICE. Straight o-pen-ing her fer-tile womb,

PRESTO.
♩ = 152.

The earth o-bey'd the word, and teem'd crea-tures num-ber-less, In perfect forms and ful-ly

grown. Cheerful, roaring,

stands the taw-ny li-on.

Presto.
With sudden leap the flexible ti-ger appears.

Presto. ♩ = 113.

The nimble stag bears up his branching head.

With fly-ing mane, and fi-ery look, im-

- patient neighs the no-ble steed.

Andante. ♩ = 120.

Andante.

8va.

The cat-tle in herds al-re-dy seek their food On

fields and meadows green. And

o'er the ground, as plants, are spread The fleecy, meek, and bleating flocks. Unnumber'd as the

sands in swarms a - rose The host of insects. Adagio.

In long dimension creeps, with si - nuous trace, the worm. A tempo.

No. 23. AIR.—"NOW HEAVEN IN FULLEST GLORY SHONE."

MAESTOSO. ♩. 84.

RAPHAEL.

Now heav'n in

full - - est glo - - ry shone;

Earth smil'd in all her rich at - tire;

The room of

air with fowl . . is fill'd; The wa - - ter

swell'd by shoals . of fish; By

hea - vy beasts the ground is trod, By

hea - vy beasts the ground is trod ;

But all the

work was not complete, But all the work was not complete ;

There want - ed yet that wond'rous be - ing. That grate - ful

should God's pow'r ad - - mire,

With heart and voice his good - - ness

praise. But all the work was not com -

plete; There wanted yet that wond'rous be - ing, That grate - ful should God's

pow'r . . . ad-mire, With heart and voice his good - ness praise,

That grate - - ful should

God's pow'r ad - mire, With heart and voice, With heart,

With heart and voice . . . his good - ness

praise. With heart and voice, With heart and

voice his good - ness praise.

f *p* *pp* *fz*

No. 24.

RECIT.—“AND GOD CREATED MAN.”

URIEL.

TENOR
VOICE.

And God cre-a-ted Man in his own i-mage, In the i-mage of

ACCOMP.

God cre - a - ted He him; Male and fe-male cre - a - ted He them. He brea-thed

in - to his nostrils the breath of life, and Man be-came a liv-ing soul.

No. 25.

AIR.—"IN NATIVE WORTH."

ANDANTE. $\text{♩} = 88.$

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present.

Second system of the piano introduction. The right hand continues the melodic line, and the left hand accompaniment becomes more rhythmic. A forte (*f*) dynamic marking is introduced.

Vocal entry for Urieel, Tenor. The vocal line begins with the lyrics "In na-tive worth and". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include piano (*p*) and piano-piano (*pp*).

Second system of the vocal entry. The vocal line continues with the lyrics "ho-nour clad, With beauty, courage, strength adorn'd, E-rect with front se-rene He". The piano accompaniment features a more active eighth-note pattern.

Third system of the vocal entry. The vocal line continues with the lyrics "stands, A Man, the lord and king of na-ture all." The piano accompaniment includes a *cres.* (crescendo) marking and dynamic markings of *f* and *p*.

Fourth system of the vocal entry. The vocal line continues with the lyrics "His large and arched brow sublime,". The piano accompaniment features a *p* dynamic marking and a *f* dynamic marking.

Of wis - dom deep de - clares the seat ;

p

And in his eyes with bright - ness shines The

p

soul, the breath and i - - mage of his God.

p *f*

8va.

And

p

in his eyes with bright - ness shines The soul, the

f

breath and i - - mage of . . . his God.

pp *f* *fz*

f

With fondness leans up - on his breast The partner for him form'd, A

p *p*

wo - man, fair and grace - ful spouse, A wo - man, fair and grace - ful spouse.

pp

Her soft - ly smil - ing vir - gin looks, Of flow' - ry

spring the mir - ror, Be - speak him love,

love, . . and joy, and bliss. Her soft - ly smil - ing

vir - gin looks, Of flow' - ry spring . . . the mir - rot,

Be - speak him love.

love, . . . and joy, and bliss, Bespeak him

love, and joy, . . . and bliss.

No. 26. RECIT.—“AND GOD SAW EVERYTHING.”

RAPHAEL. And God saw ev'-ry thing that He had made, and behold it was ve-ry

ACCOMP.

good; and the heavenly choir, in song di-vine, thus closed the sixth day.

No. 27. CHORUS.—"ACHIEVED IS THE GLORIOUS WORK."

TREBLE. *Vivace.*

ALTO.

TENOR,
(8ve. lower.)

BASS.

ACCOMP. *Vivace*

♩ = 88.

A-chiev - ed is the glo - rious work ;

A-chiev - ed is the glo - rious work ; The

A-chiev - ed is the glo - rious work ;

A-chiev - ed is the glo - rious work ; The

The Lord be - holds it, and is

Lord be-holds it, and is pleas'd. The Lord is

The Lord be - holds it, and is

Lord be-holds it, and is pleas'd, The Lord beholds it, and is

pleas'd, The Lord be-holds, and is well pleas'd. In lof-ty

In lof-ty strains let us . . . re-
In lof-ty strains let us . . . rejoice, let us re-
In lofty strains let us . . . rejoice, In lof-ty strains let us re-
strains let us . . . re-joice, let us rejoice. In lof-ty

- joice, In lof - - - - - ty strains let us re- joice;
- joice, In lof-ty strains let us re-joice, let us re- joice;
- - joice, let us re - joice; Our song let
strains, In lof - - - - - ty strains let us re-joice;

Our song let be the praise of

Our song let be the praise of God, the praise of God,

be the praise of God, the praise of God, the praise of God,

Our song let be

God, Our song let be the praise of God, the praise of God, the praise of

the praise of God, Our song let be the praise of God, the praise of

the praise of God, Our song let be the praise of God, the praise of

the praise of God, Our song let be the praise of God, the praise of

God. In lof - ty strains let us re-joice; Our song let

God. In lof - ty strains let us re-joice; Our song let

God. In lof - ty strains let us re-joice; Our song let

God. In lof - ty strains let us re-joice; Our song let

be the praise of God. In lof-ty strains let us re -

be the praise of God. In lof-ty strains let us re -

be the praise of God. In lof-ty strains let us re -

be the praise of God. In lof-ty strains let us re

- joice; Our song let be the praise of God, the praise of God, the

- joice; Our song let be the praise of God, the praise of God, the

- joice; Our song let be the praise of God, the praise of God, the

- joice; Our song let be the praise of God, the praise of God, the

praise of God.

praise of God.

praise of God.

praise of God.

No. 27A. TRIO.—“ON THEE EACH LIVING SOUL AWAITS.”

Poco Adagio. GABRIEL. *p*

TRIPLE. On thee each

URIEL. *p*

On thee each

ACCOMP. *Cantabile.* *p*

♩ = 66.

liv - ing soul a - waits; From thee, O Lord, all seek their

liv - ing soul a - waits; From thee, O Lord, all seek their

food; Thou o - pen - est thy hand, Thou

food; Thou o - pen - est thy hand, Thou

o - pen - est thy hand, And fill - est, and fill - - est

o - pen - est thy nand, And fill - est, and fill - - est

all . . . with good: On thee, on thee each li - ving
 all . . . with good: On thee, on thee each li - ving

soul a-waits; From thee, O Lord, all seek their food: Thou o - pen - est thy
 soul a-waits; From thee, O Lord, all seek their food: Thou o - pen - est thy

hand, And fill - est, and fill - - est all . . . with good:
 hand, And fill - - est, and fill - - - est all . . . with good:

RAPHAEL.
 But when thy face. O Lord, is hid, With

sud - den ter - ror they are struck: Thou

tak'st their breath a-way, They va-nish in-to

dust, Thou tak'st their breath a-way, They

GABRIEL. Thou send-est forth thy
 URIEL. Thou send-est forth thy
 va-nish in-to dust. Thou send-est forth thy

breath a-gain, And life with vi-gour fresh re-
 breath a-gain, And life with vi-gour fresh re-
 breath a-gain, And life with vi-gour fresh re-

-- turns; Re - vi - ved earth un - folds new strength and new de -
 -- turns; Re - vi - ved earth un - folds new strength and new delights, and new de -
 -- turns; Re - vi - ved earth un - folds new strength and new delights, and new de -

-- lights, Re - vi - ved earth un - folds new
 -- lights, Re - vi - ved earth un - folds new
 -- lights, Re - vi - ved earth un - folds new strength and new de -

strength and new de - lights, . . . new strength and new de - lights,
 strength and new de - lights, new strength and new delights, And
 - lights, new strength and new de - lights, new strength and new delights, And

And life with vigour fresh returns. Re - vi - ved earth un -
 life with vigour fresh returns. Re - vi - - ved earth un - folds new
 life with vigour fresh returns. Re - vi - - ved earth un - folds new

- folds new strength and new de - lights, Re - -
 strength and new de - lights, and new de - lights, Re - -
 strength and new de - lights, and new de - lights, Re - vi - - vod earth un -

- vi - ved earth un - folds new strength and new de - lights,
 - vi - ved earth un - folds new strength and new de - lights,
 - folds new strength and new de - lights, new strength and new de -

new strength and new de-lights.

new strength and new de-lights.

lights, new strength and new de-lights.

fe *p* *f*

Segue Coro.

No. 27B. SECOND CHORUS.—“ACHIEVED IS THE GLORIOUS WORK.”

Vivace.

TREBLE. Achieved is the glo - rious work ;

ALTO. Achieved is the glo - rious work ; Our song let be the

TENOR, (Sve lower.) Achieved is the glo - rious work ;

BASS. Achieved is the glo - rious work ; Our song let be the

Vivace.

A COOMP. 88. *8va.*

Our song let be the praise of God, the praise of

praise of God, the praise of God, the praise of

our song . . let be . . the praise of God, the praise of

praise of God, Our song let be the praise of God, the praise of

God, the praise of God.

God, the praise of God.

God, the praise of God. He sole on high

God, the praise of God. Glo-ry to his name for e - ver, He

Glo - ry to his name for e - - -

He sole on

ex - alt - ed reigns, Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah,

sole on high ex - alt - ed reigns, . . Hal - le - lu - jah, Hal - le - lu - jah,

- - ver. He sole on high ex - alt - ed reigns, . . . Hal - le - lu - jah.

high ex - alt - ed reigns, Hal - le - lu - jah.

Glo - ry to his name for

Glo - ry to his name for

He, sole on high . . . ex-alt-ed reigns. . .

Glo - - ry to his name for e - - -

e - - ver. Hal - le - lu - jah, Hal - le - lu - jah. Glo - - ry to his name for

e - - ver, He sole on high ex-alt-ed reigns. . . .

Glo - ry to his name for e - - -

- ver. He sole on high ex-alt-ed reigns. He sole on

e - - ver. He sole on high ex-alt-ed reigns, . . .

He sole on high ex-alt-ed reigns. Hal - le - - lu - jah.

- ver. He sole on high ex-alt-ed reigns, . . . He sole on high

high ex-alt-ed reigns, Hal - le - - lu - jah. He sole on

He sole on high ex-alt-ed reigns, Hal - le - lu -

ex - alt-ed reigns, Hal - le - lu - jah. Glo - ry to his name for
 high, . . . ex - alt-ed reigns, Hal - le - lu - jah, Hal - le - lu - jah.
 - - jah, Hal - le - lu - jah. He sole on high ex - alt - ed
 Glo - ry to his name for e - ver, Glo - - ry

svcs

e - - - ver, Hal - le - lu - jah.
 Hal - le - lu - jah, Hal - le - lu - jah.
 reigns. Hal - le - lu - jah. Glo - ry to his name for e - - -
 to his name for e - - - ver. Glo - - - ry to his name for

svcs.

