

**ACCOMPANIMENTS  
CHANTS <sup>A</sup><sub>N</sub><sub>D</sub> SONGS**

**MUSIC FIRST YEAR  
MUSIC SECOND YEAR**

**JUSTINE WARD**

*By*

**CONRAD BERNIER**

**The Catholic Education Press  
Washington, D. C.**

*Missing pages 26, 29*

*Copyright, 1943, by Justine Ward.*

*Printed in the U. S. A.*

**MASS**

Aspérq

Kyrie

Sáncu

Agnus

Kyrie

Glória

Crédo

Sáncu

Agnus

Mass:

K

Glória

Sáncu

**Motet**

O Salu

O Salu

Tántu

Christi

Laudér

Te Lau

**Latin**

Ave M

O Filii

Púer n:

Regína

Stábat

Véni C

Véxilla

Víctima

**Englis**

Adam e

Americ

Annunc

Cat anc

Christ c

## CONTENTS

<b>MASS:</b>	<i>Manuals</i>	Page	<b>English Compositions:</b>	<i>Manuals</i>	Page
✓ Aspérge me . . . . .	II- 97 . . . . .	6	Christmas Carol, A . . . . .	II- 14 . . . . .	44
✓ Kyrie Eléison . . . . .	I-234 . . . . .	6	Cock-a-Doodle-Do . . . . .	II- 8 . . . . .	42
✓ Sándctus . . . . .	I-234 . . . . .	8	Come to me . . . . .	I-162 . . . . .	37
✓ Agnus Déi . . . . .	I-235 . . . . .	8	Creed (English) . . . . .	II- 40 . . . . .	56
✓ Kyrie Eléison . . . . .	II- 98 . . . . .	9	✓ Deus meus . . . . .	II- 24 . . . . .	49
✓ Glória in Excélsis . . . . .	II- 99 . . . . .	10	Father's Love . . . . .	I-152 . . . . .	36
Crédo no. 6 . . . . .	II-102 . . . . .	12	Fairy Ship, The . . . . .	II- 83 . . . . .	67
Sándctus . . . . .	II-108 . . . . .	17	✓ First Noel, The . . . . .	II- 28 . . . . .	51
✓ Agnus Déi . . . . .	II-109 . . . . .	17	✓ For the Gift of Daily Bread . I-152 . . . . .		36
Mass: Sundays of Year.			Garden and Cradle, The . . . II- 80 . . . . .		66
Kyrie Eleison . . . . .	II-110 . . . . .	18	✓ Hail Mary . . . . .	II- 39 . . . . .	55
Glória in Excélsis . . . . .	II-111 . . . . .	20	High on the Hillside . . . . .	II- 20 . . . . .	46
Sándctus . . . . .	II-114-115 . . . . .	22	Immortal Babe . . . . .	II- 13 . . . . .	44
<b>Motets to the Blessed Sacrament:</b>			It is Love . . . . .	I-145 . . . . .	34
O Saltuáris I . . . . .	II-120 . . . . .	23	Jesus' Love . . . . .	I-146 . . . . .	35
✓ O Salutáris II . . . . .	II-121 . . . . .	23	Jesus Tender Shepherd . . . II- 86 . . . . .		69
Tántum Ergo . . . . .	II-121 . . . . .	24	Joseph and Jesus . . . . .	II- 79 . . . . .	65
Christus víncit . . . . .	II-127 . . . . .	26	Lord's Prayer I . . . . .	II- 37 . . . . .	53
✓ Laudémus Dóminum . . . . .	II-124 . . . . .	24	Lord's Prayer II . . . . .	II- 38 . . . . .	54
Te Laudémus Dómine . . . II-125 . . . . .		25	Lullaby . . . . .	I-227 . . . . .	40
<b>Latin Hymns and Sequences:</b>			✓ Lullaby of the Infant Jesus . II- 26 . . . . .		50
✓ Ave Márie Stélla . . . . .	II- 49 . . . . .	27	Marching Song . . . . .	II- 22 . . . . .	48
✓ O Filii et Filiae . . . . .	II- 74 . . . . .	28	O Little Robin . . . . .	I-179 . . . . .	38
Púer nátus . . . . .	II- 35 . . . . .	27	✓ Root and Flower, The . . . II- 16 . . . . .		45
Regína Caéli . . . . .	II- 69 . . . . .	29	✓ Rosa Mystica . . . . .	II- 25 . . . . .	49
✓ Stábat Máter . . . . .	II- 66 . . . . .	31	Son of Man, The. I . . . . .	II- 51 . . . . .	60
Véni Créator . . . . .	I-230 . . . . .	29	Son of Man, The. II . . . . .	II- 52 . . . . .	60
✓ Véxilla Régis . . . . .	II- 64 . . . . .	28	Spring, The . . . . .	II- 21 . . . . .	47
✓ Víctimae Pascháli . . . . .	II- 76 . . . . .	30	Stream, The . . . . .	II- 46 . . . . .	59
<b>English Compositions:</b>			Tailor and Mouse, The . . . II- 60 . . . . .		63
Adam and Eve . . . . .	II- 58 . . . . .	62	To Egypt . . . . .	II- 42 . . . . .	58
America . . . . .	II- 92 . . . . .	71	✓ Visible Creation . . . . .	II- 54 . . . . .	61
✓ Annunciation, The . . . . .	II- 6 . . . . .	41	Were You a Lamb . . . . .	I-202 . . . . .	39
Cat and Pigeon, The . . . . .	II- 84 . . . . .	68	Welcome to Jesus, A . . . . .	II- 10 . . . . .	43
✓ Christ our Lord hath risen . II- 70 . . . . .		64	Willow Tree, My . . . . .	II- 18 . . . . .	46
			Windmill, The . . . . .	II- 88 . . . . .	70
			✓ Why do Bells for Christmas Ring . . . . .	II- 30 . . . . .	52

# Latin Compositions

Mass

Motets to the Blessed Sacrament

Hymns and Sequences

## Asperges Me

II-97

Ambrosian

A - spér - ges me, Dó - mi - ne, hys - só - po et mun - dá - bor:

Musical score for the first line of 'Asperges Me'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with a melody of quarter and eighth notes. The piano accompaniment features a steady bass line with chords and moving lines in the right hand.

La - vá - bis me, et sú - per ni - vem de al - bá - bor.

Musical score for the second line of 'Asperges Me'. It continues the vocal line and piano accompaniment from the first line. The vocal line has a similar melodic structure, and the piano accompaniment maintains its accompanimental role.

## Kyrie Eleison

I-234

Ký - ri - e e - le - i - son,

Musical score for the first line of 'Kyrie Eleison'. It features a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with a melody of quarter and eighth notes. The piano accompaniment has a simple harmonic structure.

Ký - ri - e e - lé - i - son,

Musical score for the second line of 'Kyrie Eleison'. It continues the vocal line and piano accompaniment from the first line. The vocal line has a similar melodic structure, and the piano accompaniment maintains its accompanimental role.

II-97

Ký - ri - e e - lé - i - son.

mbrosian

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady bass line with chords in the right hand.

