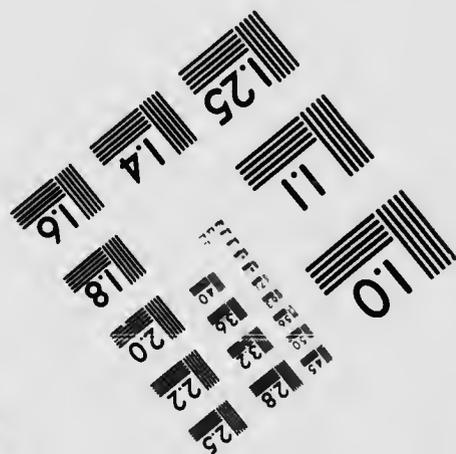
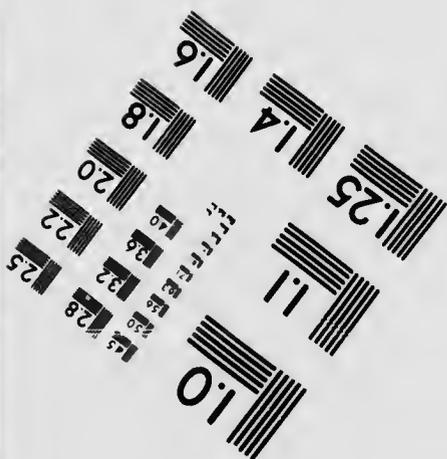
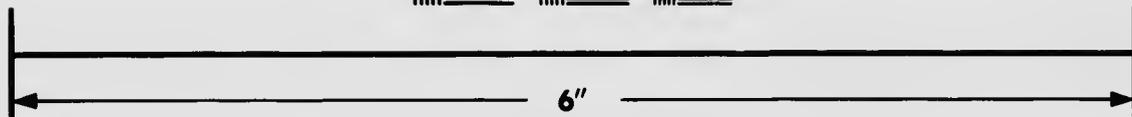
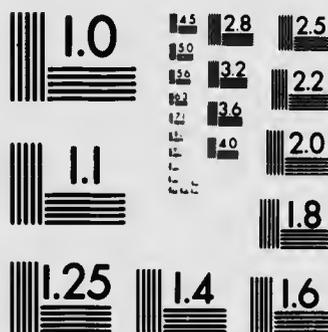


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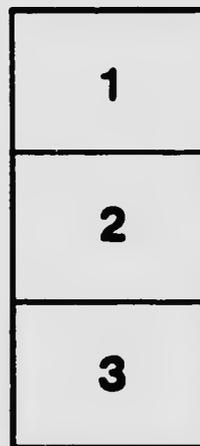
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ANNOTATED
BOOK OF WORDS

