

31

ter - nal truths . . . re - ceive, make us e -
ceive, make us . . . e - ter - nal truths . . . re - ceive, . . . re - ceive,
ceive, re - ceive, make us e - ter - nal truths re - ceive,
e - ter - nal truths re - ceive, make us e -
ter - nal truths . . . re - ceive, . . . re - ceive, make us e - ter - nal truths
make us e - ter - nal truths . . . re -
make us e - ter - nal truths . . . re - ceive,
ter - nal truths, e - ter - nal truths re - ceive, . . . And prac - tise
re - ceive, And prac - tise all that we . . . be - lieve, and practise
ceive, . . . re - ceive, And prac - tise all . . . that we be - lieve, and
And prac - tise all, . . . and prac - tise all that we . . . be - lieve, and practise
all that we . . . be - lieve, . . . all . . . that we be - lieve, and

all . . . that we . . . be - lieve, prac - tise all that we, . . . that

prac - tise all, prac - tise all . . . that we, that

all . . . that we . . . be - lieve, prac - tise all that we, that

prac - tise, prac - tise all, prac - tise all that we, . . . that

mf we be - lieve : . . . *p* *P tranquillo.*

mf we be - lieve : . . . *p*

mf we be - lieve : . . . *p*

mf we be - lieve : . . . *p*

mf we be - lieve : . . . *p*

mf *P tranquillo.* *p dolce.*

mf Give us Thy - self,

mf Give us Thy - self,

mf Give us Thy - self,

mf Give us Thy - self,

mf Give us Thy - self,

mf

give us Thy -

give us Thy -

give us Thy -

give us Thy -

self, give us Thy - self, that we may

self, give us Thy - self, that we may

self, give us Thy - self, that we may

self, give us Thy - self, that we may

see, that we may see The Fa - ther, and the

see, that we may see The Fa - ther, and the

see, that we may see The Fa - ther, and the

see, that we may see The Fa - ther, and the

that we may see The Fa - ther, and the

Son, by Thee, the Fa - ther, and the Son, the

Son, by Thee, the Fa - ther, and the Son, the

Son, by Thee, the Fa - ther, and the Son, the

Son, by Thee, the Fa - ther, and the Son, the

f sempre accel. e crescendo.

Son by Thee.

Son by Thee.

Son by Thee.

Son by Thee.

stac. sempre f

Allegro vivace (ma non troppo).

f

Im - mor - tal hon - our,

fz

f

Allegro vivace (ma non troppo).

132.

end - less fame, At - tend the Al - migh - ty Fa - ther's name, the Al -

Al - migh - ty Fa - ther's name, end - less fame, At - tend the Al - migh - ty

mor - tal hon - our, end - less fame, At - tend the Al - migh - ty

th'Al-migh-ty Fa - ther's name, Im - mor - tal hon -

Fa - ther's name, the Al - migh - ty Fa - ther's name,

Im - mor - tal hon - our, end - less

our, end - less fame, At - tend the Fa - ther's name,

end - less fame, At - tend, at - tend th'Al - migh - ty . .

fame, At - tend the Al - migh - ty Fa - ther's name, the Al -

Im -

end - less fame, end - less fame, At -

Fa - ther's name, end - less fame, At - tend, at -

migh - ty Fa - ther's name, . . . end - less fame, end -

mor - tal hon - our, end - less fame, At - tend the Al -

tend the Al-migh-ty Fa-ther's name, . . .
 tend the Al-migh-ty Fa-ther's name, the Al-migh-ty Fa-ther's
 less fame, At-tend the Fa-ther's name, Im-mor-tal
 migh-ty Fa-ther's name, the Fa-ther's name, end-less fame, at-tend th' Al-
 at-tend, at-tend the Al-
 name, Im-mor-tal hon-our, . . end-less . .
 hon-our, at-tend th' Al-migh-ty Fa-ther's name, Im-mor-tal hon-our,
 migh-ty Fa-ther's name, . . Im-
 fame, at-tend the Al-
 ty Fa-ther's name, the . . Fa-ther's
 end-less fame, . . end-less fame, end-less

