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# PREFACE.

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ABOUT fifteen years ago I was applied to by a Clergyman at Cadiz, and requested to write instrumental music to the Seven Words of JESUS on the Cross.

It was then customary every year, during Lent, to perform an Oratorio in the Cathedral at Cadiz, the effect of which the following arrangements contributed to heighten. The walls, windows, and columns of the Church were hung with black cloth, and only one large lamp, hanging in the centre, lighted the solemn and religious gloom. At noon all the doors were closed, and the music began. After a prelude, suited to the occasion, the Bishop ascended the Pulpit, and pronounced one of the Seven Words, which was succeeded by reflections upon it. As soon as these were ended, he descended from the Pulpit and knelt before the Altar. The pause was filled by music. The Bishop ascended and descended again a second, a third time, and so on; and each time the Orchestra filled up the intervals in the discourse.

My Composition must be judged on a consideration of these circumstances. The task of writing seven *Adagios*, each of which was to last about ten minutes, to preserve a connection between them without wearying the hearers, was none of the lightest; and I soon found that I could not confine myself within the limits of the time prescribed.

The music was originally without text, and was printed in that form. It was only at a later period that I was induced to add the text.

The Oratorio entitled "The Seven Words of Our Redeemer on the Cross," as a complete and, as regards the vocal parts, an entirely new work, was first published by MESSRS. BREITKOPF & HÄRTEL, of Leipsic.

The partiality with which this work has been received by scientific Musicians leads me to hope that it will not be without effect on the public at large.

JOSEPH HAYDN.

Vienna, March, 1801.

310 19, 7100000 1.50



I.

PATIENCE.

*“ Father, forgive them ; for they know not what they do.”*

LUKE XXIII. 34.

Lamb of God !

Surely Thou hast borne our sorrows :  
With Thy stripes we are healed.

ISAIAH LIII. 4, 5.

Lamb of God !

Thou blessest them that persecute Thee,  
And prayest for them who despitefully use Thee.

ROMANS XII. 14.

Vengeance is mine, saith the Lord,

MATT. V. 44.

I will repay.

ROMANS XII. 19.

A lamb before her shearers is dumb,  
So Thou openest not Thy mouth.

ISAIAH LIII. 7, 8, 9.

Thou art cut off from the land of the living ;  
For our transgressions art Thou smitten.

Thou art oppressed ; Thou art afflicted ;

But Thou didst no violence, nor was deceit in Thy mouth.

Thou didst no evil.

1 PETER II. 22, 23.

Thou, when reviled, reviledst not again ;

Thou, suffering, threatenedst not.

Thou bearest our sins in Thy body on the tree.

Thou art not overcome of evil ; but Thou overcomest evil with  
good.

ROMANS XII. 21.

Reviled, Thou blessest,

1 COR. IV. 12, 13.

Defamed, entreatest,

O Lamb of God !

II.

THE PENITENT FORGIVEN.

*“ Verily I say unto thee, this day shalt thou be with Me in Paradise.”*

LUKE XXIII. 43.

Lord, have mercy on me after Thy great goodness ;  
I acknowledge my transgressions, and my sin is ever before me.

PSALM LI.

Cast me not away from Thy presence,  
And take not Thy Holy Spirit from me.  
Wash me throughly from my wickedness,  
And cleanse me from my sin.

Hide Thy face from my sins.

Against Thee only have I sinned,

And done this evil in Thy sight.

My sin is ever before me ;

I acknowledge my transgression.

Thou shalt purge me, and I shall be clean.

Thou shalt wash me, and I shall be whiter than snow.

Thou shalt make me hear of joy and gladness,

That the bones which Thou hast broken may rejoice.

III.

THE MOURNERS.

*“Woman, behold thy son. Son, behold thy mother.”*

JOHN XIX. 26, 27.

There followed Him a great company of people, and of women which also bewailed and lamented Him. But Jesus said :

LUKE XXIII. 27, 28.

“ Daughters of Jerusalem, weep not for Me,  
“ But weep for yourselves and for your children.”  
Turn ye unto Me, saith the Lord, with all your hearts,  
And with fasting, and with weeping, and with mourning.  
And rend your heart, and not your garments,  
And turn unto the Lord your God ;  
For He is gracious and merciful ;  
Slow to anger and of great kindness ;  
And repenteth Him of the evil.

JOEL II. 12, 13.

IV.

DESOLATION.

*“Eli, Eli, lama sabacthani ?”*

MATT. XXVII. 46.

O my God, look upon me,  
Why hast Thou forsaken me ?  
Why art Thou so far from my health,  
And from the words of my complaint ?  
Go not from me.  
All they that see me laugh me to scorn.  
Hide not Thou Thy face from me.  
Thou hast been my succour.  
Leave me not.  
Forsake me not.

PSALM XXII. 1.

VERSE 11.

VERSE 7

Turn Thee unto me ; for I am desolate and in misery.  
My hope hath been in Thee, O Lord :  
Lord, in Thee have I trusted ;  
I have said, Thou art my God.

V.

THE BITTER CUP.

That the Scripture might be fulfilled, Jesus saith,

*“I thirst.”*

JOHN XIX. 28.

He treadeth the winepress of the fierceness and wrath of  
Almighty God.  
Thy rebuke hath broken His heart.  
He is full of heaviness.  
He looked for some to have pity on Him, but there was no man,  
Neither found He any to comfort Him.  
They gave Him gall to eat.  
And when He was thirsty they gave Him vinegar to drink.

REV. XIX. 15.

PSALM LXIX. 21, 22.



## VI.

### COMPLETE OBEDIENCE.

*"It is finished."*

<p>He came down from Heaven, Not to do His own will, But the will of Him that sent Him.</p>	<p>JOHN XIX. 30. JOHN VI. 38.</p>
<p>“Sacrifice and offering Thou wouldest not, But a body hast Thou prepared Me; In burnt offerings and sacrifices for sin Thou hast had no pleasure. Then said I, Lo, I come To do Thy will, O God.</p>	<p>PSALM XL. 7. } HEB. X. 7. }</p>
<p>In the volume of the book it is written of Me, That I should fulfil Thy will, O God. I am content to do it; Yea, Thy law is within My heart. Holy Father, righteous Father, I have finished the work Which Thou gavest Me to do; And now I come to Thee.”</p>	<p>JOHN XVII. 4. 13.</p>

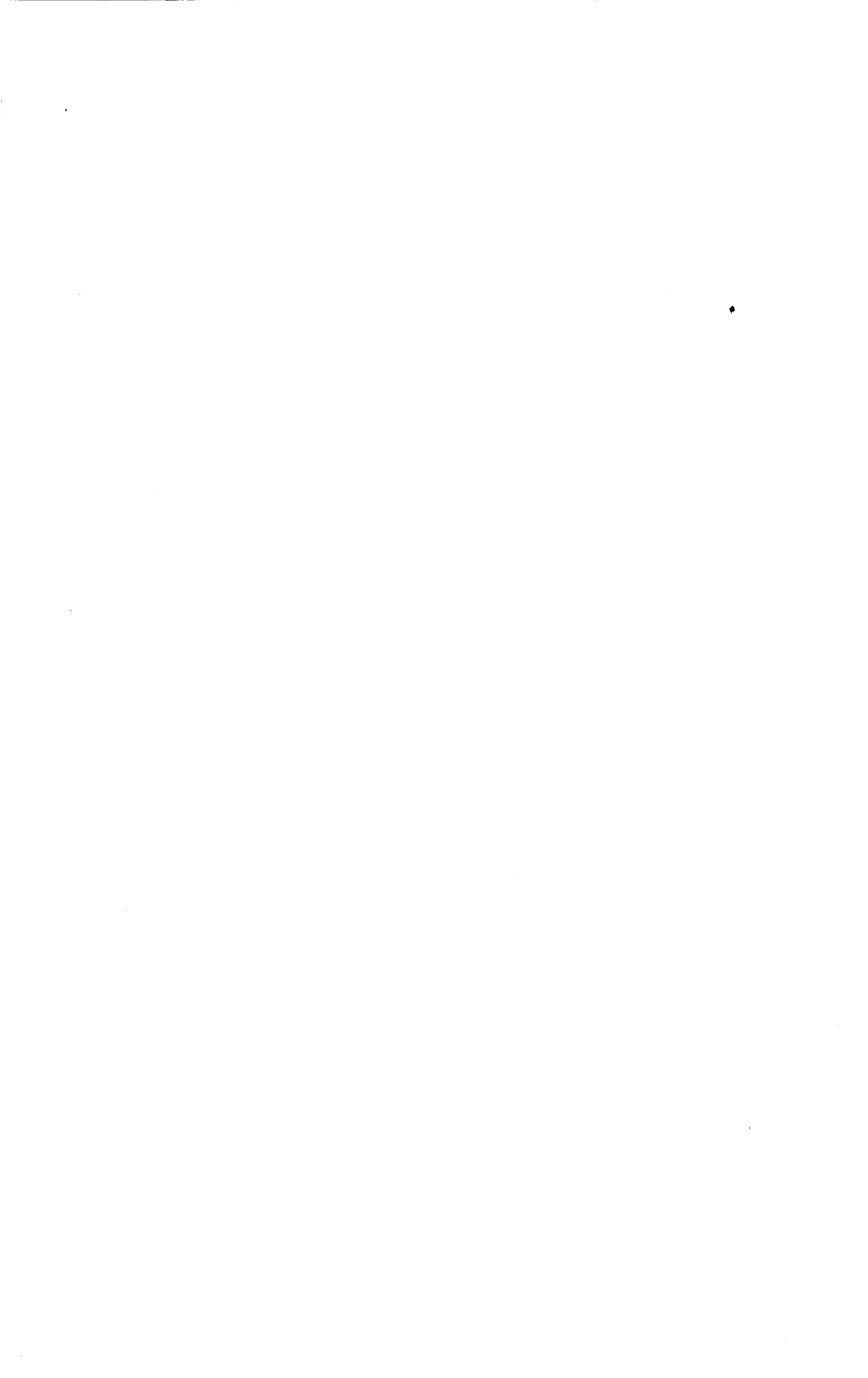
## VII.

### THE GREAT OBLATION.

<p><i>"Father, into Thy hands I commend my spirit."</i></p> <p>Into Thy hands, O Lord, I commend my spirit. Hereby perceive we the love of God, That He laid down His life for us. He tasted death for every man. He poured out His soul unto death. He made intercession for the transgressors. He died for us, That, whether we wake or sleep, We should live together with Him. Thou hast redeemed us, O Lord, Thou God of Truth.</p>	<p>LUKE XXIII. 46 PSALM XXXI. 5. 1 JOHN III. 16. HEB. II. 9. ISAIAH LIII 12. 1 THESS. V. 10. PSALM XXXI. 5</p>
--	--

### THE EARTHQUAKE.

<p>The veil of the temple was rent in twain. The sun was darkened. The earth did quake; the rocks were rent; The graves opened. And many bodies of the saints which slept arose; For truly this was the Son of God, Whose voice then shook the earth; And yet once more He will shake Not only the earth, but also Heaven.</p>	<p>MATT. XXVII. 51. LUKE XXIII. 45. MATT. XXVII. 52. MATT. XXVII. 54. HEB. XII. 26.</p>
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# INDEX.

