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HYMN OF PRAISE

(LOBGESANG)

COMPOSED BY

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(OP. 52.)

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A HYMN OF PRAISE.

(LOBGESANG.)

No. 1.—SYMPHONY.

*Maestoso con Moto—Allegro—Allegretto
agitato—Adagio religioso.*

No. 2.—CHORUS.

All men, all things, all that has life and
breath, sing to the Lord. Hallelujah.

Praise the Lord with lute and harp, in joyful
song extol Him, and let all flesh magnify His
might and His glory.

No. 2½.—SOLO (SOPRANO) AND SEMI-CHORUS.

Praise thou the Lord, O my spirit, and my
inmost soul praise His great loving-kindness.

Praise thou the Lord, O my spirit, and forget
thou not all His benefits.

No. 3.—RECITATIVE.—(TENOR.)

Sing ye praise, all ye redeemed of the Lord,
redeemed from the hand of the foe, from your
distresses, from deep affliction; who sat in the
shadow of death and darkness. All ye that cry
in trouble unto the Lord, sing ye praise! give
ye thanks, proclaim aloud His goodness.

AIR.—(TENOR.)

He counteth all your sorrows in the time of
need. He comforts the bereaved with His
regard. Sing ye praise, give ye thanks, pro-
claim aloud His goodness.

No. 4.—CHORUS.

All ye that cried unto the Lord in distress
and deep affliction. He counteth all your
sorrows in the time of need.

No. 5.—DUET (SOPRANI) AND CHORUS.

I waited for the Lord, He inclined unto me,
He heard my complaint; O blessed are they
that hope and trust in the Lord.

No. 6.—AIR.—(TENOR.)

The sorrows of death had closed all around
me, and hell's dark terrors had got hold upon
me, with trouble and deep heaviness; but said
the Lord, "Come, arise from the dead, and
awake thou that sleepest, I bring thee salvation."

RECITATIVE.—(TENOR.)

We called through the darkness, "Watch-
man, will the night soon pass?" The watch-
man only said, "Though the morning will
come, the night will come also." Ask ye,
enquire ye, ask if ye will, enquire ye, return
again, ask, "Watchman, will the night soon
pass?"

No. 7.—SOLO (SOPRANO) AND CHORUS.

The night is departing, the day is approach-
ing. Therefore let us cast off the works of
darkness, and let us gird on the armour of
light. The day is approaching, the night is
departing.

No. 8.—CHORAL.

Let all men praise the Lord,
In worship lowly bending;
On His most Holy Word,
Redeem'd from woe, depending.
He gracious is and just,
From childhood us doth lead;
On Him we place our trust
And hope, in time of need.

Glory and praise to God,
The Father, Son, be given,
And to the Holy Ghost,
On high enthron'd in Heaven.
Praise to the Three-One God;
With pow'rful arm and strong,
He changeth night to day;
Praise Him with grateful song.

No. 9.—DUET.—(SOPRANO AND TENOR.)

My song shall alway be Thy mercy, singing
Thy praise, Thou only God, my tongue ever
speaks the goodness Thou hast done unto me.

I wander in night and foulest darkness, and
mine enemies stand threatening around; yet
called I upon the Name of the Lord, and He
redeemed me with watchful goodness.

No. 10.—CHORUS.

Ye nations, offer to the Lord glory and might.
Ye monarchs, offer to the Lord glory and might.
Thou heaven, offer to the Lord glory and might.
The whole earth, offer to the Lord glory and
might.

O give thanks to the Lord, praise Him, all ye
people, and ever praise His Holy Name.
Sing ye the Lord, and ever praise His Holy Name.
All that has life and breath, sing to the Lord.

SINFONIA.

No 1.

Maestoso con moto. ♩ = 96.

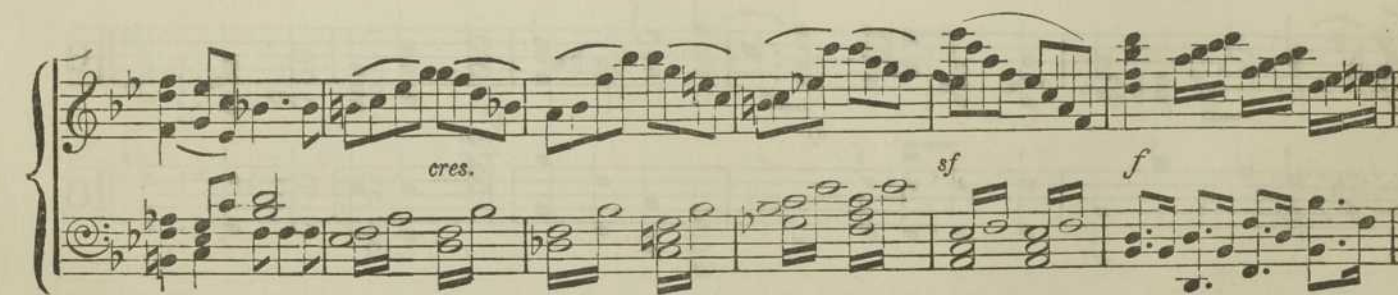
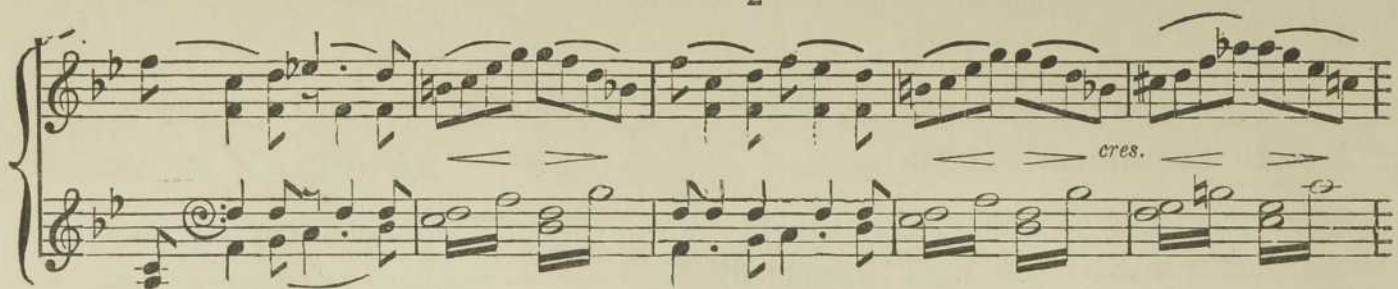
f *Ped.* *sf* *f* *Ped.*

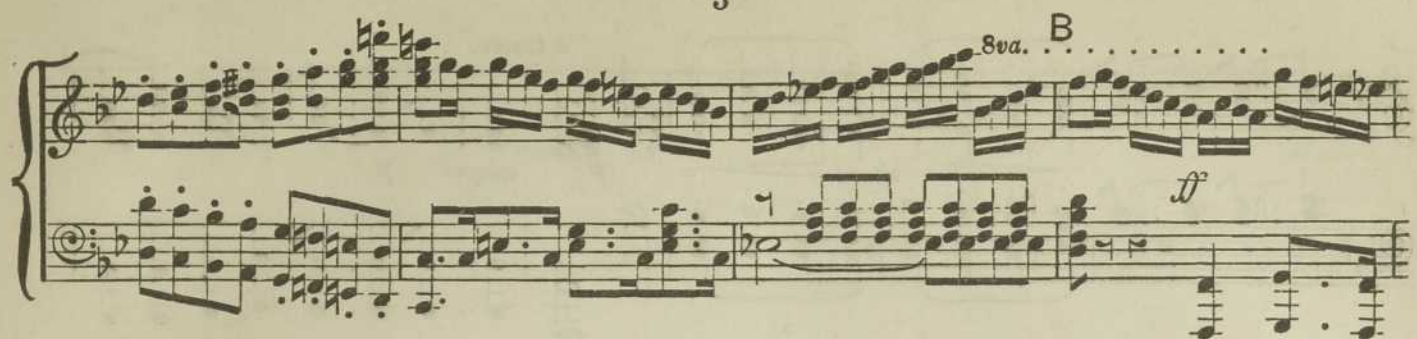
f *Ped.* *f* *Ped.*

f *ff* *sf*

sf *sf* *p*

ff *Ped.* *sf* *sf* *p*







First system of musical notation. The right hand features a melodic line with various intervals and rests, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *a tempo.* and the dynamics include *p* (piano), *sempre*, and *p* (piano). A *ritard.* (ritardando) marking is present over the left hand.



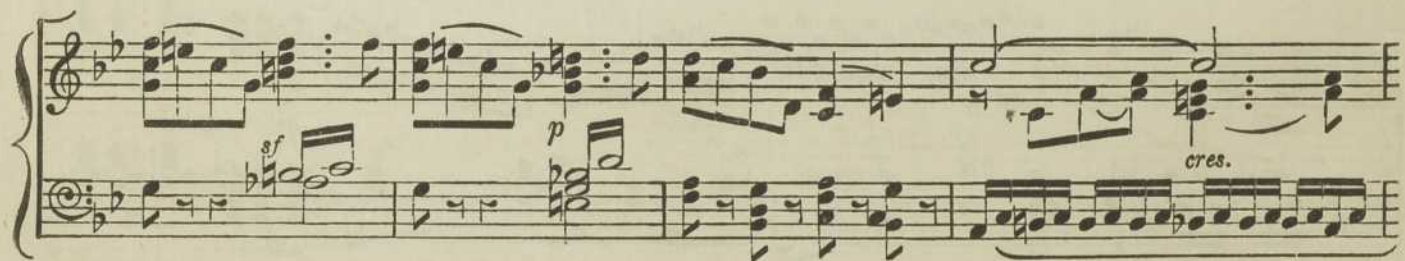
Second system of musical notation. The right hand continues the melodic development, and the left hand maintains the accompaniment. A *cres.* (crescendo) marking is visible in the right hand.



Third system of musical notation. The right hand features a melodic line with a *D* (D major) chord marking. The left hand has a more active accompaniment. Dynamics include *sf* (sforzando), *dim.* (diminuendo), *p* (piano), *p Animato.* (piano, animated), and *sf* (sforzando).



Fourth system of musical notation. The right hand has a melodic line with some rests, and the left hand features a more active accompaniment. Dynamics include *sf* (sforzando) in both hands.



Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand features a more active accompaniment. Dynamics include *p* (piano) in the right hand and *cres.* (crescendo) in the left hand.



Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand features a more active accompaniment. Dynamics include *sf* (sforzando) in both hands and *p cres.* (piano, crescendo) in the right hand.



Seventh system of musical notation. The right hand has a melodic line with some rests, and the left hand features a more active accompaniment. Dynamics include *sf* (sforzando) in the right hand, *p* (piano) in the left hand, and *cres.* (crescendo) in the right hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a crescendo leading to a forte (*f*) section, marked with a sharp (*sf*) dynamic. The bass staff provides harmonic support with chords and a melodic line. A key signature change to E major is indicated at the end of the system.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a sharp (*sf*) dynamic. The bass staff continues with harmonic support.

Third system of musical notation. The treble staff shows a melodic line with a sharp (*sf*) dynamic. The bass staff continues with harmonic support.

Fourth system of musical notation. The treble staff features a melodic line with a sharp (*sf*) dynamic. The bass staff continues with harmonic support.

Fifth system of musical notation. The treble staff features a melodic line with a sharp (*sf*) dynamic. The bass staff continues with harmonic support. A key signature change to F major is indicated at the end of the system.

Sixth system of musical notation. The treble staff features a melodic line with a sharp (*sf*) dynamic. The bass staff continues with harmonic support.

Seventh system of musical notation. The treble staff features a melodic line with a sharp (*sf*) dynamic. The bass staff continues with harmonic support. The phrase "sempre *f*" is written above the treble staff.

First system of musical notation. The right hand (treble clef) features a melodic line with various intervals and accidentals. The left hand (bass clef) provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *sf* (sforzando) is present in the left hand.

Second system of musical notation. The right hand continues the melodic development. The left hand has a dynamic marking of *più f* (pianissimo forte) and a phrase *sempre più f* (always more forte) indicating a crescendo.

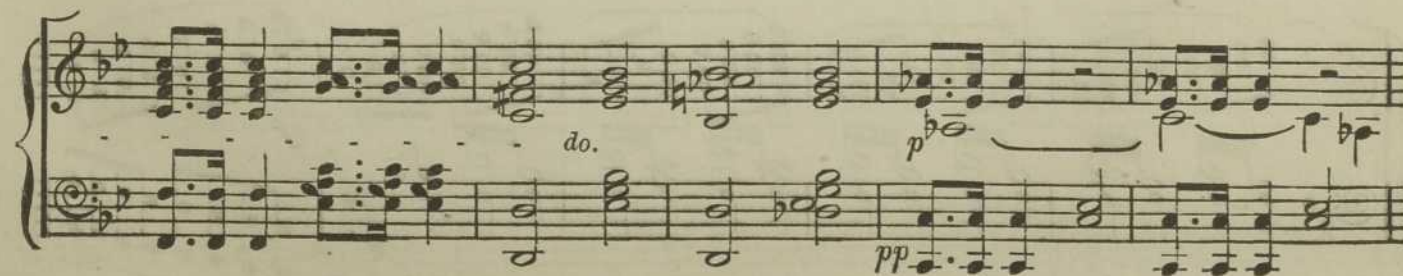
Third system of musical notation. The right hand shows a melodic line with a *ff* (fortissimo) dynamic marking. The left hand has a *p* (piano) dynamic marking.