He sole on high
 Glo - ry to his name for e - - - ver, Hal - le - lu - jah. He sole on
 - - - ver, Hal - le - lu - jah, Hal - le - lu - jah.
 e - - - ver, Hal - le - lu - jah, Hal - le - lu - jah.

He sole on high ex - alt - ed reigns, ex - alt - ed
high, He sole on high ex - alt - ed reigns, ex - alt - ed

reigns, Hal - le - lu - jah. He sole on high
reigns, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. He sole on
Glo - ry to his name for e - - - ver, He sole on high ex -
Glo - ry to his name for e - - - ver,

ex - alt - ed reigns, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
high ex - alt - ed reigns, . . Hal - le - lu - jah, Hal - le - lu - jah.
- - alt - - ed reigns, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
He sole on high ex - alt - ed reigns, . . . Hal - le - lu - jah.

Glo - - ry to his name for e - - ver. Hal-le-lu-jah,

Glo - - ry to his name for e - - ver. Hal-le-lu-jah,

Glo - - ry to his name for e - - ver. Hal-le-lu-jah,

Hal-le-lu -

Hallelu-jah, Halle-lu - jah, . . . Hal-le-lu -

Hallelu-jah. Glo - ry to his name for e - - ver.

Hallelu-jah. Glo - ry to his name for e - - ver.

- jah, Hal-le-lu - jah. Glo - ry to his name for e - - ver.

- jah. Glo-ry to his name for e - - ver, Glo - ry to his name for

Hal-le-lu - jah. Glo - ry to his name for e - ver.

Hal - le - lu - jah. Glo - ry to his name for

Glo - ry to his name for e - ver, Glo - ry to his name for

e - ver. He sole on high ex - alt - ed reigns, lie sole on

He sole on high ex - alt - - ed reigns, ex - alt - - - ed reigns.

e - - ver, for e - - ver. He sole on high ex - alt - ed reigns, *fz*

e - - ver. He sole on high ex - alt - - - ed reigns,

high ex - alt - ed reigns, *fz* ex - alt - ed reigns, Hal - le - lu -

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

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, . . . Hal - le - lu -

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

- jah, Hal - le - lu - jah, Hal - le - lu - jah. He sole on high

- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. He sole on high

- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. He sole on

- jah, Hal - le - lu - jah. He sole on

ex-alt-ed reigns, ex-alt-ed reigns. . . Hal-le-lujah, Halle-lu - jah, Hal-le-lu -
 ex-alt-ed reigns, ex-alt-ed reigns, . . Hal-le-lujah, Halle-lu - jah, Hal-le-lu -
 high ex-alt-ed reigns, ex-alt-ed reigns, . . Hal-le-lu - jah, Hal-le-lu -
 high ex-alt-ed reigns, ex-alt-ed reigns. . . Hal-le-lu - jah, Hal-le-lu -

fs

- jah, Glo-ry to his name for e - - ver. He sole on high ex - alt - ed reigns,
 - jah. He sole on high ex-alt-ed reigns, ex-alt-ed reigns,
 - jah. Glo-ry to his name for e - - ver. He sole on high ex - alt - ed reigns,
 - jah. He sole on high ex-alt-ed reigns, ex-alt-ed reigns,

Org. Ped.

ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.
 ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.
 ex-alt-ed reigns. Hal - le - lu - jah, Hal - le - lu - jah.
 ex-alt-ed reigns, Hal - le - lu - jah, Hal - le - lu - jah.

END OF THE SECOND PART.

PART THE THIRD.

No. 28. INTRODUCTION AND RECIT.—“IN ROSY MANTLE APPEARS.”

LARGO. $\text{♩} = 66.$

f *Cantabile.* *fz*

fz *p* *fz* *f* *p*

fz *p* *fz* *p* *fz* *fz* *p*

fz *fz* *p* *pp*

RECIT. URIEL.

In ro-sy mantle ap-pears, by

music sweet a - wak'd, The morning, young and fair.

fz *p*

From heav'n's an-gel-ic choir Pure har - mo - ny de -

- scends on ra - vish'd earth.

Be - hold the bliss - ful pair, Where hand in hand they go:

their glowing looks Express the thanks that swell their grateful hearts.

A louder praise of God, their lips Shall ut - ter soon ;

then let our voi - ces ring, U - ni - ted with their song.

f *p* *mf* *f* *p* *Più moto. f* *f*

Adagio. ♩ = 60.

EVE.

By

The first system of music features a vocal line for Eve and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'By'. The piano accompaniment consists of a right hand with eighth-note triplets and a left hand with a steady eighth-note accompaniment.

thee with bliss, O boun - - teous

ADAM.

By thee with bliss, O

Lord! the heav'n and earth . . . are stor'd;

boun - - teous Lord! the heav'n and earth are stor'd;

This world so great, so won-derful, Thy

This world so great, so wonderful, Thy migh - ty

migh - - ty hand . . has fram'd, This

hand has fram'd.

world, so great, so won-der-ful, thy

This world so great, so won-der-ful

migh - - - ty hand . has fram'd. By

Thy migh - ty hand . . . has fram'd.

EVE.
Thee with bliss, O boun - - teous

ADAM.
By Thee with bliss, O boun - teous

TREBLE.
For e - ver bless-ed be his pow'r, For

ALTO.
For e - ver bless-ed be his pow'r, For

TENOR (8ve lower).
For e - ver bless-ed be his pow'r, For

BASS.
For e - ver bless-ed be his pow'r, For

Lord! The heav'n and earth are
 Lord! The heav'n and earth are
 e - ver bless-ed be his pow'r,
 e - ver bless-ed be his pow'r,
 e - ver bless-ed be his pow'r,
 e - ver bless-ed be his pow'r,

The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes.

stor'd. This world, so great, so
 stor'd. This world, so great, so
 his name be e - ver mag - ni-fied, His name,
 his name be e - ver mag - ni-fied, His name,
 his name be e - ver mag - ni-fied, His name,
 his name be e - ver mag - ni-fied, His name,

The piano accompaniment continues with similar rhythmic complexity, ending with the instruction *pp sempre.*

won-derful, Thy migh - - - ty hand . . . has
 won-derful, Thy migh - - - ty hand has
 His name be e - ver mag - ni-fied,
 His name be e - ver mag - ni-fied.
 His name be e - ver mag - ni-fied,
 His name be e - ver mag - ni-fied,
 His name be e - ver mag - ni-fied,

The piano accompaniment includes triplets and a fermata over the final measure of the first system.

fram'd, This world so great, so won-derful, Thy
 fram'd, This world so great, so won-derful, Thy
 His name be e-ver mag - ni-fied, His name, His name
 His name be e-ver mag - ni-fied, His name, His name
 His name be e-ver mag - ni-fied, His name, His name
 His name be e-ver mag - ni-fied, His name, His name

The piano accompaniment continues with triplets and a fermata over the final measure of the second system.

migh - - - ty hand . . . has fram'd, Thy migh - ty hand has
 migh - - - ty hand has fram'd, Thy mighty hand has
 be e - ver mag - ni - fied, be mag - - - ni -
 be e - ver mag - ni - fied, be mag - - - ni -
 be e - ver mag - ni - fied, be mag - - - ni -
 be e - ver mag - ni - fied, be mag - - - ni -

fram'd, Thy migh - ty hand has fram'd. . . .
 fram'd, Thy migh - ty hand has fram'd. . . .
 - fied, be mag - - - ni - fied. . . .
 - fied, be mag - - - ni - fied. . . .
 - fied, be mag - - - ni - fied. . . .
 - fied, be mag - - - ni - fied. . . .

No. 29.)
(continued.)

DUET AND CHORUS.—“OF STARS THE FAIREST.”

ADAM.

Voice. Of stars the

ALLEGRETTO. *Mezza voce.* $\text{♩} = 132.$ *p*

fair - est pledge of day, That crown'st the smil - ing morn ;

And thou, bright sun, that cheer'st the world, Thou

eye and soul of all, And thou, bright

CHORUS. TREBLE. Pro - claim in

CHORUS. ALTO.

CHORUS. TENOR. Pro - claim . .

CHORUS. sun, that cheer'st the world, Thou eye and soul of all, Pro - claim in

your ex-tend-ed course, Th'al-migh - ty pow'r and praise of God, and praise of
 Pro-claim in your ex-tend-ed course, Proclaim th'almighty
 Pro-claim in your ex-tend - ed course, Proclaim, Pro -
 your ex-tend-ed course, Pro

God, Pro-claim, . . . pro-claim . . . th'almighty
 pow'r and praise of God, Th'al-migh - ty pow'r and praise of
 - claim th'al-mighty pow'r and praise of God, Th'almighty
 - claim in your ex - tend - ed course Th'almigh - ty pow'r and praise of

EVE.
 pow'r and praise of God, and praise of God. And thou that rul'st the silent
 God, and praise of God, and praise of God.
 pow'r and praise of God, and praise of God.
 God, and praise of God, and praise of God.

night, and all ye star-ry host, spread wide, and

ev'rywhere spread wide his praise in cho - ral songs a - bout,

Spread wide and ev'rywhere his praise in

cho - ral songs a - bout. **ADAM** Ye mighty e - lements, by His pow'r You:

ceaseless changes make, your ceaseless changes make; Ye,

ye dusky mists and dewy streams that rise and fall thro' th' air, that

EVE.
Re-sound the praise of God our

ADAM.
rise and fall thro' th' air; Re-sound the praise of God our

TREBLE. CHORUS.
Re -

ALTO. CHORUS.
Re -

TENOR. CHORUS.
Re -

BASS. CHORUS.
Re -

Lord, Re - sound the praise of God our Lord

Lord, Re - sound the praise of God our Lord.

- sound the praise of God our Lord, Re - sound the

- sound the praise of God our Lord, Re - sound the

- sound the praise of God our Lord, Re - sound the

- sound the praise of God our Lord, Re - sound the

Great . . his name, and great his might,
 Great . . his name, and great his might,
 praise of God our Lord. Great his name, and great his
 praise of God our Lord. Great his name, and great his
 praise of God our Lord. Great his name, and great his
 praise of God our Lord. Great his name, and great his

ff

Great . . his name, and great his might.
 Great . . his name, and great his might.
 might. Great his name, and great his might.
 might. Great his name, and great his might.
 might. Great his name, and great his might.
 might. Great his name. and great his might.

p

EVE.

Ye

purl - ing foun - tains, tune his praise; and wave your tops, ye

pines, Ye plants ex -

- hale, ye flow - ers breathe, breathe to Him . . . your

balm - y scent. Ye plants ex-hale, ye

flow - - ers breathe, breathe to him . . . your balm - y

ascant.
ADAM.

Ye that on mountains state-ly tread, and ye

that low-ly creep, Ye, ye birds that sing . . .

. . . at heaven's gate, And ye that swim the stream

EVE.
Ye crea - tures all, ex - tol the Lord!

ADAM.
Ye crea - tures all, ex - tol the Lord!

CHORUS. TREBLE.
Ye, ye crea - tures

CHORUS. ALTO.
Ye, ye crea - tures

CHORUS. TENOR.
Ye, ye crea - tures

CHORUS. BASS.
Ye, ye crea - tures

Him, him ce - - le-brate, Him mag - ni -
 Him, him ce - - le-brate, Him mag - ni -
 all, ex - tol the Lord! Him ce - - le-brate, Him mag - ni -
 all, ex - tol the Lord! Him ce - - le-brate, Him mag - ni -
 all, ex - tol the Lord! Him ce - - le-brate, Him mag - ni -
 all, ex - tol the Lord! Him ce - - le-brate, Him mag - ni -

- fy, Him, . . him ce - le - brate, Him, . . . him mag - ni - fy.
 - fy, Him, . . him ce - le - brate, Him, . . . him mag - ni - fy.
 - fy, Him, . . him ce - le - brate, Him, . . . him mag - ni - fy.
 - fy, Him, . . him ce - le - brate, Him, . . . him mag - ni - fy.
 - fy, Him, . . him ce - le - brate, Him, . . . him mag - ni - fy.
 - fy, Him, . . him ce - le - brate, Him, . . . him mag - ni - fy.

