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THE

PRODIGAL SON:

An Oratorio

BY

ARTHUR S. SULLIVAN.

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THE
PRODIGAL SON.
AN ORATORIO.

first Performed at the
WORCESTER MUSICAL FESTIVAL, 8th September 1869.

The Words Selected Entirely from

THE HOLY SCRIPTURES.

The Music Composed

BY ^{BY MOW}
Arthur S. Sullivan.

THE ORCHESTRAL ACCOMPANIMENTS ARRANGED FOR THE PIANO, BY FRANKLIN TAYLOR

London,
BOOSEY & CO 295, REGENT STREET, W.
NEW YORK, WILLIAM A. POND & CO

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The Prodigal Son.

PREFACE.

It is a remarkable fact that the Parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so natural and pathetic, and forms so complete a whole; its lesson is so thoroughly Christian; the characters, though few, are so perfectly contrasted, and the opportunity for the employment of "local colour" is so obvious, that it is indeed astonishing to find the subject so long overlooked.

The only drawback is the shortness of the narrative, and the consequent necessity for filling it out with material drawn from elsewhere.

In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition—a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their own youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father's farm, going forth in the confidence of his own simplicity and ardour, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him.

The episode with which the parable concludes has no dramatic connection with the former and principal portion, and has therefore not been treated.

ARTHUR S. SULLIVAN.

No. 1.—INTRODUCTION.

No. 2.—CHORUS.

There is joy in the presence of the angels of God over one sinner that repenteth.

Like as a father pitieth his own children, even so is the Lord merciful to them that fear Him. They shall hunger no more, neither thirst any more; and God shall wipe away all tears from their eyes. (Luke xv. 10; Psalm ciii. 13; Rev. vii. 16, 17.)

No. 3.—SOLO (*Tenor*)

A certain man had two sons; and the younger said unto his father: "Father, give me the portion of goods that falleth to me. For I know that there is no good but for a man to rejoice, and also that every man should eat and drink and enjoy the good of his labour." (Luke xv. 11, 12; Eccles. iii. 12, 13.)

No. 4.—RECITATIVE AND ARIA (*Bass*).

My son, attend to my words, incline thine ear unto my sayings; Honour the Lord with thy substance, and with the first-fruits of all thine increase.

Trust in the Lord with all thine heart, and in all thy ways acknowledge Him; for the path of the just is as the shining light, that shineth more and more unto the perfect day. (Prov. iv. 18, 20; iii. 6, 9.)

No. 5.—RECITATIVE (*Soprano*).

And the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. (Luke xv. 13.)

No. 6.—SOLO (*Tenor*) AND CHORUS.

THE REVEL.

Let us eat and drink, for to-morrow we die. Fetch wine, and we will fill ourselves with strong drink; and to-morrow shall be as this day and much more abundant. Let us eat and drink. (Isaiah xxii. 13; lvi. 12.)

No. 7.—RECITATIVE (*Contralto*) AND CHORUS.

Woe unto them that rise up early in the morning that they may follow strong drink, that continue until night till wine inflame them. And the harp and the viol, the tabret and pipe are in their feasts; but they regard not the work of the Lord, neither consider the operation of His hands.

The mirth of tabrets ceaseth, the noise of them that rejoice endeth; the joy of the harp ceaseth. (Isaiah v. 11, 12; xxiv. 8.)

No. 8.—SONG (*Contralto*)

Love not the world, nor the things that are in the world: for the world passeth away and the lust thereof, but he that doeth the will of God abideth for ever. (1 John ii. 17.)

No. 9.—RECITATIVE (*Soprano*).

And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled himself with the husks that the swine did eat; and no man gave unto him. (Luke xv. 14—16.)

No. 10.—ARIA (*Soprano*).

O that thou hadst hearkened to my commandments! then had thy peace been like a river, and thy righteousness as the waves of the sea.

Turn ye, turn ye, why will ye die? (Isaiah xlvi. 18.)

No. 11.—SOLO (*Tenor*).

How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, "Father, I have sinned against Heaven and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants." (Luke xv. 17—19.)

No. 12.—CHORUS.

There is joy in the presence of the angels of God over one sinner that repenteth. The sacrifices of God are a broken spirit; a broken and contrite heart, O God, Thou wilt not despise. (Luke xv. 10; Psalm li. 17.)

No. 13.—RECITATIVE (*Soprano*) AND DUET.

And he arose and came to his father, but when he was yet a great way off his father saw him, and had compassion, and ran, and fell on his neck and kissed him. (Luke xv. 20.)

DUET (*Tenor and Bass*).

Son. Father, I have sinned against Heaven and in thy sight, and am no more worthy to be called thy son.

Father. My son is yet alive! Now let me die, since I have seen thy face, and thou art yet alive. (Luke xv. 21; Gen. xlv. 28; xlv. 30.)

No. 14.—RECITATIVE AND ARIA (*Bass*).

Bring forth the best robe and put it on him, and bring hither the fatted calf, and kill it, and let us eat and be merry. For this my son was dead and is alive again; he was lost and is found. Like as a father pitieth his own children, even so is the Lord merciful to them that fear Him.

Blessed be God who hath heard my prayer, and not turned his mercy from me. (Luke xv. 22; Psalm ciii. 13; lxvi. 20.)

No. 15.—CHORUS.

O that men would praise the Lord for His goodness, and declare the wonders that he doeth for the children of men.

Let them give thanks whom the Lord hath redeemed. They went astray in the wilderness out of the way; hungry and thirsty their souls fainted in them; yet when they cried unto the Lord in their trouble He delivered them out of their distress.

O that men would therefore praise the Lord for His goodness, and declare the wonders that he doeth for the children of men. (Psalm cvii. 4—6, 8.)

No. 16.—RECITATIVE AND ARIA (*Tenor*).

No chastening for the present seemeth to be joyous but grievous; nevertheless, afterward it yieldeth the peaceable fruit of righteousness; for whom the Lord loveth He chasteneth, and scourgeth every son whom He receiveth.

Come, ye children, and hearken unto me: I will teach you the fear of the Lord. Lo, the poor crieth, and the Lord heareth him; yea, and saveth him out of all his troubles. (Heb. xii. 11, 6; Psalm xxxiv. 6, 11.)

No. 17.—QUARTETT (*unaccompanied*).

The Lord is nigh unto them that are of a contrite heart, and will save such as be of an humble spirit. Thus saith the Lord, I have seen his ways, and will heal him: I will lead him also, and restore comforts unto him and to his mourners. (Psalm xxxiv. 18; Isaiah lvii. 18.)

No. 18.—CHORUS.

Thou, O Lord art our Father, our Redeemer; Thy name is from everlasting. Hallelujah. Amen. (Isaiah lxiii. 16.)

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THE PRODIGAL SON.

Nº 1.

INTRODUCTION.

(♩ = 132)
Andante
tranquillo.

The musical score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system includes dynamic markings: *p* (piano), *f* (forte), and *p* (piano) again. The music features a variety of note values including eighth and sixteenth notes, as well as rests. Phrasing is indicated by slurs and ties. The overall mood is calm and reflective, consistent with the tempo marking 'Andante tranquillo'.

Nº 1.

First system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece with various melodic and harmonic lines.

Third system of musical notation, including a *Dim:* (diminuendo) dynamic marking.

Fourth system of musical notation, featuring a *pp* (pianissimo) dynamic marking and hairpins.

Fifth system of musical notation, including a *Cres:* (crescendo) dynamic marking and a *f* (forte) dynamic marking.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. A *Cres:* (Crescendo) marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *ff* (fortissimo) dynamic marking.

Third system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *Dim:* (Diminuendo) marking.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *p* (piano) dynamic marking.

Fifth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes a *Dim:* (Diminuendo) marking.

pp

First system of musical notation, featuring piano (pp) dynamics and complex chordal textures.

Second system of musical notation, continuing the complex chordal textures.

Third system of musical notation, including a *Ped.* (pedal) marking and an asterisk (*) at the end of the system.

Sempre pp

Fourth system of musical notation, marked *Sempre pp* (always piano-pianissimo).

Fifth system of musical notation, including a *Rall:* (rallentando) marking, a *Ped.* marking, and an asterisk (*) at the end of the system.

"THERE IS JOY 'IN THE PRESENCE OF THE ANGELS OF GOD'"

Nº 2. CHORUS.

