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HANDEL

NOVELLOS ORIGINAL OCTAVO
EDITION.

A. C. MACKENZIE.

BETHLEHEM

SIX SHILLINGS.

LONDON. NOVELLO, EWER & CO.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

BETHLEHEM

A MYSTERY

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 49.)

THE PIANOFORTE ARRANGEMENT BY
BATTISON HAYNES.

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NOTE.

THE term "Mystery," in its special and ancient application to religious Drama, is here used because it more clearly indicates the nature of the work than would the wider designation, "Oratorio."

Some authority for the descriptive passages, such as the words of the opening chorus, may be discovered in the fact that certain of the ancient Mysteries had a part for an Expositor, who supplemented the action of the drama. The introduction of such passages is believed to be advantageous from a musical point of view.

The two Acts, or Parts, are each complete in itself, and adapted for separate performance.



BETHLEHEM.

ACT I.

IN THE FIELDS OF BETHLEHEM.

An Angel, descending from Heaven, appeareth to certain Shepherds of Bethlehem.

Darkness o'er the earth is brooding,
Silence reigns, no voice intruding
On the solemn midnight peace.
Wrapped are all the sheep in slumber
'Neath the stars—a countless number,
Eyes that watch and never cease.

Worn the shepherds are and weary
With their vigil dark and dreary;
Heavy eyelids long to close.
They, on danger unreflecting,
They, Heaven's myst'ry unsuspecting,
Bow the tired head and doze.

All the earth lies calmly sleeping,
Mute is e'en the voice of weeping
For man's violence and wrong!
Nature at the silence wonders,
And, affrighted, grasps her thunders—
God's restraining arm is strong.

See, the jewell'd gates celestial
Facing this our globe terrestrial,
On their hinges forward swing!
O the splendour out-proceeding!
To the earth a pathway leading,
Fit for envoys of a king.

Through the light, he light emitting,
See an Angel, swiftly flitting,
Pause o'er Bethlehem's sacred field!
Darkness flies on wings of terror,
While the silly sheep, in error,
Rise to crop the dewy yield.

But the shepherds, sudden waking,
Cry to one another, quaking,
All their blood with fear congealed.

The Shepherds cry aloud in their terror.

O brothers, quick arise!
Above us, in the skies,
What flame of dreadful import blazes?
Than noon-tide glare more bright,
A strange, unearthly light
From spangled heaven the stars erases!

Ah! see what living thing,
On wide-outstretched wing,
Like silvery cloud the earth is nearing!
Majestical it sweeps
Through air's profoundest deeps,
A radiant course as hither steering.

O brothers, bend the knee,
For that dread form we see
Proceedeth from the Power supernal!
Why cometh one of those
Whose place, in glittering rows,
Is near the throne of God eternal?

The Angel comforteth the Shepherds with good news.

Be not afraid!
No sword is in my hand,
As once, when through the fated land,
Sent by an angry God, I, dreadful, passed.
His vengeance, laid
Asleep by mercy's charm,
Will never more work mortals harm,
Till they, self-doomed, reject Him at the last.

To you I bring
Such news of glad surprise
Shall brim with happy tears your eyes,
And fill your souls with overpowering light.
The world will ring
With loud, acclaiming shout—
Which, echoing 'mong Hell's rabble rout,
Shall scare to loathsome caves, and dens of
night.

Hail, wondrous Birth
 Of God's incarnate Son!
 To David's city, Shepherds, run,
 And there your Saviour see in infant guise;
 With decent mirth
 To Christ the Lord draw near;
 Him worship, while, from voices clear
 And grateful hearts let song impassioned rise.

Lo! this the sign
 By which the Babe to know—
 Though King of all, nor pomp, nor show
 Attends majestic at His earthly throne.
 The Child divine
 In ox's manger lies,
 His glory veiled from mortal eyes,
 Yet awful more than as by angels known.

The Shepherds behold a multitude of the Heavenly Host.

O wondrous sight! with waving wings
 The air is filled, and beauteous forms
 Of lustrous sheen each moment brings
 To view. As when, in time of storms,
 Clouds upon clouds embattled rise,
 And take their ordered place, ere lightnings
 pierce the skies.

Far back they stretch along the shining way
 That earth-ward leadeth from the heavenly
 coast;
 In dazzling splendour burns the bright array,
 Rank over rank descending, host on host;
 And now their radiant faces we behold,
 And rapture kindled eyes that speak of joy
 untold.

See how the silver trumpets flash like fire!
 How golden harps gleam soft in seraph
 hands!
 While to their Leader the celestial quire
 Converge, and marshal all their vocal bands.
 Now, heavenly music shall be heard on earth,
 Praising in notes undreamed before the Holy
 Birth.

The Angels sing an Anthem.

Glory to God!
 The everlasting song
 Of Heaven's great choral throng
 In tenfold power and majesty ascendeth
 Where, on His throne of might,
 'Mid uncreated light,
 He sits Whose loving-kindness never endeth.

Glory to God!
 Angels adore and praise,
 In loud, expressful lays,
 The goodness which to man salvation giveth.
 Hither we bring the sound,
 That earth's remotest bound
 May swell the song to Him who ever liveth.

Glory to God!
 O sad, despairing world,
 The battle-flag is furled,
 The messenger of peace his trumpet bloweth;
 Thy panoply of fight
 Put off before His might,
 Whose love resistless like a river floweth.

The Celestial Quire returneth to Heaven.

Angels.

Glory to God!
 The everlasting song
 Of Heaven's great choral throng
 In tenfold power and majesty ascendeth
 Where, on His throne of might,
 'Mid uncreated light,
 He sits Whose loving-kindness never endeth.

Shepherds.

O leave us not, ye Shining Ones!
 The heavenly light fast fades,
 And shadows 'mong the glades
 Resume their midnight reign.
 Whence it hath trembling lain
 In deepest caverns, Darkness runs.

Alas! all useless is our cry!
 For now the circling rings
 Of rhythmic-beating wings
 Contract their mighty round,
 While faint the anthem's sound,
 And fainter yet, falls from on high.

See how, like points of lessening light,
 Through Heaven's gate they go,
 In order, row on row,
 While from eclipse of fear
 The stars once more appear,
 And o'er the world again broods Night.

The Shepherds talk together of the wondrous sight. The dawn appeareth.

First Shepherd (Baritone).

Our father Jacob, blessèd of the Lord,
 Beheld a ladder reaching to the sky;
 And up and down the angels passed thereon,
 His will fulfilling Who is God most High.

Chorus of Shepherds.

Lo, Jacob looked on creatures of a dream—
 A vision born of slumber in the night!
 But we with open eyes have seen Heaven's
 host,
 In radiance celestial, burning bright!

Second Shepherd.—Tenor.

Elisha gazed upon the company
 That bore Elijah from his straining view,
 While burning chariots, horses as of fire,
 Through all the air like blazing meteors flew.

Chorus of Shepherds.

But we have seen the angels in array,
 Like silver clouds the midnight heavens
 emblaze;
 And heard the glowing strains of song divine,
 That did our ears with mystery amaze!

First Shepherd.

O brothers, favoured of the Lord are we,
 To whom He hath revealed His wondrous
 grace!

Second Shepherd.

Obeying, let us now to Bethle'm go,
 And see our blessed Saviour face to face.

Chorus of Shepherds.

Doth Israel's Hope appear in infant guise?
 And for His throne an ox's manger take?
 Can helpless childhood Zion's strength restore?
 And into fragments Rome's world-empire
 break?

First Shepherd.

Long years ago, the Prophet cried, "To us
 A Child is born, a Son is given; His Name
 The Prince of Peace, the Wonderful, the
 Lord!"
 This Babe portentous, He is sure the same!

Second Shepherd.

'Twas also said that little Bethlehem
 Should stand 'mong Judah's cities first and
 best;
 That out of her should come the Saving Christ,
 The Sent of God to give His people rest.

Chorus of Shepherds.

Enough; the Word that now we see fulfilled
 Is ever sure, no tittle passeth by,
 To Bethlem let us go and worship there
 The Royal Child, the Day-Star from on high.

The people gather together. The Shepherds
 and folk of Bethlehem rejoice and sing
 a Carol.

Uplift a song of praise!
 As in the ancient days,
 A Prince sits high on Israel's throne!
 Th' expected Christ is here!
 (O news of joy and fear!)
 The day is come; the night hath flown!

Jerusalem, a crown of sorrow
 Long hath girt thy regal head,
 All thy wailing
 Unavailing;
 As to-day was each to-morrow,
 Hopeless, like the buried dead.

Mournful Zion, stay thy weeping,
 From the ashes now arise.
 Troubles ended,
 Garments splendid
 With thy fortune are in keeping,
 Song and dance and festive guise.

Now let th' oppressor fear;
 Avails nor bow nor spear
 Against the Infant born this night!
 Through the Pretorian host
 The tremors of the lost
 Proclaim him routed ere the fight!

Uplift a song of praise!
 As in the ancient days,
 A Prince sits high on Israel's throne!
 Th' expected Christ is here!
 (O news of joy and fear!)
 The day is come; the night hath flown!

ACT II.

IN BETHLEHEM.

Cometh a Heavenly Legion to guard the
 New-born King.

Upon the quiet of the night,
 Breaketh the noise of sword and shield,
 As though a warrior-host passed by,
 Clashing the weapons that they wield.
 Hark to the measured tramp of feet,
 And loud, clear tones of high command!
 See what tall forms in shining ranks,
 Each like a radiant pillar, stand!

These are the armed Cherubim;
 But one is there of loftier crest
 And prouder mien, whose panoply
 Dims the fair splendour of the rest:

Abdiel he, who once, time past,
Of Eden's flowery bounds held ward,
And, now, the Infant King of Heaven
Is charged to keep in faithful guard.

He speaks! out flash the flaming swords,
While spears their glittering heads uplift;
Silent the heavenly legion stands,
And waits to yield obedience swift.
"Comrades, a stable poor and mean—
The palace is of our great King!
Around it some stand sentinel,
Thither let pass no evil thing;
Some circle in the air above,
Lest our old foes be on the wing."

The ranks break into ordered march,
Or to aerial watch aspire;
Now dark the lowly stable stands
Amid engirding points of fire.

**In the Stable. The Blessed Mother
singing to her Babe.**

"Sleep, sweet Babe, my cares beguiling,
Mother sits beside Thee smiling;
Sleep, my darling, tenderly.
If Thou sleep not, mother mourneth,
Singing as her wheel she turneth,
Come, soft slumber, balmily."*

Droop the little eyelids gently;
Mother keeps her watch intently;
While she waketh, rest secure.
Comes the first of many morrows,
Comes the future with its sorrows,
Mother's love shall aye endure.

**The Shepherds, with some People of
Bethlehem, seek the Holy Babe through
the City.**

The People of Bethlehem.

Tell us again the wondrous story!
The Angel whom ye saw in glory,
Did he of surety say,
"To you is born this day
A Saviour?"—long foretold by prophets hoary?

First Shepherd.

Lo, now! think ye we lay dreaming?
That the silver wings were seeming?
That no celestial sound
Echoed the world around,
While heavenly radiance through the night
was gleaming?

* This stanza is a translation, by Coleridge, of a Latin verse inscribed beneath a picture of the Virgin and Child.

Lead us where the Christ abideth,
Where God's Light His splendour hideth?
Born of David's line
Is the King Divine,
Who o'er our Israel's foes to victory rideth!

Thanks and praise from all ascending,
Laud we now the happy ending
Of our darkness drear,
Of our night of fear;
Oh! hail your Saviour, 'fore His throne low
bending!

People.

But where is He, and where His throne?
Here is no palace for a King!
No royal Babe to us is known!

A Woman.

Now listen to a wondrous thing!
A woman out of Galilee,
Doth nurse a babe was born last night,
And with her husband, Joseph hight,
Lies in a stable lowly.

She comes of royal David's race,
Yet meek and gentle is her mien!
Oh! favoured of high heaven, I ween,
No earthly light makes fair her face:

While, at the birthing of her Child,
Strange sights and sounds observèd were,
As of some angels watching there,
And warding off all things defiled!

People.

Doth Israel's King in stable lie?

First Shepherd.

Did David keep his father's sheep?
The counsel of our God is deep,
And oft the lowly raiseth high.
Unto the stable hasten now,
And there in meetest homage bow.

All.

Thanks and praise from all ascending,
Laud we here the happy ending
Of our darkness drear,
Of our night of fear!
Oh! hail the Saviour, 'fore His throne low
bending.

**The Shepherds and People come to worship
the Holy Child.**

The Blessed Mother.

Darkness hill and plain forsaking,
All the earth to life is waking,
Sweetest Babe, the day is breaking ;
When the sun shall rise,
Ope thy tender eyes.

There my true life-light abideth,
There a solemn myst'ry hideth,
That e'en me from Thee divideth !
Child of Heaven art Thou !
At Thy feet I bow.

Round the little head it seemeth
That a lustrous circlet gleameth,
Like a starry crown it beameth !
My Babe shall be a King ;
All men His praise will sing.

The Shepherds and People (Entering).

Where is the Christ-Child ?
Let us adore Him !
Kneel we, O Mother mild,
Humbly before Him.

The Blessed Mother.

Seek ye the Christ-Child
Here, in a stable ?
Who hath your minds beguiled ?
What cunning fable ?

First Shepherd.—Tenor.

Are we beguiled ? 'tis by God's angel bright,
Who, as we kept the watches of the night,
Came floating downward on a silver ray,
That streamed from Heaven and turned the
dark to day.

O gracious sight ! yet we in terror cried,
As men who dread the fate may soon betide ;
"Nay, fear ye not," the Angel gently said,
"Good news I bring," and bowed his stately
head.

"Good news to you, and, all who dwell on
earth,
Fair tidings of a Saviour's glorious birth !
To Bethlehem haste, and in a manger, see
The Christ Who shall your blest Redeemer be !

Then, as we silent heard, in great amaze,
More radiant splendour in the sky 'gan blaze !
To deepest caverns fled the wondering night,
And all the host of Heaven appeared in sight !

Some haips and trumpets bare, and some did
raise
Celestial voices in a hymn of praise ;
"Glory to God," they sang, "'mong men be
peace."
And earth flung back the sound with loud
increase.

The Blessed Mother (Exultant).

Lord God of Israel, Who in ages past,
With mighty arm and strong
O'ercamest those that wrought us wrong,
Thy mercy still through endless years doth last.
How marv'llous art Thou in Thy works and
ways !

Of me, a maid unknown,
Is born the King Who David's throne
Shall make majestic as in ancient days.

"He shall be great," the glorious Angel said,
"His Kingdom shall endure
Unto remotest ages sure !"
O Zion, lift again thy drooping head !

Jerusalem belov'd, from dust arise ;
Put on thy beautiful attire
And strike the sacred lyre
That now in silence and in darkness lies.

The Blessed Mother, Shepherds, and People.

O Holy Babe ! O Majesty Divine !
To Thee the psalm we sing,
And wake to praise the sounding string :
Thy light has come, dear Zion, rise and shine.

[*The Blessed Mother and people kneel in silent
adoration.*]

**Certain Kings from the East seek the
Holy Babe.**

From the far land of the morning ;
From an ancient land and hoary,
Rich in song, renowned in story,
We have come, all danger scorning.

See the Star hath led us hither ;
Through fierce deserts, over mountains,
Bare of herb and bubbling fountains,
We have followed, heedless whither.

Tell us where the King abideth,—
He of majesty eternal,
He who, armed with might supernal,
O'er His foes to victory rideth !

We would humbly kneel before Him
And of treasures make oblation ;
Since hath come the world's Salvation,
Meet it is that we adore Him.

The Blessed Mother maketh Answer.

This the palace of the King!
 Here behold His cradle-throne!
 Do the Gentiles tribute bring,
 And my Babe their Sovereign own!

One fold, one Shepherd shall there be,
 One Prince and Lord to rule the earth;
 Thou most Holy Child art He!
 Distant nations hail Thy birth.

The Kings marvel, and offer Gifts.

O sight of awe and mystery!
 His palace is this stable poor,
 His throne, that shall for aye endure,
 The ox's manger here we see!

Kingly tribute now we offer,
 Child of the Star!
 Gold and spices here we proffer,
 Brought from afar!
 And, in worship lowly bending,
 Sing Thee with a song unending.

Gold, by searching flame refinèd,
 See at Thy feet,
 Wrought to forms with art designèd,
 Gracious and meet.
 Here is frankincense sweet smelling;
 Myrrh, of rarest odours telling.

Thus we do Thee homage royal,
 Child of the Star!
 Thus we pledge Thee service loyal,
 Brought from afar.
 And, in worship lowly bending,
 Sing Thee with a song unending.

**The Blessed Mother, the Kings, Shepherds,
and People join in adoration of the Holy
Babe.**

Lo! this is He of Whom the Prophets spake
 In times of old,
 And struck their harps of gold,
 Hymning His praise Who "should come" for
 our sake!