EVE.
Ye val - leys,
ADAM.
Ye val - leys,

hills, and sha - dy woods, made vo-cal by our song,
hills, and sha - dy woods, made vo-cal by our song,

From morn to eve you shall re - peat
From morn to eve you shall re - peat

our grate - ful hymns . . of praise, From morn . . .
our grate - ful hymns of praise, From morn to

to eve you shall re - peat our
 eve you shall re - peat, From morn to eve you shall re - peat our

grate - ful, our grate - ful hymns of
 grate - ful, our grate - ful hymns of

praise.

praise,
p TUTTI. TREBLE. *cres.*
 Hail! boun - teous Lord! Al - migh - - ty, hail!

TUTTI. ALTO. *cres.*
 Hail! boun - teous Lord! Al - migh - - ty, hail!

TUTTI. TENOR. *cres.*
 Hail! boun - teous Lord. Al - migh - - ty, hail!

TUTTI. BASS. *cres.*
 Hail! boun - teous Lord! Al - migh - - ty, hail!

p *cres.* *ff*

Thy word call'd forth this won - d'rous frame, The

Thy word call'd forth this won - d'rous frame, The

Thy word call'd forth this won - d'rous frame, The

Thy word call'd forth this won - d'rous frame, The

heav'ns and earth thy pow'r a-dore, The heav'ns and earth thy pow'r a -

heav'ns and earth thy pow'r a-dore, The heav'ns and earth thy pow'r a -

heav'ns and earth thy pow'r a-dore. The heav'ns and earth thy pow'r a -

heav'ns and earth thy pow'r a-dore, The heav'ns and earth thy pow'r a -

- - dore, The heav'ns and earth . . . thy pow'r a - dore; We

- - dore, The heav'ns and earth thy pow'r a - dore;

- - dore, The heav'ns and earth . . . thy pow'r a - dore;

- - dore. The heav'ns and earth . . . thy pow'r a - dore; We

praise Thee now and e - - ver - more, We praise Thee now and
 We praise Thee now and e - - ver - more, We
 We praise thee now and e - - ver -
 praise Thee now and e - - ver - more, We praise Thee now and

e - - ver - more, and e - - ver - more, and e - ver - more,
 praise Thee now and e - - ver - more,
 - - more, We praise Thee now and e - - ver - more, We praise Thee now and
 e - - ver - more, and e - - ver - more, and e - ver - more,

We praise Thee now, We praise Thee now and
 We praise Thee now and e - - ver - more, and
 e - ver - more, and e - - ver - more, and e - - ver -
 We praise Thee now and e - ver - more, and e - - ver - more, We

e - - - ver - more, We
 e - - - ver - more, and e
 - more, We praise Thee now and e-ver-more, and
 praise Thee now and e - - ver - more.
 praise Thee now and e - vermore, and e - - ver - more,
 - - - ver - more.
 e - - ver - more, We praise Thee now and
 We praise Thee now and e - - - - - vermore, We praise Thee now and
 We praise Thee now and e - - ver-more, We
 We praise Thee now, We praise Thee now and e - - - ver -
 e - - ver - more, We praise Thee now and
 e-vermore, We praise Thee now and e - - ver-more, We

praise Thee now and e - - ver-more, We praise Thee now and e - - -
 - more, and e - - ver-more, We praise Thee now and e - - -
 e - - - ver-more, We praise Thee now and e - - -
 praise Thee now and e - - ver-more, We praise Thee now and e - - -

- ver-more.
 - ver-more.
 - ver-more.
 - ver-more.
 - ver-more.

The heav'ns and earth thy pow'r a - dore; The heav'ns and
 The heav'ns and earth thy pow'r a - dore; The heav'ns and
 The heav'ns and earth thy pow'r a - dore; The heav'ns and
 The heav'ns and earth thy pow'r a - dore; The heav'ns and

earth thy pow'r a-dore, thy pow'r . . . a-dore;
 earth thy pow'r a-dore, thy pow'r . . . a-dore;
 earth thy pow'r a-dore, thy pow'r . . . a-dore;
 earth thy pow'r a-dore, thy pow'r . . . a-dore;

f We praise thee now and e-ver-more, *p* and e-ver-
f We praise thee now and e-ver-more, *p* and e-ver-
f We praise thee now and e-ver-more, *p* and e-ver-
f We praise thee now and e-ver-more, *p* and e-ver-

- - more, *f* We praise thee now and e-ver-more, *p* and e-
 - - more, *f* We praise thee now and e-ver-more, *p* and e-
 - - more, *f* We praise thee now and e-ver-more, *p* and e-
 - - more, *f* We praise thee now and e-ver-more, *p* and e-

ver-more, and e - - - ver - more.

ver-more, and e - - - ver - more.

ver-more, and e - - - ver - more.

ver-more, and e - - - ver - more.

The heav'ns and earth thy pow'r a-dore; We praise Thee

The heav'ns and earth thy pow'r a-dore; We praise Thee

The heav'ns and earth thy pow'r a-dore, thy pow'r a-dore; We praise Thee

The heav'ns and earth thy pow'r a-dore, thy pow'r a-dore; We praise Thee

now and e - - - ver - more, and e - - - ver-more, and

now and e - - - ver - more, and e - - - ver-more, and

now and e - - - ver - more, and e - - - ver-more, and

now and e - - - ver - more, and e - - - ver-more, and

Four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "e - - ver - more." repeated across the four vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

No. 30. RECIT.—“OUR DUTY WE HAVE NOW PERFORMED.”

ADAM.

VOICE. Our du-ty we have now perform'd, In off'-ring up to God our thanks.

ACCOMP. *p*

Vocal line for Adam with lyrics: "Our du-ty we have now perform'd, In off'-ring up to God our thanks." The accompaniment is in bass clef with a piano dynamic marking (*p*).

Allegro. $\text{♩} = 88$ RECIT.

Now fol-low me, dear partner of my life!

Allegro. *f* *dim.* *p* *f*

Recitativo section. The vocal line has lyrics: "Now fol-low me, dear partner of my life!". The piano accompaniment includes dynamic markings: *f*, *dim.*, *p*, and *f*.

Thy guide I'll be; and ev'-ry step Pours new delights in-to our breasts, Shows

p *p* *f*

Continuation of the recitativo section. The vocal line has lyrics: "Thy guide I'll be; and ev'-ry step Pours new delights in-to our breasts, Shows". The piano accompaniment includes dynamic markings: *p*, *p*, and *f*.

won-ders ev' - ry where : Then may'st thou feel and know the high de-gree of

bliss the Lord al-lot - ted us, And with de-voted heart His bounty ce - le -

EVE.
- brate. Come, come, follow me, fol-low me! Thy guide I'll be, O thou, for whom I

am! my help, my shield, my all! thy will is law to me:

Andante. *Andante.* $\text{♩} = 72.$

So God our Lord ordains : and from o - bedience, and from o -

- - bedience Grows my pride . . . and hap - pi-ness.

No. 31. DUT (ADAM AND EVE.)—"GRACEFUL CONSORT."

ADAGIO.
♩ = 50.

p *p*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include piano (*p*).

ADAM.

Grace - - - ful

The first system shows the vocal line for Adam and the piano accompaniment. The vocal line begins with the word "Grace" and has a long note followed by a rest. The piano accompaniment continues with a complex texture of chords and moving lines. Dynamics include *fz* and *p*.

consort, at thy side, . . . Soft - - - ly thy the golden

The second system continues the vocal and piano parts. The vocal line has the lyrics "consort, at thy side, . . . Soft - - - ly thy the golden". The piano accompaniment provides accompaniment with various dynamics like *fz* and *p*.

hours, Ev' - ry mo - ment brings new rap-ture, new

The third system continues the vocal and piano parts. The vocal line has the lyrics "hours, Ev' - ry mo - ment brings new rap-ture, new". The piano accompaniment continues with a steady accompaniment.

rapture, Ev'ry care, ev'ry care is lull'd to rest.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "rapture, Ev'ry care, ev'ry care is lull'd to rest.". The piano accompaniment features a more active texture with *fz* and *p* dynamics.

Graceful con-sort, Ev'ry moment brings new rapture, Ev'ry

The fifth system concludes the vocal and piano parts. The vocal line has the lyrics "Graceful con-sort, Ev'ry moment brings new rapture, Ev'ry". The piano accompaniment ends with a final chord and some grace notes. Dynamics include *p* and *fz*.

EVE.

Spouse . . . a - dor-ed, at thy
care is lull'd to rest.

side . . Pur - est joys o'er-flow the heart: Life and

all i have, all I have is thine; My re -

- ward, My re-ward thy love shall be. Spouse a -

- dor-ed, Life and all I have, all I have is thine; My re-ward thy love shall

Graceful

be. Spouse a - dor - ed, at thy side . Purest joys . . o'erflew the
con - sort at thy side, . . at thy side . . Soft - ly

heart; Life and all . . I have is thine; My re - ward, my re -
fly . . the golden hours, Ev'-ry mo - ment brings new rap - ture, Ev'ry

- ward thy love shall be . . Spouse a - dor - ed, Life and
care is lull'd to rest. Graceful con-sort, Ev'-ry

all I have, all I have is thine: My re - ward thy love . . shall be.
moment brings new rap - ture, Ev'-ry care is lull'd to rest. Graceful

Sponse a - dor - ed, My re - ward, my re - ward thy love shall
con - sort, grace - ful con - sort, Ev' - ry care, ev' - ry care is lull'd to

Allegro.
be.
Allegro. ADAM.
rest. The dew - dropping morn, O how she
Allegro. 88.

EVE.
quicken's all! The cool - ness of

ADAM.
ev'n, O how she all restores! How

EVE.
grate - ful is of fruits the savour sweet! How pleas - ing

is, . . . of fragrant bloom the smell! But, with-out thee,

ADAM,
But, with-out thee, But with-out

But, with-out thee, what is to me

thee, But, with-out thee, what is to me the morning dew,

the breath of ev'n? the fragrant bloom?

the sav'-ry fruit?

With thee, with thee is ev'-ry joy en-han-ced,

With thee, with thee is ev'-ry joy en-han-ced,

With thee, with thee de - light is e - ver new,

With thee, with thee de - light is e - ver new,

p *f*

With thee, with thee is life . . .

With thee, with thee is life . . .

p

in - ces - sant bliss; Thine, thine, thine it all . . . shall be.

in - ces - sant bliss; Thine, thine, thine it all . . . shall be.

p fz p fz p fz p fz p fz p fz

With thee, with thee, with thee

With thee, with thee, with thee .

p *f*

is life, is life in - ces - sant bliss. Thine, thine it
 is life, is life in - ces - sant bliss. Thine, thine it

pp

all, it all
 all, it all

shall be, Thine, thine it all shall be.
 shall be, Thine, thine it all shall be.

fz *p* *mf*

ADAM.
 The dew-dropping morn, O how she quickens all!

p

EVE.
The cool - ness of' ev'n, O how she

all restores!

ADAM.
How grate - ful

EVE.
How pleas - ing
is . . . of fruits the savour sweet!

is . . . of fragrant bloom the smell! But, without thee,
But, without thee, but, without

but, with-out thee, what is to me
thee, but, without thee, what is to me the

the breath of ev'n ?
morning dew? the sav'ry fruit?

the fra-grant bloom? With thee, with thee is
With thee, with thee is

ev'-ry joy en-han-ced, With thee, with thee de-light is e-ver
ev'-ry joy en-han-ced, With thee, with thee de-light is e-ver

new, With thee, with thee is life . . .

new, With thee, with thee is life . . .

f *p*

8ve.