Allegro Moderato e tranquillo. (♩ = 100)

SOPRANO
ALTO.
TENOR.
BASS.

PIANO.

mf
There is joy in the presence of the

p

ped * *ped* * *ped* * *ped sempre*

an ... gels of God o ... ver one sin ... ner that re ... pent ...

6

pp -eth There is joy in the pre...sence of the an...gels of

pp There is joy in the pre...sence of the an...gels of

pp There is joy in the presence of the an...gels of God o...ver

pp There is joy in the pre...sence of the an...gels of

God o...ver one sin...ner that re...pent...eth There is

God o...ver one sin...ner that re...pent...eth There is

one sin...ner that re...pent...eth There is joy

God o...ver one sin...ner that re...pent...eth There is

p

joy in the pre...sence of God, There is joy in the

joy in the pre...sence of God, There is joy in the

in the pre...sence of God, There is joy in the

joy in the pre...sence of God, There is joy in the

Cres.

Cres.

Cres.

Cres. b

pre--sence of the an--gels of God. o--ver one sin--ner that re-

pre--sence of the an--gels of God o--ver one sin--ner that re-

pre--sence of the an--gels of God o--ver one sin--ner that re-

pre--sence of the an--gels of God o--ver one sin--ner that re-

f *Dim:*

B

--pent--eth There is joy in the pre--sence of the

--pent--eth There is joy in the pre--sence of the

--pent--eth There is joy in the pre--sence of the

--pent--eth There is joy in the pre--sence of the

p *f* *p* *f*

p *ped* * *ped* * *ped* * *ped* *

An--gels of God o--ver one sin--ner that re--pent--

An--gels of God o--ver one sin--ner that re--pent--

An--gels of God o--ver one sin--ner that re--pent-- that re--

An--gels of God o--ver one sin--ner that re--pent--

Dim:

No 2. *ped* * *ped* * *ped* *

C

eth .

eth .

pent eth .

eth .

p *Cres:*

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has a 'C' above it. The second and third staves have 'eth .' below them. The fourth staff has 'pent eth .' below it. The fifth staff has 'eth .' below it. The piano accompaniment is on the bottom two staves, starting with a piano (*p*) dynamic and a crescendo (*Cres:*) marking.

mf

Like as a fa - - - ther

sf p p

Detailed description: This system contains five staves. The top four staves are vocal parts. The fifth staff has a piano accompaniment. The lyrics 'Like as a fa - - - ther' are written below the vocal lines. Dynamics include *mf*, *sf*, and *p*.

pi ... tiethis own chil ... dren e .. ven so is the Lord merci_ ful to

Detailed description: This system contains five staves. The top four staves are vocal parts. The fifth staff has a piano accompaniment. The lyrics 'pi ... tiethis own chil ... dren e .. ven so is the Lord merci_ ful to' are written below the vocal lines.

mf
Like as a fa...ther

them that fear him, Like as a

Cres:

pi...tieth his own chil...dren e...ven so is the Lord merci...ful to

fa...ther pieth his own chil...dren e...ven

Df
Like as a fa...ther

them that fear... him Like as a

so is the Lord mer...ci...ful to them that fear.....

sempre cres:

Cres: pi - tieth his own chil - dren, e - ven so is the Lord merci - ful to
 fa - ther pieth his own chil - dren. *Cres:*
 Like as a fa - ther pi - tieth his own
 him

them that fear..... Him
 chil - dren *Cres:* e - ven so is the Lord mer - ci - ful to
 e - ven so is the Lord mer - ci - ful to them that
 cen - do

Cres: Like as a fa - ther
 To them that fear..... Him as a fa - ther
 them that fear..... Him as a fa - ther
 fear Him, Like as a fa - ther

E f

pi...tieth his own chil...dren e..ven so is the Lord mer...ci...
 pi...tieth his own chil...dren e..ven so is the Lord
 pi...tieth his own chil...dren e..ven so is the Lord
 pi...tieth his own chil...dren e..ven so is the Lord

_ful to them that fear Him is mer...ci...ful to them that
 mer...ci...ful to them that fear Him mer...ci...
 mer...ci...ful..... Like as a fa...ther
 mer...ci...ful to them that fear Him

fear Him, Like as a fa...ther pi...tieth his own
 _ful to them that fear Him, Like as a fa...ther pi...tieth his own
 pi...tieth His own chil...dren Like as a fa...ther pi...tieth his own
 Like as a fa...ther pi...tieth his own chil...dren

sf
F *ff* *ff*

No. 2.

chil --- dren e --- ven so is the Lord mer --- ci --- ful to
 chil --- dren e --- ven so is the Lord mer --- ci --- ful' to
 chil --- dren e --- ven so is the Lord mer --- ci --- ful to
 e --- ven so is the Lord mer --- ci --- ful to them that

them that fear Him, There is joy in the
 them that fear Him, There is joy in the
 them that fear Him, There is joy in the
 fear Him, There is joy in the

pre - sence of the an --- gels of God, o --- ver one sin ---
 pre - sence of the an --- gels of God, o --- ver one sin ---
 pre - sence of the an --- gels of God, o --- ver one sin ---
 pre - sence of the an --- gels of God, o --- ver one sin ---

...ner that re-pent...eth o-ver one sin...ner that re-

...ner that re-pent...eth o-ver one sin...ner that re-

...ner that re-pent...eth o-ver one sin...ner that re-

...ner that re-pent...eth o-ver one sin...ner that re-

pent...eth,

pent...eth, o-ver one sin...ner that re-

pent...eth,

pent...eth, Like as a fa-ther

There is joy in the presence of the

...pent...eth,

There is joy in the presence of the an-gels of

pi-tieth his own chil-dren e-ven so is the Lord merciful to

an...gels of God H ff

They shall

God over one sin...ner that re...pent...eth ff

They shall

them, mer...ci...ful to them that fear Him, ff

They shall

Cres:

hun...ger no more nei...ther thirst a...ny more they shall Dim

hun...ger no more nei...ther thirst a...ny more they shall Dim

hun...ger no more nei...ther thirst a...ny more they shall Dim

hun...ger no more nei...ther thirst a...ny more they shall Dim

hun...ger no more nei...ther thirst a...ny more they shall Dim

ff Dim p

hun...ger no more nei...ther thirst..... p And

hun...ger no more nei...ther thirst p And

hun...ger no more nei...ther thirst..... p And

hun...ger no more nei...ther thirst..... pp And

pp pp

No 2.

God shall wipe a-way all tears,..... from their eyes.....

God shall wipe a-way all tears, God shall

God shall wipe a-way all tears,.... And God shall

God shall wipe a-way all tears, And God shall

pp

pp

ped.

..... shall wipe a-way..... all..... tears from their eyes

wipe..... a-way all..... tears from their eyes

wipe a-way all..... tears from their eyes

wipe a-way all tears from their eyes

p Rall *dim.*

p Rall *dim.*

p Rall *dim.*

ped.

p

gva *loco*

p *pp*

ped. *ped.* *ped.*

"A CERTAIN MAN HAD TWO SONS"

Nº 3. SOLO. TENOR.

Andante. Recit:

VOICE. A cer_tain man had two sons And the

PIANO

Allegro. $\text{♩} = 80$

young_er, said un__to his fa_ther.

Fa.....

--ther, give me the por-----tion of goods that

fall...eth to me..... give me the

por...tion of goods that fall...eth to me,

For I know that there

p Dim: *pp e legato.*

is no good but for a man

to re...jice and al...so that ev...ry

man should eat and drink, and en - joy the

good of his la - - - - - bour I know that there

is no - good but for a man

to re - - - - - joice And that ev - - - - - ry

man should eat and drink and en - - - - - joy the

good of his la...bour,

The first system of music features a vocal line with the lyrics "good of his la...bour,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#).

The second system of music is a piano accompaniment for the first system. It features a right-hand part with slurs and accents, and a left-hand part with a steady bass line. Dynamics include *sf* (sforzando) and *Dim:* (diminuendo).

Recit:

Fa...ther

The third system of music includes a vocal line with the lyrics "Fa...ther" and a piano accompaniment. The vocal line is marked "Recit:" (recitative). The piano accompaniment features a right-hand part with slurs and a left-hand part with a steady bass line. Dynamics include *Rec.* (ritardando) and *p* (piano).

give me the por...tion of goods that fall...eth to me.

a Tempo.

