

THE  
LEEDS CATHOLIC  
HYMNAL

MUSIC AND WORDS  
EDITION

# THE LEEDS CATHOLIC HYMNAL

*Compiled by*

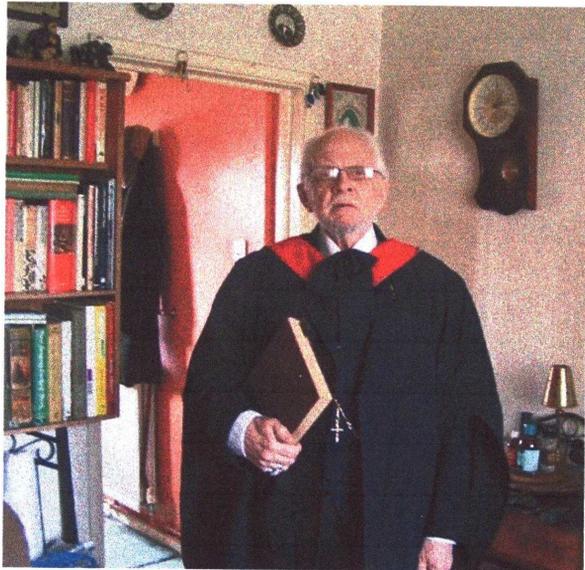
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## Note from 1957:

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Every effort has been made to discover the owners of copyright tunes. If any infringement of copyright has accidentally been committed the Editor wishes to offer his sincere apologies and will rectify any errors in future editions.

J. E. D. KENNEDY, O.S.C.

Our Lady of the Holy Souls,  
Kensal, W 10.

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The numbers in parenthesis refer to early editions of "The Leeds Catholic Hymnal", namely, those purchased prior to June, 1955.



LIKE THE DAWNING OF THE MORNING

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. Both staves are in the key of D major, indicated by a sharp sign on the F line. The music is written in a style that suggests a vocal melody with piano accompaniment. The treble staff features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It maintains the same two-staff structure and key signature. The melodic line in the treble staff shows some chromatic movement, with a notable sharp sign on a note in the second measure. The bass staff continues to provide a steady accompaniment.

The third system of musical notation shows further development of the musical theme. The treble staff has a more active melodic line with some triplets and sixteenth notes. The bass staff accompaniment remains consistent in style.

The fourth and final system of musical notation concludes the piece. It features a final melodic phrase in the treble staff and a corresponding bass line. The notation includes various note values and rests, ending with a double bar line.

# Advent and Christmas

## 1 LIKE THE DAWNING OF THE MORNING

Like the dawning of the morning,  
On the mountain's golden heights,  
Like the breaking of the moonbeams  
On the gloom of cloudy nights,  
Like a secret told by angels,  
Getting known upon the earth,  
Is the Mother's Expectation  
Of Messias' speedy birth !

Thou wert happy, blessed Mother !  
With the very bliss of Heaven,  
Since the angel's salutation  
In thy raptured ear was given:  
Since the Ave of that midnight,  
When thou wert anointed Queen,  
Like a river overflowing  
Hath the grace within thee been.

Thou hast waited, child of David !  
And thy waiting now is o'er !  
Thou hast seen Him, blessed Mother !  
And wilt see Him evermore !  
Oh, His Human Face and Features !  
They were passing sweet to see:  
Thou beholdest them this moment !  
Mother, show them now to me.

# 2

## O MOTHER, WELCOME IS THE FEAST

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one flat. The melodic line in the upper staff continues with eighth and sixteenth notes, and the lower staff provides a steady accompaniment.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one flat. The melodic line in the upper staff continues with eighth and sixteenth notes, and the lower staff provides a steady accompaniment.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature remains one flat. The melodic line in the upper staff continues with eighth and sixteenth notes, and the lower staff provides a steady accompaniment.

## O MOTHER, WELCOME IS THE FEAST

O Mother, welcome is the Feast  
Which gladdens us to-day,  
And sheds o'er earth's lone wilderness  
A bright celestial ray.  
Our trust and joy shall be in Thee  
For hope shines from thy purity,  
Bright Star immaculate (2).

O Christians join with joyous heart  
The universal praise,  
Let every son of earth to God  
A grateful tribute raise;  
For one fair flower still doth bloom  
Untouched by Eden's hapless doom,  
Fair and Immaculate (2).

O Sinless from Creation's hour  
All innocent and blest,  
A Haven 'mid a sea of sin  
Where Jesu's Heart could rest.  
A Shrine where God from heaven above  
Could dwell as in an Ark of love,  
O heart Immaculate (2).

# 3

## COME ALL YE FAITHFUL

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a treble clef and a sharp sign. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The treble staff contains a melodic line with various note values, including quarter and eighth notes, and rests. The bass staff continues the accompaniment. A double bar line is present in the middle of the system.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs. The treble staff contains a melodic line with various note values, including quarter and eighth notes, and rests. The bass staff continues the accompaniment. A double bar line is present in the middle of the system.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs. The treble staff contains a melodic line with various note values, including quarter and eighth notes, and rests. The bass staff continues the accompaniment. A double bar line is present at the end of the system.

## COME ALL YE FAITHFUL

Come, all ye faithful  
Joyful and triumphant,  
O hasten, O hasten to Bethlehem,  
See in a manger  
The Monarch of all Angels.  
O come and let us worship  
Christ the Lord.

God of God eternal,  
Light from light proceeding,  
He deigns in the Virgin's womb to lie;  
Very God of very God,  
Begotten, not created.  
O come, &c.

Sing Alleluia,  
All ye choirs of Angels;  
Sing, all ye citizens of heaven above,  
Glory to God  
In the highest.  
O come, &c.

Yea, Lord, we greet Thee,  
Born this happy morning ;  
To Thee, O Jesus, be glory given;  
True Word of the Father,  
In our flesh appearing.  
O come, &c.

# 4

## ANGELS WE HAVE HEARD ON HIGH

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melody of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a melodic line with some notes beamed together and a final flourish of eighth notes. The lower staff continues the accompaniment with chords and moving lines.

The third system features a more active melodic line in the upper staff, with many beamed eighth notes. The lower staff provides a steady accompaniment with chords and moving bass lines.

The fourth system concludes the piece. The upper staff has a melodic line that ends with a final chord. The lower staff provides a final accompaniment with chords and a concluding cadence.

4      ANGELS WE HAVE HEARD ON HIGH

Angels we have heard on high,  
    Sweetly singing o'er our plains,  
And the mountains in reply,  
    Echo still their joyous strains.  
    Gloria in excelsis Deo.

Shepherds, why this jubilee ?  
    Why your rapturous strains prolong ?  
Say, what may the tidings be,  
    Which inspire your heavenly song ?  
    Gloria in excelsis Deo.

Come to Bethlehem, come and see,  
    Him Whose birth the Angels sing:  
Come, adore on bended knee,  
    The Infant Christ, the new-born King.  
    Gloria in excelsis Deo.

See within a manger laid,  
    Jesus, Lord of heaven and earth !  
Mary, Joseph, lend your aid,  
    To celebrate our Saviour's birth.  
    Gloria in excelsis Deo.

# 5

## ONCE IN DAVID'S ROYAL CITY

This musical score is presented in three systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and chords. The first system contains 8 measures, the second system contains 8 measures, and the third system contains 8 measures, ending with a double bar line. The music features a mix of melodic lines and harmonic accompaniment.

Once in David's royal city,  
    Stood a lowly cattle shed,  
Where a maiden laid a baby,  
    With a manger for his bed,  
Mary was that Mother mild,  
Jesus Christ her only child.

He came down to earth from heaven  
    Who is God and Lord of all,  
And His shelter was a stable,  
    And His cradle was a stall.  
With the poor and mean and lowly  
Lived on earth our Saviour holy.

And through all his wondrous childhood,  
    He would honour and obey,  
Love and watch the lowly maiden  
    In whose gentle arms He lay.  
Christian children all must be  
Mild, obedient, good as He.

For He is our childhood's pattern,  
    Day by day like us He grew :  
He was little, weak and helpless,  
    Tears and smiles, like us, He knew.  
And He feeleth for our sadness  
And He shareth in our gladness.

And our eyes at last shall see Him,  
    Through His own redeeming love ;  
For that child so dear and gentle  
    Is our Lord in heaven above.  
And He leads His children on  
To the home where He is gone.

Not in that poor lonely stable,  
    With the oxen standing by,  
We shall see Him : but in heaven,  
    Sit at God's right hand on high.  
When like stars His children crowned,  
And in white shall wait around.

# 6

SEE! AMID THE WINTER'S SNOW.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a dotted quarter note A4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and a dotted half note G3.

The second system of musical notation continues the piece. The upper staff features a melody with a quarter note G4, eighth notes A4, B4, and C5, a quarter note B4, and a dotted quarter note A4. The bass line consists of a half note G3, quarter notes A3, B3, and C4, a half note B3, and a dotted half note G3.

The third system of musical notation continues the piece. The upper staff features a melody with a quarter note G4, eighth notes A4, B4, and C5, a quarter note B4, and a dotted quarter note A4. The bass line consists of a half note G3, quarter notes A3, B3, and C4, a half note B3, and a dotted half note G3.

The fourth system of musical notation concludes the piece. The upper staff features a melody with a quarter note G4, eighth notes A4, B4, and C5, a quarter note B4, and a dotted quarter note A4. The bass line consists of a half note G3, quarter notes A3, B3, and C4, a half note B3, and a dotted half note G3.

## SEE ! AMID THE WINTER'S SNOW

See, amid the winter's snow,  
Born for us on earth below,  
See, the tender Lamb appears,  
Promised from eternal years.

Hail! thou ever blessèd morn ;  
Hail, redemption's happy dawn !  
Sing through all Jerusalem,  
Christ is born in Bethlehem.

Lo ! within a manger lies,  
He who built the starry skies ;  
He, who, throned in height sublime,  
Sits amid the cherubim.

“ Say, ye holy Shepherds,” say ?  
What's your joyful news today ?  
Wherefore have you left your sheep  
On the lonely mountain steep ?

As we watched at dead of night,  
Lo, we saw a wondrous light,  
Angels singing Peace on earth,  
Told us of the Saviour's birth.

Sacred Infant, all divine,  
What a tender love was Thine;  
Thus to come from highest bliss,  
Down to such a world as this.

Teach, oh teach us, Holy Child,  
By Thy face so meek and mild ;  
Teach us to resemble Thee,  
In Thy sweet humility.

Virgin Mother ! Mary blest !  
By the joys that fill Thy breast,  
Pray for us that we may prove  
Worthy of the Saviour's love.

# 7

## SILENT NIGHT.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns, including some triplets. The lower staff continues the harmonic accompaniment, with chords and moving lines.

The third system of musical notation concludes the piece with two staves. The upper staff features a melodic line that ends with a final chord. The lower staff provides a final harmonic accompaniment, ending with a sustained chord. The piece concludes with a double bar line.

## SILENT NIGHT.

Silent night, hallowed night,  
Earth is hush'd, heaven alight,  
Angels throng the starlit air  
Whisp'ring round the Child so fair,  
Sleep, O Baby King,  
Sleep, they softly sing.

All is still, Jesus sleeps,  
Holy watch Joseph keeps,  
Mary bends, His face to see  
Murmuring low her lullaby,  
Sleep, my Babe Divine,  
Sleep, God's Son and mine.

Blissful night, prophesied  
Angels' hopes glorified,  
Wondrous news do shepherds tell,  
Heavenly harps their chorus swell,  
Sleep then Jesus dear,  
Sleep Thy Heart doth hear.

Gather round children dear ;  
Little ones gather near,  
Though art closed those eyes so sweet,  
Lo! His Heart doth watchful beat,  
Sleep the seraph sings,  
Peace the Saviour brings.

# 8

## SLEEP, HOLY BABE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style, primarily using quarter and eighth notes with stems pointing downwards. The melody in the upper staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line provides a steady accompaniment with quarter notes.

The second system of musical notation continues the piece. The upper staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff continues with a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The music maintains a calm and steady tempo.

The third system of musical notation concludes the piece. The upper staff melody includes quarter notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and a final quarter note G4. The lower staff bass line includes quarter notes G2, A2, B2, C3, B2, A2, G2, followed by a quarter rest and a final quarter note G2. The system ends with a double bar line.

## SLEEP, HOLY BABE.

Sleep, Holy Babe,  
 Upon Thy Mother's breast ;  
 The Lord of earth, and sea and sky  
 How sweet it is to see Thee lie  
 In such a place of rest.  
 Sleep, holy Babe! sleep, holy Babe!

Sleep, Holy Babe,  
 Oh, take Thy brief repose ;  
 Too quickly will Thy slumber break,  
 And Thou to lengthen'd pains awake  
 Which death alone shall close.  
 Sleep, holy Babe! sleep, holy Babe!

Then must those hands,  
 Which now so fair I see,  
 Those feet so lovely and divine,  
 That flesh so delicately fine,  
 Be pierced and rent for me?  
 O cruel wounds! O cruel wounds!

Then must that brow  
 Its thorny crown receive,  
 That cheek more lovely than the rose,  
 Be drenched with blood and marr'd with blows,  
 That I may thereby live?  
 O cruel sin! O cruel sin!

O Lady blest  
 To thee I suppliant cry ;  
 Forgive the wrong that I have done,  
 In causing, by my sins, Thy Son  
 Upon the Cross to die.  
 O Lady blest! O Lady blest!  
 O Jesus, Lord!

By Thy sweet childhood years,  
 Blot out from their terrific page,  
 My sins of youth and latter age,  
 In these my contrite tears.  
 O Jesus, Lord! Jesus, Lord!

9

THE SNOW LAY ON THE GROUND.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2, Bb2, and A2. The piece concludes with a double bar line and repeat dots.

The second system of music also consists of two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes G4, A4, Bb4, and A4. The bass line continues with quarter notes G2, A2, Bb2, and A2. The piece concludes with a double bar line and repeat dots.

## THE SNOW LAY ON THE GROUND.

The snow lay on the ground,  
The stars shone bright,  
When Christ our Lord was born,  
On Christmas night.

'Twas Mary, daughter pure  
Of holy Anne,  
That brought into this world,  
The God made man.

She laid Him in a stall,  
At Bethlehem,  
The ass and oxen shared  
The roof with them.

Saint Joseph, too, was by  
To tend the Child,  
To guard Him, and protect  
His Mother mild.

The angels hovered round,  
And sang this song :  
Venite adore—  
mus Dominum.

And thus that manger poor  
Became a throne ;  
For He whom Mary bore,  
Was God the Son.

O come then, let us join  
The heavenly host,  
To praise the Father, Son,  
And Holy Ghost.

Venite adore—  
mus Dominum.

Venite adore—  
mus Dominum.



## ALL IN A STABLE COLD AND BARE.

All in a stable cold and bare  
A lovely Infant lay ;  
The night was dark, but round that Babe  
Was bright as summer day.  
A lowly maiden watched beside  
To soothe His plaintive cry,  
While angel voices filled the air  
With sweetest lullaby.

The wond'ring shepherds heard the strain,  
As by their flocks they staid ;  
The light of heav'n around them shone,  
And they were sore afraid.  
But—"Fear ye not," an angel said,  
"Good news to you I bring :  
This night is born in Bethlehem  
Your Saviour and your King."

"Yet, not in kingly state he lies,  
In royal robes arrayed :  
But meanly wrapped in swathing bands  
And in a manger laid."  
Then carolled forth a heavenly throng  
Beyond all human ken :—  
"To God be glory in the height,  
And peace on earth to men!"

11

COME TO THE MANGER.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music features some longer note values and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with the same key signature. The music concludes with a final cadence.

## COME TO THE MANGER.

Come, come come to the manger,  
Children come to the children's King ;  
Sing, sing, chorus of Angels,  
Stars of morning o'er Bethlehem sing.

He lies 'mid the beasts of the stall  
Who is Maker and Lord of us all ;  
The wintry wind blows cold and dreary  
See, He weeps, the world is weary ;  
Lord, have pity and mercy on me!

Come, &c.

He leaves all His glory behind,  
To be born and to die for mankind ;  
With grateful beasts His cradle chooses ;  
Thankless man His love refuses ;  
Lord, have pity and mercy on me!

Come, &c.

# 12

## AT THE CROSS HER STATION KEEPING

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains two measures of music, each with a double bar line. The first measure contains a chord of G2, B-flat2, and D3. The second measure contains a chord of G2, B-flat2, and D3. The lower staff is in bass clef with a key signature of one flat. It contains two measures of music, each with a double bar line. The first measure contains a chord of G2, B-flat2, and D3. The second measure contains a chord of G2, B-flat2, and D3.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains two measures of music, each with a double bar line. The first measure contains a chord of G2, B-flat2, and D3. The second measure contains a chord of G2, B-flat2, and D3. The lower staff is in bass clef with a key signature of one flat. It contains two measures of music, each with a double bar line. The first measure contains a chord of G2, B-flat2, and D3. The second measure contains a chord of G2, B-flat2, and D3.

## Lent and Missions

### 12 AT THE CROSS HER STATION KEEPING

At the cross her station keeping,  
Stood the mournful mother weeping,  
Close to Jesus to the last ;  
Through her heart, His sorrow sharing  
All his bitter anguish bearing,  
Now at length the sword has pass'd.

Oh, how sad and sore distress'd  
Was that mother, highly blest  
Of the sole-begotten One !  
Christ above in torment hangs ;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep,  
'Whelmed in miseries so deep,  
Christ's dear Mother to behold?  
Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

Bruised, derided, cursed, defiled,  
She beheld her tender Child  
All with bloody scourges rent  
For the sins of His own nation,  
Saw Him hang in desolation,  
Till His spirit forth He sent.

O thou Mother! fount of love!  
Touch my spirit from above,  
Make my heart with thine accord;  
Make me feel as thou hast felt ;  
Make my soul to glow and melt  
With the love of Christ my Lord.

Holy Mother! pierce me through ;  
In my heart each wound renew  
Of my Saviour crucified ;  
Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.

# 13

BY THE BLOOD THAT FLOW'D FROM THEE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music is written in a homophonic style with chords and moving lines. The first measure of the upper staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts on a G4 note. The bass line starts on a G2 note. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains two flats and the time signature is 4/4. The melody in the upper staff continues with a series of eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. The system ends with a double bar line.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains two flats and the time signature is 4/4. The melody in the upper staff continues with a series of eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. The system ends with a double bar line.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs. The key signature remains two flats and the time signature is 4/4. The melody in the upper staff continues with a series of eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. The system ends with a double bar line.

### 13 BY THE BLOOD THAT FLOW'D FROM THEE

By the blood that flow'd from Thee  
In Thy greivous agony ;  
By the traitor's guileful kiss,  
Filling up Thy bitterness ;

Jesu, Saviour, hear our cry:  
Thou wert suff'ring once as we ;  
Now enthroned in majesty  
Countless angels sing to Thee.

By the cords that, round Thee cast,  
Bound Thee to the pillar fast ;  
By the scourge so meekly borne ;  
By Thy purple robe of scorn ;

By the thorns that crown'd Thy head ;  
By Thy sceptre of a reed ;  
By Thy foes on bending knee,  
Mocking at Thy royalty ;

By the people's cruel jeers ;  
By the holy women's tears ;  
By Thy footsteps faint and slow,  
Weigh'd beneath Thy cross of woe ;

By Thy weeping Mother's woe ;  
By the sword that pierced her through,  
When in anguish standing by,  
On that cross she saw Thee die ;



## GLORY BE TO JESUS

Glory be to Jesus,  
Who, in bitter pains,  
Pour'd for me the life-blood  
From his sacred veins !

Chorus: Lift ye, then, your voices:  
Swell the mighty flood ;  
Louder still and louder,  
Praise the Precious Blood.