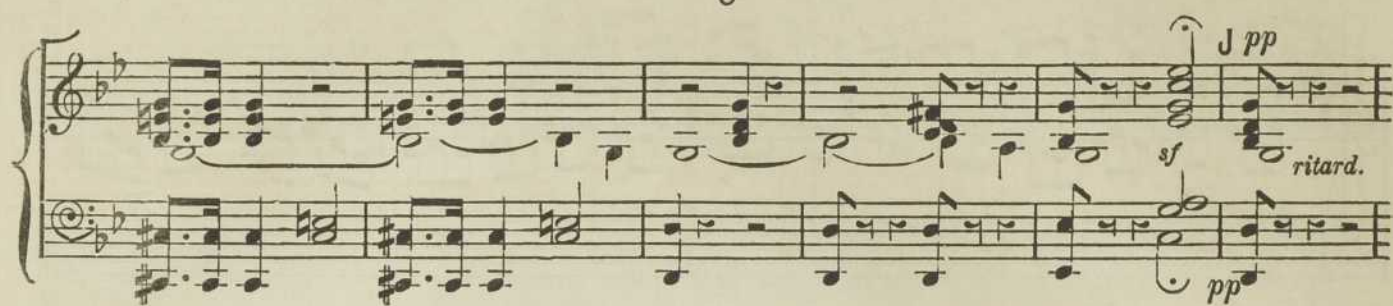
Fourth system of musical notation. The right hand continues the melodic line. The left hand has a *ff* dynamic marking, a *Ped.* (pedal) instruction, and a *p* dynamic marking.

Fifth system of musical notation. The right hand features a melodic line with a *ff* dynamic marking. The left hand has a *ff* dynamic marking.

Sixth system of musical notation. The right hand has a *p* (piano) dynamic marking. The left hand continues the accompaniment.

Seventh system of musical notation. The right hand features a melodic line with a *cres.* (crescendo) marking and a *f* (forte) dynamic marking. The left hand has a *f* dynamic marking and a *Ped.* instruction.





First system of musical notation, featuring a treble and bass staff. The music is in a key with one flat (B-flat) and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) and *pp* (pianissimo). The system concludes with a *ritard.* (ritardando) marking.



Second system of musical notation. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. The tempo is marked *a tempo.* and the dynamics include *dolce.* (dolce).



Third system of musical notation. The right hand features a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The dynamics include *p* (piano).



Fourth system of musical notation. The right hand plays a series of chords, and the left hand provides a harmonic accompaniment. The dynamics include *pp* (pianissimo).



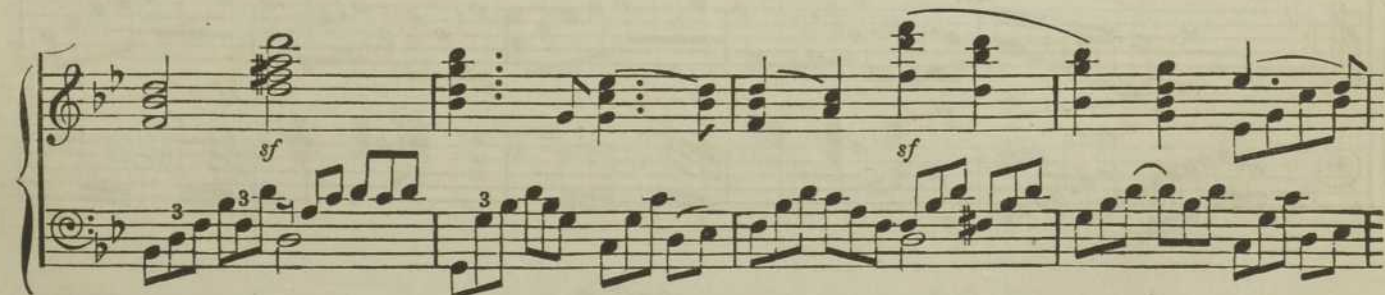
Fifth system of musical notation. The right hand features a melodic line with some grace notes. The left hand continues with a steady accompaniment. The dynamics include *pp* (pianissimo).



Sixth system of musical notation. The right hand features a melodic line with some grace notes. The left hand continues with a steady accompaniment. The dynamics include *cres.* (crescendo), *poco* (poco), *a* (a), and *poco.* (poco).



Seventh system of musical notation. The right hand features a melodic line with some grace notes. The left hand continues with a steady accompaniment. The dynamics include *f* (forte).



f *p* *sf* *Animato.*

sf *sf* *sf* *p*

cres. *sf*

sf *sf* *sf* *p* *cres.*

cen *do.* *f*

M *ff* *sf* *sf*

sf *sf*

This page contains seven systems of musical notation for piano, written in a minor key. The notation includes various dynamics and articulations:

- System 1:** Treble and bass staves. Dynamics: *sf* (first and third measures), *f* (second measure).
- System 2:** Treble and bass staves. Dynamics: *sf* (first measure), *ff* (second measure), *sf* (third measure), *sf* (fourth measure).
- System 3:** Treble and bass staves. Dynamics: *f* (first measure), *sf* (second measure), *sf* (third measure), *sf* (fourth measure), *sempre più f* (fifth measure).
- System 4:** Treble and bass staves. Dynamics: *sf* (first measure), *sf* (second measure), *sf* (third measure), *sf* (fourth measure).
- System 5:** Treble and bass staves. Dynamics: *ff marcato.* (first measure), *sf* (third measure).
- System 6:** Treble and bass staves. Dynamics: *sf* (third measure).
- System 7:** Treble and bass staves. Dynamics: *sf* (third measure), *f* (fourth measure).

First system of musical notation, piano and violin staves. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with slurs and dynamic markings.

p *più f* *sempre più f* *Sves.*

Second system of musical notation, piano and violin staves. The piano part continues with chords and eighth notes. The violin part has a more active melodic line with slurs and dynamic markings.

ff *sf* *ff* *con fuoco.*

Third system of musical notation, piano and violin staves. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with slurs and dynamic markings.

Fourth system of musical notation, piano and violin staves. The piano part continues with chords and eighth notes. The violin part has a more active melodic line with slurs and dynamic markings.

sf *sf*

Fifth system of musical notation, piano and violin staves. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with slurs and dynamic markings.

Sixth system of musical notation, piano and violin staves. The piano part continues with chords and eighth notes. The violin part has a more active melodic line with slurs and dynamic markings.

Maestoso con moto come 1mo. *ff* *p* *sf*

Seventh system of musical notation, piano and violin staves. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with slurs and dynamic markings.

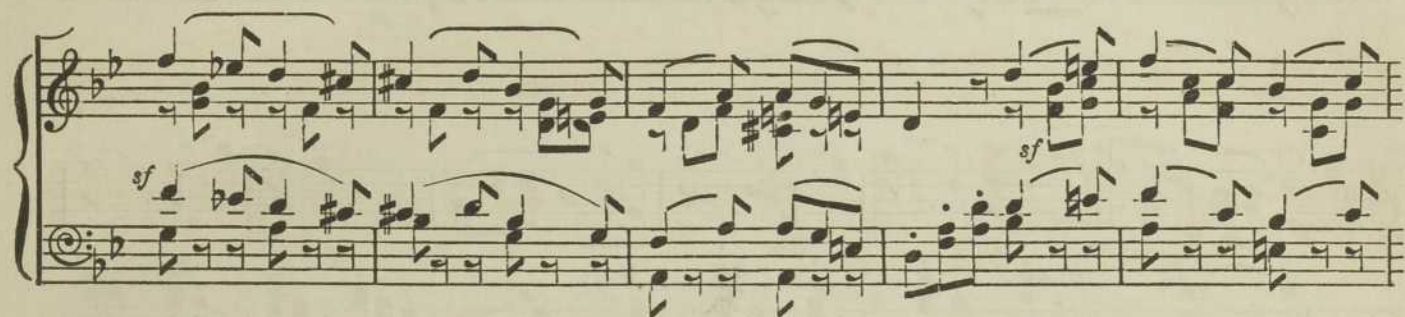
dim. *p* *dim.* *ad libitum.* *pp*

Allegretto un poco agitato. ♩ = 80.

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *p* dynamic marking and the instruction *sempre staccato.* below it.



Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *cres.* dynamic marking.



Third system of musical notation. Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *sf* dynamic marking.



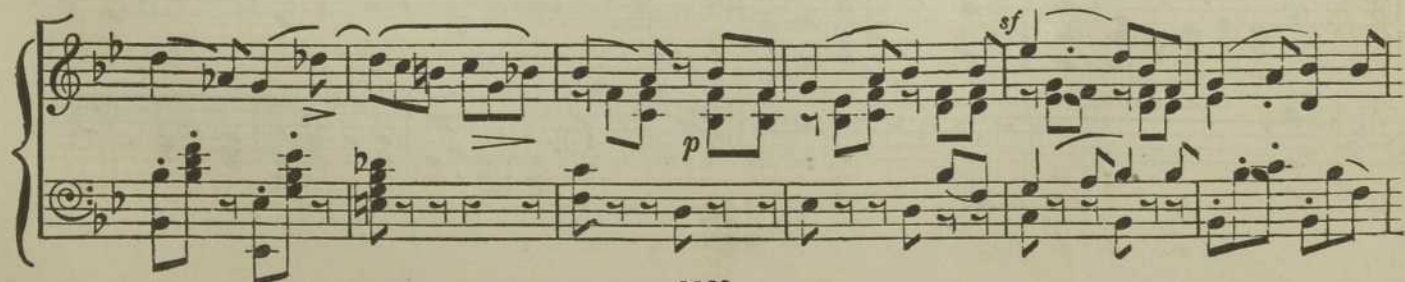
Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *sf* dynamic marking.



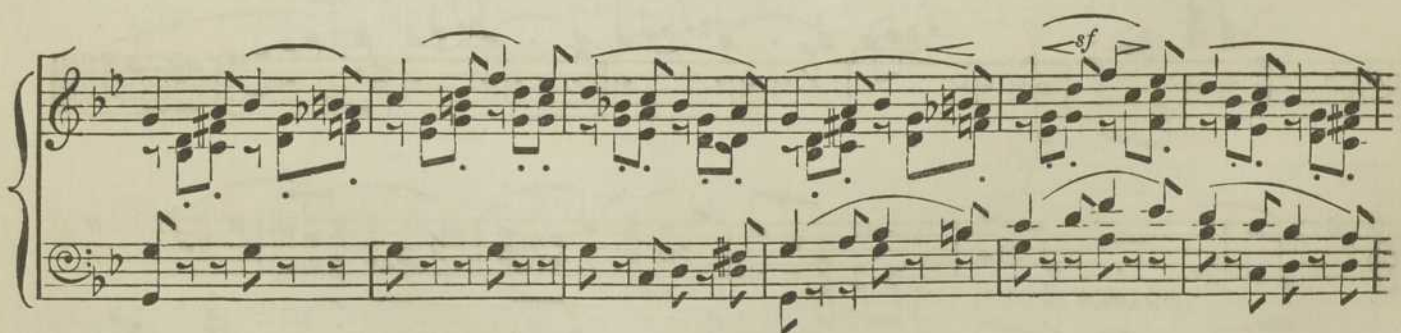
Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* dynamic marking. Bass staff has a *sf dim.* dynamic marking.

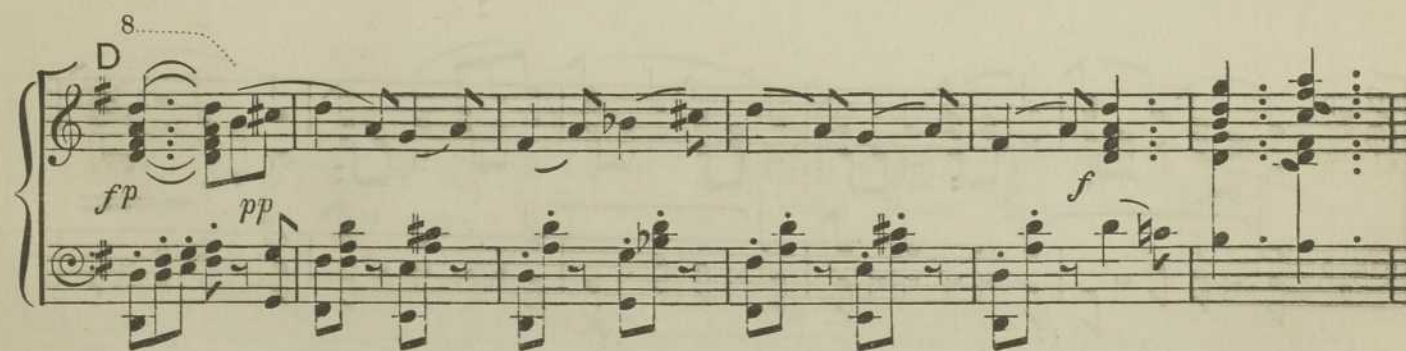


Sixth system of musical notation. Treble and bass staves. Treble staff has a *cres.* dynamic marking. Bass staff has a *f* dynamic marking.



Seventh system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *sf* dynamic marking.





8.

