A. R. GAUL.

ISRAEL

TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO & CO. LTD
THE PRINCE OF PEACE
A SACRED CANTATA
FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA
THE WORDS SELECTED FROM HOLY SCRIPTURE
AND THE MUSIC COMPOSED BY
ALFRED R. GAUL.

In the presence of a large and enthusiastic audience the cantata came to a very satisfactory first hearing at Hanley, on March 26, at the hands of the beauty of the Old Hill Musical Society. The chorus, and band (conducted by Mr. James Garner) numbered 30. Mr. Gaul was present, and as he took possession of the balcony was loudly applauded. The principals were Madame Sobrino (soprano), Miss Edwin Thornton (contralto), Mr. Charles Sawdon-Lee, and Mr. Francragon Davies (bass). The work made a distinct impression from the earliest numbers, the grandeur and purity of its melody was enviable. The whole was not without its merits. Mr. Gaul has in this production provided choral societies with a cantata which, while being within the power of ordinary choral societies, will be worth the notice of the largest musical organizations.

BIRMINGHAM DAILY GAZETTE.

The work is in two parts. The first section of the first part, entitled "fehovah," sets forth the existence of the Great First Cause, the composer plunging at once into the midst of things without prelude for the reason that no prelude could adequately shadow the Majesty of God. Three soft strokes of the drum compel attention, and then the Peone theme, a graceful, sympathetic melody of two bars. Next comes the Trinity Creed theme, three notes of the diatonic ascending scale. Both these themes are continually repeated throughout, giving a sense of unity, while they make the needful allusion to the prevailing spirit of the work, the golden cord that binds the many movements into one. We begin with a baritone solo, "Before the mountains were brought forth," followed by a choral-like chorus, "We all believe." Section 2, "The Word," also begins with the baritone, "In the beginning was the Word," which is again followed by a chorus, "And we believe in Jesus Christ." Section 3, "The Spirit," once more presents the baritone followed by a chorus, and then comes a soprano air, "God! Who at sundry times." Section 4, "On the Mountains," begins with a contralto solo, "Jesus, seeing the multitude," after which the tenor sings "Alas are the Peacemakers," which is followed by an unaccompanied quartet, "His Word of Peace." From this point interest constantly deepens; the well-known texts are music in themselves, and Mr. Gaul has set them with striking reverberation in the form of an Eastern Dance. A number of beautiful vocal movements follow, and the first part ends with a psalm of praise, "Thus art the King of Glory," a singleness free chorus, worthy of any composer, living or dead.

BIRMINGHAM DAILY POST.

"The Prince of Peace."—The composer’s preface states that the cantata completes a long-cherished idea, namely, that of writing a series of works dealing with the events of the diatonic scale. To this order belong the cantatas: -- 1. "Ruth." 2. "The Holy City." 3. "Passion Service." 4. "Jed Shepherd." and the second intermezzo, a Pastoral, is in order. The "Shepherd" idea is treated at length with great variety and with never-failing interest. Praise the Lord, all ye Gentiles, for an unaccompanied double choir, providing a double chorus for a good chorus. More favourite texts follow, set as solo, quartet, or chorus: "Esroima to the Son of David." "Come unto Him," "Lord, what a thing is naught." A powerful mood soon relieved by cheerful texts: "Yet had the Lord been mindful," "Glad be the King," and "Lo! I am with you always." The cantata, lasts about ninety minutes, consists of a magnificent chorus, in which good solos will surely revolve. Praise and exalt. "Glad be the King," the chorus, whatever better than Mr. Gaul how to write for voices. Throughout the work we have spontaneousness, an expression of the words. It is a reverie, a cantata, which complete the octave of Mr. Gaul’s cantatas, we hold to be the best. If it proves less popular than the composer’s "The Holy City," we shall be surprised. Mr. Gaul was engaged on this, his latest work, for about three years, and we believe that all who hear it will agree that the time was very profitably spent.

The Prince of Peace (price 2s. 6d.)

ISRAEL IN THE WILDERNESS
A SACRED CANTATA
FOR THREE SOLO VOICES, CHORUS, AND ORCHESTRA
VERSE BY
JETTY VOGEL
MUSIC BY
ALFRED R. GAUL
(Op. 43).

THE LOAN OF INSTRUMENTAL PARTS MAY BE HAD ON APPLICATION TO THE COMPOSER, AND FULL LIBERTY IS GIVEN TO PERFORM THIS CANTATA AND TO INSERT THE WORDS IN ANY PROGRAMME WITHOUT FURTHER PERMISSION.

PRICE TWO SHILLINGS AND SIXPENCE.
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ISRAEL IN THE WILDERNESS.

No. 1.—INTRODUCTION (INSTRUMENTAL).—
"Moonlight on the Nile."

THE BURNING BUSH.

No. 2.—HEBREW CHORALE.

God called and said,
"I am the God of thy father,
The God of Abraham,
The God of Isaac,
And the God of Jacob.
I am That I Am.
I have surely visited you,
And seen that which was done to you
In Egypt."—Exod. iii. 6, 16.

THE DELIVERANCE.

No. 3.—CHORUS.

So He brought forth His people with joy,
And His chosen with gladness.—Ps. cv. 42.

THE WILDERNESS.

No. 4.—INTERMEZZO (INSTRUMENTAL).—
"Daybreak."

No. 5.—CHORUS.—For Men's Voices.

Comrades, rise! The day is breaking:
Grey and chilly comes the dawn.
Comrades, rise! The day's provision
Falleth for us with the morn.
Pale the dawning shows and ghostly
Through the opening of the tent:
Comrades, rise! and gather Manna
Ere the morning hour be spent!

Pass we from the tent's enfolding,
See what lieth on the ground!
With the morning dew it falleth,
Small and white, and sweet and round.
Angels' Food to us is given:
Fresh the marvel ever new!
As our daily bread it cometh,
Falling for us with the dew.

Not as in the House of Bondage,
Where we made our weary moan:
Light the toil, and glad the labour,
Thus providing for our own.
Sweet the Food His Hand hath given,
Sweet the portion He hath sent:
With His Blessing all is blessed,
So He add therewith content.

See the Cloud, all night of Fire,
Paling in the growing day!
Over yonder purple mountain
Swiftly rise the golden ray!
Ere the tent's long shadow shorten,
Ere the morning hour be done,
Let us hymn our praises duly,
With the rising of the sun.

No. 6.—HEBREW CHORALE.

O God, again to Thee we raise
Our morning hymn of prayer and praise,
While yet the day is new:
For aid from dangers of the night,
For blessings of the new-made light,
Our thanks are ever due.

From hostile hand and traitor heart,
From pestilence' envenomed dart,
Thy love hath guarded still:
Oh may the lives Thou dost prolong
To Thee for evermore belong,
In word and deed and will!

Oh may we ever bear in mind
The House of Bondage left behind,
The Promised Land before!
Oh, Father, keep, as Thou hast kept,
Both while we waked and while we slept.
And bring us to that Shore.
No. 7.—AIR.—*Soprano.*
Sing to the Lord and praise His Name:
For telling of His salvation from day to day.
*Ps. cxxvi.* 2.

No. 8.—Duet.—*Tenor and Baritone.*
For the Lord is great, and cannot worthily be praised:
He is more to be feared than all gods.
As for all the gods of the heathen, they are but idols:
But it is the Lord that made the heavens.
*Ps. cxxvi.* 4, 5.

No. 9.—CHORUS.
Declare His honour unto the heathen:
And His wonders unto all people.
*Ps. cxxvi.* 3.

No. 10.—SOLO (Tenor) and CHORUS.
But there was no water for the people to drink.
And the people thirsted there for drink.
And they said—
Give us water! Give us water, that we may drink!
*Exod.* xvii. 1, 2.

No. 11.—AIR.—*Baritone.*
While in the sultry Wilderness we faint,
Fond recollection turns to Egypt’s stream;
The lordly river, bursting all restraint,
In memory haunts us as a mocking dream:
While in the sultry Wilderness we stray,
And our hearts die within us day by day.
Memories of toil, of bondage, all decay;
The cruel bondage and the weary task:
But never shall remembrance fade away
Of that cool stream from whence a draught we ask.
Sweet are thy waters, Nilus, to the taste,
While here we perish in this arid waste.
Yet yonder, where the purple mountains glow,
Soe, at their base a lake of water clear!
The fanned palms beside the margin grow:
Haste, comrades, haste! the goal of hope is here!—
Tis but the mirage with its mocking gleam,
Blended with memories of Egypt’s stream.

No. 12.—RECITATIVE.—*Tenor.*
So the people cried unto the Lord in their trouble:
And He delivered them from their distress.
*Ps. cvi.* 6.
He opened the rock of stone, and the waters flowed out:
So that rivers ran in the dry places.
*Ps. cvi.* 40.

No. 13.—CHORUS.
Sweet to the thirsty soul
The waters cool and clear;
Sweet in their rippling flow,
Alike to eye and ear.
He smote the stony rock,
The healing waters flowed;
And He Who freedom gave
Hath life again bestowed.
Then praise we now His Name,
With thankful heart and voice!
Who heard us in our grief,
Who bids us now rejoice!