The fourth system of music includes a vocal line with the lyrics "give me the por...tion of goods that fall...eth to me." and a piano accompaniment. The vocal line is marked "a Tempo." The piano accompaniment features a right-hand part with slurs and a left-hand part with a steady bass line. Dynamics include *Rec.* (ritardando) and an asterisk (*).

The fifth system of music is a piano accompaniment for the fourth system. It features a right-hand part with slurs and accents, and a left-hand part with a steady bass line. Dynamics include *sf* (sforzando) and *Rec.* (ritardando).

I know that there is no

p *Dim:* *p*

good but for a man to re-

Cres: *Cres:*

joice, . And that ev-ry man should

f *f*

eat and drink and en-joy the good of his

Dim: *Dim:*

la-our, I know that there is no

p

good but for a man to re-

-jice I know there is no

f *With fervour*

good but for a man.....

..... to re --- jice .

pp

"MY SON ATTEND TO MY WORDS."

Nº 4. RECIT & AIR. (BASS.)

Allegro. (♩ = 72)

VOICE.

PIANO.

Recit: My Son at - - tend to my words

In - - cline thine ear un - - to my say - - - - ings

A tempo piu lento. (♩ = 100)

Ho - - - - nour the Lord with thy sub - - - - stance and with the

first fruits of all thine increase

Trust in the Lord with all thine

f $\text{♩} = 66$ *p* *sost.*

heart, and in all thy ways acknowledge him,

Trust in the Lord..... Trust in the Lord, and in all.... thy

ways acknowledge him, My son at

Recit: *p*

ff tremolo

- tend to my words Incline thine ear un...to my say...ings

* Ped. *

a Tempo.
Trust in the Lord with all thine heart, and in

f *p*

all thy ways ac...know...ledge him in

Cres. *Cres:*

all thy ways... ac...know...ledge him,

Dim *Dim:* *p*

For the path of the just,

p *marcato* *ma* *p*

Cres:

is as a shin_ing light that shi_____neth more and

Cres *cen* *do.*

ff *Dim:*

more un_to the per_fect day--

ff *p* *ff*

..... that shin_eth more and more to the per_fect day!

Dim: *p* *p tranquillo.*

p *p* *p*

My son, Trust in the Lord.

p Collo voce

"AND THE YOUNGER SON."

Nº 5. RECIT: (SOPRANO.)

Allegro vivace.

VOICE.

PIANO

And the young-er son gath-er'd all to-

--ge--ther, And took his jour-ney in-to a far coun-try.

and there wast-ed his sub-stance with ri-ot-ous liv-ing.

“LET US EAT AND DRINK.”

Nº 6, SOLO (TENOR) & CHORUS.

(♩ = 84)
Allegro
vivace.

p Staccato.

The piano introduction consists of two staves in G major, common time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Let us eat and drink,
Let us eat and drink,
Let us eat and drink,
To

Let us eat and drink, To

To morrow we die,
To morrow we die,
morrow we die,
morrow we die,

The vocal and piano accompaniment section is divided into four systems. Each system includes a vocal line (Tenor and Chorus) and a piano accompaniment. The lyrics are: "Let us eat and drink, To morrow we die," repeated four times. The piano accompaniment features a consistent rhythmic pattern of eighth and sixteenth notes.

A *Cres*

Let us eat let us drink, For to

Let us eat let us drink, For to

Let us eat let us drink, Let us eat and drink, For to

Let us eat let us drink, Let us eat and drink, For to

cres *cen* *do*

f *Dim:*

mor row we die

f *Dim:*

mor row we die

f *Dim:*

mor row we die

f *Dim:*

mor row we die

f *Dim:* *Dim:*

TENOR SOLO. B

Fetch wine and we will fill our_selves with

No 6. *Red* *

much more..... a..... bun ---- dant more a

Ped. * *Dim.*

bun ---- dant Fetch wine.....

f

Let us eat and drink.

Let us eat and drink.

Let us eat and drink.

Let us eat and drink.

p

Let us eat and

Let us eat and

Let us eat and drink

Let us eat and

p

p *il basso staccato.*

8

This phrase is carried through every bar until the end.

No 6.

drink To-mor-row we
 drink To-mor-row we
 To-mor-row we die.

To-mor-row we die.

die. Let us eat, Let us
 die. Let us eat, Let us
 Let us eat, Let drink,

Cres:

Let us eat, Let us drink,

drink, for to-mor-row
 drink, for to-mor-row
 Let us eat and drink, for to-mor-row

f Dim.

Let us eat and drink, for to-mor-row

..... we die
 we die
 we die
 we die

p
pp
ppp
pp

*
 *

E TENOR SOLO.

Fetch wine and we will fill our-selves with

p
ppp
pp

*
 *

strong drink And to morrow shall be.... as....

Let us eat and drink.....

f
p

*
 *

Let us eat and drink.....

p
ppp

*
 *

SOLO.

this day, Fetch wine, And we will

f Let us eat and drink..... *p*

f Let us eat and drink..... *p*

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "this day, Fetch wine, And we will". The second and third staves are vocal lines with lyrics: "Let us eat and drink.....". The second staff has a dynamic marking of *f* at the beginning and *p* at the end. The third staff has a dynamic marking of *f* at the beginning and *p* at the end. The fourth and fifth staves are piano accompaniment staves, with the fourth staff showing a treble clef and the fifth a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a simpler accompaniment in the left hand.

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simpler accompaniment. There are two instances of a circled asterisk (*) in the left hand, one in the second measure and one in the fourth measure. The dynamic marking *ped* is present in the left hand.

fill our-selves with strong drink, And to morrow shall

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "fill our-selves with strong drink, And to morrow shall". The middle and bottom staves are piano accompaniment staves, with the middle staff showing a treble clef and the bottom a bass clef. The piano part continues the rhythmic pattern from the first system.

be as this day, To morrow shall

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "be as this day, To morrow shall". The middle and bottom staves are piano accompaniment staves, with the middle staff showing a treble clef and the bottom a bass clef. The piano part continues the rhythmic pattern from the first system.

cres:
 be as this day and much more

..... a bun - - - dant more a bun - - - dant.

p
 Let us eat and
 Let us eat and
 Let us eat and

Dim:
 Let us eat and

Dim:

Gp
 Let us eat and
 drink.
 drink.
 drink.
 drink.

gva
mf

drink. To-

Let us eat and drink.

Let us eat and drink.

Let us eat and drink.

gva Let us eat and drink.

- mor. . . . row we die.

To - mor. . . . row we

To - mor. . . . row we

To - mor. . . . row we

gva To - mor. . . . row we

ped p *

f Cres: at fine.

Let us eat and drink

die.

die.

die.

die.

g^{va}

loco

p

Detailed description: This system contains the first vocal entry. The vocal line starts with a whole note rest, followed by the lyrics 'Let us eat and drink'. Below the vocal line are four staves: two treble clefs and two bass clefs. The first two staves have the word 'die.' written below them. The piano accompaniment begins with a *g^{va}* (grace notes) marking and a *loco* marking. The right hand features a melodic line with many grace notes, and the left hand has a simple harmonic accompaniment. A dynamic marking of *p* (piano) is present.

To morrow we

Let us eat and drink

Let us eat and drink

f

sf

Red

Detailed description: This system contains the second vocal entry. The vocal line starts with a whole note rest, followed by the lyrics 'To morrow we'. Below it are four staves. The first two staves have the lyrics 'Let us eat and drink'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present. A *Red* marking is placed above the right hand staff, and a *sf* (sforzando) marking is in the left hand. The system concludes with a *Red* marking above the right hand staff.

die. To -

p To - mor - - - - row we die,

p To - mor - - - - row we die,

p To - mor - - - - row we die,

To - mor - - - - row we die,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'die.' and 'To -'. Below it are three more vocal staves, each with lyrics 'To - mor - - - - row we die,'. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a melodic line with many sixteenth notes and a harmonic accompaniment with chords and asterisks indicating specific notes.

