



ROYAL EDITION

SACRED SONGS
Ancient & Modern

BOOSEY & CO.

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Sacred Songs,



ANCIENT AND MODERN.

A COMPLETE COLLECTION OF

SACRED VOCAL MUSIC,

BY

CELEBRATED COMPOSERS,

SUITABLE FOR HOME USE.

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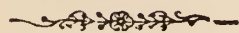
✓✓
JOHN HILES.



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Hope.*

Words by CLARIBEL.

SIR JULIUS BENEDICT

Andante non troppo.

PIANO.

Grave.

Hope, when in thy youth's glad morn - ing,

piano e legato.

All thy heart be fill'd with praise, Ev' - ry flow'r thy path a - dorn - ing,

cresc.

p

Hope ye for the gold - en days. Ev' - ry flow'r thy path a - dorn - ing,

cresc.

f

rallentando molto.

cresc.

f

colla voce.

Hope ye for the gold - en days. Hope ye when thy heart's best ro - ses

dim.

dim.

pp

p

* Composed expressly for this work.

With - er for the lack of rain,.. And thy thirs - ty soul be emp - ty,

Hope ye for the show'r a - gain. If thy thirs - ty soul be

emp - ty, Hope ye for the show'r a - gain.

And when on thy mid-day jour-ney white-wing'd Peace has

flown a - far, Still, though all the night be clou - dy, Hope ye for the

cresc. *f* *rallentando molto.* *dim.*

morn - ing star. Still, though all the night be clou - dy, Hope ye for the

cresc. *f* *colla voce.*

The first system of the musical score for 'HOPE.' It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment has a grand staff with treble and bass clefs. The tempo and dynamics markings are 'cresc.', 'f', 'rallentando molto.', and 'dim.'.

morn - ing star. Hope when all thy days are num - ber'd And thy wea - ry

pp *p*

The second system of the musical score. The vocal line continues with the same notation. The piano accompaniment includes dynamic markings 'pp' and 'p'.

jour - ney past; By the world's hopes un - en - cum - ber'd, Hope ye, hope for

The third system of the musical score. The vocal line continues with the same notation. The piano accompaniment continues with the same notation.

heaven at last; By the world's hopes un - en - cum - ber'd, Hope ye, hope for heaven at

rall. *colla voce.*

The fourth system of the musical score. The vocal line includes a 'rall.' marking. The piano accompaniment includes a 'colla voce.' marking. The system ends with a double bar line.

last.

stringendo. *ff*

Ped.

The fifth system of the musical score. The vocal line includes a 'last.' marking. The piano accompaniment includes a 'stringendo.' marking and a 'ff' dynamic. The system ends with a double bar line.

With Thee there is forgiveness.*

PSALM CXXX., 4, 5, 6.

F. H. COWEN.

*Molto andante.**p tranquillo.*

With

legato.

PIANO.

p

Thee there is for - give - ness that Thou.... may'st be fear - ed, that

Thou.... that Thou may'st be fear - - - ed, with

Thee there is for - give - ness that Thou.. may'st be fear - ed, with

cre - - - scen - do.

f

Thee there is for - give - ness, for - give - - - ness.....

cre - - - scen - do.

*f**rit.**tempo.*

..... with Thee for - - - give - - - - - ness.

*rit.**p tempo.**mp* *poco più mosso.*
*agitato.**f*

I wait for the Lord,..... my soul doth

*mp agitato.**f*

wait, and in His word, and in..... His word do I

p

hope,..... *f* I wait for the

cresc. *f*

Lord, my soul..... doth wait, more than they that

cresc. *dim.* watch for the morn - ing, more than they that

cresc. *dim.*

p watch for the morn - ing. I

p *tranquillo.*

dim. wait for the Lord, I wait for the

dim.

Lord, my soul doth wait, and in.....

The first system of the musical score. It features a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally a half note E. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *f* (forte) is placed above the final measure of the system.

..... His word, and in His word do I hope. With

quasi RECIT. *tempo lo. p^{rall.}* *pp*

The second system of the musical score. The vocal line continues with a half note F, followed by quarter notes G, A, and B, then a half note C, and finally a half note D. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed above the final measure of the system. The tempo marking *tempo lo. p^{rall.}* is also present.

Thee there is for - - give - - ness, that Thou..... may'st be

a tempo.

The third system of the musical score. The vocal line continues with a half note E, followed by quarter notes F, G, and A, then a half note B, and finally a half note C. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed above the first measure of the system. The tempo marking *a tempo.* is also present.

fear - ed, that Thou,..... that Thou may'st be fear - - -

The fourth system of the musical score. The vocal line continues with a half note D, followed by quarter notes E, F, and G, then a half note A, and finally a half note B. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed above the first measure of the system.

- ed, With Thee there is for - give - ness that Thou.. may'st be

The fifth system of the musical score. The vocal line continues with a half note C, followed by quarter notes D, E, and F, then a half note G, and finally a half note A. The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *pp* (pianissimo) is placed above the first measure of the system.

WITH THEE THERE IS FORGIVENESS.

cre - - - scen - do.

fear - ed, with Thee there is for - give - ness, for - give - - -

cre - - - scen - do.

f *p* *rit.*

- ness,..... with Thee, for - give - - -

f *p* *rit.*

tempo. *p* *dim.*

- ness, with Thee, with

p tempo. *sempre dim.*

rall. *pp*

Thee, there is..... for - give - - - ness with

rall. *pp*

Thee..... *rall* *e* *dim.*

pp

Consolation.*

Words by J. E. CARPENTER.

J. L. HATTON.

Andante.

PIANO.

mf

cresc.

p

dim.

When grief hangs hea - vy on the heart, We vain - ly seek re - lief in tears, And

pp
molto legato.

sad - ly sigh " 'tis hard to part From all that brighten'd ear - lier years."

mf

p

We dread to lin - ger in the light, Yet fear to meet the com - ing shade, For -

dim.

pp

p

- get - ting that the day and night The Lord a - like in mer - cy made.

molto legato.

f

* Never before published.

f Then, 'neath the weight of sor-row's chain, Be this our con - so - la - tion still, It *- risoluto. f*

is the Lord that doth or-dain,.... And bow o - be-dient to His will.

marcato. *ten. p*

p When time moves on with lead - en wings, And on - ly sha - dows

hang a - bove, And thought, un-bid-den, fond - ly clings To those we've lost, yet

dear - ly love; We think of what they

p

pp.

were and are, Their bu - ried worth and wast - ed powers; For - get - ting they are

p

molto legato.

hap - pier far Than we in this frail world of ours, Then, 'neath the weight of

f

f

sor-row's chain, Be this our con-so - la - tion still, It is the Lord that doth ordain, ..

risoluto.

p

f

..... And bow o - be - dient to His will.

p

pp

dim. e rall.

pp

A little Flower.*

Words by GERALD MASSEY.
Andante.

HENRY HILES, Mus. Doc., Oxon.

PIANO.

A lit - tle flower so low - ly grew, So lone - ly was it left, That

Heaven look'd like an eye of blue Down in its rock - y cleft; That

Heaven look'd like an eye of blue, Down in its rock - y cleft.

What could the lit - tle flow - er do In such a dark-some place, But

try to reach that eye of blue, And climb to kiss... Heaven's face— But

pp

try to reach that eye of blue, And climb to kiss... Heaven's face!

pp

poco animato.

And there's no life so lone and low But strength may still be given From

nar - rowest lot, on earth, to grow The straight-er up... to Heaven, From

a poco rit.

nar - rowest lot, on earth, to grow The straight-er up... to Heaven.

pp

B

Oh! teach me to love Thee.

Words by THOMAS MOORE.

HAYDN.

Andantino teneramente.

PIANO.

mf

1. Oh!

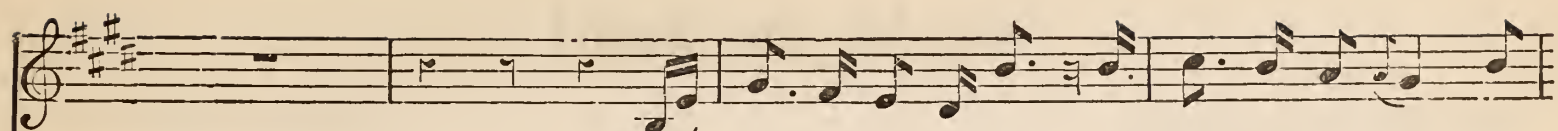
teach me to love Thee, To feel what Thou art, 'Till, fill'd with the one sacred Image, my heart Shall

p

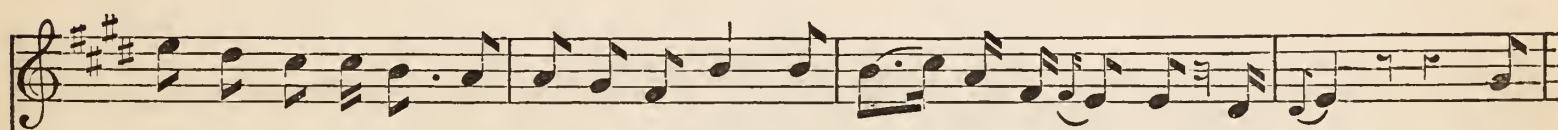
all o-ther pas-sions dis - own— Like some pure tem-ple, that shines a - part, Re -

- serv'd for Thy wor-ship a - lone!

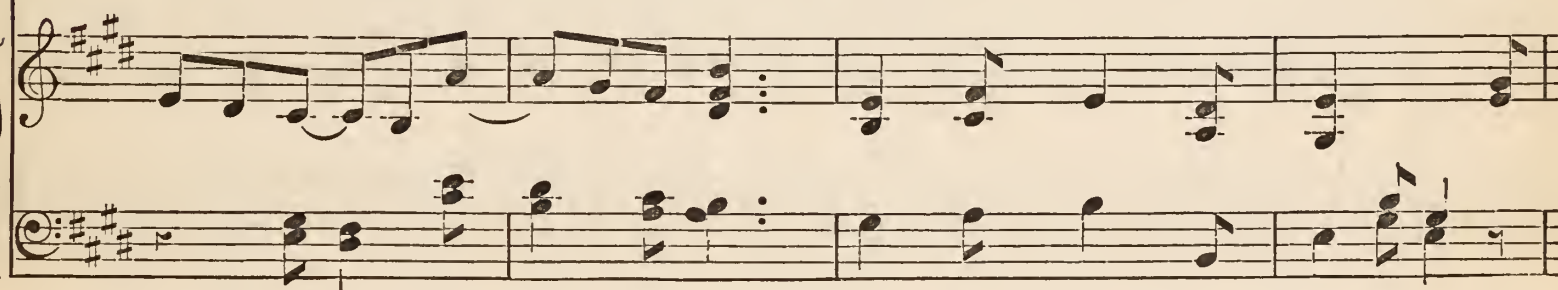
mf



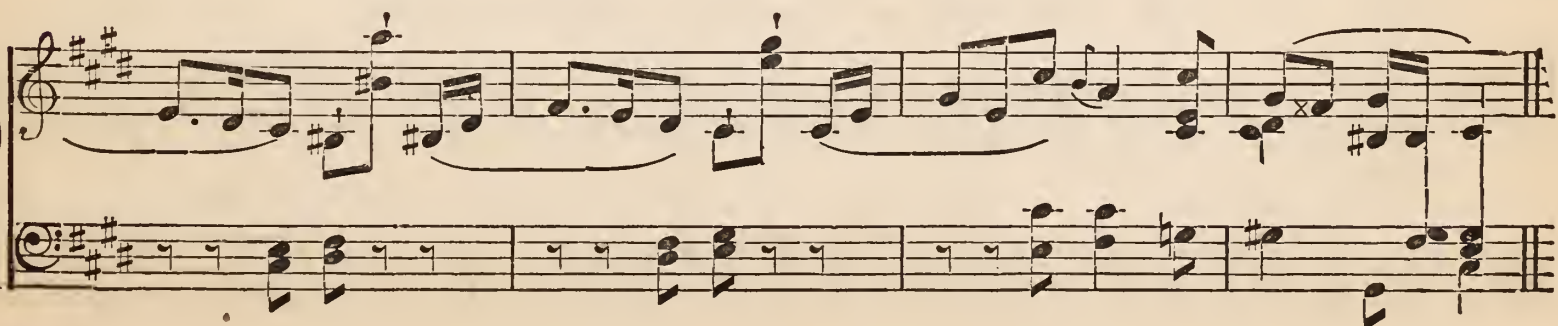
2. In joy, and in sor-row, thro' praise and thro' blame, Oh!
 3. Tho' born in this de-sert, and doom'd by my birth To



still let me, liv-ing and dy-ing the same, In Thy ser-vice bloom and de - cay— Like
 pain and af-flict-ion, to darkness and death, On Thee let my spi - rit re - ly— Like



some lone al - tar, whose vo - tive flame In ho - li - ness wast - eth a - way!
 some rude di - al, that fix'd on earth, Still looks for its light from the sky!



Go, let me weep!

Words by THOMAS MOORE.

SIR JOHN STEVENSON.

Adagio affettuoso.

PIANO. *mf*

1. Go, let me weep! there's bliss in tears, When he, who sheds them, in - ly
2. Leave me to sigh o'er hours that flew More i - dly than the sum - mer's

p

feels Some lin - g'ring stain of ear - ly years Ef - fac'd by ev - 'ry
wind, And, while they pass'd, a fra - grance threw, But left no trace of

drop that steals. The fruit - less show'rs of world - ly woe Fall dark to
sweets be - hind. The warm - est sigh, that plea - sure heaves, Is cold, is

tr

earth and nev - er rise; While tears, that from re - pent - ance flow, In
faint, to those that swell The heart, where pure re - pent - ance grieves O'er

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics are written below the vocal staff.

bright ex - hale - ment reach the skies. Go, let me weep! there's bliss in
hours of plea - sure, lov'd too well! Leave me to sigh o'er days that

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The lyrics continue below the vocal staff. Dynamic markings include *cresc.*, *f*, and *pp* above the vocal staff, and *pp* below the piano accompaniment staves.

tears, When he who sheds them, in - ly feels Some lin - g'ring stain of
flew More i - dly than the sum - mer's wind, And, while they pass'd, a

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The lyrics continue below the vocal staff. The piano accompaniment features a prominent bass line in the left hand.

ear - ly years Ef - fac'd by ev - 'ry drop that steals.
fra - grance threw, But left no trace of sweets be - hind.

This system contains the fourth line of the vocal melody and the fourth two staves of the piano accompaniment. The lyrics continue below the vocal staff. A dynamic marking of *mf* appears below the piano accompaniment staves.

This system contains the fifth line of the vocal melody and the fifth two staves of the piano accompaniment. The lyrics continue below the vocal staff. The system concludes with a double bar line and repeat dots.

Lord, we pray Thee.

"AGNUS DEI" from the 6th Mass.

FRANCESCO MORLACHI.

*Andantino.**mf*

PIANO.

Lord, we pray Thee to

com - fort Thy ser - vants that call up - on..... Thee; Have com -

- pas-sion, have com - pas-sion, have com - pas - sion on.....

us.

Lord, we

prayer Thee to com-fort Thy ser-vants that..... call up-on..... Thee;

f *vivo.* *ritard.* *pp*

This system features a vocal melody and piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a *vivo.* marking and a *ritard.* (ritardando) marking. The piano accompaniment also includes a *ritard.* marking and ends with a *pp* (pianissimo) dynamic. The lyrics are: "prayer Thee to com-fort Thy ser-vants that..... call up-on..... Thee;"

Have com-pas-sion, have com-pas-sion, have..... com-pas-sion

p *p* *3*

This system continues the vocal melody and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes. The lyrics are: "Have com-pas-sion, have com-pas-sion, have..... com-pas-sion"

on..... us.....

mf *rit.* *rit.*

This system continues the vocal melody and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes a *rit.* (ritardando) marking. The piano accompaniment also includes a *rit.* marking. The lyrics are: "on..... us....."

Lord,... we pray Thee to com-fort Thy ser-vants, that.....

mf *mf* *3*

This system concludes the vocal melody and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The piano accompaniment also includes a triplet of eighth notes. The lyrics are: "Lord,... we pray Thee to com-fort Thy ser-vants, that....."

ritenuto. *a tempo.* *poco vivace.*
call.... up - on..... Thee: Show Thy mer - cy, show Thy

ritenuto. *a tempo.* *poco vivace.*
mer - cy, show Thy mer - cy, show Thy mer - cy, show Thy mer - cy

pp *f* *f*
un - to us, Show Thy mer - cy, show Thy mer - cy,

f
show Thy mer - - - cy un - - - -

ritard. *p* *ritar - dan - do.*
- - - to us, show Thy mer - cy, Lord..... to us.....

ritard. *pp*

Angel of Charity.

Words by THOMAS MOORE.

HANDEL.

Andante.

dolce.

PIANO.

An - gel of Cha - r ty, who, from a - bove,

Com - est to dwell a pil - grim here— Thy voice is mu - sic, thy

smile.. is love, And Pi - ty's soul is in thy tear! When on the

shrine of God.... were laid First-fruits of all most good and

fair That ev - er grew in E - den's shade, Thine was the

ho - li - est off' - ring there!

dolce.

Hope and her sis - ter, Faith,.. were

p

giv - en But as our guides to yon - der sky; Soon as they

reach the verge.... of Hea-ven, Lost in that blaze of bliss they

This system contains the first line of the song. It features a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and moving lines in both hands.

die. But long as Love, al - migh - ty..... Love, Shall on His

This system continues the melody. The vocal line has a melisma on the word 'ty' in 'almighty'. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

Throne of Thrones a - bid, Thou shalt, oh! Cha - ri - ty, dwell..... a -

This system continues the vocal melody. The piano accompaniment features a steady bass line and harmonic chords in the right hand.

- bove, Smil - ing for ev - er by..... His side!

dolce.

This system concludes the vocal phrase. The piano accompaniment includes a *dolce* marking, indicating a softer, more delicate texture. The system ends with a repeat sign in the piano part.

This system contains the final line of the song. It features a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with chords and moving lines in both hands.

His Love shines over all.

Words by W. HILLS.

GEORGE FORBES

PIANO.

1. In
2. When

days of grief and sor - row, To fear and doubt a prey; When,
storms a-round are ra - ging, And all is dark and drear; Let

o'er the com - ing mor - row, Hope sheds no bright-'ning ray. Yet
hope, thy fears as - sua - ging, For ev - er - more be near. Tho'

still, sad heart, re - mem - ber, 'Midst all thy grief and pain, To
dark - ness all the earth enshrouds, Let nought thy heart ap - pal; While,

p *legato.*

stern and bleak De - cem - ber The spring suc - ceeds a - gain, To
far a - bove the dark - est clouds, The sun shines o - ver all, While,

espress.

Ped. * *Ped.* *

stern and bleak De - cem - ber, The spring suc - ceeds a - gain.
far a - bove the dark - est clouds, The sun shines o - ver all.

sf

cresc. *sf*

Ped. *

sf

3.

So, from thy soul dispelling
All clouds of doubt and fear,
A light, all lights excelling,
Shall tell thee, God is near;
And when that light o'er thee shall stream,
And all thy heart enthrall;
Thou, too, shalt feel, with joy supreme,
His love shines over all.

The Bird let loose.

Words by THOMAS MOORE.

Andante.

BEETHOVEN.

PIANO.

1. The bird, let loose in East-ern skies, When hast'ning fondly home, Ne'er stoops to earth her
2. So grant me, God, from ev - 'ry care, And stain of pas-sion free, A - loft, thro' Virtue's

wing, nor flies Where i - dle warblers roam. But high she shoots thro' air and light, A - bove all low de -
pu - rer air, To hold my course to Thee! No sin to cloud, no lure to stay My Soul, as home she

- lay, Where nothing earthly bounds her flight, Nor shadow dims her way, Where nothing earthly
springs; Thy Sunshine on her joy - ful way, Thy freedom in her wings, Thy Sunshine on her

bounds her flight, Nor sha-dow dims her way.
joy - ful way, Thy free-dom in her wings!

There is a bleak Desert.

Words by THOMAS MOORE.

CRESCENTINI.

Andante.

PIANO.

1. There
3. There

is a bleak De - sert, where day - light grows wea - ry Of wast - ing its
is a bright Foun - tain, thro' that De - sert steal - ing, To pure lips a -

smile on a re - gion so drea - ry— What may that De - sert be? What
- lone its re - fresh - ment re - veal - ing— What may that Foun - tain be? What

may that De - sert be? 'Tis Life, cheerless Life, where the few joys that
may that Fountain be? 'Tis Truth, ho - ly Truth, that, like springs un - der -

come, Are lost, like those sun - beams, for 'tis not their home. 2. There
- ground, Can but by the gift - ed of Hea - ven be found. 4. There

is a lone Pil-grim, be - fore whose faint eyes The wa - ter he
is a fair Spi - rit, whose wand hath the spell To point where those

pants for, but spark - les and flies— Who may that Pil - grim
wa - ters in se - cre - sy dwell— Who may that Spi - rit

cresc. *ad lib.* *tempo espress.*

be? Who may that Pil - grim be?.... 'Tis
 be? Who may that Spi - rit be?.... 'Tis

cresc. *colla voce.* *tempo espress.*

Man, hap-less Man, thro' his life tempt-ed on, By fair shin-ing hopes, that in
 Faith, hum-ble Faith, who hath learn'd that, where-e'er Her wand stoops to wor - ship, the

shi - ning are gone, are gone, are gone, in shi - ning are gone, are
 Truth must be there, be there, be there, the Truth must be there, be

ad lib.

gone, are gone, in shi - ning are gone!
 there, be there, the Truth must be there!

colla voce. *p*

Rocked in the Cradle of the Deep.

J. P. KNIGHT.

Moderato.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte). The left staff begins with a bass clef and the same key signature and time signature, featuring a series of eighth and sixteenth notes. The introduction concludes with a dynamic marking of *dim.* (diminuendo).

1. Rock'd in the cra-dle of the deep,..... I lay me down..... in peace to
 2. And such.. the trust that still were mine,..... Tho' stormy winds..... swept o'er t e

The first two lines of the song are set to music. The vocal line is on a single staff with a treble clef, a key signature of one flat, and a common time signature. It includes a trill (tr) on the first line. The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef, both in one flat and common time. The piano part features a dynamic marking of *p* (piano).

sleep;
brine,

Se - cure, I rest up - on the
Or though the tem-pest's fie - ry

wave,.... For Thou, O Lord, hast pow'r to
breath,.. Rous'd me from sleep to wreck and

The third line of the song is set to music. The vocal line is on a single staff with a treble clef, a key signature of one flat, and a common time signature. It includes a crescendo (cresc.) marking. The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef, both in one flat and common time. The piano part features a crescendo (cresc.) marking.

save;
death!

I know Thou wilt not slight my call,
In O - cean cave still safe with thee,

For
The

The fourth line of the song is set to music. The vocal line is on a single staff with a treble clef, a key signature of one flat, and a common time signature. The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef, both in one flat and common time.

Thou dost mark the spar-row's fall, }
 germ of im-mor-tal-i-ty; } And calm and peace-ful is my sleep,....

Rock'd in the cra-dle of the deep. And calm and peace-ful is my

pp

pp

sleep, Rock'd in the cradle of the deep,

The image shows a musical score for the song "The Rose Tree." It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody with various note values, including eighth and sixteenth notes, and rests. A trill (tr) is marked on a note towards the end of the melody. The bottom staff is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment using chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *fz* (forzando). A crescendo hairpin is placed over the *fz* section. The piece concludes with a double bar line.

As down in the Sunless Retreats.

Words by THOMAS MOORE.

HAYDN.

Andante con espressione.

PIANO.

1. As
2. As

cresc.

down in the sun-less re-treats of the O-cean, Sweet flowers are springing no
still, to the star of its wor-ship, tho' cloud-ed, The nee-dle points faith-ful-ly

mor-tal can see; So deep in my soul the still prayer of de-vo-tion, Un-
o'er the dim sea, So, dark as I roam, in this win-try world shrouded, The

- heard by the world, ri-ses si-lent to Thee. My God!
Hope of my Spi-rit turns trem-bling to Thee. My God!

si - lent to Thee; Pure, warm, si - lent to Thee! So, deep in my soul the still
trembling to Thee; True, fond, trembling to Thee! So, dark as I roam, in this

prayer of de - vo - tion, Un - heard by the world, ri - ses si - lent to Thee,
win - try world shroud-ed, The Hope of my Spi - rit turns trembling to Thee,

si - lent to Thee, si - lent to Thee, My God, ri - ses si - lent to
trem-bling to Thee, trem-bling to Thee, My God, turns trem-bling to

lento.

Thee!
Thee!

Waft her, Angels, through the Skies.

From "JEPHTHA."

HANDEL.

Andante Larghetto.

PIANO.

p

cresc.

f

Waft her, an - gels, through the skies,

p

cresc.

Waft her, an - gels, through the skies; Far a - bove yon a - zure

p

plain, far a - bove yon a - zure plain.

cresc.

This system consists of three staves. The top staff is a vocal line in G-flat major (two flats) with a melody that begins on a half note G4 and moves stepwise. The middle and bottom staves are piano accompaniment, featuring a rhythmic pattern of eighth notes and sixteenth notes. The piano part includes a crescendo marking.