No.		PAGE.
	INTRODUCTION ... ..	1
1.	CHORAL ... .. Father, forgive them ... ..	4
	CHORUS WITH SOLI ... Lamb of God ... ..	4
2.	CHORAL ... .. Verily, I say unto Thee ... ..	13
	CHORUS WITH SOLI ... Lord, have mercy ... ..	13
3.	CHORAL ... .. Woman, behold thy son ... ..	23
	CHORUS WITH SOLI ... Daughters, weep not ... ..	23
4.	CHORAL ... .. Eli, Eli, lama sabachthani ? ... ..	34
	CHORUS WITH SOLI ... O my God, look upon me ... ..	34
	INTERMEZZO ... ..	44
5.	CHORUS WITH SOLI ... I thirst ... ..	46
6.	CHORAL ... .. It is finished ... ..	56
	CHORUS WITH SOLI ... It is finished ... ..	56
7.	CHORAL ... .. Father, into Thy hands ... ..	65
	CHORUS WITH SOLI ... Into Thy hands, O Lord ... ..	65
	CHORUS ... .. The Earthquake... ..	74



# INTRODUCTION.

*Maestoso adagio.*

PIANO.  
♩ = 76.

The musical score is written for piano and consists of six systems of music. The first system is a grand staff with treble and bass clefs, featuring a melody in the right hand and accompaniment in the left hand. The tempo is marked *Maestoso adagio*. The first system includes dynamic markings *ff* and *p*. The second system continues the grand staff with dynamic markings *sf*, *p*, and *ff*. The third system features a dense texture with many chords in the right hand and dynamic markings *sf*. The fourth system continues with dynamic markings *sf* and *sf*. The fifth system is divided into two staves: the top staff is labeled *L.H.* and the bottom staff is labeled *R.H.*, with dynamic markings *sf*, *sf*, *p*, and *sf*. The sixth system is also divided into two staves: the top staff is labeled *R.H.* and the bottom staff is labeled *L.H.*, with dynamic markings *f* and *p*.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *f*, *p*. Includes a fermata over a measure in the treble.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sf*, *sf*, *sf*. Includes a fermata over a measure in the treble.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p*, *f*, *p*. Includes a fermata over a measure in the treble.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*. Includes a fermata over a measure in the treble.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *p*, *f*. Includes a fermata over a measure in the treble.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*. Includes a fermata over a measure in the treble.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*, *ff*. Includes a fermata over a measure in the treble.

First system of musical notation, featuring a treble and bass clef. The music is marked with a piano (*p*) dynamic in the beginning and a forte (*f*) dynamic towards the end.

Second system of musical notation, featuring a treble and bass clef. The music is marked with a sforzando (*sf*) dynamic throughout.

Third system of musical notation, featuring a treble and bass clef. The music is marked with piano (*p*) and forte (*f*) dynamics.

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with piano (*p*) and forte (*f*) dynamics.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked with a forte (*f*) dynamic.

Sixth system of musical notation, featuring a treble and bass clef. The music is marked with sforzando (*sf*), piano (*p*), and pianissimo (*pp*) dynamics.

*Largo.*

TREBLE.  
ALTO.  
TENOR.  
BASS.

Fa - ther, for - give them; for they know not what they do.

CHORUS.—“LAMB OF GOD.”

*Largo.* TUTTI. *f*

TREBLE.  
ALTO.  
TENOR.  
BASS.

Lamb of God, sure - ly Thou hast borne our sor - rows; with

Lamb of God, sure - ly Thou hast borne our sor - rows; with

Lamb of God, sure - ly Thou hast borne our sor - rows; with

Lamb of God, sure - ly Thou hast borne our sor - rows; with

PIANO.  
♩ - 54

*p* *f* *p*

*sf* *f* *p*

Thy stripes we are heal - ed Lamb of God, Thou bless - est them that per - se -

Thy stripes we are heal - ed. Lamb of God, Thou blessest them that per - se -

Thy stripes we are heal - ed. Lamb of God, Thou bless - est,

Thy stripes we are heal - ed. Lamb of God, Thou bless - est,

*sf* *p* *sf* *p* *sf* *p*



- cute Thee, that per-se-cute Thee, and pray'st for them who des-pite-ful-ly use Thee.

- cute Thee, that per-se-cute Thee, and pray'st for them who des-pite-ful-ly use Thee.

Thou blessest and pray'st for them who des-pite-ful-ly use Thee.

Thou blessest and prayest for them who des-pite-ful-ly use Thee.

Vengeance is mine saith the Lord, Vengeance is mine saith the Lord.

Vengeance is mine saith the Lord, Vengeance is mine saith the Lord.

Vengeance is mine saith the Lord, Vengeance is mine saith the Lord.

Vengeance is mine saith the Lord, Vengeance is mine saith the Lord.

I will re-pay...

I will re-pay.

I will re-pay.

I will re-pay.

SOLO. *p*

A lamb be - fore her shear ers is

SOLO. *p*

A lamb be - fore her shear - ers is

SOLO. *p*

is

dumb; so op'nest Thou not Thy mouth. A lamb be - fore . . her

dumb; so op'nest Thou not Thy mouth. be - fore her

dumb, so op'nest Thou not Thy mouth.

SOLO. *p*

so op'nest Thou not Thy mouth.

TUTTI. *p*

shear - ers is dumb, so op'nest Thou not Thy mouth. Thou art cut

shear - ers is dumb, so op'nest Thou not Thy mouth.

is dumb, so op'nest Thou not Thy mouth.

so op'nest Thou not Thy mouth.

off from the land of the li - ving; for our trans -

*TUTTI. p* Thou art cut off from the li - ving; for our trans -

*TUTTI.* Thou art cut off . . . from the li - ving; for our trans -

*TUTTI.* Thou art, Thou art cut off from the li - ving; for our trans -

*f p*

- gres - sions art Thou smit - ten, for our trans - gres - sions.

- gres - sions art Thou smit - ten, for our trans - gres - sions.

- gres - sions art Thou . . . smit - ten, for our trans - gres - sions.

- gres - sions art Thou smit - ten, for our trans - gres - sions.

*p pp*

Thou art op - press - ed; Thou art af - -

Thou art op - press - ed; Thou art af - -

Thou art op - press - ed; Thou art af - -

Thou art op - press - ed; Thou art af - -

*p sf p sf p sf p*

- flic - ted, O Lamb . . . of God.

- flic - ted, O Lamb . . . of God.

- flic - ted, O Lamb . . . of God.

- flic - ted, O Lamb . . . of God.

*sf* *p* *p* *p*

Solo. But Thou didst no vi - o - lence, nor was de -

Solo. But Thou didst no vi - o - lence, nor was de -

Solo. Thou didst no vi - o - lence, nor was de -

Solo. Thou didst no vi - o - lence, nor was de -

Thou didst no vi - o - lence, nor was de -

- ceit in Thy mouth.

- ceit in Thy mouth.

- ceit in Thy mouth.

- ceit in Thy mouth.

*p* *sf* *p*

**TUTTI.**

Lamb of God, Thou bless-est them that per-se - cute Thee; with Thy stripes we are

**TUTTI.**

Lamb of God, Thou blessest them that per-se - cute Thee; with Thy stripes we are

**TUTTI.**

Lamb of God, Thou blessest them that per-se - cute Thee; with Thy stripes we are

**TUTTI.**

Lamb of God, Thou bless-est them that per-se - cute Thee; with Thy stripes we are

**SOLO.**

heal - ed. Thou didst no e - vil, Thou didst no e - vil, Thou when re -

**SOLO.**

heal - ed. Thou didst no e - vil, Thou didst no e - vil, Thou when re -

**SOLO.**

heal - ed. no e - vil, no e - vil,

**SOLO.**

heal - ed. no e - vil, no e - vil,

Tutti.

- vi - led, re - vil - edst not . . a - gain, Thou suf - fring threat'nedst not.  
 - vi - led, re - vil - edst not . . a - gain, Thou suf - fring threat'nedst not.  
 re - vil - ed, re - vil - edst not, Thou suf - fring threat'nedst not.  
 Thou suf - fring threat'nedst not.

*p*

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

SOLI. Thou bear - est our sins . . . in Thy bod - y on the  
 Thou bear - est our sins . . . in Thy bod - y on the  
 our sins . . . in Thy bod - y on the  
 in Thy bod - y on the

*p* *Solo.* *p* *Solo.* *p*

*sf*

*Tutti.*  
 Tree, on the Tree, Thou art not o-ver - come, but  
*Tutti.*  
 Tree, on the Tree, Thou art not o-ver - come, not o-ver -  
*Tutti.*  
 Tree, on the Tree, Thou art not o-ver  
*mf* *Tutti.*  
 Thou art not o - - vercome of e - vil, o-ver -

Thou o-ver-com-est e - vil, But Thou o-ver-com-est e - vil with  
 come of e - vil, But Thou o-ver-com-est e-vil with  
 - come of e - - vil, but Thou o-ver-com-est e-vil,  
 - come of e - vil, but Thou o-ver-com-est e - vil,

good, Thou o-ver-com-est e - - - vil with good, good,  
 good, Thou o-ver-com-est e - - - vil with good, good,  
 Thou o-ver-com-est with good, good,  
 Thou o-ver-com-est with good, good,

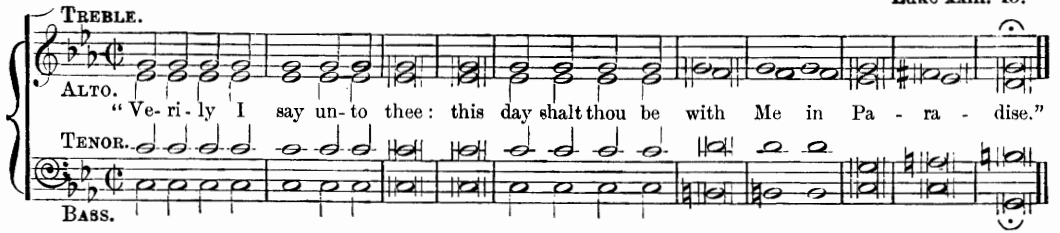
*Solo.*  
 e - vil with good. Re - vi - led Thou bless - est, de -  
*Solo.*  
 e - vil with good. Revil'd Thou blessest, defam'd en - treatest, revil'd Thou  
*Solo.*  
 e - vil with good. Revil'd Thou  
*Solo.*  
 e - vil with good. Revil'd Thou blessest, defam'd en - treatest,

*Tutti.* *Solo.* *Tutti.*  
 - fa - med, en - treat - est. O Lamb of God, re - vi - led, de -  
*Tutti.*  
 blessest, defam'd en - treatest. O Lamb of God, re - vi - led, de -  
*Tutti.*  
 blessest, defam'd en - treatest. O Lamb of God, re - vi - led, de -  
*Tutti.*  
 O Lamb of God, re - vi - led, re - vi - led, de -

*Solo.* *Tutti.*  
 - fa - med, en - treat - est, O Lamb of God. . . . .  
 - fa - med, O Lamb of God. . . . .  
 - fa - med. O Lamb of God. . . . .  
 - fa - med, O Lamb of God. . . . .



TREBLE.  
ALTO.  
TENOR.  
BASS.