H *Cres:* mor - - - - row shall be as this

Let us eat and drink

Let us eat and drink

Cres: Let us eat and drink, Let us

Cres: Let us eat and drink, Let us

gva cen - - - -

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'mor - - - - row shall be as this'. Below it are three more vocal staves, each with lyrics 'Let us eat and drink'. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a melodic line with many sixteenth notes and a harmonic accompaniment with chords. There are dynamic markings like 'Cres:' and 'gva' throughout the system.

day and much more a... bun... dant

Let us eat and drink, To morrow we die, Let us

Let us eat and drink, To morrow we die, Let us

eat and drink, To morrow we die, Let us

eat and drink, To morrow we die, Let us

gva do *f* Ped. * Ped. * Ped. * Ped. * *ff*

Let us eat and drink, Let us eat and drink, Let us

eat and drink, For to morrow we die, Let us

eat and drink, For to morrow we die, Let us

eat and drink, For to morrow we die, Let us eat,

eat and drink, For to morrow we die, Let us eat,

gva *f* *ff*

eat, Let us drink for to mor...row we

eat, Let us drink, Let us eat and drink for to mor...row we

eat, Let us drink, Let us eat and drink for to mor...row we

Let us drink, Let us eat and drink for to mor...row we

gva Let us drink, Let us eat and drink for to mor...row we

3 3 3 3

tr tr

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: 'eat, Let us drink for to mor...row we', 'eat, Let us drink, Let us eat and drink for to mor...row we', 'eat, Let us drink, Let us eat and drink for to mor...row we', 'Let us drink, Let us eat and drink for to mor...row we', and '*gva* Let us drink, Let us eat and drink for to mor...row we'. The piano accompaniment features triplets in the right hand and chords in the left hand.

ff die

ffo die

ff die

ff die

ff die

gva die

sf ff

sf

ff

ff

ff

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: '*ff* die', '*ffo* die', '*ff* die', '*ff* die', and '*ff* die'. The piano accompaniment features chords and melodic lines. The system concludes with a double bar line.

WOE UNTO THEM.

Nº 7. RECIT: & CHORUS.

con gran forza.
f **Recit:**

CONTRALTO.

Woe un-to them that rise up ear-ly in the morning, That they may

Andante

fol...low strong drink, That con-ti-nue un-til night till wine in-flame them.

(♩ = 100)
a tempo Moderato.

p

And the harp and the viol, the ta-bret and

Recit:

pipe are in their feasts. But they re-gard not the work of the

Lord nei...ther con...si...der the o...per...a...tion of His hands

Segue

CHORUS.
 SOPRANO & ALTO. *p*
 TENOR & BASS. *p*
 The mirth of ta...brets

Andante. (♩ = 80) The mirth of ta...brets

ceas...eth The noise of them that re-joice

Cres.

ceas...eth The noise of them that re-joice

Dim. *Cres.* *Dim.*

end...eth The joy of the harp

f *Dim.* *Rall.* *p*

cease...eth.

end...eth The joy of the harp cease...eth.

f *Dim.* *Rall.* *pp*

"LOVE NOT THE WORLD!"

Nº 8. SONG. CONTRALTO.

Andante tranquillo. (♩ = 76)

VOICE.

PIANO

Love not the

world Nor the things that are in the world for the

world pass...eth a way And the lust there..... of

Love not the world, nor the things that are in the

Cres.

world, for the world pass... eth a... way for the

world pass... eth a... way the world pass... eth a...

Dim: *p*

...way, and the lust..... there of, But he that

sf *Dim:* *p*

Cres.

do... eth the will of God a...

Cres.

f

...bi...deth for e... ver

f

Dim:

A bi deth for e... ver.

Dim:

p

p

He that do... eth the

p

will of God..... a... bi... deth for

Dim:

p

Rall:

e... ver. Love not the world, nor the

Rall:

p

things that are in the world for the world pass... eth

Cres:

Cres:

way and the lust there... of, But he.... that

f

sf

f

do...eth the will of God a... bi...deth for

Dim:

e...ver a... bi...deth, a... bi...deth for

p

pp

e...ver a... bi...deth for

p tranquillo.

pp

e...ver.

pp

pp

"AND WHEN HE HAD SPENT ALL!"

Nº 9. RECIT: (SOPRANO.)

Allegro
agitato
(♩ = 72)

The musical score consists of five systems of piano accompaniment. The first system is marked *p* and includes the tempo and metronome markings. The second system continues the accompaniment. The third system shows a change in the right-hand part. The fourth system features a melodic line in the right hand with a slur. The fifth system is marked *f* and includes a *Ped.* (pedal) marking, three triplet markings (*3*), and a *Cres.* (crescendo) marking with a wedge-shaped hairpin.

ff *Ped.* *Ped.* *Dim.:*

Recit:
And
p

when he had spent all, there a_rose a migh__ty fa_mine in that

p

land and he be...gan to be in want.

pp

And he went and

join...ed him-self, to a ci-ti-zen, of that

coun-try And he sent him in-to his fields to feed

swine; And he would fain have

a Tempo Andante.

Dim. *p*

fill...ed him-self with the husks that the swine did eat

And no man gave un-to him.


pp

"O THAT THOU HADST HEARKENED"

Nº 10. ARIA, (SOPRANO)

Andante espressivo non troppo lento. (♩ = 80)

VOICE.



O that thou hadst hearken-ed to my com-



PIANO



pp



...mand ...ments then had thy peace been like a ri...ver




And thy..... righ...teous...ness and..... thy.....




righ...teous...ness as..... the WAVES..... of the



Cres: *mf*

Dim: *p*
 sea, O that thou had'st heark -- en -- ed to my com --

-- mand -- ments then had thy peace been like a ri -- ver

and thy righ -- teous -- ness and thy righ -- teous -- ness

Cres:

as the waves..... of..... the sea,

mf *Dim:*

p
 O that thou had'st heark -- en -- ed to my com -- mand -- ments

Then had thy peace been like a ri- - ver, And thy

right- - teous- - ness, As the waves of the

sea as the waves the

waves of the sea. Turn ye turn ye,

why will ye die?.....

"HOW MANY HIRED SERVANTS."

Nº II. SOLO (TENOR)

Andante
con moto.
(♩ = 132)

p *pp* *Una corda.* * *ped.* *

ped. * *ped.* * *ped.* * *gva*

gva *ped.* * *ped.* * *ped.* *

gva *ped.* *Dim:* *p tre corde.* *ped.* *

p How ma ... ny hir ... ed ser ... vants
Sempre p
Nº 11. *ped.* *

of my fa thers' have bread enough

Simile.

and to spare And I

Cres:

pe rish with hun ger!

p

p

I will a... rise..... and go to my Fa.....

...ther, I will a... rise..... and go to my

mf

Fa..... ther And will say un... to him.....

Dim: *p*

Fa...ther, Fa...ther I have sin...ned a...gainst Heaven and be...fore

pp

Ped. *

thee..... And am no more wor... thy to be

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'thee' followed by a dotted half note 'And', then a quarter note 'am', a quarter note 'no', a quarter note 'more', a quarter note 'wor...', a quarter note 'thy', and a quarter note 'to be'. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one flat and a common time signature.

cal led thy son

Dim *pp* *

The second system continues the vocal line with a half note 'cal...', a dotted half note 'led', a quarter note 'thy', and a dotted half note 'son...'. The piano accompaniment includes a dynamic marking of *Dim* (diminuendo) and *pp* (pianissimo) in the bass line. A star symbol (*) is placed at the end of the system.

Make me as one of thy

pp

The third system shows the vocal line with a dotted half note 'Make me as one of thy'. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the bass line.

hir.....ed ser...vants Make me as one of thy

The fourth system continues the vocal line with a dotted half note 'hir...', a dotted half note 'ed ser...', and a dotted half note 'vants Make me as one of thy'. The piano accompaniment includes a key signature change to two flats and a common time signature.

hir...ed ser_vants I will a..rise and

mf

p

Detailed description: This system contains the first two lines of music. The vocal line (treble clef) begins with a half note 'hir...ed' followed by a quarter note 'ser_vants', a whole rest, and then a half note 'I' followed by quarter notes 'will a..rise and'. The piano accompaniment (grand staff) features a bass line with a half note 'hir...ed' and a treble line with a half note 'ser_vants', followed by a whole rest, and then a series of chords in the right hand and a bass line in the left hand. Dynamics include *mf* above the vocal line and *p* above the piano accompaniment.

go to my Fa... ther and will say..... un_to

Cres:

Cres:

Detailed description: This system contains the third and fourth lines of music. The vocal line (treble clef) begins with a half note 'go' followed by quarter notes 'to my Fa... ther', a whole rest, and then a half note 'and' followed by quarter notes 'will say..... un_to'. The piano accompaniment (grand staff) features a bass line with a half note 'go' and a treble line with a half note 'to my Fa... ther', followed by a whole rest, and then a series of chords in the right hand and a bass line in the left hand. Dynamics include *Cres:* above the vocal line and *Cres:* above the piano accompaniment.

him Fa... ther Fa...

f

f Ped.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (treble clef) begins with a half note 'him' followed by a whole rest, and then a half note 'Fa... ther' followed by a whole rest, and finally a half note 'Fa...'. The piano accompaniment (grand staff) features a bass line with a half note 'him' and a treble line with a half note 'Fa... ther' followed by a whole rest, and then a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* above the vocal line and *f Ped.* above the piano accompaniment.

