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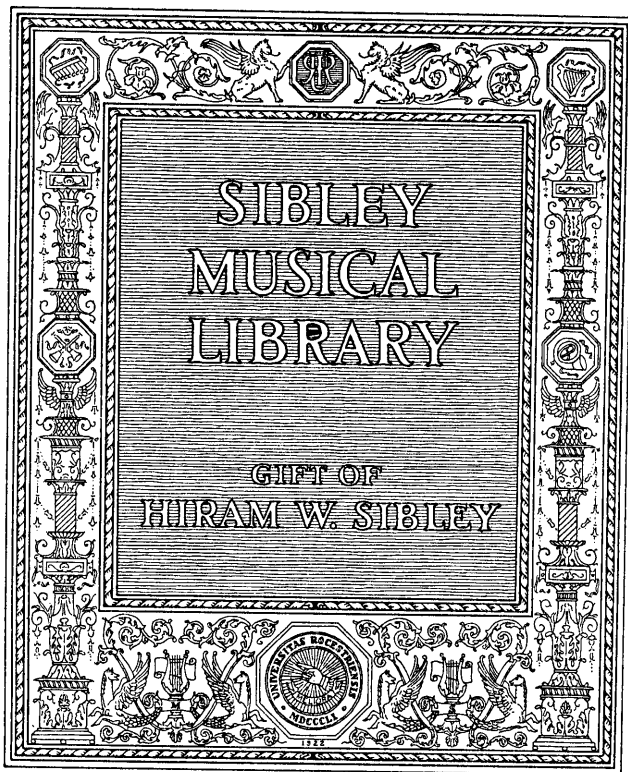
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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
STORY OF SAYID

A DRAMATIC CANTATA

FOR SOLO VOICES, CHORUS, AND ORCHESTRA

THE LIBRETTO WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(OP. 34.)

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TO
THE REVEREND AND LEARNED
THE MEMBERS OF THE SENATUS ACADEMICUS OF THE
UNIVERSITY OF ST. ANDREWS
THIS WORK IS RESPECTFULLY DEDICATED
BY
ALEXANDER CAMPBELL MACKENZIE,
Mus. Doc., St. AND.

NOTE.

The story of this Cantata is founded upon that of a Poem in Mr. Edwin Arnold's *Pearls of the Faith*.

To the distinguished author of *The Light of Asia* grateful acknowledgments are hereby tendered, not only for permission to avail myself of his Work as a basis, but also for liberty to use such parts of it as suited my purpose. Where advantage has been taken of this favour, the lines appropriated are enclosed in brackets.

J. B.

THE STORY OF SAYID

A DRAMATIC CANTATA.

CHARACTERS REPRESENTED.

ILMAS (<i>Daughter of Sáwa</i>)	...	...	...	...	Soprano.
SAYID (<i>An Arab Chief</i>)...	...	...	...	...	Tenor.
SÁWA (<i>A Hindoo Prince</i>)	...	...	...	...	Baritone.
A WATCHMAN	...	...	...	...	Tenor or Baritone.
A HORSEMAN	...	...	...	...	Baritone.

PART I.

SCENE—*An open space before the palace of Sáwa. It is filled with people in agitation and distress.*

People.

Alas! our land is desolate,
The children cry for bread;
Around, fierce fire and sword devour,
Our women wail their dead.

We pray for vengeance on the foe,
To death consign them all;
Siva, arise and fight for us,
Or see thine altars fall.

A Watchman.

[On the roof of the palace.]

Across the plain a tireless horseman rides,
Behind him lags the wind!

People.

How looks he? Say!

Watchman.

As one who bringeth news of victory,
And waves his lance aloft for joy.

People.

What more?

Watchman.

I see the glint of many far-off spears,
And now the shining banner of our Prince.

People.

Vishnu, thou hast heard our cry,
Great Preserver, thanks we speak.
Siva, let each Arab die,
Stern Destroyer, vengeance wreak.

[The crowd divide, a horseman rides into the midst of the throng.]

What tidings have with thee outstripped the
wind?

Horseman.

Good news! good news! for, lo, the Arab host
Hath melted at the touch of Sáwa's spear!
Their chief is captive ta'en, and in their tents
Is weeping for the many dead!

People.

Vishnu, thou hast heard our cry,
Great Preserver, thanks we speak.
Siva, let each Arab die,
Stern Destroyer, vengeance wreak.

[The distant music of the victorious army is heard. It becomes louder; the troops appear, headed by Prince Sáwa; Sayid rides, a captive, in his train.]

MARCH OF TRIUMPH.

Sáwa.

[To Sayid.]

Stand forth,
Thou tiger of the hills, and hear thy doom.

Soldiers and People.

Aye, hear thy doom, fierce scourger of our
plains.

Sáwa.

Thou hast come as a pestilence in the night,
As the swarming locusts' wasting blight;
As the fiery breath of the desert wind
Which, passing, leaves no life behind.

Chieftain, thou must die.

Thou hast come as the drought to parch our
fields,

As famine comes when no harvest yields;
As the beast of prey swoops on the fold;
And in thy train marched woes untold.

Chieftain, thou must die.

Sayid.

'Gainst unbelieving dogs I drew my sword;
'Tis now their turn to bite.

Sáwa.

And thou wilt find
Their teeth are sharp.

Sayid.

[Saiith the Book, "Count not as dead
Such as for the Faith have bled ;
Stark and red their bodies lie,
But their souls are in the sky.
Joyful are they, resting there,
Free from sorrow, pain or fear."]

Sáwa.

Fire and sword through this fair land
Thou hast borne with blood-red hand ;
Sword and fire are now thy fate,
Keen and scorching as our hate.

Soldiers and People.

Words avail not ; let him die,
This our bleeding country's cry.

Sáwa. [To an Executioner.

Thy duty now perform.

[As Sayid prepares for death, Sáwa looks
intently upon him.

[But, hold ! Art thou not he gave me to drink,
Hunting gazelles before the war began ?

Sayid.

Yea ; water gave I thee in Allah's name.

Sáwa.

Ask not thy life, but ask some other boon.
That I may pay my debt.]

Sayid.

I fear not death.
Azrael and I are friends. Yet I would beg
One favour at thy hands.

Where sets the sun adown the crimson west,
My native valley lies ;
There, by a gentle stream that murmurs
"rest,"

My father's tents arise.

Fearing no harm, the happy peasant tills,
The woolly flocks increase ;
The shepherd's pipe is heard upon the hills,
And all around is peace.

When from afar loud clarions trumpeted
Defiance to the foe,
And our brave warriors clamoured to be led,
My father bade me go.

With trembling hands he bless'd me on that
day—

I kneeling at his feet ;

"Go forth, my son, while I to Heaven shall pray
That we again may meet."

And he has pray'd to Heaven, while I have
fought,

As none have prayed before—
Aged and worn, with but a single thought,
To see his son once more.

Oh ! grant him to behold my face again,
That joy his heart may fill.

I will return—take ye my word—and then
Do with me as ye will.

[Lend me my life
To hold as something borrowed from thine hand
Which I will bring again.

Sáwa.

Aye, that will I,
If one should answer for it with his own.
Show me thy hostage.]

[During the foregoing, the Princess Ilmas has
entered from the palace unobserved. She
now comes forward.

Ilmas.

I will be his bond !

All.

O Princess, thou !

Ilmas.

Aye, I will be his bond,
And that old man shall see his son again,
If, O my Father and my Prince, thou deem'st
A maid fit hostage for such noble foe.

Sáwa.

Look to her ; she is mad.

Ilmas.

Nay, nay, dear Lord,
Not mad am I, but, in all reason, urge
Thy royal word : "Aye, that will I,
If one should answer for it with his own."
Behold in me that one.

Sáwa.

Consider well,
For if thou hast thy wish, and it should chance
We see his face no more, I may not sink
The judge and ruler in the loving sire.
Yon sword will do its work.

Ilmas.

I take the risk.

First of his Prophet's warriors he,
But gentler ne'er could soldier be,
When spear and sword are laid to rest,
And soft hands ease the mailed breast.
Water he gave for Allah's sake,
With tender pity bade thee take,
And now would soothe a father's care ;
Can craft and falsehood harbour there ?

Sáva.

Cursèd the tongue that lightly bound
My faith to save this Arab hound.

Soldiers and People.

Release him not; for doom we cry;
The scourger of our plains shall die.

Sáva.

My word has passed, and I the bond accept.
Now let the captive go.

[*Sayid, released, leaps on the back of his steed.*]

Sayid.

Fear not, gentle maiden, my debt I shall pay!
At sunset who doubts the return of the day?
Will the tide of the ocean revisit the shore?
Aye, surely, and surely thou'lt see me once more.

Soldiers and People.

With tigers like thyself.

Sayid. [Riding away.

If it be so

The beasts will crawl and lick the hand
Of that sweet maid.

[*Sayid disappears beyond the city gate. Sáva
and the Princess retire into the palace.*]

Soldiers and People.

Siva, let each Arab die,
Vengeance, vengeance, all our cry.

PART II.

SCENE I.—*An apartment in the palace of Sáva.
Ilmas sits with her maidens. A thunderstorm dies
away in the distance.*

The Maidens.

Sweet the balmy days of Spring,
And blushing roses that they bring;
But sweeter far is Love.

Sweet the fragrant southern breeze,
The hum of honey-laden bees;
But sweeter far is Love.

Sweet is music's gentle strain,
Kindling pleasure till 'tis pain,
But sweeter far is Love.

Ilmas.

Aye, sweet indeed is Love,
But Love is also strong, and by its power
The weakest maid may faithful stand till death.
Thus faithful will I stand, should aught have
chanced,
And Sayid cannot come.

O Love, thy car triumphal
Rolls round the subject world
More glorious than the chariot
Of the sun.

Led by thy sister, Pity,
Behold me in thy courts,
A captive, yet a victor
Through thy might.

O Love, in bondage keep me
That I may triumph still,
And win true life in dying
For thy sake.

[*Sáva and some attendants enter hurriedly.*]

Sáva. [To *Ilmas.*

For death prepare!
No longer may we vex the righteous gods.
The heavens have rainèd fire upon the earth,
And angry lightnings flashed from Siva's shrine!

The Attendants.

Princess, the Arab chief hath played thee false.
Alas! now must thou die.

Ilmas.

Then let me die
Before ye speak of broken faith. He said
"Fear not, gentle maiden, my debt I shall pay!
At sunset who doubts the return of the day?"
Tell me the hour of fate.

Sáva.

The sword will fall
As sinks the sun behind the western hills.

Ilmas.

Ah! then my day is near, and there will be
No night.

[To her attendants.

Array me, maidens, as a bride,
And put ye on the robes ye wear at feasts,
For if my Lord be dead I go to him,
And if he be alive he comes to me.

The Maidens.

Strong the high decree of Fate,
Passing all through Death's dark gate,
But stronger far is Love.

SCENE II.—*An open space near the western gate of
the city. Sáva, attended by his Court, soldiers
and people, enters in procession.*

SOLEMN MARCH.

[Towards the close of the March, *Ilmas* appears
in bridal dress. Her maidens scatter flowers
before her.

Ilmas.

What have these sounds to do with bridal robes
And flower-strewn paths? O maidens, sing me
now
A lighter strain of happy love.

The Maidens.

Sweet the balmy days of Spring,
And blushing roses that they bring;
But sweeter far is Love.

Sáwa. [Interrupting.

O cease;

And give the wrathful gods the life they claim.

[To the Executioner.

Look to the watchman on the gate, for when
He lifts his hand the sun hath set. Then strike.

[*Ilmas kneels in the centre of the open space.*
The Executioner stands by her side.

Ilmas.

I feel my Lord is near. Come, Sayid, come.

Soldiers and People.

[Cry to the desert wind to turn and come,
But call not Sayid.]

Ilmas.

Nearer, nearer yet.

[Pause. All fix their eyes upon the Watchman,
who looks stedfastly westward. Of a sudden
he turns toward the city.

Watchman.

Across the plain a tireless horseman rides,
Behind him lags the wind.

Soldiers and People.

How looks he? Say!

Watchman.

Full well I know an Arab of the hills.

Ilmas. [Starting to her feet.

'Tis Sayid! 'Tis my Lord!

Ilmas and Maidens.

