

To G. S.

THE PASSION OF CHRIST

★

An Oratorio for Church use

★

By

ARTHUR SOMERVELL

Vocal Score

≡

BOOSEY & HAWKES



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THE PASSION OF CHRIST

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The Passion of Christ

1. CHORUS. "O SAVIOUR OF THE WORLD" *Handwritten: 2072 36900*

ARTHUR SOMERVELL

Sostenuto

Piano. *p*

SOPRANO. *pp*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

O Sa-viour of the world, O Sa - viour of the

O Sa-viour of the world, O Saviour of the

O Sa-viour of the world, O Saviour of the

O Sa-viour of the world, O Saviour of the

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,.....

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,

Save us and help..... us, Save us and help us, we

Save us and help us, we hum - bly be - seech Thee, we humbly, we

Save us and help us, and help us, we hum-bly be - seech Thee, we hum - bly, we

Save us and help us, we hum - bly, we

hum-bly be-seech Thee. O Sa - viour of the world, O Saviour of the

humbly be-seech Thee. O Saviour of the world, O Saviour of the

hum-bly be-seech Thee. O..... Saviour of the world, O Saviour of the

hum-bly be-seech Thee. O Saviour of the world, O Saviour of the

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,.....

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,

world, Who by Thy Cross and Precious Blood hast re - deem - ed us,

mp Save us and help us, we humbly be - seech Thee. A - - - men.

mp Save us and help us, we hum - bly be - seech Thee. A - - - men.

mp Save us and help us, we hum - bly be - seech Thee. A - - - men.

mp Save us and help us, we hum - bly be - seech Thee. A - - - men.

I The Last Supper

2. RECIT. (TENOR) & SOLO (BASS)

And when the hour was come, He sat down, and the A-

- pos - tles with Him. And He said un - to them;

Sostenuto.
JESUS.

With de - sire have I de - sired to eat this Pass - o - ver with

you be - fore I suf - fer: For I

say un - to you, I will not a - ny more eat there -

- of un - - til it be ful - filled in the king - dom of

RECIT.
God.' And He took bread, and gave thanks, and break it, and

Sostenuto.
rit - - -
JESUS.
gave it un-to them, saying, "This is My Bo - dy which is

given for you: this do in re - - mem-brance of

RECIT.
Me'..... Like - wise al - so the Cup af - ter

JESUS.

Supper, saying, "This Cup is the new Tes-tament in My

Blood, which is shed for you"

3. CHORUS. "GREATER LOVE HATH NO MAN"

Andanto con moto. $\text{♩} = 66$

SOPRANO

p

Great-er love hath

ALTO.

Greater love hath no man, hath no man than this, Great-er love hath

TENOR.

Greater love hath no man than this, Great - er

BASS.

pp

p

non legato.

no man, hath no man than this, *mf* Great-er love hath
 no man than this,... Great - - er love, Great - - - er love hath
 love hath no man *mf* Great - - er, Great-er.... love hath no..... man than
 Greater love hath no man than this,..... Great - - - er

no man than this, hath no man than this, *f*
 no man, no man than this, Great-er love hath
 this, Greater love hath no man, hath no man, hath
 love hath.... no man than this,

Great-er love hath no man than this, hath no.... man than this,
 no man, hath no..... man,..... Greater love hath no.... man than this,
 no.... man,..... Great-er.... love hath no..... man than this, *mf*
 Great-er love hath no man, hath no man than this, That a *mf*

That a man lay down his
 man lay down his life for his friend, lay down..... his

mf

That a man lay down his
 That a man lay down his life, lay
 life for his friend, lay down..... his life..... for his
 life..... lay down.... his life,..... lay

f

life for his friend,..... his.... life,..... his.... life for his
 down his life, lay down his life..... for his
 friend,..... lay down his life..... for his
 down..... his.... life, his.... life for his

friend, his life, his life for his
 friend..... *mp* Great - er love hath no man, hath
 friend.
 friend.

friend. *p* Great - er love hath
 no man than this,..... Great - er love..... hath
mp Great - er love hath no man than this, Great - - er

no man, hath no man than this,
 no.... man than this,..... Great - - er love, Great - -
 love hath.... no man, *mf* Great - - - er,.... Great - er..... love hath
 Great - er love hath no man than this,.....

mf

Great er love hath no man than this, hath no man than this,
 - er love hath no man, no man than this, Greater love hath
 no..... man than this, Greater love hath no man, hath
 Great - - er love hath no man than this,

f

Great - er love hath no man than this, that a man lay down his
 no man, hath no..... man than this,.... that a man lay down his
 no..... man,..... that a..... man lay down, lay down his
 Greater.... love hath no man, that a man lay down his

pp

life for his friend.
 life for his friend.
 life for his friend.
 life for his friend.

rall.

4. HYMN. "BREAD OF HEAVEN, ON THEE WE FEED"

Congregation and Choir.

J. CONDER

Tune "CASSEL"
Arranged by A. S

$\text{♩} = 72$



Bread of Heav'n, on.... Thee we feed,.... For Thy Flesh is
Vine of Heav'n, Thy Blood sup - plies.... This blest Cup of

meat in - deed; Ev - er may our souls be fed.....
Sa - cri - fice; Lord Thy wounds our heal - ing give,

With this true.... and... liv - ing Bread; Day.... by.... day with
To Thy Cross.. we.... look and live: Je - sus, may we

strength sup plied Through the life of Him who died.
ev - er.... be Graft - ed, root - ed, built in Thee.

II

The Washing of the Feet

5. RECIT. (TENOR) & SOLO (BASS)

Sostenuto. $\text{♩} = 66$

Piano introduction in G major, 4/4 time. The music is marked 'Sostenuto' with a tempo of 66 beats per minute. It features a melody in the right hand and a bass line in the left hand, both starting with a whole note rest. The piano part begins with a series of chords and moving lines in both hands, including a prominent bass line with a descending eighth-note pattern.

TENOR.

Tenor vocal line and piano accompaniment. The tenor part begins with the lyrics: "And He ri-seth from Supper, and laid a-side His garments and took a". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a *pp* (pianissimo) dynamic marking.

Tenor vocal line and piano accompaniment. The tenor part continues with the lyrics: "tow-el, and gird-ed Him-self." The piano accompaniment continues with chords and a bass line, marked with a *p* (piano) dynamic.

Tenor vocal line and piano accompaniment. The tenor part begins with the lyrics: "After that He pour'd water in-to a basin, And began to wash the dis-". The piano accompaniment continues with chords and a bass line.