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written for piano. The first system has a dynamic marking of *f* and an articulation mark. The second system has a dynamic marking of *ff* and an articulation mark. The third system has a dynamic marking of *pp* and an articulation mark. The fourth system has a dynamic marking of *p* and an articulation mark. The fifth system has a dynamic marking of *f* and an articulation mark. The sixth system has a dynamic marking of *p* and an articulation mark. The notation is complex, with many chords and moving lines in both hands.



Adagio religioso. (♩ = 76.)

p cantabile. *sf* *Ped.* *p* ⊕

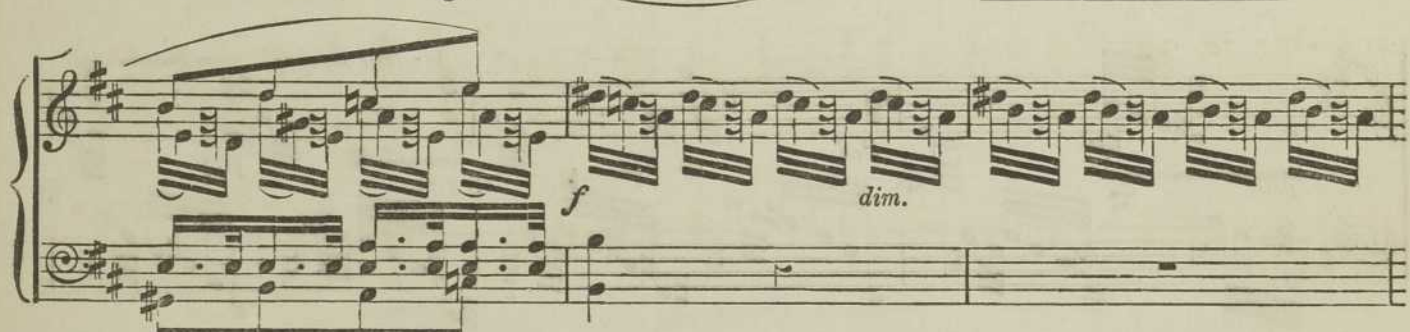
Ped. *sf* *p* ⊕

Ped. *p* *sf* ⊕

f *p* *p* *dim.*

pp *mf* *Ped.* *sf* *p* ⊕

A



First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *p*. Section marker: **B**.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *Ped. p*, *cres.*, *f*.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *sf*, *Ped.*, *dim.*, *p*, *Ped. cantabile.*. Pedal markings: $\oplus$.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *Ped.*, *cres.*, *simile sempre.*. Pedal markings: $\oplus$.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *sf*, *cres.*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *Ped. dim.*, *p*, *dim.*, *pp*, *Ped.*. Pedal markings: $\oplus$.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and performance instructions are marked throughout:

- System 1:** Ped. Ped. sf Ped. Ped. sf p
- System 2:** Ped. Ped. p
- System 3:** Ped. p cres.
- System 4:** f Ped. sf
- System 5:** Ped. p Ped. f
- System 6:** Ped. cres. sf f cres. sf dim.

The key signature is one sharp (F#), and the time signature is 4/4. The notation is in a standard musical style with various articulation marks and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a half note D. Dynamics include *p* (piano) and *sf* (sforzando). Pedal markings are present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a half note D. Dynamics include *p* (piano) and *sf* (sforzando). Pedal markings are present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a half note D. Dynamics include *p* (piano) and *sf* (sforzando). Pedal markings are present in the bass staff. The word *espressivo.* is written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a half note D. Dynamics include *p* (piano) and *sf* (sforzando). Pedal markings are present in the bass staff. The word *cantabile.* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a half note D. Dynamics include *p* (piano), *più p* (più piano), and *pp* (pianissimo). Pedal markings are present in the bass staff.

No. 2.—CHORUS.

CANTATA.

Allegro moderato maestoso.

Accomp. $\text{♩} = 100.$

pp

Marcato.

sf *p* *cres.* *sf*

Ped. $\oplus$ *sf Ped.* $\oplus$

f *cres.*

sf *sf* *Ped. sempre più f*

TREBLE. *Aff*

ALTO. *f*

TENOR (8ve. lower). *ff*

BASS. *ff*

All men, all things,

All men, all things,

All men, all things,

All men,

A *ff Ped.* $\oplus$

all that has life and breath.

all that has life and breath.

all that has life and breath.

All things that have life and breath.

Ped.

All men, all that has life and

All men, all that has life and

All men, all that has life and

All men, all that has life and

f

Ped.

breath, all that has life, sing to the Lord, all

breath, all that has life, sing to the Lord, all

breath, all that has life, sing to the Lord, all

breath, all that has life, sing to the Lord, all

Ped.

ff Ped.

that has breath, sing to the Lord, sing to the Lord, sing to the

that has breath, sing to the Lord, sing to the Lord, sing to the

that has breath, sing to the Lord, sing to the Lord, sing to the

that has breath, sing to the Lord, . . . sing to the

B
Animato. ♩ = 108.

Lord.

Lord.

Lord. *f* All that has life and breath, Sing to the Lord,

Lord. *f* All that has life and breath,

B

All that has life and breath, Sing to the Lord, Hal - le - lu - jah,

All that has life and breath, Sing to the Lord,

Sing to the Lord, . . . Hal - le - lu - jah, Hal - le - lu - jah,

Sing to the Lord, Hal - le - lu - jah, . . . Hal - le - lu - jah,

A musical score for a hymn titled "Hallelujah". The score is written for four voices (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely organ or harpsichord). The music is in G major and common time. The lyrics are: "Hal - le - lu - jah, Sing to the Lord, All that has life and breath, Sing to the Lord, Hal - le - lu - jah, Hal - le - All that has life and breath, Sing to the Lord, Sing to the Lord, All . . . jah! All that has life and breath, . . Hal - le - lu - jah, Sing to the Lord, Sing to the Lord, Sing to the Lord, . . . lu - jah, Hal - le - lu - jah, All that has life and breath, All that has . . . men, Sing to the Lord, All that has life and breath, . . . Sing to the Lord, All that has life and breath, All that has life and breath, that has life and breath, Sing to the Lord, Hal - le - lu - jah, life and breath, Sing to the Lord, . . . Hal - le - lu - jah, has life and breath, Sing to the Lord, Hal - le - lu - jah, has life and breath, Sing to the Lord, . . . The keyboard part features a prominent bass line with many sixteenth notes and chords, providing a rhythmic foundation for the vocal parts. The overall style is characteristic of Baroque church music.

Sing to the Lord, Hal - le - lu - jah, Sing to the
 Sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Sing to the
 Sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Sing to the
 Sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Sing to the

Allegro di molto | 122

C *Allegro di molto.* ♩ = 132.
 Lord.
 Lord.
 Lord.
 Praise the Lord with lute and

Lord.
Allegro di molto.

f

Musical score for the hymn "Praise the Lord with lute and harp." The score is written for four parts: Soprano, Alto, Tenor, and Piano. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "Andante." The lyrics are: "Praise the Lord with lute and harp, in joy - ful song ex - tol Him, Praise Him in joy - ful song ex - tol Him." The piano part features a prominent melody in the right hand, often playing sixteenth-note patterns, and a supporting bass line in the left hand. The vocal parts enter in the second measure and continue throughout the piece.

- tol Him with lute and harp, in joy-ful song . . . ex - tol the
 - tol Him with lute and harp, in joy-ful song . . . ex - tol the
 song, Praise the Lord, . . . Praise the Lord, . . . Praise the Lord, in song ex -
 - tol Him, Praise the Lord, . . . Praise the Lord, . . .
 Lord, . . . the Lord in song ex - tol Him,
 Lord .. ex-tol the Lord, in joy-ful song ex -
 - tol Him, Praise the Lord in song ex - - tol . . . Him, Praise the
 Praise the Lord with lute and harp, in joy - ful song ex - tol Him, Praise the
 in joy - ful song ex - tol . . . the Lord with lute and harp, . . .
 - - tol . . . the Lord, . . . Praise the Lord with lute and
 Lord, Praise the Lord, in song ex - tol
 Lord, the Lord in joy - ful song, . . . Praise the

with lute and harp, with lute and harp, Praise the Lord, . . .
 harp, in joy-ful song, in joy-ful song . . . ex - tol . the Lord,
 Him in joy-ful song, in joy-ful song . . . ex - tol . the Lord,
 Lord, in joy-ful song, in joy-ful song . . . ex - tol . the Lord,
 the Lord with lute and harp,
 with lute and harp, . . . the Lord with lute and harp, Praise the Lord with lute and
 with lute and harp, . . . the Lord with lute and harp,
 with lute and harp, . . . the Lord with lute and harp, Praise the
 Praise the Lord with lute and harp, . . . in song ex - tol Him.
 harp, Praise the Lord with lute and
 Praise the Lord, in song ex - tol . . . Him. Praise the
 Lord with lute and harp, in joy - - ful song ex - tol Him. Praise the

Praise the Lord with lute and harp, . . . in song ex-tol Him, Praise the
 harp, Praise the Lord with joy-ful song, Praise the Lord, . . .
 Lord with lute and harp, Praise Him with joy-ful song, Praise the Lord, . . .
 Lord, Praise the

Lord, Praise the Lord . . . with lute and harp,
 . . . Praise the Lord, . . . Praise the Lord, and let all
 . . . Praise the Lord, . . . Praise the Lord,
 Lord, Praise the Lord . . . with lute and harp,

And let all
 flesh . . . mag-ni-fy His might and His glo-ry,

mf
fp

flesh . . . mag-ni-fy His might and His glo - - ry. And let all
 mag-ni-fy His might and His glo - - ry. And let all
 And let all
 flesh, and let all flesh mag-ni-fy His might and His glo - - ry, and let all
 flesh, and let all
 flesh, and let all
 flesh mag-ni-fy His might and His glo - - ry, and let all
 flesh, and let all flesh mag-ni-fy His
 flesh, and let all flesh mag-ni-fy His
 flesh, and let all flesh mag-ni-fy His
 flesh, and let all flesh mag-ni-fy His

fp
cres.
sf
f

might and His glo - ry,

might and His glo - ry,

might and His glo - ry,

might and His glo - ry, And let all flesh . . . magnify His might and His glo -

And let all flesh . . . mag - ni - fy His

Praise the Lord with lute and harp, And let all flesh mag - ni - fy His

And let all flesh . . . mag - ni - fy His

- - ry, Praise the Lord with lute and harp, And let all

might and His glo - - - ry,

glo - - - ry, Praise the Lord with lute and harp,

might and His glo - - - ry, And let all flesh, . . .

flesh, . . . Praise the Lord with lute and

Praise the Lord with lute and harp, with lute and harp, in joy - ful song ex -

And let all flesh, And let all, let all

And let all flesh mag - ni - fy His might and His glo - - -

harp, And let all flesh, And let all flesh mag - ni - fy His

sf

- tol . . . Him, Praise the Lord, Praise the Lord with lute and

flesh mag - - ni - fy His glo - ry, mag - ni - fy His

- - - ry, Praise the Lord with lute and harp, And let all

might, His might and glo - - - - -

sf

harp, in joy - ful song ex - tol Him, with lute and harp, . . . with

might . . . and His glo - - - - - ry, Praise the Lord, the

flesh mag - ni - fy His might and His glo - - - - - ry, Praise the Lord,

- - - - - ry, And let all

cres.

lute and harp, Praise the Lord with lute and
 Lord with lute and harp, And let all
 Praise the Lord with lute and harp. . . . with lute and
 flesh magni- fy His glo - ry, Praise the Lord . . . with lute and
 harp, And let all flesh wor - ship the Lord,
 flesh . . . wor - ship the Lord,
 harp, And let all flesh wor - ship the Lord, Praise the Lord with lute and
 harp, And let all flesh . . . wor - ship the Lord, Praise the
 Praise the Lord with lute and harp, Praise the Lord, Praise the
 And let all flesh Praise the Lord, Praise the
 harp, Praise the Lord, . . . Praise the Lord, . . .
 Lord with lute and harp, Praise the Lord, Praise the

Lord, Praise the Lord, Praise the Lord, Praise the Lord,
 Lord, Praise the Lord, Praise the Lord, the Lord,
 . Praise the Lord, the Lord, Praise the Lord, All that has life and breath,
 Lord, Praise the Lord, Praise the Lord, Praise the Lord,

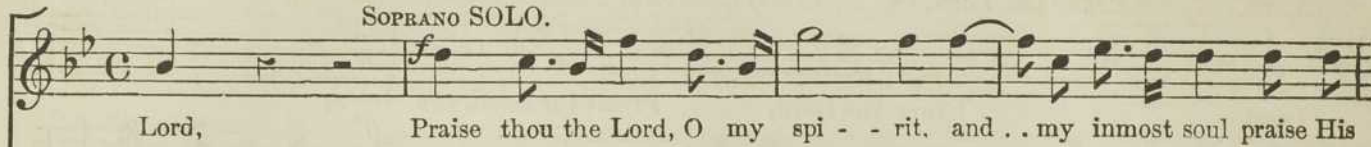
All that has life and breath, Sing to the Lord, All that has life and breath,
 All that has life and breath, Sing to the Lord,
 Sing to the Lord, Sing to the Lord, Sing to the Lord, All that has life and breath,
 All that has life and breath, Sing to the Lord, Sing to the Lord, All that has life and breath,

Sing to the Lord, All that has life and breath, Sing to the Lord.
 Sing to the Lord, All that has life and breath, Sing to the Lord.
 Sing to the Lord, All that has life and breath, Sing to the Lord.
 Sing to the Lord, All that has life and breath, Sing to the Lord.

