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Modern Anthems

VOL. I.

BY W. F. SUDDS.

CINCINNATI:

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CHICAGO.

Root & Sons Music Co.
200 Wabash Ave.

NEW YORK.

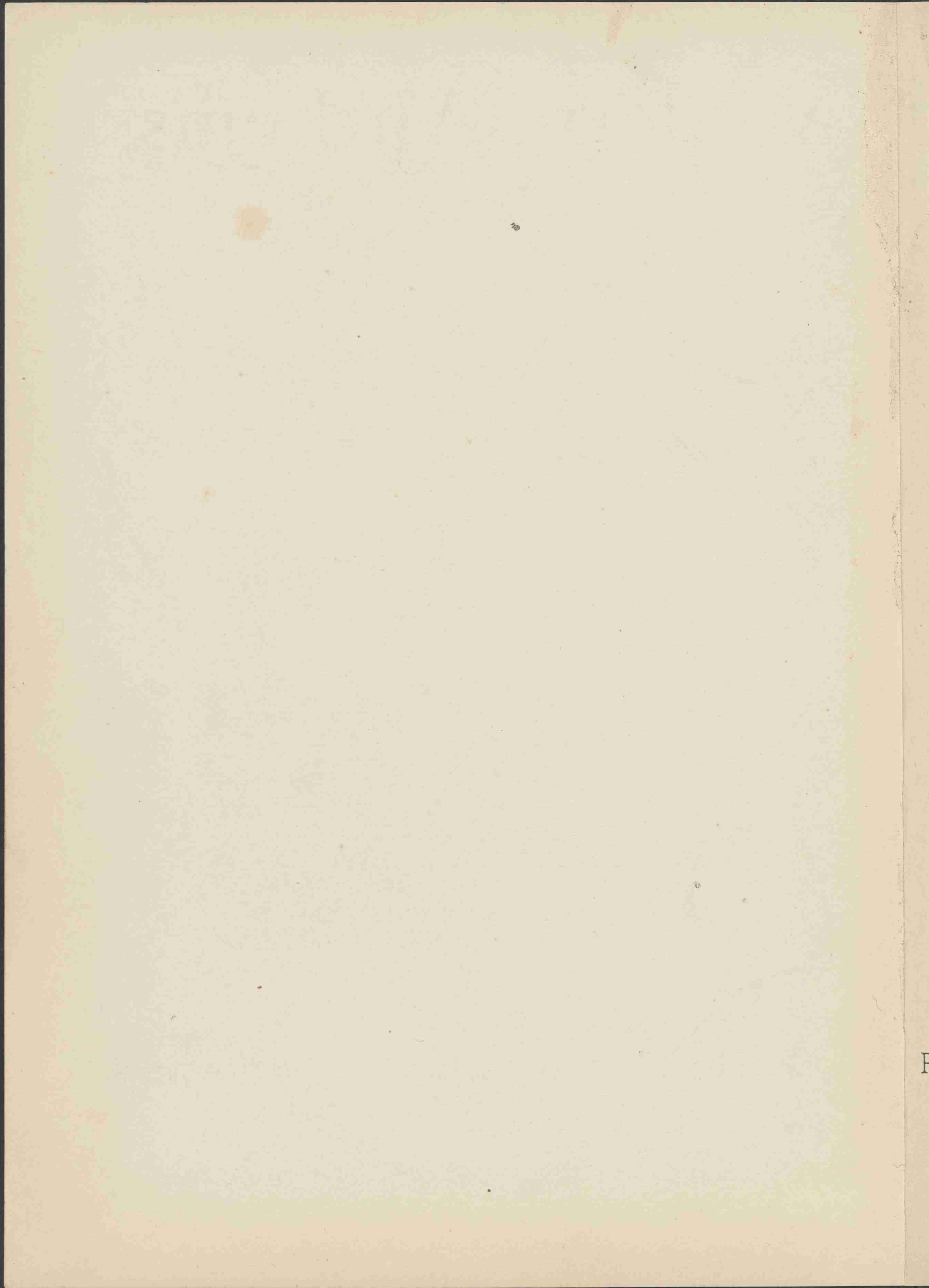
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Modern Anthems,

VOL. 1.

A SPECIAL COLLECTION OF

CHOICE ARRANGEMENTS AND ORIGINAL COMPOSITIONS

FOR THE USE OF

QUARTET OR CHORUS CHOIRS.

BY

W. F. SUDDS.



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PUBLISHERS' PREFACE.

MR. SUDDS is so well known to choir singers throughout the country, that he needs no introduction, and we take pleasure in placing before the public his latest work, entitled "MODERN ANTHEMS."

This collection contains eminently practical choir pieces, and an especially commendable feature is that it is all *genuine Church Music*, not operatic or secular compositions with an adaptation of sacred words.

The book contains 208 pages, and we feel justified in saying that there is not an indifferent piece in the entire collection, but each one possesses genuine merit and originality.

We have no hesitancy in recommending Modern Anthems to those who are engaged in the "Service of Song in the House of the Lord," feeling that it will prove a valuable aid to them in their work.

THE JOHN CHURCH CO.

MODERN ANTHEMS.

If ye Love Me, Keep My Commandments.

Andante.

W. F. SUDDS. 2d Setting.

The musical score is written for a four-part vocal choir and piano accompaniment. It is in the key of B-flat major (two flats) and 2/2 time. The tempo is marked 'Andante.' The score consists of five systems of staves. The first four systems are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are 'If ye love me, if ye love me, if ye love me,' repeated three times. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The fifth system is a grand staff for the piano, showing the full accompaniment. The tempo is marked 'Andante.' and the time signature is 2/2. The score is numbered 2836 in the bottom left corner and (3) in the bottom right corner.

p *p* *p*

If ye love me, if ye love me, if ye love me,

If ye love me, if ye love me, if ye love me,

p

$\text{♩} = 54.$

keep my com-mand-ments; And I will pray the Fa - ther, and he shall give, shall

keep my com - mand-ments, And I will pray the Fa - ther, and he shall give, shall

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major, with lyrics 'keep my com-mand-ments; And I will pray the Fa - ther, and he shall give, shall'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes dynamic markings like *mf* and *f*.

give you an - oth - er Com-fort - er, e - ven the spir - it of

give you an - oth - er Com-fort - er, e - ven the spir - it of

The second system of the musical score continues the vocal and piano parts. The top two staves are vocal parts in G major, with lyrics 'give you an - oth - er Com-fort - er, e - ven the spir - it of'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The piano part includes dynamic markings like *mf* and *f*.

truth, That he may a - bide with you for - ev - er.

truth, That he may a - bide with you for - ev - er.

Rall,

A tempo.

If ye love me, if ye love me, if ye

If ye love me, if ye love me, if ye

A tempo.

A tempo.

love me, keep my com - mand - ments, If ye love

love me, keep my com - mand - ments, If ye love

Rall.

me, keep my com - mand - ments.

Rall.

me, keep my com - mand - ments.

keep ye my com - mand - ments.

Rall.

Thy Will, O God, Be Done.

7

ANTHEM.

Arr. from MOZART by W. F. SUDDS.

Andante.

p

SOP. SOLO.

My Fa-ther, while I stray Far from home on life's rough way, Teach me from my

heart to say, Thy will, O God, be done. Sad tho' be my lot, Still I'll murmur

not; Pray - ing as di - vine-ly taught, Thy will, O God, be done.

mf

Sad though be my lot, Still I'll murmur not,

Sad tho' be my lot, Still I'll murmur

Sad tho' be my lot, Still I'll murmur

f

Pray - ing as di - vine - ly taught, Thy will, O God, be done.

not, Thy will, O God, be done.

not, Thy will, Thy will, O God, be done.

SOP. SOLO.

f What tho' in lone-ly grief I sigh, For my friends below'd no long-er nigh,

Still sub-mis - sive I re - ply, Thy will, O God be done.

DUET. Sop.

If called on to resign, That I prized—it ne'er was mine;

Tenor.

I yield on - ly what was thine, Thy will, O God, be done,

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "I yield on - ly what was thine, Thy will, O God, be done,".

mf
If thy spir - it blest, If thy spir - it blest,
If thy spir - it blest, Be my constant
If thy spir - it blest, Be my constant

The second system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The lyrics are: "If thy spir - it blest, If thy spir - it blest, If thy spir - it blest, Be my constant If thy spir - it blest, Be my constant". The dynamic marking *mf* (mezzo-forte) is indicated at the beginning of the system.

f

I to thee can leave the rest, Thy will, O God, be done.

guest. Thy will, O God, be done.

guest, Thy will, Thy will, O God, be done.

Thy will be done.

Thy will be done.

Rall.

O Praise God in His Holiness.

W. F. SUDDS.

f **Animato.**

O praise God in his ho - liness, Praise him in the firm-a-ment

O praise God in his ho - liness, Praise him in the firm-a-ment

MET. ♩ = 92.
Moderato.

Organ. *mf* *f*

of his power. Praise him in his no - ble acts, Praise him ac-

of his power. Praise him in his no - ble acts, Praise him ac-

cord-ing to his ex - cel-lent great - ness. Praise him, praise him,

cord-ing to his ex - cel-lent great - ness. Praise him, praise him,

The first system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal staves.

praise him, Praise him with the sound of the trum - pet.

ff

praise him, Praise him with the sound of the trum - pet.

Full, with Reeds.

The second system continues with four staves. It includes the same vocal and piano parts as the first system. The lyrics are repeated. A forte (*ff*) dynamic marking is placed above the piano accompaniment. The system concludes with the instruction "Full, with Reeds." written above the piano part.

Sopranos. *mf*

Altos. *mf*

Praise him up - on the lute, the lute and the harp.

**Reduce power.
Reeds off.**

Praise him in the cym - bals and danc - es. Praise him up - on the

f

strings and pipe. Praise him up - on the loud cym - bals.

Let ev - ery thing that hath breath praise the Lord, praise the Lord.

Let ev - ery thing that hath breath praise the Lord, praise the Lord.

f *ff*

This system contains the first two staves of music. The top staff is a vocal line in D major (two sharps) with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The fourth staff is another piano accompaniment. Dynamics *f* and *ff* are marked.

Glo-ry, glo - ry, glo - ry be to the Father, and to the Son and to the

Glo-ry, glo - ry, glo - ry be to the Father, and to the Son and to the

f

This system contains the next two staves of music. The top staff is a vocal line in B-flat major (two flats) with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The fourth staff is another piano accompaniment. Dynamics *f* is marked.

Ho - ly Ghost, As it was in the be - gin - ing, is now, and ev - er shall be,

Ho - ly Ghost, As it was in the be - gin - ing, is now, and ev - er shall be,

The first system of the musical score consists of six staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The last two staves are piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C).

World without end, world without end, world without end. A - men, Amen, A - men.

World without end, world without end, world without end. A - men, Amen, A - men.
without end, world

The second system of the musical score consists of six staves. The first two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The last two staves are piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is common time (C).

Great is the Lord.

17

Arr. from BORDESE, by CARL BRUCHE.

Allegro moderato.

Great is the Lord, and great-ly to be praised. Great is the

Great is the Lord, and to be praised.

This system contains the first two staves of music. The first staff is a vocal line in treble clef, C major, 4/4 time, starting with a forte (f) dynamic. The second staff is a piano accompaniment in treble clef, C major, 4/4 time, also starting with a forte (f) dynamic. The lyrics are: 'Great is the Lord, and great-ly to be praised. Great is the' for the first staff and 'Great is the Lord, and to be praised.' for the second staff.

Lord, and great-ly to be prais-ed, And great-ly to be

And great-ly to be prais-ed, And

Great is the Lord, and to be prais-ed. And great-ly to be

This system contains the next two staves of music. The first staff is a vocal line in treble clef, C major, 4/4 time. The second staff is a piano accompaniment in treble clef, C major, 4/4 time. The lyrics are: 'Lord, and great-ly to be prais-ed, And great-ly to be' for the first staff and 'And great-ly to be prais-ed, And' for the second staff. The third staff is a vocal line in bass clef, C major, 4/4 time. The fourth staff is a piano accompaniment in bass clef, C major, 4/4 time. The lyrics are: 'Great is the Lord, and to be prais-ed. And great-ly to be' for the third staff.

prais - ed, And great - ly to be prais - ed, great - ly to be prais - ed.

great - ly to be prais - ed, great - ly to be prais - ed.

prais - ed, And great - ly to be prais - ed, great - ly to be prais - ed.

The first system of the musical score consists of six staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The last three staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

In the cit - y of our God. in the cit - y of our God, in the

The second system of the musical score consists of six staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The last three staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

mountain of his ho - li - ness, In the moun-tain of his ho - li - ness,

In the moun-tain of his ho - li - ness,

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a vocal part in alto clef. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests.

In the mountain of his ho - li - ness, *ff* Great is the Lord,

Great is the Lord . . . Great is the

In the mountain of his ho - li - ness, Great is the Lord,

The second system of the musical score continues with five staves. It includes vocal parts and piano accompaniment. The lyrics are "In the mountain of his ho - li - ness, Great is the Lord, Great is the Lord . . . Great is the Lord, Great is the Lord". The piano part features a prominent *ff* (fortissimo) dynamic marking. The music includes various musical notations such as accents (>) and slurs.

Great is the Lord, Great is the Lord and greatly to be praised.

Lord Great is the Lord and great - ly to be praised.

Great is the Lord. Great is the Lord and greatly to be praised.

mf

mf

In the cit - y of our God, In the mount - ain of his

mf

In the mountain of his
In the mountain of his

f

mf

ho - li - ness. Great is the Lord, Great is the

Great is the Lord, and greatly to be prais -

mf

ho - li - ness. Great is the Lord . . great is the

Great is the Lord.

f

Lord, and great - ly to be prais - ed, great - ly

ed.

f

Lord, and great - ly to be prais - ed great - ly

f

to be prais - ed, And great-ly to be prais-ed, And great-ly to be

to be prais - ed, And great-ly to be prais-ed, And great-ly to be

The first system of the musical score consists of six staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The last two staves are for piano accompaniment, with Treble and Bass clefs. The lyrics are written below the vocal staves. The music is in a common time signature and features a key signature of one sharp (F#).

prais - ed, Great is the Lord.

prais - ed, Great is the Lord.

The second system of the musical score continues the hymn. It also consists of six staves for vocal and piano parts. The lyrics are written below the vocal staves. The music continues in the same key signature and time signature as the first system.

The Silent Land.

23

Poetry by LONGFELLOW.
Andante con gusto.

W. F. SUDDS

p

In - to the si - lent land, Ah, who shall lead us thith - er. Clouds in the evening

p

In - to the si - lent land, Ah, who shall lead us thith - er. Clouds in the evening

ACCOMP. AD LIB.

mf *f* **Accell.**

sky More dark - ly gath - er, And shat - ter'd wrecks lie thick - er

mf *f* **Accell.**

sky More dark - ly gath - er, And shat - ter'd wrecks lie thick - er

mf *f*

p **A tempo.**

on the strand, Who leads us with a gen - tle hand? In - to the Si - lent

p **A tempo.**

on the strand, Who leads us with a gen - tle hand? In - to the Si - lent

In - to the

Land, the Si - lent Land. In - to the Si - lent, Si - - lent

Si - lent Land, the Si - lent Land. In - to the Si - lent, Si - lent Land

In - to the Si - lent

p

land, To you, ye boundless regions of all per - fec - tion, Ten - der morning

To you, ye boundless regions of all per - fec - tion,

p

vis - ions of beau - ti - ous souls, The fu - ture pledge of our band.

