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C. H. H. PARRY.

INVOCATION TO MUSIC

TWO SHILLINGS & SIXPENCE.

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(Chaplain in Ordinary to the Queen and Minor Canon of Westminster).

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ARRANGED AND EDITED BY THE

REV. J. TROUTBECK, D.D.

(Chaplain in Ordinary to the Queen and Minor Canon of Westminster),

AND

J. FREDERICK BRIDGE, Mus. Doc.

(Organist of Westminster Abbey and Gresham Professor of Music).

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

INVOCATION TO MUSIC

AN ODE

(IN HONOUR OF HENRY PURCELL)

BY

ROBERT BRIDGES

SET TO MUSIC

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS
AND ORCHESTRA

BY

C. H. H. PARRY.

WRITTEN FOR THE LEEDS TRIENNIAL MUSICAL FESTIVAL, 1895.

PRICE TWO SHILLINGS AND SIXPENCE.

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INVOCATION TO MUSIC.

I.

Myriad voicéd Queen ! Enchantress of the air !
Bride of the life of man !
For thee with tuneful reed,
With string and horn, and high-adoring choir,
A welcome we prepare.
In silver-speaking mirrors of desire—
In joyous ravishment of mystery,
With heavenly echo of thoughts that dreaming
lie,
Chain'd in unborn oblivion drear ;
Thy many-hearted grace restore
Unto our isle, our own to be !
And make again our Graces three.

II.

Turn, O return ! In merry England
Foster'd thou wert with infant *Liberty*.
Her wild-wood once was dear to thee,
Her forest dells awoke to thee,
Where shade and sunlight flickered,
And the waters sang.
There the birds with tiny art,
Earth's immemorial cradle-tune,
Warble at dawn to fern and fawn
In the budding thickets making merry ;
While for their love the primrose faint
Floods all the shade with youthful scent.
Come ! come ! thy jocund spring renew
By lakes of hyacinthine blue :
Thy beauties shall enchant the buxom May ;
And all the summer months shall screen thy way
With flowery gear, till under fruit and berry
The tall brake groweth golden with the year.
Turn, O return !
Join hands with Liberty,
She shall thy handmaid be !
Come with song and music gay !
Return, return to merry England ; to merry
England return.

III.

Thee fair POETRY oft hath sought,
Wandering lone in wayward thought,
On level meads by gliding streams,
When summer noon is full of dreams.
And thy sweet airs her soul invade,
Haunting retired the willow shade.

Or in some orchard's wallèd nook
She communes with her ancient book.
Under the branches laden low,
While the high sun in cloudless glow
Smiteth all day the long hill-side
With ripening corn-fields waving wide.

There if thou linger all the year,
No jar of life shall reach thine ear ;
Only at times the distant sound
From hidden villages around,
Threading the glades and woody knolls is
borne
Of bells that dong the Sabbath morn.

IV.

The monstrous sea with melancholy war,
Moateth about our castled shore,
His world-wide elemental moan,
Girdeth our lives with tragic zone.
Awhile to the wind he awakes : his seething
ridges go
Following, following, row on row,
Lash'd with hail and withering snow,
And ever dauntless hearts outride
His orphaning waters, wild and wide.
But when the winds, out-tired or fled,
Have left the drooping barks unsped,
Gently in calm his waves he swayeth,
And with the peaceful moonlight playeth,
And all his mighty Music deep,
Whispers among the heaped shells,
And tinkles softly with the bells
Of the downs unfolded sheep.

31 Oct. 19, 1875

In the twinkling smile of his boundless
slumber,
To the rhythm of oars, when the wild herds of
his freedom

Outnumber the sands of his shores,
When they toss their manes with delight,
O'er the unpasturing field of the flood,
When the waters have glowed with blood,
And hearts have laughed in the fight.

Return, O Muse! return!

In the old sea songs of renown,
In the noise of battle and victory,
By the mighty life of the changeful voice,
Of the world encircling sea;
We have called,
O Muse of our isle, to thee.

V.

Love to Love calleth,
Love to Love replieth.
From the ends of the earth
Over the dawning and darkening lands
Love cometh unto Love,
To the pangs of desire,
To the heart by courage and might
Escap'd from hell.
Escaped from the torment of burning fire,
From the sighs of the drowning main,
From the shipwreck of fear and pain,
From the terror of night.

All mankind by Love shall be banded
To battle with Evil, the many-handed;
The spirit of man on beauty feedeth,
The airy fancy he heedeth.
He regardeth the Truth in the heavenly height,
In changeful pavilions of loveliness dight,
The all-nurturing sun that knows not the night,
The beauty of earth,
And the sweet birds' mirth,
The sighs of the pines,
And the starry signs;
But out of his heart there wellethe ever
Divine delight—a deep, harmonious river
Of Passion that runneth ever
To the ends of the earth and crieth!

And love from the heart of man
To the heart of man returneth.

Strong in the deeds he hath done,
Glad for the victory won,
On the wings of desire
Love cometh to Love.

VI.

DIRGE.

To me, to me, fair-hearted Goddess, come!
To sorrow, come!
Where by the grave I linger, dumb.
With sorrow bow thine head,
For all my beauty is dead.
Leave Freedom's vaunt, leave happy thought
awhile,
Content thee with the solemn style of heavenly
peace.

Thou only canst console,
Thou canst the eternal clouds unroll.
Speak thou, my griefs, that so from pain
My spirit yet may rise to see again
The Truth unknown that keeps our faith:
The Beauty unseen that bates our breath:
The Heav'n that doth our joys renew,
And drinketh up our tears as dew.

Lament, fair-hearted Queen, lament with me;
For when thy Seers died no song was sung;
Nor for our heroes slain by land and sea
Hath honour found a tongue.
They died unsung, uncrown'd—
And no memorial to be found,
Nor aught of beauty can we frame
Worthy their noble name.
Let idle Mirth go bare, make mute thy dancing
string,
Adorn with thy majestic consolation
Our mortal suffering, lest from our pain
We ne'er arise to see again
The Truth unknown that keeps our faith:
The Beauty unseen that bates our breath:
The Heav'n that doth our joys renew,
And drinketh up our tears as dew.

VII.

Man, born of desire,
Cometh out of the night,
A wandering spark of fire,
A lonely word of eternal thought,
Echoing in chance, and forgot.

He seeth the sun,
 He calleth the stars by name,
 He saluteth the flowers;
 Wonders of land and sea,
 The mountain towers
 Of ice and air
 He seeth, and calleth them fair.

Then he hideth his face,
 Whence he came to pass away,
 Where all is forgot,
 Unmade, lost for aye,
 With the things that are not.

He striveth to know,
 To unravel the Mind
 That veileth in horror.
 To vanquish his fate :
 No hindrance he,
 No curse will brook.
 He maketh a law,
 No ill shall be ;

Then he hideth his face,
 Whence he came to pass away,
 Where all is forgot,
 Unmade, lost for aye,
 With the things that are not.

VIII.

Rejoice, ye dead, where'er your spirits dwell ;
 Rejoice, that yet on earth your fame is bright,
 And that your names, remember'd day and
 night,

Live on the lips of those who love you well.
 'Tis ye that conquered have the powers of hell,
 Each with the special grace of your delight.

Now are ye sphered and have starry names,
 Behind the sun ye climb
 To light the glooms of Time
 With deathless fames.

IX.

Enter with me the gates of delight,
 The gates of the garden of man's desire,
 Where spirits, touched by heavenly fire,
 Have planted the trees of life.

While we slept in horror of night,
 Laden with sorrow, chain'd and dumb ;
 Suddenly, while we slept, our heaven is come.
 For many a master, in toil and strife,
 Through the terror had found a way,
 Had stolen the heavenly fire
 Of everlasting day.

To thee, O man, the sun his truth hath given,
 The moon hath whisper'd in love her silvery
 dreams,

Night hath unlock'd the starry heaven,
 The sea the trust of his streams.
 Pain and woe forego their might,
 To be the slaves of fair delight,
 Fear and pity disentwine
 Their aching beams in colours fine.

And the rapture of woodland spring
 Is stay'd in its flying ;
 And death hath no sting
 For beauty undying.

After darkness thy leaping sight !
 After dumbness thy dancing sound !
 After fainting thy heavenly flight !
 After sorrow thy pleasure crown'd !
 O enter the garden of man's delight !
 Thy solace is found !

X.