- ci - ples' feet, and to wipe them with the towel where-with He was girded.

And He said un-to them,

Sostenuto.

JESUS.

"Know ye what I have done un - to

you? Ye call me Mas - ter and Lord, And ye say well, for so... I...

am. If

I then, your Lord and.... Mas - ter, have washed your....

feet, Ye al - so ought to..... wash one an -

- o - ther's feet. For I have given you an ex - am-ple, that

Andante.
ye should do as I..... have done un - to you."

Segue.

6. CHORUS. "O JESUS, MY MASTER"

Andante. $\text{♩} = 76$

p

O Je-su, my Master, de - clare to us the

p

O Je-su, my Master, de - clare to us the

p

O Je-su, my Master, de - clare to us the

p

O Je-su, my Master, de - clare to us the

mean-ing of this act of Thine. Did'st

mean-ing of this act of Thine. Did'st

mean-ing of this act of Thine. Did'st

mean-ing of this act of Thine. Did'st

* The small notes between the brackets should be used, if possible, only at rehearsal.

Thou in - deed such low - ly ser - vice do; And

Thou in - deed such low - ly ser - vice do; And

Thou in - deed such low - ly ser - vice do; And wash the

Thou in - deed such low - ly ser - vice do; And

wash the feet of him that would be - tray?

wash the feet of him that would be - tray?

feet of him that would be - tray?

wash the feet of him that would be - tray?

mf Was this act done that we might bet - ter... know..... The Fa - ther

mf Was this act done that we might bet - ter know..... The Fa - ther

mf Was this act done that we might bet - ter know..... The Fa - ther

mf Was this act done that we might bet - ter know The Fa - - ther

Who was mirror'd here in Thee?

Who was mir - ror'd here in Thee?

Who was mirror'd here in Thee?

Who was mirror'd here in Thee?

Or learn that we may give in hum - ble ways, As

Or learn that we may give in hum - ble ways, As

Or learn that we may give in hum - ble ways, As

Or learn that we may give in hum - ble ways, As

well as great, the ser - vice Thou would'st have?

well as great, the ser - vice Thou would'st have? O

well as great, the ser - vice Thou would'st have? O bless - ed

well as great, the ser - vice Thou would'st have?

O bless - ed thought!..... that he who fol - lows Thee,.....
 bless - - ed, bless - ed thought! that he who fol - lows Thee, Through low - ly.....
 thought! O blessed thought! O bless - ed thought! that he who follows
 O blessed thought! that he who follows

..... Through low - ly acts can show the Fa - - ther's love. *rall.*
 acts can show.... the Fa - ther's love. *rall.*
 Thee, Through low - ly acts..... can show the Fa - ther's love. *rall.*
 Thee, Through low - ly acts can show the Fa - ther's love. *rall.*

7. CONTRALTO SOLO. "FLOW FAST MY TEARS"

Andante sostenuto. ♩ = 80

The musical score is written for a contralto solo voice and piano accompaniment. It is in the key of B-flat major (two flats) and 2/4 time. The tempo is marked 'Andante sostenuto' with a quarter note equal to 80 beats per minute. The score consists of five systems of music. The first system shows the piano introduction with a piano (*p*) dynamic. The second system begins the vocal entry with the lyrics 'Flow fast my tears, that He so much Should'. The third system continues the vocal line with 'do for me, while I for Him Have no-thing, no-thing done.' The fourth system shows the vocal line ending with the word 'Flow' and a fermata. The piano accompaniment provides harmonic support throughout, featuring arpeggiated chords and flowing eighth-note patterns. Dynamics include piano (*p*) and piano fortissimo (*pp*).

fast my tears, that He so much Should do for me, while I for Him Have

no - thing, no - thing done.

mf Flow fast, flow fast my

tears, Flow fast, flow fast my tears, that He so.... much Should

do while I Have no-thing, no-thing done.

Flow fast my tears, that

He so much, so much Should do..... for me

mp
That He so...much Should do..... while I have no-thing done. Flow
mf

fast, flow fast, flow fast..... my tears.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with the lyrics "fast, flow fast, flow fast..... my tears." The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

p
Fast let them flow, fast let them flow, and

The second system continues the musical score. The vocal line has the lyrics "Fast let them flow, fast let them flow, and". A piano dynamic marking (*p*) is placed above the first measure of the vocal line. The piano accompaniment continues with the same rhythmic pattern, including some chordal textures.

let the flood Of true and deep re - pen - tance wash,.....

The third system of the score features the vocal line with the lyrics "let the flood Of true and deep re - pen - tance wash,.....". The piano accompaniment maintains the eighth-note accompaniment, with some melodic lines in the right hand.

rall.
wash..... My con-trite heart.

rall. *rall.*

The fourth and final system on the page includes the vocal line with the lyrics "wash..... My con-trite heart." and a *rall.* (ritardando) marking above the first measure. The piano accompaniment also features *rall.* markings in the first and third measures, indicating a slower tempo. The system concludes with a double bar line.

8. HYMN. "THY DAILY WORK ON EARTH, O LORD"

Congregation and Choir.

$\text{♩} = 84$

1. Thy dai - ly work... on... earth, O.....
2. O light with - in... my... heart the.....

Lord, Was... ser - vice to man - - kind;...
flame Of... burn - ing love to Thee,....

..... That all Thy breth - ren... here might
..... And let it be... my... high - est.....

learn Their Heav'n - ly... Fa - ther's mind.
bliss Thy... ser - vant,... Lord, to be.

III

The Garden of Gethsemane.

9. RECIT. (TENOR) & SOLO (BASS).

TENOR

And He came out, and went as He was

wont, un - to the Mount of O - lives; And His dis -

- ci - ples fol - lowed Him. And when He was at the place, He said,....

Sostenuto.
JESUS.

"Pray that ye en - ter not in - to temp - ta - tion!"

TENOR.

And He was with-drawn from them a-bout a stone's cast; and

Adagio.

JESUS.

kneel-ed down and pray-ed say-ing, "Fa-ther, if Thou be

will-ing, re-move this cup from me: Ne-ver-the-

poco rit.

less not My will but Thine be done?"

poco rit.

A short interval for silent prayer.

TENOR.

And when He rose up from pray-ing, and was

come to His dis-ci-ples, He found them sleep-ing for

JESUS.
sor-row, And said un-to them, "Watch and pray that ye

en-ter not..... in-to temp-ta-tion?"