Chrí - ste e - lé - i - son, Chrí - ste e -

or.

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its harmonic structure.

lé - i - son, Chrí - ste e - lé - i - son.

The third system concludes the second phrase. The vocal line ends with a quarter rest. The piano accompaniment continues with sustained chords.

I-234

Ký - ri - e e - lé - i - son, Ký - ri - e

n,

The fourth system begins the third phrase. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment provides a harmonic foundation.

n,

e - lé - i - son, Ký - ri - e e - lé - i - son.

The fifth system concludes the third phrase. The vocal line features a melodic flourish marked with an 'A' above it. The piano accompaniment ends with sustained chords.

# Sanctus

Mass XIII

I-234  
Mode VIII

Sán - ctus; Sán - ctus, Sán-ctus Dó-mi-nus Dé-us Sá-ba - oth

Plé-ni sunt cae-li et tér-ra gló-ri-a tú - a. Ho-sán-na in ex - - cél-sis.

Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni: Ho-sán-na in ex - cél-sis.

# Agnus Dei

Mass XVII

I-235  
Mode V

A - gnus Dé - i, qui tol - lis pec - cá - ta mún-di,

mi - se - ré - re nó - bis. A - gnus Dé - i, qui tól.

Mode VIII

lis pec - cá - ta mún-di, mi se-ré-re nó - bis A - gnus Dé -

th

- cé-l-sis.

i, qui tól - lis pec - cá - ta mún-di, dó-na nó-bis pá - cem.

### Kyrie Eleison

Mass XVI

II-98

Mode III

Ký-ri - e e - lé - i - son. Ký-ri - e e - lé - i - son.

- cé-l-sis.

Ký-ri - e e - lé - i - son. Chrí-ste e - lé - i - son. Chrí-ste e - lé - i - son.

I-235

Mode V

mún-di,

Chrí-ste e - lé - i - son. Ký-ri - e e - lé - i - son.

tól.

Ky - ri - e e - lé - i - son. Ky - ri - e e - lé - i - son.



# Gloria

Mass XV Gregorean

II-99  
Mode IV

(Gló-ri-a in ex-cél-sis Dé-o) Et in tér-ra pax ho-mí-ni-bus

bó-nae vo-lum-tá-tis. Lau-dá-mus te. Be-ne - dí-ci-mus te.

A - do - rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus

tí-bi pró-pter má-gnam gló-ri-am tú-am. Dó-mi-ne Dé-us. Rex cae-

lé-stis, Dé-us Pá-ter o-mní-po-tens. Dó-mi-ne Fí-li-u-ni-

gé-ni-te Jé-su Chrí-ste. Dó-mi-ne Dé-us, A-gnus Dé-i,

Mode IV

- bus

Fí - li - us Pá - tris. Qui tól - lis pec - cá - ta mún - di. mi - se - ré - re

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter rest followed by a quarter note 'Fí', then a half note 'li', and a quarter note 'us'. The piano accompaniment consists of a steady bass line with chords in the right hand.

s te.

nó - bis. Qui tól - lis pec - cá - ta mún - di, sus - ci - pe de - pre - ca - ti -

The second system continues the vocal line with a quarter note 's', a half note 'te', and a quarter rest. The piano accompaniment continues with similar harmonic support.

gi - mus

ó - nem nós - tram. Qui sé - des ad délix - te - ram Pá - tris, mi - se - ré -

The third system features a vocal line starting with a quarter note 'ó', a half note 'nem', and a quarter note 'nós'. The piano accompaniment continues with a consistent bass line.

ex cae -

re nó - bis. Quó - ni - am tú só - lus sanc - tus. Tu só - lus Dó -

The fourth system has a vocal line starting with a quarter note 're', a half note 'nó', and a quarter note 'bis'. The piano accompaniment continues with a steady bass line.

i - ni -

mi - nus. Tu só - lus Al - tís - si - mus. Jé - su Chrí - ste. Cum Sán -

The fifth system features a vocal line starting with a quarter note 'mi', a half note 'nus', and a quarter rest. The piano accompaniment continues with a steady bass line.

cté - i,

cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. A - - men.

The sixth system features a vocal line starting with a quarter note 'cté', a half note 'i', and a quarter rest. The piano accompaniment continues with a steady bass line.

# Credo No. 6

II-102

Mode IV

(Cré-do in ú-num Dé-um). Pá - trem o-mní - po - tén -

Musical notation for the first system, including piano accompaniment and vocal line.

Piano accompaniment for the first system.

tem, fa - etó - rem caé - li et tér - rae,

Musical notation for the second system, including piano accompaniment and vocal line.

Piano accompaniment for the second system.

vi - si - bi - li - um ó - mni - um, et in - vi - si - bí -

Musical notation for the third system, including piano accompaniment and vocal line.

Piano accompaniment for the third system.

li - um. Et in ú - num Dó-mi - num Jé - sum

Musical notation for the fourth system, including piano accompaniment and vocal line.

Piano accompaniment for the fourth system.

Chrí - stum Fí - li - um Dé - i u - ni - gé - ni - tum.

Musical notation for the fifth system, including piano accompaniment and vocal line.

Piano accompaniment for the fifth system.

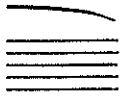
Piano accompaniment for the fifth system.

Et-ex Pá - tre ná - tum án - te ó-mni-a - saé - cu -

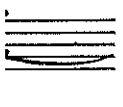
II-102  
Mode IV



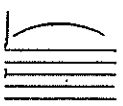
la. Dé - um de Dé - o, lú - men de lú - mi - ne, Dé - um vé -



rum dé Dé - o ve - ro. Gé - ni - tum, non fá - ctum, con - sub - stan - ti - á -



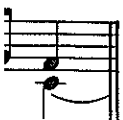
lem Pá - tri: per quem ó - mni - a fá - cta - sunt. Qui próp - ter nos



sum



hó - mi - nes, et próp - ter nó - stram sa - lú - tem de - scen - dit de



caé - lis. Et in - car - ná - tus est de

Spí - ri - tu Sán - cto ex Ma - rí - a Vír - gi - ne:

Musical notation for the first system, including piano accompaniment and a vocal line.

Vocal line notation for the first system.

et hó - mo fá - ctus est. Cru - ci - fí - xus é -

Musical notation for the second system, including piano accompaniment and a vocal line.

Vocal line notation for the second system.

ti - am pro - nó - bis: sub Pón - ti - o Pi - lá - to pás - sus, et se -

Musical notation for the third system, including piano accompaniment and a vocal line.

Vocal line notation for the third system.

púl - tus est. Et ré - sur - ré - xit ter - ti -

Musical notation for the fourth system, including piano accompaniment and a vocal line.

Vocal line notation for the fourth system.

a dí - e, se - cún - dum Scrip - tú - ras. Et a -

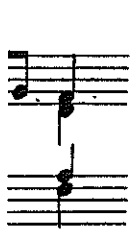
Musical notation for the fifth system, including piano accompaniment and a vocal line.

Vocal line notation for the fifth system.

scén - dit in cae - lum. sé - det ad déx - te - ram Pa - tris.

Musical notation for the sixth system, including piano accompaniment and a vocal line.

