HANDEL

THE

MESSIAH

EDITED BY E. PROUT

YORK: NOVELLO, EWER & CO.
NOVELLO’S NEW AND SUCCESSFUL 
CHORAL WORKS 
SACRED AND SECULAR

NOTE.—The following list has been selected from the recent publications of Novello & Co. It will be found particular of those works which have met with a decided success both here and abroad. We will gladly send them on approval. Special terms may be had on application to

THE H. W. GRAY COMPANY
Sole Agents for
NOVELLO & CO., Ltd.
21 East 17th St., New York

A. D. ARNOTT.

BALLAD OF CARMILIAN, THE. For Baritone Solo, Chorus and Orchestra. Words from “Tales of a Wayfaring Man.” By Henry W. Longfellow.
Full Score and Wind Parts, MS. Vocal Score, ... 60, paper cover 1.75
String Parts (4) ........................................ 3.50

YOUNG LEOCHINAR. A Ballad for Chorus and Orchestra. Poem by Sir Walter Scott.
Full Score and Wind Parts, MS. Vocal Score, ... 60, paper cover 1.75
String Parts (4) ........................................ 3.50

IVOR ATKINS.

HYMN OF FAITH. Cantata for Mezzo-Soprano Solo, Chorus and Orchestra. The Words arranged from the Holy Scriptures by Edward Esop.
Full Score and Wind Parts, MS. Vocal Score, ... 60, paper cover 1.75
String Parts (4) ........................................ 3.50

GRANVILLE BANTOCK.

THE FIRE-WORSHIPPERS. A Dramatic Cantata for Soprano, Tenor and Bass-Solo, Chorus and Orchestra. The Words adapted from Mowbray’s “Lalla Rookh.”
Full Score and Orchestral Parts, MS. Vocal Score, ... 60, paper cover 1.75

CARL BUSCH.

FOUR WINDS, THE. A Cantata for Soprano and Tenor-Solo, Chorus and Orchestra. Poem by Longfellow.
Full Score and Orchestral Parts, MS. Vocal Score (English and German) ... 60, paper cover 2.15
Duo, ... 1.35
Duo, ... 2.25

ROSETTER G. COLE.


S. COLERIDGE-TAYLOR.

ATONEMENT, THE. (Op. 53.) A Sacred Cantata for solo, Chorus and Orchestra. Words by Alice Parsons.
Full Score and Wind Parts, MS. Vocal Score, ... 60, paper cover 2.75
Duo, ... paper cover 2.00
Duo, ... cloth 2.10
Full Parts ........................................ 75
Violin, 1st. ... 500 
Celli ............. 1.25
Violin, 2nd. ... 2.50
Double Bass ... 1.50

Full Score and Wind Parts, MS. Vocal Score (Rev. Edition) ... 60, paper cover 1.25
Duo, ... paper cover 1.25
Duo, ... cloth 2.00
Full Parts ........................................ 50

Full Score and Wind Parts, MS. Vocal Score, ... 60, paper cover 1.00
Duo, ... 1.25
Violin, 1st. ... 75
Cello ............. 75
Violin, 2nd. ... 75
Viola ... 75

SCENES FROM THE SONG OF HAWAI. (Op. 53.) Poem by Longfellow. For Soprano—Tenor, and Baritone Solo, Chorus, and Orchestra.
Full Score, ... 3.00
Vocal Score, ... 60, paper cover 1.75
Duo, ... 2.00

W. N.
NOVELLO'S ORIGINAL OCTAVO EDITION.

THE

MESSIAH

A SACRED ORATORIO

COMPOSED IN THE YEAR 1741 BY

G. F. HANDEL

EDITED, AND THE PIANOFORTE ACCOMPANIMENT LARGELY RE-WRITTEN, BY

EBENEZER PROUT.

Elliott St., Hall.

Price 75 cents.
Paper boards, $1.00; Cloth, gilt, $1.50.

THE H. W. GRAY CO., Sole Agents for NOVELLO & CO., Lt.,
21 East 17th Street, New York.

Copyright, 1865, by Novello and Company, Limited.
The right of Public Representation and Performance is reserved.
The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.
PREFACE.

The present edition of the vocal score of the "Messiah" agrees in its text with the new edition of the full score which I have prepared at the request of the publishers. Of the need of a revised text I have spoken in detail in the preface to the full score, to which readers are referred; it will suffice to say here that the older editions are, without one exception, so inaccurate as to give in many places a most incorrect representation of what Handel really intended.

The text here given is founded upon Handel’s autograph—now readily accessible through the photo-lithographed facsimiles—and contemporary transcripts by the composer’s amanuensis, Christopher Smith. A collation of these sources has necessitated a very large number of changes in the text both of the vocal and instrumental parts. These are fully noted in the preface to the full score; attention may here be called to a few of the more striking.

In the chorus, “His yoke is easy,” Handel’s figure

\[\text{\footnotesize Incorrect figure: }\]

is incorrectly given—

\[\text{\footnotesize Correct figure: }\]

in all editions nearly every time it occurs. In “Behold the Lamb of God,” at bar 16, every edition has in the treble—

\[\text{\footnotesize Incorrect: }\]

instead of—

\[\text{\footnotesize Correct: }\]

In both cases the autograph is perfectly distinct; the mistakes were made at first in the earliest published edition (Randall and Abell’s, 1767, though known as Walah’s) of the score, and have been
copied without hesitation by all subsequent editors. Similar corrections have been necessary in “Lift up your heads.” In bars 27 to 29 Handel writes three times—

\[ \text{Who is the King of Glo} \cdot \text{ry?} \]

which appears incorrectly in all editions, thus—

\[ \text{The Lord of Hosts} \]

and in the following bars Handel wrote—

\[ \text{(with two quavers (not } \text{)} \text{ for the word “of.”)} \]

A still more important mistake occurs in the bass of bars 69 and 70. All editions have—

\[ \text{(wheras Handel wrote)} \]

These examples, which are but a few out of many, will suffice to show the need of a revised and purified text.

In his treatment of the words Handel often follows the Italian method, and when one word ends with a vowel and the next word begins with one, he writes only one note for both syllables, e.g., in No. 4—

\[ \text{(And the glory, the glory of the Lord)} \]

Just as we can sing “glorious” as a word of two syllables, it is equally easy to sing “glory of” to two notes; Handel's text is therefore restored here. Similar passages will be found in the
"Hallelujah" (alto, bar 24; treble, bar 30; bass, bars 31 and 32) in each of which the last syllable of the word must be sung to the same note as the first syllable of the same word repeated, thus—

Halle - lu - jah, Halle - lu - jah,

One more instance of the same procedure will be found in the final chorus, where Handel wrote throughout—

Bless - ing and hon - or, glo - ry and pow - er,

where "-ry and" must be sung as one syllable to the last quaver of the bar, and not to two semiquavers, as given in all earlier editions.

It is well-known to those who have studied the subject that double dots were never, and dotted rests very seldom used in Handel's time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer's intentions. In all such cases I have felt it my duty to give the notes in this edition, not as Handel wrote them, but as he meant them to be played. The full discussion and explanation of these points will be found in the preface to the full score; among the more important examples of this procedure may be instanced the Introduction of the Overture, the recitative, "Thus saith the Lord," and the choruses, "Behold the Lamb of God," and "Surely He hath borne our griefs."

The indications of piano and forte are for the most part by Handel himself; many of these are wanting in nearly all existing editions. In some cases I have thought it advisable to supplement them, as it is well-known that it was formerly the custom to leave much more to be taught by the conductor at rehearsal than is the case at the present day. For the metronome marks I am responsible; they are not to be necessarily taken as absolutely binding, but only as suggestions of what appears to me to be the suitable tempo.
The pianoforte accompaniment is to a great extent new. Of the older arrangements by Dr. Clarke, afterwards Clarks-Whitfold (1806), and Vincent Novello, but little use could be made, chiefly because they were not so much accompaniments as transcriptions, in which the whole of the voice-parts were included—a method which often necessitated the omission of important features of the orchestration. Besides this, the frequent employment of full chords for the left hand in the lower part of the instrument, common enough in the early part of the last century, is not only contrary to modern usage, but produces a most unpleasant effect.

No attempt has been made to introduce Mozart's contrapostal additions—e.g., in such movements as “O thou that tellest” or “The people that walked in darkness”—into the accompaniment; first, because it would render it unduly difficult for ordinary use; and secondly, because I have preferred to give Handel's text pure and simple, as far as possible. But I have, of course, filled up the harmony in all cases in which the score contained nothing but a figured bass.

