

NOVELLO'S ORIGINAL OCTAVO EDITION.

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THE LOVE THAT CASTETH
OUT FEAR

SINFONIA SACRA

FOR CONTRALTO AND BASS SOLI, SEMI-CHORUS, CHORUS
AND ORCHESTRA

BY

C. H. H. PARRY.

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THE LOVE THAT CASTETH OUT FEAR

SEMI-CHORUS.

O My people, what have I done to thee?
Wherein have I wearied thee? Testify against
Me!

BASS SOLO.

A mighty lawgiver and leader,
Wise with the wisdom of one
More than mere mortal,
Chosen to commune with God,
Taught to the tribes of Israel
The law whereby they should live;
And faring for forty years
Through waste and pathless ways
Led them at length
To where across the river's rim
The promised home of homeless folk
Their longing eyes beheld.

Ycst he, the wonder-working Seer,
Greatest in governance,
Surest in foresight, sternest in strength,
Now fareth forth alone
To gaze from the grim mountain-side
Upon the fair, yet far-off land,
The land whereto his leadership
Through long, laborious years had led,
To gaze with eyes grown dim
With faithful toil and tears,
To gaze—and die.

Hear the voice of the eternal!

SEMI-CHORUS.

Get thee up into the mountain and behold
the land which I give to the children of Israel
for a possession, and die in the mount whither
thou goest up. Because ye sanctified Me not in
the wilderness of Zin, in the midst of the
children of Israel. Yet shalt thou see the land
before thee, but thither shalt thou not go.

BASS SOLO.

So the servant of the Lord died there,
according to the word of the Lord, and no
man knoweth of his sepulchre until this day.

FULL CHORUS.

What is man?
A shadow that departeth.
What is our life?
The lifted veil of a vision.

What is the wisdom of the wise?
A few words written in the dust.
What is the strength of them that strive?
Dear-bought achievement and defeat.

The mighty ones mould nations to their will
They bid the children yet unborn obey,
Their laws control mankind,
They conquer minds and pile memorial
their mastery
Like mountain upon mountain—
But 'tis vain.
Their faltering breath must fail,
And when they pass life's final bourne
The record runs
For chieftain, churl, and king—
Even so, but man!

Of old hath God laid the foundations of
earth, and the heavens are the work of His
hands. They shall perish, but He shall endure.
They all shall wax old as a garment, and like
a vesture shall He change them and they shall
be changed. But He is the same and His
years shall have no end.

CONTRALTO SOLO.

The stripling ward of Jesse's sheep
Who felled the giant foe of Israel,
Called by God to kingship,
Ruled the people righteously;
In war supreme, in council wise,
In deed unmatched, in spirit undaunted,
In song and music's lore supreme.

To him was the Most High
As sword and shield,
As bow and buckler;
He made those to bow that rose against him,
And made his enemies to turn their backs and
flee;
A people that he knew not served him,
And strangers yielded up obedience.

Yet he, the kingliest of kings,
He, the sweetest of singers,
Lordliest of leaders,
Stainless may he not be,
Perfect may no mortal!

Hear the words of the eternal!

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SEMI-CHORUS.

I anointed thee king over Israel, and I gave thee thy master's house, and the house of Israel and Judah, and if that had been too little, I would have given unto thee such and such things. Wherefore hast thou despised the words of the Lord to do that which is evil in His sight?

Now, therefore, the sword shall not depart from thine house.

I will raise up evil against thee, and the child that is born to thee shall surely die.

O My people, what have I done to thee? Wherein have I wearied thee? Testify against Me!

FULL CHORUS.

He is full of compassion and gracious, slow to anger, plenteous in mercy.

He hath not dealt with us after our sins, nor rewarded us after our iniquities. Even as the heavens are high above the earth, so great is His mercy towards them that fear Him. As far as the east is from the west, so far hath He removed our transgressions from us.

For even as a father pitieth his children, so the Lord pitieth them that fear Him. He knoweth whereof we are made, He remembereth we are but dust!

PART II.

BASS SOLO.

A simple fisher by the Galilæan sea,
Called by One that passed by
To forsake all and follow Him, and hear
The word that should redeem the world.

Thereafter blest beyond compare,
Fisher no longer save of men, he walked
In presence of that love that passeth knowledge,
Of patience beyond mortal ken,
Of purity, perfect and stainless,
Of pity wide as the world,
Of wisdom speaking to unborn millions,
Of meekness made mighty,
Of lowliness made kingly.

Foremost he followed
Gathering in the message of such grace divine
As wrung his soul with wonderment and glad-
ness,
Till the hour drew near
When the fair message must be fruitful made
And truth be verified in pain.

And when by hapless and misguided men
The Master, buffeted, reviled, betrayed,
Waited in silence for the final mockery of
judgment
The disciple lingered, lost in helpless dread.

And when the trial of his fealty came,
Vain was the memory of the Master's words,
Vain was the dear delight of comradeship
divine,
The man within him faltered and denied
The pledge that made him peerless in the world.

Hear the words of him that witnessed!

VOICES IN THE SEMI-CHORUS.

FIRST SOPRANO SOLO.

Then took they Jesus and led Him into the
High Priest's house, and Peter followed afar off.
And a certain maid beheld him and said—

SECOND SOPRANO.

This man also was with Him.

FIRST SOPRANO.

And he denied, saying—

BASS SOLO.

I know Him not.

FIRST SOPRANO.

And after a little while another said—

SECOND SOPRANO.

Of a truth this fellow also was with Him, for
he is a Galilæan.

FIRST SOPRANO.

And Peter said—

BASS SOLO.

I know not what thou sayest.

FIRST SOPRANO.

And immediately the cock crew. And the
Lord turned and looked upon Peter; and Peter
remembered the word of Jesus, how He said to
him, "Before the cock crow shalt thou deny
Me," and he went out and wept bitterly.

FULL CHORUS.

There is none righteous, no not one! There
is none that understandeth, none that doeth
good, no not one!

SEMI-CHORUS.

Whosoever exalteth himself shall be abased;
and he that humbleth himself shall be exalted.

FULL CHORUS.

Whither shall we go from Thy spirit?
whither shall we go from Thy presence? If we
ascend into heaven Thou art there, and if we
make our bed in hell Thou art there also.
Darkness hideth not from Thee, the night
shineth as the day. Darkness and light to
Thee are both alike.

SEMI-CHORUS.

There is no fear in love. For perfect love
casteth out fear. He that feareth is not made
perfect in love.

FULL CHORUS.

What is love?

SEMI-CHORUS.

The one thing that availeth.

FULL CHORUS.

What is our hope?

SEMI-CHORUS.

That good through love prevaieth.

FULL CHORUS.

What is the comfort of the frail?

SEMI-CHORUS.

That strength of love sustaineth.

FULL CHORUS.

What is the wisdom of the simple?

SEMI-CHORUS.

To trust in love that never waneth.

FULL CHORUS.

All-conquering love leads nations t
It bids the children yet unborn tak
Its laws sustain mankind,
It spreads the tokens of its mastery
As ocean flows to ocean.
And when the doors of the eternal s
wide,

The record runs for all who will to re
E'en so—'tis love!

DUET—CONTRALTO AND BASS.

He hath shewed us what is good.
merciful and gracious, long suffering, al
in mercy and truth. Keeping mer
thousands, forgiving iniquity and transgr
And what doth He require of us?
deal justly, to love mercy, and to walk hu
He that doeth these things shall never

FULL CHORUS.

The spirit shall be poured out upon us i
on high. The wilderness shall be as a frui
field, and the work of righteousness shall
peace and quietness and assurance for ever.

A man shall be as a hiding-place from t
wind, and a covert from the tempest, as a riv
of waters in a dry place, as a shadow of a gre
rock in a weary land.

And the eyes of them that see shall not b
dim, and the ears of them that hear shall
hearken.

SEMI-CHORUS AND FULL CHORUS.

Who is wise understandeth these things;
for the ways of the Lord are right and the just
shall walk in them.



