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NOVELLO'S ORIGINAL OCTAVO EDITION.

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A

# STRONGHOLD SURE

(EIN' FESTE BURG)

A SACRED CANTATA

COMPOSED BY

J. S. BACH.

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THE ENGLISH TRANSLATION AND ADAPTATION BY THE  
REV. J. TROUTBECK, D.D.

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No. 1.

CHORUS.—“A STRONGHOLD SURE OUR GOD REMAINS.”

*Allegro maestoso.*

TREBLE.

ALTO.

TENOR  
(Sre. lower).

BASS.

ACCOMP.

*f*

*Allegro maestoso.*

$\text{♩} = 52.$

A strong - - - - - hold sure our

A strong - - - - -

God re - mains, A shield and hope un - -

*f*  
A strong  
- hold sure our God re - mains, A shield and  
fail ing, A

hold sure our God re - mains, A  
hope un fail  
shield and hope . . . un fail  
A strong

shield and hope un fail -  
- ing, A shield and hope un fail -  
- ing, A strong - hold sure . . . our God re -  
hold sure our God re -

The image shows a musical score for a cantata, page 3. It features three systems of music, each with vocal lines and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ing; A strong-hold sure. ing, A shield and hope un- mains, A shield . . . and hope un-fail. our God re-mains, A shield . . . and hope un-fail ing, A strong ing, A shield and hope fail ing, A shield and hope un-fail ing; A strong hold sure our God re-mains, our God re-un-fail ing; un-fail - - ing;". The piano accompaniment includes a 'Ped.' (pedal) marking and various dynamics like 'v' (forte) and 'p' (piano). There are also some performance markings like 'V' and 'v'.

hold sure our God re -

- mains, A shield and hope un - fail -

- mains, our God re - mains, A shield and hope un -

- ing; A stronghold sure, A strong - hold sure our God . . .

A strong - hold sure our

fail - - - ing, A shield and

re - mains, A shield and hope

A strong -

God re - mains, A strong-hold sure, A strong - hold,

hope un - fail - ing, A shield and hope, . . . . .

hold sure our God re - mains, A strong

strong-hold sure . . . our God . . . re - mains, A A

*Ped.*

A strong

fail - ing ; A strong

hold sure our God re - mains, A

shield and hope . . . un - fail - ing,

*Sva*

hold sure our God re - mains, A shield and

hold sure our God re - mains, A shield . .

shield and hope . . . un - fail - ing, A shield and hope,

A shield and

*Sva*

hope un - fail - - ing;  
 and hope un - fail - - ing;  
 A shield and hope un - fail - - ing; In  
 hope un - fail - - ing;

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "hope un - fail - - ing; and hope un - fail - - ing; A shield and hope un - fail - - ing; In hope un - fail - - ing;". There are various musical markings such as accents (>) and a trill (tr) in the piano part.

need His help our free - dom

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "need His help our free - dom". The piano part includes a trill (tr) at the end of the system.

In need His help our  
 gains, O'er all we fear pre - vail

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: "In need His help our gains, O'er all we fear pre - vail".







ing, In need His help . . . our free-dom

O'er all we fear pre-vail - - - ing, pre - vail - - -

we fear pre - vail -

all we fear pre - vail - - - ing,

*Ped.*

gains, our free - dom gains, O'er all we fear pre - vail - - -

ing, In need

ing; O'er all we fear pre -

O'er all we fear pre - vail - - -

*8va.*

ing, In need

His help our free - dom gains, our free-dom gains, O'er

vail - - - ing,

ing,

His help our free - dom gains, our free-dom  
 all we fear pre - vail - - - ing, In need His  
 In need . . .

gains, O'er all we fear pre - vail  
 help our free - - dom gains, our free - - - dom  
 His help our free - dom  
*tr*

ing, O'er all we fear pre -  
 gains, O'er all we fear pre - vail  
 In need His help our  
 gains, our free-dom gains, In need . . . His help . . .

vail - - - ing, In need . . . His help . . . . our free- dom

ing,

free - dom gains, In need

our free - - - dom gains, O'er all we

*Ped.*

gains, In need . . . His help our

In need

His help our free - dom gains, our free

fear pre- vail - - - ing,

*Sca.*

free - dom gains, O'er all we fear pre- vail - -

His help our free - dom gains, O'er all we fear

dom gains, our free-dom gains, O'er all we

O'er all we fear pre - -

*Sca.*

ing.  
pre - vail - ing.  
fear pre - vail - ing.  
vail - ing. . . . Our old . . . . ma - lig -

*trem.*

Our old . . . . ma - lig - nant  
- nant foe, . . . . our old ma - lig - nant

Our  
Our old . . . . ma - lig - nant foe, . . .  
foe, . . . . our old ma - lig - nant foe, our  
foe, our old ma - lig - nant foe, . . . .

old . . . ma - lig - - nant foe, . . .  
 our old ma - lig - nant foe, our  
 old ma - lig - - nant foe, our old  
 our old ma - lig - nant foe, our old ma -

our old ma - lig - nant foe, . . .  
 old ma - lig - nant foe, . . . our old  
 ma - lig - nant foe, . . . our old  
 - lig - nant foe, our old ma - lig - nant foe, our

our old . . . ma - lig - - - - - nant foe  
 ma - lig - - - - - nant foe Would  
 ma - lig - nant, our old ma - lig - nant foe  
 old . . . ma - lig - nant foe . . .



work us woe, Would  
 fain work us woe, Would fain work us woe, . . . . .  
 . . . work us woe, Would fain . . . work us woe, Would fain . . .  
 . . . work us woe, Would fain . . . . . work us