...ther I have sin... ned a..gainst Heaven

p Cres:

Accel:

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (treble clef) begins with a half note '...ther' followed by quarter notes 'I have sin... ned a..gainst' and a half note 'Heaven'. The piano accompaniment (grand staff) features a bass line with a half note '...ther' and a treble line with a half note 'I have sin... ned a..gainst' followed by a whole rest, and then a series of chords in the right hand and a bass line in the left hand. Dynamics include *p Cres:* above the piano accompaniment and *Accel:* above the piano accompaniment.

ff

a...gainst Heaven..... a - gainst Heaven and be -

ff *Rit:* *colla voce*

_fore thee..... And am

Dim: *Tempo I?* *p*

no more wor.....thy to be cal.....led

Dim: *Rall:*

pp

thy son.....

pp

4+

"THE SACRIFICES OF GOD"

Nº 12. CHORUS.

SOPRANI. *pp*
 There is joy in the pre...sence of

ALTO. *pp*
 There is joy in the pre...sence of

TENOR. *p*
 There is joy in the presence of the An_gels of God o_ver

BASS *pp*
 There is joy in the pre...sence of

$\text{♩} = 72.$

Andante *p*

God o...ver one sin...ner that re...pent...eth

God o...ver one sin...ner that re...pent...eth

one sin...ner that re...pent...eth There is joy in the presence of the

God o...ver one sin...ner that re...pent...eth

Ped

There is joy o-ver one sin-ner that re-pent

There is joy o-ver one sin-ner that re-pent

An-gels of God o-ver one sin-ner that re-pent

There is joy o-ver one sin-ner that re-pent

A *p*
-eth, The sa-cri-fi-ces of God are a bro-ken spi-rit

-eth,

-eth,

-eth,

a broke.n and contrite heart O God thou wilt not des-pise.

Thou wilt not des-

bro - ken and con - trite heart, a bro - ken and
 - pise bro - ken and con - trite heart, A
 A bro - ken and con - trite heart, A
 A bro - ken and con - trite heart, A

con - trite heart, O God..... O God thou
 con - trite heart, a con - trite heart, O God thou
 con - trite heart, a con - trite heart, O God thou
 con - trite heart, a con - trite heart, O God thou

wilt not..... des - pise..... wilt not des - pise.
 Dim Dim Dim
 wilt not des - pise. wilt not wilt not des - pise.
 Dim Dim Dim
 wilt not des - pise. wilt not wilt not des - pise.
 Dim Dim Dim
 wilt not des - pise. wilt not wilt not des - pise.

Slower. *p Dim:*

Nº 12.

“AND HE AROSE AND CAME TO HIS FATHER”

Nº 13. RECIT: SOPRANO. — DUET TENOR & BASS.

Andante. ♩ = 80.

VOICE.

PIANO

And pp tremolo.

And he a -

- rose and came to his fa - - ther, But when he was yet a great way

off his fa - - ther saw him And had com - - pas - - sion, and

Cres: molto. *Accell.*

Cres: molto. *Accell.*

The musical score is written for voice and piano. The voice part is in a soprano, tenor, or bass range. The piano accompaniment is in the right and left hands. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The piano part features a tremolo accompaniment. The lyrics are: 'And he a - rose and came to his fa - - ther, But when he was yet a great way off his fa - - ther saw him And had com - - pas - - sion, and'. The score includes dynamic markings such as 'pp' and 'Cres: molto', and performance instructions like 'Andante', 'Cres: molto', and 'Accell.'.

f

ran and fell on his neck and kis sed him

TENOR.

p

Tempo 1^o

Fa ther, Fa ther I have sin ned a gainst

Oboe

ff *pp*

Ad sempre.

heav'n and in thy sight And am no more

Dim: *pp*

wor thy, to be cal led thy son,

Dim: *pp*

My son is yet a ... live, Now let me

pp BASS

pp

die, since I have seen thy face and thou art yet a -

Fa ... ther Fa ... ther I have sin ... ned a - gainst

- live, My son is yet a .. live Now let me

f

Cres:

ppp tremolo.

Heaven, And..... in thy sight
 die, Since I have seen thy face..... have

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The lyrics are: "Heaven, And..... in thy sight" on the top staff and "die, Since I have seen thy face..... have" on the bottom staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

And am no more wor... thy, no more wor... thy.....
 seen thy face..... have seen thy

The second system continues the vocal and piano parts. The lyrics are: "And am no more wor... thy, no more wor... thy....." on the top staff and "seen thy face..... have seen thy" on the bottom staff. The piano accompaniment continues with the same rhythmic pattern.

Dim: to be cal... led thy son.
Dim: face, and thou art yet a... live my son is yet a-
Dim: *pp*

The third system includes dynamic markings. The lyrics are: "..... to be cal... led thy son." on the top staff and "face, and thou art yet a... live my son is yet a-" on the bottom staff. The piano accompaniment includes the dynamic markings *Dim:* and *pp* (pianissimo).

Fa.....ther I have sin.....ned

live, my son is yet a live now let me

Dim: a - gainst Heaven - and in

Dim: die since I have seen thy face and thou art yet.....

Ped. *Dim:*

thy..... sight,

..... a live .

Ped. *pp*

"BRING FORTH THE BEST ROBE."

Nº 14. RECIT: & ARIA. BASS.

Allegro.

Recit:

VOICE.

Bring forth the best

PIANO.

f

robe,

and put it on him

And bring hith...er the fat...ted calf, and kill it.

And let us eat, And be mer..... ry.

Allegro vivace, $\text{♩} = 88$.

ten
ff *sf*

For this my
f *sf*

son..... was dead and is a live a gain He was

lost,..... and is found..... he was
p *Cres:*

lost..... and is found For this my

The first system of music features a vocal line with a long note on 'lost' followed by 'and is found For this my'. The piano accompaniment includes a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains several chords and melodic lines, with dynamic markings 'f' (forte) appearing in the piano part.

son..... was dead and is a..live a..gain he was

The second system continues the vocal line with 'son..... was dead and is a..live a..gain he was'. The piano accompaniment features a treble clef with a key signature of two sharps and a 4/4 time signature. It includes chords and melodic lines, with a dynamic marking 'p' (piano) in the piano part.

lost, and is found he was

The third system features the vocal line 'lost, and is found he was'. The piano accompaniment includes a treble clef with a key signature of two sharps and a 4/4 time signature. It contains chords and melodic lines, with dynamic markings 'Cres:' (Crescendo) appearing in both the vocal and piano parts.

lost..... and..... is found.

The fourth system features the vocal line 'lost..... and..... is found.'. The piano accompaniment includes a treble clef with a key signature of two sharps and a 4/4 time signature. It contains chords and melodic lines, with dynamic markings 'f' (forte) and 'Dim:' (Diminuendo) appearing in the piano part.

Like as a

fa... ther, pi... tieth his own

chil... dren e... ven so is the

Lord mer... ci.ful to them that.....

fear him, Like as



fa... ther pi... tieth his own



chil... dren e... ven so is the

pp



Lord mer... ci... ful to them that



fear..... him Bless _ ed be

The first system of music features a vocal line at the top with a long melisma over the word "fear". Below it is a piano accompaniment consisting of two staves. The piano part includes a dynamic marking of *p* (piano).

God who hath heard my prayer and not turn.....ed his

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *p* and includes a large slur over several measures.

mer...cy from me, Bless _ ed be God who hath heard my

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* and features a large slur over several measures.

prayer, and not turn _ ed his mèr _ _ cy from me.

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* and features a large slur over several measures.

p

Bless.....ed be God who hath

Cres:

heard my prayer and not

Cres

turn.....ed his mer...cy from me, For

8va *loco*

f

Ped. * *>*

ff

this my Son..... was dead and is a...live a...gain

ff *sf* *p*

mf

he was lost, and is found

p

Rall:

he was lost and is found Bless..ed be God who hath

Rall: *ff*

heard my prayer And not turn.....ed his

Ped * *Ped* > *

Rall:

mer.....cy from..... me.....