Vocal line notation for the sixth system.



Et í - te - rum ven - tú - rus est cum gló - ri - a jú - di - cá - re vi -



é - vos et mór - tu - os cú - jus ré - gni non é - rit fí -



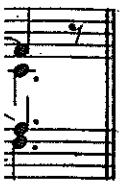
nis. Et in Spí - ri - tum Sán - ctum, Dó - mi - num et vi - vi -



fi - cán - tem: qui ex Pá - tre Fi - li - ó - que



pro - cé - dit. Qui cum Pá - tre et Fí - li - o si -



mul a - do - rá - tur, et con - glo - ri - fi - cá - tur:

qui lo - cú - tus est per Pro - phé - - tas. Et u -

nam san - ctam cath - ó - li - cam et a - po - stó - li - cam Ec - cle - si -

am. Con - fi - te - or ú - num bap - tís - ma in re - mis - si -

o - nem pec - ca - tó - - rum. Et ex - spé - cto

re - sur - re - cti - ó - - nem mor - tu - ó - - rum.

Et ví - tam ven - tú - ri saé - cu - li A - men.  $\wedge$  -  $\wedge$   $\wedge$

Sá

cáe - li

Be - ne - dí -

A - gnus

A - gnus

A - gnus

# Sanctus

Mass XVIII

17  
II-108  
Gregorian.

u -

si -

mis - si -

- cto

Sán - ctus,\* Sán - ctus, Sán - ctus Dó - mi - nus Dé - us Sá - ba - oth Plé - ni sunt

cáe - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex - cél - sis

Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

# Agnus Dei

Mass XVIII

II-109  
Gregorian

A - gnus Dé - i,\* qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

A - gnus Dé - i,\* qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

A - gnus Dé - i, qui tól - lis pec - cá - ta mún - di: dó - na nó - bis pá - cem.



# Mass XI: for the Sundays of the Year

Kyrie. Orbis factor

II-110

Ký - ri - e\* e - - - - - lé - i - son,

Ký - ri - e e - - - - - lé - i - son.

Ky - ri - e e - - - - - lé - i - son.

Chrí - ste e - - - - - lé - i - son.

C

Cl

K

K

R

II-110

- son,

Chrí - ste e - - - - - lé - i - son.

- son.

Chrí - ste e - - - - - lé - i - son.

- son.

Ký - ri - e e - - - - - lé - i - son,

- son.

Ký - ri - e e - - - - - lé - i - son.

- son.

Ký - ri - e e - - - - - lé - i - son.

# Gloria in Excelsis

Mass XI

II-111

Gló - ri - a in ex-cél-sis Dé-o. Et in-tér-ra pax hó - mí -

The first system of music shows a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a series of eighth notes, while the piano accompaniment provides a steady harmonic support.

Piano accompaniment for the first system, showing the right and left hand parts.

ni - bus hó - nae vo-lun-tá-tis. Lau-dá-mus-te. Be-ne - dí - ci-mus te.

The second system continues the vocal and piano parts. The vocal line features a mix of eighth and quarter notes, and the piano accompaniment includes some chords and moving lines.

Piano accompaniment for the second system.

A-do-rá-mus te. Gló-ri-fi-cá-mus te. Grá-ti-as á-gi-mus tí-bi

The third system continues the musical setting. The vocal line has a more melodic feel with some longer notes, and the piano accompaniment remains accompanimental.

Piano accompaniment for the third system.

próp - ter ma-gnam gló - ri - am tú - am. Dó - mi - ne Dé - us,

The fourth system continues the musical setting. The vocal line has a more rhythmic feel with eighth notes, and the piano accompaniment provides a steady accompaniment.

Piano accompaniment for the fourth system.

Rex cae - lé - stis, Dé - us Pá - ter o - mní - po - tens. Dó - mi - ne Fí - li - u - ni -

The fifth system continues the musical setting. The vocal line has a more melodic feel with some longer notes, and the piano accompaniment remains accompanimental.

Piano accompaniment for the fifth system.

gé-ni-te Jé - su Chrí - ste. Dó - mi - ne Dé - us, A-gnus Dé - i. Fí - li - us . Pá - tris.

The sixth system concludes the musical setting. The vocal line has a more melodic feel with some longer notes, and the piano accompaniment remains accompanimental.

Piano accompaniment for the sixth system.

II-111

Qui tól - lis pec - cá - ta mún - - di, mi - se - ré - re nó - bis.

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is in a major mode.

hó - mi -

Musical notation for the first system, including the vocal line and piano accompaniment.

Qui tól - lis pec - cá - ta mún - di, sú - sci - pe de - pre - ca - ti - ó - nem nó - stram.

Musical notation for the second system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three flats and the time signature is 4/4.

-mus te.

Musical notation for the second system, including the vocal line and piano accompaniment.

Qui sé - des ad déx - te - ram Pá - tris, mi - se - ré - re nó - bis. Quo - ni - am tu só - lus

Musical notation for the third system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three flats and the time signature is 4/4.

nus tí - bi

Musical notation for the third system, including the vocal line and piano accompaniment.

sán - ctus. Tu só - lus Dó - mi - nus. Tu só - lus Al - tís - si - mus,

Musical notation for the fourth system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three flats and the time signature is 4/4.

- us,

Musical notation for the fourth system, including the vocal line and piano accompaniment.

Jé - su Chrí - ste. Cum Sán - cto Spí - ri - tu, in gló - ri -

Musical notation for the fifth system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three flats and the time signature is 4/4.

li ú - ni -

Musical notation for the fifth system, including the vocal line and piano accompaniment.

a Dé - - i Pá - - tris. A - - men.

Musical notation for the sixth system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three flats and the time signature is 4/4.

is Pá - tris.

Musical notation for the sixth system, including the vocal line and piano accompaniment.

# Sanctus

Mass XI

II-114, 115

Mode II

Sán - - ctus, Sán - ^ - ctus, Sán - - ctus Dó - mi - nus

Dé - us Sá - ba - oth. Plé - ni - sunt cae - li et tér - - ra

B  
Q

gló - ri - a tú - a. Ho - sán - na in ex - ^ - -

cél - sis. Bé - ne - di - ctus qui vé - nit in nó - mi - ne

Dó - mi - ni. Ho - sán - na in ex - ^ - - cél - sis.

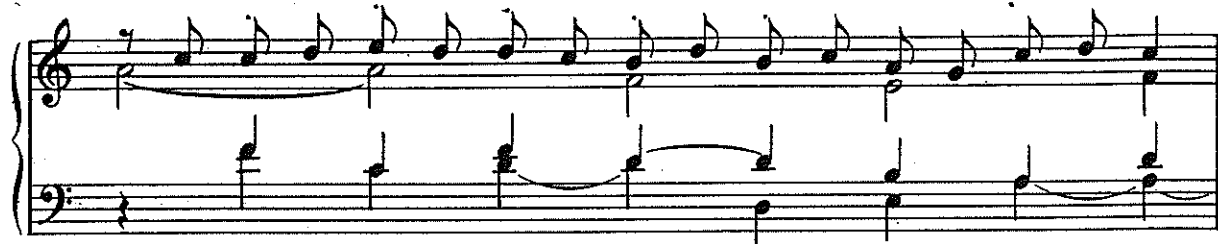
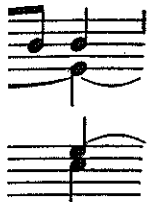
B  
Q

# O Salutaris I

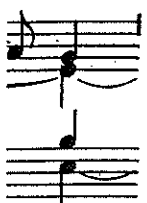
Mode II

Gregorian

1. O sa - lu - tá - ris Hó - sti - a, Quæ caé - li pán - dis ó - sti - um.  
 2. U - ni tri - nó - que Dó - mi - no. Sit sem - pi - tér - na gló - ri - a.