The fu - ture pledge of our band.

Who in life's bat - tle firm doth stand Shall bear life's ten - der blos - som,

Who in life's bat - tle firm doth stand, Shall bear life's ten - der blos - som,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The first vocal staff begins with a forte (*f*) dynamic, followed by a piano (*pp*) section. The piano accompaniment also features *f* and *pp* dynamics. The lyrics are: "Who in life's bat - tle firm doth stand Shall bear life's ten - der blos - som,".

In - to the Si - lent Land, the Si - lent Land.

In - to the Si - lent, Si - lent Land, the Si - lent Land.

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The key signature and time signature remain the same. The lyrics are: "In - to the Si - lent Land, the Si - lent Land." and "In - to the Si - lent, Si - lent Land, the Si - lent Land.".

f

O Land! O Land! for all the bro - ken heart-ed, The mild - est her - ald

f

O Land! O Land! for all the bro - ken heart-ed, The mild - est her - ald

p *mf*

by our fate al - lot - ted, Beck-ons, Beck-ons, And with in - vert - ed

p *mf*

by our fate al - lot - ted, Beck-ons, Beck-ons, And with in - vert - ed

p

torch doth stand, To lead us with a gen - tle hand In - to the land of the great de-

p

torch doth stand, To lead us with a gen - tle hand In - to the land of the great de-

Lento.

part - ed, In - to the Si - lent Land

In - to the Si - lent Land.

part - ed, In - to the Si - lent, Si - - - lent Land.

Once Again, O Blessed Time!

(FOR CHRISTMAS.*)

Adapted by CARL BRUCHE.

DUET.
Soprano.

p



1. Once a - gain, O bless - ed time! Thank - ful hearts em -
2. Once a - gain the ho - ly night Breathes the bless - ing

Alto.



1. Come! said Je - sus' sa - cred voice, Come and make my
2. Ye who tossed on beds of pain, Seek for ease, but

p **Moderato.**



brace thee; Should we loose thy fes - tal chime, What could e'er re - place thee?
ten - der; Once a - gain the ma - gic light Sheds its gen - tle splen - dor.



paths your choice; I will guide you to your home, Wea - ry pil - grim, come!
seek in vain; Ye by fierc - er an - guish torn, Ye in guilt for - lorn,—



* The words in italics are for use at other times.

Change may dark - en ma - ny a day, Ma - ny a bond dis - sev - er,
 O, could tongues, by an - gels taught, Speak our ex - ul - ta - tion

Thou who, house - less and for - lorn, Long has borne the world's proud scorn,
 Hith - er come! for here is found Balm that flows for ev - 'ry wound,

Ma - ny a joy shall pass a - way, But the "Great Joy" nev - er.
 In the Vir - gin's Child that brought All man-kind sal - va - tion.

Long hast roamed the bar - ren waste, Wea - ry pil - grim, hith - er haste.
 Peace that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure.

mf

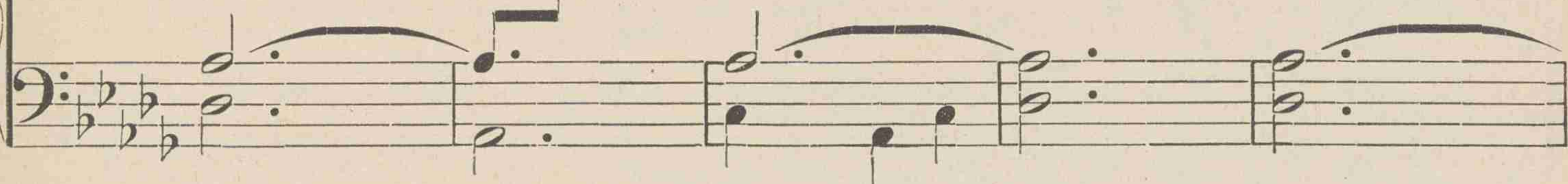
Once a - gain, O bless - ed time! Thank-ful hearts em - brace thee; Should we loose thy



Come, said Je - sus' sa - cred voice, Come and make my paths your choice; I will guide you

mf

Once a - gain, O bless - ed time! Thank-ful hearts em - brace thee; Should we loose thy

*p* **Rall.**

fes - tal chime, What could e'er re - place thee? What could e'er re - place thee?

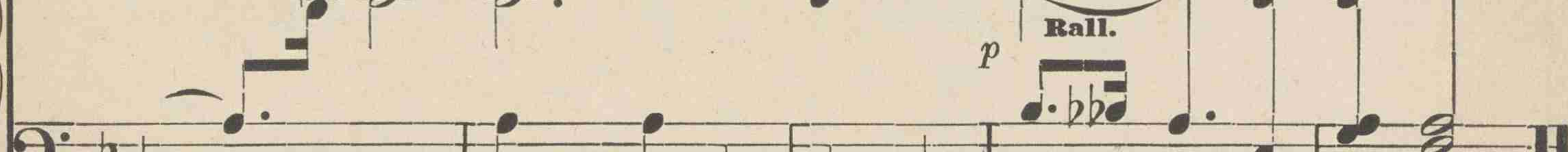


to your home; Wea - ry pil - grim, come!

Wea - ry pil - grim, come!

p **Rall.**

fes - tal chime, What could e'er re - place thee? What could e'er re - place thee?



Hear those Soothing Sounds Ascending.

VESPER HYMN.

W. F. SUDDS.

Adagio. *p*

1. Hear those sooth-ing sounds From the winding path be-
 2. Bear, ye breez-es, light - ly Sounds of peace through all the

p

sounds as - cend-ing,
 light - ly blow-ing,

Adagio. *pp* 48.

low; Each with each in sweetness blending, As the breez-es light - ly blow.
 land; Our best love on them be - stow-ing, Who in rapt at - ten - tion stand.

pp

'Tis the eve-ning choir now wend-ing To the church, and chant-ing low.
 May each heart new rest be know-ing, Sent by Heaven's di-vine com-mand.
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te. A-men.

*pp*

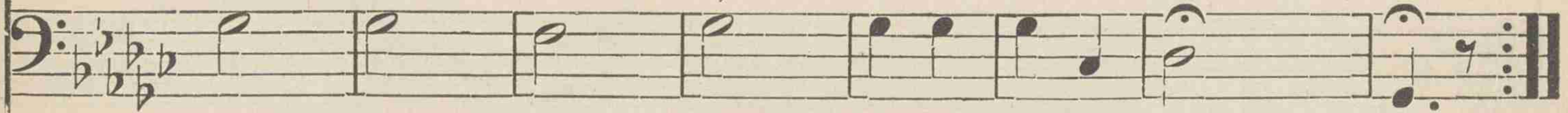
Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te. A-men.

*pp*

Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te. A-men.



Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te. A-men.
 Ju-bi-la-te,

*Rall.*

Lo, My Shepherd is Divine.

Adapted by W. F. SUDDS.

Andante.

Organ.
p

Solo, Sop.

Lo! my Shepherd, my
Solo. Mez. Sop. or Alto.

Shep - herd is di - vine,
How can I want, How I

The musical score is written for voice and organ. It begins with an organ introduction in 3/4 time, marked 'Andante' and 'p' (piano). The organ part consists of two staves: the right staff has a treble clef and the left staff has a bass clef. The organ introduction is followed by a vocal solo for Soprano, then a line for Mezzo-Soprano or Alto. The vocal parts are written on two staves. The organ accompaniment continues throughout, with the right staff in treble clef and the left staff in bass clef. The lyrics are: 'Lo! my Shepherd, my Shep - herd is di - vine, How can I want, How I'. The score ends with a final organ chord.

f *Rall.*

can I want when he is mine,
want, How can I want

A tempo.

mf

How can I want when he is mine.

Solo, Alto. *p*
Solo, Tenor. *p*

By the streams, the streams that wander slow.

Sop. *mf* He lead - eth

Alto. Through the meads where flow - rets . . . grow, He lead-eth

Tenor. Through the meads where flow - rets grow He lead - eth

Base. Through the meads where flow - rets grow He lead - eth

mf

me, and then I rest in love and peace di - vine - ly blest.

me, and then I rest in love and peace di - vine - ly blest.

p

p

There I rest In love and peace, di - vine-ly blest.

p

There I rest In love and peace, di - vine-ly blest.

pp

Di - vine - - - - ly blest.

In peace di - vine - ly blest.

The Lord is My Shepherd.

W. F. SUDDS. 2d Setting.

SOLO. Soprano.

The Lord is my Shep-herd, I

Andante.

mp

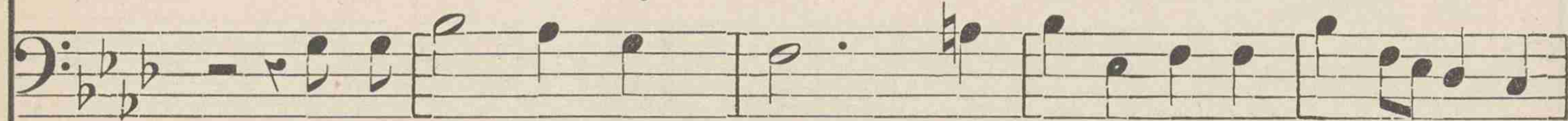
Man.

shall not want. The Lord is my Shep-herd, I shall not want. He mak-eth

me to lie down in green pas-tures, And lead-eth me be-side the still wa-

mf*mf*

He re - stor - eth my soul, he lead-eth me, he lead-eth



me, he lead-eth me, he lead-eth me, he lead - eth me in the paths of



right-eous-ness for his name's sake. Yea, though I walk through the

right-eous-ness for his name's sake. Yea, though I walk through the

p

p

p

val-ley of the shad-ow of death, I will fear no e - vil, for thou art

val-ley of the shad-ow of death, I will fear no e - vil, for thou art

with me, thy rod and thy staff they com - fort me, they com - fort me.

with me, thy rod and thy staff they com - fort me, they com - fort me.

mp The Lord is my Shep - herd, I shall not want, The Lord is my

mp The Lord is my Shepherd, I shall not want, The Lord is my
The Lord is my Shep-herd, my

Shep - herd, I shall not want. He mak - eth me to lie

Shep - herd, I shall not want. He mak - eth me to lie

Ped. 8vi.

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in treble clef, and the bottom two are piano accompaniment in treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are 'Shep - herd, I shall not want. He mak - eth me to lie'. The piano part features a steady accompaniment with some melodic lines in the right hand. A 'Ped. 8vi.' instruction is located at the bottom right of the piano part.

down in green pas - tures, He lead - eth me be - side the still wa -

down in green pas - tures, He lead - eth me be - side the still wa -

Detailed description: This block contains the second system of the musical score, continuing from the first. It also consists of four staves (two vocal, two piano). The lyrics are 'down in green pas - tures, He lead - eth me be - side the still wa -'. The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

f Somewhat faster.

ters. Sure - ly good - ness and mer - cy shall fol - low me

ters. Sure - ly good - ness and mer - cy shall fol - low me

The first system consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). Dynamics include *f* and crescendo/decrescendo hairpins.

all the days of my life, of my life, and I will

all the days, all the days of my life,

The second system continues the musical piece with six staves. It follows the same vocal and piano arrangement as the first system. Dynamics include *f* and crescendo/decrescendo hairpins.

dwelling, and I will dwell, and I will dwell, will
and I will dwell, and I will dwell, and I will

and I will dwell, and I will dwell, and I will

Accell.

dwelling in the house of the Lord for - ev - - er, . . . and I will

dwelling in the house of the Lord for - ev - - er, . . .

Accell.

dwel, and I will dwell, and I will dwell, will

and I will dwell, and I will dwell, and I will

and I will dwell, and I will dwell, and I will

ff dwell in the house of the Lord for - ev - - - er. . . .

ff dwell in the house of the Lord for - ev - - - er. . . .

O Lord, Our Governor.

W. F. SUDDS.

With vigor.

O Lord, our Gov - er - nor, how ex - cel - lent, how ex - cel - lent thy

O Lord, our Gov - er - nor, how ex - cel - lent, how ex - cel - lent thy

mp

name in all the world . . . Thou that hast set thy

in all the world,

mp

name in all the world . . . Thou that hast set thy

glo - ry a - bove the heav - ens, Thou that hast set thy glo - ry a - bove the

Thy glo - ry a - bove the

glo - ry a - bove the heav - ens, Thou that hast set thy glo - ry a - bove the

glo - ry a - bove, the heav'ns a - bove,

heav - ens. How ex - cel - lent, How ex - cel - lent, how

heav - ens. How ex - cel - lent, How ex - cel - lent, how

heav - ens. How ex - cel - lent, How ex - cel - lent, how

heav - ens. How ex - cel - lent, How ex - cel - lent, how

ex - cel - lent thy name in all the world, Thy name in all the

ex - cel - lent thy name in all the world, Thy name in all the

Somewhat slower.

world . . . Lord, what is man, that thou art mind - ful of

Soli.

Lord, what is man, that thou

world . . . Lord, what is man, that thou art

Soli.

mp

Rall. **Ad lib.**

him? that thou art mindful, art mindful of him? Or the Son of man that thou vis- it- eth
should'st be mind - ful of him.
mind-ful, art mind-ful of him.

Rall. *p*

A tempo. *mf*

him? Thou madest him, Thou madest him a lit-tle lower than the
Thou madest him, Thou madest him a lit-tle lower than the

A tempo. *mf*

angels and crowned him with glory and hon - or,

angels and crowned him with glory and hon - or,

f

This system contains the first musical score. It consists of six staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment (Grand Staff). The key signature is A major (three sharps). The lyrics 'angels and crowned him with glory and hon - or,' are written under the vocal staves. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (*f*) dynamic marking.

O Lord, our Gov - er - nor, how ex - cel - lent, how ex - cel - lent thy

O Lord, our Gov - er - nor, how ex - cel - lent, how ex - cel - lent thy

This system contains the second musical score. It also consists of six staves: three vocal staves and a piano accompaniment. The key signature remains A major. The lyrics 'O Lord, our Gov - er - nor, how ex - cel - lent, how ex - cel - lent thy' are written under the vocal staves. The piano accompaniment continues with a similar melodic and harmonic structure, featuring a forte (*f*) dynamic marking.

name in all the world . . . Thou that hast set thy

in all the world,

name in all the world . . . Thou that hast set thy

glo - ry a - bove the heav - ens, Thou that hast set thy glo - ry a - bove the

Thy glo - ry a - bove . . . the

glo - ry a - bove the heav - ens, Thou that hast set thy glo - ry a - bove the

glo - ry a - bove, the heav'ns a - bove, . . .

heav - ens, How ex - cel-lent, how ex - cel - lent, How

heav - ens, How ex - cel-lent, how ex - cel - lent, How

L.H. L.H.

mf *f* *mf* *f*

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one sharp) with lyrics 'heav - ens, How ex - cel-lent, how ex - cel - lent, How'. It includes dynamic markings *mf* and *f*. The second staff is a piano accompaniment, also in G major, with lyrics 'heav - ens, How ex - cel-lent, how ex - cel - lent, How'. It includes dynamic markings *mf* and *f*. The piano part is divided into two systems, with the first system having a left-hand (L.H.) part and the second system having a right-hand (L.H.) part.

ex - cel - lent thy name in all the world, Thy name in all the world.

ex - cel - lent thy name in all the world, Thy name in all the world.