Our children’s weary cry,
Our patient flock’s appeal,
Ah! hard were those to bear,
Hard, burning thirst to feel.
But now, with thankful heart,
The Lord we praise and bless,
Who looked upon our grief,
Who pitied our distress.
Yea, praise we now His Name,
With thankful heart and voice!
Who heard us in our grief,
Who bids us now rejoice!

No. 14.—AIR.—*Soprano.*
The waters of the riven Rock
Gleam in the sun to-day,
Secure we rest us in the shade
From noontide’s sultry ray.
And think of her who wandered here,
As we to-day have done,
And gazed in anguish on her boy,
Our great Forefather’s Sot.
As Hagar throve’ the desert drear
With faltering footstep passed,
She deemed of all her weary days
She then had seen the last.
But help was near her in that hour
Of agony and thirst:
An Angel Guide was there to show
Where hidden waters burst.
Like her, we wander here to-day;
Like her, have tasted grief;
Like her, we too have thirsted sore
And He hath given relief.
Like her, we find a shelter sure
Beneath a Father’s Hand:
The Shadow of a mighty Rock
Within a weary land.

No. 15.—DUET.—*Soprano and Tenor.*
As the Manna falling
From the morning skies,
So God’s daily mercy
Round about us lies.
Take the day's providing,
Trust Him for the rest:
He will shape the morrow
As He knoweth best.

Has He ever failed us
For our daily bread?
Pure and sweet His mercies
Over all are shed.
Share we then His bounties
With who needeth more:
It shall add contentment
And blessing to our store.
As the Manna falling, &c.

Trust Him, ever trust Him,
Who had been our Stay;
Trust Him, ever trust Him,
Thro' both night and day.
Trust Him in the sunshine,
Trust Him in the shade,
Trust Him in the tempest,
Trust, nor be afraid.

Sow we in the furrows,
Then in safety sleep.
While the harvest's Master
Watch o'er all doth keep.
Vain without His keeping
Were our toil and care,
He, while we are sleeping,
Harvest doth prepare.
Trust Him, ever trust Him, &c.

He sent thunder with hail, fire mingled with the hail
Ran along upon the ground.
Exod. ix. 23, 24.

He brought the east wind, and the east wind brought the locusts:
And they did eat every herb of the land, and
All the fruit of the trees which the hail had left.
Exod. x. 13-15.

He sent darkness and it was dark,
Even darkness which could be felt.
Exod. x. 21.

He smote all the first-born in their land:
Even the chief of all their strength.
Ps. cv. 35.

But as for His own people, He led them forth
like sheep:
And carried them in the wilderness like a flock.
Ps. lxxviii. 53.

But they thought scorn of that pleasant land:
And gave no credence unto His word.
Ps. cvii. 24.

No. 17.—Air.—Tenor.
O fertile Land of Egypt!
We never shall see thee more!
Where earth outspread her bounty,
And lavished all her store.
The watered fields are glowing,
Outstretched for many a mile:
The palms their branches drooping
Above the waves of Nile.

The fisher on the margin
Rejoiceth in his toil
As from the flowing waters
He draws the silv'ry spoil.
How green the boughs are waving!
How ripely glows the corn!
The sevenfold ears are bending
Beneath the smile of morn.

We look'd from off our labour
Upon the laughing plain:
Here, in the dreary desert,
We see it all again!
While here we gather Manna,
Light food our souls abhor:
O fertile Land of Egypt!
We never shall see thee more!

No. 18.—Chorus (Unaccompanied).
Set your affections on things above,
Not on things on the earth.
Fear God, and keep His commandments:
For this is the whole duty of man.
Col. iii. 2.
No. 19.—TRIO.—Soprano, Tenor, and Baritone.

All here below doth suffer change:
Fair flowers are born to die;
The Summer doth to Winter fade,
And clouds obscure the sky.
But, doubting heart! away with fear!
He ruleth through the changing year.

All here below doth suffer change:
Bright visions fade away;
The dreams of life bring waking strange;
The heart’s high hopes decay.
But, doubting heart! away with fear!
He ruleth thro’ the changing year.

Ye change, but He doth never change:
Then trust ye unto Him
Whose love is evermore the same
H owe’er your own grow dim.
And He who guided still shall guide,
And lead you safe to Canaan’s side.

No. 20.—CHORUS.

But we have fainted in the desert way:
Have murmured in our tents from day to day:
Have looked with longing back upon the road;
Have loathed the Manna that our God bestowed.
How shall we pardon’d be? how find a place
With those who thankfully receive His grace?

No. 21.—SOLO.—Tenor.

Fear not! be strong,
For I am with you, saith the Lord of Hosts;
According to the word that I covenanted with you
When ye came out of Egypt;
So my Spirit remaineth among you!
Fear ye not.

Hag. ii. 4, 5.

No. 22.—SONG.—Baritone.

Forth from the Land of Egypt
The tyrant’s cruel hand,
The Lord hath brought us safely
To where to-day we stand.

Behind the House of Bondage,
The toil and sighing sore:
The desert all around us,
The Wilderness before.
The Wilderness is barren,
But He will still provide;
Unknown the desert pathway,
But He will be our Guide.
Until, our journeying ended,
We stand upon the shore,
The Wilderness behind us,
The Promised Land before.

But, ah! before we reach it
A River flows between;
A dark and gloomy river
Where help hath never been.
Yet, hark! the Voice of Mercy
Sounds from the farther shore,
"I am with thee through the river,
Nor leave thee evermore."

No. 28.—MARCH.

Onward moves the Guiding Pillar
O’er the untrodden desert way;
Comrades, strike your tents, and hasten.
Prompt the summons to obey.
Paling, kindling, moving, staying,
Ever changing, aye the same:
Through the day a cloudy Pillar,
Through the night a living Flame.

Forth we go, we know not whither,
Following aye the Guiding Cloud:
We have no continuing city,
Brief the sojourning allowed.
Whether in the acid desert,
Or by Elim’s shaded well;
Whereas e’er the Cloud abideth,
There, until It move, we dwell.

Hark! the silver trumpet soundeth!
Haste the summons to obey;
Strike the tents, and journey onward
O’er the untrodden desert way.
Follow, with unscaried footprint,
Follow, with undaunted heart.
Hark! again the trumpet soundeth!
’Tis the signal to depart!
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ISRAEL IN THE WILDERNESS.

Moonlight on the Nile.

No. 1. 

INTRODUCTION (Instrumental).

Tempo alla Barcarolle.

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A. R. Gaul's Sacred Cantata—'Israel in the Wilderness'
No. 2.

The Burning Bush.

Piano.  \( \text{Misterioso. Tremplo.} \)

\( \text{Drums.} \)

Hebrew Choral. — "I AM THE GOD OF THY FATHER."

Soprano.

Sussato alla cappella.

Alto.

I am the God of thy father, the

Tenor, a tempo.

am the God of thy father, the

Bass, a tempo.

God called and said: I am the God of thy father, the

Musetto alla cappella. \( \text{f} \)

f a tempo

Brass Instruments.

f Full Orchestra.

God of Abra-ham, the God of Is-aac, and the God of

God of Abra-ham, the God of Is-aac, and the God of

God of Abra-ham, the God of Is-aac, and the God of

God of Abra-ham, the God of Is-aac, and the God of

* A crotchet in the \( \frac{1}{4} \) time to occupy the same time as a dotted crotchet in the \( \frac{1}{2} \) time of No. 1.

A. B. Handel's Sacred Cantata — "Israel in the Wilderness."
No. 3.  **Chorus.**—"SO HE BROUGHT FORTH HIS PEOPLE WITH JOY."

**Soprano.**

So He brought forth His people with joy, so He

**Alto.**

So He brought forth His people with joy, so He

**Tenor.**

So He brought forth His people with joy, so He

**Bass.**

So He brought forth His people with joy, so He

**Piano.**

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness."
He brought forth His people with gladness, with gladness.
joy, and His chosen with gladness.

A. R. Galli's Sacred Cantata—"Israel in the Wilderness."
The Wilderness.

No. 4.

INTERMEZZO (Instrumental).—"DAY BREAK."

Two slow beats in each bar.

PIANO.

A gradual increase in time.

A. R. Gaal's Sacred Cantata. —"Israel in the Wilderness."
No. 5."

CHOIRUS (FOR MEN'S VOICE).—"COMRADES RISE!"