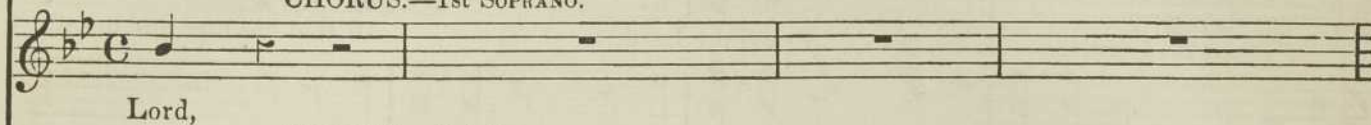
SOLO AND CHORUS.—PRAISE THOU THE LORD.

Molto più moderato ma con fuoco. ♩ = 104.

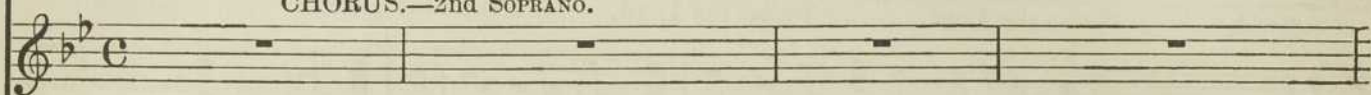
SOPRANO SOLO.



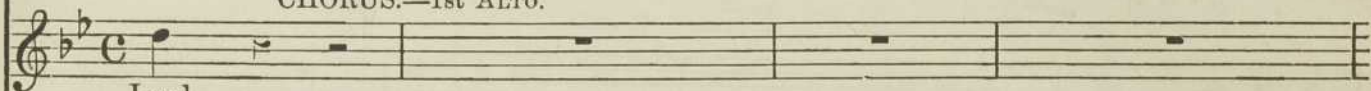
CHORUS.—1st SOPRANO.



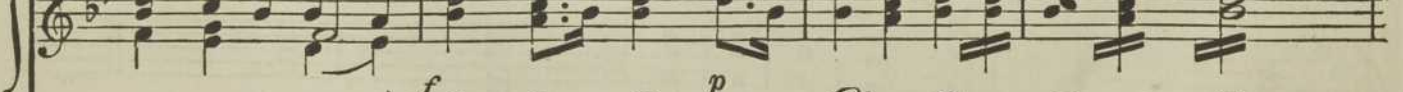
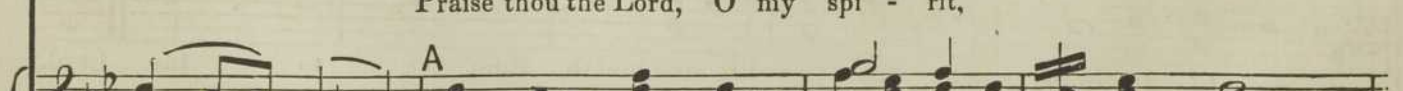
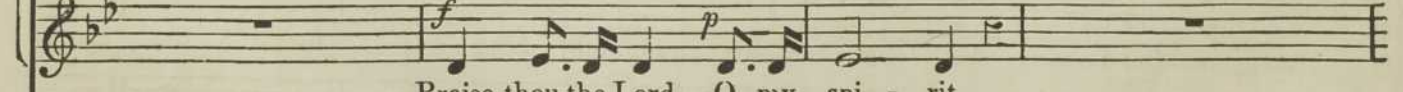
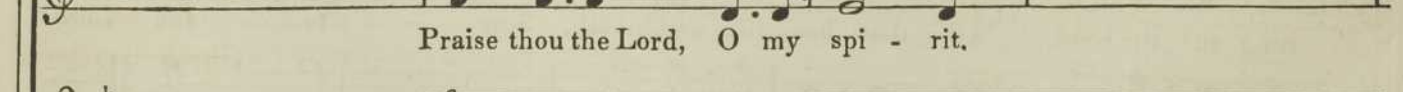
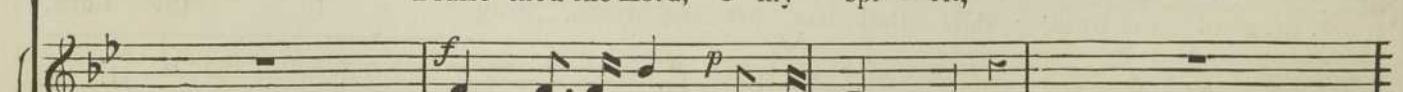
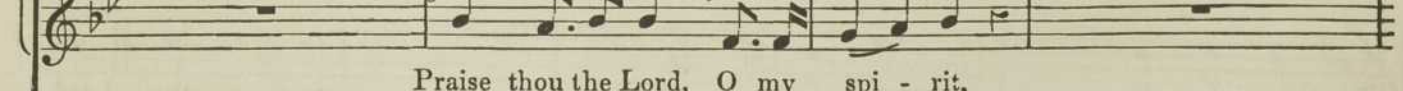
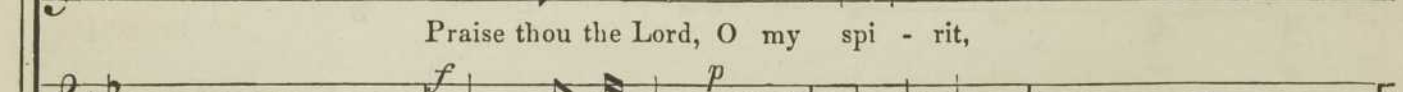
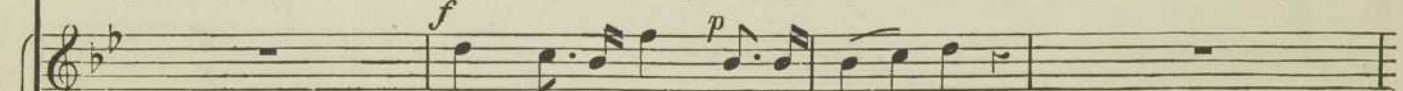
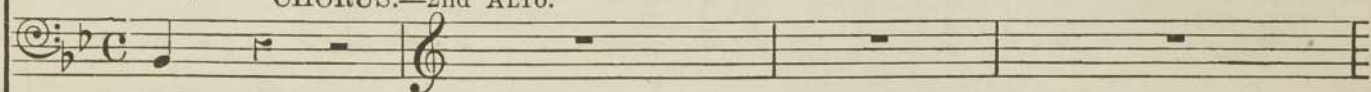
CHORUS.—2nd SOPRANO.



CHORUS.—1st ALTO.



CHORUS.—2nd ALTO.



great lov-ing kind - ness. Praise thou the Lord, O my spi - rit, and for-get thou

not, and for-get thou not, for-get thou not all His be - ne - fits. Praise thou the

Praise thou the

Praise thou the

Praise thou the

Praise thou the

Lord, O my spi - rit, and for-get thou not, and for-get thou not, for-get thou

Lord, O my spi - rit,

Lord, O my spi - rit,

Lord, O my spi - rit,

Lord, O my spi - rit,

not all His be - ne - fits, and .. my inmost soul, and

praise thou the Lord, O my spi - rit,

praise thou the Lord, O my spi - rit,

praise thou the Lord, O my spi - rit,

praise thou the Lord, O my spi - rit,

my in-most soul praise His kind - ness, His great lov - ing kind - ness, Praise His

pp

[illegible]

Praise thou the Lord, O my spi - rit, and my inmost soul, and . . my inmost soul, praise His

and . . my inmost soul,

and . . my inmost soul,

and . . my inmost soul,

and . . my inmost soul,

pp *f* *p*

great lov-ing kindness, Praise thou the Lord, Praise thou the Lord, O my spi - rit.

f

E

f Praise thou the Lord, Praise thou the Lord, Praise thou the Lord, O my spi - - -

f Praise thou the Lord, *p* Praise thou the Lord, O my spi - - -

f Praise thou the Lord, *p* Praise thou the Lord, O my spi - - -

f Praise thou the Lord, *p* Praise thou the Lord, O my spi - - -

f Praise thou the Lord, *p* Praise thou the Lord, O my spi - - -

E

sf *p* *f* *p*

- - rit.

- - rit.

- - rit.

- - rit.

- - rit.

f *Ped.* * *p* *Ped.* *dim.*

RECIT.—SING YE PRAISE.

TENOR
VOICE.

ACCOMP.

Sing ye praise, all ye re-deem-ed of the Lord, re-deem-ed from the

hand of the foe, from your dis-tress-es, from deep af-flic-tion,

who sat in the shadow of death and darkness. All ye that cry in trouble unto the Lord,

Sing ye praise! give ye thanks, pro-claim a-loud his good-ness.

Allegro moderato. ♩ = 80.

He counteth all your sor - rows in the time of need. He

pp

com - forts the be - reav - - - ed . . . with His re - gard, He

p

com-forts the be - reav - ed, He com-forts the be - reav - ed, He

cres.

cres.

com - forts the be - - reav - ed, with His re - gard, with

sf

p

p

His re - gard, He counteth all your

A

f

p

sor - rows in the time of need, He com-forts the be -

- reav - ed, He com-forts the be - reav - ed with His re -

- gard, with His re - gard. He

B

counteth all your sor - rows in the time of need. He

com-forts the be - reav - ed, He com-forts the be - rea - ved with

His re - gard, with His re - gard, He

sf *p*

com - - - forts them, with His re - gard. He

p

com - forts the be - reav - - - ed, He

sf *sf* *dim.*

com - - - forts them with his .. re - gard. Sing ye

p *p*

praise. Give ye thanks, pro - claim a - loud His good - -

un poco ritard. *un poco ritard.*

CHORUS.--ALL YE THAT CRIED UNTO THE LORD.

A tempo moderato. ♩ = 66.

ness. *TENOR (8ve. lower.) Tutti.* *p* All ye that cried un - to the Lord,

A tempo moderato. legato. p

SOPRANO. p

ALTO. p All ye that cried un - to the Lord,
All ye that cried un - to the Lord,
in dis-tress and deep af-flic-tion, *BASS. p* that cried un - to the Lord,
All ye that cried un - to the Lord,

cres. in dis-tress and deep af-flic-tion, in dis-tress, in dis-tress . .
cres. in dis-tress and deep af-flic-tion, in dis-tress, in dis-tress
cres. in dis-tress and deep af-flic-tion, in dis-tress, in dis-tress
cres. in dis-tress and deep af-flic-tion, in dis-tress, in dis-tress

3 *cres.* cen - do.

and deep af - flic - tion. *A*

and deep af - flic - tion.

and deep af - flic - tion.

and deep af - flic - tion. *p* All ye that cried un - to the Lord, . .

All ye that cried un - to the Lord. *A* *p*

All ye that cried un - to the Lord. *cres.* He

All ye that cried un - to the Lord. *cres.* He count-eth all your

He count-eth all your sor - rows, He

. . . that cried un - to the Lord. He

cre . . . *scen* . . .

cres. count-eth all your sor - rows, He count - - - eth, count-eth all your

sor - rows, all your sor - rows, He count-eth all your sor - -

count-eth all your sor - rows, He count-eth all . . . your

cres. count-eth all your sor - - rows, He count-eth all your sor - - -

do. *f*

sor-rows, all your sor - rows, He count - eth all your sor - rows, He
 - - - rows, He count-eth all your sor - rows, He count - eth,
 sor-rows, all your sor - rows, yea, all your sor - rows,
 - - - rows, all your sor - rows, He count - eth, He count - eth
 count - eth all your sor - rows. . . . He count-eth all your sor - rows,
 He count - eth all your sor-rows, He count -
 All ye that cried un - to the Lord, . .
 all your sor - rows, yea, all your sor - rows.
 All ye that cried un - to the Lord, in dis - tress and
 - eth, He count - eth all your sor -
 . . . He count - eth all your sor - rows, that cried un -
 All ye that cried un - to the Lord, in dis - tress and
 All ye that cried un - to the Lord, in dis - tress and

sf *piu f*
sf *piu f*
sf *piu f*
cres. *f*
sf
sf
p
p
dim. *p*
sf
cres.
cres.
cres.
cres.
cres.
cres.

B

deep af - flic - tion, All ye that cried un - to the
 - - - rows. All . . . ye that cried un - to the
 - - to the Lord, All . . . ye that cried, He
 deep af - flic - - tion, All ye in deep dis - -

cres. *f*

Lord in deep af - flic - - tion, All ye that
 Lord in deep af - flic - - tion, All ye that
 count - eth all your sor - - rows, All . . . ye that
 - - tress and deep af - flic - - tion, that cried un -

p *f*

cried un - to the Lord in deep af - flic - - tion,
 cried un - to the Lord in deep af - flic - - tion,
 cried un - to the Lord in deep af - flic - - tion, He
 - - to the Lord in deep af - flic - - tion, He

p

He count-eth all your sor - - rows, He

He count-eth all your sor - - rows, your

count-eth all your sor - - rows, He

count-eth all your sor - - rows, He

p *pp*

count-eth all your sor - rows in the time of need.

sor - - - rows in the time of need.

count-eth all your sor - rows in the time of need.

count-eth all your sor - rows in the time of need.

p

sf *dim.* *pp Ped.*

No. 5.