. . . in - ces - sant bliss; Thine, thine, thine it all . . . shall

. . . in - ces - sant bliss; Thine, thine, thine it all . . . shall

8va.

be. With thee, with

be. With thee,

f *fz*

thee, with thee . . . is life, is life in - ces - sant bliss;

with thee, with thee . . . is life, is life in - ces - sant bliss;

f *p*

Thine, thine it all . . . shall be. With

Thine, thine it all . . . shall be. With

pp

thee is life in - ces - sant bliss; Thine, .

thee is life in - ces - sant bliss; Thine, .

thine . . . it all shall be, it

thine . . . it all shall be, . . . it

cres.

f

all . . . shall be.

all shall be.

No. 32.

RECIT.—“O HAPPY PAIR”

URIEL. TENOR.

O happy pair, and happy still might be, If not, misled by false conceit, Ye strive at
more than granted is; And more desire to know, than know ye should.

No. 33.

CHORUS.—“SING THE LORD, YE VOICES ALL.”

Andante.

TREBLE.
SING the Lord, ye voi - ces all, Mag - ni - fy His

ALTO.
SING the Lord, ye voi - ces all, Mag - ni - fy His

TENOR,
Sve. lower.)
SING the Lord, ye voi - ces all, Mag - ni - fy His

BASS.
SING the Lord, ye voi - ces all, Mag - ni - fy His

ACCOMP.
Andante.
♩ = 112.
f p f p f p f p p

name through all cre - a - tion, Ce - le - brate his pow'r and glo - ry,

name through all cre - a - tion, Ce - le - brate his pow'r and glo - ry,

name through all cre - a - tion, Ce - le - brate his pow'r and glo - ry,

name through all cre - a - tion, Ce - le - brate his pow'r and glo - ry,

f p f p f p f

Allegro.

Let his name resound on high.

Let his name resound on high. Je-hovah's praise for

Let his name resound on high. A - -

Let his name resound on high.

160.

Allegro.

Je-hovah's praise for e - ver shall en -

e - ver shall en-dure, A

men, A - - men, A - men. Je-hovah's praise for

dure, A - - men. Jehovah's praise for

men, A - - men.

e - ver shall endure. Jehovah's praise for

Jehovah's praise for e - ver shall en - dure, A

e - ver shall en - dure. A - men, A - - -
 Jehovah's praise, Je - ho - vah's praise for
 e - ver shall en - dure. A - - - men. Je - ho - vah's
 men. Je - ho - vah's praise for e - ver shall en -

- - men. Je - ho - vah's praise for e - ver shall en -
 e - ver shall en - dure. A - - -
 praise for e - ver shall en - dure. Je - ho - vah's
 - - dure. A - - - men.

- - dure. A - - - men,
 - - men. Je - ho - vah's praise for e - - ver shall en - dure.
 praise, Je - ho - vah's praise for e - - ver shall . . en - dure. A - - -
 Je - ho - vah's praise for e - ver shall en - dure. A - - -

A - - - men. Je - ho - vah's praise for e - ver shall en - -

men. Je - ho - vah's praise for e - ver

Sves.

Jehovah's praise, Je - ho - vah's praise for e - ver shall en -

A - - - men. A - - - men. Je - ho - vah's

- dure, Je - ho - vah's praise for e - ver shall endure. A - -

shall en - dure, Je - ho - vah's praise for e - ver shall endure. A - -

- dure. A - - - men. Je - ho - vah's praise for e - - ver

praise for e - ver shall . . . endure, Jehovah's praise for e - ver

- - - men, A - men, A - - - men, for e - ver

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

shall endure. *p* Solo. A - men, A

shall en-dure, *p* Solo. A - - men, A - - men,

shall endure. *p* Solo. A - - men, A - - men.

for e-ver shall en-dure, Solo. A - - men, A -

p *p*

svs.

A

CHORUS.

Jehovah's

CHORUS.

- men. Je-hovah's praise for e-ver shall en-dure, for e-

CHORUS.

for e-ver shall en-dure.

- men, praise for e-ver, for e-ver shall endure, for e-ver shall en-

CHORUS.

- men. Jehovah's praise for e-ver shall endure, for e-ver shall en-

svs.

- - ver shall endure. Je-hovah's praise for
 Je-hovah's praise for e-ver shall en-dure. A - -
 - dure. A - - men, A - - men, A -
 - dure.
 e-ver shall en-dure. A - -
 - men. A - -
 - men. Je-hovah's praise for e-ver shall endure.
 Je-hovah's praise for e-ver shall en-
 - men. Je-hovah's praise for e-ver shall en-dure.
 - men. Je-hovah's praise for
 Je-hovah's praise for e-ver shall en-dure. A - -
 - dure. A - - men. Je-hovah's

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 e - ver shall en - dure. Je - ho - vah's praise for
 - - men. Je - ho - vah's praise for e - ver shall . . en - dure, Je - ho - vah's
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 A - - - - men, A - - - - men, A - - - - men, A - -
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p

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men, Praise the Lord.

A - - - men. Praise the Lord. A - - -

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Ut-ter thanks.

men. Ut-ter thanks. A - men, A - - - men.

Amen. Utter thanks. Je-ho-vah's praise for e - ver shall endure.

Tutti. Jehovah's praise, Je - ho-vah's praise,

Tutti. Jehovah's praise, Je - ho-vah's praise,

Tutti. Jehovah's praise, Je - ho-vah's praise,

Tutti. Jehovah's praise, Je - ho-vah's praise,

Tutti. Jehovah's praise, Je - ho-vah's praise,

Je - ho - - vah's praise for

Je - ho - - vah's praise for

Je - ho - - vah's praise for

Je - ho - - vah's praise for

fz *fz* *ff*

e - ver shall en - dure. Praise the Lord, ut - ter thanks,

e - ver shall en - dure. Praise the Lord, ut - ter thanks,

e - ver shall en - dure. Praise the Lord, ut - ter thanks,

e - ver shall en - dure. Praise the Lord, ut - ter thanks,

Je-hovah's praise for e - ver shall endure. A - men. A - men.

Je-hovah's praise for e - ver shall endure. A - men. A - men.

Je-hovah's praise for e - ver shall endure. A - men. A - men.

Je-hovah's praise for e - ver shall endure. A - men. A - men.

END.

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APOSTLES (ORATORIO)	...	5 0	HOLY CITY (SOL-FA, IS.)	...	2 6
DITTO (CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA)	...	2 6	ISRAEL IN THE WILDERNESS (SOL-FA, IS.)	...	2 6
DITTO (GERMAN WORDS)	...	Mark 8	JOAN OF ARC (SOL-FA, IS.)	...	2 6
BANNER OF ST. GEORGE (SOL-FA, IS.)	...	1 6	LEGEND OF THE WOOD (FEMALE VOICES)	...	1 0
BLACK KNIGHT (SOL-FA, IS.)	...	2 0	DITTO (DITTO) (SOL-FA)	...	0 8
CARACTACUS (CHORUSES ONLY, SOL-FA, IS. 6d.)	...	3 6	PASSION SERVICE	...	2 6
DREAM OF GERONTIUS	...	3 6	PRINCE OF PEACE (SOL-FA, IS.)	...	2 6
DITTO (CHORUSES ONLY, SOL-FA)	...	1 6	RUTH (SOL-FA, 9d.) (CHORUSES ONLY, IS.)	...	2 0
DITTO (GERMAN WORDS)	...	Mark 6	SONG OF LIFE (ODE TO MUSIC) (SOL-FA, 6d.)	...	1 0
DITTO (FRENCH WORDS, PRIX FR. 7.50 NET.)	...	0 6	TEN VIRGINS (SOL-FA, IS.)	...	2 6
GO, SONG OF MINE (CHORUS) (SOL-FA, 3d.)	...	0 6	TOILERS OF THE DEEP (FEMALE VOICES)	...	2 0
KINGDOM (ORATORIO)	...	5 0	UNA (SOL-FA, IS.)	...	2 6
DITTO (CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA)	...	2 6	UNION JACK (UNISON SONG WITH ACTIONS)	...	0 6
DITTO (GERMAN WORDS)	...	Mark 5	FR. GERNESHEIM.		
KING OLAF (CHORUSES ONLY, SOL-FA, IS. 6d.)	...	3 0	SALAMIS. A TRIUMPH SONG (MALE VOICES)	...	1 0
LIGHT OF LIFE (LUX CHRISTI) (SOL-FA, IS.)	...	2 6	E. OUSELEY GILBERT.		
TE DEUM AND BENEDICTUS, IN F	...	1 0	SANTA CLAUS AND HIS COMRADES (OPERETTA)	...	2 0
ROSALIND F. ELLICOTT.			DITTO (DITTO) (SOL-FA)	...	0 8
BIRTH OF SONG	...	1 6	F. E. GLADSTONE.		
ELYSIUM	...	1 0	PHILIPPI	...	2 6
GUSTAV ERNEST.			GLUCK.		
ALL THE YEAR ROUND (FEMALE VOICES)	...	1 6	ORPHEUS (CHORUSES ONLY, SOL-FA, IS.)	...	3 6
(SOL-FA, 9d.)	...	1 6	DITTO (ACT II. ONLY)	...	1 6
HARRY EVANS.			DITTO (ACT II. CHORUSES ONLY) (SOL-FA)	...	0 9
VICTORY OF ST. GARMON (SOL-FA, 9d.)	...	1 6	PERCY GODFREY.		
A. J. EYRE.			SONG OF THE AMAL	...	1 6
COMMUNION SERVICE IN E FLAT	...	1 0	HERMANN GOETZ.		
T. FACER.			BY THE WATERS OF BABYLON (PSALM 137)	...	1 0
MERRY CHRISTMAS (SCHOOL CANTATA)	...	1 0	NØENIA	...	1 0
(FEMALE VOICES) (SOL-FA, 6d.)	...	1 0	WATER-LILY (MALE VOICES) (SOL-FA, 9d.)	...	1 6
RED RIDING-HOOD'S RECEPTION (OPERETTA)	...	2 6	A. M. GOODHART.		
DITTO (DITTO) (SOL-FA)	...	0 9	ARETHUSA	...	1 0
SONS OF THE EMPIRE (FEMALE V.) (SOL-FA, 6d.)	...	1 6	EARL HALDAN'S DAUGHTER	...	1 0
EATON FANING.			FOUNDER'S DAY, ODE	...	1 6
BUTTERCUPS AND DAISIES (FEMALE VOICES)	...	1 6	SIR ANDREW BARTON	...	1 0
(SOL-FA, 9d.)	...	1 6	SPANISH ARMADA	...	0 6
HENRY FARMER.			CH. GOUNOD.		
MASS IN B FLAT (LATIN AND ENGLISH)	...	2 0	COMMUNION SERVICE (MESSE SOLENNELLE)	...	1 6
(SOL-FA, IS.)	...	2 0	DITTO (TROISIÈME MESSE SOLENNELLE)	...	1 6
PERCY E. FLETCHER.			DAUGHTERS OF JERUSALEM (LATIN, IS.)	...	1 0
ENCHANTED ISLAND (OPERETTA) (SOL-FA, 9d.)	...	2 0	DE PROFUNDIS (PSALM 130) (LATIN WORDS)	...	1 0
OLD YEAR'S VISION (OPERETTA) (SOL-FA, 6d.)	...	1 6	DITTO (OUT OF DARKNESS)	...	1 0
TOY REVIEW (OPERETTA) (SOL-FA, 8d.)	...	1 6	GALLIA (SOL-FA, 4d.)	...	1 0
WALRUS AND THE CARPENTER (SHORT CANTATA FOR SCHOOLS) (SOL-FA, 4d.)	...	1 0	FAUST (SELECTION) (SOL-FA, 9d.)	...	1 0
J. C. FORRESTER.			MESSE SOLENNELLE (ST. CECILIA)	...	1 0
KALENDAR (FEMALE VOICES) (SOL-FA, 9d.)	...	2 0	MESSE SOLENNELLE TROISIÈME	...	1 6
MYLES B. FOSTER.			MORS ET VITA (LATIN OR ENGLISH)	...	2 6
ANGELS OF THE BELLS (FEMALE V.) (SOL-FA, 8d.)	...	1 6	DITTO SOL-FA (LATIN AND ENGLISH)	...	1 0
BONNIE FISHWIVES (FEMALE V.) (SOL-FA, 9d.)	...	1 6	DITTO PART II. AND III.	...	1 6
COMING OF THE KING (FEMALE V.) (SOL-FA, 8d.)	...	1 6	DITTO (DITTO) (ENGLISH)	...	1 6
MERRY GAMES FOR CHILDREN (AN ACTION CANTATA)	...	0 8	DITTO (REQUIEM MASS)	...	1 6
SNOW FAIRIES (FEMALE VOICES) (SOL-FA, 6d.)	...	1 6	O COME NEAR TO THE CROSS (STABAT MATER)	...	0 8
ROBERT FRANZ.			OUT OF DARKNESS	...	1 0
PRaise YE THE LORD (PSALM 117)	...	1 0	REDEMPTION (ENGLISH WORDS) (SOL-FA, IS.)	...	2 6
A. M. FRIEDLÄNDER.			DITTO PART I.	...	1 6
MUSIC (AN ODE)	...	1 6	DITTO PART II.	...	1 0
RETURN TO ZION	...	2 6	DITTO PART III.	...	1 0
			DITTO (FRENCH WORDS)	...	8 4
			DITTO (GERMAN WORDS)	...	10 0