It is the invariable custom in modern performances to omit a few numbers in the second and third parts of the oratorio. For the sake of completeness these movements are here relegated to an Appendix, in order that the numbers actually performed may follow one another continuously.

London, October, 1802. 

EBENEZER PROUT.
CONTENTS.

PART I.

No. PAGE
1 Overture ..... 1 18 For unto us a Child is born Chorus 47
2 Comfort ye My people ..... Air 4 19 Pastoral Symphony ..... Air 67
3 Every valley ..... Air 6 14 There were shepherds ..... Air 59
4 And the glory of the Lord Chorus 10 15 And lo! the angel of the Lord Be 60
5 Thus saith the Lord ..... Air 18 16 And the angel said unto them Be 60
6 But who may abide? ..... Air 20 16 And suddenly ..... Air 60
7 And he shall purify ..... Chorus 27 17 Glory to God ..... Chorus 61
8 Behold a virgin shall conceive Reit. 33 18 Rejoice greatly ..... Air 66
9 O thou that tellest good tidings ..... Reit. 38 19 Then shall the eyes of the blind Be 71
10 For behold, darkness ..... Be 43 20 He shall feed His flock ..... Air 71
11 The people that walked in darkness Air 43 21 His yoke is easy ..... Chorus 75

PART II.

22 Behold the Lamb of God ..... Chorus 80 22 But Thou didst not leave ..... Air 118
23 He was despised ..... Air 83 23 Lift up your heads ..... Chorus 118
24 Surely He hath borne our griefs Chorus 87 24 The Lord gave the word ..... Chorus 124
25 And with His stripes ..... Chorus 91 25 How beautiful are the feet ..... Air 137
26 All we like sheep ..... Chorus 95 26 Their sound is gone out Chorus 139
27 All they that see Him ..... Be 103 40 Why do the nations? ..... Air 138
28 He trusted in God ..... Chorus 104 41 Let us break their bonds Chorus 139
29 They rebuke him ..... Be 107 42 He that dwelleth in Heaven Be 142
30 Behold, and see ..... Air 112 43 Thou shalt break them ..... Air 145
31 He was cut off ..... Be 113 44 Hallelujah! ..... Chorus 149

PART III.

42 I know that my Redeemer liveth Air 158 48 The trumpet shall sound ..... Air 166
46 Since by man came death Chorus 169 59 Worthy is the Lamb ..... Chorus 173
47 Behold, I tell you a mystery Be 169

APPENDIX.

84 Unto which of the angels ..... Be 197 50 O death, where is thy sting ..... Doet 186
86 Let all the angels of God Chorus 197 51 But thanks be to God ..... Chorus 198
82 Thou art gone up on high ..... Air 191 52 If God be for us ..... Air 204
49 Then shall be brought to pass Be 196
No. 2.

Recitative.—COMFORT YE MY PEOPLE.

Largo

Comfort ye, comfort ye My people.

Ad lib.

A tempo.

Comfort ye, comfort ye My people.

Andante

Anxiety.

Save your God, save your God.

Speak ye.

Comfort a'ly to Je - ru - salem, speak ye comfort a'ly to Je - ru - salem, and
No. 8.

**Text:**

**Every valley shall be exalted.**

**Music:**

[Sheet music image]

---

**Translation:**

Every valley, every valley,

shall be exalted.

[Sheet music image]
... and through those pitch.

B-a-y val-ley, ev-ry val-ley, shall be ex-ult.

... shal be ex-alt.

and ev-ry mountain and.
Hill made low, the crook-as straight, and the
and the rough places plain, and the rough places plain.

of lb.
the crook-as straight, and the rough places plain.

p cells motto.

f a trope.

p
No. 4.

Chorus.—AND THE GLORY OF THE LORD.

Allegro. 100.

Soprano.

And the glo·ry, the

Tenor.

And the glo·ry of the Lord

Bass.

And the glo·ry of the Lordshall be re·

And the glo·ry of the Lord

it to go thar, for the mouth

Lord hath spok'en it, and all

of the Lord hath spok'en it,

flesh shall see it to go ther, and all flesh shall

and all flesh shall see it to go ther, and all flesh shall

for the mouth of the

Lord shall be revealed, and all flesh

for the mouth of the Lord hath spoken it,

shall see it together, for the mouth

shall see it together, the glory, the glory of the Lord shall

be revealed, and all flesh,

No. 5.

EXCITATIVE.—THUS SAITH THE LORD.


Andante — 76.

Thus with the Lord, the Lord of hosts;

yet one, a little while, and I will shake

the heavens, and the earth, the sea, and the dry land;

and I will shake,

all no more; I'll shake the heavens, the
earth, the sea, the dry land, all nations, I'll shake, and the sea.

The Lord, when ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in:

behold, His shall come, with the Lord of Hosts.
No. 6. Am.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Larghetto.  

Acco.  

But who may abide the day of His coming?

and who shall stand when He appeareth?

But who may abide but who may abide the day of His
He appears for He is like a refiner's fire, and who shall stand when He appears? for He is like a refiner's fire
No. 7. Chorus—AND HE SHALL PURIFY.

And He shall purify, and...
No. 8. 
TEXT: BEHOLD, A VIRGIN SHALL CONCEIVE.

No. 9. 
TEXT: O THOU THAT TELLEST GOOD TIDINGS TO ZION.
O thou that tellest good tidings to Jerusalem, let
up thy voice with strength; let it up, be not a
said: say un-to the cities of Judah, say un-to the
cities of Judah, Be hold, your God! be hold, your God! say

Handel's Messiah—Novello's Edition
unto the cities of Ju-dah, Be hold your God! be hold your God!

O thou that bringest good tidings to Zion,

a - rise, shine, for thy light is come.

a - rise, a - rise, a - rise, shine, for
thy light is come: and the glo-

ty of the Lord, the glo-

ty of the Lord.

is rised, is rised up on thee, is rised, is

risen up on thee, the... glory, the... glory, the

glory of the Lord is risen up on thee.
CHORUS

O thou that tell'st good tidings to Zion, good tidings to Je-

ra-

O thou that tell'st good tidings to Zion, to

ti-

ging to Zion, good tidings to Zion, a rise.

Zion, a rise,

then that tell'st good tidings to Zion, a rise,
Rise, say unto the cities of Judah, behold your God!
Rise, say unto the cities of Judah, behold your God!
Rise, say unto the cities of Judah, behold your God!

God! Behold, the glory of the
God! Behold, the glory of the
God! Behold, the glory of the

Lord is risen upon thee, O
Lord is risen upon thee, O
Lord is risen upon thee, O

then that tell-est good tid-ings to Zî-on, say un-to the cit-ies of

Ju-dah, be-hold, he-hold, the

glory of the Lord, of the Lord,
No. 10. EMBRODERY.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

Andante Larghetto. 72.

For be-

old, dark-ness shall cov-er the earth, and gross dark-

ess the peo-

ple; but the Lord shall a-

rise up on them, and His glo-

rious re-

cess.
No. 11. Am.—THE PEOPLE THAT WALKED IN DARKNESS.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
not seen a great light, have seen a great light, the people that walk-ed, that
walk-ed in darkness have seen a great light, the people that walk-ed, that walk-ed in darkness, the
people that walk-ed in darkness have seen a great light, have
seen a great light, a great light, have seen a great light:

and they that dwell, that dwell in the land of the shad
dwell in the land of the shadow of death, 

and they that dwell, that dwell in the land, that dwell in the land of the...
shadow of death.
upon them hath the light
shad—ow of death, [music notation]
up—on them hath the light
sha—dow, and they that dwell, that dwell in the land of the
light, sha—dow, up—on them hath the light sha—dow.

No. 12.  

Chorus.—**FOR UNTO US A CHILD IS BORN.**

\[ \text{Musical notation} \]

\[
\text{A Soprano.}
\]

For unto us a Child is born,  
unt o us a Son is given,  
unto

\[
\text{A Tenor.}
\]

For unto us a Child is born,  
unto

\[
\text{A Bass.}
\]

A Soprano.  

\text{Handel's Messiah—Novello's Edition.}
given, un-to us a Sun is given;
and the government shall
un-to us a Sun is given.

and the government shall be upon His shoulder;
be upon His shoulder, - - - - - - - - - - -
der, upon His shoulder; His Name shall be called
and the government shall be upon His shoulder; and His Name shall be called
and the government shall be upon His shoulder; and His Name shall be called
and the government shall be upon His shoulder; and His Name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Hallelujah!--Hallelujah!
a Son is given: and the government, the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Desire Edition.
No. 19. PASTORAL SYMPHONY.
No. 74. REGATTA—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

Shepherd.