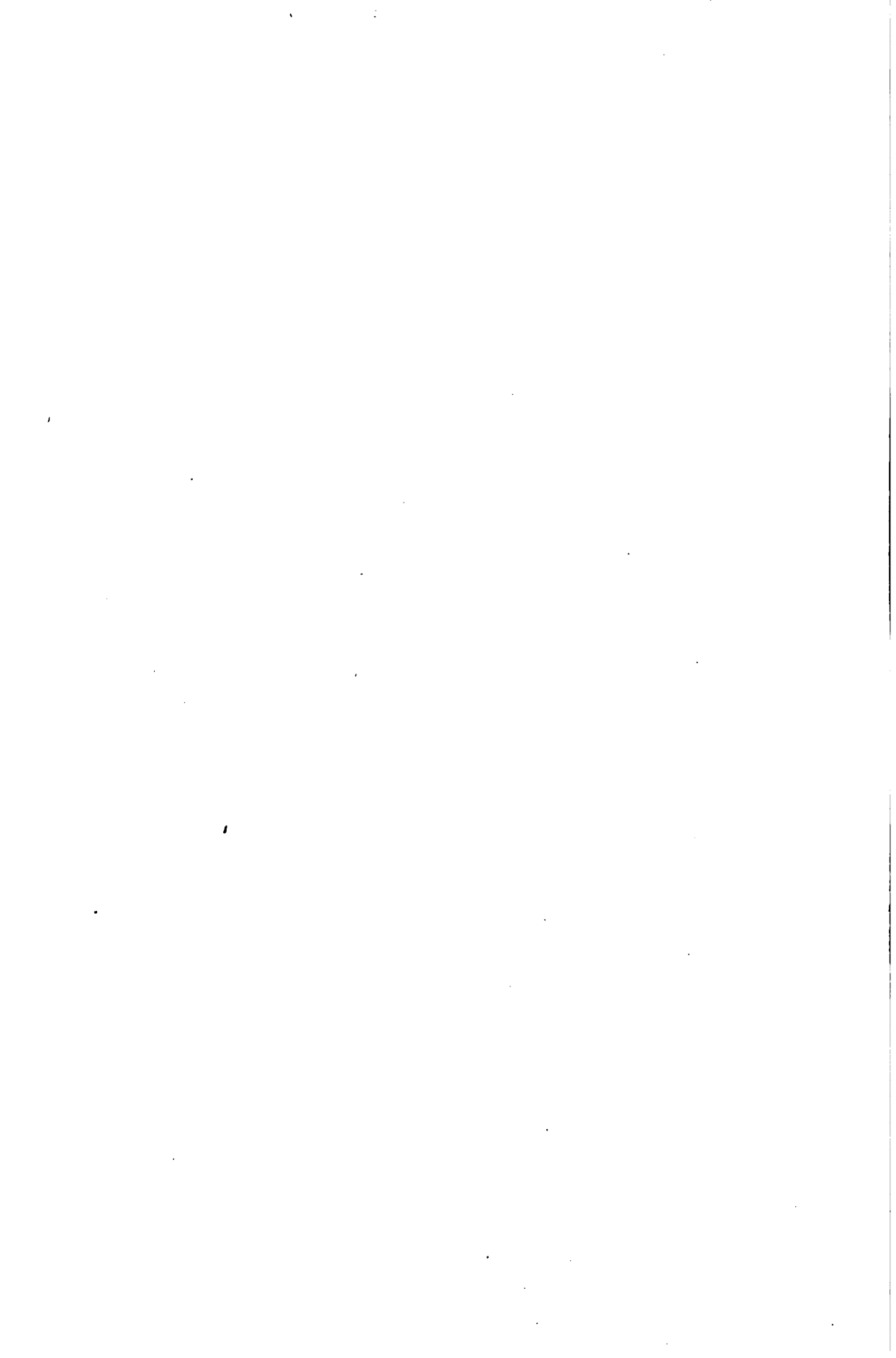
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THE LOVE THAT CASTETH OUT FEAR.

C. Hubert H. Parry.

Adagio.

p *pp* *mf* *dim.*

SEMI-CHORUS.

Soprano. *pp*
O My peo - ple, what have I

Alto. *pp*
O My peo - ple, what have I

Tenor. *pp* *p*
O My peo - ple, what have I done to thee?

Bass. *pp* *p*
O My peo - ple, what have I done to thee?

done to thee? where - in have I wear - led thee?

done to thee? where - in have I wear - led thee?

where - in have I wear - led thee? _____

where - in have I wear - led thee? _____

mf

B

tes - ti - fy a - - gainst Me!

tes - ti - fy a - - gainst Me!

tes - ti - fy a - - gainst Me!

tes - ti - fy a - - gainst Me!

B

p

Poco più mosso.

cresc.

cresc. molto

ff

dim.

pp **C**

Tes - ti - fy a - - gainst Me!

pp

Tes - ti - fy a - - gainst Me!

pp

Tes - ti - fy a - - gainst Me!

pp

Tes - ti - fy a - - gainst Me!

C

p

sempre dim.

R.H. R.H.

Moderato.

First system of musical notation, piano and bass staves. The piano staff begins with a forte (*f*) dynamic and ends with a diminuendo (*dim.*). The bass staff provides harmonic support.

Second system of musical notation, piano and bass staves. The piano staff begins with a piano (*p*) dynamic and ends with a diminuendo (*dim.*). The bass staff continues the harmonic accompaniment.

Bass Solo.

mf

Moderato tranquillo.

A mighty

Third system of musical notation, bass and piano staves. The bass staff begins with a pianissimo (*pp*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The piano staff features a vocal line with the lyrics "A mighty".

law-giv-er and lead-er, wise with the wisdom of one, more than mere

Fourth system of musical notation, bass and piano staves. The bass staff continues the vocal line with lyrics "law-giv-er and lead-er, wise with the wisdom of one, more than mere". The piano staff provides accompaniment.

mor-tal, chosen to commune with God, taught to the tribes of

Fifth system of musical notation, bass and piano staves. The bass staff includes dynamic markings *p*, *cresc.*, and *dim.*. The piano staff includes *poco cresc.*. The bass staff continues the vocal line with lyrics "mor-tal, chosen to commune with God, taught to the tribes of".

allargando **D** *a tempo*

Is - ra - el the law where - by they should live,

cresc. allargando *a tempo*

mf

and far - ing for for - ty years through waste and pathless ways, Brought

cresc.

— them at length to where across the riv - er's rim the

cresc. dim.

dim. *rit.*

promised home of homeless folk their long - ing eyes be -

dim. rit.

E *a tempo*

- held.
a tempo

mf *dim.*

Yet he the won - - der working seer -

p

— great-est in gov-ern-ance, sur- est in fore-sight, stern-

cresc. *cresc.*

- - est in strength,

cresc. molto *animando* *ff*

Meno mosso.

F

mp

Now far - eth forth — a - lone — to gaze

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "Now far - eth forth — a - lone — to gaze". The piano accompaniment starts with a fortissimo (*ff*) dynamic and includes a *dim.* (diminuendo) marking. The tempo is marked *Meno mosso.* and the key signature has one flat (F major/D minor).

— from the grim mountain side, up - on the fair, yet far - off land; The

The second system continues the vocal line with the lyrics "— from the grim mountain side, up - on the fair, yet far - off land; The". The piano accompaniment features a *poco cresc.* (poco crescendo) marking. The tempo remains *Meno mosso.*

land where - to his lead - er - ship, through long la - bor - ious years had led,

The third system continues the vocal line with the lyrics "land where - to his lead - er - ship, through long la - bor - ious years had led,". The piano accompaniment includes a *cresc.* (crescendo) marking. The tempo remains *Meno mosso.*

Meno mosso.

To gaze with eyes — grown dim with faithful toil and tears,

The fourth system concludes the vocal line with the lyrics "To gaze with eyes — grown dim with faithful toil and tears,". The piano accompaniment features a piano (*p*) dynamic marking. The tempo is marked *Meno mosso.* and the key signature changes to two sharps (D major/B minor).

dim.

p
To gaze _____ and die.
pp
sempre dim.

p
Moderato.
Hear the words of the E - - ter - nal!
mf

f dim.
rit.

a tempo
Soprano.

mf *f* *mf*

Get thee up in-to the moun-tain And be-hold the land

Alto.

mf *f* *mf*

Get thee up in-to the moun-tain And be-hold the land

Tenor.

mf *f* *mf*

Get thee up in-to the moun-tain And be-hold the land

Bass.

mf *f* *mf*

Get thee up in-to the moun-tain And be - hold the land

SEMI-CHORUS.

a tempo

mf

rit. *a tempo*

— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*

— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*

— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*

— which I gave to the children of Is-ra-el, for a pos-ses-sion,

rit. *a tempo*

p

K *f* *p*

And die in the mount whither thou go - est

And die in the mount whither thou go - est

And die in the mount whither thou go - est

And die in the mount whither thou go - est

K *p*

pp

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

up, Because ye sancti-fied me not in the wil-der-ness of

pp

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

Zin in the midst of the children of Is-ra-el;

mf Yet shalt thou see the land be - fore thee: *pp* But thither

mf Yet shalt thou see the land be - fore thee: *pp* But thither

mf Yet shalt thou see the land be - fore thee: *pp* But thither

mf Yet shalt thou see the land be - fore thee: *pp* But thither

p *pp*

Solo. *mf*

So the servant of the Lord died — there, Ac-

shalt thou not go.

shalt thou not go.

shalt thou not go.

shalt thou not go.

- cord-ing to the word of the Lord, And no man knoweth of his

rit. *a tempo*

se - pul-chre Un-til this day.

rit. *a tempo*

f *dim.* *rit.* *pp*

Lento.
Soprano.

What is man?

A sha-dow that de-

Alto.

What is man?

A sha-dow that de-

Tenor.

What is man?

A sha-dow that de-

Bass.

What is man?