Rall. Rall.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in G major with lyrics 'ex - cel - lent thy name in all the world, Thy name in all the world.' It includes a 'Rall.' (Ritardando) marking. The second staff is a piano accompaniment, also in G major, with lyrics 'ex - cel - lent thy name in all the world, Thy name in all the world.' It includes a 'Rall.' marking. The piano part is divided into two systems, with the first system having a left-hand (L.H.) part and the second system having a right-hand (L.H.) part.

O Lord, How Manifold.

53

THANKSGIVING OR HARVEST ANTHEM.

C. SIMPER.

♩ = 66. **Moderato.** **Solo Gt.** *tr*

Full Sw. Ped.

The piano introduction is in 6/8 time, marked Moderato. It features a melody in the right hand with a trill at the end, and a bass line with sustained notes and a pedal point. The tempo is indicated as 66 beats per minute.

Swell or Choir.

This section provides piano accompaniment for a choir or swell. It consists of two staves with chords and moving lines in both hands, designed to support the vocal entry.

mf

O Lord, how man-i - fold are thy works, in wis-dom hast thou made them all, O

mf

O Lord, how man-i - fold are thy works, in wis-dom hast thou made them all, O

Gt.

The main body of the hymn features two vocal parts (Soprano and Alto/Tenor) and piano accompaniment. The lyrics are: "O Lord, how manifold are thy works, in wisdom hast thou made them all, O". The piano accompaniment includes a guitar part marked "Gt." and provides harmonic support for the voices.

f

Lord, how manifold are thy works, in wis-dom hast thou made them all; The earth is full . . . of thy

f

Lord, how manifold are thy works, in wis-dom hast thou made them all; The earth is full of thy

Rall.

. the earth is full, the earth is full of thy rich-es, of thy

rich-es, the earth is full of thy rich-es,

Rall.

rich-es, the earth is full of thy rich-es, the earth is full of thy rich-es, of thy

Rall.

A tempo.

rich - - es, O Lord, how man-i - fold are thy works, in wis - dom hast thou

rich - - es, O Lord, how man-i - fold are thy works, in wis - dom hast thou

A tempo.

Rall.*** Dolce.**

made them all, O Lord, how manifold are thy works, in wisdom hast thou made them all. The

made them all, O Lord, how manifold are thy works, in wisdom hast thou made them all.

Rall.

Dolce.

Rall.

Sw.

Cres.

pastures are clothed with flocks, The hills are cover'd with corn, They shout for joy, they

shout for joy, They al - so sing; The pastures are cloth-ed with flocks, The

Cres. **Rall.**

hills are cover'd with corn, They shout for joy, they shout for joy, They al - so

Cres. **Rall.**

A tempo.

sing. O Lord, how man-i - fold are thy works, in wis - dom hast thou made them all, O

**A tempo.**

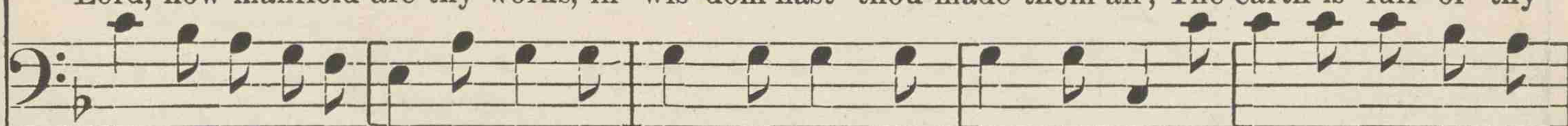
O Lord, how man-i - fold are thy works, in wis - dom hast thou made them all, O

**A tempo.**

Lord, how manifold are thy works, in wis - dom hast thou made them all; The earth is full . . .



Lord, how manifold are thy works, in wis - dom hast thou made them all; The earth is full of thy



Rall.

... the earth is full, ... the earth is full of thy rich - es, of thy

rich - es, the earth is full of thy rich - es,

Rall.

rich - es, the earth is full of thy rich - es, the earth is full of thy rich - es, of thy

Rall.

A tempo.

rich - - es, O Lord, how man - i - fold are thy works, in wis - dom hast thou

A tempo.

rich - - es, O Lord, how man - i - fold are thy works, in wis - dom hast thou

A tempo.

Rall.



made them all, O Lord, how manifold are thy works, in wisdom hast thou made them all.



Rall.



made them all, O Lord, how manifold are thy works, in wisdom hast thou made them all.



Rall.



Tenors and Bases, or Baritone Solo.
With expression.

Cres.



While the earth re - main - eth, while the earth re - main - eth, Seed-time and har - vest,
♩=138.



Rall.

seed-time and har-vest shall not cease, While the earth re-main-eth,

Ral.

Cres. **Ad lib.**

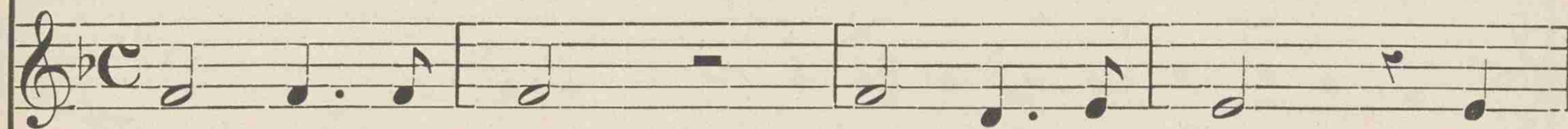
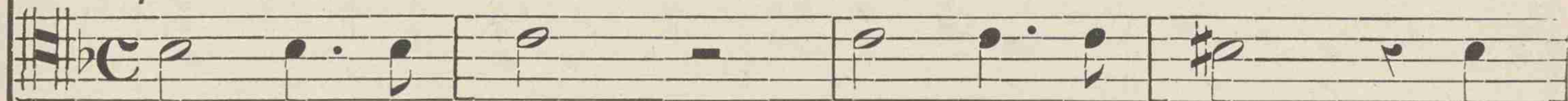
While the earth re-main-eth, Seed-time and har-vest, seed-time and harvest shall not

Cres. **Colla voce.**

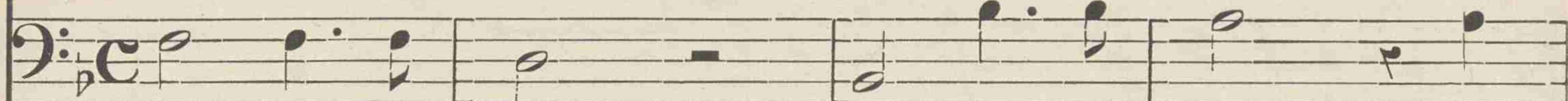
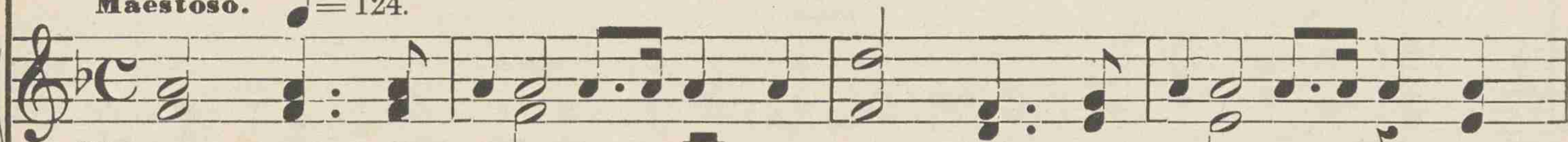
cease.

Rall.

Cres. **Ped.**

Maestoso. f**f**

Praise ye the Lord, Praise ye the Lord, Let

**Maestoso.** ♩ = 124.**Gt. coup.
to Sw.****f****ff**

ev - ery-thing that hath breath, Let ev - ery-thing that hath breath, Let

**ff**

ev - ery-thing that hath breath, Let ev - ery-thing that hath breath, Let

**ff**

Rall.

ev - ery thing, let ev - ery thing that hath breath, that hath breath, Praise the Lord,

Rall.

ev - ery thing, let ev - ery thing that hath breath, that hath breath, Praise the Lord,

Rall.

ff Animato allegro.

Praise the Lord, Praise the Lord, Praise ye the Lord, Praise the

ff

Praise the Lord, Praise the Lord, Praise ye the Lord,

ff

Praise the Lord, Praise the Lord, Praise ye the Lord,

ff

Animato allegro.

ff

Lord, Praise the Lord, Praise ye the Lord,
 Praise the Lord, Praise the Lord, Praise ye the Lord,
 Praise the Lord, Praise the Lord, Praise ye the Lord,
 Full Org.

fff Praise the Lord, Praise the Lord. *mf* A - men.
fff Praise the Lord, Praise the Lord. *mf* A - men.
fff *mf*

"He is Risen."

EASTER ANTHEM.

SIMPER.

Allegro.

ff *p* *ff*

f

He is ris - en, He is ris - en, He is not here, He is not

He is ris - en, He is ris - en, He is not here, He is not

here, He is not here He is ris - en,

here, He is not here, He is ris - en,

mf **Rall.** *f* **A tempo.**

mf *f*

Rall. *f* **A tempo.**

He is ris - en, He is not here, He is not here.

He is ris - en, He is not here, He is not here.

Very slow.

3/4

mf **Moderato.**

Death hath no more do - min - ion o - ver him, Death hath no

Death hath no more do - min - ion o - ver him, Death hath no

Cres.

more do - min - ion o - ver him, Death is swal - low'd up in

more do - min - ion o - ver him, Death is swal - low'd up in

Cres.

Rall.

vic - to - ry, Death is swal-low'd up in vic - to - ry.

vic - to - ry, Death is swal-low'd up in vic - to - ry.

This system contains two vocal staves (Soprano and Alto) and a piano accompaniment. The tempo is marked 'Rall.' (Ritardando). The lyrics are 'vic - to - ry, Death is swal-low'd up in vic - to - ry.' The piano part features a steady accompaniment with chords and moving lines in both hands.

f He is ris - en, He is ris - en, He is not here, He is not

He is ris - en, He is ris - en, He is not here, He is not

This system continues the musical piece with a piano fortissimo (*f*) dynamic. It includes two vocal staves and a piano accompaniment. The lyrics are 'He is ris - en, He is ris - en, He is not here, He is not'. The piano part has a more active, rhythmic accompaniment with chords and moving lines in both hands.

mf **Rall.** *f* **A tempo.**

here, He is not here, He is ris - en, He is

mf **Rall.** *f*

here, He is not here, He is ris - en, He is

Rall. *f* **A tempo.**

Very slow.

ris - en, He is not here, He is not here.

ris - en, He is not here, He is not here.

Larghetto. Sopranos only.**With expression,**

p

* O death, where is thy sting? O

Rall.

grave, thy vic-to-ry? O death, where is thy sting? O grave thy vic-to-

***p* A tempo.**

ry, O death, where is thy sting? O grave, thy vic-to-

O death, where is thy sting? O grave, thy vic-to-

p

May be sung as Soprano or Tenor Solo.

Rall.

- ry? O death, where is thy sting? O grave, thy vic - to - ry?

- ry? O death, where is thy sting? O grave, thy vic - to - ry?

f

But

The sting of death is sin, And the strength of sin is the law. *f* But

Spirited.

thanks be un - to God, Thanks be un - to God,

thanks be un - to God, Thanks be un - to God,

Cres.

Thanks be un - to God, which giv - eth us the vic - to - ry, which

Thanks be un - to God, which giv - eth us the vic - to - ry, which

giv - eth us the vic - to - ry, which giv - eth us the vic - to -

giv - eth us the vic - to - ry, which giv - eth us the vic - to -

ff **Very slow.**

- ry. Through our Lord Je - sus Christ. A - men.

ff

- ry. Through our Lord Je - sus Christ. A - men.

Very Slow.

Hark! What Mean those Holy Voices.

Adapted by W. F. S.

f

1. Hark! what mean those ho - ly voi - ces, Sweet-ly sound-ing through the

3. Peace on earth, good - will from heav - en, Reaching far as man is

With vigor.

f

Ped. Svi.

skies. Lo! th' an - gel - ic host re - joic - es, Heaven-ly hal - le - lu - jahs rise.

found. Souls re - deem - ed and sins for - giv'n, Loud our gold - en harps shall sound.

Sop.

2. List - en to the won - drous sto - ry, Hear them
4. Christ is born the great an - noint - ed, Heav'n and

mf

chant in hymns of joy Glo - ry in the high - est,
earth his prais - es sing, O re - ceive whom God ap -

Tenor.

Glo - ry, Glo - ry be to God most high.
point - ed For your pro - phet, Priest and King.

f

5. Haste ye mor - tals to a - dore him, Learn his name and taste his

5. Haste ye mor - tals to a - dore him, Learn his name and taste his

f

Ped. svi.

joy, Till in heav'n ye sing be - fore him, Glo - ry be to God most high.

joy, Till in heav'n ye sing be - fore him, Glo - ry be to God most high.

Softly Fades the Twilight Ray.

Adapted by W. F. SUDDS.

Sop. *Andante.* *p*

Soft - ly falls the twi - light ray,

Alto.

Soft - ly falls the twi - light ray,

Tenor. *p*

Of the ho - ly Sab - bath day, Gent - ly as life's

Of the ho - ly Sab - bath day, Gent - ly as life's

set - ting sun. When the Chris - tian's course is

set - ting sun. When the Chris - tian's course is

The first system of the musical score, measures 1-4. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are "set - ting sun. When the Chris - tian's course is". The piano part consists of a treble and bass staff with chords and a moving bass line.

pp
run, Peace is on the world a - broad,

run,
run, Peace is on the world a - broad,

The second system of the musical score, measures 5-8. It continues with the same three vocal staves and piano accompaniment. The lyrics are "run, Peace is on the world a - broad,". The piano part features a treble and bass staff with chords and a moving bass line. The dynamic marking *pp* (pianissimo) is indicated at the beginning of the system.

'Tis the ho - ly peace of God, Sym - bol

'Tis the ho - ly peace of God, Sym - bol

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in bass clef with the same key signature. The bottom two staves are piano accompaniment in treble and bass clefs, also with a key signature of one sharp. The lyrics are: 'Tis the ho - ly peace of God, Sym - bol.

of the peace with - in; When the Spi - rit

of the peace with - in; When the Spi - rit

The second system of the musical score continues the vocal and piano parts. It consists of five staves, maintaining the same vocal parts and piano accompaniment as the first system. The lyrics are: of the peace with - in; When the Spi - rit.

rests from sin. **Solo. Alto or Bass.**

Still the Spi - rit lin - - gers

rests from sin.

near, Where the eve - ning wor - ship - er Seeks com -

mu - nion with the skies, Press ing on-ward to the prize;

Sa - vior,
Sa - vior,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The first two staves have lyrics 'Sa - vior,' and 'Sa - vior,' respectively. The piano accompaniment is in bass clef with a key signature of one sharp (F#). It features a series of chords and melodic lines, including a prominent bass line with eighth notes and a treble line with chords and melodic fragments.

may our Sab - baths be Days of joy and peace in
may our Sab - baths be Days of joy and peace in

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The first two staves have lyrics 'may our Sab - baths be Days of joy and peace in' and 'may our Sab - baths be Days of joy and peace in' respectively. The piano accompaniment is in bass clef with a key signature of one sharp (F#). It features a series of chords and melodic lines, including a prominent bass line with eighth notes and a treble line with chords and melodic fragments.

thee, Till in heav'n our souls re - pose,

thee, Till in heav'n our souls re - pose,

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The lyrics 'thee, Till in heav'n our souls re - pose,' are written below the vocal staves. The piano accompaniment features a flowing eighth-note melody in the left hand and chords in the right hand.