- ra



Bél - la pré - munt ho - stí - li - a Da ró - bur fer au - xí - li - um.  
 Qui ví - tam sí - ne tér - mi - no Nó - bis dó - net in Pá - tri - a. A - - men.



# O Salutaris II

Gregorian

1. O sa - lu - tá - ris Hó - sti - a, Quæ caé - li pán - dis ó - sti - um.  
 2. U - ni tri - nó - que Dó - mi - no, Sit sem - pi - tér - na gló - ri - a.



l - sis.



Bél - la pré - munt ho - stí - li - a Da ró - bur fer au - xí - li - um.  
 Qui ví - tam sí - ne tér - mi - no Nó - bis dó - net in Pá - tri - a. A - - men.



## Tantum Ergo

II-121

Gregorian

1. Tân-tum er-go Sa-cra-mén-tum\* Ve - - ne-rá-mur cér-nu-i;  
 2. Ge-ni-tó-ri ge-ni-tó-que\* Laus et ju-bi-lá-tí-o;

Et an-ti-quum do-cu-mén-tum Nó-vo cé-dat rí-tu-i:  
 Sá-lus, hó-nor, vír-tus quó-que Sit et bé-ne-dí-cti-ó:

Præ-stet fí-des su-ple-mén-tum Sén-su-um de-fé-ctu-i.  
 Pro-ce-dén-ti ab u-tró-que Cóm-par-sit lau-dá-ti-o. A - - men.

## Laudemus Dominum

II-124

Gregorian

Lau-dé-mus Dó-mi - - num quem láu-dant an-ge - - li,

quem Ché-ru-bim et Sé-ra-phim Sán-ctus, Sán-ctus, Sán-ctus pro-clá-mant.

# Te Laudamus Domine

Ambrosian

Gregorian

men.

II-124

Gregorian

- mant.

Te lau-dá-mus Dó-mi-ne, o-mni-po-tens

qui sé-des sú-per

Ché-ru-bim et Sé-ra - phim. Quém be-ne-dí-cunt Án-ge-li, Ar-chán-ge-li

et lau-dant Pro-phé-tæ et A-po-stó-li. Te lau-dá-mus Dó-mi-ne

o-ran-do qui ve-ní-sti pec-cá - ta sol-vén-do. Te de-pré-ca-mur

má-gnum Ré-demp-tó-rem quem Pá-ter-mi-sit ó-vi-um Pas-tó-rem. Tu es Chrí-stus

Dó-mi-nus Sal-vá - tor qui de Ma-rí - a Vír-gi - ne es ná - tus.



# Puer Natus in Bethlehem

27

II-35

Gregorian

Pú - er ná - tus in Bét - he - lem, Al - le - lú - ia, Ún - de

Musical notation for the first line, featuring a vocal line and a piano accompaniment in G major (one flat).

gán - det Je - rú - sa - lem, Al - le - lú - ia, Al - le - lú - ia, In cór - dis

Musical notation for the second line, continuing the vocal and piano parts.

jú - bi - lo, Chrí - stum ná - tum a - do - ré - mus, cum no - vo cón - ti - co.

Musical notation for the third line, concluding the piece with a double bar line.

# Ave Maris Stella

II-49

Gregorian

A - ve Má - ris stél - la, Dé - i Má - ter ál - ma,

Musical notation for the first line of 'Ave Maris Stella', featuring a vocal line and a piano accompaniment in G major (one flat).

At - que sém - per Vír - go Fé - lix caé - li pór - ta. A - - men.

Musical notation for the second line of 'Ave Maris Stella', concluding the piece with a double bar line.

II-127

3. VIII C.  
C.

- ratl

Piano accompaniment for the first line of 'Puer Natus in Bethlehem'.

u - a.

Piano accompaniment for the second line of 'Puer Natus in Bethlehem'.

a,

Piano accompaniment for the third line of 'Puer Natus in Bethlehem'.

ia-el,

Piano accompaniment for the first line of 'Ave Maris Stella'.

é - rat.

Piano accompaniment for the second line of 'Ave Maris Stella'.

## Vexilla Regis Prodeunt

II-64

Gregorian

Ve - xil - la Ré - gis pró - dé - unt: Fúl - get Crú - cis my - sté - ri - um,

Musical score for the first system of 'Vexilla Regis Prodeunt'. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Partial musical score for the first system, showing the right-hand side of the piano accompaniment.

Qua ví - ta mór - tem pér - tu - lit, Et mór - - te vi - tam pró - tu - lit. A - men.

Musical score for the second system of 'Vexilla Regis Prodeunt'. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Partial musical score for the second system, showing the right-hand side of the piano accompaniment.

## O Filii et Filiae

II-74

Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

Musical score for the first system of 'O Filii et Filiae'. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Partial musical score for the first system, showing the right-hand side of the piano accompaniment.

O fi - li - i et fi - li - ae, Rex - cae - lés - tis, Rex

Musical score for the second system of 'O Filii et Filiae'. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Partial musical score for the second system, showing the right-hand side of the piano accompaniment.

gló - ri - ae, Mór - te sur - ré - xit hó - di - e, Al - le - lú - ia.

Musical score for the third system of 'O Filii et Filiae'. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

Partial musical score for the third system, showing the right-hand side of the piano accompaniment.

*Repeat Refrain: Alleluia, alleluia, Alleluia*

# Victimae Paschali Laudes

II-76

Sequence for Easter

1. Vic - ti - mae Pas - chá - li lau - des ím - mo - lent Chris - ti - á - ni.

2. A - gnus re - dé - mit ó - ves; Chris - tus, ín - no - cens Pá - tri, re - con - ci -  
3. Mors et ví - ta dú - él - lo con - fli - xé - re mi - rán - do: Dux vi - tae

li - á - vit pec - ca - tó - res.  
mór - tu - us, ré - gnat ví - vus. 4. Die nó - bis Ma - ri - a quid vi - dí -

sti in vi - a? 5. Se - púl - crum Chris - ti vi - vén - tis, et gló - ri - am

vi - dí re - sur - gén - tis. 6. An - gé - li - cos tes - tes, su - dá -

II-76

ri - um et vés - tes. 7. Sur-réx - it Chrí-stus spes mé - a: præ-cé-det sú - os

Easter

i.