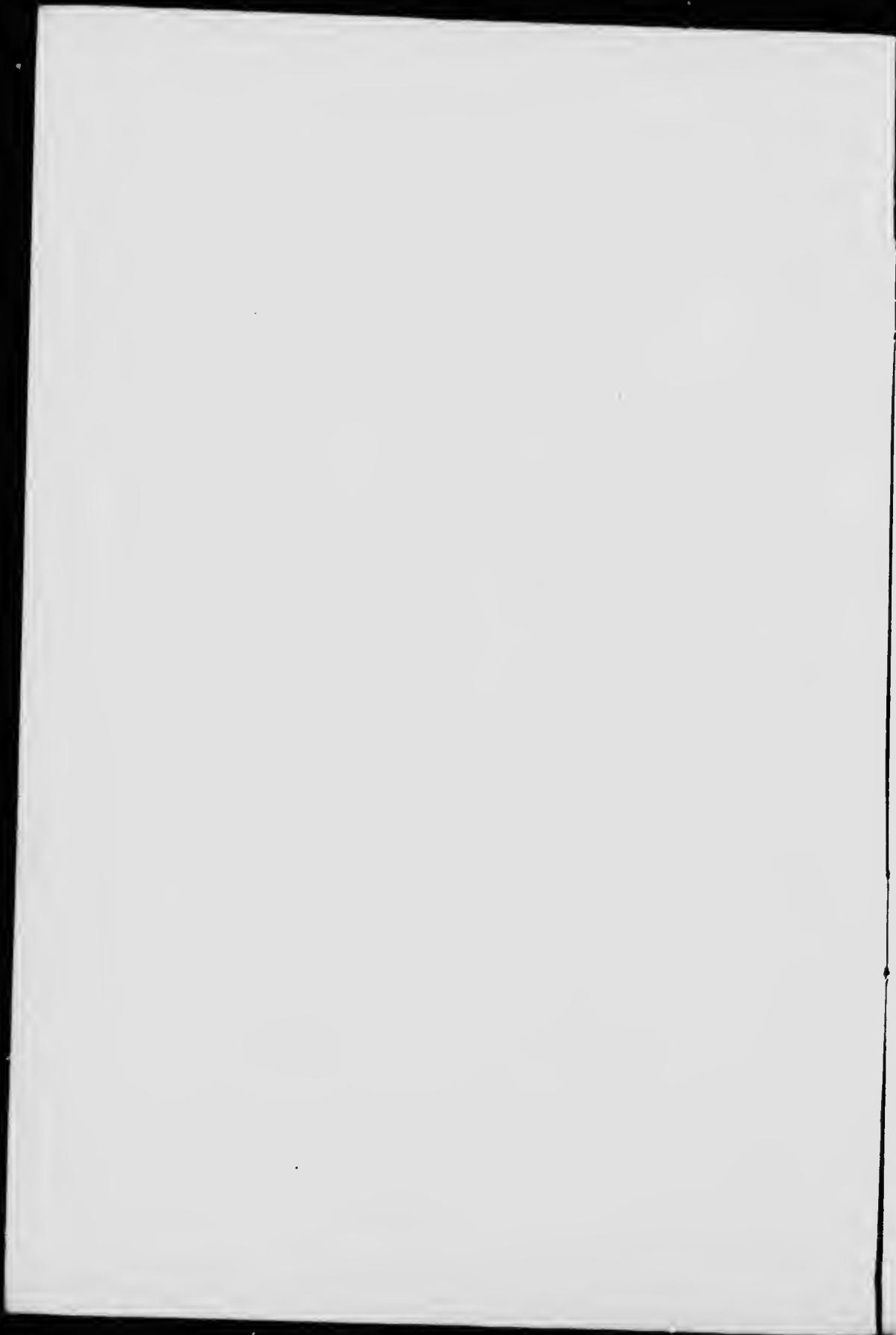
MUSIC

FROM THE SERVICE AT THE CORONATION
OF THEIR MAJESTIES

KING EDWARD VII.
AND
QUEEN ALEXANDRA

WESTMINSTER ABBEY
AUGUST NINTH
ANNO DOMINI ONE THOUSAND NINE HUNDRED AND TWO

METROPOLITAN CHURCH
THURSDAY (Thanksgiving Day) AND FRIDAY
October 16th and 17th, 1902



IN the preparation of the Programme for this occasion It has been found necessary to make some changes and abbreviations In the original musical service, as the music accompanying the Litany, Prayers and some of the other ceremonial functions of the Coronation would be inappropriate In the absence the original surroundings.

In place of these omissions other appropriate music has been introduced, which It is thought will be equally acceptable to the present audience.

The numbers so introduced are designated by an asterisk (*).

THURSDAY, OCTOBER 16th, 1902.

BOOK OF WORDS

1. NATIONAL ANTHEM.... "God Save the King."....(*Costa's Arrangement*)

Preceded by a fanfare of Trumpets and roll of Drums.

God save our gracious King,
Long live our noble King,
God save the King.
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King.

O Lord our God, arise;
Scatter his enemies
And make them fall.
Confound their politics,
Frustrate their knavish tricks,
On him our hopes we fix,
God save us all.

Thy choicest gifts in store
On him be pleased to pour,
Long may he reign.
May he defend our laws
And ever give us cause
To sing with heart and voice:
God save the King.

*1st verse by Sopranos; 2nd verse by Altos; 3rd verse by
United Choirs and Audience.*

As Their Majesties entered the Abbey the following Processional Anthem,
composed specially for the Coronation by Sir Hubert Parry, was sung:

2. ANTHEM..... "I was Glad."..... *Sir Hubert Parry*

UNITED CHOIRS.

Chorister Boys:

"I was glad when they said unto me, we will go into the house
of the Lord: our feet shall stand within thy gates, O Jerusalem."

United Choirs:

"Jerusalem is builded as a city, that is at unity in itself."

Chorister Boys:

"Vivat Regina Alexandra! Vivat Rex Edwardus!"

Full Choir:

"Vivat Rex Edwardus!"

Chorister Boys:

"O pray for the peace of Jerusalem: they shall prosper that love thee."

United Choirs:

"Peace be within thy walls and piety within thy palaces."