10. HYMN "O THINK NOT SCORN OF THOSE POOR MEN"

Congregation and Choir

$\text{♩} = 84$

1 O think not scorn of those poor
2 Al - - though it was not given to

men. Hadst thou been in the Gar - den
thee To watch in sad Geth - - se - ma - -

then, And vi - - gil told ... with them to
- ne; Yet hour by hour in ev - 'ry

keep, Would'st thou have watched while they did sleep?
day, He bids thee watch, He bids thee pray.

IV The Betrayal

11. MARCH and CHORAL RECIT

Adagio. ♩ = 66

The piano accompaniment consists of two systems of grand staff notation. The first system includes a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The music is in a slow tempo (Adagio) with a metronome marking of 66 beats per minute. The key signature has one sharp (F#).

CHORUS.

SOPRANO.

ALTO. And while He yet spake, be-hold, a

TENOR.

BASS. And while He yet spake, be-hold, a

The vocal section features four staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "And while He yet spake, be-hold, a". The piano accompaniment for the vocal section is shown below the vocal staves, marked with a fortissimo (ff) dynamic.

multi-tude, and he that was call-ed Ju-das, one of the twelve, went be-

multi-tude, and he that was call-ed Ju-das, one of the twelve, went be-

-fore them, And drew near unto Jesus to kiss Him. And the whole

-fore them, And drew near unto Jesus to kiss Him. And the whole

multitude of them a-rose and led Him to Pi-late.

multitude of them a-rose and led Him to Pi-late.

pp *ppp*

TENOR (SOLO)
RECIT. Espressivo.

Then all the dis-ci-ples for-sook Him and fled.

Pause of 15 Seconds.

12. HYMN. "O THINK NOT SCORN OF THOSE POOR MEN"

Congregation and Choir

$\text{♩} = 84$

O..... think not scorn of those poor

men. Hadst thou been in the Gar - den.....

then, And seen thy..... Mas - ter torn from

thee, Would'st thou have stayed when they did flee?

In the Judgment Hall

13. RECIT. (TENOR) SOLO (BASS) & CHORUS

TENOR PILATE

But Pi-late said to them, "Ye have brought this man un-to

me as one that per - ver-teth the peo-ple. And be-hold

I, having ex-amined Him, have found no fault in Him. I will

Allegro.
TENOR.

therefore chastise Him and re - lease Him." And they cried out at once, saying,

772133

Allegro. ♩ = 112

SOPRANO.

Let Him be

ALTO.

Let Him be cru - ci - fied!

TENOR.

Let Him be cru - ci - fied! Let Him be

BASS.

Let Him be cru - ci - fied! Let Him be cru - ci - fied!

cru - ci - fied! Let Him be cru - ci - fied! Let Him be

Let Him be cru - ci - fied! Let Him be cru - ci - fied!

cru - ci - fied! Let Him be cru - ci - fied! Let Him be

Let Him be cru - ci - fied! Let Him be cru - ci - fied!

cru - ci - fied! cru - ci - fied! cru - - ci - fied!

cru - ci - fied! cru - ci - fied! cru - - ci - fied!

cru - ci - fied! cru - ci - fied! cru - ci - fied! **TENOR.** And Pilate said,

cru - ci - fied! cru - ci - fied! cru - ci - fied!

TENOR. (RECIT.)
Allegro.

PILATE. But they cried out the more saying,
"Why? what e.vil hath He done?"

Allegro.

Let Him be
 Let Him be cru - ci - fied!
 Let Him be cru - ci - fied! Let Him be
 Let Him be cru - ci - fied! Let Him be cru - ci - fied!

cru - ci - fied! Let Him be cru - ci - fied! Let Him be
 Let Him be cru - ci - fied! Let Him be cru - ci - fied!
 cru - ci - fied! Let Him be cru - ci - fied! Let Him be
 Let Him be cru - ci - fied! Let Him be cru - ci - fied!

cru - ci - fied! cru - ci - fied! cru - - - ci - fied!

cru - ci - fied! cru - ci - fied! cru - - - ci - fied!

cru - ci - fied! cru - ci - fied! cru - ci - fied!

cru - ci - fied! cru - ci - fied! cru - ci - fied!

14. SOLO. (SOPRANO) & CHORUS. "MY LORD AND MASTER"

Sostenuto. $\text{♩} = 72$

SOPRANO *p*

My

Lord and Master, can it be that Thou must die up - on the... tree?.....

Can it be,..... can it be..... That

ALTO. *mf*

BASS. *mf*

CHORUS. His His

p *mf*

Thou must die.... up - on the tree.

hand is put un - to.... the plough. There is..... no turn - ing

hand is put un - to.... the plough. There is..... no turn - ing

mf

It

backward now.

backward now.

p

need - eth not His death to prove The greatness of the Fa - ther's Love.....

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a soprano range. The piano accompaniment is written in two staves, treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line begins with a dotted quarter note, followed by eighth notes and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

It need-eth not His death to prove The greatness, the greatness of the
My child, dwell not up -
My child, dwell not up -

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first measure. The piano part features flowing eighth-note passages in both hands, with some arpeggiated chords.

Fa - ther's love. My
on the pain. All must they give who all.... would gain.
on the pain. All must they give who all.... would gain.

The third system concludes the musical score. The vocal line ends with a final note marked *f* (forte). The piano accompaniment features a dynamic marking of *f* in the first measure and includes a triplet of eighth notes in the right hand towards the end of the system. The piano part continues with eighth-note patterns and chordal accompaniment.

Master, if I fol - low Thee, Must I too die up - on the tree?

All that thou lov - est best may be Cut

All that thou lov - est best may be Cut

p Lord,

off, and..... torn.... a - - way from thee.

off, and..... torn.... a - - way from thee.

if I fol - low, wilt Thou be At hand to guide and strengthen me?

Wilt Thou be at hand to guide, to guide and strength - - -

Yea, for the path that thou wilt tread Was trod - den first by

Yea, for the path that thou wilt tread Was trod - den first by

- - - en me?

Christ, thy Head.

Christ, thy Head.

15. HYMN. "TAKE UP THY CROSS"

C. W. EVEREST

Congregation and Choir

Tune "WINCHESTER NEW"
Arranged by A. S.

♩ = 72.

Take up thy cross, the Saviour said, If thou wouldst My dis-ciple be. De-

-ny thy-self, the world for-sake, And hum-bly fol-low af-ter Me. Take

up thy cross; let not its weight Fill thy weak spi-rit with a-larm; His

strength shall bear thy spi-rit up, And brace thy heart and nerve thine arm.