And this is He shall tread in dust the crest
 Of hell's fierce lord;
 Sheathing the flaming sword
 That long hath barred return to Eden's rest.

In light prophetic to our eyes appears
 A happier world;
 For ever now are furled
 The battle flags of sad and weary years.

O Wonderful! O Holy Child!
 The Mighty God! the Prince of Peace!
 Of Thy blest government's increase
 No end shall be.
 Eternally

The earth shall flourish 'neath Thy Sceptre
 mild.

*
 Son of David! King and Lord!
 Child of the prophetic Word!
 Conquering and to conquer ride,
 Till all nations shall abide
 'Neath the shadow of Thy throne,
 Thee as Sovereign Ruler own.

Come, in the fulness of time, O years
 Of plentiful harvest and song;
 Now, on our darkness of sorrow and tears,
 Now, on our night-time of anguish and fears
 Dawns the Light we have waited for long.
 Shine forth, Thou Sun, with ever-quickening
 ray,
 'Till burns the glory of the perfect day.

* Omitted in composition.

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BETHLEHEM.

ACT I.

An Angel, descending from Heaven, appears to certain Shepherds of Bethlehem.

Non troppo lento.

PIANO.
♩ = 80.

pp

The first system of the piano score is in 4/4 time with a key signature of one flat (B-flat major). It begins with a piano (*pp*) dynamic. The right hand features a melodic line with a wide interval leap and a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand has a melodic line with a *p* dynamic, and the left hand includes a trill (*tr*) in the bass line.

The third system shows the piano accompaniment with a *p* dynamic. The right hand has a melodic line with a *p* dynamic, and the left hand has a rhythmic accompaniment of eighth notes.

The fourth system continues the piano accompaniment with a *p* dynamic. The right hand has a melodic line with a *p* dynamic, and the left hand has a rhythmic accompaniment of eighth notes.

The fifth system concludes the piano accompaniment with a *p* dynamic. The right hand has a melodic line with a *p* dynamic, and the left hand has a rhythmic accompaniment of eighth notes, including a triplet of eighth notes.

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First system of piano introduction. Treble and bass clefs. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat).

Second system of piano introduction. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. Dynamics include *dim.* and *pp*. A section marked 'A' begins at the end of the system.

p TENOR SOLO. *a tempo.*

Dark - ness o'er the earth is brood - ing, Si - lence reigns,

Recit. *p a tempo.*

Vocal line for Tenor Solo. The piano accompaniment consists of a steady eighth-note pattern in the left hand. The lyrics are: "Dark - ness o'er the earth is brood - ing, Si - lence reigns,"

no voice in - truding On the so-lemn mid - night peace.

Vocal line continuing the previous line. The piano accompaniment continues with the eighth-note pattern. The lyrics are: "no voice in - truding On the so-lemn mid - night peace."

Wrapped are all the sheep in slum-ber 'Neath the stars—

Vocal line concluding the phrase. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The lyrics are: "Wrapped are all the sheep in slum-ber 'Neath the stars—"

a count-less num-ber, Eyes that watch and nev-er

cease. Worn the shepherds are and

poco stringendo. *mf*
wea-ry With their vi-gil dark and drea-ry;

Hea-vy eye-lids long to close.

B Poco più mosso. *stringendo.*
They, on dan-ger un-re-
Poco più mosso. *stringendo.*

mf

- flect - ing, They, Heaven's mys - t'ry un - sus - pect - ing,

tranquillo.
p

Bow the tired head and doze.

Andantino.

Andantino. ♩ = 52.)

All the earth lies

calm - ly sleep - - ing, Mute is e'en the voice of weep - ing For man's

vi - o - lence and wrong! . . . Na - ture at the

molto stringendo.

si - lence won - ders, And, af - fright - ed, grasps her thun - ders—

f

molto stringendo.

f

mf

God's . . re - strain - ing arm . . . is strong . . .

f

mf

f

mf

p

Allegro moderato. ♩ = 72.

p

p

pp

p

Ped.

*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with several slurs and two triplet markings. The lower staff is in bass clef and features a dense accompaniment of chords, with a '6' marking above the first few measures. A piano (*p*) dynamic marking is placed between the two staves.

The second system continues the musical piece. The upper staff shows further development of the melodic line with slurs and a triplet. The lower staff continues the chordal accompaniment with various rhythmic patterns.

The third system features more intricate melodic phrasing in the upper staff, including slurs and ties. The lower staff maintains the accompaniment with some changes in chord voicing.

The fourth system includes a 'Ped.' (pedal) marking at the beginning. The upper staff has a melodic line with slurs and a triplet. The lower staff shows a dynamic shift from mezzo-forte (*mf*) to forte (*f*).

The fifth system continues with the melodic and accompaniment lines. A mezzo-forte (*mf*) dynamic marking is present in the lower staff.

The sixth system concludes the page with a melodic line in the upper staff and a final accompaniment in the lower staff. It includes a 'D' marking above the upper staff and a '(non legato.)' instruction. Dynamics range from forte (*f*) to piano (*p*).

mf

mf

p mf
Ped.

TENOR SOLO. *mf*

See . . . the jew - ell'd

p p p
* Ped. *

gates ce - les - tial . . .

p
Ped.

Fa - cing this our globe ter - res - trial, On their hin - ges

mf
Ped.

for - ward swing! O the splen - dour

sempre cres.

out - pro - ceed - ing! To the earth . . . a path - way lead -

f

- ing, Fit . . . for en - voys . . . of a king. . .

ff

largamente.

V

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with dynamic markings such as *V* and *tr*.

Second system of musical notation. Includes a trill (*tr*) in the right hand and a forte (*ff*) dynamic marking in the left hand. Pedal markings are present: *Ped.* and ** Ped.. **.

Third system of musical notation. Features a series of trills (*tr*) in the right hand. The left hand continues with a steady accompaniment.

Fourth system of musical notation. Includes a *Sva.* (Sustained) marking with a dotted line over a melodic phrase in the right hand. The left hand has triplets (marked with '3') and a *mf* dynamic marking. Pedal markings include *Ped.* and ** Ped.*.

Fifth system of musical notation. Continues the accompaniment with various chordal textures and melodic fragments. Pedal markings include *Ped.* and ***.

Sixth system of musical notation. The right hand has a rest followed by a *F* (Fortissimo) dynamic marking. The text *TENOR SOLO.* is written above the staff.

Seventh system of musical notation. The right hand begins with the lyrics "Through the light,". The music includes a trill (*tr*) and a piano (*p*) dynamic marking. The left hand provides a harmonic accompaniment.

he light e - mit - ting, See an

An - gel, swift - ly, flit - ting, Pause . . o'er

Beth - le-hem's sa - cred field!

Non troppo lento.

Non troppo lento. ♩ = 80.

mf

Dark - ness flies on wings of ter - ror,

Andantino.

Andantino. ♩ = 52.

mf

While the sil - ly sheep, in er - ror,

p

Rise to crop . . the dew - y yield.

p

G

Allegro non troppo.

Allegro non troppo. ♩ = 100.

pp

f

fz

fz

pp

stac.
p
Ped.

Quasi Recit.
But the shep-herds, sud - den
f *fp* *pp stac.*

wak - ing, Cry to one an - o - ther, quak - ing,
f *stringendo.* *mf*

All . . . their blood with fear con - gealed . . .
f *ff*

The Shepherds cry aloud in their terror.

CHORUS.
TENOR.

H

BASS.

p

0

a tempo.

mf

p

Ped.

O bro - thers, quick a - rise, quick a - rise, 0

bro - thers, quick a - rise, quick a - rise, 0

bro - thers, quick a - rise!

A -

bro - thers, quick a - rise!

f

Ped.

1st TENOR.

- bove us, in the skies, What flame of

2nd TENOR.

- bove us, in the skies, What flame of

1st BASS.

A - bove us, in the skies, What flame of

2nd BASS.

A - bove us, in the skies,

Ped. * Ped. * Ped. * Ped. *

dread - - ful im - port blaz - es,

dread - - ful, dread - ful im - port blaz - es,

dread - - ful, dread - ful im - port blaz - es,

What flame of dread - ful im - port blaz - es,

Ped. * Ped. * Ped. *

1st & 2nd TENOR.

Than noon - tide glare more

1st & 2nd BASS.

Than

bright, A strange, un-earth - ly light . . . From
 noon - tide glare more bright, . . . A strange, un-earth - ly

spang - led heaven . . . the . . . stars e - ra - ses!
 light . . . From spang - led heaven the stars . . . e - ra - ses!

I
 Ah, see . . . what liv - - ing thing, On wide out -

p
 Ah!
 stretch - - ed wing, Like sil - very cloud the earth is near - ing!
f
 see . . what liv - - ing thing, On wide out - stretch - - ed
p
 wing, Like sil - very cloud the earth is near - ing!
J p
 Ma - jes - ti - cal it
J p f p
 Ped. *
p
 Ma -
 sweeps Through air's pro - found - - est deeps, . .
 Ped. *

- jes - ti-cal it sweeps Through air's pro - found - - est

deeps, A ra - diant course . . . as . . . hi - - ther
A ra - diant course . . . as hi - ther

steer - - ing.
steer - - ing.

O bro - thers,

bro - thers, bend the knee, For that dread form, for that dread
 bend the knee, For that dread form, for that dread

form we see Pro - ceed - eth from the Pow'r su - per - nal!
 form we see Pro - ceed - eth from the Pow'r su - per - nal!

Why

com - eth one of those Whose place, in glit - t'ring
 Why com - eth one of those Whose

rows, . . . Is near the throne . . . of . . .
 place, in glit - t'ring rows, . . . Is near the throne of

God e - ter - - - nal? is
 God e - ter - - - nal? is

near the throne . . . of . . . God e - ter - - - nal?
 near the throne . . . of . . . God e - ter - - - nal?

L.H. *poco rit.*

The Angel comforteth the Shepherds with good news.

Moderato. SOPRANO SOLO. RECIT. *f*

Be not a - fraid! No sword is

Moderato. ♩ = 72.

p *p*

in my hand, As once, when thro' the fa - ted land, . . . Sent . . . by an an - gry

mf

God, I, dread - ful, passed. His ven - geance, laid A - sleep . . .

mf *p*

. . . by mer - cy's charm, . . . Will nev - er more work mor - tals

p

harm, Till they, self - doomed, re - ject Him at the last. . . .

rit. *p* *Più mosso.*

Più mosso ♩ = 100.

rit. *pp* *Ped.* *

8182.

M *Più lento.* *poco rit.*

Allegretto. *p*
 To you I bring Such news . . of glad sur-prise,
Allegretto. ♩. = 56.
pp dolce. *p*

p
 To you I bring, to you I bring Such

cres. *p*
 news . . of glad sur-prise . . Shall brim . . with hap - py
cres. *p*

f
 tears your eyes, . . And fill . . your souls with o - ver - power - - ing
mf

light. . . . The world . . .

. . . will ring . . . With loud, . . . with loud, ac - claim - ing shout - with

loud, ac - claim - ing shout - . . . Which, e - cho-ing 'mong Hell's . . .

. . . rab-ble rout, Shall scare to loath - - - some caves, and dens of

night. . . . Hail,

won - drous Birth Of God's . . . in - car - nate Son ! hail,

won - drous Birth Of God's . . . in - car - nate Son ! To Da - vid's

ci - ty, Shep - - herds, run, And there your Sa - - - viour

mf

see, . . . and there your Sa - viour see in in - fant guise ; . .

f

With de - cent mirth To Christ . . . the Lord . . . draw

tr

p ad lib.

near ; Him wor - ship,

p ad lib. *rit.* *a tempo.* *ff.*

'Him wor - ship, while, from voi - ces clear And grate - ful hearts,

rit.

. from voi - ces clear and grate - ful hearts let song im -

Animato.

- pas - sioned rise.

Animato e marcato.

f

P *Poco meno mosso.*
mf
 Lo! this the sign By which . . the Babe to know—
Poco meno mosso.
mf *allargando.*

Allegro moderato.
f
Allegro moderato. ♩ = 72. Though King of all,
f *legato.* *p*

though King of all, nor pomp, nor
Sva
Ped. * *Ped.* *

show At - tends ma - jes - tic at His earth - ly throne, Nor pomp, nor

show . . At-tends ma - jes - tic at His earth - ly throne.

rit. **Q** **RECIT.**
The Child di -

- vine In ox - 's man-ger lies, His glo - ry

a tempo. *p*

veiled from mor - tal eyes,

p *f*

Yet aw-ful more than as by an - - gels known.

mf *rit. poco.* *a tempo.* *p* *p rit.*

R Come 1ma.

mf *f*

Lo! this the sign By which . . . the Babe to know—

Come 1ma. ♩. = 52.

mf *mf*

Ped.

p *rit.*

The Child di - vine . . . In ox - 's man - - ger

p *rit. p colla voce.*

Allegro.

lies.

Allegro. ♩. = 88.

f *tr*

tr

The Shepherds behold a multitude of the Heavenly Host.

Poco meno Allegro. CHORUS. TENOR. *p*

O won - - drous sight! Bass. *p*

Poco meno Allegro. ♩ = 84. *p* L.H.

mf dolce. Ped. *

won - drous sight! with wav - - ing *mf dolce.*

wings The air . . is . . filled, . . and beau - teous *p*

wav - ing wings The air . . is filled, and

forms Of lus - trous sheen each mo - - ment *mf*

beau - teous forms . . Of lus - trous sheen *mf*

p *mf* Ped.

brings To view, each mo - - ment

each mo - - ment brings To view,

p

p

3 3 3 * Ped. * Ped. *

brings to view. 0

each mo - - ment brings to view.

p

p

Ped. * Ped. *

won - - drous sight! S

won - - drous sight!

p

p *mf*

Ped. * Ped. * Ped.

p *mf*

As *p*
As *p*
As

f *p*

when, in time .. of storms, . . . Clouds up - on clouds

when, in time .. of storms, Clouds up - on clouds

3

f *ff*

em - bat - tled rise, And take their or - dered place, . . . ere lightnings pierce the

em - bat - tled rise, And take their or - dered place, . . . ere lightnings pierce the

f *ff*

skies. *mf* O won - drous

skies. *mf* O

mf 3 3 3

O won - drous sight! . . .
 sight, won - - drous sight, O won - drous sight! . . .
 O won - drous sight! . . .

Far back they stretch a-long the shin - ing way . . . That

earth - ward lead - eth from the heaven - - ly, the heaven - - - ly

coast, Far back they stretch a-long the shin - ing

way, That earth - ward lead - eth from the heaven - - ly, the heaven - -

sempre cres.

sempre cres *tr*

3

In daz - ling

Più mosso. *f*

ly coast,

Più mosso. *f* $\text{♩} = 92$

stringendo molto. *sempre marcato.*

f *tr* *tr*

splen - dour burns the bright ar - ray,

f

In

Ped. *

3

daz - ling splen - dour burns the bright ar - ray,

Ped.

3

Rank o-ver rank de-scend-ing, host .. on host; . . .

Rank . . o-ver rank de-scend - ing, host .. on host; . . .

sempre f V

And now .. their ra - diant fa-ces we be - hold, .. And

And now .. their ra - diant fa-ces we be -

rap - ture - kin - dled eyes . . . that speak of

- hold, . . . And rap - ture - kin - dled eyes . . .

joy un - told. . . . *dim.* *p dolce.*

that speak of joy .. un - told .. O won - drous

p dolce.

O won - drous sight ! . . .

sight ! . . .

molto cres. *sempre marcato.*

Ped. Ped.

W

W

See how the

See how the

sil-ver trum-pets flash like fire ! . . . How gold - en

sil-ver trum-pets flash like fire ! . . . How gold - en

harps gleam soft in se - raph hands! While to their

harps gleam soft in se - raph hands!

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "harps gleam soft in se - raph hands! While to their". The middle staff is a bass line with lyrics: "harps gleam soft in se - raph hands!". The bottom staff is a piano accompaniment with intricate arpeggiated figures in both hands.

Lead - er the ce - les - tial quire Con - verge, . .

1st Bass.

While to their Lead - er the ce - les - tial quire Con -

2nd Bass.

While to their Lead - er, to their Lead - er the ce - les - tial

The second system consists of three staves. The top staff is a vocal line with lyrics: "Lead - er the ce - les - tial quire Con - verge, . .". The middle staff is a bass line with lyrics: "While to their Lead - er the ce - les - tial quire Con -". The bottom staff is a piano accompaniment with arpeggiated figures and triplets.

Largamente.

and mar - shall all their vo - cal bands; . .

- verge, and mar - shall all their vo - cal bands; . .

quire Con - verge, and mar - shall all their vo - cal bands; . .

Largamente.

The third system consists of three staves. The top staff is a vocal line with lyrics: "and mar - shall all their vo - cal bands; . .". The middle staff is a bass line with lyrics: "- verge, and mar - shall all their vo - cal bands; . .". The bottom staff is a piano accompaniment with arpeggiated figures and triplets, marked with *Largamente.* and *f*.