1st Tenor:
Con-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

2nd Tenor:
Con-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

1st Bass:
Con-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

2nd Bass:
Con-rades rise! the day is break-ing: Grey and chil-ly comes the dawn,

Plano. 120.
Con-rades rise! the day's pro-vi-sion Fall-eth for us with the corn. Pale the dawning
Con-rades rise! the day's pro-vi-sion Fall-eth for us with the corn. Pale the dawning
Con-rades rise! the day's pro-vi-sion Fall-eth for us with the corn. Pale the dawning
Con-rades rise! the day's pro-vi-sion Fall-eth for us with the corn. Pale the dawning

shows and ghost-ly Through the open-ing of the tent: Con-rades rise! and ga-ther Man-na
shows and ghost-ly Through the open-ing of the tent: Con-rades rise! and ga-ther Man-na
shows and ghost-ly Through the open-ing of the tent: Con-rades rise! and ga-ther Man-na
shows and ghost-ly Through the open-ing of the tent: Con-rades rise! and ga-ther Man-na

* A crotchet in this movement to be a little faster than a dotted crotchet in the previous movement.

A. F. Gau's Sacred Cantata—"Israel in the Wilderness."
A R. Grau's Sacred Cantata—*Israel in the Wilderness*.
As our daily bread it cometh, Falling for us with the dew.

Not as in the House of Bondage, Where we made our weary moan:

Not as in the House of Bondage, Where we made our weary moan:

Not as in the House of Bondage, Where we made our weary moan:

Not as in the House of Bondage, Where we made our weary moan:

Light the toil, and glad the labour, Thus providing for our own.

Light the toil, and glad the labour, Thus providing for our own.

Light the toil, and glad the labour, Thus providing for our own.

Light the toil, and glad the labour, Thus providing for our own.

A. R. Gaul's Sacred Cantata—Israel in the Wilderness.
C. BASSET IN UNISON.

Sweet the Food His Hand hath giv· en, Sweet the por· tion He hath sent:

With His bless· ing, all is bless· ed, So He add there· with con· tent.

D·

See the Cloud, all night of Fire, Pal· ing in the grow· ing day! O· ver yon· der

See the Cloud, all night of Fire, Pal· ing in the grow· ing day! O· ver yon· der

See the Cloud, all night of Fire, Pal· ing in the grow· ing day! O· ver yon· der

See the Cloud, all night of Fire, Pal· ing in the grow· ing day! O· ver yon· der

pur· ple moun· tain, Swift· ly rise the gold· en ray! Ere the tent's long sha· dow short· en

pur· ple moun· tain, Swift· ly rise the gold· en ray! Ere the tent's long sha· dow short· en

pur· ple moun· tain, Swift· ly rise the gold· en ray! Ere the tent's long sha· dow short· en

pur· ple moun· tain, Swift· ly rise the gold· en ray! Ere the tent's long sha· dow short· en

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
Ere the morning hour be done, Let us hymn our praises duly, With the rising
of the Sun. Comrades rise! The day is breaking; Grey and chill comes the dawn,
Comrades, rise! The day's provision Falleth for us with the morn.

A E. Goun's Sacred Cantata—"Israel in the Wilderness."
No. 6. "THE DESERT PRAYER."

* Chorale.

\[ \text{Soprano.} \]
\[ \text{Alto.} \]
\[ \text{Tenor.} \]
\[ \text{Bass.} \]

\[ \text{Organ.} \]
\[ \text{Ped.} \]

\[ \text{Trumpets.} \]

\[ \text{Pizz.} \]

**O God, again to Thee we raise Our morning hymn of prayer and praise, While yet the day is new:**

**For aid from dangers of the night, For blessings of the new made light, Our thanks are ever due:**

\[ \text{* This motive is the Ancient Hebrew theme for Sabbath prayers, and is perhaps the oldest example of a mode.} \]

\[ \text{A. B. Gau's Sacred Cantata—"Israel in the Wilderness."} \]
From hostile hand and traitor

B a tempo.

Ped.

Ped.

Ped.

Ped.

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Ped.
Oh may we ever hast in
mind the House of Bondage left behind
The Promised Land before! Oh
Father keep, as Thou hast kept,
Both while we wak'd and while we slept,
And bring us to that shore.

A. R. Gaul's Sacred Cantata — "Israel in the Wilderness"
No. 7.  

AIR (SOPRANO).—"SING TO THE LORD."

Moderato grazioso.

Sing, sing to the Lord, and praise His Name, sing to the Lord, and praise His Name, telling of His salvation.

A. R. Gall's Sacred Cantata—"Israel in the Wilderness."
A. B. Gesi's Sacred Cantata—"Israel in the Wilderness."
day to day, be telling of His salvation, from day to day, from day to day. Sing, sing to the Lord, and praise His Name, and praise His Name.
**No. 8.  *Duet (Tenor and Baritone).—"FOR THE LORD IS GREAT."

Tenor

Andante con moto.

For the Lord is great, and cannot worthily be praised:

Piano.

$\text{\textbf{\textit{mf}}}$

sempre legato.

He is more to be feared, He is more to be feared than all

gods, than all...gods, He is more to be feared than all

Baritone.

As for all the gods of the heathen, they are but idols,

* If preferred, this number may be sung by all the Tenors and Basso of the Choir.

A.B. Gaul's Sacred Cantata—"Israel in the Wilderness."
as for all the gods of the heathen, they are but idols, they are but

But it is the Lord that made the

heavens, the Lord.

but it is the Lord that made the heavens, it is the Lord that made the

that made the heavens, the gods of the heavens, that made the heavens. For the Lord is great and cannot
heathen, are but idols, but it is, it is the Lord... that made the
worthily be praised, He is more to be feared, He is more to be

heavens, the gods... of the heathen, are but idols,
fearful than all gods, than all... gods,

but it is the Lord that made the heavens,
He is more to be feared than all gods,

it is the Lord that made the heavens,

A. R. Gedf's Sacred Cantata "Israel in the Wilderness"
He is more to be feared, is more to be feared, is more to be feared, is more to be feared than all gods. As for all the gods, the gods of the heathen, they are but idols, but idols, are but idols, they are but idols.
dois, for the Lord is great and cannot worthily be praised,

and cannot worthily be praised, cannot

for the Lord is great, and cannot worthily be praised, cannot

wor-thi-ly be prais-ed.

A. H. Gaul's Sacred Cantata—"Israel in the Wilderness."
No. 9.

**CHORUS.**—"DECLARE HIS HONOUR."

Soprano. (Allegro con spirito)

De·clare His hon·our un·to the hea·then: and won·ders, His

Alto.

De·clare His hon·our un·to the hea·then: and won·ders, His

Tenor.

De·clare His hon·our un·to the hea·then: and won·ders, His

Bass.

De·clare His hon·our un·to the hea·then: and won·ders, His

Piano.

\[ f \]

\[ \text{ Allegro con spirito,} \]

\[ \text{ Pianino,} \]

\[ \text{= 176.} \]

A. R. Ged's Sacred Cantata—"Israel in the Wilderness."
A. R. Gaul's Sacred Cantata—"Israel in the Wilderness"
His wonders, and His wonders
and His wonders unto all people,
and His wonders unto all people, and His wonders,
and His wonders unto all people, and His wonders unto all people,
and His wonders unto all people, and His wonders unto all people,
and His wonders unto all people, and His wonders unto all people,
and His wonders unto all people, and His wonders unto all people,
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and His wonders unto all people, and His wonders unto all people, and... His wonders, yea, His wonders unto all people, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea... His wonders, yea, His wonders unto all people, yea...
His wonders unto all people, and His wonders unto all people, and His wonders, His wonders, His wonders.

A. R. Gaul’s Sacred Cantata—"Israel in the Wilderness."
wonders unto all people, tell His honour unto the heathen,

to, .. unto the heathen, and His wonders, His

wonders, and His wonders, His

wonders, and His wonders, His

wonders, and His wonders, His

wonders, and His wonders, His

A R. Gaul's Sacred Cantata—”Israel in the Wilderness.”
and His wonders unto all people, all people, declare His honour to the heathen, and His wonders unto all people.

A. R. Craven's Sacred Cantata - "Israel in the Wilderness."
No. 10.  **SOLO AND CHORUS.—“BUT THERE WAS NO WATER.”**

_Two slow beats in a bar._

**SOLO TENOR. Quasi Recit.**

But there was no water for the people to drink, And the people thirsted there for drink, and they said,—

**A CHORUS.**

**SOPRANO.**

"Give us water, that we may drink!"

**ALTO.**

"Give us water, that we may drink!"

**TENOR.**

"Give us water, give us water, that we may drink!"

**BASS.**

"Give us water, give us water, that we may drink!"

A **Baritone.**

*When the figures ½ are employed, a crotchet is to occupy the same time as a dotted crotchet when the figures ¼ are employed.*

A. B. Gunil's Sacred Cantata—"Israel in the Wilderness."
No. 11  Air (Baritone).—"While in the Sultry Wilderness."

Dolorose.

Dolorose.  \( \text{d} = 51 \)

Corni.

While in the sul-try Wilder-ness we faint,

A.

Fond re-col-lection turns to E-gypt's stream: The lord-ly River,

burst-ing all re-strain,

in mem'ry haunts us as a mock-ing dream:

While in the sul-try Wilder-ness we stray, And our hearts die with-in us day by

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
Day, day by day.

Increase tempo to $d = 80$.

Tempo I mov.