*Ped. 8va.*

fain work us woe.  
 . . . Would fain . . . work us woe.  
 work us woe. With craft and  
 woe, Would fain work us woe.

great might, With craft . . . . . and  
 With craft and great



With  
 With craft and great might, With craft . .  
 great might, . . . With craft and great might, With  
 might, with craft, With craft,  
 craft and great might, With craft  
 and great might, With craft  
 craft and great might, With craft and  
 and great might, With craft .  
 and great might, He  
 and great might, and great might,  
 great might, With craft and great might,  
 . . . With craft and great . . . might,

*F*  
*Ped.*  
 \*

doth a - gainst us fight, He doth a - gainst

He doth a -

us fight, He doth a - gainst

gainst us fight, He doth a - gainst

He doth a - gainst us fight, He doth a -

He

us fight,

gainst us fight, He

doth a - gainst us fight, He doth a - gainst us

tr

tr

tr

tr

He doth a - - gainst us,  
 fight, He doth . . . a - gainst . . . us fight, He  
 doth . . . a - gainst us . . . fight, He doth a -  
 fight, He doth a - gainst . . . us fight,

*Ped. Sva.*.....

He doth a - gainst us fight;  
 doth . . a - gainst us fight;  
 - gainst . . . us fight; On earth . . .  
 He doth a - gainst us fight;

*Sva*.....\*

. . . is not one like . . . him, is not one  
 On earth . . .

On earth . . .

like . . . him, not one like . . . him, is not one

is not one like . . . him, is not one

is not one like . . . him, is not one

On earth . . .

like . . . him, not one like . . . him,

like . . . him, not one like . . . him, is not one

like . . . him, not one like . . . him, is not one

On earth . . .

like . . . him, not, is not one like him, is

*Ped.*

him, On earth  
 him, On earth  
 is not one like . . . him, one  
 not one like . . . him,

*Sva*

is not one like . . . him, is not one  
 is not one like . . . him, On earth . .  
 like . . . him, is not one like him,  
 On earth is

*Sva*

like him.  
 is not . . . one like . . . him.  
 On earth is not one like . . . him.  
 not one . . . like . . . him. . .

*Andante.*

PIANO.  
♩ = 52.

BASS.

All . . . .

*mf*

TREBLE.

Our ut - most might . . . . is all in

. . . . men, All . . . . men born of God our

*tr*

vain ;

Fa - ther, All men born of God our Fa-ther At the last will Je - sus

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by the lyrics 'vain ;'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics 'Fa - ther, All men born of God our Fa-ther At the last will Je - sus' are written below the vocal line.

We straight had . . . been re -

ga

The second system continues the musical score. The vocal line has a whole rest followed by the lyrics 'We straight had . . . been re -'. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'ga' are written below the vocal line.

- ject ed,

- - ther, at last will Je - sus ga - ther, At the last will Je - sus ga - -

The third system concludes the musical score. The vocal line has a whole rest followed by the lyrics '- ject ed,'. The piano accompaniment continues. The lyrics '- - ther, at last will Je - sus ga - ther, At the last will Je - sus ga - -' are written below the vocal line.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, which is mostly silent. The second staff is the bass line of the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves are the treble and bass lines of the piano accompaniment, respectively, providing harmonic support with chords and moving lines.

A

The second system begins with a section marked 'A'. It features a vocal line with the lyrics "ther. at last will Je - - sus ga - - ther." The piano accompaniment continues with a similar rhythmic pattern to the first system, with the bass line and chordal accompaniment in the treble and bass staves.

The third system continues the musical piece with the lyrics "But for us fights . . . the per - - All . . . men, All". The vocal line is more active here, with notes corresponding to the lyrics. The piano accompaniment remains consistent in style, with a steady bass line and harmonic accompaniment in the upper staves.



fect, the per - - - fect Man,

men born of . . God our Fa - ther, All men born of God our

*tr*

By

Fa - ther At the last will Je - sus ga - - - -

God Him - self e - - - lect

ther, at last will Je - sus ga -



ed.  
ther, At the last will Je - sus ga -

This system contains the first two systems of music. The top staff is a vocal line with lyrics. The middle staff is a treble clef piano accompaniment. The bottom staff is a bass clef piano accompaniment. The key signature has two sharps (F# and C#).



This system contains the next two systems of music, continuing the vocal line and piano accompaniment from the previous system.



B  
Ask  
ther, at last will Je - sus ga - - ther.

This system contains the final two systems of music on the page. It includes a section marked 'B' and the word 'Ask' in the vocal line. The lyrics continue with 'ther, at last will Je - sus ga - - ther.'

then, "Who is He?"

He that Je - sus' sol - - dier is, . . . that

*tr*

Je - sus' sol - - - - - dier is,

serv - ing Him, and not an - o - ther, not an o -

He must Je - sus

- - ther, serv - ing Him, and not an - o -

*tr*

be,

- - ther, serv - ing Him, and not an - o - ther, Still from strength to strength shall

**C**

The God by hosts a -

rise, Still . . . from strength . . . to strength . . . shall

*tr*

- dor'd,  
rise, Still from strength to strength shall rise.

He that Je - sus' sol - dier is, that

Our great In - car - nate  
Je - sus' sol - dier is, serv - ing Him, and not an -

Lord,  
 - o - ther, not . . . an - o - ther, Still from strength to strength shall

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word "Lord," followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

rise, Still . . from strength . . . to strength . . . shall

The second system continues the vocal and piano parts. The vocal line has a more complex melodic structure with some slurs. The piano accompaniment maintains its rhythmic and melodic patterns. The key signature and time signature remain the same as in the first system.