Now, heaven - ly mu - sic shall be heard on

Now, heaven - ly mu - sic shall be heard on

Now, heaven - ly mu - sic shall be heard on

mf

Ped.

earth, Prais - ing in notes un-dream'd be-fore the Ho - ly Birth. . .

earth, Prais - ing in notes 'un-dream'd be-fore the Ho - ly Birth. . .

earth, Prais - ing in notes un-dream'd be-fore the Ho - ly Birth. . .

mf

p rit.

R.H.

CHORUS.
1st SOPRANO.
Non troppo lento.

The Angels sing an Anthem.

Glo - ry . . . to God, . . . glo - ry to

2nd SOPRANO.
p

Glo - ry . . . to God, . . . glo - ry . . . to

ALTO.
p

Glo - ry . . . to God, . . . glo - ry . . . to

Non troppo lento. ♩ = 100.

p

God!

God!

God!

legato.

mf

Ped.

AA

mf

The ev - er - last - ing song Of Heaven's, .

mf

The ev - er - last - ing song Of Heaven's, .

mf

AA

The ev - er - last - ing song . . . Of

mf

L.H.

*

of .. Heaven's .. great cho - ral throng In ten - fold

of Heaven's .. great cho - ral throng In ten - fold

Heaven's, of Heaven's .. great cho - ral throng In ten - fold power and ma - jes -

pow - er, in ten - fold power, in ten - fold, ten - fold

pow - er, in ten - fold power, in ten - fold

- ty, in ten - fold power and ma - jes - ty, in ten - fold power, . . in

pow - er and ma - jes - ty as - cend - eth Where, on His

pow - er and ma - jes - ty as - cend - eth Where, on His

pow - er and ma - jes - ty as - cend - eth Where, on His

throne of might, where, on His throne . . of
 throne of might, where, on His throne, His throne of
 throne of might, . . where, on His throne, His throne of

might, 'Mid un - cre - a - ted light, He sits,
 might, 'Mid un - cre - a - ted light, He sits,
 might, 'Mid un - cre - a - ted light, He sits,

He sits Whose lov - - ing - kind - - ness nev - - er
 He sits Whose lov - - ing - kind - - ness nev - - er
 He sits Whose lov - - ing - kind - - ness nev - - er

BB *dolce.* *p*

SOPRANO SOLO. *mf dolce.*
 Whose lov - - ing - kind - - ness nev - - - er

TENOR SOLO. *mf dolce.*
 Whose lov - - ing - kind - - ness nev - - - er

end - eth.

end - eth.

end - eth.

p

end - eth.

end - eth.

f
 Glo - ry . . . to God, . . . glo - - - ry to

f
 Glo - ry . . . to God, . . . glo - - - ry to

f
 Glo - ry . . . to God, . . . glo - - - ry to

mf

God! An - gels a - dore and praise, . .

God! An - gels a - dore, . . . a - dore . .

God! An - gels a - dore and praise, . . . a - dore . .

mf

In loud, ex - press - ful lays, An - gels a -

and praise, In loud, in loud, ex - press - ful lays, An - gels a -

and praise, In loud, in loud, ex - press - ful lays, An - gels a -

mf

- dore and praise, In loud, ex - press - ful lays, . . .

- dore and praise, In . . loud, in loud, ex - press - ful lays, in loud, ex - press - ful

- dore, a - dore, In . . loud, in loud, ex - press - ful lays, in . . loud, ex - press - ful

mf

The good - ness, the good - ness which to man . . . sal -
lays, . . . The good - ness, the good - ness which to man . . . sal -
lays, . . . The good - ness, the good - ness which to man . . . sal -

va - - tion giv - eth. Hi - ther we bring, we bring the
va - - tion giv - eth. Hi - ther we
va - - tion giv - eth. Hi - ther we

Hi - ther we bring, we bring the sound, we bring, . . . we
sound, . . . we bring the sound, . . . we
bring, we bring the sound, . . . we bring the sound, we bring the

bring . . . the sound, That earth's re-mo-test bound, that earth's . . .

bring . . . the sound, That earth's, that earth's . . . re-

sound, the sound, . . . That earth's, that earth's, . . . that

re-mo-test bound May swell . . . the

mo-test bound . . . May swell . . . the

earth's re-mo-test bound . . . May swell . . . the

f *mf dolce.* *mf dolce.* *mf dolce.*

SOPRANO SOLO.

TENOR SOLO.

May

May

song to Him Who ev-er liv-eth.

song to Him Who ev-er liv-eth.

song to Him Who ev-er liv-eth.

mf

SOLL.

swell . . the song to Him Who ev - er . . liv - - -

swell . . the song to Him Who ev - er . . liv - - -

eth.

eth.

eth.

eth.

legato.

p

L.H.

mf

Ped.

legato.

p

L.H.

mf

Ped.

DD CHORUS.

p

O sad, de - spair - - ing world, O sad, . .

O sad, de - spair - - ing world, O

O sad, de - spair - ing world, . . O sad, O

DD

p

DD CHORUS.

p

O sad, de - spair - - ing world, O sad, . .

O sad, de - spair - - ing world, O

O sad, de - spair - ing world, . . O sad, O

DD

p

O sad, . . . de - spair - ing world, The flag is
 sad, . . . de - spair - ing world, The bat - tle - flag is
 sad, . . . de - spair - ing world, The bat - tle - flag . . . is

mf

furled, the bat - tle - flag is furled, The mes - sen -
 furled, the flag is furled, The mes - sen -
 furled, the bat - tle - flag . . . is furled, The mes - sen -

mp

SOPRANO SOLO.
 The mes - sen - ger . . .
 - ger, . . . the mes - sen - ger, . . . the mes - sen - ger of
 - ger, the mes - sen - ger, the mes - sen - ger of
 - ger, the mes - sen - ger, the mes - sen - ger of

mf

of peace his trum - pet blow-eth,

peace . . . his trum-pet, his trum - pet blow-eth,

peace . . . his trum - pet, his trum - pet blow-eth,

peace . . . his trum-pet, his trum - pet blow-eth,

EE

the

the mes - sen - ger, . . . the mes - sen - ger, . . . the

the mes - sen - ger, the mes - sen - ger, the

the mes - sen - ger, the mes - sen - ger, the

EE

mes - sen - ger . . . of peace his trum - pet

mes - sen - ger of peace . . . his trum - pet, his

mes - sen - ger of peace . . . his trum - pet, his

mes - sen - ger of peace . . . : . . his trum - pet, his

blow - - eth ;

trum - - pet blow - eth ; Thy pan - o - ply of fight put

trum - - pet blow - eth ; Thy pan - o - ply of fight put

trum - - pet blow - eth ; Thy pan - o - ply of .. fight put

f

off, thy pan - - o - ply . . of fight put off, put off . .

off, thy pan - - o - ply of . . fight . . put off, thy

off, thy pan - - o - ply . . of fight put off, thy

mf

be - fore His night, Thy pan - - o - ply of fight . .

pan - - o - ply of .. fight, thy pan - - o - ply . . of ..

pan - - o - ply of fight, thy pan - - o - ply . . of

mf

f *mf*
 . . . put off, . . . put off be - fore His might, . . . thy pan - o -
mf
 fight . . . put off, put off be - fore His might, . . . thy pan - o -
f *mf*
 fight . . . put off, put off be - fore His might, . . . thy

f *mf*
 L.H. *mf*
 Ped. *

- ply of fight, . . . Put off, . . . put off . . . be - fore His
 - ply of fight Put off . . . be - fore His
 pan - o - ply . . . of fight Put off . . . be - fore His

f *mf*
 Ped. *

f *p* **FF**
 might, . . . Whose love re - - sist - - - less
f *p*
 might, Whose love re - - sist - - - less
f *p*
 might, Whose love re - - sist - - - less

f *p* **FF**
 Ped.

Poco più mosso e stringendo alla fine.
TENOR SOLO. *mf*

Glo . . .

like . . . a riv - - er flow - eth. Glo -

like . . . a riv - - er flow - eth. Glo -

like . . . a riv - - er . . flow - eth. Glo -

Poco più mosso e stringendo alla fine.

Ped. *

SOPRANO SOLO. *mf*

Glo ry, glo . . .

. ry, glo ry, glo . . .

. ry, glo - ry, glo - . . . ry, glo - . . . ry, glo .

. ry, glo - ry, glo - . . . ry, glo - . . . ry, glo .

. ry, glo - ry, glo - ry, . . . glo . . .

ry, glo - - - - - ry to God,

ry, glo - - - - - ry to God,

- - - - - ry, glo - - - - - ry to God, to God, . . . glo - ry . . . to ..

- - - - - ry, glo - - - - - ry to God, to God, . . . glo - ry . . . to
glo - ry to God, to God, . . .

ry, glo - - - - - ry to God, . . . glo - ry,

f

God, glo - - - - - ry . . . to God, . . . to God, .

God, glo - - - - - ry . . . to God, . . . to God, .

glo - - - - - ry, glo - - - - - ry . . . to .. God, to God, to

glo - ry to God, . . . glo - ry . . . to
 glo - ry to God, . . . glo - ry . . . to
 . . . to God, glo - ry to God, . . .
 . . . to God, glo - ry . . . to God, . . . to God, . . .
 God, . . . glo - ry to God, . . .

ff *rit.* *ff* *rit.* *ff* *rit.* *rit.* *rit.* *rit.* *rit.*

sempre rit.

God, . . . to God!
 God, . . . to God!
 glo - - - ry to God!
 glo - - - ry to God!
 glo - - - ry to God!

Ped. * *Ped.* *

Allegro, ma non troppo. ♩ = 66.

p *mf*

CHORUS. 1st TENOR. *mf* GG *p*

O leave us not, ye Shin - ing Ones! The

2nd TENOR. *mf* *p*

O leave us not, ye Shin - ing Ones!

1st & 2nd BASS. *mf* *p*

O leave us not, ye Shin - ing Ones!

p *pp* GG

heav'n - ly light fast fades,

The heav'n - ly light fast fades, And

The heav'n - ly light fast

And sha - dows 'mong the
 sha - dows 'mong the glades
 fades, And sha - dows 'mong the

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'And sha - dows 'mong the' and a piano accompaniment. The second system continues the vocal line with 'sha - dows 'mong the glades' and the piano accompaniment. The piano part includes sixteenth-note patterns and sixteenth-note chords marked with a '6'.

glades Re - sume their mid - night reign. . . .
 Re - sume . . . their mid - night reign. . . .
 glades . . . Re - sume their mid - night reign. . . .

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'glades Re - sume their mid - night reign. . . .' and a piano accompaniment. The second system continues the vocal line with 'Re - sume . . . their mid - night reign. . . .' and the piano accompaniment. The piano part includes sixteenth-note patterns and sixteenth-note chords marked with a '6'. Dynamics include *mf* and *f*. A 'Ped.' marking is present at the end of the system, along with an asterisk '*'.

1st & 2nd TENOR. *mf dolce*.
 Whence it hath trem - bling

Detailed description: This system contains the fifth and sixth systems of music. The top system features tenor vocal lines with lyrics 'Whence it hath trem - bling' and a piano accompaniment. The second system continues the tenor vocal line and the piano accompaniment. The piano part includes sixteenth-note patterns and sixteenth-note chords marked with a '6'. Dynamics include *mf* and *p*.

lain In deep - est cav - erns,
mf dolce.
 Whence it hath trem-bling lain, In deep - - est

6

in deep - - est cav - erns, Dark - ness
p
 cav - erns, Dark-ness

runs. A - las, . . . a - las! . . .
 1st Bass.
 runs. A - las!
 2nd Bass.
 runs. A -
p *p*

all use-less is our cry, . . . *p*

all

- las ! all use-less is our cry,

dolce. *p*

For now . . . the cir-cling rings . . . Of rhythmic -

use-less is our cry, For now the cir-cling rings . . . Of rhythmic -

For now . . . the cir-cling rings . . . Of rhythmic -

mf HH

- beat-ing wings, Con-tract their might-y round,

mf

- beat-ing wings, Con-tract their might-y round,

mf

- beating wings, Con-tract their might-y round,

mf *dim.* *tr* HH 3

1st & 2nd Bass. *p* While faint the an - them's sound,
 While faint the an - them's sound,

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the top staff is for the vocal melody, and the bottom staff is labeled '1st & 2nd Bass'. The piano accompaniment is written for the left hand on a grand staff. The music is in a minor key and begins with a piano (*p*) dynamic. The lyrics are 'While faint the an - them's sound,'.

And faint - er yet, falls from on
 And faint - er yet, falls from on

The second system continues the vocal and piano parts. The vocal line has two staves with the lyrics 'And faint - er yet, falls from on'. The piano accompaniment includes a triplet of eighth notes in the right hand. The dynamics remain piano (*p*).

high, . . .
 high, . . .

The third system shows the vocal line with the lyrics 'high, . . .'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The dynamic is still piano (*p*).

mf and faint - er yet, falls from on
 and faint - er yet, falls from on high. . .

The fourth system features a change in dynamics to mezzo-forte (*mf*) for the vocal line. The lyrics are 'and faint - er yet, falls from on high. . .'. The piano accompaniment also changes dynamics to piano (*p*) in the right hand. The system concludes with a 'Ped.' (pedal) marking and the number '8182.' at the bottom.

high.

mf dolce. *p*

d.

Poco meno mosso.

See how, like

calando. *Poco meno mosso.*

p *p*

Ped. *

points of less - - - 'ning light, *p*

See,

Ped. * *Ped.* * *Ped.* *

mf

Through Hea - - - ven's gate they
 how, like points of less - 'ning

mf

Ped. *Ped. * Ped. *Ped. *

go, they go,
 light, Through Hea - - - ven's

p

Ped. *Ped. *Ped. *Ped. * Ped. *

mf

In or - - - der, in
 gate they go, they

Ped. * Ped. * Ped. * Ped. *

or - - - der, row on row, See
 go, In or - - -

mf

Ped. * Ped. * Ped. * Ped. *

how, Through Hea - - ven's gate they
 - der, in or - - der, row on

Ped. * *Ped.* * *Ped.* * *Ped.* *

go,
 row, See how, Through Hea - - ven's

Ped. * *Ped.* * *Ped.* *

gate they go, *p* While

Ped. * *Ped.* * *Ped.* * *Ped.* *

II
 from the e-clipse of fear

II
 While from the e-clipse of

Ped. *

The stars once . . . more . . . ap - pear, the
 fear . . . The stars once . . . more ap - pear,
 stars once more ap - - pear, And o'er the
 - pear, once more ap - - pear,
 and o'er the world a - gain . . .
 world a-gain broods Night, and o'er the world a - gain . . . broods
 And o'er the world . . . a - gain . . . broods
 Night, . . . and o'er the world . . . a - gain broods

mf *p* *a 2.* *p* *dim.*

♩♩

pp

Night.
tranquillo.

♩♩ *sonore.*

p *mf*

f

p *sempre dim.*

The Shepherds talk together of the wondrous sight. The dawn appeareth.

Andante Pastorale. ♩. = 72.

ppp p ad lib.

1st SHEPHERD (BARITONE SOLO).
mp RECIT.

Our fa - ther Ja - cob, bless-èd of the Lord, Be - held a lad - der reach - ing to the

sky ; And up and down the an - gels passed there-on, His will ful - fil - ling Who is God most

Allegretto moderato. CHORUS OF SHEPHERDS.
(BASS) SEMI-CHORUS. *sempre quasi parlando.*

High. . . Lo, Ja - cob look'd on creatures of a

Allegretto moderato. ♩ = 92.

dream— A vi - sion born of slum - ber in the night!

KK SEMI-CHORUS. TENOR.

mp But we with o-pen eyes . . . have

1st Bass. *mp* But we, but we . . . with o-pen eyes have

2nd Bass. *mp* But we have seen, . . . with o-pen eyes have

KK *p*

mf seen, . . . have seen Heaven's host, In ra - diance ce - les - tial burn - ing

mf seen . . . Heaven's host, . . . In ra - diance ce - les - tial burn - ing

mf seen, have seen Heaven's host, . . . In ra - diance ce - les - tial burn - ing

mf

Andantino Pastorale (come 1ma).

p bright! . . .

p bright! . . .

p bright! . . .

Andantino Pastorale (come 1ma).

pp *mf*

2nd SHEPHERD (TENOR). RECIT.

mp

E - li - sha gazed up - on the com - pa - ny That bore E - li - jah from this straining

view, While burning chariots, horses as of fire, Thro' all the air like blazing meteors

fz

Allegretto moderato. CHORUS OF SHEPHERDS. (TENOR) SEMI-CHORUS.

mp

flew. But we have seen the an-gels in ar -

Allegretto moderato (come 1ma).

p

-ray, Like sil - ver clouds the mid-night heavens em - blaze ;

LL CHORUS. TENOR. *p*

BASS. And heard the glow - - ing strains of

And heard the glow - ing strains of

LL

song di-vine, That did our ears . . . with mys - te - ry a -
 mys - te - ry a -
 song di-vine, That did . . . our ears . . . with mys - te - ry a -

mf

mf tr

1st SHEPHERD (BARITONE SOLO).

mp

O bro-thers,
 maze!
 maze!

p *pp*

favoured of the Lord are we, To whom He hath revealed His won-drous grace!

f

tr *tr* *mf*

2nd SHEPHERD (TENOR SOLO).

mf

O - bey - ing, let us now to Beth - - le'm go, And

p

see our bless - ed Sa - - viour face to face.