An - gels, waft her thro' the skies, waft her thro' the

pp

This system continues the musical piece with three staves. The vocal line starts with a piano (*pp*) dynamic. The piano accompaniment maintains the established rhythmic texture.

skies, Far a - bove yon a - zure plain,..... far a - bove yon a - zure

This system contains three staves. The vocal line features a long melisma indicated by an ellipsis. The piano accompaniment continues with its rhythmic accompaniment.

plain ;

f

This system concludes the page with three staves. The vocal line ends with a semibreve note. The piano accompaniment features a forte (*f*) dynamic marking and continues with its rhythmic pattern.

p

Glo - rious there like you to rise, There like you for ev - er

reign, Glo - rious there like you to rise,.....

..... there like you for ev - er reign, for ev - er reign,.....

..... there like you for ev - er reign.

Dal Segno. §

Waft her, an - gels, thro' the skies. *cresc.* *§*

p *Dal Segno. §*

Saviour of Sinners.

(AVE MARIA.)

CHERUBINI.

Larghetto.

$\text{♩} = 50.$

PIANO. *p*

mf

Sa - - viour! Sa - viour of

p

sin - - ners! thro - ned in glo - ry, Ho - ly Re -

- deem - er, Praise be to Thee, O Lord!

tr
Praise and a - do - ra - tion be to Thee, O Lord! Praise and a - do -

p

This system features a vocal melody with a trill on the word 'Thee' and piano accompaniment starting with a piano (*p*) dynamic.

- ra - tion, Praise and a-do - ra - tion, Ho - ly Sa - viour!

This system continues the vocal melody and piano accompaniment.

tr
Praise and a-do-ra-tion be to Thee.

tr

This system includes a trill on the word 'Thee' and continues the piano accompaniment.

Ho - ly Re - deem - er, Ho - ly Re - deem - er, hear us in mer - cy, and for -

This system continues the vocal melody and piano accompaniment.

cresc. *p*
- give our sins, hear us in mer - cy, and for - give our sins. Sa -

cresc. *pp*

This system concludes the piece with a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a pianissimo (*pp*) dynamic.

- viour, Sa - viour of sin - - ners! Thron'd in Glo - ry!

The first system of the musical score is written for three staves. The top staff is a single melodic line in G major (one flat). The middle and bottom staves are a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are: "- viour, Sa - viour of sin - - ners! Thron'd in Glo - ry!".

hear us in mer - cy, and for-give our sins, in mer-cy hear us and for -

The second system continues the musical score. The piano accompaniment features a more active right hand with sixteenth-note patterns. The lyrics are: "hear us in mer - cy, and for-give our sins, in mer-cy hear us and for -".

- give our sins. A - men, A - - - men, A - -

The third system continues the musical score. The piano accompaniment features a more active right hand with sixteenth-note patterns. The lyrics are: "- give our sins. A - men, A - - - men, A - -".

men.

The fourth system concludes the musical score. The piano accompaniment features a more active right hand with sixteenth-note patterns. The lyrics are: "men.". The system ends with a double bar line.

Lead, kindly Light.

Words by JOHN HENRY NEWMAN.

ARTHUR S. SULLIVAN.

$\text{♩} = 96.$

Moderato.

p

Lead, kind - ly Light, a - mid th' en - cir - cling gloom, Lead Thou me on! The

p

PIANO.

cresc. *mf* *f*

night is dark, and I am far from home; Lead Thou me on! Keep Thou my feet; I

cresc. *mf* *f*

dim. *p*

do not ask to see the dis - tant scene:.... one step e - nough for me.

dim. *p*

p *p*

I was not ev - er thus, nor pray'd that Thou Should'st lead me on; I

p *p*

cresc. *mf* *f*

lov'd to choose and see my path; but now.... Lead Thou me on! I lov'd the ga -

mf *f*

dim. *p*

- rish day, and, spite of fears, Pride rul'd my will; Re-mem-ber not past years!

dim. *p*

f *f* *p*

So long Thy Pow'r has blest me, sure it still Will Lead me on, O'er moor and

f *f* *p*

cresc. *mf* *f*

fen, o'er crag and tor-rent, till The night is gone; And with the morn those An-gel

cresc. *mf* *f*

dim. *pp slower.*

fa - ces smile, Which I have lov'd long since,.. and..... lost a - while!

dim. *pp slower.*

Come not, oh Lord!

Words by THOMAS MOORE.

HAYDN.

Grave.

PIANO.

First system of the piano introduction. The music is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The treble staff has a series of eighth notes, and the bass staff has a series of eighth notes. Dynamics include *f*, *pp*, *f*, and *p*.

Second system of the piano introduction. The treble staff continues with eighth notes, and the bass staff has a series of eighth notes. Dynamics include *f*, *p*, *f*, *p*, and *pp*.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics: "1. Come not, oh Lord! in the dread robe of splendour, Thou wor'st on the night, when Thy nation Stood front-ing her". The piano accompaniment consists of a treble and bass staff with eighth notes. Dynamics include *p*.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "Mount, in the day of Thine ire; Come not, oh Lord! in the foe by the red roll-ing stream; Lord! Thou re - mem-b'rest the". The piano accompaniment continues with eighth notes. Dynamics include *p*.

Third system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "dread robe of splendour, Thou wor'st on the Mount, in the day of Thine night, when Thy nation Stood front-ing her foe by the red roll-ing". The piano accompaniment continues with eighth notes. Dynamics include *p*.

ire ;
stream

Come veil'd in those sha-dows, deep,
On E-gypt Thy pil-lar frown'd

aw-ful, but ten-der, Which
dark de-so-la-tion, While

Mer-cy flings o-ver Thy fea-tures of fire!
Is-ra-el bask'd all the night in its beam.

Come veil'd in those shadows, deep,
On E-gypt Thy pil-lar frown'd

aw-ful, but ten-der, Which mer-cy flings o-ver Thy fea-tures of fire!
dark de-so-la-tion, While Is-ra-el bask'd all the night in its beam.

cresc. *dim.* *p* *pp*

3.

So, when the dread clouds of anger enfold Thee,
From us, in Thy mercy, the dark side remove ;
While shrouded in terrors the guilty behold Thee,
Oh ! turn upon us the mild light of Thy love !

Hark! the Vesper Hymn is stealing.

Words by THOMAS MOORE.
Moderato.

PIANO.

1. Hark! the Ves - per
2. Now, like moon - light

Hymn is steal - ing O'er the wa - ters, soft.. and clear; Near - er yet, and
waves re - treat - ing To the shore, it dies.. a - long; Now, like an - gry

near - er peal - ing, Now it bursts up - on.. the ear; Ju - bi - la - te,
surg - es meet - ing Breaks the min - gled tide.. of song; Ju - bi - la - te,

pp

ju - bi - la - te, ju - bi - la - te, A - men. Far - ther now, now
ju - bi - la - te, ju - bi - la - te, A - men. Hush! a - gain, like

pp

far - ther steal - ing, Soft it fades.... up - on the ear; Far - ther now, now
waves re - treat - ing To the shore,.... it dies a - long; Hush! a - gain, like

far - ther steal - ing, Soft it fades.... up - on the ear.
waves re - treat - ing To the shore,.... it dies a - long. 8va.....

pp

8va.....

8va.....

Life is passing fast away.

"VOM TODE."

BEETHOVEN.

Slow.

Life is pass - ing fast a - way, Hour by

PIANO. *p* *pp*

hour glides on to death,... Oh! how brief the long - est

f

day..... Hap - less mor - tals draw their breath!

fz *p* *cresc.* *f*

Think on God, O man; thy

fate Bids thee in - ly me - di - tate, Bids thee
 in - - ly me - di - tate, bids thee
 in - - ly me - di - tate.

Musical score for "The Lord's Prayer" by Franz Schubert. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are in English. The score includes dynamic markings such as *cresc.* (crescendo), *f* (forte), and *p* (piano). The piano part includes arpeggiated chords and sustained notes. The vocal part includes long notes and rests. The score is divided into systems, with the vocal line and piano accompaniment on separate staves. The lyrics are written below the vocal line. The score ends with a double bar line.

The Lord shall reign.

Words by Dr. WATTS.

Moderato ed Animato.

J. B. CRAMER.

PIANO.

The Lord shall reign where - e'er the sun Doth his suc -

- cessive jour - neys run, His power ex - tend from shore to

shore, 'Till moons shall wax and wane no more.

Lento.

Bless - ings a - bound where - e'er He reigns, The pris - 'ner leaps to

lose.... his chains, The wea - ry find e - ter - nal rest, And

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are written below the first staff.

f p all.... the sons.. of want are blest. Let ev' - ry crea - ture

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff. The dynamic marking *f p* is placed above the first staff.

rise and bring The no - blest hon - ours to.... our King,..

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff.

An - - gels, an - - gels, an - gels de - scend with

f p *f p* *f*

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff. The dynamic markings *f p*, *f p*, and *f* are placed below the first, second, and third staves respectively.

f *p* *lento.* songs a - gain, And Heav'n and earth re - peat the strain.

f *lento.*

This system contains the final two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff. The dynamic markings *f*, *p*, and *lento.* are placed above the first staff, and *f* and *lento.* are placed below the second staff.

'Thou art, oh God!

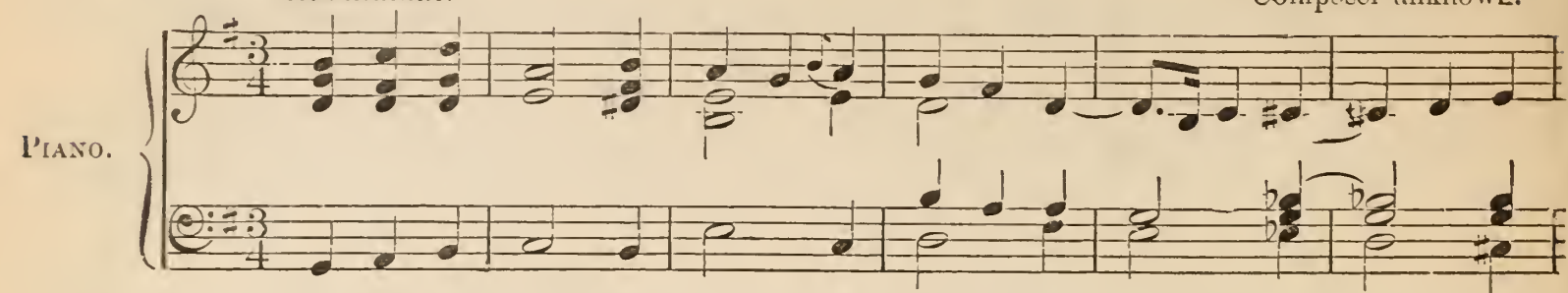
"The day is Thine; the night also is Thine: Thou hast prepared the light and the sun. Thou hast set all the borders of the earth: Thou hast made summer and winter.—Psalm LXXIV., v. 16, 17.

Words by THOMAS MOORE.

Solennemente.

Composer unknown.

PIANO.



1. Thou art, oh God! the life.... and
2. When Day, with fare - well beam, de -

tr

The first system shows the vocal melody for two lines of the song. The piano accompaniment continues with chords and moving lines. A trill (tr) is marked above the vocal line for the second line.

light.... Of all this won - drous world we see; Its glow by
- lays.... A - mong the op' - ning clouds of Ev'n, And we can

The second system continues the vocal melody and piano accompaniment. The piano part features a series of chords in the right hand and a steady accompaniment in the left hand.

day, its smile by night, Are but re - flec - tions caught from
al - most think we gaze Thro' gold - en vis - tes in - to

The third system continues the vocal melody and piano accompaniment. The piano part features a series of chords in the right hand and a steady accompaniment in the left hand.

* This Air is said to have been composed by the late Mrs. Sheridan. It was originally sung to the beautiful old words, "I do confess thou art smooth and fair."

Thee. Where-e'er we turn Thy glo - ries shine, And all things
heav'n; Those hues, that make the Sun's de - cline So soft, so

fair and bright are Thine, Where-e'er we turn Thy glo - ries
ra - dant, LORD! are Thine. Those hues, that make the Sun's de -

shine, And all things fair and bright are Thine.
- cline So soft, so ra - dant, LORD! are Thine.

3.

When Night, with wings of starry gloom,
O'ershadows all the earth and skies,
Like some dark, beauteous bird, whose plume
Is sparkling with unnumber'd eyes;
That sacred gloom, those fires divine,
So grand, so countless, LORD! are Thine.

4.

When youthful Spring around us breathes.
Thy spirit warms her fragrant sigh;
And every flower the Summer wreathes
Is born beneath that kindling eye.
Where-e'er we turn Thy glories shine,
And all things fair and bright are Thine.

Never!—for ever!

Words by J. E. CARPENTER.

Andante con moto.

J. L. HATTON.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth and sixteenth notes, with a crescendo marking. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth notes, with a piano marking and a decrescendo marking.

Never! for ev-er! 'Tis the fu - ture and the past!

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal melody is in a treble clef, key signature of one flat, and common time. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand features a series of chords, with a piano marking and a decrescendo marking. The left hand features a series of eighth and sixteenth notes, with a piano marking and a decrescendo marking.

Nev-er! for ev-er! Spi - rit voi - ces round us cast,.....

The second line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal melody is in a treble clef, key signature of one flat, and common time. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand features a series of chords, with a piano marking and a decrescendo marking. The left hand features a series of eighth and sixteenth notes, with a piano marking and a decrescendo marking.

Win-ter kills the sum-mer flow'r, Spring re-vives it in the bow'r, Never a-ny bright thing

The third line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal melody is in a treble clef, key signature of one flat, and common time. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand features a series of chords, with a piano marking and a decrescendo marking. The left hand features a series of eighth and sixteenth notes, with a piano marking and a decrescendo marking.

con espress. *tempo.*

dies,.. But the voice of na - ture sighs.. Nev - er! for ev - er! for

pp colla voce.

ev - er!

dim.

Nev - er! for ev - er! We our Sa - viour's words re -

dim. pp

- ceive! Nev - er! for ev - er! As we doubt or we be -

p

- lieve:..... Nev - er in the realms a - bove, Save thro faith, and truth, and love;

cresc.

f

Or "for ev - er" there to sing Prai - ses to our

f

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

Heav'n - ly King! For ev - er! For ev - er! Prai - ses

Ped. *

cresc.

sing..... For ev - er sing Prai - ses, For ev - - -

cresc. *ff* *Ped.* * *Ped.* * *sf sf sf sf*

con anima

- er sing Prai - ses to our Heav'n - ly King! For ev - -

sf *sf*

- er!

sf sf sf sf sf *ten.*

Sound the loud Timbrel.

(MIRIAM'S SONG.)

' And Miriam, the Prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her, with timbrels, and with dances.'—Exod. XV. 20.

Words by THOMAS MOORE.

Con spirito.

AVISON,

PIANO.

1. Sound the loud Tim-brel o'er Egypt's dark sea,..... Je - ho - vah has tri-umph'd, His
2. Praise to the Con-quer - or, praise to the Lord,..... His word was our ar - row, His

peo - ple are free. Sound the loud Tim - brel o'er
breath was our sword! Praise to the Con - quer - or,

E - gypt's dark sea,..... Je - ho - vah has tri - umph'd, His
praise to the Lord,..... His word was our ar - row, His

peo - ple are free. *p* Sing— for the pride of the
 breath was our sword! Who shall re - turn to tell

Ty - rant is bro - ken, His cha - riots, his horse - men, all splen - did and brave, How
 E - gypt the sto - ry Of those she sent forth in the hour of her pride? For the

vain was their boast - ing! the Lord hath but spo - ken, And cha - riots and horse - men are
 Lord hath look'd out from His pil - lar of glo - ry, And all her brave thou - sands are

sunk in the wave. *f* *p* Sound the loud Tim - brel o'er
 dash'd in the tide. Sound the loud Tim - brel o'er

E-gypt's dark sea,..... Je - ho - vah has tri-umph'd, His peo - ple are free.
 E-gypt's dark sea,..... Je - ho - vah has tri-uuph'd, His peo - ple are free.

cresc.

f
 Sound the loud Tim - brel o'er E - gypt's dark sea,..... Je -
 Sound the loud Tim - brel o'er E - gypt's dark sea,..... Je -

f

- ho - vah has tri - umph'd, His peo - ple are free, His
 - ho - vah has tri - umph'd, His peo - ple are free, His

ff

peo - ple are free, His peo - ple are free.
 peo - ple are free, His peo - ple are free.

f

ff

tr

O that thou had'st hearkened.

From "THE PRODIGAL SON."

ARTHUR S. SULLIVAN.

$\text{♩} = 80.$ *Andante espressivo non troppo lento.*

O that thou had'st hear-ken - ed to my com - mand - ments, then had thy

PIANO. *pp*

peace been like a ri - ver, and thy righ-teous-ness, and thy righ-teous-ness

cresc.

as the waves..... of the sea. O that thou had'st hearken - ed to

dim. *p*

my com - mand - ments, then had thy peace been like a ri - ver, and thy

mf *pp*

cresc.

righteousness, and thy righteousness as the waves..... of the

cresc. *mf*

p

sea. O that thou had'st heark-en - ed to my com - mand - ments, then had thy

dim. *p*

peace been like a ri - ver, and thy righ - teous - ness as the waves of the

sea, as the waves,..... the waves of the sea.

pp *p*

p *pp*

Turn ye, turn ye, why will ye die?.....

Ped. *pp*

Ave Maria.

J. ARCADELT. A. D. 1550.

p

A - ve Ma - ri - a! gra - ti - â ple - na, Do -

PIANO. *p*

mf

- mi - nus te - cum, A - ve Ma - ri - a! Be -

mf

- ne - dic - ta.... tu be - ne - dic - ta tu in mu - li - e - ri -

- bus, et be - ne - dic - tus fruc - tus ven - tris tu - - i

ff *pp*

Je - su. Sanc - ta Ma - ri - a, o - ra,

f *p*

o - ra pro no - bis, Sanc - ta Ma - ri - a, o -

f

- ra, o - ra pro no - bis, Sanc - ta Ma - ri - a,

pp *Largo.*

o - ra, o - ra pro no - bis. A - men.

pp *Largo.*

Hark! 'tis the Breeze.

Words by THOMAS MOORE.

ROUSSEAU

Andantino.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) begins with a half note G4, followed by a dotted half note F#4, and then a series of eighth and sixteenth notes descending to E4. The left hand (bass clef) plays a steady eighth-note accompaniment, starting on G3 and moving up stepwise.

1. Hark! 'tis the breeze of twi - light, call - ing
 2. Guard us, oh Thou, who nev - er sleep - est,

The melody for the first system is on a single staff. The piano accompaniment continues with the same eighth-note pattern in the left hand and chordal accompaniment in the right hand.

Earth's wea - ry chil - dren to..... re - pose; While, round the couch of
 Thou who, in si - lence thron'd a - bove, Through - out all time, un -

The melody continues on a single staff. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains steady.

Na - ture fall - ing, Gent - ly the night's soft cur - tains close.
 - wea - ried, keep - est Thy watch of Glo - ry, Pow'r, and Love.

The melody concludes on a single staff. The piano accompaniment provides a final harmonic support with sustained chords and a concluding bass line.

Soon o'er a world, in sleep re - clin - ing, Num - ber - less stars, thro'
Grant that, be - neath Thine eyes, se - cure - ly, Our souls, a - while from

This system contains three staves of music. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment consisting of chords and moving lines in the left and right hands.

yon - der dark, Shall look, like eyes of che - rubs shin - ing
life with - drawn, May, in their dark - ness, stil - ly, pure - ly,

This system continues the melody and accompaniment from the first system, maintaining the same musical structure.

From out the veils that hid..... the Ark.
Like "seal - ed foun - tains," rest..... till dawn.

This system features a melodic line with a trill (tr) and a forte (f) dynamic marking. The piano accompaniment continues with chords and moving lines.

This system concludes the piece with a final melodic line and piano accompaniment. The melody ends with a sustained note, and the piano part provides harmonic support.

Ere Infancy's Bud.

From "JOSEPH AND HIS BRETHREN."

MEHUL.

1. Ere in - fan - cy's bud had ex - pand - ed To
 2. Yet, e - ven then, Pro - vi - dence, kind - ly Pro -
 3. Each night ere I sink in - to slum - ber, To

PIANO. *dolce* *p*

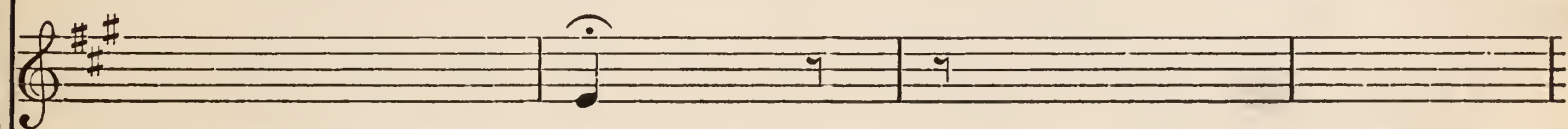
manhood's full vi-gour and bloom, By slav' - ry's mark I was brand - ed, And
 - tecting, watch'd o - ver my fate, The de - struc - tion by you aim'd so blind - ly, Hath
 Is - ra - el's God I bend low. That blessings and joys without num - ber, On

sunk to cap - ti - vi - ty's gloom: Oh! brothers, what demon in - spir'd ye, The
 rais'd me to hon - our and state; But ne'er can I cease to re - gret ye, Dear
 thee, dearest fa - ther may flow; And for this sweet du - ty re - ward - ed, By



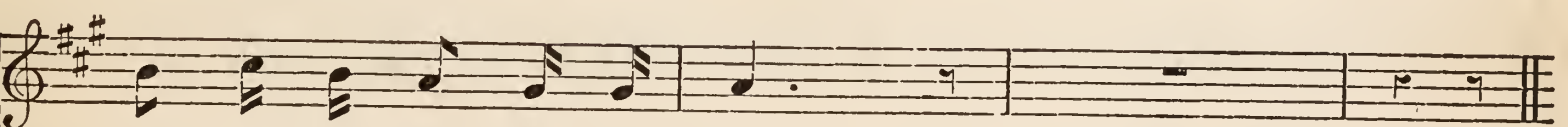
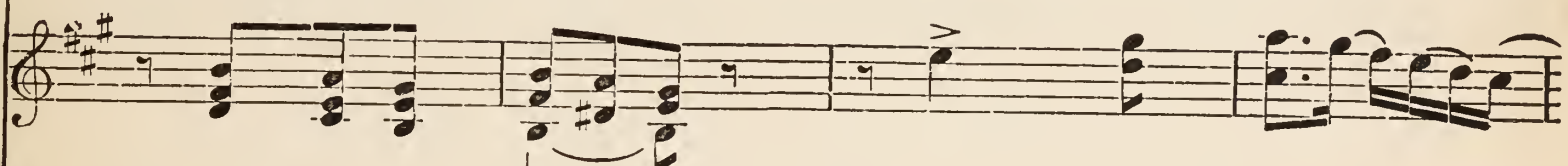
heart of a fa - ther to pierce,
fa - ther, and land of my birth;
vi - sions be - nig - nant - ly sent,

Was it jea - lou - sy's madness that fired ye, To
Can my soul for a mo - ment for - get ye? Tho'
By An - gels I wit - ness thee guard - ed, Sur -



an - ger so dead - ly and fierce?
here I am lord of the earth.
- round - ed by peace and con - tent.

Was it jea - lou - sy's mad - ness that fired ye, To
Can my soul for a mo - ment for - get ye? Tho'
By An - gels I wit - ness thee guard - ed, Sur -



an - ger so dead - ly and fierce?
here I am lord of the earth.
- round - ed by peace and con - tent.



Like Morning, when her early Breeze.

Words by THOMAS MOORE.

BEETHOVEN.

Andante.

PIANO.

1. Like morn - ing, when her ear - ly breeze Breaks up the sur - face
3. Till Da - vid touch'd his sa - cred lyre, Si - lent - ly hung the

of... the seas, That, in their fur - rows, dark with night, Her hand may
soul - less wire— But, when he swept its chords a - long, Ev'n an - gels

sow the seeds of light.
stoop'd to hear that song.

2. Thy Grace can send its breath - ings
4. So sleeps the soul, till Thou, oh

o'er The Spi - rit, dark and lost.... be - fore, And, fresh - 'ning all its
Lord, Shalt deign to touch its life - less chord—Till, wak'd by Thee, its

depths, pre - pare For Truth Di - vine to en - ter there!
breath shall rise In Mu - sic, wor - thy of the skies!

O how kindly hast Thou led me.

Words by THOMAS GRINFIELD.

BEETHOVEN.

Adagio. p *cresc.* *sf* *dim.*

1. O how kind - ly hast thou led me, Heavenly Fa - ther, day..... by
 2. O how slow - ly have I of - ten Fol - low'd where Thy hand.... would

PIANO. *f* *p* *cresc.* *dim.*

p *cresc.* *cresc.* *sf*

day! Found my dwell - ing, clothed.. and fed me, Fur - nish'd friends.... to cheer my
 draw! How Thy kind - ness failed.... to soft - en, How Thy chasten - ing fail'd to

p *cresc.*

way! Didst Thou bless me, didst Thou chast - en, With Thy
 awe! Make me for Thy rest more rea - dy As Thy

dim. *f* *cresc.*

smile,.... or with Thy rod, 'Twas that still my step might hast - en Homeward,
 path... is long - er trod, Keep me in Thy friend - ship stea - dy, Till Thou

dim. *f* *cresc.*

dim. *rallentando.*

heaven - ward to my God!
 call..... me home, my God!