There were shepherds abiding in the field, keeping watch o'er their flock by night.

Soprano.

REGATTA—AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

Annunti. Soprano.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.
No. 15. RECITATIVE.—AND THE ANGEL SAID unto them.

Soprano.  

And the angel said unto them, Fear not; for he, be hold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

No. 16. RECITATIVE.—AND SUDDENLY THERE WAS with the angel.

Allegro.  

Soprano.  

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,
No. 17.

Chorus.—GLORY TO GOD.

Soprano.  
Glory to God,
Glory to God in the high

 Alto.
Glory to God,
Glory to God in the high

Tenor.
Glory to God,
Glory to God in the high

Bass.

Glory to God,
Glory to God in the high

A
Glory to God,
Glory to God

Glory to God,
Glory to God

Glory to God,
Glory to God

Glory to God,
Glory to God

Glory to God,
Glory to God

Glory to God,
Glory to God

Glory to God,
good-will, good-will, good-will, good-will towards men, . . .

son, good-will, good-will, good-will, good-will towards men, good-
non, good-will, good-will, good-will, good-will towards men, . . .

good-will, good-will, good-will good-will . . . towards men, . . .

No. 18. Am.—REJOICE GREATLY, O DAUGHTER OF ZION:

Allegro. $q=88$.

A Soprano.

Re-joice, re-joice, re-joice, greatly.

O daughter of Zin, on!

O daughter of Zin, re-joice, re-joice.
shout, ye fol-
greatly,

G

Rejoice ... greatly, O daughter of Zi-non! Rejoice ...

O daughter of Ja-

Obehold, thy King cometh un-

sala vox

sala vox

King cometh un-

Behold thy King cometh unto thee!

Hosche's Muzick—Novello's Edizioni.
No. 19. Recitative.—Then shall the eyes of the blind be opened.


No. 20. Aria—He shall feed His flock like a shepherd.


He shall feed His flock like a shepherd, and
gather the lambs with His arm, with His arm,
and carry them. In His bosom, and
gently lead those that are with young, and gently lead those, and
gently lead those that are with young.
Soprano

Come un to Him, all ye that are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him, for He is meek and lowly in heart.
He is meek and lowly of heart, and ye shall find rest, and ye shall find rest unto your souls.

Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest, and ye shall find rest unto your souls.
No. 21.  

CHORUS.—**His yoke is easy, and His burden is light.**

Allegro  
Soprano  

His yoke... is ea... sy.  
His burden is light.

Light, His burden, His burden is light.
Alto  

His burden... is ea... sy.  
His burden is light.

His burden is light.
Tenor  

Bass  

His burden is light.  
His burden is light.

His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.

His burden is light, His burden, His burden is light.
PART II.

No. 22. 

CROSS—BEHOLD THE LAMB OF GOD.

Soprano.

Alto.

Tenor.

Bass.

God that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.

that hath, that hath, hath, hath.
No. 23.

Am. — HE WAS DESPISED.

We were despised, despised and rejected,
A man of sorrows, a man of sorrows, and acquainted with grief,
He gave His back to the rulers,
and His cheeks to them that plucked off the hair.
then that pluck'd off the hair, and his cheeks to them that pluck'd off the hair: He had not his face from shame and spit from shame, ...
No. 54.

Crescendo.—SURELY HE HATH BORNE OUR GRIEVES.

Soprano.

Alto.

Tenor.

Bass.

Borne our griefs, and carried our sorrows,
Surely, surely He hath borne our griefs and carried our sorrows.

He was wounded for our transgressions, He was wounded for our transgressions, He was wounded for our transgressions.

He was bruised for our iniquities, the chastisement of our transgressions, He was bruised for our iniquities, the chastisement of our transgressions, He was bruised for our iniquities.
No. 25.  

**Chorus:**—AND WITH HIS STRIPES WE ARE HEALE.

*Allegro Moderato.*

**Bass.**

And with His stripes we are heal-ed, and with His stripes we are

**Tenor.**

And with His stripes we are heal-ed, and with His stripes we are

**Tenor.**

And with His stripes we are heal-ed, and with His stripes we are

**Bass.**

And with His stripes we are heal-ed, and with His stripes we are

and with His stripes we are healed.

and with His stripes we are healed.

and with His stripes we are healed.
and with His stripes we are heal-ed.

Adagio.

and with His stripes we are heal-ed.

Adagio

G

his own way, we have turned every one to his own way,

and the

his own way, we have turned every one to his own way,

his own way, we have turned every one to his own way,

his own way, we have turned every one to his own way,

his own way, we have turned every one to his own way,

his own way, we have turned every one to his own way.

Adagio 60.

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

Him, on Him, on Him, on Him, on Him, on Him, on Him, on Him, on Him.
No. 37. Recitative.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

No. 28. 

**He trusted in God that He would deliver Him.**

*Allegro.*

**Bass.**

He trusted in God that He would deliver Him, let Him de-

A

He trusted in God that He would deliver Him, let Him de-

He trusted in God that He would deliver Him, let Him de-

Handel's Messiah.—Novello's Edition
He delighted in Him, if He delighted in Him.

He trusted in God, that He would del...
No. 20. *REQUIEM.* THY REBUKE HATH BROKEN HIS HEART.

Lyr. Tenor.

Lyr. Thy rebuke hath broken His heart; He is full of

Lyr. Hea. ness, he is full of hea. ness; Thy rebuke hath broken His heart;

Lyr. He look ed for some to have pi. ty on Him, but there was no man, neither found He

Lyr. a. ty to com fort Him; He look ed for some to have pi. ty on Him,

Lyr. but there was no man, neither found He a. ty to com. fort Him,
No. 90. Amen. — BEHOLD, AND SEE IF THERE BE ANY SORROW.

Exs. 23: 6.

Behold, and see if there be any sorrow like unto His sorrow.
No. 31. Recitative.—He was cut off out of the land of the living.

He was cut off out of the land of the living.

No. 32. Aria—But Thou didst not leave His soul in hell.

But Thou didst not leave His soul in hell.
soul in hell, nor didst Thou suffer, nor didst Thou suffer Thy B

But Thou didst not leave His

soul in hell, nor didst not leave, nor didst not leave His

Holy One to see corruption, nor didst Thou suffer, nor didst Thy Holy One to see corruption.

nor didst Thou suffer, nor didst Thou suffer Thy Holy One, Thy D

Holy One to see corruption.
No. 38.

COURS.—LIFT UP YOUR HEADS, O YE GATES.

A tempo ordinario.  

1st Section.

Lift up your heads,  O ye gates, and be ye lift up, ye ever lasts ing doors, and the

Lift up your heads,  O ye gates, and be ye lift up, ye ever lasts ing doors, and the

Lift up your heads,  O ye gates, and be ye lift up, ye ever lasts ing doors, and the

King of Glo ry shall come in . . .

King of Glo ry shall come in .

King of Glo ry shall come in .

King of Glo ry shall come in .

Tenor

Who is the King of Glory?  

Who is the King of Glory?  

Who is the King of Glory?  

* Handel's MS has "this King" not "the King."

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the

King of Glory shall come in, and the King of Glory shall come in, and the

King of Glory shall come in, and the King of Glory shall come in, and the

Handel's Messiah—Novello's Edition
Who is the King of Glory? Who is the King of Glory? who
Who is the King of Glory? who is the King of Glory? who
Who is the King of Glory? who is the King of Glory? who
Who is the King of Glory? who is the King of Glory? who

The Lord of Hosts, the Lord of Hosts,
The Lord of Hosts, the Lord of Hosts,
The Lord of Hosts, the Lord of Hosts,
C 1st & 2nd Sopranos.

Alto. He is the King of Glory, He is the King of Glory, He is the King of Glory.

Tenor. He is the King of Glory, He is the King of Glory, He is the King of Glory.

Bass. He is the King of Glory, He is the King of Glory, He is the King of Glory.

C

Glo-ry, the King of Glo-ry, He is the King of Glo-ry.

in the King of Glo-ry, He is the King of Glo-ry.

Glo-ry, the Lord of Hons, He is the Lord of Hons.

D

the King of Glo-ry, the Lord of Hons.

Glo-ry, the Lord of Hons, He is the King of Glo-ry.