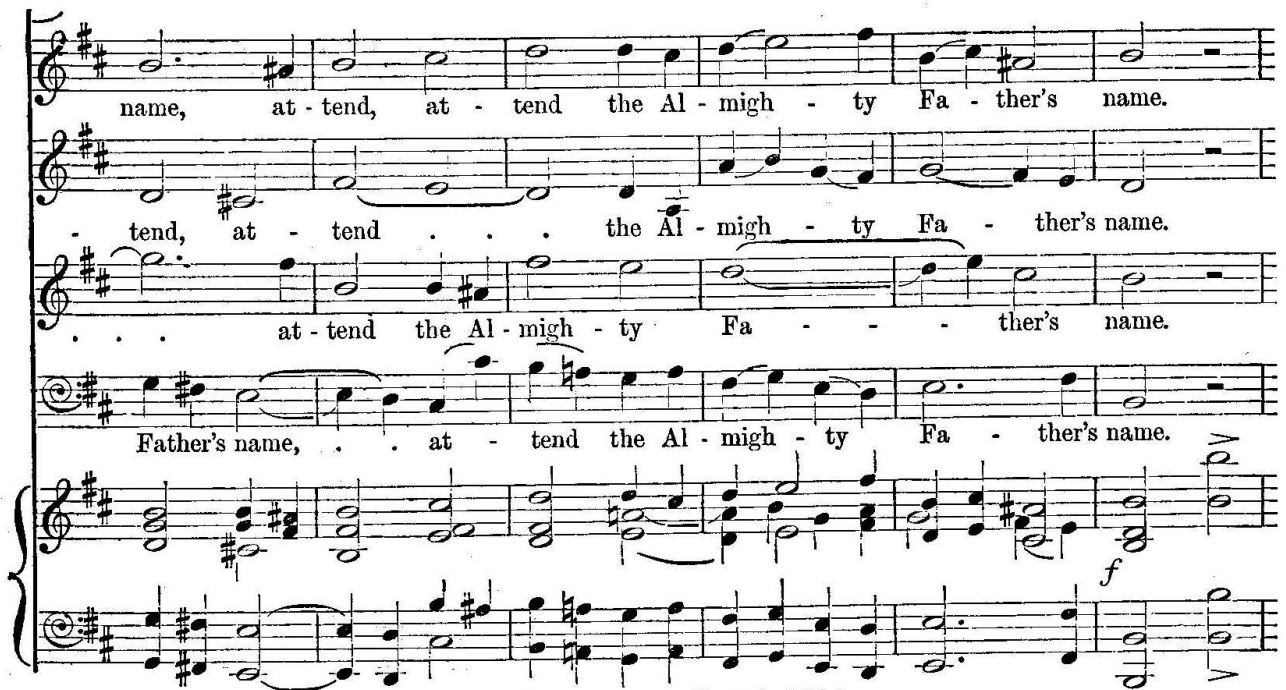
- mor - tal hon - our, end - less fame, At - tend the Al -
 - migh - ty Fa - ther's name, Im - mor - tal hon - our, end - less fame, . .
 name, Im - mor - tal
 fame, At - tend, at - tend the Al -

- migh - ty Fa - ther's name, Im - mor - tal hon - our, . . im - mor - tal hon - our, . .
 im - mor - tal hon - our, . . im - mor - tal
 hon - our, . . im - mor - tal hon - our, end - less
 - migh - ty Fa - ther's name, Im - mor - tal hon - our, im - mor - tal

. im - mor - tal hon - our at - tend . the Al - migh -
 hon - our, . . im - mor - tal hon - our, . . end - less
 fame, im - mor - tal hon - our, end - less
 hon - our, im - mor - tal hon - our, im - mor - tal hon - our,



ty Fa - ther's fame, at - tend the Fa - ther's name, at - fame, im - mor - tal . . hon - our . . end - less fame, At - tend the Al - migh - ty . .



name, at - tend, at - tend the Al - migh - ty Fa - ther's name. tend, at - tend the Al - migh - ty Fa - ther's name. at - tend the Al - migh - ty Fa - ther's name. Father's name, at - tend the Al - migh - ty Fa - ther's name.

Solo (ad lib.).
C Più tranquillo.



The Sa - viour Son be glo - ri - fied, . .