Musical score for the first system of 'Easter i.' in G major, 4/4 time. The vocal line begins with a quarter rest followed by a quarter note G, then a half note A, and a quarter note B. The piano accompaniment features a steady bass line with chords in the right hand.

in Ga-li-læ - am: 8. Scí-mus Chrí-stum sur-rex-ís - se a-mór-tu-is vé-re:

i - ci -  
- tæ

Musical score for the second system of 'Easter i.' The vocal line continues with a quarter note G, a quarter note A, and a quarter note B. The piano accompaniment maintains its harmonic support.

tu nó-bis vió-tor Rex, mi-se-ré - re. A - men Al - le - lú - ia.

- dí -

Musical score for the third system of 'Easter i.' The vocal line begins with a quarter rest followed by a quarter note G, then a half note A, and a quarter note B. The piano accompaniment continues with its harmonic accompaniment.

## Stabat Mater

II-66

Stá - bat Má - ter do - lo - ró - sa Júx - ta

- am

Musical score for the first system of 'Stabat Mater' in D major, 4/4 time. The vocal line begins with a quarter rest followed by a quarter note D, then a half note E, and a quarter note F. The piano accompaniment features a steady bass line with chords in the right hand.

- dá -

crú - cem la - cry - mó - sa, Dum pen - dé - bat Fi - li - us.

Musical score for the second system of 'Stabat Mater' The vocal line continues with a quarter note D, a quarter note E, and a quarter note F. The piano accompaniment maintains its harmonic support.



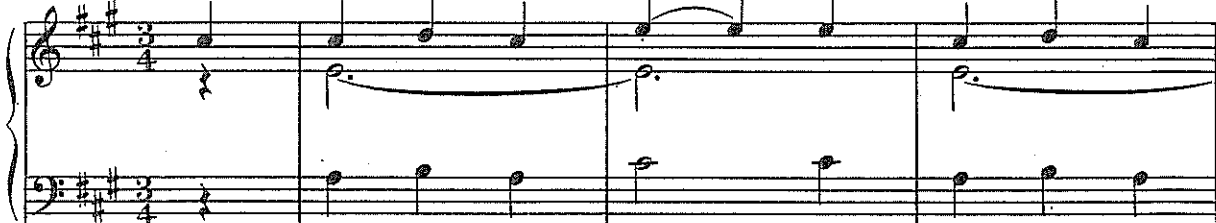
# English Compositions

# It Is Love

I-145


Based on a theme by Mozart

I know the sweet song that the mo - ther bird




The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line.

sings to all the dear bird - ies safe un - der her




The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note bass line.

wings; I know the sweet song that the mo - ther bird



The third system begins with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note bass line.

sings: It is love, it is love, it is love.



The fourth system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same eighth-note bass line.

# Jesus' Love

35

I-146

I-145

Start

rd

ir

ird

A lit - tle bird sat on a tree, on a green

The first system of musical notation for 'Jesus' Love' is in G major and 2/4 time. It features a treble and bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'A lit - tle bird sat on a tree, on a green' are written above the treble staff. The music consists of a series of quarter and eighth notes, with a repeat sign at the beginning.

tree, — And sang his sweet-est song to me, sang his song to

The second system of musical notation continues the melody and accompaniment. The lyrics 'tree, — And sang his sweet-est song to me, sang his song to' are written above the treble staff. The music continues with a similar rhythmic pattern of quarter and eighth notes.

me: — "My pa - rents built my nest so warm — To

The third system of musical notation continues the melody and accompaniment. The lyrics 'me: — "My pa - rents built my nest so warm — To' are written above the treble staff. The music continues with a similar rhythmic pattern of quarter and eighth notes.

save me from the wind and storm; — My mo - ther folds me

The fourth system of musical notation continues the melody and accompaniment. The lyrics 'save me from the wind and storm; — My mo - ther folds me' are written above the treble staff. The music continues with a similar rhythmic pattern of quarter and eighth notes.

in her wings, in her soft wings. — And tells her

The fifth system of musical notation continues the melody and accompaniment. The lyrics 'in her wings, in her soft wings. — And tells her' are written above the treble staff. The music continues with a similar rhythmic pattern of quarter and eighth notes.

love while Fa - ther sings, while dear Fa - ther sings.' —

The sixth system of musical notation concludes the piece. The lyrics 'love while Fa - ther sings, while dear Fa - ther sings.' — are written above the treble staff. The music ends with a final cadence in the bass clef.



# The Father's Love

I-152

From a theme by Beethoven

Sweet winds from the South are blow-ing, Ten-der flow'rs and grass-es grow-ing,

Musical notation for the first system of 'The Father's Love'. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a simple, lyrical style.

Partial musical notation on the right side of the first system, showing the continuation of the melody and accompaniment from the main staff.

All earth like a child is show-ing joy in the Fa - ther's love.

Musical notation for the second system of 'The Father's Love'. It continues the melody and accompaniment from the first system. The key signature and time signature remain the same. The music concludes with a final cadence.

Partial musical notation on the right side of the second system, showing the continuation of the melody and accompaniment from the main staff.

# For the Gift of Daily Bread

I-153

German Folk Song

For the gift of dai - ly bread, Dear - est Lord, we thank

Musical notation for the first system of 'For the Gift of Daily Bread'. It features a grand staff with a treble and bass clef. The key signature is two flats (Bb and Eb), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music is in a simple, folk-like style.

Partial musical notation on the right side of the first system, showing the continuation of the melody and accompaniment from the main staff.

you. For the gift of heart and head, Dear - est Lord, we

Musical notation for the second system of 'For the Gift of Daily Bread'. It continues the melody and accompaniment from the first system. The key signature and time signature remain the same. The music concludes with a final cadence.

Partial musical notation on the right side of the second system, showing the continuation of the melody and accompaniment from the main staff.

I-152

Beethoven  
row-ing,

thank you. For the home life held so dear, For the

love.

pa - rents we re - vere. O dear Lord, we thank you.

I-153

Folk Song

thank

### Come to Me

I-162

"Come to me" the mo-ther sings. As she hides be - neath her wings,

rd, we

All the ba - by birds so dear; No - thing have they now to fear.

# O Little Robin, Never Fear

I-179

O lit - tle Ro - bin, ne - ver fear, \_\_\_\_\_ The

Musical notation for the first line of the song. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part consists of chords and single notes, while the vocal line has a melody with a long note at the end of the phrase.

Mo - ther's wings en - fold you, dear, \_\_\_\_\_ The Fa - ther's

Musical notation for the second line of the song. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part consists of chords and single notes, while the vocal line has a melody with a long note at the end of the phrase.

love is al - ways near, lit - tle Ro - bin, \_\_\_\_\_ The

Musical notation for the third line of the song. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part consists of chords and single notes, while the vocal line has a melody with a long note at the end of the phrase.

Fa - ther's love is al - ways near, ne - ver fear. \_\_\_\_\_

Musical notation for the fourth line of the song. It features a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part consists of chords and single notes, while the vocal line has a melody with a long note at the end of the phrase.

Partial musical notation on the right margin, showing a treble clef and a bass clef with some notes.

fo

Partial musical notation on the right margin, showing a treble clef and a bass clef with some notes.

fr

Partial musical notation on the right margin, showing a treble clef and a bass clef with some notes.