But thou, O Queen of sinless grace,
 Now to our prayer unveil thy face,
 Awake again thy beauty free.
 Attune our lives with high romance,
 With lyric song and choric dance,
 Hymn and holy symphony.

Our thronging strength to the ends of the earth,
 Shall with a myraid voiced song go forth.
 To lead o'er all the world's wide ways,
 God's everlasting praise ;
 And every heart inspire
 With the joy of man in the beauty of love's
 desire.

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INVOCATION TO MUSIC.

C. H. H. PARRY.

PIANO.

Moderato.

mf

The first system of the piano score is in 4/4 time and B-flat major. It begins with a piano introduction marked 'Moderato' and 'mf'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

cres.

cres. sempre.

The second system continues the piece, showing a gradual increase in volume. The right hand has a more active melodic line with some triplets, and the left hand continues with a consistent eighth-note accompaniment. The dynamic markings 'cres.' and 'cres. sempre.' indicate the intended volume progression.

ff

The third system reaches a fortissimo ('ff') dynamic. The right hand features a dense texture with many sixteenth notes, and the left hand continues with a rhythmic accompaniment. The overall intensity of the music increases significantly.

f

mf

poco cres.

A

The fourth system shows a dynamic shift. It begins with a forte ('f') dynamic, then moves to mezzo-forte ('mf') and ends with a 'poco cres.' marking. A section labeled 'A' is indicated by a bracket above the right-hand staff. The tempo remains moderate.

Animando.

cres.

The fifth system is marked 'Animando', indicating an increase in tempo. It begins with a 'cres.' marking and features more complex rhythmic patterns, including triplets in both hands. The music becomes more technically demanding and energetic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and dynamic markings such as *cres.* and *f*.

Second system of musical notation, continuing the piece with triplets and dynamic markings such as *f*.

Third system of musical notation, including a key signature change to B major (B) and dynamic markings such as *f*.

Fourth system of musical notation, featuring triplets and dynamic markings such as *dim.*

Fifth system of musical notation, concluding the piece with a *p* dynamic marking and *dim.* markings.

C SOPRANO.

mf cres.

ALTO.

My-riad voic-ed Queen,

TENOR.

My-riad voic-ed Queen,

my-riad voic-ed

BASS.

My-riad voic-ed Queen,

my-riad voic-ed Queen,

My-riad voic-ed Queen, . . .

my-riad voic-ed Queen,

my -

p

cres.

my-riad voic-ed Queen, En - chan - - tress of the air!

Queen, En - chan - - tress of the air!

my-riad voic-ed Queen! En - chan - - tress of the air!

my-riad voic-ed Queen! En - chan - - tress of the air!

ff Bride of the life of man!

mf For thee with tuneful

ff Bride of the life of man!

mf For thee with tuneful

ff Bride of the life of man!

mf For thee with tune - ful

Bride of the life of man!

For thee with

high . . a - dor - ing choir,

reed, . . With string and horn, And high a - dor - ing choir, A *mf*

reed, . . With string . . and horn, . . And high - a - dor - ing choir, A *mf*

reed, With string and horn, And high . . a - dor - ing choir, A *mf*

tune - ful reed, With string and horn, And high a - dor - ing choir, A *mf*

The piano accompaniment consists of a right-hand part with eighth-note patterns and triplets, and a left-hand part with chords and eighth notes.

cres. wel - - come we pre - pare, a wel - - come we pre -

cres. wel - come, a wel - - come we pre - pare, a

cres. wel - come, a wel - come we pre - pare, a

cres. wel - come, a wel - come, a wel - come, a

The piano accompaniment continues with similar rhythmic patterns, including triplets and chords.

- pare, With tune - ful reed, with string and horn, A *cres.*

wel - - come we pre - pare, With tune - ful reed, . . with string and horn, . . *cres.*

wel - come we pre - pare, . . With tune - ful reed, with string and *cres.*

wel - come we pre - pare, With tune - ful reed, with string and *cres.*

The piano accompaniment features a steady eighth-note accompaniment with occasional chords and triplets.

wel - come we pre-pare.

A wel - come we pre-pare.

horn, . . . A wel - come we pre-pare.

horn, A wel - come we pre-pare.

f 3 3 3 3

tranquillo dolce.

mf In sil-ver speaking mir-rors of de -

p *mf* In sil-ver speaking mir-rors of de -

tranquillo dolce. *p*

In *p*

In

dim. *p*

- sire— In joy-ous ra - vish-ment of mys - te-ry, With

- sire— In joy-ous ra - vish-ment of mys - te-ry, With

sil-ver speaking mir-rors of de-sire— In joy-ous ra - vish-ment of mys - te-ry,

sil-ver speaking mir-rors of de-sire— In joy-ous ra - vish-ment of mys - te-ry,

heaven - ly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

heaven - ly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

With heavenly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

With heavenly e - cho of thoughts that dream - ing lie, Chained in un - born ob -

- li - vion drear, Thy ma - ny heart - ed

- li - vion drear, Thy

- li - vion drear, Thy

- li - vion drear, Thy

grace restore Un - to our isle, our own to be! And

ma - ny heart - ed grace restore, our own to be!

ma - ny heart - ed grace restore Un - to our isle, our own to be!

ma - ny heart - ed grace restore, our own to be! And

cres. make a-gain our gra - ces three, *cres.* and make a-gain our

mf And make a-gain our gra-ces, *cres.* and make a - gain, . . . and make a-gain our

mf And make a-gain our gra-ces, *cres.* and make a - gain, . . . and make a-gain our

make a - gain our gra - ces three, and make a - gain our

ff gra - ces three, and make a - gain *rit.* our gra - ces

ff gra - ces three, and make a - gain *rit.* our gra - ces

ff gra - ces three, and make a - gain, make a - gain our gra - ces *rit.*

ff gra - ces three, and make a - gain, make a - gain our gra - ces *rit.*

G

three.

three.

three.

three.

G *Animato*

f

Allegretto tranquillo. SOPRANO SOLO.

p Turn, . . . O re -

Turn, . . . O re - turn! . . .

p Turn, . . . O re - turn! . . .

Turn, . . . O re - turn! . . .

p Turn, . . . O re - turn! . . .

Turn, . . . O re - turn! . . .

Allegretto tranquillo.

p turn! . . . *mf* turn, O re .

pp

H *cres.*

- turn! In mer - ry Eng - land, Fos - tered thou wert with

CHORUS.

pp Turn, O re - turn! In mer - - ry Eng - land, Fos - tered thou

pp Turn, O re - turn! In mer - - ry Eng - land, Fos - tered thou

pp Turn, O re - turn! In mer - - ry Eng - land, Fos - tered thou

pp Turn! . . . In mer - - ry Eng - land, Fos - tered thou

in - fant li - ber - ty, Her wild-wood once was dear to thee,

wert with in-fant li - ber - ty, Her wild-wood once was

wert with in-fant li - ber - ty, Her wild - wood

wert with in-fant li - ber - ty, Her wild - wood

wert with in-fant li - ber - ty, Her wild-wood once was

cres. Her for-est dells a - woke to thee, *cres.* Where shade and sunlight flickered, And the
 dear to thee, Her for-est dells a - woke to thee, Where shade and sunlight flickered,
 once was dear to thee, Her dells a - woke to thee,
 once was dear to thee, . . . The dells a -
 dear to thee, Her for-est dells a - woke to thee, When sun - light

wa - - - - - ters sang. **K**
 And the wa - ters sang.
 And the wa - ters sang.
 - woke, And the wa - ters sang.
 flickered, And the wa - ters sang.

SOPRANO SOLO.
p There the birds with ti - ny art, Earth's im - me - mo - rial

cradle tune, War - - ble at dawn To fern . . and

fawn, In the budding thickets Mak-ing mer - - ry;

While for their love The prim-rose faint Floods all the

shade . . With youthful scent.

poco rit. **L** *a tempo.*

cres.

Vivace.
mf Come! come!
mf Come! come!
mf Come! come!
mf Come! come!
Vivace.