Where the Sab - bath ne'er shall close.....

ne'er shall, ne'er shall close.....

Where the Sab - bath ne'er shall, ne'er shall close.....

The second system of the musical score also consists of five staves. The top three staves are vocal parts in treble and bass clefs with a key signature of one sharp. The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature. The lyrics 'Where the Sab - bath ne'er shall close.....' and 'ne'er shall, ne'er shall close.....' are written below the vocal staves. The piano accompaniment continues with a similar flowing eighth-note melody in the left hand and chords in the right hand.

Cast Thy Burden on the Lord.

W. F. SUDDS.

Andante. Soprano Solo.

Cast thy bur-den on the Lord, on the Lord, Cast thy

bur-den on the Lord,..... Cast thy

bur-den on the Lord, and he will sus-tain - thee, he will sus-tain thee and

com-fort thee, he will sus-tain thee and com-fort thee.

p Cast thy bur-den on the Lord, on the Lord, Cast thy

Cast thy bur - den on the Lord,

p Cast thy bur-den on the Lord, on the Lord, Cast thy

bur-den on the Lord,.....

Cast thy bur-den on the Lord,

bur-den on the Lord, Cast thy bur-den on the Lord, Cast thy bur-den on the

Cast thy bur-den on the Lord and he will sus - tain thee, he will sus-

Cast thy

Lord, thy
Cast thy bur-den on the Lord and he will sus - tain thee, he will sus-

The first system of the musical score is written in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "Cast thy bur-den on the Lord and he will sus - tain thee, he will sus-". The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

tain thee and com - fort thee, He will sus - tain thee and

He will sus-

tain thee and com-fort thee. Cast thy bur - den on the

The second system continues the musical score. The lyrics are: "tain thee and com - fort thee, He will sus - tain thee and". The piano part continues with the same accompaniment. The third system of this block contains the lyrics: "He will sus- tain thee and com-fort thee. Cast thy bur - den on the". The piano part continues with the same accompaniment. The score concludes with a final cadence in the piano part.

com - fort and strength - en thee, he will sus - tain thee, and

tain thee and com - fort thee,

Lord, he will strength-en thee, he will sus - tain thee, and

p

Dim. *p*

com - fort thee. Cast thy bur - den on..... the Lord.

com - fort thee. Cast thy bur - den on..... the Lord.

Dim.

Easter Anthem.

W. F. SUDDS.

Allegro Moderato. $\text{♩} = 69$ *f*

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 2/2. They all begin with a whole rest followed by a melodic line. The lyrics 'Lift your glad voi - ces in tri - umph on high, For' are written below the vocal staves. The fifth staff is the piano accompaniment, starting with a forte 'f' dynamic and a 'Ped.' (pedal) marking. It features a complex texture with many beamed sixteenth and thirty-second notes.

Lift your glad voi - ces in tri - umph on high, For

f Ped.

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics 'Je - sus has ris - en and man shall not die. Lift up your' written below them. The piano accompaniment continues with similar rhythmic patterns, including beamed notes and slurs. The system concludes with a final chord in the piano part.

Je - sus has ris - en and man shall not die. Lift up your

Je - sus has ris - en and man shall not die. Lift up your

voi - ces in tri - umph on high, For Je - sus has ris - en and
 voi - ces in tri - umph on high, For Je - sus has ris - en and

man shall not die. *mf* Vain were the ter - rors that gath - ered a-
 man shall not die. *mf* Vain were the ter - rors that gath - ered a-
Man.

round him, And short the do - min - ion of death and the grave. He burst from the

round him, And short the do - min - ion of death and the grave. He burst from the

f

ff

Ped.

fet - ters of dark - ness that bound him, Re-splen - dent in glo - ry to live and to

fet - ters of dark - ness that bound him, Re-splen - dent in glo - ry to live and to

save. Glo - ry to

save. Glo - ry to

Ped.

Detailed description: This system contains the first two systems of a musical score. The first system has three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves have rests for the first five measures, followed by a half note G4 and a quarter note A4. The piano accompaniment has rests for the first five measures, followed by a half note G4 and a quarter note A4. The second system is identical to the first. The piano accompaniment features a series of chords and moving lines in the right hand, with a steady bass line in the left hand. A 'Ped.' (pedal) marking is at the end of the piano part.

God in full an - thems of joy, The be - ing he gave us death can not de-

God in full an - thems of joy, The be - ing he gave us death can not de-

Detailed description: This system contains the third and fourth systems of the musical score. The third system has three staves: two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'God in full an - thems of joy, The be - ing he gave us death can not de-'. The piano accompaniment has the same lyrics. The fourth system is identical to the third. The piano accompaniment continues with chords and moving lines, with a 'Ped.' marking at the end.

Solo. Baritone or Alto.
Somewhat slower.

stroy. Sad were the life we may part with to - mor - row, If tears were our

stroy.

mp Lento.

Man.

Rall.

Soprano or Tenor.

birthright and death be our end; But Je - sus hath cheer'd the dark val - ley of

A tempo.

Rall.

Musical score for the first system, featuring vocal staves and piano accompaniment in D major. The vocal staves (Soprano, Alto, and Bass) have lyrics underneath. The piano accompaniment consists of a grand staff with treble and bass clefs.

Lyrics: sor - row, And bade us im - mor - tal to heav'n as - cend. Lift then your

Dynamics: *ff* (fortissimo) is marked above the vocal staves and below the piano accompaniment.

Pedal: *Ped.* (pedal) is marked below the piano accompaniment.

Musical score for the second system, featuring vocal staves and piano accompaniment in D major. The vocal staves (Soprano, Alto, and Bass) have lyrics underneath. The piano accompaniment consists of a grand staff with treble and bass clefs.

Lyrics: voi - ces in tri - umph on high, For Je - sus has ris - en and

Dynamics: *ff* (fortissimo) is marked above the vocal staves and below the piano accompaniment.

Pedal: *Ped.* (pedal) is marked below the piano accompaniment.

man shall not die, Lift then your voi - ces in tri - umph on

man shall not die, Lift then your voi - ces in tri - umph on

ff

high, For Je - sus has ris - en and man shall not die.....

high, For Je - sus has ris - en and man shall not die.....

Anthem for Christmas.

Also with Words for Ordinary Service.

Music by ADOLPH ADAM.

Accompaniment and adaptation by W. F. SUDDS.

Words for Christmas.

1. O ho ly
2. Led by the

SOLO. Baritone, Mezzo Soprano or Alto.

Words for ordinary service.

1. Praise ye the
2. Prince of sal-

Andante Maestoso.

mp

night, the stars are brightly shin - - ing, It is the night of our dear Savior's
light of stars serene-ly beam - - ing, With glow-ing hearts by his cra - dle we

Lord, ye hosts of heav'n a-dore him, O praise the Lord, ye who tread this earthly
va - - tion now in triumph rid - - ing, Let glo - ry tend thee on thy glitt'ring

birth.
stand.

Long lay the world
So led by light

in sin and er - ror
of star so sweet - ly

ball.
way.

In ho - ly songs
Ti - dings of grace

re-joice a-loud be-
up-on the breez - es

pin - - - ing, Till he ap-peared and the soul felt its
gleam - - - ing, Here came the wise men from the O - rient

fore him, And shout the name of the king and Lord of
glid - - ing, Unnum - bered na - tions acknowl - edging thy

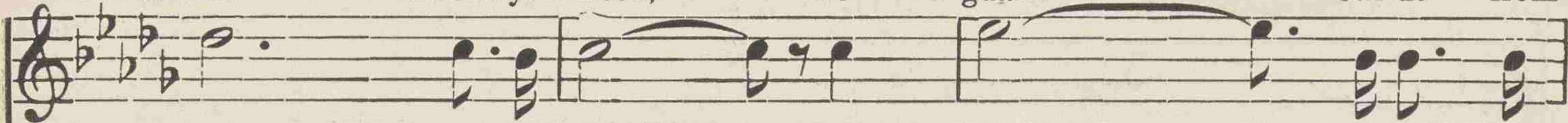
worth, A thrill of hope the wea - - ry world re-joic - es, For
land. The King of kings lay thus in low - - ly man - ger, In

all. The Lord is great, his mer - cy how unbound - ing, Re-
sway. Then loud as - cends our hum - - ble ad - - o - ra - tion, In

yon - - der breaks a new and glo - rious morn.
all our tri - als born to be our Friend.

sound his praise from moun - tain, sea and shore.
glad voiced an - thems thus resound thy praise.

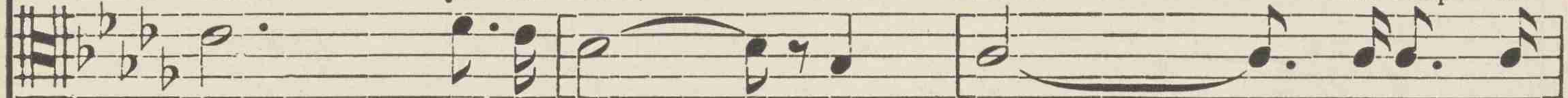
SOLO.* He knows your need, he guard - - - eth us from



CHORUS. Fall on your knees, oh, hear the an - gel



SOLO.* Praise ye the Lord, with voice and harp re-



CHORUS. Heav'n shall u - nite in cho - - - rus of sal-



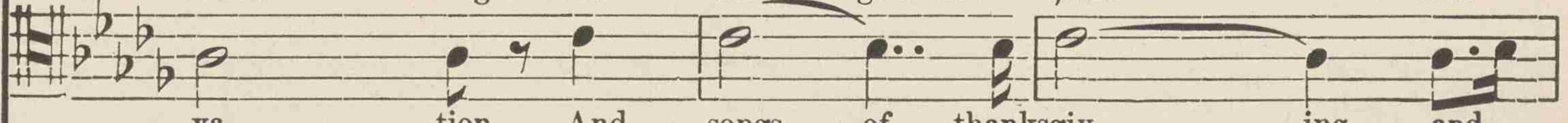
dan - - - ger. Be - hold your King, Be-



voic - - - es. O night di - vine! O night O when



sound - - - ing. Ye an - gels re - joice and



va - - - tion. And songs of thanksgiv - - - ing, and



fore him low - ly bend. Be - hold, be-
 night Christ when Christ was born. O night di-
 strike the gold - - - en chords. O praise the
 rich melo - dious lays. And songs, and

ff

hold your King, before him bend. bend.
 vine! O night, O night di - vine! vine!
 Lord, the King and Lord of lords. lords.
 songs and rich me-lo - dious lays. lays.

Rit. 1st and 2d time. Last time.

1st and 2d time. Last time.

Hear My Prayer.

W. F. SUDDS. 2d Setting.

Andante.

Hear my prayer, hear my prayer, O God, and

Hear my prayer, hear my prayer, O God, and
God,

hide not thy-self from my sup - pli - ca - tions, hear my prayer, O

hide not thy-self from my sup - pli - ca - tions, hear my prayer, O
O God,

God. O God, thou art my God; ear-ly will I seek thee.

God.

The first system of the musical score is in D major (two sharps). It consists of two vocal staves and a piano accompaniment. The vocal staves have treble clefs, and the piano part has a grand staff with treble and bass clefs. The lyrics are "God. O God, thou art my God; ear-ly will I seek thee." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

mf Hear my prayer, hear my prayer.

mf Hear my prayer, hear my prayer.

f

The second system continues the musical score. It features the same vocal and piano parts. The lyrics are "Hear my prayer, hear my prayer." repeated twice. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The piano part has a grand staff with treble and bass clefs. The vocal staves have treble clefs. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Solo.

O God, in - cline thine ear, O God, in - cline thine ear.

Lento.

p *mf*
Hear my prayer, hear my prayer, and

p *mf*
Hear my prayer, hear my prayer, and
O

p *A tempo.* *mf*

hide not thy-self from my sup - pli - ca - tions, hear my prayer, O

hide not thy-self from my sup - pli - ca - tions, hear my prayer, O
God.

God.

God. O God, thou art my God; ear - ly will I

f

Hear my prayer, hear my prayer; O God, in-

f

seek thee. Hear my prayer, hear my prayer; prayer, O God; in-

f

p *pp*

cline thine ear. Hear my prayer, hear my prayer.

p *pp*

cline thine ear. Hear my prayer, hear my prayer.

pp Rall.

The Better Land.

QUARTET.

W. F. SUDDS. By per.

1. Life has ma - ny a pleas-ant hour, Ma - ny a bright and cloud-less day,

2. Like a cloud that floats a - way, Like the ear - ly morn - ing dew

p

pp

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first vocal part begins with a piano (*p*) dynamic. The piano accompaniment begins with a pianissimo (*pp*) dynamic.

Sing - ing bird and smil - ing flow'r, Scatter sunbeams on our way, But the sweetest

Here the fair - est things de - cay, There are pleas-ures ev - er new, On - ly joy the

This system contains the second two vocal parts and the piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The second vocal part begins with a piano (*p*) dynamic. The piano accompaniment begins with a pianissimo (*pp*) dynamic.

In the land to which . . . we go, . . .

blos - soms grow, In . . . the land to which we go, to which we go.

heart will know, In . . . the land to which we go, to which we go.

Ped. *

Detailed description: This block contains the first system of a musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of two staves. The lyrics are: "blos - soms grow, In . . . the land to which we go, to which we go." and "heart will know, In . . . the land to which we go, to which we go." The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. A pedal point is indicated by a wavy line and the word "Ped." with an asterisk at the end of the system.

3. 'Tis the Christian's prom - ised land, There is ev - er - last - ing day,

3. 'Tis the Chris - tian's prom - ised land, There is ev - er - last - ing day,

Detailed description: This block contains the second system of the musical score. It includes four vocal staves and a piano accompaniment. The lyrics are: "3. 'Tis the Christian's prom - ised land, There is ev - er - last - ing day," and "3. 'Tis the Chris - tian's prom - ised land, There is ev - er - last - ing day,". The piano part continues with a similar melodic and harmonic structure to the first system.

There a Saviour's lov - ing hand Wipes the mourner's tears a - way, Oh! the rap-ture

There a Saviour's lov - ing hand Wipes the mourner's tears a - way, Oh! the rap - ture

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment is written for the right and left hands of the piano.

we shall know, In the land to which we go, There is ev - er-

we shall know, In the land to which we go, There is ev - er-

The second system of the musical score continues the vocal and piano parts. It includes the same lyrics as the first system. The piano accompaniment features some dynamic markings like *pp* (pianissimo).

last - ing day, There our tears are wiped a - way, Oh! the rap-ture we shall know,

last - ing day, There our tears are wiped a - way, Oh! the rap-ture we shall know,

In the land to which . . . we go.