Partial musical notation on the right margin, showing a treble clef and a bass clef with some notes.

Partial musical notation on the right margin, showing a treble clef and a bass clef with some notes.

# Were you a Lamb

39

I-202

German Folk Song

I-179

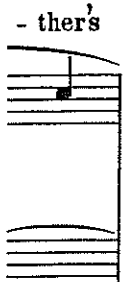
Were you a lamb that strayed a - way. Far from the shep - herds'

The



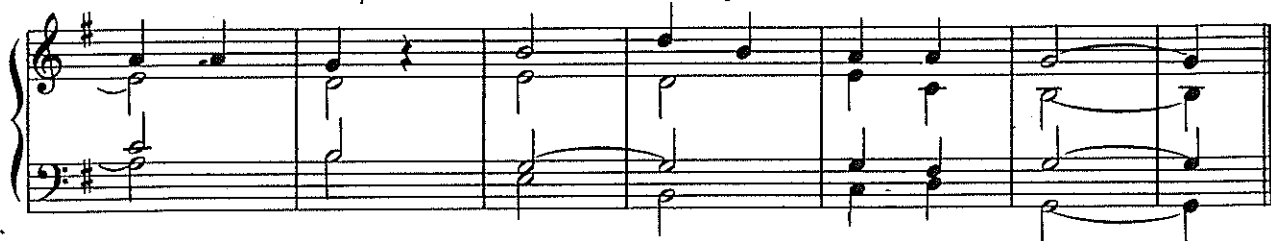
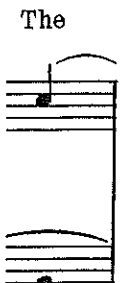
fold, How glad - ly would I search all day, To save you

- ther's



from the cold, To save you from the cold. —

The

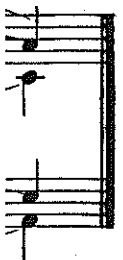


## Alternate Melody

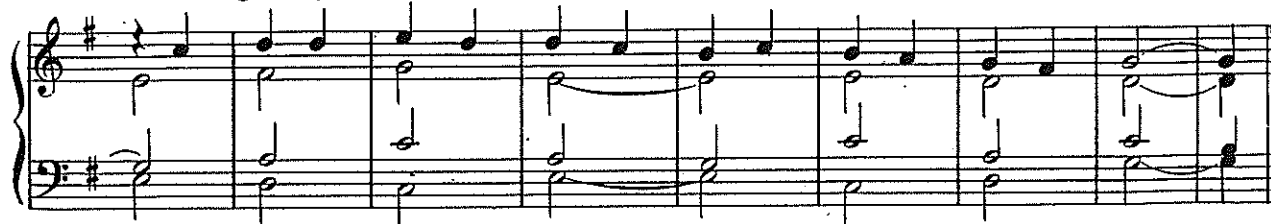
I-202

German Folk Song

Were you a lamb that strayed a - way, Far from the shep-herds' fold



How glad - ly would I search all day To save you from the cold. —



# Lullaby

I-227

Flemish Folk Song

Bye - low, ba - by flow - er, in your lit - tle

Musical notation for the first line of the lullaby, including a grand staff with treble and bass clefs and a vocal line above.

bed, ——— Wrapped in silk - en cov - ers, by the dew - drops

Musical notation for the second line of the lullaby, including a grand staff with treble and bass clefs and a vocal line above.

fed. ——— Kiss'd by gold - en sun - beams, wash'd by

Musical notation for the third line of the lullaby, including a grand staff with treble and bass clefs and a vocal line above.

show - ers kind ——— Sail a - way to dream - land

Musical notation for the fourth line of the lullaby, including a grand staff with treble and bass clefs and a vocal line above.

on the sum - mer wind. ——— On the sum - mer wind. ———

Musical notation for the fifth line of the lullaby, including a grand staff with treble and bass clefs and a vocal line above.

Partial musical notation on the right margin.

Partial musical notation on the right margin.

Partial musical notation on the right margin.

Partial musical notation on the right margin.

Partial musical notation on the right margin.

# The Annunciation

folk Song

Minnelied

Allegretto (♩ = 116)

How pure, how fair, how wondrous white the snow-drops

shine; Then gather garlands fresh and white for

Mary's shrine. Hail Mary, Queen of

Heaven, let us repeat, and place our fragrant snow-drop

wreath, our brightest garland at her feet.

# Cock-a - Doodle - Doo

II-8

Old English Folk Song

Allegro

Cock - a - doo - dle. doo! My dame has lost her

Musical notation for the first system, including piano accompaniment and vocal line. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line is in the treble clef, starting with a quarter note 'C' and a quarter rest, followed by a series of quarter notes.

Partial musical notation for the first system on the right margin, showing the vocal line in the treble clef.

shoe! My mas - ter's lost his fid - dling stick, They don't know

Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with a steady bass line and chords. The vocal line continues with quarter notes and rests.

Partial musical notation for the second system on the right margin, showing the vocal line in the treble clef.

what to do. — They don't know what to do. — They

Musical notation for the third system, including piano accompaniment and vocal line. The piano part continues with a steady bass line and chords. The vocal line continues with quarter notes and rests.

Partial musical notation for the third system on the right margin, showing the vocal line in the treble clef.

don't know what to do — My mas - ter's lost his

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part continues with a steady bass line and chords. The vocal line continues with quarter notes and rests.

Partial musical notation for the fourth system on the right margin, showing the vocal line in the treble clef.

fid - dling stick, They don't know what to do. —

Musical notation for the fifth system, including piano accompaniment and vocal line. The piano part continues with a steady bass line and chords. The vocal line continues with quarter notes and rests, ending with a double bar line.

Partial musical notation for the fifth system on the right margin, showing the vocal line in the treble clef.

# A Welcome To Jesus

folk Song

Allegro Pastorale

French Noel

her

A single musical staff with a treble clef, showing a half note G4 followed by a quarter rest.

This is Je - sus' birth - day, chil - dren come and

Piano accompaniment for the first line of lyrics. The music is in G major and 2/4 time. It features a simple harmonic accompaniment with chords and moving lines in both hands.

know

A single musical staff with a treble clef, showing a half note G4 followed by a quarter rest.

sing, — Wel - come to the Sa - viour

Piano accompaniment for the second line of lyrics. The music continues with chords and moving lines in both hands, supporting the vocal melody.

They

A single musical staff with a treble clef, showing a half note G4 followed by a quarter rest.

child and heav'n - ly King. — We will cheer and

Piano accompaniment for the third line of lyrics. The music continues with chords and moving lines in both hands.

his

A single musical staff with a treble clef, showing a half note G4 followed by a quarter rest.

warm Him, light Him night and day, —

Piano accompaniment for the fourth line of lyrics. The music continues with chords and moving lines in both hands.

A single musical staff with a treble clef, showing a half note G4 followed by a quarter rest.

Bring Him gold - en li - lies, flow - ers bright and gay. —

Piano accompaniment for the fifth line of lyrics. The music concludes with a final chord and a double bar line.