“Ve-ri-ly I say un-to thee: this day shalt thou be with Me in Pa-ra-dise.”

CHORUS.—“LORD, HAVE MERCY.”

TREBLE.  
ALTO.  
TENOR  
(Sve. lower).  
BASS.

SOLO. *Grave e cantabile.*

Lord, have mer-cy, Lord, have mer-cy, Lord, have

Lord, have mer-cy, Lord, have mer-cy, O Lord, have

Lord, have mer-cy, Lord, have mer-cy, Lord, . . have

Lord, have mer-cy, Lord, have mer-cy, O Lord, have

PIANO.  
♩ = 52.

*Grave e cantabile.*  
*p*



mer-cy up-on me af-ter Thy great good-ness. I ac-knowledge

mer-cy af-ter Thy great good-ness. I ac-knowledge

mer-cy af-ter Thy great good-ness. I ac-knowledge

mer-cy af-ter Thy great good-ness.



TUTTI.

my trans-gres-sions and my sin,.. my . . sin . . is

my trans-gres-sions and my sin,.. my sin is

my trans-gres-sions and my sin,.. my sin . . is

my sin is

e - ver be - fore . . . . . me, be - fore . . me.

e - ver be - fore . . . . . me, be - fore . . me.

e - ver be - fore . . . . . me, e - ver be - fore . . . . . me.

e - ver be - fore . . . . . me, e - ver be - fore . . . . . me.

*Solo.*  
Cast me not a-way from Thy

*Solo.*  
Cast me not a-way from Thy

*Solo.*  
Cast me not a-way from Thy

*Solo.*  
Cast me not from Thy

pre - sence, and take not Thy  
 pre - sence, and take . . . . . not Thy  
 pre - sence, and take . . . . . not Thy  
 pre - sence, and take . . . . . not Thy

*p*

Ho . . . ly Spi - . . rit from . . . . .  
 Ho . . . ly Spi - . . rit . . . from . . . . .  
 Ho . . . ly . . . Spi - . . rit from  
 Ho . . . ly Spi - . . rit from

*fp* *fp*

me, take not Thy  
 me, take . . . . . not Thy  
 me, take not Thy  
 me, take . . . . . not Thy

*p* **TUTTI.** *p* **TUTTI.** *p* **TUTTI.** *p* **TUTTI.** *p*

Ho - - ly Spi - - rit from . . .

Ho - - ly Spi - - rit . . . from . . .

Ho - - ly Spi - - rit from . . .

Ho - - ly Spi - - rit from

*Solo.*  
me. Wash me through-ly from my

*Solo.*  
me Wash me through-ly from my

me. *Solo.*  
me. From my wick-ed-ness.

*TUTTI.*  
wick-ed-ness, and cleanse me, cleanse me from my

*TUTTI.*  
wick-ed-ness, and cleanse me, cleanse me from my

*TUTTI.*  
Cleanse me, cleanse me from my

*TUTTI.*  
Cleanse me from my

sin, from my wick - ed - ness, and  
 sin, from my wick - ed - ness, and  
 sin, cleanse me from my sin,  
 sin, from my wick - ed - ness, and

cleanse me from my sin, from my sin. Hide Thy face,  
 cleanse me from my sin, from my sin. Hide Thy face,  
 my sin, from my sin. Hide Thy face,  
 cleanse me from my sin, from my sin. Hide Thy face,

from my sins, A - gainst Thee on - ly have I  
 from my sins, A - gainst Thee on - ly have I  
 from my sins, A - gainst Thee on - ly have I  
 from my sins, A - gainst Thee on - ly have I

sin - ned and done this e - vil in Thy sight. My sin is e - ver be -

sin - ned and done this e - vil in Thy sight. My sin is e - ver be -

sin - ned and done this e - vil in Thy sight. My sin is e - ver be -

sin - ned and done this e - vil in Thy sight. My sin is e - ver be -

SOLO.

- - fore . . me. I ac - knowledge my transgres - sion,

SOLO.

- - fore me. I ac - knowledge my transgres - sion,

SOLO.

- - fore me. I ac - knowledge my transgres - sion,

- - fore me.

TUTTI.

my trans - gres - - sion.

TUTTI.

my trans - gres - - sion.

TUTTI.

my trans - gres - - sion.

TUTTI.

my trans - gres - - sion.

my trans - gres - - sion.

Thou shalt purge me, and  
 Thou shalt purge me, and  
 Thou shalt purge me,  
 Thou shalt purge me,

*f*

*p*  
 I shall be clean, Thou shalt wash me, Thou shalt  
 I shall be clean, Thou shalt wash me, Thou shalt  
 I shall be clean, Thou shalt wash me, Thou shalt  
 I shall be clean, Thou shalt wash me, Thou shalt

*sf* *p*

*f* *fz*  
 wash me and I shall be whi-ter, shall be whi-ter than snow.  
 wash me and I shall be whi-ter, shall be whi-ter than snow.  
 wash me and I shall be whi-ter, shall be whi-ter than snow.  
 wash me and I shall be whi-ter, shall be whi-ter than snow.

*f* *fz*

Solo. *p*  
 Make me hear . . . of joy and

Solo. *p*  
 Make me hear . . . of joy and

Solo. *p*  
 Make me hear . . . of joy and

Solo. *p*  
 Make me hear of joy and

*fp*

glad - ness, That the bones which

glad ness, That the bones which Thou, which

glad - ness, That the bones which

glad - ness, That the bones which

Thou hast bro - - ken . . . may . . . re -

Thou hast . . . bro - - ken may re -

Thou hast bro - - ken . . . may re -

Thou hast bro - - ken may re -



TUTTI.

- joice, that the bones which  
 - joice, that the bones which Thou, which  
 - joice, that the bones which  
 - joice, that the bones which

The first system of music includes four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "- joice, that the bones which" on the first three staves, and "- joice, that the bones which Thou, which" on the fourth. The piano accompaniment features a rhythmic pattern of eighth notes with a dynamic marking of *p* (piano) and *f* (forte).

Thou hast bro - ken . . . may re -  
 Thou hast . . . bro - ken may re -  
 Thou hast bro - ken . . . may re -  
 Thou hast bro - ken may re -

The second system of music includes four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Thou hast bro - ken . . . may re -" on the first three staves, and "Thou hast bro - ken may re -" on the fourth. The piano accompaniment continues with the same rhythmic pattern as the first system.

- joice, joy and glad - ness, of joy and  
 - joice, joy and glad - ness, of joy and  
 - joice, joy and glad - ness, of joy and  
 - joice, That the bones

The third system of music includes four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "- joice, joy and glad - ness, of joy and" on the first three staves, and "- joice, That the bones" on the fourth. The piano accompaniment features a dynamic marking of *p* (piano).

glad - ness,                      That                      the bones which Thou hast  
 glad - ness,                      'That the bones which Thou hast  
 glad - ness,                      'That the bones which Thou hast  
 which Thou hast bro - ken, that the bones which Thou hast

bro - ken may re - jice, . . . re - jice, may re -  
 bre - ken may re - jice, . . . re - jice, may re -  
 bro - ken may re - jice, . . . re - jice, may re -  
 bro - ken may re - jice, . . . re - jice, may re -

- jice, re - - - jice.  
 - jice, re - - - jice.  
 - jice, re - - - jice.  
 - jice, re - - - jice.  
 - jice, re - - - jice.

*pp*                      *f*

TREBLE.  
ALTO.  
TENOR.  
BASS.

*Grave.*

Wo - man be - hold thy Son: Son, be - hold thy mo - ther.

CHORUS.—“DAUGHTERS, WEEP NOT.”

TREBLE.  
ALTO.  
TENOR.  
(Sve. lower.)  
BASS.

*Grave.* *Solo.*

Daughters, daughters, weep not, daughters, weep not,  
Daughters, daughters, weep not, . . daughters, weep not,  
Weep not, daughters,  
Weep not, daughters,

PIANO.  
- 56.

daugh - ters of Je - ru - sa - lem, weep not, daugh - ters, daugh - ters  
daughters of Je - ru - sa - lem, weep not, daugh - ters, daughters of Je -  
daugh - ters, weep not, daugh - ters, daugh - ters of Je -  
daugh - ters, weep not, daugh - ters of Je -

*TUTTI.*  
*p*  
of Je - ru - sa - lem, weep . . . not, daughters, weep not,  
*TUTTI.*  
ru - sa - lem, weep . . . not, daughters, weep not,  
*TUTTI.*  
ru - sa - lem, weep . . . not, daughters, weep not,  
*TUTTI.*  
ru - sa - lem, weep . . . not, daughters, weep not,  
*p* *p*

*f* *p* *Solo.*  
weep not, daughters, weep not for Me. There fol - lowed  
weep not, daughters, weep not for Me.  
weep not, daughters, weep not for Me.  
weep not, daughters, weep not for Me.  
weep not, daughters, weep not for Me.  
*f* *p*

Him a great com - pa - ny of peo - ple and of wo - men which al - so be -  
*fp*

wail - ed and la - ment - ed, la - ment - ed, la - ment - ed

SOLO. *p* weep - ing, weep - ing,

SOLO. *p* weep - ing, weep - ing,

SOLO. *p* weep - ing, weep - ing,

Him, be - wail'd and la - ment - ed, la - ment - ed Him; But Je - sus

They be - wail'd and la - ment - ed, la - ment - ed Him; But Je - sus

They be - wail'd and la - ment - ed, la - ment - ed Him; But Je - sus

They be - wail'd and la - ment - ed Him; But Je - sus

They be - wail'd and la - ment - ed Him; But Je - sus

said: Weep not, daugh - ters of Je - ru - - sa -

said: Weep not, daugh - ters of Je - ru - - sa -

said: Weep not, daugh - ters of Je - ru - - sa -

said: Weep not, daugh - ters of Je - ru - - sa -

- lem, weep . . not for Me.  
 - lem, weep . . not for Me,  
 - lem, weep . . not for Me.  
 - lem, weep not for Me.

**TUTTI.**

Weep for yourselves and for your chil-dren,

**TUTTI**

Weep for yourselves and for your chil-dren,

**TUTTI.**

Weep for yourselves and for your chil dren,

**TUTTI.**

Weep for yourselves and for your chil-dren,

**SOLO.**  
Daugh - ters of Je - ru - - sa -

**SOLO.**  
Daugh - ters of Je - ru - - sa -

**SOLO.**  
Daugh - ters of Je - ru - - sa -

**SOLO.**  
Daugh - ters of Je - ru - - sa -

for yourselves and for your children, for your chil-dren.

for yourselves and for your children, for your chil-dren.

for yourselves and for your children, for your chil-dren.

for yourselves and for your children, for your chil-dren.

*f* *p* *sf*

**TUTTI.**  
- lem, weep . . not for Me, but for your - selves and

**TUTTI.**  
- lem, weep not for Me, but for your - selves and

**TUTTI.**  
- lem, weep not for Me, but for your - selves and

**TUTTI.**  
- lem, weep not for Me, but for your - selves and

for your chil - - dren.

for your chil - - dren. **SOLO.**

for your chil - - dren. Turn ye,

for your chil - - dren.

for your chil - - dren.