**D**  
 rise.

The third system begins with a dynamic marking of **D** (Dolce) and the word "rise." The vocal line is mostly silent, with a few notes. The piano accompaniment features a more active and rhythmic pattern, with a strong emphasis on the right hand. The key signature and time signature are consistent with the previous systems.

Who all . . . His

All . . . men born of God our

*mf*

foes shall con - - -

Fa - ther, All men born of God our Fa - ther At the last will Je - sus

quer. . . .

ga - - - ther, at last will Je - sus ga - -

...  
- ther.

*f*

This system contains the first three measures of the piece. It features a vocal line with a dotted line indicating a continuation of the previous line, and a piano accompaniment starting with a forte (*f*) dynamic. The piano part consists of a busy right hand with sixteenth-note patterns and a left hand with chords and eighth-note accompaniment.

This system contains the next three measures. The vocal line remains silent, while the piano accompaniment continues with its intricate rhythmic patterns. The right hand maintains the sixteenth-note texture, and the left hand provides harmonic support with chords and moving lines.

This system contains the final three measures of the piece. The piano accompaniment concludes with a final cadence, featuring a whole note chord in the right hand and a descending line in the left hand. The vocal line remains silent throughout this system.



No. 3.

RECITATIVE.—“ CONSIDER THEN, CHILD OF GOD.”

VOICE. BASS.

Con - si - der then, child of God, all the wondrous love that

Je - sus in His pre - cious death vouch-safes to shew thee; where -

- by to fight and conquer Sa-tan's host, this e - vil world, and ev' - ry sin, He

calls on thee. Then give no place with - in thee to

Sa - tan, nor to aught of his! Nor let thine heart, where God Himself would make His

dwelling, lie waste . . and emp - ty. Re-pent thee of thy guilt with tears, that

*Arioso.*  $\text{♩} = 54.$

Christ Him - self with thee be close u - nit - - - ed, that

Christ Him - self with thee be close u - nit - - - ed, with

thee be close u - nit - - - ed, be close . . u - nit - -

- ed.

ARIA.—“WITHIN MY HEART OF HEARTS.”

No. 4.

VOICE.

*Allegretto.*

PIANO.  
♩=112.

*mf*

TREBLE.

With-in my . . heart of . . hearts,

*p* *mf*

With-in my . . heart of . . hearts, . . Lord Je - sus, make Thy

*p*

dwel

ing, Lord Je - sus, make Thy dwell

- ing;

*mf*

The love of . . sin . . drive out, . . the love of . . sin . . drive

*p*

out, . . with-in me . . now Thy - self in light . . . . .

re - veal - ing.

*mf*

A-way, base fear and doubt, a -

- way, base fear and doubt, a-way, a-way, a-way, a -

- way, base fear and doubt, a-way, base fear and doubt...

With-in my heart of . . hearts,

with-in my.. heart of .. hearts, .. Lord Je - sus, make Thy

dwell

ing, Lord Je - sus, make thy dwell

- ing!

No. 5.

CHORAL.—"IF ALL THE WORLD."

*Allegretto maestoso.*

PIANO.  
♩ = 120.

The piano accompaniment consists of three systems of music. Each system has a treble and bass clef staff. The first system begins with a forte dynamic marking 'f'. The music features a steady eighth-note accompaniment in the bass and a more active treble line with chords and melodic fragments. The second system continues this texture with some sixteenth-note runs in the treble. The third system concludes with a trill in the treble staff.

A CHORUS. TREBLE & ALTO.

TENOR & BASS.

If all the world with fiends were

If all the world with fiends were

fil'd,

fil'd,

The choral section is presented in four systems. The first system shows the vocal parts (Tenor & Bass) and the piano accompaniment. The vocal lines are simple, with lyrics 'If all the world with fiends were'. The piano accompaniment provides harmonic support. The second system continues the vocal and piano parts. The third system shows the vocal parts with the lyrics 'fil'd,'. The piano accompaniment continues. The fourth system shows the vocal parts with the lyrics 'fil'd,' and the piano accompaniment concluding with a more active treble line.

A host that would de -  
 A host that would de - -

This system contains the first two systems of music. The first system features vocal staves with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a trill (tr) in the right hand.

- - vous . . us,  
 - - vous . . us,

This system contains the third and fourth systems of music. The vocal staves continue with the lyrics. The piano accompaniment features a more active texture with chords and moving lines.

This system contains the fifth and sixth systems of music. The vocal staves are empty, indicating a rest for the voice. The piano accompaniment continues with a complex, rhythmic pattern.

This system contains the seventh and eighth systems of music. The vocal staves are empty. The piano accompaniment features a highly rhythmic and intricate texture, characteristic of Bach's style.



To  
 To

fear our hearts need ne - - ver yield,  
 fear our hearts need ne - - ver yield,

For they could not o'er - - pow'r . . .  
 For they could not o'er - - pow'r . . .

*tr*

*tr*

us. . . . .

us. . . . .

The prince of . . . . . this world

The prince of . . . . . this world

*tr*

**C**

Bach's Cantata, "A stronghold sure."—Novello, Ewer and Co.'s Octavo Edition.