O come hither, and hearken.

Psa. m LXVI., 14, 15.

L. GORDIGIANI.

*Andante con moto.**Semplicemente.*

PIANO.

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble staff and a bass staff, both in 6/8 time. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The tempo markings *rall.* and *tempo.* are placed above the treble staff. The dynamic marking *p* is placed below the treble staff. The lyrics "O come hi-ther, and" are written above the treble staff.

The second system of the musical score is for the vocal melody and piano accompaniment. It consists of two staves: a treble staff and a bass staff, both in 6/8 time. The treble staff contains the vocal melody, which begins with a whole note, followed by a series of eighth and sixteenth notes. The bass staff contains the piano accompaniment, which begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics "heark-en, ye that fear..... God, will tell you what He hath done, hath" are written below the treble staff.

The third system of the musical score is for the vocal melody and piano accompaniment. It consists of two staves: a treble staff and a bass staff, both in 6/8 time. The treble staff contains the vocal melody, which begins with a whole note, followed by a series of eighth and sixteenth notes. The bass staff contains the piano accompaniment, which begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics "done for my soul,..... I call - ed un - to Him, I call - ed un - to" are written below the treble staff. The dynamic marking *p* is placed below the treble staff. The tempo marking *cresc.* is placed above the treble staff.

The fourth system of the musical score is for the vocal melody and piano accompaniment. It consists of two staves: a treble staff and a bass staff, both in 6/8 time. The treble staff contains the vocal melody, which begins with a whole note, followed by a series of eighth and sixteenth notes. The bass staff contains the piano accompaniment, which begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics "Him, I call - ed un - to Him, un - to Him..... with my mouth, I" are written below the treble staff. The dynamic marking *p* is placed below the treble staff. The tempo marking *rall.* is placed above the treble staff.

call - - ed, I call - - ed, I call - ed un - to

f *p*

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal staff. Dynamics *f* and *p* are marked in the piano part.

Him, and gave Him prais - - es,.... I call - ed un - to Him and gave Him prais - -

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key signature and dynamics.

- es,.... I call - ed un - to Him, and gave Him prais - - es,.... and gave Him prais-es,

cresc.

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key signature and dynamics. A *cresc.* marking is present above the vocal staff.

gave Him prais-es with my tongue, and gave Him prais - es,

cresc. *rall.* *p*

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key signature and dynamics. A *cresc.* marking is present above the vocal staff, and a *rall.* and *p* marking are present above the piano staff.

O come hi-ther, and hear-ken, all that fear..... God!

p *tempo.*

This system contains the final two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same key signature and dynamics. A *p* marking is present above the vocal staff, and a *tempo.* marking is present above the piano staff.

I will tell you what He hath done, hath done for my soul, What He hath done, what He hath

done for my soul. O come hi-ther, and hear - ken, O come hi-ther, and hear -

ken, all that fear..... God.

that fear..... God, that fear.....

accelerando sino al fine.

..... God.

rall.

But who shall see.

Words by THOMAS MOORE.

SIR JOHN STEVENSON, Mus. Doc.

Moderato.

1. But
2. Then,

PIANO. *mf* *p*

who shall see that glo - rious day, When, thron'd on Zi - on's brow,.... The
JU - DAH! Thou no more shalt mourn Be - neath the hea - then's chain:.... Thy

Lord shall rend that veil a - way, Which hides the na - tions now! When
days of splen - dour shall re - turn, And all be new a - gain. 'The

earth no more be - neath the fear Of His re - buke shall lie, .. When
Fount of Life shall then be quaff'd, In peace, by all who come;.. And

p

lento. *tempo.*

pain shall cease, and ev' - ry tear Be wip'd from ev' - ry eye..... When
 ev' - ry wind that blows shall waft Some long - lost Ex - ile home!.... The

lento. *tempo.*

cresc. *p*

earth no more be - neath the fear Of His re - buke shall lie,... When
 Fount of Life shall then be quaff'd, In peace, by all who come;.. And

cresc.

lento. *tempo.*

pain shall cease, and ev' - ry tear Be wip'd from ev' - ry eye.....
 ev' - ry wind that blows shall waft Some long - lost Ex - ile home!....

lento. *tempo.* *mf*

tr

O Lord! correct me.

"LASCIA CH'IO PIANGA," from "RINALDO."

HANDEL.

Andante Larghetto.

PIANO. *pp*

O Lord! cor - rect me, not in Thine an - ger; Have mer - cy....

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante Larghetto'. The piano part begins with a *pp* (pianissimo) dynamic. The vocal line ends with a triplet of eighth notes.

on me, and blot out all my sins, have mer - cy on me,

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The piano part includes a repeat sign with first and second endings. The vocal line continues with the lyrics 'on me, and blot out all my sins, have mer - cy on me,'.

have mer - cy on me, and blot out all my sins. O Lord! cor -

This system contains the third line of the musical score. The vocal melody and piano accompaniment continue. The piano part includes a repeat sign with first and second endings. The vocal line continues with the lyrics 'have mer - cy on me, and blot out all my sins. O Lord! cor -'.

- rect me, not in Thine an - ger; have mer - cy.... on me, and

This system contains the fourth line of the musical score. It concludes the vocal melody and piano accompaniment. The piano part includes a repeat sign with first and second endings. The vocal line continues with the lyrics '- rect me, not in Thine an - ger; have mer - cy.... on me, and'.

blot out all my sins.

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. A trill (tr) is indicated above the final note of the vocal line.

O wash me through-ly from mine in - i - qui - ty, and cast me

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. A piano (*pp*) dynamic marking is present.

not a - way, a - way from Thy pre - sence; take not Thy Ho - ly Spi - rit, Thy

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. A trill (tr) is indicated above the final note of the vocal line.

Spi - rit from me. O Lord! cor - rect me, not in Thine

The fifth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. A piano (*p*) dynamic marking is present.

an - ger; have mer - cy.... on me, and blot out all my sins.

This system contains the first line of the song. The vocal melody is in G major (one flat) and 4/4 time. It features a triplet of eighth notes on the word 'mercy'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

poco accelerando.
Have mer - cy on me, have mer - cy on me, and blot out all my

This system continues the melody. The tempo marking 'poco accelerando.' is placed above the first measure. The piano accompaniment provides harmonic support with chords in the right hand and a steady bass line in the left hand.

Tempo 1mo.
sins. O Lord! cor - rect me, not in Thine an - ger!

This system begins with the tempo marking 'Tempo 1mo.' (first tempo). The vocal line has a brief rest before the word 'sins.' and then continues with the phrase 'O Lord! correct me, not in Thine anger!'. The piano accompaniment features a more active bass line in the left hand.

have mer - cy on me, and blot out all my sins.

This system continues the vocal melody with another triplet on 'mercy'. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand. The system ends with a repeat sign in the piano part.

cresc. *mf*

This system concludes the piece. It features a crescendo marking 'cresc.' and a mezzo-forte dynamic marking 'mf'. The piano accompaniment has a more complex texture with moving lines in both hands, ending with a final chord.

O happy Saints, who dwell in Light.

Words by JOHN BERRIDGE. A. D. 1785.

BEETHOVEN.

Andante cantabile.

1. O hap - py saints, who dwell in light, And walk with Je - sus,
2. And now they range the heaven - ly plains, And sing their hymns in

IANO.

clothed in white; Safe land - ed on that peace - ful shore, Where
melt - ing strains; And now their souls be - gin to prove, The

cresc. *sf*

pil - grims meet to part, . . to part no more. On that peace - ful shore, Where pilgrims
heights and depths of Je - sus' love. Their souls now be - gin to prove, The heights and

sf *p* *sf* *dim.* *p*

meet to part, to part no more.
depths, to prove, of Je - sus' love.

cresc. *cresc.* *pp*

Fallen is thy Throne.

Words by THOMAS MOORE.

Larghetto.

MARTINI.

PIANO.

1. Fall'n is thy throne, oh Is - ra - el! Si - lence is o'er thy plains; Thy
2. Lord! Thou didst love Je - ru - sa - lem; — Once, she was all Thy own; Her

dwel - lings all lie de - so - late, Thy dwel - lings all lie
love Thy fair - est he - ri - tage, Her love Thy fair - est

de - so - late, Thy chil - dren weep in chains.... Where are the dews that
he - ri - tage, Her power Thy glo - ry's throne.... Till e - vil came and

fed thee On E - lim's bar - ren shore?..... On
blight-ed Thy long - - loved o - live tree;..... Thy

E - lim's bar - ren shore? That fire from Heav'n..... which led thee, That
long - loved o - live tree... And Sa-lem's shrines..... were light - ed, And

fire from Heav'n which led thee, Now lights... thy path no more,..... Now
Sa - lem's shrines were light - ed For o - - ther gods than Thee!..... For

lights thy path no more,..... Now lights thy path no more.....
o - ther gods than Thee!..... For o - ther gods than Thee!.....

3.

Then sunk the star of Solyma;
Then pass'd her glory's day,
Like heath, that in the wilderness
The wild wind whirls away.
Silent and waste her bowers,
Where once the mighty trod,
And sunk those guilty towers
Where Baal reigned as God!

4.

"Go"—said the Lord—"ye conquerors!
Steep in her blood your swords,
And raze to earth her battlements,
For they are not the Lord's!
Till Zion's mournful daughter,
O'er kindred bones shall tread,
And Hinnom's vale of slaughter
Shall hide but half her dead!"

When I think upon Thy goodness.

Andante.

HAYDN.

PIANO.

Lord, I mer-cy found, I mer-cy found, When in grief my heart was bro-ken, Then, O

Lord, I mer-cy found, Then, O Lord, . . . O Lord, I mer-cy found, I mer-cy

found. When I

f *Ped.* *p*

think up-on Thy good-ness, And re - call Thy ten-der care; . . Then, O Lord, my heart con -

- fess-eth, How large Thy bounties are . . For Thy

f *p*

love it ev-er flow-eth, Like the sea it hath no bound; When in grief my heart was

This system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The piano accompaniment is in the lower staves, with the right hand in treble clef and the left hand in bass clef. The left hand features a series of chords, some marked with a colon (:).

broken, Then, O Lord, I mercy found, Then, O Lord, I mer-cy found.

This system continues the vocal melody. A trill (tr) is indicated above the final note of the vocal line. The piano accompaniment continues with chords and moving lines in both hands. A forte (fz) dynamic marking is present at the end of the system.

When in grief my heart was bro - ken, Then, O Lord, I mercy found, Then, O

This system continues the vocal melody. The piano accompaniment features a series of chords in the left hand, some marked with a forte (fz) dynamic.

Lord, Then, O Lord, I mer-cy found,.. Then, O Lord, O Lord, I mer - cy found.

This system continues the vocal melody. A trill (tr) is indicated above the final note of the vocal line. The piano accompaniment continues with chords and moving lines in both hands.

This system shows the final part of the piano accompaniment, consisting of chords in the left hand and a final melodic phrase in the right hand.

Lord, remember me in my trouble

“VERDI PRATI” from “ALCINA.”

HANDEL.

Larghetto.

p e sostenuto.

PIANO.

espressivo.

Lord,.... re - mem - ber me in my trou - ble,

pp

and.... in mer - cy look.... down on me; For dis - tress has

fall - - en on me, And where - e'er I look'd for

com - fort I have found,.... have found sor - - row.

Lord, re - mem - ber me in my trou - ble, And.. in mer - cy

look down on me. Sure - ly I have known af - flic - tion,

And have borne..... ad - - ver - si - ty; And my soul is

pained by..... grief, And my soul is pained by grief.

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'pained', followed by a dotted half note 'by.....', and a half note 'grief,'. It then has a whole rest, followed by a half note 'And', a half note 'my', a half note 'soul', a half note 'is', a half note 'pained', and a half note 'by grief.' The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand, both in G major (one sharp).

Turn Thee, O Lord, and de - li - ver my soul,.. Save.. me, for Thy

This system contains the third and fourth staves of music. The vocal line continues with a half note 'Turn', a half note 'Thee,', a half note 'O', a half note 'Lord,', a half note 'and', a half note 'de -', a half note 'li -', a half note 'ver', a half note 'my', a half note 'soul,..', a whole rest, a half note 'Save..', a half note 'me,', a half note 'for', and a half note 'Thy'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A 'pp' (pianissimo) marking is present at the beginning of the piano part.

mer - cy's sake. O save me, for Thy mer - cy's sake.

This system contains the fifth and sixth staves of music. The vocal line continues with a half note 'mer -', a half note 'cy's', a half note 'sake.', a whole rest, a half note 'O', a half note 'save', a half note 'me,', a half note 'for', a half note 'Thy', a half note 'mer -', a half note 'cy's', and a half note 'sake.'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

This system contains the seventh and eighth staves of music. The vocal line has a whole rest on the seventh staff, followed by a half note on the eighth staff. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

This system contains the ninth and tenth staves of music. The vocal line has a whole rest on the ninth staff, followed by a half note on the tenth staff. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, concluding the piece.

Eve's Lamentation.

Andante Affettuoso.

M. P. KING.

PIANO.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. The piece builds in intensity, marked with *cresc.* and reaching a forte (*f*) dynamic by the end of the first system.

The first vocal system contains the lyrics: "Must I leave thee! must I leave thee! must I leave.... thee,". The piano accompaniment continues with a similar pattern, marked *p* and *cresc.*

The second vocal system contains the lyrics: "Pa - ra - dise! Thus leave thee, leave thee, na - tive". The piano accompaniment includes a trill (*tr*) and is marked with *p*, *dolce.*, *fp*, *fp*, and *fp*.

The third vocal system contains the lyrics: "soil, these hap - py, hap - py walks, these walks and shades,.....". The piano accompaniment is marked with *rf*, *p*, and *cresc.*

The fourth vocal system contains the lyrics: "yet must I leave thee! must I leave thee! must I leave.... thee, Pa - ra -". The piano accompaniment is marked with *p a tempo.*, *p*, *cresc.*, *dim.*, and *p*.

- dise! O flowers, that nev-er will in o - ther climate grow,

dolce. *tr* *fp* *fp*

Who now shall rear ye to the sun, From thee, from thee, how

rf *rf* *cresc.* *f* *fp*

shall I part!.... how shall I part!... yet must I leave thee!

fp *p* *p a tempo.*

must I leave thee! must I leave.... thee, Pa - ra - dise!..... must

rf *cresc.* *rf*

leave thee, Pa - ra - dise! *a tempo.*

rf *colla voce.* *cresc.* *f*

Hark! my Soul!

Words by JOHN AUSTIN. A. D. 1668.

BEETHOVEN.

Andante.

1. Hark! my soul, how ev' - ry thing Strives to serve our
2. All the flowers that gild the spring Hi - ther their still

PIANO. *p*

boun-teous King; Na - ture's chief and sweet-est quire, Him with cheer - ful
mu - sic bring; Learn of birds, and springs, and flowers, How to use thy

cresc. > cresc. rfz

cresc. cresc. rfz

notes ad - mire; Chant - ing ev' - ry day their lauds, While the grove their
no - bler powers. Call whole na - ture to thy aid, Since 'twas He whole

p p cresc.

p p cresc.

p *f*

song ap - plauds. Though their voi - ces low - er be, Streams..
 na - ture made; Join in one e - - ter - nal song, Who....

sf *p* *cresc.*

..... have too their me - lo - dy;..... Night and day they
 to one God all be - long;.... Live for ev - er,

p

war - bling run, Nev - er pause, but still sing on.
 glo - rious Lord! Live, by all Thy works a - dored!

sf *sf* *p* *pp* *f*

Come, ye disconsolate.

Words by THOMAS MOORE.

German Air.

Andante.

PIANO.

mf

1. Come, ye dis -
2. Joy of the

p

- con - so - late, where - e'er you lan - guish, Come, at the
de - so - late, Light of the stray - ing, Hope, when all

shrine of God, fer - vent - ly kneel;.... Here bring your
o - thers die, fade - less and pure,.... Here speaks the

wound - ed hearts, here tell your an - guish— Earth has no
Com - fort - er. in God's name say - ing,— "Earth has no

sor - row, that Heav'n can - not heal,... that Heav'n can - not
sor - row, that Heav'n can - not cure,... that Heav'n can - not

heal.
cure."

mf

3.

Go, ask the infidel what boon he brings us,
What charm for aching hearts he can reveal,
Sweet as that heavenly promise Hope sings us—
"Earth has no sorrow that GOD cannot heal."

Sin not, O King, against the Youth.

From "SAUL"

HANDEL

Largo.

1. Sin not, O King, a - gainst the youth
2. Think, with what joy that god - like man

p *dolce e legati.*

PIANO.

Who ne'er of - fend - ed you;
You saw that glo - rious day;

Think, to his loy - al - ty and truth What great re -
Think, and with ru - in, if you can, Such ser - vi -

- wards.... are due, Think, to his loy - al - ty and truth What
- ces..... re - pay, Think, and with ru - in, if you can, Such

great re - wards are due.
ser - vi - ces re - pay.

3. From ci - ties storm'd, and

mf *dim.* *p*

bat - tles won, What glo - ry can.... ac -

- crue? By this the he - ro best is known,

He can him - self.... sub - due, By this the he - ro

best is known, He can him - self sub - due.

dim. *pp*

G

Oh! Thou who dryest the Mourner's Tear.

"He healeth the broken in heart, and bindeth up their wounds."—Psalm CXLVII. 3.

Words by THOMAS MOORE.

HAYDN.

PIANO. *Larghetto.* *mf*

1. Oh! Thou, who dryest the mourn - er's tear, How
2. When Joy no long - er soothes or cheers, And

dark.. this world would be,..... If, when de - ceiv'd and wound - ed here, We
ev'n.. the Hope that threw..... A mo - ments spar - kle o'er.. our tears, Is

could not fly to Thee..... The friends, who in our sun - shine live, When
dimmed and van - ish'd too..... Oh! who would bear Life's stor - my doom, Did

f

win - ter comes, are flown; And he who has but tears to give, Must
not Thy Wing of Love Come, bright - ly waft - ing thro' the gloom Our

espress.

weep those tears a - lone. But Thou wilt heal that bro - ken heart, Which,
Peace—branch from a - bove? Then, Sor - row, touched by Thee, grows bright With

like.... the plants that throw..... Their fra - grance from the wound - ed part, Breathes
more.. than rap - ture's ray;..... As dark - ness shews us worlds of light We

p

sweet - ness out of woe....
nev - er saw by day!....

mf

The Power of God.

GOTTES MACHT UND VORSEHUNG.

BEETHOVEN.

PIANO.

God is my song, He is the

King Al - migh - ty; His Name is great, and

won - d'rous are His works,.. In Heaven a - bove is

fixed His Throne.

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a variety of dynamics including *f* (forte), *fz* (forzando), and *ff* (fortissimo). The vocal line is written in a single staff with lyrics in English. The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including notes, rests, and accidentals.

Trust in the Lord!

From "THE PRODIGAL SON."

ARTHUR S. SULLIVAN.

$\text{♩} = 66.$

f

Trust in the Lord with all thine heart, and in

PIANO. *p sostenuto.*

all thy ways ac - know - ledge Him, Trust in the

Lord,..... Trust in the Lord, and in all.... thy ways... ac -

RECIT.

- know - ledge Him. My son at - tend to my words

f p tremolo. *p*

Ped. *Ped.*

f a tempo.

In - cline thine ear un - to my say - - ings, Trust in the

* Ped. * *f*

Lord with all thine heart, and in all thy ways ac -

p

cresc. *dim.*

- know - ledge Him, in all... thy ways.... ac - know - ledge

cresc. *dim.*

p *p*

Him; For the path of the just,

p *marcato ma p*

cresc.

is as a shi - ning light that shi - - neth more and

cre - - scen - - do.

ff *dim.*

more..... un - to the per - fect day..... that shi - neth more and

ff p ff dim.

more to the per - - fect day! My son,

p p tranquillo.

p

Trust in the Lord!

p colla voce.

What though I trace each Herb and Flower.

From "SOLOMON."

HANDL.

Larghetto.

PIANO.

mp

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, in the key of D major (two sharps) and common time. The tempo is marked 'Larghetto' and the dynamic is 'mp'. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system continues the piano accompaniment. It includes a vocal line in the treble staff with the lyrics 'What tho' I'. The piano part continues with the same accompaniment pattern. Dynamics include 'f' and 'tr' (trill).

The third system continues the piano accompaniment. It includes a vocal line in the treble staff with the lyrics 'trace each herb and flow'r That drinks the morning dew, Did I not own Je-'. The piano part continues with the same accompaniment pattern. Dynamics include 'p'.

The fourth system continues the piano accompaniment. It includes a vocal line in the treble staff with the lyrics '- ho - vah's pow'r, How vain were all I knew! How vain, how vain were all I knew! How'. The piano part continues with the same accompaniment pattern.

The fifth system continues the piano accompaniment. It includes a vocal line in the treble staff with the lyrics 'vain, how vain were all I knew!'. The piano part continues with the same accompaniment pattern. Dynamics include 'tr' (trill).

What tho' I trace each herb and flow'r that drinks the morning dew,

cresc.

Did I not own Je-ho-vah's pow'r, how vain were all I knew! How

dim.

pp

vain were all I knew! How vain, how vain, how vain were all I knew!

dolce.

adagio.

tempo lmo.

How vain were all I knew!

adagio.

mp

f

Angels, ever bright and fair.

From "THEODORA."

HANDEL.

Larghetto.

PIANO.

mf *p* *mf*

The piano introduction consists of two staves. The right hand features a series of sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte).

An - gels, ev - er bright and fair,

dim. *tr* *p* *pp*

The first vocal entry is on a single staff, followed by a piano accompaniment on two staves. The vocal line includes a trill (*tr*) and dynamic markings of *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

An - gels, ev - er bright and fair, Take, O take me, take, O take me to your

p *pp* *p*

The second vocal entry continues the melody. The piano accompaniment features a series of chords and moving lines. Dynamic markings include *p* (piano), *pp* (pianissimo), and *p* (piano).

care!..... Take me, take, O take me; An - gels,

pp *mp* *pp* *mp* *p* *mp*

The third vocal entry concludes the phrase. The piano accompaniment provides harmonic support with various dynamic levels. Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), and *mp* (mezzo-piano).

ad lib.

ev-er bright and fair, Take, O take me to your care! Take, O take me to your

tempo.

care!

f *p*

Speed to your own courts my flight, Clad in robes of vir - gin

p

white, Clad in robes of vir - gin white, Clad in robes of vir - gin white. Take me,

p *pp*

Jesus! lead us with Thy power.

Words by WILLIAM WILLIAMS. A. D. 1772.

Allegretto ma non troppo.

BEETHOVEN.

dolce.

PIANO.

1. Je - sus! lead us with Thy pow - er Safe un - to the pro-mised Rest; Hide our
2. In Thy Presence we are hap - py; In Thy Presence we're se - cure; In Thy

dolce.

souls with-in Thy bo - som; Let us slum - ber on Thy breast; Feed us with the heavenly
Pre-sence all af - flic-tions We will ea - si - ly en - dure; In Thy Presence we can

man-na, Bread that an-gels eat a - bove; Let us drink from the ho - ly Fountain Draughts of
con-quer, We can suf - fer, we can die; Far from Thee, we faint and languish: Lord, our

ev - er - last - ing Love!
Sa - viour, keep us nigh!

mf

The hour of prayer

Words by MRS. HEMANS.

HEROLD.

Andante.

1. Child, amidst the flow'rs at play, While the red light fades a - way ;
2. Traveller, in the stranger's land, Far from thine own household band ;

PIANO. *mf*

Mo - ther, with thine ear-nest eye, Ev - er following si - lent - ly ; Fa - ther, by the
Mourn - er, haunt - ed by the tone Of a voice from this world gone ; Cap - tive in whose

crescendo. colla voce. tranquillo.

breeze of eve, Called thy har-vest - work to leave— Pray, ere yet the dark hours be,
nar - row cell Sunshine hath not leave to dwell ; Sai - lor on the darkening sea—

cresc. cresc.

Lift the heart and bend the knee ! Pray, ere yet the dark hours be, Lift the heart and bend the knee !
Lift the heart and bend the knee ! Sai - lor on the darkening sea— Lift the heart and bend the knee !

sf

3.

Warrior, that from battle won
Breathest now at set of sun ;
Woman, o'er the lowly slain
Weeping on his burial plain ;
Ye that triumph, ye that sigh,
Kindred by one holy tie,
Heaven's first star alike ye see—
Lift the heart and bend the knee !

The Turf shall be my fragrant Shrine.

Words by THOMAS MOORE.

SIR JOHN STEVENSON, Mus. Doc.

Moderato.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It features a series of eighth and sixteenth notes, with dynamic markings of *mf*, *pp*, *mf*, and *pp*. The left staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a few chords and a single eighth note.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, key signature of one flat, and common time. It contains two verses of lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat and common time. It includes dynamic markings such as *cresc.*, *f*, and *p*, and a trill (*tr*) in the right hand.