Colla voce *ff*

Ped * *sf* *sf*

"O THAT MEN WOULD PRAISE THE LORD."

Nº 15. CHORUS.

Andante maestoso. (♩ = 66.)

SOPRANO. *f* O that men would praise the Lord for his good-

ALTO. *f* O that men would praise the Lord for his good-

TENOR. *f* O that men would praise the Lord for his good-

BASS. *f* O that men would praise the Lord for his good-

PIANO. *ff* Ped. *

-ness. And de-clare the wonders that he do-eth for the chil-dren of men

-ness. And de-clare the wonders that he do-eth for the chil-dren of men

-ness. And de-clare the wonders that he do-eth for the chil-dren of men

-ness. And de-clare the wonders that he do-eth for the chil-dren of men

PIANO. *ff*

Let them, let them give thanks let them... give thanks
 Let them, let them let..... them give thanks whom the
 Let them, let them, let them give thanks whom

whom the Lord hath re... deem... ed.
 thanks whom the Lord hath re... deemed
 Lord..... hath..... re... deem... ed
 the..... Lord..... hath re... deem... ed

Rit

Moderato. (♩ = 104) *p* They went a ... stray in the
 They went a _ stray in the wil _ der _ ness in....

wil_derness in the wilder_ness out of the way. A

..... the wilder_ness out of the way. Hun.....gry and

Hun.....gry and thirst..y their soul..... fain.....ted with

thirs...ty their soul..... fain.....ted with_in them their

-in them their soul faint_ed with_in them their B

soul faint_ed with_in them their soul faint.....ted with *Dim:*

Nº 15.

Dim:

soul faint... ed with in them

- in them

This system contains the first two systems of music. The top system features a vocal line with lyrics "soul faint... ed with in them" and a piano accompaniment. The second system continues the piano accompaniment with lyrics "- in them".

p

They went a stray..... in the

They

This system contains the third and fourth systems of music. The vocal line begins with the lyrics "They went a stray..... in the" and "They". The piano accompaniment includes a dynamic marking of *p*.

wil-der-ness in..... the wilder-ness

went a stray..... in the wil-der-ness in.....

This system contains the fifth and sixth systems of music. The vocal line continues with lyrics "wil-der-ness in..... the wilder-ness" and "went a stray..... in the wil-der-ness in.....".

D

out of the way, Hungry and
 the wilder-ness out of the way,

This system contains the first two systems of music. The top system features a vocal line with lyrics 'out of the way, Hungry and' and a piano accompaniment. The second system continues the vocal line with lyrics 'the wilder-ness out of the way,' and includes a piano accompaniment.

thirst-y their soul faint-ed with
 Hungry and thirst-y their soul

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'thirst-y their soul faint-ed with' and a piano accompaniment. The fourth system continues the vocal line with lyrics 'Hungry and thirst-y their soul' and includes a piano accompaniment.

in them their soul faint-ed with
 faint-ed with in them their

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics 'in them their soul faint-ed with' and a piano accompaniment. The sixth system continues the vocal line with lyrics 'faint-ed with in them their' and includes a piano accompaniment.

in them their soul faint...
soul faint... ed with in them

ed with in them *Dim.*
their soul faint... ed with...

in them, *f*
Yet

f Yet when they cried..... un...to the
f Yet when they cried..... un...to the
f Yet when they cried..... un...to the Lord in their
 when they cried..... un...to the Lord in ther trou.....ble

Lord in their trou...ble He..... de_liv' red them out of E
 Lord in their trou...ble He..... de_liv' red
 trou...ble He..... de_liv' red them out of their dis
 He..... de_liv' red them out of their dis...tress

their dis...tress when they cried un...to the Lord he de_
 them out of their dis...tress when they
 ...tress when they cried un...to the Lord.....
 when they cried un...to the Lord he de_liv' red them.

...liv'...red them He de...liv'...red

cried un...to the Lord He de...liv...red them

He de...liv...red them out of

He de...liv'...red them out of their dis...

them out of their dis...tress when... they cried

when they cried un...to the Lord when... they cried

their dis...tress when... they cried

tress when... they cried

piu f sf

He de...liv'...red them out of their dis...

He de...liv'...red them out of their dis...

He de...liv'...red them out of their dis...tress

He de...liv'...red them out of their dis...

sf

Vivace. (♩ = 80)

First system of the musical score. It features a vocal line with lyrics: "O that men would there fore praise the Lord, would". The piano accompaniment is marked with a forte dynamic (*ff*) and includes a trill in the right hand. The tempo is marked "Vivace" with a quarter note equal to 80 beats per minute.

Second system of the musical score. The vocal line continues with lyrics: "there fore praise the Lord, would praise the Lord O.....". The piano accompaniment features a melodic line with accents (>) and a trill in the right hand.

Third system of the musical score. The vocal line continues with lyrics: "Lord would there fore praise the Lord, would there fore praise the that.... men O..... that.... men that". The piano accompaniment continues with a melodic line and a trill in the right hand.

G

O that men would there fore praise the
 Lord would there fore praise the Lord O.....
 men would there fore praise the Lord praise the

Lord would therefore praise the Lord would praise the
 that men O that men would praise the
 Lord praise the Lord O praise the
 O that men would

Lord O..... that men O that
 Lord praise the Lord praise the Lord
 Lord praise the Lord, praise the Lord,
 there fore praise the Lord, would there fore praise the Lord would

men would there fore praise the Lord praise the

O that men would therefore praise the

therefore praise the Lord, would praise the Lord O

Lord, praise the Lord

praise the Lord, praise the Lord,

Lord would therefore praise the Lord would therefore praise the

..... that men O that men would praise the

O that men would therefore praise the Lord would

O..... that men would there fore praise the Lord

Lord O that men would therefore praise the

Lord praise the Lord

therefore praise the Lord O that men
 O that men would therefore praise the Lord would
 Lord would therefore praise the Lord praise the Lord
 praise the Lord O that

..... would therefore praise the Lord, would therefore praise the Lord
 therefore praise the Lord O
 O..... that..... men would there...
 men would therefore praise the Lord would therefore praise the

praise the Lord,
 that men..... would therefore praise the Lord..... would therefore
 fore praise the Lord praise the
 Lord, O that men would therefore praise the

K

O that men would there fore praise the Lord would
 praise the Lord. O that men
 Lord O that men would there fore praise the
 Lord praise the Lord, O that would

there fore praise the Lord for his good ness
 O that men would praise the Lord
 Lord would praise him for his good ness.
 would there fore praise him for his good ness.

Lp

And de clare the won ders And de ...
 And de clare the won ders And de ...
 And de clare the won ders And de ...
 And de clare the won ders And de ...

-clare the won...ders the won_ders that he do...eth
 -clare the won...ders the won_ders that he do...eth
 -clare the won...ders the won_ders that he do...eth
 -clare the won...ders the won_ders that he do...eth

M

for the chil...dren of men.
 for the ohil...dren of men.
 for the chil...dren of men.
 for the chil...dren of men.

And de...clare the won...ders And de...clare the
 And de...clare the won...ders And de...clare the
 And de...clare the won...ders And de...clare the
 And de...clare the won...ders And de...clare the

No 15. Ped. *

Lord for his good...ness would praise the Lord .

Lord would praise the Lord for his good...ness .

would therefore praise the Lord for his good...ness

won...ders that he do...eth for the chil...dren of men .

ff O that men would therefore praise the Lord would therefore praise the

ff O that men would therefore praise the Lord would therefore praise the

ff O that men would therefore praise the Lord would therefore praise the

ff O that men would therefore praise the Lord would therefore praise the

Lord would praise the Lord for his good...ness .

Lord would praise the Lord for his good...ness .

Lord would praise the Lord for his good...ness .

Lord would praise the Lord for his good...ness .

P ff

O that men, would therefore praise the Lord would therefore praise the

O that men, that men would there-fore praise the

O that men, that men would there-fore praise the

1st BASS

O that men, that men would there-fore praise the

Lord for his good...ness that men would praise the

Lord O..... that men would there-fore praise the

Lord would UNIS praise the Lord.