Detailed description: This is a page of a musical score for a cantata. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves (treble and bass clef). The piano accompaniment is written for a grand piano, with both treble and bass clef staves. The key signature is one sharp (F#) and the time signature is common time (C). The score includes lyrics for the vocal line, with some words like 'us.' and 'The prince of . . . . . this world'. There are also performance markings such as 'tr' (trill) and a section marked 'C' (Crescendo). The page number '40' is at the top center.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The music begins with a series of chords and a melodic line in the right hand, while the left hand provides a steady accompaniment.

The second system of the musical score includes the lyrics "From his throne is hurl'd;". The vocal line and piano accompaniment continue from the first system. The piano part features a complex texture with many sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.

The third system of the musical score shows the piano accompaniment continuing. The vocal line is silent in this system. The piano part maintains its intricate texture with rapid sixteenth-note passages in the right hand.

The fourth system of the musical score includes the lyrics "Why should we then" and a dynamic marking "D" (Dolce). The vocal line and piano accompaniment continue. The piano part features a complex texture with many sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.

fear,

fear,

Though grim he

Though grim he

may ap - pear?

may ap - pear?

E

A sin - gle word con -

A sin - gle word con -

founds . . . him. . . . .

founds . . . him. . . . .

F

*tr*

The image shows a page of musical notation for a cantata. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has a treble clef staff with lyrics 'A sin - gle word con -' and a bass clef staff. The second system has a treble clef staff with lyrics 'founds . . . him. . . . .' and a bass clef staff. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a key signature change to F major. The score includes various musical notations such as notes, rests, and ornaments (tr). The page number '43' is at the top center.

VOICE. TENOR.

Then close be - side thy Saviour's blood-besprinkled ban-ner, My

PIANO.

soul, . . re - main, And trust thou that thy Lead - er will not

fail, but make His tri - umph thine, and o - pen thee a way to

glo-ry. With joy . . . then march to war ! If thou the word of God wilt hear, and tru-ly

*Arioso.*  $\text{♩} = 76.$

fol - low, thou shalt the foe re - pel, . . . and o - ver - throw him. Thy

Sa - viour is thy hope, thy Sa - viour is thy strength; thy Sa - viour

is . . . thy . . . hope, . . . thy Saviour is thy

strength.

No. 7.

DUET.—“HOW BLESSED THEN ARE THEY.”

PIANO.

*mf*



♩ = 72.

The first system of the piano introduction is in G major, 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a half rest in the treble and a quarter rest in the bass, followed by a series of chords and moving lines in both hands. The dynamic is marked *mf* (mezzo-forte). A tempo marking of a quarter note equal to 72 beats per minute is provided.



The second system continues the piano introduction with more complex rhythmic patterns, including sixteenth-note runs in the treble and steady accompaniment in the bass.

*Ped.*



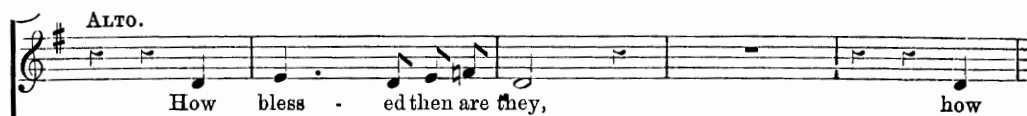
The third system features a pedaling instruction (*Ped.*) in the bass line, indicating where the sustain pedal should be used. The treble line continues with its melodic and rhythmic development.



The fourth system concludes the piano introduction with a trill (*tr*) in the treble line and a final chord in the bass.

ALTO.

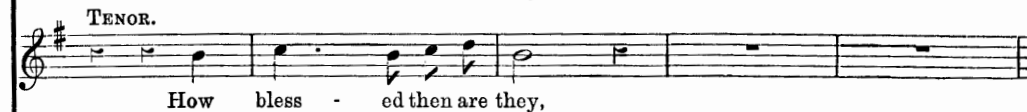
How bless - ed then are they, how



The alto vocal line begins with a half rest, followed by the lyrics "How bless - ed then are they, how". The melody is simple and follows the natural inflection of the words.

TENOR.

How bless - ed then are they,



The tenor vocal line begins with a half rest, followed by the lyrics "How bless - ed then are they,". The melody is similar to the alto's but lower in pitch.

*p* *mf* *p*



The piano accompaniment for the vocal entry starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) dynamic. It provides harmonic support for the vocalists.



bless - ed then are they who still . . . . on God are call - - - -

how bless - ed then are they who still . . . . on God are

The first system consists of two vocal staves and a grand staff for piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

call

The second system continues the vocal and piano parts. The vocal lines have a few rests, and the piano accompaniment maintains its rhythmic texture. The lyrics "call" are positioned under the first vocal staff.

The third system concludes the page with the final vocal and piano staves. The vocal lines end with a final note, and the piano accompaniment provides a concluding cadence.

ing;  
ing;

*mf*

More  
More

*tr*  
*p*

bless - ed is the heart,  
bless - ed is the heart, more bless - ed is the

more bless - ed is the heart that Him doth make  
heart that Him doth make . . . its

its . . . own, doth make its own, . . .  
 own; . . . more bless - - ed is the heart that Him doth

that Him doth make its own, that Him doth make its  
 make . . . its own, . . . that Him doth make its own, doth make its . . .

own.  
 own

*mf*

Un -

*tr*  
*p*

con  
Un - con - quer'd it re - mains, with foes be - fore it fall

quer'd, Un - con - quer'd it re - mains, with foes be - fore it  
ing, Un - con

fall ing;  
quer'd,  
*mf*

Un - conquer'd it re - mains, with foes be - fore it  
Un - con - quer'd it re -  
*p*

fall - - - - - ing, with foes be - fore it

- mains, with foes be-fore it fall - - - - - ing, with foes be - fore it

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

fall - ing, And shall at last be crown'd, And shall at last be

fall - ing, And shall at last be crown'd, And

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

crown'd, when Death is o - ver-thrown, is o - ver - thrown, . . . .

shall at last be crown'd, when Death is o - - ver-thrown, is o - ver

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

... when Death, when Death is.. o - ver - thrown.

thrown, . . . . . is . . o - - ver - thrown.