**SOLO.**

saith the Lord, Turn un - to

turn ye, saith the Lord, un - to

**SOLO.**

saith the Lord, un - to

**SOLO.**

saith the Lord, un - to

**TUTTI.**

Turn ye, turn ye un - to

**TUTTI.**

Turn ye, turn ye un - to

**TUTTI.**

Turn ye, turn ye un - to

**TUTTI.**

Turn ye, turn ye un - to



Solo.

Me with all your heart, and with fast - ing, and with weep - ing,

Me with all your heart. Solo.

Me with all your heart, and with fast - ing, and with weep - ing,

Me with all your heart, and with

Tutti.

Turn ye, turn ye, fast - ing, weep - ing, mourn - ing, turn ye,

mourn - ing, fast - ing, weep - ing, mourning, fast - ing, weep - ing,

Turn ye, turn ye, fast - ing, weep - ing,

mourn - ing, fast - ing, weep - ing, mourning, fast - - ing, weep - ing,

un - - to Me, turn, turn.

fast - ing, weep - ing, mourn - ing, turn ye, turn, turn.

fast - ing, weep - ing, mourn - ing, turn ye, turn, turn.

un - - to Me. turn, turn.

**Solo** *p* Rend . . . your heart and not your garments, **Tutti.** *f* Rend your heart and not your

**Tutti.** *f* Rend your heart and not your

**Tutti.** *f* Rend your heart and not your

**Tutti.** *f* Rend your heart and not your

*p* *f*

**Solo.** garments, and turn . . . un - to the Lord your God, The Lord, the Lord your God. **Tutti.** *f* The Lord, the Lord your God.

*f* The Lord, the Lord your God.

*f* The Lord, the Lord your God.

*f* The Lord, the Lord your God.

*p* *f*

*p* *sf* *sf* *sf* *sf*

*pp*  
Rend your heart and not your garments, and

*pp*  
Rend your heart and not your garments, and

*pp*  
Rend your heart and not your garments, and

*pp*  
Rend your heart and not your garments, and

*pp*

turn un - to the Lord your God, the Lord your God, for He is

turn un - to the Lord your God, the Lord your God, for He is

turn un - to the Lord your God, the Lord your God, for He is

turn un - to the Lord your God, the Lord your God, for He is

*f*

*f*

*f*

*f*

*f*

*f*

*p*  
gra-cious, gra-cious, mer-ci-ful and gra-cious,

*p*  
gra-cious, gra-cious, mer-ci-ful . . and gra-cious, slow to

*p*  
gra-cious, gra-cious, mer-ci-ful . . and gra-cious,

*p*  
gra-cious, gra-cious, mer-ci-ful and gra-cious,

*p*

*f*

slow to an-ger and of great kind-ness, and re-pent-eth Him of the  
 an-ger and of great . . kind-ness, and re-pent-eth Him . . of the  
 slow to an-ger and re-pent-eth Him, of . . the  
 slow to an-ger and of great . . kindness, and re-pent-eth Him . . of the

e - vil, The Lord your God is mer-ci-ful. Turn ye with all, all your  
 e - vil, The Lord your God is mer - - - ci - ful, the  
 e - vil, The Lord your God is mer - - - ci -  
 e - vil, The Lord your God is mer - - - ci -

heart, turn un-to the Lord your God. He is gra - cious,  
 Lord, the Lord your God. He is gra - cious,  
 - ful, the Lord your God. He . . . is gra - cious,  
 - ful, the Lord your God. He repenteth Him of the

slow to an - ger, and repenteth Him of the e - vil, the Lord your God is  
 slow to an - ger, the Lord your God is  
 slow to an - ger, slow to an - ger, the Lord your God is  
 e - vil, the Lord your God is slow to an - ger, the Lord your God is

*Solo.*  
 gra-cious. Turn ye with all, all your heart, turn un - to the Lord your  
*Solo.*  
 gra-cious. Turn with all your heart to the Lord your  
*Solo.*  
 gra-cious. Turn with all your heart to the Lord your  
*Solo.*  
 gra-cious. Turn un - to . . . the Lord your

*TUTTI.*  
 God, and rend your heart . . . and not your garments.  
*TUTTI.*  
 God, and rend your heart . . . and not your garments.  
*TUTTI.*  
 God, and rend your heart . . . and not your garments.  
*TUTTI.*  
 God, and rend your heart . . . and not your garments.

*Grave.*

TREBLE. ALTO. *♩ = 56.* E - li, E - li, la - ma sa - bac - tha - ni?

TENOR. BASS.

CHORUS.—“ O MY GOD.”

*Largo.*  
TUTTI.

TREBLE. ALTO. TENOR (ve. lower). BASS. *f*

O my God, look up - on me; why hast Thou for - sa - ken

O my God, look up - on me; why hast Thou for - sa - ken

O my God, look up - on me; why hast Thou for - sa - ken

O my God, look up - on me; why hast Thou for - sa - ken

PIANO. *f sf*

*Largo.*

*♩ = 60.*

me? why . . . hast Thou for - sa - - ken me?

me? why? why? why hast Thou for - sa - ken me?

me? why? why? why hast Thou for - sa - ken me?

me? why? why? why hast Thou for - sa - ken me?

*sf p sf*

why? why? O my God,  
 why? why? O my God,  
 why? why? O my God,  
 why? why? O my God,

*pp* *f*

look up - on me; why hast Thou for - sa - ken me? why hast Thou for - sa - ken  
 look up - on me; why hast Thou for - sa - ken me? O my  
 look up - on me; my God, why hast Thou for - sa - ken me? why hast  
 look up - on me; my God, my God, look up -

*sf*

me? O . . my God, look up - on me, go not from me.  
 God, my God, . . look on me, go not from me.  
 Thou for - sa - ken me? my God, look on me, go not from me.  
 on me, look up - on me, go not from me.

*sf*

**SOLO.**

Why art thou so far from my health, and from the words, the

**SOLO.**  
*p* Why art thou so . . far from my health, and from the words of

**SOLO.**  
*p* Why art thou so far from my health, and from the words of

**SOLO.**  
*p* Why . . art thou so . . far from my health, and from the words of

**TUTTI.**

words of my complaint? Go not from me, Go not from me.

**TUTTI.**  
*f* my com - plaint? Go not from me, Go not from me.

**TUTTI.**  
*f* my com - plaint? Go not from me, Go not from me.

**TUTTI.**  
*f* my com - plaint? Go not from me, Go . . not from me.



All they that see . . me,  
 All they that see . . me,  
 All they that see . . me,  
 All . . they that see . . me, All .

All they that see . . me laugh . . me to . . scorn, . .  
 All they that . see . . me laugh me to scorn, . .  
 All they that see . me laugh . . me . to . . scorn, . .  
 . . . they that see . . me, laugh me to scorn, . .

Hide not Thou Thy face from me, Leave me not; Forsake me  
 Thou hast been my succour, Leave me not;  
 Thou hast been my succour, Leave me not :  
 Thou hast been my succour, Leave me not :

*f* *sf* *sf* *sf* *p* *p*

not, O God.

Hide not Thou Thy face, O God.

Hide not Thou Thy face, O God.

Hide not Thou Thy face, O God.

Turn Thee un-to me,

Turn Thee un-to me,

Turn Thee un-to me,

Turn Thee un-to me,

SOLO.

turn Thee un-to me, for I am de-so-late and in mi-se-ry; I am

turn Thee un-to me, de-so-late and in mi-se-ry;

turn Thee un-to me, de-so-late and in mi-se-ry;

turn Thee un-to me.

*sf* *p* *sf*

de - so - late and in mi - se - ry; Turn, Turn Thee un - to me, O  
 de - so - late and in mi - se - ry; Turn, Turn Thee un - to me, O  
 de - so - late and in mi - se - ry;

*p*

turn Thee, turn, turn.  
 turn Thee un-to me, O turn Thee, turn, turn.  
 Turn Thee un-to me, O turn Thee, turn, turn.  
 Turn Thee un-to me, O turn Thee, turn, turn.

**TUTTI.** *pp*

*pp*

*pp*

*pp*

*pp*

*pp*

O my God, look up -  
 O my God, look up -  
 O my God, look up -  
 O my God, look up -

*f*

- - on me, why . . hast Thou for - sa - ken me? why . . hast Thou for - sa - ken  
 - - on me, why, for - sa - ken me. for - sa - ken me? why . .  
 - - on me, why, why . . hast Thou for - sa - ken me?  
 - - on me, why hast Thou for - sa - ken me? why .

*sf* *sf* *sf* *sf*

me? hast Thou for - sa - ken me? why? why?  
 . hast Thou for - sa - ken me? why? why?  
 why for - sa - ken me? why? why?  
 . hast Thou for - sa - ken me? why? why?

*p*

Look up - on me; go not from me.  
 Look up - on me; go not from me.  
 Look up - on me; go not from me.  
 Look up - on me; go . . not from me.

*p* *f* *f* *f*

*Solo.*  
 My hope hath been in Thee, O Lord, my hope hath been in Thee, O Lord,

in Thee, O Lord.

*Solo.*  
 in Thee, O Lord.

*Solo.*  
 in Thee, O Lord.

*Solo.*  
 in Thee, O Lord.

*TUTTI.*  
 Lord, in Thee have I

*TUTTI.*  
 Lord, in Thee have I

*TUTTI.*  
 Lord, in Thee have I

*TUTTI.*  
 Lord, in Thee have I

trust - ed, Lord, in Thee have I trust - ed, in  
 trust - ed, Lord, in Thee have I trust - ed, in  
 trust - ed, Lord, in Thee have I trust - ed,  
 trust - ed, Lord, in Thee have I trust - ed,

*sf* *p*

**Solo.** Thee, my hope hath been in Thee, **Tutti.** O Lord, in Thee have I  
 Thee, my hope hath been in Thee,  
 my hope hath been in Thee,  
 my hope hath been in Thee,  
 my hope hath been in Thee,

trust - ed, in Thee,  
**Tutti.** my hope hath been in Thee,  
**Tutti.** my hope hath been in Thee,  
**Tutti.** my hope hath been in Thee,

*Solo.*  
 in Thee, O Lord,  
 Lord, . . in Thee have I trust-ed,  
*Solo.*  
 in Thee, O Lord,  
*Solo.*  
 in Thee, O Lord, Lord, . . in Thee have I trust-ed,

*Tutti.* I have said, Thou art my  
 My . . hope hath been in Thee, O Lord,  
 My . . hope hath been in Thee,  
 My . . hope hath been in Thee,  
 My hope hath been in Thee,

God, my God, Thou art my God.  
*Tutti.* I have said, Thou art my God, Thou art my God.  
*Tutti.* I have said, Thou art my God, Thou art my God.  
*Tutti.* I have said, Thou art my God, Thou art my God.

INTERMEZZO.

*Poco largo.*

PIANO.  
♩ = 63.

*p sf*

*sf p sf sf*

*sf sf sf*

*sf p sf p sf*

*p cresc. ff*

*p sf*



First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sf* (sforzando).

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f* (forte) and *p* (piano).

Sixth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *p* (piano).

No. 5.

'I THIRST.'

John xix. 28

TRIBLE.  
ALTO.  
TENOR  
(Sve. lower).  
BASS.

*Adagio.*

Solo.  
That the

PIANO.  
♩ = 52.