DUET AND CHORUS.—I WAITED FOR THE LORD.

Andante.

VOICE.

ACCOMP.

$\text{♩} = 100.$

SOLO.—SOPRANO 1mo.

I wait - ed for the Lord, He in - clin - ed un - to

me, He heard my com - plaint, He heard my complaint, I

wait - ed for the Lord, He in - clin - ed un - to me, He heard my com -

- - plaint, He heard my complaint. O bless'd are they that hope and trust in the

CHORUS. SOPRANO.

p Lord. O bless'd are they that hope and trust in the Lord.

CHORUS. ALTO.

p O bless'd are they that hope . . and trust in the Lord. I

CHORUS. TENOR (8ve. lower).

p O bless'd are they that hope and trust in the Lord.

CHORUS. BASS.

p O bless'd are they that hope and trust in the Lord.

A sf dim. p

SOLO. SOPRANO 1mo.

I wait - ed for the Lord, . . He in - clin - ed un - - to me, . .

wait - ed for the Lord, He in - clin - ed un - to me, He heard my com -

. and He heard my com-plaint. I wait - ed for the

- - plaint, He heard my com-plaint. I wait - ed for the Lord, He in -

Lord, He in-clin-ed un-to me, He heard, He heard my com-
 -clin-ed un-to me, He heard my complaint, He heard my com-
 -plaint, O bless'd are they that hope in the
 -plaint, O bless'd are they that hope and trust in the

B *dim.* Lord, O bless'd are they that hope and trust in the Lord, are they that
dim. Lord, O bless'd are they that hope and trust in the Lord, are they that
CHORUS. cres. O bless'd are they that hope and trust in the Lord.
CHORUS. cres. O bless'd are they that hope and trust in the Lord.
CHORUS. cres. O bless'd are they that hope and trust in the Lord. *pp*
CHORUS. cres. O bless'd are they that hope and trust in the Lord. *pp*
B O bless'd are they that hope and trust in the Lord. *pp*

hope . . and trust, they that hope and trust in Him, in

hope . . and trust, they that hope and trust in Him, in Him, . .

TENOR. CHORUS.
wait - ed for the Lord. He in - clin - ed un - to me, He

BASS. CHORUS.
wait - ed for the Lord, the Lord, He

Him, are they that hope and trust in the Lord. I

are they that hope *pp* and trust in Him, in Him. *cres.* I

heard my com - plaint, He heard my complaint; I wait - ed for the

heard my com - plaint, He heard my complaint; I wait - ed for the

cres. wait - ed for the Lord, I wait - ed for the Lord, He

wait - ed for the Lord, I wait - ed for the Lord, He heard my com -

Lord, He in - clin - ed un - to me, He heard my complaint, He

Lord, He in - clin - ed un - to me, He heard my complaint, He

cres. *p*

heard my com-plaint, O bless'd are they . . . that hope and

- plaint, O bless'd are they that hope and

heard my com-plaint, O bless'd are they that hope and

heard my com-plaint, O bless'd are they that hope and

trust in the Lord, O bless'd are they that hope . . .

trust in the Lord, O bless'd are they that hope . . .

CHORUS.—SOPRANO.

O bless'd are they that hope . . .

CHORUS.—ALTO.

O bless'd are they that hope . . .

trust in the Lord, O bless'd . . . are they that

trust in the Lord, O bless'd . . . are they that

8069.

cres.
 and trust, O bless'd are they that hope and trust in the
cres.
 and trust, O bless'd are they that hope and trust in the
cres.
 and trust, O bless'd are they that hope and trust in the
cres.
 and trust, O bless'd are they that hope . . . and trust
cres.
 hope and trust, O bless'd are they that hope and trust in the
cres.
 hope and trust, O bless'd . . . are they . . . that hope and

cres.
f

cres.
 Lord, trust in the Lord, trust in the Lord, the
cres.
 Lord, trust in the Lord, trust in the Lord, the
cres.
 Lord, trust in the Lord, trust in the Lord, the
cres.
 . . . in the Lord, . . . in the Lord, in the Lord, the
cres.
 Lord, trust in the Lord, the Lord, in the
cres.
 trust in the Lord, trust in the Lord, in the Lord, the

cres.
f

I Waited for the Lord
 George F. Root, Jr.
 Andante

Lord, I wait - ed for the Lord,
 Lord, I wait - ed for the Lord,
 Lord,
 Lord,
 Lord,
 Lord,
 Lord,
 Lord,
 Lord,
 Lord,
 Lord,
 Lord,

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

Lord, the Lord, He in - clin - ed un - to me, to

the Lord, He in - clin - ed un - to me, in - clin - ed un - to

pp O bless'd, O

pp O bless'd, O

wait - ed for the Lord, He in - clin - ed un - to

wait - ed for the Lord, He in - clin - ed un - to

p

me, O bless'd are they that hope and trust, that
 me, O bless'd are they that hope and trust, that
 bless'd, O bless'd, O bless'd are they that
 bless'd, O bless'd, O bless'd are they that
 me, O bless'd, O bless'd
 me, O bless'd, O bless'd
 pp

hope and trust in Him.

hope and trust in Him.

hope and trust in Him.

hope and trust in Him.

pp that hope and trust in Him.

pp that hope and trust in Him.

p

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent melody in the right hand, often with triplets, and a supporting bass line in the left hand. The score includes a "Ped." (pedal) marking. The lyrics "The Rose Tree" are written below the voice staff.

No. 6.

SOLO.—THE SORROWS OF DEATH.

Allegro un poco agitato.

TENOR VOICE.

ACCOMP.

$\text{♩} = 138.$

The sor - rows of death had

clos - ed all a-round me, And Hell's dark ter - rors had got hold up - on me, with

trou - ble and deep hea - vi - ness, with trou - ble and deep hea - vi -

ness. But, said the Lord, Come, a - rise, Come, a - rise, . . .

p
 . . . from the dead, and a-wake, thou that sleep-est, and a-wake, thou that sleep-est,

f
 I bring thee sal - va - tion. *p* *f* *sf* *dim.* The

sor - rows of death had clos - ed all a-round me, and Hell's dark ter - rors

sf
 had got hold up - on me, with trou - ble and deep hea - vi - ness, with *cres.*

sf *A* *p cres.*
 trou - ble and deep hea - vi - ness. But, said the Lord, Come, a -

sf *f* *p*

- rise, come, a - rise . . . from the dead, and a - wake thou that

f *sf* *sf* *p*

sleep-est, and a - wake thou that sleep-est! I bring thee sal - va - - -

f *dim.* *p*

- tion, I bring thee sal - va - - -

B *Allegro assai agitato*. $\text{♩} = 84$. **RECIT.**

- - tion. We call - ed thro' the

ff *sf* *sf* *pp*

p *Lento.*

dark - ness, Watch-man, will the night soon pass?

ff *sf* *ff* *sf*

cres. *Tempo 1mo. Moderato. ♩ = 72.*

Watchman, will the night soon pass? The Watch - man on - ly

said: Though the morn-ing will come, the night will come al - so;

sf *cres.* *sf*

Ask ye, en - quire ye, ask if ye will, en - quire ye, re-turn a

sf *C*

- gain, ask; Watch-man, will the night soon pass?

Lento. *ff sf* *ff sf*

cres. assai. *Tempo 1mo.*

Watchman, will the night soon pass? The Watch - - man on - ly

said: Though the morn - ing will come, the night will come al - so.

acce - - - ie - - - ran - do. poco . . . a . . . poco.

Ask ye, en - quire ye, ask if ye will, en - quire ye, re - turn a -

sf D
RECIT.

- gain, ask: Watchman, will the night soon pass? . .

f *ff* Recit. Ped. *ff*

più f *sf* Tempo 1mo. *sf*

Watchman, will the night soon pass? will the night soon pass?

p *sf* *sf*

SOPRANO SOLO.

ff ad lib. dim. (Pause.) Lento.

will the night soon pass? The night is de - part - ing, de - part - -

(Pause.)

No. 7.

CHORUS.—THE NIGHT IS DEPARTING.

Allegro maestoso e molto vivace. ♩ = 96.

ing.
ALTO.
TENOR (8ve. lower).
BASS.

f Ped. *sf* ⊕ *f* Ped. ⊕ *sf* Ped. *sf* ⊕ *sf* Ped. ⊕

Ped. *sf* ⊕ *sf* Ped. ⊕ Ped. ⊕ Ped. ⊕

night is de - part - ing, de - part
night is de - part - ing, de - part

The
The

The night is de - part - - - ing, de - part - -
 The night is de - part - - - ing, de - part - -
 - - ing, The night is de - part - -
 - - ing, The night is de - part - -
 ing, The day is . . . ap -
 ing, The day . . . is ap - proach - ing, ap -
 ing, The day . . .
 - ing, The day, . . . the day is ap - proach -
 proach - ing, is . . . ap - proach - ing, The night is de -
 - proach - ing, the day is ap - proach - ing, The night is de -
 . . . is ap - proach - ing, ap - proach - ing, The night is de -
 - - ing, . . . ap - proach - - ing, The night is de -
 sf
 sf
 sf

8069. E

B

- part - - ing.

- part - - ing.

- part - - ing.

- part - - ing.

There - fore let us

There - fore let us cast off the works . . of

B

There - fore let us cast off the works . . of dark - ness,

cast off the works, . . . the works . . of dark - ness,

There - fore let us cast off the

dark - ness, let us cast off the works . . of dark - ness,

and let us gird . . on the ar - mour of light, let us

and let us gird . . on the ar - mour of light, let us

works . . of dark - - - ness, let us

and let us gird . . on the ar - mour of light, let us

fp

cres - - - *cen*

do. gird on the ar - mour of light, . . the ar - mour of light, the

do. gird on the ar - mour of light, . . the ar - mour of light, the

do. gird on the ar - mour of light, . . the ar - mour of light, the

do. gird on the ar - mour of light, . . the ar - mour of light, the

gird on the ar - mour of light, . . the ar - mour of light, the

do. *sf* *ff*

ar - mour of light, the ar - mour of light, the ar - mour of

ar - mour of light, the ar - mour of light, . . of

ar - mour of light, the ar - mour of light, . . of

ar - mour of light, the ar - mour of light, the ar - mour of

light, . . the ar - mour of light, There -

light, the ar - mour of light, the ar - mour of light, There -

light, the ar - mour of light, There -

light, the ar - mour of light, There -

fore let us gird on the ar - - - mour of light,

fore let us gird on the ar - - - mour of light,

fore let us gird on the ar - - - mour of light, let us gird . . .

fore let us gird on the ar - - - mour of light,

let us gird . . . on the ar - - -

. . . on the ar - - - mour, the ar-mour of light, let us gird . . . on the

let us gird . . . on the ar - - - mour, the armour of

- - - mour, the ar-mour of light, let us gird . . . on the ar - - - mour of

ar - - - mour of light, let's gird on the ar - - - mour of

light, let us gird . . . on the ar - - - mour of light, the

light, the ar - - - mour of light, let's gird . . .

light, let us gird on the

let us gird . . . on the ar - - - mour, the armour of light, let's

ar - - - mour of light, the . . . ar - - - mour of light, let us gird . . .

on the armour of light, . . .

ar - - - mour, let us gird on the ar - - - mour of light, the

gird, . . . let us gird . . . on the ar - - - mour of light, let us

on the ar - - - mour, the armour of light, . . . the ar - - - mour of

let us gird . . . on the ar - - -

ar - - - mour of light, of light,

gird . . . on the ar - - - mour of light, the ar - - -

light, let's gird on the armour of light, the armour of
 - - - - - mour, the armour of light, the ar - - - - - mour of light, let us
 let's gird on the armour of light, let us
 - - - - - mour of light, let us gird

light, of light, let us gird
 gird on the ar - - - - - mour, let us
 gird on the ar - - - - - mour of light, of light, let us
 on the ar - - - - - mour, the armour of light, let's gird

. . . . on the ar - - - - mour, the armour of light, of light, let us
 gird on the ar - - - - - mour, let us
 gird on the ar - - - - - mour of light, let us
 on the ar - - - - mour of light, let us gird
 sf
 f sf

gird . . on the ar - - mour of light, . . . let us

let us gird . . on the ar - mour of light,

gird . . on the ar - - mour, the ar - mour of light, let us

on the ar - - - mour of light, let us gird . .

gird . . on the ar - - mour of light, . . .

let us gird . . on the ar - mour of light, let us

gird . . on the ar - - mour, the ar - mour of light, let us

on the ar - - - mour of light, let us gird . .

let us gird . . on the ar - - mour, the ar - - mour of

gird . . on the ar - - mour, the ar - - mour of light,

gird . . on the ar - - mour, the ar - - mour of light,

on the ar - - - mour of light, let us

on the ar - - - mour of light, let us

on the ar - - - mour, the ar - - - mour of light, let us

on the ar - - - mour of light, let us

light, . . . the ar - - mour of light, . . . the

let us gird,

let us gird,

gird . . . on the

sf *sf* *sf* *sempre*

ar - - mour of light, . let us gird . . on the ar - - mour, the

on, . . . let's gird on the ar - - mour, the

on the ar - - mour, the

ar - - mour of light, let's gird on the ar - - mour, the

piu f *sf* *sf*

ar - mour of light, let's gird on the ar - - mour, the

ar - mour of light, let's gird on the ar - - mour, the

ar - mour of light, let's gird on the ar - - mour, the

ar - mour of light, let's gird on the ar - - mour, the

ar - mour of light,
 ar - mour of light,
 ar - mour of light,
 ar - mour of light, and cast off the works . . of dark - - -

There - fore let us
 cast . . off the works of dark - ness, of dark - - -
 and cast off the works . . of dark - - ness,
 - ness, . . of dark - - ness,

works . . of dark - - - ness, and gird on the
 - ness, let us
 of dark - - - ness, let us
 of dark - - - ness, let us

8069.

ar - mour of light, . . and gird on the ar - - mour of
 gird on the ar - mour of light, . . let us gird . . on the ar - mour of
 The night is de - part - - -
 gird on the ar - mour of light, let us gird . . on the
 light, . . the ar - - mour of light. The night
 light, . . the ar - - mour of light. The night
 - - - ing, de - part - - - - - ing, . the
 ar - - mour of light. . . . The night .
 is de - part - - - ing, de - part - - - -
 is de - part - - ing, the night is de - part - -
 night . . is de - part - - - -
 is de - part - - ing, de - part - - - -
 8069.