The opening strains were sung by the Abbey Choir proper, but the entire choral force was subsequently employed in antiphonal responses to the smaller choir, and this will be observed in the present rendering by the Coronation Choir Party and the General Chorus. Midway in the Anthem a break occurs to enable the Choir Boys to exercise their ancient privilege of greeting Their Majesties with *Vivat Regina Alexandra!* and *Vivat Rex Edwardus!* These exclamations have been incorporated in the Anthem in a somewhat novel manner, the boys singing their enthusiastic expressions of loyalty, and the "full-voiced choirs" answering in mighty unison.

3. SOLO.....**"Land of Hope and Glory."*.....*Dr. Edward Elgar*
ALBERT ARCHDEACON (*Bass*).

Dear Land of Hope, thy hope is crowned,
God make thee mightier yet;
On Sov'reign brows, beloved, renowned,
Once more thy crown is set.
Thine equal laws, by Freedom gained,
Have ruled thee well and long;
By Freedom gained, by Truth maintained,
Thine Empire shall be strong.

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet.

Thy fame is ancient as the days,
As Ocean large and wide;
A pride that dares, and heeds not praise,
A stern and silent pride;
Not that false joy that dreams content
With what our sires have won;
The hood a hero sire hath spent
Still nerves a hero son.

Land of Hope and Glory, etc.

4. INTROITS..... { "O Hearken Thou.".....*Sir Arthur Sullivan*
 { "Let My Prayer.".....*Henry Purcell*
 CORONATION CHOIR PARTY.

"O hearken thou unto the voice of my calling, my King and my God, for unto Thee will I make my prayer."

The music for this Introit has been adapted by Sir Frederick Bridge from Sir Arthur Sullivan's Oratorio "The Light of the World."

"Let my prayer come up into Thy presence as the incense, and let the lifting up of my hands be as the evening sacrifice."

This Offertorium is a characteristic specimen of Purcell's harmony, its brevity is in inverse ratio to its impressiveness.

The above Introits prefix the Communion Services, after which Their Majesties delivered their Sceptres to the Noblemen who had previously borne them, and descended from their Thrones, supported by Noble attendants and then passed to the steps of the Altar. Then the King offered bread and wine, and delivered into the hands of the Archbishops the bread upon the Paten and the wine in the Chalice, which the Archbishops reverently placed upon the Altar and covered with a fair linen cloth, after which the Archbishop offered up a prayer of supplication. At the time of the Anointing, the King having taken his Oath, returned again to his chair, and both he and the Queen, kneeling at their Faldstools, the Archbishop recited the "Veni Creator Spiritus" which the choirs sang to an ancient plain-song, in unison.

5. HYMN....."Veni Creator Spiritus.".....*Orlando Gibbon*

Come, Holy Ghost, our souls inspire,
 And lighten with celestial fire;
 Thou the anointing spirit art,
 Who dost thy sevenfold gifts impart.

Thy blessed unction from above
 Is comfort, life, and fire of love;
 Enable with perpetual light
 The dulness of our blinded sight.

Anoint and cheer our soiled face
 With the abundance of thy grace;
 Keep far our foes, give peace at home,
 Where thou art guide no ill can come.

Teach us to know the Father, Son,
 And thee, of both, to be but one,
 That through the ages all along,
 This, this may be our endless song. Amen.

Orlando Gibbon, Mus. Doc., the composer of this noble church plain-song, was born at Cambridge in the year 1583. Afterwards he became one of the most noted composers and organists England ever produced. In May, 1622, he obtained the Degrees both of Bachelor and Doctor of Music at Oxford, a distinction conferred on him at the request of his friend Camden, the historian. Gibbon's reputation as a composer will ever rest on his magnificent church music.

Then the Archbishop laid his hand on the *Ampulla of anointing oil and offered a prayer to God that He would confirm and stablish the King with the spirit of counsel and strength and with the spirit of knowledge and true godliness now and forever. This being ended, the choir broke forth in Handel's sublime series of choruses.

6. ANTHEM..... { "Zadok the Priest."
"And all the People Rejoiced."
"God Save the King." } *Handel*

"Zadok the priest, and Nathan the prophet, anointed Solomon King.

"And all the people rejoiced, and said :

"God save the King! Long live the King! God save the King! May the King live forever. Allelujah. Amen."

The anthem "Zadok the Priest," forms one of the noble chain of four anthems originally composed by Handel for the coronation of King George II. and Queen Caroline. This magnificent work has since been sung at every successive Coronation ceremony—five times in all—and was performed at this part of the ceremonial. It has been suggested that the introductory symphony was designed by Handel to represent the procession of the twelve tribes to the coronation of Solomon, but this borders upon the fanciful. Recently an interesting reference of its first performance has been discovered in England. It is to be found in a curious old London newspaper called "*Parker's Penny Post*," bearing date October 4th, 1727.