A sha-dow that de-

FULL CHORUS.

Lento.

- part - eth.

What is our life?

- part - eth.

What is our life?

- part - eth.

What is our life?

- part - eth.

What — is our life?

p
The lift-ed veil of a vi - sion.

p
The lift-ed veil of a vi - sion.

p
The lift-ed veil of a vi - sion.

p
The lift-ed veil of a vi - sion.

p
dim.

M *mf cresc. molto* *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis-dom of the wise? A few words writ-ten in the dust.

mf cresc. molto *f* *p*
What is the wis - dom of the wise? A few words writ-ten in the dust.

M *mf*

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

f cresc. *p* *p*

What is the strength of them that strive? Dear-bought a - chievement, and de -

Più mosso. Alla marcia. *mf*

- feat. The *mf*

- feat. The *mf*

- feat. The *mf*

- feat. The *mf*

Più mosso. Alla marcia. *mf*

might-y ones mould na-tions to their will, They bid the

might-y ones mould na-tions to their will, They bid the

might-y ones mould na-tions to their will, They bid the

might-y ones mould na-tions to their will, They bid the

cresc. *cresc.*

children yet un - born o - bey Their laws control mankind

children yet un - born o - bey Their laws control mankind

children yet un - born o - bey Their laws control mankind

children yet un - born o - bey Their laws control mankind

cresc.

They conquer minds — and pile memorials of their mas-ter-y Like moun-

They conquer minds — and pile memorials of their mas-ter-y Like

They conquer minds — and pile memorials of their mas-ter-y Like moun-

They conquer minds — and pile memorials of their mas-ter-y Like

- tain up - on moun-tain; **P**

moun-tain up - on moun-tain;

- tain up - on moun-tain;

moun - tain up - on moun-tain;

ff

But 'tis

But 'tis

But 'tis

But 'tis

dim.

vain! Their fal-ter-ing breath must fail;

vain! Their fal-ter-ing breath must fail;

vain! Their fal-ter-ing breath must fail;

vain! Their fal-ter-ing breath must fail;

f *p*

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

And when they pass life's final bourne, The record runs for chieftain, churl or

mf

R

king,

king,

king,

king,

R

cresc.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "E'en so But man!". Dynamics include *f* and *p*. The music features a melodic line with a fermata over "so" and a dynamic shift from *f* to *p* at "But".

Piano accompaniment for the first system. Dynamics include *sf* and *mf cresc*. The music is marked *Largamente.* and features a complex, rhythmic accompaniment with many beamed notes.

Piano accompaniment for the second system, continuing the complex rhythmic accompaniment from the first system.

Vocal staves for the second system with lyrics: "Of old hath God laid the foun-dations of the". Dynamics include *f*. The vocal line begins with a *f* dynamic and a fermata over "Of".

Piano accompaniment for the second system, continuing the complex rhythmic accompaniment.

earth, _____ Of old hath

Of old hath God laid the foun-da-tions of the earth, _____

Of old hath God laid the foun-da-tions of the

Of old hath God laid the foun-

cresc.

S

God laid the foun - da - - - tions of the

Of old hath God laid the foun -

earth, Of old hath God laid the foun -

- da - tions of the earth, _____ the foun - -

earth, _____ And the heavens, _____

- da - - - tions of the earth, And the

- da - - - tions of the earth, And the

- da - tions of the earth, And the heavens, the

_____ the heavens, _____ and the heavens are the

heavens, the heavens are the work, the

heavens, the heavens _____ are the

heavens are the work, _____ are the

cresc.

cresc.

cresc. molto

frit. **T** *a tempo*

f work of His hands. They shall

f work of His hands. They shall

frit. *a tempo* *f* work of His hands. They shall

f work of His hands. They shall

frit. **T** *a tempo*

rit. *allargando* *f*

per - ish, But He shall en -

rit. *allargando* *f* per - ish, But He shall en -

rit. *allargando* *f* per - ish, But He shall en -

rit. *allargando* *f* per - ish, But He shall en -

rit. *allargando*

*Poco meno mosso.
sostenuto*

mf

- dure _____ They all shall wax old as a gar-ment,

- dure _____

- dure _____

- dure _____ *mf*

_____ They all shall

*Poco meno mosso.
sostenuto*

mf

p shall wax old, *p* shall wax

mf They all shall wax old as a gar-ment,

mf They all shall

p wax old as a gar-ment, *p* shall wax old,

V

old, shall wax old as a
 shall wax old, shall wax old as a
 wax old as a garment, shall wax old as a
 shall wax old And like a

cresc.

mf

poco animando

gar- - ment, And like a
 gar- - ment, And like a ves - ture shall He change them,
 gar- - ment,
 ves- ture shall He change them, like a ves- ture

mf *cresc.*

poco animando

poco animando

ves- ture shall He change them, — like a ves- ture shall He
 and like a ves- ture shall He
mf And like a ves- ture shall He change them, — like a
 like a ves- - ture, like a ves- - ture,

cresc. change them, like a ves- ture shall He
f change them, like a ves- - ture shall He
cresc. ves- ture, like a ves- ture shall He
cresc. like a ves- ture, like a ves- ture shall He

V

old, shall wax old as a
 shall wax old, shall wax old as a
 wax old as a gar-ment, shall wax old as a
 shall wax old And like a

cresc.

mf

poco animando

gar-ment, And like a
 gar-ment, And like a ves-ture shall He change them,
 gar-ment,
 ves-ture shall He change them, like a ves-ture

mf

cresc.

poco animando

ves-ture shall He change them, — like a ves-ture shall He
 and like a ves-ture shall He
 And like a ves-ture shall He change them, — like a
 like a ves- - ture, like a ves- - ture,

cresc.
 change them, like a ves-ture shall He
 change them, like a ves- - ture shall He
 ves-ture, like a ves-ture shall He
 like a ves-ture, like a ves-ture shall He

V

old, shall wax old as a
 shall wax old, shall wax old as a
 wax old as a gar-ment, shall wax old as a
 shall wax old And like a

cresc.

mf

poco animando *mf* *cresc.*

gar- - ment, And like a
 gar- - ment, And like a ves- ture shall He change them,
poco animando
 gar- - ment,
 ves- ture shall He change them, like a ves- ture

poco animando

ves- ture shall He change them, — like a ves- ture shall He
 and like a ves- ture shall He
 And like a ves- ture shall He change them, — like a
 like a ves- - ture, like a ves- - ture,

mf

change them, like a ves- ture shall He
 change them, like a ves- - ture shall He
 ves- ture, like a ves- ture shall He
 like a ves- ture, like a ves- ture shall He

cresc.
f
cresc.
cresc.
f

ff *allargando* *a tempo*

change — them And they shall be chang - ed.

ff *allargando*

change — them And they shall be chang - ed.

ff

change — them And they shall be chang - ed.

ff

change — them And they shall be chang - ed.

a tempo

allargando *mf* *cresc.*

W

But He — is the same, —

But He — is the same, —

But He — is the same, —

But He — is the same, —

W

cresc.

largamente

— but He is the same, And His years shall have no

— but He is the same, And His years shall

— but He is the same, And His years shall

— but He is the same, And His years shall have no

largamente

end, and His years shall have no

have no end, His years shall have no end, His years shall have no

have no end, and His years shall have no

end, and His years, His years shall have no

X *poco animando*

end. He is the

end. He is the same,

poco animando end. He is the same,

end. He is the same,

X

poco animando

al *al* *al* *al*

same, He is the

He is the same,

He is the same, the same

the same,

Y

same _____ and His years shall have no end, _____

the same _____ and His years shall have no

He is the same shall have no end

He is the same and His years shall have no

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major. The lyrics are: 'same _____ and His years shall have no end, _____', 'the same _____ and His years shall have no', 'He is the same shall have no end', and 'He is the same and His years shall have no'. The piano accompaniment features a steady bass line and chords in the right hand.

_____ and His years _____ shall have no end.

end and His years shall have no end.

and His years shall have no end.

end and His years shall have no end.

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: '_____ and His years _____ shall have no end.', 'end and His years shall have no end.', 'and His years shall have no end.', and 'end and His years shall have no end.'. The piano accompaniment continues with similar harmonic support.

mf > He is the same, He is the
mf > He is the same, He is the
mf > He is the same, He is the
mf > He is the same, He is the

same and His years shall have no
 same and His years shall have no
 same and His years shall have no
 same and His years shall have no

Z

end.

end.

end.

end.

Z

ff

p *molto*

espressivo

dim.

rit.

p

Andantino.