*Adagio.*  
*ff* *p* *sempre stacc.*

Scrip - - - ture might be ful - fil - - -

- - - led, Je - sus, Je - sus saith, I thirst. . . .

*f* **Tutti.** Je - - sus

*f* **Tutti.** He tread-eth the winepress of the fierceness and

**Tutti.** The fierceness and

**Tutti.** He tread-eth the wine - press,

tread - eth, tread - eth,

wrath, He treadeth, tread-eth the winepress, He treadeth, treadeth,

wrath, the wrath of God, Je - sus

He tread-eth the wine - press, He tread-eth the wine - press,

*sf* *sf* *sf* *sf*

tread - eth the wine - press of wrath and fierceness

treadeth the winepress, treadeth, treadeth the winepress of the wrath and fierce-ness,

treadeth the winepress, treadeth the winepress of the wrath, of the

He tread-eth, tread - eth the wine-press of the wrath and fierce-ness

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

## SOLO.

of Al-migh - ty God, of God, Thy re - buke hath  
 fierce-ness of Al - migh - ty God, of God. Thy re -  
 fierce-ness of Al - migh - ty God, of God.  
 of Al-migh - ty God, of God.

*sf* *sf* *p*

bro - - ken His heart, Thy re - buke hath bro - ken.  
 buke, . . . bro - ken, Thy re - buke hath bro - ken,  
 bro - ken, bro - ken. SOLO.  
 Thy re -

bro - - ken His . . . heart.  
 bro - - ken His heart.  
 hath bro - ken His heart. TUTTI.  
 buke hath bro - ken His . . . heart. He is full, . . .  
 heart. He is full,

Tutti.

Tutti. *f*  
 Tutti. is full of hea - vi-ness,  
 is full of hea - vi-ness,  
 full of hea - vi-ness, is full of hea - vi-ness,  
 full of hea - vi-ness, is full of hea - vi-ness,  
*f* *p*

Solo.

Solo. *p*  
 He look'd for some to have pi - ty on Him, but there was no man,  
 Solo. *p*  
 He look'd for some to have pi - - - - ty, have  
 Solo. *p*  
 He look'd for some to have  
*p*

He look'd for some to have pi - ty, and com - - fort Him.  
 pi - ty on Him, but there was no man to com - - fort Him.  
 Tutti. *f*  
 pi - - ty, pi - - - ty, to com- fort, com - fort Him. But there was  
 Solo. *p*  
 He look'd for some to have pi-ty on Him, and to com - fort Him. But there was  
 Tutti. *f*  
*ff*

TUTTI.

but there was no man, nei - ther found He . .

TUTTI.

but there was no man, nei - ther found He . .

no man, there was no man, there was no man, nei - ther found He . .

no man, there was no man, there was no man, nei - ther found He . .

a - ny to com - fort, to com - fort

a - ny to com - fort, to com - fort

a - ny to com - fort, to com - fort

a - ny to com - fort, to com - fort

Him, to com - fort Him.

Him, to com - fort Him.

Him, to com - fort Him.

Him, to com - fort Him.

He tread-eth the wine - press,  
 He treadeth the winepress of the fierceness, the winepress of the  
 He tread-eth the wine - press,  
 He treadeth the wine - press,

tread - eth the winepress of the fierce - - ness and wrath, the fierceness,  
 fierce - ness and the wrath, He tread-eth the  
 He treadeth the fierce - ness and wrath, the  
 winepress, He treadeth the winepress of the fierceness and the wrath, the wrath and fierceness, the

the fierceness, fierceness and wrath of Al - migh - ty  
 wine - press of the wrath and fierceness of Al - migh - ty  
 wine - press of wrath and fierceness of Al - migh - ty  
 wine - press of wrath and fierceness of Al - migh - ty

God.

God.

God.

God.

SOLO.

Je - sus

*p.*

thirst - ed, He thirst

**TUTTI.**

They gave Him gall, . . . and when He was

**TUTTI.**

They gave Him gall to eat, gall to eat, when He was

**TUTTI.**

ed. They gave Him gall to eat,

**TUTTI.**

They gave Him gall, gall to eat, to

*sf* *sf* *sf* *sf*



SOLO.

thirs - ty, they gave Him vi - ne - gar to drink. He was  
 thirs - ty, they gave Him vi - ne - gar to drink.  
 gall and vi - ne - gar to drink.  
 eat, and vi - ne - gar to drink.

*sf sf sf sf p*

thirs - ty, thirs - ty, He was thirs - ty, thirs - ty, and they  
 thirs - ty, He was thirs - ty, thirs - ty, and they  
 thirs - ty, and they

SOLO. *p*

gave Him vi - ne - gar to drink, gave Him vi - ne - gar to  
 gave Him vi - ne - gar to drink, gave Him vi - ne - gar to  
 gave Him vi - ne - gar to drink, gave Him vi - ne - gar to  
 they gave Him, gave Him vi - ne - gar to

*p TUTTI.*

SOLO. *p*

TUTTI. *p*

SOLO.

drink, gave Him vi - ne-gar to drink. He look'd for some to have

SOLO.

drink, gave Him vi - ne-gar to drink. He look'd for some to have

drink, gave Him vi - ne-gar to drink.

drink, gave Him vi - ne-gar to drink.

pi - ty, pi - ty . . on Him, but there was no man, no man,

pi - ty on Him, look'd for some to have pi - ty, but there was

SOLO.

pi - - ty, there was none to have

SOLO.

no man 'to

no man to com - - fort Him.

no man, no man to com-fort Him. TUTTI.

pi - ty, but there was no man to com-fort Him. He tread-eth the wine-press of . . the

TUTTI.

com - fort Him. He tread-eth the wine-press of . . the

**Tutti.**

He tread-eth the winepress of . . the fierceness of Al - migh - - ty

**Tutti.**

He tread-eth the winepress of . . the fierceness of Al - migh - - ty

wrath and of the fierce - ness of . . Al - - migh - - ty

wrath and of the fierce - ness of . . Al - - migh - - ty

God, . . Al - migh - - ty God, Al - . .

God, Al - migh - - ty God, Al - . .

God, Al - migh - - ty God, Al - . .

God, Al - migh - - ty God, Al - . .

migh - - ty God.

migh - - ty God.

migh - - ty God.

migh - - ty God.

CHORAL.—“IT IS FINISHED.”

John xix. 30.

TREBLE.  
ALTO.  
TENOR.  
BASS.

It is fi - nish - ed.

CHORUS.—“IT IS FINISHED.”

*Lento. f*

1st TREBLE.  
2nd TREBLE.  
ALTO.  
TENOR  
(ve. lower).  
BASS.

It is fi - nish - ed. He came down from Hea - ven

It is fi - nish - ed.

It is fi - nish - ed.

It is fi - nish - ed.

It is fi - nish - ed. He came

*Lento.*

PIANO.  
♩ = 84.

It is fi - nish - ed. He came

not to do His own will,

He came down not to do His own will, His own will,

He came down not to do His own will,

He came down not to do His own will,

down from Hea - ven not to do His own . . will,

1st and 2nd TREBLE. SOLO.

but the will of Him that sent Him. Sa - - cri -

but the will of Him that sent Him.

but the will of Him that sent Him.

but the will of Him that sent Him.

- fice and off-'ring Thou wouldst not, but a bo - dy hast Thou pre - par'd Me; in burnt

off-rings, in burnt off-rings and sa-cri - fi - ces for sin Thou hast had no

**TUTTI.**  
in burnt off-rings, in burnt off-rings and sacri-fi - ces for sin Thou hast had no

**TUTTI.**  
in burnt off-rings, in burnt off-rings and sacri-fi - ces for sin

**TUTTI.**  
in burnt off-rings, in burnt off-rings and sacri-fi - ces for sin Thou hast

**TUTTI.**  
in burnt off-rings, in burnt off-rings and sacri-fi - ces for sin Thou hast

## SOPRANI TUTTI.

plea - sure, Thou hast had no plea - sure. Then said I,  
 Thou hast had no plea - sure. Then said I,  
 had no plea - sure, Thou hast had no plea - sure. Then said I,  
 had no plea - sure. Then said I,

Lo! I come to do Thy will, O God, O  
 Lo! I come to do Thy will, O God, O  
 Lo! I come to do Thy will, O God, O  
 Lo! I come to do Thy will, O God, O

God, to do Thy will, O God, to do Thy  
 God, to do Thy will, O God, to do Thy  
 God, to do Thy will, O God, to do Thy  
 God, to do Thy will, O God, to do Thy

will, to do Thy will, O God, Thy will, O God.

will, to do Thy will, O God, Thy will, O God.

will, to do Thy will, O God, Thy will, O God.

will, to do Thy will, O God, Thy will, O God.

*ff* *fp* *fp*

I am con -

I am con -

*fp* *fp* *p* *f*

I am con - tent, I am content to do it. In the

- tent, con - - tent, I am content to do it. In the

- tent, con - - tent, I am content to do it. In the

I am con - tent, I am content to do it. In the

*f*

vol - ume of the book it is writ - ten, in the vol - ume of the  
 vol - ume of the book it is writ - ten, in the book  
 vol - ume of the book it is writ - ten, in the book, in the  
 vol - ume of the book it is writ - ten, in the book, in the

*sf*

book, that I should ful - .  
 that I should, I should . . . ful -  
 book, that I should,  
 vol - ume of the book, that I should ful -

*f* *ff*

- fil Thy will, . . . Thy will, . . . O . . .  
 - fil Thy . . . will, Thy will, O . . .  
 that I should ful - fil Thy will, . . . O . . .  
 - fil.



God, I am con-tent, I  
 God, I am con-tent to do it, I am con -  
 God, I am con-tent to do it, con -  
 God, am con - tent to do it, I am con -

*sf sf sf sf sf sf sf*

am con - tent to do it, yea, Thy law, Thy  
 - tent to do it, yea, Thy  
 - tent, . . . yea, Thy law, Thy  
 - tent to do it, yea, Thy

*sf sf sf sf sf sf*

law, Thy law is with - in my heart, with - in my  
 law is with - in my heart, my heart, with - in my  
 law is with - in my heart, my heart, with - in my  
 law, Thy law is with - in my

*p*

heart.

heart.

heart.

heart.

*f*

TREBLE SOLO.

*p*

Ho - - ly Fa-ther, Ho - ly Fa-ther, I have fi - nish - ed the

*p*

work, Ho - ly Fa-ther, Righteous Fa-ther, I have fi-nished the

**TUTTI.**

*p*

Ho - ly Fa-ther, Righteous Fa-ther, Ho - ly Fa-ther,

**TUTTI.**

*p*

Ho - ly Fa-ther, Righteous Fa-ther, Ho - ly Fa-ther,

**TUTTI.**

*p*

Ho - ly Fa-ther, Righteous Fa-ther, Ho - ly Fa-ther.