M *mf* *Animato.*
 thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
mf thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
mf thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
mf thy jo-cund spring re - new, By lakes of hy - a - cin-thine blue : Thy
M *Animato.*

beau - ty shall en - chant the bux-om May ; And all the sum-mer months shall
 beau - ty shall en - chant the bux-om May ; And all the sum-mer months shall
 beau - ty shall en - chant the bux-om May ; And all the sum-mer months shall
 beau - - ty shall en - chant the May ; And all the summer months shall

screen thy way . . . With flower - y gear, . . . Till un - der

screen . . . thy way With flower - - y gear, . . . Till un - der

screen thy way . . . With flower - - y gear, . . . Till un - der

screen thy way With flower - - y gear, . . . Till un - der

fruit and ber - ry, The tall brake . . . grow-eth gold - - en with the

fruit and ber - ry, The tall brake . . . grow-eth gold - - en with the

fruit and ber - ry, The tall brake . . . grow-eth gold - - en with the

fruit and ber - ry, The tall brake . . . grow-eth gold - - en with the

year.

year.

year.

year.

Re - turn, re

Re - turn, re - turn, . . .

Re - turn, re - turn, . . .

Re - turn,

- turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

re - turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

re - turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

re - turn! Join hands with Li - ber - ty, She shall thine hand - maid be!

Come with song.. and mu - sic gay, come, come,
 Come with song.. and mu - sic gay, come, come,
 Come with song and mu - sic gay, come, come,
 Come with song and mu - sic gay, come, come,

8va
R
 come . . . with song and dance, and mu - sic gay, with
 come, come with song and dance, and mu - sic gay, with
 come, come, come with song and dance, and mu - sic
 come, come, come with song and dance, and mu - sic

R
 song.. and dance, and mu - sic gay! . . . Re - turn, . . .
 song and dance, and mu - sic gay! Re - turn, re -
 gay, with song.. and dance, and mu - sic gay! Re -
 gay, with song.. and dance, and mu - sic gay! Re - turn, . . .

re - turn . . . to mer-ry Eng - land, to

turn re - turn to mer-ry Eng - land, to

turn to mer-ry Eng - land, to mer-ry Eng - land,

re - turn, re - turn, re -

S.

mer-ry Eng-land, to mer-ry Eng-land, re - turn, en - chan -

mer-ry Eng-land, to mer-ry Eng-land, en - chan -

to mer-ry Eng-land, re - turn, re - turn, re - turn, en -

turn to mer-ry Eng - land, re - turn, en -

cres.

- tress, My-riad voic - ed Queen, . .

- tress, My-riad

chan - tress,

- chan - tress, re - turn, en - chan - tress, re -

ff

Allegro alla breve.

Queen, . . .

my-riad voic-ed Queen, . . . my-riad voic-ed Queen, . . .

voic-ed Queen, my-riad voic-ed Queen, re-

My-riad voic-ed Queen, . . . my-riad voic-ed Queen, . . . re- turn, . . .

- turn, re- turn, My-riad voic-ed Queen, my-riad voic-ed

re- turn, . . . en- chan- - - tress, re-

- turn, re- turn, en- chan- - - tress, re-

re- turn, . . . en- chan- - - tress, re-

Queen, re- turn, en- chan- - - tress, re-

- turn!

- turn!

- turn!

- turn!

Allargando sempre al fine.

TENOR SOLO.

Allegretto tranquillo.

p

dim. pp

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and features a steady eighth-note accompaniment with occasional triplets. The dynamics range from piano (*p*) to pianissimo (*pp*).

TENOR SOLO.

p

Thee, fair Po - et - ry oft hath

The second system features the vocal line on a single staff in tenor clef. The piano accompaniment continues on two staves. The lyrics are "Thee, fair Po - et - ry oft hath". The dynamics are marked *p*.

A

sought, Wan - der - ing lone in way - ward thought,

The third system continues the vocal line and piano accompaniment. The lyrics are "sought, Wan - der - ing lone in way - ward thought,". A section marked *A* begins. The piano accompaniment includes a triplet in the right hand.

p

In lev - el meads by

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "In lev - el meads by". The dynamics are marked *p*. The piano accompaniment features a triplet in the right hand.

glid - ing streams, When sun - mer noon . . . is full . . of

B
dreams. And thy sweet airs her soul in - vade,

Haunt - ing re - tired . . the wil - - - low shade.

C *pp*
Or in some or - chard's wall - ed

nook She com - munes with her an - cient book, Be -

neath the branch - es wav - ing low, While the high sun in

cres.

cloud - less glow, Smit - eth all day . . the long . . hill - side, With

cres.

cres.

ri - pen - ing corn - fields wav - - - ing wide.

f *Allargando.* *D a tempo.*

f *Allargando.* *f a tempo.*

cres. *dim.*

There if thou wan - der all . . the year, No jar . . of man shall

p

reach thine ear;

mf *dim.*

On - ly a - while . . . the dis - tant sound . . . From hidden vil - lages a -

p *p*

- round, Thread - ing the glades and wood - y heights, is borne . . .

p *poco cres.* *pp*

. . . Of bells that dong . . . the Sab² - bath morn. . .

p *ppp*

dim.

CHORUS.

Maestoso energico.

f

dim.

A CHORUS.
SOPRANO. *mf* *f*

The mon - strous sea with me - lancho - ly war,

ALTO. *mf* *f*

The mon - strous sea with me - lancho - ly war,

TENOR. *mf* *f*

The mon - strous sea with me - lancho - ly war,

BASS. *mf* *f*

The mon - strous sea with me - lancho - ly war,

A

mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal
mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal
mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal
mf cres. Moat - eth a - bout our cas - tled shore, His world - wide el - e - men - tal

mf cres.

moan, Gird - eth our lives with trag - ic
 moan, Gird - eth our lives with trag - ic
 moan, Gird - eth our lives with trag - ic
 moan, Gird - eth our lives with trag - ic

f

zone. A - while to the wind he a -
 zone. A - while to the wind he a -
 zone. A - while to the wind he a -
 zone. A - while to the wind he a -

mf cres.
mf cres.
mf cres.
mf cres.

dim. *ff*

ff

- wakes. His seeth - ing ridg - es go

- wakes. His seeth - ing ridg - es go

- wakes. His seeth - ing ridg - es go

- wakes. His seeth - ing ridg - es go

fol-low-ing, fol-low-ing row .. on row, .. Lashed with hail

fol-low-ing, fol-low-ing row on row, .. Lashed with hail

fol-low-ing, fol-low-ing row on row, Lashed with hail

fol-low-ing, fol-low-ing row on row, Lashed with hail

and withering snow, And ev - er dauntless hearts, ..

and withering snow, And ev - er dauntless hearts, ..

and withering snow, And ev - er dauntless hearts, ..

and withering snow, And ev - er dauntless hearts, ..

ff

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

and ev - er dauntless hearts . . . out-ride The or - phaning wa - ters,

wild and wide.

wild and wide.

wild and wide.

wild and wide.

f

D

dim.

pp But
pp But
pp But
pp But

Meno mosso. tranquillo.

when the winds, out-tired or fled, Have left . . the droop - ing barks un-sped,
 when the winds, out-tired or fled, Have left the droop - ing barks un-sped,
 when the winds, out-tired or fled, Have left . . the droop - ing barks un - sped,
 when the winds, out-tired or fled, Have left the droop - ing barks un-sped,

Meno mosso.
pp tranquillo.

12 12 12 12

dim.

pp Gen - tly in calm his waves he swayeth, And with the gentle moon - - light play - eth, . .
pp Gen - tly in calm his waves he swayeth, And with the gen - tle moon - light play - eth, . .
pp Gen - tly in calm his waves he swayeth, And with . . the gen - tle moon - light play - eth, . .
pp Gen - tly in calm his waves he sway - eth, And with the gen - tle moon - light play - eth, And

dim.
dim.
dim.
dim.

dim.

8

*poco cres.**poco cres.**poco cres.**poco cres.**poco cres.**pp**pp**pp**pp**rit.**rit.**rit.**tranquillo.**rit.*

F a tempo.

pp - fold - ed sheep. In the twink-ling smile . . of his boundless

pp - fold - ed sheep. *a tempo.* In the twink-ling smile . . of his boundless

pp - fold - ed sheep. *a tempo.*

pp - fold - ed sheep. *a tempo.*

p a tempo.

slum - ber,

slim - ber,

mf To the rhythm of oars, when the wild herds of his

mf To the rhythm of oars, when the wild herds of his

f cres. When they toss their manes with de -

f cres. When they toss their manes with de -

cres. free - dom Out - num - ber the sands of his shores, *f cres.* When they toss their manes with de -

cres. free - dom Out - num - ber the sands of his shores, *f cres.* When they toss their manes with de -

cres.

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

- light O'er the un-pas-tur-ing field of the flood, When the wa-ters have glowed with

ff blood, And hearts have laughed in the fight.

ff blood, And hearts have laughed in the fight.

ff blood, And hearts have laughed in the fight.

ff blood, And hearts have laughed in the fight.

f

H Re-turn, O Muse! re-turn, re-turn! . . .