1. The turf shall be my
2. My choir shall be the

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with various chords and melodic lines. A trill (*tr*) is marked in the vocal line.

fra - grant shrine, My tem - ple, Lord! that Arch of Thine; My
moon - light waves, When mur - muring home - ward to their caves, Or

The third system of the vocal and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment continues with chords and melodic lines.

cen - ser's breath the moun - tain airs, And si - - lent thoughts my
when the still - ness of the sea, Every more than mu - sic,

on - ly of prayers, My cen - sers breath the moun - tain airs, And
breathes of Thee, Or when the still - ness of the sea, Even

si - lent thoughts my on - ly prayers.
more than mu - sic, breathes of Thee..

mf *p* *cresc.* *f* *tr*

3.

I'll seek, by day, some glade unknown,
All light and silence, like Thy throne!
And the pale stars shall be, at night,
The only eyes that watch my rite.

4.

Thy Heaven, on which 'tis bliss to look,
Shall be my pure and shining Book,
Where I shall read, in words of flame,
The glories of Thy wondrous Name.

5.

I'll read Thy Anger in the rack
That clouds awhile the day-beam's track;
Thy Mercy in the azure hue
Of sunny brightness breaking through!

6.

There's nothing bright, above, below,
From flowers that bloom to stars that glow,
But in its light my soul can see
Some feature of Thy Deity!

7.

There's nothing dark, below, above,
But in its gloom I trace Thy Love,
And meekly wait that moment, when
Thy touch shall turn all bright again!

To Thee, my God.

BITTEN (SUPPLICATION.)

Words by THOMAS GIBBONS. A. D. 1784.

BEETHOVEN.

Solemnly, with devotion.

PIANO.

*p**cresc.*

To Thee, my God, Whose

Pre - sence fills The earth, and seas, and skies,....

*cresc.**p*

To Thee, Whose Name, Whose heart is Love, With all my

powers rise Though

oft Thy ways are wrapt in clouds, in clouds mys - te - rious

and un - known, Truth, Righ - teous - ness, and Mer -

- cy shall stand The pil - lars of Thy throne.

Nature sinks in joyless slumber.

(CAVATINA.)

From "THE SEASONS,"—(WINTER.)

Largo. HAYDN.

PIANO.

Na - ture sinks in joy - less

slum - ber, Light and life.... no long - er cheer - ing,

All.... a - round is veiled in slum - ber,

Win - - - ter's drea - ry night ap - pear - ing: All.... a - round is

p *f* *p*

veil'd in slum - ber, Win - - - ter's drea - ry night ap - pear - ing:

Win-ter's drea - ry, drea - - - ry night.....

f

..... ap - - - pear - - - - - ing.

pp *f* *pp*

Through Sorrow's Path.

Words by H. KIRKE WHITE.

ARTHUR S. SULLIVAN.

p

1. Thro' sor - row's path and dan - ger's road, A - mid the deep - 'ning
2. Yet not thus life - less, thus in - ane, The vi - tal spark shall

PIANO. *p*

cresc. *f*

gloom, We, sol - diers of an in - jured king, Are march - ing to the
lie, For o'er life's wreck that spark shall rise, To see its kin - dred

cresc. *f*

p *cresc.*

tomb; There, when the tur - moil is no more, And all our powers de -
sky; These ash - es, too, this lit - tle dust, Our Fa - ther's care shall

p *cresc.*

f

- cay, Our cold re - mains, in so - li - tude, Shall sleep the years a -
keep, Till the last an - gel rise, and break The long and drea - ry

f

p

- way. Our la - bours done, se - cure - ly laid In
sleep. There love's soft dew o'er ev' - ry eye, Shall

p

cresc. *f*

this shed our last re - treat; Un - heed - ed, o'er our
its mild - est rays, And the long si - lent

cresc. *f*

ff

si - lent dust, The storms of life shall beat.
dust shall burst With shouts of end - less praise.

ff

There is a River.

MARCELLO.

Andantino.

There is a ri-ver, the streams where-of.... shall make glad the Ci-ty, the

PLANO.

Ci-ty of God, shall make glad the Ci-ty, make glad..... the Ci-ty of our God.

tr

The Ho-ly Pa-vi-lion of the Ta-ber - na-cle, the dwell-ing of the High-est, the

dwell-ing, the dwell-ing, the dwell - - ing of the High - est.

tr

Whate'er my God ordains is right.

BEETHOVEN.

Moderately slow.

What - e'er my God or - dains is right;..... His

PIANO. *f* *p*

will is ev - er just; How - e'er He or - ders now my cause, I

cresc. *fz*

cresc. *f* *fz*

will be still and trust. He holds me that I

fz *p* *pp*

shall not fall; Wherefore to Him I leave it all.

cresc. *fz* *p*

cresc.

cresc. *p*

The Heavens declare His glory.

GOD'S HONOUR IN HIS WORKS.
DIE EHRE GOTTES AUS DER NATUR.

BEETHOVEN.

Majestic and sublime.

PIANO. *ff*

The Heaven's de - clare.... His glo - ry e -

- ter - nal, All trees and plants in Him re - joice, The

p f fz p

earth, air, and sea, sing loud hal - le - lu - jah; At - tend, O

f fz

man, the heaven - ly voice. Who

fz fz fz fz • pp sempre.

cresc.

placed in Heaven the bright shin-ing star? A - long the

cresc.

sky, who guides the sun? Who bids him dart forth his

pp *cresc.* *f*

beams from a - far,.... And glo - rious - ly his cour - ses run, and

fz *p* *f* *fz* *fz*

glo - rious - ly his cour - ses run?

ff *fz* *fz* *fz* *ff*

Were not the sinful Mary's tears.

Words by THOMAS MOORE.

Andante con espressione.

tr SIR JOHN STEVENSON, Mus. Doc.

PIANO.

mf

cresc.

1. Were not the sin - - ful
2. When bring-ing eve - - ry

Ma - ry's tears An off - 'ring wor - thy Heaven,
bal - my sweet Her day..... of lux - ury stored,

An off - ring wor - thy Heaven, When o'er.... the
Her day of lux - ury stored, She, o'er.... her

faults.... of for - - mer years She wept, and was for -
Sa - VIOUR'S hal - low'd feet The pre - cious per - fume

- given? She wept, and was.... for - given? She wept, and
poured, The pre - cious per - fume poured, The pre - cious

was for - given? She wept, and was.... for - given?
per - fume poured, The pre - cious per - fume poured.

And wiped them with that golden hair,
Where once the diamond shone,
Tho' now those gems of grief were there
Which shine for God alone!

3.

4.

And wiped them with that golden hair,
Where once the diamond shone,
Tho' now those gems of grief were there
Which shine for God alone!

Were not those sweets, so humbly shed,—
That hair,—those weeping eyes,—
And the sunk heart, that inly bled,—
Heaven's noblest sacrifice?

5.

Thou, that hast slept in error's sleep,
Oh! would'st thou wake in heaven,
Like Mary kneel, like Mary weep,
"Love much"—and be forgiven!

And if to Fate.

From "SUSANNAH.

HANDEL.

Largo.

PIANO.

And if to Fate my days must run, Oh, righ - teous Heaven,

pp legati.

oh, righ - teous Heaven, Thy will be..... done! Thy will be..... done!

Oh, righ - teous Heaven, if to.... fate.. my days must run, Oh,..

..... righteous Heaven, Thy will be done! And if to fate my days must

*mf**dim.**pp**adagio.*

run, Oh, righ - teous Heaven, Oh, righ - teous Heaven, Thy will be.... done!

adagio.

Love not the world.

From "THE PRODIGAL SON."

ARTHUR S. SULLIVAN.

Andante tranquillo

$\text{♩} = 76.$

Love not the world, Nor the

PIANO.

Ped. * *Ped.* *

things that are in the world; for the world pass-eth a - way and the lust there -

- of: Love not the world, Nor the things that are in the world; for the

cresc. *f*

world pass-eth a - way, for the world pass-eth a - way, the world pass-eth a -

dim. *p* *cresc.*

- way, and the lust there - of; But he that do - eth the

sf *dim.* *p* *cresc.*

f

will of God a - bi - deth for ev - -

f

dim.

- er..... A - bi - deth for ev - -

dim.

p

- er. He that do - eth the

p *Ped.*

rall.

will of God.... a - bi - deth for ev - - - er.....

dim. *rall.*

p Love not the world, nor the things that are in the world: for the world pass-eth a - *cresc.*

- way and the lust.... there - of; But he.... that do - eth the *f*

will.... of God a - - bi - deth for ev - er, a - bi - - *p*

- deth,.. a - bi - deth for ev - - er,..... a - *p* tranquillo.

bi - deth for e - ver. *pp* *Ped.* *

Lord! to Thee each night and day.

From "THEODORA."

HANDEL.

Largo.

PIANO. *f*

The piano introduction is in D major, 2/4 time, marked 'Largo.' and 'PIANO. f'. It consists of two staves. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Lord! to Thee each night and day,

tr *pp*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Lord! to Thee each night and day,'. The piano accompaniment continues with a steady eighth-note pattern. A trill (tr) is marked above the vocal line, and a piano-piano (pp) dynamic is indicated.

Strong in hope we sing and pray, Strong in hope we sing. and pray; each night and

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'Strong in hope we sing and pray, Strong in hope we sing. and pray; each night and'. The piano accompaniment maintains its eighth-note accompaniment.

day, we sing and pray,..... to Thee we pray, Lord! to Thee in hope we sing and

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics 'day, we sing and pray,..... to Thee we pray, Lord! to Thee in hope we sing and'. The piano accompaniment continues with its eighth-note accompaniment.

pray, to Thee, each night and day, to Thee we sing.. and

f *p*

pray, Lord! to Thee, each night and day, Strong in hope we

dolce.

sing and pray, we sing and pray, strong in hope... we sing and pray.

f

FINE. *Andante con moto.*

Tho' con-vul-sive rocks the

FINE.

f *p*

ground, And Thy thunders roll a - round, And Thy thunders roll a -

f *p* *f* *p*

- round, Still to Thee each night and

f *p*

day, still to Thee we sing and

pray: Tho' con-vul-sive rocks the ground, And Thy thunders roll a -

cresc. *f* *p*

- round!.....

pp

Adagio. *Tempo 1mo.* *Dal Segno. S*

Still to Thee we sing... and pray; Lord! to Thee each

p *pp* *pp*

Righteous art Thou, O Lord.

The celebrated Air "PIETÀ, SIGNORE,"* from the ORATORIO
"SAN GIOVANNI BATTISTA."

STRADELLA.

Andantino.

PIANO.

legato. *pp*

tr *sf* *tr* *sf* *p*

*Ped. **

tr....

Righteous art Thou, O Lord! True is Thy judg-ment,

dim.

Righteous art Thou, Thy lov-ing kind-ness is bet-ter than life,

dim.

* For the curious history of this Air see the life of Stradella.

pp

Thy lov-ing kind-ness is bet - ter than life, Thy lov-ing kind-ness

pp

is bet-ter than life, and... Thy law, Thy law is truth,

p

Thy law is the truth, Trou-ble and hea-vi-ness, trou-ble and hea - vi-ness

cresc. *dim.* *tr.*

have ta - ken hold up - on me, have ta - ken, ta-ken hold up-on....

cresc. *f* *cresc. molto.*

me, yea, trou-ble and hea-vi-ness have ta - ken

hold up - on me, have ta - ken, ta-ken hold up - on.... me, up -

- on.... me. Righteous, O Lord,

righteous art Thou,..... and true is Thy judgment, Thy lov - ing

kind - ness, Thy lov - ing kind-ness is bet-ter than life, Thy lov - ing

kind-ness, Thy lov - ing kind - ness is bet-ter than life it - self, Thy righteous -

- ness is e - ver - last - ing, and Thy law is the truth,

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "- ness is e - ver - last - ing, and Thy law is the truth,".

Righteous art Thou, O Lord,

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Righteous art Thou, O Lord,".

True is Thy judg - ment, Righteous art Thou, righteous art

The third system continues the vocal melody and piano accompaniment. The lyrics are: "True is Thy judg - ment, Righteous art Thou, righteous art".

Thou, and true... is Thy judg - ment, Thy lov - ing kind-ness is bet - ter than

dim. *pp*

dim. *pp*

The fourth system continues the vocal melody and piano accompaniment. The lyrics are: "Thou, and true... is Thy judg - ment, Thy lov - ing kind-ness is bet - ter than". Dynamic markings *dim.* and *pp* are present above and below the piano part.

life, Thy lov - ing kind-ness is e - ver - last - ing, and.. Thy

cresc.

The fifth system concludes the vocal melody and piano accompaniment. The lyrics are: "life, Thy lov - ing kind-ness is e - ver - last - ing, and.. Thy". A dynamic marking *cresc.* is present below the piano part.

law,.. Thy law is Truth, Thy law is truth; Trou-ble and

hea-vi-ness have ta-ken hold up - on me, have ta-ken hold up - on me, up -

cresc.

- on me, taken hold up-on... me; Yea, trou-ble and

dim. *tr*

hea-vi-ness have ta-ken hold up - on me, up - on me, ta-ken hold up-on....

cresc. molto.

me, up - on.... me.

tr

The day of rest.

Words and Music by CLARIBEL.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G-flat major (two flats) and common time, starting with a half note G-flat, followed by quarter notes A-flat, B-flat, C, D, E, F, G, and ending with a half note G-flat. The left hand plays a harmonic accompaniment, starting with a half note G-flat, followed by quarter notes A-flat, B-flat, C, D, E, F, G, and ending with a half note G-flat. Both staves conclude with a double bar line.

1. The week is o - ver, and to - day, Once more, we meet to praise and pray,—

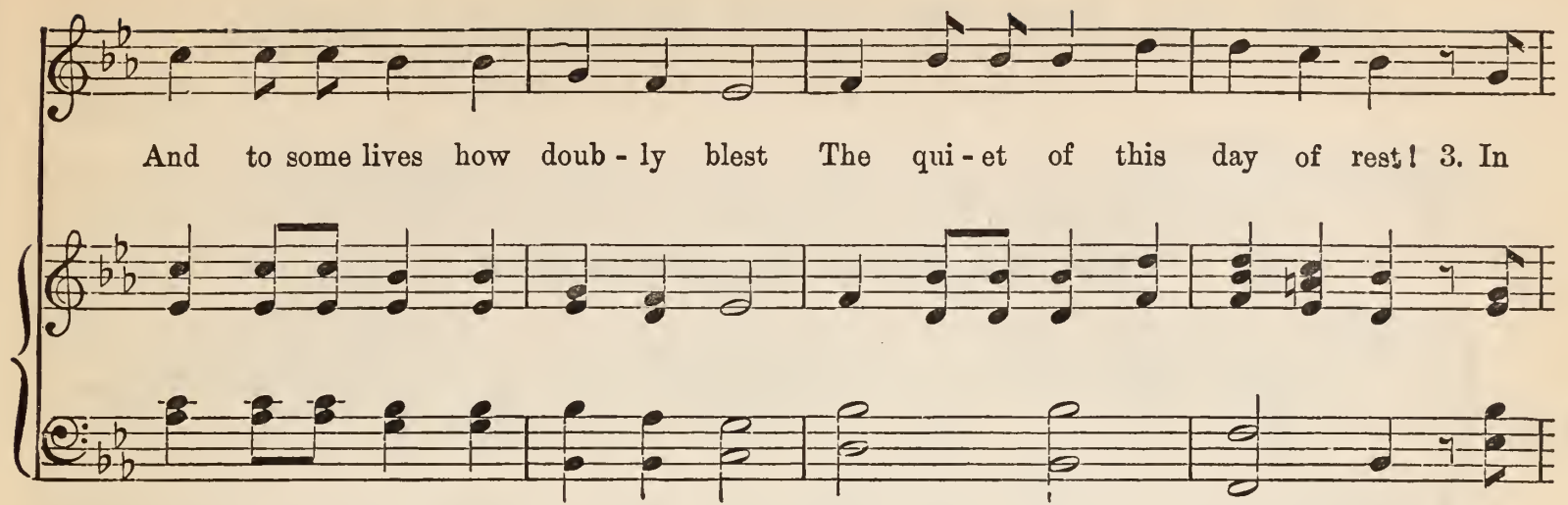
The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The melody begins with a half note G-flat, followed by quarter notes A-flat, B-flat, C, D, E, F, G, and ends with a half note G-flat. The piano accompaniment provides a steady harmonic support, with the right hand playing chords and the left hand playing a bass line. The key signature remains G-flat major.

Once more, a peace, a ho - ly calm, Falls on our trou - bled hearts like palm.

The second line of the song continues the vocal melody and piano accompaniment. The melody starts with a half note G-flat, followed by quarter notes A-flat, B-flat, C, D, E, F, G, and ends with a half note G-flat. The piano accompaniment continues with chords and a bass line. The key signature remains G-flat major.

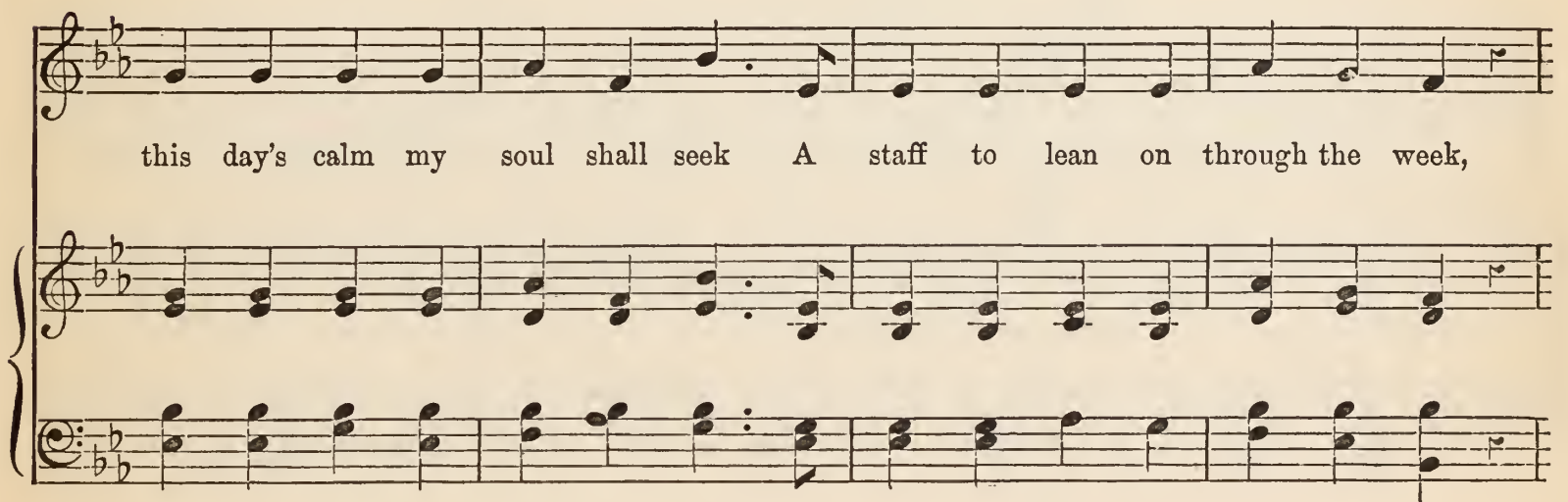
2. For in the week sure few could say No sha - dow fell a - cross their way,

The second line of the second verse features a vocal melody on a single staff and piano accompaniment on two staves. The melody begins with a half note G-flat, followed by quarter notes A-flat, B-flat, C, D, E, F, G, and ends with a half note G-flat. The piano accompaniment provides a steady harmonic support, with the right hand playing chords and the left hand playing a bass line. The key signature remains G-flat major.



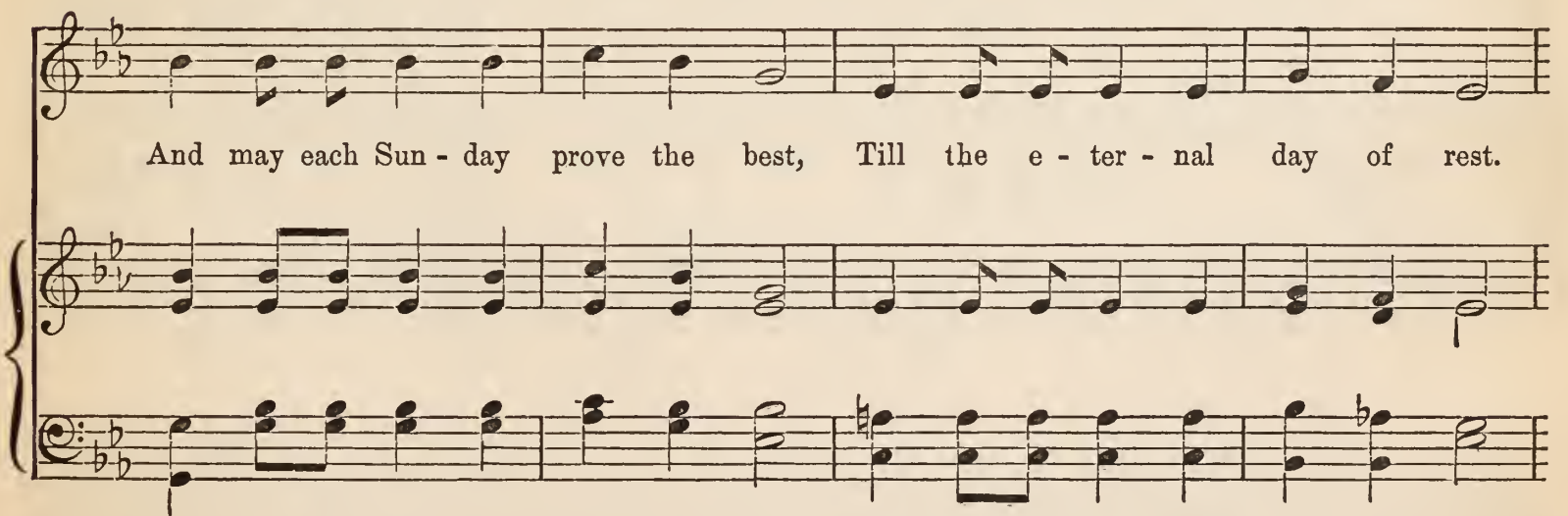
And to some lives how doub - ly blest The qui - et of this day of rest! 3. In

The first system of the musical score for 'The Day of Rest'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The vocal line begins with the lyrics 'And to some lives how doub - ly blest The qui - et of this day of rest! 3. In'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.



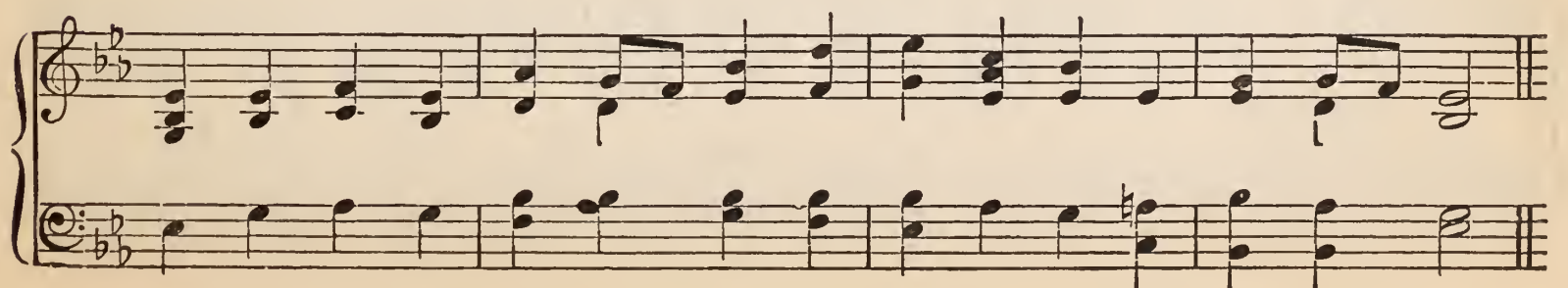
this day's calm my soul shall seek A staff to lean on through the week,

The second system of the musical score. The vocal line continues with the lyrics 'this day's calm my soul shall seek A staff to lean on through the week,'. The piano accompaniment continues with harmonic support, featuring a mix of chords and single notes.



And may each Sun - day prove the best, Till the e - ter - nal day of rest.

The third system of the musical score. The vocal line concludes with the lyrics 'And may each Sun - day prove the best, Till the e - ter - nal day of rest.' The piano accompaniment provides a final harmonic setting for the phrase.



The fourth system of the musical score, which appears to be a continuation of the piano accompaniment from the previous system. It maintains the same key signature and musical style, ending with a final chord.

The last loud Trumpet's thundering sound.

J. B. CRAMER.

Moderato.

The last loud trum-pet's thun-d'ring sound Shall wake the na-tions

PLANO.

p *fp*

un-der-ground, Where then, my God, shall I be found? When all shall

p *fp* *p* *f*

stand be-fore Thy throne, When Thou shalt make their sen-tence known, And

p *fp*

all Thy right-eous judge-ments own, And all Thy right-eous judge-ments own.

p

O Lord, my God.

WITH ORGAN ACCOMPANIMENT

Andante.

A. LEFEBURE WELT.

Diapasons.

The first system of music shows the vocal line and organ accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The organ accompaniment is in the bass clef. The tempo is marked 'Andante' and the organ part is labeled 'Diapasons'.