**TUTTI.**

*p*

Ho - ly Fa-ther, Righteous Fa-ther, Ho - ly Fa-ther,

*fp*

*p*

## SOPRANI TUTTI.

work, have fi-nish-ed the work which Thou ga - - vest Me to

which Thou ga - - vest

I have fi - - nish - ed the work which Thou ga - - vest

I have fi - - nish - ed the work,

do, . . . . and now come I to Thee,

Me to do, and now come I to Thee,

Me to do, and now come I to Thee,

now come I to Thee,

now come I to Thee, to Thee, and

now come I to Thee, to Thee, and

now come I to Thee, to Thee, and

now come I to Thee, to Thee, and

*f*

now come I to Thee, I come to Thee, to Thee I

now come I to Thee, I come to Thee, to Thee I

now come I to Thee, I come to Thee, to Thee I

now come I to Thee, I come to Thee, to Thee I

*pp* *ff*

come, to Thee, I come to Thee, I come to

come, to Thee, I come to Thee, I come to

come, to Thee, I come to Thee, I come to

come, to Thee, I come to Thee, I come to

Thee.

Thee.

Thee.

Thee.

*p* *f*

No. 7.

CHORAL.—“FATHER, INTO THY HANDS.”

Luke xxiii. 46

*Grave.*

TREBLE.  
ALTO.

TENOR.  
BASS.

Fa - ther, in - to Thy hands I com - mend my spi - rit.

CHORUS.—“INTO THY HANDS, O LORD.”

*Largo.*

TREBLE.

ALTO.

TENOR.  
(sua. lower.)

BASS.

*Largo.*

PIANO  
♩ = 52.

*f sf p*

*Solo.*

In - to Thy hands, O Lord, I com -

*Solo.*

In - to Thy hands, O Lord, I com -

*sf f sf sf*

*Tutti.*  
*mf* Here - by, here - by per  
*Tutti.*  
*mf* Here - by, here -  
*p* mend . . my spi - rit.  
*mf* Here - by, here - by per -  
*mf* Here - by, here - by per -  
*sf* *p* *pp* *sf*

- ceive we the love, the love of God,  
 - by per - ceive we the love of God, the love of God, that He laid  
 - ceive we the love of God, the love of God,  
 - ceive we the love, the love of God, the love of God, that  
*sf*

*cres.* *f*  
 that He laid down His life for us, His life for  
 down, laid down His life for us, His life for  
 that He laid down His life for us, His life . . . for  
 He laid down His life for us, His life . . . for  
*f* *sf*

us. Here-by, here-by per-ceive we the love, the love of

us. Here-by, here-by . . per-ceive we the love, the love of

us. Here-by, here-by per-ceive we the love, the love of

us. Here-by, here-by per-ceive we the love, the love of

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

*SOLO.*  
God, . . that He laid down His . . life for us, laid down His

*SOLO.*  
God, that He laid down His . . life for us, laid down His

*SOLO.*  
God, that He laid down His life, . . laid down His

*SOLO.*  
God, that He laid down His life, laid down His

*p*

*TUTTI.*  
life, His life for us, His life, His life . . for

*TUTTI.*  
life, His life for us, His life, His life for

*TUTTI.*  
life, His life for us, His life, His life for

*TUTTI.*  
life, His life for us, His life, His life for

*f*

us, for us, laid

us, for us, laid

us, for us, laid

us, for us, laid

*p* *f*

SOLO.

down His life for us, laid down His life, His

down His life for us.

SOLO.

down His life for us, laid down His life, His

down His life for us.

*p*

*p* *f* TUTTI.

life for us. He

life for us.

TUTTI.

He tas - ted death for

*f*



tas - ted death for ev - 'ry man, He tas - ted death for ev - 'ry man,

**Tutti.**

He tas - ted death for ev - 'ry man, death for ev - 'ry man, death for ev - 'ry man, tas - ted

**Tutti.**

He tas - ted death for ev - 'ry man, He tas - ted death, He

ev - 'ry man, He tas - ted death for ev - 'ry man, for ev - 'ry man. He tas - ted

death for ev - 'ry man. He pour - ed out His soul, . . . He

death for ev - 'ry man. He pour - ed out His soul, . . . He

tas - ted death for ev - 'ry man. He pour - ed out. He

death. He pour - ed out. He

pour'd out His . . . soul, . . . His soul, . . . His soul, . . . His

pour'd out His soul, . . . His soul, . . . His soul, . . . His

pour'd out His soul, His soul, His soul, His

pour'd out His soul, . . . His soul, . . . His soul, . . . His

*sf* *sf* *sf*

soul . . un - to death. *p* He *pp*  
 soul . . un - to death. *p* He *pp*  
 soul un - to death. *p* He *pp*  
 soul un - to death. *p* He *pp*

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in the right hand, and a steady bass line in the left hand.

made in - ter - ces - sion for the trans -  
 made in - ter - ces - sion for the trans -  
 made in - ter - ces - sion for the trans -  
 made in - ter - ces - sion for the trans -

The piano accompaniment continues with a similar rhythmic structure, incorporating a melodic line in the right hand that follows the vocal melody.

- gres - sors, He made in - ter - ces - sion, He  
 - gres - sors, He made in - ter - ces - sion, He  
 - gres - sors, He made in - ter - ces - sion, He  
 - gres - sors, He made in - ter - ces - sion,

The piano accompaniment concludes with a final melodic flourish in the right hand and a sustained chord in the left hand.

pour - ed out His soul, . . . His soul un - to

pour - ed out His soul, . . . His soul un - to

pour - ed out His soul, . . . His soul un - to

His soul un - to

death, He died for us,

death, He died for us,

death, He died for us,

death, He died for us, Solo. death, He died for us, He died for us, He died for us, that

whether we wake or sleep, Tutti. He died that we should live with Him. He died for us, He

**TUTTI.**

He died for us, He died for us, that we should live with Him,

**TUTTI.**

He died for us, He died for us, that we should live with Him,

**TUTTI.**

He died for us, He died for us, that we should live with Him.

died for us, that we should live with Him, He died for us, He

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics 'He died for us, He died for us, that we should live with Him,'. The fourth staff is the bass line, and the fifth staff is the piano accompaniment. The piano part includes dynamic markings *f* and *sf*.

He died that we should live to - ge - ther with Him,

He died that we should live to - ge - ther with Him,

He died that we should live, to - ge - ther with Him,

died for us, that we should live with Him,

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics 'He died that we should live to - ge - ther with Him,'. The fourth staff is the bass line, and the fifth staff is the piano accompaniment. The piano part includes dynamic markings *sf*, *f*, and *dim.*.

to - gether with Him,

to - gether with Him,

to - gether with Him,

to - gether with Him,

The third system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics 'to - gether with Him,'. The fourth staff is the bass line, and the fifth staff is the piano accompaniment. The piano part includes a dynamic marking *p*.

*cres.* He died that we should live with Him. *Piu Adagio.*

*cres.* He died that we should live with Him. *SOLO.* Thou hast re-deem-ed us, O Lord, Thou

*cres.* He died that we should live with Him. *SOLO.* Thou hast re-deem-ed us, O Lord, Thou

*cres.* He died that we should live with Him. *Piu Adagio.*

*SOLO.* Thou God of truth, O

God of truth, O Lord, Thou God of truth, O

God of truth, O Lord,

*TUTTI.* Lord, Thou God of truth, Thou God of truth. . . .

*TUTTI.* Lord, Thou God of truth, Thou God of truth. . . .

*TUTTI.* Thou God of truth. . . .

*TUTTI.* Thou God of truth. . . .

# THE EARTHQUAKE.

*Presto e con tutta la forza.*      **TUTTI.**

**TREBLE.**      The veil . was rent,

**ALTO.**      **TUTTI.**  
The veil . was rent,

**TENOR.**  
(8ve. lower.)      **TUTTI.**  
The veil . was rent,

**BASS.**      **TUTTI.**  
The veil . was rent,

*Presto e con tutta la forza.*

**PIANO.**  
♩. = 60.      *ff*

Detailed description: This system contains the vocal and piano parts for the first phrase. It features four vocal staves (Treble, Alto, Tenor, Bass) and a grand piano (Piano) section. The vocal parts are marked 'TUTTI.' and 'ff'. The piano part is marked 'ff' and has a tempo of quarter note = 60. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are 'The veil . was rent,'.

the veil of the tem - ple was rent . in twain,

the veil of the tem - ple was rent . in twain,

the veil of the tem - ple was rent . in twain,

the veil of the tem - ple was rent . in twain,

*sf*      *sf*      *sf*      *sf*

Detailed description: This system continues the vocal and piano parts. It features four vocal staves and a grand piano section. The vocal parts have the lyrics 'the veil of the tem - ple was rent . in twain,'. The piano part has four 'sf' (sforzando) markings. The key signature and time signature remain the same as in the first system.

was rent in twain,  
 was rent in twain,  
 was rent in twain,  
 was rent in twain,

*sf* *sf*

the sun was dark - - - en'd, the sun  
 the sun was dark - - - en'd, the sun  
 the sun was dark - - - en'd, the sun  
 the sun was dark - - - en'd, the sun

was dark-en'd; the earth did quake, the  
 was dark-en'd; the earth did quake, the  
 was dark-en'd; the earth did quake, the  
 was dark-en'd; the earth did quake, the

earth did quake; the

earth did quake; the

earth did quake; the

earth did quake; the

rocks, the rocks were rent; the graves op' - ned

rocks, the rocks were rent; the graves op' - ned

rocks, the rocks were rent; the graves op' - ned

rocks, the rocks were rent; the graves op' - ned

and ma-ny bo - dies of the saints which

and ma-ny bo - dies of the saints which

and ma-ny bo - dies of the saints which

and ma-ny bo - dies of the saints which



slept a - rose, a - rose.

slept a - rose, a - rose.

slept a - rose, a - rose.

slept a - rose, a - rose.

The earth did quake, the rocks were rent;

The earth did quake, the rocks were rent;

The earth did quake, the rocks were rent;

The earth did quake, the rocks were rent;

*sf* *sf* *sf*

for tru - ly this was the Son of God, . . . whose

for tru - ly this was the Son of God, . . . whose

for tru - ly this was the Son of God, . . . whose

for tru - ly this was the Son of God, . . . whose

*sf* *sf*

voice then shook the earth,

voice then shook the earth,

voice then shook the earth,

voice then shook the earth,

*sf*

whose voice then shook the earth, . . .

whose voice then shook the earth, . . .

whose voice then shook the earth, . . .

whose voice then shook the earth, . . .

This was the Son of God, . . . whose voice then

This was the Son of God, . . . whose voice then

This was the Son of God, . . . whose voice then

This was the Son of God, . . . whose voice then

shook, shook . . . the earth, This

shook, shook . . . the earth, This

shook, shook . . . the earth, This

shook, shook . . . the earth, This

*sf sf*

was the Son of God, This was the

was the Son of God, This was the

was the Son of God, This was the

was the Son of God, This was the

Son of God, whose voice then shook the earth,

Son of God, whose voice then shook the earth,

Son of God, whose voice then shook the earth,

Son of God, whose voice then shook the earth,

*sf*

And yet . . . once more He will shake not

And yet . . . once more He will shake not

And yet . . . once more He will shake not

And yet . . . once more He will shake not

on - ly the earth, but al - so the Heav'n, the Heav'n, once

on - ly the earth, but al - so the Heav'n, the Heav'n, once

on - ly the earth, but al - so the Heav'n, the Heav'n, once

on - ly the earth, but al - so the Heav'n, the Heav'n, once

more will shake not on - - ly the earth,

more will shake not on - - ly the earth.

more will shake not on - - ly the earth,

more will shake not on - - ly the earth,

*sf*

but al - - so Heav'n, . . . but

but al - - so Heav'n, . . . but

but al - - so Heav'n, . . . but

but al - - so Heav'n, . . . but

al - - so Heav'n, not on - ly the earth, . . . but

al - - so Heav'n, not on - ly the earth, . . . but

al - - so Heav'n, not on - ly the earth, . . . but

al - - so Heav'n, not on - ly the earth, . . . but

al - - so Heav'n.

al - - so Heav'n.

al - - so Heav'n.

al - - so Heav'n.