CHORUS OF SHEPHERDS. (TENOR) SEMI-CHORUS.
MM

Doth Is - ra - el's Hope ap - pear in in - fant guise?

And

(BASS) SEMI-CHORUS.

for His throne an ox - 's man - ger take!

Can help - less child-hood Zi - on's strength ..

FULL CHORUS. TENOR.

Can help - less child-hood Zi - on's strength ..

sempre cres. *mf marcato.*

re - store?

FULL CHORUS. BASS. *mf*

Can help - less child - hood Zi - on's strength . . . re -

And in - to

marcato. *f*

marcato. *f*

- store? And in - to

molto *f*

frag - ments Rome's world-em - pire break? . . .

ff

frag - ments Rome's world-em - pire break? . . .

ff

largamente. *molto rit.*

Andantino come lma.

1st SHEPHERD (BARITONE SOLO).

RECIT.

NN

Allegretto come lma

mf Long years a-go, the Pro-phet cried, "To us A Child is
Allegretto come lma.

born, a Son . . . is given; His Name . . . The Prince . . . of

Peace, . . . the Won - der - ful, the Lord, . . . the

Lord!" . . . This Babe por - ten - tous, He . . .

Andantino.

is sure the same!

Andantino.

p

2nd SHEPHERD (TENOR SOLO).
RECIT.

mf

'Twas al - so said that lit - tle Beth - le-hem Should

pp

f stand 'mong Ju-dah's ci-ties first and best; *mf* That out of

Allegretto.

mf *p*

her should come the Sav - ing Christ, . . . The Sent . . . of

mf

f God, . . . the Sent of God to give . . . His peo - -

mf *f* *p* *f* *tr*

ple rest.

tr
p *sonore.* *f*

Molto meno mosso.

p *tr*

CHORUS OF SHEPHERDS. CHORUS. TENOR.

stringendo. *mf* *f*

E-nough, e-nough ; the

BASS. *mf* *f*

E-nough, e-nough ; the

p *stringendo.*

Molto maestoso.

Word that now we see fulfilled Is ev - er sure, . . . is ev - er

Word that now we see fulfilled Is ev - er sure, . . .

Molto maestoso.

f *sempre marcato.*

sure, no . . . tit - tle pass - eth by,

is ev - er sure, no tit - tle pass - eth by,

pp

To Beth - le'm . . . let us go, let us go and

To Beth - le'm . . . let us go, let us go and

mf

wor - ship there . . . The Roy - al Child,

wor - ship there . . . The Roy - al Child,

f

the Day - Star from on high . . .

the Day - Star from on high . . .

ff *rit.* *tr*

The Shepherds and folk of Bethlehem rejoice together and sing a Carol.

Allegro giubiloso. $\text{♩} = 76.$

First system of piano introduction. Treble and bass clefs. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

Second system of piano introduction. Treble and bass clefs. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

Third system of piano introduction. Treble and bass clefs. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes trills (*tr*) and accents.

CHORUS.

QQ SOPRANO. *ben marcato.*

Soprano vocal line. Treble clef. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

Up-lift . . . a song of praise, up-lift . . . a song of praise! As in the

ALTO.

Alto vocal line. Treble clef. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

TENOR. *ben marcato.*

Tenor vocal line. Treble clef. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

Up-lift . . . a song of praise, up-lift . . . a song of praise! As in the

BASS.

Bass vocal line. Bass clef. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

Piano accompaniment for the chorus. Treble and bass clefs. Key signature: two flats. Time signature: 6/4. Dynamics: *f*. Includes accents and slurs.

an - cient days, A Prince . . . sits high, . . . sits high on Is - rael's throne!

an - cient days, A Prince . . . sits high, . . . sits high on Is - rael's throne!

mf Th'ex - pect - ed Christ is here, is here!

Th'ex - pect - ed

mf Th'ex - pect - ed Christ is here, is here,

Th'ex - pect - ed

mf

O news of

Christ is here, is here, the Christ is here! of

the Christ is here! O news of

Christ is here, is here, the Christ is here! of

joy and fear, O news of joy and fear! The day, . . . the day is come, the night, . . .

joy and fear, O news of joy and fear! The day, . . . the day is come, the night, . . .

joy and fear, O news of joy and fear! The day, . . . the day is come, the night, . . .

joy and fear, O news of joy and fear! The day, . . . the day is come, the night, . . .

. . . the night hath flown, the day is come, the night hath flown, . . . the day . . . is

. . . the night hath flown, the day is come, the night hath flown, . . . the day . . . is

. . . the night hath flown, the day is come, the night hath flown, . . . the day . . . is

. . . the night hath flown, the day is come, the night hath flown, . . . the day . . . is

come; the night hath flown! . . .

come; the night hath flown! . . .

come; the night hath flown! . . .

come; the night hath flown, . . .

TENOR SOLO. RR *p*

Je - ru - sa - lem, Je - ru - - sa - lem, a

crown . . . of sor-row Long hath girt thy re - gal head, thy re - gal head,

CHORUS. SOPRANO. *p*

Je - ru - - sa -

ALTO. *p*

Je - ru - - sa -

p

- lem, Je - ru - - - sa - lem, a crown . . . of

- lem, Je - ru - - - sa - lem, a crown . . . of

p

SS *p*

All thy
 sor - row Long hath girt thy re - gal head, thy re - gal head,
 sor - row Long hath girt thy re - gal head, thy re - gal head,

SS *p*

wail - ing Un - a - vail - ing, All thy wail - ing Un - a - vail - - -
 All thy wail - - ing Un - a -
 All the wail - - ing Un - a -

- ing; As to - day was each to - mor - row,
 - vail - - ing; As to - day was each to -
 - vail - - ing; As to - day was each to -

- mor - row, Hope - less, hope - less, hope - - less, like the bur - ied
 - mor - row, Hope - less, hope - less, .. hope - - less like the bur - ied

mf *p* *mf* *p*

Hope - - less, hope - - less, hope - less, like the bur - ied dead. Je -
 dead, ... like . . . the bur - - ied dead. Je -
 dead, ... like . . . the bur - - ied dead. Je -

f *p* *p* *mf* *p* *mf* *p*

- ru - - sa - lem, Je - ru - - sa - lem.
 - ru - - sa - lem, Je - ru - - sa - lem.
 - ru - - sa - lem, Je - ru - - sa - lem.

pp *pp* *pp*

Piano introduction with treble and bass staves. The music features a series of chords and melodic lines. Dynamics include *mf* and *f*.

TT **SOPRANO SOLO.**

mf

Mourn - ful Zi - on, . . . stay thy weep - ing,

Soprano solo line with piano accompaniment. Dynamics include *mf* and *p*.

From the ash - - es now . . . a - rise, . . . now a -

Soprano solo line with piano accompaniment. Dynamics include *f* and *mf*.

- rise, now a - rise; . . .

CHORUS. TENOR. *mf*

Mourn - ful Zi - on, . . .

BASS. *mf*

Mourn - ful Zi - on, . . .

Chorus Tenor and Bass lines with piano accompaniment. Dynamics include *mf*.

stay thy weep - ing, From the ash - - es now . . a -
 stay thy weep - ing, From the ash - - es now . . a -

mf From the ash - es now a - rise; . . Trou-bles
 rise, from the ash - es now a - rise; . .
 rise, from the ash - es now a - rise; . .

end - ed, Gar-ments splen - did With . . . thy for - tune
 Trou-bles end - ed, Gar-ments splen - did
 Trou-bles end - ed, Gar-ments splen - did

Musical score for page 79, featuring vocal lines and piano accompaniment. The score includes lyrics and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The lyrics are: "stay thy weep - ing, From the ash - - es now . . a -", "From the ash - es now a - rise; . . Trou-bles", "rise, from the ash - es now a - rise; . .", "rise, from the ash - es now a - rise; . .", "end - ed, Gar-ments splen - did With . . . thy for - tune", "Trou-bles end - ed, Gar-ments splen - did", and "Trou-bles end - ed, Gar-ments splen - did". The piano accompaniment includes various chords and melodic lines, with dynamic markings like *p* and *mf*. There are also some performance markings like accents and slurs.

are in keep - ing, with thy for - tune are . . in keep - ing, Song . . . and dance . . . and

fes - - tive guise. . . .

With . . . thy for - tune are . . in keep - ing,

With thy for - tune are in keep - ing,

Song and dance and fes - tive guise, . . song . . . and dance, . . .

Song and dance and fes - tive guise, . . song . . . and dance, . . .

Song and dance, and dance, song and dance and fes - tive

With thy for - tune are in keep - ing, Song and dance and fes - tive

With thy for - tune are in keep - ing, Song and dance and fes - tive

f

p

f

p

f

guise.

guise.

guise.

mf

cres.

f

CHORUS.
VV SOPRANO.

Now let . . the op - press - or fear,

ALTO.

TENOR.

BASS.

Now let . . the op - press - or fear,

VV

now let . . the op - press - or fear,

now let . . the op - press - or fear,

now let . . the op - press - or fear,

now let . . the op - press - or fear,

tr tr tr

tr tr tr

Ped. *

mf A-vails nor bow, nor bow nor spear,

Nor bow nor spear, nor bow nor spear,

mf A-vails nor bow, *mf* nor bow nor spear, a -

Nor bow nor spear, nor bow nor spear,

mf

a - vails nor bow . . . nor spear A-against the
 a - vails nor bow nor spear, . . . nor spear
 - vails nor bow, . . . a - vails nor bow nor spear A-against the
 a - vails . . . nor bow nor spear

f >

In - fant born this night, a-against the In - fant born this night, . . .
 A-against the In - fant born this night, . . .
 In - fant born this night, a-against the In - fant born this night, . . .
 A-against the In - fant born this night, . . .

a-against the In - fant born this
 a-against the In - fant born this night,
 a-against the In - fant born this
 a-against the In - fant born this night,

night, a-against the In - fant born this night! . . . Now let . . . the op -

a-against the In - fant born this night! . . . Now let . . . the op -

night, a-against the In - fant born this night! . . . Now let . . . the op -

a-against the In - fant born this night! . . . Now let . . . the op -

tr *b* *tr* *b* *tr* *tr*

- press - or fear, let th'op - press - or fear. . .

- press - or fear, let th'op - press - or fear. . .

- press - or, th'op - press - - - or fear. . .

- press - or, th'op - press - - - or fear. . .

tr *tr* *mf* *WW*

SOPRANO SOLO. *p*

TENOR SOLO. *p*

Through . . . the Præ - tor - - - ian host . . .

Through . . . the Præ - tor - - - ian host . . .

p

mf

The tre - mors of the lost . . . Pro -

mf

The tre - mors of the lost . . . Pro -

p

- claim . . . him rout - ed ere the fight, pro - claim, . . . pro - claim him rout - ed ere the

- claim . . . him rout - ed ere the fight,

mf

XX

fight! *f*

pro - claim him rout - ed ere the fight!

CHORUS. SOPRANO. *p*

Through . . . the Præ -

ALTO. *p*

Through . . . the Præ -

TENOR. *p*

Through . . . the Præ -

BASS. *p*

Through . . . the Præ -

XX

mf p

tor - - - ian host . . The tre - - - mors

tor - - - ian host . . The tre - - - mors

tor - - - ian host . . The tre - - - mors

tor - - - ian host . . The tre - - - mors

of the lost . . Pro - claim . . him rout - ed ere . . the fight, . .

of the lost . . Pro - claim . . him rout - ed ere . . the fight, . .

of the lost . . Pro - claim . . him rout - ed ere the fight, . . pro -

of the lost . . Pro - claim . . him rout - ed ere the fight, . . pro -

pro - claim him rout - ed ere . . the fight, . . pro -

pro - claim him rout - ed ere . . the fight, pro -

claim, pro - claim him rout - ed ere . . the fight, pro -

claim, pro - claim him rout - ed ere . . the fight, pro

claim, . . . pro - claim, . . . pro - claim . . . him . . .

claim, . . . pro - claim, . . . pro - claim . . . him . . .

claim, . . . pro - claim, . . . pro - claim . . . him . . .

claim, . . . pro - claim, . . . pro - claim . . . him . . .

Ped. * *Ped.* * *Ped.* * *Ped.* *

rout - - - ed ere . . . the

rout - - - ed ere . . . the

rout - - - ed ere . . . the

rout - - - ed ere . . . the

f

Ped. *

Più animato.

fight! . . . Up - lift . . . a song of

fight! . . . Up - lift . . . a song of

fight! . . . Up - lift . . . a song of

fight! . . . Up - lift . . . a song of

Più animato.

f *tr* *tr* *f*

Ped. *

praise, up - lift . . . a song of praise! As in the an - cient days, A

praise, up - lift . . . a song of praise! As in the an - cient days, A

praise, up - lift . . . a song of praise! As in the an - cient days, A

praise, up - lift . . . a song of praise! As in the an - cient days, A

Prince . . . sits high, a Prince, . . . a Prince . . . sits

Prince . . . sits high, a Prince, . . . a Prince . . . sits

Prince . . . sits high, a Prince, . . . a Prince . . . sits

Prince . . . sits high, a Prince, . . . a Prince . . . sits

YY
high on Is - rael's throne! Up - lift a song of praise, . . . up - lift a

high on Is - rael's throne! Up - lift a song of praise, up -

high on Is - rael's throne! Up - lift, up - lift a song of praise! As

high on Is - rael's throne! Up - lift a song of praise, a song of

YY

song of praise, . . . up - lift a song of praise! As in the an - -
 - lift a song of praise, up - lift a song of praise! As in the an - -
 in the an - cient days, A Prince sits high on Is - rael's throne,
 praise! . . . As in the an - cient days, A Prince, a

- - cient days, A Prince, . . . a Prince . . . sits high, sits high . . .
 - - cient days, A Prince, . . . a Prince . . . sits high, . . . a
 a Prince . . . sits high, . . . a Prince sits
 Prince sits high . . . on Is - rael's throne, a Prince sits high on Is - rael's

. . . on Is - - rael's throne, a Prince sits high . . . on Is - rael's
 Prince . . . sits high, . . . a Prince . . . sits high . . . on Is - rael's
 high on Is - rael's throne, . . . sits high . . . on Is - rael's
 throne, a Prince . . . sits high, . . . sits high . . . on Is - rael's

SOPRANO SOLO.

f

TENOR SOLO.

f

Th'ex-pect - - ed Christ, th'ex - pect - - ed

Th'ex-pect - - ed Christ, th'ex - pect - - ed

throne! . . . Th'ex-pect - ed Christ, . . . th'ex-pect - ed

throne! . . . Th'ex-pect - ed Christ, th'ex - pect - ed Christ is

throne! . . . Th'ex-pect - ed Christ, . . . the Christ is

throne! Th'ex-pect - ed Christ is here, th'ex-pect - ed Christ . . . is

mf

Christ is here, . . . is here! . . .

Christ, the Christ is here, . . . is here! . . .

Christ is here! O news . . . of joy, . . . O

here! O news of joy and fear, . . . O

here! O news, O news of

here, th'ex-pect - ed Christ . . . is here, th'ex-pect - ed Christ . . . is

O news . . . of joy, . . . O news . . . of joy.. and
 O news . . . of joy, . . . O news . . . of joy.. and
 news . . . of joy . . . and . . .
 news . . . of joy . . . and . . .
 joy, . . . Th'ex - pect - ed Christ is here, . . . th'ex - pect - ed Christ is
 here, . . . the Christ . . . is

f

ZZ *mf*
 fear! . . . The day is come, . . . the day . . . is
 fear! . . . The day is come, . . . the day . . . is
 ZZ *pp*
 fear! The day is come; the night hath
 fear! The day is come; the night hath
 here! The day is come; the night hath
 here! The day is come; the night hath
 ZZ *pp*

come; . . . the night . . . hath flow*mf*n! the *f*

come; . . . the night . . . hath flow*mf*n! the *f*

flow*mf*n, the night hath flow*mf*n! the *f*

flow*mf*n, the night hath flow*mf*n! the *f*

flow*mf*n, hath flow*mf*n! the day is come; the night hath

flow*mf*n, the night hath flow*mf*n, . . . the night . . . hath

mf

day is come; the night hath flow*mf*n!

day is come; the night hath flow*mf*n!

day is come; the night hath flow*mf*n!

day is come; . . . the night hath flow*mf*n!

flow*mf*n, the night, the night hath flow*mf*n!

flow*mf*n, the night, the night hath flow*mf*n!

f

Up-lift, . . . up-lift a song of praise! . . . As in the

Up-lift, . . . up-lift a song of praise! . . . As in the

Up-lift, . . . up-lift a song of praise! . . . As in the

Up-lift, . . . up-lift a song of praise! . . . As in the

Up-lift, . . . up-lift a song of praise! . . . As in the

Up-lift, . . . up-lift a song of praise! . . . As in the

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

an - cient days, A Prince . . . sits high, . . . sits high . . . on

8ve...

rit. *Maestoso.*

Is - - rael's throne! . . .