Grace and life eternal  
In that Blood I find ;  
Blest be His compassion,  
Infinitely kind.

Blest through endless ages  
Be the Precious stream,  
Which from endless torment  
Doth the world redeem !

There the fainting spirit  
Drinks of life her fill ;  
There, as in a fountain,  
Laves herself at will.

Oh ! the Blood of Christ !  
It soothes the Father's ire ;  
Opes the gates of heaven,  
Quells eternal fire.

Abel's blood for vengeance  
Pleaded to the skies ;  
But the blood of Jesus,  
For our pardon cries.

Oft as it is sprinkled  
On our guilty hearts,  
Satan, in confusion,  
Terror-struck departs.

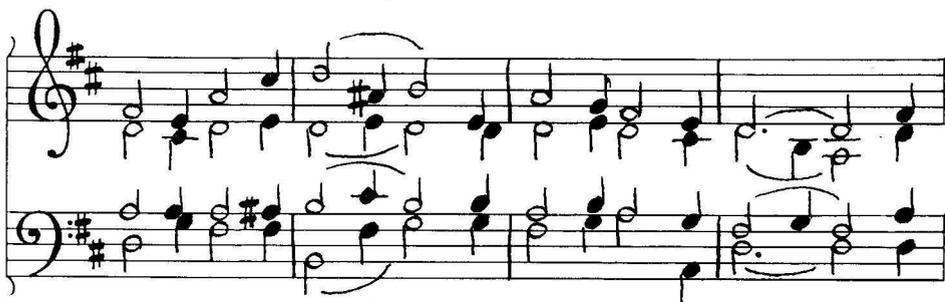
Oft as earth exulting  
Wafts its praise on high,  
Hell with terror trembles,  
Heaven is filled with joy.

# 15

HAIL, JESUS, HAIL.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and single notes. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music is written in a homophonic style with chords and single notes.



The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and single notes. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music is written in a homophonic style with chords and single notes.



The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and single notes. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music is written in a homophonic style with chords and single notes.



The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and single notes. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music is written in a homophonic style with chords and single notes.

## HAIL, JESUS, HAIL

Hail, Jesus, hail ! who for my sake,  
 Sweet Blood from Mary's veins didst take,  
     And shed it all for me ;  
 O ! blessed be my Saviour's Blood,  
 My life, my light, my only good,  
     To all eternity.

To endless ages let us praise  
 The Precious Blood whose price could raise  
     The world from wrath and sin ;  
 Whose streams our inward thirst appease,  
 And heal the sinner's worst disease,  
     If he but bathe therein.

O sweetest Blood, that can implore  
 Pardon of God, and Heaven restore,  
     The Heaven which sin had lost ;  
 While Abel's blood for vengeance pleads,  
 What Jesus shed still intercedes  
     For those who wrong Him most.

Oh ! to be sprinkled from the wells  
 Of Christ's own Sacred Blood, excels  
     Earth's best and highest bliss ;  
 The ministers of wrath divine  
 Hurt not the happy hearts that shine  
     With those red drops of His.

Ah ! there is joy amid the Saints,  
 And hell's despairing courage faints  
     When this sweet song we raise ;  
 Oh ! louder then, and louder still,  
 Earth with one mighty chorus fill,  
     The Precious Blood to praise.

# 16

## O MOTHER MOST AFFLICTED.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines. The music begins with a half rest in the treble and a half note in the bass.

The second system continues the piece. The treble staff features a melodic line with a half rest at the start, followed by eighth and quarter notes. The bass staff continues the accompaniment with chords and moving bass lines. The system concludes with a double bar line.

The third system continues the piece. The treble staff features a melodic line with a half rest at the start, followed by eighth and quarter notes. The bass staff continues the accompaniment with chords and moving bass lines. The system concludes with a double bar line.

The fourth system concludes the piece. The treble staff features a melodic line with a half rest at the start, followed by eighth and quarter notes. The bass staff continues the accompaniment with chords and moving bass lines. The system concludes with a double bar line.

## O MOTHER MOST AFFLICTED

O Mother most afflicted,  
Standing beneath that tree,  
Where Jesus hangs rejected  
On the hill of Calvary.

O Mary, sweetest Mother,  
We love to pity thee,  
Oh ! for the sake of Jesus,  
Let us thy children be.

Thy heart is well nigh breaking,  
Thy Jesus thus to see,  
Derided, wounded, dying,  
In greatest agony.

His livid form is bleeding,  
His soul with sorrow wrung,  
Whilst thou, His Mother, sharest  
The torments of thy Son.

O Mary ! Queen of Martyrs,  
The sword has pierced thy heart,  
Obtain for us of Jesus,  
In thy grief to take a part.

O dear and loving Mother,  
Entreat that we may be,  
Near to thee and thy dear Jesus,  
Now and eternally.

# 17

O COME AND MOURN WITH ME.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, including a half note G2, a quarter note A2, and a quarter note B2.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, including a half note G2, a quarter note A2, and a quarter note B2.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, including a half note G2, a quarter note A2, and a quarter note B2.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes, including a half note G2, a quarter note A2, and a quarter note B2.

## O COME AND MOURN WITH ME

O come and mourn with me awhile,  
See, Mary calls us to her side,  
O come and let us mourn with her,  
Jesus, our love, is crucified.

Have we no tears to shed for Him,  
While soldiers scoff and Jews deride ?  
Ah ! look how patiently He hangs,  
Jesus, our love is crucified.

Seven times He spoke, seven words of love,  
And all three hours His silence cried  
For mercy on the souls of men ;  
Jesus, our love, is crucified.

Come, take the stand beneath the Cross,  
And let the Blood from out that side  
Fall gently on thee, drop by drop,  
Jesus, our love, is crucified.

O love of God ! O sin of man !  
In this dread act your strength is tried ;  
And victory remains with love,  
For He, our love, is crucified.

# 18

## MY GOD, I LOVE THEE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines.

The second system of musical notation continues the piece. The upper staff features a melodic line with some rests and a final note. The lower staff continues the accompaniment with various chordal textures.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line, while the lower staff maintains a steady accompaniment.

The fourth system of musical notation concludes the piece. The upper staff ends with a final melodic phrase, and the lower staff provides a final accompaniment with sustained chords.

## MY GOD, I LOVE THEE

My God, I love Thee, not because  
I hope for Heav'n thereby:  
Nor because they who love Thee not  
Must burn eternally.

Thou, O my Jesus, Thou didst me  
Upon the Cross embrace ;  
For me didst bear the nails and spear,  
And manifold disgrace.

And griefs and torments numberless,  
And sweat of Agony ;  
E'en death itself—and all for one  
Who was Thine enemy.

Then why, O blessed Jesu Christ  
Should I not love Thee well ;  
Not for the sake of winning Heaven,  
Or of escaping Hell:

Not with the hope of gaining aught ;  
Not seeking a reward ;  
But, as Thyself has loved me,  
O ever-loving Lord ?

E'en so I love Thee, and will love,  
And in Thy praise will sing,  
Solely because Thou art my God,  
And my eternal King.

# 19

## MAN OF SORROWS.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody in the treble staff begins with a half note B-flat, followed by quarter notes G, A, B, and C. The bass staff provides a harmonic accompaniment with a steady quarter-note bass line.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth-note patterns and quarter notes. The bass staff continues with a consistent accompaniment of quarter notes, providing a solid harmonic foundation.

The third system of musical notation shows further development of the melody. The treble staff includes some chromatic movement with notes like F and G. The bass staff maintains the same rhythmic accompaniment, with some chordal textures in the lower register.

The fourth system of musical notation concludes the piece. The treble staff ends with a melodic phrase that resolves to a final chord. The bass staff provides a final accompaniment, ending with a sustained note in the bass.

## MAN OF SORROWS

Man of Sorrows, wrapt in grief,  
Bow Thine ear to our relief ;  
Thou for us the path hast trod  
Of the dreadful wrath of God ;  
Thou the cup of fire hast drained  
Till its light alone remained.  
Lamb of Love, we look to Thee:  
Hear our mournful Litany.

By the garden, fraught with woe,  
Whither Thou full oft wouldst go;  
By Thine agony of prayer  
In the desolation there ;  
By the dire and deep distress  
Of that mystery fathomless—  
Lord, our tears in mercy see:  
Hearken to our Litany.

By the chalice brimming o'er  
With disgrace and torment sore ;  
By those Lips which fain would pray  
That it might but pass away ;  
By the Heart which drank it dry ;  
Lest a rebel race should die—  
Be Thy pity, Lord, our plea:  
Hear our solemn Litany.

Man of Sorrows, let Thy grief  
Purchase for us our relief:  
Lord of mercy, bow Thine ear,  
Slow to anger, swift to hear:  
By the Cross's royal road  
Lead us to the throne of God,  
There for aye to sing to Thee  
Heaven's triumphant Litany.

# 20

## JESUS, MY LORD, BEHOLD AT LENGTH

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and simple melodic lines. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The notation includes various chordal textures and melodic fragments. The system ends with a double bar line and repeat dots.

The third system of musical notation features two staves in treble and bass clefs. This system introduces more complex rhythmic patterns and includes some melodic lines with slurs and ties. The system concludes with a double bar line and repeat dots.

The fourth and final system of musical notation on this page consists of two staves in treble and bass clefs. The music is primarily chordal and concludes with a final double bar line and repeat dots.

20 JESUS, MY LORD, BEHOLD AT LENGTH

Jesus, my Lord, behold at length the time  
When I resolve to turn away from crime.

Oh, pardon me, Jesus ;  
Thy mercy I implore ;  
I will never more offend Thee,  
No, never more.

Since my poor soul Thy precious Blood has cost,  
Suffer it not for ever to be lost.  
Oh, pardon, &c.

Kneeling in tears, behold me at Thy feet ;  
Like Magdalene, forgiveness I entreat.  
Oh, pardon, &c.

## GOD OF MERCY AND COMPASSION

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody begins with a quarter note G4, followed by quarter notes A4 and Bb4, then a half note C5. The bass line starts with a quarter note G2, followed by quarter notes A2 and Bb2, then a half note C3. The system concludes with a double bar line and repeat signs.

The second system of musical notation continues the piece. The upper staff (treble clef) has a melody that moves to D5, E5, and F5. The lower staff (bass clef) continues with a bass line of quarter notes G2, A2, Bb2, and C3. The system ends with a double bar line and repeat signs.

The third system of musical notation continues the piece. The upper staff (treble clef) has a melody that moves to G5, F5, and E5. The lower staff (bass clef) continues with a bass line of quarter notes G2, A2, Bb2, and C3. The system ends with a double bar line and repeat signs.

The fourth system of musical notation concludes the piece. The upper staff (treble clef) has a melody that moves to D5, C5, and Bb4. The lower staff (bass clef) continues with a bass line of quarter notes G2, A2, Bb2, and C3. The system ends with a double bar line and repeat signs.

## GOD OF MERCY AND COMPASSION

God of mercy and compassion,  
Look with pity upon me ;  
Father, let me call Thee Father,  
'Tis Thy child returns to Thee.

Jesus, Lord, I ask for mercy ;  
Let me not implore in vain ;  
All my sins I now detest them,  
Never will I sin again.

By my sins I have deserved  
Death and endless misery,  
Hell, with all its pains and torments,  
And for all eternity.  
Jesus, Lord, &c.

By my sins I have abandon'd  
Right and claim to Heav'n above,  
Where the Saints rejoice for ever  
In a boundless sea of love.  
Jesus, Lord, &c.

See our Saviour, bleeding, dying,  
On the cross of Calvary;  
To that cross my sins have nail'd Him,  
Yet He bleeds and dies for me.  
Jesus, Lord, &c.

# 22

## SOULS OF MEN! WHY WILL YE SCATTER.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of 19th-century hymnals, featuring a mix of eighth and sixteenth notes in the upper voice and a more rhythmic accompaniment in the lower voice. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a fermata over the final notes of both staves.

The second system of musical notation continues the piece with two staves. It maintains the same musical style and notation as the first system, with a treble and bass clef. The melody in the upper voice continues with similar rhythmic patterns, while the lower voice provides harmonic support. The system ends with a fermata.

The third system of musical notation features two staves. The upper staff shows a continuation of the melodic line with some rests, and the lower staff continues the accompaniment. The notation includes various note values and rests, typical of the genre. The system concludes with a fermata.

The fourth and final system of musical notation on this page consists of two staves. The music concludes with a final cadence in both staves, marked by a fermata. The overall structure is that of a short, single-measure hymn.

## 22 SOULS OF MEN! WHY WILL YE SCATTER

Souls of men! why will ye scatter  
Like a crowd of frightened sheep?  
Foolish hearts! why will ye wander  
From a love so true and deep?

Was there ever kindest Shepherd  
Half so gentle, half so sweet,  
As the Saviour who would have us  
Come and gather round His feet?

There's a wideness in God's mercy,  
Like the wideness of the sea;  
There's a kindness in His justice,  
Which is more than liberty.

There is no place where earth's sorrows  
Are more felt than up in Heaven;  
There is no place where earth's failings  
Have such kindly judgment given.

For the love of God is broader  
Than the measures of man's mind;  
And the Heart of the Eternal  
Is most wonderfully kind.

There is plentiful redemption  
In the Blood that has been shed;  
There is joy for all the members  
In the sorrows of the Head.

Pining souls! come nearer Jesus,  
And oh, come not doubting thus,  
But with faith that trusts more bravely  
His huge tenderness for us.

If our love were but more simple,  
We should take Him at His word;  
And our lives would be all sunshine  
In the sweetness of our Lord.

## CHRIST THE LORD IS RISEN TO-DAY

This musical score is for the hymn "Christ the Lord is Risen Today". It is presented in a four-system format, with each system consisting of a treble and bass staff. The music is written in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

## Easter and Pentecost

### 23 CHRIST THE LORD IS RISEN TO-DAY

Christ the Lord is risen to-day,  
Christians, haste your vows to pay;  
Offer ye your praises meet  
At the Paschal Victim's feet;  
For the sheep the Lamb hath bled,  
Sinless in the sinner's stead.  
Christ the Lord is ris'n on high;  
Now He lives, no more to die.

Christ the Victim, undefiled,  
Man to God hath reconcil'd;  
When in strange and awful strife  
Met together death and life;  
Christians, on this happy day  
Haste with joy your vows to pay.  
Christ the Lord is ris'n on high;  
Now He lives, no more to die.

Say, O wond'ring Mary, say,  
What thou sawest on thy way.  
"I beheld, where Christ had lain,  
Empty tomb and angels twain;  
I beheld the glory bright  
Of the rising Lord of light:  
Christ my hope is ris'n again;  
Now He lives, and lives to reign."

Christ, Who once for sinners bled,  
Now the first-born from the dead,  
Thron'd in endless might and power,  
Lives and reigns for evermore.  
Hail, eternal hope on high!  
Hail, thou King of victory!  
Hail, thou Prince of life ador'd!  
Help and save us, gracious Lord.

## YE SONS AND DAUGHTERS OF THE LORD

This musical score is for the hymn "Ye Sons and Daughters of the Lord". It is written in a two-staff system, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of six systems of music, each with two staves. The first system begins with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment, including a section marked with a fermata. The third system continues the melodic and harmonic lines. The fourth system shows the melodic line in the treble staff and the harmonic accompaniment in the bass staff. The fifth system features the melodic line in the treble staff and the harmonic accompaniment in the bass staff. The sixth system concludes the piece with the melodic line in the treble staff and the harmonic accompaniment in the bass staff, ending with a double bar line and repeat dots.

24 YE SONS AND DAUGHTERS OF THE LORD

Ye sons and daughters of the Lord,  
The King of Heaven, the King ador'd,  
From death this day Himself restor'd.  
Alleluia.

On Sunday morn at break of day,  
The holy women went their way,  
To see the place where Jesus lay.  
Alleluia.

An angel clad in white they see,  
Who sat and spake unto the three;  
"Your Lord hath gone to galilee."  
Alleluia.

That night th' Apostles met in fear,  
But Christ did in the midst appear:  
"My peace," He saith, "be on all here!"  
Alleluia.

But Thomas when of this he heard,  
Was doubtful of his brethren's word;  
Wherefore again there came the Lord:  
Alleluia.

"Behold My side, O Thomas, see;  
My hands, My feet, I show to Thee;  
Not faithless, but believing be." Alleluia.

When Thomas saw that wounded side,  
The truth no longer he denied:  
"Thou art my Lord and God," he cried.  
Alleluia.

Oh, blest are they who have not seen  
Their Lord, and yet believe in Him;  
Eternal life awaiteth them.  
Alleluia.

On this most holy Day of Days,  
To God your hearts and voices raise  
In laud and jubilee and praise. Alleluia.

# 25

## COME, HOLY GHOST

The image displays a musical score for the hymn "Come, Holy Ghost". It consists of two systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system contains 8 measures, and the second system contains 8 measures. The music features a simple, homophonic style with a clear melodic line and supporting chords.

## COME, HOLY GHOST

Come, Holy Ghost, Creator, come  
From Thy bright heav'nly throne,  
Come, take possession of our souls,  
And make them all Thy own.

Thou who art called the Paraclete,  
Best gift of God above,  
The living spring, the living fire,  
Sweet unction and true love.

Thou who art sev'nfold in Thy grace,  
Finger of God's right hand;  
His promise teaching little ones  
To speak and understand.

O guide our minds with Thy bless'd light,  
With love our hearts inflame;  
And with Thy strength, which ne'er decays,  
Confirm our mortal frame.

Far from us drive our deadly foe;  
True peace unto us bring;  
And through all perils lead us safe  
Beneath Thy sacred wing.

Through Thee may we the Father know,  
Through Thee th' eternal Son,  
And Thee, the Spirit of them both,  
Thrice blessed Three in One.

All glory to the Father be,  
With His co-equal Son;  
The same to Thee, great Paraclete,  
While endless ages run.

# 26

## HOLY SPIRIT, LORD OF LIGHT

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a homophonic style with chords and moving lines. The upper staff begins with a half note chord (F4, A4, C5) followed by a quarter note chord (F4, A4, C5), then a quarter note chord (F4, A4, C5), and a quarter note chord (F4, A4, C5). The lower staff begins with a half note chord (F3, A3, C4) followed by a quarter note chord (F3, A3, C4), then a quarter note chord (F3, A3, C4), and a quarter note chord (F3, A3, C4).

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with chords and moving lines. The upper staff begins with a half note chord (F4, A4, C5) followed by a quarter note chord (F4, A4, C5), then a quarter note chord (F4, A4, C5), and a quarter note chord (F4, A4, C5). The lower staff begins with a half note chord (F3, A3, C4) followed by a quarter note chord (F3, A3, C4), then a quarter note chord (F3, A3, C4), and a quarter note chord (F3, A3, C4).

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with chords and moving lines. The upper staff begins with a half note chord (F4, A4, C5) followed by a quarter note chord (F4, A4, C5), then a quarter note chord (F4, A4, C5), and a quarter note chord (F4, A4, C5). The lower staff begins with a half note chord (F3, A3, C4) followed by a quarter note chord (F3, A3, C4), then a quarter note chord (F3, A3, C4), and a quarter note chord (F3, A3, C4).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music concludes with chords and moving lines. The upper staff begins with a half note chord (F4, A4, C5) followed by a quarter note chord (F4, A4, C5), then a quarter note chord (F4, A4, C5), and a quarter note chord (F4, A4, C5). The lower staff begins with a half note chord (F3, A3, C4) followed by a quarter note chord (F3, A3, C4), then a quarter note chord (F3, A3, C4), and a quarter note chord (F3, A3, C4).