Memories of toil, of bondage, all decay: The cruel bondage and the weary task: But never shall remembrance fade away Of that cool stream from whence a draught we ask. Sweet are thy waters, Nilus, to the

Tempo $d = 80$.

(Nile Theme.)

A. H. Sullivan's Sacred Cantata—Israel in the Wilderness.
taste, While here we perish

in this arid waste.

Yet yonder, where the people moun-
tains glow, See! at their base a lake of

water clear! The fronded palms beside the mar-
gin grow,

A. R. Snel's Sacred Cantata—"Israel in the Wilderness."
No. 12. Recit. (Tenor).—"SO THE PEOPLE CRIED UNTO THE LORD."

\[ \text{Voice} \]
\[ \text{Piano} \]

and He deliv er'd them from their distress. He open'd the rock of stone, and the waters flow'd out: so that rivers ran in the dry places.

A. H. Gau's Sacred Cantata—Israel in the Wilderness.
No. 18.  
CHORUS.—"SWEET TO THE THIRSTY SOUL."

* The use of the Pedal is necessary in this movement.

A. M. Gaul’s Sacred Cantata—"Israel in the Wilderness."
Sweet to the thirsty soul, The waters cool and clear; Sweet in their rippling flow

A-like to eye and ear. He smote the

A. A. Read's sacred cantata—Israel in the Wilderness."
stony rock, The healing waters flow'd;

And He who freedom gave, Hath life again bestowed. Then praise we now His Name, With thankful heart and

And He who freedom gave, Hath life again bestowed. Then praise we now His Name, With thankful heart and

A. R. Gaul's Sacred Cantata—Israel in the Wilderness.
voice! Who heard us in our need, Who bids us now re-
voice! Our children's weary cry,
voice! Our patient flocks' appeal, Ah! hard were

A. R. Gall's Sacred Cantata—"Israel in the Wilderness."
these to bear, Hard burning thirst to feel,

Our children's weary cry, Our patient

flocks' appeal, Ah! hard were these to bear,
Hard burning thirst to feel.

But now, with thankful heart, The Lord we praise and bless,

Who look'd up - on our grief, Who pitted

A. H. Gaul's Sacred Cantata—"Israel in the Wilderness."
our dis·tress, Yes, praise we now His Name, With thankful heart and
voice! Who heard us in our need, Who bids us now re-
voice! Who heard us in our need, Who bids us now re-
voice! Who heard us in our need, Who bids us now re-
voice! Who heard us in our need, Who bids us now re-

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness"
No. 14. AIR (SOPRANO).—"THE WATERS OF THE RIVEN ROCK."

_Audatino._

_Piano._

\[ \text{Voice.} \]

\[ \text{Piano.} \]

_The waters of the riven_ 

_Rock Gleam in the sun to-day; Secure we rest us in the shade From_ 

_noon tide's sultry ray; And think of her who wander'd here As we to-day have_ 

_done, And gazed in anguish on her boy Our great Forefather's son._

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
As Hagar thru' the desert
drear With fal-t'ring foot-step past'd, She deem'd of all her wea-ry days, She
then had seen the last. But help was near her in that hour Of a-go-ny and
thirst: An Angel Guided to shew Where hid-den wa-ters burst.

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
Like her, we wander here today; Like her, have tasted grief: Like her, we too have thirsted sore, And He hath given relief. Like her, we find a shelter sure Beneath a Father's Hand, The shadow of a mighty Rock Within a weary land.

A. R. Gurn's Sacred Cantata—"Israel in the Wilderness."
No. 15. **Duet (Sopran and Tenor).—"As the Manna Falling."**

*Allegretto con grazia.*

**Soprano.**

As the manna falling From the morning skies, So God's daily mercy

**Piano.**

A crotchets to be of the same value as in the previous movement.

Round about us lies. Take the day's providing. Trust Him for the rest:

**Tenor.**

He will shape the morrow As He knoweth best. Has He ever fail'd us For our

daily bread? Pure and sweet His mercies Over all are shed.

Share we then His bounty With who needeth more: It shall add contentment And

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
A R. Goul's Sacred Cantata—"Israel in the Wilderness."
know-eth best. Trust Him, ev-er trust Him, Who hath been our Stay, Trust Him, ev-er trust Him, Thro’ both night and day.

Trust Him in the sun-shine, Trust Him in the shade, Trust Him in the trou-pest;

C Tenor.
Trust, nor be a-fraid. Sow we in the fur-rows. Then in safe-ty sleep.

A. B. Gaul’s Sacred Cantata—Israel in the Wilderness.
While the Harvest's Master Watch o'er all doth keep, Vain without His keeping

Were our toil and care, He, while we are sleeping, Harvest doth prepare,

D SOPRANO, al tempo.

He while we are sleeping, Harvest doth prepare Trust Him, ever trust Him, Who hath been our Stay, Trust Him, ever trust Him, Who hath been our Stay, Thro' both night and day, Thro' both night and day, night and

A. R. Gard's Sacred Cantata—"Israel in the Wilderness."
Trust Him in the sunshine, Trust Him in the shade,

day.

Trust Him in the sunshine,

Trust Him in the tempest, Trust, nor be afraid, Trust in the

shade. Trust in the tempest, Trust, nor be afraid.

A. B. Gaul's Sacred Cantata——Israel in the Wilderness.
The Plagues of Egypt.

No. 16. CHANT (FULL CHOIR).—"YET FOR ALL THIS THEY SINNED MORE AGAINST HIM."

SOPRANO.

Yet for all this they sinned more against Him, and pro-

ALTO.

Yet for all this they sinned more against Him, and pro-

TENOR.

Yet for all this they sinned more against Him, and pro-

BASS.

Yet for all this they sinned more against Him, and pro-

PIANO.

Ped.

vok'd the most High-est in the wilder-ness. They thought not of His

vok'd the most High-est in the wilder-ness. They thought not of His

vok'd the most High-est in the wilder-ness. They thought not of His

vok'd the most High-est in the wilder-ness. They thought not of His

A. B. Gun's Sacred Cantata—"Israel in the Wilderness."
and of the day, when He delivered them, from the hand of the enemy.

How He had wrought His miracles in Egypt, and wonders in the field of Zoan.

A. H. Galé's Sacred Cantata—Israel in the Wilderness.
He turned their waters into blood, so that they might not drink of the rivers.

He turned their waters into blood, so that they might not drink of the rivers.

He turned their waters into blood, so that they might not drink of the rivers.

Tempo 120.

A. H. Ganz's Sacred Cantata: "Israel in the Wilderness."
frogs, yes, e-ven in their kings' cham-bers.

frogs, yes, e-ven in their kings' cham-bers.

frogs, yes, e-ven in their kings' cham-bers.

frogs, yes, e-ven in their kings' cham-bers.

Increase tempo to \( \text{d} = 160 \).

He spake the word, and there came all man-ner of flies, and lice in all their
He spake the word, and there came all man-ner of flies, and lice in all their
He spake the word, and there came all man-ner of flies, and lice in all their
He spake the word, and there came all man-ner of flies, and lice in all their

\( \text{a tempo.} \)
quar- ters.

quar- ters.

quar- ters.

quar- ters.

Increase tempo to $\text{I}$ 163

Sea

Sea

Sea

Sea

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
Thunderbolts. He sent
Thunderbolts. He sent
Thunderbolts. He sent
Thunderbolts. He sent
Thunderbolts. He sent

*Increase tempo to \( \textbf{d} = 160 \).*

Tempo Isto.

Thunder with hail, fire mingled with the hail ran along upon the ground.
Thunder with hail, fire mingled with the hail ran along upon the ground.
Thunder with hail, fire mingled with the hail ran along upon the ground.
Thunder with hail, fire mingled with the hail ran along upon the ground.

*Increase tempo to \( \textbf{d} = 160 \).*

Soprano

Piano

Pedal

A. R. Galli's Sacred Cantata—*Israel in the Wilderness.*
He brought the east-wind, and the
east-wind brought the Locusts, and they did eat every herb of the land,
and all the fruit of the trees which the hail had left.

4. R. Gaul's Sacred Cantata—Israel in the Wilderness.
He sent darkness, and it was dark, even darkness.

which could be felt: He smote all the first-born in their land, even the

A. R. Gast's Sacred Cantata — "Israel in the Wilderness."
sheep, and carried them in the wilderness like a flock.

But they thought scorn of that pleasant land, and gave no credence unto His word.

A. B. Gaal's Sacred Cantata—"Israel in the Wilderness."
No. 17. **Air (Tenor).—"O FERTILE LAND OF EGYPT."**

Vien.

**Andante affetuoso.**

O fer-tile Land of E- gypt! We ne'er shall see thee more! Where eart-h poured boun- ty, And lav- ished all her store. The wa- ter'd fields are glow-ing, Out-stretch'd for ma- ny a mile: The

Piano. \( \text{}\underline{\text{p}} \)

Palm's their branch-es droop-ing A- bove the waves of Nile, A- bove the waves of Nile, O fer-tile Land of E- gypt! We ne'er shall see thee.