*mf*

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "... when Death, when Death is.. o - ver - thrown." and "thrown, . . . . . is . . o - - ver - thrown." A dynamic marking of *mf* is present in the piano part.

This system shows the continuation of the piano accompaniment from the first system, consisting of two staves in grand staff notation.

This system shows the continuation of the piano accompaniment, featuring more complex rhythmic patterns in the right hand.

This system shows the continuation of the piano accompaniment, with the right hand playing a series of sixteenth-note figures.

This system shows the continuation of the piano accompaniment, ending with a trill in the right hand. A trill marking (*tr*) is present above the final note of the right-hand line.

CHORAL.—“THAT WORD SHALL STILL.”

TRIBLE. *f* That word shall still in strength a - bide, Yet they no thanks shall

ALTO. *f* That word shall still in strength a-bide, Yet they no thanks shall

TENOR (Sve. lower). *f* That word shall still in strength a - bide, Yet they no thanks shall

BASS. *f* That word shall still in strength a - bide, Yet they no thanks shall

PIANO. *f*

mer - it; For He is e - ver at our side, Both by His gifts and Spi - rit.

mer - it; For He is e - ver at our side, Both by His gifts and Spi - rit.

mer - it; For He is e - ver at our side, Both by His gifts and Spi - rit.

mer - it; For He is e - ver at our side, Both by His gifts and Spi - rit.

*f*

And should they take our life, Wealth, name, child and wife, Tho' these were all

And should they take our life, Wealth, name, child and wife, Tho' these were all . .

And should they take our life, Wealth, name, child and wife, Tho' these were all . .

And should they take our life, Wealth, name, child and wife, Tho' these were all . .

*cresc. molto.* gone, Yet will they nought have won; God's king-dom ours re-main-eth.

*cresc. molto.* gone, Yet will they nought have won; God's king-dom ours re-main-eth.

*cresc. molto.* gone, Yet will they nought have won; God's king-dom ours re-main-eth.

*cresc. molto.* gone, Yet will they nought have won; God's king-dom ours re-main-eth.



Be not afraid

J. S. BACH.

**BACH'S PASSION (ST. MATTHEW).**

No.		Pence.
360	Complains and wailers ...	3
528	With Jesus I will watch ...	3
344	My Saviour Jesus ...	3
344	How lightning and thunders ...	3
529	O man, thy heavy sin lament ...	3
530	Alas! now is my Saviour gone ...	2
336	Now doth the Lord ...	1
337	In tears of grief ...	1½
553	I wrestle and pray (Motett)...	4
362	Be not afraid (Motett)...	6
561	Blessing, glory, and wisdom ...	6

**BACH'S PASSION (ST. JOHN).**

131	Lord, our Redeemer ...	3
32	Let us not divide ...	2
33	Beloved Saviour ...	2
34	Rest here in peace ...	1
12	Lord Jesus, Thy dear angel send ...	1½
12	If this man ...	1½

**BACH'S CHRISTMAS ORATORIO.**

15	Christians, be joyful ...	3
16	Glory to God ...	2
7	Hear, King of angels ...	1½
8	Come and thank Him ...	3
9	Glory be to God Almighty ...	3
0	Lord, when our haughty foes ...	1
1	Now vengeance hath been taken ...	1½

**BACH'S MY SPIRIT WAS IN HEAVINESS.**

i	The Lamb that was slain for us ...	3
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**BARNBY'S REBEKAH.**

Lo!	day's golden glory ...	4
Who	shall be fleetest ...	1½
Fear	or doubting ...	3
Protect	them, Almighty ...	3

**BENEDICT'S ST. PETER.**

They	that go down to the sea ...	4
The	Lord will not turn His face ...	3
The	Lord be a lamp ...	1½
(It	is a spirit ...	1½
Who	would not fear Thee ...	1½
Praise	ye the Lord ...	6
We	have a law ...	1½
This	man was also with Him—	
This	is one of them... ..	4
Surely	thou art also—They are all	
revolters	... ..	2
This	is a day of wrath... ..	2
Thou	that destroyest the Temple ...	3
He	is worthy to die ...	4
He	will swallow up death ...	4
Fear	thou not ...	2
Sing	unto the Lord ...	2

**BEETHOVEN.**

A	calm sea and a prosperous voyage	4
Meek,	as thou livest, hast thou de-	
parted	(an Elegy) ...	2

**BEETHOVEN'S MASS IN D.**

Kyrie	eleison ...	4
Gloria	in excelsis ...	18.
redo	... ..	18.
Sanctus	and Benedictus ...	6
agnus	Dei ...	8

**BEETHOVEN'S ENGEDI. (MOUNT OF OLIVES.)**

praise	Him, all ye nations ...	3
50	Hallelujah ...	3
149	Where is he ...	3

**BEETHOVEN'S MASS IN C.**

90	Kyrie—When I call upon Thee	1½
	(Gloria—Praise the Lord ...)	
91	Qui tollis—Give ear ...	4
	Quoniam—Thou alone art holy	
	(Credo—Glory and great worship	
	Et incarnatus—O Lord, give ear	
92	Et resurrexit—Be Thou exalted	4
	Et vitam—O praise ye the Lord	
	(Sanctus—Holy, holy ...)	
93	Benedictus—He is blessed ...	4
	(Agnus Dei—Hear my ...)	
94	Dona nobis—Blessed be the Lord... ..	2