Haste, the Lord of Hosts, the Lord of Hosts, He is the King.
Haste, the Lord of Hosts, the Lord of Hosts, He is the King.
Haste, the Lord of Hosts, the Lord of Hosts, He is the King.
Haste, the Lord of Hosts, the Lord of Hosts, He is the King.

of Glo, 17, the King of Glo, 17, He
Glo, 17, the King of Glo, 17, He
King of Glo, 17, the King of Glo, 17, He
Glo, 17, the King of Glo, 17, He

is the King of Glo, 17, He is the King of Glo, 17, He
is the King of Glo, 17, He is the King of Glo, 17, He
is the King of Glo, 17, He is the King of Glo, 17, He
is the King of Glo, 17, He is the King of Glo, 17, He

Nos. 24 to 26 omitted. See Appendix, p. 107.

Handel's Messiah—Stainer's Edition
No. 37.

Chorus.—The Lord gave the Word.

*Adagio*

The Lord gave the word; great was the com-pa-ny of the

*Adagio Allegro* — 80

[Music notation]

Great was the com-pa-ny of the

[Music notation]

Great was the com-pa-ny of the

[Music notation]
No. 88.  

_Aria._ — HOW BEAUTIFUL ARE THE FEET.

_Lyric.  No. 1._

How beautiful are the feet of them that preach the gospel of peace, how beautiful are the feet, how beautiful are the feet of them that preach the gospel of peace.

peac'the gospel of peace, and bring glad tidings, and

bring glad tidings, glad tidings of good things, and

bring glad tidings, glad tidings of good things, and bring glad tidings, glad tidings of good things!
No. 29.  

**Chorus—Their sound is gone out into all lands.**

**Soprano.**

Their sound is gone out into all lands, their sound is gone

**Alto.**

Their sound is gone out into all lands,

**Tenor.**

Their sound is gone out, their

**Bass.**

Their sound is gone out, their

Their sound is gone out into all lands, their sound is gone

Their sound is gone out into all lands, their sound is gone

Their sound is gone out into all lands, their sound is gone

their sound is gone out into all lands, their sound is gone out
out in to all lands, their sound is gone out...

out, is gone out, their sound is gone out, in to all

in to all lands, in to all lands, in to all

in to all lands, their sound is gone out...

lands,

lands, and their words in to the ends of the world, ...

words in to the ends of the world, un to the

with the ends of the world, un to the

and their words in to the ends of the world, ...
and their words un-to the ends of the world, and their
and their words un-to the ends of the world, and their
world, and their words un-to the ends of the world.

and their words un-to the ends of

and their words un-to the ends of the world.

and their words un-to the ends of the world.

and their words un-to the ends of the world.

No. 40.  Ar—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

Why do the nations so furiously rage together?

 Allegro.  112

Why do the nations so furiously rage together? why
do the people imagine a vain thing? why

-ge-ta-ti-

-az-

-az-

-az-

-az-

so furious ly to

why do the people im-

-az-

-az-

-az-

-az-

-az-

-az-

-az-

Why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together.
No. 41.  

*Chorus.—LET US BREAK THEIR BONDS ASUNDER.*

*Allegro & adagio.*

**Soprano.**

Let us break their bonds a - sun - der, let us break,

**Alto.**

Let us break their bonds a - sun - der, let us break,

**Tenor.**

Let us break their bonds a - sun - der, let us break their bonds a -

**Bass.**

Let us break their bonds a - sun - der,

Let us break their bonds a - sun - der,

Let us break their bonds a - sun - der,

Let us break their bonds a - sun - der,

Let us break their bonds a - sun - der,

Let us break their bonds a - sun - der,

*Händel's Messiah.—Stamford Edition.*
let us break their bonds a - sin - der,
let us break their bonds a - sin - der,
let us break their bonds a - sin - der,
and cast a - way,
and cast a - way,
their yokes from us,
and cast a - way,
and cast a - way,
and cast a - way,
and cast a - way.

Way their yokes from us, and cast away their yokes from us.

Way their yokes from us, and cast away their yokes from us.

Way their yokes from us, and cast away their yokes from us.

Way their yokes from us, and cast away their yokes from us.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

B

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

B

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

Let us break their bonds, let us break their bonds.

B

B

B

B

B

B

B
let us break their bonds a-sunder, let us break their bonds a
-
-
su-ber,
-
-
let us break their bonds a-sunder, let us break their bonds a-
-
-
-
-
su-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
-
way their yoke from us, let us break their bonds, and cast a
way their yoke, let us break their bonds a-sun-der, and cast a
way their yoke from us, let us break their bonds a-sun-der, and cast a
way, and cast a-way their yoke from us.
way, and cast a-way their yoke from us.
way, and cast a-way their yoke from us.
way, and cast a-way their yoke from us.

No. 43.  

RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

No. 48.  

AIR.—THOU SHALT BREAK THEM.
No. 44

Chorus.—Hallelujah!

Soprano.

Alto.

Tenor.

Bass.

Alleluia.
for the Lord omnipotent reigneth. Hallelujah, Hallelujah, Hallelujah!

for the Lord omnipotent reigneth. Hallelujah, Hallelujah, Hallelujah!

A

for the Lord omnipotent reigneth. Hallelujah, Hallelujah, Hallelujah!

B

for the Lord omnipotent reigneth. Hallelujah, Hallelujah, Hallelujah!

Kings, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
Kings, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
for ever and ever, Lord of Leeds, and He shall reign,
ever,  Hal-le-lu-jah,  Hal-le-lu-jah!  and He shall
ever, and Lord of Lords,  Hal-le-lu-jah,  Hal-le-lu-jah!  and

and Lord of Lords,  . . .  and He shall

and Lord of Lords,  Hal-le-lu-jah,  Hal-le-lu-jah!  and He shall


King of

He shall reign for ever and ever,  King of .

reign for ever, for ever and ever,  King of .

reign for ever, for ever and ever,  King of .

King of Kings, and Lord of Lords,  King of Kings, and Lord of

King of Kings, and Lord of Lords,  King of Kings, and Lord of

King of Kings, and Lord of Lords,  King of Kings, and Lord of

King of Kings, and Lord of Lords,  King of Kings, and Lord of

King of Kings, and Lord of Lords,  King of Kings, and Lord of

King of Kings, and Lord of Lords,  King of Kings, and Lord of
No. 46.  

Am.  I KNOW THAT MY REDEEMER LIVETH.

know that my Redeemer liveth,

and that He shall stand at the latter.
day upon the earth,

I know that my He doth ever liveth, and that

He shall stand at the latter day upon the earth, I know that my He

doeth liveth, and He shall stand at the latter day

upon the earth, upon the earth;

And though worms destroy this body,
yet in my flesh shall I see God,

Bless shall I see God.
know that my Re-

jo - dy, yet in my flesh shall I see God, yet in my

shall I see God, shall I see God. I know that my Re-

For now a Christ ris-

from the dead, the first - fruits of them that
sleep, of them that sleep, the first fruits of

risen, for now is Christ risen from the dead,

the first fruits of them, of them that sleep.
No. 46. CRUCIFIX.—SINCE BY MAN CAME DEATH.

SOPRANO. 

ALTO.

TENOR.

BARITON.

Basso.

Allegro.

Mozart's Messiah.—Brooke's Edition.
... so in Christ shall all be made a - live, ev'n so in... 

Christ shall all be made a - live.
No. 47.  

Recitative.—BEHOLD, I TELL YOU A MYSTERY.

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed—
in a moment, in the twinkling of an eye, at the last trumpet.

No. 48.  

Aria.—THE TRUMPET SHALL SOUND.

Trumpet solo.
The trumpet shall sound, and the dead shall be raised, raised in incorruptible,
the trumpet shall sound, and the dead shall be raised, raised in incorruptible,
raised in - cor - up-ti-ble, and we shall be changed.

and

we shall be changed.

Trumpet. The

trumpet shall sound,
and the dead shall be raised,
raised incorruptible,
and we shall be changed,
and we shall be changed.
changed, we shall be changed, and

we shall be changed,

and we shall be changed, we shall be changed,

and we shall be changed, we shall be changed.


Handel's Messiah—Newell's Edition
For this corrup-ti-ble must put.

on in-cor-rup-tion; for this corrup-ti-ble must put.

on, must put on, ... must put.

on, must put on in corrup-tion; and this

* This second part of the Air is generally omitted.
No. 58. Worthy is the Lamb that was slain.