Contralto Solo. *mf* *semplice*

The strip-ling ward of Jes-se's sheep, Who

pp

felled the gi - ant foe of Is - ra-el, Call - - - ed by God to

cresc.

king - ship rul - - - ed the peo-ple right-eous-ly. In

dim. **AA** *mf*

war su-preme, in coun - cil wise: In deed un-matched, in

cresc. *poco animando*
p *cresc.* *poco animando*

spi-rit un-daunt - - ed, In song and

cresc. *f*

BB

mu - - sic's lore su - preme.

largamente

To him was the most

rit. allargando *f* *p*

CC

High, As sword and shield, as bow and buckler;

cresc. *rit.* *a tempo*

cresc. *mf rit.* *a tempo*

f *cresc.*
 he made those to bow that rose a - gainst him,

mf *p* *sempre cresc.*

f *rit.* *a tempo*
 And made his en - e - mies to turn their backs and flee: _____

rit. *fa tempo*

f
 — A peo - ple that he knew not serv - ed him

f *f*

DD
 And stran - gers yield - ed up o - be - dience.

f *f*

EE *p*
 Yet

he the king - li - est of kings,

he the sweet - est of sin - gers, Lord - li - est of

rit.

p poco meno mosso.
 lea - ders! Stain - less may he not

dim.

be, Per - fect - shall no mor - - tal!

p *cresc.*

cresc.

meno mosso.

Hear the words - of the E -

cresc.

GG

SEMI-CHORUS.

-ter-nal!

Soprano. *p* I a - noint - ed thee

Alto. *p* I a - noint - ed thee

Tenor. *p* I a - noint - ed thee

Bass. *p* I a - noint - ed thee

GG

p

king — o - ver Is - rael;

king — o - ver Is - rael;

king — o - ver Is - rael;

king — o - ver Is - rael;

p

mf And I gave thee thy mas - ter's house, And the house of Is -

mf And I gave thee thy mas - ter's house, And the house of Is -

mf And I gave thee thy mas - ter's house, And the house of Is -

mf And I gave thee thy mas - ter's house, And the house of Is -

mf HH

p - -ra-el and Ju-dah, And if that had been_ too lit-tle

p - -ra-el and Ju-dah, And if that had been_ too lit-tle

p - -ra-el and Ju-dah, And if that had been_ too lit-tle

p - -ra-el and Ju-dah, And if that had been_ too lit-tle

mf

p
I would have giv-en un-to thee such and such things;

p
I would have giv-en un-to thee such and such things;

p
I would have giv-en un-to thee such and such things;

p
I would have giv-en un-to thee such and such things;

p

Lento.
pp

Wherefore hast thou des - pis - ed the word of the

pp

Wherefore hast thou des - pis - ed the word of the

pp

Wherefore hast thou des - pis - ed the word of the

pp

Wherefore hast thou des - pis - ed the word of the

Lento.

KK

Lord? To do that which is e - vil in His sight!

Lord? To do that which is e - vil in His sight!

Lord? To do that which is e - vil in His sight!

Lord? To do that which is e - vil in His sight!

p *rit.*

KK *rit.*

p *f*

Più animato.

Now there-fore the sword shall not de - part from thine house:

Now there-fore the sword shall not de - part from thine house:

Now there-fore the sword shall not de - part from thine house:

Now there-fore the sword shall not de - part from thine house:

f

Più animato.

f *ff*

LL *p*

I will raise up e-vil a-against thee, And the child that is

p

I will raise up e-vil a-against thee, And the child that is

p

I will raise up e-vil a-against thee, And the child that is

p

I will raise up e-vil a-against thee, And the child that is

LL

pp *mf* *Allegro.*

born to thee shall sure - ly die.

pp *mf*

born to thee shall sure - ly die.

pp *mf*

born to thee shall sure - ly die.

pp *mf*

born to thee shall sure - ly die.

f *Allegro.*

cresc.

ff

mf dim.

pp

Lento.
Soprano. *pp espress.*

Alto. *pp espress.* O my peo-ple what have I done to thee?

Tenor. *espress.* O my peo-ple what have I done to thee?

Bass. *p espress.* O my peo-ple what have I done to thee? Where-in have I

Lento. O my peo-ple what have I done to thee? Where-in have I

Where-in have I wea-ried thee?

Where-in have I wea-ried thee?

wea-ried thee?

wea-ried thee?

mf *cresc.*

Tes-ti - fy — a - -gainst me!

Tes-ti - fy — a - -gainst me!

Tes-ti - fy — a - -gainst me!

Tes-ti - fy — a - -gainst me!

p *cresc.*

f *dim.*

pp

Andante grazioso.

p *cresc.* *dim.*

Soprano. MM
p He is full of com - pas-sion, He is full of com-*f* passion, and

Alto.
p He is full of com - passion, He is full of com-*f* passion, and

Tenor.
p He is full of com - pas-sion, He is full of com-*f* pas-sion, and

Bass.
p He is full of com - pas-sion, He is full of com-*f* pas-sion, and

FULL CHORUS.

gracious, Slow to an-ger, plenteous in mer-cy, plenteous in

gracious, Slow to an-ger, plenteous in mer-cy, plenteous in

gracious, Slow to an-ger, plenteous in mer-cy, plen - - - teous in

gracious, Slow to an-ger, plenteous in mer-cy, plen - - teous in

dim.

OO

mer-cy.

mer-cy.

mer-cy.

mer-cy.

cresc.

p

mf *p* >

He hath not dealt with us af - ter our sins

mf *p* >

He hath not dealt with us af - ter our sins

mf *p* >

He hath not dealt with us af - ter our sins

mf *p* >

He hath not dealt with us af - ter our sins

p

PP

Nor re-ward-ed us af-ter our in-i-quities.

Nor re-ward-ed us af-ter our in-i-quities.

Nor re-ward-ed us af-ter our in-i-quities.

Nor re-ward-ed us af-ter our in-i-quities.

PP

cresc.
Even as the heavens are high a-bove the earth.

cresc.
Even as the heavens are high a-bove the earth.

cresc.
Even as the heavens are high a-bove the earth.

cresc.
Even as the heavens are high a-bove the earth.

sempre - poco - a - poco - cresc.

RR

cresc.

mf *f* *p* *f*

So great is His mer - cy - towards them - that fear Him. As

mf *f* *p* *f*

So great is His mer - cy - towards them - that fear Him. As

mf *f* *p* *f*

So great is His mer - cy - towards them - that fear Him. As

mf *f* *p* *f*

So great is His mer - cy - towards them - that fear Him. As

RR

mf

molto *ff*

far as - the east - is from the west -

molto *ff*

far as - the east - is from the west -

molto *ff*

far as - the east - is from the west -

molto *ff*

far as - the east - is from the west -

cresc. molto *ff*

allargando *ff* *a tempo* *dim.* *largamente*

So far _____ hath He re - mov - ed our trans - ges - sions

ff *dim.*

So far, so far hath He re -

ff.

So far _____ hath He re - -

allargando

ff cresc. molto *a tempo* *largamente*

mf

from us, so far _____ hath He re -

- mov - ed our trans - ges - sions, so far _____ hath He re - mov - ed our trans -

So far _____ hath He re - mov - ed our trans - ges - sions from us,

- mov - ed our trans - ges - sions, so far,

poco dim.

animando

- mov - ed our trans - gres - sions, so far _____ hath He re -

- gres - sions from us, so far, so

animando

so far _____ hath He re - mov - ed our trans -

so far _____ hath He re - mov - ed our trans - gres - - sions, _____

animando

SS f

- mov - ed our trans - gres - sions, hath He re -

far hath He re - mov - ed our trans - gres - sions from us,

- gres - - sions, _____ our trans - gres - sions _____ from us, so far _____

_____ hath He re - mov - ed our trans - gres - sions from us, _____ so

SS

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- mov - ed our trans - gres - sions, *dim.* hath He re - mov - ed
dim.
 so far hath He re - mov.ed our trans-gres - - sions from us,
dim.
 — hath He re - mov - ed our trans-gres - sions, so
dim.
 far, so far hath He re - mov.ed our trans-gres - sions, so far —

f *poco dim.*

p *poco rit.*
 our trans - - gres - sions, our trans-gres - sions — from
p
 our trans - gres - - - - - sions — from
poco rit.
 far, so far hath He re - mov - ed — our trans-gres-sions from
p
 — hath He re - mov - ed — our trans-gres - sions from

poco rit.

us. For even as a fa-ther

us. For even as a fa-ther

us. For even as a fa-ther

us. For even as a fa-ther

pp *p*

pi - - ti-eth his chil - dren, So the Lord

pi - - ti-eth his chil - dren, So the Lord

pi - - ti-eth his chil - dren, So the Lord

pi - - ti-eth his chil - dren, So the

mf dim. *mf dim.* *mf dim.* *mf dim.*

TT *dim.*

UU

cresc. *cresc.*
 pi-tieth them that fear Him; He knoweth whereof we are made, He re-
cresc. *cresc.*
 pi-tieth them that fear Him; He knoweth whereof we are made, He re-
cresc. *cresc.*
 pi-tieth them that fear Him; He knoweth whereof we are made, He re-
cresc. *cresc.*
 Lord pitie them that fear Him; He knoweth whereof we are made, He re-

UU

cresc.

f *p* *poco rit.*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but
f *p* *poco rit.*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but
f *p* *poco rit.*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but
f *p* *poco rit.*
 - mem-bereth, He re - membereth, He re - mem-bereth we are but

f *p* *poco rit.*

dust, He re - - mem-bereth we are but dust,
 dust, He re - - mem-bereth we are but dust,
 dust, He re - - mem-bereth we are but dust,
 dust, He re - - mem-bereth we are but dust,
p *cresc. -*

but dust! dust!
 but dust! dust!
 but dust! dust!
 but dust! dust!
 but dust! dust!
pp dim. *ppp* *dim.* *ppp*

PART II.