Rall. Dim.

In . . . the land to which we go, to which we go. . . .

Rall. Dim.

In . . . the land to which we go, to which we go. . . .

Rall. Dim.

pp **Ped.** *

How Beautiful Upon the Mountains.

W. F. SUDDS. 2d Setting.

With spirit.

How beau - ti - ful up - on the mountains, How beau - ti - ful, How

How beau - ti - ful up - on the mountains, How beau - ti - ful, How

mf

mf

beau - ti - ful up - on the mount - ains. Are the feet of Him that bring - eth good

beau - ti - ful up - on the mount - ains. Are the feet of Him that bring - eth good

tid - ings, good tid - ings that pub - lish-eth peace. That saith un - to Zi - on,

tid - ings, good tid - ings that pub - lish-eth peace. That saith un - to Zi - on,

Thy God reign - eth, Thy watchmen shall lift up their voice to - geth-er.

Thy God reign - eth, Thy watchmen shall lift up their voice to - geth-er.

to - geth - er, to - geth - er, to - geth - er

to - geth - er, to - geth - er, to - geth - er

The first system consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts, also with lyrics. The bottom two staves are piano accompaniment. The key signature is A major (three sharps). The music is in 4/4 time. The vocal parts have lyrics: "to - geth - er, to - geth - er, to - geth - er". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

shall they sing How beau - ti - ful up - on the

shall they sing How beau - ti - ful up - on the

The second system consists of six staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts, also with lyrics. The bottom two staves are piano accompaniment. The key signature is A major (three sharps). The music is in 4/4 time. The vocal parts have lyrics: "shall they sing How beau - ti - ful up - on the". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The system ends with a double bar line.

SOLO or QUARTETTE.

mount-ains, How beau - ti - ful, How beau - ti - ful up - on the

mount-ains, How beau - ti - ful, How beau - ti - ful up - on the

f CHORUS.

mount-ains, how beau - ti - ful up - on the mount-ains, How beau - ti - ful, how

mount-ains, how beau - ti - ful up - on the mount-ains, How beau - ti - ful, how

beau - ti - ful. Are the feet of Him that bring-eth good

beau - ti - ful. Are the feet of Him that bring-eth good

f

Dim. tid - ings. Good tid - ings that pub - lish-eth peace.

tid - ings. Good tid - ings that pub - lish-eth peace.

p Dim.

Glory to God in the Highest.

CHRISTMAS ANTHEM.

C. SIMPER.

Moderato.

$\text{♩} = 112.$ *tr* *f*

Glo - ry,

Glo - ry,

Moderato.

Sw. Gt. Man. Ped. Ped.

ff

glo - ry, glo - ry to God, Glo - ry to God in the high - est.

glo - ry, glo - ry to God, Glo - ry to God in the high - est.

ff

ff

Ped.

mf Not too slow.

Glo - ry to God in the high - est, Glo - ry to

Glo - ry to God in the high - est, Glo - ry to

mf

$\text{♩} = 100.$

This system contains the first eight measures of the piece. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are 'Glo - ry to God in the high - est, Glo - ry to'.

God in the high - est, Glo - ry to God in the high -

God in the high - est, Glo - ry to God in the high -

This system contains the next eight measures, from measure 9 to 16. The vocal melody continues with the lyrics 'God in the high - est, Glo - ry to God in the high -'. The piano accompaniment provides harmonic support. The system concludes with a final chord in measure 16.

Slower.

est, Glo - ry to God in the high - est,

est, Glo - ry to God in the high - est, And on earth

p

Slower.

p good - will towards men, *mf* good - will towards men,

p good - will towards men, *mf* good - will towards men,

mf peace, And on earth peace,

f **A tempo.**

Glo - ry to God in the high - est, Glo - ry to

Glo - ry to God in the high - est, Glo - ry to

f **A tempo.**

God in the high - est, Glo - ry to God in the high -

God in the high - est, Glo - ry to God in the high -

est, Glo - ry to God in the high - est,

est, Glo - ry to God in the high - est, in the high -

ff in the high - est. . . . **Fine.**

est, in the high - est. . . .

ff **Fine.**

ff **Fine.**

Sves.

SOPRANOS ONLY (or SOPRANO or TENOR SOLO.)

With expression.

$\text{♩} = 108$. **Andantino.**

For un - to you is

p

Soft Ped.

born this day in the cit - y of Da - vid a Sa - viour,

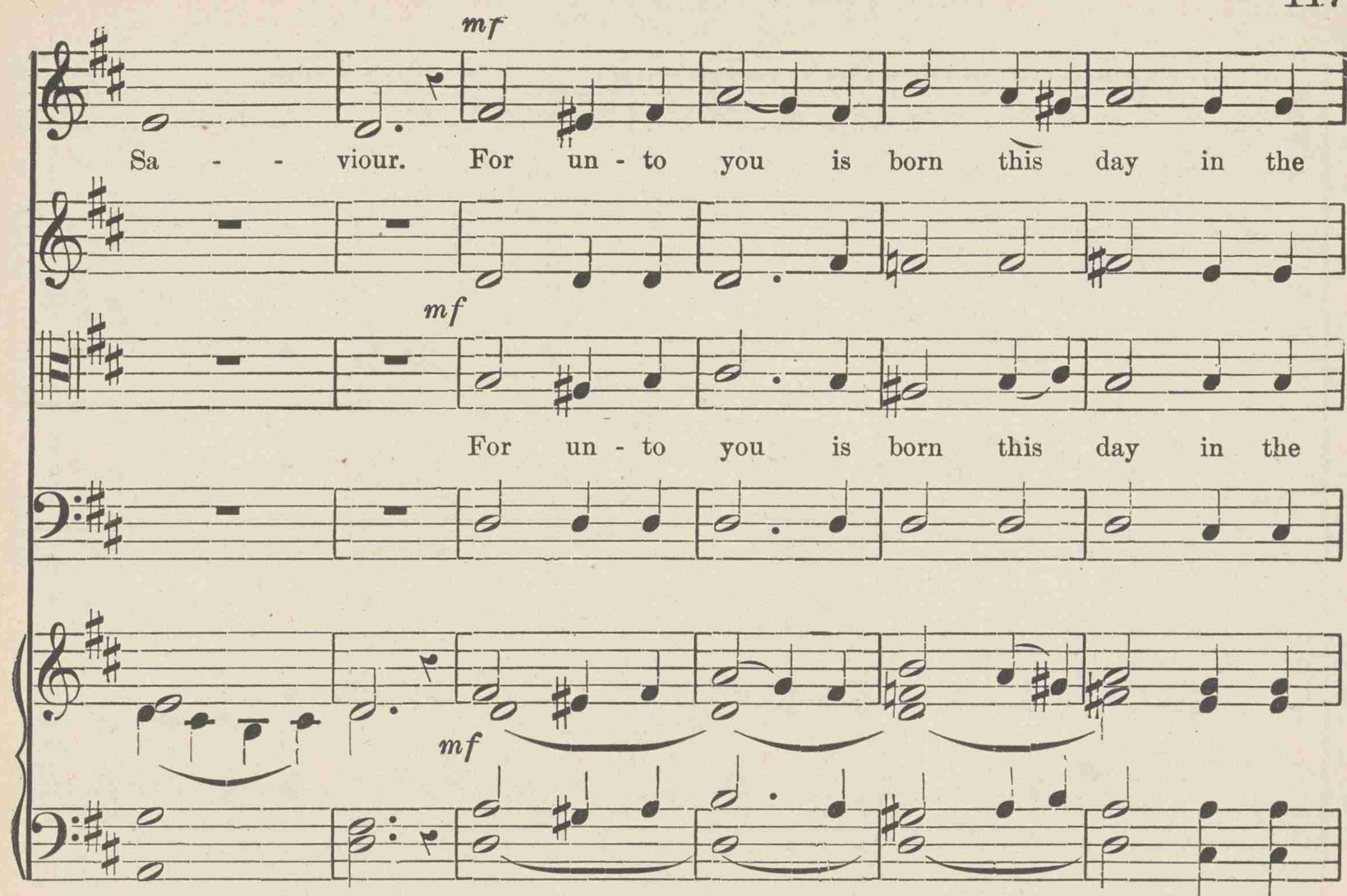
For un - to you is born this day in the 'cit - y of Da - vid a

mf

Sa - - viour. For un - to you is born this day in the

mf

For un - to you is born this day in the



cit - y of Da - vid a Sa - viour, For un - to you is

cit - y of Da - vid a Sa - viour, For un - to you is



born this day in the cit - y of Da - vid a Sa - - .

born this day in the cit - y of Da - vid a Sa - - .

Rall - en - tan - do.

viour, which is Christ, the Lord, Christ, the Lord.

Rall - en - tan - do. **f Fast.**

viour, Christ, the Lord, Christ, the Lord. To be a

Christ, the Lord, which is Christ, the Lord. $\text{♩} = 144.$

Rall - en - tan - do. **Spirito.**

f

To be a light to light - en the

light to light - en the Gentiles.

Gen - tiles, And to be the glo - ry of Thy peo - ple Is - ra - el.

And to be the glo - ry of Thy peo - ple Is - ra - el.

D. C.

Ped. Sves.

And God Said, Let the Earth.

THANKSGIVING OR HARVEST ANTHEM.

C. SIMPER.

BASSES.

$\text{♩} = 84.$

Andante.

ff *Rall.* *Colla voce.* And

mf A tempo.
God said, Let the earth bring forth grass. And the herb bear - ing

seed, And the fruit trees yield - ing fruit Af - ter his

* Or Solo.

2836

Cres.

kind; Whose seed is in it - self, Whose seed is in it-

Cres.

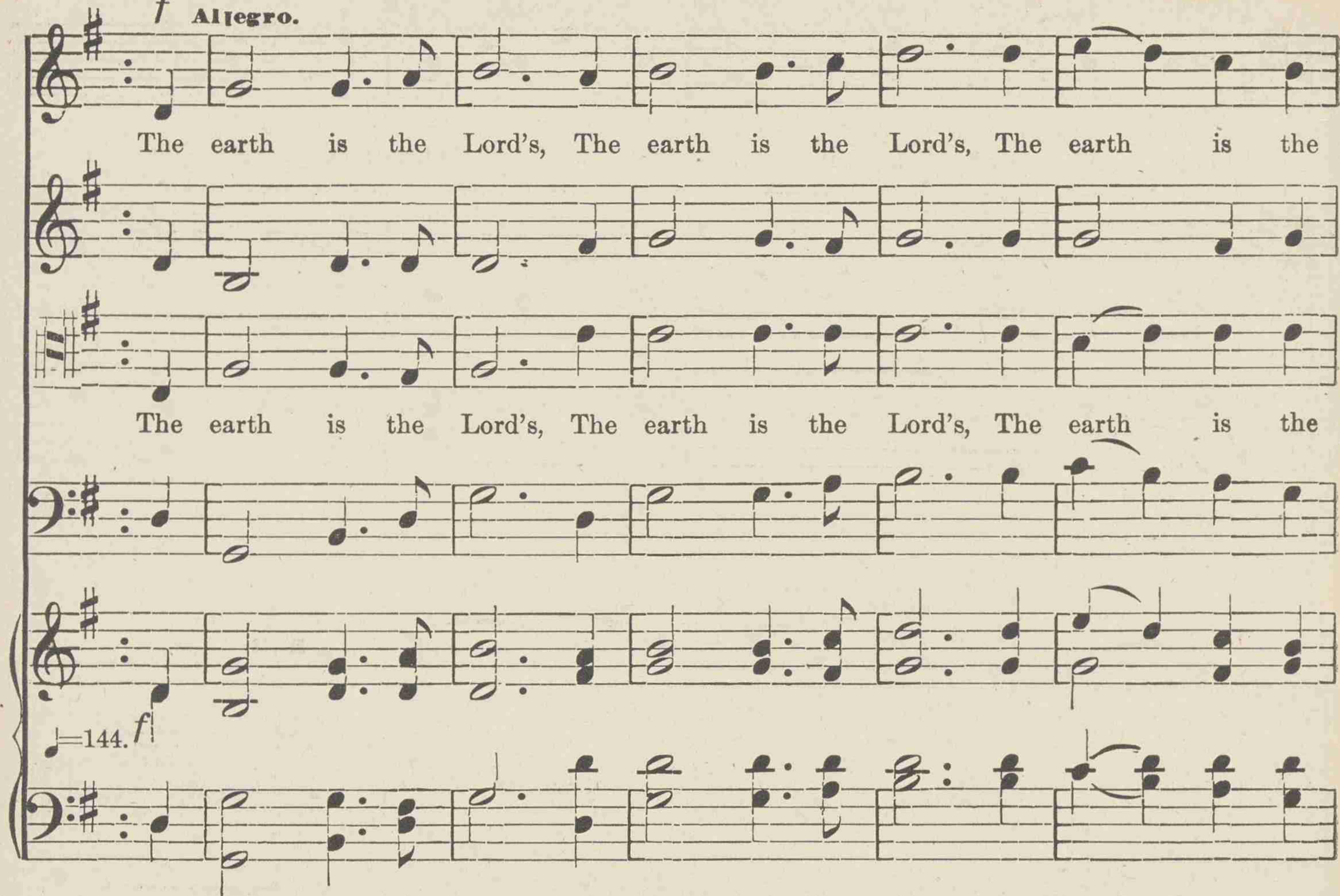
self, Whose seed is in it - self up - on the

Rall.

Rall.

earth; And it was so.

f A tempo.

f Allegro.

The earth is the Lord's, The earth is the Lord's, The earth is the

The earth is the Lord's, The earth is the Lord's, The earth is the

144. *f*



ff

Lord's, and the full - ness there - of; The earth is the Lord's, The

Lord's, and the full - ness there - of; The earth is the Lord's, The

Rall.

earth is the Lord's, The earth is the Lord's, and the full - ness there-of.

earth is the Lord's, The earth is the Lord's, and the full - ness there-of.

Rall.

**SOPRANOS.*
Espress.****Larghetto.**

The eyes of

p

all, of all wait up - on thee. The eyes of all, of

Dolce. Rit.

all wait up - on thee, And thou giv - est them their meat, And thou giv - est

Dolce. Rit.

Ped.