UNISON.

Take up thy cross and fol-low Me, Nor think till death to

lay it down; For on-ly he who bears the cross Shall hope to wear the glorious crown.

TENOR.

Then Pilate de-liver'd Je-sus un-to them to be cru-ci-fied.

And they took Jesus, and led Him a-way. And He, bearing His

Cross, went forth in-to a place which is call-ed Gol-go-tha.

And there followed Him a great com-pa-ny of people, and women, which

al-so bewailed,..... and la-men-ted Him.

VI.

The Way of the Cross.

17. CHORUS. "HE WAS DESPISED"

Sostenuto $\text{♩} = 69$
SOPRANO

ALTO.

TENOR. *mp*

He was des - pi-sed, re-ject-ed of men, a man of sorrows, and ac-quainted with

BASS.

Sostenuto.

mp

mp

He was des - pi-sed, re-ject-ed of men, a man of sorrows, and ac - quainted with

grief, He was des - pi-sed, and re - ject - ed....of men,.....

mp

simile.

p

He was des - pised, re-ject-ed of men, a man of sorrows, and ac-quainted with
 grief, ac - quainted with grief, a man of sor -
 a man of sor -

He was des - pised, re-ject - ed of men, a

grief, a man of sorrows, a man of sor -
 - rows, a man of sorrows, a man of sor - -
 - rows, des - pi - sed, re - ject - ed of men, a man of sor - -
 man of sorrows, re - ject - ed of men, a man of sor - -

mf *p*

- rows. Des - pi - sed, re - ject - ed of men, re - ject - ed of
 - rows. Des - pi - sed, re - ject - ed of men, re - ject - ed of
 - rows. Des - pi - sed, re - ject - ed of men, re - ject - ed of....
 - rows. Des - pi - sed, re - ject - ed of men, re - ject - ed of

JESUS.

mp

Daugh-ters of Je - ru - sa-lem, weep not for Me, but weep for your-

men.

men.

men.

men.

mp

mf

selves, and for your chil - dren, weep not for Me.

p. *#p.*

v

Daughters of Je - ru - sa-lem, weep not for Me, but weep for your-

-selves, and for your chil - - dren.

He was des - pi - sed, re - ject - ed of... men, a man of...

He was des - pi - sed, re - ject - ed of men, a man of

He was des - pi - sed, re - ject - ed of men, a man of...

He was des - pi - sed, re - ject - ed of men, a man of

sorrows, and ac - quaint - ed with grief, re - ject - ed of men,

sorrows, and ac - quaint - ed with grief, re - ject - ed of men,

sorrows, and ac - quaint - ed with grief, re - ject - ed of men,

sorrows, and ac - quaint - ed with grief, re - ject - ed of men,

f He was des - pi - sed, re - ject - ed of

mf He was des - pi - sed, re - ject - ed of men, a

mp He was des - pi - sed, re - ject - ed of men, a

He was des - pi - sed, re - ject - - - ed of men, a

men, a man of sorrows, and ac - quaint - ed with grief, ac -

man of sorrows, and ac - quaint - ed with grief, ac -

man of..... sorrows, and ac - quaint - ed with grief, ac -

man of sorrows, and ac - quaint - ed with grief, ac -

-quaint - ed with grief.

-quaint - ed with grief.

-quaint - ed with grief.

-quaint - ed with grief.

18. CHORAL MEDITATION

(♩ = 72)

His Heart the Spi - rit's pure a - bode, His Word, of Life the

His Heart the Spi - rit's pure a - bode, His Word, of.... Life the

His Heart the Spi - rit's pure a - bode, His Word, of Life the

His Heart the Spi - rit's pure a - bode, His Word, of Life the

ve - ry breath, His Life a word of God's own Love. Be -

ve - ry....breath, His Life a word of..... God's own Love. Be -

ve - ry breath, His Life a word of God's....own Love. Be -

ve - ry breath, His Life a word of God's own Love. Be -

hold the Son, o - - be - dient still, One with the Fa - ther's

hold the Son, o - - be - dient still, One with the Fa - ther's

hold the Son, o - - be - dient still, One with the Fa - ther's

hold the Son, o - - be - dient still, One with the Fa - ther's

mp
per - fect will, Led forth to death.

mp
per - fect will, Led forth..... to death.

mp
per - fect will, Led forth to..... death.

mp
per - fect will, Led forth to..... death.

VII

The Seven Last Words

19. RECIT. (TENOR) & SOLO (BASS.) "FATHER, FORGIVE THEM"

TENOR

And when they were come to a place which is call - ed

Cal - va - ry, there they cru - ci - fi - ed Him. And

Sostenuto.
JESUS.

Je - sus said, "Fa - ther, forgive them, for they know not what they do"

20. SOLO (BARITONE). "LORD JESUS, HOW CAN I?"

Andante sostenuto. $\text{♩} = 76$

Lord Je - sus, how can I, Re - sent and re -

- mem - ber The slights and of - fen - ces My an - ger that

move. When Thou in Thine an-guish, Be - trayed and for -

- sa - ken, Could'st pray for Thy murd - 'rers In pi - ti - ful

rit.

love?

p

To

p

Thee would I of-fer, In tru-est de - vo-tion, My pride and my

an - ger, Self pi - ty, self love; For Thou in Thine anguish Could'st

put these all from Thee, For - get - ting Thy - self In all par - d'ning

love.

21. HYMN. "WHEN I SURVEY THE WONDROUS CROSS"

Congregation and Choir

Tune "ROCKINGHAM"
Arranged by A.S

ISAAC WATTS

$\text{♩} = 66$

1. When I..... sur - vey the won - d'rous Cross On
2. Were the whole realm of na - ture mine, That

which the Prince of Glo - - ry died,..... My
were an off - 'ring far..... too small... Love

rich - est gain I..... count.... but loss,..... And
so..... a - ma - zing, so di - - vine, De -

pour..... con - - tempt..... on all..... my pride.
-mands my life,..... my soul,..... my all.

22. RECIT. (TENOR) & SOLO (BASS). "THIS DAY SHALT THOU BE WITH ME"

TENOR
mf

And one of the ma-le-fac-tors which was hang'd,

Allegro.
SOLO (BASS).

raid'd or Him, saying, "If Thou be the Christ, save Thyself, and

TENOR.

us?" But the o-ther, an-swer-ing him, rebuked him, saying,

Andante.
SOLO (BASS).