The Sa - - viour Son be glo - ri - fied, . . . Who for lost

. . . Who for lost man's re - demp - tion died, the Sa - viour

man's re - demp - tion died, Who for lost man's re -

Son, the Sa - - viour Son . . . be glo - - ri - fied, . . . Who for lost

demp - tion died, The Sa - - viour

The Sa - - viour Son be glo - ri - fied, . . . Who for lost

man's . . . re - demption died,

Son,
 man's re - demp - tion died, The Sa - viour Son, the Sa -
 The Sa - viour Son, the
 The Sa - viour Son be glo - ri - fied, . . . Who for lost man's re -
 viour Son . . . be glo - ri - fied, . . . be glo - ri - fied, . . .
 Sa - viour Son be glo - ri - fied, the Sa - viour
 - demp - tion died, Who for lost man's re - demp - tion
 The Sa - viour Son, the Sa - viour Son . . . be
 . . . Who for lost man's . . . re - demp - tion died :
 Son . . . be glo - ri - fied, . . . be glo - ri -
 died : The Sa - viour Son,

Musical score for page 41, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It includes lyrics about the Son of Man and the Saviour. The piano part features triplet figures in the left hand. Dynamics include *p* (piano).

D

glo - - - ri - fied, glo - - -

The Sa - viour Son be glo - ri -

fied, Who for . . . lost man's re - demp - tion died :

the Sa - viour Son . . . be glo - ri - fied, be glo - ri - fied, be

D

ri - fied, the Sa - viour Son be glo - ri - fied, Who

fied, *mf* be glo - ri - fied, Who for . . . lost . . .

mf The Sa - viour Son . . . be glo - ri - fied, . . . Who for . . .

mf glo - ri - fied, be glo - ri - fied, Who for . . . lost . . .

for . . . lost . . . man's re - demp - tion died, . . . the Sa - viour

man's re - demp - tion died : The Sa -

lost man's re - demp - tion died :

man's re - demp - tion died : The Sa - viour Son be

Son, the Sa-viour Son be glo-ri-fied, viour Son be glo-ri-fied, the Sa-viour Son be

fied, Who for lost man's re-ri-fied, be glo-ri-fied, Who for lost man's re-demp-tion died: The Sa-viour Son, be glo-ri-fied, Who for lost man's re-

E CHORUS.

demp-tion died: the Sa-viour Son be glo-ri-fied, Who for lost tion died: The Sa-viour Son, demp-tion died: The Sa-viour Son be

be glo - ri - fied, . . . Who for lost man's . . . re -

man's re - demp - tion died : The Sa - - - viour

the Sa - viour, the Sa - viour Son, the

glo - ri - fied, . . . the Sa - viour Son . . . be

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Musical score for "The Saviour Son" in D major (two sharps) and 3/4 time. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The tempo is marked *Andante*. The lyrics are: "demp - tion died : The Sa - viour Son . . . Son, the Sa - viour Son be glo - ri - Sa - viour Son, the Sa - glo - ri - fied, be glo - ri - fied, be glo - ri -". The piano accompaniment features a prominent triplet pattern in the right hand and a more melodic line in the left hand. The score is divided into measures by bar lines.

be glo - - - ri - fied, Who . . for lost

fied, be . . glo - - ri - fied, be . . glo - - ri - fied, Who

- viour Son be glo - ri - fied, . . be . . glo - ri - fied, . . Who for

- fied, . . Who for . . lost man's . .

man's . . . re - demp - tion died : And

for lost . . . man's . . . re - demp - tion died : And

lost man's . . . re - demp - tion died : And

re - demp - tion died : The Sa -

e - qual a - dor - a - tion be, E - ter - nal

e - qual a - dor - a - tion be, E - ter - nal

e - qual a - dor - a - tion be, E - ter - nal

viour Son be glo - ri - fied, . . . be glo - ri - fied, . . . be

Par - a - clete, to Thee, and e - qual, e - qual

Par - a - clete, to Thee, and e - equal

Par - a - clete, to Thee, and e - equal, e - equal

glo - ri - fied, glo - ri - fied : And e - equal a - dor - a - tion be, . . .

a - dor - a - tion be, E - ter - nal Par - a - clete, to Thee, to Thee, E - ter - nal

accel. a - clete, to Thee. *G* *ff mosso.* Im - mor - tal
accel. ter - nal Par - a - clete, to Thee. *ff mosso.* Im - mor - tal
to Thee. *ff mosso.* Im - mor - tal
accel. Par - a - clete, to Thee. *G* *ff mosso.* Im - mor - tal

hon - our, im - mor - tal hon - our,
hon - our, im - mor - tal hon - our,
hon - our, im - mor - tal hon - our,
hon - our, im - mor - tal hon - our,

im - mor - tal hon - our,

im - mor - tal hon - our,

im - mor - tal hon - our,

im - mor - tal hon - our,

end - less fame, At - tend the Al - migh - ty

end - less fame, At - tend the Al - migh - ty

end - less fame, At - tend the Al - migh - ty

end - less fame, At - tend the Al - migh - ty

Fa - ther's name.