**BEETHOVEN'S**

**RUINS OF ATHENS.**

No.		Pence.
366	Daughter of high-throned Jove ...	1½
367	When thou didst frown ...	3
368	Twine ye the garlands ...	3
369	Susceptible hearts ...	2
370	Deign, great Apollo ...	3
371	Hail, mighty master, hail ...	3

**BENNETT'S MAY QUEEN.**

666	Wake with a smile ...	4
667	With a laugh as we go round ...	4
668	Hark! their notes the hautboys swell ...	3
669	Ill-fated boy, begone ...	3

**BENNETT'S**

**WOMAN OF SAMARIA.**

God	is a Spirit ...	6
Abide	with me ...	6

**CHERUBINI'S REQUIEM.**

331	Introit—Requiem aeternam—Give	
	unto the pure in heart ...	2
557	{ Graduale—Requiem aeternam	
	Give unto the humble ...	1½
332	Dies Ira—Day of vengeance ...	6
558	{ Offertorium—Domine Jesu ...	
	Lord Jesus Christ ...	8
559	Sanctus—Holy, Holy ...	1½
333	Pie Jesu—God of mercy ...	1
560	Agnus Dei—Lord Almighty... ..	3

**CROTCH'S PALESTINE.**

680	Reft of thy sons ...	2
681	O happy once ...	2
682	O feeble boast ...	3
683	Hence all his might ...	2
684	In frantic converse ...	3
685	Then the harp awoke ...	3
686	Nor vain their hope ...	3
687	Lo! star-led chiefs ...	2
688	Daughter of Sion ...	1½
689	He comes! ...	2
690	Be peace on earth ...	2
691	Then on your tops ...	2
692	Hosanna! ...	2
693	Worthy the Lamb, and Hallelujah! ...	3

**FARMER'S MASS IN B♭.**

568	Kyrie eleison—Lord have mercy ...	3
569	Gloria in excelsis—Glory be to God	
570	Credo—I believe in one God ...	8
571	Sanctus—Holy, Holy, Holy ...	2
572	Benedictus—Blessed is He ...	3
573	{ Agnus Dei and Dona nobis ...	
	O Lamb of God and Grant us Thy	
	peace ...	4

**GADE'S CHRISTMAS EVE.**

710	Behold, a star appeareth ...	4
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**GADE'S**

**THE ERL-KING'S DAUGHTER.**

647	At eve, Sir Oluf reined ...	2
648	The sun now mounts ...	1½

**GADE'S ZION.**

649	Hear, O my flock ...	2
650	{ The departure from Egypt ...	
	The Lord hath in Egypt ...	3
	The captivity in Babylon ...	6
651	{ But then his flock forsook ...	
	The return—Prophecy of the New	
	Jerusalem ...	6
652	{ Yet merciful and tender is the Lord	

**GADE'S CRUSADERS.**

653	Flame-like the sand-waste glows ...	2
654	Crusader's song (Shine, holy sun)...	4
655	Father! from a distant land... ..	4
656	Silent, creeping so light ...	2
657	The wave sweeps my breast (s.a.)... ..	3
658	The welcome sun ...	2
659	Pilgrims' March ...	2
660	His head let each Crusader raise ...	6

**GOUNOD'S REDEMPTION.**

701	{ The earth is My possession ...	
	Lord Jesus, Thou to all bringest light	
702	O my Vineyard (The Reproaches)... ..	3
703	Beside the Cross remaining... ..	6
704	For us the Christ is made a Victim ...	3
705	From Thy love as a Father... ..	6
706	Unfold, ye portals everlasting ...	6
707	Lovely appear ...	6
708	The Word is Flesh become—Hymn	
	of the Apostles ...	18.

**GOUNOD'S COMMUNIO**

**(MESSE SOLENNELLE.)**

No.		
564	Kyrie eleison ...	
565	Gloria in excelsis ...	
566	Credo ...	
325	Sanctus and Benedictus ...	
567	Agnus Dei ...	

**GOUNOD'S MESSE SOLENNELLE**

561	Kyrie eleison ...	
562	Gloria in excelsis ...	
342	Credo ...	
323	Sanctus and Benedictus ...	
563	Agnus Dei ...	

**GRAUN'S PASSION**

523	{ The Lord that wept for sorrow	
	His spirit is faint ...	
524	{ Whom have I, Lord ...	
	Sadly bendeth earthward ...	
525	{ Christ unto us hath left	
	To utmost heights of faith ...	
526	{ Sing and be joyful ...	
	How glorious is the home above ...	2
527	Behold us here ...	2

**GRAUN'S TE DEUM.**

697	Thou art the King of glory—Tu Rex glorie... ..	3
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**HAYDN'S PASSION.**

515	Father, forgive them—Lamb of God	3
516	Verily, I say unto thee—Lord have	
	mercy ...	3
517	Woman, behold—Daughters, weep not	3
518	Eli, Eli—O my God ...	3
519	I thirst ...	3
520	It is finished ...	3
521	Into Thy hands ...	3
522	The Veil was rent ...	2