"Dost not thou fear God? See-ing thou art in the same condem-

-na-tion, And we indeed just-ly; for we re-ceive the due re

-ward of our deeds. But this man hath done no-thing.... a-

espressivo.
BASS.

TENOR.

-miss." And he said un-to Je-sus: "Lord, re-mem-ber me when Thou

TENOR.

JESUS.

com-est in-to Thy kingdom?" And Je-sus said, "Ver-i-ly I say un-to

thee, This day shalt thou be with Me in Pa-ra-dise"

23. CHORAL MEDITATION "O BLESSED PROMISE"

L'istesso tempo. (♩ = 80)

O bless-ed pro-mise made, my soul, to Thee By
 O bless-ed pro-mise made, my soul, to Thee By
 O bless-ed pro-mise made, my soul, to Thee By
 O bless-ed pro-mise made, my soul, to Thee By Him that

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'L'istesso tempo. (♩ = 80)'. The lyrics are: 'O bless-ed pro-mise made, my soul, to Thee By'. The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand.

Him that lives and died to make thee free. Lord Je-sus, while I still re-main on
 Him that lives and died to...make thee free. Lord Je-sus, while I still re-main on
 Him that lives and died to make thee free. Lord Je-sus, while I still re-main on
 lives..... and died to make thee free. Lord Je-sus, while I still re-main on

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'Him that lives and died to make thee free. Lord Je-sus, while I still re-main on'. The piano accompaniment features a more active bass line and harmonic support for the vocal parts. The dynamic marking *mf* (mezzo-forte) is indicated above the vocal staves.

* The accompaniment between the brackets in this Chorus may be omitted

earth, Ful-fil Thy promise, give my soul new birth. O - pen my heart to

earth, Ful-fil Thy promise, give my soul new birth. O - pen my heart to

earth, Ful-fil Thy pro - - mise, give my soul new birth. O - pen my heart to Thee, un-

earth, Ful-fil Thy promise, give my soul new birth. O - pen my heart to.... Thee, un-

Thee, un-seal mine eyes, So shall I be with Thee with Thee, in Pa-ra - dise.

Thee, un-seal mine eyes, So shall I be with Thee in Pa-ra - dise.

- seal, un-seal mine eyes, So shall I be with Thee, with Thee in Pa-ra - dise.

- seal, un-seal mine eyes, So shall I be with Thee, with Thee in Pa-ra - dise.

24. SOLO (TENOR). "YEA, THOUGH I WALK"

Allegro. ♩ = 112

The musical score is written for a tenor solo and piano accompaniment. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system begins with the vocal line, marked with a forte (*f*) dynamic. The lyrics 'Yea, though I' are written below the vocal staff. The piano accompaniment continues with chords and a bass line. The third system continues the vocal line with the lyrics 'walk through the val-ley of the sha-dow, the val-ley of the'. The piano accompaniment provides harmonic support. The fourth system concludes the vocal phrase with the lyrics 'sha-dow, the sha-dow of death, I will fear, will'. The piano accompaniment ends with a final chord and a bass line. Dynamics include *f* and *p* (piano).

Yea, though I

walk through the val-ley of the sha-dow, the val-ley of the

sha-dow, the sha-dow of death, I will fear, will

fear no e - vil; for Thou art with me: Thy

rod and Thy staff they comfort me.

Yea, though I.... walk through the

val-ley of the sha-dow, the sha - dow of death,

p
I will fear, will fear no e - vil; for Thou art

p

f
with me, Thy rod and Thy staff they comfort me.

f *ff*

mf
Yea, though I walk through the

mf

val - ley of the sha - dow of death, I..... will

f *f*

fear, will fear no e-vil; Thy rod and Thy staff, Thy

rod and Thy staff com-fort me.

mf
Yea, though I walk through the val-ley of the sha-dow of

death,..... I will fear..... no e-vil;

f I..... will fear, I will fear..... *rall* no e - - vil.

f Yea, though I.... walk through the val-ley of the

sha-dow, the sha - dow of death, *mf* I will fear, will

fear no e - vil, for Thou art with me, Thy rod and Thy

staff.... they comfort me.

rit.

Detailed description: This block contains two systems of musical notation. The first system features a vocal line on a single staff with lyrics 'staff.... they comfort me.' and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a dynamic marking of *ff*. The second system continues the piano accompaniment, ending with a *rit.* (ritardando) marking and a fermata over the final chord.

25. RECIT. (TENOR) & SOLO (BASS). "WOMAN, BEHOLD THY SON"

TENOR

Now there stood by the Cross of Jesus His mother and His mother's sister, and

Ma - ry the wife of Cle - o - phas and Ma - ry Mag - dalene. When

Detailed description: This block contains two systems of musical notation for a recitation. The first system is for a Tenor, with the lyrics 'Now there stood by the Cross of Jesus His mother and His mother's sister, and'. The piano accompaniment consists of sustained chords in the right hand and bass notes in the left hand. The second system continues the recitation with the lyrics 'Ma - ry the wife of Cle - o - phas and Ma - ry Mag - dalene. When'. The piano accompaniment continues with sustained chords and bass notes.

Je - sus therefore saw His mother, and the dis - ci - ple standing by, whom He

loved, He saith to His mo - ther, **JESUS** "Wo - man, be - hold thy

TENOR. Son"..... Then saith He to that dis - ci - ple, **JESUS.** "Be - hold thy

TENOR. Mo - ther." And from that hour that dis - ci - ple took her un - to his own home.

26. CHORAL MEDITATION "UPON THE CROSS UPHELD"

(♩=92)

Up - on the Cross up - held, be-hold the Love, That

Up - on the Cross up - held, be-hold the Love, That

Up - on the Cross up - held, be-hold the... Love, That

Up - on the... Cross up - held, be-hold the Love, That

ev'n in death can feel a - no - ther's ill. Nor

ev'n in death can feel a - no - ther's ill. Nor

ev'n in death can feel a - no - ther's ill. Nor

ev'n in death can feel a - no - ther's ill. Nor

can He now for - get That reigns a - bove up - on His Fa - ther's

can He now for - get That reigns a - bove up - on His Fa - ther's

can He now for - get That reigns a - bove up - on His Fa - ther's

can He... now for - get That reigns a - bove up - on His Fa - ther's

Throne. But calls us all His breth-ren, And a - lone He leaves us

Throne. But calls us all His breth-ren, And a - lone He leaves us

Throne. But calls us all His breth-ren, And a - lone He leaves us

Throne. But calls us all His breth-ren, And a - lone He leaves us

not, but sends His Spi - rit still. *pp* A - - - - men.

not, but sends His Spi - rit still. *pp* A - - - - men.

not, but sends His Spi - rit still. *pp* A - - - - men.

not, but sends His Spi - rit still. *pp* A - - - - men.