Lord that men would there-fore praise the

ff sf sf

ff Lord for his good...ness would praise the Lord.

ff Lord for his good...ness would praise the Lord.

ff O that men..... would there-fore praise the Lord.

Lord O that men would praise the Lord.

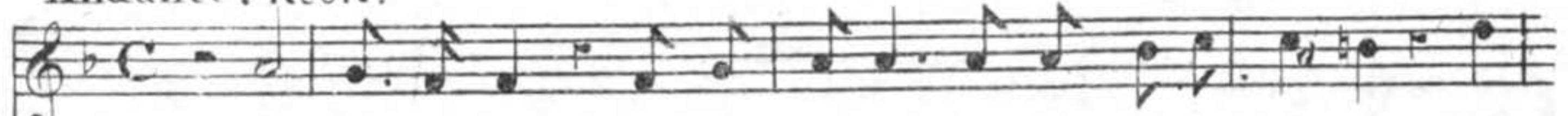
ff *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Rit. ** *Ped. **

"COME YE CHILDREN"

Nº 16. RECIT & ARIA (TENOR)

Andante. Recit.

VOICE.



No chasten-ing for the present seemeth to be joy-ous, but



PIANO



Quasi a tempo.

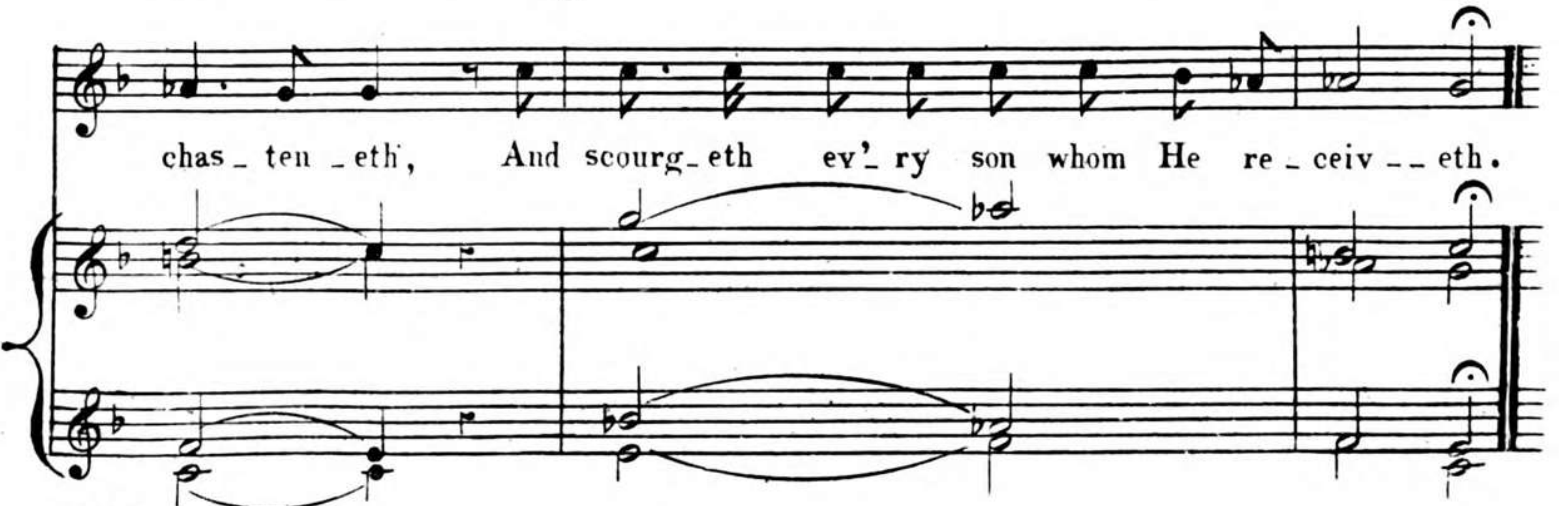
grievous; ne-ver-the-less af-terwards, it yieldeth the peace-a-ble



fruit of right-eous-ness: for whom the Lord lov-eth He



chas-ten-eth, And scourg-eth ev'-ry son whom He re-ceiv--eth.



Andante con moto. (♩ = 76)

Come ... ye ... chil - - - dren and heark - - - en un - - to

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante con moto' with a quarter note equal to 76 beats per minute. The vocal line begins with a piano (*p*) dynamic. The lyrics are 'Come ... ye ... chil - - - dren and heark - - - en un - - to'.

me, I will teach you the

The second system continues the vocal line and piano accompaniment. The lyrics are 'me, I will teach you the'.

fear of the Lord Come ye

The third system continues the vocal line and piano accompaniment. The lyrics are 'fear of the Lord Come ye'.

chil - - - dren and heark - - - en un - - to me, I will

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'chil - - - dren and heark - - - en un - - to me, I will'.

Cres: *f*

teach you the fear of the Lord I . . . will

Cres: *Ped* *f*

Dim:

teach you the fear of the Lord,

p

p

Lo! the poor cri -- eth.

p

p

And the Lord hear . . . eth him, Lo, the poor

p

cri...eth. And the Lord hear...eth him, Yea and

f
Ped. * *Ped.* *

sa...veth him out of all his trou - ble

Dim.:

Lo, the poor cri...eth, And the Lord heareth him

pp
Ped. *

Come... ye chil - dren and heark - en un - to me, I will

Cres.:
p

Cres: teach you the fear of the Lord..... *f*

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'teach you the fear of the Lord.....' and is marked with a crescendo (*Cres:*) and a forte (*f*) dynamic. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature has two flats, and the time signature is common time.

..... O come, O come,..... and I..... will teach you the

sf *Dim:*

The second system continues the vocal line with the lyrics '..... O come, O come,..... and I..... will teach you the'. The piano accompaniment features a forte (*sf*) dynamic and concludes with a decrescendo (*Dim:*) marking. The musical notation includes various note values and rests, with the piano part providing a steady accompaniment.

fear of the Lord. Come ye chil_dren

p

The third system of music contains the lyrics 'fear of the Lord. Come ye chil_dren'. The vocal line is marked with a piano (*p*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic, featuring a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

hearken -- en un --- to me.

pp

The fourth system concludes the piece with the lyrics 'hearken -- en un --- to me.'. The vocal line is marked with a piano-piano (*pp*) dynamic. The piano accompaniment also features a piano-piano (*pp*) dynamic, with a melodic line in the right hand and a supporting line in the left hand. The system ends with a double bar line.

"THE LORD IS NIGH"

Nº 17. QUARTETT. (unaccompanied)

Allegro moderato. (♩ = 104)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The piano part includes dynamics *p*, *Cres.*, and *ff*. The tempo is *Allegro moderato* (♩ = 104).

Musical score for vocalists and piano. The vocalists sing "The Lord is". The piano part includes the dynamic *Dim:*.

Musical score for vocalists and piano with lyrics: "nigh un -- to them that are of a con ... trite heart and will".

Dim: save..... such as be of an hum.....ble spi...rit The

Dim: save..... such as be of an hum.....ble spi...rit The

Dim: save such as be of an hum.....ble spi...rit The

Dim: save..... such as be of an hum.....ble spi...rit The

Lord is nigh un...to them that are of a con.....trite

Cres. Lord is nigh un...to them that are of a con-trite

Cres. Lord is nigh un...to them that are of a con-trite

Cres. Lord is nigh un...to them that are of a con-trite

Cres. Lord is nigh un...to them that are of a con.....trite

f heart and will save..... such as he of a

f heart and will save such as

f heart..... and will save such as

f heart..... and will save such as

Dim hum-ble spi-rit Thus saith the Lord
Dim be of an hum-ble spi-rit Thus saith the Lord
Dim be of an hum-ble spi-rit Thus saith the Lord
Dim be of an hum-ble spi-rit Thus saith the Lord

B *f*

Dim I have seen his ways and will heal him Thus saith the
Dim I have seen his ways and will heal him Thus saith the
Dim I have seen his ways and will heal him Thus saith the
Dim I have seen his ways and will heal him Thus saith the

f

Lord I have seen his ways and will heal..... him
 Lord I have seen his ways and will heal..... him
 Lord I have seen his ways and will heal him and re-store
 Lord I have seen his ways and will heal..... him