A. B. Gaul's Sacred Cantata—"Israel in the Wilder-ness."
more. The fisher on the margin Rejoiceth in his

As from the flowing waters He draws the silvery

spoil. How green the boughs are waving! How ripe ly glows the corn! The

seven-fold ears are bending Beneath the smile of morn, Beneath the smile of

morn. We look’d from off our labour Up on the laughing

A. H. Gaul’s Sacred Cantata—"Israel in the Wilderness"
plain: Here, in the dreary desert, We see it all again! While
here we gather manna, Light food our souls abhor,
light food our souls abhor, O fertile Land of Egypt! We
never shall see thee more, O Land of Egypt, O Land of
Egypt, O Land of Egypt, We never shall see thee more.

A. R. Gaul's Sacred Cantata—"Israel in the Wilderness"
No. 18. 

Chorus (Unaccompanied).—"SET YOUR AFFECTIONS ON THINGS ABOVE."

Soprano. 
Molto moderato.

Set your affections on things above, Not on things on the

Alto. 
Molto moderato.

Set your affections on things above, Not on things on the

Tenor. 
Set your affections on things above, Not on things on the

Bass. 
Set your affections on things above, Not on things on the

Molto moderato.

Piano. 
\( \text{p} \)

\( \text{mf} \)

\( \text{p} \)

earth, Fear God, and keep His commandments, fear God, and

earth, the earth. Fear God, and keep His commandments, fear God, and

earth. Fear God, and keep His commandments, fear God, and

earth, the earth. Fear God, and keep His commandments, fear God, and

A. R. Goul's Sacred Cantata—"Israel in the Wilderness."
keep His commandments, for this, this, this is the whole duty of man.

fear God, fear God, and keep His commandments, for this, for

this is the whole duty of man, fear God, fear God.
No. 19. Trio (Soprano, Tenor, Baritone).—"ALL HERE BELOW DOOTH SUFFER CHANGE."

Molo cantabile. Tenor.

Molo cantabile. All here below doth suffer change: Fair

flows are born to die: The Summer doth to Winter fade, And

clouds obscure the sky, But, doubting heart is way with fear: a

way with fear! He ruleth thru' the year, thru' the

changing year. Baritone

All here below doth suffer.

A. H. Gay's Sacred Cantata—"Israel in the Wilderness"
change: Bright visions fade away, The dreams of life bring waking

strange: The hearts high hopes decay. But, doubting heart! away with

fear! away with fear! He ruleth thro' the year, thro' the

Soprano, p B mf

Tenor, p

Ye change, but He doth never

changing year.

Ye change, but He doth never

A. R. Gaal's Sacred Cantata—"Israel in the Wilderness."
Then trust ye unto Him, Whose love is ever more the change.

Then trust ye unto Him, Whose love is ever more the change.

Then trust ye unto Him, Whose love is ever more the change.

How e'er your own slow dim:

And He who guided shall guide,

And He who guided shall guide,

And He who guided shall guide,

And lead you safe, safe to Canaan's

And lead you safe, safe to Canaan's

And lead you safe, safe to Canaan's

A. H. Gam's Sacred Cantata—"Israel in the Wilderness."
side, He will bring you, He will bring you, will bring you
side, He will bring you, He will bring you, will bring you
side, He will bring you, yes, He... will bring you, will bring you

p
side to Canaan's side, He will bring you, He will
safe to Canaan's side, He will bring you, He will
safe to Canaan's side, He will bring you, yea. He... will

roll.
bring you, will bring you safe to Canaan's side.

roll.
bring you, will bring you safe to Canaan's side.

roll.
bring you, will bring you safe to Canaan's side.

* The notes in small type are for use at rehearsals only.

A. B. Gard's Sacred Cantata—"Israel in the Wilderness."
Chorus. — "But we have fainted in the desert way."

Andante con moto. Soprano.

But we have fainted in the
desert way. Have murmured in our tents from day to day:
Have looked with longing back upon the road;
Have leath'd the Manna that our

God be-slow'd. Alto. Fainted in the desert way:
But we have fainted in the desert way:
Have murmured in our tents from day to day;
Have looked with longing back upon the road;

A. R. Pau's Sacred Cantata. "Israel in the Wilderness."
from day to day, Have loath'd that our God be-stow'd,

- on the road; Have loath'd the Man-ha that our God be-stow'd.

Help Lord, help Lord,

Faint-ed in the desert way: Have murmur'd in our tents

we have faint-ed in the desert way: Have murmur'd in our tents from

from day to day, from day to day, from day to day,
tents from day to day, from day to day, from day to
day to day: Have look'd with longing back on the road; Have

A. R. Gould's Sacred Cantata—"Israel in the Wilderness."
from day to day, from day to day, from day to day, from day to day,
    Have loath'd what our God bestowed,
    Loath'd the Manna that our God bestowed,
    Look'd with longing back upon the road;
    Have loath'd the Manna that our God bestowed,

But we have faint-ed in the desert way:
    Have murmur'd in our tents from day to day,
    Have murmur'd in our tents from day to day,
    Have murmur'd in our tents from day to day,

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness."
God be stow'd. How shall we par don'd be, how shall we par don'd be,

How find a place, how find a place. With those who thank ful ly re ceive His grace.

A little slower.
Solo (Tenor).—"FEAR NOT, BE STRONG."

Allegro maestoso.

Fear not, be strong, for I am with you, saith the Lord of Hosts, according to the word that I covened with you, when ye came out of Egypt; so my spirit remaineth among you. Fear ye not, fear ye not.

A. B. Gaul's Sacred Cantata—"Israel in the Wilderness"
No. 22. Song (Baritone).—"THE PROMISED LAND."

Tempo moderato.

Forth from the land of Egypt, The tyrant's cruel hand, The

Lord hath brought us safely, To where to-day we stand. Behind, the House of

Bene-dige, The toil and sighing sore: The Desert all around us,

The Wilderness before.

The Wilderness is barren, But He will still provide, Un

A. R. Gurney's Sacred Cantata—"Israel in the Wilderness."
known the desert pathway, But He will be our Guide Until our journeying
end-est, We stand upon the shore, The Wilderness behind us,
The Promised Land before.

But ah: before we reach it, A River flows between; A
dark and gloomy River, Where help hath never been,

A. H. Gaul's Sacred Cantata—"Israel in the Wilderness."
Yet hark! The Voice of Mercy Sounds from the further shore,

"I am with thee thro' the River, Nor leave thee evermore,"

Not leave thee evermore, "I am with thee thro' the River,"

rall. a tempo.

Not leave thee evermore."

rall. a tempo.

A. B. Gard's Sacred Cantata—"Israel in the Wilderness."
No. 29. MARCH. — "THE GUIDING PILLAR."

Tempo di marcia.

PIANO. $d = 144$

SOPRANO.

Onward moves the Guiding Pillar O'er the untrod-den desert way, Comrades, strike your

ALTO.

AUX.

TENOR.

BASS.

Onward moves the Guiding Pillar O'er the untrod-den desert way, Comrades, strike your

Onward moves the Guiding Pillar O'er the untrod-den desert way, Comrades, strike your

Onward moves the Guiding Pillar O'er the untrod-den desert way, Comrades, strike your

Onward moves the Guiding Pillar O'er the untrod-den desert way, Comrades, strike your

tents and hasten. Prompt the summons to obey, Pailing, kindling, moving, staying, Ever changing,

tents and hasten. Prompt the summons to obey, Pailing, kindling, moving, staying, Ever changing,

tents and hasten. Prompt the summons to obey, Pailing, kindling, moving, staying, Ever changing,

tents and hasten. Prompt the summons to obey, Pailing, kindling, moving, staying, Ever changing,

A. B. Gould's Sacred Cantata — "Israel in the Wilderness."

Copyright, 1892, by Novello, Ewer and Co.
aye the same: Thro' the day a Cloud-y Pillar, Thro' the night a liv-ing Flame.

aye the same: Thro' the day a Cloud-y Pillar, Thro' the night a liv-ing Flame.

aye the same: Thro' the day a Cloud-y Pillar, Thro' the night a liv-ing Flame.

aye the same: Thro' the day a Cloud-y Pillar, Thro' the night a liv-ing Flame.

A Soprano.

Forth we go, we know not whither, Follow-ing

aye the Guid-ing Cloud: We have no City,

no con-tin-ing City, Brief the so-journ-ing al-

A. R. Gau's Sacred Cantate—"Israel in the Wilderness."
low'd.

We have no Ci-ty, no con-ti-nuing Ci-ty,

We have no Ci-ty, no con-ti-nuing Ci-ty,

B

Brief the so-journ-ing al-low'd.

Brief the so-journ-ing al-low'd.

Whether

in the ar-id de-sert, Or by E-lim's

A. B. Gunl's Sacred Cantata—"Israel in the Wilder-ness."
Where the Cloud abideth, Where-so-e'er abideth, There until it move, we dwell.