"Mr. Hendle has composed the Musick for the Abbey at the Coronation, and the Italian Voices with above a Hundred Musicians will perform, and the whole is allowed by those Judges in Musick who have already heard it to exceed any Thing heretofore of the same kind. It will be rehearsed this week, but the Time will be kept private, lest the crowd of People should be an Obstruction to the Performers."

7. SOLO.....* "Then Shall the Righteous Shine Forth." . . . *Mendelssohn*

CHARLES ELLSTON (*Tenor*).

"Then shall the righteous shine forth as the sun in their Heavenly Father's realm. Joy on their heads shall be for everlasting, and all sorrow and mourning shall flee away forever."

This inspired song, taken from the closing numbers of Mendelssohn's Oratorio of "Elijah," is like the splendor and peace at the close of a refulgent summer day. It is introduced into this programme in fitting association with the music of the coronation.

*Ampulla—A vessel for holding the consecrated oil used at the Coronation of English Kings. It is of pure gold, richly chased, and is in the form of an eagle.

After the Enthronization of the King, the Archbishops and Bishops presented their homage, and immediately thereafter the Prince of Wales removed his Coronet and kneeling before His Majesty pronounced these words of homage :

“I do become your liege man of life and limb, and of earthly worship of faith and truth. I will hear unto you to live and die against all manner of folks. So help me God.”

The Choir thereupon sang the following :

8. HOMAGE ANTHEM. . . “Kings Shall See and Arise.” . . . *Sir Frederick Bridge*

(Specially composed for and sung at the Coronation of King Edward VII. and Queen Alexandra.)

“Kings shall see and arise, Princes also shall worship, because of the Lord that is faithful, even the Holy One of Israel, Who hath chosen thee. That thou mayst say to the prisoners, Go forth; to them that are in darkness, Shew yourselves. For He that hath mercy on them shall lead them, even by the springs of water shall He guide them. And I will make all my mountains a way, and My high-ways shall be exalted. Behold, these shall come from far: and, lo, these from the north, and from the west; and these from the land of Sinim. Kings shall see, Princes shall worship, because of the Lord who hath chosen thee, because of the Lord that is faithful, even the Holy One of Israel, who hath chosen thee.”

Upon the conclusion of this Anthem the Drums beat, the Trumpets sounded and the Assembly shouted :

“GOD SAVE KING EDWARD!”

“LONG LIVE KING EDWARD!”

“MAY THE KING LIVE FOREVER!”

The solemnity of the King's Coronation having thus ended, the Archbishop left the King on his throne and passed to his chair.

The Coronation of Queen Alexandra, which was similar in many respects to that of the King, then followed.

The following patriotic hymn has been introduced that the Audience may join with the United Choirs in a song of loyal devotion :

9. HYMN..... " O King of Kings.".....

O King of Kings thy blessings shed
On our anointed sovereign's head,
And looking from Thy holy heaven
Protect the crown Thyself hast given.

Him may we honor and obey,
Uphold his right and lawful sway,
Remembering that the powers that be
Are ministers ordained of Thee.

Him with thy choicest mercies bless,
To all his counsels give success,
In war, in peace, Thy favour bring,
Thy strength command—God save the King.

And oh! when earthly thrones decay
And earthly kingdoms fade away,
Grant him a throne in worlds on high
A crown of immortality.—Amen.

PART II.

COMPRISING SELECTIONS ADDITIONAL TO THE OFFICIAL CORONATION PROGRAMME.

1. TRIO AND CHORUS.. "The Heavens are Telling." (Creation).....*Haydn*

Chorus:

The heavens are telling the glory of God;
The wonder of his work displays the firmament.

Trio:

To day that is coming speaks it the day;
The night that is gone to following night.

Chorus:

The heavens are telling the glory of God;
The wonder of His work displays the firmament.

Trio:

In all the lands resounds the word,
Never unperceived, ever understood.

2. CHORUS..... "Furl up the Flag, Sweet Peace is Come." ..*James Coward*

GENTLEMEN OF THE CORONATION PARTY.

Furl up the flag, sweet peace is come,
The mighty war is o'er, the battle's won,
And village bells shall joyful ring,
The dove an olive branch doth bring,
Most welcome harbinger of spring,
The warrior to his home returning,
With ardor for his dear ones burning,
Will find a solace for his cares,
A just reward for him who dares;
Furl up the flag, sweet peace is come,
The mighty war is o'er, the battle's won.