H Re-turn, O Muse! re-turn, re-turn! . . .

H Re-turn, O Muse! re-turn, re-turn! . . .

H Re-turn, O Muse! re-turn, re-turn! . . .

poco sostenuto.

rit.

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

In the old sea songs of re-nown, In the noise of battle and vic-to-ry, By the

might - y life and the change-ful voice Of the world en - cir - cling sea ; We have

might - y life and the change-ful voice Of the world en - cir - cling sea ; We have

might - y life and the change-ful voice Of the world en - cir - cling sea ;

might - y life and the change-ful voice Of the world en - cir - cling sea ;

call - ed, we have call - ed, we have call - ed, O

call - ed, we have call - ed, we have call - ed, O

We have call - ed, we have call - ed, we have call - ed,

We have call - ed, we have call - ed, we have call ed,

Muse, O Muse, O Muse

Muse, O Muse, O Muse

O Muse, O Muse, Muse

O Muse, O Muse, Muse

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Muse, O Muse, O Muse", "Muse, O Muse, O Muse", "O Muse, O Muse, Muse", and "O Muse, O Muse, Muse".

of our isle, to thee.

of our isle, to thee.

of our isle, to thee.

of our isle, to thee.

of our isle, to thee.

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "of our isle, to thee.", "of our isle, to thee.", "of our isle, to thee.", and "of our isle, to thee.". The piano accompaniment includes a forte (*ff*) dynamic marking and several accents (*>*) over the notes.

tr

The third system of the musical score shows the piano accompaniment continuing. It features a trill (*tr*) in the right hand. The system concludes with a double bar line and a repeat sign.

83989

DUET.

Andante appassionato. SOPRANO. *p*

Love . . . to love

Andante appassionato.

p *dim.* *pp*

call - eth,

TENOR. *p*

Love . . . to love re - pli - eth,

From the ends of the earth O - ver the dawning and

f *dim.* *p* *f*

A sostenuto.
p
 dark - en - ing lands. Love . . com - eth un - to love,
p
 Love . . com - eth un - to

rit. *a tempo.* *Animato.*
rit. *a tempo.*
 love . . cometh un - to love,
 love, cometh un - to love, *f*
 To the pangs of de -

Animando.
f *cres.*
 - sire, To the heart by courage and might escaped from hell.
Animando.
f *cres.* *f* *cres.*

B
f *sempre animando.* *p cres.*
 Es - caped from torment of burn - ing fire, From the sighs of the drowning man,
B
sempre animando. *p cres.* *3*

From ship - wreck of fear and pain, From the ter - ror of night,

C dolce. tranquillo.
All man - kind by love shall be band - ed To bat - tle with e - vil, the

ma - ny hand - ed, . .
The spi - rit of man . . on beau - ty feed - eth, The air - y fan -

He re - gard - eth the truth in the hea - ven - ly height, In
cy he heed - eth.

cres. change-ful pav - il - ions of love - - li-ness dight, *p* The all -
 The all -

cres. *p*

Poco animando.
 - nur - tur - ing sun that knows not the night, The
 - nur - tur - ing sun that knows not the night, The

Poco animando.

cres. beau - ty of earth, And the sweet birds' mirth, The
cres. beau - ty of earth, And the sweet birds' mirth, The

cres.

sigh of the pines, And the star - - ry signs;
 sigh of the pines, The star - ry signs;

cres. 3

But out of his heart . . . there well-eth

mf

ff dim. *p cres.* *ff*

ev-er, Di-vine de-light— a deep, har-mo-nious riv-er Of

p *cres.*

Pas-sion that run-neth, that run-neth ev-er, To the ends of the earth and

cri-eth!

ff

f

And love . . . from the heart of man, to the

And love from the heart of man,

mf

heart . . . of man re - turn - eth, and love to the

to the heart . . . of man re - turn - eth, and love . . .

p

p

cres. *rit.* *ff*

heart of man, to the heart . . . of man re - turn - eth, Strong in the

cres. *rit.* *ff*

to the heart . . . of man re - turn - eth, Strong in the

cres. *rit.* *f*

deeds he hath done, Glad for the vic - to - ry won,

deeds he hath done, Glad for the vic - to - ry won,

3 3 3 3

On the wings of de - sire, *cres.* on the wings of de -

On the wings of de - sire, *p*

- sire, *rit.* O - ver the dawn - ing and

on the wings of de - sire, *rit.* O - ver the

dark - en - ing lands, *Tempo 1mo.* *pp* Love . . com-eth un - to love,

dawn - ing and dark - en - ing lands, *pp* Love . . com-eth un - to

love . . com-eth un - to love. *rit.* *p*

love com-eth un - to love. *p*

DIRGE.

Maestoso.

Bass Solo. *mf*

To me, to me, . . . Fair-hearted goddess,

A

come!

To sor

row, come!

mf

p

Where by the grave I lin - ger, dumb.

With sor

p

mf

row bow thine head, . . . For all my beau - ty is

B
dead.

C
Leave free-dom's vaunt, leave hap-py thought a - while, . . .

. . . Content thee with thy so-lemn style . . . Of heaven - ly peace.

D *cres. molto.*

Thou on - ly canst con - sole, Thou canst the e -

- ter-nal clouds un - roll. Speak thou, my griefs,

poco cres. *mf*

... that so from pain My spi - rit yet may rise, to

love a - gain . . . The truth . . . un - known, that keeps our

p *dim.* *pp*

faith: The beau - ty un - seen that bates our breath: The heaven that

doth . . . our joys re - new, pp
And

drink-eth up our tears, as pp

dew. Animando.

La-ment, la-ment ! Fair-hearted queen, lament with me; For when thy

se - er died, no song was sung, Nor for thy he-roes slain, by land or sea,

Hath hon-our found a tongue, *G* They died, un-sung, un-crowned,

And no me-mo-rial found, Nor aught of beau-ty can we frame, Wor-

- thy their no-ble name. Let i-dle mirth go bare,

Make mute the dancing string, *H ad lib.* A-dorn with thy ma-jes-tic con-so-

colla voce. *dim.*

- la-tion Our mor-tal suf-fer-ing, *pp* Lest from our pain

We ne'er a - rise, to see a - gain

p I
The truth . . un - known, that keeps our

faith : The beau - ty un - seen that bates our

mf *cres.*
breath : The heaven that doth our joys . . re -

- new, *K* *p* And drink - eth up our

p *pp*

tears, as dew.

f *dim.*

dim. *dim. sempre.* *dim.*

Moderato.
CHORUS. SOPRANO.

p

Man, born of de - sire, Com - eth out of

ALTO.

Man, born of de - sire, Com - eth out of

TENOR.

Man, born of de - sire, Com - eth out of

BASS.

Man, born of de - sire, Com - eth out of

Moderato.

pp *p*

p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -
p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -
p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -
p cres. night, A wan - der - ing spark of fire, *cres.* A lone - ly word of e -

ter - nal thought, *f* E - cho - ing in chance, and for - got. *pp*
 - ter - nal thought, *f* E - cho - ing . . . in chance, and for - got. *pp*
 - ter - nal thought, *f* E - cho - ing in chance, and for - got. *pp*
 - ter - nal thought, *f* E - cho - ing . . . in chance, and for - got, *pp*

He see - eth the sun, He
 He see - eth the sun, He
 He see - eth the sun, He
 He see - eth the sun, He

cres. *mf* *cres.*

call - eth the stars by name, He sa - lu - teth the flowers, The won - ders of land and
 call - eth the stars by name, He sa - lu - teth . . the flowers, The won - ders of
 call - eth the stars by name, He sa - lu - teth . . the flowers, The won - ders of
 call - eth the stars by name, He sa - lu - teth the flowers, The won - ders of land and

M
mf sea, The moun - tain towers of ice and air He
 land and sea, The mountain towers of ice and air
 land and sea, The mountain towers . . of ice and air . . .
mf sea, The moun - tain towers of ice and air He
M 3 3 3 3 3 3 3 3 3 3 3 3

see-eth, and call - eth them fair.
 He see-eth, and call - eth them fair.
 He see-eth, and call - eth them fair.
 see-eth, and call - eth them fair.
 3 3 3 3 3 3 3 3
cres. molto.