Chorus. Worthy is the Lamb that was slain, and hath re-

[Music notation]

Worthy is the Lamb that was slain, and hath re-

[Music notation]

Worthy is the Lamb that was slain, and hath re-

[Music notation]

Worthy is the Lamb that was slain, and hath re-

[Music notation]
Blessing and honour, glory and power, be unto Him, be unto Him that sitteth upon the throne, and unto the Lamb.
Blessing and honor, glory and power, be unto the Lamb for ever and ever.
APPENDIX.

No. 84. RECITATIVE.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

Tenor.

Unto which of the angels said he at any time. Thou art My Son, Sunday here I beget Tenor.

No. 85. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

Alto.

Let all the angels of God worship Him.

Tenor.

Let all the angels of God worship Him.

Bass.

Let all the angels of God worship Him.

Allegro. 72.

Let all the angels of God worship Him.

but all the angels of God worship Him.
No. 26.

Air—THOU ART GONE UP ON HIGH.

Allegro $\frac{3}{4}$

Thou art gone up, thou art gone up on high,

Thou hast led captive, captive, captive, for men: you,
Thou wert upon high, Thou wert upon so high, Thou hast
led captive captive, Thou hast led captive captive,
and received gifts for none, none,
for Thine en
God might dwell among them, might dwell among...

...among

they, that the Lord God might dwell among them.
No. 49. **Ecclesiastes.—Then shall be brought to pass.**

Then shall be brought to pass the saying that is written: Death is vanity, and the living are mad with vexation.

No. 50. **Doxa.**

**Death.**—O death, where is thy sting? O grave, where is thy victory?

O death, O death, where is thy sting? O grave, where is thy victory?

N.B.—This Duett is given in the abridged form adopted by Handel in the Dublin score. Compare the Full Score.

No. 81.

**CHORUS.—BUT THANKS BE TO GOD.**

**Soprano.**

**Alto.**

**Tenor.**

**Bass.**

_Thanks, thanks, thanks be to God, Who giveth us the victory through God, thanks be to God, thanks be to God._

our Lord Jesus Christ,
Who giveth us the victory through

Who giveth us the victory through our Lord Jesus Christ,

but thanks, thanks, thanks be to God,

But thanks, but thanks, thanks,
No. 52. Am.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

A Song.

If God be for us, who can be against us!

if God be
It is God that...
right hand of God, Who is at the right hand of
God, Who makes intercession for us.

Adagio

ad lib.

f a tempo.
Church Music Review
Series of Anthems and Services

ANTHEMS

No.  
645. A Child is born (Christmas)  
646. A Man of Sorrows (Reconciliation)  
647. A New Day Dawns  
648. Alleluia  
649. Almighty God, King of Creation  
650. Amen, Alleluia  
651. Amen, Amen  
652. Amen, Amen  
653. Amen (Rejoicing)  
654. Amen  
655. Amen  
656. Amen  
657. Amen  
658. Amen  
659. Amen  
660. Amen  
661. Amen  
662. Amen  
663. Amen  
664. Amen  
665. Amen  
666. Amen  
667. Amen  
668. Amen  
669. Amen  
670. Amen  
671. Amen  
672. Amen  
673. Amen  
674. Amen  
675. Amen  
676. Amen  
677. Amen  
678. Amen  
679. Amen  
680. Amen  
681. Amen  
682. Amen  
683. Amen  
684. Amen  
685. Amen  
686. Amen  
687. Amen  
688. Amen  
689. Amen  
690. Amen  
691. Amen  
692. Amen  
693. Amen  
694. Amen  
695. Amen  
696. Amen  
697. Amen  
698. Amen  
699. Amen  
700. Amen  
701. Amen  
702. Amen  
703. Amen  
704. Amen  
705. Amen  
706. Amen  
707. Amen  
708. Amen  
709. Amen  
710. Amen  
711. Amen  
712. Amen  
713. Amen  
714. Amen  
715. Amen  
716. Amen  
717. Amen  
718. Amen  
719. Amen  
720. Amen  
721. Amen  
722. Amen  
723. Amen  
724. Amen  
725. Amen  
726. Amen  
727. Amen  
728. Amen  
729. Amen  
730. Amen  
731. Amen  
732. Amen  
733. Amen  
734. Amen  
735. Amen  
736. Amen  
737. Amen  
738. Amen  
739. Amen  
740. Amen  
741. Amen  
742. Amen  
743. Amen  
744. Amen  
745. Amen  
746. Amen  
747. Amen  
748. Amen  
749. Amen  
750. Amen  
751. Amen  
752. Amen  
753. Amen  
754. Amen  
755. Amen  
756. Amen  
757. Amen  
758. Amen  
759. Amen  
760. Amen  
761. Amen  
762. Amen  
763. Amen  
764. Amen  
765. Amen  
766. Amen  
767. Amen  
768. Amen  
769. Amen  
770. Amen  
771. Amen  
772. Amen  
773. Amen  
774. Amen  
775. Amen  
776. Amen  
777. Amen  
778. Amen  
779. Amen  
780. Amen  
781. Amen  
782. Amen  
783. Amen  
784. Amen  
785. Amen  
786. Amen  
787. Amen  
788. Amen  
789. Amen  
790. Amen  
791. Amen  
792. Amen  
793. Amen  
794. Amen  
795. Amen  
796. Amen  
797. Amen  
798. Amen  
799. Amen  
800. Amen  
801. Amen  
802. Amen  
803. Amen  
804. Amen  
805. Amen  
806. Amen  
807. Amen  
808. Amen  
809. Amen  
810. Amen  
811. Amen  
812. Amen  
813. Amen  
814. Amen  
815. Amen  
816. Amen  
817. Amen  
818. Amen  
819. Amen  
820. Amen  
821. Amen  
822. Amen  
823. Amen  
824. Amen  
825. Amen  
826. Amen  
827. Amen  
828. Amen  
829. Amen  
830. Amen  
831. Amen  
832. Amen  
833. Amen  
834. Amen  
835. Amen  
836. Amen  
837. Amen  
838. Amen  
839. Amen  
840. Amen  
841. Amen  
842. Amen  
843. Amen  
844. Amen  
845. Amen  
846. Amen  
847. Amen  
848. Amen  
849. Amen  
850. Amen  
851. Amen  
852. Amen  
853. Amen  
854. Amen  
855. Amen  
856. Amen  
857. Amen  
858. Amen  
859. Amen  
860. Amen  
861. Amen  
862. Amen  
863. Amen  
864. Amen  
865. Amen  
866. Amen  
867. Amen  
868. Amen  
869. Amen  
870. Amen  
871. Amen  
872. Amen  
873. Amen  
874. Amen  
875. Amen  
876. Amen  
877. Amen  
878. Amen  
879. Amen  
880. Amen  
881. Amen  
882. Amen  
883. Amen  
884. Amen  
885. Amen  
886. Amen  
887. Amen  
888. Amen  
889. Amen  
890. Amen  
891. Amen  
892. Amen  
893. Amen  
894. Amen  
895. Amen  
896. Amen  
897. Amen  
898. Amen  
899. Amen  
900. Amen  
901. Amen  
902. Amen  
903. Amen  
904. Amen  
905. Amen  
906. Amen  
907. Amen  
908. Amen  
909. Amen  
910. Amen  
911. Amen  
912. Amen  
913. Amen  
914. Amen  
915. Amen  
916. Amen  
917. Amen  
918. Amen  
919. Amen  
920. Amen  
921. Amen  
922. Amen  
923. Amen  
924. Amen  
925. Amen  
926. Amen  
927. Amen  
928. Amen  
929. Amen  
930. Amen  
931. Amen  
932. Amen  
933. Amen  
934. Amen  
935. Amen  
936. Amen  
937. Amen  
938. Amen  
939. Amen  
940. Amen  
941. Amen  
942. Amen  
943. Amen  
944. Amen  
945. Amen  
946. Amen  
947. Amen  
948. Amen  
949. Amen  
950. Amen  
951. Amen  
952. Amen  
953. Amen  
954. Amen  
955. Amen  
956. Amen  
957. Amen  
958. Amen  
959. Amen  
960. Amen  
961. Amen  
962. Amen  
963. Amen  
964. Amen  
965. Amen  
966. Amen  
967. Amen  
968. Amen  
969. Amen  
970. Amen  
971. Amen  
972. Amen  
973. Amen  
974. Amen  
975. Amen  
976. Amen  
977. Amen  
978. Amen  
979. Amen  
980. Amen  
981. Amen  
982. Amen  
983. Amen  
984. Amen  
985. Amen  
986. Amen  
987. Amen  
988. Amen  
989. Amen  
990. Amen  
991. Amen  
992. Amen  
993. Amen  
994. Amen  
995. Amen  
996. Amen  
997. Amen  
998. Amen  
999. Amen  
1000. Amen  