Hark! the sil- ver trump- pet soundeth!

A. R. Gau's Sacred Cantata—"Israel in the Widermman."
A. H. Gun's Sacred Cantata—"Israel in the Wilderness."
sound-eth the signal, the signal to, de-

Ped. to the end.

"Take breath.

A. H. Trall's Sacred Cantata—'Israel in the Wilderness.'
Hector Berlioz:
- Childhood of Christ (Choruses, Sol-fa, 6) 2.0
- Faust (Choruses, Sol-fa, 1) 2.0
- Te Deum Laudamus (Latin) (Sol-fa, 1) 2.0

G. R. Betjemann:
- Song of the Western Man 1.0

Hugh Blair:
- Blessed Are They Who Watch (Advent) 1.0

Harvest Time

Hymn to Deborah and Barak 2.0

Josiah Booth:
- Day of Rest (Female voices) (Sol-fa, 6) 2.0

Rutland Boughton:
- Invincible Armada 1.0
- Menace 2.0
- Skeleton in Armour 2.0

Kate Boundy:
- Rival Flowers (Quartet, Children's voices) (Ditto, Sol-fa, 6) 1.0

E. M. Boyce:
- Lay of the Brown Rose 1.0

Sandors of Correrie (Female voices) (Sol-fa, 6) 1.0

Young Lochinvar 1.0

J. Brahms:
- Requiem (Sol-fa, 1) 1.0
- Rhapsody (Sol-fa, 1) 2.0
- Songs of Destiny 2.0

C. Braun:
- Country Mouse and the Town Mouse (Children's voices) (Sol-fa, 6) 1.0
- Quo Vadis and the Robbels (Overture, Children's voices) (Sol-fa, 9) 2.0
- Shurd 1.0
- Snow Queen (Opera, Children's voices) (Ditto, Sol-fa, 6) 1.0

A. Herbert Brewer:
- Emmaus (Sol-fa, 6) 2.0
- Holy Innocents 2.0
- O Come to the Lord 1.0
- O Sing unto the Lord 1.0
- Song of Aden 1.0
- Summer Sports 1.0

E. F. Bridge:
- Ballad of the Clergyman's Son (Ditto, Sol-fa, 6) 1.0

B. Bouchet:
- Callirrhoe (Sol-fa, 1) 1.0
- Choral Festival ("Medley" of "British Master Scenery") 1.0
- Flag of England (Sol-fa, 6) 1.0
- Forging the Ankh (Sol-fa, 1) 1.0
- Frogs and the Ox (Children's voices) (Sol-fa, 6) 1.0
- Hymn to the Creator 1.0
- Innsbruck Rock (Sol-fa, 1) 1.0
- Lobster Garden Party (Children's voices) (Ditto, Sol-fa, 6) 1.0
- Lord's Prayer (Sol-fa, 6) 1.0
- Maple Leaf (Sol-fa, 6) 1.0
- Ninove (Sol-fa, 6) 1.0
- Song from the English (Sol-fa, 6) 1.0
- Spider and the Fly (Female voices) (Ditto, Sol-fa, 6) 1.0

Edward Brome:
- Hymn of Trust 1.0
- Light of Asia 1.0
- The Jackdaw of Rhems (Children's voices) (Ditto, Sol-fa, 6) 1.0

T. G. Buxton:
- EDWARD BUNNETT, OUT OF THE DEEP (13th Psalm) 0.9

A. R. Burton:
- Captain Fever (Boys' voices) (Sol-fa, 6) 1.0
- Machinet (Boys' voices) (Sol-fa, 6) 1.0
- Tragedy of Coign (Children's voices) (Dietz, Sol-fa, 6) 1.0
- Yarn of the Nunc Bell (Boys' voices) (Ditto, Sol-fa, 6) 1.0

W. Byrd:
- Mass for Four Voices (Men's voices) 2.0

Carissimi:
- Jephthah 1.0

A. von Ahn Carne:
- Lay of the Brown Rose 1.0

William Carter:
- Placida (Choruses only, 1) 1.0

cherubim:
- First Requiem Mass, C Minor (L. and Eng.) 2.0
- Second Mass, in D Minor... 2.0
- Third Mass, in A (Communion) 2.0
- Fourth Mass, in C 2.0

E. T. Chipp:
- Naomi 1.0

Hamilton Clarke:
- Daisy Chains (Overture, Children's voices) (Sol-fa, Sol-fa, 6) 1.0
- Deus et Voci (Ditto, Sol-fa, 6) 1.0
- Jovempe Herak 1.0
- Musing Duke 1.0
- Pepin the Pippin 1.0

Frederick Cliffe:
- North-East Wind (Sol-fa, 8) 1.0

Gerard F. Cooper:
- My Soul, Truly Waiteth 1.0
- Song of Triphalgar (Ment voices) 1.0

Z. Colleridge-Taylor:
- A Tale of Old Japan (Sol-fa, 1) 1.0
- Ayonement 1.0
- Blind Girl of Castel-Cuile (Sol-fa, 1) 1.0
- Bonne Suite (Sol-fa, 1) 1.0
- Death of Minnawara (Sol-fa, 1) 1.0
- Sondymon's Dream (Sol-fa, 1) 1.0
- Hwa'min's Wedding Feast (Sol-fa, 1) 1.0
- Hwa'min's Departure (Ditto, Sol-fa, 1) 1.0
- Kubla Khan (a Rhapsody) (Sol-fa, 1) 1.0
- Meg Blane (Sol-fa, 1) 1.0
- Scenes from the Song of Hia'Minah (Ditto, Sol-fa, 2) 1.0

Frederick Corder:
- Bridal of Tressmain (Sol-fa, 1) 1.0

Michael Costa:
- Okean 1.0
- Gareth and Lynet (Sol-fa, Choruses only, 1) 1.0
- Story of Bethany (Sol-fa, 1) 1.0

F. H. Cowen:
- Christmas Scenes (Female voices) (Sol-fa, 6) 1.0
- Chorination of... 1.0
- Daughter of the Sea (Female voices) (Sol-fa, 1) 1.0
- He Giveth His Beloved Sleep (Sol-fa, 1) 1.0
- John Gilpin (Sol-fa, 1) 1.0
- Ode to the Passions (Sol-fa, 1) 1.0
- Rose of Life (Female voices) (Sol-fa, 5) 1.0
- Ruth (Cominote, Sol-fa, 1) 1.0
- SLEEPING BEAUTY, (Sol-fa, 1) 1.0
- Song of Thanksgiving 1.0
- St. John's Eve (Sol-fa, 1) 1.0
- Summer's on the River (Female voices) (Sol-fa, 1) 1.0
- Thanguirgin (Ocra) 1.0
- Thal (Ocretto, Choruses only, Sol-fa, 1) 1.0
- Village Scenes (Female voices) (Sol-fa, 6) 1.0
- Water Lily 1.0

J. Cowie:
- Via Crucis (Sol-fa, 1) 1.0

A. L. Cowley:
- Harvest Covent (Sol-fa, 1) 1.0
- The Evangel 1.0

J. Maude Crampent:
- I Will Magnify Thee, O God (15th Psalm) 1.0

Little Red Riding Hood (Female voices) 1.0

W. Crotch:
- Palestine 1.0
- W. H. Cummings 1.0

Fairy Ring 1.0

W. G. Cusins:
- Te Deum, in B Flat 1.0

B. J. Dale:
- Before the Paling of the Stars 1.0

Felicien David:
- Lesert (Male voices) (Sol-fa, 6) 1.0
- W. T. David:
- Blind Man of Judged Robin 1.0

H. Walford Davies:
- Everyman (Based upon the old Morality play) 1.0
- Heve Riel (Sol-fa, 1) 1.0
- Humpity Dumpty (for Children) (Sol-fa, 8) 1.0
- Lift Up Your Hearts (Sinfonia Symphonica) 1.0
- Noble Numbers 1.0
- One on Time 1.0
- Temple (Ogato) 1.0
- Tree of Joyful Runners (Ogato) 1.0
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COURT CARD (Operetta for Children) (Sol-fa, 0/6) ... 1/6

HAMILTON HARTY
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A. SOMERVILLE.