## HOLY SPIRIT, LORD OF LIGHT

Holy Spirit, Lord of light,  
 From the clear celestial height,  
 Thy pure beaming radiance give.  
 Come, thou Father of the poor,  
 Come with treasures which endure :  
 Come, thou Light of all that live !

Thou, of all consolers best,  
 Thou, the soul's delightful guest,  
 Dost refreshing peace bestow :  
 Thou in toil art comfort sweet ;  
 Pleasant coolness in the heat ;  
 Solace in the midst of woe.

Light immortal, Light divine,  
 Visit Thou these hearts of Thine,  
 And our inmost being fill :  
 If Thou take Thy grace away,  
 Nothing pure in man will stay ;  
 All His good is turned to ill.

Heal our wounds, our strength renew ;  
 On our dryness pour Thy dew ;  
 Wash the stains of guilt away :  
 Bend the stubborn heart and will ;  
 Melt the frozen, warm the chill ;  
 Guide the steps that go astray.

Thou, on those who evermore  
 Thee confess and Thee adore,  
 In Thy sevenfold gifts descend :  
 Give them comfort when they die !  
 Give them life with Thee on high ;  
 Give them joys that never end.

# 27

## BREATHE ON ME, BREATH OF GOD

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music is written in a homophonic style with chords and simple melodic lines. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on a G4 note, moving through A4, Bb4, and C5. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The bass line starts on a G2 note, moving through F2, E2, and D2. The system concludes with a double bar line.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music continues from the first system. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody continues from the previous system, moving through D5, C5, Bb4, and A4. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The bass line continues from the previous system, moving through C2, B1, and A1. The system concludes with a double bar line.

## BREATHE ON ME, BREATH OF GOD

Breathe on me Breath of God,  
Fill me with life anew,  
That I may love what Thou dost love,  
And do what Thou wouldst do.

Breathe on me Breath of God,  
Until my heart is pure :  
Until with Thee I have one will  
To do and to endure.

Breathe on me Breath of God,  
Till I am wholly Thine,  
Until this earthly part of me  
Glows with Thy fire divine.

Breathe on me Breath of God,  
So shall I never die,  
But live with Thee the perfect life  
Of Thine Eternity.

# 28

## LEAD KINDLY LIGHT.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style typical of early 20th-century hymn accompaniment, featuring chords and moving lines in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar chordal textures and melodic lines.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar chordal textures and melodic lines.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music concludes with a final chord and melodic phrase.

## LEAD KINDLY LIGHT

Lead, kindly Light, amid the encircling gloom,  
    Lead Thou me on ;  
The night is dark, and I am far from home,  
    Lead Thou me on ;  
Keep Thou my feet ; I do not ask to see  
The distant scene—one step enough for me.

I was not ever thus, nor prayed that Thou  
    Shouldst lead me on ;  
I loved to choose and see my path ; but now  
    Lead Thou me on.  
I loved the garish day, and, spite of fears,  
Pride ruled my will: remember not past years.

So long Thy power hath blest me, sure it still  
    Will lead me on  
O'er moor and fen, o'er crag and torrent, till  
    The night is gone,  
And with the morn those angel-faces smile,  
Which I have loved long since, and lost awhile.

## JESU! THE VERY THOUGHT OF THEE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of quarter and eighth notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of music continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp. The melody in the upper staff includes a double bar line, indicating a measure rest or a change in phrasing. The accompaniment in the lower staff continues with harmonic support.

The third system of music concludes the piece. It consists of two staves in treble and bass clefs with a key signature of one sharp. The melody in the upper staff ends with a final cadence, and the accompaniment in the lower staff provides a steady harmonic foundation.

## Our Blessed Lord

29

JESU ! THE VERY THOUGHT OF THEE

Jesu ! the very thought of Thee  
With sweetness fills my breast ;  
But sweeter far Thy face to see,  
And in Thy presence rest.

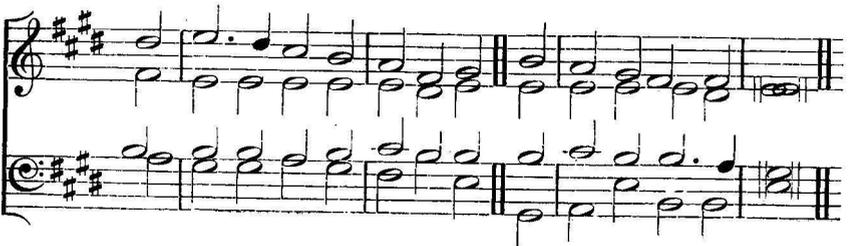
Nor voice can sing, nor heart can frame,  
Nor can the memory find,  
A sweeter sound than Thy blest name,  
O Saviour of mankind !

O hope of every contrite heart,  
O joy of all the meek,  
To those who fall, how kind Thou art !  
How good to those who seek !

But what to those who find ? ah ! this  
Nor tongue nor pen can show :  
The love of Jesus, what it is,  
None but His lovers know.

Jesu ! our only joy be Thou,  
As Thou our prize wilt be ;  
Jesu ! be Thou our glory now,  
And through eternity.

## CROWN HIM WITH MANY CROWNS



## CROWN HIM WITH MANY CROWNS

Crown Him with many crowns,  
The Lamb upon His throne ;  
Hark, how the heavenly anthem drowns  
All music but its own :  
Awake, my soul, and sing  
Of Him who died for thee ;  
And hail Him as thy matchless King  
Through all eternity.

Crown Him the Virgin's Son,  
The God Incarnate born ;  
Whose arm those crimson trophies won  
Which now His Brow adorn !  
Fruit of the Mystic Rose,  
As of that Rose the Stem ;  
The Root, whence Mercy ever flows,  
The Babe of Bethlehem.

Crown Him the Lord of love :  
Behold His Hands and Side,  
Rich wounds, yet visible above  
In beauty glorified.  
No angel in the sky  
Can fully bear that sight,  
But downward bends his burning eye  
At mysteries so bright.

Crown Him the Lord of Peace  
Whose power a sceptre sways  
From pole to pole, that wars may cease  
Absorbed in prayer and praise :  
His reign shall know no end,  
And round his pierced feet  
Fair flowers of Paradise extend  
Their fragrance ever sweet.

# 31

HEAR THY CHILDREN, GENTLE JESUS.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains four measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady bass line of quarter notes.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains four measures of music, continuing the melody from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the bass line.

31 HEAR THY CHILDREN, GENTLE JESUS

Hear Thy children, gentle Jesus,  
While we breathe our evening prayer ;  
Save us from all harm and danger,  
Take us 'neath Thy shelt'ring care.

Save us from the wiles of Satan,  
'Mid the lone and sleepful night ;  
Sweetly may bright Guardian Angels  
Keep us 'neath their watchful sight.

Gentle Jesus, look in pity  
From Thy glorious throne above ;  
All the night Thy heart is wakeful  
In Thy Sacrament of love.

Shades of even fast are falling,  
Day is fading into gloom ;  
When the shades of death fall round us,  
Lead Thine exiled children home.

## HAIL REDEEMER, KING DIVINE!

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The upper staff begins with a treble clef and contains a melody of eighth and quarter notes. The lower staff contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same melodic and harmonic structure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system introduces a key signature change, indicated by a sharp sign (#) on the F line of the treble staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes in the new key signature, with a final cadence in the bass staff.

## HAIL REDEEMER, KING DIVINE !

Hail Redeemer, King Divine !  
 Priest and Lamb, the Throne is Thine,  
 King, whose reign shall never cease,  
 Prince of ever-lasting peace !

Chorus: Angels, Saints and Nations sing  
 " Praised be Jesus Christ, our King ;  
 Lord of life, earth, sky and sea,  
 King of Love on Calvary."

King, Whose Name Creation thrills,  
 Rule our minds, our hearts, our wills,  
 Till in peace each nation rings  
 With Thy praises, King of kings !  
 Angels, Saints and &c.

King most holy, King of Truth,  
 Guide the lowly, guide the youth ;  
 Christ, Thou King of Glory bright,  
 Be to us Eternal Light.  
 Angels, Saints and &c.

Shepherd-King, o'er mountains steep,  
 Homeward bring the wandering sheep ;  
 Shelter in one Royal Fold  
 States and kingdoms, new and old.  
 Angels, Saints and &c.

## 33

SWEET SAVIOUR! BLESS US.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and half notes, as well as rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music continues with a melody in the upper staff and a supporting bass line in the lower staff, featuring various note values and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music continues with a melody in the upper staff and a supporting bass line in the lower staff, featuring various note values and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music continues with a melody in the upper staff and a supporting bass line in the lower staff, featuring various note values and rests.

Sweet Saviour ! Bless us ere we go,  
 Thy word into our minds instil ;  
 And make our lukewarm hearts to glow  
 With lowly love and fervent will.

Chorus :

Through life's long day and death's dark night,  
 O Gentle Jesus, be our light.

The day is done, its hours have run,  
 And Thou hast taken count of all,  
 The scanty triumphs grace hath won,  
 The broken vow, the frequent fall.

Through life's long day, &c.

For all we love, the poor; the sad,  
 The sinful,—unto Thee we call ;  
 O let Thy mercy make us glad ;  
 Thou art our Jesus and our All !

Through life's long day, &c.

Sweet Saviour, bless us ; night is come ;  
 Mary and Joseph near us be !  
 Good Angels watch about our home,  
 And we are one day nearer Thee.

# 34

## SWEET SACRAMENT DIVINE!

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The melody in the right hand consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The left hand accompaniment consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The melody in the right hand consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The left hand accompaniment consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The melody in the right hand consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The left hand accompaniment consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The melody in the right hand consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The left hand accompaniment consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The system concludes with a double bar line.

# The Blessed Sacrament

34

SWEET SACRAMENT DIVINE !

Sweet Sacrament divine !  
Hid in Thine earthly home,  
Lo; round Thy lowly shrine,  
With suppliant hearts we come.  
Jesus to Thee our voice we raise,  
In songs of love and heartfelt praise,  
Sweet Sacrament divine !

Sweet Sacrament of Peace !  
Dear home of every heart,  
Where restless yearnings cease,  
And sorrows all depart.  
There in Thine ear, all trustfully  
We tell our tale of misery,  
Sweet Sacrament of Peace !

Sweet Sacrament of Rest !  
Ark from the ocean's roar,  
Within Thy shelter blest  
Soon may we reach the shore.  
Save us, for still the tempest raves ;  
Save, lest we sink beneath the waves ;  
Sweet Sacrament of Rest !

Sweet Sacrament divine !  
Earth's Light and Jubilee,  
In Thy far depths doth shine  
Thy Godhead's Majesty.  
Sweet Light, so shine on us, we pray,  
That earthly joys may fade away,  
Sweet Sacrament divine !

# 35

## SOUL OF MY SAVIOUR.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note chord of F#4, A4, and C5, followed by a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and a bass line.

The second system of musical notation continues the piece. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady accompaniment with chords and a bass line. The key signature remains one sharp.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a more active melodic line, while the lower staff continues with a consistent harmonic support. The key signature remains one sharp.

The fourth system of musical notation concludes the piece. The upper staff features a final melodic phrase, and the lower staff provides a final accompaniment. The key signature remains one sharp.

## SOUL OF MY SAVIOUR

Soul of my Saviour, sanctify my breast !  
Body of Christ, be Thou my saving guest !  
Blood of my Saviour, bathe me in Thy tide !  
Wash me, ye waters, gushing from His side.

Strength and protection may His passion be ;  
O blessed Jesus, hear and answer me !  
Deep in Thy wounds, Lord, hide and shelter me ;  
So shall I never, never part from Thee.

Guard and defend me from the foe malign ;  
In death's drear moments make me only Thine ;  
Call me, and bid me come to Thee on high,  
When I may praise Thee with Thy saints for aye.

# 36

## JESUS, MY LORD, MY GOD.

This musical score is for the hymn "Jesus, My Lord, My God." It is written in G major (one sharp) and 4/4 time. The score consists of four systems, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The piece features several repeat signs and concludes with a double bar line and repeat dots. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

## JESUS, MY LORD, MY GOD.

Jesus, my Lord, my God, my all,  
 How can I love Thee as I ought?  
 And how revere this wondrous gift,  
 So far surpassing hope or thought?

## Chorus:

Sweet Sacrament, we Thee adore!  
 O make us love Thee more and more.

Had I but Mary's sinless heart,  
 To love Thee with, my dearest King,  
 Oh, with what bursts of fervent praise,  
 Thy goodness, Jesus, would I sing.

Sweet Sacrament, &c.

O see, within a creature's hand,  
 The vast Creator deigns to be,  
 Reposing, infant-like, as though,  
 On Joseph's arm, or Mary's knee.

Thy Body, Soul, and Godhead all;  
 O mystery of love divine!  
 I cannot compass all I have—  
 For all Thou hast and art are mine.

# 37

## O GODHEAD HID.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and common time. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and common time. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and common time. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The system concludes with a double bar line.

## O GODHEAD HID

O Godhead hid, devoutly I adore Thee,  
 Who truly art within the forms before me;  
 To Thee my heart I bow with bended knee,  
 As failing quite in contemplating Thee.

Sight, touch, and taste in Thee are each deceived;  
 The ear alone most safely is believed:  
 I believe all the Son of God has spoken,  
 Than Truth's own word there is no truer token.

God only on the Cross lay hid from view;  
 But here lies hid at once the Manhood too:  
 And I, in both professing my belief,  
 Make the same prayer as the repentant thief.

Thy wounds, as Thomas saw, I do not see;  
 Yet Thee confess my Lord and God to be;  
 Make me believe Thee ever more and more;  
 In Thee my hope, in Thee my love to store.

O thou memorial of our Lord's own dying!  
 O Bread that living art and vivifying!  
 Make ever Thou my soul on Thee to live;  
 Ever a taste of heavenly sweetness give.

O loving Pelican! O Jesu, Lord!  
 Unclean I am, but cleanse me in Thy blood,  
 Of which a single drop for sinner spilt,  
 Is ransom for a world's entire guilt.

Jesu! whom for the present veil'd I see,  
 What I so thirst for, oh, vouchsafe to me:  
 That I may see Thy countenance unfolding,  
 And may be blest Thy glory in beholding.

## JESUS, GENTLEST SAVIOUR.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece. It maintains the same two-staff structure. The melody in the upper staff continues with similar rhythmic patterns. The bass line provides a steady accompaniment. The system ends with a double bar line and repeat dots.

The third system of musical notation continues the piece. The upper staff shows the melody with some notes marked with accents. The bass line continues with its accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation is the final system on the page. It follows the same two-staff format. The melody and accompaniment continue until the end of the piece, marked by a final double bar line.

## JESUS, GENTLEST SAVIOUR.

Jesus, gentlest Saviour,  
 God of might and power,  
 Thou, Thyself, art dwelling  
 In us at this hour.

## Chorus:

Jesus, gentlest Saviour.  
 Thou art in us now,  
 Fill us full of goodness,  
 Till our hearts o'erflow

Nature cannot hold Thee,  
 Heaven is all too strait  
 For Thine endless glory,  
 And Thy royal state.

Out beyond the shining  
 Of the furthest star,  
 Thou art ever stretching  
 Infinitely far.

Yet the hearts of children  
 Hold what worlds can not,  
 And the God of Wonders  
 Loves the lowly spot.

As men to their gardens  
 Go to seek sweet flowers,  
 In our hearts dear Jesus  
 Seeks them at all hours.

Now at least we'll keep Thee,  
 All the time we may—  
 But Thy grace and blessing  
 We will keep away.

When our hearts Thou leavest  
 Worthless though they be,  
 Give them to Thy Mother  
 To be kept for Thee.  
 Jesus, gentlest Saviour, &c.

# 39

## O JESUS CHRIST, REMEMBER

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time. The music is written in a homophonic style with chords. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily chordal, with notes grouped in pairs and groups of four. The second staff begins with a bass clef, a key signature of two flats, and a common time signature. The accompaniment is also chordal, with notes grouped in pairs and groups of four. The system concludes with a double bar line and repeat dots.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time. The music continues the homophonic style with chords. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily chordal, with notes grouped in pairs and groups of four. The second staff begins with a bass clef, a key signature of two flats, and a common time signature. The accompaniment is also chordal, with notes grouped in pairs and groups of four. The system concludes with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time. The music continues the homophonic style with chords. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily chordal, with notes grouped in pairs and groups of four. The second staff begins with a bass clef, a key signature of two flats, and a common time signature. The accompaniment is also chordal, with notes grouped in pairs and groups of four. The system concludes with a double bar line and repeat dots.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time. The music continues the homophonic style with chords. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily chordal, with notes grouped in pairs and groups of four. The second staff begins with a bass clef, a key signature of two flats, and a common time signature. The accompaniment is also chordal, with notes grouped in pairs and groups of four. The system concludes with a double bar line and repeat dots.

## O JESUS CHRIST, REMEMBER

O Jesus Christ, remember,  
When Thou shalt come again,  
Upon the clouds of Heaven,  
With all Thy shining train:—  
When every eye shall see Thee  
In Deity reveal'd,  
Who now upon this altar  
In silence art conceal'd;—

Remember then, O Saviour,  
I supplicate of Thee,  
That here I bow'd before Thee,  
Upon my bended knee;  
That here I own'd Thy Presence,  
And did not Thee deny;  
And glorified Thy greatness  
Though hid from human eye.

Accept, Divine Redeemer,  
The homage of my praise;  
Be Thou the light and honour  
And glory of my days.  
Be Thou my consolation  
When death is drawing nigh;  
Be Thou my only treasure  
Through all eternity.

## WHAT HAPPINESS CAN EQUAL MINE?

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of music also consists of two staves in the same key signature and time signature. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the accompaniment, also ending with a double bar line.

40 WHAT HAPPINESS CAN EQUAL MINE ?

What happiness can equal mine ?  
I've found the object of my love ;  
My Saviour and my Lord divine  
Is come to me from heaven above.  
He makes my heart His own abode,  
His flesh becomes my daily bread ;  
He pours on me His healing blood,  
And with His life my soul is fed.

My love is mine, and I am His ;  
In me He dwells, in Him I live ;  
Where could I taste a purer bliss ?  
What greater boon could Jesus give ?  
O royal banquet ! heavenly feast !  
O flowing fount of life and grace !  
Where God the giver, man the guest,  
Meet and unite in sweet embrace.

Dear Jesus, now my heart is Thine,  
Oh, may it never from Thee fly ;  
My God, be Thou for ever mine,  
And I Thine own eternally.  
No more, O Satan, thee I fear !  
O world, thy charms I now despise,  
For Christ Himself is with me here,  
My joy, my Life, my Paradise !

# 41

O BREAD OF HEAVEN.

The first system of musical notation consists of two staves, Treble and Bass clefs, in the key of D major (one sharp). The Treble staff begins with a treble clef and a sharp sign. The music is written in a style typical of early 20th-century hymnals, featuring a mix of eighth and sixteenth notes in the upper voice and chords and simple rhythmic patterns in the lower voice. The system contains eight measures.

The second system of musical notation continues the piece. It features two staves, Treble and Bass clefs, in the key of D major. The Treble staff shows a melodic line with some rests and a repeat sign after the second measure. The Bass staff provides harmonic support with chords and simple rhythmic patterns. The system contains eight measures.

The third system of musical notation continues the piece. It features two staves, Treble and Bass clefs, in the key of D major. The Treble staff shows a melodic line with some rests and a repeat sign after the fourth measure. The Bass staff provides harmonic support with chords and simple rhythmic patterns. The system contains eight measures.

The fourth system of musical notation concludes the piece. It features two staves, Treble and Bass clefs, in the key of D major. The Treble staff shows a melodic line with some rests and a repeat sign after the second measure. The Bass staff provides harmonic support with chords and simple rhythmic patterns. The system contains eight measures.