Adagio.

p *P* *dim.* *pp*

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

rit. *ff a tempo*

poco a poco dim.

pp

The musical score is written for piano and grand staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *Adagio*. The first system includes dynamics *p*, *P*, *dim.*, and *pp*. The second system includes *p*, *pp*, *cresc.*, and *cresc.*. The third system includes *rit.* and *ff a tempo*, with a section marked 'A'. The fourth system includes *poco a poco dim.*. The fifth system includes *pp*. The score concludes with a double bar line and a 3/4 time signature.

Andante.

Bass Solo.

p

A sim-ple fisher by the

pp dolce

poco cresc.

Ga - li - le - an sea, call - ed by one that pass - ed by, to for - sake all and

poco cresc.

poco rit.

colla voce

rit.

fol - low Him, and hear — the word that should re - deem the world.

B

animando mf

There - af - ter blest be - yond compare, Fisher no longer save of

animando

poco cresc.

p cresc.

rit. f. *a tempo p*

men, he walked in presence of that love that pass-eth knowledge. Of

rit. *a tempo*

poco animando *cresc.*

pa-tience be-yond mor-tal ken, of pu-ri-ty, per-fect and

pp poco animando *cresc.*

stain-less, Of pi-ty wide as the world, of wis-dom speaking to

allargando *largamente*

un-born millions, of meekness made mighty, of low-li-ness made

cresc. *allargando*

a tempo

king - ly.

a tempo

mf *cresc.*

animando

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with the lyrics "king - ly." and features a fermata over the first measure. The piano accompaniment is in the same key and time, starting with a bass clef. It includes dynamic markings of *mf* and *cresc.* (crescendo). The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand. The tempo is marked *a tempo* and the mood is *animando*.

Fore-most he fol-lowed, gath-er-ing in the mes-sage of such

mf

p

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Fore-most he fol-lowed, gath-er-ing in the mes-sage of such". The piano accompaniment continues with a dynamic marking of *mf* and ends with a piano (*p*) dynamic. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand.

grace di-vine, as wrung his soul with won - der-ment and glad-ness;

f

rit.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "grace di-vine, as wrung his soul with won - der-ment and glad-ness;". The piano accompaniment features a dynamic marking of *f* and a *rit.* (ritardando) marking. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand.

till the hour drew near, when the fair mes-sage must be

rit.

p

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "till the hour drew near, when the fair mes-sage must be". The piano accompaniment features a dynamic marking of *p* and a *rit.* (ritardando) marking. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand.

fruit-ful made, and truth be ve-ry-fied in pain.

pp.

più mosso.

p cresc.

E Più Allegro.

p.

p

And when by

cresc.

dim.

pp

hap-less and mis- - guid - ed men The Mas-ter

cresc.

cresc.

cresc. molto

buf - fet - ed, re - viled be - trayed, —

cresc. molto

F *p*

wait - ed in si - lence for the fin - al mock - e - ry of

P *dim.*

judgement, The dis - ci - ple lin - gered, lost in help - less dread.

p *mf*

And when the tri - al of his feal - ty

came, Vain was the me-mo-ry of the Mas-ter's words,

f
G^b e^b

mf cresc. *f*

Vain was the dear de-light of come-rade-ship di-vine—

dim. *dim.* *f dim.*

The man with-in him fal-tered and de-nied the pledge

poco agitato *f* *poco agitato*

that made him peer-less in the world.

rit. *H.* *rit.* *mf* *cresc.*

f *cresc. molto*

p ad lib.

Hear the words— of him that

dim.

Lento.
Solo Soprano I.*

Then took they Je - sus and led Him in - to the

wit - nessed!

Lento.

pp dolce

High Priest's house, And Pe - ter fol - lowed a - far off.

And a cer - tain maid be - held him and said

Solo Soprano II.*

This man al - so was with Him

pp

mf

* To be sung by a member of the Semi-Chorus. 11954

mf And he denied saying And af-ter a

p

Solo Bass.*

f I know Him not

p *mf* *p*

lit-tle while an-o-ther said

f Of a truth this fel-low al-so was

f

mf And Pe-ter

with Him, for he is a Ga-li-le-an

p *p*

* To be sung by a member of the Semi-Chorus. 11954

said And im-me-diate-ly the

I know not what thou say-est

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'said' and 'And im-me-diate-ly the'. The piano accompaniment starts with a forte dynamic (f) and includes various musical notations such as slurs and accents.

cock crew And the Lord turn - - ed and look -'ed up - on

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'cock crew' and 'And the Lord turn - - ed and look -'ed up - on'. The piano accompaniment features a piano dynamic (p) and includes slurs and other musical markings.

meno mosso.

Pe - ter; and Pe - ter re - mem-bered the word of Je - sus how He

The third system is marked with the tempo instruction 'meno mosso.'. The vocal line begins with a rest followed by the lyrics 'Pe - ter;' and 'and Pe - ter re - mem-bered the word of Je - sus how He'. The piano accompaniment starts with a pianissimo dynamic (pp) and includes slurs and other musical markings.

said to Him Be-fore the cock crow, shalt thou de - - ny me

The fourth system continues the musical score. The vocal line has a rest followed by the lyrics 'said to Him' and 'Be-fore the cock crow, shalt thou de - - ny me'. The piano accompaniment includes a mezzo-forte dynamic (mf) and features slurs and other musical markings.

And he went out and wept,

cresc.

K *P*

wept bit - ter - ly.

f dim. *p*

FULL CHORUS.

Lento.

Soprano. *p*

There is none righteous no not one,

Alto. *p*

There is none

Tenor.

Bass. *p*

There is none righteous no not

p

there is none righteous,
 right-eous no not one, there is none
 There is none righteous, no not one, no not one,
 one, there is none righteous, no not one, no not

mf *p*

there is none right-eous, no not one, none right-eous, no not
 right-eous, none right-eous, no not one, none right-eous, none
 no notone, there is none right-eous, no not one, no—
 one, no not one, no notone, there is none

dim. *mf* *p*

animando

one, no, not one,

right - eous, none right - eous, *mf cresc.* >

— not one, *cresc.* There is none that un - der - stand - eth,

right - eous, *p* not one,

cresc. *animando*

mf cresc. >

There is none that under - stand - eth, none that doeth

- stand - eth, *cresc.* none — that do - eth good, none —

none — that doeth good, *cresc.* no, not one,

mf cresc. >

There is none that under - stand - eth, none — that understand - eth —

cresc.

good, no, not one, there is none that un - der -
 that do-eth good, no, not one, there is
 none that un-der-stand-eth, none that do - eth
 no, not one, no, not one, not

-standeth, none that do - eth good, no, not one, no, not
 none that un - der - stand - eth, none that do-eth good,
 good, not one that do - eth good, no, not one, no, not one,
 one, not one, not one, no, not one,
sempre cresc.

cresc.
 one, no, — not one, no, not one, there is
cresc.
 no, not one, no, not one — there is none that
cresc.
 no, not one, no, — not one, not
cresc.
 no, — not one, there is none that un - der -

molto cresc.

M allargando ff
 none that un - der - stand-eth, none that do - eth good, no, not
ff
 un - der-stand-eth, none — that do - eth good, no, not
allargando ff
 one, not one that do - eth good, not one, no, not
ff
 -stand-eth, none that do - eth good, none, no, not

M ff allargando

a tempo, Vivace

one!

one!

a tempo, Vivace

one!

one!

ff sf

dim.

Lento.

SEMI-CHORUS.

pp

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

pp

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

pp

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

pp

Who-so-ev-er ex - alt - eth himself shall be a - bas - ed;

Lento.

pp

p

p

cresc.

And he that humbleth himself shall be ex - alt - - -

p cresc.

And he that humbleth himself shall be ex - alt - - -

p cresc.

And he that humbleth himself shall be ex - alt - - -

p cresc.

And he that humbleth himself shall be ex - alt - - -

rit. **animando**

- ed.

rit. **animando**

- ed.

- ed.

- ed.

rit. **animando**

mp cresc.

molto cresc.

Allegro.

FULL CHORUS.

Whither, whither shall we
 Whither, whither shall we
 Whither, whither shall we
 Whither, whither shall we

pp *p* *pp* *p* *pp* *p* *pp* *p*

Allegro.

dim. *p*

go from Thy spi-rit? Whi-ther, whi-ther shall we
 go from Thy spi-rit? Whi-ther, whi-ther shall we
 go from Thy spi-rit? Whi-ther, whi-ther shall we
 go from Thy spi-rit? Whi-ther, whi-ther shall we

cresc. *cresc.* *cresc.* *cresc.*

cresc.