Fa - ther's name.

Fa - ther's name.

Fa - ther's name.

6

8140.

H Più mosso.

Im - mor - tal hon - our,

Im - mor - tal hon - our, end - less fame, . . . im -

H Più mosso. $\text{♩} = 80$.

end - less fame, . . . end - less fame, end

mor - tal hon - our, end - less fame, . . . end

Im - mor - tal hon - our, . . . end

mor - tal hon - our, end - less, end - less fame, . . .

less fame, end - less

less fame, end - less fame, . . .

less fame,

im - mor - tal hon - our, . . .

fame, . . . end . . . less, end . . . less fame,
 im - mor - tal hon - our, end . . .
 im - mor - tal
 end . . . less, end . . .
 im - mor - tal hon - our, end . . . less . . .
 less, . . . end . . . less, end . . . less fame, end . . . less
 hon - our, . . . end . . . less, end . . . less fame, end . . . less
 less fame, im - mor - tal . . . hon - our, im -
 fame, . . . At - tend the Al - migh - ty Fa - ther's name, . . . at - tend the Al -
 fame, . . . At - tend the Al - migh - ty Fa - ther's name, end . . . less
 fame, . . . At - tend the Al - migh - ty Fa - ther's name, . . .
 mor - tal hon - our, im - mor - tal hon - our, . . . end . . . less

Musical score for page 49, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It includes lyrics for a hymn. The piano accompaniment features triplet patterns in the left hand. Dynamics include *mf* (mezzo-forte).

might-y Fa-ther's name, at-tend the Al-migh-ty
 fame, At-tend the Fa-ther's name, Im-mor-tal hon-our,
 end-less fame, end-less fame, At-tend the Al-
 fame, end-less fame, at-tend the Fa-ther's name, Im-
 Fa-ther's name, the Fa-ther's name, the Fa-ther's name, the Fa-
 end-less fame, end-less fame, end-less fame, im-mor-
 migh-ty Fa-ther's name, the Fa-ther's name,
 mor-tal hon-our, end-less fame, im-mor-
 ther's name, Im-mor-tal hon-our, end-less fame, At-
 tal, im-mor-tal hon-our,
 Im-mor-tal hon-our at-tend the Fa-ther's name. The Sa-
 tal hon-our, end-less fame, at-tend the Fa-ther's name. The

tend the Al - migh - ty . . Fa - ther's name, The Sa - viour Son be
 be glo - ri - fied, . . Who for lost man's re - demp - tion.
 viour Son be glo - ri - fied, . . Who for lost man's re - demp - tion
 Sa - viour Son be glo - ri - fied, Who for lost

glo - ri - fied, . . Who for lost man's re - demp - tion died,
 died, Who for lost man's re - demp - tion died,
 died, Who for lost man's re - demp - tion died,
 man's re - demp - tion died,

Who for lost man's re -
 Who for lost man's re -
 Who for lost man's re -
 Who for lost man's re -

- dēmp - tion died: And e - qual a - dor - a - tion
 - dēmp - tion died: And e - qual a - dor - a - tion
 - dēmp - tion died: And e - qual a - dor - a - tion
 - dēmp - tion. The Sa - - viour Son be glo - ri - fied, . . . be
 be, E - ter - nal Par - - - a - clete, . . .
 be, E - ter - nal Par - - - a - clete, . . .
 be, E - ter - nal Par - a - clete, to Thee, . . to
 glo - ri - fied, . . . And e - qual a - dor - a - - tion be, E - ter - nal Par -
 to Thee.
 to Thee.
 Thee, to Thee.
 - a - clete, to Thee.
 8140.