Then he hid - eth his face, Whence he came to pass a - way, Where

Then he hid - eth his face, Whence he came to pass a - way, Where

Then he hid - eth his face, Whence he came to pass a - way, Where

Then he hid - eth his face, Whence he came to pass a - way, Where

all is for - got, Un - made, lost for aye, With the

all . . . is for - got, Un - made, lost for aye, for aye,

all is for - got, Un - made, lost for aye, for aye,

all is for - got, Un - made, lost for aye, for aye,

things that are not.

With the things that are not.

With the things that are not.

With the things that are not.

Allegro energico.

He striv-eth to know; To un-

He striv-eth to know; To un-

He striv-eth to know; To un-

He striv-eth to know; To un-

- ravel the mind That veileth in hor-ror.

- ravel the mind That veileth in hor-ror.

- ravel the mind That veileth in hor-ror.

- ravel the mind That veileth in hor-ror.

To vanquish his fate, No hindrance he, No curse will brook,

To vanquish his fate, No hindrance he, No curse will brook,

To vanquish his fate, No hindrance he, No curse will brook,

To vanquish his fate, No hindrance he, No curse will brook,

He maketh a law, No ill shall be, He maketh a law, No

He maketh a law, No ill shall be, He maketh a law, No

He maketh a law, No ill shall be, He maketh a law, No

He maketh a law, No ill shall be, He maketh a law, No

ill shall be. Then he hid - eth his

ill shall be. Then he hid - eth his

ill shall be. Then he hid - eth his

ill shall be. Then he hid - eth his

face, Whence he came to pass a-way, Where all is for -

face, Whence he came to pass a-way, Where all . . is for -

face, Whence he came to pass a-way, Where all is for -

face, Whence he came to pass a-way, Where all . . is for -

got, Un-made, lost for aye, With the things that are not.

got, Un-made, lost for aye, With . . . the things that are not.

got, Un-made, lost for aye, With . . . the things that are not.
With . . . the things that are not.

got, Un - made, lost for aye, With the things that are not.

dim. *P Lento sostenuto.*

p

poco cres. *cres.*

f *dim.* *p*

f *dim.*

rit. SOPRANO SOLO. *Più lento.*

Re-joyce ye dead, where-e'er your spi-rits dwell, Re -

dim. *rit.* *pp* *Più lento.*

joyce that yet on earth your fame is bright, And that your

cres. *f*

names, remember'd day and night, Live on the lips, of those who love you

f *p* *dim.*

well.

CHORUS.

Re-joyce ye dead, where - e'er your spi-rits dwell, Re -

Re-joyce ye dead, where-e'er your spi-rits dwell,

Re-joyce ye dead, . . . where-e'er your spi-rits dwell, . . .

Re - joyce ye dead, where - e'er your spi - rits dwell, Re -

well.

CHORUS.

Re-joyce ye dead, where - e'er your spi-rits dwell, Re -

Re-joyce ye dead, where-e'er your spi-rits dwell,

Re-joyce ye dead, . . . where-e'er your spi-rits dwell, . . .

Re - joyce ye dead, where - e'er your spi - rits dwell, Re -

- joice . . . that yet, your fame is bright, And that your
 Re - joice that yet, your fame is bright,
 . . . Re - joice . . . that yet, . . . your fame is bright,
 - joice that yet, your fame is bright, And that your

names, re - mem - ber'd day and night, Live in the
 And that . . . your names, re - mem - ber'd day and night, Live . . .
 And that your names, . . . re - mem - ber'd day and night, . . .
 names, re - mem - ber'd day and night, Live in the

mf cres.

'Tis ye that con-quer'd have . . the powers of

dim.

hearts, of those who love you well !

dim.

. . . in the hearts, of those who love you well !

dim.

. . . Live in the hearts, of those who love you well !

dim.

hearts, of those who love you well !

hell !

Each with the

mf cres. molto.

'Tis ye that con-quer'd have . . the powers of hell !

mf cres. molto.

'Tis ye that con-quer'd have . . the powers of hell !

mf cres. molto.

'Tis ye that con-quer'd have . . the powers of hell !

mf cres. molto.

'Tis ye that con-quer'd have the powers of hell !

cres.

f

dim.

spe - cial grace . . . of your de - light, of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

Each with the spe-cial grace of your de -

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The next five staves are vocal parts for different voices, each with the lyrics "Each with the spe-cial grace of your de -". The piano accompaniment is on the bottom staff, featuring a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. Dynamics include *mf* and *p*.

- light.

- light.

- light.

- light.

- light.

- light.

The second system of the musical score consists of six staves. The top five staves are vocal parts, each with the lyrics "- light.". The piano accompaniment is on the bottom staff, continuing the complex, flowing melody from the first system. Dynamics include *mf* and *p*.

T

Animando.

mf

Now are ye spher-ed, and have star - ry names, now are ye
 Now are ye spher-ed, and have star - ry names, Behind the sun ye climb,

mf

Animando.

Now are ye spher-ed, and have

spher - ed, now are ye spher-ed, now are ye spher - ed,
 Now are ye spher - ed, Be-hind the sun ye climb, be-hind the
 Now are ye spher-ed, and have star - ry names, now are ye spher - ed, Be-hind the
 star - ry names, now are ye spher - ed, Be-hind the sun ye

Be-hind the sun ye climb, be-hind the sun,
 sun, Now are ye spher-ed, and have star - ry names, Be-hind the
 sun ye climb, be-hind the sun, be-hind . . the sun ye
 climb, be-hind the sun ye climb, To light the glooms of

be-hind the sun ye climb, . . . be-hind the sun, . . .
 sun ye climb, be-hind the sun . . . ye climb To
 climb, Now are ye sphered, and have star-ry names, Be-hind the sun, . . . be-hind the
 time, Be-hind the sun ye climb, To light the glooms of

Allargando. *Allegro moderato.*
 . . . To light the glooms of time With death - less fame, with
 light the glooms of time With death - less fame, with
 sun, To light the glooms of time With death - less fame, with
 time, the glooms of time With death - less fame, with
Allargando. *Allegro moderato.*
f

death - less fame, To light the glooms . . . of time, With
 death - less fame, To light the glooms of time, With
 death - less fame, . . . To light the glooms of time, With
 death - less fame, To light the glooms of time, With

U

death - less fame, with death - less fame,
 death - less fame, with death - less fame,
 death - less fame, with death - less fame,
 death - less fame, with death - less fame,

Now have ye
 Now have ye
 Now have ye
 Now have ye

star - ry names, . . . Be - hind the sun ye climb . . .
 star - ry names, . . . Be - hind the sun ye climb . . .
 star - ry names, . . . Be - hind the sun ye climb . . .
 star - ry names, . . . Be - hind the sun ye climb . . .

To light the glooms of
 To light the glooms of
 To light the glooms of
 To light the glooms of

time, With death - less
 time, With death - less;
 time, With death - less;
 time, With death - less

Poco a poco rit.

fame, with death - less fame, with death - - less
 fame, with death - less fame, with death - - less
 fame, with death - less fame, with death - - less
 fame, with death - less fame, with death - - less

X SOPRANO SOLO.
p tranquillo.

Now are ye sphered, and have star-ry names, Be-hind the sun ye climb . . .

fame, To light the glooms of time, . . . With

fame, To light the glooms of time, . . . With

fame, To light the glooms of time, . . . With

fame, To light the glooms of time, . . . With

To light . . the glooms of time, With death - less fame.

death - less fame, with death - less fame.

death - less fame, with death - less fame.

death - less fame, with death - less fame.

death - less fame, with death - less fame.

cres. *sf*

TRIO.

Allegro vivace.

f

SOPRANO SOLO. *f*

O en - ter with me the gates of de - light, The gates of the

cres.

gar - den of man's de - sire, Where spi - rits touched by heaven - ly fire, . .

p rit. **A**

. . . Have plant - ed the trees of life.

rit. p a tempo. poco cres.

Bass Solo. *mf*

While we slept in ter - ror of night, La - den with sor - rows, chained, and dumb ; . .

Sud - den - ly, while we slept, Our

heaven is come. For ma - ny a mas - ter,

TENOR SOLO. *mf*

in toil and strife, Through the ter - ror, had found a way, And

cres.

sto - len the hea - ven - ly fire Of the ev - er - last -

cres. **B** *cres.*

ing day.