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

ff *f* *ff*

heaven Thou art there, 'and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

p

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

al - so. Dark - ness

p

mf *dim.* *p*

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

cresc. *mf*

go from Thy presence? whither, whither? If we ascend into

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

ff *f* *ff*

heaven Thou art there, and if we make our bed in hell Thou art there

p
 al - so. *p* Dark - ness

p
 al - so. *p* Dark - ness

p
 al - so. *p* Dark - ness

p
 al - so. *p* Dark - ness

mf *dim.* *p*

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

hi - deth not from Thee, The night shi - -

cresc. *mf*

- neth as the day, _____ Dark - ness and

cresc. *mf*

- neth as the day, _____ Dark - ness and

cresc. *mf*

- neth as the day, _____ Dark - ness and

cresc. *mf*

- neth as the day, _____ Dark - ness and

cresc.

ff *Lento espressivo.* *p*

light _____ to Thee are both a - like.

ff *p*

light _____ to Thee are both a - like.

ff *p*

light _____ to Thee are both a - like.

ff *p*

light _____ to Thee are both a - like.

ff *Lento espressivo.* *p*

SEMI-CHORUS.

pp There is no fear in love, For

pp There is no fear in love, For

pp There is no fear in love, For

pp There is no fear in love, For

f *pp* *p* *pp*

per-fect love cast-eth out fear. He that fear-eth

per-fect love cast-eth out fear. He that fear-eth

per-fect love cast-eth out fear. He that fear-eth

per-fect love casteth out fear. He that fear-eth

pp *p* *pp*

Poco più mosso.

pp — *pp rit.*
is not made perfect in love.

pp — *pp*
is not made per-fect in love.

pp — *pp rit.*
is not made per - fect in love.

pp — *pp*
is not made per - fect in love.

rit. *Poco più mosso.*

pp *p* *cresc.*

FULL CHORUS.

R *p* *pp*
What is love?

p *pp*
What — is love?

p *pp*
What is love?

p *pp*
What — is love?

R *dim.* *pp*

SEMI-CHORUS.

The one thing that a - vailleth;

The one thing that a - vailleth;

The one thing that a - vailleth;

The one thing that a - vailleth;

p

p

p

p

FULL CHORUS.

p

CRESC.

Poco più mosso.

pp *pp rit.*
is not made perfect in love.

pp *pp*
is not made per-fect in love.

pp *pp rit.*
is not made per - fect in love.

pp *pp*
is not made per - fect in love.

rit. *Poco più mosso.*

pp *p* *cresc.*

R

FULL CHORUS.

p *pp*
What is love?

p *pp*
What is love?

p *pp*
What is love?

p *pp*
What is love?

R

dim. *pp*

SEMI-CHORUS.

The one thing that a - vailleth;

The one thing that a - vailleth;

The one thing that a - vailleth;

The one thing that a - vailleth;

P

P

P

P

FULL CHORUS.

P

cresc.

S

That good through love prevailleth;

That good through love prevailleth;

That good through love prevailleth;

That good through love prevailleth;

This system contains four vocal staves. Each staff begins with a whole rest for two measures, followed by a melodic phrase. The first staff is marked with a soprano 'S' and a dynamic 'p'. The lyrics 'That good through love prevailleth;' are written below each staff.

S

P What is our hope? _____

P What is our hope? _____

P What is our hope? _____

P What is our hope? _____

This system contains four vocal staves. Each staff begins with a dynamic 'P' and a melodic phrase. The lyrics 'What is our hope? _____' are written below each staff. The first staff is marked with a soprano 'S'.

S

mf

This system contains a piano accompaniment for the first two systems. It features a grand staff with treble and bass clefs. The music is marked with a dynamic 'mf' and includes a soprano 'S' marking above the first measure.

FULL CHORUS.

mf What is the comfort of the frail?
mf What is the comfort of the frail?
mf What is the comfort of the frail?
mf What is the comfort of the frail?

cresc.
p

SEMI-CHORUS.

p That strength of love sus-tain-eth;
p That strength of love sus-tain-eth;
p That strength of love sus-tain-eth;
pp That strength of love sus-tain-eth;
 That strength of love sus-tain-eth;

FULL CHORUS.

p
cresc.

Four empty musical staves, two in treble clef and two in bass clef, with a key signature of two sharps (F# and C#).

What is the wis - dom of the

What is the wis - dom of the

What is the wis - dom of the

What is the wis - dom of the

cresc.

Soprano I. *f* **T**

Soprano II. *f* Totrustin love that never wan-eth!

Totrustin love that ne-ver wan-eth!

Totrustin love that never wan-eth!

Totrustin love that never wan-eth!

Totrustin love that never wan-eth!

v **T**

sim - ple?

sim - ple?

sim - ple?

sim - ple?

p *pp* *mf* **T**

v

FULL CHORUS.

U *p*

All conquering Love —

All conquering Love —

All conquering Love —

All conquering Love —

All conquering Love —

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

— leads nations to great ends; And bids the children

yet un - born take heart. Its laws sustain mankind;

yet un - born take heart. Its laws sus - tain man - kind;

yet un - born take heart. Its laws sustain mankind;

yet un - born take heart. Its laws sus - tain man - kind;

cresc.
It spreads the to - kens of its mas - ter - y as

cresc.
It spreads the to - kens of its mas - ter - y as

cresc.
It spreads the to - kens of its mas - ter - y as

cresc.
It spreads the to - kens of its mas - ter - y as

o - cean flows to o - cean; And when the doors ___ of the e -

o - cean flows to o - cean; And when the doors ___ of the e -

o - cean flows to o - cean; And when the doors ___ of the e -

o - cean flows to o - cean; And when the doors of the e -

f cresc.

f cresc.

f cresc.

f cresc.

f cresc.

- ter - nal spa - ces o - - pen wide,

- ter - nal spa - ces o - - pen wide,

- ter - nal spa - ces o - - pen wide,

- ter - nal spa - ces o - - pen wide,

W rit.

W rit.

f rit.

ff *a tempo*

The re-cord runs for all who will to read,

ff *a tempo*

The re-cord runs for all who will to read,

ff *a tempo*

The re-cord runs for all who will to read,

ff

The re-cord runs for all who will to read,

ff *a tempo*

f cresc.

ff

E'en so

ff

E'en so

ff

E'en so

ff

E'en so

ff

E'en so

ff

Moderato.

rit. *P*

'tis love!

rit. *P*

'tis love!

P

'tis love!

rit. *Moderato.*

f dim. *P dolce*

p. *dim.*

poco rit. *X a tempo*

pp.

Contralto Solo.

He hath shew - ed us — what is good

Bass Solo.

He hath shew - ed us —

He is mer - ci - ful and gra - cious,
 — what is good. He is

p

Long - suf - fering, a - bun - dant in mer -
 mer - ci - ful and gra - cious, Long - suf - fering, a -

mf

- cy - and - truth. Keep - ing
 - bun - dant in mer - cy and truth.

Y animando

animando

mer - cy for thousands, for - giv - ing i - ni - qui - ty and trans -

Keep - ing mer - cy for thou - sands, for - giv - ing i -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The first vocal line starts with a dynamic marking of *f*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- gres - sion, for - giv - ing i - ni - qui - ty

- ni - qui - ty and trans - gres - sion, for - giv - ing i - ni - qui - ty

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are split across the vocal staves. The piano accompaniment continues with similar rhythmic patterns, including some chords with dynamic markings like *f*. The overall structure remains consistent with the first system.

p rit. *a tempo*

and trans - gres - - - sion,

and trans - gres - sion,

rit. *a tempo*

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are split across the vocal staves. The piano accompaniment includes dynamic markings such as *p*, *rit.*, and *a tempo*. The system ends with a final chord in the piano part.

and what doth He —

mf

mf *p*

and what doth He — re-quire of us? *cresc.*

— re-quire of us? But to deal

cresc.

But to deal just-ly, To love mer-cy and to

just-ly, To love mer-cy and to walk —

cresc. *cresc.*

Musical score for the first system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). The lyrics are: "walk hum-bly, hum-bly." in the vocal line and "hum-bly, hum-bly." in the bass vocal line. The piano accompaniment starts with a forte (*f*) dynamic and includes markings for *dim.* and *mf*.

Musical score for the second system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). The lyrics are: "He that do-eth these" in the vocal line and "He that do-eth these" in the bass vocal line. The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *pp* and *p*.

Musical score for the third system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). The lyrics are: "things," in the vocal line and "things," in the bass vocal line. The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *p*.

Musical score for the fourth system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). The lyrics are: "things," in the vocal line and "things," in the bass vocal line. The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *p*.