Cres. **Rall.**

them their meat, And thou giv - est them their meat. their meat in due

Cres. **Rall.**

p Espressione.

sea - - son. The eyes of all, of all wait up-

The eyes of all, of all wait up-

p Espressione.

mf

on thee, The eyes of all, of all wait up - on thee,

on thee, The eyes of all, of all wait up - on thee,

f

Dolce. Rit. *mf* **Cres.**

And thou giv - est them their meat, And thou giv - est them their meat, And thou giv - est

And thou giv - est

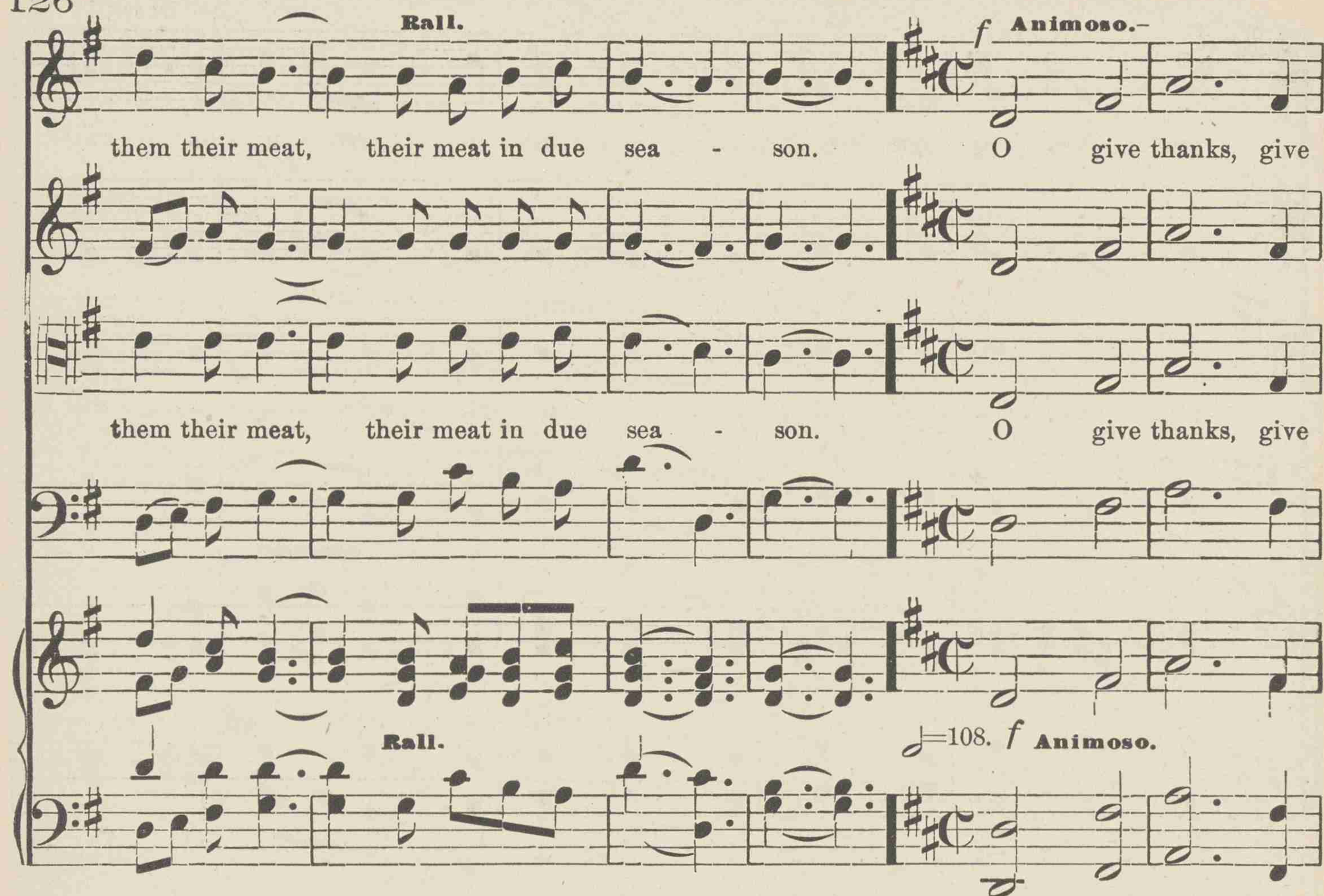
p **Dolce. Rit.** *mf* **Cres.**

Rall. **f Animoso.**

them their meat, their meat in due sea - son. O give thanks, give

them their meat, their meat in due sea - son. O give thanks, give

Rall. **f Animoso.** ♩=108.

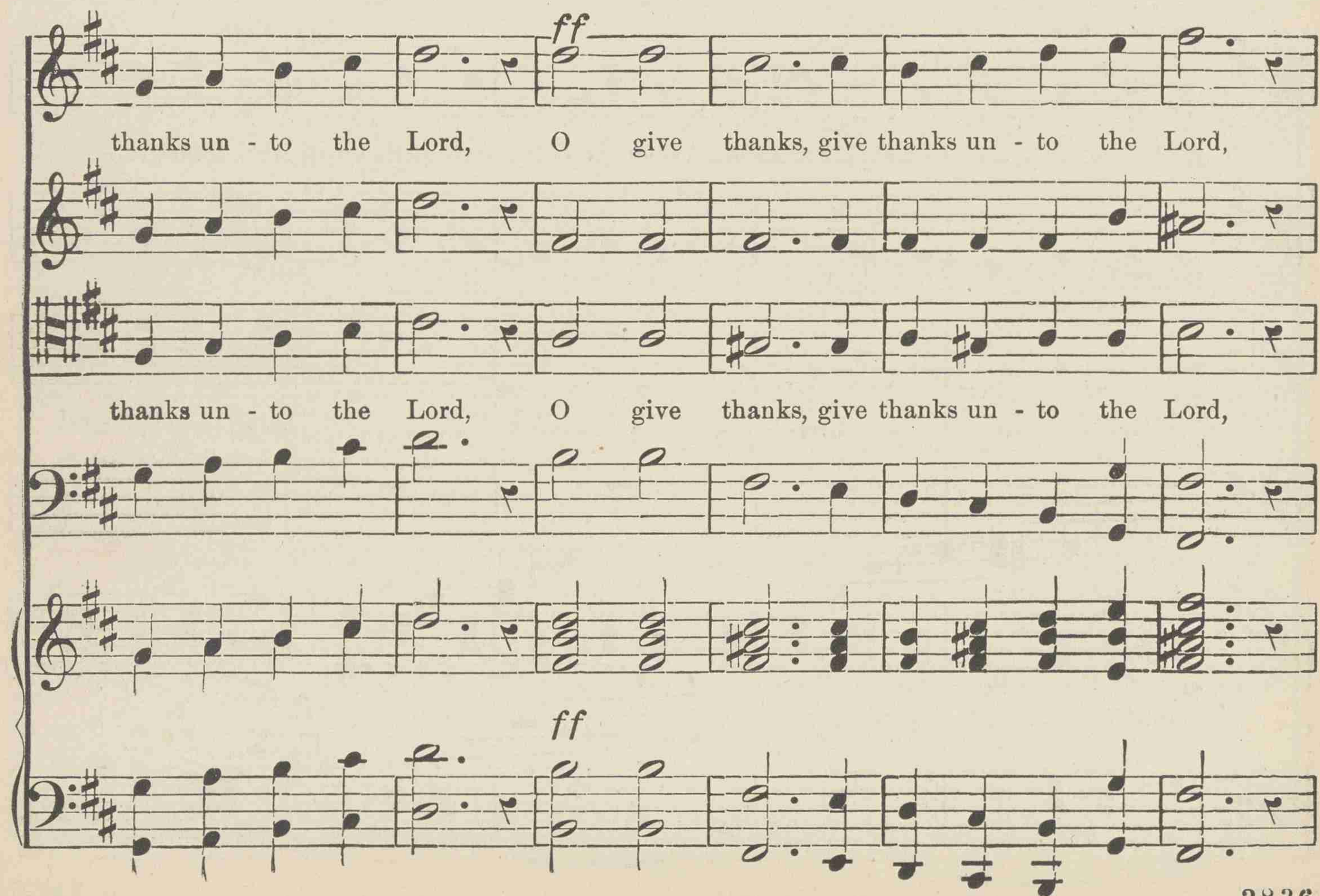


ff

thanks un - to the Lord, O give thanks, give thanks un - to the Lord,

thanks un - to the Lord, O give thanks, give thanks un - to the Lord,

ff



f For he is gra - cious, For he is gra - cious, For *mf* **Rall.**

For he is gra - cious, For he is gra - cious, For

For he is For he is

f *mf* **Rall.**

f **A tempo.**

he is gra - cious, For his mer - cy en - dur - eth for - ev - er,

he is gra - cious. For his mer - cy en - dur - eth for - ev - er,

f **A tempo.**

ff

For his mer - cy en - dur - eth for ev - er, for - ev - er,

For his mer - cy en - dur - eth for ev - er, en - dur - eth for - ev - er, en -

ff

fff **Rall.**

for - ev - er, en - dur - eth for - ev - er. A - - men.

dur - eth, for - ev - er, en - dur - eth for - ev - er. A - - men.

fff **Rall.**

In Lowly Guise Thy King Appeareth.

W. F. SUDDS.

 = 84.

Andante Moderato.

mp

SOLO. Baritone or Mezzo Soprano.

In low - ly guise the King ap - pear - eth, With

meek - ness clad, thy gates he near-eth, Je - ru - sa - lem, Ho-san-nas sing,

Meet Him with palms, glad hon - ors do - ing, With leaf - y boughs, the

path be - strew - ing, So shalt thou wel - come du - ly bring. . .

Tutti. mf

O King, in-deed, tho' no man hail thee. O Lead-er, true, tho' arm-ies

O King, in-deed, tho' no man hail thee. O Lead-er, true, tho' arm-ies

ff

fail Thee, O Prince of Peace, su - preme in might. . . .

ff

fail Thee, O Prince of Peace, su - preme in might. . . .

The lords of earth would fain defeat Thee, When Thou wouldst in Thy kingdom

The lords of earth would fain defeat Thee, When Thou wouldst in Thy kingdom

Musical score for the first system. It includes two vocal staves (Soprano and Alto) and piano accompaniment. The lyrics are: "seat Thee. Yet, Thou to con-quer need not fight." The piano part features a prominent *ff* (fortissimo) dynamic marking.

Musical score for the second system. It includes two vocal staves and piano accompaniment. The lyrics are: "Thy realm is not of this world count-ed. Yet". The piano part includes a triplet of eighth notes in the left hand.

Musical score for the third system. It includes two vocal staves and piano accompaniment. The lyrics are: "all the realms of earth sur-mount-ed. Thine on-ly shall have last-ing sway." The piano part begins with a *f* (forte) dynamic marking.

Thy serv - ants faith - ful tid - ings bear - ing, Go thro' the world, and

peace de - clar - ing, to all man-kind pre - pare Thy way. . . .

Lord of grace and truth un-fail - ing, O come to us, Thy glo - ry

Lord of grace and truth un-fail - ing, O come to us, Thy glo - ry

p

veil - ing, Once more and calm our trou - bled life.

veil - ing, Once more and calm our trou - bled life.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter with the lyrics "veil - ing, Once more and calm our trou - bled life.". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is placed above the first vocal staff.

Need there is for Thy re - turn - ing, To bid mankind Thy peace be

Need there is for Thy re - turn - ing, To bid mankind Thy peace be

The second system of the musical score continues the composition. It also consists of four staves: two vocal and two piano. The vocal parts continue with the lyrics "Need there is for Thy re - turn - ing, To bid mankind Thy peace be". The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a double bar line and repeat signs in the piano part.

learn - ing, While yet the world is full of strife.

learn - ing, While yet the world is full of strife.

ff

This system contains the first two systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics 'learn - ing, While yet the world is full of strife.' are written under the vocal staves. The second system is identical to the first. The piano accompaniment features a prominent *ff* (fortissimo) dynamic marking.

When Thou the storm - y sea art cross - ing,

This system contains the third system of music. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics 'When Thou the storm - y sea art cross - ing,' are written under the vocal staves. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

pp Lento,

Down sink the waves, That high were toss - ing. The winds are

A tempo.

hushed, re - buked by Thee.

Thou com - est, though thine own for - sake Thee. That all may for their

Sav - iour take Thee, That sin and death may fet - tered be. . . .

The first system of the musical score is in B-flat major (two flats). It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are "Sav - iour take Thee, That sin and death may fet - tered be. . . .". The piano part includes a triplet in the left hand.

O may Thy light with us be dwell - ing, Our darkness ev - 'rywhere dis -

The second system of the musical score continues the piece in B-flat major. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "O may Thy light with us be dwell - ing, Our darkness ev - 'rywhere dis -". The piano part includes a triplet in the left hand and a forte (f) dynamic marking.

ff

pell - ing, And quenching strife wher - e'er it come.

ff

pell - ing, And quenching strife wher - e'er it come.

That all of high es-tate or low - ly, May live as brethren true and

That all of high es-tate or low - ly, May live as brethren true and

ff

on - ly. Made one with-in their Fa - ther's home,

ho - ly. Made one with-in their Fa - ther's home,

mp

Made one with - in their Fa - ther's home.

Made one with - in their Fa - ther's home.

mp

O How Lovely is Zion.

W. F. SUDDS.

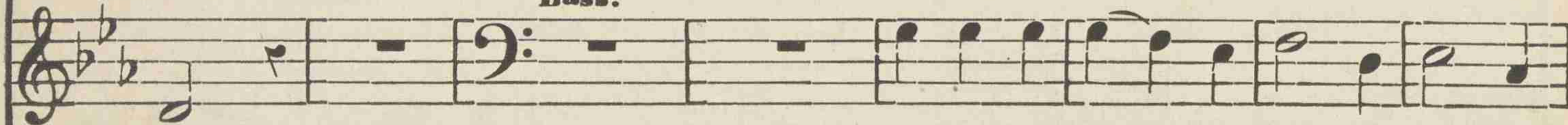
Andante Comodo. *mp*
Sop.

O how love-ly is Zi - on, Cit - y of our
love-ly is Zi - on,

Alto.**Andante.***mp***Tenor.**

God.

O how love-ly is Zi - on, Cit - y of our
love-ly is Zi - on,

Bass.

mf *mp*

O how love - ly O how love - ly, how love - - - ly, how
is Zi - - - on, how

mp

God. Zi - on, Cit - y of our

p

p

love - - - ly. is Zi - - - on, how love-ly, how
love-ly, how love - - - ly is Zi-on,

God, Cit - y of our God, how love-ly, how

p

mf

love - ly is Zi - - on, Cit - y of our God. Joy and

love - ly is Zi - - on, . . Cit - y of our God. Joy and

peace . . . shall dwell in thee, Joy and peace, Joy and

Joy and peace

f

Joy and peace shall dwell in thee, Joy and peace, Joy and

peace

peace, Joy and peace shall dwell in thee. They shall prosper that love . . .

peace, Joy and peace shall dwell in thee. They shall prosper that love . . .

thee. . . O how love-ly is Zi on, O how love-ly is Zi-on,

thee. . . O how love-ly is Zi-on, how love-ly is

O how love - ly is Zi - on, is Zi - on. . . .

Zi - on, O how love - ly is Zi - on, is Zi - on. . . .

mp O how love - ly, how love - - - ly, how love - - - ly is
is Zi - - - on, how love - ly, how love - - -

mp Zi - on, Cit - y of our God, Cit - y

p

Zi - ly is Zi - on, how love-ly is Zi - on,
of our God, how love-ly is Zi - on,

This system contains six staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth and sixth staves are for piano accompaniment. The key signature has two flats (B-flat major). The tempo/mood is marked 'p' (piano).

Joy and peace shall dwell . . . in thee.

Joy and peace shall dwell . . . in thee.

This system contains six staves, continuing the vocal and piano parts from the first system. It concludes with double bar lines. The key signature remains B-flat major.

Rest, Weary Heart.

Slowly.

SUITABLE FOR FUNERAL OCCASIONS.