*ff* FINE.



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MASANIELLO (Opera)	3/6	5/0	—	MASS, IN D	2/0	2/6	4/0
<b>FREDERIC AUSTIN.</b>				<b>MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)</b>			
SONGS IN A FARMHOUSE	1/0	—	—	DITTO (CHORUSES ONLY)	1/0	1/6	2/6
<b>J. C. BACH.</b>				<b>DITTO (Finale, Act II.)</b>			
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	MASS, IN C (Sol-FA, 1/0)	1/0	1/6	2/6
<b>J. S. BACH.</b>				<b>PRAISE OF MUSIC</b>			
BE NOT AFRAID (New Edition)	0/8	—	—	RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—
BIDE WITH US (Sol-FA, 0/6)	1/0	—	—	<b>A. H. BEHREND.</b>			
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CHRIST LAY IN DEATH'S DARK PRISON	1/0	—	—	(DITTO, Sol-FA, 0/9)	—	—	—
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DITTO (PARTS 3 & 4)	1/0	—	—	<b>BELLINI.</b>			
DITTO (PARTS 5 & 6)	1/0	—	—	NORMA (Opera)	3/6	—	5/0
COME, JESU, COME (Motet)	1/0	—	—	I PURITANI (Opera)	3/6	—	5/0
COME, REDEEMER OF OUR RACE	1/0	—	—	SONNAMBULA (Opera)	3/6	—	5/0
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	<b>WILFRED BENDALL.</b>			
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BOADICEA ...	2/6	—	—	SONG OF THANKSGIVING ...	1/6	—	—
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CRADLE OF CHRIST ("Stabat Mater Spectiosa") ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
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LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—	—
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<b>T. FACER.</b>						
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BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	<b>F. E. GLADSTONE.</b>		
(Ditto, Sol-FA, 0/9)	—	—	—	PHILIPPI ...	2/6	—
<b>HENRY FARMER.</b>						
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<b>G. FERRARI.</b>						
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				<b>CH. GOUNOD.</b>		
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				DE PROFUNDIS (English or Latin Words) ...	1/0	—
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				(Ditto, Parts II. and III. (English Words))	1/6	—
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				OUT OF DARKNESS ...	1/0	—
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<b>MENDELSSOHN.</b>			
ANTIGONE (Male voices) (SOL-FA, 1/0) ...	4/0	—	—
AS THE HART PANTS (42nd Psalm) (SOL-FA, 0/6)	1/0	—	—
ATHALIE (SOL-FA, 0/8) ...	1/0	1/6	4/0
AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
CHRISTUS (SOL-FA, 0/6) ...	1/0	—	—
COME, LET US SING (95th Psalm) (SOL-FA, 0/6) ...	1/0	—	—
ELIJAH (POCKET EDITION) ...	1/0	1/6	2/0
ELIJAH (SOL-FA, 1/0) ...	2/0	2/6	4/0
DITTO (CHORUSES ONLY) ...	1/0	1/6	—
FESTGESANG (Hymn of Praise) (S.A.T.B.) (SOL-FA, 0/2) ...	1/0	—	—
DITTO (Male voices) (T.T.B.B.) ...	1/0	—	—
HEAR MY PRAYER (solos and chorus) (SOL-FA, 0/2) ...	1/0	—	—
DITTO ...	0/4	—	—
HYMN OF PRAISE (Lobgesang) (SOL-FA, 0/6) ...	1/0	1/6	2/6
DITTO (CHORUSES ONLY) ...	0/6	1/0	—
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	1/0	1/6	2/6
LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	1/0	—	—
LORELEY (SOL-FA, 0/6) ...	1/0	—	—
MAN IS MORTAL (8 voices) ...	1/0	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
(DITTO, SOL-FA, 0/4)			
MY GOD, WHY HAST THOU (SOL-FA, 0/4) ...	0/6	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
GEDIPUS AT COLONUS (Male voices) ...	3/0	—	—

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<b>MENDELSSOHN (continued).</b>				<b>C. H. H. PARRY.</b>			
ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	AGAMEMNON (Greek Play) (Male voices) ... ..	3/0	—	—
Ditto (CHORUSES ONLY) ... ..	1/0	1/6	—	BEYOND THESE VOICES THERE IS PEACE ... ..	2/6	—	—
ST. PAUL, Pocket Edition ... ..	1/0	1/6	2/0	BIRDS OF ARISTOPHANES (Greek Play) (Male) ... ..	5/0	—	—
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—	BLEST PAIR OF SIRENS (Sol-Fa, 0/8) ... ..	1/0	—	—
SON AND STRANGER ... ..	4/0	—	—	(Ditto, English and German Words, 2 mark 50)	—	—	—
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—	(Ditto, Italian Words, lire 2.50)	—	—	—
(Ditto, Sol-Fa, 0/13, 0/2, and 0/2 each.)	—	—	—	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
TO THE SONS OF ART (Male voices) (Sol-Fa, 0/3)	1/0	—	—	ETON ... ..	2/0	—	—
WALPURGIS NIGHT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	ETON MEMORIAL ODE ... ..	1/6	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—	GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—
(Ditto, Sol-Fa, 0/9)	—	—	—	GOD IS OUR HOPE AND STRENGTH ... ..	1/6	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—
(Ditto, Sol-Fa, 0/3)	—	—	—	JOB (CHORUSES ONLY, Sol-Fa, 1/0) ... ..	2/6	—	—
<b>R. D. METCALFE AND A. KENNEDY.</b>				<b>J. B. POWELL.</b>			
PRINCE FERDINAND (Opera for children) ... ..	2/0	—	—	JUDITH (CHORUSES ONLY, Sol-Fa, 2/0) ... ..	5/0	6/0	7/6
(Ditto, Sol-Fa, 0/9)	—	—	—	KING SAUL (CHORUSES ONLY, Sol-Fa, 1/6) ... ..	5/0	6/0	7/6
<b>MEYERBEER.</b>				<b>L'ALLEGRI (Sol-Fa, 1/6) ... ..</b>			
L'ETOILE DU NORD (Opera) ... ..	5/0	—	7/6	LOTOS-EATERS (The Choric Song) ... ..	2/0	—	—
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	LOVE THAT CASTETH OUT FEAR ... ..	2/6	—	—
Ditto (English) ... ..	1/0	—	—	MAGNIFICAT (Latin) ... ..	1/6	—	—
<b>A. MOFFAT.</b>				<b>ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/6) ... ..</b>			
BEE QUEEN (Operetta for children) (Sol-Fa, 0/6) ... ..	1/0	—	—	ODE ON THE NATIVITY ... ..	2/0	2/6	4/0
CHRISTMAS DREAM (for children) (Sol-Fa, 0/4) ... ..	1/0	—	—	ODE TO MUSIC (Sol-Fa 0/6) ... ..	1/6	—	—
<b>B. MOLIQUÉ.</b>				<b>PIED PIPE OF HAMELIN (Sol-Fa, 1/0) ... ..</b>			
ABRAHAM ... ..	3/0	3/6	5/0	PROMETHEUS UNBOUND ... ..	3/0	—	—
<b>J. A. MOONIE.</b>				<b>SONG OF DARKNESS AND LIGHT (Sol-Fa, 0/9) ... ..</b>			
KILLIECRANKIE (Sol-Fa, 0/8) ... ..	1/6	—	—	SOL'S RANSOM (A Psalm of the Poor) ... ..	2/0	—	—
WOODLAND DREAM (children's voices) (Sol-Fa, 0/9) ... ..	2/0	—	—	TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—
<b>HAROLD MOORE.</b>				<b>TE DEUM LAUDAMUS (Coronation) ... ..</b>			
DARKEST HOUR (Sol-Fa, 0/9) ... ..	1/6	2/0	—	TE DEUM LAUDAMUS (English Words) ... ..	1/0	—	—
<b>MOZART.</b>				<b>VISION OF LIFE (Sol-Fa, 1/0) ... ..</b>			
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..	1/6	—	—	VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—
COSI' FAN TUTTE (Opera) ... ..	5/0	—	7/6	WAR AND PEACE (CHORUSES, Sol-Fa, 1/6) ... ..	3/0	—	—
DIE ZAUBERFLÖTE (Opera) ... ..	3/6	—	5/0	<b>T. M. PATTISON.</b>			
DON GIOVANNI (Opera) ... ..	3/6	—	5/0	ANCIENT MARINER ... ..	1/6	—	—
GLORY, HONOUR, PRAISE (Sol-Fa, 0/2) Third Motet ... ..	0/3	—	—	LAY OF THE LAST MINSTREL ... ..	1/6	—	—
HAVE MERCY, O LORD ... .. Second Motet ... ..	0/3	—	—	LONDON CRIES ... ..	1/0	—	—
IL SERAGLIO (Opera) ... ..	3/6	—	5/0	MAY DAY ... ..	1/0	—	—
KING THAMOS ... ..	1/0	1/6	—	MIRACLES OF CHRIST (Sol-Fa, 0/6) ... ..	1/0	—	—
LE NOZZE DI FIGARO (Opera) ... ..	3/6	—	5/0	<b>A. L. PEACE.</b>			
LITANIA DE VENERABILI ALTARIS (E2) ... ..	1/6	2/0	3/0	ST. JOHN THE BAPTIST (Sol-Fa, 1/0) ... ..	2/6	—	—
LITANIA DE VENERABILI SACRAMENTO (B2) ... ..	1/6	2/0	3/0	<b>PERGOLESI.</b>			
MASS, IN B FLAT, No. 7 ... ..	1/0	—	—	STABAT MATER (Female voices) (Sol-Fa, 0/6) ... ..	1/0	—	—
MASS, IN C, No. 1 (Latin and English) ... ..	1/0	1/6	2/6	<b>CIRO PINSUTI.</b>			
MASS, IN D MINOR, No. 15 ... ..	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL'OMBRA ... ..	1/0	—	—
Ditto (Latin and English) (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	<b>PERCY PITT.</b>			
MASS, IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6	HOHENLINDEN (Male voices) ... ..	1/6	—	—
Ditto (Latin and English) (Sol-Fa, 0/9) ... ..	1/0	1/6	2/6	<b>JOHN POINTER.</b>			
Ditto (CHORUSES ONLY) ... ..	0/8	—	—	SONG OF HAROLD HARFAGER (Male voices)	1/0	—	—
O GOD, WHEN THOU (Sol-Fa, 0/2) ... First Motet ... ..	0/3	—	—	(Sol-Fa, 0/6) ... ..	—	—	—
SPLENDENTE TE, DEUS ... .. First Motet ... ..	0/3	—	—	<b>V. W. POPHAM.</b>			
<b>E. MUNDELLA.</b>				<b>EARLY SPRING ... ..</b>			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	<b>J. B. POWELL.</b>			
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PAX DEI (A Song of Rest) ... ..	2/0	—	—	<b>A. H. D. PRENDERGAST.</b>			
<b>JOHN NAYLOR.</b>				<b>SECOND ADVENT ... ..</b>			
JEREMIAH ... ..	3/0	—	—	<b>F. W. PRIEST.</b>			
<b>JOSEF NESVERA.</b>				<b>CENTURION'S SERVANT ... ..</b>			
DE PROFUNDIS ... ..	2/6	—	—	<b>C. E. PRITCHARD.</b>			
<b>STAFFORD NORTH.</b>				<b>KUNACEPA ... ..</b>			
IN THE MORNING (Sol-Fa, 0/8) ... ..	1/0	—	—	<b>E. PROUT.</b>			
<b>E. A. NUNN.</b>				<b>DAMON AND PHINTIAS (Male voices) ... ..</b>			
MASS, IN C ... ..	2/0	—	—	FREEDOM ... ..	1/0	—	—
<b>E. CUTHBERT NUNN.</b>				<b>HEREWARD ... ..</b>			
FAIRY SLIPPER (Children's Operetta) (Sol-Fa, 0/8) ... ..	2/0	—	—	HUNDREDTH PSALM (Sol-Fa, 0/4) ... ..	1/0	—	—
VIA DOLOROSA ... ..	1/6	2/0	—	QUEEN AIMÉE (Female voices) ... ..	1/6	—	—
<b>A. O'LEARY.</b>				<b>RED CROSS KNIGHT (Sol-Fa, 2/0) ... ..</b>			
MASS OF ST. JOHN ... ..	1/6	—	—	<b>PURCELL.</b>			
<b>FREDK. OUSELEY.</b>				<b>DIDO AND ÆNEAS ... ..</b>			
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	KING ARTHUR ... ..	2/0	—	—
<b>PALESTRINA.</b>				<b>MASQUE IN "DIOCLESIAN" ... ..</b>			
COMMUNION SERVICE (Missa Papæ Marcellij) ... ..	2/6	—	—	ODE ON ST. CECILIA'S DAY (Choruses, Sol-Fa, 0/8) ... ..	2/0	—	—
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MISSA BREVIS ... ..	2/6	—	—	Ditto (Latin arrangement by R. R. Terry) ... ..	1/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6	—	—	THE FAIRY QUEEN (Opera) ... ..	2/6	—	—
MISSA PAPÆ MARCELLI ... ..	2/0	—	—	<b>G. RATHBONE.</b>			
STABAT MATER ... ..	1/6	—	—	ORPHEUS (Power of Music) (Children's voices) ... ..	1/6	—	—
SURGE ILLUMINARE ... ..	1/0	—	—	(Ditto, Sol-Fa, 0/6) ... ..	—	—	—
<b>H. W. PARKER.</b>				<b>SINGING LEAVES (Children's Voices) (Sol-Fa, 0/6) ... ..</b>			
HORA NOVISSIMA ... ..	3/6	4/0	—	VOGELWEID THE MINNESINGER (Children's	1/0	—	—
KOBOLDS ... ..	1/0	—	—	voices) (Sol-Fa, 0/6) ... ..	—	—	—
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	<b>F. J. READ.</b>			
WANDERER'S PSALM ... ..	2/6	—	—	ODE ... ..	1/6	—	—
				<b>J. F. H. READ.</b>			
				<b>DEATH OF YOUNG ROMILLY ... ..</b>			