The second system of music continues the vocal line and organ accompaniment. The vocal line has a forte dynamic marking 'f' above it. The lyrics 'O Lord, my God, in Thee.... I trust,' are written below the vocal line. The organ accompaniment continues with a steady bass line.

The third system of music continues the vocal line and organ accompaniment. The vocal line has a piano dynamic marking 'pp' above it. The lyrics 'Save me from all that per - se - cute me: O Lord, my God, in' are written below the vocal line. The organ accompaniment continues with a steady bass line.

The fourth system of music continues the vocal line and organ accompaniment. The vocal line has a piano dynamic marking 'pp' above it. The lyrics 'Thee.... I trust, Haste Thee to help me, O..... my God.' are written below the vocal line. The organ accompaniment continues with a steady bass line.

First system of the musical score. It features a vocal line at the top, an Oboe line, and Diapasons (piano) lines. The key signature is one sharp (F#). The vocal line begins with a rest followed by the lyrics "O let my mouth be". The Oboe and Diapasons provide harmonic accompaniment.

Oboe.

Diapasons.

O let my mouth be

Second system of the musical score. The vocal line continues with the lyrics "fill - ed with Thy praise, fill - ed, O Lord, fill'd with Thy praise." The Diapasons (piano) accompaniment is prominent, featuring chords and moving lines. A forte (*f*) dynamic marking is present above the vocal line.

f

fill - ed with Thy praise, fill - ed, O Lord, fill'd with Thy praise.

Third system of the musical score. The vocal line continues with the lyrics "My Re - deem - er! my Re - deem - er! O ... let my mouth be fill'd, be". The Diapasons (piano) accompaniment continues. Dynamic markings include forte (*f*) and piano (*p*).

f *p*

My Re - deem - er! my Re - deem - er! O ... let my mouth be fill'd, be

Fourth system of the musical score. The vocal line concludes with the lyrics "fill'd with Thy praise. Thou art my help - er,". The Oboe and Diapasons (piano) provide accompaniment. A forte (*f*) dynamic marking is present above the vocal line.

f

fill'd with Thy praise. Thou art my help - er,

Oboe.

rall. *f*

Thou art my help - er, and my Re - deem - er. O Lord, my God, in

Diapasons.

Thee.... I trust, Save me from all that per - se - cute me;

pp *rall.*

O Lord my God, in Thee..... I trust, Haste Thee to help me,

pp

animato. f

O... .. my God! O let me be fill - ed, fill - ed with Thy praise, O

animato. f

rall. *lento.*

let me be fill - ed, fill - ed with Thy praise. A - men.

pp

rall.

O Lord! have mercy upon me.

Largo e staccato.

PERGOLESI.

PIANO.

*f**p**ad lib.**a tempo.*

O..... Lord!

have mer - cy,

have mer - cy,

*tr**f**p a tempo.*

O Lord, up - on..... me,

For I am in trou - ble,

tr

my strength fail - - - eth me.

O!....

*pp**mf*

O Lord! have mer-cy, O Lord, up - on me,

mf

for I am... in trou-ble, for I am... in trou-ble,

p

my strength fail - - - - - eth me,

pp

my strength fail - - - eth me.

p *tr* *f*

Allegretto moderato.

But my hope hath been in Thee, But

mf *f* *p*

my hope hath been in Thee, hath been in Thee, O

f *p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves in grand staff notation, also in two flats. The lyrics are written below the vocal staff. Dynamics *f* and *p* are marked in the piano part.

Lord! I..... have said,..... have said, Thou

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal staff.

art my God, have said, Thou art my God.

f

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal staff. Dynamic *f* is marked in the piano part.

This system contains the next two staves of music. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal staff.

But my hope hath been in Thee; I have said, Thou

p

This system contains the final two staves of music on the page. The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal staff. Dynamic *p* is marked in the piano part.

art my God, But my hope hath been in Thee,

This system contains the first two staves of music. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

O..... Lord,... in Thee; I..... have said,.....

This system contains the next two staves. The vocal line has a long note on 'O' followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

have said, Thou art my God; have said, Thou art my

This system contains the next two staves. The vocal line repeats the phrase 'have said, Thou art my God'. The piano accompaniment provides harmonic support with chords and moving lines.

ad lib.
God, Thou art..... *tr* my God. *a tempo.*

ff *ad lib.*

This system contains the next two staves. It includes performance directions: *ad lib.* (ad libitum) above the vocal line, *tr* (trill) above the vocal line, *a tempo.* (al tempo) above the piano line, and *ff* (fortissimo) and *ad lib.* below the piano line.

This system contains the final two staves of music on the page. The vocal line concludes with a final note, and the piano accompaniment ends with a series of chords.

In native worth.

From "THE CREATION."

HAYDN.

Andante.

PIANO. *p*

In na - tive worth, and hon - our clad, With

p

beau - ty, cour - age, strength adorned, To Heaven e - rect and tall he

stands a man, the king, and lord of na - ture

cresc. *f* *p*

all. The large and arch-ed

front sublime, Of wis-dom deep de-

-clares the seat, And in his eyes, with

bright - ness, shines the soul the breath and

im - - - age of his God.

And

in his eyes, with bright - - ness shines the

soul, the breath and im - - age of..... his

God.

With fond - ness leans up -

- on his breast, The part - ner for him formed, A wo - man, fair and

grace - ful spouse, A wo - man, fair and grace - ful spouse.

legato e pp

Her soft - ly smil - ing vir - gin looks Of

flow - 'ry spring.... the mir - ror, Be - speak..

him love,.... love..... and joy,.... and

bliss. Her soft - ly smil - ing vir - gin looks, of

pp

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

flow' - ry spring.... the mir - ror, be - speak

him love, love,..... and joy,.... and

bliss. be - speak him love, and

p

joy,..... and bliss.....

p *fz* *pp*

Ped. *

Resignation.

MENDELSSOHN.

Con moto.

PIANO.

When mu - sing sor - row weeps the past, And

mourns the pre-sent pain; How sweet to think of peace at last, How sweet to think of

peace, to think of peace at last, And feel that death is gain! Oh! let me wing my

flight From earth-born woe and care: And soar be-yond these realms, beyond these

realms of night, My Saviour's bliss, my Saviour's bliss to share.

Morning.

Words by MARIA XIMENA HAYES.

BEETHOVEN.

Allegretto e dolce.

1. How I love at morn to stray, Ere beams the
 2. O'er yon hills the ri - sing sun, Comes forth his

PIANO.

ar - dent star of day, 'Mid qui - et nooks where
 dai - ly course to run, With glo - ry bathes each

sweet - est flowers More fresh - ly bloom at morn - ing
 moun - tain height, Then slow - ly floods the vale with

hours;
 light; Birds... their ca - rols raise, In joy - ful notes of
 Crown - like his rays a - dorn Thy brow, oh love - ly

a piacere.

praise, With glad and grate - ful voice All na - ture doth re - jice....
 Morn So youth's glad Morn should be, As pure and bright as thee, With

sf *sf* *sf* *colla voce.*

a tempo.

Heaven and Earth with one ac - cord Pro - - claim Thy
 eyes whose ho - ly light doth shine Re - - flect - ed

a tempo.

glo - ry, boun - teous Lord!
 from the Light Di - vine!

Noon.

Words by MARIA XIMENA HAYES.

BEETHOVEN.

Andante quasi allegretto.

1. O glo-rious Noon, the sun on high, Ca - reer-ing thro' the cloud-less sky, Doth
 2. Here sha-dowy trees their branches lave, With - in the cool and sun-less wave, The

PIANO. *p*

make the hearts of mor-tals glad, And cheer the soul when sad, I'll sit be-side yon
 wea-ry reap-ers here re-pair, Their fru-gal meal to share, So may our works in

fz *p*

shal-low stream, Till past the noon-tide's sul-try beam, In sweet re- pose my la- bour o'er, my
 Thee be blest, And af- ter toil come peaceful rest, In sweet re- pose my la- bour o'er, my

cresc. *allargando. a tempo. p* *cresc.* *>*

cresc. *allargando. colla voce. p a tempo. cresc.* *sf*

heart shall Thee a - dore.
 heart shall Thee a - dore.

p *p* *cresc.* *p*

Evening.

Words by MARIA XIMENA HAYES.
Adagio cantabile.

BEETHOVEN

1. Shades of Eve - - ning now de - scend, And
2. Peace - ful hour! when toil is o'er, In

PIANO.

twi - light glooms o'er all..... are steal - ing,
gen - tle friend - ship's bond..... u - ni - ting, 3

Dis - tant mur - murs soft - ly blend With far off
Round the ge - nial hearth once more Are bright - est

chimes so sweet - - ly peal - ing. How dear..... the tran-quiet
smiles our steps..... in - vi - ting. While ves - - - per

mf

hour..... ere comes the night, while the sun de - clin - ing, Flings o'er the earth.... his
hymns.... soft voi - ces sing..... their mu - sic blend - ing, With ho - ly words that from

fare - well, his fare - well so bright. Thy star on high is
meek.... and..... lov - ing hearts.... spring. Like in - cense pure as - -
cresc.

shi - ning, With clear and sil - v'ry ray.....
- cend - ing, Ex - hal'd from se - raph's wing.....
cresc. *p* *pp*

p
Shades of Eve - ning now de - scend, And twi - light

glooms o'er all now are steal - ing, Dis - tant

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The lyrics are "glooms o'er all now are steal - ing, Dis - tant". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note bass line. There are triplets in the right hand of the piano part.

mur - - murs soft - ly blend With far off chimes so

The second system of the musical score. The vocal line continues with the lyrics "mur - - murs soft - ly blend With far off chimes so". The piano accompaniment maintains its texture with sixteenth-note runs in the right hand and a consistent bass line in the left hand.

sweet - ly peal - ing.

The third system of the musical score. The vocal line concludes the phrase with "sweet - ly peal - ing." followed by a full rest. The piano accompaniment continues with its characteristic sixteenth-note patterns, ending with a final chord.

rf rf rf pp

A piano solo section of the musical score. It features intricate sixteenth-note patterns in both the right and left hands. Dynamic markings include *rf* (rhythmic fortissimo) and *pp* (pianissimo).

Night.

Words by MARIA XIMENA HAYES.

BEETHOVEN.

Adagio.

1. Lo, 'tis Night! and earth is hush'd in si - lence, While yon
 2. How the o - cean tell - eth of Thy won - ders Ev - er pro -

PIANO. *p*

moon leads on her star - ry throng, Where vast un - num - bered worlds through
 - claim - ing Thy bound - less power and might, We hear Thy aw - ful voice a -

cresc.

cresc.

boundless space are roll - ing, And ocean waves keep time With slow and mea - sur'd
 - mid the jar - ring thun - ders Thy mys - tic voice per - vades The har - mo - nies of

song. Lo, 'tis night! to Thee, Lord, would I raise....
 night. Ere I sleep, to Thee I fain would raise....

p

p

Songs of grate - ful love and praise...
Songs of grate - ful love and praise...

p *cresc.*

3. Calm - ly, soft - - - ly

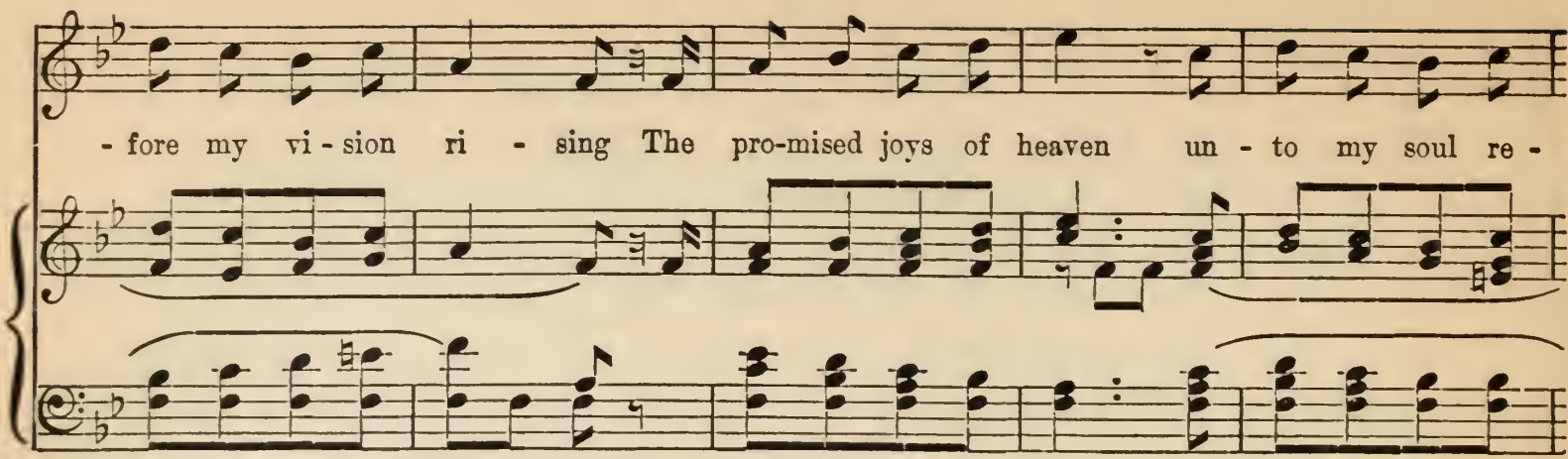
pp *p* *pp*

may sweet sleep de - scend - ing, In re - pose these....

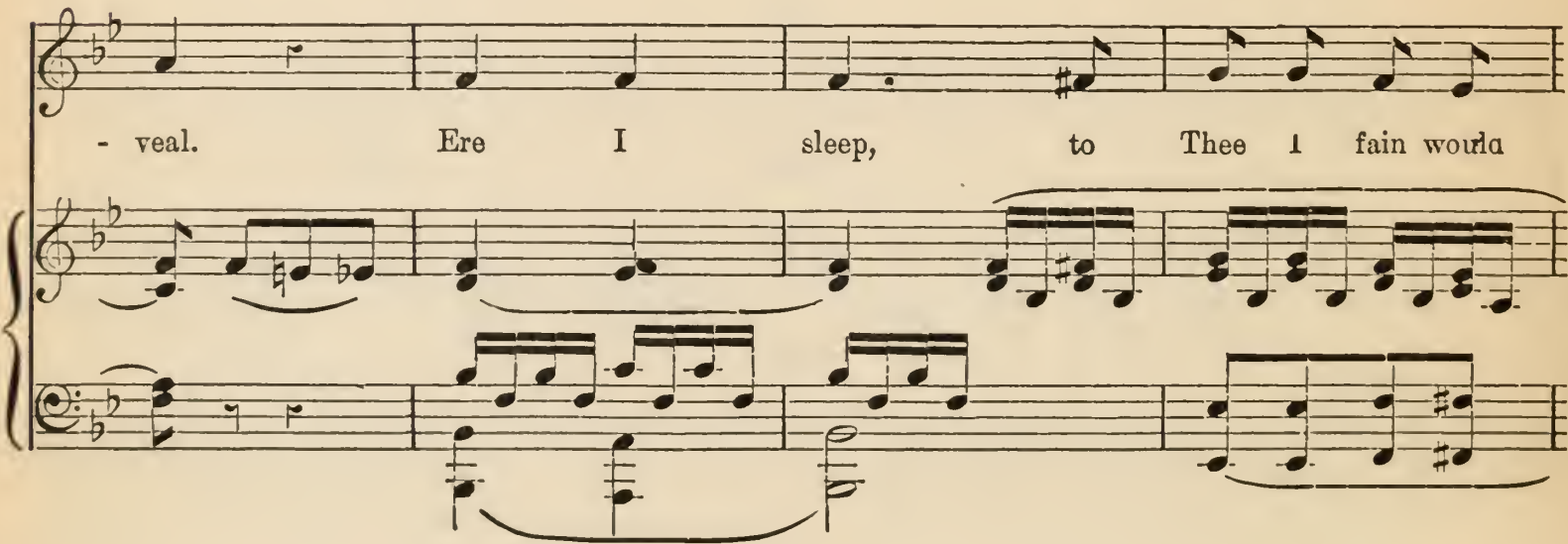
wea - ry eye - lids seal; May peace - ful, hap - py dreams be -

cresc.

- fore my vi - sion ri - sing The pro-mised joys of heaven un - to my soul re -



- veal. Ere I sleep, to Thee I fain would

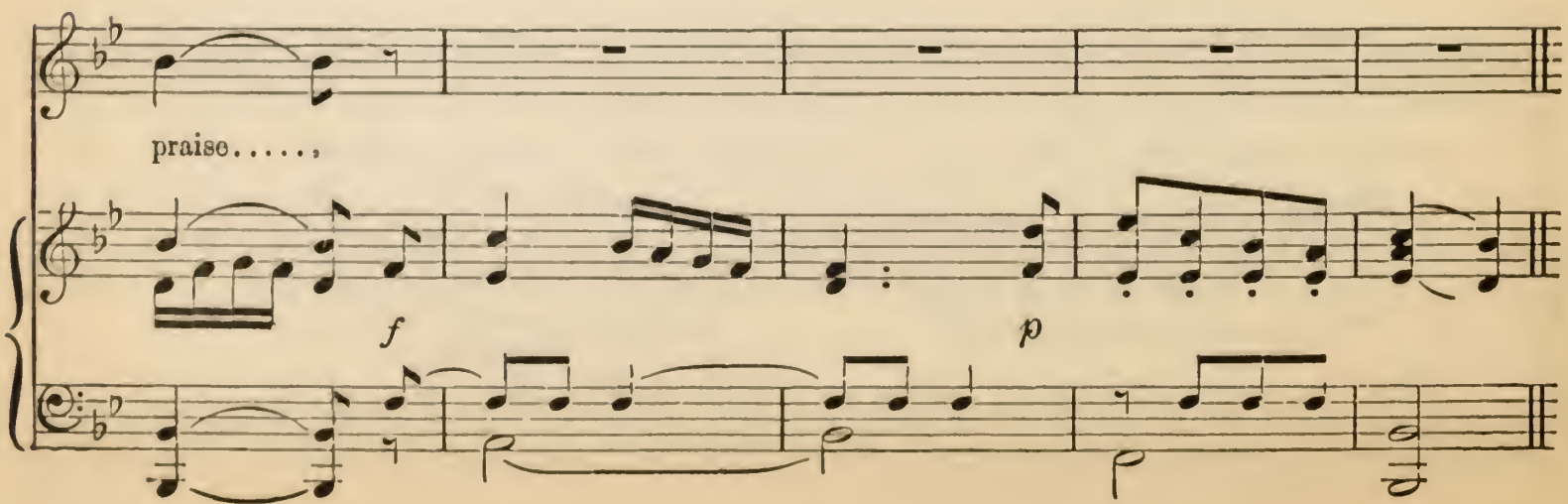


raise, Songs of grate - - ful love and



praise

f *p*



A Morning Song.

Words by MARIA XIMENA HAYES.

DR. GREEN.

p Andantino.

1. Come, leave we the ci - ty, let's roam thro' the mea-dows Where sky-larks are
 2. And there will we lis - ten, while high up in e - ther The ma - tins of

PIANO.

mf

sing - ing and flocks there re - pose. We'll stray 'neath the elm-trees that fling their broad
 song-birds our sen - ses en - thrall; And our hearts with their strains shall be borne up to

p *mf*

sha-dows A-thwart the green lane where the sweet vio - let grows, A - thwart the green
 hea - ven, And join in the hymn to the great Lord of all,.... And join in the

p

lane where the vi - o - let grows.
 hymn to the great Lord of all.

p *f* *tr* *3*

Sister Mary.

From "DINORAH."

MEYERBEER.

Andantino con moto.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G-flat major, 6/8 time, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

p dolce ma ben sostenuto.

1. The bells are ring - ing,
1. The bells are toll - ing,

The cen - sers swing - ing,
The dirge is knoll - ing,

*cresc. poco a poco.**dim.**p ingenu-*

In the con - vent all is joy, A
In the con - vent all is grief, And

soul from earth is won!..... A
we - man's cheek grows wan!..... The

*cresc. poco a poco.**dim.**p**- amente.**ff*

love - ly maid be - night - ed,
love - ly maid's de - part - ed;

To heaven her heart hath plight - ed, And
By sor - row bro - ken heart - ed, For

ff

leaves the world.....
lost, lost youth.....

With - out a tear or morn.....
And all its trea - sures gone.....

pp

p dolce.

Now past all sor - row; Fair shines the mor - row,
Ah! vain en - dea - vour, From life to sev - er!

cresc. *dim.* *dim.*

Calm and tran - quil all her dreams, And grief and fears are o'er.....
Peace in heaven's own so - li - tude, She sought but to de - plore!.....

..... Child of light! thou'lt
..... Child of tears! thou'lt

morendo.

weep no more!...
smile no more!...

cresc. *dim.*

I sing the Birth was Born to-night.

Words by BEN JONSON.

(CHRISTMAS CAROL.)

ARTHUR S. SULLIVAN.

f *Allegro con brio.*

1. I sing the Birth was born to-night, The Au-thor both of life and light; The
2. The Son of God th'E - ter - nal King, That did us all sal - va - tion bring; And

an - gels so did sound it. And like the ra-vish'd shepherds said Who saw the light and
freed the soul from dan - ger. He, whom the whole world could not take, The Word which heav'n and

were a - fraid, Yet search'd and true they found it.
earth did make, Was now laid in a man - - ger.

p

The Fa - ther's wis - dom will'd it so, The Son's o - be - dience knew no No,

sempre. p

Both wills were in one sta - ture: And as that wis - dom had de - creed, The

pp

Word was now made Flesh in - deed, And took on Him our na - ture, And took on

f

Him our na - ture. What com - fort by Him do we win, Who made Him - self the

price of sin, To make us heirs of Glo - ry? To see this Babe all in - no - cence, A

poco rit. ff a tempo. sf sf ff rall.

mar - tyr born in our de - fence, Can man for - get this sto - - - ry?

poco rit. ff a tempo. rall.

From Fleeting pleasures.

(THE HYMN OF BROTHER CLEMENT.*)

Words by J. H. E.

ALEXANDER EWING, composer of "Jerusalem the Golden."

Adagio, non tanto. Molto sostenuto e legato.

PIANO. *mf*

The piano introduction consists of two staves. The right hand begins with a series of eighth notes, while the left hand plays a more rhythmic accompaniment of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is common time (C).

p

From fleet-ing plea-sures

The piano accompaniment for the first line of the hymn. The right hand features a melodic line with a crescendo leading to a fermata. The left hand provides a steady accompaniment with eighth notes.

and a - bi - ding cares;.... From sin's se - duc - tions and from Sa - tan's snares;..

The piano accompaniment for the second line of the hymn. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern.

From woes and wrath, to pe - ni - tence and pray'rs;.. VE - NI IN

The piano accompaniment for the third line of the hymn. The right hand features a melodic line with a crescendo leading to a fermata. The left hand provides a steady accompaniment with eighth notes.

dolce.

PA - CE! Sweet ab - so - lu - tion thy sad spi - rit heal,

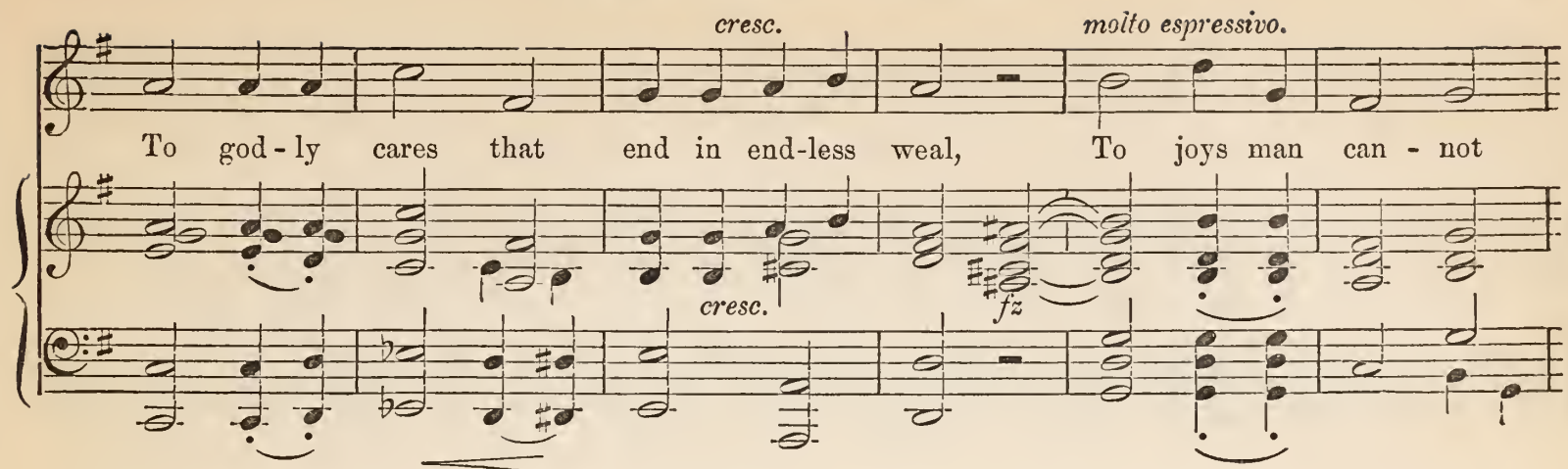
dolce.