Is - - rael's throne! . . .

Is - - rael's throne! . . .

Is - - rael's throne! . . .

Is - - rael's throne! . . .

Is - - rael's throne! . . .

rit. *Maestoso.*
Sve.....

rit. *ff molto marcato.*

Sve..... *Animato.*

Ped. *

ACT II.

SCENE I.—IN BETHLEHEM.

Cometh a Heavenly Legion to guard the New-born King.

PIANO.

Lento marcato. *Moderato.* ♩ = 100.

p quasi nella distanza. pp più lontano. p

pp molto accel.

mf largamente. cres.

f dim. p

*Ped. **

*pp ** *Ped.* *p ** *Ped. **

CHORUS.
SOPRANO.

A Più animato e marziale.

Up-on the qui-et of the night, Break-eth the noise of sword and

Up-on the qui-et of the night, Break-eth the noise of sword and

Up-on the qui-et of the night, Break-eth the noise of sword and

Up-on the qui-et of the night, Break-eth the noise of sword and

> Più animato e marziale. ♩ - 116.

shield, As

shield, As

shield, As

shield, As

shield, As

though a war-rior-host passed by,

though a war-rior-host passed by,

though a war-rior-host passed by,

though a war-rior-host passed by,

Clash-ing the wea-pons that they

Clash-ing the wea-pons that they

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex rhythmic pattern with many triplets and accents. The lyrics are "Clash-ing the wea-pons that they".

wield.

Clash-ing the wea-pons that they wield.

wield.

Clash-ing the wea-pons that they wield.

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part continues with complex rhythmic patterns, including triplets and a trill (tr). The lyrics are "wield. Clash-ing the wea-pons that they wield. wield. Clash-ing the wea-pons that they wield.".

Hark to the

Hark to the

Hark to the

Hark to the

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The piano part features complex rhythmic patterns with triplets and accents. The lyrics are "Hark to the Hark to the Hark to the Hark to the".

mea - sur'd tramp of feet, . . . And loud, clear

mea - sur'd tramp of feet, . . . And loud, clear

mea - sur'd tramp of feet, . . . And loud, clear

mea - sur'd tramp of feet, . . . And loud, clear

tr *tr* *tr* 3 3 3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all with a key signature of one flat. The lyrics are 'mea - sur'd tramp of feet, . . . And loud, clear'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including triplets and trills.

tones of high command!

tones of high command!

tones of high command!

tones of high command!

3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all with a key signature of one flat. The lyrics are 'tones of high command!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including triplets.

Hark to the mea - sur'd tramp of feet, . . .

f Hark to the mea - sur'd tramp of feet, . . .

f Hark to the mea - sur'd tramp of feet, . . .

Hark to the mea - sur'd tramp of feet, . . .

3 3 3 3 3 3 3 3 3 3 3 3 *tr* *tr*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all with a key signature of one flat. The lyrics are 'Hark to the mea - sur'd tramp of feet, . . .'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including triplets and trills.

mf And loud, clear tones of high com -

mf And loud, clear tones of high com -

mf And loud, clear tones of high com -

mf And loud, clear tones of high com -

f mand! . . .

f mand! . . .

f mand! . . .

f mand! . . .

B

cres. *fz* *ff*

tr

marcato. *f*

See what tall

f

tr

marcato.
See what tall

marcato.
See what tall

forms in shin - ing ranks, Each like . . a ra - diant pil - - lar,

forms in shin - ing ranks, Each like . . a ra - diant pil - - lar,

forms in shin - ing ranks, Each like, . . each like a ra - diant

stand, in shin - ing ranks, Each like a ra - diant, ra - diant

marcato.
in shin - ing ranks, Each like a ra ³ - - diant, ra - diant

lar, stand! These are the arm - ed Che - ru - bim;

pil - - lar, stand! These are the arm - ed Che - ru - bim;

pil - - lar, stand! These are the arm - ed Che - ru - bim;

pil - - lar, stand! These are the

arm - èd Che - ru - bim;

But one is there of lof - tier

But one is there of lof - tier

But one is there of lof - tier

But one is there of lof - tier

marcato.

Detailed description: This page of a musical score contains two main sections. The first section, starting at the top, features a vocal line with the lyrics 'arm - èd Che - ru - bim;' and a piano accompaniment. The piano part includes several triplet markings (indicated by a '3' over a group of notes) and dynamic markings like 'v' (vivace) and '>' (accent). The second section, starting in the lower half, features four vocal staves with the lyrics 'But one is there of lof - tier' and a piano accompaniment. This section includes dynamic markings like 'f' (forte) and 'marcato.' (marked), and time signature changes from 6/4 to 4/4. The piano accompaniment in the second section features a complex texture with many triplets and chords.

mf

crest And proud - er mien, But

crest And proud - er mien, *mf* But one is

crest And proud - er mien, *mf* But one is

one . . is there, but one . . is there of lof - tier

But one is there, but one is there of

there, but one is there *f* crest . . And prouder

But one is there of lof - tier crest . . And prouder

crest . . And prouder mien, whose pan - o - ply Dims . . the fair

lof - - tier crest . . And prouder mien,

of lof - tier crest And proud - er mien, whose pan - o - ply Dims the fair

mien, of lof - tier crest And proud - er mien whose pan - o - ply

tr *tr*

splen - - - dour, dims the fair splen-dour of the rest ;
 whose pan - o - ply Dims the fair splen - dour of the rest ;
 splen - dour of the rest, dims the fair splen - dour of the rest ;
 Dims the fair . . . splen - dour of the rest ;

D
 Ga - briel he,
 Ga - briel he,

mf Ga - briel he, who once, . . . time past, . . .
mf Ga - briel he, who once, time

Of E - den's flow - 'ry bounds held ward,
 who once, . . . time past, . . . Of E - den's
 past, Of E - den's flow - 'ry bounds held ward,
 who once, time past, Of

flow - - - 'ry bounds held ward,
 E - den's flow - 'ry bounds held ward,

p
And,
p
And,
po
And,

now, the In - fant King of Heaven, . . .
 now, the In - fant King of Heaven, . . . and, now, the
 now, the In - fant King of Heaven, . . . and, now, the

p
p
p

p Is charged . . . to keep in faith - ful
the In - fant King . . . of Heaven Is charged, . . .
In - fant King of Heaven Is charged, And,
In - fant King, the In - fant King Is
p
Is

guard,
And, now, the In - fant
now, the In - fant faith - ful guard, And, now, the In - fant
charged to keep in faith - ful guard, And, now, the In - fant
charged . . . to keep in faith - ful guard, And, now, the In - fant

King of Heaven Is charged to
King of Heaven, and, now, the In - fant King of
King of Heaven
King of Heaven, and, now, the In - fant King of

keep, . . is charged to keep in faith - ful guard. . .

Heaven Is charged to keep, to keep in . . faith - ful guard. . .

p Is charged to keep, to keep in faith - ful guard. . .

p Heaven Is charged to keep in faith - ful guard. . .

p *Ped.* *

mf *Ped.* * *Ped.* *

f *Ped.* *

f He speaks !

f He speaks !

f He speaks !

f He speaks !

f He speaks !

out flash the flam - ing swords, While spears their glittering

out flash the flam - ing swords, While spears their glittering

out flash the flam - ing swords, While spears their glittering

out flash the flam - ing swords, While spears their glittering

The first system consists of four vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the final measure of the system.

heads up - lift, their glit - tering heads up - lift;

heads up - lift, their glit - tering heads up - lift; . .

heads up - lift, their glit - tering heads up - lift;

heads up - lift, their glit - tering heads up - lift; . .

The second system continues with four vocal staves and piano accompaniment. The piano part includes triplet markings over eighth notes in several measures.

The third system shows the continuation of the piano accompaniment. It features a complex rhythmic structure with various note values and rests, including a triplet of eighth notes in the final measure.

G *mf*
 Si - lent the heaven - ly le - gion stands, . . .
mf
 Si - lent the heaven - ly le - gion stands, . . .
mf
 Si - lent the heaven - ly le - gion stands, . . .
mf
 Si - lent the heaven - ly le - gion stands, . . .
G *f*

And waits . . . to yield o - be - - dience
 And waits . . . to yield o - be - - dience
 And waits . . . to yield o - be - - dience
 And waits . . . to yield o - be - - dience

f swift. . . .
f swift. . . .
f swift. . . .
f swift. . . .
mf 3 3

H
GABRIEL (TENOR).

mf

“Com - rades, a

sta - ble poor and mean— The pa - lace is of

p

our great King! A - round it some stand sen - ti -

- nel, Thi - ther let pass no e - vil thing;

p

Some cir - cle in the

L.H.

air a - bove, Lest our old foes . . .

mf *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

be on the wing."

mf

Ped.

p *pp*

Ped. *

I

p

mf

Ped. *

sf *mf* *sf*

Ped. *

3

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand plays a rhythmic accompaniment with triplets. A dynamic marking of *f* is present.

Second system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand features a rhythmic accompaniment with triplets. Dynamic markings include *mf* and *marcato*.

Third system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand features a rhythmic accompaniment with slurs. Dynamic markings include *ff* and *largamente*. The system ends with a double bar line and a 6/4 time signature.

Fourth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand features a rhythmic accompaniment with slurs. A dynamic marking of *ff* is present. A note with a dot is marked as *• = Come 1ma.*

Fifth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand features a rhythmic accompaniment with slurs. A dynamic marking of *ff* is present. The system ends with a double bar line and a 6/4 time signature. A marking *L.H.* and a triplet are visible.

Sixth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand features a rhythmic accompaniment with slurs. A dynamic marking of *ff* is present. The system ends with a double bar line and a 6/4 time signature. A marking *Ped. trem.* is visible.

First system of the musical score. The right hand (RH) plays a melodic line with eighth and sixteenth notes. The left hand (LH) plays a rhythmic accompaniment of eighth notes. The instruction *sempre dim.* is written above the RH staff. The word *Ped.* is written below the LH staff.

Second system of the musical score. The RH continues the melodic line with some rests. The LH continues the accompaniment. A dynamic marking of *p* (piano) is placed at the beginning of the system.

Third system of the musical score. The RH features trills (*tr*) and a dynamic marking of *mp* (mezzo-piano). The LH continues the accompaniment.

Fourth system of the musical score. The RH includes trills (*tr*), a dynamic marking of *p*, and a triplet of eighth notes. The LH continues the accompaniment.

Fifth system of the musical score. The RH features multiple trills (*tr*) and a dynamic marking of *legato.*. The LH includes a triplet of eighth notes. The instruction *R.H.* is written below the LH staff.

Sixth system of the musical score. The RH features triplet markings (*3*) over eighth notes. The LH continues the accompaniment.

pp
Ped. *

Ped. * Ped. * Ped. * Ped. *

molto.
Ped. * Ped. * Ped. * Ped. *

K

CHORUS.
p
The ranks break in - to or - dered march,

CHORUS.
The ranks break

K
p
Ped. * 3 3 3 3 3 3

CHORUS.

Or to a - ë - rial watch as -
 Or to a - ë - rial watch as -
 in - to or - dered march,

The first system of the musical score features two vocal staves at the top, both starting with a piano (*p*) dynamic. The lyrics "Or to a - ë - rial watch as -" are written below the vocal lines. Below the vocal staves is a grand staff for piano accompaniment, consisting of a right-hand treble clef and a left-hand bass clef. The piano part includes a melodic line with slurs and a bass line with triplets and chords.

- pire ;
 - pire ;
 Or to a - ë - rial watch as - pire ;

The second system continues the musical score. It features two vocal staves with the lyrics "- pire ;" and "Or to a - ë - rial watch as - pire ;". The piano accompaniment continues with a melodic line and a bass line, marked with a piano (*p*) dynamic and a "Ped." (pedal) instruction.

The third system of the musical score shows the piano accompaniment continuing. It features a grand staff with a right-hand treble clef and a left-hand bass clef. The right-hand part includes a melodic line with slurs and triplets, marked with a piano (*p*) dynamic and "R.H." (Right Hand). The left-hand part consists of a bass line with chords and triplets.

p Now dark the low - ly sta - ble stands *A* -

p *A* -

p Now dark the low - ly sta - ble stands *A* -

- mid en - gird - ing points of fire, *mf* a - mid en - gird - ing points of *p*

- mid en - gird - ing points of fire, *mf* a - mid en - gird - ing points of *p*

- mid en - gird - ing points of fire, *mf* a - mid en - gird - ing points of *p*

A - mid . . . en - gird - ing points of fire, 'mid points of

p fire.

fire.

fire.

fire.

fire. *lunga pausa.*

p a tempo. *p* *rit.*

In the Stable. The Blessed Mother singeth to her Babe.

Andantino soave. ♩ = 92.

mf

mf

mp

SOPRANO SOLO. *pp sempre sotto voce.*

Sleep, sleep, sweet

p pp

Babe, . . . my cares be - guil - ing, . . . Mo - ther sits be -

- side Thee smil - ing ; Sleep, my dar - ling, sleep, my

pp

dar - ling, ten - - - der - ly.

If Thou sleep . . not, mo - - - ther mourneth, . . . Sing - ing

as . . her wheel . . she turneth, . . . Come, . . . soft

slum - - ber, come, . . . soft slum - - ber, . . .

balm - - - i - ly, . . . Sleep, . . . sweet

Babe !

p

Droop the lit - tle eye - lids gent-ly ; Mo - ther keeps her

3

watch in - tent-ly ; While she wak - eth, rest se -

3

- cure, .. while she wak - eth, rest . . . se - cure. . .

3

comes the first of

p

3

ma - ny mor-rows, Comes the fu - ture with its sor - rows,

comes the fu - - ture with its sor - rows,

mf

dim.

p

Mo - ther's love shall aye en - dure, mo - ther's love . . shall

poco rit. *a tempo.* *dim.* *p*

aye . . . en - dure, . . . Sleep, sleep, sweet

poco rit. *pp* *a tempo.*

Babe, . . . my cares be - guil - ing, Mo - ther sits be - side Thee

smil-ing ; Sleep, my dar - ling, sleep, my

dar - ling, ten - - - der - ly, sleep, . . . my

dar - - - ling, sleep, my dar - ling, ten - - - der - ly,

sleep, sweet Babe, . . . sweet Babe. . . .

poco calando.

colla voce.

pp *poco rit.*

SCENE II.

The Shepherds, with some People of Bethlehem, seek the Holy Babe through the City.

Allegro con moto. ♩ = 104.

mf

tr

THE PEOPLE OF BETHLEHEM (SEMI-CHORUS).
SOPRANO.

A *p*

ALTO.

marcato. *p*

Tell us a - gain the wondrous

TENOR.

Tell us a - gain the wondrous sto - ry!

p

BASS.

marcato. *pp*

Tell us a - gain the wondrous

A *pp* *p*

Tell us a - gain the wondrous sto - ry,

sto - ry! The an - gel whom ye saw in glo - ry, . .

sto - ry! The an - gel whom ye saw in glo - ry, . .

mf

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

mf

this day A Sa - - - - - viour?"

this day A Sa - - - - - viour?"

this day A Sa - - - - - viour?"

this day A Sa - - - - - viour?"

f

long fore - told by pro - phets

long fore - told by pro - phets ho - ry?

long fore - told by pro - phets

long fore - told by pro - phets ho - ry?

mf

mf

mf

mf

ho - ry?

ho - ry?

mf

mf

Allegretto Pastorale. 1st SHEPHERD (TENOR SOLO).

Lo, now! think ye we lay dream - ing? That the sil -

Allegretto Pastorale. ♩ = 108.

p

mf

- ver wings were seem - ing? That no ce - les - tial sound E-choed the
 world a - round, . . . While heav - en - ly ra - diance through the night was
 gleam - ing? while heav - en - ly radiance through the night was gleam -
 - ing? Lead . . . us where the
 Christ a - bid - eth, Where God's . . . Light His splen - dour

p *B* *cres.* *mf* *f* *f*

hid-eth, where God's . . . Light His splen - dour hid-eth?

mf

Born of Da - vid's line Is the King, . .

mf

f *p* *tr* *3*

. . the King Di - vine, Who o'er Is-rael's foes, who o'er Is-rael's

f *p* *f* *p*

foes to vic - - - tory rid - - - eth,

mf *f* *5*

to vic - - - tory rid - eth! Thanks..

rit. *a tempo.* *C* *Più mosso, e gioioso.* *f*

rit. *ff* *a tempo.* *Più mosso, e gioioso.* *7* *6*

and praise from all . . . as - cend - ing, Laud . . . we

now the hap - py end - ing Of our dark - - ness

drear, Of our night, our night . . . of fear;

Oh! hail . . . your Sa - viour, oh! hail . . . your

Sa - viour, oh! hail, . . . oh!

f *mf* *p*

hail, . . . oh! hail . . . your Sa - viour, oh! hail your Sa-viour, 'fore His

f *molto rit.*
mf

f *p* *molto rit.*

throne low bend - ing!

a tempo, ma più animato.

a tempo, ma più animato.

p *f* *fp*

mf *f*

THE PEOPLE OF BETHLEHEM.