"Will the tide of the ocean revisit the shore?
Aye, surely, and surely thou'lt see me once
more."

Sáwa.

Oh! wonderful!)

Soldiers and People.

Can such as he keep faith?

[*Sayid dashes through the gateway, and draws
rein before the Prince.*

Sayid.

Behold, I'm here!

[*He dismounts and kneels at the feet of Ilmas.*

Noble maiden, low before thee
Sayid bows his haughty head;
Let thy grateful slave adore thee
Ere he passes to the dead.

Ilmas.

Noble chieftain, though thou perish,
Dieth not thy spotless fame;
That within my heart I'll cherish,
There engraven is thy name.

Sáwa.

[Never before was known a deed like this,
That one should stake her life upon a word,
The other ride to death as to a bride.]

[To Sayid.

Live thou Sáwa's friend, and may thy god
Protect my realm and me.

ALL.

O Love, thy car triumphal
Rolls round the subject world
More glorious than the chariot
Of the sun.

We hail thee, Love Victorious!
Ride on with strength divine,
And quench all mortal passion
In thine own.

PART I.

SCENE—An open space before the palace of Sâwa. It is filled with people in agitation and distress.

No. 1. CHORUS WITH SOLI.—“ALAS! OUR LAND IS DESOLATE.”

Andante mesto. ♩ = 69. *quasi trillo.*

*Ped. **

CHORUS. TENOR.

p A - las! our land is

SOPRANO.

p The chil - dren cry for bread ; . .

ALTO.

p The chil - dren cry for bread ; . .

de - so - late, The chil - dren cry for bread ; . . A -

BASS.

the chil-dren cry for bread ; A -

the chil-dren cry for bread ; A -

- las ! our land is de - so - late, the chil-dren cry for bread, cry for

- round, . . fierce fire and sword de - vour, Our wo - men wail . . . their

- round, . . fierce fire and sword de - vour, Our wo - men wail . . . their

bread, for bread, Our wo - men wail . . their

- round, fierce fire and sword de - vour, . . . Our wo - - men

*Ped. **

dead, wail their dead. A

dead, wail their dead. A

dead, wail their dead. A

wail, wail their dead. A

- las! . . . our land is de - so - late, . . . The chil - dren
 cry for bread; . . . A - round, fierce fire and sword de - vour, . . .
 Our wo - men wail their dead, . . . our wo - men wail their

Ped. * *Ped.* *

pp

dead.

Più animato.

We pray . . . for vengeance on the foe,

We pray . . . for vengeance on the foe,

We pray . . . for vengeance on the foe,

We pray . . . for vengeance on the foe,

Più animato.

p *f* *fz*

Ped. *

p *f* *fz*

To death . . . con-sign them all;

To death . . . con-sign them all;

To death . . . con-sign them all;

To death . . . con-sign them all;

To death . . . con-sign them all;

p *f* *fz*

Ped. *

mf *cres.* *f* *5*

Si - va, Si - va, Si - va, a - rise

Si - va, Si - va, Si - va, a - rise

Si - va, a -

p *f* *trem.*

Ped. *

and fight for us, Or see thine al - tars fall,

- rise and fight for us, Or see thine

and fight for us, Or see thine al - tars fall,

- rise and fight for us, Or see thine

p *p* *p*

Ped. *

or see thine al - tars fall, Si - va, a - rise,

al - tars fall, . . . thine al - tars fall, Si - va, a -

or see thine al - tars fall, Si - va, a - rise,

al - tars fall, . . . thine al - tars fall, Si - va, a -

f *f* *f*

Ped. *

Si - va, a - rise and fight for us, Or see thine
 - rise, Si - - - va, a - rise and fight for us, Or see thine
 Si - va, a - rise, Or see . . . thine
 - rise, Si - - - va a - rise, Or see thine

mf *mf* *mf* *mf*

Soa *mf*

Ped. *

al - - - tars fall. We pray . . .
 al - - - tars fall. We pray . . .
 al - - - tars fall. We pray . . .
 al - - - tars fall. We pray . . .

f *p* *f* *p* *f* *p* *f* *p*

Ped.

. . . for ven-geance, for ven-geance on the foe, Si - va, a -
 . . . for ven-geance, for ven-geance on the foe, Si - va, a -
 . . . for ven-geance, for ven-geance on the foe a -
 . . . for ven-geance, for ven-geance on the foe a -

p *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Ped.

- rise and fight for us, or see thine al - tars fall. . . .

- rise and fight for us, or see thine al - tars fall. . . .

- rise, . . . or see thine al - tars fall. . . .

- rise, or see thine al - tars fall. . . .

f

cres.

ff

Ped.

*

B

p We pray . . . for vengeance on the foe, To death . . . con-sign them

p We pray . . . for vengeance on the foe, To death . . . con-sign them

p We pray . . . for vengeance on the foe, To death . . . con-sign them

p We pray . . . for vengeance on the foe, To death . . . con-sign them

B

p

pp *Tempo 1mo.* *dolce.*

all. A - las! . . . our land is de - so - late,

pp *dolce.*

all. A - las! . . . our land is de - so - late,

pp *dolce.*

all. A - las! . . . our land is de - so - late,

pp *Tempo 1mo.*

p

col Ped.

The chil - dren cry for bread ; . . . A - round, fierce fire and sword de - vour, . . .

The chil - dren cry for bread, . . . A - round fierce fire and sword de - vour, . . .

Our wo - men wail their dead, . . . our wo-men wail their dead, . . .

Our wo - men wail their dead, . . . our wo-men wail their dead, . . .

mf

dim.

p

Allegro moderato. ♩ = 138.

The musical score is written for piano in 4/4 time. It consists of six systems of staves. The first system begins with a dynamic marking of *p* and features a complex texture with triplets and slurs. The second system includes the instruction *sempre p* and continues with intricate rhythmic patterns. The third system is marked *mf* and shows a shift in the melodic line. The fourth system returns to *p* and features a prominent triplet pattern. The fifth system also starts with *p* and maintains the triplet motif. The final system concludes with *sempre cres.* leading to a fortissimo *f* dynamic, marked with a 'C' time signature change.

A WATCHMAN (TENOR OR BARITONE SOLO) *on the roof of the palace.*

f
A - cross the plain a tire - less horse-man rides, Be -

stac. p

CHORUS. *mf* How looks he? *f* Say!

mf How looks he? *f* Say!

CHORUS. *mf* -hind him lags the wind! How looks he? *f* Say! WATCHMAN. As

mf How looks he? *f* Say!

one who bring-eth news of vic - to - ry, And waves his lance a -

p

mf What more?

mf What more?

mf CHORUS. WATCHMAN. What more? I see the glint of
- loft for joy. . . What more? I see the glint of

mf What more?

f What more?

f What more?

ma-ny far - off spears, CHORUS. *f* What more?

What more?

WATCHMAN. *f* And now . . . I see . . . the shi - ning banner of our

Prince,

f *fz*

Ped. * *Ped.* *

fz * *Ped.* * *Ped.* *

CHORUS.
Animato.

mf *mf* *mf* *mf*

Vish - - nu, Vish - - nu, Vish - - nu, Vish - - nu,

Animato. ♩ = 100. *f* *fp*

f

thou hast heard . . . our cry, . . .

thou hast heard . . . our cry, . . .

thou hast heard . . . our cry, . . .

thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

Vish - - nu, thou hast heard . . . our cry, . . .

fp *mf*

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

heard our cry, heard our cry, . . .

Great Pre - ser - ver, thanks . . .

Great Pre - ser - ver, thanks . . .

Great Pre - ser - ver, thanks . . .

Great Pre - ser - ver, thanks . . .

f

p *D*

we . . . speak, great Pre - ser - ver,

we . . . speak, great Pre - ser - ver,

we . . . speak, great Pre - ser - ver,

great Pre - ser - ver,

thanks we . . . speak,

thanks we . . . speak,

thanks we . . . speak,

thanks we . . . speak,

Vish - - nu, Vish - - nu, Vish - -

Vish - - nu, Vish - - nu, Vish - -

Vish - - nu, Vish - - nu, Vish - -

Vish - - nu, Vish - - nu, Vish - -

Vish - - nu, Vish - - nu, Vish - -

nu, thou hast heard . . . our cry, Great Pre

nu, thou hast heard . . . our cry, Great Pre

nu, thou hast heard . . . our cry, Great Pre

nu, thou hast heard . . . our cry, Great Pre

ser-ver, thanks we speak. *mf* Si-va,

ser-ver, thanks we speak. *mf* Si-va,

ser-ver, thanks we speak. *mf* Si-va,

ser-ver, thanks we speak. *mf* Si-va,

f Si-va, let each A-rab die, . . .

f Si-va, let each A-rab die, . . .

f Si-va, let each A-rab die, . . .

f Si-va, let each A-rab die, . . .

Stern De-stroy - er, vengeance wreak, Si - va,

Stern De-stroy - er, vengeance wreak, Si - va,

Stern De-stroy - er, vengeance wreak, Si - va,

Stern De-stroy - er, vengeance wreak, Si - va,

fz Si - va, let each A - rab die, . . .

fz Si - va, let . . . each A - rab die, . . .

fz Si - va, let each A - rab die, . . .

Si - va, let each A - rab die, . . .

mf Si - va, Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

mf Si - va, Si - va, let each A - rab die,

Si - va, let each A - - rab die,
 Si - va, let . . . each A - - rab die,
 Si - va, let each A - - rab die,
 Si - va, let each A - - - - rab die,

fz Stern De - stroy - er, ven - - geance
fz Stern De - stroy - - - er, ven - - geance
fz Stern De - stroy - er, ven - - geance
f Stern De - stroy - er, ven - geance wreak, stern De - stroy - er, ven - geance
Sca.....

wreak, stern De - stroy - er, ven - geance wreak,
 wreak, stern De - stroy - er, ven - geance wreak,
 wreak, stern De - stroy - er, ven - geance wreak,
 wreak, stern De - stroy - er, ven - geance wreak,
Sca.....

stern De-stroy-er, ven-geance wreak.

stern De-stroy-er, ven-geance wreak.

stern De-stroy-er, ven-geance wreak.

stern De-stroy-er, ven-geance wreak.

(The crowd divide ; a horseman rides into the midst of the throng.)

What tid-ings have with

What tid-ings have with

What tid-ings have with

non legato. f

thee . . . out-stripped the wind? . . .

thee . . . out-stripped the wind? . . .

HORSEMAN. (BARITONE SOLO.)

thee . . . out-stripped the wind? . . . Good news!

p *p*

mf

good news! for, lo, . . . the A - rab host . . . Hath

sempre stac.

melt - ed at the touch of Sà - wa's spear! . . .

mf

Their chief . . . is cap - tive ta'en, . . . and in their

tents Is weep - - ing for the ma - ny dead. . .

cres.

CHORUS.

mf Vish - nu, *mf* Vish - nu,
mf Vish - nu, *mf* Vish - nu,
mf Vish - nu, *mf* Vish - nu,
mf Vish - nu, *mf* Vish - nu,
f

f Vish - nu, thou hast heard . . our cry, Great Pre -
f Vish - nu, thou hast heard . . our cry, Great Pre -
f Vish - nu, thou hast heard . . our cry, Great Pre -
f Vish - nu, thou hast heard . . our cry, Great Pre -
f

mf ser - ver, thanks we speak. Si - - - va,
mf ser - ver, thanks we speak. Si - - - va,
mf ser - ver, thanks we speak. Si - - - va,
mf ser - ver, thanks we speak. Si - - - va,
mf

Si - va, let each A - rab die,

Si - va, let each A - rab die,

Si - va, let each A - rab die,

Si - va, let each A - rab die,

f

Stern De-stroy - er, ven-geance wreak, Si - va,

Stern De-stroy - er, ven-geance wreak,

Stern De-stroy - er, ven-geance wreak, Si - va,

Stern De-stroy - er, ven-geance wreak,

f

Si - va, let each A - rab die,

Si - va, let each A - rab die,

Si - va, let each A - rab die,

Si - va, let each A - rab die,

mf *fz* *fz*

mf Si - va, Si - va, let each A - - rab die, *f*

mf Si - va, Si - va, let each A - - rab die, *f*

mf Si - va, Si - va, let each A - - rab die, *f*

mf Si - va, Si - va, let each A - - rab die, *f*

Si - va, let each A - - rab die,

Si - va, let . . . each A - - rab die,

Si - va, let each A - - rab die,

Si - va, let each A - - rab die,

fz *fz*

f let each A - rab die, Stern De - stroy - er, ven - geance

f let each A - - rab die, Stern De - stroy - er, ven - geance

f let each A - rab die, Stern De - stroy - er, ven - geance

Si - va, let each A - rab die, Stern De - stroy - er, ven - geance

f *Sca.*

wreak, stern De - stroy - er, ven - geance wreak,
wreak, stern De - stroy - er, ven - geance wreak,
wreak, stern De - stroy - er, ven - geance wreak,
wreak, stern De - stroy - er, ven - geance wreak,

ven-geance wreak ; Vish
ven-geance wreak ; Vish
ven-geance wreak ; Vish
ven-geance wreak ; Vish

nu, thou hast heard . . . our cry,
nu, thou hast heard . . . our cry,
nu, thou hast heard, heard our cry,
nu, thou hast heard . . . our cry,

Vish - - - nu, thou hast heard . . . our

Vish - - - nu, thou hast heard . . . our

Vish - - - nu, thou hast heard . . . our

Vish - - - nu, thou hast heard . . . our

fz

Ped. *

cry, . . . heard our cry, heard our

cry, . . . heard our cry, heard our

cry, . . . heard our cry, heard our

cry, . . . heard our cry, heard our

cry.

cry.

cry.

cry.