**HAYDN'S FIRST MASS.**

290	Kyrie—Hear us, Lord ...	3
291	Gloria—Sing to the Lord ...	1½
292	Gratias—Lord, we adore ...	2
293	Quoniam—Praise the Lord ...	2
294	Credo—O be joyful ...	1½
295	Et incarnatus—O Lord, give ear ...	1½
296	Et resurrexit—Thou hast maintained	1½
297	Et vitam—Lord, Thou be the power	1½
298	Sanctus—Holy, holy ...	1
299	Benedictus—He is blessed ...	2
300	Agnus Dei—God our Father ...	1½
301	Dona nobis—Sing the praises ...	1½

**HAYDN'S SECOND MASS.**

673	Kyrie eleison ...	3
674	Gloria in excelsis ...	4
675	Credo ...	6
676	Sanctus and Benedictus ...	3
677	Agnus Dei ...	3

**HAYDN'S THIRD MASS.**

160	Kyrie—Hear our prayer ...	2
161	Gloria—Glorious is the King ...	1½
162	Qui tollis—Lord, why hast Thou ...	1
163	Quoniam—Sing with joy ...	1½
164	Credo—Lord, Thou hast made ...	1½
165	Et incarnatus—O Lord, rebuke me	
	not ...	1
166	Et resurrexit—Thou hast maintained	1½
167	{ Sanctus—Holy, holy ...	
	Benedictus—He is blessed ...	2
168	{ Agnus Dei—Lord, we pray Thee ...	
	Dona nobis—Hallelujah, Amen ...	2

**HAYDN'S SEASONS.**

231	Come, gentle Spring ...	1½
238	Be propitious, bounteous Heaven	
	(Trio and Chorus) ...	2
239	Spring, her lovely charms	
	(Duet and Chorus) ...	2
240	God of light, God of life ...	2
241	Behold, on high he mounts	
	(Trio and Chorus) ...	2
242	Hark! the deep, tremendous voice	2
243	Now cease the conflicts (Trio & Cho.)	1½
244	Thus nature, ever kind ditto ...	2
245	Hark! the mountains resound ...	3
246	Joyful the liquor flows ...	2
247	Let the wheel move gaily ...	2
248	A wealthy lord (S. Solo and Chorus)	
249	Then comes the dawn (Trio & Cho.)	

NOVELLO'S OCTAVO CHORUSES (continued).

SCHUBERT'S MASS IN C.

	<i>Pence.</i>
Kyrie eleison ... ..	2
Gloria in excelsis ... ..	3
Credo ... ..	3
Sanctus and Benedictus ... ..	2
Agnus Dei and Dona nobis ... ..	2

SCHUBERT'S UNION SERVICE IN C.

eleison ... ..	2
in excelsis ... ..	3
Credo ... ..	2
Sanctus and Benedictus ... ..	2
Agnus Dei and Dona nobis ... ..	2

SCHUBERT'S MASS IN G.

eleison ... ..	2
Gloria in excelsis ... ..	3
Credo ... ..	3
Sanctus and Benedictus ... ..	4
Agnus Dei and Dona nobis ... ..	2

SCHUBERT'S COMMUNION SERVICE IN G.

473 Kyrie eleison ... ..	2
474 Gloria in excelsis ... ..	3
364 Credo ... ..	3
475 Sanctus and Benedictus ... ..	4
476 Agnus Dei and Dona nobis ... ..	2

SCHUBERT'S MASS IN F.

477 Kyrie eleison ... ..	2
478 Gloria in excelsis ... ..	8
479 Credo ... ..	4
480 Sanctus ... ..	1½
481 Agnus Dei ... ..	3

SCHUBERT'S COMMUNION SERVICE IN F.

482 Kyrie eleison ... ..	2
483 Gloria in excelsis ... ..	8
484 Credo ... ..	4
485 Sanctus ... ..	1½
486 Agnus Dei ... ..	3

SCHUBERT'S MASS IN B♭.

487 Kyrie eleison ... ..	2
488 Gloria in excelsis ... ..	6
489 Credo ... ..	3
490 Sanctus ... ..	1
491 Agnus Dei ... ..	2

SCHUBERT'S COMMUNION SERVICE IN B♭.

492 Kyrie eleison ... ..	2
493 Gloria in excelsis ... ..	6
494 Credo ... ..	3
495 Sanctus ... ..	1
496 Agnus Dei ... ..	2

SCHUBERT'S MASS IN E♭

(Latin and English Words).

497 Kyrie eleison ... ..	4
498 Gloria in excelsis ... ..	18.
499 Credo ... ..	18.
500 Sanctus ... ..	2
501 Benedictus ... ..	4
502 Agnus Dei ... ..	6

SCHUBERT'S MASS IN A♭.

503 Kyrie eleison ... ..	2
504 Gloria in excelsis ... ..	8
505 Credo ... ..	6
506 Sanctus ... ..	2
507 Benedictus ... ..	3
508 Agnus Dei ... ..	3

SCHUBERT'S

COMMUNION SERVICE IN A♭.

No.		<i>Pence.</i>
509	Kyrie eleison ... ..	2
510	Gloria in excelsis ... ..	8
511	Credo ... ..	6
512	Sanctus ... ..	2
513	Benedictus ... ..	3
514	Agnus Dei ... ..	3

SCHUMANN'S

PILGRIMAGE OF THE ROSE.

574	Of loving will the token ... ..	1½
575	In dancing we spend the sweet night ... ..	1½
576	Leaves fall from the trees ... ..	1½
577	Sister dear ... ..	1½
578	In the thick wood ... ..	1½
579	Why sounds the horn so gaily ... ..	3
579	Rosebud, seek not thy flow'ry land... ..	2

SCHUMANN'S FAUST.