27. RECIT. (TENOR) & SOLO (BASS). "MY GOD, MY GOD"

TENOR.

Now from the sixth hour there was dark-ness o-ver all the
land un-til the ninth hour. And about the ninth hour Jesus cried with a loud voice,

JESUS. TENOR.

saying, "E - li, E - li, lama sa-bach-tha - ni?" That is to say,
"My..... God, My..... God, Why hast Thou for - sa - ken me?"

28. SOLO (SOPRANO) & CHORUS. "IS IT NOTHING TO YOU?"

Molto sostenuto. ♩ = 72

Is it nothing to you, all ye that pass by? Is it
 nothing, is it nothing to.... you, all ye that pass by? Is it nothing, is it nothing to....
 you, all ye that pass by?
 Is it nothing to you, all ye that pass by? Is it nothing, is it nothing to
 Is it nothing to you, all ye that pass by? Is it nothing, is it nothing to
 Is it nothing to you, all ye that pass by? Is it nothing, is it nothing to
 Is it nothing to you, all ye that pass by? Is it nothing, is it nothing to

p Is it no - thing, is it no-thing? *pp* Be -

you, all ye that pass by? Is it no - thing, is it nothing to you, all ye that pass

you, all ye that pass by? Is it no - thing, is it nothing to you, all ye that pass

you, all ye that pass by? Is it no - thing, is it nothing to you, all ye that pass

you, all ye that pass by? Is it no - thing, is it nothing to you, all ye that pass

- hold and see if there is an - y sor - row like to my sorrow *pp* Is it

by? Be - hold and see, be - hold and see

by? Be - hold and see, ... be - hold and see

by? Be - hold and see, be - hold and see

by? Be - hold and see, be - hold and see

pp

nothing to you, all ye that pass by? Be - hold and see if

Be - hold and see if

Be - hold and see if

Be - hold and see if

Be - hold and see if

Be - hold and see if

there is an - y sorrow like un-to my sorrow.

there is an - y sorrow like un-to my sorrow.

there is an - y sorrow like un-to my sorrow.

there is an - y sorrow like un-to my sorrow.

there is an - y sorrow like un-to my sorrow.

there is an - y sorrow like un-to my sorrow.

29. HYMN. "THE WORST OF TERRORS WE CAN FEEL"

Congregation and Choir

$\text{♩} = 84$

The worst of ter - rors we can
Doubt not, my Soul, His spo - ken

feel, Our Sa - viour suf - fer'd too.
word, Though sore thy spi - rit ache.

The poi - nant fear when clouds con -
For firm and sure His prom - ise.....

- ceal The Fa - ther from our view.
stands, He ne'er will thee for - - - sake.

Detailed description: This is a four-part musical score for a hymn. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked as quarter note = 84. The lyrics are printed below the vocal lines. The first system covers the first two lines of the hymn. The second system covers the next two lines. The third system covers the next two lines. The fourth system covers the final two lines. The piano accompaniment consists of simple chords and moving lines in the bass.

30. RECIT. (TENOR) & SOLO (BASS). 'I THIRST'

TENOR

Af-ter this, Je - sus know - ing that all things were ac -

JESUS.

- complish'd, that the Scriptures might be ful-fill'd, said, "I thirst".

Detailed description: This musical score is for a recitative piece. It features a Tenor vocal line and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The Tenor part begins with a rest, followed by the lyrics 'Af-ter this, Je - sus know - ing that all things were ac -'. The Piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. The piece concludes with the Tenor singing 'I thirst' and the Piano providing harmonic support.

31. CHORAL MEDITATION. "HAD'ST THOU BEEN THERE"

(♩ = 80)

Had'st thou been there when Je - sus died, Would'st thou have dar'd to slake His thirst? To

Had'st thou been there when Je - sus died, Would'st thou have dar'd to slake His thirst? To

Had'st thou been there when Je - sus died, Would'st thou have dar'd to slake His thirst? To

Had'st thou been there when Je - sus died, Would'st thou have dar'd to slake His thirst? To

Detailed description: This is a choral meditation score for four voices (Soprano, Alto, Tenor, Bass) and Piano. The tempo is marked as quarter note = 80. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Had'st thou been there when Je - sus died, Would'st thou have dar'd to slake His thirst? To'. The score includes vocal lines for each voice part and a Piano accompaniment. The piano part features a steady harmonic accompaniment with chords in the right hand and a bass line in the left hand. The piece is marked with a piano (p) dynamic.

face the priests and stand be-side The feet of... Him the peo-ple curs'd? Lord

face the priests and stand be-side The feet of Him the peo-ple curs'd? Lord

face the priests and stand be-side The feet of Him the peo-ple...curs'd? Lord

face the priests and stand be-side The feet of Him the peo-ple curs'd? Lord

Je-sus, grant Thy Grace to me, That I may thirst con-tin-ual-ly, Un-

Je-sus, grant Thy Grace to me, That I may thirst con-tin-ual-ly, Un-

Je-sus, grant Thy Grace to me, That I may thirst con-tin-ual-ly, Un-

Je-sus, grant Thy Grace to me, That I may thirst con-tin-ual-ly, Un-

- til Thy liv-ing... wa-ters start A well of life with-in my heart.

- til Thy liv-ing wa-ters start A well of life with-in my heart.

- til Thy liv-ing wa-ters start A well of... life with-in my heart.

- til Thy liv-ing wa-ters start A well of life with-in my heart.

32. RECIT. (TENOR) & SOLO (BASS). "IT IS FINISHED"

TENOR

Now there was set a ves-sel full of vin-e-gar, and they

fill'd a sponge with vin-e-gar, and put it up-on hys-sop and

put it to His mouth. When Jesus therefore had receiv'd the vin-e-gar, He

JESUS.

said, "It is fin - - - ish'd."

The musical score is written in G minor (one flat) and 3/4 time. It consists of four systems. The first system is for the Tenor, with lyrics: "Now there was set a ves-sel full of vin-e-gar, and they". The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand. The second system continues the Tenor's line: "fill'd a sponge with vin-e-gar, and put it up-on hys-sop and". The piano accompaniment continues with similar textures. The third system concludes the Tenor's part: "put it to His mouth. When Jesus therefore had receiv'd the vin-e-gar, He". The piano accompaniment includes a more active bass line. The fourth system is for Jesus, with lyrics: "said, 'It is fin - - - ish'd.'". The piano accompaniment provides a simple harmonic support for the final statement.