The piano accompaniment for the fourth line of the hymn. The right hand features a melodic line with a crescendo leading to a fermata. The left hand provides a steady accompaniment with eighth notes.

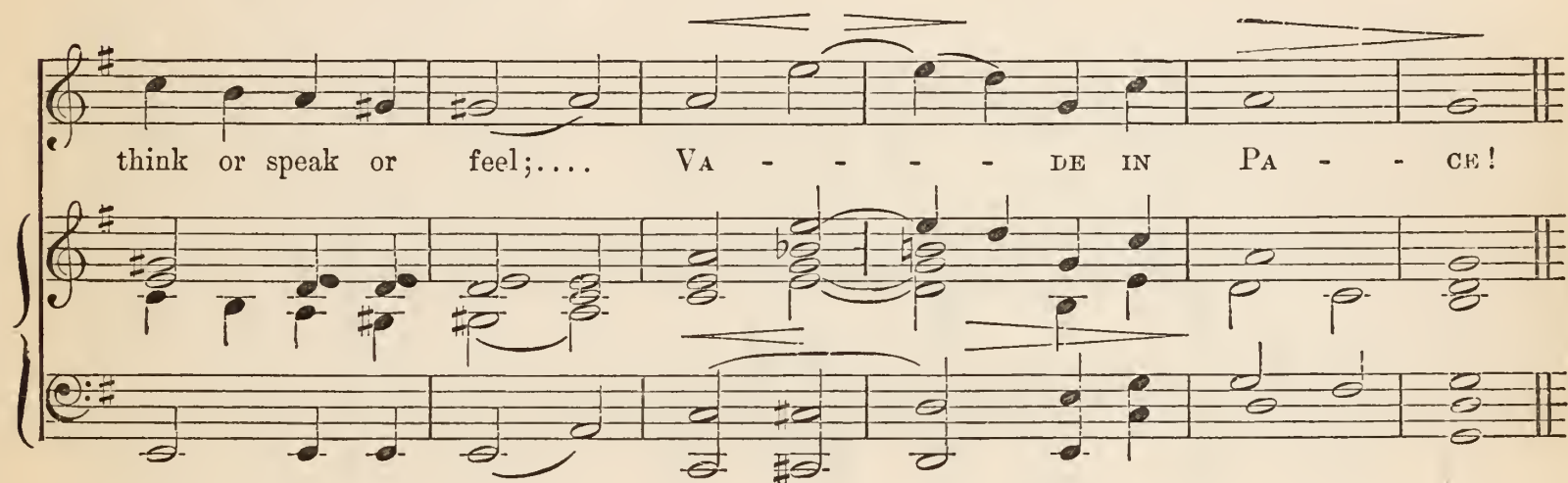
* The words are taken from an unpublished tale.

cresc. *molto espressivo.*

To god - ly cares that end in end-less weal, To joys man can - not



think or speak or feel;.... VA - - - DE IN PA - - CE!



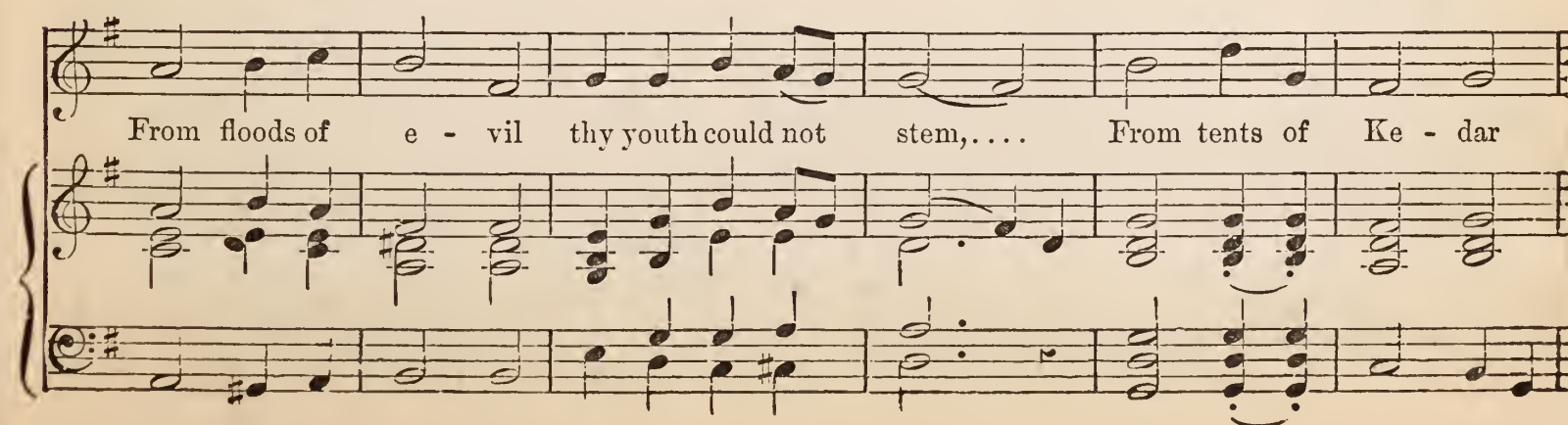
mf *p*



From this world's ways and be - ing led by them;..



From floods of e - vil thy youth could not stem,.... From tents of Ke - dar



to Je - ru - sa - lem,.... VE - - - NI IN PA - - CE!

dolce.
Blest be thy world-ly loss to thy soul's gain; Blest be the blow that

cresc. *molto espressivo.*
freed thee from thy chain; Blest be the tears that wash thy spi-rit's stain;

VA - - - DE IN PA - - CE!

p
p
(*p*)

Oh, dead and yet a - live, Oh! lost but found! Sal - va - tion's walls now

com-pass thee a - round, Thy wea - ry feet are set on ho - ly ground;

pp VE - - NI IN PA - CE! *dolce.* Death gent - ly gar - ner

thee with all the Blest, In heaven-ly ha - bi - ta - tions be thou guest, *cresc.*

To light per - pet - ual, and e - ter - nal rest... VA - - DE IN PA - CE!

Saviour, breathe an evening blessing.

Words by JAMES EDMESTON.

Italian Melody.

pp

1. Sa - viour breathe an eve - ning bless - ing, Ere re - pose..... our
2. Tho' the night be dark and drea - ry, Dark - ness can - not

PIANO. *pp*

cresc.

spi - rits seal; Sin and want we come con - fess - ing; Thou canst
hide from Thee; Thou art He who nev - er wea - ry, Watch - est

cresc.

mf

save,..... and Thou canst heal. Though de - struc - tion walk a -
where..... Thy peo - ple be. Should swift death this night o'er -

p

- round us, Though the ar - row past us fly, An - gel -
- take us, And our couch be - come our tomb, May the

p

- guards from Thee sur - round us; We are safe if Thou art nigh.
morn in heaven a - wake us; Clad in light and death - less bloom!

Christian Grace.

Words by MARIA XIMENA HAYES.

ANTONIO LOTTI.

Allegretto grazioso.

PIANO.

*p e leggiero.**ten.**ten.**ten.**ten.**mf**pp*

Lips that are fair - est, Like blossoms fresh and glowing, With sweetest words o'er-

sempre p

- flow - ing, Soothe the sad and wea - ry heart, yes! Soothe the

*ten.**ten.*

sad and wea - ry heart, the wea - ry heart.

Lips that are fair - est, Like blos - soms fresh and glow - ing, With sweetest words o'er -

- flow - ing, Soothe the sad and wea - ry heart, yes! Soothe the sad and

ten. ten. ten. ten. ten.

This system features a vocal melody in G major (one flat) and 4/4 time. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "- flow - ing, Soothe the sad and wea - ry heart, yes! Soothe the sad and". The piano part has five measures, each marked with *ten.*

wea - ry heart, With ten - der phrase de - void of art,.....

ten. cresc. dim.

This system continues the vocal melody and piano accompaniment. The lyrics are: "wea - ry heart, With ten - der phrase de - void of art,.....". The piano part has five measures, marked with *ten.*, *cresc.*, and *dim.*.

..... de - void of art. Soothe the sad and wea - ry

p ten. ten. ten.

This system continues the vocal melody and piano accompaniment. The lyrics are: "..... de - void of art. Soothe the sad and wea - ry". The piano part has five measures, marked with *p* and three *ten.* markings.

heart, yes! With ten - der phrase de - void of art,.....

cresc. dim. p

This system continues the vocal melody and piano accompaniment. The lyrics are: "heart, yes! With ten - der phrase de - void of art,.....". The piano part has five measures, marked with *cresc.*, *dim.*, and *p*.

..... de - void of art.

This system concludes the piece. The lyrics are: "..... de - void of art.". The piano part has five measures, with the final measure containing a triplet of eighth notes.

Grace such love - ly gifts be -

FINE. *sempre p*

This system contains the first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The key signature has two flats (B-flat and E-flat). The lyrics are 'Grace such love - ly gifts be -'. The system ends with a 'FINE.' marking and the instruction 'sempre p'.

- stow - ing, Can a - lone true joy im - part, Can a - lone true

This system contains the second line of the song. The vocal melody continues on the single staff, and the piano accompaniment continues on the two staves. The lyrics are '- stow - ing, Can a - lone true joy im - part, Can a - lone true'. The system ends with a 'FINE.' marking and the instruction 'sempre p'.

joy im - part, Can a - lone true joy im - part Ah!.....

mf *pp*

mf *pp*

This system contains the third line of the song. The vocal melody continues on the single staff, and the piano accompaniment continues on the two staves. The lyrics are 'joy im - part, Can a - lone true joy im - part Ah!.....'. The system ends with a 'FINE.' marking and the instruction 'sempre p'.

..... true joy im -

f *rall.*

This system contains the fourth line of the song. The vocal melody continues on the single staff, and the piano accompaniment continues on the two staves. The lyrics are '..... true joy im -'. The system ends with a 'FINE.' marking and the instruction 'sempre p'.

- part. *tempo lo.* *p* *D.C.*

This system contains the fifth line of the song. The vocal melody continues on the single staff, and the piano accompaniment continues on the two staves. The lyrics are '- part. tempo lo. p D.C.'. The system ends with a 'FINE.' marking and the instruction 'sempre p'.

Is this all.

Words by DR. BONAR.

CLARIBEL.

1. Some-times I catch sweet glimpses
3. Nay, do not wrong Him by thy

PIANO. *p*

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part begins with a *p* (piano) dynamic marking. The vocal line has two verses of lyrics.

of His face, But that is all;
hea-vy thoughts, But love his love;

Some-times He looks on me and
Do Thou full jus-tice to His

pp

The second system of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with a *pp* (pianissimo) dynamic marking.

seems to smile, But that is all;
ten-der-ness, His mer-cy prove;

Some-times He speaks a pass-ing
Take Him for what He is, O

pp

The third system of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with a *pp* (pianissimo) dynamic marking.

word of peace, But that is all;
take Him all, And look a-bove;

Some-times I think I hear His
And do not wrong Him by thy

pp

The fourth system of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with a *pp* (pianissimo) dynamic marking.

lov-ing voice Up-on me call.
hea-vy thoughts, But love His love.

pp *mp*

The fifth system of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with *pp* (pianissimo) and *mp* (mezzo-piano) dynamic markings.

2. And is this all He meant when first He said, "Come
4. Christ and His love shall be thy bless-ed all, For

un - to me?"
ev - er - more;

Is there no deep - er, more en - dur - ing rest In
Christ and His light shall shine on all thy ways For

Him for thee?
ev - er - more;

Is there no stea - dier light for thee in Him? O
Christ and His peace shall keep thy trou - bled soul For

come and see;
ev - er - more;

Is there no deep - er, more en - dur - ing rest In
Christ and His love shall be thy bless - ed all For

Him for thee?
ev - er - more.

The musical score is written for a voice and piano. It consists of six systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal line. The piano part includes various musical markings: *pp* (pianissimo) and *mf* (mezzo-forte) are used to indicate dynamics. The word *riten.* (ritardando) is used at the end of the piece. The score is arranged in a traditional format with the vocal line at the top and the piano accompaniment below it. The lyrics are written in a clear, legible font, and the musical notation is standard for the era.

Reliance upon God.

Words by MARIA XIMENA HAYES.

BEETHOVEN.

Adagio cantabile.

1. To Thee my will re - sign - ing, My stead - fast soul, un -
 2. If those we love, de - ceive us, Thy per - fect love shall

PIANO.

- sha - ken, Shall cease from vain re - pin - ing, Nor be by fear o'er -
 cheer us; Should friends and for - tune leave us, We know that Thou art

- ta - ken. He who, each grief con - fid - ing, To Thy Di - vine con -
 near us. Could we but re - al - ize it, Tho' world - ly care per -

cresc.

- trol, Firm in Thy word a - bi - ding, Finds com - fort to the
 - plex, How could we then des - pise it, No foes our hearts could

p cresc.

rit. *a tempo.*

soul; Finds com - fort to the strick - en soul. To
vex; No faith - less friends or foes could vex

Thee my will re - sign - ing, My stead - fast soul un - sha - ken, Shall

fz

cease from vain re - pin - ing, Nor be by fear o'er - ta - ken.

cresc.

dim.

Sunday.

(SONNTAGSLIED.)

MENDELSSOHN.

Andante.

PIANO.

p

This is the day the light was made, That glo - rious gift of heaven;..

sf *dim.* *p*

This is the day the Lord a - rose; The best of all the seven,..... The

best of all the seven,..... *cresc.* *f*

This is the day the

dark - ness fled, And death to life, to life gave way;..... To light and life God

p

calls..... His saints, calls His saints to - day.....

dim. e ritardando.

Oh, may our souls, most Ho - ly God, Thy gra-cious in-fluence prove,.... Enlight-en'd by Thy

sav-ing Word, And quick-ned by Thy love,.... And quick-ned by Thy love....

May faith-less fear and car - nal sloth, From ev - 'ry heart be driven;..

..... Spend we this day as they..... that hope To spend,.... to

ri - tar - dan do. a tempo. spend their rest..... in Heaven.

ri - tar - dan - do. a tempo.

Saint Jerome's Love.

Words by THOMAS MOORE.

BEETHOVEN.

Grazioso.

PIANO.

1. And who is the maid my spi - rit seeks, Through
2. I chose her not, my soul's e - lect, From

cold re - proof and slan - der's blight? Has she Love's ro - ses
those who seek their Ma - ker's shrine, In gems and gar - lands

on her cheeks? Is her's an eye of this world's light? No,
proud - ly deck'd, As if them - selves were things di - vine! No—

wan and sunk with mid - night prayer, The ves - tal looks of
Heaven but faint - ly warms the breast, That beats be - neath a

her I love, of her I love;..... Or if, at times,.... a
broi - der'd veil; a broi - der'd veil;..... And she, who comes.... in

tr *lento.* *a tempo.*

lento. *a tempo.*

light be there, It's beam is kin - dled from..... a - bove.
glit - t'ring vest, To mourn her frai - ty, still..... is frail.

tr

3.

Not so the faded form I prize
And love, because it's bloom is gone;
The glory in those sainted eyes
Is all the grace *her* brow puts on.
And ne'er was Beauty's dawn so bright,
So touching as that form's decay,
Which, like the altar's trembling light,
In holy lustre wastes away!

My God, my King.

Words by DR. WATTS.
Larghetto.

BEETHOVEN.

PIANO.

cresc.

1. My God, my King, Thy va - rious praise, Shall fill the
 2. Thy truth and jus - tice I'll pro - claim; Thy boun - ty

p *cresc.*

rem - nant of my days; Thy grace em - ploy my
 flows, an end - less stream; Thy mer - cy swift, Thine

p *cresc.*

hum - ble tongue, Till death and glo - ry raise the
 an - ger slow, But dread - ful to the stub - born

cresc. *p* *cresc.*

song. The wings of ev - 'ry hour shall bear Some
 foe. But who can speak Thy won - d'rous deeds? Thy

cresc. *cresc.*

sf *cresc.*

thank - ful tri - bute to Thine ear, And ev - ry
great - ness all our thoughts ex - ceeds; Vast and un -

cresc. *sf*

set - ting sun shall see, New works of du - ty
- search - a - ble Thy ways, Vast and im - mor - tal

cresc.

done.... for Thee.
be..... Thy praise.

p *cresc.*

p

Lord, incline Thine Ear.

"CUJUS ANIMAM" from the "STABAT MATER."

Allegro moderato.

ROSSINI.

PIANO.

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of eighth and sixteenth notes, with dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). A trill (tr) is indicated on a note. The left staff uses a bass clef and contains a similar rhythmic pattern with chords.

The piano accompaniment for the first vocal entry. The right staff has a treble clef and contains a melodic line with a *dolce.* (dolce) marking. The left staff has a bass clef and features a dense, rhythmic accompaniment of chords.

The piano accompaniment for the second vocal entry. The right staff has a treble clef and contains a melodic line. The left staff has a bass clef and features a dense, rhythmic accompaniment of chords. A *ff* (fortissimo) marking is present.

Vocal and piano accompaniment for the first vocal line. The vocal line is on a treble clef staff, with lyrics "Lord, in -". The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef. Dynamic markings include *pp* (pianissimo) and *p* (piano).

Vocal and piano accompaniment for the second vocal line. The vocal line is on a treble clef staff, with lyrics "- cline Thine ear, and hear me, Let Thy lov - - ing". The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef.

kind - - ness cheer me, When I hum - bly pray to

Thee; Lord, in - cline Thine ear and

hear me, Let Thy lov - - - ing kind - - - ness

cheer me, When I humbly pray to thee;

ff *pp* *pp* *f*

In the hour of dark... temptation.

Hear my ear - - nest sup - - pli - ca - - tion,

Hear..... my ear - nest sup - - pli - ca - - tion,

Oh!..... pro - tect..... pro - tect and shel - - ter

me! In the hour of

dark temp - ta - - tion, Hear my ear - nest

This musical score is for the hymn 'Lord, Incline Thine Ear'. It is written for a voice and piano. The score is divided into five systems, each with a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the vocal line.

pp
sup - - - pli - ca - - tion, Oh! pro -

sf
- tect, pro - tect and shel - ter..... me!.....

a piacere.
col canto.

a tempo.
Ev - - er since Thy Spi - rit drew me Thou hast

p dolce.
been a re - - fuge to me, In each hour of

f *f* *f* *ff*
deep dis - tress: Lord, I trust Thou'lt

nev - er leave me, When dark woes my

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note 'nev', followed by a dotted half note 'er', and then a half note 'leave'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand.

soul op - press, Lord, I trust Thou't nev - er leave me, When dark

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'soul', followed by a dotted half note 'op - press', and then a half note 'Lord, I trust'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a supporting melody in the right hand.

woes my soul op - press, . . Lord, I trust 'Thou't nev - er leave me, When dark

cre - scen - do.

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'woes', followed by a dotted half note 'my soul op - press, . .', and then a half note 'Lord, I trust'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a supporting melody in the right hand.

woes, dark woes my soul op - press, Lord, I

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'woes,', followed by a dotted half note 'dark woes my soul op - press, Lord, I'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a supporting melody in the right hand.

trust Thou't nev - er leave me, When dark woes my soul op - press, . . Lord, I

This system contains the final line of the vocal melody and the final two staves of the piano accompaniment. The vocal line has a half note 'trust', followed by a dotted half note 'Thou't nev - er leave me, When dark woes my soul op - press, . .', and then a half note 'Lord, I'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a supporting melody in the right hand.

trust Thou'lt nev - er leave me, When dark woes,..... dark

cresc. *ff*

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a grand staff (treble and bass clefs). The first staff of the piano has a *cresc.* marking, and the second staff has a *ff* marking.

woes my soul op - press, dark woes, dark

p *p* *p*

This system contains the second line of the vocal melody and the second and third staves of the piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. The second staff of the piano has a *p* marking, and the third staff has a *p* marking.

woes..... my soul op - press.

f *pp* *3*

This system contains the third line of the vocal melody and the third and fourth staves of the piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues with a grand staff. The third staff of the piano has a *f* marking, and the fourth staff has a *pp* marking and a triplet of eighth notes marked with a '3'.

This system contains the fourth and fifth staves of the piano accompaniment. The piano accompaniment continues with a grand staff. The fourth staff of the piano has a repeat sign, and the fifth staff has a repeat sign.

This system contains the sixth and seventh staves of the piano accompaniment. The piano accompaniment continues with a grand staff. The sixth staff of the piano has a repeat sign, and the seventh staff has a repeat sign.

Lord! who dost see our heavy grief.

Words by MARIA XIMENA HAYES.

BEETHOVEN.

Largo appassionato.

1. Lord! who dost see our hea - - - vy
2. Mourn - ing our lost ones, see us

Tenuto sempre.

PIANO.

stacc. sempre.

grief; Help us, we be - seech Thee in our tri - bu -
bend; Strength - en our... hearts to bear our af -

- la - tion, Un - to our... souls give thou re -
- flic - tion, Though now un - seen the right - eous... *tr*

- lief..... Thou who of suf - frers wert the
end..... In each de - cree doth mer - cy *sf*

sf chief! Oh! Thou canst give con - - so - la - tion.
blend; And each or - deal doth veil a be - ne - dic - tion. *f* *ff* *p*

Oh!
Yet

hear still our prayer! we mourn!

Oh! let our sup-pli - ca - tion,
The flowers of af - fec - tion, Too

Find..... ac - cept - ance, O hear Thou our prayer.
ear - - - ly from us torn, O hear Thou our prayer.

f *cresc.* *ff* *p*

Lord, who dost see our hea - - - vy grief!
Thou man of sor - rows and of grief!

tenuto sempre.

staccato sempre.

Help us, we be - seech Thee, in our tri - bu - la - tion.

sf *sf*

The musical score is written for a voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as slurs, ties, and dynamic markings like *f*, *cresc.*, *ff*, *p*, *sf*, *tenuto sempre*, and *staccato sempre*. The lyrics are written below the vocal line, with some words appearing in multiple lines of the score.

This musical score is for a piece titled "LORD! WHO DOST SEE OUR HEAVY GRIEF." It is written for a voice and piano. The score is divided into five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music features various dynamics including *sf* (sforzando), *p* (piano), *f* (forte), *tr* (trill), *tenuto sempre*, and *staccato sempre*. The lyrics are: "Thou to our souls canst give re - - lief, Thou who of sufferers wert the chief. Thou who of suf - frers wert the". The piano accompaniment includes complex textures with trills, slurs, and dynamic markings.

Thou to our
tenuto sempre.

tr

sf *sf* *sf*

souls canst give re - - lief, Thou who of

sf *sf* *f*

tr

sufferers wert the chief.

ff *p*

sf

ff *sf* *sf*

Thou who of suf - frers wert the

tenuto sempre. *sf* *sf* *sf*

chief, Oh, grant Di - vine re - lief, we

pray! Keep us, we

f p pp *tenuto.* *stacc.*

pray, from dark de - spair! Fill us with

ho - - ly re - sig - na - - - tion. A - men, A -

- men.

pp

N

With verdure clad.

From "THE CREATION."

HAYDN.

Andante.

PIANO.

mf *p.* *fz* *fz* *fz*

With

ver - dure clad the fields ap - pear, De - light - ful to... the ra - vished sense;

By flow - ers sweet and gay En - han - ced is the

fz *p*

charming sight, en - han - - - ced is the charming sight.

f *p*

Here vent their fumes the fra-grant herbs, Here

shoots the heal-ing plant,... here shoots..... the heal-ing plant,.....

..... here shoots the heal-ing plant,..... the heal-ing

plant,..... here shoots the heal-ing

plant. By

load.... of fruits th' ex - pand - ed boughs are pressed;

To sha - dy vaults are bent the tuf - ty groves; The

mountain's brow is crown'd with clos - ed wood, is

crown'd with clos - ed wood.

With ver - dure clad the fields ap - pear, De - light - ful to... the

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'With ver - dure clad the fields ap - pear, De - light - ful to... the'.

ra - vished sense; By flow - ers sweet and gay, *fz* En -

This system contains the second line of the song. The piano accompaniment includes a forte-zingando (*fz*) marking. The lyrics are 'ra - vished sense; By flow - ers sweet and gay, En -'.

- han - ced is the charming sight, en - han - - - ced is the charming

This system contains the third line of the song. The piano accompaniment includes a forte (*f*) and piano (*p*) marking. The lyrics are '- han - ced is the charming sight, en - han - - - ced is the charming'.

sight. Here vent their fumes the

This system contains the fourth line of the song. The piano accompaniment includes forte-zingando (*fz*) and piano (*p*) markings. The lyrics are 'sight. Here vent their fumes the'.