## O BREAD OF HEAVEN

O Bread of Heaven, beneath this veil  
Thou dost my very God conceal:  
My Jesus, dearest treasure, hail ;  
I love Thee, and adoring kneel ;  
Each loving soul by Thee is fed  
With Thy own Self in form of bread.

O Food of life, Thou who dost give  
The pledge of immortality ;  
I live ; no, 'tis not I that live :  
God gives me life, God lives in me ;  
He feeds my soul, He guides my ways,  
And every grief with joy repays.

O bond of love, that dost unite  
The servant to his loving Lord ;  
Could I dare live, and not requite  
Such love.—then death were meet reward:  
I cannot live unless to prove  
Some love for such unmeasur'd love.

Beloved Lord, in Heaven above,  
There, Jesus, Thou awaitest me ;  
To gaze on Thee with changeless love ;  
Yes, thus, I hope, thus shall it be:  
For how can He deny me Heaven  
Who here on earth Himself hath given ?

# 42

## ALL YE WHO SEEK A COMFORT SURE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes.

The second system of music also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line. The notation includes various note values and rests, typical of a hymn tune.

# The Sacred Heart

42 ALL YE WHO SEEK A COMFORT SURE

All ye who seek a comfort sure  
In trouble and distress,  
Whatever sorrow vex the mind,  
Or guilt the soul oppress:

Jesus, Who gave Himself for you  
Upon the Cross to die,  
Opens to you His sacred Heart,—  
Oh, to that Heart draw nigh!

Ye hear how kindly He invites;  
Ye hear His words so blest;—  
“All ye that labour, come to Me,  
And I will give you rest.”

What meeker than the Saviour's Heart  
As on the Cross He lay,  
It did His murderers forgive,  
And for their pardon pray.

O Heart! thou joy of Saints on high!  
Thou Hope of sinners here!  
Attracted by those loving words,  
To Thee I lift my prayer.

Wash Thou my wounds in that dear Blood  
Which forth from Thee doth flow;  
New grace, new hope inspire; a new  
And better heart bestow.



## TO CHRIST THE PRINCE OF PEACE

To Christ, the Prince of Peace,  
And Son of God most high,  
The Father of the world to come,  
Sing we with holy joy.

Deep in His Heart for us  
The wound of love He bore ;  
That love wherewith He still inflames  
The hearts that Him adore.

O Jesu ! Victim blest !  
What else but love divine  
Could Thee constrain to open thus  
That sacred Heart of Thine ?

O Fount of endless life !  
O Spring of water clear !  
O Flame celestial, cleansing all  
Who unto Thee draw near !

Hide me in Thy dear Heart,  
For thither do I fly ;  
There seek Thy grace through life, in death  
Thine immortality.

Praise to the Father be,  
And sole-begotten Son ;  
Praise, Holy Paraclete, to Thee,  
While endless ages run.

# 44

## SWEET HEART OF JESUS.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with various rhythmic patterns, including some triplets. The lower staff continues the harmonic accompaniment, using a mix of quarter and eighth notes.

The third system of musical notation features two staves. The upper staff shows a change in texture with more block chords and sustained notes. The lower staff continues with a steady accompaniment of quarter notes.

The fourth system concludes the piece with two staves. The upper staff features a final melodic phrase with some grace notes. The lower staff provides a final accompaniment with quarter notes.

Sweet Heart of Jesus, fount of love and mercy,  
To-day we come Thy blessing to implore ;  
Oh, touch our hearts, so cold and so ungrateful,  
And make them Lord, Thine own for evermore.

Chorus: Sweet Heart of Jesus ! we implore  
Oh, make us love Thee more and more.

Sweet Heart of Jesus ! make us know and love Thee,  
Unfold to us the treasures of Thy grace,  
That so our hearts from things of earth uplifted,  
May long alone to gaze upon Thy face.

Sweet Heart of Jesus ! make us pure and gentle,  
And teach us how to do Thy blessed will ;  
To follow close the print of Thy dear footsteps,  
And when we fall—Sweet Heart, oh, love us still.

Sweet Heart of Jesus ! bless all hearts that love Thee.  
And may Thine own Heart ever blessed be,  
Bless us, dear Lord, and bless the friends we cherish,  
And keep us true to Mary and to Thee.

## 45

## TO JESUS' HEART ALL BURNING

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with some chords. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

The second system of musical notation continues the piece. It features similar melodic and harmonic textures to the first system, with the upper staff in treble clef and the lower staff in bass clef. The key signature remains one sharp (F#).

The third system of musical notation continues the piece. It features similar melodic and harmonic textures to the first system, with the upper staff in treble clef and the lower staff in bass clef. The key signature remains one sharp (F#).

The fourth system of musical notation concludes the piece. It features similar melodic and harmonic textures to the first system, with the upper staff in treble clef and the lower staff in bass clef. The key signature remains one sharp (F#).

## TO JESUS' HEART ALL BURNING

To Jesus' Heart, all burning  
With fervent love for men,  
My heart with fondest yearning  
Shall raise its joyful strain.

While ages course along,  
Blest be with loudest song,  
The Sacred Heart of Jesus  
By every heart and tongue!

O Heart, for me on fire  
With love no man can speak,  
My yet untold desire  
God gives me for Thy sake.

Too true I have forsaken  
Thy love by wilful sin;  
Yet now let me be taken  
Back by Thy grace again.

As Thou art meek and lowly,  
And ever pure of heart,  
So may my heart be wholly  
Of Thine the counterpart.

When life away is flying,  
And earth's false glare is done;  
Still, Sacred Heart, in dying  
I'll say I'm all Thine own.

## O SACRED HEART

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord of G2, B-flat2, and D3, followed by a half note G2, a quarter note B-flat2, and a quarter note D3. This is followed by a double bar line with repeat dots. The lower staff is in bass clef with the same key signature. It begins with a whole note chord of G2, B-flat2, and D3, followed by a half note G2, a quarter note B-flat2, and a quarter note D3. This is followed by a double bar line with repeat dots.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a half note G2, a quarter note B-flat2, and a quarter note D3. This is followed by a half note chord of G2, B-flat2, and D3, then a half note chord of G2, B-flat2, and D3 with a sharp sign over the B-flat. This is followed by a half note chord of G2, B-flat2, and D3 with a sharp sign over the B-flat, and a half note chord of G2, B-flat2, and D3 with a flat sign over the B-flat. The system ends with a double bar line. The lower staff is in bass clef with the same key signature. It begins with a half note G2, a quarter note B-flat2, and a quarter note D3. This is followed by a half note chord of G2, B-flat2, and D3, then a half note chord of G2, B-flat2, and D3 with a sharp sign over the B-flat, and a half note chord of G2, B-flat2, and D3 with a flat sign over the B-flat. The system ends with a double bar line.

## O SACRED HEART

O Sacred Heart !

Our home lies deep in Thee.  
On earth Thou art an exile's rest,  
In heaven the glory of the blest :

O Sacred Heart !

O Sacred Heart !

Thou fount of contrite tears,  
Where'er those living waters flow,  
New life to sinners they bestow:

O Sacred Heart !

Bless our dear native land.  
May all its sons to truth e'er stand,  
With faith's bright banner still in hand :

## HAIL, QUEEN OF HEAVEN.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music features a series of chords and melodic lines, with some notes beamed together. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with a series of chords and melodic lines, with some notes beamed together. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with a series of chords and melodic lines, with some notes beamed together. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music continues with a series of chords and melodic lines, with some notes beamed together. The upper staff begins with a treble clef and a key signature of two flats. The lower staff begins with a bass clef and a key signature of two flats.

## Our Blessed Lady

47

HAIL, QUEEN OF HEAVEN

Hail, Queen of Heav'n, the ocean Star !  
Guide of the wanderer here below !  
Thrown on life's surge, we claim thy care—  
Save us from peril and from woe.  
Mother of Christ, Star of the Sea,  
Pray for the wanderer, pray for me.

O gentle, chaste, and spotless Maid,  
We sinners make our prayers through thee ;  
Remind thy Son that He has paid  
The price of our iniquity.  
Virgin most pure, Star of the sea,  
Pray for the sinner, pray for me.

Sojourners in this vale of tears,  
To Thee, blest advocate, we cry ;  
Pity our sorrows, calm our fears,  
And soothe with hope our misery.  
Refuge in grief, Star of the sea,  
Pray for the mourner, pray for me.

And while to Him who reigns above,  
In Godhead One, in Persons Three,  
The Source of life, of grace, of love,  
Homage we pay on bended knee ;  
Do thou, bright Queen, Star of the sea,  
Pray for thy children, pray for me.

## I'LL SING A HYMN TO MARY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a style typical of early 20th-century hymnals, featuring a mix of eighth and sixteenth notes in the upper voice and block chords and eighth notes in the lower voice.

The second system of musical notation continues the piece with two staves in the same key signature and clefs. The melody in the upper staff features a series of eighth notes, while the bass line provides harmonic support with block chords and moving eighth notes.

The third system of musical notation continues the piece with two staves. The upper staff shows a melodic line with some chromatic movement, and the bass line continues with a steady accompaniment of chords and eighth notes.

The fourth system of musical notation concludes the piece with two staves. The upper staff ends with a sustained chord, and the bass line provides a final accompaniment of chords and eighth notes.

I'll sing a hymn to Mary,  
 The Mother of my God,  
 The Virgin of all virgins,  
 Of David's royal blood,  
 O teach me, holy Mary,  
 A loving song to frame,  
 When wicked men blaspheme Thee,  
 To love and bless Thy name.

O Lily of the Valley,  
 O mystic Rose, what tree,  
 Or flower, e'en the fairest,  
 Is half so fair as thee.  
 O let me though so lowly,  
 Recite my Mother's fame,  
 When wicked men blaspheme Thee,  
 I'll love and bless thy name.

O noble Tower of David,  
 Of gold and ivory,  
 The Ark of God's own promise,  
 The gate of Heav'n to me.  
 To live and not to love thee  
 Would fill my soul with shame ;  
 When wicked men blaspheme Thee,  
 I'll love and bless thy name.

When troubles dark afflict me,  
 In sorrow and in care,  
 Thy light doth ever guide me,  
 O beauteous Morning Star.  
 So I'll be ever ready,  
 Thy goodly help to claim,  
 When wicked men blaspheme Thee,  
 To love and bless thy name.

The Saints are high in glory,  
 With golden crowns so bright ;  
 But brighter far is Mary,  
 Upon her throne of light.  
 O that which God did give thee,  
 Let mortal ne'er disclaim.  
 When wicked men blaspheme Thee,  
 I'll love and bless thy name.

But in the crown of Mary  
 There lies a wondrous gem,  
 As Queen of all the Angels,  
 Which Mary shares with them.  
 "No sin hath e'er defiled thee,"  
 So doth our faith proclaim,  
 When wicked men blaspheme Thee,  
 I'll love and bless thy name.

And now, O Virgin Mary,  
 My Mother and my Queen,  
 I've sung thy praise—so bless me,  
 And keep my heart from sin ;  
 When others jeer and mock thee,  
 I'll often think how I,  
 To shield my Mother Mary,  
 Would lay me down and die.

# 49

## DAILY, DAILY SING TO MARY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff, primarily using chords and eighth-note patterns.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The melodic line in the upper staff and the accompaniment in the lower staff follow the same structural patterns as the first system.

The third system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The melodic line in the upper staff and the accompaniment in the lower staff follow the same structural patterns as the first system.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The melodic line in the upper staff and the accompaniment in the lower staff follow the same structural patterns as the first system.

## DAILY, DAILY, SING TO MARY

Daily, daily, sing to Mary,  
 Sing, my soul her praises due,  
 All her feasts, her actions worship,  
 With the heart's devotion true.  
 Lost in wond'ring contemplation  
 Be her majesty confess'd ;  
 Call her Mother, call her Virgin,  
 Happy Mother, Virgin blest.

She is mighty to deliver ;  
 Call her, trust her lovingly ;  
 When the tempest rages round thee,  
 She will calm the troubled sea.  
 Gifts of Heaven she has given,  
 Noble lady, to our race ;  
 She the Queen who decks her subjects,  
 With the light of God's own grace.

Sing my tongue the Virgin's trophies,  
 Who for us her Maker bore ;  
 For the curse of old inflicted,  
 Peace and blessings to restore,  
 Sing in songs of praise unending,  
 Sing the world's majestic Queen,  
 Weary not, nor faint in telling,  
 All the gifts she gives to men.

All my senses, heart, affections,  
 Strive to show her glory forth ;  
 Spread abroad the sweet memorials,  
 Of the Virgin's priceless worth,  
 Where the voice of music thrilling,  
 Where the tongue of eloquence  
 That can utter hymns beseeming,  
 All her matchless excellence ?

All our joys do come from Mary,  
 All then join her praise to sing ;  
 Trembling sing the Virgin Mother,  
 Mother of our Lord and King.  
 While we sing her awful glory,  
 Far above our fancy's reach,  
 Let our hearts be quick to offer,  
 Love the heart alone can teach.

# 50

## MARY, FROM THY SACRED IMAGE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef with the same key signature and contains a bass line with dotted rhythms and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with dotted rhythms and eighth notes.

The third system of musical notation continues the piece with two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a bass line with dotted rhythms and eighth notes.

The fourth system of musical notation concludes the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff has a bass line with dotted rhythms and eighth notes.

## MARY, FROM THY SACRED IMAGE

Mary, from thy sacred image,  
 With those eyes so sadly sweet,  
 Mother of Perpetual Succour !  
 See us kneeling at thy feet.  
 In thy arms thy Child thou bearest  
 Source of all thy joy and woe ;  
 What thy bliss, how deep thy sorrows,  
 Mother, thou alone canst know.

On thy face He is not gazing,  
 Nor on us is turned His glance,  
 For His anxious gaze he fixes  
 On the Cross, and Reed, and Lance.  
 To thy hand His hands are clinging  
 As a child would cling in fear,  
 Of that vision of the torments  
 Of His passion drawing near.

And for Him thine eyes are pleading  
 While to us they look and cry ;  
 Sinners spare my Child ! your Saviour,  
 Seek not still to crucify.  
 Yes, we hear thy words, sweet Mother,  
 But, poor sinners we are weak ;  
 At thy feet thy helpless children,  
 Thy Perpetual Succour seek.

Succour us when clouds of sadness  
 Hide the light of Heaven above,  
 Hope expires and faith still lingers,  
 And we dare not think we love.  
 In that hour of gloom and peril  
 Show to us thy radiant face,  
 Smiling down from thy loved image  
 Rays of cheering light and grace.

Succour us when stormy passions  
 Sudden rise within the heart ;  
 Quell the tempest, calm the billows,  
 Peace secure to us impart.  
 Through this life of weary exile,  
 Succour us in every need ;  
 And when death shall come to free us  
 Succour us, ah ! then indeed.

# 51

## MARY, LET PERPETUAL SUCCOUR.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a vocal melody with eighth and quarter notes. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a vocal melody with eighth and quarter notes. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a vocal melody with eighth and quarter notes. The lower staff is in bass clef with the same key signature and contains a bass line with quarter and eighth notes.

## MARY, LET PERPETUAL SUCCOUR

Mary, let perpetual succour  
Be the answer to our prayer;  
For thy Son, of all the wretched,  
Gives to thee perpetual care.

## Chorus:

Ever-ready help hast thou,  
Let thy children feel it now.

Of our passions we are weary,  
Weary of the yoke of sin;  
Yet, though longing to be holy;  
Faint of heart we ne'er begin.

Though we try to rise, yet ever  
Down in misery we fall;  
And, like feeble children, sadly,  
For our Mother's help we call.

Let us feel thy help in sorrow,  
Mourners look for joy to thee;  
Spurn not God's unhappy creatures,  
Whatso'er their faults may be.

# 52

AVE MARIA! O MAIDEN, O MOTHER.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style, primarily using chords and moving lines of chords. The first measure contains a treble clef, a sharp sign, and a common time signature.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with chords and moving lines. A double bar line is present in the middle of the system, with a repeat sign on the right. The first measure contains a treble clef, a sharp sign, and a common time signature.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with chords and moving lines. The first measure contains a treble clef, a sharp sign, and a common time signature.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues with chords and moving lines. The first measure contains a treble clef, a sharp sign, and a common time signature.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music is written in a homophonic style with chords and moving lines in both hands.

*A very special Catholic hymnal will be released in 2018: [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)*

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The notation includes various rhythmic values and chordal structures.

**52** AVE MARIA! O MAIDEN, O MOTHER

Ave Maria! O Maiden, O Mother,  
Fondly thy children are calling on thee,  
Thine are the graces unclaimed by another,  
Sinless and beautiful, Star of the Sea!

*Mater Amabilis, ora pro nobis!  
Pray for thy children who call upon thee;  
Ave Sanctissima! Ave Purissima!  
Sinless and beautiful, Star of the Sea!*

Ave Maria! the night shades are falling,  
Softly our voices arise unto thee,  
Earth's lonely exiles for succour are calling,  
Sinless and beautiful, Star of the Sea!

Ave Maria! thy children are kneeling,  
Words of endearment are murmured to thee;  
Softly thy spirit upon us is stealing,  
Sinless and beautiful, Star of the Sea!

Ave Maria! thou portal of Heaven,  
Harbour of refuge to thee do we flee;  
Lost in the darkness, by stormy winds driven,  
Shine on our pathway, fair Star of the Sea!

## LOOK DOWN, O MOTHER MARY.

8

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 8/8 time. The music is written in a homophonic style with chords and moving lines. The system concludes with a double bar line and repeat dots.

The second system of music continues the piece. It features two staves in treble and bass clefs. The notation includes a fermata over the final note of the upper staff. The word "FINE." is written above the final measure of the lower staff. The system ends with a double bar line and repeat dots.

The third system of music continues the piece. It features two staves in treble and bass clefs. The notation includes various rhythmic values and accidentals. The system ends with a double bar line and repeat dots.

The fourth system of music concludes the piece. It features two staves in treble and bass clefs. The word "D.S." (Da Capo) is written above the final measure of the upper staff. The system ends with a double bar line and repeat dots.

## LOOK DOWN, O MOTHER MARY

Look down, O Mother Mary,  
From thy bright throne above  
Cast down upon thy children  
One only glance of love :

And if a heart so tender  
With pity flows not o'er,  
Then turn away, O Mother,  
And look on us no more.

See how, ungrateful sinners,  
We stand before thy Son ;  
His loving heart upbraids us  
The evil we have done.

But if thou wilt appease Him,  
Speak for us but one word ;  
For thus thou canst obtain us  
The pardon of our Lord.

O Mary, dearest Mother,  
If thou wouldst have us live,  
Say that we are thy children,  
And Jesus will forgive.

Our sins make us unworthy  
That title still to bear,  
But thou art still our Mother,  
Then show a Mother's care.

Unfold to us thy mantle,  
There stay we without fear ;  
What evil can befall us  
If, Mother, thou art near ?

O kindest, dearest Mother,  
Thy sinful children save ;  
Look down on us with pity,  
Who thy protection crave.

## MOTHER OF CHRIST.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a homophonic style with chords and moving lines. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with a similar homophonic texture. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with a similar homophonic texture. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music concludes with a similar homophonic texture. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Mother of Christ, Mother of Christ,  
 What shall I ask of thee ?  
 I do not sigh for the wealth of earth,  
 For the joys that fade and flee ;  
 But, Mother of Christ, Mother of Christ,  
 This do I long to see,  
 The Bliss untold which thine arms enfold,  
 The Treasure upon thy knee.

Mother of Christ, Mother of Christ,  
 He was All-in-all to thee—  
 In the Winter's cave, in Nazareth's Home,  
 In the hamlets of Galilee.  
 So, Mother of Christ, Mother of Christ,  
 He will not say nay to thee ;  
 When He lifts His face to thy sweet embrace,  
 Speak to Him, Mother of me.