33. CHORAL MEDITATION. "AND IS THIS ALL?"

(♩=80)

And is this all? this lone-ly life? This fear-ful death up - on the Cross? Is

And is this all? this lone-ly life? This fearful death up - on the Cross? Is

And is this all? this lone-ly life? This fearful death up - on the Cross? Is

And is this all? this lone-ly....life? This fearful death up - on the Cross? Is

p

this the les-son Thou would'st teach, That we to...gain must suf-fer loss? Look

this the les-son Thou would'st teach, That we to gain must suf-fer loss? Look

this the les-son Thou would'st teach, That we to gain must suf-fer...loss? Look

this the les-son Thou would'st teach, That we to gain must suf-fer loss? Look

mf

mf

mf

mf

mf

up, my soul, with eyes of faith, And learn God's all en - dur-ing plan. This

up, my soul, with eyes of faith, And learn God's all en - dur-ing plan. This

up, my soul, with eyes of faith, And learn God's all en - dur-ing plan. This

up, my soul, with eyes of faith, And learn God's all en - dur-ing plan. This

Meno mosso.

life, this Death, have made at one The man in God, the God in man.

life, this Death, have made at one The man in God, the God in man.

life, this Death, have made at.... one The man in God, the God in... man.

life, this Death, have made at one The man in God, the God in man.

Meno mosso.

life, this Death, have made at one The man in God, the God in man.

34. RECIT. (TENOR) & SOLO (BASS) "FATHER, INTO THY HANDS"

TENOR

When Je-sus had cried with a loud voice, He said:

Andante.

JESUS.

TENOR.

"Fa-ther, in-to Thy Hands I com-mend my Spi-rit." And

when He had said this, He gave up the ghost.

35. CHORAL MEDITATION. "INTO THE FATHER'S EVER WILLING HANDS"

(♩=80)

In - to the Father's ev - er will - ing hand His spi - rit Je - sus

In - to the Father's ev - er will - ing hand His spi - rit Je - sus

In - to the Father's ev - er will - ing hand His spi - rit Je - sus

In - to the Father's ev - er will - ing hand..... His spi - rit Je - sus

glad - ly doth com - mend. And ev - er are those blessed hands stretch'd

glad - ly....doth com - mend. And ev - er are those blessed....hands stretch'd

glad - ly doth com - mend. And ev - er are those blessed hands stretch'd

glad - ly doth com - mend. And ev - er.. are those blessed hands stretch'd

forth His sad and suf-fring chil-dren to be -

forth His sad.... and suf-fring chil-dren to be -

forth..... His sad and suf-fring chil-dren to be -

forth His sad and suf-fring chil-dren to be -

friend. And, Fa-ther, when at length the end shall

friend. And, Fa-ther, when at length the end shall

friend. And, Fa-ther, when at length, at length the end shall

friend. And, Fa-ther, when .at.... length, at length the.... end shall

come, O stretch, O stretch them out once more and bear us home.

come, O stretch them out once more and bear us.... home.

come, O stretch, O stretch them out once more and bear us home.

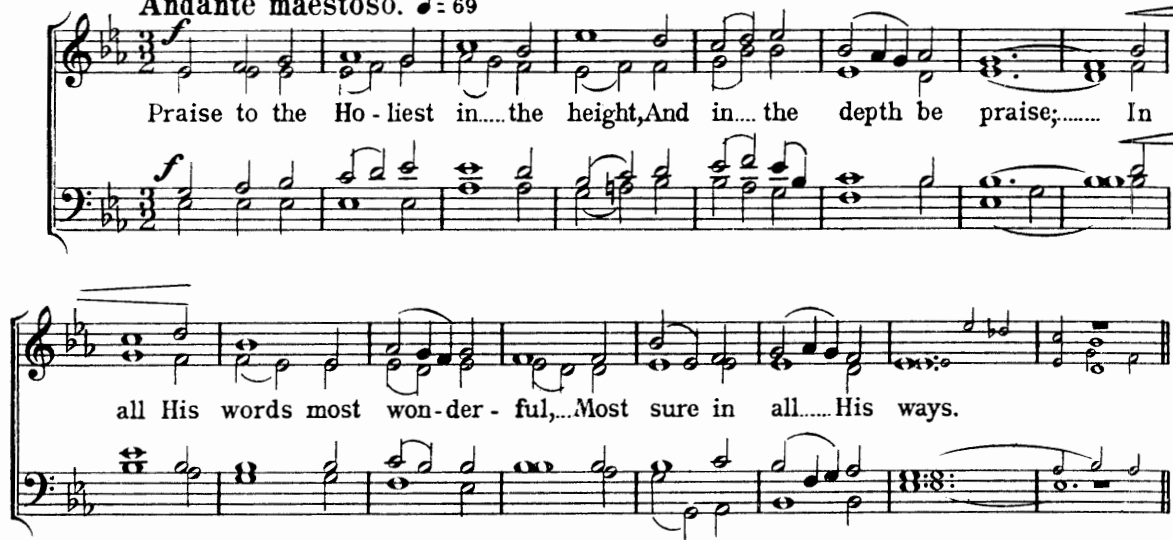
come, O stretch, O stretch them out once more and bear us home.