## Immortal Babe

II-13

Old English Carol

Quasi Allegretto

Im - mor - tal Babe who this dear day didst change Thy Hea - ven for our clay,

Musical score for 'Immortal Babe' in G major, 2/4 time. The score consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket.

Partial musical score for 'Immortal Babe' showing the right and left hand staves.

And didst with flesh Thy God-head veil, E - ter - nal Son of God, all hail!

Musical score for 'Immortal Babe' in G major, 2/4 time. The score consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece ends with a repeat sign and a first ending bracket.

Partial musical score for 'Immortal Babe' showing the right and left hand staves.

## A Christmas Carol

II-14

German Fifteenth Century

Andantino

When Christ was born to set us free And lay on ho - ly Ma - ry's

Musical score for 'A Christmas Carol' in G major, 3/4 time. The score consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket.

Partial musical score for 'A Christmas Carol' showing the right and left hand staves.

knee An - gels sang with mirth and glee, "In ex - cel - sis glo - ri -

Musical score for 'A Christmas Carol' in G major, 3/4 time. The score consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket.

Partial musical score for 'A Christmas Carol' showing the right and left hand staves.

a." An - gels sang with mirth and glee. "In ex - cel - sis glo - ri -

Musical score for 'A Christmas Carol' in G major, 3/4 time. The score consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a repeat sign and a first ending bracket.

Partial musical score for 'A Christmas Carol' showing the right and left hand staves.

II-13  
lish Carol  
r clay,



a! In ex - cel - sis glo - ri - a, glo - - - ri - a."

### The Root and the Flower

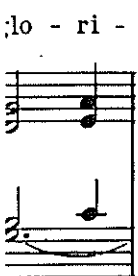
II-16  
Carol XVC



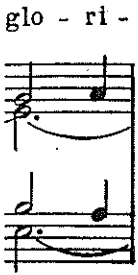
Allabreve  
I know a plant it spring - eth From earth a ten -



der - shoot As old - en pro - phet sing - From



Jes - se came the root That bore this blos - som bright



In depth of chil - ly win - - ter Found at the dead of night.

# The Willow Tree

II-18

E.W. PERKINS

French Folk Song

Vivo

In a pleas-ant mead - ow There are ma - ny col - ored

Musical notation for the first system of 'The Willow Tree', featuring piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

Partial musical notation for the first system of 'The Willow Tree' on the right margin, showing the treble and bass staves.

flow - ers, And one wil - low tree so fine

Musical notation for the second system of 'The Willow Tree', featuring piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

E.W. PEI

Partial musical notation for the second system of 'The Willow Tree' on the right margin, showing the treble and bass staves.

so free ——— sway - ing in the wind. ———

Musical notation for the third system of 'The Willow Tree', featuring piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

B.

Partial musical notation for the third system of 'The Willow Tree' on the right margin, showing the treble and bass staves.

# High on the Hillside

II-20

E.W. PERKINS

French Folk Song

Andante

High on the hill - side come hith - er, High on the

Musical notation for the first system of 'High on the Hillside', featuring piano accompaniment in treble and bass clefs. The key signature is three flats (Bb, Eb, Ab) and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

sv

Partial musical notation for the first system of 'High on the Hillside' on the right margin, showing the treble and bass staves.

hill side. High on the hill - side I

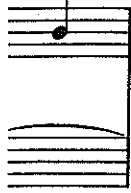
Musical notation for the second system of 'High on the Hillside', featuring piano accompaniment in treble and bass clefs. The key signature is three flats (Bb, Eb, Ab) and the time signature is 2/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

t

Partial musical notation for the second system of 'High on the Hillside' on the right margin, showing the treble and bass staves.

II-18

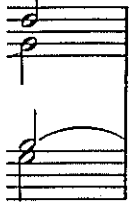
Folk Song  
- ored



hear the cou - cou sing, come hith - er sing.

1. 2.

fine



E.W. PERKINS

# The Spring

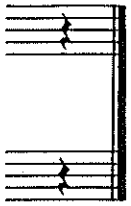
II-21

French Folk Song

*Allegro giocoso*

When I fetch wa - ter from the spring, from the clear spring

*Fine*

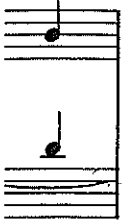


Blue flow - ers greet me at the brink, gold fish - es

II-20

Folk Song

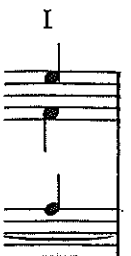
the



swim - ming rise and sink And small for - get - me - nts

twin - kle on the edges, in a - mong the led - ges of the deep pool,

*D.C.*



# Marching Song

II-22

E. W. PERKINS

Alla Marcia

French Folk Song

Sol-diers and har-dy sail-ors all, They march to fife and

Irish. XI C.

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of quarter and eighth notes.

rat - tle. If they march well, so fine and tall, We

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system.

trust them in the bat - tle. There's a girl who

Musical notation for the third system, continuing the vocal line and piano accompaniment.

is not straight; There's a boy who starts too late. The

Musical notation for the fourth system, continuing the vocal line and piano accompaniment.

fife and the trum - pet call, The big bass drum.

Musical notation for the fifth and final system, concluding the vocal line and piano accompaniment with a double bar line.

Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

1

Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

Old English

The

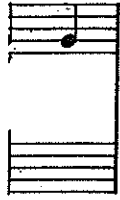
Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

# Deus Meus

Gregorian Melody

Irish. XI C.



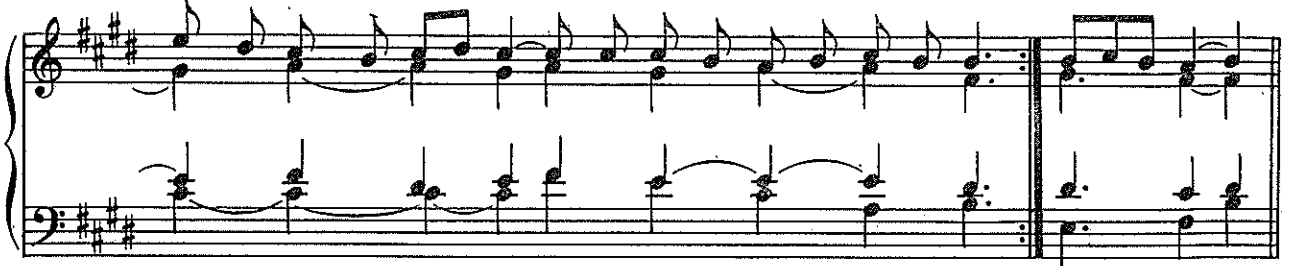
De-us me-us ad-jú-va me, Give me Thy love, O Christ, I pray. Give me Thy



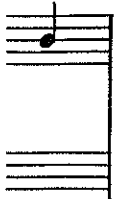
We



love O Christ I pray, De-us me-us ad-jú-va me. A - men.