	s.	d.		s.	d.
C. H. GRAUN.			J. W. G. HATHAWAY.		
PASSION OF OUR LORD (DER TOD JESU)	2	0	HOW SWEET THE MOONLIGHT SLEEPS ...	1	0
(CHORUSES ONLY, IS.) ...	2	0	JACK HORNER'S RIDE (CHILDREN) (SOL-FA, 8d.)	2	0
TE DEUM ...	2	0	LEGEND OF BREGENZ ...	1	6
ALAN GRAY.			F. K. HATTERSLEY.		
ARETHUSA ...	1	6	HOW THEY BROUGHT THE GOOD NEWS FROM		
LEGEND OF THE ROCK-BUOY BELL ...	1	0	Ghent to Aix ...	1	6
SONG OF REDEMPTION ...	1	6	KING ROBERT OF SICILY ...	2	6
THE WIDOW OF ZAREPHATH ...	2	0	HAYDN.		
J. O. GRIMM.			CREATION (SOL-FA, IS.) (CHORUSES, 8d.) ...	2	0
SOUL'S ASPIRATION ...	1	0	DITTO POCKET EDITION ...	1	0
G. HALFORD.			INSANÆ ET VANÆ CURÆ (LATIN AND ENGLISH)	0	4
PARACLETE ...	2	0	MASS IN B FLAT, No. 1 (LATIN) ...	1	0
E. V. HALL.			DITTO (LATIN AND ENGLISH) ...	1	0
IS IT NOTHING TO YOU (SOL-FA, 3d.) ...	0	8	MASS IN C, No. 2 (LATIN) ...	1	0
W. A. HALL.			MASS (IMPERIAL), No. 3 (LATIN) ...	1	0
PRESENTATION IN THE TEMPLE ...	1	6	DITTO (LATIN AND ENGLISH) ...	1	0
HANDEL.			MASS, No. 16 (LATIN) ...	1	6
ACIS AND GALATEA ...	1	0	PASSION; OR, SEVEN LAST WORDS ...	2	0
DITTO, NEW EDITION, EDITED BY J. BARNBY	1	0	SEASONS (CHORUSES, IS.) ...	3	0
DITTO DITTO (SOL-FA) ...	0	9	EACH SEASON, singly (SPRING, SOL-FA, 6d.)	1	0
ALCESTE ...	2	0	TE DEUM (ENGLISH AND LATIN) ...	1	0
ALEXANDER BALUS ...	3	0	BATTISON HAYNES.		
ALEXANDER'S FEAST ...	2	0	FAIRIES' ISLE (FEMALE VOICES) ...	1	6
ATHALIAH ...	3	0	SEA DREAM (FEMALE VOICES) (SOL-FA, 6d.)	1	6
BELSHAZZAR ...	3	0	SEA FAIRIES (FEMALE VOICES) (SOL-FA, 6d.)	1	6
CHANDOS TE DEUM ...	1	0	C. SWINNERTON HEAP.		
CORONATION AND FUNERAL ANTHEMS. Cloth	5	0	FAIR ROSAMOND (SOL-FA, 2s.) (CHORUSES, IS. 6d.)	3	6
Or, singly:			EDWARD HECHT.		
LET THY HAND BE STRENGTHENED ...	0	6	ERIC THE DANE ...	3	0
MY HEART IS INDITING ...	0	8	O MAY I JOIN THE CHOIR INVISIBLE ...	1	0
THE KING SHALL REJOICE (SOL-FA, 3d.)	0	6	GEORG HENSCHTEL.		
THE WAYS OF ZION ...	1	0	OUT OF DARKNESS (PSALM 130) ...	2	6
ZADOK THE PRIEST (SOL-FA, 1 st d.) ...	0	3	STABAT MATER ...	2	6
DEBORAH ...	2	0	TE DEUM LAUDAMUS IN C ...	1	6
DETTINGEN TE DEUM ...	1	0	H. M. HIGGS.		
DIXIT DOMINUS (FROM PSALM 110)	1	0	ERL KING ...	1	0
ESTHER ...	3	0	HENRY HILES.		
HERCULES (CHORUSES ONLY, IS.) ...	3	0	CRUSADERS ...	2	6
ISRAEL IN EGYPT, EDITED BY MENDELSSOHN	2	0	GOD IS OUR REFUGE ...	0	6
ISRAEL IN EGYPT, EDITED BY V. NOVELLO.			FERDINAND HILLER.		
POCKET EDITION (SOL-FA, IS.) ...	1	0	ALL THEY THAT TRUST IN THEE ...	0	8
JEPHTHA ...	2	0	NALA AND DAMAYANTI ...	4	0
JOSHUA (CHORUSES ONLY, SOL-FA 8d.) ...	2	0	SONG OF VICTORY (SOL-FA, 9d.) ...	1	0
JUDAS MACCABÆUS (SOL-FA, IS.) ...	2	0	H. E. HODSON.		
DITTO POCKET EDITION ...	1	0	GOLDEN LEGEND ...	2	0
DITTO (CHORUSES ONLY) ...	0	8	HEINRICH HOFMANN.		
DITTO EDITED BY JOHN E. WEST	2	0	CHAMPAGNERLIED (MALE VOICES) ...	1	6
KING SHALL REJOICE (FOUR-PART) (SOL-FA, 3 rd .)	0	6	CINDERELLA ...	2	6
L'ALLEGRO (CHORUSES ONLY, IS.) ...	2	0	MELUSINA ...	2	0
MESSIAH, EDITED BY V. NOVELLO (SOL-FA, IS.)	2	0	SONG OF THE NORNS (FEMALE VOICES) ...	1	0
DITTO. DITTO. POCKET EDITION ...	1	0	SIDNEY R. HOGG.		
MESSIAH, EDITED BY W. T. BEST	2	0	NORMAN BARON ...	1	6
DITTO (SOL-FA) ...	1	0	JOSEPH HOLBROOKE.		
DITTO (CHORUSES ONLY) ...	0	8	BYRON (POEM) ...	1	6
MESSIAH EDITED BY E. PROUT (SOL-FA, IS.)	2	0	C. HOLLAND.		
NISI DOMINUS ...	1	0	AFTER THE SKIRMISH ...	1	0
O COME LET US SING UNTO THE LORD	1	0	T. S. HOLLAND.		
O PRAISE THE LORD WITH ONE CONSENT			KING GOLDEMARK (OPERA) (SOL-FA, 9d.)	2	0
(SIXTH CHANDOS ANTHEM) (SOL-FA, 4d.) ...	1	0	PASTORAL MEDLEY (SKETCH) (SOL-FA, 9d.)	2	0
O PRAISE THE LORD, YE ANGELS (FOLIO)	2	6	GUSTAV VON HOLST.		
ODE ON ST. CECILIA'S DAY ...	1	0	IDEA (OPERA) (SOL-FA, 6d.) ...	1	0
PASSION ...	3	0	KING ESTMERE (BALLAD) ...	2	0
DITTO (ABRIDGED EDITION) ...	1	0	HUMMEL.		
SAMSON (SOL-FA, IS.) ...	2	0	ALMA VIRGO (LATIN AND ENGLISH) ...	0	4
SAUL (CHORUSES ONLY, IS.) ...	2	0	COMMUNION SERVICE IN B FLAT ...	2	0
SEMELE ...	3	0	DITTO IN D ...	2	0
SOLOMON (CHORUSES ONLY, IS. 6d.) ...	2	0	DITTO IN E FLAT ...	2	0
SUSANNA ...	3	0	MASS IN B FLAT, No. 1 ...	1	0
THEODORA ...	3	0	MASS IN E FLAT, No. 2 ...	1	0
TRUMPET OF TIME AND TRUTH ...	3	0	MASS IN D, No. 3 ...	1	0
UTRECHT JUBILATE ...	1	0	QUOD IN ORBE (LATIN AND ENGLISH) ...	0	4
ALFRED HARBOROUGH.			W. H. HUNT.		
CROSSING THE BAR ...	2	6	STABAT MATER ...	1	0
SYDNEY HARDCASTLE.			G. F. HUNTLEY.		
SING A SONG OF SIXPENCE (OPERA) ...	0	6	PUSS-IN-BOOTS (OPERA) (SOL-FA, 9d.)	2	0
HARDY, T. M.			VICTORIA (SOL-FA, IS.) ...	2	0
RIP VAN WINKLE (OPERA) (SOL-FA, 6d.) ...	1	6	H. H. HUSS.		
JULIUS HARRISON.			AVE MARIA (FEMALE VOICES) ...	1	0
HARVEST CANTATA (SOL-FA, 8d.) ...	1	0	F. ILIFFE.		
C. A. E. HARRISS.			SWEET ECHO ...	1	0
PAN (A CHORIC IDYL) ...	2	6	JOHN W. IVIMEY.		
SANDS OF DEE ...	1	0	WITCH OF THE WOOD (OPERA) (SOL-FA, 9d.)	2	0
BASIL HARWOOD.					
AS BY THE STREAMS OF BABYLON ...	1	6			
INCLINA, DOMINE (PSALM 86) ...	3	0			
JESUS! THY BOUNDLESS LOVE TO ME ...	1	0			