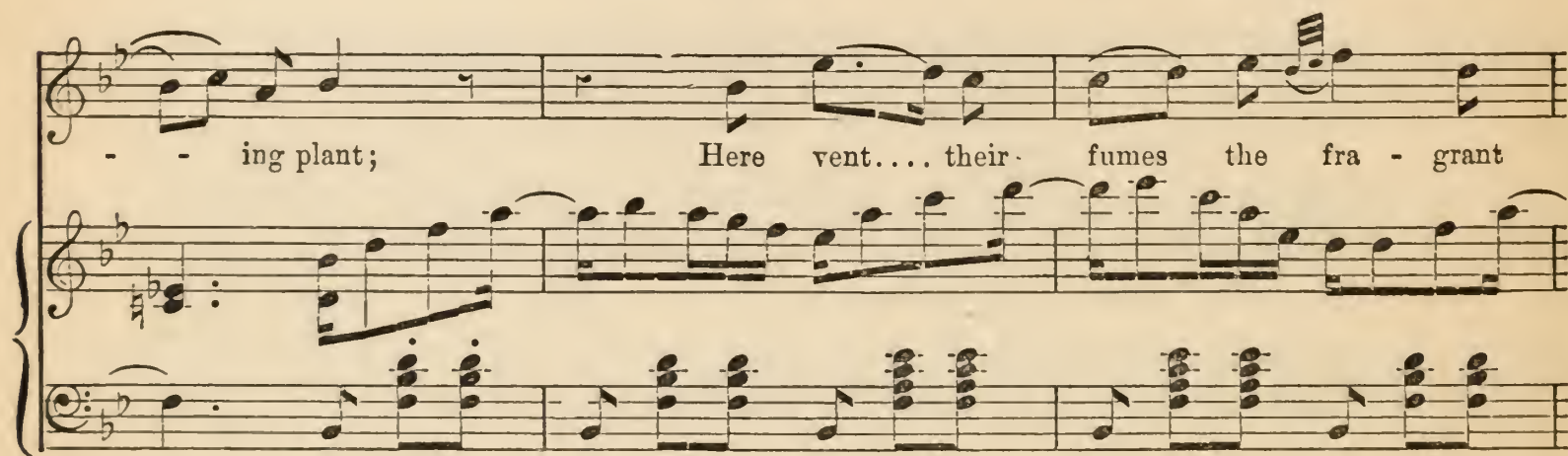
fra - grant herbs, here shoots the heal - ing plant,.....

This system contains the fifth line of the song. The piano accompaniment includes a forte-zingando (*fz*) marking. The lyrics are 'fra - grant herbs, here shoots the heal - ing plant,.....'.



..... here shoots the heal -

This system contains the first vocal line and the first system of the piano accompaniment. The vocal line begins with a dotted line followed by the lyrics 'here shoots the heal -'. The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with chords and eighth notes.



- ing plant; Here vent.... their fumes the fra - grant

This system continues the vocal line with the lyrics '- ing plant; Here vent.... their fumes the fra - grant'. The piano accompaniment continues with similar rhythmic patterns.



herbs, here shoots.... the heal - ing plant,..... the heal - ing

This system continues the vocal line with the lyrics 'herbs, here shoots.... the heal - ing plant,..... the heal - ing'. The piano accompaniment continues with similar rhythmic patterns.



plant,..... the heal - ing plant,..... here shoots..... the

fz *pp*

This system continues the vocal line with the lyrics 'plant,..... the heal - ing plant,..... here shoots..... the'. The piano accompaniment includes dynamic markings *fz* and *pp*.



heal - ing plant.

f *fz* *fz*

This system concludes the vocal line with the lyrics 'heal - ing plant.'. The piano accompaniment includes dynamic markings *f*, *fz*, and *fz*.

Lord, we pray Thee.

"AGNUS DEI," from the "FIRST MASS."

MOZART.

Andante sostenuto.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *Andante sostenuto*. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal line enters with the lyrics "Lord, we pray Thee," and is accompanied by the piano. The score includes various musical notations such as trills (*tr*), dynamics (*p*, *pp*, *dim.*, *cresc.*, *sf*), and phrasing slurs. The lyrics are: "Lord, we pray Thee, O help..... Thy ser - vants that call up - on..... Thee; Shew Thy mer-cy, shew Thy mer - cy, Lord,..... un - to us, shew Thy mer-cy, shew Thy mer - - - cy, Lord, un-to".

tr

Lord, we pray Thee,

dim. *pp*

tr

Lord, we pray Thee, O help..... Thy ser - vants that

call up - on..... Thee; Shew Thy mer-cy, shew Thy mer - cy, Lord,.....

... .. un - to us, shew Thy mer-cy, shew Thy mer - - - cy, Lord, un-to

cresc. *sf* *p* *tr*

tr us,..... Lord, we pray Thee, Lord, we pray Thee, O

help..... Thy ser - vants that call up - on..... Thee; Shew Thy

mer - cy, shew Thy mer - cy un - to us, shew Thy mer - -

- cy, O Lord, un - to us, shew Thy mer - cy, shew Thy mer - cy up -

cresc.

- on..... us.... Lord, we.... pray Thee,

tr

f *pp*

help Thy.... ser-vants that call..... up - on.... Thee,

that call up-on..... Thee, Lord, we

pray Thee, we pray Thee, we pray Thee, help Thy ser-vants, help Thy ser-vants, help Thy

ser-vants that call,..... that call... up - on Thee.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in the key of B-flat major (two flats) and 2/4 time. The melody is primarily in the Treble staff, featuring eighth and sixteenth notes, with some triplets and a trill (tr) at the end. The Bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line and repeat dots.

The Hymn of Eve.

DR. ARNE.

Siciliano.

PIANO.



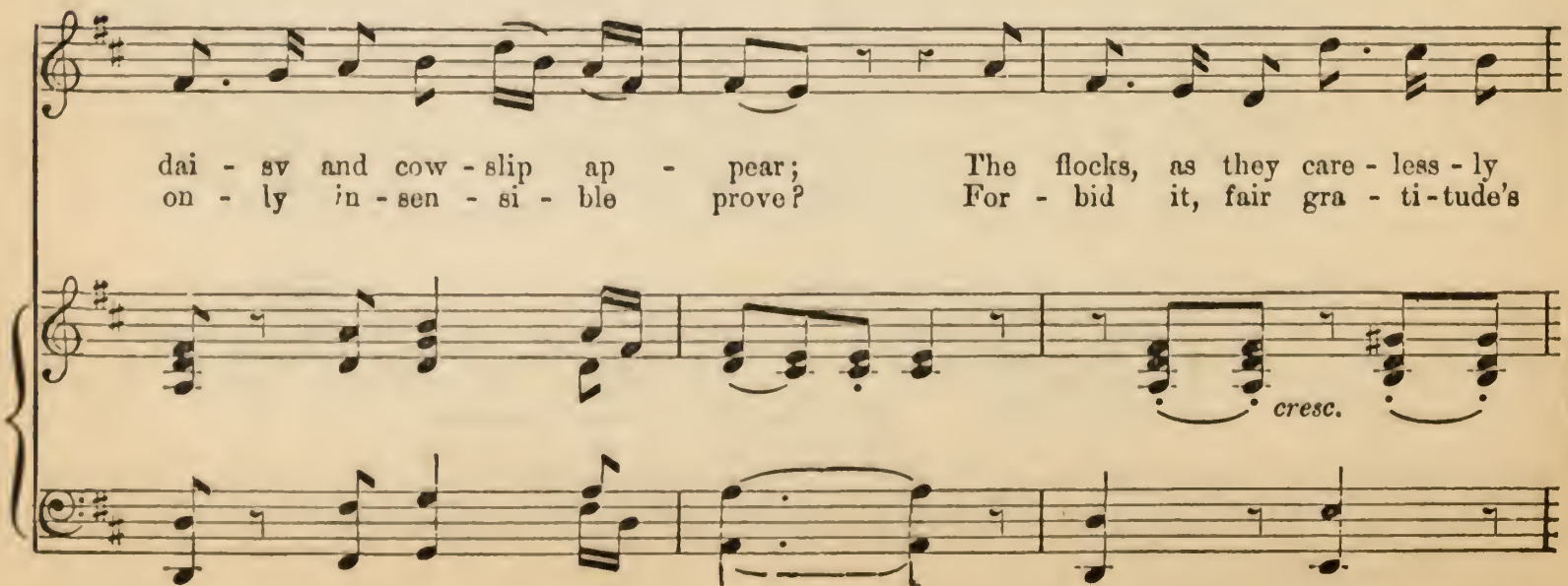
The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Siciliano' and the dynamics 'p'.

1. How cheer - ful a - long the gay mead, The
2. Shall man, the great mas - ter of all, The



The first system shows the vocal melody and piano accompaniment for the first two lines of the hymn. The piano part features a melody in the right hand and a bass line in the left hand, with a 'p' dynamic marking.

dai - sy and cow - slip ap - pear; The flocks, as they care - less - ly
on - ly in - sen - si - ble prove? For - bid it, fair gra - ti - tude's



The second system shows the vocal melody and piano accompaniment for the last two lines of the hymn. The piano part continues with a melody in the right hand and a bass line in the left hand, with a 'cresc.' dynamic marking.

feed, call, Re - joice in the spring of the year. The
For - bid it, de - vo - tion and love: Thee,

p

mf

myr - tles that shade the gay bowers, The herb - age that springs from the
Lord, who such won - ders canst raise, And still canst de - stroy with a

p

sod; Trees, plants, cool - ing fruits, and sweet flowers, All
nod, My lips shall in - ces - sant - ly praise, My

cresc.

rise to the praise of my God.
soul shall be wrapt in my God.

Mercy and Forgiveness too.

Words by J. E. CARPENTER.

J. L. HATTON.

Andante.

As to the thirs-ty earth the rain, As to the op'-ning

flowers the dew, So falls up-on my soul the strain— "Mer-cy and for-

- give-ness too!" Sweet to the con-trite sin-ner's ear, That so-lemn pro-mise

made to all Who trust-ing to a Sa-viour dear, Up-on His bound-less good-ness

PIANO. *mf* *dim.* *p sempre legato.* *pp* *cresc.* *f* *cresc.*

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the vocal melody and piano accompaniment. The piano part has a treble and bass staff. The second system continues the melody and accompaniment. The third system continues the melody and accompaniment. The fourth system continues the melody and accompaniment. The piano part features various dynamics and articulations, including *mf*, *dim.*, *p sempre legato.*, *pp*, *cresc.*, and *f*. The vocal part has lyrics written below the notes.

tempo.

call!..... Grant me, when I His

dolce.

pre-sence view, Mer-cy and for-give-ness too! Mer - cy, Mer - cy,

pp

Mer - cy and for - give-ness too!

mf

As to the ship-wreck'd sai-lor's gaze, The long'd-for port at

sempre legato.

last in view, The per-fect rest and storm-less days, That in the mist seem

pp

shi-ning through; So when the voy-age of life draws near Its wea-ry close, 'tis

pp

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on grand staves (treble and bass clefs). The piano part begins with a *pp* (pianissimo) dynamic marking.

sweet to know There is for all a Sa-viour dear, To help and save, to an-ger

cresc. *f*

cresc.

This system contains the next two staves. The vocal line continues with the lyrics. The piano part features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A second crescendo (*cresc.*) is marked in the piano part.

slow!..... Grant me, when I His presence view,

dolce. *p*

tempo.

This system contains the next two staves. The vocal line has a *slow!* instruction followed by a dotted line and then the lyrics. The piano part is marked *dolce.* (dolce) and *p* (piano). The tempo instruction *tempo.* appears above the vocal line.

Mer-cy and for-give-ness too! Mer - cy, Mer - cy, Mer - cy and for -

pp

This system contains the next two staves. The vocal line continues with the lyrics. The piano part is marked *pp* (pianissimo).

- give-ness too!

p *Ped.* *dim. e rall.*

This system contains the final two staves. The vocal line ends with the lyrics. The piano part begins with a *p* (piano) dynamic, followed by a *Ped.* (pedal) instruction. The system concludes with a *dim. e rall.* (diminuendo e rallentando) instruction and a final chord marked with a circled *dim.*

Humility.

Words by MARIA XIMENA HAYES.

ROMBERG.

Larghetto.

1. See where doth wan - der Yon low - ly
 2. As some bright stream - let Si - lent - ly
 3. Vio - lets though near us, Oft hid - den

PIANO.

maid, On what doth she pon - der In this lone glade; With sweet Tran -
 flows, Bless-ings dif - fu - sing Where - e'er she goes, Far from Du -
 lie, Yet their sweet per - fume Tells they are nigh, E'en so Hu -

- quil - i - ty Walks fair Hu - mil - i - ty; }
 - pli - ci - ty In pure Sim - pli - ci - ty, } Blest is her lot who with
 - mil - i - ty Shines in U - til - i - ty, }

her... doth a - bide, Far from temp - ta - tion, am - bi - tion, wealth and pride.

Oh! had I Jubal's Lyre.

From "JOSHUA."

HANDEL.

Allegro.

PIANO. *f*

Oh! had I Jubal's lyre, Or Miriam's tune-ful voice! Oh!

tr *p*

had I Ju-bal's lyre, Or Mi-riam's tune-ful voice! To sounds like his I

would as-pire, to sounds like his I would as-pire, In



songs like hers, in songs like her's re - joice,.....

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics "songs like hers, in songs like her's re - joice,....." are written below the vocal line.



In

The second system of musical notation continues the vocal and piano parts. The vocal line ends with the word "In". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.



songs like her's re - joice,..... in songs.. like

The third system of musical notation continues the vocal and piano parts. The vocal line has the lyrics "songs like her's re - joice,..... in songs.. like". The piano accompaniment continues with the same rhythmic patterns.



her's rejoice.

f

The fourth system of musical notation continues the vocal and piano parts. The vocal line has the lyrics "her's rejoice.". The piano accompaniment features a forte (*f*) dynamic marking. The vocal line has a long rest for the first measure.



Oh! had I Ju-bal's lyre, Or Mi-riam's tune - ful voice! Oh!

p

The fifth system of musical notation concludes the page. The vocal line has the lyrics "Oh! had I Ju-bal's lyre, Or Mi-riam's tune - ful voice! Oh!". The piano accompaniment features a piano (*p*) dynamic marking. The vocal line has a long rest for the first measure.

had I Ju-bal's lyre, Or Mi-riam's tune-ful voice! To sounds like his I

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "had I Ju-bal's lyre, Or Mi-riam's tune-ful voice! To sounds like his I".

would..... as-pire, In songs like her's, in songs like her's re -

The second system of the musical score. The vocal line continues with the lyrics: "would..... as-pire, In songs like her's, in songs like her's re -". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

- joice.....

The third system of the musical score. The vocal line continues with the lyrics: "- joice.....". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

..... In songs like her's re - joice,.....

The fourth system of the musical score. The vocal line continues with the lyrics: "..... In songs like her's re - joice,.....". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble.

..... in songs like her's re-joice. My

The fifth system of the musical score. The vocal line continues with the lyrics: "..... in songs like her's re-joice. My". The piano accompaniment continues with a steady eighth-note pattern in the bass and chords in the treble. The system ends with a dynamic marking of *f* (forte) and a *p* (piano) marking.

hum - ble strains but faint - ly show, How much to heav'n and

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "hum - ble strains but faint - ly show, How much to heav'n and". The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps and a common time signature. The piano part includes chords and moving lines in both hands.

thee.... I owe; My hum - ble strains but faint - ly show, How

The second system of the musical score. The vocal line continues with the lyrics "thee.... I owe; My hum - ble strains but faint - ly show, How". The piano accompaniment continues with similar harmonic and melodic patterns.

much to heav'n and thee.... I owe, How much to heav'n and thee I owe.

The third system of the musical score. The vocal line includes a trill (tr) over the final note of the phrase "thee I owe". The piano accompaniment features a forte (f) dynamic marking. The system concludes with a double bar line.

The fourth system of the musical score, consisting of piano accompaniment for two staves. It continues the harmonic and melodic development of the piece.

The fifth system of the musical score. The vocal line features three trills (tr) over the notes. The piano accompaniment continues with a key signature of two sharps and a common time signature.

Say, Watchman, what of the night?*

ARTHUR S. SULLIVAN.

Andante.

p

PLANO.

p

Say, watchman, what of the night? Do the dews of the morn-ing fall? Have the

pp Più allegro.

o-rient skies a bor - der of light, Like the fringe of a fun - 'ral pall? The

pp Più allegro.

night is fast wa - ning on high, And soon shall the dark - ness

f

flee; And the morn shall spread o'er the blush - ing....

f

* Adapted from the Part-song, by the Editor.

sky, And bright shall its glo - ries be, and bright.....

This system features a vocal melody in G major (one flat) and piano accompaniment. The vocal line begins with a half note 'sky', followed by a quarter note 'And', and then a series of eighth and sixteenth notes for 'bright shall its glo - ries be, and bright.....'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

..... shall its glo - ries be. But, watchman, what of the night,

dim. *Andante. p*

This system continues the melody. The vocal line has a half note '..... shall its glo - ries be.' followed by a quarter rest, then 'But, watchman, what of the night,'. The piano accompaniment features a half note chord in the bass and a treble line with chords. The tempo and dynamics change to *Andante. p* after the first measure.

When sor-row and pain are mine? And the plea-sures of life, So sweet and bright, No

dim. *dim.*

This system continues the melody. The vocal line has a half note 'When sor-row and pain are mine?' followed by a quarter rest, then 'And the plea-sures of life, So sweet and bright, No'. The piano accompaniment features a half note chord in the bass and a treble line with chords. The tempo and dynamics change to *dim.* after the first measure.

lon - ger a - round me shine. "That night of sor - row thy

Più allegro. pp *Più allegro. pp*

This system concludes the melody. The vocal line has a half note 'lon - ger a - round me shine.' followed by a quarter rest, then '"That night of sor - row thy'. The piano accompaniment features a half note chord in the bass and a treble line with chords. The tempo and dynamics change to *Più allegro. pp* after the first measure.

soul..... May sure - ly pre - pare to meet But a -

- way shall the clouds of thy hea - vi - ness roll, And the morn - ing of joy be

sweet, The morn - - - ing of joy be sweet." But, watchman,

dim. *Andante. p*

what of the night, When the arrow of death is sped? And the grave, which no glimm'ring star can light, Shall

p *dim.*

be my sleep - ing bed. (silence.) That night is near, and the

pp più allegro.

cheer - less tomb shall keep thy bo - dy in store, Till the

f

morn of e - ter - ni - ty rise on the gloom, And night shall be no

f

more. Till the morn of e - ter - ni - ty rise on the

gloom, And night..... shall be no more.

Light of the World.

Words by J. E. CARPENTER.

J. L. HATTON.

While I on earth a - bide, Light of the

world!..... Be Thou my on - ly guide,

f *p*

Light of the world! Dan - ger a - lone I

dim. *f* *p*

cresc.

see, No hand outstretch'd to me,

crescendo. *poco*

f

Save when I turn to Thee, Light of the

a *poco.* *f*

p

world! Light of the world!

dim. *p* *mf*

dim.

I have been lured a - - way,

Light of the world!..... Far from Thy path to

cresc.

cresc.

stray, Light of the world!

f

cresc. *f* *dim.*

Like a bark tem - pest toss'd, Rud - der and com - pass

mf *cresc.*

p *cresc.*

lost, Till Thy beam o'er me cross'd,

f

poco *a* *poco.* *f*

Light of the world! Light of the

f *p*

dim. *p*

world!

mf

There is an an - gel

dim.

band, Light of the world!.....

cresc.

They by Thy throne now stand, Light of the

f *cresc.* *cresc.* *f*

mf

world! They sing the song of praise,

dim.

cresc. *f* *ff*

Join in the heav'n - ly lays, There I my voice would

crescendo *poco* *a* *poco*

ff

raise, Light of the world!.....

f *cresc.*

f ad lib.

Light of the world!

colla voce. *Ped.* *rall.*

Pilgrim's Evening Song.

Words by MRS. HEMANS.
Andantino.

J. Z. HERRMAN,

dolce.

O soft star of the west,

pp

Gleam-ing far, gleam-ing far,

mf *pp*

Thou'rt guid - ing all..... things home, Gen - tle star, gen - tle star,

fz *pp*

From rock and bil-low's foam,.... The sea - bird to her nest,..

mf

PIANO.

The hunt-er from the hills,... The fish - er back to rest..

This system contains the first four measures of the song. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "The hunt-er from the hills,... The fish - er back to rest..". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef, both in one flat. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Light of a thou - sand rills, Gleam-ing far, gleam-ing far;

This system contains measures 5 through 8. The vocal line continues with the lyrics: "Light of a thou - sand rills, Gleam-ing far, gleam-ing far;". The piano accompaniment continues with the same rhythmic pattern, featuring a treble and bass clef in one flat.

O soft star.. of the west, Bless - ed star,

This system contains measures 9 through 12. The vocal line begins with a rest for two measures, then continues with the lyrics: "O soft star.. of the west, Bless - ed star,". The piano accompaniment continues with the same rhythmic pattern, featuring a treble and bass clef in one flat. A dynamic marking of *fz* (forzando) appears above the vocal line and below the piano line at the end of the system.

pp *con espress.*
bless - ed star! No bow-ery roof is mine, No hearth of love and

This system contains measures 13 through 16. The vocal line begins with a dynamic marking of *pp* (pianissimo) and the tempo/style marking *con espress.* (con espressione). The lyrics are: "bless - ed star! No bow-ery roof is mine, No hearth of love and". The piano accompaniment continues with the same rhythmic pattern, featuring a treble and bass clef in one flat. A dynamic marking of *pp* appears below the piano line at the start of the system. Trills (*tr*) are marked above the vocal line and below the piano line in measures 14, 15, and 16.

rest,... Yet guide me to my shrine,.. O... soft.... star of the

west; There, there my home shall be, Hea-ven's dew shall

cool my breast, When prayer and tear gush free,... O soft star of the

west, soft star of the west!

dolce
O.... soft
dim.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat). The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4, marked *dolce*. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The word "O.... soft" is written above the vocal line, and "dim." is written below the piano accompaniment.

star.. of the west, Gleam-ing far, gleam-ing far,

The second system of the musical score. The vocal line continues with the lyrics "star.. of the west, Gleam-ing far, gleam-ing far,". The piano accompaniment continues with the same eighth-note pattern. The key signature remains one flat.

Thou'rt guid - ing all.... things home, Gen - tle star,

fz

The third system of the musical score. The vocal line continues with the lyrics "Thou'rt guid - ing all.... things home, Gen - tle star,". The piano accompaniment continues with the same eighth-note pattern. The key signature remains one flat. The dynamic marking *fz* (forzando) appears at the end of the system.

pp *f*
gen - tle star. Shine from thy ro - sy hea - ven, Pour joy..... on
pp *mf*

The fourth system of the musical score. The vocal line begins with a half note G4, a quarter note A4, and a quarter note B4, marked *pp* (pianissimo). The piano accompaniment begins with a half note G4, a quarter note A4, and a quarter note B4, marked *pp*. The vocal line continues with the lyrics "gen - tle star. Shine from thy ro - sy hea - ven, Pour joy..... on". The piano accompaniment continues with the same eighth-note pattern. The key signature remains one flat. The dynamic marking *f* (forte) appears at the beginning of the system, and *mf* (mezzo-forte) appears at the beginning of the piano accompaniment.

Earth and sea, Shine on, tho' no sweet eyes Look forth to watch for

me... Light of a thou - sand rills, Glean - ing far,

dolce.

Gleaming far; O soft star.. of the west,

fz Bless - ed star, *pp* bless - ed star!