CHORUS.

But where is He, but where is He, and where His throne?

CHORUS.

But where is He, but where is He, and where His

f *mf*

CHORUS. *f* > Here is no
Here is no pa-lace, is no
throne? Here is no pa-lace, is no pa-lace for a

CHORUS.
Here is no pa-lace for a King! . . . No roy-al
pa-lace, is no pa-lace for a King! . . . No roy-al
pa-lace for a King! . . . No roy-al
King! No roy-al

Babe to us is known, no roy-al Babe to us is known!
Babe to us is known, no roy-al Babe to us is known!
Babe to us is known, no roy-al Babe to us is known!
Babe to us is known, no roy-al Babe to us is known!

A WOMAN (CONTRALTO SOLO), *Quasi Recit.*

E

Now

mf

largamente.

p

poco ritard.

lis - ten to a won - drous thing!

poco ritard.

Meno mosso.

parlando semplicemente.

mf

A wo - man out of Ga - li - lee, Doth nurse a babe. . .

Meno mosso. ♩ = 96.

p

. . . was born last night, And with her hus-band, Jo - seph hight,

Lies in a sta - ble low - li - ly, lies in a sta - - ble low - li - ly.

rall.

a tempo.

mf

mf
 She comes of roy - al Da - vid's race, Yet meek and
p
mf
 gen - tle is her mien! Oh! favoured of high heaven, . . . oh!
mf
calando. *a tempo.*
 favoured of high heaven, . . . I ween, No earth - ly light makes
p a tempo.
calando.
 fair her face, no earth - ly light . . . makes fair her face : . .
dim.
p *mf*
 While, at the birth - ing of her Child, Strange sights and sounds . . . ob - serv - èd
pp *p*

were, As of some an - gels watching there, And ward -

- ing off . . . all things de - filed, and ward - ing off all

things de - filed!

G Molto animato.

colla voce. *poco rit.* *fp trem.*

Molto animato. ♩ = 108.

THE PEOPLE OF BETHLEHEM.

marcato. *f* Doth Is - rael's King in sta - ble lie?

Doth Is - rael's King in sta - ble lie?

marcato. *f* Doth Is - rael's King in sta - ble lie?

Doth Is - rael's King in sta - ble lie?

1st SHEPHERD (TENOR SOLO). RECIT. *rit.*

Did Da - vid keep his fa - ther's

H a tempo più tranquillo. *mf*

sheep? . . . The coun - sel of our God . . . is deep,

a tempo più tranquillo.

p marcato.

And oft the low - ly rais - eth high. Un - to the

p

sta - ble hast - en now, And there . . . in meek - est hom - age bow.

p *p*

I

espress. *p* *sempre animandosi.*

Thanks, thanks and praise from

Thanks, thanks and praise from

Thanks, thanks and praise from

Thanks, thanks and praise from

Molto animato, come lma. ♩ = 112.

cres.

ff

all as - cend - ing, Laud we here the

all as - cend - ing, Laud . . we here, laud we the

all as - cend - ing, Laud . . we here . . the

all as - cend - ing, Laud . . we

hap - py end - ing Of our dark - - ness drear. Of our

hap - py . . . end - ing Of our dark - - ness drear. . . . Of our

hap - py end - ing Of our dark - - ness drear. Of our

here . . . the end - ing Of our dark - - ness drear. . . . Of our

here . . . the end - ing Of our dark - - ness drear. . . . Of our

night, our night of fear! Oh!

night, of our night of fear! Oh! hail, oh!

night, . . . of our night . . . of fear! Oh! hail, . . . oh!

night, . . . our night . . . of fear! Oh! hail, oh!

The first system consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "night, our night of fear! Oh!" (top staff), "night, of our night of fear! Oh! hail, oh!" (second staff), "night, . . . of our night . . . of fear! Oh! hail, . . . oh!" (third staff), and "night, . . . our night . . . of fear! Oh! hail, oh!" (fourth staff). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

hail . . . your Sa - viour, oh! hail your Sa - viour,

hail, oh! hail . . . your Sa - viour, oh! hail, . . . oh!

hail, oh! hail . . . your Sa - viour, oh! hail, . . . oh!

hail, oh! hail, your Sa - viour, oh! hail, . . . oh!

The second system consists of four vocal staves and two piano accompaniment staves. The lyrics are: "hail . . . your Sa - viour, oh! hail your Sa - viour," (top staff), "hail, oh! hail . . . your Sa - viour, oh! hail, . . . oh!" (second staff), "hail, oh! hail . . . your Sa - viour, oh! hail, . . . oh!" (third staff), and "hail, oh! hail, your Sa - viour, oh! hail, . . . oh!" (fourth staff). The piano accompaniment continues with a similar rhythmic pattern.

oh! hail, . . . oh! hail, oh!

hail, . . . oh! hail, oh! hail your Sa - viour, hail, . . . oh!

hail, . . . oh! hail, oh! hail your Sa - viour, hail, . . . oh!

hail, . . . oh! hail, your Sa - viour, hail, . . . oh!

The third system consists of four vocal staves and two piano accompaniment staves. The lyrics are: "oh! hail, . . . oh! hail, oh!" (top staff), "hail, . . . oh! hail, oh! hail your Sa - viour, hail, . . . oh!" (second staff), "hail, . . . oh! hail, oh! hail your Sa - viour, hail, . . . oh!" (third staff), and "hail, . . . oh! hail, your Sa - viour, hail, . . . oh!" (fourth staff). The piano accompaniment continues with a similar rhythmic pattern.

Più lento.

hail, . . . oh! hail, . . . oh! hail your Sa - viour, 'fore His Throne low

hail, . . . oh! hail, . . . oh! hail your Sa - viour, 'fore His Throne low

hail, . . . oh! hail, . . . oh! hail your Sa - viour, fore His Throne low

hail, . . . oh! hail, . . . oh! hail your Sa - viour, 'fore His Throne low

Più lento.

K a tempo.

bend - ing.

bend - ing.

bend - ing.

bend - ing.

K f a tempo.

rit.

SCENE III.

The Shepherds and People come to worship the Holy Child.

Andante, come 1ma. $\text{♩} = 104.$ *Silent.*

p dolce. *pp*

Moderato. $\text{♩} = 72.$

p

A THE BLESSED MOTHER (SOPRANO SOLO).
Quasi Recit.

p

Dark-ness, hill and plain for-sak - ing, All the earth to life is wak - ing,

pp

mf

Sweetest Babe, the day is break-ing, the day is breaking ; When the sun shall

p

poco rit.
 rise, Ope thy ten - der eyes, ope thy ten - der eyes.
calando.

B *Un poco mosso.*
p There . . my true love - light . . a - bid - eth,
mf
Un poco mosso. ♩ = 80.
mf dolce.

p There a so - lemn mys - t'ry hid - eth, That e'en me, e'en me from Thee . . di -

- vid - eth! Child of Heaven art Thou, . . Child of Heaven art

mf Thou! . . . At Thy feet . . I bow, at Thy feet I

bow. . .

mf *p*

Round the lit-tle head it seem-eth That a lus-trous cir-clet gleam-eth, Like a

p *mf*

Ped. *

star-ry crown . . it beam-eth! . . My Babe shall be a

mf *pp* *trem.*

trem.

King, my Babe shall be a King; . . All men . . His

sempre cres. *f*

sempre cres. *mf*

Ped. * *Ped.* * *Ped.* *

praise shall sing, all . . men His praise . . shall sing.

poco rall.

poco rall.

Piu mosso. ♩ = 100.
p *cres.*

sempre animandosi.

The Shepherds and People (entering).

Allegro ma non troppo.
f

dim. *p*

D CHORUS.

Where is the Christ - Child? . . . Let us a - dore Him! . . .
 Where is the Christ - Child? . . . Let us a - dore Him! . . .
 Where is the Christ - Child? . . . Let us a - dore Him! . . .
 Where is the Christ - Child? . . . Let us a - dore Him! . . .

D *sempre pp*

p
Kneel we, O Mo-ther mild, Hum-bly be-fore Him, . . .

p
Kneel we, O Mo-ther mild, Hum-bly be-fore Him, . . .

p
Kneel we, O Mo-ther mild, Hum-bly be-fore Him, . . .

p
Kneel we, O Mo-ther mild, Hum-bly be-fore Him, . . .

pp
Where is the Christ - Child? . . .

pp
Where is the Christ - Child? . . .

pp
Where is the Christ - Child? . . .

pp
Where is the Christ - Child? . . .

p *dim.*

THE BLESSED MOTHER (SOPRANO SOLO).
Meno mosso (quasi Recit).

p
Seek ye the Christ - Child Here, in a sta-ble?

Who bath your minds beguiled? What cun-ning fa - ble?

poco rit. 1st SHEPHERD (TENOR).
a tempo (quasi Recit).
mf Are we be - guiled? 'tis by God's . . . an - gel

mf bright, . . . Who, as we kept the watch - es of the night, . . . Came

float - - ing down - ward on a sil - ver ray, That streamed from

f Heaven . . and turned the dark to day. . . . *mf* O

rit. a tempo. Animato. **RECIT.**
 gra - cious sight! Yet we . . . in ter-ror

p rit. a tempo. fp Animato. f Recit.

cried, As men who dread the fate may soon . . . be-tide.

p stringendo. f

Molto più Adagio. **F** *mf* **RECIT.**
 "Nay, fear ye

Molto più Adagio. p Recit.

*mf Ped. **

a tempo.
 not," the An - gel gen - tly said, "Good news I bring," . . .

pp a tempo.

RECIT. *a tempo.*
 and bowed his state-ly head. . .

Recit. a tempo. p

Allegretto. $\text{♩} = 84.$

p

"Good news to you, and

mf

all who dwell on earth, . . . Fair ti - dings of a Sa - - viour's

f glo - - rious birth! . . . *mf* To Beth-le-hem haste, and, in a

man - - ger, see . . . *f* The Christ, . . . *p* the Christ . . . Who

shall your blest Re - deem - - er be!

mf **G** **3**

Then, as.. we si - lent heard in .. great a - maze, More

ra - diant splen - - dour in the sky .. 'gan blaze!

mf *rall.* *f a tempo.*

colla voce. *f a tempo.*

To deep - est ca-vern's fled the wond'ring night,

mf *stringendo.*

tr *p* *stringendo.*

to deep-est ca-vern's fled the wond'ring night, . . .

cres. *p*

And all .. the host of Heaven, and all .. the host of Heaven . . .

mf ad lib. *a tempo.* *ad lib.* *f a tempo.*

p *mf*

ff rit. *a tempo.* *p*

appeared in sight! . . . Some

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

harps and trum - pets bare, . . . and some did raise Ce - les - tial voi - ces

mf

in a hymn . . . of praise; . . . "Glo - ry to God," they sang,

f *mf*

"Glo - ry to God," they sang, . . . "'mong men . . . be

mf

peace." And earth, and earth . . .

largamente e poco rit. *mf*

largamente e poco rit.

f . . flung back, flung back the sound with loud, with loud in . *rall.*

I a tempo. Meno mosso.
- crease.

f a tempo. Meno mosso.

THE BLESSED MOTHER (*exultant*). SOPRANO SOLO. *mf Maestoso.*

Lord God of *Maestoso. ♩ = 66.*

corta pausa. p

a tempo. *f Maestoso.*

Is - ra - el, Lord God of Is - ra - el, *Maestoso.*

f a tempo. *mf* *f a tempo.*

K *declamato.*
f
 Who, in a - ges past, With might - y

dim. *p non tremolo.*

arm and strong, O'er - cam - est those that wrought us wrong, . .

cres. molto. *cres. molto.*

Thy mer - cy still through end - less years doth last. . . . How

pp

mar - vilous art . . Thou . . in Thy . . works and ways! . .

f largamente. *Maestoso.* *Maestoso.*

mf largamente. *f*

Con moto.
Of me, a maid unknown, Is

Con moto. ♩ = 76.
espress. *rit.* *mf*

born the King Who Da-vid's throne Shall make ma-jes-tic as in an-cient days.

p

mf
"He shall be great," the glorious An-gel said, "His King-dom shall en-dure, His

mf

King-dom shall en-dure . . . Un-to re-mot-est a-ges sure!"

mf

lunga *f* *mf* *lunga*
O Zi-on, Zi-on,

f *mf*
Ped. * *Ped.* *

Zi - on, lift a - gain .. thy droop - - ing head!

p *mf* *mf*

M

Je - ru - sa - lem be - lov'd, from dust a -

mf *p*

- rise ; Je - ru - sa - lem be -

mf *p*

- - lov'd, from dust a - rise ; Put on, put on thy beau - ti - ful at -

mf

- - tire, And strike . . . the sa -

f *mf*

RECIT. *ad lib.* *mf* *ossia.*

cred lyre . . . That now in si - lence and in dark-ness

f *Recit. ad lib.*

The Blessed Mother, Shepherds, and People.

Moderato assai (in modo d'un INNO). ♩ = 69. *p*

lies . . . O Ho - ly

p *molto legato.*

Babe! O Ma - jes - ty Di - vine! O Ho - ly Babe! O Ma -

p *sempre cres.*

jes - ty Di - vine! To Thee the psalm . . we sing, to Thee the psalm . .

sempre cres.

f

. . we sing, And wake to praise, . . to praise . . the sound - ing string: Thy

mf

light has come, dear Zi - on, rise . . . and shine,

dim.

dear Zi - on, rise and shine, dear Zi - on, rise and shine, thy

p

light . . . has come, . . . thy light . . . has come, dear Zi - on, rise . . . and

f ma dolce. rit. mf rit.

shine.

CHORUS.

O Ho - ly Babe! O Ma - jes - ty Di - vine! O Ho - ly

O Ho - ly Babe! O Ma - jes - ty Di - vine! Di - vine! O

O Ho - ly Babe! O Ma - jes - ty Di - vine! . . . Di - vine!

O Ho - ly Babe! . . . O Ma - jes - ty Di - vine! O

a tempo, p

Babe, O Ma - jes-ty Di - vine! . . . To Thee the psalm . . . we sing, to
 Ho - ly Babe, O Ma - jes-ty, Di - vine! To . . . Thee . . . the
 O Ho - ly Babe, O Ma - jes-ty Di - vine! To . . . Thee . . . the
 Ho - ly Babe, O Ma - jes-ty Di - vine! To . . . Thee . . . the

sempre cres.
 Thee the psalm . . . we sing, And wake to praise, . . . to praise . . . the sound-ing
 psalm, the psalm we sing, And wake . . . to praise the sound-ing
 psalm we sing, . . . the psalm we sing, And wake . . . to praise the sound-ing
 psalm . . . we sing, . . . we sing, And wake . . . to praise the sound-ing

SOPRANO SOLO. *f*
 Thy light has come,
 string: *mf* Thy light has come, thy light has come, . . . dear Zi - on, rise . . . and
 string: *mf* Thy light has come, thy light has come, . . . dear Zi - on, rise . . . and
 string: *mf* Thy light has come, thy light has come, . . . dear, Zi - on, rise and
 string: *mf* Thy light has come, thy light has come, . . . dear Zi - on, rise, . . . and

P

shine, dear Zi - on, rise and shine, dear Zi - on, rise and
 shine, dear
 shine, dear Zi - on, rise and shine, dear
 shine, dear

mf *cres. sempre.* *f* *rit.*

thy light . . has come, thy light . . has come, dear Zi - on, rise . . and
cres. sempre. *f* *rit.*
 shine, thy light, . . thy light has come, . . dear Zi - on, rise and
cres. sempre. *f* *rit.*
 Zi - on, rise and shine, . . thy light . . has come, . . dear Zi - on, rise and
cres. sempre. *f* *rit.*
 Zi - on, rise, thy light . . has come, . . dear Zi - on, rise and
cres. sempre. *f* *rit.*
 Zi - on, rise, thy light has come, . . dear Zi - on, rise and

mf *f* *rit.*

a tempo, meno mosso.

shine, and shine.

a tempo. *pp* shine, dear Zi - on, rise . . . and shine. *p* *pp*

a tempo. *pp* shine, dear Zi - on, rise . . . and shine. *p* *pp*

a tempo. *pp* shine, dear Zi - on, rise . . . and shine. *p* *pp*

a tempo. *pp* shine, dear Zi - on, rise . . . and shine. *p* *pp*

a tempo, meno mosso. *pp* *pp*

The Blessed Mother, Shepherds, and People kneel in silent adoration.

p

f *mf*

p

R Piu lento.
p
a tempo.
Ped. *

piu lento.
a tempo.
Ped. * *Ped.* *

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

p
Ped. * *Ped.* *

rit.
pp
3

SCENE IV.