The distant music of the victorious army is heard. It becomes louder; the troops appear, headed by
Alla marcia.

meno mosso.
p.

Prince Sawa; Sayid rides, a captive, in his train.

p

G
p

mf

First system of the musical score. The right hand (treble clef) features a series of chords and a melodic line with a seven-measure rest (marked '7') and a forte (*f*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *cres.* and *f*.

Second system of the musical score. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment. Dynamics include *f*.

Third system of the musical score. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment. Dynamics include *f*.

Fourth system of the musical score. The right hand features a half note (*H*) and chords. The left hand has a piano (*p*) dynamic and includes triplets of eighth notes. The instruction *leggiero col Ped.* is present.

Fifth system of the musical score. The right hand continues with chords. The left hand maintains the eighth-note accompaniment with triplets.

Sixth system of the musical score. The right hand continues with chords. The left hand maintains the eighth-note accompaniment with triplets.

First system of musical notation. The right hand (treble clef) features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand (bass clef) has a rhythmic accompaniment of eighth notes with slurs.

Second system of musical notation. The right hand has a series of chords. The left hand has a rhythmic accompaniment of eighth notes with slurs. A dynamic marking *p* is present in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment of eighth notes with slurs.

Fourth system of musical notation. The right hand has a series of chords. The left hand has a rhythmic accompaniment of eighth notes with slurs.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment of eighth notes with slurs.

Sixth system of musical notation. The right hand has a melodic line with slurs and a dynamic marking *Sua* above it. The left hand has a rhythmic accompaniment of eighth notes with slurs and a dynamic marking *p* above it.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The key signature has one sharp (F#). The melody in the upper staff features a mix of eighth and quarter notes, while the bass line provides a steady accompaniment of quarter notes.

The second system continues the piece. The upper staff shows more complex rhythmic patterns with some sixteenth notes. The bass line remains mostly quarter notes. There are some slurs and accents over the notes in both staves.

The third system features a change in dynamics to forte (*f*). The upper staff is dominated by chords, many of which are beamed together. The bass line has a triplet of eighth notes marked with a *tr* (trill) and continues with quarter notes.

The fourth system continues with the forte (*f*) dynamic. The upper staff has a series of chords, some with slurs. The bass line consists of eighth notes with accents, creating a rhythmic drive.

The fifth system shows a continuation of the chordal texture in the upper staff. The bass line has a more active eighth-note pattern. The overall mood is energetic due to the forte dynamic.

The sixth system concludes the piece with a fortissimo (*ff*) dynamic. The upper staff features a series of chords, some with slurs. The bass line has a final sequence of chords and notes, ending with a double bar line.

No. 2A. SOLI AND CHORUS.—“STAND FORTH, THOU TIGER OF THE HILLS.”

Meno mosso. SÂWA (BARITONE) to Sayid.

f

Stand forth, . . . Thou ti - ger of the hills, . . . and

Meno mosso. ♩ = 100.

mf

hear thy doom. . .

CHORUS. SOLDIERS AND PEOPLE.

SOPRANO.

Aye, hear thy doom, fierce scourg-er of our plains.

ALTO.

Aye, hear thy doom, fierce scourg-er of our plains.

TENOR.

Aye, hear thy doom, fierce scourg-er of our plains.

BASS.

Aye, hear thy doom, fierce scourg-er of our plains.

f

f

*Ped. **

mf

p rit.

SÂWA. Larghetto. declamato.

f

Thou hast come as a pes - ti - lence in the night,

Larghetto. ♩ = 66.

p

As the swarm - ing lo-custs' wast - ing blight ;

As the fie - ry breath of the de - sert wind Which, pass - ing, leaves no life be - hind. . .

Chief - tain, thou must die, . . . Chief - tain, thou must die. . .

CHORUS.
 thou must die. . .
 Chief - tain, thou must die.
 Chief - tain, thou must die, . . . must die.
 Chief - tain, thou must die.
 Chief - tain, thou must die, . . . must die. . .

Thou hast come . . . as the drought to parch our fields, . . .

As fa - mine comes when no har-vest yields ; . . . As the beast of prey

swoops . . . on the fold ; And in thy train marched woes un - told,

calando.
marched woes un - told. . . .

Chief - tain, thou must die, . . . Chief - tain, thou must die, . . .

A un poco animato.

thou must die. . .

CHORUS. *mf*
Chief - tain, thou must die. . .

mf
Chief - tain, thou must die, . . must die. . .

mf
Chief - tain, thou must die. . .

mf
Chief - tain, thou must die, . . must die. . .

A un poco animato.

fp 3 3 3 *p* *p*

Ped. . . *

SAYID. *mf*
'Gainst un - be - liev - ing dogs I drew my sword; . .

mf

SÂWA. *f*
'Tis now their turn to bite. . . And thou wilt

p *mf*

SAYID.

find Their teeth are sharp. . . Saith the Book, . . .

Tempo lmo, più calmato.

. . . "Count not as dead Such as for the Faith have bled ;

Tempo lmo.

dolcissimo.

Ped.

Stark and red their bo - dies . . lie,

corta pausa.

But their souls . . are in the sky.

corta pausa.

Joy - ful are they rest - ing there,

Free from sor - row, pain or fear."

Ped.

Accelerandos.

Poco più mosso.
B SĀWA.

Fire and

Words a - vail nôt, let him die,

Words a - vail not, let him die,

Words a - vail nôt, let him die,

let him die,

Accelerandos.

cres. *mf*

sword, fire and sword through this fair land

let him die! . . . words a - vail not,

let him die! . . . words a - vail not,

let him die! . . . words a - vail not,

let him die! . . . words a - vail not,

f.

mf

Thou hast borne with blood-red . . .

hand; . . . *mf* Sword and fire . . . are now thy . . . fate,

CHORUS.

Words a - vail not, let him die, let him

Words a - vail not, let him die, let him

Words a - vail not, let him die, let him

Words a - vail not, let him die, let him

f Keen and scorching, keen and scorching as our hate, our hate, . . .

die, let him die! . . . This . . . our bleed - ing

die, let him die! . . . This . . . our bleed - ing

die, let him die! . . . This . . . our bleed - ing

mf

as our hate. . . .

country's cry,

country's cry, Let him die, . . .

our bleed - - ing coun - - try's cry, . . .

coun - - try's cry, . . . this our bleed - - ing

mf Chief - tain, thou must die, . . . Chief - tain, thou must

p Thou must die, thou must

p Thou must die, thou must

p Thou must die, thou must

coun - - try's cry, . . . Chief - tain, thou must die!

die, . . Chief - tain, thou must die. . .

die, Chief - tain, thou must die. . .

die, Chief - tain, thou must die. . .

die, Chief - tain, thou must die. . .

Chieftain, thou must die, . . thou must die. . .

(To an Executioner.)
molto rit.

Thy du - ty now per -

This, . . this our bleed - ing coun - try's cry. . . .

This, . . this our bleed - ing coun - try's cry. . . .

This, . . this our bleed - ing coun - try's cry. . . .

molto rit

C a tempo. Più tranquillo. (As Sayid prepares for death, Sáva looks intently upon him.)

form. *a tempo. Più tranquillo.*

p dolce.

Ped. *

Ped. *

mf *p* *rit.*

Allegro molto.

Allegro molto. ♩ = 120.

pp *f*

fz *f*

But, hold! . . .

Art thou not he

mf

p

gave me to drink, Hunt - ing ga - zelles . . be-fore the war be-gan?

f

f>

SAYID.

Yea ; wa - ter gave I thee in

mf

fp

Al - - lah's name.

f

Ask not thy life, . . . but ask some oth-er boon, That I may

f

p *f*

mf
I fear not death.

pay my debt. . .

fp *fp*

p *p* *cres.*

Az - ra - el . . . and I are friends. . .

fp

Yet would I beg . . . One fa - vour at thy hands. . .

fz

Segue.

Andante pastorale. ♩ = 66

First system of the piano introduction. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* and *L.H. calando.*

Second system of the piano introduction. The right hand continues the melodic development. Dynamics include *pp*.

Third system of the piano introduction. The right hand has a *dolce.* marking. The left hand features a rhythmic pattern of eighth notes. Dynamics include *Ped.*

Vocal entry and piano accompaniment for the first system. The vocal line begins with the lyrics "Where sets the sun a - down the crim - son west, . . .". The piano accompaniment is marked *p dolce.*

Vocal entry and piano accompaniment for the second system. The vocal line continues with the lyrics "My na - tive val - - ley lies ; . . .". The piano accompaniment is marked *p*.

There, by a gen-tle stream . . . that mur - murs "rest,"

My fa - ther's tents . . . a - rise,

There, by a gen-tle stream . . . that mur - murs "rest," My fa - ther's tents a -

calando.

rise. Fear - ing no harm, the

p

hap - py, hap-py pea - sant tills, The

mf

wool - - ly flocks . . in - crease ; . . The

shep - - herd's pipe . . is . . heard, is . . heard up - on the

hills, the shep - herd's pipe . . . is heard up - on the

p

mf

hills, . . . And all . . a - round . . is

mf *tr*

peace, and all a - round is peace, and all is

p *pp*

calando.

peace Where sets the sun a -

calando.

Ped. *

- down the crim - son west, My na - tive val - ley

tr

lies ; There, by a gen - tle stream that mur - murs

"rest," My fa - ther's tents a - rise,

p

p dolce. calando molto. B *rit.*

my fa - ther's tents a - rise.

calando molto. *p* *rit.*

Ped.

a tempo.

accel. sempre.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p* and *accel. sempre.* There are also performance instructions like *Ped.* and an asterisk *** below the staff.

Allegro con fuoco (Alla breve).

Allegro con fuoco (Alla breve). $\text{♩} = 72.$

Musical score for the second system, starting with *Allegro con fuoco (Alla breve)* and a tempo marking of $\text{♩} = 72.$ The piano part begins with a *p* dynamic marking.

accel.

Musical score for the third system, showing piano accompaniment with *accel.* and *f* markings. It includes performance instructions like *Ped.* and an asterisk ***.

Musical score for the fourth system, continuing the piano accompaniment with *fz* and *Ped.* markings. It includes performance instructions like *Ped.* and an asterisk ***.

Musical score for the fifth system, including a vocal line with lyrics "When from a" and piano accompaniment with an *mf* marking. It includes performance instructions like *Ped.* and an asterisk ***.

far loud cla - ri - ons

trum - pet - ted De - fi - Svc. - - - - - ance to the

foe,

p *cres.* *f*

Ped. *

And our brave war - riors, and our . . . brave

mf

war - riors clam - oured to be led, My

f *mf*

Svc.

Più tranquillo.

fa - - - ther bade . . . me go.

Più tranquillo.

dim.

R.H.

Ped. *

Meno mosso. p dolce.