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COR UNUM VIA UNA (Female voices) ...	1/6	—	—	PASSION OF OUR LORD ...	1/0	—	—
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CHILDHOOD OF SAMUEL (Sol-Fa, 1/0) ...	2/0	—	—	DYING SWAN ...	1/0	—	—
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(Ditto, Sol-Fa, 0/8)				WAITS OF BREMEN (Children) (Sol-Fa, 0/6) ...	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
PASSION ...	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C ...	1/6	—	—
CHRISTUS TRIUMPHATOR ...	3/6	—	—	MASS, IN C ...	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-Fa, 0/9) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-Fa, 1/0) ...	2/0	2/6	1/0
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	1/6	—	—
(Ditto, Sol-Fa, 0/9)				(Ditto, Sol-Fa, 0/9)			
SILVER PENNY (Operetta for children) (Sol-Fa, 0/9) ...	2/0	—	—	SING TO THE LORD ...	1/0	—	—
EDMUND ROGERS.				J. M. SMITON.			
FOREST FLOWER (Female voices) ...	1/6	—	—	ARIADNE (Sol-Fa, 0/9) ...	2/0	—	—
ROLAND ROGERS.				CONNLA ...	2/6	—	—
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	KING ARTHUR (Sol-Fa, 1/0) ...	2/6	—	—
PRAYER AND PRAISE ...	4/0	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND ...	1/0	—	—
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	ODE TO THE PASSIONS ...	2/0	—	—
ROMBERG.				RED KING (Men's voices) ...	1/0	—	—
HARMONY OF THE SPHERES ...	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices) ...	1/0	—	—
LAY OF THE BELL (Sol-Fa, 0/8) ...	1/0	1/6	2/6	(Ditto, Sol-Fa, 0/8)			
TE DEUM ...	1/0	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-Fa, 0/4) ...	1/0	—	—	MASS, IN D ...	2/6	—	—
C. B. ROTHAM.				A. SOMERVELL.			
ANDROMEDA ...	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-Fa, 0/4) ...	0/9	—	—
ROSSINI.				ELEGY ...	1/6	—	—
IL BARBIERE (Opera) ...	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices) ...	2/0	—	—
GUILLAUME TELL (Opera) ...	5/0	—	7/6	(Ditto, Sol-Fa, 1/8)			
MOSES IN EGYPT ...	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-Fa, 0/8) ...	1/6	—	—
STABAT MATER (Sol-Fa, 1/0) ...	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices) ...	2/0	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	(Ditto, Sol-Fa, 0/9)			
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices) ...	2/0	—	—
DIVINE LOVE ...	2/6	—	—	(Ditto, Sol-Fa, 0/8)			
JOSEPH RYELANDT.				MASS, IN C MINOR ...	2/6	—	—
DE KOMST DES HEEREN (The coming of the Lord) ...	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
ED. SACHS.				ODE TO THE SEA (Sol-Fa, 1/0) ...	2/0	—	—
KING-CUPS ...	1/0	—	—	POWER OF SOUND (Sol-Fa, 1/0) ...	2/0	—	—
WATER LILIES ...	1/0	—	—	PRINCESS ZARA (Operetta, children's voices) ...	2/0	—	—
C. SAINTON-DOLBY.				(Ditto, Sol-Fa, 0/9)			
FLORIMEL (Female voices) ...	2/6	—	—	SEVEN LAST WORDS ...	1/0	—	—
CAMILLE SAINT-SAËNS.				R. SOMERVILLE.			
HEAVENS DECLARE—CELI ENARRANT ...	1/6	—	—	'PRENTICE PILLAR (Opera) ...	2/0	—	—
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(Ditto, Sol-Fa, CHORUSES ONLY) ...	1/6	—	—	JACKDAW OF RHEIMS ...	2/0	—	—
(Ditto, German Words, 4 Mark Netto.)				LAY OF ST. CUTHBERT ...	2/0	—	—
(Ditto, French Words, Frs. 5)				SPOHR.			
W. H. SANGSTER.				CALVARY ...	2/6	3/0	1/0
ELYSIUM ...	1/0	—	—	CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
H. W. SCHARTAU.				FALL OF BABYLON ...	3/0	3/6	5/0
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	FROM THE DEEP I CALLED ...	0/6	—	—
SCHUBERT.				GOD IS MY SHEPHERD ...	0/3	—	—
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	GOD, THOU ART GREAT (Sol-Fa, 0/6) ...	1/0	—	—
Ditto, IN B FLAT ...	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Ditto, IN C ...	2/0	—	3/6	HYMN TO ST. CECILIA ...	1/0	—	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
Ditto, IN F ...	2/0	—	3/6	LAST JUDGMENT (Sol-Fa, 1/0) ...	1/0	1/6	2/6
Ditto, IN G ...	2/0	—	3/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
LAZARUS (Easter) ...	1/6	—	—	MASS (for 5 solo voices and double choir) ...	2/0	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	JOHN STAINER.			
Do., IN B FLAT ...	1/0	1/6	2/6	CRUCIFIXION (Sol-Fa, 0/9) ...	1/6	2/0	—
Do., IN C ...	1/0	1/6	2/6	DAUGHTER OF JAIKUS (Sol-Fa, 0/9) ...	1/6	2/0	—
Do., IN E FLAT ...	2/0	2/6	4/0	ST. MARY MAGDALEN (Sol-Fa, 1/0) ...	2/0	2/6	1/0
Do., IN F (Sol-Fa, 0/9) ...	1/0	1/6	2/6	C. VILLIERS STANFORD.			
Do., IN G ...	1/0	1/6	2/6	BATTLE OF THE BALTIC ...	1/6	—	—
SONG OF MIRIAM (Sol-Fa, 0/6) ...	1/0	—	—	CARMEN SÆCUIARE ...	1/6	—	—
(Ditto, Welsh Words, Sol-Fa, 0/6)				COMMUNION SERVICE, IN G ...	2/6	—	—
SONG OF THE SPIRITS OVER THE WATERS ...	1/0	—	—	EAST TO WEST ...	1/6	—	—
(Male voices) (Sol-Fa, 0/6) ...	1/0	—	—	EDEN (Dramatic Oratorio) ...	5/0	6/0	7/6
SCHUMANN.				GOD IS OUR HOPE (40th Psalm) ...	2/0	—	—
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	MASS, IN G MAJOR ...	2/6	—	—
FAUST (Ditto, Part 3 only, 2-) ...	3/0	3/6	5/0	REVENGE (Sol-Fa, 0/9) ...	1/6	—	—
GENOVEVA (Opera) ...	3/6	—	5/0	(Ditto, German Words, 2 Mark.)			
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LUCK OF EDENHALL (Male voices) (Sol-Fa, 1/0) ...	1/6	—	—				
MANFRED ...	1/0	—	—				
MIGNON'S REQUIEM ...	1/0	—	—				
MINSTREL'S CURSE ...	1/6	—	—				
NEW YEAR'S SONG (Sol-Fa, 0/6) ...	1/0	—	—				
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REQUIEM ...	2/0	—	—				
SONG OF THE NIGHT ...	0/9	—	—				

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STEFAN STOCKER.				GOOD SAMARITAN ... ..	2/0	—	—
SONG OF THE FATES ... ..	1/0	—	—	ST. ANDREW ... ..	2/0	—	—
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EXHIBITION ODE ... ..	1/0	—	—	T. WALROND.			
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D. THOMAS.				IN PRAISE OF THE DIVINE (Male voices) ... ..	2/0	—	—
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E. H. THORNE.				WEBER.			
BE MERCIFUL UNTO ME ... ..	1/0	—	—	COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—
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FESTIVAL ODE ... ..	1/0	—	—	IN CONSTANT ORDER ... ..	1/6	—	—
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(DITTO, Sol-FA, 0/6) ... ..	—	—	—	MASS IN E FLAT (Latin and English) ... ..	1/0	1/6	2/6
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