The H. W. Gray Co., Sole Agents for NOVELLO & Co., Ltd., 2 West 45th St., New York
ANTHEMS (Continued)

No. 31 I heard a voice from heaven (Funeral) A. Matthews...
32 " 1 will lay my down... T. T. Noll...
33 " 1 will lift up my voice... E. Remmert...
34 " 1 will lift up mine eyes... P. A. Vold...
35 " 1 will sing with my strength... G. A. Whitehead...
36 " 1 will sing of Thy power... P. C. Calkin...
37 " 1 will set my doxology... H. R. Wilson...
38 " 1 to the beginning (Christmas) Mark Andrews...
39 " 1 to the beginning (Easter) Charles Shanks...
40 " 1 to the end of the Sabbath (Easter) B. Stearns...
41 " 1 to the end of the Sabbath (Sunrise) M. H. Foster...
42 305 Jesus, Friend of Sinners... G. Grigg...
43 " Jesus, Word of God incarnate... G. E. Fuguet...
44 " Jesus, tender Shepherd... W. B. Vought...
45 45 Kingdom of Light... P. C. Calkin...
46 306 Lord, hear our prayer... L. Porter...
47 " Lord, kindly Lord... H. Smith...
48 " Lead the people... A. J. Silver...
49 340 Legend (Wade and the Child) Joseph Krehbiel...
50 " Let my people be set forth... G. A. Breckel...
51 " Let your love be upon... H. W. Talbot...
52 " Light of Light... E. H. Wayland...
53 146 Light of Light (Praeambulum) F. Le Jeune...
54 " Light of Light... E. H. Wayland...
55 192 Light of Light (Praeambulum) F. Le Jeune...
56 192 Like as the hart... H. Chilcott...
57 192 Like as the hart... H. Chilcott...
58 192 Lord, I have loved the habitation... G. W. Turner...
59 192 Lord of all power... E. W. Watt...
60 192 Lord of our life... L. T. Field...
61 192 Love Divine (Tunpegal) J. Stainer...
62 192 March, march onward (Praeambulum) L. Stokowski...
63 192 Men's rejoin (Easter) G. W. Chadwick...
64 192 My Father... A. T. White...
65 192 My song of thanksgiving... E. Remmert...
66 192 Now haste on the Sabbath day (Easter) E. W. Bird...
67 192 Now haste on the Sabbath day (Easter) E. W. Bird...
68 192 O Benjamin... M. E. Whipple...
69 192 O Benjamin... M. E. Whipple...
70 192 O Benjamin... M. E. Whipple...
71 192 O God, There is no God... A. G. Walter...
72 192 O God, There is no God... A. G. Walter...
73 192 O Holy Night (Christmas) A. Adam...

(Ta be continued)
Church Music Review
Series of Anthems and Services

ANTHEMS (Continued)

No.  | Title | Composer | Price
--- | --- | --- | ---
100 | Te Deum | F. E. Ward | 1.00
101 | The Lord of Hosts | S. Webber | 1.00
102 | The City Beautiful | S. Webber | 1.00
103 | The Birth of the Saviour | S. Webber | 1.00
104 | The day of rest | S. Webber | 1.00
105 | The day Thou gavest (Cremona) | S. Webber | 1.00
106 | The earth, O God, Thou hast made (Harvest and general) | S. Webber | 1.00
107 | The Eye of Grace | J. S. Matthews | 1.00
108 | The Facade (West) | A. R. Woodrow | 1.00
109 | The first Christmas | G. Smith | 1.00
110 | The Green of Gad (Belshazzar) | Mark Andrews | 1.00
111 | The Guardian Angel | A. R. Woodrow | 1.00
112 | The Kingdom of God | P. C. Lutkin | 1.00
113 | The Lamb of God | R. L. Macfarlane | 1.00
114 | The Lord is my Shepherd | D. R. Smith | 1.00
115 | The Lord is my Shepherd (Mark Andrews) | Mark Andrews | 1.00
116 | The Lord is me | C. R. Gale | 1.00
117 | The Lord's Vineyard | R. S. Smith | 1.00
118 | The Lord's Vineyard (C. R. Gale) | C. R. Gale | 1.00
119 | The New Born King | P. L. Elmslie | 1.00
120 | The pit of the Jews | J. V. Roberts | 1.00
121 | The prophet's | M. Andrews | 1.00
122 | The shadows of the evening | M. Andrews | 1.00
123 | The Spirit of the Lord | A. R. Woodrow | 1.00
124 | The streets of Jerusalem | Rev. R. K. Woodrow | 1.00
125 | The sunshine of Thy glory | Rev. R. K. Woodrow | 1.00
126 | The story of the Cross | W. E. Haddon | 1.00
127 | The sea is sitting low | M. Andrews | 1.00
128 | The Scripture (Lord is my Shepherd) | R. E. Hancox | 1.00
129 | The way is long and dreary (Lord and general) | H. E. Lodge | 1.00
130 | There is a bidden house | J. C. Motte | 1.00
131 | There is a great call for every (Lord and general) | Ch. Ground | 1.00
132 | There is a land | G. F. Stebbins | 1.00
133 | There was a prophet (Christmastime) | H. S. Rimmer | 1.00
134 | There you are looking for a king | G. F. Stebbins | 1.00
135 | They shall hunger no more | G. F. Stebbins | 1.00
136 | Those in the grave | J. C. Cossar | 1.00
137 | These things | P. C. Lutkin | 1.00
138 | Thus far we have come | J. S. Ford | 1.00
139 | This shall be named | J. W. Parker | 1.00
140 | This will keep you in perfect peace | A. R. Woodrow | 1.00
141 | Thy kingdom come | J. W. Parker | 1.00
142 | To God our strength | W. E. Haddon | 1.00
143 | To whom will I go (PSALM) | H. J. Tucker | 1.00
144 | We bewail Thee, O Lord | E. West | 1.00
145 | We that are workers | T. W. Smales | 1.00
146 | Weary of earth (Lord and general) | Rev. E. T. Hall | 1.00
147 | When I view the Minister | G. W. Chadwick | 1.00
148 | When I view the woods in spring | G. W. Chadwick | 1.00
149 | Where Christ our Saviour reigns | G. W. Chadwick | 1.00
150 | Where is now | G. W. Chadwick | 1.00
151 | Whosoever shall receive | G. W. Chadwick | 1.00
152 | Whosoever will | G. W. Chadwick | 1.00
153 | Whosoever will be saved | G. W. Chadwick | 1.00
154 | Why should we fear | G. W. Chadwick | 1.00
155 | Why seek ye the living among the dead? | E. W. Woodrow | 1.00

The H. W. Gray Co., Sole Agents for NOVELLO & CO., Ltd., 2 West 45th St., New York
ANThems, &c.

THe MuSicAl Times.

 AnthemS, ChoralS, anD Hymns, Price Five Cents Each.

31, East 10th Street, New York.
THE MUSICAL TIMES.—Continued.
ANTHEMS, CHORALS, AND HYMNS.