Furl up the flag, long may it rest,
For freedom raised and therefore blest,
Peace now dispels all doubts and fears
For absent friends, dries up the tears
Of that fond wife, the news who hears,
And proudly calls to mind the strife,
When he for country risk'd his life,
Then offers up her thanks to heav'n,
On bended knees for mercies given.
Furl up the flag, sweet peace is come,
The war is o'er, the battle's won.

3. SONG....."Gloria Tibi Domine.".....*Sir Joseph Barnby*

MASTER PERCY P. HILLIPS.

The church bells rang across the lea,
And died away far out at sea,
The door was open wide and fair
For all to leave their burdens there ;
And when the crowd had entered in
An old man tired of life and sin
Stood list'ning to the solemn strain
That fell, and rose, and fell again—
"O Father, hear us when we pray,
O Father, guard us on our way,
At nightfall take us home to Thee ;
Gloria tibi Domine!"

And as the old man heard the air,
A calm fell o'er his spirit there,
The winged music bore away
His soul from all its earthly clay ;
It rose, and rose, and rose on high,
And bore him with it to the sky,
Still on and on, beyond the stars,
And reached at last to Heaven's bars ;—
"O Father, hear us when we pray,
O Father, guard us on our way,
At nightfall take us home to Thee ;
Gloria tibi Domine!"

4. SOLO AND CHORUS....."Seek Ye the Lord.".....*J. Varley Roberts*

E. BRANSCOMBE (*Tenor*) AND UNITED CHOIRS.

"Seek ye the Lord while He may be found ; call ye upon Him while He is near. Let the wicked forsake his way and the unrighteous man his thoughts and return unto the Lord, and He will have mercy and abundantly pardon. Amen."

J. Varley Roberts, Mus. Doc., was born near Leeds in 1841, and early evidenced great musical ability. At twelve years of age he was appointed organist of St. John's Church, Farsley, near Leeds. In 1876 he graduated as Mus. Doc. when organist of Christ Church, Oxford. In his sacred cantata, "Jonah," for voices and orchestra, some very fine orchestral work is produced. In 1882 he was elected organist of Magdalen College, Oxford, a post he has filled with marked ability to the present time. His anthems, services and organ compositions evidences a master mind. His anthem, "Seek ye the Lord," selected for the present occasion, is full of beauty, dignity and religious fervor.

5. SOLO....."O Rest in the Lord."(Elijah)..... *Mendelssohn*

MADAME M. HOOTON (*Contralto*).

"O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desire.

"Commit thy ways unto Him and trust in Him, and fret not thyself because of evil doers."

In referring to this entrancing song a writer has said that "the hearer may possibly fail to notice the *art concealing art* of Mendelssohn in the production of this, one of the loveliest and most inspired sacred melodies ever written. The delicate and minute changes in a perfectly unlabored and simple accompaniment—the gentle continuity of sustained and chastened devotion from the time the voice begins to the time it modulates into the characteristic coda on the words '*Wait patiently for Him,*' is so striking, that from the first it has been recognized as an inspiration of genius. Who can forget the beauty of the melody when once hearing it adequately and appreciatively rendered?"

6. CHORUS....."Hallelujah Chorus." (Messiah).....*Handel*

THE UNITED CHOIRS.

(The Audience rising.)

Hallelujah! for the Lord God omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord
And of His Christ, and He shall reign for ever and ever.
King of kings, and Lord of lords. Hallelujah!

Handel's "Messiah" was first performed in London, March 23, 1794. It is related on high authority that on that occasion the King (George II.) and audience were so impressed with this transcendent Hallelujah Chorus that when the passage "*For the Lord God omnipotent reigneth*" was reached they as with one impulse rose to their feet—the King first rising—and remained standing till the last word "*Hallelujah*" was finished. Hence dates the custom of paying this tribute to the greatness of the Master whenever this chorus is sung. The perfectly heavenly repose on the words, "*The kingdom of this world is become the Kingdom of our Lord,*" produces one of the most impressive effects in musical composition.

SECOND SERVICE

CATHEDRAL MUSIC, CHORUSES AND SACRED SONGS

FRIDAY, OCTOBER 17th, 1902

FRIDAY, OCTOBER 17th, 1902.

WORDS.

1. HYMN....."O God, Our Help in Ages Past.".....*Dr. Crofts*

*1st verse by Choir Boys; 2nd verse by quintette from Coronation Choir Party;
3rd verse by male voices of Coronation Choir Party; remaining
verses by United Choirs and Audience.*

O God! our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

Under the shadow of thy throne
Still may we dwell secure;
Sufficient is thine arm alone,
And our defence is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting thou art God
To endless years the same.