CHARGE OF THE LIGHT BRIGADE (SOL-FA, 9/9) ... 3/6 5/6

ENCHANTED PALACE (Operetta, children’s voices) ... 2/6

FORSKEN MERNAM (SOL-FA, 9/9) ... 1/6

KING THRESHBEARD (Operetta, children’s voices) ... 2/6

KNIFE OF HEARTS (Operetta, children’s voices) ... 2/6

MASS, IN C MINOR ... 1/6

ODE ON THE INITIATIONS OF IMMORTALITY ... 1/6

ODS TO THE SEA (SOL-FA, 1/6) ... 2/6

POWER OF SOUND ... 1/6

PRINCESS ZARA (Operetta, children’s voices) ... 2/6

SEVEN LAST WORDS ... 1/6

R. SOMERVILLE.

PRETENCE PILLAR (Opera) ... 2/6 2/6

W. H. SPEER.

JACKDAW OF RHEMS ... 1/6

LAY OF ST. CUTHBERT ... 1/6

W. ASHENFELT.

C. VILLIERS STANFORD.

CRUCIFIXION (SOL-FA, 9/9) ... 3/6 3/6 1/6

DAUGHTER OF JIRAS (SOL-FA, 9/9) ... 1/6 2/6

ST. MARY MAGDALEN (SOL-FA, 1/6) ... 2/6 2/6 2/6

C. VILLIERS STANFORD.

BATTLE OF THE BALTIC ... 1/6

CARMEN SECULARIS ... 1/6

COMMUNION SERVICE IN G ... 1/6

EAST TO WEST ... 1/6

REVENGE (SOL-FA, 9/9) ... 1/6

(1) GERMAN WORDS, 2 MARK.

REVENGE (SOL-FA, 9/9) ... 1/6

(1) GERMAN WORDS, 2 MARK.

VOYAGE OF MALÆDÆNE ... 2/6 3/6 4/6
D. STEPHEN.
LAIRD O'COCKPEN (Sol-Pa, 8/9) ... 10 ... 10
STEFAN STOCKER.
SONG OF THE FATES ... 10 ... 10
SIGISMUND STOJOWSKI.
SPRING-TIMES ... 10 ... 10
E. C. SUCH.
GOD IS OUR REFUGE (46th Psalm) ... 10 ... 10
NARCIUS AND ECHO (Concert Ed.) ... 10 ... 10
ARTHUR SULLIVAN.
EXHIBITION ODE ... 10 ... 10
GOLDEN LEGEND (Sol-Pa, 8/9) ... 10 ... 10
KING ARTHUR, INCIDENTAL MUSIC ... 10 ... 10
TE DEUM FESTIVAL (Sol-Pa, 8/9) ... 10 ... 10
TE DEUM (A Thanksgiving for Victory) (Sol-Pa, 8/9) ... 10 ... 10
T. W. SURETTE.
EVE OF ST. AGNES ... 10 ... 10
W. TAYLOR.
ST. JOHN THE BAPTIST ... 4/9 ... 4/9
A. GORING THOMAS.
SUN-WORSHIPPERS ... 10 ... 10
D. THOMAS.
ULNY Y FAN (AN LAKE) (Sol-Pa, 8/9) ... 3/9 ... 3/9
E. H. THORNE.
BE MERCIFUL UNTO ME ... 10 ... 10
G. W. TORRANCE.
REVELATION ... 50 ... 50
BERTHOLD TOURS.
FESTIVAL ODE ... 10 ... 10
HOME OF TITANIA (Female voices) (Solf-Pa, 8/9) ... 10 ... 10
PERRIS TOZER.
BALAAM AND BALAK ... 10 ... 10
IN THE DESSERT AND IN THE GARDEN ... 10 ... 10
KING NEPTUNE'S DAUGHTER (Female voices) ... 10 ... 10
P. TSHAIKOWSKY.
NATURE AND LOVE (Female voices) (Solf-Pa, 8/9) ... 10 ... 10
CHRISTOFER TYE.
MISSA EUGE BONE ... 20 ... 20
VAN BREE.
ST. CECILIA'S DAY (Solf-Pa, 8/9) ... 10 ... 10
VERDI.
FENANI (Opera) ... 3/5 ... 3/5
RIGOLETTO (Opera) ... 3/5 ... 3/5
LA TRAVIATA (Opera) ... 3/5 ... 3/5
II. TROVATORE (Opera) ... 3/5 ... 3/5
DITTO (Choruses only (Solf-Pa) ... 10 ... 10
DITTO (Concert Edition) ... 5/9 ... 5/9
CHARLES VINCENT.
LITTLE MERMAID (Female voices) ... 10 ... 10
VILLAGE QUEEN (Female voices) (Solf-Pa, 8/9) ... 10 ... 10
A. L. VINGOE.
MAGICIAN (Operetta for children) (Solf-Pa, 8/9) ... 10 ... 10
W. S. VINNING.
SONG OF THE PASSION (according to St. John) ... 10 ... 10
MISSA AQUARIS GLORIOSIUS (English words only) ... 10 ... 10
S. P. WADDINGTON.
JOHN GILPIN (Solf-Pa, 8/9) ... 20 ... 20
WHIMLAND (Operetta for children) (Solf-Pa, 8/9) ... 20 ... 20
R. WAGNER.
FLYING DUTCHMAN (Opera) ... 20 ... 20
DITTO (Choruses only) ... 20 ... 20
DITTO (Act II) ... 20 ... 20
DITTO (Selection from Act II) ... 10 ... 10
HOLY SUPPER OF THE APOSTLES ... 10 ... 10
LOHENGRIN (Opera) ... 10 ... 10
DITTO (Act I) ... 10 ... 10
DITTO (Act III) ... 10 ... 10
DITTO (Choruses only (Solf-Pa) ... 10 ... 10
PAINTED (Opera) ... 10 ... 10
TANNHAUSER (Opera) ... 10 ... 10
DITTO (Act II) ... 10 ... 10
DITTO (Act III) ... 10 ... 10
DITTO (Choruses only (Solf-Pa) ... 10 ... 10
TRISTAN AND ISOLDE (Opera) ... 10 ... 10
W. M. WAIT.
W. V. WALLACE.
W. M. WAIT.
GOOD SAMARITAN ... 10 ... 10
ST. ANDREW ... 10 ... 10
W. V. WALLACE.
MARTANA (Opera) (Concert Edition) ... 10 ... 10
ERNEST WALKER.
HYMN TO DIONYSUS ... 10 ... 10
ODE TO A NIGHTINGALE ... 10 ... 10
T. WALKIND.
THE CHILDREN IN THE WOOD (Melodrama for Young People) ... 10 ... 10
R. H. WALTHER.
PIED PIPER OF HAMELIN ... 20 ... 20
H. W. WAREING.
COURT OF QUEEN SUMMERGOLD (Operetta for children) (Solf-Pa, 8/9) ... 10 ... 10
H. W. WAREING.
HO-HO OF THE GOLDEN BELT (Cantata for Children) (Solf-Pa, 8/9) ... 10 ... 10
H. W. WAREING.
PRINCESS SNOWFLAKE (Operetta for children) ... 10 ... 10
HENRY WATSON.
IN PRAISE OF THE DIVINE (Male voices) ... 10 ... 10
PSALM OF THANKSGIVING ... 10 ... 10
WEBER.
COMMUNION SERVICE, IN E FLAT ... 10 ... 10
DER FRIEDHUTZ (Opera) ... 10 ... 10
EURYDICE (Opera) ... 10 ... 10
EIN DEUTSCHER (Choruses only) ... 10 ... 10
EIN DEUTSCHER (In Constant Order) ... 10 ... 10
JUBILEE CANTATA ... 10 ... 10
MASS IN E FLAT (Latin and English) ... 10 ... 10
DITTO (In G (Latin and English) ... 10 ... 10
OPERON (Opera) ... 5/9 ... 5/9
DITTO (Choruses only) ... 5/9 ... 5/9
DITTO (Three Seasons) ... 10 ... 10
S. WESLEY.
EXULTATE DEO (Sing aloud with gladness) ... 10 ... 10
IN EXULTU ISRAEL (English or Latin Words) ... 10 ... 10
S. S. WESLEY.
O LORD, THOU ART MY GOD ... 10 ... 10
FLORENCE E. WEST.
MIDSUMMER'S DAY ODE (Operetta for children) ... 10 ... 10
C. LEE WILLIAMS.
FESTIVAL HYMN (Solf-Pa, 8/9) ... 10 ... 10
GETHSEMANE ... 10 ... 10
HARVEST SONG ... 10 ... 10
T. L. VITTORIO.
LAST NIGHT AT BETHANY (Solf-Pa, 8/9) ... 10 ... 10
A. E. WILSHIRE.
GOD IS OUR HOPE (Psalm 80) ... 10 ... 10
CHAS. WOOD.
ODE TO THE WEST WIND ... 10 ... 10
R. T. WOODMAN.
PALKMOUTH ... 10 ... 10
F. C. WOODS.
GREYFORD LEGEND (272) (Male voices) ... 10 ... 10
DITTO (Sol-Pa, 8/9) ... 10 ... 10
KING HAROLD (Sol-Pa, 8/9) ... 10 ... 10
OLD MAY-DAY (Female voices) (Solf-Pa, 8/9) ... 10 ... 10
E. M. WOOLEY.
CAPTIVE SOUL (Female voices and Tenor Solo) ... 10 ... 10
D. YOUNG.
BLESSED DAMOZEL ... 10 ... 10