- ing, There - fore let us cast off the works of dark - - -

- ing, There - fore let us cast off the works of dark - - -

- ing, There - fore let us cast off the works of dark - - -

- ing, . . . There - fore let us cast off the

- ness, let us gird . . on the ar - mour of light, the ar - mour of

- ness, let us gird . . on the ar - mour of light, the ar - mour of

- ness, let us gird . . on the ar - mour of light, the ar - mour of

works of dark - - - ness, let us gird on the ar - mour of

light, the ar - mour of light, H

light, the ar - mour of light, . . let us gird . . on the

light, let us gird . . on the ar - -

light, the ar - mour of light, H

[illegible]

let us gird . . . on the ar - - mour of light! The

let us gird . . . on the a - - mour of light!

let us gird . . . on the ar - - mour of light!

let us gird . . . on the ar - - mour of light!

night . . . the night is de - part - - -

The night . . . is de - part - - -

The night . . . is de - part - - -

The night . . . is de - part - - -

- - ing, the night, . . . the

- - ing, the night, . . . the

- - ing, the night, . . . the

- - ing, the night, . . . the

K

night is de - part - - - - ing,

night is de - part - - - - ing,

night is de - part - - - - ing, the night . . . is de - part - -

night is de - part - - - - ing, the night . . . is de - part - -

The day . . . is ap - proach - - ing,

The day . . . is ap - proach - - ing,

ing, the night . . . is de -

ing, the night . . . is de -

the night . . . is de - part - - - ing.

the night . . . is de - part - - - ing.

part - - - ing, de - part - - ing.

part - - - ing, de - part - - ing.

CHORALE.—LET ALL MEN PRAISE THE LORD.

Andante con moto.

SOPRANO. *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

ALTO. *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

TENOR (8ve lower). *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

BASSES. *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

ACCOMP. $\text{♩} = 84.$

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

A Un poco piu animato. ♩ = 108.

need. *f* Glo - -

need. *f* Glo - -

need. *f* Glo - -

need. *f* Glo - -

A *p* *cres.* *f*

- ry and praise to God the Fa - ther, Son, be

- ry and praise to God the Fa - ther, Son, be

- ry and praise to God the Fa - ther, Son, be

- ry and praise to God the Fa - ther, Son, be

dim.

giv - - en, *f* and

giv - - en, *f* and

giv - - en, *f* and

giv - - en, *f* and

p *cres.* *f*

EQ69.

to the Ho - ly Ghost, on high en - thron'd in

to the Ho - ly Ghost, on high en - thron'd in

to the Ho - ly Ghost, on high en - thron'd in

to the Ho - ly Ghost, on high en - thron'd in

sf *dim.*

Hea - - ven, Praise to the

Hea - - ven, Praise to the

Hea - - ven, Praise to the

Hea - - ven, Praise to the

p *cres.* *f*

three-one God, . . With pow'r-ful arm and strong,

three-one God, . . With pow'r-ful arm and strong,

three-one God, . . With pow'r-ful arm and strong,

three-one God, . . With pow'r-ful arm and strong,

f *dim.*

He chang-eth night to day. . . .

He chang-eth night to day. . . .

He chang-eth night to day. . . .

He chang-eth night to day. . . .

dim. *p* *cres.* *f*

p Praise Him with grateful

p Praise Him with grateful

p Praise Him with grateful

p Praise Him with grateful

dim - in *u - en - do.*

song.

song.

song.

song.

p *sf* *dim.* *pp*

DUET.—MY SONG SHALL BE ALWAYS THY MERCY.

Andante sostenuto assai.

SOPRANO.

TENOR
(Sve. lower).ACCOMP.
♩ = 100.*dolce.*

My song shall be al-way thy mercy, singing thy praise, thou on-ly God, My

song shall be al - way thy mer - cy, sing - - ing thy praise, O God, My

tongue e - ver speaks the good-ness thou . . hast done un - to me, thou . . .

. . . hast done un - to me. My song shall be al - way thy mer-cy, thy praise, . .

A
 I wan - der in
 Thou on - ly God, e - - - ver thy praise, O God.
 A
 night, and foul - est dark-ness, and mine e - nemies stand threat'ning a-round, .
 sempre *p* *crescen* do.
 a-round, I wan - der in night, and foul - est dark-ness, and mine
f *p* *cres.*
 e - nemies stand threat - 'ning a-round, mine e - - - - ne - -
p *cres.* *sf*

cres.

- mies stand around, mine e - nemies stand threat'ning around, yet call'd I up -

yet call'd I up -

cres - *ren - do.*

- on the name of the Lord, and He re-deem-ed me with watch - ful

- on the name of the Lord, and He re-deem-ed me with watch - ful

p

good - ness, and He re-deem-ed me with watch - ful, watch - ful

good - ness. and He re-deem-ed me, with watch - ful

p

good - ness.

good - ness. I wan - der in night and foul - est dark-ness, and mine

B *p* *sf*

e - nemies stand threat'ning a - round, . . stand threat'ning a-round, I wander in
 night and foul-est dark-ness, and mine e - nemies stand threat'ning a-round,
 yet call'd I up - on the Name of the Lord, and He re-deem - ed
 yet call'd I up - on the Name of the Lord, and He re-deem - ed
 me with watch-ful good - ness, re - deem - ed
 me, and He re-deem - ed me with watch-ful good - ness,

me with watch - ful good - ness.

with watch - ful good - - - - -

p

My song shall be al - way Thy mer - cy sing - ing Thy praise, Thou on - ly

- ness.

sf *p*

f *sf* *cres.*

God, My song shall be al - way Thy mer - cy, sing - - - ing Thy praise, O

My song shall be al - way Thy mer - cy, . . . Thy praise, O

sf *p*

sf *sf* *D*

God, Thy praise, O God, Thy praise, Thou on - ly God. I wander in

sf *sf*

God, Thy praise, O God, Thy praise, Thou on - ly God,

cres. *p* *D*

D *I wander in*

night, yet call'd I on Thy name, O God. I wan - der in night, yet call'd I on Thy name, O God. I wan - der in

sf I wander in night, yet call'd I on Thy name, O God, Thy name, Thy name, O *sf*

night, in night, yet call'd I on Thy name, O God, Thy name, Thy name, O *sf*

God, Sing - ing Thy praise, O God, Sing - ing Thy praise, O God, Sing - ing Thy praise, O God, Thy praise, O God.

p *cres.* *sf*

No. 10.

CHORUS.—YE NATIONS, OFFER TO THE LORD.

Allegro non troppo.

SOPRANO.

ALTO.

TENOR
(8ve lower).

BASS

ACCOMP.

♩ = 116.

Ye na-tions, of-fer to the Lord, of-fer to the Lord

Ye monarchs, of-fer to the Lord, of-fer
glo-ry and might, . . . Ye nations, of-fer to the Lord,

Thou hea-ven, of-fer to the Lord,
to the Lord glo-ry and might, . . . ye monarchs, of-fer to the
of-fer him glo-ry and might, ye nations, of-fer

A *f*

The whole earth of-fer to the

of-fer to the Lord glo-ry and might, thou hea-ven, of-fer

Lord glo-ry and might, glo - - - ry and might, ye monarchs,

to the Lord glo-ry and might, glo-ry and might, ye

A

Lord, of-fer to the Lord glo-ry and might, glo-ry and might, . .

to the Lord, of-fer to the Lord glo-ry and might, glo-ry and

of-fer to the Lord, the Lord glo-ry and might, glo-ry and might,

na-tions, of - - fer to the Lord glo-ry and might, ye

f marcato.

of-fer to the Lord, of-fer to the Lord

might, thou hea-ven, of-fer to the Lord glo - - - ry and

ye mo-narchs, of-fer to . . . the . . . Lord, ye monarchs,

na-tions, of-fer to the Lord, . . . of-fer to the Lord glo-ry and

sf *f*

glo-ry and might, of - fer to the Lord, to the Lord glo-ry and
 might, of - fer to the Lord, . . . of - fer to . . . the Lord, thou
 of - fer to the Lord glo-ry and might, of - fer to the Lord glo -
 might, the Lord, the Lord, of - fer to the . Lord . .

marcato.

might, thou heaven, of - fer to the Lord, . . . the
 heaven, to the Lord, to the Lord, thou heaven, glo - ry and
 - - ry and might, ye mo-narchs, ye mo-narchs, offer to the Lord
 glo-ry and might, . . . ye na-tions, ye

f marcato.

Lord glo-ry and might, the whole earth of - fer to the Lord glo-ry and
 might, glo-ry and might, glo - - ry and might, glo-ry and might, . .
 glo - ry and might, glo - - ry and might,
 na-tions, of - fer to the Lord glo-ry and might, and

might, glo - ry, glo-ry and might, and might! **B**

glo - ry and might, to the Lord, *f* thou heaven, thou

Ye monarchs, of - fer to, ye monarchs, of - fer to the

might, of - fer him glo-ry and might! Ye nations,

B

The whole earth of - fer to the Lord glo - ry and might, glo - ry and

heaven, of - fer to, thou heaven, of - fer to, of - fer glo-ry and

Lord, the Lord, glo-ry and might, glo-ry and might, glo-ry and

of - fer to the Lord glo - ry and might, glo-ry and might, glo-ry and

sf might, to the Lord glo - ry and

sf might, to the Lord glo - ry and

sf might, to the Lord give glo - ry and

sf might, to the Lord give glo - ry and

8069.

sf might, . . . to the Lord glo-ry and
sf might, . . . to the Lord glo-ry and
sf might, . . . to the Lord . . . glo-ry and
sf might, . . . to the Lord . . . glo-ry and

C Più vivace. ♩ = 100.
 might.
 might.
 might.
 might.

C Più vivace.

give thanks to the Lord,
 give thanks to the Lord,
 give thanks to the Lord,
 give thanks to the Lord,
 . . . give thanks to the Lord,

O . . . give thanks to the Lord,
 O . . . give thanks to the Lord,
 O . . . give thanks to the Lord,
 O . . . give thanks to the Lord,
 thanks to the Lord, praise
 thanks to the Lord, praise
 thanks to the Lord, praise
 thanks to the Lord, praise
 Him, all ye peo - ple, and e - ver praise His ho - - - ly
 Him, all ye peo - ple, and e - ver praise His ho - - - ly
 Him, all ye peo - ple, and e - ver praise . . . His
 Him, all ye peo - ple, and e - ver praise His ho - - - ly

8069.

name, praise His ho - - - ly name, name, praise . . . His ho - - ly name, ho - - ly . . . name, His ho - - ly name. name, praise His ho - - ly name, Sing ye the Lord, and e - ver praise His ho - - - ly name, and e - ver praise His ho - - ly name, praise His ho - - ly name, and e - ver praise His ho - - ly name, sing ye the Lord, sing ye the Lord and e - ver praise His

f Sing ye the Lord, and e - ver praise His

f Sing ye the Lord, and e - ver praise His ho - - - ly name, and e - ver praise His

f Sing ye the Lord, and e - ver praise His

f ho - - ly name, praise His ho - - ly name, and e - ver praise His

f ho - - ly name, sing ye the Lord, sing ye the Lord and e - ver praise His

Sing ye the Lord, and e - ver praise his ho - - ly
 ho - - ly name, praise his ho - - -
 ho - - - - - ly name,
 ho - - - - - ly name, . . and e - - ver

name, praise his ho - - - - - ly name, and
 - - - ly name, sing ye, . . sing ye the Lord, and e - ver praise his
 Sing ye the Lord, and
 praise . . his ho - - - - - ly name,

e - ver praise his ho - - - - -
 ho - - - - - ly name, . . his ho - ly name,
 e - ver praise his ho - - - ly name, and praise, . . .
 Sing ye the Lord, and e - ver

ly name, . . and e - ver praise . . . His ho - ly

Sing ye the Lord, and e - ver praise His

His ho - - ly name, e - ver praise . . His

praise . . . His ho - - - ly name, and e - ver praise . His

name. Sing ye the Lord, and e - ver praise His ho - - ly

ho - - ly name, and e - - ver praise . . His

ho - ly name, and e - - ver praise His

ho - - - - ly name, and e - - ver

name, . . and e - - ver praise His ho - ly name. **E**

ho - ly name, His ho - - - ly name.