SOPRANO SOLO. *f*

O en - ter with me the gates of de-light, The gates of the

TENOR SOLO. *f*

En - - ter the gates of de-light, The gates of the

BASS SOLO. *f*

O en - ter with me the gates, The gates of the

gar - den of man's de - sire, Where spi - rits touched by heaven - ly fire, . .

gar - den of man's de - sire, . . Where spi - rits touched by heaven - ly fire, Have

gar - den of man's de - sire, Where spi - rits touched by heaven - ly fire, . .

cres.

Have plant - - ed the trees of life, Where spi - rits touched by

plant - - ed the trees . . . of life, Where spi - rits touched . . by

Have plant - - ed the trees of life, Where spi - rits touched . . by

rit.

heaven-ly fire, Have plant-ed the trees of life.

heaven - ly fire, . . Have plant-ed the trees of life.

heaven - ly fire, . . Have plant-ed the trees of life.

rit. *p* *a tempo.* *f* *sf*

TENOR SOLO.

To thee, O man, the

dim. *p*

sun his truth hath given, The moon hath whispered in

p

love her sil - ve - ry dreams, Night hath un - locked, for

thee, the star - ry hea - ven, For thee, . . . the sea, the

trust . . . of his streams.
BASS SOLO. *mf*

Pain and woe fore-go their might, To be the

slaves of fair de - light, Fear and pi - ty dis - en - twine Their ach - ing

p

E *f* *Animato.*

And the rap - ture of wood - land

beams in col - ours fine. And the rap - ture of wood - land

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'And the rap - ture of wood - land'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords. The key signature has three flats, and the time signature is 3/4. The system includes dynamic markings 'f' and 'Animato.', and a section marked 'E'.

spring, Is stayed in its fly - ing, And

spring, Is stayed in its fly - ing, And

The second system continues the vocal and piano parts. The vocal line has the lyrics 'spring, Is stayed in its fly - ing, And'. The piano accompaniment features a prominent triplet pattern in the right hand. The system includes dynamic markings 'f' and 'Animato.', and a section marked 'E'.

rit. *a tempo.*

death hath no sting For beau - ty un - dy - ing.

rit. *a tempo.*

death hath no sting For beau - ty un - dy - ing.

The third system features a vocal line and piano accompaniment. The vocal line has the lyrics 'death hath no sting For beau - ty un - dy - ing.'. The piano accompaniment includes a section marked 'p' (piano) and 'rit.' (ritardando), followed by 'a tempo.'. The system includes dynamic markings 'p', 'rit.', and 'a tempo.', and a section marked 'E'.

cres.

The fourth system shows the piano accompaniment continuing. It features a right-hand part with chords and a left-hand part with a steady bass line. The system includes a dynamic marking 'cres.' (crescendo).

F *Meno mosso.*

p Af - ter dark - - - ness thy leap - ing sight!

p Af - ter dark - ness thy leap - ing sight!

Meno mosso. Af - ter dark - ness thy leap - ing sight!

f

p Af - ter dumb - ness thy danc - ing sound!

p Af - ter dumb - - - - ness thy danc - ing sound!

p Af - ter dumb - ness thy danc - ing sound!

p *dim.*

p *cres. molto.* Af - ter faint - ing thy heaven - ly flight!

p *cres.* Af - ter faint - ing thy heaven - ly flight!

p *cres.* Af - ter faint - - - ing thy heaven - ly flight!

mf

p espressivo. *pp*

Af - ter sor - row, af - ter sor - row

p *pp*

Af - ter sor - row, af - ter sor - row

p *pp*

Af - ter sor - row, af - ter sor - row

dim. *pp* *p*

thy plea - sure crowned!

thy plea - sure crowned!

thy plea - sure crowned!

G *Animando.* *mf cres.*

f *Animato.*

O en - ter the gar - den of man's . . . de -

f

O en - ter the gar - den of de -

f

O en - ter the

f *Animato.*

- lig'it, O en - ter the gar -
 - light, O en - ter the gar - den of de -
 gar - den, O en - ter the gar - den of man's . . de -

- den, the gar - den, thy
 - light, . . . thy so - lace is found,
 - light, thy so - lace is found, thy

so - lace is found, thy so
 thy so - lace is found, thy
 so - lace is found, thy so - lace is found, thy

lace, thy so lace

so lace, is found,

so lace, thy so lace is found,

pp *pp*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'lace, thy so lace' and 'so lace, is found,'. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. Dynamics include *pp* (pianissimo).

p

is found.

p

is found.

p

is found.

p

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'is found.' on two staves. The piano accompaniment includes a triplet of eighth notes in the right hand and a corresponding bass line. Dynamics include *p* (piano).

p *p*

Detailed description: This system contains the fifth system of music, which is entirely for the piano. It features a complex accompaniment with triplets and other rhythmic patterns in both hands. Dynamics include *p* (piano).

CHORUS (FINAL).

Allegro, vivo.

p *cres.*

mf *poco a poco cres.*

cres.

f

dim.

dim.

The musical score is written for piano in 3/4 time. It consists of six systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#) and a tempo marking of 'Allegro, vivo.' The first system includes dynamics 'p' and 'cres.'. The second system includes 'mf' and 'poco a poco cres.'. The third system includes 'cres.'. The fourth system includes 'f'. The fifth system includes 'dim.' and a section marked 'A'. The sixth system includes 'dim.'. The score concludes with a final cadence in the bass clef.

SOPRANO.

poco cres.

Thou, O Queen, of sin - less grace, Now to our

ALTO.

poco cres.

Thou O Queen, of sin - less grace, Now to our

TENOR.

poco cres.

Thou, O Queen, of sin - less grace, . . . Now to our

BASS.

poco cres.

Thou, O Queen, of sin - less grace, . . . Now to our

cres.

prayer un - fold . . . thy face, A - wake . . . a - gain thy

cres.

prayer un - fold . . . thy face, . . . A - wake a - gain . . . thy

cres.

prayer un - fold thy face, . . . A - wake . . . a - gain thy

cres.

prayer un - fold thy face, A - wake . . . a - gain thy

B *cres.**cres. sempre.*

beau - ty free. . . At - tune our lives with high . . . ro -

*cres.**cres. sempre.*

beau - ty free. . . At - tune . . . our lives . . . with high ro -

*cres.**cres. sempre.*

beau - ty free. At - tune our lives with high . . . ro -

*cres.**cres. sempre.*

beau - ty free. At - tune . . . our lives . . . with high ro -

B *cres.*

dim.

- mance, Ly - ric, song, and cho - ric dance, With hymn and
 - mance, With ly - ric, song, and cho - ric dance, With hymn and
 - mance, Ly - ric, song, and cho - ric dance, With hymn and
 - mance, With ly - ric, song, and cho - ric dance, Hymn and

ho - ly sym - pho - ny.
 ho - ly sym - pho - ny.
 ho - ly sym - pho - ny.
 ho - ly sym - pho - ny.

f Our throng - ing strength to the ends of the earth,
f Our throng - ing strength to the ends of the earth,
f Our throng - ing strength to the ends of the earth, Shall with
 Our throng - ing strength to the ends of the earth,

Shall with a my-riad voic - ed song go forth,

Shall with a my-riad voic - ed song . . go forth,

my - riad voic - ed song . . go forth, Our throng - ing

Shall with my-riad voic - ed song go forth, Our

Our throng - ing strength to the

Our throng - ing strength to the ends of the

strength to the ends of the earth, . . Shall with my - riad

throng - ing strength to the ends of the earth, Shall with a

ends of the earth, Shall with a my - riad voic - ed song go

earth, Shall with my - riad voic - ed song . . go

voic - ed song, shall with a my - riad voic - ed

my - riad voic - ed song, Our throng - ed strength, our

forth, shall . . with a my - riad voic - ed song go forth, a myriad voic - ed
 forth, shall with a my - riad voic - - ed song, a my - - riad
 song, shall with a my - riad voic - - ed song, shall . . with a
 throng - ing strength, our throng - ing strength, shall . . with a my - - riad

song, a my-riad voic - ed song, with song, . . . with a my - riad,
 voic - ed song go forth, . . . with song . . . go
 my - riad voic - - ed song, our throng-ing strength shall go forth with
 voic - ed song go forth, go forth, . . with song, . . . with a

my - - - riad voic - ed song go forth.
 forth, with my - riad voic - ed song go forth.
 song, with my - riad voic - ed song go forth.
 my - riad voic - ed song. . . . To lead o'er all . . the

world's wide ways, God's . . . ev - er - last . . .