Musical score for the fifth system. It consists of three staves: a vocal line (treble clef), a vocal line (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#). The tempo is marked with a common time signature (C). The lyrics are: "things," in the vocal line and "things," in the bass vocal line. The piano accompaniment starts with a piano (*p*) dynamic and includes markings for *p*.

He that do-eth these things shall ne - - - ver

He that do-eth these things shall ne - - - ver

fall, shall ne - - - ver fall.

fall, shall ne - - - ver fall.

dim. rit. *a tempo*

pp *pp dim. rit.* *mf*

BB *animando*

cresc.

ff Allegro. *dim.*

p dolce

CHORUS.

Soprano. *p* The

Alto. *p* The

Tenor. *p* The

Bass. *p* The

CC

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

spi - rit shall be pour - ed out up - on us from on

CC

p dolce

high, shall be

high,

high, shall be pour-ed out up -

high, shall be pour-ed out up-on us, be

mf

mf cresc.

mf cresc.

p cresc.

cresc.

pour-ed out up-on us, be pour - - - ed, be

mf cresc.

shall be pour-ed out, be pour-ed out up-on us from on

- on us, be pour-ed out up-on us, be pour-ed out up -

pour-ed out, shall be pour-ed out up-on us from on

cresc. molto

DD

pour-ed out up - on us from on high, _____ be

high, be pour-ed out up - on us from on high, _____

-on us from on high, be pour-ed out up - on us from on

high, shall be pour-ed out up - on us, be pour-ed out up -

DD

pour-ed out up - on us, _____ be pour - ed out up -

_____ be pour-ed out up - on us, be pour - - - ed

high, be pour-ed out up - on us, be pour - - - ed

- on us, _____ be pour-ed out up - on us from on

cresc.

cresc.

cresc.

cresc.

EE

-on us from on high, _____ from on high; _____
 out up-on us from on high; _____
 out, be pour-ed on us from on high, from on high; _____
 high, _____ be pour-ed out from on high; _____

f

EE

The wil-der-ness shall be as a
 The wil-der-ness shall be as a fruit-ful
 The

p
dim.
p dolce

fruit - - ful field, the wil - der-ness

field, the wil - der-ness shall be as a

The wil - der-ness shall be as a fruit - - ful

wil - der-ness shall be as a fruit - - ful field,

p

cresc. **FF**

— shall be as a fruit- - ful field; And the work of righteousness—

fruitful field, shall be as a fruitful field; — The work of righteousness—

field, — a fruit-ful field; And the work of righteousness—

— shall be as a fruit-ful field; — The work of righteousness—

FF *dim.*

dim. shall be peace and qui - et - ness, *p* Peace and qui - et - ness

dim. shall be peace and qui - et - ness, *p* Peace and qui - et - ness

dim. shall be peace and qui - et - ness, *p* Peace and qui - et - ness

dim. shall be peace and qui - et - ness, *p* Peace and qui - et - ness

and as - su - rance for e - - - - - ver.

and as - su - rance for e - - - - - ver.

and as - su - rance for e - - - - - ver.

and as - su - rance for e - - - - - ver.

rit. **GG** *a tempo*

rit. **GG** *a tempo*

dolcissimo *mf*

A man shall be as a

A man shall be as a

A man shall be as a

A man shall be as a

p

hid - ing place from the wind,

hid - ing place from the wind,

hid - ing place from the wind,

hid - ing place from the wind,

cresc. molto

f And a co - vert from the tem - pest as a

f And a co - vert from the tem - pest as a

f And a co - vert from the tem - pest

f And a co - vert from the tem - pest as a

The first system of music consists of four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "And a co - vert from the tem - pest as a". The piano part features a rhythmic accompaniment with eighth notes and chords.

HH
ri - ver of wa - - - - ters, as a

ri - ver of wa - - - - ters, as a

f as a ri - - ver of wa - - - - ters, as a

ri - - ver of wa - - - - ters, as a

HH
ri - - ver of wa - - - - ters, as a

The second system of music continues the vocal and piano parts. It begins with a double bar line and the marking "HH". The lyrics are: "ri - ver of wa - - - - ters, as a". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with another double bar line and the marking "HH".

dim.
 ri-ver of wa-ters in a dry
dim.
 ri-ver of wa-ters in a dry
dim.
 ri-ver of wa-ters in a dry
dim.
 ri-ver of wa-ters in a dry
dim.

place, As a sha-dow
 place, As a sha-dow
 place, As a sha-dow
 place, As a sha-dow
pp
p

dim. of a great rock in a wea - ry land. *pp animando*

dim. of a great rock in a wea - ry land. *pp*

dim. of a great rock in a wea - ry land. *pp animando*

dim. of a great rock in a wea - ry land. *pp*

mf *animando*

cresc.

MM *f*

And the eyes of them that

And the eyes of them that

And the eyes of them that

And the eyes of them that

MM *ff*

And the eyes of them that

cresc.

f *allargando*
 see shall not be dim, _____ And the ears of them that
 see shall not be dim, _____ And the ears of them that
 see shall not be dim, _____ And the ears of them that
 see shall not be dim, _____ And the ears of them that
sf *allargando*

a tempo
 hear _____ shall heark - en.
 hear _____ shall heark - en.
a tempo
 hear _____ shall heark - en.
 hear _____ shall heark - en.
a tempo.
mf cresc. *cresc.*

rit. **OO Lento.** *pp*

Who is wise un-der-stand-eth these things,

pp

Who is wise un-der-stand-eth these things,

rit. *pp*

Who is wise un-der-stand-eth these things,

pp

Who is wise un-der-stand-eth these things,

SEMI-CHORUS.

rit. **OO Lento.** *pp*

SEMI-CHORUS.

p For the ways of the Lord are right,

p For the ways of the Lord are right,

p For the ways of the Lord are right,

p For the ways of the Lord are right,

FULL CHORUS.

pp The ways of the Lord are

pp The ways of the Lord are

pp The ways of the Lord are

pp The ways of the Lord are

And the just _____ shall walk in them,

And the just _____ shall walk in them,

And the just _____ shall walk _____ in them,

And the just _____ shall walk _____ in them,

right, _____ And the just _____ shall walk in them,

right, _____ And the just _____ shall walk in them,

right, _____ And the just _____ shall walk in them,

right, _____ And the just _____ shall walk in them,

p

rit. mf
 shall walk in them.

mf
 shall walk in them.

rit. mf
 shall walk in them.

mf
 shall walk in them.

rit. p
 shall walk in them.

p
 shall walk in them.

rit. p
 shall walk in them.

p
 shall walk in them.