Certain Kings from the East seek the Holy Babe.

Alla marcia. $\text{♩} = 96.$

pp (il basso sempre *pp* e staccato.) *p*

p ritmo di tre.

pp

ritmo di quattro. *mf*

p ritmo di tre.

p

pp

A

8182.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present in the right hand. The left hand accompaniment continues with chords and moving lines.

Third system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. A dynamic marking of *f* (forte) is present in the right hand. The left hand accompaniment continues with chords and moving lines.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. A dynamic marking of *mf* (mezzo-forte) is present in the right hand. The left hand accompaniment continues with chords and moving lines, marked with *pp* (pianissimo) in the lower register.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. The left hand accompaniment continues with chords and moving lines.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. A dynamic marking of *mf* (mezzo-forte) is present in the right hand. The left hand accompaniment continues with chords and moving lines, marked with *p* (piano) in the lower register.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf* and *f*.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment. A dynamic marking of *mf* is present.

Third system of musical notation. The right hand features a more active melodic line with slurs and accents. The left hand accompaniment continues.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings *p* and *cres.*

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *f* and a section marked with a 'C' time signature change.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings of *f* and *f*.

Seventh system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes dynamic markings of *f* and *f*.

Musical notation for the first system, featuring a treble and bass clef with various chords and melodic lines.

Molto marcato.

Musical notation for the second system, including dynamic markings like *f* and *Sva...*

Musical notation for the third system, featuring triplets and a '5' marking.

Musical notation for the fourth system, including a *cres.* marking.

Musical notation for the fifth system, featuring triplets and a *Ped.* marking.

Musical notation for the sixth system, including *Sva...*, *L'istesso tempo.*, and *E* markings.

Musical notation for the seventh system, including a *dim.* marking and a final cadence.

THE KINGS.
2nd BARITONE SOLO.
Andante con moto.

From the far land of the morn - ing; From an

Andante con moto. ♩ = 80.

p *quasi trillo. mf* *p*

an - cient land and hoa - ry, Rich in song, re - nown'd in sto - ry,

mf *p*

We have come, all . . dan - ger scorn - ing, all dan - ger scorn - ing.

f *mf* *mf*

F 1st BARITONE SOLO.

See the Star hath led us hi - ther;

mf

Through fierce de - serts, o - ver moun - tains,

p trem. *cres. e stringendo.*

Bare of herbs and bub - bling foun-tains, We . . have

TENOR SOLO. *G* *Più mosso.*
Tell us

fol-lowed, heed-less whi-ther.

cres. *mf* *p* *trem.* *Più mosso.*

where the King a - bid - eth, — He of ma - jes - ty e -

cres. e stringendo sempre.

sempre stringendo.
- ter - nal, He who, armed | with might su -

per - nal, O'er His foes

f *sempre string.*

. to vic - - - - - to - ry rid - eth.

sempre stringendo.

TENOR. *Tempo 1mo.* *H p* We would

1st BARITONE. *p* We would

2nd BARITONE. *p* We would

mf *poco rit.* *p* *Tempo 1mo.*

hum - bly kneel be - fore Him, And of trea - sures make ob -

hum - bly kneel be - fore Him, And of trea - sures make ob -

hum - bly kneel be - fore Him, And of trea - sures make ob -

mf

mf

mf

p

- la - tion ; Since hath come the world's Sal - va - - -

- la - tion ; Since hath come . . the world's Sal

- la - tion ; Since hath come . . the

p

p

p

p

- tion, the world's Sal - va - tion,

- va - tion, the world's Sal - va - tion,

world's, the world's Sal - va - tion,

p dolce.

Meet it is that we . . a - dore

Meet it is that we . . a - dore

Meet it is that we a - dore . . .

poco rit.

I *a tempo.*

Him. . . .

a tempo.

Him. . . .

a tempo.

Him. . . .

I *a tempo.* *f* *p*

The Blessed Mother maketh Answer.

SOPRANO SOLO. *tranquillo.*

This the pa - lace of the King! . .

tranquillo.

mf

Here be - hold . . . His cra - dle - throne! . . .

accl. molto.

accl. molto.

cres. *f* *poco rit.*

a tempo. *tranquillo.*

Do the Gen - tiles tri - bute bring,

p a tempo.

And my Babe . . . their Sov-'reign own !

mf

quasi declamato, ma semplice.

One . . fold, one . . Shep - herd shall there be?

p colla voce.

One Prince and Lord to rule the earth? . . . Thou

p

. . . . most Ho-ly Child . . art He! Dis - - - tant na - -

mf

- - - tions hail Thy birth. . . .

calando.

mf colla voce.

The Kings marvel, and offer Gifts.

K Molto animato.

TENOR.

mf

1st BARITONE.

2nd BARITONE.

K Molto animato.

$\text{♩} = 104.$

0 sight of awe,

0 sight of

mf

mf

f *f* *p rit.* *Tempo lmo.*

of awe and mys - te - ry!

awe, of awe and mys - te - ry!

f *f* *p rit.*

0 sight of awe and mys - te - ry!

f *f* *p rit.* *Tempo lmo.* $\text{♩} = 80.$

p rit. *p*

p

His

p

His

p

His

pa-lace is a sta-ble poor! His throne, that shall for aye en -

pa-lace is a sta-ble poor! His throne, that shall for aye en -

pa-lace is a sta-ble poor! His throne, that shall for aye en -

- dure, The ox - 's man - ger here we see! . . .

- dure, The ox - 's man - ger here we see! . . .

- dure, The ox - 's man - ger here we see! . . .

Andante con moto, ma maestoso.

King - ly tri - bute

King - ly tri - bute

King - ly tri - bute

Andante con moto, ma maestoso. ♩ = 66.

King - ly tri - bute

now we . . . of-fer, Child of the Star! Gold and spi - ces

now . . . we of-fer, Child of the Star! Gold and spi - ces

now we . . . of-fer, Child of the Star! Gold and spi - ces

here we . . . prof-fer, Brought from a - far! And, in

here . . . we prof-fer, Brought from a - far! And, in

here . . . we prof-fer, Brought from a - far! And, in

wor - ship, and, in wor - ship low - - ly bend - -

wor - ship, and, in wor - ship low - - ly bend - -

wor - ship, and, in wor - ship low - - ly bend - -

M

- ing,

- ing,

- ing,

Sing . . . Thee with a song . . un-end - ing,

Sing . . . Thee with a song . . un-end - ing,

p

Ped.

mf

Più animato.

Sing . . . Thee with a song . . . un - end - ing.

sing . . . Thee with a song . . . un - end - ing.

sing Thee with a song un - end - ing.

Più animato.

p

Ped. *

mf

Gold, by search - ing flame re -

mf

Gold, by search - ing flame re -

mf

Ped. * *Ped.* * *

8182.

mf

Gold, by

f *mf*

- fin - èd, See at Thy feet, . . . Gold, by

- fin - èd, See at Thy feet. . . Gold, . . . by

Ped. * *Ped.* * *Ped.* *

search-ing flame re - fin - èd, See at Thy

search - ing flame re - fin - èd, See at Thy

search - ing flame re - fin - èd, See at Thy

p

Ped. * *Ped.* *

mf

feet, Wrought to forms with art de - sign - - èd, Gra - cious and

mf

feet, Wrought to forms with art de - sign - - èd, Gra - cious and

mf

feet, Wrought to forms with art de - sign - - èd, Gra - cious and

mf *p* *tr*

N mf. largamente.

meet. . . . Here is frank-in-cense sweet

meet. . . .

meet. . . .

N

mf

smell - ing, sweet smell - ing; Myrrh, of rar - est o - dours tell - ing,

mf largamente.

Here is frank - in - cense sweet smell - ing; Myrrh, of rar - est o - dours

mf largamente.

Here is frank - in - cense sweet smell - ing, Myrrh, of

myrrh, of rar - est o - dours tell - ing.

tell - ing, of rar - est o - dours tell - ing.

rar - est o - dours tell - ing, of rar - est o - dours tell - ing.

mf *f*

mf *O*
Thus we do Thee

mf
Thus we do Thee

mf
Thus we do Thee

mf *p* *mf* *p*

hom - age roy - al, Child of the Star! Thus we pledge Thee

p *mf*

hom - age roy - al, Child of the Star! Thus we pledge Thee

p *mf*

hom - age roy - al, Child of the Star! Thus we pledge Thee

pp *p dolce* *p*

ser - vice loy - al, Brought from a - far. And, in

p poco accel.

ser - vice loy - al, Brought from a - far. *poco accel.*

ser - vice loy - al, Brought from a - far. *poco accel.*

pp *p*

Ped. *

wor - ship, and in wor - ship

And, in wor - ship, and in

And, in wor - ship, and in

mf *p* *mf*

Ped. * *Ped.* *

low - ly bend - ing,

wor - ship low - ly bend - ing, Sing . . . Thee with a

wor - ship low - ly bend - ing, Sing . . . Thee with a

molto rit. e largamente. *a tempo.* *p*

molto rit. e largamente. *a tempo.* *p* *p*

molto rit. e largamente. *a tempo.* *p*

f *a tempo.* *p*

Sing . . . Thee with a song, . . . a

song . . . un-end - ing, sing . . . Thee with a song, . . . a

song . . . un-end - ing, sing Thee, . . . sing . . . Thee with a

mf *mf* *mf*

song, a song un - end - ing, sing Thee with a

song, a song un - end - ing, sing Thee with a

song, a song un - end - ing, sing Thee with a

f *ad lib.*

f *ad lib.*

f *ad lib.*

song un - end - ing.

song un - end - ing.

song un - end - ing.

rit. *a tempo. p*

rit. *a tempo. p*

rit. *a tempo. p*

p

The Blessed Mother, the Kings, Shepherds, and People join in adoration of the Holy Babe.

QUARTET.

SOPRANO. *Q* *Un poco mesto.*

ALTO.

TENOR. *p*

BASS. Lo! this is He of *p* Lo!

Un poco mesto. ♩ = 84.

Lo! this is He of Whom the Prophets spake In times of

Lo! this is He, is He . . . of Whom the Prophets spake . . . In

Whom the Pro - phets, He . . . of Whom the Prophets spake . . . In

this is He of Whom the Pro - phets, of Whom the Prophets spake . . . In

old, And struck, and struck their harps . . . of . . . gold, Hymning His

times of old, And struck, and struck their harps of gold, Hymning His

times of old, And struck, and struck their harps of gold, Hymning His

times of old, And struck their harps of gold, Hymning His

praise . . . Who "should come" for our sake! . . . R

praise . . . Who "should come" for our sake! . . . mf

praise . . . Who "should come" for our sake! . . . And this is He, and

praise . . . Who "should come" for our sake! . . . And

pp *p* *R*

Ped. *

accel. molto. *mf*

And this is He shall tread in dust.. the crest

accel. molto. *mf* *cres.*

And this is He, is He shall tread in dust.. the crest

accel. molto. *cres.*

this is He, is He shall tread in dust.. the crest

accel. molto. *cres.*

this is He, is He, is He shall tread in dust.. the crest

accel. molto.

f *f* *mf*

Of hell's fierce lord; . . . Sheathing the flam-ing sword That long hath

f *f* *mf*

Of hell's fierce lord; . . . Sheathing the flam-ing sword That long hath

f *f* *mf*

Of hell's fierce lord; . . . Sheathing the flam-ing sword That long hath

f *f* *mf*

Of hell's fierce lord; . . . Sheathing the flam-ing sword That long hath

p *pp*

barred . . . re - turn to E - den's rest.

p *pp*

barred re-turn, re - turn to E - den's rest.

p *pp*

barred re - turn to E - den's rest.

p *pp*

barred re-turn, re - turn to E - den's rest.

S *mf*

In light pro - phet - ic to . . our eyes ap - pears A hap - pier

mf

In light pro - phet - ic to our eyes ap - pears A hap - pier

mf

In light pro - phet - ic to our eyes ap - pears A hap - pier

mf

In light pro - phet - ic to our eyes ap - pears A hap - pier

S

world, a hap - pier world; For ev -

f *mf*

world, a hap - pier world, a hap - pier world: For ev - er

f *mf*

world, a hap - pier world; For ev - er

f *mf*

world, a hap - pier world, a hap - pier world;

p

sempre cres. *f*

er now, . . for ev - er now are furled The bat - tle flags . . of

sempre cres. *f*

now, . . for ev - er, ev - er now are furled The bat - tle flags . . of

sempre cres. *f*

now, for ev - er now are furled The bat - tle flags . . of

sempre cres. *f*

. For ev - er, ev - er now are furled The bat - tle flags . . of

sad, . . . of sad . . . and wea - ry years,
sad, . . . of sad . . . and wea - ry years, of sad and wea - ry
sad, . . . of sad . . . and wea - ry years, of
of sad and wea - ry years. . . .
years, . . . of sad and wea - ry years. . . .
of sad and wea - ry, sad and wea - ry years. . . .
sad and wea - ry years, . . . of sad and wea - ry years. . . .

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

Ped. * *3* *6*

CHORUS. U

CHORUS. *molto cres.*
p
 0

CHORUS. *p molto cres.*
 O Won-der-ful!

mf
 Won-der-ful!

mf
 O Won-der-ful!

mf
 O Ho-ly

mf
 O Ho-ly Child!

f
 The might-y

f
 The might-y

f
 The might-y

f
 O Ho-ly Child!

f
 The might-y

cres.

Detailed description: This is a musical score for a chorus. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a 'CHORUS. U' section. The first system shows the vocal line starting with a rest, followed by a note on a whole note, with dynamics 'molto cres.' and 'p'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets. The second system continues the vocal line with the lyrics 'O Won-der-ful!' and includes a 'U' marking above a triplet. The piano accompaniment continues with similar rhythmic patterns. The third system has the vocal line with 'Won-der-ful!' and 'O Ho-ly', with dynamics 'mf'. The piano accompaniment includes 'e stringendo.' and 'mf'. The fourth system has the vocal line with 'O Ho-ly Child!' and 'The might-y', with dynamics 'mf' and 'f'. The piano accompaniment includes 'e stringe ndo.' and 'mf'. The fifth system has the vocal line with 'O Ho-ly Child!' and 'The might-y', with dynamics 'f' and 'cres.'. The piano accompaniment includes 'f' and 'cres.'.

Tranquillo.

God! the Prince of
 God! the Prince of
 God!

Tranquillo.

ff *p*

Ped. *

Peace! . . . the Prince of Peace! . . .
 Peace! . . . the Prince of Peace! . . .
 the Prince of Peace, the Prince of Peace! . . .
 the Prince of Peace, the Prince of Peace! . . .

Allegro (non troppo presto). ♩ = 100.

fz *f*

Musical score for a vocal and piano piece. The score is divided into three systems. Each system includes vocal staves and piano accompaniment. The lyrics are: "Come in the ful - ness of time, . . . O years Of plen - ti - ful har - vest and song; Come in the ful - ness of".

The first system features a vocal line with the lyrics "Come in the ful - ness of time, . . . O" and a piano accompaniment marked *mf* and *legato sempre*. The piano part consists of flowing sixteenth-note passages in both hands.

The second system continues the vocal line with the lyrics "years Of plen - ti - ful har - vest and song;" and the piano accompaniment.

The third system begins with the vocal line "Come in the ful - ness of" and the piano accompaniment.

time, . . . 0 years, . . . come in the ful - ness of

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a melodic line with a slur.

Of plen - ti - ful har - vest and

time, . . . 0 years . . .

Of plen - ti - ful har - vest and

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a melodic line with a slur.

Of plen - ti - ful har - vest and

song ;

Of plen - ti - ful har - vest and

song ;

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a melodic line with a slur.

W

song ;

mf Come in the ful - ness of

song ; *mf* Come in the

Piano accompaniment with a triplet of eighth notes in the left hand.

mf Come in the ful - ness of time, . . . 0 years . . . Of

time, 0 years . . . Of

ful - ness of time, 0 years, 0 years . . . Of

Come in the ful - ness, 0 years . . . Of

Piano accompaniment with a triplet of eighth notes in the left hand and a dynamic marking of *f*.

plen - ti-ful har - - - vest and song ; . .

plen - ti-ful har - - - vest and song ; . .

plen - ti-ful har - - - vest and song ; . .

plen - ti-ful har - - - vest and song ; . .

Piano accompaniment with a dynamic marking of *f*.

Come in the ful - ness of time, O
 Come in the ful - ness of time, O
 Come in the ful - ness of time, O
 Come in the ful - ness of time, O

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with triplets and various articulations. The lyrics are 'Come in the ful - ness of time, O' repeated four times.

years Of plen - ti - ful har - vest and song;
 years Of plen - ti - ful har - vest and song;
 years Of plen - ti - ful har - vest and song;
 years Of plen - ti - ful har - vest and song;

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts continue with the lyrics 'years Of plen - ti - ful har - vest and song;'. The piano accompaniment includes triplets and dynamic markings like 'f'.