Mother of Christ, Mother of Christ,  
 The world will bid Him flee—  
 Too busy to heed His gentle voice,  
 Too blind His charms to see—  
 Then, Mother of Christ, Mother of Christ,  
 Come, with thy Babe to me,  
 Tho' the world be cold, my heart shall hold  
 A shelter for Him and thee.

Mother of Christ, Mother of Christ,  
 What shall I do for thee ?  
 I will love thy Son with the whole of my strength  
 My only King shall He be.  
 Yes, Mother of Christ, Mother of Christ,  
 This will I do for thee,  
 Of all that are dear or cherished here,  
 None shall be dear as He.

Mother of Christ, Mother of Christ,  
 I toss on a stormy sea.  
 O lift thy Child as a Beacon-light  
 To the Port where I fain would be,  
 And, Mother of Christ, Mother of Christ,  
 This do I ask of thee,—  
 When the voyage is o'er, O stand on the shore,  
 And show Him at last to me.

## THIS IS THE IMAGE

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style that combines single notes with chords. The upper staff begins with a series of chords, followed by a melodic line. The lower staff provides a harmonic accompaniment with chords and some moving lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a one-flat key signature. The notation includes various rhythmic values and chordal structures, maintaining the harmonic and melodic themes established in the first system.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs with a one-flat key signature. The notation includes various rhythmic values and chordal structures, maintaining the harmonic and melodic themes established in the first system.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs with a one-flat key signature. The notation includes various rhythmic values and chordal structures, maintaining the harmonic and melodic themes established in the first system.

## THIS IS THE IMAGE

This is the image of the Queen  
 Who reigns in bliss above ;  
 Of her who is the hope of men,  
 Whom men and angels love.

Most holy Mary, at thy feet  
 I bend a suppliant knee ;  
 In this thy own sweet month of May,  
 Do thou remember me !

The homage offered at the feet  
 Of Mary's image here  
 To Mary's self at once ascends  
 Above the starry sphere.

Most holy Mary, at thy feet  
 I bend a suppliant knee ;  
 In all my joy, in all my pain,  
 Do thou remember me !

How fair soever be the form  
 Which here your eyes behold,  
 Its beauty is by Mary's self  
 Excell'd a thousandfold.

Most holy Mary, at thy feet  
 I bend a suppliant knee ;  
 In my temptations each and all,  
 Do thou remember me !

Sweet are the flow'rets we have cull'd,  
 This image to adorn ;  
 But sweeter far is Mary's self,  
 That rose without a thorn !

Most holy Mary, at thy feet  
 I bend a suppliant knee ;  
 When on the bed of death I lie,  
 Do thou remember me !

O Lady, by the stars that make  
 A glory round thy head ;  
 And by thy pure uplifted hands,  
 That for thy children plead ;

Most holy Mary, at thy feet  
 I bend a suppliant knee ;  
 In this thy own sweet month of May,  
 Do thou remember me !

# 56

## BRING FLOWERS OF THE RAREST.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melody of eighth and sixteenth notes, often beamed in pairs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff maintains the melodic line with some rests and a final note with a fermata. The lower staff continues the accompaniment with various chordal textures.

The third system of musical notation shows a change in the upper staff's melody, including a sharp sign (F#) and a flat sign (B-flat). The lower staff continues with a steady accompaniment of chords and notes.

The fourth system of musical notation concludes the piece. The upper staff features a melodic line with a sharp sign (F#) and a final note with a fermata. The lower staff provides a final accompaniment with chords and notes.

Bring flowers of the rarest,  
Bring blossoms of the fairest,  
From garden and woodland and hillside and dale,  
Our full hearts are swelling,  
Our glad voices telling  
The praise of the loveliest Flower of the Vale.

O Mary, we crown thee with blossoms today,  
Queen of the Angels and Queen of the May.

Their lady they name thee,  
Their mistress proclaim thee,  
Ah! grant that thy children on earth be as true ;  
As long as the bowers  
Are radiant with flowers.  
As long as the azure shall keep its bright hue.

Sing gaily in chorus,  
The bright angels o'er us  
Re-echo the strain we begin upon earth ;  
Their harps are repeating  
The notes of our greeting,  
For Mary herself is the cause of our mirth.

Our voices ascending,  
In harmony blending,  
Oh thus may our hearts turn, dear Mother, to thee ?  
And thus shall we prove thee,  
How truly we love thee,  
How dark without Mary life's journey would be.

# 57

## LOURDES HYMN.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music is written in a simple, hymn-like style with quarter and eighth notes.

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. It features similar rhythmic patterns and note values.

The third system of musical notation consists of two staves. The upper staff shows a change in the melodic line with some longer note values. The lower staff continues the accompaniment with consistent rhythmic support.

The fourth system of musical notation consists of two staves, concluding the piece. The upper staff ends with a final cadence, and the lower staff provides a steady accompaniment throughout.

Immaculate Mary!  
 Our hearts are on fire,  
 That title so wondrous  
 Fills all our desire.  
 Ave, Ave, Ave Maria!

We pray for God's glory,  
 May His Kingdom come!  
 We pray for His Vicar,  
 Our Father and Rome.

We pray for our Mother  
 The Church upon earth,  
 And bless sweetest Lady  
 The land of our birth.

O Mary! O Mother!  
 Reign o'er once more,  
 Be England thy "Dowry"  
 As in the days of yore.

We pray for all sinners,  
 And souls that now stray  
 From Jesus and Mary,  
 In heresy's way.

For poor, sick afflicted,  
 Thy mercy we crave;  
 And comfort the dying—  
 Thou light of the grave.

There is no need Mary,  
 Nor ever hath been,  
 Which thou canst not succour  
 Immaculate Queen.

In grief and temptation,  
 In joy or in pain,  
 We'll ask thee our Mother  
 Nor seek thee in vain.

O bless us dear Lady  
 With blessings from Heaven,  
 And to our petitions  
 Let answer be given.

In death's solemn moment  
 Our Mother be nigh,  
 As children of Mary—  
 O teach us to die.

And crown thy sweet mercy  
 With this special grace,  
 To behold soon in Heaven  
 God's ravishing Face.

Now to God be all glory  
 And worship for aye,  
 And to God's Virgin Mother,  
 And endless Ave.

# 58

## MOTHER OF MERCY.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature signature. The melody is composed of quarter notes and half notes, with some chords. The lower staff is in bass clef with a key signature of one flat. It provides a harmonic accompaniment with quarter notes and half notes. Both staves end with a sharp sign (#) on the final note.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a treble clef and a key signature signature. The melody continues with quarter notes and half notes. The lower staff is in bass clef with a key signature of one flat, providing accompaniment with quarter notes and half notes. A double bar line is present in the middle of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. The melody continues with quarter notes and half notes. The lower staff is in bass clef with a key signature of one flat, providing accompaniment with quarter notes and half notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat. The melody concludes with a half note and a quarter note. The lower staff is in bass clef with a key signature of one flat, providing accompaniment with quarter notes and half notes, ending with a double bar line.

Mother of Mercy, day by day  
My love of thee grows more and more ;  
Thy gifts are strewn upon my way,  
Like sands upon the great sea-shore.

Through poverty and work and woe  
The masters of my life may be,  
When times are worst, who does not know  
Darkness is light with love of thee ?

But scornful men have coldly said  
Thy love was leading me from God ;  
And yet in this I did but tread  
The very path my Saviour trod.

They know but little of thy worth  
Who speak these heartless words to me ;  
For what did Jesus love on earth  
One half so tenderly as thee ?

Get me the grace to love thee more ;  
Jesus will give if thou wilt plead ;  
And, Mother ! when life's cares are o'er,  
Oh, I shall love thee then indeed !

Jesus, when His three hours were run,  
Bequeath'd thee from the cross to me,  
And oh ! how can I love thy Son,  
Sweet Mother ! if I love not thee ?

# 59

SING, SING, YE ANGEL BANDS.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and single notes. The first measure contains a whole note chord of G4, B4, and D5 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The second measure has a half note G4 in the treble and a half note G2 in the bass. The third measure has a half note A4 in the treble and a half note A2 in the bass. The fourth measure has a half note B4 in the treble and a half note B2 in the bass. The fifth measure has a half note C5 in the treble and a half note C3 in the bass. The sixth measure has a half note D5 in the treble and a half note D3 in the bass. The seventh measure has a half note E5 in the treble and a half note E3 in the bass. The eighth measure has a half note F#5 in the treble and a half note F#3 in the bass. The ninth measure has a half note G5 in the treble and a half note G3 in the bass. The tenth measure has a half note A5 in the treble and a half note A3 in the bass. The eleventh measure has a half note B5 in the treble and a half note B3 in the bass. The twelfth measure has a half note C6 in the treble and a half note C4 in the bass. The thirteenth measure has a half note D6 in the treble and a half note D4 in the bass. The fourteenth measure has a half note E6 in the treble and a half note E4 in the bass. The fifteenth measure has a half note F#6 in the treble and a half note F#4 in the bass. The sixteenth measure has a half note G6 in the treble and a half note G4 in the bass. The system ends with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system. The first measure has a half note G4 in the treble and a half note G2 in the bass. The second measure has a half note A4 in the treble and a half note A2 in the bass. The third measure has a half note B4 in the treble and a half note B2 in the bass. The fourth measure has a half note C5 in the treble and a half note C3 in the bass. The fifth measure has a half note D5 in the treble and a half note D3 in the bass. The sixth measure has a half note E5 in the treble and a half note E3 in the bass. The seventh measure has a half note F#5 in the treble and a half note F#3 in the bass. The eighth measure has a half note G5 in the treble and a half note G3 in the bass. The ninth measure has a half note A5 in the treble and a half note A3 in the bass. The tenth measure has a half note B5 in the treble and a half note B3 in the bass. The eleventh measure has a half note C6 in the treble and a half note C4 in the bass. The twelfth measure has a half note D6 in the treble and a half note D4 in the bass. The thirteenth measure has a half note E6 in the treble and a half note E4 in the bass. The fourteenth measure has a half note F#6 in the treble and a half note F#4 in the bass. The fifteenth measure has a half note G6 in the treble and a half note G4 in the bass. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the second system. The first measure has a half note G4 in the treble and a half note G2 in the bass. The second measure has a half note A4 in the treble and a half note A2 in the bass. The third measure has a half note B4 in the treble and a half note B2 in the bass. The fourth measure has a half note C5 in the treble and a half note C3 in the bass. The fifth measure has a half note D5 in the treble and a half note D3 in the bass. The sixth measure has a half note E5 in the treble and a half note E3 in the bass. The seventh measure has a half note F#5 in the treble and a half note F#3 in the bass. The eighth measure has a half note G5 in the treble and a half note G3 in the bass. The ninth measure has a half note A5 in the treble and a half note A3 in the bass. The tenth measure has a half note B5 in the treble and a half note B3 in the bass. The eleventh measure has a half note C6 in the treble and a half note C4 in the bass. The twelfth measure has a half note D6 in the treble and a half note D4 in the bass. The thirteenth measure has a half note E6 in the treble and a half note E4 in the bass. The fourteenth measure has a half note F#6 in the treble and a half note F#4 in the bass. The fifteenth measure has a half note G6 in the treble and a half note G4 in the bass. The system ends with a double bar line.

## SING, SING, YE ANGEL BANDS

Sing, sing, ye Angel Bands,  
 All beautiful and bright ;  
 For higher still and higher,  
 Through fields of starrng light,  
 Mary, your Queen, ascends,  
 Like the sweet moon at night.

Oh, happy Angels ! look,  
 How beautiful she is !  
 See ! Jesus bears her up,  
 Her hand is locked in His ;  
 Oh, who can tell the height  
 Of that fair Mother's bliss ?

And shall I lose thee then,  
 Lose my sweet right to thee ?  
 Ah ! no — the angels' Queen  
 Man's Mother still will be,  
 And thou, upon thy throne,  
 Wilt keep thy love for me.

On — through the countless stars  
 Proceeds the bright array ;  
 And Love Divine comes forth  
 To light her on her way,  
 Through the short gloom of night  
 Into celestial day.

Hark, hark ! through highest Heaven  
 What sounds of mystic mirth !  
 Mary by God proclaimed  
 Queen of Immaculate Birth,  
 And diademed with stars,  
 The lowliest of the earth !

See, see ! the Eternal Hands  
 Put on her radiant crown,  
 And the Sweet Majesty  
 Of Mercy sitteth down,  
 For ever and for ever,  
 On her predestined throne.

# 60

O PUREST OF CREATURES.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style that uses many beamed eighth notes and chords, creating a dense, rhythmic texture. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and a key signature of two sharps.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with similar rhythmic patterns of beamed eighth notes and chords. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and a key signature of two sharps.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with similar rhythmic patterns of beamed eighth notes and chords. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and a key signature of two sharps.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with similar rhythmic patterns of beamed eighth notes and chords. The upper staff begins with a treble clef and a key signature of two sharps. The lower staff begins with a bass clef and a key signature of two sharps.

O Purest of creatures ! sweet Mother, sweet Maid !  
The one spotless womb wherein Jesus was laid ;  
Dark night hath come down on us, Mother, and we  
Look out for thy shining, sweet Star of the Sea !

Deep night hath come down on this rough-spoken world,  
And the banners of darkness are boldly unfurled:  
And the tempest-tost Church—all her eyes are on thee,  
They look to thy shining, sweet Star of the Sea !

He gazed on thy soul ; it was spotless and fair ;  
For the empire of sin—it had never been there ;  
None had e'er owned thee, dear Mother, but He,  
And He blessed thy clear shining, sweet Star of the Sea !

Earth gave Him one lodging ; 'twas deep in thy breast,  
And God found a home where the sinner finds rest ;  
His home and His hiding-place, both were in thee ;  
He was won by thy shining, sweet Star of the Sea !

Oh, blissful and calm was the wonderful rest  
That thou gavest thy God in thy virginal breast ;  
For the heaven He left He found heaven in thee,  
And He shone in thy shining, sweet Star of the Sea !



## O MOTHER BLEST

O Mother blest, whom God bestows  
 On sinners and on just,  
 What joy, what hope thou gavest those  
 Who in thy Mercy trust!

Thou art clement, thou art chaste,  
 Mary, thou art fair;  
 Of all mothers sweetest, best;  
 None with thee compare.

O heavenly Mother, Mistress sweet!  
 It never yet was told  
 That suppliant sinner left thy feet  
 Unpitied, unconsol'd.  
 Thou art clement, &c.

O Mother pitiful and mild,  
 Cease not to pray for me;  
 For I do love thee as a child,  
 And sigh for love of thee.  
 Thou art clement, &c.

Most powerful Mother, all men know  
 Thy Son denies thee nought;  
 Thou askest, wishest it, and lo!  
 His power thy will has wrought.  
 Thou art clement, &c.

O Mother blest, for me obtain,  
 Ungrateful though I be,  
 To love that God who first could deign  
 To show such love to me.  
 Thou art clement, &c.

# 62

## HAIL, THOU STAR OF OCEAN.

This musical score is for the hymn "Hail, Thou Star of Ocean." It is written in G major (one sharp) and 4/4 time. The score consists of four systems, each with a treble and bass staff. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features chords and moving bass lines. The piece concludes with a double bar line and repeat signs in both staves of each system.

## HAIL, THOU STAR OF OCEAN.

Hail, thou Star of ocean,  
Portal of the sky,  
Ever Virgin Mother  
Of the Lord most High,  
Oh! by Gabriel's Ave,  
Utter'd long ago,  
Eva's name reversing,  
'Stablish peace below.

Break the captive's fetters;  
Light on blindness pour;  
All our ills expelling,  
Every bliss impore.  
Show thyself a Mother;  
Offer Him our sighs,  
Who for us Incarnate  
Did not thee despise.

Virgin of all virgins,  
To thy shelter take us;  
Gentlest of the gentle,  
Chaste and gentle make us.  
Still as on we journey,  
Help our weak endeavour:  
Till with thee and Jesus  
We rejoice for ever.

Through the highest Heaven,  
To the Almighty Three.  
Father, Son, and Spirit,  
One same glory be.

# 63

WHO IS SHE ASCENDS SO HIGH.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of music also consists of two staves. The upper staff continues the melodic line from the first system, featuring more complex rhythmic patterns and a trill. The lower staff continues the harmonic accompaniment. The notation concludes with a final cadence in both staves.

## WHO IS SHE ASCENDS SO HIGH.

Who is she ascends so high,  
Next the heavenly King,  
Round about whom angels fly  
And her praises sing?

Who is she adorned with light,  
Makes the sun her robe,  
At whose feet the queen of night  
Lays her changing globe?

This is she in whose pure womb  
Heaven's Prince remained;  
Therefore in no earthly tomb  
Can she be contained.

Heaven she was, which held that fire,  
Whence the world took light,  
And to heaven doth now aspire  
Flames with flames t'unite.

She that did so clearly shine  
When our day begun,  
See how bright her beams decline:  
Now she sits with the Sun.

## MARY IMMACULATE, STAR OF THE MORNING.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a common time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, primarily using quarter and eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two sharps. The melody in the upper staff includes a dotted quarter note and a half note, while the bass line continues with quarter and eighth notes.

The third system of musical notation consists of two staves in treble and bass clefs. The key signature remains two sharps. The upper staff features a melody with dotted quarter and eighth note patterns, while the bass line provides a steady accompaniment with quarter notes.

The fourth system of musical notation consists of two staves in treble and bass clefs. The key signature remains two sharps. The upper staff concludes with a dotted quarter and eighth note pattern, and the bass line ends with a quarter note.

64 MARY IMMACULATE, STAR OF THE MORNING

Mary immaculate, star of the morning,  
Chosen before the creation began,  
Chosen to bring, for thy bridal adorning,  
Woe to the serpent and rescue to man.

Here, in an orbit of shadow and sadness,  
Veiling thy splendour, thy course thou hast run ;  
Now that art throned in all glory and gladness,  
Crowned by the hand of thy Saviour and Son.

Sinners, we worship thy sinless perfection ;  
Fallen and weak, for thy pity we plead ;  
Grant us the shield of thy sovereign protection,  
Measure thine aid by the depth of our need.

Frail is our nature, and strict our probation,  
Watchful the foe that would lure us to wrong ;  
Succour our souls in the hour of temptation,  
Mary, immaculate, tender and strong.

See how the wiles of the serpent assail us,  
See how we waver and flinch in the fight ;  
Let thine immaculate merit avail us,  
Make of our weakness a proof of thy might.

Bend from thy throne at the voice of our crying,  
Bent to this earth which thy footsteps have trod ;  
Stretch out thine arms to us living and dying,  
Mary immaculate, Mother of God.

# 65

O MOTHER, I COULD WEEP FOR MIRTH.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music is written in a style that combines single notes with chords, typical of early 20th-century sheet music. The first measure of the upper staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, 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Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361

65 O MOTHER, I COULD WEEP FOR MIRTH

O Mother, I could weep for mirth,  
Joy fills my heart so fast ;  
My soul to-day is heaven on earth,  
Oh ! could the transport last.

Chorus:

I think of thee and what thou art,  
Thy majesty, thy state ;  
And I keep singing in my heart,  
Immaculate, Immaculate.

The angels answer with their songs,  
Bright choirs in gleaming rows ;  
And Saints flock round thy feet in throngs,  
And heaven with bliss o'erflows.

O, I would rather Mother dear,  
Thou shouldst be what thou art ;  
Than sit where thou dost, oh ! so near,  
Unto the Sacred Heart.

O, I would forfeit all for thee,  
Rather than thou shouldst miss  
One jewel from thy majesty,  
One glory from thy bliss.

Conceived, conceived Immaculate,  
O what a joy for thee ;  
Conceived, conceived Immaculate,  
O greater joy for me.