W. F. SUDDS.

1. Rest, wea-ry heart, From all thy si-lent griefs and se-cret pain, Thy

2. Rest, wea-ry head, Lie down to slumber in the peaceful tomb,.

3. Rest, spir-it free, In the green pastures of the heav'nly shore, Where

prof - it-less re-grets and longings vain; Wis - dom and love hath or-dered

Rest from a-bove has bro-ken thro' its gloom; Here in the place where once the

sin and sor-row can approach no more; With all the flock by Christ the

all the past, All shall be bless-ed-ness and light at last; Cast off thy
Sav - ior lay, Where he shall wake thee on a fu - ture day; Like a tired
Shep - herd fed, Be - side the streams of life e - ter - nal led; For - ev - er

cares that have so long op - pressed; Rest, sweet - ly rest.
have so long op - pressed;
child up - on its mother's breast; Rest, sweet - ly rest, sweet - ly rest.
up - on its moth - er's breast;
with thy God and Sav - ior blest; Sweet - ly rest, sweet - ly rest.
God and Sav - ior blest; Rest, sweet - ly rest, sweet - ly rest.

Evening Hymn.

CARL BRUCHE.

SOPRANO OR TENOR, or Alternately.

1. When far in the east daylight gleam - ing, Il-
 2. On high are the stars brightly shin - ing, The

Moderate.

mf

This system contains the first two lines of the hymn. It features a vocal line for Soprano or Tenor and a piano accompaniment. The tempo is marked 'Moderate.' and the dynamic is 'mf'. The key signature has one flat (B-flat) and the time signature is common time (C).

lumes all the world with its light. O Fa - ther, we grate - ful - ly
 night with its dark - ness draws nigh. O hear us, our Fa - ther in

This system contains the third and fourth lines of the hymn. The piano accompaniment continues with flowing eighth and sixteenth notes.

thank thee, That safe - ly we've passed thro' the night. Now
 hea - ven, And an - swer thine own children's cry. Who

This system contains the fifth and sixth lines of the hymn. The piano accompaniment concludes with a final chord.

hum - bly we're seek - ing thy bless - ing, We pray that thy grace may re-
 hum - bly are seek - ing thy bless - ing, And pray that thy grace may re-

A musical score for a hymn. The top staff is a vocal line in treble clef, G major, 4/4 time. The lyrics are: "main, main, O ren - der our love pure and". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios. The key signature has one sharp (F#) and the time signature is 4/4.

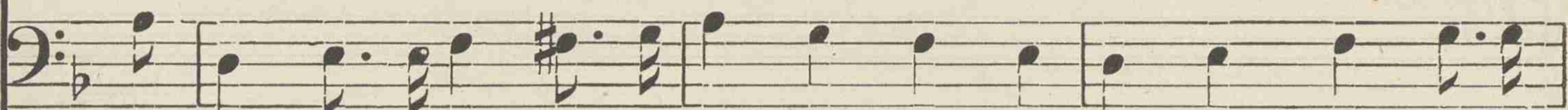
ho - ly, O may we not seek thee in vain.



1. Tho' bright stars may wan - der in hea - ven, Thou still look - est down from a -
 2. What-e'er thro' the day may be - fall us, Thou still look - est down from a -



1. Tho' bright stars may wan - der in hea - ven, Thou still look - est down from a -
 2. What-e'er thro' the day may be - fall us,



Ped.



bove; We trust, Ah, Je - sus, we trust in thy mer - cy, And



bove; We trust, Ah, Je - sus, we trust in thy mer - cy, And



rest in thine in - fi - nite love,..... Ah, Je - sus we trust in thy

rest in thine in - fi - nite love,..... Ah, Je - sus we trust in thy

mer - cy, And rest in thine in - fi - nite love. *pp Ad lib.* A - men.

mer - cy, And rest in thine in - fi - nite love. A - men. *pp Ad lib.*

Rejoice in the Lord.

TRIO FOR SOPRANO, ALTO AND BASE.

FELIX HOLT.

Bass Solo.
Moderato.

f

With vigor. Re - joice in the Lord, re - joice in the Lord, O ye

mf

right-eous, For it be - com - eth well the

f

just, it be - com-eth well the just to be thank - ful.

f Soprano.Praise the Lord, Praise the Lord with harp; sing prais - es un - to him with the
Alto.Praise the Lord, Praise the Lord with harp; sing prais - es un - to him with the
Base.

lute, un - to him with the lute, un - to him with the lute, and in - strument



lute, un - to him with the lute, un - to him with the lute, and in - strument



mf

of ten strings. Sing un-to the Lord a new song, a new song,
Sing un - to the Lord, sing un - to the

of ten strings. Sing un - to the Lord, sing un - to the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "of ten strings. Sing un-to the Lord a new song, a new song," are written below. The second staff is another vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "Sing un - to the Lord, sing un - to the" are written below. The third staff is a piano accompaniment in bass clef, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally a half note A2. The lyrics "of ten strings. Sing un - to the Lord, sing un - to the" are written below. The dynamic marking *mf* is placed above the first staff.

... a new song, Sing prais-es un - to him with good cour - age.
Lord

Lord a new song, Sing prais-es un - to him with good cour - age.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "... a new song, Sing prais-es un - to him with good cour - age." are written below. The second staff is another vocal line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The lyrics "Lord a new song, Sing prais-es un - to him with good cour - age." are written below. The third staff is a piano accompaniment in bass clef, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally a half note A2. The lyrics "Lord a new song, Sing prais-es un - to him with good cour - age." are written below.

Soprano. *mp*

For the word of the Lord, for the word of the Lord the

Alto.

Andante. Comodo.

mp

word of the Lord is true, For the word of the

mf

Lord is true, For the word of the Lord is true, and

all his works are faith - ful.

Soprano. *mf*

Let thy mer - ci - ful kind - ness, O Lord, be up - on us, be up -

Alto.

Let thy mer - ci - ful kind - ness, O Lord, be up - on us, be up -

Base.

p *p* *f*

on us, be up-on us, As our trust is in thee; Let thy mer-ci-ful

on us, be up-on us, As our trust is in thee; Let thy mer-ci-ful

Rall.

kind-ness, O Lord, be up-on us, As our trust is in thee.

kind-ness, O Lord, As our trust is in thee.

Come Thou Fount of Every Blessing.

Adapted from PINSUTI. By W. F. SUDDS.

1. Come, thou fount of ev - 'ry bless - ing. Tune my heart to sing thy

2. O to grace how great a debt - or Dai - ly I'm con-strained to

Andante.
mp

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff (treble and bass clefs). The tempo is marked 'Andante.' and the dynamic is 'mp'.

grace, Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est

be, Let thy good - ness, like a fet - ter, Bind my wand'-ring heart to

This system continues the vocal and piano parts from the first system. It includes the same vocal parts and piano accompaniment, with the lyrics continuing across the measures.

f

praise. Teach me some me - lod - ious son - net, Sung by flam - ing tongues a -

thee. Prone to wan - der, Lord, I feel it, Prone to leave the God I

bove. Praise the mount, I'm fixed up - on it, Mount of thy un - chang - ing

love. Here's my heart, O take and seal it, Seal it for thy courts a -

p

love, I'm fixed up - on it,

1. Praise the mount, Praise the
2. Here's my heart, Here's my

f

bove, Oh, take and seal it,

I'm fixed up - on it.

1. Re - deem - ing
2. Thy courts a -

mount, Mount of God's
heart, Seal it from

Oh, take and seal it.

1. Re - deem - ing
2. Thy courts a -

love, Mount of God's re - deem - ing love.
 bove, from thy courts a - bove.

. re - deem - ing love, of God's re - deem - ing love.
 thy courts a - bove, from thy courts a - bove.

love, Mount of God's re - deem - ing love.
 bove, from thy courts a - bove.

Lento.

A tempo.

Come, thou fount of ev - 'ry bless - ing, Tune my heart to sing thy

Come, thou fount of ev - 'ry bless - ing, Tune my heart to sing thy

A tempo.

grace, Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est

grace, Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est

Last time only.

praise. of loud-est praise, of loud - est praise.

Call for songs, Call for songs of loud - est praise.

praise. of loud-est praise, of loud - est praise.

Evening Hymn.

DUET FOR SOPRANO AND TENOR.

163

Adapted from ASCHER by W. F. SUDDS.

Andante.
mp

SOPRANO.

1. See day - light is
2. And oft as the

fad - ing o'er earth and o'er o - cean, The sun has gone down in the
tu - mult of life's hea - vy bil - low, Shall toss our frail bark driv - ing

TENOR.

far dis - tant sea, And now in the hush of life's fit - ful com -
wild o'er night's deep, Let thy heal - ing wing kind - ly stretch o'er our

mo - tion, We lift our tired spi - rits, dear Sa - vior to
pil - low, And guard us from e - vil tho' death watch our

thee, While day - light has shed its last ray on the mountain, And
sleep, To God, our great Fa - ther, whose home is in hea - ven, Who

e - ven tide spreads her dark wing o'er the wave. Thou Son of
dwells with the low - ly and con - trite in heart. To Son and

Dark - ness spreads o'er the wave, O
Low - ly and con - trite in heart, Glo - - -

High - est and life's end - less foun - tain, Be with us, we
Spir - it all glo - ry be giv - en, One God, ev - er

Son of the High - est, Be with us we
ry, glo - ry be giv - en, One God, ev - er

pray thee to bless and to save, Be with us, we pray thee to
bless - ed and prais - ed thou art, One God ev - er bless - ed and

pray thee to bless and to save, Be with us to
bless - ed and prais - ed, thou art, One God ev - er

1st. 2d.
bless, to bless and save.
praised, thou art, thou . . . art.

1st. 2d.
bless, to bless and save.
praised, thou art, thou . . . art.

Hark! Hark! My Soul.

HYMN ANTHEM.

CARL BRUCHE.

With spirit.

f

Hark! hark! my soul, an - gel - ic songs are swell - ing O'er

f

Hark! hark! my soul, an - gel - ic songs are swell - ing O'er

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef, and the bottom three staves are piano accompaniment in treble and bass clefs. The key signature has one sharp (F#), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The lyrics are written below the vocal staves.

earth's green fields and o - cean's wave - beat shore; How sweet the truth those

earth's green fields and o - cean's wave - beat shore; How sweet the truth those

The second system of the musical score continues the composition with five staves. It maintains the same instrumental and vocal arrangement as the first system. The lyrics are repeated on the vocal staves. The piano accompaniment features chords and moving lines in both hands.

blessed strains are tell - ing Of that new life, when sin shall be no more.

blessed strains are tell - ing Of that new life, when sin shall be no more.

The first system consists of six staves. The first two staves are vocal parts (Soprano and Alto) in 6/8 time, with lyrics "blessed strains are tell - ing Of that new life, when sin shall be no more." The next two staves are vocal parts (Tenor and Bass) in 6/8 time, with the same lyrics. The last two staves are piano accompaniment in 6/8 time, featuring a melody in the right hand and a bass line in the left hand.

f An - - gels of Je - sus, an - gels of light,

f An - gels of Je - sus, an - gels or light,

The second system consists of six staves. The first two staves are vocal parts (Soprano and Alto) in 6/8 time, with lyrics "An - - gels of Je - sus, an - gels of light,". The next two staves are vocal parts (Tenor and Bass) in 6/8 time, with lyrics "An - gels of Je - sus, an - gels or light,". The last two staves are piano accompaniment in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The piano part includes a forte (*f*) dynamic marking.

ff

sing - ing to wel - - come pil - grims of night.

ff

sing - ing to wel - - come pil - grims of night.

DUET.
Soprano.

On - ward we go, for still we hear them sing - ing,

Tenor.

On - ward we go, for still we hear them sing - ing,

mp
Moderato.

Come, wea - ry souls, for Je - sus bids you come; And thro' the dark its

Come, wea - ry souls, for Je - sus bids you come; And thro' the dark its

ech - oes sweetly ring - ing, The mu - sic of the Gos - pel leads us home.

ech - oes sweetly ring - ing, The mu - sic of the Gos - pel leads us home.

Slowly. p

Far, far a - way, like bells at eve - ning peal - ing, The

p

Far, far a - way, like bells at eve - ning peal - ing, The

p

voice of Je - sus sounds o'er land and sea; And la - den souls by

f *p*

voice of Je - sus sounds o'er land and sea; And la - den souls by

f *p*

Rall. Dim.

thousands meekly stealing, Kind Shep - herd, lead their wea-ry steps to thee.

Rall. Dim.

thousands meekly stealing, Kind Shep - herd, lead their wea-ry steps to thee.

Rall.

f

An - gels of Je - sus, an - gels of light,

f

An - gels of Je - sus, an - gels of light,

f

ff

Sing - ing to wel - - come pil - grims of night.

ff

Sing - ing to wel - - come pil - grims of night.

Soprano Solo.

Rest comes at last, Tho' life be long and drear - y; The day must dawn, The

p

dark-some night be past; Faith's jour-ney ends in wel-come to the wea - ry, And

Rall. *f*

heav'n, the heart's true home, will come at last. An - gels of Je - sus,

ff

an - gels of light, Sing - ing to wel-come the pil-grims of night,

ff

an - gels of light, Sing - ing to wel-come the pil-grims of night.

f

An - - gels of Je - sus, an - gels of light,

f

An - gels of Je - sus, an - gels of light,

ff

Sing - ing to wel - - come pil - grims of night.

ff

Sing - ing to wel - - come pil - grims of night.

Lift Up Your Heads.

PSALM XXIV.

W. F. SUDDS.

Animato. *f* *

Lift up your heads, O ye gates, O ye

Lift up your heads, O ye

f

mp

And be ye lift up, And be ye lift up,

gates, And be ye lift

p *f*

*If desired, the Sopranos and Altos may sing the small notes with the Tenors and Bases.

And be ye lift up, And be ye lift up, ye ev - er - last - ing

up, And be ye lift up, And be ye lift up, ye ev - er - last - ing

doors. And the King of Glo - ry shall come in, And the

doors. And the King of Glo - ry shall come in, And the

King of Glo - ry shall come in, And the King of Glo - ry shall come

King of Glo - ry shall come in, And the King of Glo - ry shall come

ff

ff

in. Who is the King of

in. Who is the King of

mf

mf

Glo - ry? . . . Who is the King of Glo - ry? . . .

it

Glo - ry? . . . Who is the King of Glo - ry? . . .

it

f

It is the Lord, it is the Lord,

is the Lord,

It is the Lord, it is the Lord,

is the Lord,

strong and might - y, it is the Lord, might-y . . . in bat - tle. . .

strong and might - y, it is the Lord, might-y . . . in bat - tle. . .

ff *ff*

This system contains the first vocal and piano entries. The vocal staves (Soprano, Alto, Tenor, Bass) enter with the lyrics 'strong and might - y, it is the Lord, might-y . . . in bat - tle. . .'. The piano accompaniment begins with a forte (*ff*) dynamic, featuring chords and moving lines in both hands.