W. JACKSON.		s. d.	G. A. MACFARREN.		s. d.
YEAR ... ..	...	2 0	AJAX (GREEK PLAY) (MALE VOICES) ... ..	...	3 0
G. JACOBI.			LADY OF THE LAKE CHORUSES (SOL-FA, IS.) ... ..	...	2 0
BABES IN THE WOOD (OPERETTA) (SOL-FA, 9d.)	...	2 0	MAY DAY (CHORUSES, 6d.) (SOL-FA, 6d.) ... ..	...	1 0
CINDERELLA (OPERETTA) (SOL-FA, IS.) ... ..	...	2 0	OUTWARD BOUND ... ..	...	1 0
D. JENKINS.			ST. JOHN THE BAPTIST CHORUSES (SOL-FA, IS.) ... ..	...	3 0
DAVID AND SAUL (SOL-FA, 2s.) ... ..	...	3 0	SONGS IN A CORNFIELD (FEMALE VOICES) ... ..	...	1 6
A. JENSEN.			DITTO (DITTO) (SOL-FA) ... ..	...	0 9
FEAST OF ADONIS (SOL-FA, 6d.) ... ..	...	1 0	A. C. MACKENZIE.		
W. JOHNSON.			BETHLEHEM ... ..	...	5 0
ECCE HOMO ... ..	...	1 0	DITTO ACT II, SEPARATELY ... ..	...	2 6
H. FESTING JONES.			BRIDE (SOL-FA, 8d.) ... ..	...	1 0
KING BULBOUS (OPERETTA) (SOL-FA, 8d.) ... ..	...	2 0	COLOMBA (LYRICAL DRAMA) ... ..	...	5 0
C. WARWICK JORDAN.			DITTO (GERMAN WORDS) ... ..	...	8 0
BLOW YE THE TRUMPET IN ZION ... ..	...	1 0	COTTER'S SATURDAY NIGHT (SOL-FA, IS.) ... ..	...	2 0
N. KILBURN.			DREAM OF JUDAH ... ..	...	2 6
BY THE WATERS OF BABYLON ... ..	...	1 0	DITTO (CHORUSES ONLY, SOL-FA) ... ..	...	1 0
LORD IS MY SHEPHERD (PSALM 23) ... ..	...	0 8	JASON ... ..	...	2 6
SILVER STAR (FEMALE VOICES) ... ..	...	1 6	JUBILEE ODE ... ..	...	1 6
OLIVER KING.			NEW COVENANT ... ..	...	1 6
BY THE WATERS OF BABYLON (PSALM 137) ... ..	...	1 6	PROCESSION OF THE ARK (CHORAL SCENE) ... ..	...	1 6
NAIADS (FEMALE VOICES) ... ..	...	1 6	DITTO (DITTO) (SOL-FA) ... ..	...	0 9
ROMANCE OF THE ROSES ... ..	...	2 6	ROSE OF SHARON ... ..	...	2 6
SANDS O' DEE (BALLAD) (SOL-FA, 2d.) ... ..	...	0 4	STORY OF SAYID ... ..	...	3 0
THREE FISHERS (BALLAD) (SOL-FA, 3d.) ... ..	...	0 6	TROUBADOUR (LYRICAL DRAMA) ... ..	...	5 0
J. KINROSS.			VENI, CREATOR SPIRITUS ... ..	...	2 0
SONGS IN A VINEYARD (FEMALE V.) (SOL-FA, 6d.)	...	1 6	WITCH'S DAUGHTER ... ..	...	3 6
H. LAHEE.			A. M. MACLEAN.		
SLEEPING BEAUTY (FEMALE VV.) (SOL-FA, 6d.)	...	1 6	ANNUNCIATION ... ..	...	2 6
MAX LAISTNER.			C. MACPHERSON.		
FRIAR'S MERE (MALE VOICES) ... ..	...	1 6	BY THE WATERS OF BABYLON (PSALM 137) ... ..	...	2 0
HENRY LAWES.			L. MANCINELLI.		
MASQUE OF COMUS ... ..	...	2 0	ERO E LEANDRO (OPERA) ... ..	...	5 0
G. F. LE JEUNE.			F. W. MARKULL.		
COMMUNION SERVICE IN C ... ..	...	2 0	ROLAND'S HORN (MALE VOICES) ... ..	...	2 6
FIRST MASS IN C ... ..	...	2 0	F. E. MARSHALL.		
EDWIN H. LEMARE.			PRINCE SPRITE (FEMALE VOICES) ... ..	...	2 6
COMMUNION SERVICE IN F ... ..	...	2 6	CHORAL DANCES FROM DITTO ... ..	...	1 0
'TIS THE SPRING OF SOULS TO-DAY ... ..	...	1 0	GEORGE C. MARTIN.		
LEONARDO IEO.			COMMUNION SERVICE IN A ... ..	...	1 0
DIXIT DOMINUS ... ..	...	1 0	DITTO IN C ... ..	...	1 0
F. LEONI.			FESTIVAL TE DEUM IN A (SOL-FA, 2d.) ... ..	...	0 6
GATE OF LIFE (SOL-FA, IS.) ... ..	...	2 0	J. MASSENET.		
H. LESLIE.			MANON (OPERA) ... ..	...	6 0
FIRST CHRISTMAS MORN ... ..	...	2 6	J. T. MASSER.		
F. LISZT.			HARVEST CANTATA ... ..	...	1 0
LEGEND OF ST. ELIZABETH ... ..	...	3 0	J. H. MAUNDER.		
THIRTEENTH PSALM ... ..	...	2 0	BETHLEHEM (CHRISTMAS) (SOL-FA, IS.) ... ..	...	2 0
C. H. LLOYD.			OLIVET TO CALVARY (SOL-FA, 9d.) ... ..	...	1 6
ALCESTIS (MALE VOICES) ... ..	...	1 6	PENITENCE, PARDON, AND PEACE (SOL-FA, IS.) ... ..	...	1 6
ANDROMEDA ... ..	...	3 0	SONG OF THANKSGIVING (SOL-FA, 9d.) ... ..	...	1 6
GLEANERS' HARVEST (FEMALE VOICES) ... ..	...	1 6	T. R. MAYOR.		
HERO AND LEANDER ... ..	...	1 6	LOVE OF CHRIST ... ..	...	1 0
HYMN OF THANKSGIVING ... ..	...	2 0	J. H. MEE.		
LONGBEARD'S SAGA (MALE VOICES) ... ..	...	1 6	DELPHI, A LEGEND OF HELLAS (MALE VOICES) ... ..	...	1 0
O GIVE THANKS UNTO THE LORD ... ..	...	1 0	HORATIUS (MALE VOICES) ... ..	...	1 0
RIGHTEOUS LIVE FOR EVERMORE ... ..	...	1 6	MISSA SOLENNIS IN B FLAT ... ..	...	2 0
ROSSALL ... ..	...	2 0	MENDELSSOHN.		
SIR OGGIE AND THE LADIE ELSIE ... ..	...	1 6	ANTIGONE (MALE VOICES) (SOL-FA, IS.) ... ..	...	4 0
SONG OF BALDER ... ..	...	1 0	AS THE HART PANTS (PSALM 42) (SOL-FA, 6d.) ... ..	...	1 0
SONG OF JUDGMENT ... ..	...	2 6	ATHALIE (SOL-FA, 8d.) ... ..	...	1 0
CLEMENT LOCKNANE.			AVE MARIA (SAVIOUR OF SINNERS) ... ..	...	1 0
ELFIN QUEEN (FEMALE VOICES) ... ..	...	1 6	CHRISTUS (SOL-FA, 6d.) ... ..	...	1 0
HARVEY LÖHR.			COME, LET US SING (PSALM 95) (SOL-FA, 6d.) ... ..	...	1 0
QUEEN OF SHEBA (CHORUSES ONLY, IS.) ... ..	...	5 0	ELIJAH (POCKET EDITION) ... ..	...	1 0
W. H. LONGHURST.			DITTO (SOL-FA, IS.) ... ..	...	2 0
VILLAGE FAIR (FEMALE VOICES) ... ..	...	2 0	DITTO (CHORUSES ONLY) ... ..	...	1 0
ELVA LORENCE AND			FESTGESANG (S.A.T.B.) (SOL-FA, 2d.) ... ..	...	1 0
G. KENNEDY CHRYSTIE.			DITTO (MALE VOICES) (T.T.B.B.) ... ..	...	1 0
TERRA FLORA (OPERETTA FOR CHILDREN) ... ..	...	2 0	HEAR MY PRAYER (S. SOLO AND CHORUS) ... ..	...	1 0
C. EGERTON LOWE.			DITTO (DITTO) (SOL-FA, 2d.) ... ..	...	0 4
LITTLE BO-PEEP (OPERETTA) (SOL-FA, 4d.) ... ..	...	1 0	HYMN OF PRAISE (LOBGESANG) (SOL-FA, 6d.) ... ..	...	1 0
M. L. C. L.			DITTO (CHORUSES ONLY) ... ..	...	0 6
SPORTS (OPERETTA) ... ..	...	2 0	LAUDA SION (PRAISE JEHOVAH) (SOL-FA, 9d.) ... ..	...	1 0
HAMISH MacCUNN.			LORD, HOW LONG WILT THOU (SOL-FA, 4d.) ... ..	...	1 0
LAY OF THE LAST MINSTREL (SOL-FA, IS. 6d.) ... ..	...	2 6	LORELEY (SOL-FA, 6d.) ... ..	...	1 0
LORD ULLIN'S DAUGHTER (SOL-FA, 8d.) ... ..	...	1 0	MAN IS MORTAL (EIGHT VOICES) ... ..	...	1 0
WRECK OF THE HESPERUS (SOL-FA, 6d.) ... ..	...	1 0	MIDSUMMER NIGHT'S DREAM (FEMALE VOICES) ... ..	...	1 0
			DITTO (DITTO) (SOL-FA) ... ..	...	0 4
			MY GOD, WHY, O WHY (SOL-FA, 4d.) ... ..	...	0 6
			NOT UNTO US, O LORD (PSALM 115) ... ..	...	1 0