C *Dim*

p And re-store com-forts un-to him and to his mourn- *Rall:*

p And re-store com-forts un-to him and to his mourn- *Rall:*

p com-forts un-to him and to his mourn- *Rall:*

p And re-store com-forts un-to him and to his mourn- *Rall:*

And re-store com-forts un-to him and to his mourn-

p a Tempo -ers. The Lord is nigh un-to them that are of a con-trite

p -ers. The Lord is nigh un-to them that are of a con-trite

p -ers. The Lord is nigh un-to them that are of a con-trite

p -ers. The Lord is nigh un-to them that are of a

-ers. The Lord is nigh un-to them that are of a

Df heart Thus saith the Lord I have seen his

f heart Thus saith the Lord I have seen his

f heart Thus saith the Lord I have seen his

con-trite heart Thus saith the Lord I have seen his

ways, and will heal... him, and re_store... com - - - forts

ways, and will heal... him, and re_store... com - - - forts

ways, and will heal... him, and re_store... com - - - forts

ways, and will heal... him, and re_store... com - - - forts

ways, and will heal... him, and re_store... com - - - forts

ways, and will heal... him, and re_store... com - - - forts

unto him... and to his mourn - - - ers re_store... com - - - dim:

un - - - to him and to his mourners re_store... com - - - dim:

un - - - to him and to his mourners re_store... com - - - dim:

un - - - to him and to his mourners re_store... com - - - dim:

un - - - to him and to his mourners re_store... com - - - dim:

un - - - to him and to his mourners re_store... com - - - dim:

- - - forts un_to him... and to his mourners, and his mourn - - - ers.

- - - forts un_to him... and to his mourners, and his mourn - - - ers.

- - - forts un - - - to... and to his mourners, and his mourn - - - ers.

- - - forts un - - - to him and his mourners, and his mourn - - - ers.

- - - forts un - - - to him and his mourners, and his mourn - - - ers.

- - - forts un - - - to him and his mourners, and his mourn - - - ers.

* This page has been altered to its present form since the first edition was published.

"THOU O LORD ART OUR FATHER"

Nº 18. CHORUS.

TREBLE.  *f* Thou O Lord art our

ALTO.  *f* Thou O Lord art our

TENOR  *f* Thou O Lord art our

BASS.  *f* Thou O Lord art our

Allº con brio ma moderato. (♩ = 104) Thou O Lord art our

PIANO  *f*

Fa-ther, our Re-deemer, Thy name is from e- - - ver last- - - - - ing.

Fa-ther, our Re-deemer, Thy name is from e- - - ver last- - - - - ing.

Fa-ther, our Re-deemer, Thy name is from e- - - ver last- - - - - ing.

Fa-ther, our Re-deemer, Thy name is from e- - - ver last- - - - - ing.

non ligato.

Thou O Lord art our Fa...ther our Re-deem...er, Thy

Thou O Lord art our Fa...ther our Re-deem...er, Thy

Thou O Lord art our Fa...ther our Re-deem...er, Thy

Thou O Lord art our Fa...ther our Re-deem...er, Thy

name is from e...ver last...ing, Hal...le-

name is from e...ver last...ing, Hal...le-

name is from e...ver last...ing, Hal...le-

name is from e...ver last...ing, Hal...le-

Hal...le...lu...jah, Hal...le...

lu...jah, Hal...le...lu...jah, Hal...le...

lu...jah, Hal...le...lu...jah, Hal...le...

Hal le lu jah, Hal le lu jah, Hal
 au jah, Hal le lu jah, Hal
 jah, Hal le lu jah, Hal le
 Hal le lu

le lu jah Hal le lu jah
 le lu jah Hal le
 lu jah, Hal le lu jah, Hal le lu
 jah, Hal le lu jah, Hal le lu jah, Hal

Hal le lu jah, Hal le lu jah, Hal le
 lu jah, Hal le lu jah, Hal le lu
 jah, Hal le lu jah, Hal le lu jah,
 le lu jah, Hal le lu jah, Hal le lu

-- lu -- jah, Thou O Lord art our Fa -- ther, our
 - jah, Thou O Lord art our Fa -- ther, our
 Thou O Lord art our Fa -- ther, our
 ----- jah, Thou O Lord art our

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p* and *f*.

Re -- deem -- er, Hal -- le -- lu -- jah, Hal -- le --
 Re -- deem -- er, Hal -- le -- lu -- jah, Hal -- le -- lu --
 Re -- deem -- er, Hal -- le -- lu -- jah, Hal
 Re -- deem -- er, Hal -- le -- lu -- jah, Hal -- le -- lu

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. A common time signature 'C' is present at the beginning of the system. Dynamics include *p* and *Cres:*.

lu -- jah, Thou O Lord art our
 - jah, Hal -- le -- lu -- jah. Thou art our
 - le -- lu -- jah. Thou O Lord art our
 ----- jah, Hal -- le -- lu -- jah, Thou art our

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. Dynamics include *f*.

Fa ... ther, our Re ... deem ... er, Thy name is from

Fa ... ther, our Re ... deem ... er, Thy name is from

Fa ... ther, our Re ... deem ... er, Thy name is from

Fa ... ther, our Re ... deem ... er, Thy name is from

e ... ver last ... ing, Thy name is from

e ... ver last ... ing, Thy name is from

e ... ver last ... ing, Thy name is from

e ... ver last ... ing, Thy name is from

e ... ver last ... ing Hal ... le ... lu ...

e ... ver last ... ing Hal ... le ... lu ...

e ... ver last ... ing Hal ... le ... lu ...

e ... ver last ... ing Hal ... le ... lu ...

D

-jah. Hal...le...lu...jah,
 -jah. Hal...le...lu...jah,
 -jah. Hal...le...lu...jah, Hal-
 -jah. Hal...le...lu...jah,

Thou O Lord art our Fa...ther our Re...deemer,
 Hal...le...lu...jah,
 ...le...lu...jah.
 Hal...le...lu...jah,
meno f

f Thou O Lord art our Fa...ther, our Re...deem...er,
f Thou O Lord art our Fa...ther, our Re...deem...er,
f Thou O Lord art our Fa...ther, our Re...deem...er,
f Thou O Lord art our Fa...ther, our Re...deem...er,
f Thou O Lord art our Fa...ther, our Re...deem...er,
sf *Cres.* *sf*

ff Hal le lu jah Hal le

ff Hal le lu jah Hal le

ff Hal le lu jah Hal le

ff Hal le lu jah Hal le

G lu jah, Thou O Lord.....

lu jah, Hal le lu jah, Thou O

lu jah, Hal le lu jah, *p*

lu jah, Hal le lu jah, *p*

Cres: Lord art our Fa...ther our Re deemer, Thou O Lort art our

Cres: Lord art our Fa...ther our Re deemer, Thou O Lort art our

Cres: Lord art our Fa...ther our Re deemer, Thou O Lort art our

Cres: Lord art our Fa...ther our Re deemer, Thou O Lort art our

gva Lord art our Fa...ther our Re deemer, Thou O Lort art our

gva Lord art our Fa...ther our Re deemer, Thou O Lort art our

gva Lord art our Fa...ther our Re deemer, Thou O Lort art our

gva Lord art our Fa...ther our Re deemer, Thou O Lort art our

fa...ther ther *ff* Our *ff*
 Fa...ther Our Fa...ther, our Re-deem-er, Our *ff*
 Fa...ther Our Re-deem-er Our Fa...ther Our *ff*
 Thou O Lord art our *ff*

Fa...ther, our Re-deem-er.
 Fa...ther, our Re-deem-er.
 Fa...ther, our Re-deem-er.
 Fa...ther, our Re-deem-er.
 Ped. * Ped. * Ped. * *Cres.*

p Hal...le-lu...jah, Hal...le-lu...jah, Hal...le-lu...jah, *Cres.*
p Hal...le-lu...jah, Hal...le-lu...jah, Hal...le-lu...jah, *Cres.*
p Hal...le-lu...jah, Hal...le-lu...jah, Hal...le-lu...jah, *Cres.*
p Hal...le-lu...jah, Hal...le-lu...jah, Hal...le-lu...jah, *Cres.*

Cres: molto.

Ritard al fine.

Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah,
Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah,
Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah,
Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah,
Hal...le...lu...jah, Hal...le...lu...jah, Hal...le...lu...jah,
p *Cres: molto.* *Ritard al fine.*

ff *A* men...
ff *A* men...
ff *A* men...
ff *A* men...
ff *A* men...
ff *pesante.*

A men...
A men...
A men...
A men...
A men...
sf *sf* *sf*

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