417 I will hymn-sing ... A. C. Macfarland ... 184.
418 I will hymn-sing ... D. W. Hart ... 185.
419 I will hymn-sing ... D. W. Hart ... 186.
420 I will praise the King ... F. C. Tomlinson ... 187.
421 I will sing unto the Lord ... M. Price ... 188.
422 I will sing unto the Lord ... M. Price ... 189.
423 I will sing unto the Lord ... M. Price ... 190.
424 I will sing unto the Lord ... M. Price ... 191.
425 I will sing unto the Lord ... M. Price ... 192.
426 I will sing unto the Lord ... M. Price ... 193.
427 I will sing unto the Lord ... M. Price ... 194.
428 I will sing unto the Lord ... M. Price ... 195.
429 I will sing unto the Lord ... M. Price ... 196.
430 I will sing unto the Lord ... M. Price ... 197.
431 I will sing unto the Lord ... M. Price ... 198.
432 I will sing unto the Lord ... M. Price ... 199.
433 I will sing unto the Lord ... M. Price ... 200.
434 I will sing unto the Lord ... M. Price ... 201.
435 I will sing unto the Lord ... M. Price ... 202.
436 I will sing unto the Lord ... M. Price ... 203.
437 I will sing unto the Lord ... M. Price ... 204.
438 I will sing unto the Lord ... M. Price ... 205.
439 I will sing unto the Lord ... M. Price ... 206.
440 I will sing unto the Lord ... M. Price ... 207.
441 I will sing unto the Lord ... M. Price ... 208.
442 I will sing unto the Lord ... M. Price ... 209.
443 I will sing unto the Lord ... M. Price ... 210.
444 I will sing unto the Lord ... M. Price ... 211.
445 I will sing unto the Lord ... M. Price ... 212.
446 I will sing unto the Lord ... M. Price ... 213.
447 I will sing unto the Lord ... M. Price ... 214.
448 I will sing unto the Lord ... M. Price ... 215.
449 I will sing unto the Lord ... M. Price ... 216.
450 I will sing unto the Lord ... M. Price ... 217.
451 I will sing unto the Lord ... M. Price ... 218.
452 I will sing unto the Lord ... M. Price ... 219.
453 I will sing unto the Lord ... M. Price ... 220.
454 I will sing unto the Lord ... M. Price ... 221.
455 I will sing unto the Lord ... M. Price ... 222.
456 I will sing unto the Lord ... M. Price ... 223.
457 I will sing unto the Lord ... M. Price ... 224.
458 I will sing unto the Lord ... M. Price ... 225.
459 I will sing unto the Lord ... M. Price ... 226.
460 I will sing unto the Lord ... M. Price ... 227.
461 I will sing unto the Lord ... M. Price ... 228.
462 I will sing unto the Lord ... M. Price ... 229.
463 I will sing unto the Lord ... M. Price ... 230.
464 I will sing unto the Lord ... M. Price ... 231.
465 I will sing unto the Lord ... M. Price ... 232.
466 I will sing unto the Lord ... M. Price ... 233.
467 I will sing unto the Lord ... M. Price ... 234.
468 I will sing unto the Lord ... M. Price ... 235.
469 I will sing unto the Lord ... M. Price ... 236.
470 I will sing unto the Lord ... M. Price ... 237.
471 I will sing unto the Lord ... M. Price ... 238.
472 I will sing unto the Lord ... M. Price ... 239.
473 I will sing unto the Lord ... M. Price ... 240.
474 I will sing unto the Lord ... M. Price ... 241.
475 I will sing unto the Lord ... M. Price ... 242.
476 I will sing unto the Lord ... M. Price ... 243.
477 I will sing unto the Lord ... M. Price ... 244.
478 I will sing unto the Lord ... M. Price ... 245.
479 I will sing unto the Lord ... M. Price ... 246.
480 I will sing unto the Lord ... M. Price ... 247.
481 I will sing unto the Lord ... M. Price ... 248.
Novello's Short Anthems.
A Series of Short & Easy Anthems
Adapted to
The Seasons of the Church, and Suitable for Introsits

EDITED BY
The Rev. W. Russell, M.A., Mus.Bac., and John Stainer

The following Numbers are now ready—

Costs

95. Above all Praise and All Majesty... Mendelssohn 6
96. Almighty and Everlasting God... J. S. Smith 6
97. Almighty God, Who hast... T. Ford 8
98. And I saw another Angel... C. V. Stanford 8
99. Arise, O Lord, into Thy resting-place... Oliver King 8
100. Arise, O Lord, into Thy resting-place... Henry 8
101. Ave Maria (Give us unto Thy prayer)... J. Arndt 6
102. Awake up, O my glory... P. Hiff 12
103. Behold, O God, our Defender... G. C. Martineau 8
104. Behold, if God so loved us... J. F. Chadwick 8
105. Behold, the Lord... J. F. Hullah 8
106. Behold, the Lord is near... E. H. Thompson 8
107. Blessed be Thou, O Lord God... G. H. Lloyd 6
108. Blessed is he... B. Lloyd-Selby 6
109. Blessed is the man... Oliver King 8
110. Bread of the world... John E. West 8
111. Christ is not accused... A. E. Poynting 8
112. Come, let us worship... P. Furness 6
113. Come unto Me... H. Hickey 8
114. Come unto Me... Matthew Ziegler 6
115. Come, O Lord... L. Parker 8
116. Deliver us, O Lord... A. E. Butter 8
117. For if it become... G. H. Lloyd 8
118. For our common... Mendelssohn 8
119. Give rest, O Christ... C. F. R. Hullah 8
120. God so loved the world... John Hullah 8
121. God the Father, God... G. H. Lloyd 6
122. God the Father, God... G. H. Lloyd 6
123. God the Father, God... G. H. Lloyd 6
124. God the Father, God... G. H. Lloyd 6
125. God the Father, God... G. H. Lloyd 6
126. God the Father, God... G. H. Lloyd 6
127. God the Father, God... G. H. Lloyd 6
128. Grace be to you... P. Hiff 6
129. Guide me to the shadow of... John Hullah 8
130. Hail, Holy, Holy... P. Celler 8
131. Haste, Haste, Haste... M. J. Monk 6
132. I am not worthy... C. L. Williams 12
133. If any man... Thos. Adams 6
134. If I run from sin... H. Hickey 8
135. In this was manifested... C. L. Williams 6
136. Is it of the Lord's mercy... E. H. Thompson 6
137. I will arise... C. H. Wood 6
138. I will go forth in the strength... G. H. Lloyd 8
139. I will magnify Thee... B. Lloyd-Selby 6
140. I will speak my hands... A. D. Culley 6
141. Jesus said unto... A. D. Culley 6
142. Jesus, Master, I am Thine... A. S. Thomson 6
143. Jesus, Word of God (Ave Verum)... J. White 6
144. Lord, Lord, Lord... E. S. W. Willey 6
145. Let my prayer be set forth... H. Purcell 6
146. Let our hearts be joyful... Mendelssohn 8
147. Let thy hand be strengthened... G. C. Martin 8
148. Let us come boldly... G. C. Martin 8
149. Lord, I call upon Thee... P. Hiff 6
150. Lord, on our return... Mendelssohn 8
151. Lo, the day of rest... H. Elliot Burnt 6
152. Lo, the Winder is past... H. Godby 12
153. Master, what shall I do... C. F. Bower 6
154. Mercy and truth are met together... A. Sullivan 6
155. My song shall be of mercy... P. Hiff 6
156. O Day-spring (Or Crispin Passion)... G. J. Bridges 6
157. O Emmanuel... J. Stainer 6
158. O God, Whose nature... A. G. Tyng 8
159. O Lord, behold Thee... A. C. Sullivan 6
160. O Lord, King... J. F. Hullah 8
161. O Lord, Lord... J. F. Hullah 8
162. O Lord, our King... J. F. Hullah 8
163. O Lord, our King... J. F. Hullah 8
164. O Lord, rise up... J. F. Hullah 8
165. O Lord, spare us... C. H. Lloyd 6
166. O Lord, we beseech Thee... L. James 6
167. O Lord, who hast taught us... A. G. Tyng 6
168. O most merciful... J. F. Hullah 6
169. O perfect Love... H. Elliot Burnt 8
170. O praise God... H. Hickey 6
171. O Root of Jesse (O Faile Jesus)... J. Stainer 8
172. O saving Victim... J. Stainer 6
173. O send out Thy Light... H. Hickey 6
174. O soul on God... G. M. Garrett 6
175. O solemnity of... A. G. Tyng 6
176. O solemnity of... A. G. Tyng 6
177. O sovereign Lord... J. F. Hullah 8
178. O sovereign Lord... J. F. Hullah 8
179. O wondrous Lord... H. Hickey 6
180. O ye that love... H. Hickey 6
181. O ye people... Mendelssohn 8
182. O ye ways, O Lord... J. V. Eyres 12
183. Sing to the Lord... C. Ty 6
184. Teach us Thy way, O Lord... Wm. H. Cradock 6
185. The Angel of the Lord... C. L. Williams 6
186. The day of the Lord is near... G. C. Martin 6
187. The heavens and the earth... C. L. Williams 6
188. The Lord is King... P. Hiff 6
189. The Lord is King... P. Hiff 6
190. The Lord our Shepherd... F. C. Wood 6
191. The Lord our Saviour... J. B. C. Haydn 6
192. The path of the just... J. B. C. Haydn 6
193. The Prince of God... J. B. C. Haydn 6
194. The redemption of... A. H. Hauser 6
195. The Salvation of... A. H. Hauser 6
196. The steps of a good man... F. Cambridge 12
197. Thou, Lord, our refuge... Mendelssohn 6
198. Thou shall show us the Path of Life... A. C. Stanford 6
199. To Thee do I lift up my soul... Ring Hall 6
200. Try me, O God... C. L. Williams 6
201. Turn Thee again, O Lord... A. Sullivan 6
202. Wash ye and pray... G. H. Tyng 8
203. When my soul faints within me... J. F. Bridge 6
204. Wherefore shall a young man... Dr. Alcock 6
205. While we have time... H. W. Parker 12
206. Who are we, O Lord... J. E. F. 8
207. Whom the Lord loveth... C. M. Macfarren 12
208. Why art thou so heavy... C. G. Gibbons 6
209. Why art thou so sordid... C. M. Macfarren 6
210. Worship and praise the Lord... P. Hiff 12

To be continued.