ho - ly name, His ho - - - ly name, and e - ver *sf*

praise His ho - - - - ly name. **E**

sf **G**

and e - ver praise His ho - ly name, His
 praise His ho - ly name, and e - - ver praise . . .
 Sing ye the Lord, and
 and e - ver praise His ho - ly name,
 ho - ly name, . . . Sing ye the Lord, and
 His ho - - ly name,
 e - ver praise His ho - ly name, and e - - ver
 sing ye the Lord, and e - ver praise His
 e - ver praise His ho - - ly name, and e - ver praise His
 sing ye the Lord. the Lord,
 praise . . . His ho

ho - - - ly name, and e - ver

ho - - ly name, praise His ho - ly name, e - ver

and e - ver praise His ho - ly name, and

- - - ly name, and e - ver praise His ho - ly name, . . .

più f

praise His ho - ly name, and e - ver praise - His ho - ly

praise His ho - ly name, . . .

praise, . . . and e - ver praise . . . His ho - - -

His ho - - -

f sf

name, sing ye the Lord, and e - ver praise His ho - - ly

sing ye the Lord, and e - ver praise His

ly name, sing ye the Lord, and

ly name, e - - ver praise His ho - ly

F sf

name, . . . His ho - - - - -

ho - - - - ly name, . His ho - ly name,

e - - - - ver praise His ho - - ly name,

name, and e - - - ver praise . His ho - ly

- - - ly name, praise Him, sing ye the Lord, and

sing ye the Lord, and e - ver praise . His ho - - ly name,

sing ye the Lord, and e - ver praise His ho - - ly name, sing ye the

name, . sing

e - ver praise . . . His ho - - - - -

sing ye the Lord, and e - ver praise His ho - - - - - ly

Lord, and e - ver praise . . . His ho - - - - -

più f

ly .. name, and e - ver praise, and e - ver
 name, sing ye the Lord, . . sing ye the Lord, . .
 ly name, and e - ver praise, and e - ver
 the Lord, and e - ver praise, and e - ver

praise, and e - ver praise, and
 sing ye the Lord, and e - ver praise his ho - ly name, the Lord, .
 praise, and e - ver praise his ho - ly name, and
 praise, and e - ver praise his ho - ly name, and

e - ver praise, and e - ver praise, and
 sing ye the Lord, . . sing ye the Lord, and
 e - ver praise, and e - ver praise, and
 e - ver praise, and e - ver praise, and

e - ver praise his ho - ly name, praise his ho - ly

e - ver praise his ho - ly name, praise his ho - ly

e - ver praise his ho - ly name, praise his ho - ly

e - ver praise his ho - ly name, praise his ho - ly

name, and e - ver praise, and e - ver

name, and e - ver praise, and e - ver

name, sing ye the Lord, . . the Lord, sing ye the Lord, . . the

name, the Lord, sing ye the Lord, . . the

praise, and e - ver praise his ho - ly name.

praise, and e - ver praise his ho - ly name.

Lord, and e - ver praise his ho - ly name.

sing ye the Lord, and e - ver praise his ho - ly name.

H *Maestoso come lmo.* ♩ = 96.

All that has life and breath,
All that has life and breath,

Maestoso come lmo. ♩ = 96.

All that has life and breath sing to the Lord.
All that has life and breath sing to the Lord, Hal - le -
sing to the Lord, all that has life and breath sing to the Lord, Hal - le -
sing to the Lord, all that has life and breath sing to the Lord, Hal - le -

ri - tar - dan - do. e *sempre f*
Hal - le - lu - jah, sing to the Lord.
lu - jah, Hal - le - lu - jah, sing to the Lord.
lu - jah, Hal - le - lu - jah, sing to the Lord.
lu - jah, Hal - le - lu - jah, sing to the Lord.

ri - tar - dan - do e *sempre f*

8069. FINIS.

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8	Let all men praise the Lord	...	...	...	...	Choral 79
9	My song shall be alway Thy mercy	...	...	...	...	Duet 83
10	Ye nations, offer to the Lord	...	...	...	...	Chorus 89

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

			Paper Cover.	Paper Boards.	Cloth Gilt.
FRANZ ABT.					
THE FAYS' FROLIC (Female voices) ...	...	...	2/6	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6) ...	...	...	2/6	—	—
SUMMER (ditto) ...	...	...	2/6	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	...	...	2/6	—	—
THE WISHING STONE (ditto) ...	...	...	2/6	—	—
THE WATER FAIRIES (ditto) ...	...	...	2/6	—	—
THE SILVER CLOUD (ditto) ...	...	...	2/6	—	—
MINSTER BELLS (ditto) ...	...	...	2/6	—	—
B. AGUTTER.					
MISSA DE SANCTO ALBANO (English) ...	...	...	3/0	4/0	5/0
MISSA DE BEATA MARIÁ VIRGINE, IN C (English) (Female voices) ...	...	...	2/6	—	—
THOMAS ANDERTON.					
YULE TIDE ...	...	...	1/6	2/0	3/0
THE NORMAN BARON ...	...	...	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	...	...	1/0	—	—
W. I. ARGENT.					
MASS, IN B FLAT ...	...	...	2/6	—	—
P. ARMES.					
HEZEKIAH ...	...	...	2/6	—	—
ST. JOHN THE EVANGELIST ...	...	...	2/6	—	—
ST. BARNABAS ...	...	...	2/0	—	—
A. D. ARNOTT.					
YOUNG LOCHINVAR (Sol-FA, 0/6) ...	...	...	1/6	—	—
THE BALLAD OF CARMILHAN (Sol-FA, 1/6) ...	...	...	2/6	—	—
E. ASPA.					
THE GIPSIES ...	...	...	1/0	—	—
ENDYMION ...	...	...	4/0	—	—
ASTORGA.					
STABAT MATER ...	...	...	1/0	1/6	—
BACH.					
MASS, IN B MINOR ...	...	...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	...	...	1/6	—	—
THE PASSION (S. MATTHEW) ...	...	...	2/6	3/0	—
Abridged, as used at St. Paul's ...	...	...	1/6	—	—
THE PASSION (S. JOHN) ...	...	...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	...	...	2/0	2/6	4/0
MAGNIFICAT ...	...	...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	...	...	1/0	—	—
GOD SO LOVED THE WORLD ...	...	...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	...	...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	...	1/0	—	—
O LIGHT EVERLASTING ...	...	...	1/0	—	—
BIDE WITH US ...	...	...	1/0	—	—
A STRONGHOLD SURE ...	...	...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	...	...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	...	...	0/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	...	...	0/4	—	—
THOU GUIDE OF ISRAEL ...	...	...	1/0	—	—
JESU, PRICELESS TREASURE ...	...	...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	...	...	1/0	—	—
J. BARNBY.					
REBEKAH (Sol-FA, 0/9) ...	...	...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	...	...	1/6	2/0	—
LEONARD BARNES.					
THE BRIDAL DAY ...	...	...	2/6	—	4/6
J. F. BARNETT.					
THE ANCIENT MARINER (Sol-FA, 2/0) ...	...	...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	...	...	6/6	—	9/0
PARADISE AND THE PERI ...	...	...	4/0	—	—
THE WISHING BELL (Female voices) (Sol-FA, 1/-) ...	...	...	2/6	—	—
BEETHOVEN.					
THE PRAISE OF MUSIC ...	...	...	1/6	2/0	3/0
RUINS OF ATHENS ...	...	...	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	...	1/0	1/6	2/6
MOUNT OF OLIVES ...	...	...	1/0	1/6	2/6
MASS, IN C ...	...	...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	...	...	1/6	—	3/0
MASS, IN D ...	...	...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	...	...	2/6	—	—
Ditto, VOCAL PART (Sol-FA, 0/6) ...	...	...	1/0	—	—
THE CHORAL FANTASIA (Sol-FA, 0/3) ...	...	...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	...	...	0/4	—	—
MEEK, AS THOU LIVEDST ...	...	...	0/2	—	—
KAREL BENDL.					
WATER-SPRITE'S REVENGE (Female voices) ...	...	...	1/0	—	—
WILFRED BENDALL.					
THE LADY OF SHALOTT (Female vv.) (Sol-FA, 1/0) ...	...	...	2/6	—	—
SIR JULIUS BENEDICT.					
ST. PETER ...	...	...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	...	...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER ...	...	...	1/6	—	—
GEORGE J. BENNETT.					
EASTER HYMN ...	...	...	1/0	—	—
SIR W. STERNDALÉ BENNETT.					
THE MAY QUEEN (Sol-FA, 1/0) ...	...	...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	...	...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	...	...	1/0	—	—
G. R. BETJEMANN.					
THE SONG OF THE WESTERN MEN ...	...	...	1/0	—	—
W. R. BEXFIELD.					
ISRAEL RESTORED ...	...	...	4/0	—	6/0
HUGH BLAIR.					
HARVEST-TIDE ...	...	...	1/0	—	—
BLESSED ARE THEY WHO WATCH (ADVENT) ...	...	...	1/6	—	—
JOSIAH BOOTH.					
THE DAY OF REST (Female voices) (Sol-FA, 1/0) ...	...	...	2/6	—	—
E. M. BOYCE.					
THE LAY OF THE BROWN ROSARY ...	...	...	1/6	—	—
YOUNG LOCHINVAR ...	...	...	1/6	—	—
THE SANDS OF CORRIEMIE (Female voices) ...	...	...	1/6	—	—
J. BRADFORD.					
HARVEST CANTATA ...	...	...	1/6	—	—
THE SONG OF JUBILEE ...	...	...	2/0	—	—
PRAISE THE LORD ...	...	...	2/0	—	—
W. F. BRADSHAW.					
GASPAR BECERRA ...	...	...	1/6	—	—
J. BRAHMS.					
A SONG OF DESTINY ...	...	...	1/0	—	—
C. BRAUN.					
SIGURD ...	...	...	5/0	—	—
J. C. BRIDGE.					
DANIEL ...	...	...	3/6	—	—
RUDEL ...	...	...	4/0	—	—
J. F. BRIDGE.					
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	...	...	1/0	—	—
MOUNT MORIAH ...	...	...	3/0	—	—
BOADICEA ...	...	...	2/6	—	—
CALLIRHOË (Sol-FA, 1/6) ...	...	...	2/6	3/0	4/0
NINEVEH ...	...	...	2/6	3/0	4/0
THE INCHCAPE ROCK ...	...	...	1/0	—	—
THE LORD'S PRAYER (Sol-FA, 0/6) ...	...	...	1/0	—	—
THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	...	...	1/6	—	—
DUDLEY BUCK.					
THE LIGHT OF ASIA ...	...	...	3/0	3/6	5/0
EDWARD BUNNETT.					
OUT OF THE DEEP (130th Psalm) ...	...	...	1/0	—	—
W. BYRD.					
MASS FOR FOUR VOICES (in F minor) ...	...	...	2/6	—	—
CARISSIMI.					
JEPHTHAH ...	...	...	1/0	—	—
F. D. CARNELL.					
SUPPLICATION ...	...	...	5/0	—	—
GEORGE CARTER.					
SINFONIA CANTATA (116th Psalm) ...	...	...	2/0	—	3/6
WILLIAM CARTER.					
PLACIDA ...	...	...	2/0	2/6	4/0
CHERUBINI.					
REQUIEM MASS, C MINOR (Latin and English) ...	...	...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	...	...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	...	...	1/0	1/6	2/6
FOURTH MASS, IN C ...	...	...	1/0	1/6	2/6