.....

mp

This system continues the vocal and piano parts. The vocal staves have rests, indicated by '.....'. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic, showing more complex harmonic textures.

f

Lift up your heads, O ye gates, O ye

Lift up your heads, O ye

Lift up your heads, O ye

Lift up your heads, O ye

mf

mp

gates, And be ye lift up, And be ye lift up,

gates, And be ye lift

p

And be ye lift up, And be ye lift up, ye ev - er - last - ing

up, And be ye lift up, And be ye lift up, ye ev - er - last - ing

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of A major (three sharps). The lyrics are: "And be ye lift up, And be ye lift up, ye ev - er - last - ing" for the first staff, and "up, And be ye lift up, And be ye lift up, ye ev - er - last - ing" for the second staff. The piano part features a steady eighth-note accompaniment.

doors. And the King of Glo - ry shall come in.

doors. And the King of Glo - ry shall come in.

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of A major. The lyrics are: "doors. And the King of Glo - ry shall come in." for the first staff, and "doors. And the King of Glo - ry shall come in." for the second staff. The piano part continues with a steady eighth-note accompaniment, ending with a final chord.

ff

Who is the King of Glo - ry? The Lord of hosts, The Lord

Who is the King of Glo - ry? The Lord of hosts, The Lord

ff

of hosts, He is the King of Glo - - ry.

of hosts, He is the King of Glo - - ry.

Jesus, Son of Mary, Hear.

Adapted and arranged by W. F. SUDDS.

Sop. Solo. *Andante.*

When our heads are bowed with woe, When our bit - ter tears o'er-

flow; When we mourn the lost, the dear, Je - sus, Son of Ma - ry, hear.

mf

Thou our fee - ble flesh hast worn Thou our mor - tal grief hast borne,

Thou hast shed the hu - man tear, Je - sus, Son of Ma - ry, hear.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is G major (one sharp). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include a forte (*f*) marking.

When the heart is sad with - in, With the thought of

The second system of the musical score. It continues the vocal and piano parts. The piano part includes a section with a piano (*p*) dynamic marking. The lyrics are split across two lines of music.

When the heart is sad with - in, With the thought of

Soft Ped. *Ad lib.*

The third system of the musical score. It continues the vocal and piano parts. The piano part includes a section with a piano (*p*) dynamic marking. The lyrics are split across two lines of music. The system concludes with a 'Soft Ped.' (soft pedal) and 'Ad lib.' (ad libitum) instruction, indicating a gradual fade-out or improvisation.

all its sin, When the spir - it shrinks with

all its sin, When the spir - it shrinks with

fear, Je - sus, Son of Ma - ry, hear.

fear, Je - sus, Son of Ma - ry, hear,

SOLO. Sop. or Ten.

When our eyes grow dim in

death, When we heave the part - ing breath, When our

sol - emn doom is near, Je - sus, Son of Ma - ry, hear.

p

Thou hast bowed the dy - ing head, Thou the blood of

Thou hast bowed the dy - ing head, Thou the blood of

Soft Ped. - *Ad lib.*

life hast shed, Thou hast filled a mor - tal

life hast shed, Thou hast filled a mor - tal

bier, Je - sus, Son of Ma - ry, hear,

bier, Je - sus, Son of Ma - ry, hear,

Je - sus, Son of Ma - ry, hear.

Je - sus, Son of Ma - ry, hear.

God is Our Refuge.

W. F. SUDDS.

Allegro.

f

God is our ref - uge and strength,



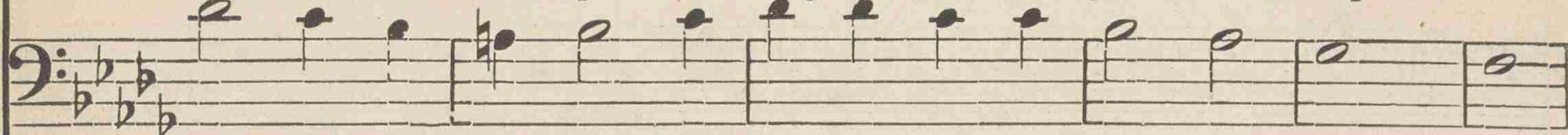
God is our ref - uge and strength.

Allegro. $\text{♩} = 92$.*f*

God is our ref - uge and strength, a ve - ry pres - ent help in



God is our ref - uge and strength, a ve - ry pres - ent help in



trou - ble, there - fore will we not fear, there - fore

trou - ble, there - fore there-fore will we not fear, there - fore

The first system of the musical score consists of six staves. The first four staves are for vocal parts: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The lyrics are written below the vocal staves. The fifth and sixth staves are for piano accompaniment, with a grand staff (treble and bass clefs). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The tempo is marked with a 'V' (Vivace) at the beginning and end of the system.

will we not fear, Tho' the earth be re - mov - ed, and tho' the

will we not fear, Tho' the earth be re - mov - ed, and tho' the

The second system of the musical score consists of six staves, similar to the first system. It continues the vocal and piano parts. The lyrics are repeated. The piano accompaniment features chords and single notes. At the end of the system, the instruction 'Ped. Svi.' (Pedal Sostenuto) is written below the piano staff.

f

mountains be car - ried in - to the midst of the sea, Though the

mountains be car - ried in - to the midst of the sea, Though the

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and alto clefs, and the piano part is in grand staff. The music is in a key with three flats and a common time signature. The first vocal staff has a forte (*f*) dynamic marking. The lyrics are "mountains be car - ried in - to the midst of the sea, Though the".

wa-ters thereof roar, Tho' they roar and are troub-led, . .

wa-ters thereof roar, Tho' they roar and are troub-led, . .

This system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "wa-ters thereof roar, Tho' they roar and are troub-led, . .". The piano accompaniment features a prominent bass line with many sixteenth notes.

ff Tho' the mountains shake at the swell - ing, the swell - ing there- *fff*

ff Tho' the mountains shake at the swell - ing, the swell - ing there-

Sopranos divided. *mp*

of We will not fear

of We will not fear

p

for God is our ref - uge and strength.

for God is our ref - uge and strength.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are "for God is our ref - uge and strength." The piano accompaniment features chords and moving lines in both hands.

DUET.

There is a riv - er, the streams, the streams where-

There is a riv - er, the

Andante.

p

The duet section features two vocal staves and piano accompaniment. The key signature remains three flats, and the time signature is 6/8. The lyrics are "There is a riv - er, the streams, the streams where-" and "There is a riv - er, the". The tempo is marked "Andante." and the piano part begins with a dynamic marking of *p* (piano). The piano accompaniment includes arpeggiated chords and sustained notes.

of make glad, make glad the cit - y of God, The

streams where - of make glad The cit - y of God, The

cit - y of God, God . . . is in the

cit - y, the cit - y of God, . . .

midst of her, There-fore she shall not be mov - ed, ff

Rall.

God . . is in the midst of her, Therefore she shall not be mov - ed.

Tempo 1 mo.

God is our ref - uge and strength,

God is our ref - uge and strength.

Tempo 1 mo.

f

God is our ref - uge and strength, a ve - ry pres - ent help in

God is our ref - uge and strength, a ve - ry pres - ent help in

The first system of the musical score consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked with a 'V' symbol.

mf

troub - le, God is our ref - uge and

troub - le, God is our ref - uge and

mf

Man.

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats. The tempo is marked with a 'V' symbol. The dynamic marking *mf* (mezzo-forte) is present above the first vocal staff and below the piano accompaniment.

strength, God is our ref-uge and strength, There-fore

strength, God is our ref-uge and strength,

Ped. Man.

will we not There-fore will we not fear, we will

There-fore will we not fear,

not fear, God is our

will we not fear, God is our

Ped.

This system contains two vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, both with a key signature of three flats. The piano part is in bass clef. The lyrics are 'not fear, God is our' and 'will we not fear, God is our'. The piano part includes a 'Ped.' (pedal) marking.

Lento.

ref - uge and strength, the Lord of hosts is with us. . . .

ref - uge and strength, the Lord of hosts is with us. . . .

Lento.

This system contains two vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, both with a key signature of three flats. The piano part is in bass clef. The lyrics are 'ref - uge and strength, the Lord of hosts is with us. . . .'. The tempo marking 'Lento.' is present above the first vocal staff and below the second piano staff.

They that be Wise.

TRIO FOR FIRST & SECOND SOPRANOS AND CONTRALTO.

HENRY HILES.

116.

Soprano 1 & 2. Cres.

p They that be wise shall shine as the fir-ma-ment, and as the stars for-

Contralto. Cres.

pp

This system contains the first musical staff for Soprano 1 & 2 and the first staff for Contralto. The Soprano part begins with a piano (*p*) dynamic and includes a crescendo (*Cres.*) marking. The Contralto part begins with a piano (*p*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic. The time signature is 3/4, and the key signature has three flats.

ev - er, They that be wise shall shine as the fir-ma-ment, and

Cres.

Cres.

This system continues the musical score. The Soprano part has a crescendo (*Cres.*) marking. The Contralto part also has a crescendo (*Cres.*) marking. The piano accompaniment continues with a crescendo (*Cres.*) marking. The lyrics "ev - er, They that be wise shall shine as the fir-ma-ment, and" are written below the Soprano staff.

as the stars for - ev - er and ev - er, They that be wise shall

Cres.

Cres.

This system concludes the musical score on this page. The Soprano part has a crescendo (*Cres.*) marking. The Contralto part also has a crescendo (*Cres.*) marking. The piano accompaniment continues with a crescendo (*Cres.*) marking. The lyrics "as the stars for - ev - er and ev - er, They that be wise shall" are written below the Soprano staff.

shine as the fir-ma-ment, and as the stars for - ev - er and ev - er,

mf shall shine as the fir-ma-ment, They shall shine for - ev - er and
mf They shall shine, shall shine as the fir-ma-ment, for-

p ev - er, They that be wise shall shine as the fir-ma-ment, shine as the
p

fir - ma-ment, shine as the fir - ma-ment, and as the stars for - ev - er and

A poco. Rall. *A poco meno mosso.*

ev - er, and as the stars for - ev - er, They shall shine, shall

shine as the fir - ma-ment, They shall shine for - ev - er and ev - er.

And who is He that will Harm You.

W. F. SUDDS.

Moderato. $\text{♩} = 50.$

mp

Mezzo Soprano.

And who is he, And who is he, And who is

Baritone.

And who is he, And who is he,

he that will harm you, who is he, who is

he, who is he, who is he, who is he that will harm you,

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal melody is in a minor key with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A piano dynamic marking 'p' is present in the piano part.

Slowly. **Rall.**

If ye be followers of that which is good.

The second system continues the musical score. It includes tempo markings 'Slowly.' and 'Rall.' above the vocal staff. The vocal melody is more melodic and slower in tempo. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Soprano or Tenor.

But, and if ye suf - fer for righteousness sake, But, and if ye

The third system introduces a new vocal part labeled 'Soprano or Tenor.' The melody is more active and rhythmic. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

f

suf - fer for righteousness sake, hap - py are ye, and be not a-

f

hap - py are ye, and be not a-

ff

fraid of their ter - ror, nei - ther be troub - led.

ff

fraid of their ter - ror, nei - ther be troub - led.

ff

mp

mp *f*

And who is he, and who is he, and who is he, and who is

mp *f*

And who is he, and who is he, and who is he, and who is
and who is he,

he that will harm you, who is

he that will harm you, who is

he that will harm you, who is he that will harm you, who is he that will
and

he, who is he, and who is he that will

Slowly. 1.

harm you, if ye be fol-low-ers of that which is good.

harm you, if ye be fol-low-ers of that which is good.

1.

Slowly.
2.

Rall.

If ye be followers, if ye be fol-lowers, if ye be followers of that which is

Rall.

If ye be followers, if ye be fol-lowers, if ye be followers of that which is

Rall.

good.

Who is he,

Who is he.

good.

Who is he,

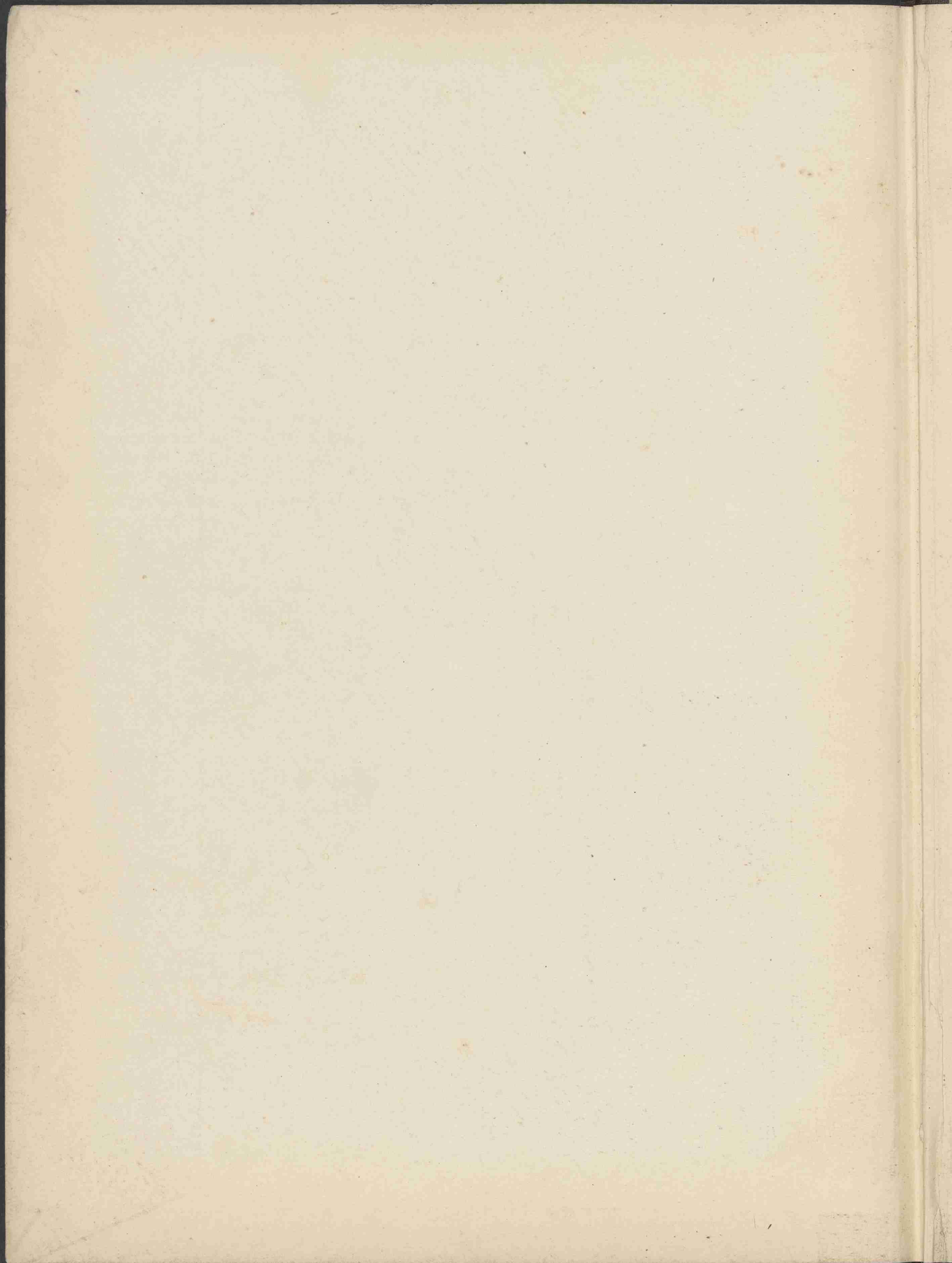
Who is he.

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