With trem - - bling hands he

Meno mosso.

p dolce.

bless'd me on that day, he . .

bless - - ed me - I kneel - ing at his . .

feet ;

mf dolce.

"Go

Ancora meno mosso.

forth, . . . my . . . son, . . . go forth, . . . my . . .

son, . . . while I to Heaven shall pray . . . That

we a - gain may meet, . . . while I to Heaven shall

pray . . . that we a - gain may

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

E Animato. *mf* *Recit.* *mf* *f* *Recit. ad lib.*

meet." . . . And he has prayed to

a tempo. RECIT. *f*

Heaven, while I have

a tempo. Recit. *f*

fought, *f rit.*

as none have

mf *fz rit.*

a tempo.

prayed . . . be - fore.

p a tempo. *

Ped.

Più animato.

Più animato.

cres. e accel. *f*

mf

A - ged and

f *trem.*

worn, . . with but a sin - - gle thought,

with

p *con espress.* R.H. 2

but a sin - gle thought, . . To see . . his . . son . . once

more, to

fp *mf* *dim.*

see . . . his son . . . once more.

fp *dim.*

Ped.

Andante pastorale. come prima.

Andante pastorale. come prima.

p

SAYID.

p

Oh ! grant . . . him to be -

p dolce.

sempre dolce.

- hold my face a - gain, That joy his heart . . . may

fill . . . I will re - turn -

take ye my word— and then Do with me as ye

will, I will re - turn - . .

take . . . ye my word— . . . and then Do with me as ye

f *p* *rit.*
colla voce. *a tempo.* *rit.*

will.

poco accel.

Lend . . me my life, . .

mf *f* *pp*

cres. senza accel. 3 *mf*

lend . . me my life To hold as some - thing

cres. senza accel.

largamente. *ff*

bor - rowed from thine hand . . . Which I will bring, which

mf largamente. *f*

Ped.

rit.

I . . . will bring a - gain.

rit. *p* *mf* *accel.*

Allegro molto (Alla breve).

f *ff* *scmpre.*

Ped.

Ped.

*

Allegro moderato.

Allegro moderato. ♩ = 104.

f

This block contains the piano introduction. It features a treble and bass clef with a 4/4 time signature and a key signature of two flats. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The music begins with a forte (*f*) dynamic and consists of a series of chords and moving lines in both hands.

SÁWA. (BARITONE.)

f *mf*

Aye, that will I, If one should an-swer for it with his own.

p *p dolce.*

This block shows the first vocal line for SÁWA (Baritone). The vocal line starts with a forte (*f*) dynamic and then moves to mezzo-forte (*mf*). The piano accompaniment starts with a piano (*p*) dynamic and includes a section marked *p dolce*. The lyrics are: "Aye, that will I, If one should an-swer for it with his own."

(During the foregoing, the Princess Ilmas has entered from the

p

Show me thy hos - tage.

p

This block shows the second vocal line. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The lyrics are: "Show me thy hos - tage."

palace unobserved. She now comes forward.) RECIT. ILMAS. (SOPRANO.)

Animato.

p

I . . . will be his bond.

Animato.

f

This block shows the recitative line for ILMAS (Soprano). The vocal line starts with a piano (*p*) dynamic and is marked *Animato*. The piano accompaniment also starts with a piano (*p*) dynamic and includes a section marked *f*. The lyrics are: "I . . . will be his bond."

CHORUS. SOPRANO. *f*

O Prin - cess, thou! . . .

ALTO. *f*

O Prin - cess, thou! . . .

TENOR. *f*

O Prin - cess, thou! . . .

BASS. *f*

O Prin - cess, thou! . . .

Ped. *

ILMAS. *p* *calando.*

Aye, I will be his bond, . . .

tranquillo.

p *calando.*

a tempo. *A Andante.*

And that old man . . . shall see his son a - gain,

a tempo. *Andante!*

pp *L.H. dolce.*

p parlando ed a piacere.

If, O my Fa - - ther and my Prince, thou deem'st A

SĀWA.

*Animato.**f*

maid fit hostage for such no - ble foe.

Look to her;

*Animato.**f**f*

she is mad . . .

ILMAS.

Nay, nay, dear

*triquillo.**mf**pp*

Lord, . .

Not mad am I, but, in all

rea - son, urge The roy - al word: "Aye, that will I, If

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

one should an - swer for it with his own."

Be - hold in me, in

p *accel.**p**accel.*

me, be-hold that onc. . .

mf *p* *espress.*

3 3 3

S.W.A. p

Con - sid - er well, . . . For if thou hast thy

p

wish, and it should chance We see his face no more,

f *mf* *mf*

B *meno mosso.* **RECIT.** *f*

I may not

meno mosso. *mf* **R.H.**

sink The judge and rul - - er in the lov - ing sire.

Yon sword will

do its work.

I take the risk.

No. 4A. SOLO. (SOPRANO).—"FIRST OF HIS PROPHET'S WARRIORS HE."

Larghetto maestoso.

Larghetto maestoso. ♩ = 69. *accel. e cres. molto.*

p *rit.* *a tempo, p*

Ped. *

Maestoso.

f *calando.*

ILMAS. f declamato.

First,

trem.

dim. *mf*

first of his Pro - phet's war - riors he, . . . But

mf

p

gent - ler ne'er could sol - dier be,

When spear and sword are laid . . . to

rest, And soft . . . hands ease the mail - - ed

breast, when spear . . . and sword . . . are laid to

rest, are laid to rest, are laid . . . to rest,

Ped. *

p

poco accel.

cres.

* *Ped.* * *Ped.* *

Ped. *f* *dm.* *mf* *mf* *dolce.*

pp and soft hands ease the mail - ed breast. *calando. a tempo.*

p Wa - ter he gave for Al - lah's sake, *Sva*

D parlando. a piacere. With ten - der pi - ty bade thee take, with ten - der pi - ty bade thee take, *culando.*

a tempo. *p* Wa - ter he . . gave for Al - lah's sake, wa - ter he . . gave for Al - lah's

62 *rit.* *p a tempo.*

sake, . . . with ten - der pi - ty bade thee take

colla voce. *a tempo.* *p*

Ped.

with ten - der pi - ty bade thee . .

calando.

calando.

E a tempo. *p*

take, . . . And now would soothe a . . fa - ther's

tr

parlando a piacere.

care, *Sve* . . . and now would soothe a fa - ther's care ; Can craft and false-hood

pp calando.

har - bour there, . . . can craft and false-hood har - bour

f *p*

there, can craft and false hood

har - bour there?

First, first of his Pro - phet's war - - - riors he,

But gent - ler ne'er could sol - dier be,

When spear and sword are laid . . . to

rest, And soft hands ease the mail - ed breast.

poco accel.
Wa - ter he gave for Al - lah's sake, With ten - der

pi - ty bade thee take, And now would soothe a

fa - ther's care, and now would soothe a fa - ther's

care; Can craft and falsehood har - bour there!

Parlando a piacere.

p
can craft and falsehood

pp
Ped.

cres. *rit.* *a piacere.*
har-bour there. . . can craft . . . can craft and falsehood harbour

trem.
f *rit.*

Ped.

rit. molto. *a tempo.* *p*
there . . . can craft and falsehood har-bour there? . . .

rit. molto. colla voce. *a tempo.* *p dolce.*

Allegro feroce.
SOPRANO.

ALTO.

TENOR.

BASS.

Allegro feroce. ♩ = 138.

f fz mf non legato.

Re-lease him

cres. f p

mf fz
For doom we . . . cry; . . . The

mf fz
For doom we . . . cry; . . . The

not, re-lease him not; For doom we . . . cry; . . . The

fz

scourg - er of our plains shall die, shall die,
 scourg - er of our plains shall die, shall die,
 scourg - er of our plains shall die, shall die,
 scourg - er of our plains shall die, shall die,

for doom we...
 for doom we...
 Re-lease him not, re-lease him not; for doom we...
 for doom we...

cry; The scourg - er of our plains shall die; Re -
 cry; The scourg - er of our plains shall die; Re -
 cry; The scourg - er of our plains shall die; Re -
 cry; The scourg - er of our plains shall die; Re -

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

scourg - er of our plains shall die.

scourg - er of our plains shall die.

scourg - er of our plains shall die.

scourg - er of our plains shall die.

S&WA. A
mf

Curs - ed the tongue that light - ly

p

bound My faith to save this

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics "bound My faith to save this". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in both hands.

A - rab hound. CHORUS.
SOPRANOS & TENORS.
pp Re-lease him not!

The second system introduces a chorus. The vocal line has lyrics "A - rab hound." followed by a rest, then "Re-lease him not!". Above the vocal line, it says "CHORUS. SOPRANOS & TENORS." with a *pp* dynamic marking. The piano accompaniment continues with a similar rhythmic texture.

Curs - ed the tongue that light - ly bound My

The third system continues the vocal line with lyrics "Curs - ed the tongue that light - ly bound My". The piano accompaniment features a triplet of sixteenth notes in the right hand. Dynamic markings *p* and *fp* are present.

faith to save this A - rab hound,

The fourth system concludes the vocal line with lyrics "faith to save this A - rab hound,". The piano accompaniment continues with a *mf* dynamic marking. A *Ped.* instruction is at the bottom left, and an asterisk *** is placed below the piano part.

to save this A - rab hound.

CHORUS. SOPRANO. *p* Re - lease him not, *mf* re - lease him

ALTO. *p* Re - lease him not, *mf* Re - lease him

TENOR. *mf* Re - lease him

not; for doom we cry,

re - lease him not; for doom we cry,

not; Bass. *mf* for doom we cry,

Re - lease him not; for doom we cry,

for doom we cry;

for doom we cry;

for doom we cry;

for doom we cry;

for doom we cry;

f

The scourger of our plains shall die; Re -

The scourger of our plains shall die; Re -

The scourger of our plains shall die; Re -

The scourger of our plains shall die; Re -

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

- lease him not; for doom we cry; . . . The

scourger of our plains shall die.

scourger of our plains shall die.

scourger of our plains shall die.

scourger of our plains shall die.

B *Sâwa. f*

My word has

fz fz fz mf

passed, and I the bond ac - cept.

fz p f

Now let the

cap - - - tive go.

f ff

(Sayid, released, leaps on the back of his steed.)

Ped. *

of . . . the day?

Will the tide of the o - - -

- cean re - - vi - - - - - sit the

shore? Aye, sure - - - -

- ly, and sure - - - - ly

thou't see me once . . . more,

aye, sure - - - ly, and

mf

sure - - - ly . . . thou't see

mf

pp

accel. *e* *cres.*

me . . . once more, see me once . .

accel. *e* *cres.*

more.

f

CHORUS. *f*

With ti - gers like thy - self. . . .

With ti - gers like thy - self. . . .

With ti - gers like thy - self. . . .

With ti - gers like thy - self. . . .

With ti - gers like thy - self. . . .

SAYID (*riding away*).

If it be so The

beasts will crawl and lick the

hand Of that . . . sweet mail. *Animato.*

Animato. $\text{♩} = 100.$

p

(Sayid disappears beyond the city gate. Sâva and the Princess retire into the palace.)

mf CHORUS. *mf*

Si - - - va, Si - - - va,
 Si - - - va, Si - - - va,
 Si - - - va, Si - - - va,
 Si - - - va, Si - - - va,

f *f* *f* *f*

va, let each A - - - rab
 va, let each A - - - rab
 va, let each A - - - rab
 va, let each A - - - rab

f *f* *f* *f*

Ven - geance, ven - geance, all our cry,
 Ven - geance, ven - geance, all our cry,
 die, Ven - geance, ven - geance, all our cry,
 die, Ven - geance, ven - geance, all our cry,

va, Si va,
va, Si va,
va, Si va,
va, Si va,

let each A - rab die, Ven - geance, ven-geance, all our
let each A - rab die, Ven - geance, ven-geance, all our
let each A - rab die, Ven - geance, ven-geance, all our
let each A - rab die, Ven - geance, ven-geance, all our

cry, Si - va, Si - va, let each
cry, Si - va, let . . each
cry, Si - va, Si - va, let each
cry, Si - va, let each A -

A - - rab die, Ven - geance, ven - geance,
 A - - rab die, Ven - geance, ven - geance,
 A - - rab die, Ven - geance, ven - geance,
 - - - rab die, Ven - geance, ven - geance,

ven-geance, vengeance, all our cry, our
 ven-geance, vengeance, all our cry, our
 ven-geance, vengeance, all our cry, our
 ven-geance, vengeance, all our cry, our

cry.
 cry.
 cry.
 cry.