cresc.
rit.
f

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OF

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J. H. ANGER.				MASS, IN C	1/0	1/6	2/6
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W. I. ARGENT.				MEEK, AS THOU LIVEDST	0/2	—	—
MASS, IN B FLAT (St. Benedict)	2/6	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/0	1/6	2/6
P. ARMES.				Ditto CHORUSES ONLY	0/6	1/0	—
HEZEKIAH	2/6	—	—	RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—
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THE GIPSIES	1/0	—	—	KAREL BENDL.			
ASTORGA.				WATER-SPRITE'S REVENGE (Female voices)	1/0	—	—
STABAT MATER	1/0	1/6	—	SIR JULIUS BENEDICT.			
J. C. BACH.				PASSION MUSIC (from St. PETER)	1/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/3)	0/4	—	—	ST. PETER	3/0	3/6	5/0
J. S. BACH.				THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	3/0	4/0
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6)	1/0	—	—	GEORGE J. BENNETT.			
BE NOT AFRAID (Sol-FA, 0/4)	0/6	—	—	EASTER HYMN	1/0	—	—
BIDE WITH US	1/0	—	—	SIR W. STERNDALÉ BENNETT.			
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CHRISTMAS ORATORIO	2/0	2/6	4/0	THE MAY QUEEN (Sol-FA, 0/6)	1/0	1/6	2/6
Ditto (PARTS 1 & 2)	1/0	—	—	Ditto CHORUSES ONLY	0/6	1/2	—
Ditto (PARTS 3 & 4)	1/0	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)	4/0	—	6/0
Ditto (PARTS 5 & 6)	1/0	—	—	HECTOR BERLIOZ.			
GOD GOETH UP WITH SHOUTING	1/0	—	—	FAUST	2/6	—	—
GOD SO LOVED THE WORLD	1/0	—	—	(Ditto CHORUSES AND WORDS OF SOLOS ONLY, Sol-FA, 1/0)	2/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/0	—	—	THE CHILDHOOD OF CHRIST	2/0	—	—
JESU, NOW WILL WE PRAISE THEE	1/0	—	—	(Ditto CHORUSES AND WORDS OF SOLOS ONLY, Sol-FA, 0/8)	—	—	—
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/0	—	—	G. R. BETJEMANN.			
JESUS SLEEPS, WHAT HOPE REMAINETH	1/0	—	—	THE SONG OF THE WESTERN MEN	1/0	—	—
MAGNIFICAT, IN D	1/0	—	—	W. R. BEXFIELD.			
MASS, IN B MINOR (Sol-FA in the Press)	2/6	3/0	4/0	ISRAEL RESTORED	4/0	—	—
MISSA BREVIS, IN A	1/6	—	—	FRANZ ABT.			
MY SPIRIT WAS IN HEAVINESS	1/0	—	—	MINSTER BELLS (Female voices) (Sol-FA, 0/6)	1/6	—	—
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MASS, IN A FLAT ...	1/0	1/8	2/8	CALVARY ...	2/8	3/0	4/0
Do., IN B FLAT ...	1/0	1/8	2/8	FALL OF BABYLON ...	3/0	3/8	5/0
Do., IN C ...	1/0	1/8	2/8	GOD, THOU ART GREAT (Sol-Fa, 0/8) ...	1/0	—	—
Do., IN E FLAT ...	2/0	2/8	4/0	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Do., IN F (Sol-Fa, 0/9) ...	1/0	1/8	2/8	HYMN TO ST. CECILIA ...	1/4	—	—
Do., IN G ...	1/0	1/8	2/8	JEHOVAH, LORD OF HOSTS ...	1/0	1/8	2/8
SONG OF MIRIAM (Sol-Fa, 0/6) ...	1/0	—	—	LAST JUDGMENT (Sol-Fa, 1/0) ...	1/0	1/8	2/8
SCHUMANN.				Ditto (CHORUSES ONLY) ...			
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	MASS (for 3 solo voices and double choir) ...	2/0	—	—
FAUST ...	3/0	3/8	5/0	THE CHRISTIAN'S PRAYER ...	1/0	1/8	2/8
MANFRED ...	1/0	—	—	JOHN STAINER.			
MIGNON'S REQUIEM ...	1/0	—	—	ST. MARY MAGDALEN (Sol-Fa, 1/0) ...	2/0	2/8	4/0
NEW YEAR'S SONG (Sol-Fa, 0/8) ...	1/0	—	—	THE CRUCIFIXION (Sol-Fa, 0/9) ...	1/8	2/0	—
PARADISE AND THE PERI (Sol-Fa, 1/8) ...	2/8	3/0	4/0	THE DAUGHTER OF JAIKUS (Sol-Fa, 0/9) ...	1/8	2/0	—
PILGRIMAGE OF THE ROSE ...	1/0	1/8	2/8	C. VILLIERS STANFORD.			
REQUIEM ...	2/0	—	—	CARMEN SÆCULARE ...	1/8	—	—
THE KING'S SON ...	1/0	—	—	COMMUNION SERVICE, IN G ...	2/8	—	—
THE LUCK OF EDENHALL (Male voices) ...	1/8	—	—	EAST TO WEST ...	1/8	—	—
THE MINSTREL'S CURSE ...	1/8	—	—	EDEN ...	5/0	6/0	7/8
SONG OF THE NIGHT ...	0/9	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
H. SCHÜTZ.				MASS, IN G MAJOR ...			
THE PASSION OF OUR LORD ...	1/0	—	—	GEDIPUS REX (Male voices) ...	2/8	—	—
BERTRAM LUARD-SELBY.				THE BATTLE OF THE BALTIC ...			
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/8	—	—	THE REVENGE (Sol-Fa, 0/9) ...	1/8	—	—
SUMMER BY THE SEA (Female voices) ...	1/8	—	—	(Ditto, German Words, 2 Marks.)	—	—	—
THE WAITS OF BREMEN (for Children) ...	1/8	—	—	THE VOYAGE OF MAELDUNE ...	2/8	3/0	4/0
(Ditto, Sol-Fa, 0/6)	—	—	—	F. R. STATHAM.			
H. R. SHELLEY.				VASCO DA GAMA ...			
VEXILLA REGIS (The Royal Banners forward go) ...	2/8	—	—	BRUCE STEANE.			
E. SILAS.				THE ASCENSION ...			
COMMUNION SERVICE, IN C ...	1/8	—	—	H. W. STEWARDSON.			
JOASH ...	4/0	—	—	GIDEON ...			
MASS, IN C ...	1/0	—	—	STEFAN STOCKER.			
R. SLOMAN.				SONG OF THE FATES ...			
CONSTANTIA ...	2/8	—	—	J. STORER.			
SUPPLICATION AND PRAISE ...	2/8	—	—	MASS OF OUR LADY OF RANSOM ...			
				THE TOURNAMENT ...			
				E. C. SUCH.			
				GOD IS OUR REFUGE (46th Psalm) ...			
				NARCISSUS AND ECHO ...			
				Ditto (CHORUSES ONLY) ...			

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	
ARTHUR SULLIVAN.				H. W. WAREING.			
FESTIVAL TE DEUM (Sol-FA, 1/0)	1/0	1/6	2/6	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6)...	1/0	—	
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	THE COURT OF QUEEN SUMMERGOLD (Operetta) (Sol-FA, 0/6)	1/0	—	
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	1/0	—	—	THE WRECK OF THE HESPERUS	1/6	—	
THE GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	HENRY WATSON.			
INCIDENTAL MUSIC, KING ARTHUR	1/6	—	—	IN PRAISE OF THE DIVINE (Masonic Ode)	2/0	—	
T. W. SURETTE.				A PSALM OF THANKSGIVING			
THE EVE OF ST. AGNES	2/0	—	—	WEBER.			
W. TAYLOR.				COMMUNION SERVICE, IN E FLAT			
ST. JOHN THE BAPTIST	—	4/0	—	IN CONSTANT ORDER (Hymn)	1/6	—	
A. GORING THOMAS.				JUBILEE CANTATA			
THE SUN-WORSHIPPERS	1/0	—	—	MASS IN E FLAT (Latin and English)	1/0	1/6	
E. H. THORNE.				Do., IN G (Latin and English)			
BE MERCIFUL UNTO ME	1/0	—	—	PRECIOSA	1/0	—	
G. W. TORRANCE.				THREE SEASONS			
THE REVELATION	5/0	—	—	T. WENDT.			
BERTHOLD TOURS.				ODE			
A FESTIVAL ODE	1/0	—	—	S. WESLEY.			
THE HOME OF TITANIA (Female voices)	1/6	—	—	DIXIT DOMINUS	1/0	—	
(Ditto, Sol-FA, 0/6)	—	—	—	EXULTATE DEO	0/6	—	
FERRIS TOZER.				IN EXITU ISRAEL			
BALAAM AND BALAK	2/6	—	—	S. S. WESLEY.			
KING NEPTUNE'S DAUGHTER (Female voices)	1/6	—	—	O LORD, THOU ART MY GOD	1/0	—	
(Ditto, Sol-FA, 0/6)	—	—	—	FLORENCE E. WEST.			
P. TSCHAIKOWSKY.				A MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6)			
NATURE AND LOVE (Sol-FA, 0/6)	1/0	—	—	JOHN E. WEST.			
VAN BREE.				LORD, I HAVE LOVED THE HABITATION OF THY HOUSE			
ST. CECILIA'S DAY (Sol-FA, 0/8)	1/0	1/6	2/6	MAY-DAY REVELS (Sol-FA, 0/4)	1/6	—	
CHARLES VINCENT.				SEED-TIME AND HARVEST (Sol-FA, 1/0)			
THE LITTLE MERMAID (Female voices)	1/6	—	—	THE STORY OF BETHLEHEM (Sol-FA, 0/8)	1/6	—	
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	C. LEE WILLIAMS.			
A. L. VINGOE.				A HARVEST SONG			
THE MAGICIAN (Operetta) (Sol-FA, 0/8)	2/0	—	—	GETHSEMANE	2/0	2/6	
W. S. VINNING.				THE LAST NIGHT AT BETHANY (Sol-FA, 1/0)			
SONG OF THE PASSION (according to St. John)	1/6	—	—	A. E. WILSHIRE.			
S. P. WADDINGTON.				GOD IS OUR HOPE (Psalm 46)			
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	THOMAS WINGHAM.			
WHIMLAND (Operetta) (Sol-FA, 0/8)	2/0	—	—	MASS, IN D (Regina Cœli)	3/0	—	
R. WAGNER.				TE DEUM (Latin)			
HOLY SUPPER OF THE APOSTLES	2/0	—	—	CHAS. WOOD.			
W. M. WAIT.				ODE TO THE WEST WIND			
GOD WITH US	2/0	—	—	F. C. WOODS.			
ST. ANDREW	2/0	—	—	A GREYPORT LEGEND (1797) (Male voices)	1/0	—	
THE GOOD SAMARITAN	2/0	—	—	(Ditto, Sol-FA, 0/6)	—	—	
R. H. WALTHER.				KING HAROLD (Sol-FA, 0/8)			
THE PIED PIPER OF HAMELIN	2/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	
				E. M. WOOLLEY.			
				THE CAPTIVE SOUL (Soprano, Mezzo, Contralto, and Tenor Soli, and Chorus for Female Voices)			
				D. YOUNG.			
				THE BLESSED DAMOZEL			