THE H. W. GRAY CO., SOLE AGENTS FOR NOVELLO & CO., LIMITED,
91, EAST 17TH STREET, NEW YORK.
E. ELGAR.


Full Score and Wind Parts, MS.

Ditto. Wind Parts, arranged for small orchestra by A. T. Porgiatt, MS.

Vocal Score ............................................. $1.00

Violin, 1st ........................................... $1.00

Violin, 2nd ........................................... $1.00

Violin, 3rd ........................................... $1.00

Violin, Bass ........................................... $1.00

Cello & Bass ......................................... $2.00

Orchestrated by Longfellow.


Full Score and Wind Parts, MS.

Vocal Score ............................................. $1.50

Vocal Parts ........................................... $1.50

Violin, 1st ........................................... $1.50

Violin, 2nd ........................................... $1.50

Violin, 3rd ........................................... $1.50

Violin, Bass ........................................... $2.00

Cello & Bass ......................................... $2.00

Book of Words (per part) ....................... $1.50

Ditto, with Analytical Notes by Herbert Thompson ............................................. $1.00

APOTLELES, THE. (Parts I and II.) (Op. 92.)

An Oratorio. Words selected from the Holy Scriptures.

Full Score ............................................. $2.00

Vocal Score ............................................. $2.00

Vocal Parts ........................................... $2.00

Organ Parts ........................................... $2.00

Violin, 1st ........................................... $2.00

Violin, 2nd ........................................... $2.00

Violin, 3rd ........................................... $2.00

Viola .................................................... $2.00

Vibraphone ........................................... $2.00

Wind Parts ............................................ $1.50

Ditto, with Analytical and Descriptive Notes, by A. J. Jaeger ................................. $3.00

DREAM OF GERONTIUS, THE. (Op. 38.)


Full Score (English and German Words) .......... $3.00

Vocal Score ............................................. $2.00

Vocal Parts ........................................... $2.00

Organ Parts ........................................... $2.00

Violin, 1st ........................................... $2.00

Violin, 2nd ........................................... $2.00

Viola .................................................... $2.00

Vibraphone ........................................... $2.00

Wind Parts ............................................ $1.50

Ditto, with Analytical Notes by A. J. Jaeger ............................................. $3.00

LIGHT OF LIFE, THE. (Les Chants.) (Op. 93.)

A short Oratorio for Solo, Chorus, and Orchestra. Words and arranged by the Rev. E. Capel-CA.

Full Score ............................................. $2.00

Vocal Score ............................................. $2.00

Vocal Parts ........................................... $2.00

Violin, 1st ........................................... $2.00

Violin, 2nd ........................................... $2.00

Violin, Bass ........................................... $2.00

Cello & Bass ......................................... $2.00

Books of Words (per part) ....................... $1.00

Wind Parts ............................................ $1.00


Full Score and Wind Parts, MS.

Vocal Score ............................................. $2.00

Vocal Parts ........................................... $2.00

Violin, 1st ........................................... $2.00

Violin, 2nd ........................................... $2.00

Violin, 3rd ........................................... $2.00

Cello & Bass ......................................... $2.00

Book of words (per part) ....................... $1.00

Ditto, with Analytical Notes by J. S. Bennett (per part) ............................................. $1.00

KINGDOM, THE. (Op. 11.)

Words chiefly selected from the Psalms.

Full Score ............................................. $1.50

Vocal Score ............................................. $1.50

Vocal Parts ........................................... $1.50

Ditto ................................................... $1.50

Ditto, German Words ................................ $1.50

Vocal Parts ........................................... $1.50

Violin, 1st ........................................... $1.50

Violin, 2nd ........................................... $1.50

Vibraphone ........................................... $1.50

Wind Parts ............................................ $1.50

Ditto, with Analytical and Descriptive Notes, by A. J. Jaeger ................................. $3.00

An Interpretation of the Libretto by the Rev. Canon Garton ............................................. $3.00

A. M. GOODHART.

APETHUSA. Ballad for Chorus and Voice by Shirley. Composed for the Anniversay of the Foundation of the Pro-Cathedral at London, 1861.

Full Score and Orchestral Parts, MS.

Vocal Score ............................................. $1.50

EARL BALDWIN'S DAUGHTER. A Choral Fantasy, Ballad for Orchestra. Words by Charles Kiri. Full Score and Orchestral Parts, MS.

Vocal Score ............................................. $1.50

Vocal Parts ........................................... $1.50

CHARLES A. E. HARE.

PAN. A Choral Idyll, by Josephine Pichon. Set to Music by Charles A. E. Hare. Chorus and Orchestra. Full Score and Orchestral Parts, MS.

Vocal Score ............................................. $1.50

Vocal Parts ........................................... $1.50

THE BANDS OF DEE. Ballad for Orchestro. Words by Charles Kiri. Full Score and Orchestral Parts, MS.

Vocal Score ............................................. $1.50

Vocal Parts ........................................... $1.50

F. K. HATTERSLEY.

HOW THEY BROUGHT THE GOD FROM SHEEP TO AIL. A Choral Idyll, composed by Robert Browning. Full Score and Wind Parts, MS.

Vocal Score ............................................. $1.50

Vocal Parts ........................................... $1.50

Nightingale (per part) ....................... $1.00

E. ELGAR.
## F. S. CONVERSE

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serenade, for Soprano and Tenor Solo, Chorus, and Small Orchestra</td>
<td>F. S. Converse</td>
<td>John Macy</td>
<td>Full Score and Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$0.50</td>
</tr>
<tr>
<td>Death of Minnehaha, the</td>
<td>F. S. Converse</td>
<td>John Macy</td>
<td>Full Score and Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$0.50</td>
</tr>
<tr>
<td>Seven Words of Cerfity, the</td>
<td>F. S. Converse</td>
<td>John Macy</td>
<td>Full Score and Wind Parts, MS</td>
<td>Vocal Score</td>
<td>$0.50</td>
</tr>
</tbody>
</table>

## F. H. COWEN

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Gilpin</td>
<td>F. H. Cowen</td>
<td></td>
<td>Full Score, Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## H. WALFORD DAVIES

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hervé Niel</td>
<td>H. Walford Davies</td>
<td></td>
<td>Full Score and Wind Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## THOMAS F. DUNHILL

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuba Calm</td>
<td>Thomas F. Dunhill</td>
<td></td>
<td>Full Score and Wind Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## A. DVORAK

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>At the Foot of the Cross</td>
<td>Antonin Dvorak</td>
<td></td>
<td>Full Score and Wind Parts, MS</td>
<td>Book of Words</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## E. ELGAR

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banner of St. George, the</td>
<td>Edward Elgar</td>
<td></td>
<td>Full Score, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
<tr>
<td>Pipes of Desire, the</td>
<td>Edward Elgar</td>
<td></td>
<td>Full Score and Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## S. COLERIDGE-TAYLOR

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dying Feast</td>
<td>Samuel Coleridge-Taylor</td>
<td></td>
<td>Full Score, Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$0.50</td>
</tr>
</tbody>
</table>

## H. W. MELBA

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Herve Niel</td>
<td>George W. Melba</td>
<td></td>
<td>Full Score and Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## THOMAS F. DUNHILL

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuba Calm</td>
<td>Thomas F. Dunhill</td>
<td></td>
<td>Full Score and Wind Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## A. DVORAK

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>AT THE FOOT OF THE CROSS (Stabat Mater)</td>
<td>Antonin Dvorak</td>
<td></td>
<td>Full Score and Wind Parts, MS</td>
<td>Book of Words</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

## E. ELGAR

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Arranger</th>
<th>Instruments</th>
<th>Pages</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banner of St. George, the</td>
<td>Edward Elgar</td>
<td></td>
<td>Full Score, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
<tr>
<td>Pipes of Desire, the</td>
<td>Edward Elgar</td>
<td></td>
<td>Full Score and Orchestral Parts, MS</td>
<td>Vocal Score</td>
<td>$1.00</td>
</tr>
</tbody>
</table>