A thousand ages in thy sight
Are like an evening gone,
Short as the watch that ends the night
Before the rising sun.

Time, like an ever-rolling stream,
Rears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

O God! our help in ages past,
Our hope for years to come,
Be thou our guard while life shall last,
And our perpetual home. Amen.

(This fine Choral was sung at the Coronation service in Westminster Abbey Aug. 9th.)

Dr. William Crofts, the composer, was born in the year 1677, and afterwards became one of the children of the Chapel Royal under Dr. Blow. On the death of Dr. Blow in 1708, Dr. Crofts was appointed his successor as organist of Westminster Abbey. It was in the discharge of the duties of the latter office that he produced, for the frequent public thanksgivings for victories, many of those noble anthems which have gained him so distinguished a place among English Church composers. His hymn tune "St. Anns" is universally conceded to be one of the finest chorals ever composed by an Englishman. He died August 14th, 1727, and was buried in Westminster Abbey, where a monument is erected to his memory.

2. ANTHEM....."Comfort, O Lord."..... *Dr. Crotch*

"Comfort, O Lord, the soul of Thy servant, for unto Thee do I lift up my soul."

Dr. William Crotch was born at Norwich, July 5th, 1775. When little more than two years old the child evidenced a decided musical genius. In 1786, he went to Cambridge and remained as assistant organist of Trinity and King's Colleges and Great Mary's Church. At fourteen years of age he composed an oratorio, "The Captivity of Judah," which was first performed at Trinity Hall, Cambridge, June 4, 1789. He afterwards removed to Oxford, where he studied at Magdalene College. In June, 1834, on the occasion of the installation of the Duke of Wellington as Chancellor of the University, he produced his oratorio, "The Captivity of Judah." Besides the above work Dr. Crotch composed ten anthems, several chants, concertos for the organ, etc. As a composer and organist he has ever held a high and deserved reputation among English musicians.

3. DUO AND CHORUS....."I Waited for the Lord.".... *Mendelssohn*

FOUR BOYS OF CORONATION CHOIR PARTY AND METROPOLITAN CHURCH CHOIR.

I waited for the Lord, He inclined unto me,
He heard my complaint;
O blessed are they that hope and trust in the Lord

This number from Mendelssohn's beautiful symphonic cantata, "Hymn of Praise," is not only beautiful in itself, but is an ever welcome contribution to any church service. As such it forms a part of the programme of this evening's service.

4. {RECITATIVE....."Comfort Ye My People."....} (Messiah)...*Handel*
{ARIA....."Every Valley Shall Be Exalted."}

E. BRANSCOMBE (*Tenor*).

"Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned.

"The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

"Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain."

The words of comfort with which this divine melody of Handel's opens are declaimed with the dignity of a prophet inspired with the consciousness of the truth he utters, and with the gentleness of a benediction. A different character

is assumed in the command to prepare for the Divine advent which is declaimed with the utmost dignity. The air to which this leads is at once a joyous and devout enunciation of the reign of peace that is to prevail throughout the earth. There is great merit in the manner in which the first phrase in this air is worked, both in the accompaniment and in the voice part, and a remarkably grand effect is produced upon the repetition of the words "*Every valley shall be exalted*," where a very hold modulation takes place. Handel's notable weakness for word-painting is to be traced in the sinuous passage set to the words "*the crooked straight, and the rough places plain*," but the beauty of the passage pardons the weakness and silences criticism.

5. ANTHEM..... "Judge Me, O God"..... *Mendelssohn*
CORONATION CHOIR PARTY.

"Judge me, O God, and plead my cause against an ungodly nation, O deliver me from deceitful and unjust men. For Thou art the God of my strength; O why dost Thou cast me from Thee? Wherefore mourn I because the enemy sorely oppreseth me? Send out Thy light and truth, Lord; O let them lead me and bring me unto Thy holy hill and to Thy dwelling place. And then will I go to the altar of God, the God of my joy. I will praise Thee upon the harp, O my God. O my soul, why art thou cast downward, and why art thou disquieted within me? Hope in the Lord, O my soul, for I will praise Him, who is the health of my countenance, and my gracious Lord and God."