580	Scene in the Cathedral ... ..	4
581	Woods crown with trembling hold... ..	1½
582	A noble ray of spirit life ... ..	6
583	Thou, O purest, holiest ... ..	1½
584	Chorus mysticus ... ..	10
679	How rests this rocky cleft securely ... ..	3

SCHUMANN'S MANFRED.

585	Hail to our master ... ..	2
586	Requiem ... ..	1½

SCHUMANN'S

PARADISE AND THE PERL.

587	But crimson now her rivers ran ... ..	2
588	Woe, for false flew the shaft... ..	1½
589	The Peri marked where he was lying ... ..	6
590	Come forth from the waters ... ..	3
591	For there's a magic in each tear ... ..	1½
592	Sleep on in visions ... ..	2
593	Wreath ye the steps (S.S.A.A.) ... ..	1½
594	Say, is it so (S.S.A.A.) ... ..	2
595	O blessed tears... ..	2

SMART'S

BRIDE OF DUNKERRON.

622	The wine-cup is dry ... ..	1½
623	Down through the deep ... ..	3
624	Hail to thee, child of the earth ... ..	2
625	The dark storm is passed ... ..	2

SPOHR'S FALL OF BABYLON.

340	Haughty Babylon ... ..	3
415	God of our fathers ... ..	2
417	The lion roused from slumber ... ..	3
417	Raise aloft the Persian banner ... ..	3
418	Lord, before Thy footstool bending ... ..	3
419	Come down, and in the dust... ..	3
420	Haste to the banquet ... ..	2
421	{ O mighty Bel ... ..	3
421	{ Haste, then haste ... ..	3
422	Shout aloud ... ..	3
423	Lord, Thy arm hath been uplifted... ..	2
424	Give thanks unto God ... ..	4

SPOHR'S LAST JUDGMENT.

267	Praise His awful Name ... ..	2
268	{ Holy, holy, holy (T. and Chorus) ... ..	1½
268	{ All glory to the Lamb (S. and Cho.) ... ..	1½
269	Blessing, honour, glory, and power (T. and Chorus) ... ..	1½
270	Lord God of heaven and earth ... ..	1
271	If with your whole hearts ... ..	1
272	Destroyed is Babylon... ..	3
273	Blest are the departed ... ..	1
274	Great and wonderful are all Thy works ... ..	3

SPOHR'S

GOD THOU ART GREAT.

No.		<i>Pence</i>
263	God, Thou art great (1st movement) ... ..	1
264	Thou earth, wait sweet incense ... ..	2
265	Walk ye, hundred thousands ... ..	1
266	God, Thou art great (final chorus)... ..	1

SPOHR'S CALVARY.

354	Gentle night, O descend ... ..	2
355	Though all thy friends prove faithless ... ..	2
423	O Thou Eternal God ... ..	3
426	Shame! shame! shame! ... ..	2
426	{ Woe! woe! woe! ... ..	2
427	{ Upon us be His blood ... ..	2
428	Oh, look not down ... ..	2
429	King of Israel! all hail! ... ..	2
430	All merciful God ... ..	2
356	His earthly race is run ... ..	2
356	What threaten'g tempest ... ..	2
339	{ He was the Christ ... ..	2
431	{ Beloved Lord ... ..	2

SPOHR'S

CHRISTIAN'S PRAYER.

432	In Heaven, oh, Jehovah ... ..	...
433	Thy boundless grace ... ..	...
434	All-gracious Father ... ..	...
435	O may Thy will be done ... ..	...
436	O clothe Thy valleys ... ..	...
436	{ O Lord! by heaven's bright armies ... ..	...
437	{ Thee, Lord, Thy creatures own ... ..	...
437	{ For Thou art Lord ... ..	...
350	Jehovah, Lord God of hosts (Ps. viii.) ... ..	...

A. SULLIVAN.

357	Domine salvam fac (Festival Te Deum) ... ..	...
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VAN BREE'S

ST. CECILIA'S DAY.

542	Breathe within this quiet vale ... ..	...
543	Brooks shall murmur ... ..	...
544	Youth and love... ..	...
545	Rise and break the chains ... ..	...
546	Vales may suit the charms ... ..	...
547	Fragrant odours ... ..	...
548	Give way now to pleasure ... ..	...
549	Holy music ... ..	...

WEBER'S MASS IN G.

304	Kyrie—I will call upon the Lord ... ..	...
305	Gloria in excelsis—Praise the Lord ... ..	...
306	Credo—Nations shall do him service ... ..	...
307	{ Sanctus and Benedictus ... ..	...
307	{ Holy, holy, holy—He is blessed ... ..	...
307	{ Agnus Dei and Dona nobis ... ..	...
308	{ Shew Thy favour unto Thy people ... ..	...
308	{ Look with favour on Thy people ... ..	...

WEBER'S MASS IN E♭.

642	Kyrie—Merciful and gracious Lord ... ..	...
643	Gloria—Glory be unto God ... ..	...
644	Credo—Praise the Lord ... ..	...
322	{ Sanctus—Holy, holy, holy ... ..	...
322	{ Benedictus—He is blessed ... ..	...
645	{ Agnus Dei and Dona nobis ... ..	...
645	{ Lord, we pray Thee ... ..	...

WEBER'S JUBILEE CANT.

672	Wreath into garlands ... ..	3
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SAMUEL WESLEY.

348	In exitu Israel ... ..	4
	Dixit Dominus ... ..	18