## THE VOW IS MADE.

This musical score is presented in four systems, each consisting of a treble and bass staff. The music is written in a style characteristic of early 20th-century choral or instrumental arrangements. The treble staff features a complex melodic line with frequent sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with a steady eighth-note or sixteenth-note pattern. The overall texture is dense and rhythmic. The notation includes various note values, rests, and dynamic markings, though the latter are not clearly legible. The piece concludes with a double bar line at the end of the fourth system.

The vow is made and we belong to Mary,  
After her Son to her we give our love;  
Life is but short to offer in her service,  
Even in death our loyal love we'll prove.

Chorus:

The vow is made, we'll break it never,  
Mother of God, we are thine for ever.

The vow is made unto our dearest Mother,  
O world, we know thy false and fatal charm,  
Yet though our hearts be weak and faint our voices,  
Mary can keep us safe from sin and harm.

The vow is made, it is before thine altar,  
And here we give our hearts and souls to thee ;  
Mary, retrace thy gentle image on them,  
Mary, thine own, O let them ever be.

The vow is heard, 'tis heard by God on high,  
Angels have listened to its trembling tones ;  
And she their Queen, has looked with eyes benign,  
On those whom now she as her children owns.



# The Saints and Holy Souls

67

HAIL, HOLY JOSEPH. HAIL

Hail, holy Joseph, hail !  
Husband of Mary, hail !  
Chaste as the lily-flower  
In Eden's peaceful vale.

Hail, holy Joseph, hail !  
Father of Christ esteemed,  
Father be thou to those  
Thy Foster-Son redeem'd.

Hail, holy Joseph, hail !  
Prince of the house of God ;  
May His best graces be  
By thy sweet hands bestowed.

Hail, holy Joseph, hail !  
Comrade of Angels, hail !  
Cheer thou the hearts that faint,  
And guide the steps that fail.

Hail, holy Joseph, hail !  
God's choice wert thou alone ;  
To thee the Word made Flesh  
Was subject as a Son.

Hail, holy Joseph, hail !  
Teach us our flesh to tame,  
And Mary keep the hearts  
That love thy husband's name.

Mother of Jesus ! bless,  
And bless ye Saints on high,  
All meek and simple souls,  
That to St. Joseph cry.



68      DEAR ST. JOSEPH, PURE AND GENTLE

Dear St. Joseph, pure and gentle,  
Guardian of the Saviour child,  
Treading with the virgin mother,  
Egypt's deserts rough and wild.

Chorus:

Hail, St. Joseph, spouse of Mary,  
Blessed above all saints on high,  
When the death shades round us gather,  
Teach, Oh, teach us how to die.

He who rested on thy bosom  
Is by countless saints adored;  
Prostrate angels in His presence  
Sing Hosannas to their Lord.

Now to thee no gift refusing,  
Jesus stoops to hear thy prayer;  
Then, dear saint, from thy fair dwelling,  
Give to us a father's care.

Dear St. Joseph, kind and loving,  
Stretch to us a helping hand;  
Guide us through life's toils and sorrows,  
Safely to the distant land.

In the strife of life be near us,  
And in death, Oh, hover nigh;  
Let our souls on thy sweet bosom,  
To their home of gladness fly.

## GREAT SAINT JOSEPH! SON OF DAVID.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including a sharp sign on the fifth line. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. The notation includes various note values and rests, with a sharp sign appearing on the fifth line of the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff provides the harmonic support. The key signature remains consistent with the previous systems.

The fourth system of musical notation consists of two staves, concluding the piece. The melody in the upper staff and the accompaniment in the lower staff reach their final notes.

69      GREAT SAINT JOSEPH ! SON OF DAVID

Great Saint Joseph ! Son of David,  
    Foster-father of our Lord,  
Spouse of Mary ever Virgin,  
    Keeping o'er them watch and ward !  
In the stable thou didst guard them  
    With a father's loving care ;  
Thou by God's command didst save them  
    From the cruel Herod's snare.

Three long days in grief and anguish  
    With His Mother, sweet and mild,  
Mary Virgin, didst thou wander  
    Seeking the beloved Child.  
In the temple thou didst find Him:  
    Oh ! what joy then filled thy heart !  
In thy sorrows, in thy gladness  
    Grant us, Joseph, to have part.

Clasped in Jesus' arms and Mary's,  
    When death gently came at last,  
Thy pure spirit sweetly sighing  
    From its earthly dwelling passed.  
Dear Saint Joseph ! by that passing  
    May our death be like to thine ;  
And with Jesus, Mary, Joseph,  
    May our souls for ever shine.      Amen.

# 70

## DEAR HUSBAND OF MARY.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style typical of early 20th-century hymnals, featuring a mix of eighth and sixteenth notes in the upper voice and a bass line with some rests.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a two-sharp key signature. The melody in the upper staff includes a prominent sharp sign on a note, and the bass line continues with a steady accompaniment.

The third system of musical notation shows further development of the piece. The upper staff features more complex rhythmic patterns, including some beamed sixteenth notes. The bass line remains consistent in its accompaniment.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs with a two-sharp key signature. The music ends with a final cadence in both staves.

Dear Husband of Mary, dear nurse of her Child !  
Life's ways are full weary, the desert is wild ;  
Bleak sands are all round us, no home can we see ;  
Sweet Spouse of our Lady we lean upon thee.

For thou to the pilgrim art father and guide,  
And Jesus and Mary felt safe by thy side.  
Ah, blessed St. Joseph, how safe should I be,  
Sweet Spouse of our Lady, and I will love thee.

O blessed Saint Joseph, how great was thy worth,  
The one chosen shadow of God upon earth !  
The Father of Jesus,—ah, then wilt thou be,  
Sweet Spouse of our Lady, a father to me ?

When the treasures of God were unsheltered on earth,  
Safe keeping was found for them both in thy worth ;  
O Father of Jesus, be father to me,  
Sweet Spouse of our Lady, and I will love thee.

## ARM! ARM! FOR THE STRUGGLE APPROACHES.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style that suggests a 19th-century hymn tune. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of eighth and sixteenth notes, with some dotted rhythms. The lower staff provides a harmonic accompaniment with chords and moving lines, also using eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score continues from the first system. It also consists of two staves, treble and bass clef. The notation continues with similar rhythmic patterns and harmonic support. The upper staff features a melodic line with various note values and rests. The lower staff provides a consistent accompaniment. The system ends with a double bar line and repeat dots.

## 71 ARM! ARM! FOR THE STRUGGLE APPROACHES

(St. George)

Chorus:

Arm ! Arm ! for the struggle approaches,  
Prepare for the combat of life ;  
Saint George ! be our watchword in battle,  
Saint George, be our strength in the strife.

Great Saint, from the throne of thy splendour,  
Look down on thy own chosen isle,  
Soon, soon may they share in thy glory,  
Who faithfully strive here awhile.

The land of thy love is a desert,  
Its temples and altars are bare,  
The finger of death is upon it,  
The footprints of Satan are there.

Arise in the might of thy power,  
And scatter the foes of the Lord ;  
As the idols of Rome in their temple  
Were crushed at the sound of thy word.

Oh, bring back the faith that we cherish,  
For which thou hast nobly withstood  
The tortures and rack of the tyrant,  
That faith which thou seal'dst with thy blood.

# 72

LEADER NOW ON EARTH NO LONGER.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music is written in a homophonic style with chords and moving lines. The upper staff begins with a half note chord (F#4, A4) and continues with various chordal textures. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the key signature of one sharp and common time. The upper staff shows a melodic line with some chromaticism, including a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The lower staff continues the accompaniment with chords and moving lines.

The third system of musical notation continues the piece. It features two staves in treble and bass clefs, maintaining the key signature of one sharp and common time. The upper staff shows a melodic line with some chromaticism, including a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The lower staff continues the accompaniment with chords and moving lines.

The fourth system of musical notation concludes the piece. It features two staves in treble and bass clefs, maintaining the key signature of one sharp and common time. The upper staff shows a melodic line with some chromaticism, including a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The lower staff continues the accompaniment with chords and moving lines.

72 LEADER NOW ON EARTH NO LONGER.

Leader now on earth no longer,  
Soldier of th' eternal King,  
Victor in the fight for Heaven,  
We thy loving praises sing.

Great Saint George, our patron, help us,  
In the conflict be thou nigh;  
Help us in that daily battle,  
Where each one must win or die.

Praise him who in deadly battle  
Never shrank from foeman's sword,  
Proof against all earthy weapon,  
Gave his life for Christ the Lord.

Great Saint George, &c.

Who, when earthly war was over,  
Fought, but not for earth's renown;  
Fought, and won a nobler glory—  
Won the martyr's purple crown.

Help us when temptation presses,  
We have still our crown to win;  
Help us when our soul is weary,  
Fighting with the powers of sin.

Clothe us in thy shining armour,  
Place thy good sword in our hand;  
Teach us how to wield it, fighting  
Onward towards the heavenly land.

Onward, till, our striving over,  
On life's battlefield we fall,  
Resting then, but ever ready,  
Waiting for the angel's call.

# 73

## MARTYRS OF ENGLAND.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style that suggests a hymn tune, with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

Martyrs of England ! standing on high  
Warrior-band of the great White Throne—  
Martyrs of England ! list to our cry,  
Pray for the country you called your own.  
Not as strangers of far-off land ;  
Not as heroes of long ago ;  
Our English speech ye can understand :  
Our cities, and hills, and fields ye know.

Nighest to us of the White-robed Host ;  
Bound to us as our kith and kin ;  
Get us the love that counts no cost,  
That knows no fear but the fear of sin.  
Martyrs of England ! keep us true ;  
True to Jesus, whate'er the pain ;  
Martyrs of England ! we look to you ;  
Win our country to Christ again.

# 74

## HAIL GLORIOUS SAINT PATRICK.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves feature a series of chords, primarily triads and dyads, with some eighth notes interspersed. The music is written in a simple, homophonic style.

The second system of musical notation continues the piece with two staves. The notation is consistent with the first system, featuring chords and simple rhythmic patterns in both treble and bass clefs. The key signature remains one sharp and the time signature is common time.

The third system of musical notation consists of two staves. It includes a double bar line in the middle of the system, indicating a section change or a repeat. The notation continues with chords and simple rhythmic figures in both clefs.

The fourth system of musical notation is the final system on the page, consisting of two staves. It concludes the piece with a final chord in both staves. The notation remains consistent with the previous systems, using chords and simple rhythmic patterns.

Hail, glorious Saint Patrick, dear Saint of our Isle,  
On us thy poor children bestow a sweet smile :  
And now thou art high in the mansions above,  
On Erin's green valleys look down in thy love.

Hail, glorious Saint Patrick ! thy words were once strong  
Against Satan's wiles and a heretic throng ;  
Not less is thy might where in Heaven thou art ;  
Oh, come to our aid, in our battle take part.

In the war against sin, in the fight for the faith,  
Dear Saint, may thy children resist unto death ;  
May their strength be in meekness, in penance, in prayer,  
Their banner the Cross which they glory to bear.

Thy people, now exiles on many a shore,  
Shall love and revere thee till time be no more ;  
And the fire thou hast kindled shall ever burn bright,  
Its warmth undiminished, undying its light.

Ever bless and defend the sweet land of our birth,  
Where the shamrock still blooms as when thou wert  
    on earth,  
And our hearts shall yet burn, wheresoever we roam,  
For God and Saint Patrick, and our native home.

The image displays a musical score for the hymn "Help Lord, The Souls." The score is arranged in two systems, each consisting of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a homophonic style, featuring chords and simple melodic lines. The first system contains two measures, and the second system contains two measures, with a double bar line at the end of each system. The notation includes various note values, rests, and chordal structures typical of a hymn accompaniment.

## HELP LORD, THE SOULS

Chorus:

Help Lord, the souls which Thou hast made,  
 The souls to Thee so dear,  
 In prison for the debt unpaid,  
 Of sins committed here.

Those holy souls they suffer on,  
 Resigned in heart and will,  
 Until Thy high behest is done,  
 And Justice has its fill.

For daily falls, for pardoned crime,  
 They joy to undergo  
 The shadow of Thy Cross sublime,  
 The remnant of Thy woe.

Oh! by their patience of delay,  
 Their hope amid their pain,  
 Their sacred zeal to burn away  
 Disfigurement and stain ;

Oh ! by their fire of love, not less  
 In keenness than the flame ;  
 Oh ! by their very helplessness,  
 Oh, by Thy own great Name.

Chorus:

Good Jesus, help, sweet Jesus, aid  
 The souls to Thee so dear,  
 In prison for the debt unpaid  
 Of sins committed here.

# 76

O TURN TO JESUS, MOTHER! TURN.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (p) dynamic marking. The melody is written in a style that suggests a vocal line, with notes often beamed together in groups of four. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. It maintains the same two-staff structure and key signature. The melodic line in the upper staff continues with similar rhythmic patterns, while the bass line provides a steady accompaniment.

The third system of musical notation shows further development of the piece. The upper staff continues with its melodic line, and the lower staff continues with its accompaniment. The overall texture remains consistent with the previous systems.

The fourth and final system of musical notation concludes the piece. It features the same two-staff arrangement and key signature. The melodic line in the upper staff ends with a final cadence, and the bass line provides a concluding accompaniment.

76 O TURN TO JESUS, MOTHER! TURN

O turn to Jesus, Mother! turn,  
And call Him by His tenderest names;  
Pray for the Holy Souls that burn,  
This hour amid the cleansing flames.

Ah! they have fought a gallant fight;  
In death's cold arms they persevered;  
And after life's uncheery night,  
The harbour of their rest is neared.

In pains beyond all earthly pains,  
Favourites of Jesus! there they lie;  
Letting the fire wash out their stains,  
And worshipping God's purity.

They are children of thy tears,  
Then hasten, Mother, to their aid,  
In pity think each hour appears  
And age while glory is delayed.

Ah, me, the love of Jesus yearns,  
O'er that abyss of sacred pain,  
And as He looks His bosom burns,  
With Calvary's dear thirst again.

O Mary, let thy Son no more,  
His lingering spouses thus expect;  
God's children to their God restore,  
And to the Spirit His elect.

Pray then, as thou hast ever prayed,  
Angels and Saints all look to thee,  
God waits thy prayers, for He hath made  
Those prayers His law of charity.

## OUT OF THE DEPTHS

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in a style that uses many chords and rests, with notes often beamed together. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef and a sharp sign. The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues from the first system, maintaining the same notation style of chords and rests. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef and a sharp sign. The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues from the second system, maintaining the same notation style of chords and rests. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef and a sharp sign. The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several measures.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues from the third system, maintaining the same notation style of chords and rests. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef and a sharp sign. The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several measures.

## OUT OF THE DEPTHS

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord of F#4, A4, and C5, followed by a series of eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a whole note chord of F#2, A2, and C3, followed by a series of eighth and quarter notes.

*A very special Catholic hymnal will be released in 2018: [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)*

The second system of musical notation also consists of two staves in the same key signature and time signature. The top staff continues the melody with various note values and rests. The bottom staff provides a harmonic accompaniment with chords and moving lines.

77

## OUT OF THE DEPTHS

Out of the depths to Thee, O Lord, I cry,  
 Lord! gracious turn Thine ear to suppliant sigh;  
 If sins of man Thou scannest, who may stand  
 That searching eye of Thine, and chastening hand?

O hear our prayers and sighs, Redeemer blest,  
 And grant Thy holy souls eternal rest.  
 And let perpetual light upon them shine;  
 For though not spotless, still these souls are Thine.

To be appeased in wrath, dear Lord, is Thine;  
 Thou mercy with Thy justice canst combine;  
 Thy Blood our countless stains can wash away;  
 This is Thy law, our hope, and steadfast stay.

Oh, hear our prayers, &c.

Pledged is Thy word! however foul the sin,  
 Repentant sinner shall his pardon win;  
 Our souls shall ever hope, then, Lord, in Thee,  
 And ne'er despair, though great our crimes may be.

Oh, hear our prayers, &c.

## LOVING SHEPHERD

The image displays a musical score for the hymn "Loving Shepherd". It consists of two systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The first system features a vocal line in the treble staff and a piano accompaniment in the bass staff. The second system continues the piece with similar instrumentation. The music is characterized by a steady, hymn-like melody and a simple, supportive accompaniment.

## Hymns for Children

78

### LOVING SHEPHERD

Loving Shepherd of Thy sheep,  
Keep me, Lord, in safety keep ;  
Nothing can Thy power withstand  
None shall pluck me from Thy hand.

Loving Shepherd, Thou didst give  
Thine own life that I might live ;  
May I love Thee day by day,  
Gladly Thy sweet will obey.

Loving Shepherd, ever near,  
Teach me still Thy voice to hear ;  
Suffer not my step to stray  
From the strait and narrow way.

Where Thou leadest may I go,  
Walking in Thy steps below ;  
Then before Thy Father's throne,  
Jesus, claim me for Thine own.

# 79

## LITTLE KING.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a simple, homophonic style with a steady 4/4 rhythm. The melody in the treble staff features a mix of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The musical texture is consistent with the first system, featuring a clear melody in the upper voice and a supporting bass line. The notation includes various note values and rests, maintaining a consistent tempo and feel.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The melody in the treble staff shows some chromatic movement, with notes like E# and F# appearing. The bass staff continues to provide a solid harmonic foundation with chords and moving lines.

The fourth system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature remains D major. The final measures of the piece are clearly visible, showing the resolution of the melody and the final chords in both hands.

## LITTLE KING

Little King, so fair and sweet,  
See us gathered round Thy Feet,  
Be Thou Monarch of our School,  
It shall prosper 'neath Thy rule,  
We will be Thy s .bjects true,  
Brave to suffer, brave to do,  
All our hearts to Thee we bring,  
Take them, keep them, Little King.

Raise Thy little Hand to bless  
All our childhood's happiness ;  
Bless our sorrow and our pain,  
That each cross may be our gain,  
By Thine own sweet childhood, Lord,  
Sanctify each thought and word ;  
Set Thy seal on everything  
Which we do, O little King.

Be our Leader in the fight,  
In the darkness be our Light,  
O'er the rough and o'er the smooth  
Safely guide our wayward youth.  
Whereso'er our path may be,  
We will try to follow Thee,  
To Thy mantle we will cling,  
Help us, save us, Little King.

Be our Teacher when we learn,  
All the hard to easy turn ;  
Be our Playmate when we play,  
So we shall indeed be gay.  
Keep us happy, keep us pure  
While our childhood shall endure,  
All its days to Thee we bring,  
Bless them, guard them, Little King.

# 80

## COME, YE LITTLE CHILDREN.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

## COME, YE LITTLE CHILDREN

Come, ye little children,  
Unto Me draw nigh;  
For 'tis such as you  
That dwell with Me on high;  
Who in love and meekness,  
From all malice free,  
Serve their dear Redeemer  
With simplicity.

I, who pride and greatness  
Evermore abase,  
On the poor and lowly  
Lavish all My grace;  
And to humble spirits  
Heavenly things reveal,  
Which My secret judgments  
From the proud conceal.

This, O sweetest Jesus,  
Seemest Thou to say,  
Ah then, wretched earthlings,  
Cast your pride away;  
If the God of glory  
So Himself abase,  
How shall man presume  
To choose the highest place.

Sacred charms of childhood,  
Unto Christ so dear,  
Bright in generous frankness,  
Innocence sincere,  
Love serene, unselfish,  
Void of worldly stain,  
Would that in my bosom  
Ye might ever reign!

## MOTHER MARY, AT THINE ALTAR

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a double bar line and a repeat sign. The melody starts on a G4 note, followed by a dotted quarter note, and then a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature. It provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with a prominent dotted quarter note on G4. The lower staff continues the accompaniment with various chordal textures and rhythmic patterns.