MENDELSSOHN—Continued.		s. d.	C. H. H. PARRY.		s. d.
ŒDIPUS AT COLONOS (MALE VOICES) ...	...	3 0	AGAMEMNON (GREEK PLAY) (MALE VOICES) ...	...	3 0
ST. PAUL (CHORUSES, SOL-FA, IS.) ...	...	2 0	BEYOND THESE VOICES THERE IS PEACE ...	...	2 6
DITTO (POCKET EDITION) ...	...	1 0	BIRDS OF ARISTOPHANES (GREEK PLAY) (MALE)	...	5 0
SING TO THE LORD (PSALM 98) ...	...	0 8	BLEST PAIR OF SIRENS (SOL-FA, 8d.) ...	...	1 0
SON AND STRANGER (OPERETTA) ...	...	4 0	DITTO (ENGLISH AND GERMAN WORDS)	...	Mark 2,50
THREE MOTETS FOR FEMALE VOICES ...	...	1 0	DE PROFUNDIS (PSALM 130) ...	...	2 0
(DITTO, SOL-FA, 1st., 2d., AND 2d. EACH.)	...	1 0	ETON ...	...	2 0
TO THE SONS OF ART (MALE VOICES) ...	...	0 3	ETON MEMORIAL ODE ...	...	1 6
DITTO (SOL-FA) ...	...	1 0	GLORIES OF OUR BLOOD AND STATE ...	...	1 0
WALPURGIS NIGHT (SOL-FA, IS.) ...	...	1 0	INVOCATION TO MUSIC ...	...	2 6
WHEN ISRAEL OUT OF EGYPT CAME (SOL-FA, 9d.)	...	0 6	JOB (CHORUSES ONLY, SOL-FA, IS.) ...	...	5 0
WHY RAGE FIERCELY (SOL-FA, 3d.) ...	...	2 0	JUDITH (CHORUSES ONLY, SOL-FA, 2s.) ...	...	5 0
R. D. METCALFE AND A. KENNEDY.			KING SAUL (CHORUSES ONLY, SOL-FA, IS. 6d.) ...		
PRINCE FERDINAND OPERETTA (SOL-FA, 9d.) ...	...	2 0	L'ALLEGRO (SOL-FA, IS. 6d.) ...	...	2 6
MEYERBEER.			LOTOS-EATERS (THE CHORIC SONG) ...		
NINETY-FIRST PSALM (LATIN) ...	...	1 0	LOVE THAT CASTETH OUT FEAR ...	...	2 6
DITTO (ENGLISH) ...	...	1 0	MAGNIFICAT (LATIN) ...	...	1 6
A. MOFFAT.			ODE ON ST. CECILIA'S DAY (SOL-FA, IS.) ...		
BEE QUEEN (OPRETTEA) (SOL-FA, 6d.) ...	...	1 0	ODE TO MUSIC (SOL-FA, 6d.) ...	...	1 6
CHRISTMAS DREAM (CANTATA FOR CHILDREN)	...	0 4	PIED PIPER OF HAMELIN (SOL-FA, IS.) ...	...	2 0
DITTO (DITTO) (SOL-FA) ...	...	0 4	PROMETHEUS UNBOUND ...	...	3 0
B. MOLIQUE.			SONG OF DARKNESS AND LIGHT (SOL-FA, 9d.) ...		
ABRAHAM ...	...	3 0	SOUL'S RANSOM (A PSALM OF THE POOR) ...	...	2 0
J. A. MOONIE.			TE DEUM LAUDAMUS (LATIN) ...		
KILLIECRANKIE (SOL-FA, 8d.) ...	...	1 6	VISION OF LIFE (SOL-FA, IS.) ...	...	2 6
WOODLAND DREAM (FEMALE VOICES)	...	2 0	VOCES CLAMANTUM (THE VOICES OF THEM)	...	2 0
(SOL-FA, 9d.) ...	...	2 0	WAR AND PEACE (ODE) CHORUSES (SOL-FA, IS. 6d.)	...	3 0
HAROLD MOORE.			T. M. PATTISON.		
DARKEST HOUR (SOL-FA, 9d.) ...	...	1 6	ANCIENT MARINER (CHORUSES ONLY, IS.) ...	...	2 6
MOZART.			LAY OF THE LAST MINSTREL (CHORUSES, IS.) ...		
COMMUNION SERVICE IN B FLAT (NO. 7) ...	...	1 6	LONDON CRIES ...	...	2 0
GLORY, HONOUR, PRAISE. THIRD MOTET	...	0 3	MAY DAY ...	...	1 0
(SOL-FA, 2d.) ...	...	0 3	MIRACLES OF CHRIST (SOL-FA, 6d.) ...	...	1 0
HAVE MERCY, O LORD. SECOND MOTET ...	...	0 3	A. L. PEACE.		
KING THAMOS ...	...	1 0	ST. JOHN THE BAPTIST (SOL-FA, IS.) ...	...	2 6
LITANIA DE VENERABILI ALTARIS (IN E FLAT)	...	1 6	PERGOLESI.		
LITANIA DE VENERABILI SACRAMENTO (IN B	...	1 6	STABAT MATER (FEMALE VOICES) (SOL-FA, 6d.)	...	1 0
FLAT) ...	...	1 0	CIRO PINUTI.		
MASS IN C (NO. 1) (LATIN AND ENGLISH) ...	...	1 0	PHANTOMS—FANTASMI NELL' OMBRA ...	...	1 0
MASS IN B FLAT (NO. 7) ...	...	1 0	PERCY PITT.		
MASS IN G (NO. 12) (LATIN) ...	...	1 0	HOHENLINDEN (MEN'S VOICES) ...	...	1 6
DITTO (LATIN AND ENGLISH) (SOL-FA, 9d.)	...	1 0	JOHN POINTER.		
DITTO (CHORUSES ONLY) ...	...	0 8	SONG OF HAROLD HARFAGER (MALE VOICES)	...	1 0
MASS IN D (NO. 15) (REQUIEM) ...	...	1 0	(SOL-FA, 6d.) ...	...	1 0
DITTO (LATIN AND ENGLISH) ...	...	1 0	V. W. POPHAM.		
DITTO (DITTO) (SOL-FA) ...	...	0 3	EARLY SPRING ...	...	1 0
O GOD, WHEN THOU APPEAREST. FIRST MOTET	...	0 2	J. B. POWELL.		
DITTO (DITTO) (SOL-FA) ...	...	0 2	PANGE LINGUA (SING, MY TONGUE) ...	...	1 6
SPLENDENTE TE, DEUS. FIRST MOTET ...	...	0 3	A. H. D. PRENDERGAST.		
E. MUNDELLA.			SECOND ADVENT ...		
VICTORY OF SONG (FEMALE VOICES) ...	...	1 0	F. W. PRIEST.		
JOHN NAYLOR.			CENTURION'S SERVANT ...		
JEREMIAH ...	...	3 0	C. E. PRITCHARD.		
J. NESVERA.			KUNACEPA ...		
DE PROFUNDIS ...	...	2 6	E. PROUT.		
STAFFORD NORTH.			DAMON AND PHINTIAS (MALE VOICES) ...		
IN THE MORNING (SOL-FA, 8d.) ...	...	1 0	FREEDOM ...	...	1 0
E. A. NUNN.			HEREWARD ...	...	4 0
MASS IN C ...	...	2 0	HUNDRETH PSALM (SOL-FA, 4d.) ...	...	1 0
E. CUTHBERT NUNN.			QUEEN AIMÉE (FEMALE VOICES) ...	...	1 6
FAIRY SLIPPER (CHILDREN'S OPERA) (SOL-FA, 8d.)	...	2 0	RED CROSS KNIGHT (SOL-FA, 2s.) ...	...	4 0
VIA DOLOROSA ...	...	1 6	H. PURCELL.		
A. O'LEARY.			DIDO AND ÆNEAS ...		
MASS OF ST. JOHN ...	...	1 6	KING ARTHUR ...	...	2 0
REV. SIR FREDK. OUSELEY.			MASQUE IN "DIOCESIAN" ...	...	2 0
MARTYRDOM OF ST. POLYCARP ...	...	2 6	ODE ON ST. CECILIA'S DAY (CHORUSES,		
PALESTRINA.			SOL-FA, 8d.) ...		
COMMUNION SERVICE (ASSUMPTA EST MARIA)	...	2 6	TE DEUM AND JUBILATE IN D ...	...	1 0
COMMUNION SERVICE (MISSA PAPÆ MARCELLI)	...	2 6	TE DEUM (EDITED BY DR. BRIDGE) (SOL-FA, 6d.)	...	1 0
MISSA ASSUMPTA EST MARIA ...	...	2 6	DITTO (LATIN ARRANGEMENT BY R. R. TERRY)	...	1 0
MISSA BREVIS ...	...	2 6	G. RATHBONE.		
MISSA "O ADMIRABILE COMMERCIMUM"	...	2 6	ORPHEUS (POWER OF MUSIC) (FEMALE	...	1 6
MISSA PAPÆ MARCELLI ...	...	2 0	VOICES) (SOL-FA, 6d.) ...	...	1 0
STABAT MATER ...	...	1 6	VOGELWEID THE MINNESINGER (CHILDREN'S	...	1 0
H. W. PARKER.			VOICES) (SOL-FA, 6d.) ...		
HORA NOVISSIMA ...	...	3 6	F. J. READ.		
KOBOLDS ...	...	1 6	SONG OF HANNAH ...	...	1 0
LEGEND OF ST. CHRISTOPHER ...	...	5 0	ODE ...	...	1 6
WANDERER'S PSALM ...	...	2 6			

J. F. H. READ.		s.	d.	SCHUMANN.		s.	d.
BARTIMEUS ... ..	...	1	6	ADVENT HYMN, "IN LOWLY GUISE" ... ..	...	1	0
CARACTACUS ... ..	...	2	6	FAUST ... ..	...	3	0
CONSERVATION OF THE FANNER ... ..	...	1	6	KING'S SON ... ..	...	1	0
DEATH OF YOUNG ROMILLY ... ..	...	1	0	LUCK OF EDENHALL (MALE VOICES) ... ..	...	1	6
HAROLD ... ..	...	4	0	MANFRED ... ..	...	1	0
HESPERUS (SOL-FA, 9d.) ... ..	...	1	9	MIGNON'S REQUIEM ... ..	...	1	0
IN THE FOREST (MALE VOICES) ... ..	...	1	0	MINSTREL'S CURSE ... ..	...	1	6
PSYCHE (CHORUSES ONLY, 2s.) ... ..	...	5	0	NEW YEAR'S SONG (SOL-FA, 6d.) ... ..	...	1	0
DOUGLAS REDMAN.				PARADISE AND THE PERI (SOL-FA, 1s. 6d.)			
COR UNAM, VIA UNA (FEMALE VOICES) ... ..	...	1	6	PILGRIMAGE OF THE ROSE			
C. T. REYNOLDS.				REQUIEM			
CHILDHOOD OF SAMUEL (SOL-FA, 1s.) ... ..	...	2	0	SONG OF THE NIGHT			
ARTHUR RICHARDS.				H. SCHÜTZ.			
PUNCH AND JUDY (OPERETTA) (SOL-FA, 6d.) ... ..	...	1	6	PASSION OF OUR LORD			
WAXWORK CARNIVAL (OPERETTA) (SOL-FA, 8d.) ... ..	...	2	0	BERTRAM LUARD-SELBY.			
J. V. ROBERTS.				DYING SWAN			
JONAH ... ..	...	2	0	FAKENHAM GHOST			
PASSION ... ..	...	1	6	HELENA IN TROAS			
R. WALKER ROBSON.				SUMMER BY THE SEA (FEMALE VV.) (SOL-FA, 6d.)			
CHRISTUS TRIUMPHATOR ... ..	...	3	6	WAITS OF BREMEN (CHILDREN) (SOL-FA, 6d.)			
W. S. ROCKSTRO.				H. R. SHELLEY.			
GOOD SHEPHERD ... ..	...	2	6	VEXILLA REGIS (THE ROYAL BANNERS FORWARD)			
J. L. ROECKEL.				E. SILAS.			
HOURS (OPERETTA) (SOL-FA, 9d.) ... ..	...	2	0	COMMUNION SERVICE IN C			
LITTLE SNOW-WHITE (OPERETTA) (SOL-FA, 9d.) ... ..	...	2	0	JOASH			
SILVER PENNY (OPERETTA) (SOL-FA, 9d.) ... ..	...	2	0	MASS IN C			
EDMUND ROGERS.				HENRY SMART.			
FOREST FLOWER (FEMALE VOICES) ... ..	...	1	6	BRIDE OF DUNKERRON (SOL-FA, 1s.)			
ROLAND ROGERS.				KING RENÉ'S DAUGHTER (FEMALE VOICES)			
FLORABEL (FEMALE VOICES) (SOL-FA, 1s.) ... ..	...	1	6	DITTO (DITTO) (SOL-FA)			
PRAYER AND PRAISE (OBLONG) ... ..	...	4	0	SING TO THE LORD			
F. ROLLASON.				J. M. SMETON.			
STOOD THE MOURNFUL MOTHER WEeping ... ..	...	1	6	ARIADNE (SOL-FA, 9d.)			
ROMBERG.				CONNLA			
HARMONY OF THE SPHERES ... ..	...	1	0	KING ARTHUR (SOL-FA, 1s.)			
LAY OF THE BELL (SOL-FA, 8d.) ... ..	...	1	0	ALICE MARY SMITH.			
TE DEUM ... ..	...	1	0	ODE TO THE NORTH-EAST WIND			
TRANSIENT AND THE ETERNAL (SOL-FA, 4d.) ... ..	...	1	0	ODE TO THE PASSIONS			
C. B. ROTHAM.				RED KING (MEN'S VOICES)			
ANDROMEDA ... ..	...	2	6	SONG OF THE LITTLE BALFUNG (MALE VOICES)			
ROSSINI.				DITTO (SOL-FA)			
MOSES IN EGYPT ... ..	...	6	0	E. M. SMYTH			
STABAT MATER (SOL-FA, 1s.) (CHORUSES, 6d.) ... ..	...	1	0	MASS IN D			
CHARLES B. RUTENBER.				ARTHUR SOMERVELL.			
DIVINE LOVE ... ..	...	2	6	CHARGE OF THE LIGHT BRIGADE (SOL-FA, 4d.)			
JOSEPH RYELANDT.				ELEGY			
DE KOMST DES HEEREN (THE COMING OF THE LORD) ... ..	...	8	0	ENCHANTED PALACE (OPERETTA) (SOL-FA, 8d.)			
ED. SACHS.				FORSAKEN MERMAN (SOL-FA, 8d.)			
KING-CUPS ... ..	...	1	0	KING THRUSHBEARD (OPERETTA) (SOL-FA, 9d.)			
WATER LILIES ... ..	...	1	0	KNAVE OF HEARTS. (OPERETTA) (SOL-FA, 8d.)			
C. SAINTON-DOLBY.				MASS IN C MINOR			
FLORIMEL (FEMALE VOICES) ... ..	...	2	6	ODE ON THE INTIMATIONS OF IMMORTALITY			
CAMILLE SAINT-SAËNS.				ODE TO THE SEA (SOL-FA, 1s.)			
HEAVENS DECLARE—CELI ENARRANT ... ..	...	1	6	POWER OF SOUND (SOL-FA, 1s.)			
W. H. SANGSTER.				PRINCESS ZARA (OPERETTA) (SOL-FA, 9d.)			
ELYSIUM ... ..	...	1	0	SEVEN LAST WORDS			
H. W. SCHARTAU.				R. SOMERVILLE.			
CHRISTMAS HOLIDAYS (FEMALE VOICES) ... ..	...	0	6	'PRENTICE PILLAR (OPERA)			
SCHUBERT.				W. H. SPEER.			
COMMUNION SERVICE IN A FLAT ... ..	...	2	0	JACKDAW OF RHEIMS			
DITTO IN B FLAT ... ..	...	2	0	LAY OF ST. CUTHBERT			
DITTO IN C ... ..	...	2	0	SPOHR.			
DITTO IN E FLAT ... ..	...	2	0	CALVARY			
DITTO IN F ... ..	...	2	0	CHRISTIAN'S PRAYER			
DITTO IN G ... ..	...	2	0	FALL OF BABYLON			
LAZARUS (EASTER) ... ..	...	1	6	FROM THE DEEP I CALLED			
MASS IN A FLAT ... ..	...	1	0	GOD IS MY SHEPHERD			
Do. IN B FLAT ... ..	...	1	0	GOD, THOU ART GREAT (SOL-FA, 6d.)			
Do. IN C ... ..	...	1	0	HOW LOVELY ARE THY DWELLINGS FAIR			
Do. IN E FLAT ... ..	...	2	0	HYMN TO ST. CECILIA			
Do. IN F (SOL-FA, 9d.) ... ..	...	1	0	JEHOVAH, LORD OF HOSTS			
Do. IN G ... ..	...	1	0	LAST JUDGMENT (SOL-FA, 1s.)			
SONG OF MIRIAM (SOL-FA, 6d.) ... ..	...	1	0	DITTO (CHORUSES ONLY)			
DITTO (WELSH WORDS) (SOL-FA) ... ..	...	0	6	MASS (FIVE SOLO VOICES AND DOUBLE CHOIR)			
SONG OF THE SPIRITS OVER THE WATERS (MALE VOICES) (SOL-FA, 6d.) ... ..	...	1	0	JOHN STAINER.			
				CRUCIFIXION (SOL-FA, 9d.)			
				DAUGHTER OF JAIRUS (SOL-FA, 9d.)			
				ST. MARY MAGDALEN (SOL-FA, 1s.)			