36. HYMN.* "PRAISE TO THE HOLIEST IN THE HEIGHT"

Congregation and Choir

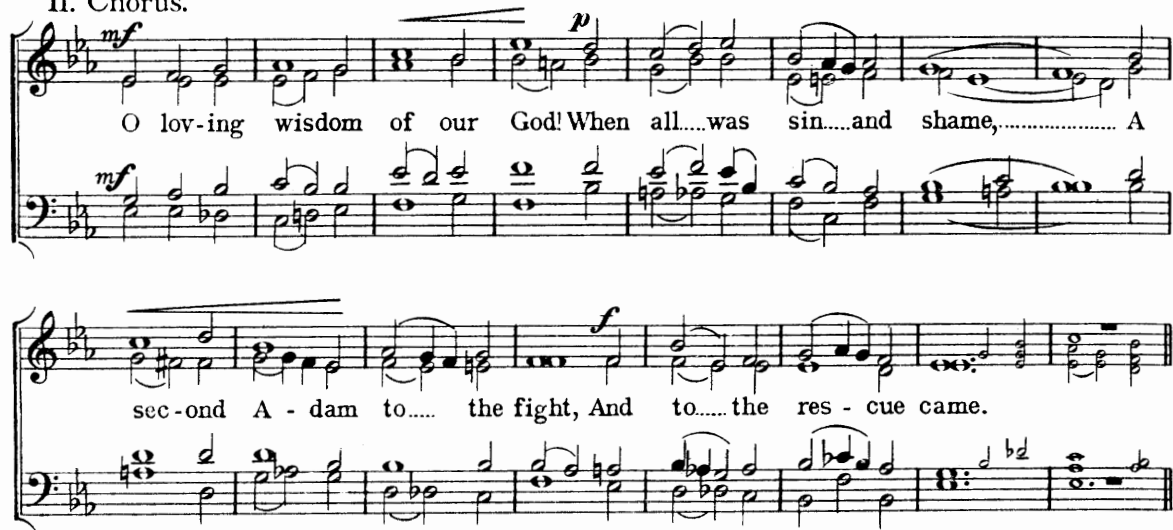
J. H. NEWMAN

ARTHUR SOMERVELL

I. *Andante maestoso.* ♩ = 69


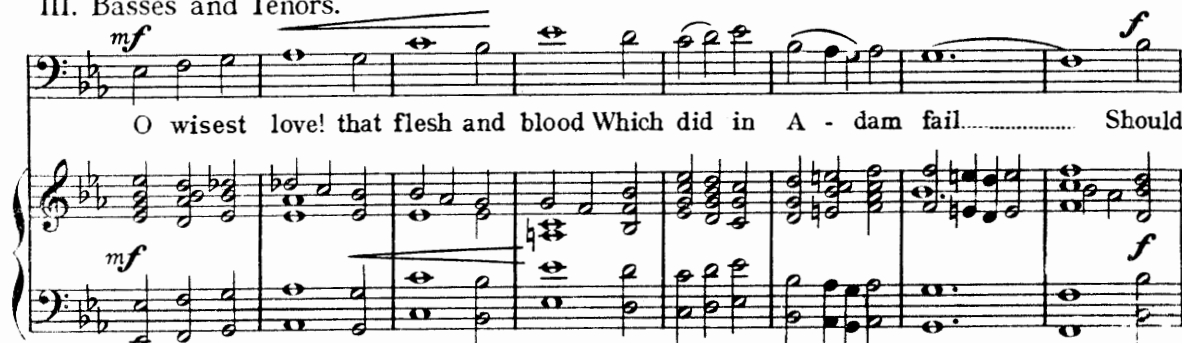
Praise to the Ho-liest in...the height, And in...the depth be praise;..... In
all His words most won-der-ful,...Most sure in all....His ways.

II. Chorus.



O lov-ing wisdom of our God! When all...was sin...and shame,..... A
sec-ond A-dam to.... the fight, And to....the res-cue came.

III. Basses and Tenors.



O wisest love! that flesh and blood Which did in A-dam fail..... Should

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strive a - fresh a - gainst the foe, Should strive and should pre - vail!

IV.

And that a high - er gift than grace Should flesh and blood...re - fine,.....
 O gen'rous love! that He Who smote In man for man....the foe,.....

..... God's Presence and His ve - ry Self, And es - sence all - di - vine.
 The dou - ble a - go - ny..... in man For man should un - der - go.

V. Sopranos and Altos.

p

And in the gar - den se - cret - ly, And on..... the Cross..... on

high,..... Should teach His breth - ren, and..... in - spire To

suf - fer and.... to die.

VI. Choir and Congregation.

SOPRANOS and ALTOS.

ff

Praise to the Ho - liest in the height, And in..... the depth..... be

TENORS and BASSES.

praise;..... In all His words most won - der - ful, Most

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 half note followed by quarter notes, with lyrics "praise;..... In all His words most won - der - ful, Most". The piano accompaniment consists of chords and moving lines in both hands.

sure..... in all.....His ways. A - men A - -

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sure..... in all.....His ways. A - men A - -". The piano accompaniment features a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and repeat signs.

- men A - - men A - men A - - - men.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "- men A - - men A - men A - - - men.". The piano accompaniment features a *rall.* (rallentando) dynamic marking. The system concludes with a double bar line and repeat signs.

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BENJAMIN, A.		Callers	
BRITTEN, B.		Audience songs from 'The Little Sweep'	
		The Sally Gardens	
DUNHILL, T. F.		April Rain	MFS 16
FRASER, S.		I will go with my father a-ploughing	MFS 92
GIBBS, C. A.		Oxen cribbed in Barn and Byre	
HAND, C.		The Hag	
HARRISON, J.		Sir Giles' War Song	
HATHAWAY, J. W. G.		I don't like beetles	MFS 45
IRELAND, J.		The Bell in the leaves	
POSTON, E.		Carol of the Crown	MFS 91
ROWLEY, A. (<i>Arr.</i>)		Suo-Gan	CM 291
TAYLOR, C.		Christopher Wren	MFS 54
THIMAN, E. H.		Song of the Homeland	MFS 100
WARLOCK, P.		The First Mercy	

Two-Part

BARTOK, B.		Bread-baking	
		Hussar	
BRIDGE, F.		The graceful swaying wattle	
BRITTEN, B.		Old Abram Brown (Canon)	
GIBBS, C. A.		Five Eyes	
HEAD, M.		The little road to Bethlehem	MFS 171
		Star candles	MFS 157
HOWELLS, H.		Piping down the valleys wild	MFS 147
JAVAL, G.		Where go the boats?	MFS 180
PITFIELD, T. B.		Three nonsense brevities	MFS 178
ROWLEY, A.		All round my hat	
THIMAN, E. H.		When cats run home (Canon)	

Three-Part

BARTOK, B.		Enchanting song	
BRIDGE, F.		Peter Piper	
BRITTEN, B.		A Ceremony of Carols (<i>separately</i>)	
FLEMING, C. le		O Waly Waly	MFS 233
GIBBS, C. A.		The Goose	
		Time, you old gipsy man	
HEAD, M.		Ships of Arcady	
		Snowbirds (<i>seven items published separately</i>)	
KODALY, Z.		Cease your bitter weeping	
LEMON, L./CURTIS		My ain folk	CM 281
LIDDLE, S./CAWTHORNE		Abide with me	CM 259
PITFIELD, T. B.		Two short songs	MFS 230
ROWLEY, A.		Rain in October	
SHIELD, W.		O happy fair	CM 13
WARLOCK, P.		The First Mercy	

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