Mendelssohn in his treatment of this Psalm has not pretended to be scientific, but has just thrown life and feeling into the sublime character of the words which makes one forget the vehicle and live only in the noble sentiment of the text. This Motette of great nobility was originally composed for the Cathedral choir of Berlin, Germany, and was selected by the late Mr. Henry Leslie to be sung by his famous London choir at the International Choral competition which took place at Paris in 1878, at the suggestion of His Royal Highness the Prince of Wales (now King Edward VII.), and at which, by the unanimous vote of the thirty-two judges, the English choristers were awarded the first prize.

6. SOLO AND CHORUS. ... "O Thou That Tellest." *Handel*
MADAME M. HOOTON (*Contralto*) AND UNITED CHOIRS.

"O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God.

"Arise, shine, for thy light is come and the glory of the Lord is risen upon thee."

This, another beautiful number from Handel's "*Messiah*," is, in its broad, clear and continuous melody, an acceptable relief to the more declamatory character of the music that precedes it. But not as a relief only is it acceptable; we can but admire the charming effect which occurs several times by the voice sustaining the key note while the accompaniment descends. Handel has used this method elsewhere, but never with more effect than in the present instance.

7. ANTHEM....."In the Sight of the Unwise.".....*Sir F. Gore Ousley*

THE CORONATION CHOIR.

In the sight of the unwise they seem to die
And their departure is taken for misery,
But they are in peace.

The late Sir Frederick Gore Ousley, Mus. Doc. (Oxn.), occupies a high place in English Ecclesiastical music, both as composer and organist. As a composer he is known chiefly by his works for the church, having composed eleven services. In these he has adhered closely to the traditions of the Anglican School.

8. SOLO....."Angels Ever Bright and Fair.".....*Handel*

MASTER PERCY PHILLIPS (*Soprano*).

Angels ever bright and fair,
Take, O take me to your care.
Speed to your own courts my flight,
Clad in robes of virgin white.
Take me, Angels, ever bright and fair,
Take, O take me to your care.

This song from Handel's "Theodora," is universally recognized as an inspiration. It can never grow old, nor can it ever die.

9. ANTHEM....."Come Unto Him.".....*Gounod*

CORONATION CHOIR PARTY.

"Come unto Him all ye who labor; your Lord will give you rest and peace, comfort for all your sorrows; ye weary, He will give you rest for your souls.

"O turn from the pleasures of sin and behold your Lord on His cross, who dies for the sins of the world.

"Come unto Him all ye who labor; He will receive you. He will refresh you, He will give you rest to your souls.

"Behold on His cross our Redeemer, nailed there by our transgression, calls all men to Himself. He pleads His blood; He shews His streaming wounds as he makes intercession; He cries: Come ye to Me and I will save your souls."

In this exceedingly fine anthem Gounod has given us a worthy and dignified specimen of ecclesiastical and devotional music, which all composers of church music may well emulate and follow.

10. SOLO....."The Chorister.".....*Sir Arthur Sullivan*

LIONEL CRAVEN (*Soprano*).

O sweet and dim the lights and shade
Across the Minster stealing ;
I heard the grand old organ played,
The anthem upward pealing ;
One boy's sweet voice above the rest
I heard so clearly ringing ;
The angels must his dreams have blest
To teach him such sweet singing.

His earnest eyes to heaven were bent,
With yearning pure and lowly,
To follow where his singing went
And joined the angels holy ;
No gentle mother's love had he,
But God had comfort given,
For he might sing on earth, and she
Might hear her child from heaven.

Last night I dreamt of harps of gold,
Heaven's gates were rolled asunder ;
I saw the grave sweet face of old
Upraised in joy and wonder.
He sings among the angels now
Beside the crystal river ;
The light of God is on his brow
Forever and forever.

11. RECITATIVES AND CHORUS .. "Unfold ye Portals Everlasting."....*Gounod*

(*With Harps and Trumpets.*)

EDWARD BRANSCOMBE (*Tenor*), ALBERT ARCHDEACON (*Baritone*),
AND UNITED CHOIRS.

Tenor:

"The apostles that were left at evening met together, the doors now being shut ; and, while they were assembled, the Lord Himself came, and stood in the midst. They were greatly afraid at the sight, but He said :

Baritone:

"Be not afraid ; it is I ! your heart need not be troubled. Behold ! for I am not a shadow, an apparition ; I am such as I was when I walked on the sea. Behold ! for a spirit can have neither flesh nor bones.

Tenor:

"And the disciples did obeisance ; and they fell on their knees, in fear, giving Him worship ; and the Lord then approached and said :

Baritone :

" Arise at I hear ! All authority is Mine in heaven and on the earth, and by you shall witness be borne unto Me. To all the nations bear the news of salvation. Depart, give them the word which I gave unto you, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost. I leave you my peace, and I am with you alway, yea, to the end of the world.