To lead o'er all . . . the world's wide ways,

To lead o'er all . . . the world,

ing praise, o'er all the world,

God's . . . ev - er - last . . . ing praise, God's ev - er -

God's . . . ev - er - last . . . ing praise, God's

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

God's . . . ev - er - last . . . ing praise,

last ing praise, God's
 ev - er - last ing praise,
 To lead o'er all . . . the
 . . . ev - er - last ing praise, To

ev - er - last
 world's wide ways, God's ev - er - last
 lead o'er all the world God's ev - er -

ing praise, To lead o'er all . . . the
 To lead o'er all . . . the world's wide ways,
 ing praise, God's ev - er - er -
 last ing praise, To

world's wide ways, God's
 God's ev - er - last - ing praise,
 last - ing praise,
 lead, God's ev - er - last - ing praise,
sempre cres.
 ev - er - last - ing praise, God's
 God's ev - er - last - ing praise, God's
 God's ev - er - last - ing,
 ev - er - last - ing praise;
 last - ing praise;
 ev - er - last - ing praise;
 ev - er - last - ing praise;
 8va.

And ev - 'ry

And ev - 'ry heart . . . in -
heart . . . in - spire, . . . ev - 'ry heart in

heart . . . in - spire, . . . And ev - 'ry heart . . . in -
heart . . . in - spire, . . . ev - 'ry heart . . .

- spire . . . With the joy . . . of man, . . .
- spire . . . With the joy . . . of
- spire . . . With the joy . . . of
. . . in - spire With the joy of

the joy . . of man, . . . with the joy . . of
 man, . . . with the joy . . of man, the joy of
 man, with the joy . . of man, . . . with the joy . . of
 man, . . . with the joy . . of man, the joy of

sf

man, . . . the joy . . of man, . . .
 man, . . . the joy of man, . . .
 man, . . . the joy . . of man,
 man, . . . the joy . . of man, *f*
 man, . . . the joy . . of

f

the joy of man,
 the joy of man,
 the joy of man,
 man, . . . the joy . . of man,

with the joy . . . of man, . . . in the beau - ty of
 with the joy . . . of man, in the beau - ty of
 with the joy, . . . the joy . . . of man, in the beau - ty of
 with the joy, . . . the joy, . . . in the beau - ty of
 with the joy . . . of man, . . . in the beau - ty of
 with the joy . . . of man, in the beau - ty of

f *poco dim.* *f* *poco dim.* *poco dim.* *poco dim.*

love's de - sire, . . . in the beau - ty, the beau - - ty of
 love's de - sire, . . . in the beau - ty, the beau - - ty of
 love's de - sire, . . . in the beau - ty, the beau - - ty of
 - ty of love, . . . in the beau - ty, the beau - - ty, the

cres. molto. *cres. molto.* *cres. molto.* *cres. molto.* *mf*

love's de - sire,

love's, of love's de - sire,
love, the beau - ty of love's de - sire,

love, the beau - ty, the beau - ty of love's de - sire,
beau - ty of love, of love's de - sire,

beau - ty of love's de - sire,

ff *f*

dim. *cres.*

f rit. cres. of love's de - sire.

f rit. cres. of love's de - sire.

f rit. cres. of love's de - sire.

f rit. cres. of love's de - sire.

f rit.

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

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BACH.				PRaise THE LORD ...	2/0	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	W. F. BRADSHAW.			
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THE PASSION (S. MATTHEW) ...	2/6	3/0	—	J. BRAHMS.			
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CHRISTMAS ORATORIO ...	2/0	2/6	4/0	SIGURD ...	5/0	—	—
MAGNIFICAT ...	1/0	—	—	J. C. BRIDGE.			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	DANIEL ...	3/6	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	RUDEL ...	4/0	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	J. F. BRIDGE.			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—	MOUNT MORIAH ...	3/0	—	—
BIDE WITH US ...	1/0	—	—	BOADICEA ...	2/6	—	—
A STRONGHOLD SURE ...	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	NINEVEH ...	2/6	3/0	4/0
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	THE INCHCAPE ROCK ...	1/0	—	—
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	THE LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	DUDLEY BUCK.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	THE LIGHT OF ASIA ...	3/0	3/6	5/0
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	EDWARD BUNNETT.			
J. BARNBY.				OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
REBEKAH (SOL-FA, 0/9) ...	1/0	1/6	2/6	W. BYRD.			
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
LEONARD BARNES.				CARISSIMI.			
THE BRIDAL DAY ...	2/6	—	4/6	JEPHTHAH ...	1/0	—	—
J. F. BARNETT.				F. D. CARNELL.			
THE ANCIENT MARINER (SOL-FA, 2/0) ...	3/6	4/0	5/0	SUPPLICATION ...	5/0	—	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	GEORGE CARTER.			
PARADISE AND THE PERI ...	4/0	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
THE WISHING BELL (Female voices) (SOL-FA, 1/-) ...	2/6	—	—	WILLIAM CARTER.			
BEETHOVEN.				PLACIDA ...	2/0	2/6	4/0
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	CHERUBINI.			
RUINS OF ATHENS ...	1/0	1/6	2/6	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	3/6
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
MOUNT OF OLIVES ...	1/0	1/6	2/6	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6	FOURTH MASS, IN C ...	1/0	1/6	2/6
COMMUNION SERVICE, IN C ...	1/6	—	3/0				
MASS, IN D ...	2/0	2/6	4/0				
THE CHORAL SYMPHONY ...	2/6	—	—				
Ditto, VOCAL PART (SOL-FA, 0/6) ...	1/0	—	—				
THE CHORAL FANTASIA (SOL-FA, 0/3) ...	1/0	—	—				
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—				
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JOB	4/0	—	—	MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0)	2/0	2/6	3/6
NAOMI	2/0	—	—	MYLES B. FOSTER.			
HAMILTON CLARKE.				THE LADY OF THE ISLES			
PEPIN THE PIPPIN (Operetta), both Notations (Ditto, Sol-FA, 0/9)	2/6	—	—	THE ANGELS OF THE BELLS (Female voices)...			
THE MISSING DUKE (Operetta) (Sol-FA, 0/9)	2/6	—	—	(Ditto, Sol-FA, 0/8)			
THE DAISY CHAIN (Operetta) (Sol-FA, 0/9)...	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9)			
DRUMS AND VOICES (Operetta) (Sol-FA, 0/9)	2/0	—	—	SNOW FAIRIES (Female voices)			
FREDERICK CORDER.				ROBERT FRANZ.			
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0)	2/6	—	—	PRaise YE THE LORD (117th Psalm)			
SIR MICHAEL COSTA.				NIELS W. GADE.			
THE DREAM	1/0	—	—	PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0
H. COWARD.				SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—	ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/6
F. H. COWEN.				ZION	1/0	1/6	2/6
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0	THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0
A SONG OF THANKSGIVING... ..	1/6	—	—	COMALA	2/0	2/6	4/0
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0	CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0	HENRY GADSBY.			
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9)	2/0	—	—	LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—
THE WATER LILY	2/6	—	—	ALCESTIS (Male voices)	4/0	—	—
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ...	1/6	—	—	COLUMBUS (Male voices)	2/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9)	2/0	—	—	F. W. GALPIN.			
THE ROSE OF LIFE (Female voices)	2/0	—	—	YE OLDE ENGLYSHE PASTYMES... ..			
J. MAUDE CRAMENT.				G. GARRETT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—
LITTLE RED RIDING-HOOD (Female voices)	2/0	—	—	THE SHUNAMMITE	3/0	—	—
W. CRESER.				THE TWO ADVENTS			
EUDORA (A dramatic Idyll)	2/6	—	—	R. MACHILL GARTH.			
W. CROTCH.				EZEKIEL	4/0	4/6	—
PALESTINE	3/0	3/6	5/0	THE WILD HUNTSMAN	1/0	1/6	—
W. H. CUMMINGS.				A. R. GAUL.			
THE FAIRY RING	2/6	—	—	A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6) ...	1/0	—	—
W. G. CUSINS.				JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
TE DEUM	1/6	—	—	PASSION SERVICE	2/6	3/0	4/0
GIDEON	3/6	—	—	RUTH (Sol-FA, 0/9)	2/0	2/6	4/0
FÉLICIEN DAVID.				THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
THE DESERT (Male voices)	1/6	2/0	—	THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0
H. WALFORD DAVIES.				ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
HERVÉ RIEL... ..	1/0	—	—	UNA	2/6	3/0	4/0
P. H. DIEMER.				(Ditto, Sol-FA, 1/0)			
BETHANY	4/0	—	—	THE LEGEND OF THE WOOD (Female voices)...			
M. E. DOORLY.				(Ditto, Sol-FA, 0/8)			
LAZARUS	2/6	—	—	FR. GERNESHEIM.			
F. G. DOSSERT.				SALAMIS. A TRIUMPH SONG (Male voices) ...			
MASS, IN E MINOR	5/0	—	—	E. OUSELEY GILBERT.			
COMMUNION SERVICE, IN E MINOR	2/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta)			
LUCY K. DOWNING.				(Ditto, Sol-FA, 0/8)			
A PARABLE IN SONG	2/0	—	—	F. E. GLADSTONE.			
F. DUNKLEY.				PHILIPPI	2/6	—	—
THE WRECK OF THE HESPERUS	1/0	—	—	GLUCK.			
ANTONIN DVOŘÁK.				ORPHEUS	3/6	—	—
ST. LUDMILA	5/0	6/0	7/6	HERMANN GOETZ.			
Ditto (German and Bohemian Words)	8/0	—	—	BY THE WATERS OF BABYLON (137th Psalm)...	1/0	—	—
THE SPECTRE'S BRIDE (Sol-FA, 1/6)	3/0	3/6	5/0	NCENIA	1/0	—	—
Ditto (German and Bohemian Words)	6/0	—	—	THE WATER-LILY (Male voices)	1/6	—	—
STABAT MATER	2/6	3/0	4/0	A. M. GOODHART.			
PATRIOTIC HYMN... ..	1/6	—	—	EARL HALDAN'S DAUGHTER	1/0	—	—
Ditto (German and Bohemian Words)	3/0	—	—	ARETHUSA	2/0	—	—
REQUIEM MASS	5/0	6/0	7/6	SIR ANDREW BARTON... ..	1/0	—	—
MASS, IN D	2/6	—	—	CH. GOUNOD.			
COMMUNION SERVICE, IN D	2/6	—	—	MORS ET VITA (Latin or English)	6/0	6/6	7/6
A. E. DYER.				Ditto, Sol-FA (Latin and English)	2/0	—	—
SALVATOR MUNDI	2/6	—	—	REQUIEM MASS, from "Mors et Vita"	2/6	3/0	—
ELECTRA OF SOPHOCLES	1/6	2/0	—	THE REDEMPTION (English Words) (Sol-FA, 2/0)	5/0	6/0	7/6
H. J. EDWARDS.				Ditto (French Words)	8/4	—	—
THE ASCENSION	2/6	—	—	Ditto (German Words)	10/0	—	—
THE EPIPHANY	2/0	—	—	MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6
PRaise TO THE HOLIEST	1/6	—	—	OUT OF DARKNESS	1/0	—	—
EDWARD ELGAR.				COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
THE BLACK KNIGHT	2/0	—	—	TROISIEME MESSE SOLENNELLE	2/6	—	—
ROSALIND F. ELLICOTT.				DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
ELYSIUM	1/0	—	—	Ditto (Out of darkness)	1/0	—	—
THE BIRTH OF SONG	1/6	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON			
GUSTAV ERNEST.				THE CROSS (Filizie Jerusalem)			
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T. FACER.				GALLIA (Sol-FA, 0/4)			
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—	C. H. GRAUN.			
(Ditto, Sol-FA, 0/9)	—	—	—	THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
E. FANING.				TE DEUM	2/0	2/6	4/0
BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—	ALAN GRAY.			
(Ditto, Sol-FA, 1/0)	—	—	—	THE WIDOW OF ZAREPHATH	2/0	—	—
J. O. GRIMM.				ARETHUSA	1/6	—	—
G. HALFORD.				THE LEGEND OF THE ROCK-BUOY BELL ...			
THE PARACLETE	2/0	—	—	J. O. GRIMM.			
E. V. HALL.				THE SOUL'S ASPIRATION			
IS IT NOTHING TO YOU	0/8	—	—	G. HALFORD.			