Musical score for hymn 8140. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as dynamics (p, mf, f, cres.), articulations (accents), and triplets. The lyrics are: "dēmp - tion died: And e - qual a - dor - a - tion", "The Sa - - viour Son be glo - ri - fied, . . . be", "be, E - ter - nal Par - - - a - clete, . . .", "be, E - ter - nal Par - a - clete, to Thee, . . to", "glo - ri - fied, . . . And e - qual a - dor - a - - tion be, E - ter - nal Par -", "to Thee.", "to Thee.", "Thee, to Thee.", and "- a - clete, to Thee.". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes.

f
Im .

f
Im .

f
Im .

f
Im .

3 3 3 3 3 3 3 3 3 3

K Più animato.

mor - - - tal hon - - our, . . . end - - less

mor - - - tal hon - - our, end - - less,

Im - mor - - tal hon - -

mor - - - tal hon - - our, end - - less

K Più animato.

$\text{♩} = 92.$

fame, . . . At - tend the Al - migh - - ty

end - less fame, At - tend, at - tend, . . . at - tend . . .

our, im - mor - - tal hon - - our,

fame, . . . im - mor - - tal hon - our, end - less fame, At -

Fa - ther's . . . name, end - - less fame, at - tend the Al -

the Al - migh - ty Fa - ther's name. . .

end - - less fame, end - - less fame, end - - less

tend, at - tend th' Al - migh - ty . . . Fa - - - ther's

migh - ty Fa - - - - - ther's name, . . .

. The Sa - viour Son be glo - ri - fied, . . . be glo - ri - fied,

fame, At - tend . . . the Al - migh - ty Fa - - - ther's

name, the Fa - - - ther's name, . . . Im -

Im - mor - tal hon - our, end - less fame, . . .

the Sa - viour Son be glo - ri - fied, . . . Who for lost man's . . . re -

name, Im - mor - tal hon - - - our, end - - - less

mor - - - tal hon - - - our, . . . end - - - less

At - tend, at - tend the Al -
demp - tion died, Im - mor - tal hon - our, . .
fame, . . . At - tend the Fa - ther's name,
fame . . . be to the Al - migh - ty

migh - ty Fa - ther's name, at - tend the Al -
at - tend the Al - migh - ty Fa - ther's name, the Al -
the Al - migh - ty Fa - ther's name, the Al -
Fa - ther's name, . . . at - tend, at - tend the Al -

migh - ty Fa - ther's name, at - tend the Al - migh -
migh - ty Fa - ther's name, at - tend the Al - migh -
migh - ty Fa - ther's name, at - tend the Al - migh -
migh - ty Fa - ther's name, at - tend the Al - migh -

ty Fa - ther's name: And e - qual a - dor -

ty Fa - ther's name: And e - qual a - dor -

ty Fa - ther's name: And e - qual a - dor -

ty Fa - ther's name: And e - qual a - dor - a - tion be, . .

a - tion be, E - ter - nal Par - a - clete, to

a - tion be, E - ter - nal Par - a - clete, to

a - tion be, E - ter - nal Par - a - clete, to

. . E - ter - nal Par - a - clete, . . e - ter - nal Par - a - clete, . . to

f *accel.* Thee, Im - mor - tal hon - our, im -

Thee, . . Im - mor - tal hon - our,

Thee, . . Im - mor - tal hon - our,

Thee, . .

f *accel.*

57

im - mor - tal hon - our, im - mor - tal

im - mor - tal hon - our, im -

im - mor - tal hon - our, im -

im -

f

hon - our, end - - - less fame, At -

- mor - tal hon - our, end - - - less fame, At -

- mor - tal hon - our, end - - - less fame, At -

- mor - - - tal hon - our, end - less fame,

f sempre accel.

tend the Al - migh - - ty Fa - ther's name, at - tend the Al - migh
 tend the Al - migh - - ty Fa - ther's name, at - tend the Al - migh
 tend the Al - migh - - ty Fa - ther's name, at - tend the Al - migh
 At - tend the Al - migh

8140.

This musical score is for a piece titled "Amen". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clef). The lyrics "Amen" are repeated throughout the piece. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *ff*).

First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics "A . . . men." with dotted lines indicating a long note. The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. The key signature is one sharp (F#).

A . . . men.

A . . . men.

A . . . men.

A . . . men.

sempre accel.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal parts end with a final note and a fermata. The piano accompaniment continues with a similar texture of beamed sixteenth notes. The key signature remains one sharp (F#).

largamente.

THE END.