The third system shows further development of the melody and accompaniment. The upper staff includes a sharp sign (#) on a note, indicating a change in pitch. The lower staff maintains the harmonic support with consistent rhythmic values.

The fourth system concludes the piece. The upper staff ends with a final cadence, and the lower staff provides a concluding accompaniment. The notation includes various note values and rests throughout the system.

## MOTHER MARY, AT THINE ALTAR

Mother Mary, at thine altar  
We thy loving children kneel ;  
With a faith that cannot falter  
To thy goodness we appeal.  
We are seeking for a mother  
O'er the earth so waste and wide ;  
And from off the Cross our Brother  
Points to Mary by His side.

Thou wilt love us, thou wilt guide us,  
With a mother's fondest care:  
And our Father, God above us,  
Bids us fly for refuge there.  
Life's temptations are before us,  
We must mingle in the strife ;  
If thy fondness watch not o'er us,  
All unsafe will be our life.

So we take thee for our Mother,  
And we claim our right to be,  
By the gift of our dear Brother,  
Loving children unto thee ;  
And our humble consecration  
Thou wilt surely not despise,  
From Thy high and lofty station  
Close to Jesus in the skies.

Mother Mary, to thy keeping  
We ourselves to thee confide ;  
Toiling, resting, waking, sleeping,  
To be ever at thy side.  
Cares that vex us, joys that please us,  
Life and death we trust to thee ;  
Thou wilt make them all for Jesus,  
And for all eternity.

# 82

HEAR THY CHILDREN, GENTLEST MOTHER.

The image displays a musical score for the hymn "HEAR THY CHILDREN, GENTLEST MOTHER." The score is presented in two systems, each consisting of a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The first system contains four measures of music. The second system contains four measures of music. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes in the bass line.

82 HEAR THY CHILDREN, GENTLEST MOTHER

Hear thy children, gentlest Mother,  
Prayerful hearts to thee arise ;  
Hear us while our evening Ave  
Soars beyond the starry skies.

Darkling shadows fall around us,  
Stars their silent watches keep ;  
Hush the heart oppressed with sorrow,  
Dry the tears of those who weep.

Hear, sweet Mother, hear the weary,  
Borne upon life's troubled sea ;  
Gentle guiding Star of Ocean,  
Lead thy children home to thee.

Still watch o'er us, dearest Mother,  
From thy beauteous throne above,  
Guard us from all harm and danger,  
'Neath thy sheltering wings of love.

## JESUS, THOU ART COMING.

This musical score is for the hymn "Jesus, Thou Art Coming." It is presented in a four-system format, with each system consisting of a treble and bass staff joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a homophonic style, featuring chords and simple melodic lines. The first system begins with a treble staff containing a series of chords and a melodic line starting on G4, and a bass staff with a similar harmonic accompaniment. The second system continues the piece, showing a melodic line in the treble staff that includes a sharp sign (F#) in the fourth measure. The third system shows the continuation of the melody and accompaniment. The fourth system concludes the piece with a final chord in both staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents and slurs.

*Adoration and Faith*

Jesus! Thou art coming,  
 Holy as Thou art,  
 Thou, the God who made me,  
 To my sinful heart.  
 Jesus! I believe it,  
 On Thy only word;  
 Kneeling, I adore Thee  
 As my King and Lord.

*Humility and Sorrow*

Who am I, my Jesus,  
 That Thou com'st to me?  
 I have sinned against Thee,  
 Often grievously;  
 I am very sorry  
 I have caused Thee pain.  
 I will never, never,  
 Wound Thy Heart again.

*Trust*

Put Thy kind arms round me,  
 Feeble as I am;  
 Thou art my Good Shepherd,  
 I, Thy little lamb;  
 Since Thou comest, Jesus,  
 Now to be my Guest,  
 I can trust Thee always,  
 Lord, for all the rest.

*Love and Desire*

Dearest Lord, I love Thee,  
 With my whole, whole heart,  
 Not for what Thou givest,  
 But for what Thou art.  
 Come, oh, come, sweet Saviour!  
 Come to me, and stay,  
 For I want Thee, Jesus,  
 More than I can say.

*Offering and Petition*

Ah! what gift or present,  
 Jesus, can I bring?  
 I have nothing worthy  
 Of my God and King;  
 But Thou art my Shepherd,  
 I, Thy little lamb;  
 Take myself, dear Jesus,  
 All I have and am.

Take my body, Jesus,  
 Eyes, and ears and tongue;  
 Never let them, Jesus,  
 Help to do Thee wrong.  
 Take my heart, and fill it  
 Full of love for Thee;  
 All I have I give Thee,  
 Give Thyself to me.

## GUARDIAN ANGEL.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of music, primarily featuring dotted half notes and quarter notes. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece with two staves. The upper staff features a melodic line with dotted half notes and quarter notes. The lower staff continues the accompaniment with chords and moving lines.

The third system of music consists of two staves. The upper staff shows a melodic line with dotted half notes and quarter notes. The lower staff provides accompaniment with chords and moving lines.

The fourth system of music consists of two staves. The upper staff features a melodic line with dotted half notes and quarter notes. The lower staff continues the accompaniment with chords and moving lines.

## GUARDIAN ANGEL

Guardian Angel,  
From Heaven so bright,  
Watching beside me,  
To lead me aright,  
Fold thy wings round me,  
O guard me with love,  
Softly sing songs to me  
Of Heav'n above.

Beautiful Angel,  
My guardian so mild,  
Tenderly guide me,  
For I am thy child.

Angel so holy,  
Whom God send to me,  
Sinful and lowly,  
My guardian to be.  
Wilt thou not cherish  
The child of thy care?  
Let me not perish—  
My trust is thy prayer.

Beautiful Angel,  
My guardian so mild,  
Tenderly guide me,  
For I am thy child.

O may I never  
Forget thou art near;  
But keep me for ever,  
In love and in fear.  
Waking and sleeping,  
In labour and rest,  
In thy sweet keeping,  
My life shall be blest.

Beautiful Angel,  
My guardian so mild,  
Tenderly guide me,  
For I am thy child.

# 85

## DEAR ANGEL EVER AT MY SIDE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a simple, homophonic style with quarter and eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with quarter and eighth notes, featuring some phrasing slurs and a repeat sign at the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with quarter and eighth notes, featuring some phrasing slurs and a repeat sign at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with quarter and eighth notes, featuring some phrasing slurs and a repeat sign at the end of the system.

## DEAR ANGEL EVER AT MY SIDE.

Dear Angel! ever at my side,  
How loving must thou be,  
To leave thy home in Heaven to guard  
A sinful child like me.

Thy beautiful and shining face  
I see not, though so near;  
The sweetness of thy soft low voice  
I am too deaf to hear.

But I have felt thee in my thoughts  
Fighting with sin for me;  
And when my heart loves God, I know  
The sweetness is from thee.

And when, dear Spirit! I kneel down  
Morning and night to prayer,  
Something there is within my heart  
Which tells me thou art there.

Yes! when I pray thou prayest too,  
Thy prayer is all for me;  
But when I sleep, thou sleepest not,  
But watchest patiently.

Then, for thy sake, dear Angel! now  
More humble will I be;  
But I am weak, and when I fall,  
Oh weary not of me:

Oh weary not, but love me still,  
For Mary's sake, Thy Queen;  
She never tired of me, though I  
Her worst of sons have been.

Then love me, love me, Angel dear!  
And I will love thee more;  
And help me when my soul is cast  
Upon the eternal shore.

# 86

## PRAISE TO THE HOLIEST.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and moving lines. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music consists of several measures of chords and moving lines, with some notes beamed together.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and moving lines. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music consists of several measures of chords and moving lines, with some notes beamed together.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a homophonic style with chords and moving lines. The upper staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lower staff begins with a bass clef, a key signature of two sharps, and a common time signature. The music consists of several measures of chords and moving lines, with some notes beamed together. The system ends with a double bar line and repeat dots.

# General

## PRAISE TO THE HOLIEST.

Praise to the Holiest in the height,  
And in the depth be praise,  
In all his words most wonderful,  
Most sure in all his ways.

O loving wisdom of our God!  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.

O wisest love! that flesh and blood  
Which did in Adam fail,  
Should strive afresh against their foe,  
Should strive and should prevail;

And that a higher gift than grace  
Should flesh and blood refine,  
God's presence and his very self,  
And Essence all divine.

O generous love! that he who smote  
In man for man the foe,  
The double agony in man  
For man should undergo;

And in the garden secretly,  
And on the Cross on high,  
Should teach his brethren, and inspire  
To suffer and to die.

Praise to the Holiest in the height,  
And in the depth be praise,  
In all his words most wonderful,  
Most sure in all his ways.

# 87

HOLY GOD, WE PRAISE THY NAME!

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and C3, then a half note D3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The upper staff melody continues with quarter notes D5, E5, F5, and G5, then a half note A5. The bass line continues with quarter notes D3, E3, F3, and G3, then a half note A3. The system concludes with a double bar line.

The third system of musical notation continues the piece. The upper staff melody continues with quarter notes A5, Bb5, and C6, then a half note D6. The bass line continues with quarter notes Bb2, C3, and D3, then a half note E3. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. The upper staff melody continues with quarter notes E6, F6, and G6, then a half note A6. The bass line continues with quarter notes F3, G3, and A3, then a half note B3. The system concludes with a double bar line.

## HOLY GOD, WE PRAISE THY NAME!

Holy God, we praise thy name;  
Lord of all, we bow before thee!  
All on earth thy sceptre own,  
All in heaven above adore thee.  
Infinite thy vast domain,  
Everlasting is thy reign.

Hark! the loud celestial hymn,  
Angel choirs above are raising;  
Cherubim and seraphim,  
In unceasing chorus praising,  
Fill the heavens with sweet accord  
Holy, holy, holy Lord.

Holy Father, holy Son,  
Holy Spirit, Three we name thee,  
While in Essence only One  
Undivided God we claim thee;  
And adoring bend the knee,  
While we own the mystery.

Spare thy people, Lord, we pray,  
By a thousand snares surrounded;  
Keep us without sin to-day;  
Never let us be confounded.  
Lo, I put my trust in thee—  
Never, Lord, abandon me.

PRAISE WE OUR GOD WITH JOY.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The treble clef melody continues with quarter notes D5, E5, and F5. The bass line continues with quarter notes D2, E2, and F2. The piece concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. The treble clef melody continues with quarter notes G5, F5, and E5. The bass line continues with quarter notes G2, F2, and E2. The piece concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the third system. The treble clef melody continues with quarter notes D5, C5, and B4. The bass line continues with quarter notes D2, C2, and B1. The piece concludes with a double bar line.

## PRAISE WE OUR GOD WITH JOY

Praise we our God with joy  
And gladness never ending ;  
Angels and saints with us  
Their grateful voices blending,  
He is our Father dear,  
O'er filled with parent's love ;  
Mercies unsought, unknown,  
He showers from above.

He is our Shepherd true ;  
With watchful care unsleeping,  
On us, his erring sheep,  
An eye of pity keeping ;  
He with a mighty arm  
The bonds of sin doth break,  
And to our burden'd hearts  
In words of peace doth speak.

Graces in copious stream  
From that pure fount are welling,  
Where, in our heart of hearts,  
Our God hath set his dwelling.  
His word our lantern is,  
His peace our comfort still,  
His sweetness all our rest,  
Our law, our life, his will.

LORD FOR TO-MORROW.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a homophonic style with chords and single notes. The upper staff begins with a series of chords, followed by a melodic line of eighth notes. The lower staff provides a harmonic accompaniment with chords and a simple bass line.

The second system of musical notation also consists of two staves in treble and bass clefs with a one-flat key signature. The upper staff continues the melodic line from the first system, featuring a prominent eighth-note melody. The lower staff continues the harmonic accompaniment, with chords and a bass line that includes a sharp sign (#) on the second staff, indicating a change in the bass line's notes.

## LORD FOR TO-MORROW.

Lord, for to-morrow and its needs  
I do not pray;  
Keep me, my God, from stain of sin,  
Just for to-day.

Let me both diligently work,  
And duly pray;  
Let me be kind in word and deed,  
Just for to-day.

Let me be slow to do my will,  
Prompt to obey;  
Help me to mortify my flesh,  
Just for to-day.

Let me no wrong or idle word  
Unthinking say;  
Set Thou a seal upon my lips,  
Just for to-day.

Let me in season, Lord, be grave,  
In season, gay;  
Let me be faithful to Thy grace,  
Just for to-day.

And if to-day my tide of life  
Should ebb away,  
Give me Thy sacraments divine,  
Sweet Lord, to-day.

In Purgatory's cleansing fires  
Brief be my stay;  
Oh, bid me, if to-day I die,  
Go home to-day.

So, for to-morrow and its needs,  
I do not pray;  
But keep me, guide me, love me, Lord,  
Just for to-day.

# 90

O GOD OF EARTH AND ALTAR.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in a style typical of early 20th-century hymnals, featuring a mix of quarter and eighth notes, often beamed together. The melody in the upper staff is supported by a harmonic accompaniment in the lower staff.

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs and a key signature of one sharp. The musical notation includes various rhythmic values and rests, with some notes marked with accents or slurs.

The third system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs and a key signature of one sharp. The musical notation includes various rhythmic values and rests, with some notes marked with accents or slurs.

The fourth system of musical notation concludes the piece. It maintains the same two-staff structure with treble and bass clefs and a key signature of one sharp. The musical notation includes various rhythmic values and rests, with some notes marked with accents or slurs.

## O GOD OF EARTH AND ALTAR

O God of earth and altar,  
Bow down and hear our cry,  
Our earthly rulers falter,  
Our people drift and die;  
The walls of gold entomb us,  
The swords of scorn divide,  
Take not thy thunder from us,  
But take away our pride.

From all that terror teaches,  
From lies of tongue and pen,  
From all the easy speeches  
That comfort cruel men,  
From sale and profanation  
Of honour and the sword,  
From sleep and from damnation,  
Deliver us, good Lord

Tie in a living tether  
The prince and priest and thrall,  
Bind all our lives together,  
Smite us and save us all;  
In ire and exultation  
Aflame with faith, and free,  
Lift up a living nation,  
A single sword to thee.

## FAITH OF OUR FATHERS.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music is written in a style typical of early 20th-century hymnals, featuring a mix of eighth and sixteenth notes in the upper voice and a more rhythmic accompaniment in the lower voice.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two sharps. The melody in the upper staff continues with similar rhythmic patterns, while the lower staff provides harmonic support with chords and moving lines.

The third system of musical notation shows the continuation of the two-staff piece. The upper staff features a melodic line with some grace notes and slurs, while the lower staff maintains a steady accompaniment. The key signature of two sharps is consistent throughout.

The fourth and final system of musical notation on this page concludes the piece. It features two staves in treble and bass clefs. The upper staff ends with a final cadence, and the lower staff provides a concluding accompaniment. The key signature of two sharps is maintained to the end.

## FAITH OF OUR FATHERS

Faith of our Fathers! living still  
 In spite of dungeon, fire and sword:  
 Oh, how our hearts beat high with joy  
 Whene'er we hear that glorious word.  
 Faith of our Fathers! Holy Faith!  
 We will be true to thee till death.

Our Fathers, chained in prisons dark,  
 Were still in heart and conscience free:  
 How sweet would be their children's fate,  
 If they, like them, could die for thee!  
 Faith of our Fathers! Holy Faith!  
 We will be true to thee till death.

Faith of our Fathers! Mary's prayers  
 Shall win our country back to thee;  
 And through the truth that comes from God  
 Our land shall then indeed be free.  
 Faith of our Fathers! Holy Faith!  
 We will be true to thee till death.

Faith of our Fathers! we will love  
 Both friend and foe in all our strife:  
 And preach thee too, as love knows how  
 By kindly words and virtuous life:  
 Faith of our Fathers! Holy Faith!  
 We will be true to thee till death.

## FULL IN THE PANTING HEART.

This musical score is arranged in four systems, each consisting of a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The first system features a melodic line in the treble with eighth-note patterns and a bass line with quarter notes. The second system continues the melodic development with some chromaticism in the treble. The third system shows a more rhythmic texture with many beamed notes. The fourth system concludes with a final cadence, marked by a double bar line and repeat dots.

Full in the panting heart of Rome,  
Beneath the Apostle's crowning dome,  
From pilgrims' lips that kiss the ground,  
Breathes in all tongues one only sound :

“ God bless our Pope, the great, the good.”

The golden roof, the marble walls,  
The Vatican's majestic halls,  
The note redouble, till it fills  
With echoes sweet the seven hills:

“ God bless our Pope,” &c.

Then surging through each hallowed gate,  
Where martyrs glory, in peace, await,  
It sweeps beyond the solemn plain,  
Peals over Alps, across the main:

“ God bless our Pope,” &c.

From torrid south to frozen north,  
That wave harmonious stretches forth,  
Yet strikes no chord more true to Rome's,  
Than rings within our hearts and homes:

“ God bless our Pope,” &c.

# 93

NOW WITH THE FAST-DEPARTING LIGHT.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth notes in the right hand and a bass line in the left hand. The piece concludes with a double bar line and repeat dots.

The second system of music also consists of two staves in the same key signature and clef as the first system. It continues the melodic and harmonic development, ending with a final double bar line and repeat dots.

93 NOW WITH THE FAST-DEPARTING LIGHT

Now with the fast-departing light,  
Maker of all ! we ask of Thee,  
Of Thy great mercy, through the night  
Our guardian and defence to be.

Far off let idle visions fly ;  
No phantom of the night molest:  
Curb Thou our raging enemy,  
That we in chaste repose may rest.

Father of mercies ! hear our cry ;  
Hear us, O sole-begotten Son !  
Who, with the Holy Ghost most high,  
Reignest while endless ages run.

# 94

FIRMLY I BELIEVE AND TRULY.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major, indicated by one flat (B-flat) on the key signature. The music is written in a style that suggests a hymn or a simple song, with a focus on chords and simple melodic lines. The upper staff features a melody with some grace notes and a final cadence. The lower staff provides a harmonic accompaniment with chords and simple bass lines.

The second system of musical notation also consists of two staves, treble and bass clef, in the key of B-flat major. It continues the musical piece from the first system. The notation is consistent, showing a continuation of the melody in the upper staff and the accompaniment in the lower staff. The piece concludes with a final cadence in both staves.

## FIRMLY I BELIEVE AND TRULY

Firmly I believe and truly  
God is Three, and God is One ;  
And I next acknowledge duly  
Manhood taken by the Son.

And I trust and hope most fully  
In that Manhood crucified ;  
And each thought and deed unruly  
Do to death, as He has died.

Simply to His grace and wholly  
Light and life and strength belong ;  
And I love supremely, solely,  
Him the Holy, Him the Strong.

And I hold in veneration,  
For the love of Him alone,  
Holy Church, as His creation,  
And her teachings, as His own.

# 95

## ADESTE FIDELES.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is written in a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp. The melodic line in the upper staff includes a prominent dotted eighth note followed by a sixteenth note, and a triplet of eighth notes. The lower staff continues the accompaniment with steady rhythmic patterns.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a melodic line with a dotted quarter note and an eighth note. The lower staff maintains the accompaniment with a mix of eighth and sixteenth notes.

The fourth system of musical notation concludes the piece. The upper staff features a melodic line with a dotted quarter note and an eighth note. The lower staff provides a final accompaniment with chords and moving bass lines.

# Latin Hymns

95

## ADESTE FIDELES

Adeste, fideles,  
Laeti triumphantes ;  
Venite, venite in Bethlehem ;  
Natum videte  
Regem angelorum :  
Venite Adoremus,  
Venite Adoremus,  
Venite adoremus Dominum.