PART II.

SCENE I.

An apartment in the Palace of Siva. Imas sits with her maidens. A thunderstorm dies away in the distance.

No. 1. CHORUS (FEMALE VOICES) WITH SOLI.—“SWEET THE BALMY DAYS OF SPRING.”

The musical score is written for piano accompaniment in a 3/8 time signature with a key signature of one flat (B-flat). It consists of seven systems of music, each with a treble and bass staff. The tempo is marked *Andantino.* and the starting measure number is 76. The score includes various dynamic markings: *p*, *pp*, *mf*, *fz*, *ff*, *f*, and *p*. Performance instructions include *sempre stac.*, *cres.*, *Ped.*, and *trem.*. There are also numerical markings for triplets (3) and a star symbol (*). The music features a mix of chords, arpeggiated patterns, and melodic lines in both hands.

Più tranquillo

dim. p

dolce.

3 5

Ped. * Ped. *

1st SOPRANO. p

Sweet the balm - y days . . of Spring, And blush - ing

2nd SOPRANO. p

Sweet the balm - y days of Spring, And blush - ing

ALTO. p

Sweet the balm - y days of Spring, And blush - ing

p Ped. *

ro - ses . . that they bring ; But sweet - er far is Love,

ro - ses that they bring ;

ro - ses that they bring ;

Ped. * Ped. * Ped. *

But sweet-er far . . .

mf But sweet - er far is Love, but sweet-er far

But sweet-er far

dolce.

Ped. * *Ped.* *

a tempo. is . . . Love, . . . sweet - er far is

a tempo. is . . . Love, . . . sweet - er

a tempo. is . . . Love, . . . sweet - er

tr

ad lib. *p a tempo.* *tr*

far is Love, is Love. . . .

far is Love, is Love. . . .

far . . . sweet - er far is Love. . . .

Sve *tr* *mf*

p Sweet the frag - rant southern breeze, . . .

Sweet the frag - rant southern breeze, . . .

Sweet the frag - rant south - ern

The first system of the musical score. It features two vocal staves and two piano staves. The vocal parts are in a soprano and alto register. The piano accompaniment includes chords and arpeggiated figures. The lyrics are: "Sweet the frag - rant southern breeze, . . ." and "Sweet the frag - rant south - ern".

p The hum . . . of hon - ey - la - den bees, . . .

The hum . . . of hon - ey - la - den bees, . . .

breeze, The hum . . . of hon - ey - la - den

The second system of the musical score. It features two vocal staves and two piano staves. The vocal parts continue the melody. The piano accompaniment includes chords and arpeggiated figures. The lyrics are: "The hum . . . of hon - ey - la - den bees, . . ." and "breeze, The hum . . . of hon - ey - la - den".

Bp Sweet the frag - rant south - ern breeze, . . .

Sweet the fra - - grant south - ern

bees, Sweet the

The third system of the musical score. It features two vocal staves and two piano staves. The vocal parts continue the melody. The piano accompaniment includes chords and arpeggiated figures. The lyrics are: "Sweet the frag - rant south - ern breeze, . . ." and "Sweet the fra - - grant south - ern bees, Sweet the".

The hum of hon - ey - la - den bees ;
 breeze, The hum of hon - ey - la - den bees ; But sweet - - er far is
 fra - - grant south - - ern breeze ;

mf

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

But sweet - - er far is Love,
 Love, but sweet - - er far, but sweet - - er far is
 But sweet - - er far is Love,

p *mf*

is Love,
 Love, is Love,
 is Love,

dim. *ad lib.*

dolce. *ad lib.*

a tempo.

p *mf*

is . . . Love. . . . Sweet is mu - sic's

a tempo.

p *mf*

is Love. . . . Sweet is mu - sic's

a tempo.

p *mf*

is . . . Love. . . . Sweet is mu - sic's

tr.

a tempo. pp

L.H. *R.H.*

gen - tle strain,

gen - tle strain,

gen - tle strain,

L.H. *R.H.* *pp*

p *p* *p*

sweet is . . mu - sic's gen - tle strain,

sweet is mu - sic's gen - tle strain,

sweet is mu - sic's gen - tle strain,

tr. *tr.* *pp*

Ped. * *Ped.* *

Kind - ling plea - sure till 'tis pain, . . .

Kind - ling plea - sure till 'tis pain, . . .

Kind - ling plea - sure till 'tis pain, . . .

Ped. * *Ped.* *

kind - ling plea - sure till 'tis pain,

kind - ling plea - sure till . . 'tis pain,

kind ling plea - sure, . . kind - ling

till 'tis pain ; . . . But sweet - er far is Love,

till 'tis pain ; . . . But sweet - er

plea - sure till . . 'tis pain, till 'tis pain ;

but sweet - er far is Love, is Love, . . .

far is Love, . . . is Love, . . .

But sweet - er far is Love, is Love, . . .

pp

Ped. *

p Sweet the balm - y days . . . of Spring . . .

p Sweet the balm - y days of Spring . . .

p Sweet the balm - y days of Spring . . .

p

And blush - ing ro - ses . . . that they bring ; . .

And blush - ing ro - ses that they bring ; . . .

And blush - ing ro - ses that they bring ; . . .

mf
 But sweet - er far is Love,
mf
 But sweet - er far is Love,
p
ad lib.
 but sweet - er far . . .
p
 but sweet - er far . . .
p
 but sweet - er far . . .
tr
ad lib.
a tempo.
p
 is . . . Love, . . . sweet - er far is Love, is
a tempo.
p
 is . . . Love, . . . sweet - er far is
a tempo.
p
 is . . . Love, . . . sweet - er far, . . .
tr
tr
p a tempo.

No. 2. SOLO.—“AYE, SWEET INDEED IS LOVE.”

Moderato quasi recit.
ILMAS. SOPRANO.

Aye, sweet in - deed is Love,.. But Love

Moderato quasi recit. ♩ = 76.

p *mf*

... is al - so strong, and by its power ... The weak - est maid ... may faithful

p trem.

stand ... till death. ...

stringendo molto.

p *cres.*

Thus faith ful will I stand,

f *mf*

Ped. *

should aught have chanced, And Say - id can - not

p *pp*

E

come.

O Love, . . . thy car tri -

- um - - phal Rolls round the sub - ject world . . .

More glo - ri - ous than the cha - riot Of . . . the

mf

sun, . . . O . . . Love, . . . thy car tri - um - phal Rolls

round the sub - ject world . . . More

cres. *f*

Ped. *

glo - ri - ous, more glo - ri - ous than the cha - riot . . . Of the

rit.

mf *rit.* *f*

F *a tempo.*

sun. . .

a tempo.

mf

mf *p*

Led . . . by thy sis - ter, Pi - - ty, Be -

Ped. * *Ped.* *

Tranquillo.

- hold me.. in thy courts, . . . be - hold me.. in thy

dolce.

Ped. *

Ped. *

courts, . . . A cap - tive, yet . . . a vic - tor Through thy

molto cres. *mf*

molto cres.

might, a cap - tive, . . . yet a vic - tor . . . through thy

p

mf *p*

might, . . . a cap - tive, yet a

mf *f*

largamente.

vic - tor, . . . a . . . vic - tor . . . through thy might. . . .

p

f *stringendo.*

ad lib. Quasi Recit.
ff

O Love, . . . O Love, . . . in bond-age keep me, That

ff

I may tri - - umph still, that I may tri - umph still, . . . that

mf *f* *p*

I may tri - umph still, And win true life in

pp

molto cres. *f* *G*

dy - - ing For . . . thy . . . sake, . . .

poco calando. *p a tempo.*

ff O Love, . . . O . . . Love, . . . in bond-age

fp *f*

keep . . . me, That I may tri - umph still, that I may tri - umph

still, . . . And win, . . . and

f *p* *rit.*

win true life in dy - - ing For thy sake, . . . in

rit. *p* *a tempo.*

dy - - ing for thy sake. . . .

cres. *f* *mf*

stringendo molto e cres.

ff rit. *fz* *tempo lmo. meno mosso.*

O . . . Love, . . . thy car tri - um - phal

ff rit. *fz* *tempo lmo. meno mosso.*

Ped. *

H

Rolls round the sub - ject world . . . More

p *legato.* *f*

mf

glo - ri - ous than the cha - riot Of the sun, . . . O . . .

p

Love, . . . thy car tri - um - phal rolls round the sub - ject

mf

world . . . more glo - ri - ous, more glo . . .

. . . ri - ous, more glo - rious than the

ad lib.

cha - riot . . . of the sun, . . . more glo

rious, more glo

rious, more

rious, more glo-rious than the cha - riot, the cha - riot of the

a tempo, più maestoso.

sun, the sun.

rit. *f* *ff con forza.*

Attacca.

No. 3. CHORUS WITH SOLI.—“FOR DEATH PREPARE.”

Allegro animato.

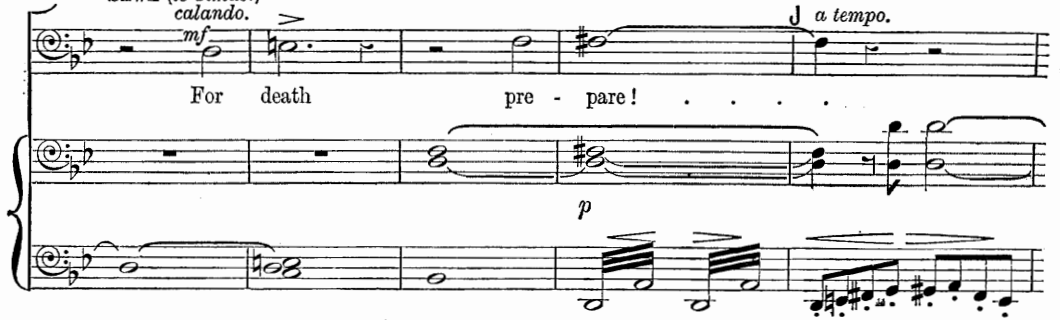
Allegro animato. ♩ = 84. (*Sáva and some attendants enter hurriedly.*)

ff fz

ff

mf For death pre - pare!

p



mf No long - er may we vex the right - eous



gods, . . . The heavens have rain - ed fire up - on the

crescendo.



earth, . . . And an - gry light-nings flashed from Si - va's

ff

f



shrine!

calando. *meno mosso.*

calando. *meno mosso.*

ff *fz* *p*



CHORUS OF ATTENDANTS.

TENORS.

Prin - cess, Prin - cess,

BASSES.

Prin - cess, Prin - cess, the A - rab chief . . . hath played thee

A - las! . . . now

A - las! a - las! now must thou
false. A - las!

false, . . . A - las! now must thou

die.

die.

ILMAS. *p*

Then . . . let me die . . . Be - fore ye

speak of brok - en faith. . . .

poco rit.

p *con espress.* *poco rit.*

He said, . . . "Fear not, gen - tle maid

a tempo tranquillo, con simplicità.

p *p colla voce.*

- en, my debt I shall pay; At

3 6

sun - set who doubts the re - turn . .

6

of . . the day?"

dolce.

Ped. * *Ped.* *

Tell me the hour of fate. . .

p

*Ped. * Ped. * Ped. **

The

S&AWA. pp

sword will fall As . . . sinks the sun be - hind . .

pp

the west-ern hills. . . Ah! . . . then

pp

ILMAS.

*Ped. **

my day is near, and there will be . . . No

f

cres. e stringendo.

(to her attendants.)

night. . . . Ar - ray . . .

me, maid - ens, as . . a bride, . . .

And put ye on the robes . .

ye wear at feasts, For if my Lord . . be

ad lib.

colla voce.

dead . . I go to him, . . . And if . . he be a -

calando.

mf

calando.

live . . . he . . . comes to me . . .

f *rit.*

Andantino, come prima.

THE MAIDENS.
1st SOPRANO.
Strong the high . . de - cree . . of Fate, . . Pass - ing all through

2nd SOPRANO.
Strong the high de - cree of Fate, . . Pass - ing all through

ALTO.
Strong the high de - cree of Fate, . . Pass - ing all through

Andantino, come prima

p dim.

p dolce.