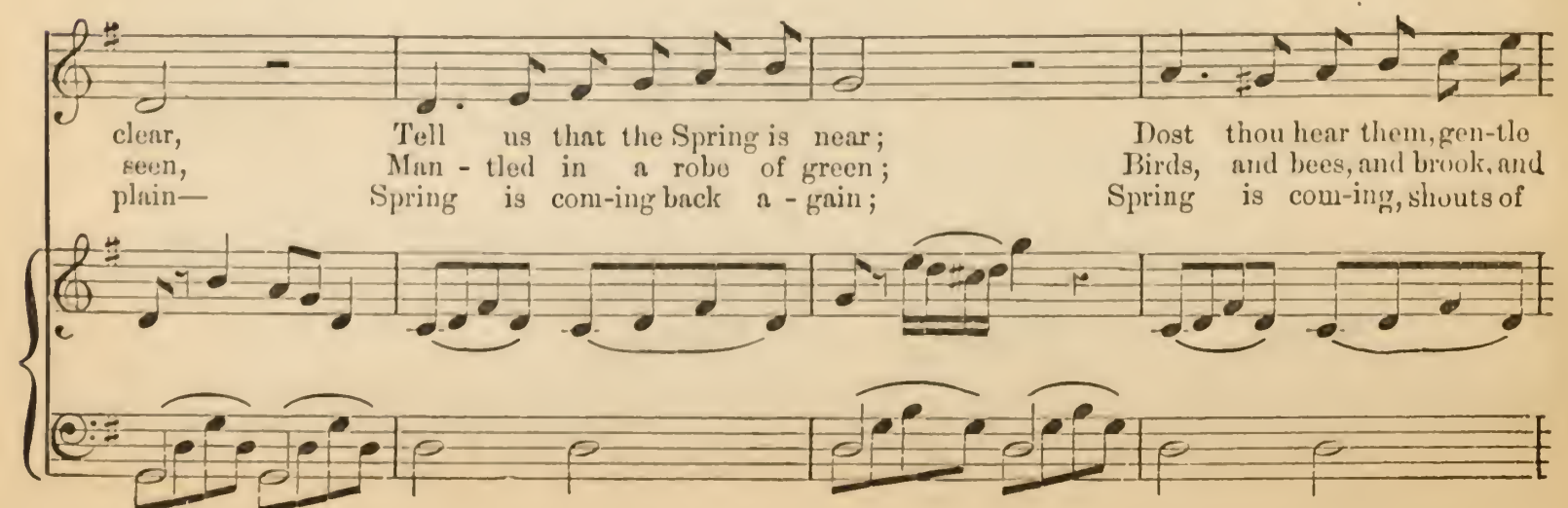
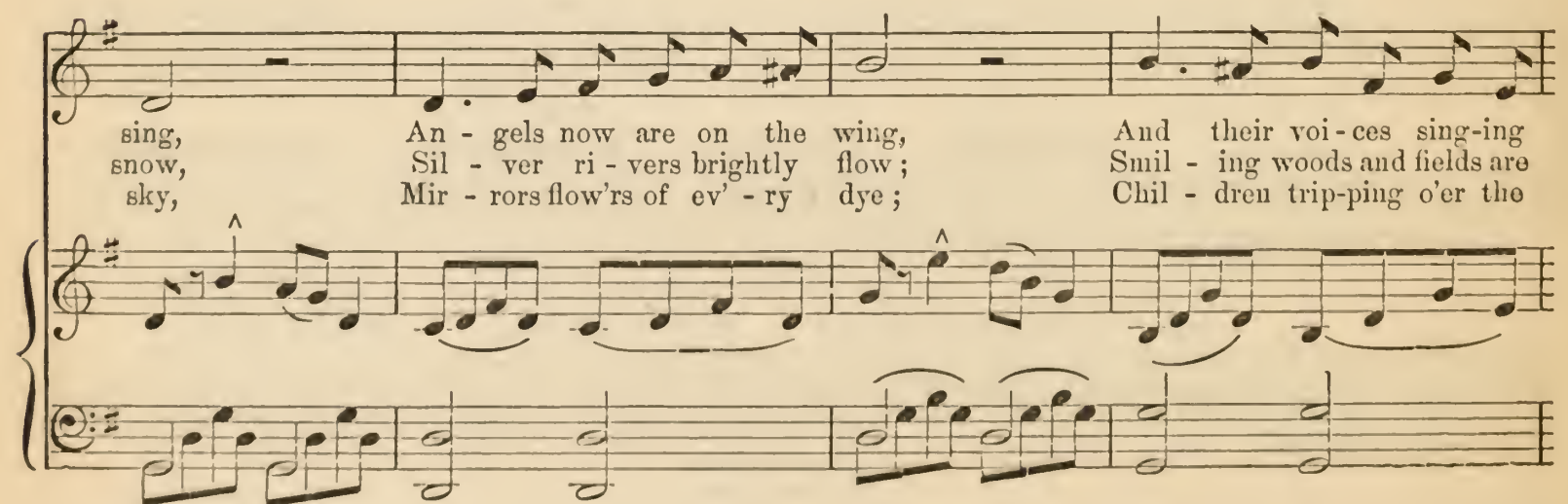
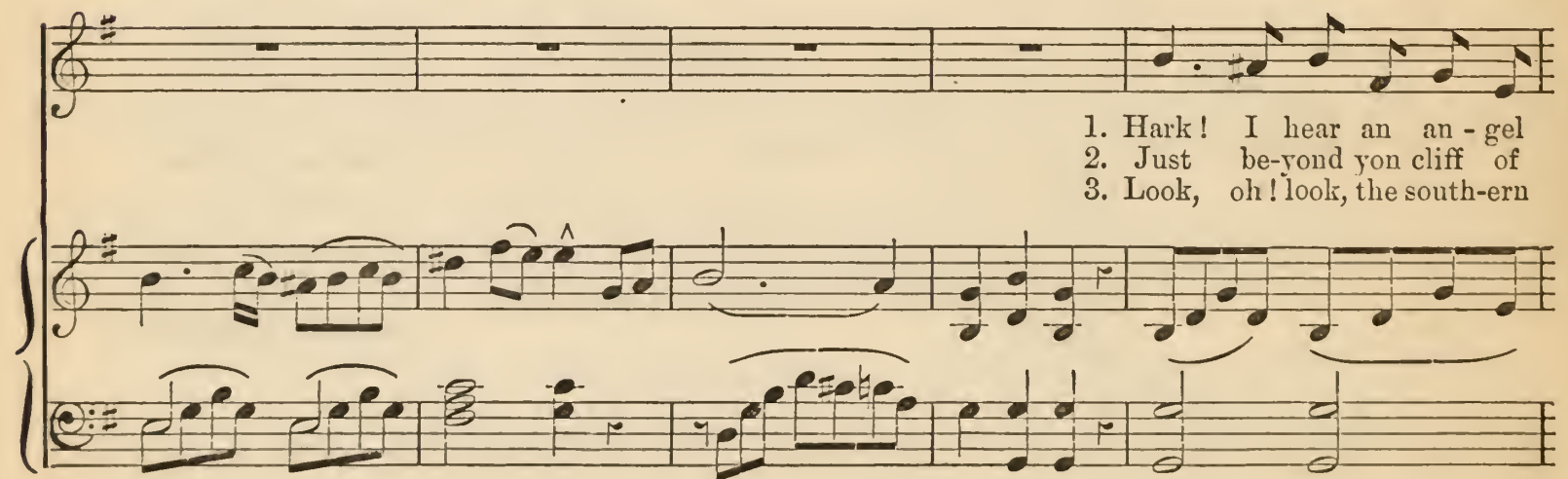
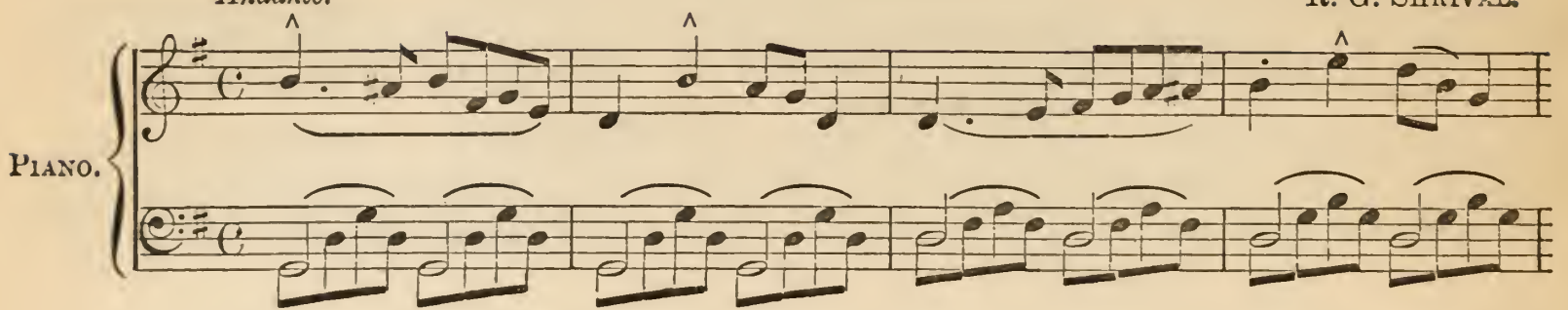
Hark! I hear an angel sing.

Words by W. C. B.

Andante.

R. G. SHRIVAL.

PIANO.



one, Dost thou see the glo - rious sun, Ris - ing high - er in the
flow'rs, Tell us all of ver - nal hours; There the birds are weav - ing
glee, Sing - ing birds on bush and tree, And the bees, with their merry

sky, As each day, as each day it pass - es by..... Hark! I hear an an - gel
lays, For the hap - py, the hap - py spring - time days..... Just be - yond the cliff of
hums, For the spring - time comes, it comes, it comes!..... Hark! I hear an an - gel

rall. *a tempo.*

sing, An - gels now are on the wing; And their voi - ces sing - ing
snow, Sil - ver ri - vers brightly flow; Smil - ing val - leys now are
sing, An - gels now are on the wing; And their voi - ces sing - ing

clear, Tell us that the Spring is near.
seen, Man - tled in their robes of green.
clear, Tell us that the Spring is near.

rall.

Lord, lead me in Thy righteousness.

(O SALUTARIS HOSTIA.)

CHERUBINI.

Larghetto.

$\text{♩} = 84.$

PIANO.

p

pp

Lord, lead me in Thy righ-teou-ness, de-fend me from mine e-ne-mies,

make Thy way plain be-fore my face, Thy way plain..... be

- fore..... my face.

O hear me when I call to Thee, and

go not far a - way from me. Lord,..... lead me in Thy

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "go not far a - way from me. Lord,..... lead me in Thy". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

right - teousness, O..... hear me when I call to Thee,

The second system of the musical score. The vocal line continues with the lyrics "right - teousness, O..... hear me when I call to Thee,". The piano accompaniment continues with similar rhythmic patterns.

O..... hear me, O make Thy way

The third system of the musical score. The vocal line continues with the lyrics "O..... hear me, O make Thy way". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

plain..... be - fore my..... face.

The fourth system of the musical score. The vocal line continues with the lyrics "plain..... be - fore my..... face." and includes a trill (tr) above the word "my". The piano accompaniment continues with similar rhythmic patterns. The system ends with a forte (sf) dynamic marking.

This musical score is for the hymn "Lord, Lead Me in Thy Righteousness." It is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are: "Lord, lead me in Thy right-eous-ness, O hear me when I call to Thee, and go not far a-way from me, make Thy way plain..... be-fore my face, and go..... not far, not.... far..... from me, make Thy way plain..... be-fore my face. Lord.. lead me in Thy righteousness,". The piano accompaniment features various textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamic markings include *p* (piano), *fp* (fortissimo piano), *sf* (sforzando), *tr* (trill), and *cresc.* (crescendo). The score concludes with a final piano flourish.

Lord, lead me in Thy right-eous-ness,

O hear me when I call to Thee, and go not far a-way from me,

make Thy way plain..... be-fore my face, and

go..... not far, not.... far..... from me, make Thy way

plain..... be-fore my face. Lord.. lead me in Thy righteousness,

O..... hear me when I call to Thee, O.....

lead me, make Thy way

plain be - fore..... my face, and

go..... not far a - way from me, O hear me when..... I

call..... to Thee.

tr

p *pp* *sf* *p* *f*

The musical score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems. The first system contains the first line of the vocal melody and the beginning of the piano accompaniment. The second system contains the second line of the vocal melody. The third system contains the third line of the vocal melody. The fourth system contains the fourth line of the vocal melody. The fifth system contains the fifth line of the vocal melody. The sixth system contains the sixth line of the vocal melody. The piano accompaniment features various musical notations, including chords, arpeggios, and dynamic markings. The lyrics are written below the vocal staff, with some words spanning across multiple lines of music.

Awake, arise, thy Light is come.

Words by THOMAS MOORE.

Moderato e maestoso.

tr SIR JOHN STEVENSON, Mus. Doc.

PIANO.

1. A - wake, a - rise, thy light is come, The na - tions, that be - fore out -

- shone thee, Now at thy feet lie dark and dumb—The glo - ry of the Lord, the

glo - ry of the Lord, The glo - ry of the Lord is on thee! 2. A - rise—the Gen - tiles

to thy ray, From ev - 'ry nook of earth, shall clus - ter; And kings and prin - ces

haste to pay Their hom - age to thy ri - sing lus - tre. *f* 3. Lift up thine eyes a -

- round and see, *p* O'er fo - reign fields, o'er far - thest wa - ters, Thy ex - il'd sons re -

- turn to thee, To thee re - turn thy home - sick daughters. 4. And cam - els rich, from

ff *tr* *tr*

Mi-dian's tents, shall lay their trea-sures down be - fore thee; And Sa - ba bring her

ff

tr

gold and scents, To fill thy air, and spar - kle o'er thee. 5. See— who are

p

these, that like a cloud, Are gath'-ring from all earth's do - min - ions, Like

p

Doves, long ab - sent, when al - low'd Homewards to shoot their

f *p*

trembling pin-ions? 6. Sure - ly the isles shall wait for me, The ships of Tar-shish

cresc.

round shall hov - er To bring thy sons a - cross the sea, And waft their gold and

cresc.

f *ad lib.*

sil - ver o - ver, And waft... their gold and sil - ver o - ver.

f *colla voce.*

7.

And Lebanon thy pomp shall grace—
The fir, the pine, the palm victorious
Shall beautify our Holy Place,
And make the ground I tread on, glorious.

8.

No more shall discord haunt thy ways,
Nor ruin waste thy cheerless nation;
But thou shalt call thy portals, Praise,
And thou shalt name thy walls, Salvation.

9.

The sun no more shall make thee bright,
Nor moon shall lend her lustre to thee;
But God, Himself, shall be thy Light,
And flash eternal glory through thee.

10.

Thy sun shall never more go down;
A ray, from heav'n itself descended,
Shall light thy everlasting crown—
Thy days of mourning all are ended.

11.

My own, elect, and righteous Land!
The Branch, for ever green and vernal,
Which I have planted with this hand—
Live thou shalt, in Life Eternal.

O trusting heart !

MEIN GLAÜBIGES HERZ FROHLOCKE!
(From a CANTATA.)

The English version by MARIA XIMENA HAYES.
Andante con moto.

J. S. BACH.

PIANO.

p
dolce.

O trusting heart, in triumph raise A -

mf *dim.* *p*

- loud thy joy - ful hymns of praise !

mf *dim.*

trusting heart, in triumph raise A - loud thy joyful hymns of praise ! Ring out glad tidings high and clear, Thy

p

Sa-viour is here ! O trust-ing heart, in triumph raise A - loud thy joy-ful hymns of praise ! Ring

p

out glad ti-dings high and clear, Thy Sa - viour is here!

cresc. *mf*

Then

dim.

hence with mourn-ing, For joy re - turn - ing, Pro - claims to this faithful ear My

p *poco cresc.*

Sa - viour is here! Then hence with mourn - ing, For joy re - turn - ing, Pro -

dim. *p*

- claims to mine ear, My..... Sa - viour is here!

mf

Then

cresc.

This system contains the first three measures of the piece. It features a vocal line with a whole rest in the first measure, followed by eighth and sixteenth notes. The piano accompaniment consists of a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. A crescendo marking is placed over the piano accompaniment in the second measure.

hence with mourn-ing, For joy re - turn - ing, Pro - claims to this faith-ful ear, My

p

This system contains measures 4 through 6. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the sixteenth-note pattern. A piano (*p*) marking is placed at the beginning of the system.

Sa - viour is here, My heart ev - er faith - ful Sing prai - ses, be joy - ful.

mf

This system contains measures 7 through 9. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the sixteenth-note pattern. A mezzo-forte (*mf*) marking is placed at the end of the system.

O trust-ing heart, in triumph raise A -

dim. *p*

This system contains measures 10 through 12. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains the sixteenth-note pattern. A diminuendo (*dim.*) marking is placed over the piano accompaniment in the first measure, and a piano (*p*) marking is placed at the beginning of the system.

- loud thy joy-ful hymns of praise, Ring out glad tidings high and clear, Thy Sa - viour is here! Sing

poco cresc.

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The lyrics are: "- loud thy joy-ful hymns of praise, Ring out glad tidings high and clear, Thy Sa - viour is here! Sing". The piano part includes the instruction "poco cresc." at the end.

praises, be joy-ful, sing prai - - - ses, be joy - - -

dim.

This system contains the second line of the musical score. The lyrics are: "praises, be joy-ful, sing prai - - - ses, be joy - - -". The piano part includes the instruction "dim." at the end.

- - - ful, O trust-ing heart, in triumph raise A - loud thy joyful hymns of praise, Ring

p dolce.

This system contains the third line of the musical score. The lyrics are: "- - - ful, O trust-ing heart, in triumph raise A - loud thy joyful hymns of praise, Ring". The piano part includes the instruction "p dolce." at the beginning.

out glad ti-dings high and clear, Thy Sa - viour is here!

mf

This system contains the fourth line of the musical score. The lyrics are: "out glad ti-dings high and clear, Thy Sa - viour is here!". The piano part includes the instruction "mf" at the end.

cresc.

This system contains the fifth line of the musical score. The piano part includes the instruction "cresc." at the beginning.

It came upon the midnight clear.*

Words by E. H. SEARS.

Allegretto.

ARTHUR S. SULLIVAN.

f *S*

1. It came up - on the mid - night clear, That glo - rious song of old, . . . From
2. Still thro' the clo - ven sky they come, With peace - ful wings un - furl'd, . . . And

PIANO. *f* *S*

p

an - gels bending near the earth, To touch their harps of gold; . . . "Peace to the
still their heav'nly mu - sic floats O'er all the wea - ry world. . . . A - bove. . . . its

cresc.

earth, and good - will to men, . . . From heav'n's all - gra - cious
sad and low - ly plains, . . . They bend on heav'n - ly

cresc.

p

King: " . . . The world in so - lemn still - ness lay To hear the an - gels
wing, And ev - er o'er its Ba - bel sounds The bless - ed an - gels

p

* Adapted from the Part-song.

p

sing, }
sing, }

"Peace to the earth,.... good - will to

pp

rall.

men,..... From heav'n's..... all - gra - cious King!"

dim. *pp* *rall.*

f

3. Yet with the woes of sin and strife,.... The world.... has

f

suf - fer'd long;..... Be - neath.... the an - gel

strain have roll - ed..... Two thou - sand years of wrong;

ff

And men,..... at war with men, Hear not the

dim. *pp*
love - song which they bring; "Peace to the

earth, good - will to men,..... From heav'n's.....

rall. *lunga.* *p*
..... all - gra - cious King!"..... And ye, be - neath life's

crush - ing load, Whose forms are bend - ing low,... Who toil a - long the climb - ing way, With

p *rall.* *a tempo.* *f*

pain - ful steps and slow,.. With pain - ful steps, and slow;..... Look

now! for glad and gol - den hours Come swift - ly on the wing; O rest be - side the

p

wea - ry road, And hear the an - gels sing! "Peace to the

rit. al fine.

earth,..... good - will to men,..... From heav'n's.....

rit. al fine.

..... all - gra - cious, all - gra - - - cious King!"

pp

The Celestial City.

The words translated from the German by
CAROLINE WINKWORTH.

ALEXANDER EWING, composer of
"Jerusalem the Golden."

1. Je - ru - sa - lem! thou ci - ty fair and high, Oh! would I were in
3. And when within that love-ly pa - ra - dise.. At last I safe - ly

PIANO.

thee, Oh! would I were in thee; My long-ing heart fain,
dwell, At last I safe - ly dwell, From out my bliss - ful

fain to thee would fly,... It will not stay with me, It will not stay with
soul what songs shall rise,... What joy my lips shall tell, What joy my lips shall

ben sostenuto.

me; tell; Far While o - ver vale and moun - tain, Far
ho - ly saints are sing - ing, Ho

marcato.

cresc.

o - ver hill..... and plain, It hastes to seek its
- san - nahs o'er..... and o'er, Pure Hal - le - lu - jahs

cresc.

foun - - tain, And quit this world of pain, And quit, and
ring - - ing, A - round me ev - er - more, A - round, a -

quit this world of pain.
- round me ev - er - more.

2. Oh! hap - py day, and
4. In nu - m'rous choirs be -

un poco ritard.

yet far hap - pier hour, . . . When wilt thou come at last, When wilt thou come at
- fore the shi - ning Throne, Their joy - ful an - thems raise, Their joy - ful an - thems

last?
raise, When fear - less to my fa - ther's love and pow'r, . . .
Till Heaven's glad halls are echo - ing with the tone . . .

ben sostenuto.

Whose pro-mise stand - eth fast, Whose promise stand - eth fast, My
Of that great hymn of praise, Of that great hymn of praise, And

marcato.

soul I glad - ly ren - - der, For sure - ly will... this
 all its host re - joi - - ces, And all its bless - ed

cresc.

band, Lead her with gui - dance ten - - der, To
 throng, U - nite their my - riad voi - - ces, In

cresc.

Heav'n her fa - ther - land, To Heav'n, to Heav'n her fa - ther - land.
 one e - ter - nal song, In one e - ter - - - nal song.

un poco rit.

The passing Bell.

Words by B. H.

CLARIBEL.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

1. As on her couch of
2. "Say, mother dear, why

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part continues with the same accompaniment as the introduction.

pain a child was ly - ing, Her gen - tle spi - rit ebb - ing fast a -
chimes that bell so slow - ly, Not as for sab - baths or for mar - riage

The second system continues the vocal melody and piano accompaniment. The piano part features a more active accompaniment with eighth-note chords.

- way,..... A pass - ing bell, meet warn - ing for the dy - ing,
gay,..... Nor as for babes they bring, that Christ the Ho - ly

The third system concludes the song. The vocal melody ends with a final note, and the piano accompaniment provides a concluding chord.

Broke on her ear to - wards the close of day, Broke on her
May make them His, up - on their Christ'ning day, May make them

ear to-wards the close of day....
His up - on their Christ'ning day....

3.

"Dear child," the mother said, amid her weeping,
"That bell is sounding now at Heaven's gate,
To bid the holy angels in their keeping
Bear up a soul that yet on earth doth wait."

4.

"But mother, hark! how long the bell is ringing,
While the poor soul waits on in doubt and fear,
Perchance the happy angels 'mid their singing,
The feeble chimes of earth can never hear."

5.

Oh! may my soul mount up to Heaven straightway,
When free from mortal bonds of earth and sin,
And may no angel guard the Heavenly gateway,
But Christ Himself unbar and let me in

Jacob's dream.*

Words by FREDERICK ENOCH.

HENRY SMART.

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. The music is in a minor key and common time.

The vocal line begins with a rest, followed by the lyrics "The sun had set..". The piano accompaniment continues with a similar arpeggiated texture. The lyrics are positioned below the vocal staff.

The vocal line continues with the lyrics "from home a-far, The wea-ry wan-d'ring shep-herd lay,.. Sleeping be-low the". The piano accompaniment maintains the arpeggiated pattern. The lyrics are positioned below the vocal staff.

The vocal line concludes with the lyrics "east-ern star, Pil-low'd up-on the sto-ny way, pil-low'd up-on the". The piano accompaniment continues with the arpeggiated texture. The lyrics are positioned below the vocal staff.

* Composed expressly for this work.

sto - ny way....

Ped. *

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

When dawn'd up-on his slum - bers there.... A heaven - ly path of

Ped. *

light and beam, White wing'd up-on whose shi - ning stair, The

Ped. *

an - gels came in Ja - - - cob's dream,..... The

Ped. *

an - gels came in Ja - cob's dream....

How oft the heart still wav - 'ring on,....

Wea - ry and faint will sleep - ing lie,..... Pil - low'd up - on the

way - side stone, Un - know - ing heav'n - ly love is nigh, Un - knowing heav'n - ly

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. Dynamics include *p* (piano), *pp* (pianissimo), and *p* (piano). The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a variety of textures, including arpeggiated chords, block chords, and moving lines. The overall mood is contemplative and serene.

love is nigh....

Ped. *3* *

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

Till dawns up-on its slum - bers there.... A ra - diant path of

light and beam Like that up-on whose shi - ning stair The

an - gels came in Ja - - - cob's dream,..... The

p *poco ritard.*

an - gels came in Ja - - - cob's dream,.....

pp *Ped.*

The way is long and dreary.*

Words by ADELAIDE A. PROCTER.

ARTHUR S. SULLIVAN.

Andante non troppo lento.

PIANO.

The way is long and drea - ry, The path is bleak and bare; Our

This system contains the first line of the song. The vocal melody is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is marked 'Andante non troppo lento'. The first line of the vocal part begins with a piano (p) dynamic. The lyrics are 'The way is long and drea - ry, The path is bleak and bare; Our'.

feet are worn and wea - ry, But we will not de - spair; More hea - vy was

This system contains the second line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are 'feet are worn and wea - ry, But we will not de - spair; More hea - vy was'.

Thy bur - den, more de - so - late Thy way, O Lamb of God,.....

This system contains the third line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are 'Thy bur - den, more de - so - late Thy way, O Lamb of God,.....'. Dynamics include accents (>), forte (f), and diminuendo (dim.).

..... O Lamb of God, who tak - est the sin of the world a -

This system contains the fourth line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are '..... O Lamb of God, who tak - est the sin of the world a -'. Dynamics include piano (p) and crescendo (cresc.).

- way, Have mer - cy up - on us.

This system contains the fifth line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are '- way, Have mer - cy up - on us.'. Dynamics include forte (f), piano (p), and diminuendo (dim.).

* Adapted from the Part-song.

p

The snows lie thick a-round us, In the dark and gloomy night; And the tem-pest waves a -

- bove us, And the stars have hid their light. But black - er was the dark - ness,

f *dim.*

Round Cal - va - ry's cross that day. O Lamb of God,.....

p *cresc.*

.... O Lamb of God, who tak - est the sin of the world.. a - way, Have mer -

f *p* *cresc.*

- - - cy up - on us, Our hearts are faint with sor - row,

f

Hea-vy and sad to bear; For we dread the bit-ter mor-row, But we will not de-spair; Thou

f

dim. *dim.* *f*

know-est all our an-guish, And Thou wilt bid it cease; O Lamb of God,.....

dim. *dim.* *f* *p*

cresc.

..... O Lamb of God, who tak-est a-way.... the sin of the world....

cresc.

f *dim.*

.... O Lamb of God, who tak-est a-way the sin of the world,

f *dim.*

p *pp*

Give us Thy peace, O Lamb of God, Give us Thy peace.

p *pp*

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