Deum de Deo,  
Lumen de lumine,  
Gestant puellae viscera :  
Deum verum,  
Genitum, non factum:  
Venite adoremus Dominum.

Cantet nunc Io !  
Chorus angelorum :  
Cantet nunc aula coelestium  
Gloria  
In excelsis Deo !  
Venite adoremus Dominum.

Ergo qui natus  
Die hodierna,  
Jesu tibi sit gloria :  
Patris aeterni  
Verbum caro factum !  
Venite adoremus Dominum.  
Venite adoremus,  
Venite adoremus Dominum.

STABAT MATER.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music is written in a homophonic style with chords and moving lines.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values and accidentals.

The third system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The system ends with a double bar line and repeat dots. Below the staves, the text "A - men." is written.

A - men.

Stabat mater dolorosa  
 Juxta crucem lacrymosa  
 Dum pendebat Filius.  
 Cujus animan gementem  
 Contristatam et dolentem,  
 Pertransiuit gladius.

O quam tristis, et afflicta,  
 Fuit illa benedicta  
 Mater Unigeniti !  
 Quae moerebat, et dolebat,  
 Pia Mater, dum videbat  
 Nati poenas inelyti.

Quis est homo, qui non fleret,  
 Matrem Christi si videret  
 In tanto supplicio ?  
 Quis non posset contristari,  
 Christi matrem contemplari,  
 Dolentem cum Filio ?

Pro peccatis suae gentis,  
 Vidit Jesum in tormentis  
 Et flagellis subditum.  
 Vidit suum dulcem Natum  
 Moriundo desolatum,  
 Dum emisit spiritum.

Eja, Mater, fons amoris,  
 Me sentire vim doloris  
 Fac, ut tecum lugeam.  
 Fac, ut ardeat cor meum  
 In amando Christum Deum,  
 Ut sibi complaceam.

Sancta Mater, istud agas  
 Crucifixi fige plagas  
 Cordi meo valide.  
 Tui nati vulnerati,  
 Tam dignati pro me pati,  
 Poenas mecum divide.

Fac me tecum pie flere,  
 Crucifixo condolere,  
 Donec ego vixero.  
 Juxta crucem tecum stare,  
 Et me tibi sociare  
 In planctu desidero.

Virgo virginum praeclara,  
 Mihi jam non sis amara:  
 Fac me tecum plangere.  
 Fac ut portem Christi mortem,  
 Passionis fac consortium,  
 Et plagas recolare.

Fac me plagis vulnerari,  
 Fac me Cruce inebriari,  
 Et cruore Filii.  
 Flammis ne urar succensus,  
 Per te, Virgo, sim defensus,  
 In die iudicii.

Christe, cum sit hinc exire,  
 Da per Matrem me venire  
 Ad palmam victoriae.  
 Quando corpus morietur,  
 Fac ut animae donetur  
 Paradisi gloria. Amen.

VENI, CREATOR SPIRITUS.

The image displays a musical score for the hymn 'VENI, CREATOR SPIRITUS.' It is presented in two systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 4/4. The first system contains two measures of music. The second system contains four measures of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties. The piece concludes with a double bar line.

## VENI, CREATOR SPIRITUS

Veni, Creator Spiritus,  
Mentes tuorum visita,  
Imple superna gratia,  
Quae tu creasti, pectora.

Qui diceris Paraclitus,  
Altissimi donum Dei,  
Fons vivus, ignis, caritas,  
Et spiritalis unctio.

Tu septiformis munere,  
Digitus paternae dexterae,  
Tu rite promissum Patris  
Sermone ditans guttura.

Accende lumen sensibus,  
Infunde amorem cordibus,  
Infirma nostri corporis  
Virtute firmans perpeti.

Hostem repellas longius,  
Pacemque dones protinus ;  
Ductore sic te praevio,  
Vitemus omne noxium.

Per te sciamus da Patrem,  
Noscamus atque Filium,  
Teque utriusque Spiritum  
Credamus omni tempore.

Deo Patri sit gloria,  
Et Filio qui a mortuis  
Surrexit, ac Paraclito,  
In saeculorum saecula. Amen.

## VENI, SANCTE SPIRITUS.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.

The second system of the musical score also consists of two staves. The upper staff continues the melodic line from the first system, ending with a double bar line. The lower staff continues the harmonic accompaniment, also ending with a double bar line.

## VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus,  
Et emitte coelitus,  
Lucis tuae radium.  
Veni pater pauperum,  
Veni dator munerum,  
Veni lumen cordium.

Consolator optime,  
Dulcis hospes animae,  
Dulce refrigerium.  
In labore requies,  
In aestu temperies,  
In fletu solatium.

O lux beatissima,  
Reple cordis intima,  
Tuorum fidelium.  
Sine tuo numine,  
Nihil est in homine,  
Nihil est innoxium.

Lava quod est sordidum,  
Riga quod est aridum,  
Sana quod est saucium.  
Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quo est devium.

Da tuis fidelibus,  
In te confidentibus,  
Sacrum septenarium.  
Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.      Amen.

99

PANGE LINGUA.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed pairs and a final fermata. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with various rhythmic values and rests. The lower staff continues the accompaniment with a steady bass line and harmonic support.

The third system of musical notation concludes the piece with two staves. The upper staff shows the final melodic phrases, and the lower staff provides the final accompaniment, ending with a double bar line.

## PANGE LINGUA

Pange lingua gloriosi  
 Corporis Mysterium,  
 Sanguinisque pretiosi,  
 Quem in mundi pretium,  
 Fructus ventris generosi  
 Rex effudit gentium.

Nobis datus, nobis natus  
 Ex intacta Virgine ;  
 Et in mundo conversatus,  
 Sparso verbi semine,  
 Sui moras incolatus  
 Miro clausit ordine.

In supremæ nocte coenæ  
 Recumbens cum fratribus,  
 Observata lege plene  
 Cibis in legalibus:  
 Cibum turbae duodenæ  
 Se dat suis manibus.

Verbum caro, panem verum  
 Verbo carnem efficit:  
 Fitque sanguis Christi merum ;  
 Et si sensus deficit,  
 Ad firmandum cor sincerum  
 Sola fides sufficit.

Tantum ergo Sacramentum  
 Veneremur cernui ;  
 Et antiquum documentum  
 Novo cedat ritui :  
 Praestet fides supplementum  
 Sensuum defectui.

Genitori, genitoque  
 Laus, et jubilatio,  
 Salus, honor, virtus quoque  
 Sit et benedictio:  
 Procedenti ab utroque  
 Compar sit laudatio. Amen.

# 100

ADORO TE DEVOTE.

The image displays a musical score for the piece "ADORO TE DEVOTE." It is organized into two systems, each consisting of a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a treble staff containing a melodic line of eighth and sixteenth notes, and a bass staff providing a harmonic accompaniment with chords and moving bass lines. The second system continues the composition with similar melodic and harmonic textures, ending with a double bar line.

## ADORO TE DEVOTE

Adoro te devote latens Deitas  
Quae sub his figuris vere latitas :  
Tibi se cor meum totum subjicit,  
Quia te contemplans totum deficit.

Visus, tactus, gustus in te fallitur,  
Sed auditu solo tuto creditur :  
Credo quidquid dixit Dei Filius,  
Nil hoc verbo Veritatis verius.

In cruce latebat sola Deitas,  
At hic latet simul et humanitas ;  
Ambo tamen credens, atque confitens  
Peto quod petivit latro poenitens.

Plagas, sicut Thomas non intueor,  
Deum tamen meum te confiteor,  
Fac me tibi semper magis credere,  
In te spem habere, te diligere.

O memoriale mortis Domini,  
Panis vivus, vitam praestans homini :  
Praesta meae menti de te vivere,  
Et te illi semper dulce sapere.

Pie pellicane, Jesu Domine,  
Me immundum munda tuo sanguine:  
Cujus una stilla salvum facere  
Totum mundum quit ab omni scelere.

Jesu quem velatum nunc aspicio,  
Oro fiat illud, quod tam sitio,  
Ut te revelata cernens facie,  
Visu sim beatus tuae gloriae. Amen.

## AVE VERUM.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, primarily using quarter and eighth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. It includes a repeat sign (double bar line with two dots) in the middle of the system, indicating a section to be played twice.

The third system of musical notation continues the piece with two staves in treble and bass clefs. The music concludes this system with a double bar line and repeat dots, indicating the end of a phrase.

The fourth system of musical notation is the final system on the page, consisting of two staves in treble and bass clefs. It concludes the piece with a final cadence, marked by a double bar line and repeat dots.

## AVE VERUM.

The image shows a musical score for the hymn 'Ave Verum'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system contains two measures of music, and the second system contains two measures. The vocal line features a melody with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines.

101

## AVE VERUM

Ave verum Corpus natum  
 De Maria Virgine,  
 Vere passum, immolatum  
 In cruce pro homine,  
 Cujus latus perforatum  
 Fluxit aqua et sanguine,  
 Esto nobis praegustatum  
 Mortis in examine.  
 O Jesu dulcis, O Jesu pie,  
 O Jesu, Fili Mariae.

# 102

## AVE MARIS STELLA.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 2/4 time. The music is written in a homophonic style, primarily using chords. The first measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The second measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The third measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The fourth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The fifth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The sixth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The seventh measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The eighth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The system ends with a double bar line.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 2/4 time. The music is written in a homophonic style, primarily using chords. The first measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The second measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The third measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The fourth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The fifth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The sixth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The seventh measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The eighth measure contains a B-flat major triad in the upper staff and a B-flat major triad in the lower staff. The system ends with a double bar line.

## AVE MARIS STELLA

Ave maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix coeli porta.

Sumens illud Ave  
Gabrielis ore,  
Funda nos in pace,  
Mutans Hevae nomen.

Solve vincla reis  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cuncta posce.

Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus  
Tulit esse tuus.

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos  
Mites fac et castos.

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum,  
Semper collaetemur.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritus sancto,  
Tribus honor unus. Amen.

# 103

## ISTE CONFESSOR.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#). The music features a melody in the treble staff and a bass line in the bass staff. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble staff has a melody that includes a dotted quarter note G4, followed by an eighth note A4, and then a quarter note B4. The bass staff continues with a steady bass line. The system ends with a double bar line.

The third system of musical notation continues the piece. The treble staff has a melody that includes a dotted quarter note G4, followed by an eighth note A4, and then a quarter note B4. The bass staff continues with a steady bass line. The system ends with a double bar line.

The fourth system of musical notation concludes the piece. The treble staff has a melody that includes a dotted quarter note G4, followed by an eighth note A4, and then a quarter note B4. The bass staff continues with a steady bass line. The system ends with a double bar line. The text "A - men." is written below the treble staff in the final measure.

Iste Confessor Domini, colentes  
Quem pie laudant populi per orbem,  
Hac die laetus meruit beatas  
Scandere sedes.

Qui pius, prudens, humilis, pudicus,  
Sobriam duxit sine labe vitam,  
Donec, humanos animavit aerae  
Spiritus artus.

Cujus ob praestans meritum frequenter,  
Aegra quae passim Jacuere membra,  
Viribus morbi domitis, saluti  
Restituuntur.

Noster hinc illi chorus obsequentem  
Concinit laudem celebresque palmas,  
Ut piis ejus precibus juvemur  
Omne per aevum.

Sit salus illi, decus atque virtus,  
Qui super caeli solio coruscans,  
Totius mundi seriem gubernat  
Trinus et unus. Amen.

Te Deum laudamus; te Dominum confitemur.

To aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi coeli, et universae

Potestates:

Tibi Cherubim et Seraphim incessabili voce proclamant:

Sanctus: Sanctus: Sanctus Dominus Deus Sabaoth.

Pleni sunt coeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum Sancta confitetur Ecclesia:

Patrem immensae majestatis:

Venerandum tuum verum, et unicum Filium:

Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem, non horruisti  
Virginis uterum.

Tu devicto mortis aculeo, aperuisti credentibus  
regna coelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te argo quaesumus, tuis famulis subveni, quos  
pretioso sanguine redemisti,

Aeterna fac cum sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic  
haereditati tuae.

Et rege eos, et extolle illos usque in aeternum.

Per singulos dies, benedicimus te.

Et laudamus nomen tuum in saeculum, et in saeculum  
saeculi.

Dignare, Domine, die isto sine peccato nos custodire

Miserere nostri Domine, miserere nostri.

Fiat misericordia tua Domine super nos, quemadmodum  
speravimus in te.

In te Domine speravi non confundar in aeternum.

## TE DEUM.

Te De- um lau-da - mus:

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a treble clef and a common time signature. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, starting with a bass clef and a common time signature. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a treble clef and a common time signature. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, starting with a bass clef and a common time signature. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, starting with a treble clef and a common time signature. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, starting with a bass clef and a common time signature. The system concludes with a double bar line.

Te Deum laudamus:  
Te Dominum confitemur.  
Te aeternum Patrem omnis terra veneratur.  
Tibi omnes Angeli, tibi coeli et universae Potestates:

Continuation (i)

TE DEUM.

Tibi Cherubim et Seraphim  
Incessabili voce proclamant:  
Sanctus: Sanctus: Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
Majestatis gloriae tuae.

Continuation (ii)

TE DEUM.

Te gloriosus Apostolorum chorus:  
Te prophetarum laudabilis numerus:  
Te martyrū candidatus laudat exercitus.  
Te per orbem terrarum Sancta confitetur ecclesia.

Continuation (iii)

TE DEUM.

Patrem immensae majestatis:  
Venerandum tuum verum, et unicum Filium:  
Sanctum quoque Paraclitum Spiritum.  
Tu Rex gloriae Christe.  
Tu Patris sempiternus es Filius.

Continuation (iv)

TE DEUM.

Tu ad liberandum suscepturus hominem,  
Non horruisti Virginis utrum.  
Tu devicto mortis acculeo,  
Aperuisti credentibus regna coelorum.  
Tu ad dexteram Dei sedes, in gloria Patris.  
Judex crederis

Continuation (v)

TE DEUM.

esse venturus.  
Te ergo quaesumus, tuis famulis subveni,  
Quos pretioso sanguine redemisti,  
Aeterna fac cum sanctis tuis in gloria numerari.  
Salvum fac populum

Continuation (vi)

TE DEUM.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, often in pairs. The music is in a common time signature and features a variety of rhythmic patterns.

The second system of musical notation continues the piece with two staves. The upper staff in treble clef shows a continuation of the melodic line with similar rhythmic complexity. The lower staff in bass clef provides a steady accompaniment with eighth and sixteenth notes.

The third system of musical notation is the final system on the page, consisting of two staves. The upper staff in treble clef concludes the melodic phrase with a final cadence. The lower staff in bass clef provides a final accompaniment with sustained notes and rhythmic patterns.

tuum Domine, et benedic hereditati tuae.  
Et rege eos, et extolle illos usque in aeternum.  
Per singulos dies, benedicimus te.  
Et laudamus nomen tuum in saeculum.

Continuation (vii)

TE DEUM.

Et in saeculum saeculi.  
Dignare Domine die isto.  
Sine peccato nos custodire.  
Misererre nostri Domine, miserere nostri.  
Fiat misericordia tua.

Continuation (viii)

TE DEUM

The musical score is presented in two systems. Each system contains a treble clef staff and a bass clef staff. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, along with rests and phrasing slurs. The piece concludes with a final double bar line and repeat dots at the end of the second system.

Domine super nos,  
Quemadmodum speravimus in te.  
In te Domine speravi  
Non confundar in æternum

ALMA REDEMPTORIS MATER.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. The upper staff features a more active melodic line with frequent sixteenth-note passages. The lower staff provides a steady accompaniment with chords and eighth-note patterns.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some rests and eighth-note runs. The lower staff maintains the harmonic support with chords and moving bass lines.

The fourth system of musical notation concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides a final accompaniment with chords and a concluding bass line.

## Anthems to Our Lady

105

ALMA REDEMPTORIS MATER

*From Advent to the Purification.*

Alma Redemptoris Mater, quae	Mother of Christ! hear thou the
pervia coeli, Porta manes,	people's cry.
Et stella maris, succurre	Star of the deep, and Portal of
candenti, surgere qui curat	the sky.
populo:	Mother of Him Who thee from
Tu quae genuisti, Natura	nothing made,
mirante, tuum sanctum	Sinking we strive, and call to
Genitorem:	thee for aid:
Virgo prius ac posterius,	O by that joy that Gabriel
Gabrielis ab ore,	brought to thee,
Sumens illud Ave, peccatorum	Thou Virgin first and last, let us
miserere.	thy mercy see.

# 106

## AVE REGINA COELORUM.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with various rhythmic values and phrasing. The lower staff continues the harmonic support with sustained chords and moving bass lines.

The third system of musical notation consists of two staves. The upper staff shows the continuation of the melody with slurs and ties. The lower staff provides the corresponding harmonic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff concludes the melodic phrase with a final cadence. The lower staff concludes the harmonic accompaniment with sustained chords.

*From the Purification to Maundy Thursday.*

Ave Regina coelorum.	Hail, O Queen of heaven	enthroned !
Ave Domina angelorum:	Hail, by angels mistress owned!	
Salve radix, salve porta,	Root of Jesse, Gate of morn,	
Ex qua mundo lux est orta.	Whence the world's true Light	was born;
Gaude Virgo gloriosa	Glorious Virgin, joy to thee,	
Super omnes speciosa.	Loveliest whom in Heaven they	
Vale, o valde decora,	see ;	
Et pro nobis Christum exora.	Fairest thou where all are fair.	
	Plead with Christ our sins to	spare.

# 107

REGINA COELI LAETARE.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, and a lower voice part with sustained notes and a long slur. The lower staff is in bass clef with a key signature of one flat, providing a harmonic accompaniment with sustained notes and a long slur.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with sustained notes and a long slur.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with sustained notes and a long slur.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the harmonic accompaniment with sustained notes and a long slur.

*From Holy Saturday to Trinity Eve.*

Regina coeli laetare,  
Alleluia.

Joy to thee, O Queen of  
Heaven!

Alleluia!

Quia quem meruisti portare,  
Alleluia.

He Whom thou wast meet to  
bear,

Alleluia!

Resurrexit sicut dixit,  
Alleluia.

As He promised, hath arisen,  
Alleluia!

Ora pro nobis Deum,  
Alleluia.

Pour for us to Him Thy  
prayer.

Alleluia!

## SALVE REGINA.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some beamed pairs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. It features two staves in the same key signature and time signature. The upper staff shows a continuation of the melodic line, with some rests and dynamic markings. The lower staff provides a steady accompaniment with various chordal textures.

The third system of musical notation continues the piece. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with a mix of chords and moving lines.

The fourth and final system of musical notation on this page. It concludes the piece with a melodic line in the upper staff and a final accompaniment in the lower staff, ending with a double bar line.

## SALVE REGINA.

108

## SALVE REGINA

*From Trinity Eve to Advent*

Salve Regina, Mater misericordiae.

Vita, dulcedo, et spes nostra salve.

Ad te clamamus, exules filii Hevae.

Ad te suspiramus gementes et flentes in hac lacrymarum valle.

Eia ergo advocata nostra, illos tuos misericordes oculos ad nos converte.

Et Jesum, benedictum, fructum ventris tui, nobis post hoc exilium ostende.

○ clemens,

○ pia,

○ dulcis Virgo Maria.

Hail, holy Queen, Mother of mercy.

Hail, our life, our sweetness, and our hope.

To thee do we cry, poor banished children of Eve.

To thee do we send up our sighs, mourning and weeping in this vale of tears.

Turn then, most gracious advocate, thine eyes of mercy towards us.

And after this our exile, show unto us the blessed fruit of thy womb, Jesus.

○ clement,

○ loving,

○ sweet Virgin Mary.