Death's dark gate, But strong - er far is Love,

Death's dark gate, But strong - er

Death's, through Death's dark gate,

but strong-er far . . .

far is Love, but strong-er far . . .

but strong-er far . . .

ad lib.

is . . . Love, *rit.*

is . . . Love. *rit.*

is . . . Love, *rit.*

tr tr

5

a tempo. *rit.*

a tempo. *rit.*

a tempo. *rit.*

p *rit.* *3*

Ped.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics include *p*.

Second system of musical notation, measures 5-8. Treble and bass staves.

Third system of musical notation, measures 9-12. Treble and bass staves. Includes triplets and dynamics *p*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *p* and *p dolce*.

B *Tranquillo assai.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *cres. molto*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics include *p* and *pp*.

Seventh system of musical notation, measures 25-28. Treble and bass staves. Dynamics include *cres. molto*.

Musical score for the first system, featuring piano accompaniment. The music is in a minor key with a common time signature. Dynamics include *mf* and *p*.

(Ilmas appears in bridal robes. Her maidens scatter flowers before her.)

Musical score for the second system, marked **C** *Maestoso*. The music continues with piano accompaniment.

Musical score for the third system, continuing the piano accompaniment.

Musical score for the fourth system, including a *Ped.* marking and an asterisk (*).

Musical score for the fifth system, featuring triplets and dynamics *fz* and *f*.

Musical score for the sixth system, including dynamics *p* and *f*.

Musical score for the seventh system, marked *molto rit.* and including a *Ped.* marking and an asterisk (*).

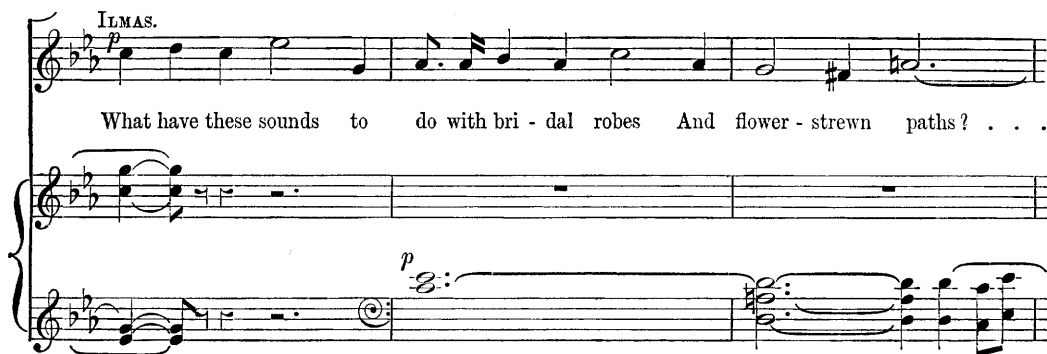
Lento.



ILMAS.

p

What have these sounds to do with bri - dal robes And flower - strewn paths? . . .



. . . O maid - ens, sing . . me now A

dolce.



light - er strain of hap - py love. . . .

mf



A dolce.
p
 Sweet the balm - y days . . of Spring, And blush - ing ro - ses
dolce.
 Sweet the balm - y days of Spring, And blush - ing ro - ses
 Sweet the balm - y days of Spring And blush - ing ro - ses

that they bring; But sweet - er far is Love. . .
 that they bring; . . . But sweet - er far is Love. . .
 that they bring; . . .

SAWA (interrupting), a tempo.
mf
 O cease, O cease; And give the wrathful gods the life they
 But sweet - er far.
pprit.
rit. *a tempo.*

claim.

(To the Executioner.)
Un poco meno mosso.

mf Look to the watchman on the gate, for when He lifts his hand the

sun hath set. . . . Then strike. . . .

p

(Ilmas kneels in the centre of the open space. The Executioner stands by her side.)

ILMAS. pp I feel . . my Lord is near. . .

ppp

p

Come, Say - id, come, . . . come, Say - id, come, Say - id,
 SOLDIERS AND PEOPLE.
 SOPRANO.
 Cry to the des - ert wind to turn . . . and
 ALTO.
 Cry to the des - ert wind to turn . . . and
 TENOR.
 Cry to the des - ert wind to turn . . . and
 BASS.
 Cry to the des - ert wind to turn and

come, . . .
 come, But call not Say - id, but call not
 come, But call not Say - id, but call not Say - id,
 come, But call not Say - id, but call not
 come, But call not Say - id, but call not Say - id,
 come, But call not Say - id, but call not

Say - id.

Say - id.

ILMAS. *p* Near - er, near - er yet, . . . *rit.* near - er yet. . .

rit.

(All fix their eyes upon the Watchman, who looks stedfastly westward.)

Allegro moderato. ♩ = 138.

pp

pp

First system of piano accompaniment. The right hand features a melodic line with triplets and a final chord. The left hand provides a steady accompaniment with triplets.

Second system of piano accompaniment. The right hand continues the melodic line with triplets and a final triplet. The left hand maintains the accompaniment with triplets.

Third system of piano accompaniment. The right hand has a melodic line with triplets and a final triplet. The left hand continues the accompaniment with triplets. A *mf* dynamic marking is present.

Fourth system of piano accompaniment. The right hand features a melodic line with triplets and a final triplet. The left hand continues the accompaniment with triplets.

D

(Suddenly the Watchman turns toward the city.)

WATCHMAN. (BARITONE OR TENOR.)

Vocal line and piano accompaniment for the first part of the song. The vocal line begins with a rest, followed by the lyrics "A - cross the plain a". The piano accompaniment includes triplets and a *fz* dynamic marking.

Vocal line and piano accompaniment for the second part of the song. The vocal line continues with the lyrics "tire - less horse - man rides, . . . Be - hind him lags the". The piano accompaniment includes triplets and *fz* dynamic markings.

CHORUS.

How looks he? say! how

How looks he? say! how looks he?

wind. . . How looks he? say! how

How looks he? say! how looks he?

fz *fz*

WATCHMAN.

Full - well I know an A-rab of the hills. *f*

looks he? say!

say!

looks he? say!

say!

fz *mf*

ILMAS (starting to her feet).

'Tis Say - id! 'Tis my

SĀWA. *f*

Oh, . . won - der - ful! oh, . . won - der -

cres.

Lord! "Will the
 - ful, oh, won - der - ful!
 CHORUS. *f* Oh, won - der - ful! "Will the
f Oh, won - der - ful, oh, won - der - ful! Can such as
f Oh, won - der - ful, oh, won - der - ful! Can such as
 Oh, won - der - ful, oh,

tide of the o - - - - cean re - - vis - it . .
 tide of the o - - - - cean re - - vis - it . .
 he keep faith, can such as he keep faith, can such as
 he keep faith, can such as he keep faith, can such as
 won-der-ful, won-der-ful, won-der-ful, won-der-ful,

the . . . shore? Aye, sure - - -

Can such as he keep faith? . . .

the . . . shore? aye, sure - - -

he keep faith? oh, won-der-ful! . . . oh, won-der-ful! can such as

he keep faith? oh, won-der-ful! . . . oh, won-der-ful! can such as

won-der-ful! oh, won-der-ful! . . . oh, won-der-ful! can such as

- ly, and sure - - - ly thou'lt see

- ly and sure - - - ly thou'lt see

he keep faith, can such as he keep faith, can such as

he keep faith, can such as he keep faith, can such as

he keep faith, can such as he keep faith, can such as

me once . . . more."

oh,

me once . . . more." oh,

he keep faith? oh,

he keep faith? oh,

he keep faith? oh,

F

3 3 3 3

won - - - der - ful! oh, won - - - der - -

won - der - ful! oh, won - der - ful! oh, won - - - der - -

won - der - ful! oh, won - der - ful! can such as he keep

won - der, ful! oh, won - der - ful! can such as he keep

won - der - ful! oh, won - der - ful! can such as he keep

8va

3 3 3 3

- ful! can such . . . as he . . . keep faith? . .

- ful! . . . Aye, sure - - -

faith, can such . . . as he keep faith? aye,

faith, can such . . . as he keep faith? . . aye,

faith, can such . . . as he keep faith? . . aye,

Sva . . .

sempre cres. *ff con forza.*

(Sayid dashes through the gateway, and draws rein before the Prince.)

- ly, aye, sure - - - ly thou't see

sure - ly, aye, sure - - - ly thou't see

sure - ly, aye, sure - - - ly thou't see

sure - ly, aye, sure - - - ly thou't see

Sva . . .

Oh, won - - - der -
 me .. once more . . . Oh, won - - - der -
 me once more . . . Oh, won - - - der -
 me .. once more . . . Oh, won - - - der -
 me once more . . . Oh, won - - - der -
 Sva.....
 Ped. * Ped. *

SAYID. *f* RECIT.
 Be - hold, . . . I'm here! . . .
 - - ful! . . .
 - - ful! . . .
 - - ful! . . .
 - - ful! . . .
 - - ful! . . .
 Sva.....
ff *fz*

(He dismounts and kneels at the feet of Ilmas.)
 dim. Silent.

DUET.—“NOBLE MAIDEN.”

Andantino.
SAYID.

No - ble maid - en, . . low be - fore thee Say - id bows, Say - id

Andantino. ♩ = 60.

p

bows his haugh - ty head; Let thy

grate - ful slave a - dore thee Ere he pass - es to the

p

dead, . . . Let thy grate - ful slave a -

dolce.

- dore thee . . . Ere he pass - - es to the dead . . .

calando. ad lib.

calando. *p*

A Poco agitato.
ILMAS. *p*

Poco agitato. No - ble chief - tain, though thou

p stac.

per - ish, though thou per - ish, Di - - eth

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

poco calando.

not thy spot - less fame, *mf* SAYID.

Let thy grate - ful slave, let thy grateful slave a -

poco calando.

stringendo.

That with-in my heart I'll cher - ish, There en-grav - en is thy

- dore thee,

pp *stringendo.*

name, there en-gra-ven is thy name,
mf Ere he pass-es to the dead, ere he pass-es to the dead, Let thy grate-ful

p *stac.*
Ped. * *Ped.* *

That with-in my heart I'll cherish, There en-gra-ven is Thy
 slave, let thy grateful slave a-dore thee.

p *stringendo.*

name, there en-gra-ven is . . thy
 Ere he pass-es to . . the dead, ere he pass-es to the

p *calando.*
calando.
Ped. *

B *a tempo. p*
 name. No- - ble chief-tain, though thou
 dead.
a tempo.
B

p

per - ish, though thou per - ish, Di - - - eth

not, di - eth not thy spot - less, spot - - - less

rit.

sempre dim. *rit.*

a tempo. *p*

fame, *a tempo.* di - - eth not . . .

No - ble maid - en, . . . low be - fore thee Say - id bows, Say - id

a tempo. *p*

thy spotless fame. . . . No - ble chief-tain, though thou per-ish, though thou

bows his haugh - ty head; Let thy grate - ful slave, thy

name, is . . .

stringendo.

p

There engrav - en is thy name, is thy

stringendo.

p

Ere he pass - es to the dead, to . . the

molto rit.

p

name, That with - in my heart I'll cher - ish, There en - grav - en is thy

molto rit.

p

dead, Let thy grate - ful slave a - dore thee Ere he pass - es to the

a tempo.

name.

a tempo.

dead.

dolce.
a tempo.

L.H. R.H.

Segue Finale.

Ped. *

No. 4. FINALE.—“NEVER BEFORE WAS KNOWN A DEED LIKE THIS.”

Moderato. $\text{♩} = 80.$

p *con espress.*

Sāwa. *p*

Nev - er be -

- fore was known a deed like this, That one . . . should stake her

life . . . up-on a word, The other ride to

f *mf*

cres. *f* *dim.*

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

p *calando.* *A Più maestoso.*

death . . . as to a bride. . .

calando. *Più maestoso.*

p *mf* *f*

(to Sayid.) declamato.

Live thou Sâ - wa's friend, and may thy

god Pro - tect my realm and me.

Allegro moderato. = 100.

Ped. *

Meno mosso.

L.H. *mf* *p legato.*

SAYID. *mf*

Oh Love, . . . thy car tri - um - - phal . . .