LONDON: NOVELLO AND COMPANY, LIMITED.
"The first performance of a new work by a composer of established reputation was an event of such unfrequent occurrence in this locality that the production of Mr. Alfred R. Gaul's new sacred cantata, 'The Ten Virgins', at South Shields, on Wednesday night, must not be passed over lightly. We have had in this city occasional performances of works conducted personally by their composers; we have pleasant recollections of the late Henry Smart, Mr. Rodegger, Dr. A.C. Mackenzie, Mr. Blennerhasset, and Mr. Hannah MacCulloch visiting us under such circumstances, but none of these cases was the performance the first production of the work. In the present instance, not only did Mr. Gaul conduct his work personally, but, as we have already said, the performance was the first occasion upon which the Cantata had been heard in public. Usually the first production of a work of the dimensions of 'The Ten Virgins' is reserved for one of the great festivals, or at least for the leading society of one of our great provincial centres, as was the case with Mr. Gaul's 'Holy City,' which was produced at the Birmingham Musical Festival a few years ago, and the same composer's 'Jouan of Arc,' which was entrusted for a first performance to the Birmingham Musical Choral Society. The honour conferred, therefore, upon the South Shields Choral Society by Mr. Gaul, in entrusting them with the first production of his latest work, was a proof of a confidence in which the members of the society should, and we believe do, appreciate very highly. We may here mention, in order that our readers may better estimate the importance of the occasion, that the audience of Wednesday evening included not only many of the leading musicians in the North of England, but also some who had journeyed all the way from Birmingham, Staffordshire, and other distant parts to be present at the production of the work. It is very gratifying to know that Mr. Gaul was immensely pleased with the manner in which his work was performed, and paid very high compliments to the chorus, soloists, and orchestra.

"In our issue of Tuesday last we gave at some length a description of the new work, together with such opinion of its merits as could be gathered from a perusal of the score. All that remains for us now, therefore, is to say how far our opinions are confirmed upon hearing the work performed, and to pass a few remarks upon the work and its performance. In the first place, let us say at once that the Cantata is, to our mind, the thoughtful and reverent work in which he has treated his subject musically. The devotional setting of portions of the Lord's Prayer, and of such lines as 'Thou art the Guide of our youth,' and 'Wisdom creeth in the streets,' is most affecting, and could scarcely fail to reach the heart of the attentive listener. The musician will admire the skilful use which Mr. Gaul has made of the first phrase of the chorale 'Sleepers, wake!' to which reference has already been made. We have already praised Mr. Gaul's method in this work to that of Mendelssohn in his 'Lobgesang,' but Mr. Gaul makes, perhaps, a greater use of his principal theme than did the composer of 'Elijah.' Thus we find that the theme is heard first in the introduction to the work, while the chorale in its entirety forms the greater part of the first chorus. It is afterwards frequently heard, notably in the chorus 'They that trust in the Lord' (the opening phrase of which is founded upon it), in the Intermezzo, in the Penal March, and at the close of the final chorus. There are other themes also somewhat extensively used, such as the opening phrase of the Penal March, which is heard frequently, after the manner of the 'condemned,' when reference is made to the marriage. The four choirs, too, which introduce the Narrator will not escape notice among many other features of interest. We do not, however, intend to go over the ground already covered in our former notice of the work, suffice it to say that all the harmonies in the Cantata were pointed out were intensified by the performance, and that our predictions of the success of the work were more than verified. Among the most successful numbers we may mention the tenor solo, 'Thy kingdom come,' the words of which are a portion of the Lord's Prayer, during the singing of which the audience rose from their seats and remained standing. The setting of the prayer is most impressive, and was listened to with rapt attention. The chorus, 'Let your light be girded,' with its exquisite quartet, 'Blessed are those servants,' and its remarkably fine closing movement, also had a marked effect upon the audience, who would probably have demanded its repetition but for the fact that it leads directly into the duet 'They that trust in the Lord,' and there was consequently no opportunity for applause. The devotional character of the solo, 'Thou art the Guide of our youth,' was most impressive, as also was the interpolated solo, 'Son of my soul,' which is to be incorporated in future editions of the work. But it is impossible in the limited space at our disposal to enumerate all the interesting and effective numbers of a work which would be necessary for the adequate appreciation of its merits. Thus we conclude our notice of the work by saying 'How long, O heavenly Bridegroom?' the charming dialogue chorus, 'Give us of your wine,' and the chorus 'Great is Thy goodness,' 'Glory and worship,' 'Ascend unto the Lord,' 'The wicked are like the grass which is withered,' and, upon the Penal March, which was so enthusiastically encored that it had to be repeated, and many other things, but, as we have already said, we cannot speak of space prohibits our doing so.

"Undoubtedly in this work, Mr. Gaul has set forth from his pen, Mr. Gaul is supplying a great want. We have already said that the tendency of modern composers is to produce works which, by reason of a restrictive use of the chorus, and enormous demands upon the orchestra, are either uninteresting or improbable to ordinary provincial choral societies. Mr. Gaul's works stand out as a protest against such things, and to this fact, combined with their artistic merit and interesting nature, must be attributed the immense success which they have achieved. We have no hesitation in saying that the success of 'The Ten Virgins' will equal that of any work from the same pen, and that it will be admitted, is saying a great deal when we remind our readers that 'The Holy City' has reached its fiftieth thousand. We have left ourselves very little space to speak of the performance of the work, and will have to content ourselves with saying that in every respect it was most excellent. . . . the work was received with the utmost enthusiasm, the composer being recalled to the platform at the close of the performance, which was made up of many a joyous and the high appreciation of his applause. The hall was crowded in every part, and hundreds of people could not find seats.

"The work is announced for performance at the Free Church Institute, at the Town Hall, Birmingham, and at the Town Hall, Newcastle-on-Tyne, and at many other musical centres."—Newcastle-on-Tyne Daily Journal, November 25, 1900.

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Ent. Sta. Hall.

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AND NOVELLO, EWER AND CO., NEW YORK.
The Ten Virgins
A SACRED CANTATA
FOR FOUR SOLO VOICES AND CHORUS
BY ALFRED R. GAUL
(Or. 42)

"PHILHARMONIC AND ST. PAUL'S CHORAL UNION.—Two of Mr. Alfred R. Gaul's Cantatas, 'Joan of Arc' and 'The Holy City,' have been previously performed in Leamington. The verdict on 'The Ten Virgins' must be that it quite fulfills the rich promise of these former musical essays. There are the same excellent orchestral writing and the same beautiful vocal numbers, the same massive choral effects; and in some respects there is a noticeable advance on the previous works—a still greater unity of design, the finer touch of the true artist-musician. The libretto of 'The Ten Virgins' has been compiled with admirable taste from the Scripture narrative of the parable, and from other portions of the sacred writings. Those who have been happily selected additions of which the most noticeable are Miss Winkworth's translation of the German chorale 'Sleepers, Awake!' and Lord Tennyson's 'Too Late,' one of the poems of song the mind could not altogether divorce from 'The Idylls of the King.' The composer has made use of the chorale in the harpist manner imaginable while the chorus from Lord Tennyson has received a musical setting which is its highest compliment to say is in every way worthy of the poetry. There is a pleasant absence of musical pyrotechnics and trickery effects in 'The Ten Virgins,' and a welcome return to the best musical principles which gave us the greatest compositions which are always likely to stand unrivalled before the world. The chorals in 'The Ten Virgins' is alone something to be thankful for, and as we have intimated, it is only one of the many musical virtues of the Cantata. The soprano air 'Sun of my soul,' one of the gems. . . . The soprano air 'Wisdom creeth in the streets,' a truly beautiful composition. . . . The tenor air 'The kingdom come,' one of the 'purple petals' of the work. . . . The quirets contain a 'little very charming music.'—Leeds Intelligencer.

- A new work from the pen of the composer of 'The Holy City' and 'Joan of Arc' will be heartily welcomed by all who love the art of music.—Newcastle Journal.

- Mr. Gaul is to the fore with a new Sacred Cantata, and Choral Societies are pleasantly concerned on their, for they admire the Midland composer's ability to give them choral works without sacrificing too great a strain upon executive means. The work will certainly go through saxatim in the wake of its predecessors from the same pen.—London Daily Telegraph.

- Must attain popularity wherever heard, and will assuredly soon be placed among the finest compositions of this kind by present-day writers. . . . treated in a thoroughly artistic manner. . . . a perfect work. . . . The order and beauty of the air is distinctly superior to any previous effort of the composer.—Liverpool Daily Courier.

- A very large audience assembled in the Town Hall (Newcastle-on-Tyne) on Monday night. . . . The first part of the programme was

The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Soprano and Contralto (The Virgin). In the matter of the Orchestral parts, the following plan has been adopted—i.e., when the strings are faced, instead of employing rests, anything that is written for other instruments will appear in small notes in the string parts, and this plan has been adopted with regard to the reed instruments—i.e., any Clarinet or Oboe Solo will be expressed in small notes in the Flute part. This arrangement, it is hoped, will make it possible to give a fair rendering of the work with a limited orchestra.

Price, paper cover, 2s. 6d.; paper boards, 3s.; Cloth, gilt, 4s.; Tonic Sol-fa, 1s.; Vocal parts, each 1s.

[Ed. Sta. Hall.]

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