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SAUL	2/0	2/6	4/0
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ERIC THE DANE	3/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
GEORGE HENSCHEL.			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
STABAT MATER	2/6	—	—
HENRY HILES.			
FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—
FERDINAND HILLER.			
NALA AND DAMAYANTI	4/0	—	6/0
A SONG OF VICTORY (Sol-FA, 0/9)	1/0	1/6	—
HEINRICH HOFMANN.			
FAIR MELUSINA	2/0	2/6	4/0
CINDERELLA	4/0	—	—
SONG OF THE NORNS (Female voices)	1/0	—	—
HUMMEL.			
FIRST MASS, IN B FLAT	1/0	1/6	2/6
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SECOND MASS, IN E FLAT	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE, ditto	2/0	—	4/0
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F. ILIFFE.			
SWEET ECHO	1/0	—	—
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W. JACKSON.			
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D. JENKINS.			
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JASON	2/6	3/0	4/0
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COME, LET US SING (95th Psalm)	1/0	—	—	Ditto, Sol-FA	1/6	2/0	2/6
WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0	B. PARSONS.			
(Ditto, Sol-FA, 0/9)				THE CRUSADER	3/6	—	—
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HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—	A. L. PEACE.			
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ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—	CIRO PINSUTI.			
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SON AND STRANGER (Operetta)	4/0	—	—	FREEDOM ART	1/0	—	—
LORELEY (Sol-FA, 0/6)	1/0	—	—	HEREWARD	4/0	—	—
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TO THE SONS OF ART (Ditto) (Sol-FA, 0/3)	1/0	—	—	PURCELL.			
JUDGE ME, O GOD (13rd Psalm) (Sol-FA, 0/1½)	0/4	—	—	DIDO AND ÆNEAS	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN	0/6	—	—	TE DEUM AND JUBILATE, IN D	1/0	—	—
MY GOD, WHY, O WHY HAST THOU FOR-	—	—	—	(Ditto, Edited by Dr. Bridge) (Sol-FA, 0/6)			
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SING TO THE LORD (98th Psalm)	0/8	—	—	THE BLESSED DAMOZEL	2/6	—	—
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TWELFTH MASS (Latin)	1/0	1/6	2/6	J. L. ROECKEL.			
Ditto (Latin and English) (Sol-FA, 0/9) ...	1/0	1/6	2/6	THE SILVER PENNY (Sol-FA, 0/9)	2/0	—	—
REQUIEM MASS	1/0	1/6	2/6	EDMUND ROGERS.			
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THE LORD REIGNETH (93rd Psalm)	1/0	—	—	PALESTRINA.			
MISSA ASSUMPTA EST MARIA				MISSA PAPÆ MARCELLI			
MISSA BREVIS				MISSA "O ADMIRABILE COMMERCIIUM"			

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THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)...	1/6	—	—	EDEN ...	5/0	6/0	7/6
W. H. SANGSTER.				THE VOYAGE OF MAELDUNE ...	2/6	3/0	4/0
ELYSIUM ...	1/0	—	—	CARMEN SÆCULARE ...	1/6	—	—
FRANK J. SAWYER.				THE REVENGE (Sol-FA, 0/9) ...	1/6	—	—
THE STAR IN THE EAST ...	2/6	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
THE SOUL'S FORGIVENESS ...	1/0	—	—	GEDIPUS REX (Male voices) ...	3/0	—	—
H. W. SCHARTAU.				THE EUMENIDES ...	3/0	—	—
CHRISTMAS HOLIDAYS (Female voices) ...	0/9	—	—	MASS, IN G MAJOR ...	2/6	—	—
SCHUBERT.				COMMUNION SERVICE, IN G ...	2/6	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	EAST TO WEST ...	1/6	—	—
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE BATTLE OF THE BALTIC ...	1/6	—	—
MASS, IN E FLAT ...	2/0	2/6	4/0	H. W. STEWARDSON.			
COMMUNION SERVICE, ditto ...	2/0	2/6	4/0	GIDEON ...	4/0	—	—
MASS, IN B FLAT ...	1/0	1/6	2/6	BRUCE STEANE.			
COMMUNION SERVICE, ditto ...	2/0	—	3/6	THE ASCENSION ...	2/6	3/0	4/0
MASS, IN C ...	1/0	1/6	2/6	J. STÖRER.			
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(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

The Music to the Order for the Administration of the Holy Communion follows the Edition of Merbecke given in "A Choir Book of the Office of Holy Communion" (Stainer), and published some years since. The Order for the Burial of the Dead has also been arranged from Merbecke by the same Editor.

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