ILMAS. *mf*

O Love, . . . O . . . Love, . . . O

Rolls round the sub - ject world . . . More glo - ri - ous, more

Love, . . . O Love, thy car tri - um - phal, O
 glo - ri - ous than the cha - riot Of the sun . . .
 S.A.W.A. *mf*
 O Love, . . . O . . .

mf
 Love, . . . thy car tri - um - phal Rolls round the sub - ject
 thy car tri - um - phal Rolls round the
 Love, . . . thy car tri - um - phal Rolls . . . round the

world . . . More glo - ri - ous, more
 sub - - - - - ject world More
 sub - - - - - ject world More

glo - ri - ous than the cha - riot . . . Of the

glo - ri - ous than the cha - riot Of the

glo - ri - ous than the cha - riot Of the

ad lib.

rit.

C *Animato.*

sun. . .

sun. . .

sun. . .

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

We hail thee, Love vic - to - ri - ous, we hail thee, We hail thee, Love vic - to - ri -

p

p

rit.

f Ride on, . . . ride . . . on, E

f Ride on, . . . ride on, . . .

Ride . . . on, ride . . . on,

own, . . . and quench each mor - tal

own, . . . and quench each mor - tal

own, . . . and quench each mor - tal

own, . . . and quench each mor - tal

p *ff*

f Ride on with strength di -

with strength di -

Ride on . . . with strength di -

pas - sion in thine own. . . *mf*

pas - sion in thine own. . . We *mf*

pas - sion in thine own. . . We *mf*

pas - sion in thine own. . . We *mf*

fp

strength di - vine, with strength di - vine, with
 on, ride on, ride on with strength, with strength, with strength, with
 on, ride on, ride on with strength, with strength, with strength, with
 - vine, ride on, ride on with strength, with strength, with strength, with

strength di - vine, And quench all mor - tal pas - - sion
 strength di - vine, And quench all mor - tal pas - - sion
 strength di - vine, And quench all mor - tal pas - - sion
 strength di - vine, And quench all mor - tal pas - - sion

Poco meno mosso.

F ILMAS.

mf

SAYID. We hail, we hail thee

SÂWA.

mf

We hail thee

in thine own.

in thine own.

in thine own.

in thine own.

F *Poco meno mosso.*

fp

Love vic - to - ri - ous,

hail . . . thee, . . . Love, Ride on, ride

Love, Ride on, ride on with strength di -

ride on, .. ride on with strength di - vine,
 on with strength di - vine,
 - vine, with strength di - vine, ride

pp ride on, ride
pp ride on, ride

p

stringendo.

ride on, . . . ride
 ride on, ride on with strength di - -
 on, ride on with strength di - vine, with strength di -

on, ride on, ride on,
 on, ride on, ride on,

mf

stringendo.

stringendo.

on.

vine,

vine, ride on, ride

ride on, ride on with strength di - vine,

ride on, ride

ride on, ride on with strength di - vine,

ride on, ride

mf

cres. *fp* *stringendo.*

with strength . . . di -

ride on, ride on with strength di -

on, ride on with strength di - vine, with strength di -

on, ride on, ride on,

on, ride on, ride on,

mf

vine, . . . ride on, ride

ride on, ride on with strength di - vine, ride on, ride

ride on, ride on with strength di - vine, ride on, ride

mf *mf* *p* *p*

mf *fp*

with strength . . . di

with strength . . . di

on, ride on with strength di -

ride on, ride on, ride on with strength di -

on, ride on, ride on, ride on, ride on with strength di -

ride on with strength di -

on, ride on, ride on, ride on, ride on, ride on, ride

p *p* *p* *p*

f
 - vine.
f
 - vine.
f
 - vine.
mf
 - vine and . . . quench all . . .
mf
 - vine and . . . quench all . . .
mf
 - vine and . . . quench all . . .
mf
 on with strength di - vine .. and .. quench, .. and . . . quench all
 3 3 3 3
mf
f *ff*
 and .. quench all .. mor - tal ..
 and quench all .. mor - tal ..
 and quench *ff* all .. mor - tal
f *ff*
 mor - tal . . . pas - sion in thine own, thine own, in . . .
f *ff*
 mor - tal . . . pas - sion in thine own, thine own, in . . .
f *ff*
 mor - tal . . . pas - sion in thine own, thine own, in . . .
f
 mor - tal pas - sion in thine own, thine own, in . . .
ff

ben marcato.

ous. O Love, thy car, tri -
 ous. O Love, O Love, thy car, thy
 ous. O Love, thy car, tri -
 ous. O Love, O Love, thy car, thy

Quasi doppio movimento. J = 84.
 K *Sva*

f

um - - - phal Rolls round the sub - - - ject
 car tri - - - um - phal
 um - - - phal Rolls round the sub - - - ject
 car tri - um - phal

Sva

world more glo - - - rious, more
 Rolls round the sub - - - ject world more
 world more glo - - - rious, more
 Rolls round the sub - - - ject, sub - - - ject world more

Sva

glo - - - rious than the cha - - - riot . . of the . .
 glo - - - rious than the cha - - - riot of . . the
 glo - - - rious than the cha - - - riot of the . .
 glo - - - rious than the cha - - - riot, the . .
 sun, O Love, thy car tri -
 sun, O Love, thy
 sun, O Love, thy car tri -
 cha - riot . . of the . . sun, thy
 um - - - phal Rolls round the sub - - - ject
 car tri - um - phal Rolls round the sub - - - ject
 um - - - phal Rolls round the sub - - - ject
 car tri - um - phal Rolls round the sub - - - ject

8va.....

f
 we
f
 we
f
 we
 sun, . . . of the sun, we hail thee,
 sun, . . . of the sun, we hail thee,
 sun, . . . of the sun, we hail thee,
 sun, . . . of the sun, we hail thee,
Sva.....

hail thee, Love,
 hail thee, Love,
 hail thee, Love,
 Love vic - to - rious, hail thee, ..
 Love vic - to - rious, hail thee,
 Love vic - to - rious, hail thee,
 Love vic - to - rious, hail thee,
Sva.....

we hail thee,
 we hail thee,
 we hail thee,
 Love vic - to - - - rious, we hail thee,
 Love vic - to - - - rious, we hail thee,
 Love vic - to - - - rious, we hail thee,
 Love vic - to - - - rious, we hail thee,
Sca...

molto cres.

M Più animato.
 Love,
 Love,
 Love, Ride
f Love vic - to - - - rious, Ride on, ride
f Love vic - to - - - rious, Ride on, ride on, ride
f Love vic - to - - - rious, Ride on, ride
f Love vic - to - - - rious, Ride on, ride on with strength di -
Sca...
M Più animato.

Ride on, ride on, with strength di - vine, and quench all mor - tal pas - sion

Ride on, ride on, and quench all mor - tal pas - sion

on, ride on, ride on with strength . . di - vine, . . .

on,

on,

on,

- vine, *Sva*.....

p *f*

In thine *ff* own

In thine *ff* own

ride on, ride on, ride on,

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

ride on, ride on with strength di - vine, ride on, and quench all mor - tal

Sva.....

f *ff*

stringendo sempre alla fine.

pas - sion, in thine own, in thine
 pas - sion, in thine own, in thine
 pas - sion, in thine own, in thine
 pas - sion, in thine own, in thine

Sua

stringendo sempre alla fine.

own, we hail thee, Love, we hail thee,
 own, we hail thee, Love, we hail thee,
 own, we hail thee, Love, we hail thee,
 own, we hail thee, Love, we hail thee,

Sua

Love.
 Love.
 Love.
 Love.

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GREAT ORPHEUS WAS A FIDDLER	0	6

ANTHEMS FOR FOUR VOICES.

THE BLESSING OF THE LORD	0	3
I WILL LAY ME DOWN IN PEACE	0	1½
THE LORD GAVE, AND THE LORD HATH TAKEN AWAY	0	2
MAKE A JOYFUL NOISE (Rose of Sharon)	0	6
SING, O HEAVENS (Rose of Sharon)	0	6
BLESSED IS HE THAT READETH (Rose of Sharon)	0	4
HEARKEN, O LORD. Bass Solo and Chorus (Rose of Sharon)	0	1½

ORGAN MUSIC.

THREE PIECES: (a) Baptism; (b) Wedding; (c) Burial each	1	0
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NOVELLO'S ORIGINAL OCTAVO EDITIONS
OF
Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Scarlet Cloth.
FRANZ ABT.			
THE FAYS' FROLIC (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
MINSTER BELLS (ditto) ...	2/6	—	—
W. CROWTHER-ALWYN.			
MASS, IN F (Latin and English) ...	3/0	—	5/0
THOMAS ANDERTON.			
YULE TIDE ...	2/6	3/0	—
THE NORMAN BARON ...	1/0	—	—
WRECK OF THE HESPERUS ...	1/0	—	—
P. ARMES.			
HEZEKIAH ...	2/6	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
E. ASPA.			
THE GIPSIES ...	1/0	—	—
ENDYMION ...	4/0	—	—
ASTORGA.			
STABAT MATER ...	1/0	1/6	—
BACH.			
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
MAGNIFICAT ...	1/0	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
BIDE WITH US ...	1/0	—	—
A STRONGHOLD SURE ...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
I WRESTLE AND PRAY ...	0/4	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
J. BARNBY.			
REBEKAH ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	1/6	2/0	—
J. F. BARNETT.			
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
BEETHOVEN.			
RUINS OF ATHENS ...	1/0	1/6	2/6
ENGED; 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 ...	2/0	2/6	4/0
THE CHORAL SYMPHONY ...	2/6	—	—
Ditto, THE VOCAL PORTION ...	1/0	—	—
THE CHORAL FANTASIA ...	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ...	0/2	—	—
WILFRED BENDALL.			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
SIR JULIUS BENEDICT.			
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0
SIR W. STERNDALÉ BENNETT.			
THE MAY QUEEN (Sol-FA, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
W. R. BEXFIELD.			
ISRAEL RESTORED ...	4/0	—	6/0
J. BRADFORD.			
PRAISE THE LORD ...	2/0	—	—
W. F. BRADSHAW.			
GASPAR BECERRA ...	1/6	—	—
J. BRAHMS.			
A SONG OF DESTINY ...	1/0	—	—
J. C. BRIDGE.			
DANIEL ...	3/6	—	—
J. F. BRIDGE.			
ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
BOADICEA ...	2/6	—	—
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
CARISSIMI.			
JEPHTHAH ...	1/0	—	—
F. D. CARNELL.			
SUPPLICATION ...	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA ...	2/0	2/6	4/0
CHERUBINI.			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
E. T. CHIPP.			
JOB ...	4/0	—	—
NAOMI ...	5/0	—	—
SIR MICHAEL COSTA.			
THE DREAM ...	1/0	—	—
F. H. COWEN.			
SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	—	—
W. CRESER.			
EUDORA (A dramatic Idyll) ...	2/6	—	—
W. CROTCH.			
PALESTINE ...	3/0	3/6	5/0
W. H. CUMMINGS.			
THE FAIRY RING ...	2/6	—	—
W. G. CUSINS.			
TE DEUM ...	1/6	—	—
FÉLICIEN DAVID.			
THE DESERT (Male voices) ...	1/6	2/0	—
P. H. DIEMER.			
BETHANY ...	4/0	—	—
M. E. DOORLY.			
LAZARUS ...	2/6	—	—
ANTON DVORÁK.			
THE SPECTRE'S BRIDE ...	3/0	—	—
Ditto (German and Bohemian Words) ...	6/0	—	—
STABAT MATER ...	2/6	3/0	4/0
PATRIOTIC HYMN ...	1/6	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—
A. E. DYER.			
SALVATOR MUNDI ...	2/6	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6
JOHN FARMER.			
CINDERELLA (A Fairy Opera) ...	4/0	—	6/0
NIELS W. GADE.			
PSYCHE (Sol-FA, 1/6) ...	2/6	3/0	4/0
SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/6
ZION ...	1/0	1/6	2/0
THE CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0
COMALA ...	2/0	2/6	4/0
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—
HENRY GADSBY.			
LORD OF THE ISLES (Sol-FA, 1/6) ...	4/0	—	—
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
G. GARRETT.			
THE SHUNAMMITE ...	3/0	—	—
A. R. GAUL.			
PASSION SERVICE ...	2/6	3/0	4/0
RUTH (Sol-FA, 0/9) ...	2/0	2/6	4/0
THE HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0
F. A. GILL.			
THE LORD OF BURLEIGH ...	2/6	—	5/0