C. VILLIERS STANFORD.		s.	d.	R. WAGNER.		s.	d.
BATTLE OF THE BALTIC ... ..	...	1	6	HOLY SUPPER OF THE APOSTLES (MALE VOICES) ... ..	...	2	0
CARMEN SÆCULARE ... ..	...	1	6	W. M. WAIT.			
COMMUNION SERVICE IN G ... ..	...	2	6	GOD WITH US ... ..	...	2	0
EAST TO WEST ... ..	...	1	6	GOOD SAMARITAN ... ..	...	2	0
EDEN (DRAMATIC ORATORIO) ... ..	...	5	0	ST. ANDREW ... ..	...	2	0
EUMENIDES (MALE VOICES) ... ..	...	3	0	ERNEST WALKER.			
GOD IS OUR HOPE (PSALM 46) ... ..	...	2	0	HYMN TO DIONYSUS ... ..	...	1	0
MASS IN G MAJOR ... ..	...	2	6	ODE TO A NIGHTINGALE ... ..	...	1	0
CEDIPUS REX (MALE VOICES) ... ..	...	3	0	R. H. WALTHER.			
REVENGE (SOL-FA, 9d.) ... ..	...	1	6	PIED PIPER OF HAMELIN ... ..	...	2	0
DITTO (GERMAN WORDS) ... ..	...	Mark 2		H. W. WAREING.			
VOYAGE OF MAELDUNE ... ..	...	2	6	COURT OF QUEEN SUMMERGOLD (OPERETTA) (SOL-FA, 6d.) ... ..	...	1	0
D. STEPHEN.				HO-HO, OF THE GOLDEN BELT (SOL-FA, 6d.) ... ..	...	1	0
LAIRD O' COCKPEN (SOL-FA, 6d.) ... ..	...	1	0	PRINCESS SNOWFLAKE (OPERETTA) (SOL-FA, 6d.) ... ..	...	1	0
STEFAN STOCKER.				WRECK OF THE HESPERUS ... ..	...	1	6
SONG OF THE FATES ... ..	...	1	0	HENRY WATSON.			
SIGISMOND STOJOWSKI.				IN PRAISE OF THE DIVINE (MALE VOICES) ... ..	...	2	0
SPRINGTIME ... ..	...	1	0	PSALM OF THANKSGIVING ... ..	...	1	0
J. STORER.				WEBER.			
MASS OF OUR LADY OF RANSOM ... ..	...	1	6	COMMUNION SERVICE IN E FLAT ... ..	...	1	6
TOURNAMENT ... ..	...	1	0	IN CONSTANT ORDER (HYMN) ... ..	...	1	0
E. C. SUCH.				JUBILEE CANTATA ... ..	...	1	0
GOD IS OUR REFUGE (PSALM 46) ... ..	...	1	0	MASS IN E FLAT (LATIN AND ENGLISH) ... ..	...	1	0
NARCISSUS AND ECHO (CHORUSES ONLY, IS.) ... ..	...	3	0	MASS IN G (DITTO) ... ..	...	1	0
ARTHUR SULLIVAN.				PRECIOSA (CHORUSES ONLY, 6d.) ... ..	...	1	0
GOLDEN LEGEND (SOL-FA, 2s.) ... ..	...	3	6	THREE SEASONS ... ..	...	1	0
KING ARTHUR (INCIDENTAL MUSIC) ... ..	...	1	6	S. WESLEY.			
ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ..	...	1	0	DIXIT DOMINUS ... ..	...	1	0
TE DEUM (FESTIVAL) (SOL-FA, IS.) ... ..	...	1	0	EXULTATE DEO (SING ALOUD WITH GLADNESS) ... ..	...	0	6
TE DEUM (THANKSGIVING) (SOL-FA, 9d.) ... ..	...	1	0	IN EXITU ISRAEL (ENGLISH OR LATIN WORDS) ... ..	...	0	4
T. W. SURETTE.				S. S. WESLEY.			
EVE OF ST. AGNES ... ..	...	2	0	O LORD, THOU ART MY GOD ... ..	...	1	0
W. TAYLOR.				FLORENCE E. WEST.			
St. JOHN THE BAPTIST ... Paper boards	4	0		MIDSUMMER'S DAY (OPERETTA) (SOL-FA, 6d.) ... ..	...	1	6
A. GORING THOMAS.				JOHN E. WEST.			
SUN-WORSHIPPERS (SOL-FA, 9d.) ... ..	...	1	0	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE ... ..	...	1	0
D. THOMAS.				MAY-DAY REVELS (FEMALE VOICES) ... ..	...	1	6
LLYN Y FAN (VAN LAKE) (SOL-FA, IS. 6d.) ... ..	...	3	6	DITTO (SOL-FA) ... ..	...	0	4
E. H. THORNE.				SEED-TIME AND HARVEST (SOL-FA, IS.) ... ..	...	2	0
BE MERCIFUL UNTO ME ... ..	...	1	0	SONG OF ZION ... ..	...	1	0
G. W. TORRANCE.				STORY OF BETHLEHEM (SOL-FA, 9d.) ... ..	...	1	6
REVELATION ... ..	...	5	0	A. N. WIGHT.			
BERTHOLD TOURS.				MINSTREL'S CURSE ... ..	...	1	6
FESTIVAL ODE ... ..	...	1	0	C. LEE WILLIAMS.			
HOME OF TITANIA (FEMALE VOICES) (SOL-FA, 6d.) ... ..	...	1	6	FESTIVAL HYMN (SOL-FA, 3d.) ... ..	...	0	8
FERRIS TOZER.				GETHSEMANE ... ..	...	2	0
BALAAM AND BALAK ... ..	...	2	6	HARVEST SONG OF PRAISE ... ..	...	1	6
IN THE DESERT & IN THE GARDEN (SOL-FA, IS.) ... ..	...	1	6	LAST NIGHT AT BETHANY (SOL-FA, IS.) ... ..	...	2	0
KING NEPTUNE'S DAUGHTER (FEMALE VOICES) ... ..	...	1	6	A. E. WILSHIRE.			
DITTO (DITTO) (SOL-FA) ... ..	...	0	6	GOD IS OUR HOPE (PSALM 46) ... ..	...	2	0
P. TSCHAIKOWSKY.				THOMAS WINGHAM.			
NATURE AND LOVE (FEMALE VOICES) (SOL-FA, 4d.) ... ..	...	1	0	MASS IN D (REGINA CÆLI) ... ..	...	3	0
VAN BREE.				TE DEUM (LATIN) ... ..	...	1	6
St. CECILIA'S DAY (SOL-FA, 9d.) ... ..	...	1	0	CHAS. WOOD.			
CHARLES VINCENT.				ODE TO THE WEST WIND ... ..	...	1	0
LITTLE MERMAID (FEMALE VOICES) ... ..	...	1	6	F. C. WOODS.			
VILLAGE QUEEN (FEMALE VOICES) ... ..	...	1	6	GREYPORT LEGEND (1797) (MALE VOICES) ... ..	...	1	0
DITTO (DITTO) (SOL-FA) ... ..	...	0	6	DITTO (DITTO) (SOL-FA) ... ..	...	0	6
A. L. VINGOE.				KING HAROLD (SOL-FA, 9d.) ... ..	...	1	6
MAGICIAN (OPERETTA) (SOL-FA, 9d.) ... ..	...	2	0	OLD MAY-DAY (FEMALE VOICES) (SOL-FA, 6d.) ... ..	...	1	6
W. S. VINNING.				E. M. WOOLLEY.			
SONG OF THE PASSION (St. JOHN) ... ..	...	1	6	CAPTIVE SOUL ... ..	...	1	6
S. P. WADDINGTON.				D. YOUNG.			
JOHN GILPIN (SOL-FA, 8d.) ... ..	...	2	0	BLESSED DAMOZEL ... ..	...	1	6
WHIMLAND (OPERETTA) (SOL-FA, 8d.) ... ..	...	2	0				

Most of the above Works may be had in paper boards at 6d. each extra, or handsomely bound in cloth, with red or gilt edges, at 1s., 1s. 6d., or 2s. each extra.