X

mf marcato.
 Now, . . . on our dark - ness of

X

mf

Ped.

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts begin with the lyrics 'Now, . . . on our dark - ness of'. The piano accompaniment features a 'ped.' (pedal) marking and a dynamic marking of 'mf'. There are 'X' marks above the vocal staves.

mf marcato.

Now, . . . on our dark-ness of sor - row and
 sor - row and tears, . . . now, on our dark - - - ness of

sempre staccato.

mf marcato.

Now . . . on our dark - ness of
 tears, of sor - row and tears, on our dark - ness, our dark - ness of
 sor - row and tears, . . . now, on our dark - - - ness of

sor - row and tears, of sor - - - row and tears, of
 sor - row, of . . . sor - row and tears, of sor - - - row, of
 sor - row, of . . . sor - row and tears, of sor - - - row and
mf
 Now, . . . on our dark - ness of sor - row and

sor - row and tears, of sor - row, of sor - row and
 sor - row, of sor - row and tears, of sor - row and tears, now, . . .
 tears, . . . of sor - row and tears, . . . now, . . . on our
 tears, of sor - row and tears, . . . of . . . sor - row and tears,
dim. *p*

tears, . . . of sor - row and tears, . . . on our
 . . . on our dark - ness of sor - row and tears, . . . on our
 dark - ness of sor - row and tears, our dark - ness of sor - row and
 . . . now, . . . on our dark - ness of sor - row and
mf *mf*

cres. *f*
 dark - ness of sor - row and tears, . . . and tears,
cres. *f*
 dark - ness of sor - row and tears, . . . and tears,
 tears, . . . on our dark - ness of sor - row and tears,
 tears, . . . on our dark - ness of sor - row and tears,
f

Y *f* Now, . . on our night - - time of an - -

Now, on our night-time, on our night-time, on our

On our night-time, on our night-time

Now, . . on our night - - time, our night - - time of

Y *mf* - - guish and fears, of an - guish and fears, . . of . .

night-time of an - - guish and fears, now, . . on our

of . . an - - guish and fears, . . of an - guish and

an - guish and fears, *mf* on our night - time of an - guish and

cres.

an - - guish and fears, on our night - -

night-time of an - guish and fears, of an - - guish and

fears, . . and fears, now, . . on our night-time of

fears, of an - guish and fears, . .

f

time, . . . on our night - - - time of an - guish and
 fears, of an - - - guish and fears, of an - - guish and
 an-guish and fears, . . . and . . . fears, *mf* of an - guish and
 now, . . . on our

fears, . . . now, . . . on our night-time of an - guish and fears, . . .
 fears, . . . now, . . . on our night-time of
 fears, . . . now, . . . on our night-time of an - - -
 night-time of an - guish and fears, on our night - - - -
 on our night - - - time of an - guish, . . .
 an - guish and fears, . . . of an - guish and fears, of
 - guish, our night-time of an - guish, of an - - - guish and
 - time of an-guish and fears, now, . . . on our night-time of

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

sempre dim. *p*

of an - guish and fears, on our night - time of

sempre dim. *p*

an-guish and fears, . . of an-guish and fears, on our night - time of

sempre dim. *p*

fears, . . . of fears, . . . on our night - time of

an - guish and fears, on our night-time of

sempre dim. *p*

pp *sempre cres.*

an - guish and fears, . . . of an - guish, of

pp *sempre cres.*

an - guish and fears, . . . of an - guish, of

pp *sempre cres.*

an - guish and fears, . . . of an - guish, of

pp *sempre cres.*

an - guish and fears, . . . of an - guish, of

pp *sempre cres.*

an - guish and fears, . . . of an - guish, of

pp *sempre cres.*

an - guish and fears, . . . of an - guish, of

Ped. * *Ped.* * *Ped.* *

f

an - guish and fears, of an - guish and fears

f

an - guish and fears, of an - guish and fears

f

an - guish and fears, of an - guish and fears

f

an - guish and fears, of an - guish and fears

f

an - guish and fears, of an - guish and fears

f

an - guish and fears, of an - guish and fears

Ped. * *Ped.* * *Ped.* *

8182

sempre f **Z** *f*

Dawns the Light . . . we have wait - - - ed for

sempre f *f*

Dawns the Light . . . we have wait - - - ed for

sempre f *f*

Dawns the Light . . . we have wait - - - ed for

sempre f *f*

Dawns the Light . . . we have wait - - - ed for

long, . . . dawns the Light, . . . dawns the Light, . . . we have

long, . . . dawns the Light, . . . dawns the Light, . . . we have

long, . . . dawns the Light, . . . dawns the Light, . . . we have

long, . . . dawns the Light, . . . dawns the Light, . . . we have

marcato.

wait - ed, dawns the Light, . . . the Light, . . . dawns the

wait - ed for long, dawns the Light, the Light, . . . dawns the

wait - ed for long, dawns the Light, . . . dawns the

wait - ed for long, dawns the Light, dawns the

Light we have wait - ed for long.

Light we have wait - ed for long.

Light we have wait - ed for long.

Light we have wait - ed for long.

AA *pìu mosso.*

Come, in the ful - ness of
pìu mosso.

Come, in the ful - ness of
pìu mosso.

Come, in the ful - ness of
pìu mosso.

Come, in the ful - ness of
pìu mosso.

AA *f pìu mosso.*

time, O years Of plen - ti - ful har - vest and song, . . .

time, O years Of plen - ti - ful har - vest and song, . . .

time, O years Of plen - ti - ful har - vest and song, . . .

time, O years Of plen - ti - ful har - vest and song, . . .

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

Come, in the ful - ness of time, . . . O years, come, in the

Come, in the ful - ness of time, . . . O years, come, in the

Come, in the ful - ness of time, O years, come, in the

Come, in the ful - ness of time, . . . O years, come, in the

The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both hands.

ful - ness of time, . . . O years . . . Of

ful - ness of time, . . . of time, . . . of time, O years Of

ful - ness of time, . . . O years Of

ful - ness of time, . . . O . . . years Of

The piano accompaniment continues with a consistent eighth-note accompaniment and includes a *mf* dynamic marking.

plē - ti - ful har - vest and song, . . . of plē - ti - ful har - vest and
 plē - ti - ful har - vest and song, . . . of plē - ti - ful har - vest and
 plē - ti - ful har - vest and song, . . . of plē - ti - ful har - vest and
 har - - - vest and song, . . . of har - - - vest and

song, . . . 0 years, . . . 0 years . . . of
 song, . . . 0 years, . . . 0 years . . . of
 song, . . . 0 years, . . . 0 years . . . of
 song, . . . 0 years, . . . 0 years . . . of

sempre cres.

song ; Shine forth, Thou Sun, . . . *ff* Solo.
 song ; Shine forth, Thou Sun, . . . *ff* Solo.
 song ; Shine forth, Thou Sun, . . . *ff* Solo.
 song ; Shine forth, Thou Sun, . . . *ff* Solo.

shine forth, Thou Sun, . . . with ev - er - quick-'ning

shine forth, Thou Sun, . . . with ev - er - quick-'ning

shine forth, Thou Sun, . . . with ev - er - quick-'ning

shine forth, Thou Sun, . . . with ev - er - quick-'ning

f *mf* *sempre f*

ray, . . . 'Till burns . . . the glo - - ry,

ray, . . . 'Till burns . . . the glo - - ry,

ray, . . . 'Till burns . . . the glo - - ry,

ray, . . . 'Till burns . . . the glo - - ry,

BB

'till . . . burns the glo - - - ry, the glo - ry

'till . . . burns, 'till burns the glo - - ry, the glo - ry

'till burns the glo - - ry, the glo -

'till burns, 'till burns the glo - ry

BB

of . . the per - - fect day.

of . . the per - - fect day.

- - - ry of the per - - fect day.

of . . the per - - fect day.

f

CHORUS.

Shine forth, Thou Sun, . . . shine

Shine forth, Thou Sun, . . . shine

Shine forth, Thou Sun, . . . shine

Shine forth, Thou Sun, . . . shine

forth, Thou Sun, . . . with ev - er - quick-'ning ray,

forth, Thou Sun, . . . with ev - er - quick-'ning ray,

forth, Thou Sun, . . . with ev - er - quick-'ning ray,

forth, Thou Sun, . . . with ev - er - quick-'ning ray,

CC

'Till burns . . . the glo - ry, . . 'till burns . .

'Till burns . . . the glo - ry, 'till burns . .

'Till burns . . . the glo - ry, . . 'till burns . .

'Till burns . . . the glo - ry, 'till burns . .

mf

. . . the glo - - ry, the glo - ry of . . the per - - fect

the glo - - ry, the glo - ry of . . the per - - fect

. . . the glo - - ry, the glo - ry of . . the per - - fect

. . the glo - - ry, the glo - ry of the per - - fect

day, Shine forth, . . .

day, Shine forth, . . .

day, Shine forth, . . .

day, Shine forth, . . .

Sva.

f

shine forth, Thou . . . Sun, shine . . . forth, . . . Thou Sun, with
 shine forth, Thou Sun, shine forth, . . . Thou Sun, with
 shine forth, Thou Sun, shine forth, . . . Thou Sun, with
 shine forth, Thou Sun, shine forth, Thou Sun, with

Sva.

Solo.
 Shine . . . forth, 'till burns the

Solo.
 Shine . . . forth, 'till burns the

ev - er - quick - 'ning ray, . . . 'Till burns the
 ev - er - quick - 'ning ray, . . . 'Till burns the
 ev - er - quick - 'ning ray, . . . 'Till burns the
 ev - er - quick - 'ning ray, . . . 'Till burns the

glo - - ry of . . the per - fect day,

Solo.
the glo - ry of . . the per - fect day,

glo - - ry of . . the per - fect day,

Solo.
the glo - ry of . . the per - fect day,

glo - ry of the per - - fect day,

glo - ry of the per - - fect day,

glo - ry of the per - - fect day,

glo - ry of the per - - fect day,

glo - ry of the per - - fect day,

glo - ry of the per - - fect day,

Ped. **Ped.*Ped.* **Ped.*Ped.* **Ped.* ***

Adagio. *Tempo 1mo.*

Shine forth, Thou Sun!

Shine forth, Thou Sun!

Shine forth, Thou Sun!

Shine forth, Thou Sun!

Adagio. *Tempo 1mo.*

Shine forth, Thou Sun!

Shine forth, Thou Sun!

Shine forth, Thou Sun!

Shine forth, Thou Sun!

Adagio. *Tempo 1mo.*

fff *marcato.* *Ped.*



NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
FRANZ ABT.				KAREL BENDL.			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6) ...	2/6	—	—	WILFRED BENDALL.			
SUMMER (ditto) ...	2/6	—	—	THE LADY OF SHALOTT (Female vv.) (SOL-FA, 1/0) ...	2/6	—	—
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THE WISHING STONE (ditto) ...	2/6	—	—	ST. PETER ...	3/0	3/6	5/0
THE WATER FAIRIES (ditto) ...	2/6	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0
THE SILVER CLOUD (ditto) ...	2/6	—	—	PASSION MUSIC FROM ST. PETER ...	1/6	—	—
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THOMAS ANDERTON.				INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
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WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0	—	—	W. R. BEXFIELD.			
W. I. ARGENT.				ISRAEL RESTORED ...	4/0	—	6/0
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P. ARMES.				HARVEST-TIDE ...	1/0	—	—
HEZEKIAH ...	2/6	—	—	JOSIAH BOOTH.			
ST. JOHN THE EVANGELIST ...	2/6	—	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0) ...	2/6	—	—
ST. BARNABAS ...	2/0	—	—	E. M. BOYCE.			
A. D. ARNOTT				THE LAY OF THE BROWN ROSARY ...	1/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—	YOUNG LOCHINVAR ...	1/6	—	—
E. ASPA.				J. BRADFORD.			
THE GIPSIES ...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—
ENDYMION ...	4/0	—	—	THE SONG OF JUBILEE ...	2/0	—	—
ASTORGA.				PRaise THE LORD ...	2/0	—	—
STABAT MATER ...	1/0	1/6	—	W. F. BRADSHAW.			
BACH.				GASPAR BECERRA ...	1/3	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	J. BRAHMS.			
MISSA BREVIS, IN A ...	1/6	—	—	A SONG OF DESTINY ...	1/0	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	C. BRAUN.			
Abridged, as used at St. Paul's				SIGURD ...	5/0	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	J. C. BRIDGE.			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	DANIEL ...	3/6	—	—
MAGNIFICAT ...	1/0	—	—	RUDEL ...	4/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	J. F. BRIDGE.			
GOD SO LOVED THE WORLD ...	1/0	—	—	ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	1/0	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6) ...	1/0	—	—	MOUNT MORIAH ...	3/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	BOADICEA ...	2/6	—	—
O LIGHT EVERLASTING ...	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ...	2/6	3/0	4/0
BIDE WITH US ...	1/0	—	—	NINEVEH ...	2/6	3/0	4/0
A STRONGHOLD SURE ...	1/0	—	—	THE INCHCAPE ROCK ...	1/0	—	—
BE NOT AFRAID (SOL-FA, 0/4) ...	0/6	—	—	THE LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	DUDLEY BUCK.			
I WRESTLE AND PRAY (SOL-FA, 0/2) ...	0/4	—	—	THE LIGHT OF ASIA ...	3/0	3/3	5/0
THOU GUIDE OF ISRAEL ...	1/0	—	—	EDWARD BUNNETT.			
JESU, PRICELESS TREASURE ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	W. BYRD.			
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
J. BARNBY.				CARISSIMI.			
REREKAH (SOL-FA, 0/0) ...	1/0	1/6	2/6	JEPHTHAH ...	1/0	—	—
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—	F. D. CARNELL.			
LEONARD BARNES.				SUPPLICATION ...	5/0	—	—
THE BRIDAL DAY ...	2/6	—	4/6	GEORGE CARTER.			
J. F. BARNETT.				SINFONIA CANTATA (116th Psalm) ...	3/0	—	3/3
THE ANCIENT MARINER (SOL-FA, 2/0) ...	3/6	4/0	5/0	WILLIAM CARTER.			
THE RAISING OF LAZARUS ...	6/6	—	9/0	PLACIDA ...	2/0	2/3	4/0
PARADISE AND THE PERI ...	4/0	—	—	CHERUBINI.			
THE WISHING BELL (Female voices) ...	2/6	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/3
BEETHOVEN.				SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THE PRAISE OF MUSIC ...	1/8	2/0	3/0	THIRD MASS (CORONATION) ...	1/0	1/6	2/3
RUINS OF ATHENS ...	1/0	1/6	2/6	FOURTH MASS, IN C ...	1/0	1/3	2/3
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6				
MOUNT OF OLIVES ...	1/0	1/6	2/6				
MASS, IN C ...	1/0	1/6	2/6				
COMMUNION SERVICE, IN C ...	1/6	—	3/0				
MASS, IN D ...	1/0	2/6	4/0				
THE CHORAL SYMPHONY ...	2/6	—	—				
DIITTO, 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	—	—				
MEEK, AS THOU LIVEDST ...	9/2	—	—				

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E. T. CHIPP.				MYLES B. FOSTER.			
JOB	4/0	—	—	THE LADY OF THE ISLES	1/6	—	—
NAOMI	2/0	—	—	THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—
FREDERICK CORDER.				(DITTO, SOL-FA, 0/8)			
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9)	2/6	—	—
SIR MICHAEL COSTA.				SNOW FAIRIES (Female voices)			
THE DREAM	1/0	—	—	1/6	—	—	
H. COWARD.				ROBERT FRANZ.			
THE STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—	PRaise YE THE LORD (117th Psalm)	1/0	—	—
F. H. COWEN.				NIELS W. GADE.			
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0	PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
A SONG OF THANKSGIVING... ..	1/6	—	—	SPRING'S MESSAGE (SOL-FA, 0/3)	0/8	—	—
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0	ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
RUTH (SOL-FA, 1/6)	4/0	4/3	6/0	ZION	1/0	1/6	2/0
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—	THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
THE WATER LILY	2/6	—	—	COMALA	2/0	2/6	4/0
VILLAGE SCENES (Female voices)	1/6	—	—	CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
J. MAUDE CRAMENT.				HENRY GADSBY.			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ..	2/6	—	—	LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—
W. CRESER.				ALCESTIS (Male voices)			
EUDORA (A dramatic Idyll)	2/5	—	—	COLUMBUS (Male voices)	2/6	—	—
W. CROTCH.				G. GARRETT.			
PALESTINE	3/0	3/6	5/0	HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—
W. H. CUMMINGS.				THE SHUNAMMITE			
THE FAIRY RING	2/3	—	—	THE TWO ADVENTS	1/6	—	—
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