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
E. T. CHIPP.				HENRY FARMER.			
JOB	4/0	—	—	MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
NAOMI	2/0	—	—	MYLES B. FOSTER.			
HAMILTON CLARKE.				THE LADY OF THE ISLES	1/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations ...	2/6	—	—	THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/9)				(Ditto, Sol-FA, 0/8)			
THE MISSING DUKE (Operetta) (Sol-FA, 0/9) ...	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-FA, 0/9) ...	2/6	—	—	SNOW FAIRIES (Female voices)	1/6	—	—
DRUMS AND VOICES (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	ROBERT FRANZ.			
FREDERICK CORDER.				PRAISE YE THE LORD (117th Psalm)	1/0	—	—
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—	NIELS W. GADE.			
SIR MICHAEL COSTA.				PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0
THE DREAM	1/0	—	—	SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—
H. COWARD.				ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/6
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—	ZION	1/0	1/6	2/6
F. H. COWEN.				THE CRÜSADERS (Sol-FA, 1/0)	2/0	2/6	4/0
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0	COMALA	2/0	2/6	4/0
A SONG OF THANKSGIVING	1/6	—	—	CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0	HENRY GADSBY.			
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0	LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9)	2/0	—	—	ALCESTIS (Male voices)	4/0	—	—
THE WATER LILY	2/6	—	—	COLUMBUS (Male voices)	2/6	—	—
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ...	1/6	—	—	F. W. GALPIN.			
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9)	2/0	—	—	YE OLDE ENGLYSHE PASTYMES	1/6	—	—
THE ROSE OF LIFE (Female voices) *	2/0	—	—	G. GARRETT.			
J. MAUDE CRAMENT.				HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	THE SHUNAMMITE	3/0	—	—
LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	THE TWO ADVENTS	1/6	—	—
W. CRESER.				R. MACHILL GARTH.			
EUDORA (A dramatic Idyll)	2/6	—	—	EZEKIEL	4/0	4/6	—
W. CROTCH.				THE WILD HUNTSMAN	1/0	1/6	—
PALESTINE	3/0	3/6	5/0	A. R. GAUL.			
W. H. CUMMINGS.				A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
THE FAIRY RING	2/6	—	—	JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
W. G. CUSINS.				PASSION SERVICE	2/6	3/0	4/0
TE DEUM	1/6	—	—	RUTH (Sol-FA, 0/9)	2/0	2/6	4/0
GIDEON	3/6	—	—	THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
FÉLICIEN DAVID.				THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0
THE DESERT (Male voices)	1/6	2/0	—	ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
H. WALFORD DAVIES.				UNA	2/6	3/0	4/0
HERVÉ RIEL	1/0	—	—	(Ditto, Sol-FA, 1/0)			
P. H. DIEMER.				THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
BETHANY	4/0	—	—	(Ditto, Sol-FA, 0/8)			
M. E. DOORLY.				FR. GERNSHEIM.			
LAZARUS	2/6	—	—	SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
F. G. DOSSERT.				E. OUSELEY GILBERT.			
MASS, IN E MINOR	5/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—
COMMUNION SERVICE, IN E MINOR	2/0	—	—	(Ditto, Sol-FA, 0/8)			
LUCY K. DOWNING.				F. E. GLADSTONE.			
A PARABLE IN SONG	2/0	—	—	PHILIPPI	2/6	—	—
F. DUNKLEY.				GLUCK.			
THE WRECK OF THE HESPERUS	1/0	—	—	ORPHEUS	3/6	—	—
ANTONIN DVOŘÁK.				HERMANN GOETZ.			
ST. LUDMILA	5/0	6/0	7/6	BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
Ditto (German and Bohemian Words)	8/0	—	—	NGENIA	1/0	—	—
THE SPECTRE'S BRIDE (Sol-FA, 1/6)	3/0	3/6	5/0	THE WATER-LILY (Male voices)	1/6	—	—
Ditto (German and Bohemian Words)	6/0	—	—	A. M. GOODHART.			
STABAT MATER	2/6	3/0	4/0	EARL HALDAN'S DAUGHTER	1/0	—	—
PATRIOTIC HYMN	1/6	—	—	ARETHUSA	2/0	—	—
Ditto (German and Bohemian Words)	3/0	—	—	SIR ANDREW BARTON	1/0	—	—
REQUIEM MASS	5/0	6/0	7/6	CH. GOUNOD.			
MASS, IN D	2/6	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6
COMMUNION SERVICE, IN D	2/6	—	—	Ditto, Sol-FA (Latin and English)	2/0	—	—
A. E. DYER.				REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
SALVATOR MUNDI	2/6	—	—	THE REDEMPTION (English Words) (Sol-FA, 2/0)	5/0	6/0	7/6
ELECTRA OF SOPHOCLES	1/6	2/0	—	Ditto (French Words)	8/4	—	—
H. J. EDWARDS.				Ditto (German Words)	10/0	—	—
THE ASCENSION	2/6	—	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
THE EPIPHANY	2/0	—	—	OUT OF DARKNESS	1/0	—	—
PRAISE TO THE HOLIEST	1/6	—	—	COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
EDWARD ELGAR.				TROISIÈME MESSE SOLENNELLE	2/6	—	—
THE BLACK KNIGHT	2/0	—	—	DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—
ROSALIND F. ELLICOTT.				Ditto (Out of darkness)	1/0	—	—
ELYSIUM	1/0	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON			
THE BIRTH OF SONG	1/6	—	—	THE CROSS (Filiae Jerusalem)	1/0	—	—
GUSTAV ERNEST.				DAUGHTERS OF JERUSALEM	1/0	—	—
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9)	2/0	—	—	GALLIA (Sol-FA, 0/4)	1/0	—	—
T. FACER.				C. H. GRAUN.			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
(Ditto, Sol-FA, 0/9)				TE DEUM	2/0	2/6	4/0
E. FANING.				ALAN GRAY.			
BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—	THE WIDOW OF ZAREPHATH	2/0	—	—
(Ditto, Sol-FA, 1/0)				ARETHUSA	1/6	—	—
				THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
				J. O. GRIMM.			
				THE SOUL'S ASPIRATION	1/0	—	—
				G. HALFORD.			
				THE PARACLETE	2/0	—	—
				E. V. HALL.			
				IS IT NOTHING TO YOU	0/8	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

	Paper Cover.	Paper Boards.	Cloth Gilt.
HANDEL.			
ALEXANDER'S FEAST	2/0	2/6	4/0
ACIS AND GALATEA	1/0	1/6	2/6
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0)	1/0	1/6	2/6
ALCESTE	2/0	—	—
SEMELE... ..	3/0	3/6	5/0
THE PASSION	3/0	3/6	5/0
THE TRIUMPH OF TIME AND TRUTH... ..	3/0	3/6	5/0
ALEXANDER BALUS	3/0	3/6	5/0
HERCULES	3/0	3/6	5/0
ATHALIAH	3/0	3/6	5/0
ESTHER... ..	3/0	3/6	5/0
SUSANNA	3/0	3/6	5/0
THEODORA	3/0	3/6	5/0
BELSHAZZAR	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0)	2/0	2/6	4/0
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0
SAMSON (Sol-FA, 1/0)	2/0	2/6	4/0
SOLOMON	2/0	2/6	4/0
JEPHTHA	2/0	2/6	4/0
JOSHUA	2/0	2/6	4/0
DEBORAH	2/0	2/6	4/0
SAUL	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
DETTINGEN TE DEUM	1/0	1/6	2/6
UTRECHT JUBILATE	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0	—	—
O PRAISE THE LORD (6th Chandos Anthem)	1/0	—	—
CORONATION AND FUNERAL ANTHEMS	—	—	5/0
Or, singly:—			
THE KING SHALL REJOICE	0/8	—	—
ZADOK THE PRIEST	0/3	—	—
MY HEART IS INDITING	0/8	—	—
LET THY HAND BE STRENGTHENED	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6
L'ALLEGRO	2/0	2/6	4/0
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
F. K. HATTERSLEY.			
ROBERT OF SICILY	2/6	—	—
HAYDN.			
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/0
THE SEASONS	3/0	3/6	5/0
Each Season, singly (Spring, Tonic Sol-fa, 6d.)	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
Ditto (Latin and English)	1/0	1/6	2/6
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Ditto (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/6	2/0	3/0
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
TE DEUM (English and Latin)	1/0	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—
BATTISON HAYNES.			
THE FAIRIES' ISLE (Female voices)... ..	2/6	—	—
A SEA DREAM (Female voices)	2/6	—	—
H. HEALE.			
JUBILEE ODE	1/6	—	—
C. SWINNERTON HEAP.			
FAIR ROSAMOND (Sol-FA, 2/0)	3/6	4/0	5/0
EDWARD HECHT.			
ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
GEORGE HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
STABAT MATER	2/6	—	—
HENRY HILES.			
FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
FERDINAND HILLER.			
NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
ALMA VIRGO (Latin and English)	0/4	—	—
QUOD IN ORBE (Ditto)	0/4	—	—
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THE GOLDEN LEGEND	2/0	—	—
W. H. HUNT.			
STABAT MATER	3/0	3/6	—
H. H. HUSS.			
AVE MARIA (Female voices)	1/0	—	—
F. ILIFFE.			
SWEET ECHO	1/0	—	—
JOHN WILLIAM JACKSON.			
I CRIED UNTO GOD	1/6	—	—

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THE SOUL'S FORGIVENESS ...	...	...	...	1/0	—	—	ŒDIPUS REX (Male voices) ...	...	...	...	3/0	—	—
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CHRISTMAS HOLIDAYS (Female voices) ...	...	...	...	0/9	—	—	MASS, IN G MAJOR ...	...	...	...	2/6	—	—
SCHUBERT.							COMMUNION SERVICE, IN G ...	...	...	...	2/6	—	—
MASS, IN A FLAT ...	...	...	...	1/0	1/6	2/6	EAST TO WEST ...	...	...	...	1/6	—	—
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6	THE BATTLE OF THE BALTIC ...	...	...	...	1/6	—	—
MASS, IN E FLAT ...	...	...	...	2/0	2/6	4/0	H. W. STEWARDSON.						
COMMUNION SERVICE, ditto ...	...	...	...	2/0	2/6	4/0	GIDEON ...	...	...	...	4/0	—	—
MASS, IN B FLAT ...	...	...	...	1/0	1/6	2/6	BRUCE STEANE.						
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6	THE ASCENSION ...	...	...	...	2/6	3/0	4/0
MASS, IN C ...	...	...	...	1/0	1/6	2/6	J. STÖRER.						
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6	THE TOURNAMENT ...	...	...	...	2/0	—	—
MASS, IN G ...	...	...	...	1/0	1/6	2/6	MASS OF OUR LADY OF RANSOM ...	...	...	...	2/0	—	—
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6	E. C. SUCH.						
MASS, IN F ...	...	...	...	1/0	1/6	2/6	NARCISSUS AND ECHO... ..	...	...	...	3/0	—	—
COMMUNION SERVICE, ditto ...	...	...	...	2/0	—	3/6	GOD IS OUR REFUGE (46th Psalm) ...	...	...	...	1/0	—	—
SONG OF MIRIAM (Sol-FA, 0/6) ...	...	...	...	1/0	—	—	ARTHUR SULLIVAN.						
SCHUMANN.							THE GOLDEN LEGEND (Sol-FA, 2/0) ...	...	...	...	3/6	4/0	5/0
THE MINSTREL'S CURSE ...	...	...	...	1/6	—	—	ODE FOR THE COLONIAL AND INDIAN	...	...	...	1/0	—	—
THE KING'S SON ...	...	...	...	1/0	—	—	EXHIBITION ...	...	...	...	1/0	—	—
MIGNON'S REQUIEM ...	...	...	...	1/0	—	—	FESTIVAL TE DEUM ...	...	...	...	1/0	1/6	2/6
PARADISE AND THE PERI (Sol-FA, 1/6) ...	...	...	...	2/6	3/0	4/0	W. TAYLOR.						
PILGRIMAGE OF THE ROSE... ..	...	...	...	1/0	1/6	2/6	ST. JOHN THE BAPTIST ...	...	...	...	—	4/0	—
MANFRED ...	...	...	...	1/0	—	—	A. GORING THOMAS.						
FAUST ...	...	...	...	3/0	3/6	5/0	THE SUN-WORSHIPPERS ...	...	...	...	1/0	—	—
ADVENT HYMN, "IN LOWLY GUISE" ...	...	...	...	1/0	—	—	E. H. THORNE.						
NEW YEAR'S SONG (Sol-FA, 0/6) ...	...	...	...	1/0	—	—	BE MERCIFUL UNTO ME ...	...	...	...	1/0	—	—
THE LUCK OF EDENHALL (Male voices) ...	...	...	...	1/6	—	—	BERTHOLD TOURS.						
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MASS, IN C ...	...	...	...	1/0	—	—	ST. CECILIA'S DAY (Sol-FA, 0/9) ...	...	...	...	1/0	1/6	2/6
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ARIADNE (Sol-FA, 0/9) ...	...	...	...	2/0	—	—	GOD WITH US ...	...	...	...	2/0	—	—
ALICE MARY SMITH.							ST. ANDREW... ..	...	...	...	2/0	—	—
THE RED KING (Men's voices) ...	...	...	...	1/0	—	—	R. H. WALKER.						
THE SONG OF THE LITTLE BALTUNG (ditto) ...	...	...	...	1/0	—	—	JERUSALEM ...	...	...	...	3/0	—	—
(Ditto, Sol-FA, 0/8) ...	...	...	...	1/0	—	—	R. H. WALTHÉW.						
ODE TO THE NORTH-EAST WIND ...	...	...	...	1/0	—	—	THE PIED PIPER OF HAMELIN ...	...	...	...	2/0	—	—
ODE TO THE PASSIONS ...	...	...	...	2/0	—	—	H. W. WAREING.						
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MASS, IN D ...	...	...	...	2/6	—	—	WEBER.						
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THE FORSAKEN MERMAN ...	...	...	...	1/6	—	—	COMMUNION SERVICE, IN E FLAT ...	...	...	...	1/6	—	—
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HYMN TO ST. CECILIA ...	...	...	...	1/0	—	—	IN EXITU ISRAEL ...	...	...	...	0/4	—	—
CALVARY ...	...	...	...	2/6	3/0	4/0	DIXIT DOMINUS ...	...	...	...	1/0	—	—
FALL OF BABYLON ...	...	...	...	3/0	3/6	5/0	S. S. WESLEY.						
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THE CHRISTIAN'S PRAYER ...	...	...	...	1/0	1/6	2/6	J. E. WEST.						
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HOW LOVELY ARE THY DWELLINGS FAIR... ..	...	...	...	0/8	—	—	C. LEE WILLIAMS.						
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JOHN STAINER.							GETHSEMANE ...	...	...	...	2/0	2/6	—
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							THOMAS WINGHAM.						
							TE DEUM (Latin) ...	...	...	...	1/6	—	—
							MASS, IN D (Regina Cœli) ...	...	...	...	3/0	—	—
							CHAS. WOOD.						
							ODE TO THE WEST WIND ...	...	...	...	1/0	—	—
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