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

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F. E. GLADSTONE.				FERDINAND HILLER.			
PHILIPPI	2/6	—	—	NALA AND DAMAYANTI	4/0	—	6/0
GLUCK.				A SONG OF VICTORY	1/0	1/6	3/0
ORPHEUS	1/0	—	—	H. E. HODSON.			
HERMANN GOETZ.				THE GOLDEN LEGEND	2/0	3/0	—
BY THE WATERS OF BABYLON (137th Psalm)...	1/0	—	—	HEINRICH HOFMANN.			
NCENIA	1/0	—	—	FAIR MELUSINA	2/0	2/6	4/0
THE WATER-LILY (Male voices)	1/6	—	—	CINDERELLA	4/0	—	—
CH. GOUNOD.				SONG OF THE NORNS (Female voices)	1/0	—	—
MORS ET VITA (Latin or English)	6/0	6/6	7/6	HUMMEL.			
Ditto, Sol-FA (Latin and English)...	2/0	—	—	FIRST MASS, IN B FLAT	1/0	1/6	2/6
THE REDEMPTION (English words) (Sol-FA, 2/0)...	5/0	6/0	7/6	COMMUNION SERVICE, ditto	2/0	—	4/0
Ditto (French Words)	8/4	—	—	SECOND MASS, IN E FLAT	1/0	1/6	2/6
Ditto (German Words)	10/0	—	—	COMMUNION SERVICE, ditto	2/0	—	4/0
MESSE SOLENNELLE (St. Cecilia)	1/0	1/6	2/6	THIRD MASS, IN D	1/0	1/6	2/6
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0	COMMUNION SERVICE, ditto	2/0	—	4/0
TROISIÈME MESSE SOLENNELLE	2/6	—	—	ALMA VIRGO (Latin and English)	0/4	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—	QUOD IN ORBE (Ditto)	0/4	—	—
Ditto (Out of darkness)	1/0	—	—	F. ILIFFE.			
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem)	1/0	—	—	ST. JOHN THE DIVINE	1/0	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—	W. JACKSON.			
GALLIA (Sol-FA, 0/4)	1/0	—	—	THE YEAR	2/0	2/6	—
C. H. GRAUN.				A. JENSEN.			
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0	THE FEAST OF ADONIS	1/0	—	—
TE DEUM	2/0	2/6	4/0	C. WARWICK JORDAN.			
J. O. GRIMM.				BLOW YE THE TRUMPET IN ZION	1/6	—	—
THE SOUL'S ASPIRATION	1/0	—	—	J. KINROSS.			
HANDEL.				SONGS IN A VINEYARD (Female voices)	2/6	—	—
SEMELE	3/0	3/6	5/0	Ditto, Sol-FA, 0/6.	—	—	—
THE PASSION	3/0	3/6	5/0	H. LAHEE.			
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0	THE SLEEPING BEAUTY (Female voices)	2/6	—	—
ALEXANDER BALUS	3/0	3/6	5/0	Ditto, Sol-FA, 0/6.	—	—	—
HERCULES	3/0	3/6	5/0	LEONARDO LEO.			
ATHALIAH	3/0	3/6	5/0	DIXIT DOMINUS	1/0	1/6	—
ESTHER	3/0	3/6	5/0	H. LESLIE.			
SUSANNA	3/0	3/6	5/0	THE FIRST CHRISTMAS MORN	2/6	—	—
THEODORA	3/0	3/6	5/0	F. LISZT.			
BELSHAZZAR	3/0	3/6	5/0	THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
THE MESSIAH, edited by V. Novello	2/0	2/6	4/0	C. H. LLOYD.			
THE MESSIAH, ditto, Pocket Edition	1/0	1/6	2/0	HERO AND LEANDER	1/6	—	—
THE MESSIAH, edited by W. T. Best	2/0	2/6	4/0	THE SONG OF BALDER	1/0	—	—
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0	W. H. LONGHURST.			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0	1/6	2/0	THE VILLAGE FAIR	2/0	2/6	—
JUDAS MACCABÆUS (Sol-FA, 1/0)	2/0	2/6	4/0	G. A. MACFARREN.			
JUDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/0	SONGS IN A CORNFIELD (Female voices)	2/6	—	4/0
SAMSON	2/0	2/6	4/0	MAY-DAY	1/0	1/6	2/6
SOLOMON	2/0	2/6	4/0	THE SOLDIER'S LEGACY (Operetta)	6/0	—	—
JEPHTHA	2/0	2/6	4/0	OUTWARD BOUND	1/0	—	2/6
JOSHUA	2/0	2/6	4/0	A. C. MACKENZIE.			
DEBORAH	2/0	2/6	4/0	JASON	2/6	3/0	4/0
SAUL	2/0	2/6	4/0	THE BRIDE (Sol-FA, 0/8)	1/0	—	—
CHANDOS TE DEUM	1/0	1/6	2/6	THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6
DETINGEN TE DEUM	1/0	1/6	2/6	MENDELSSOHN.			
UTRECHT JUBILATE	1/0	—	—	ELIJAH (Sol-FA, 1/6)	4/0	4/6	6/0
O PRAISE THE LORD WITH ONE CONSENT (Sixth Chandos Anthem)	1/0	—	—	ST. PAUL (Sol-FA, 1/4)	2/0	2/6	4/0
CORONATION AND FUNERAL ANTHEMS				1/0	—	—	—
Or singly:—				HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6
THE KING SHALL REJOICE	0/8	—	—	AS THE HART PANTS (42nd Psalm)	1/0	—	—
ZADOK THE PRIEST	0/8	—	—	COME, LET US SING (95th Psalm)	1/0	—	—
MY HEART IS INDITING	0/8	—	—	WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	5/0
LET THY HAND BE STRENGTHENED	0/6	—	—	Ditto, Sol-FA, 0/6.	—	—	—
THE WAYS OF ZION	1/0	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
ALEXANDER'S FEAST	2/0	2/6	4/0	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
ACIS AND GALATEA	1/0	1/6	2/6	Ditto, Sol-FA, 0/4.	—	—	—
DITTO, New Edition, edited by J. Barnby	1/0	1/6	2/6	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/3)	1/0	—	—
Ditto, ditto, Sol-FA, 1/0.	—	—	—	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	2/0	2/6	4/0
ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6
L'ALLEGRO, IL PENSIEROSO, ED IL MODERATO	2/0	2/6	4/0	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
HAYDN.				ATHALIE (Sol-FA, 1/0)	2/0	2/6	4/0
THE CREATION (Sol-FA, 1/0)	2/0	2/6	4/0	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	6/0
THE CREATION, Pocket Edition	1/0	1/6	2/0	MAN IS MORTAL (8 voices)	1/0	—	—
THE SEASONS	3/0	3/6	5/0	FESTGESANG (Hymns of Praise)	1/0	—	—
Each Season, singly	1/0	—	—	Ditto (Male voices)	1/0	—	—
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6	CHRISTUS (Sol-FA, 0/6)	1/0	—	—
Ditto (Latin and English)	1/0	1/6	2/6	THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SECOND MASS, IN C (Latin)	1/0	1/6	2/6	SON AND STRANGER (Operetta)	4/0	—	—
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6	LORELEY (Sol-FA, 0/6)	1/0	—	—
Ditto (Latin)	1/0	1/6	2/6	ŒDIPUS AT COLONOS (Male voices)	3/0	—	—
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0	TO THE SONS OF ART (Ditto) (Sol-FA, 0/3)	1/0	—	—
TE DEUM (English and Latin)	1/0	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—
INSANÆ ET VANÆ CURÆ (Ditto)	0/4	—	—	WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
EDWARD HECHT.				MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm)	0/6	—	—
ERIC THE DANE	3/0	—	—	GEORGE HENSCHEL.			
O MAY I JOIN THE CHŌIR INVISIBLE	1/0	—	—	OUT OF DARKNESS (130th Psalm)	2/6	—	—
HENRY HILES.				FAYRE PASTOREL	6/6	—	—
THE CRUSADERS	2/6	—	—	THE CRUSADERS	2/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Paper Cover.	Paper Boards.	Scarlet Cloth.		Paper Cover.	Paper Boards.	Scarlet Cloth.	
MENDELSSOHN—continued.					SCHUBERT—continued.			
SING TO THE LORD (98th Psalm) ...	0/8	—	—	MASS, IN G ...	1/0	1/6	2/6	
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	0/8	—	—	COMMUNION SERVICE, ditto ...	2/0	—	3/6	
AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—	MASS, IN F ...	1/0	1/6	2/6	
MEYERBEER.				COMMUNION SERVICE, ditto ...	2/0	—	3/6	
NINETY-FIRST PSALM (Latin) ...	1/0	—	—	SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—	
Ditto (English) ...	1/0	—	—	SCHUMANN.				
B. MOLIQUE.				THE MINSTREL'S CURSE ...	1/6	—	—	
ABRAHAM ...	3/0	3/6	5/0	THE KING'S SON ...	1/0	—	—	
MOZART.				MIGNON'S REQUIEM ...	1/0	—	—	
KING THAMOS ...	1/0	1/6	—	PARADISE AND THE PERI ...	2/6	3/0	4/0	
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6	
SEVENTH MASS, IN B FLAT ...	1/0	—	—	MANFRED ...	1/0	—	—	
COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—	FAUST ...	3/0	3/6	5/0	
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	
Ditto (Latin and English) ...	1/0	1/6	2/6	NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—	
REQUIEM MASS ...	1/0	1/6	2/6	J. SHORT.				
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6	MASS (S. Joseph) ...	2/0	—	—	
LITANIA DE VENERABILI ALTARIS (EP) ...	1/6	2/0	3/0	E. SILAS.				
LITANIA DE VENERABILI SACRAMENTO (Bb) ...	1/6	2/0	3/0	MASS, IN C ...	1/0	—	—	
SPLENDENTE TE DEUS ... First Motett	0/3	—	—	JOASH ...	4/0	—	—	
O GOD, WHEN THOU APPEAREST ditto ...	0/3	—	—	R. SLOMAN.				
HAVE MERCY, O LORD ... Second Motett	0/3	—	—	SUPPLICATION AND PRAISE ...	5/0	—	—	
GLORY, HONOUR, PRAISE ... Third Motett	0/3	—	—	HENRY SMART.				
DR. JOHN NAYLOR.				KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—	
JEREMIAH ...	3/0	—	—	THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0	
REV. SIR FREDK. OUSELEY.				J. M. SMETON.				
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	ARIADNE ...	2/0	—	—	
R. P. PAINE.				ALICE MARY SMITH.				
THE PRODIGAL SON ...	2/6	—	4/0	THE RED KING (Men's voices) ...	1/0	—	—	
GREAT IS THE LORD ...	1/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—	
PALESTRINA.				ODE TO THE NORTH-EAST WIND ...	1/0	—	—	
MISSA ASSUMPTA EST MARIA ...	2/6	—	—	ODE TO THE PASSIONS ...	2/0	—	—	
MISSA PAPE MARCELLI ...	2/0	—	—	SPOHR.				
C. H. H. PARRY.				MASS (for 5 solo voices and double choir) ...	2/0	—	—	
PROMETHEUS UNBOUND ...	3/0	—	—	HYMN TO ST. CECILIA ...	1/0	—	—	
DR. JOSEPH PARRY.				CALVARY ...	2/6	3/0	4/0	
NEBUCHADNEZZAR ...	3/0	4/0	5/0	FALL OF BABYLON ...	3/0	3/6	5/0	
Ditto, Sol-FA ...	1/6	2/0	2/6	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6	
T. M. PATTISON.				THE CHRISTIAN'S PRAYER ...	1/0	1/6	2/6	
THE ANCIENT MARINER ...	2/6	—	—	GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—	
THE LAY OF THE LAST MINSTREL ...	2/6	—	—	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—	
PERGOLESI.				JEHOVAH, LORD OF HOSTS ...	0/4	—	—	
STABAT MATER (Female voices) ...	1/0	—	—	JOHN STAINER.				
CIRO PINSUTI.				ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0	
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