Tenor :

" After this to a mountain He led them forth, and then, lifting up His hands, as in blessing, He departed, and ascended into heaven."

Chorus :

Unfold, ye portals everlasting,
With welcome to receive Him ascending on high.
Behold the King of Glory ! He mounts up through the sky,
Back to the heavenly mansions hasting.
Unfold, for lo ! the King comes nigh.

Celestial Choir (Soprano) :

But who is He, the King of Glory ?

Chorus :

He who Death o'ercame, the Lord in battle mighty.

Celestial Choir (Soprano) :

But who is He, the King of Glory ?

Chorus :

Of hosts he is the Lord ; of angels and of powers ; the King
of Glory is the King of the saints.
Unfold ye portals everlasting,
With welcome to receive Him ascending on high.
Behold the King of Glory ! He mounts up through the sky,
Back to the heavenly mansions hasting.
Unfold, for lo ! the King comes nigh.

SOPRANO BOYS

Percy Phillips Lionel Craven Alfred Boughton Stephen Slatter
Harold Bates George Forsyth Harold Ellard William Good

MALE ALTOS

Percy Coward; Walter Coward

TENORS

Edward Branscombe; Charles Ellison

BASSES

Charles Ackerman Albert Archdeacon

CONCERT CONTRALTO

Madame Marie Hooton

Director

EDWARD BRANSCOMBE

SOPRANO

Armstrong, Mrs. W.
Belfry, Miss B.
Beswick, Miss K.
Bruton, Miss D.
Callighan, Miss B.
Casey, Miss M.
Cober, Miss A.
Cowling, Miss Ella
Downie, Mrs. H.
Davis, Miss P.
Felkin, Miss I.
Fogg, Mrs. J.
Hayes, Mrs. M. B.
Hayden, Mrs. F.
Jones, Miss P.
Long, Miss N. G.
Lord, Miss E.
Millett, Miss E.
McGill, Miss N.
Otis, Miss B.
Perkins, Miss K.
Pearson, Miss N.
Porter, Miss L.
Rowe, Miss E. A.
Robinson, Miss M. E.
Robinson, Miss E. M.
Ross, Mrs. W. E.
Richardson, Mrs. J. D.
Smith, Miss R. E.
Smith, Miss M. G.
Shields, Miss E. S.
Smith, Miss Edith
Swallow, Miss Emma
Torrington, Mrs. F. H.
Torrington, Mrs. H. M.
Torrington, Miss C.

Thompson, Miss A.
Van Camp, Miss N.
Vivian, Miss F.
Wiggins, Miss L.
Wellwood, Miss A.

CONTRALTO

Breck, Miss P.
Burkholder, Miss M.
Crane, Miss M. E.
Cowling, Miss M.
Forbes, Mrs. C. H.
Lord, Miss M.
Maxwell, Miss E.
McMaster, Miss E.
McKague, Mrs. A.
Smith, Miss J. E.
Surbray, Miss M.
Shields, Miss S.
Smith, Miss V. B.
Washington, Miss E.

TENOR

Adair, C. A.
Bond, W. C.
Bottomley, W.
Boynton, L.
Brown, C.
Doane, J. H.
Dobson, B. M.
DeLisle, B.
Davenport, E. C.
Evans, G. E.
Forester, A.
Hambleton, R. S.
Irwin, C.
Johnston, R. G.

Lamb, E. J.
Leader, W.
Lowe, E. H.
Ruttan, L.
Ryan, F.
Selway, E.
Taylor, G. T.
West, H.

BASS

elfry, F.
rown, J. W.
Bruton, W. C.
Boynton, H.
Cowling, Thomas
Curran, J.
Clarke, H.
Dorland, O. B.
Evans, J. T.
Grainger, G.
Gibbons, W.
Horn, W. W.
Hayden, F.
Irons, W. E.
Jessop, L.
Luke, F. E. H.
Mooring, B.
Pearson, T.
Stephens, C. W.
Stephenson, B. G.
Sylvester, T. F.
Short, H. V.
Stephens, A.
Torrington, H. M.
Tilley, J. F.
Weller, W.
Williams,

HARPISTS—Mrs. C. A. Burns; Miss G. H. Hastings.

TRUMPETERS—B. Plant; C. Savage; C. Pye; F. Mason.

DRUMMERS—From the Drum Corps of the Queen's Own Rifles.

DR. F. K. TORRINGTON, Musical Director.