who

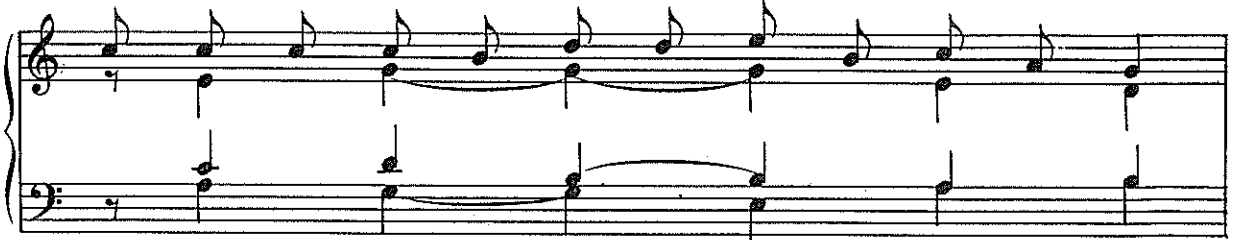


# Rosa Mystica

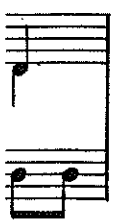
Gregorian Melody

Old English Hymn

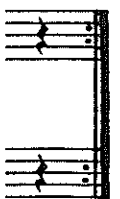
There is no rose of such vir - tue, Al - le - lu - ia,



The



As is the rose that bare Je - su, Al - le - lu - ia.



# Lullaby of the Infant Jesus

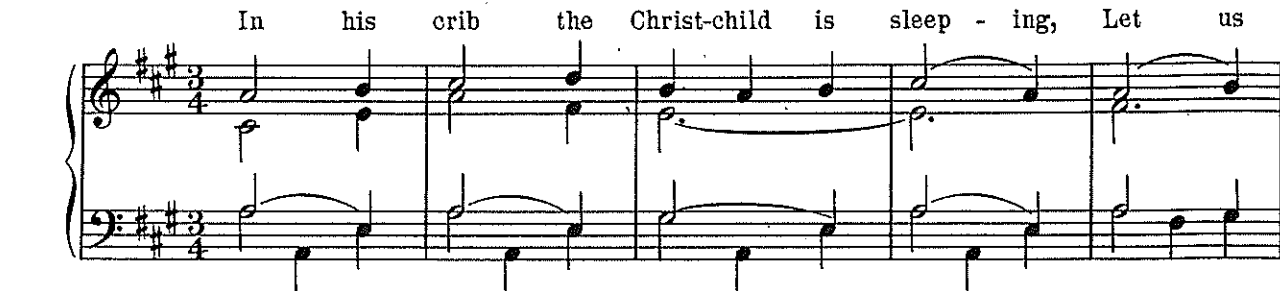
II-26

Tr. E. W. PERKINS

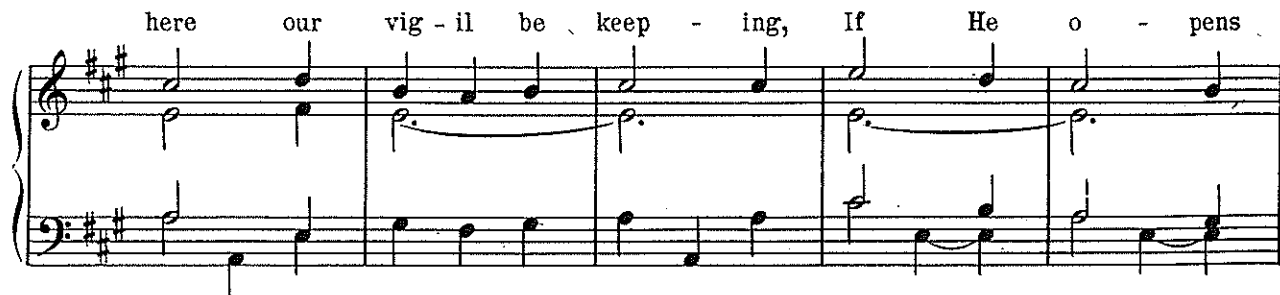
German Carol

*Andante grazioso*

In his crib the Christ-child is sleep - ing, Let us



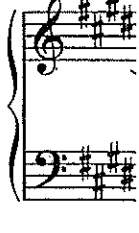
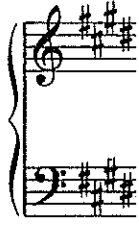
here our vig - il be - keep - ing, If He o - pens



sweet drow - sy eyes We will sing Him old lul - la -



bies, Lit - tle Je - sus so fair, lit - tle Je - sus so dear.



# The First Noël


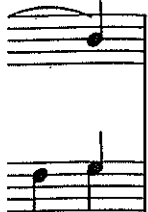
II-26

English Carol

an Carol

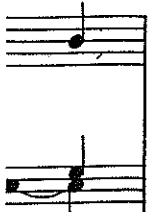
The first No - ël As the an - gel did say, Was to

us



cer-tain poor shep-herds in fields as they lay; In fields as they

pens




lay while keep - ing their sheep, on a cold win - ter's night while the

lul - la -



world was a - sleep **REFRAIN** No - ël, No - ël, No - ël, No -



dear.



ë! Born is the King — of Is - ra - el.





# Bells

EUGENE FIELD

Old English Carol

Con spirito

Why do bells for Christ-mas ring? Why do lit-tle chil-dren sing?

The first system of music features a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody is primarily composed of chords and eighth notes. To the right of the main score, a separate vocal line is shown on a single staff with a treble clef, containing a few notes.

Once a love-ly shin-ing star, Seen by shep-herds from a - far,

The second system continues the piano accompaniment and the vocal line. The piano part maintains the chordal texture with some melodic movement in the bass line. The vocal line on the right shows a few more notes, including a quarter rest.

Gent-ly moved un - til its light made a man-ger cra-dle bright;

The third system shows the piano accompaniment and the vocal line. The piano part features a prominent bass line with a long note. The vocal line on the right continues with a few more notes.

There a dar-ling ba-by lay, *rit.* Pil-lowed soft up - on the hay,

The fourth system includes the piano accompaniment and the vocal line. A *rit.* (ritardando) marking is placed above the piano part. The piano part has a more active bass line. The vocal line on the right shows a few notes and a quarter rest.

And its mo-ther sang and smiled "This is Christ the Ho-ly Child!"

The fifth system shows the piano accompaniment and the vocal line. The piano part continues with its characteristic chordal texture. The vocal line on the right shows a few notes and a quarter rest.

There-fore bells for Christ-mas ring, There-fore lit-tle chil-dren sing. *Fine*

The sixth system is the final system, marked *Fine*. It shows the piano accompaniment and the vocal line. The piano part concludes with a final chord. The vocal line on the right shows a few notes and a quarter rest.

A single staff of music with a treble clef, showing a few notes and a quarter rest.

A single staff of music with a treble clef, showing a few notes and a quarter rest.

A single staff of music with a treble clef, showing a few notes and a quarter rest.

A single staff of music with a treble clef, showing a few notes and a quarter rest.

A single staff of music with a treble clef, showing a few notes and a quarter rest.

as

in

# The Lord's Prayer

Melody I.

ish Carol

sing?

Our Fa - ther who art in heav - en, hal - low - ed be Thy Name,

lar,

Thy king - dom come, Thy will be done on earth, as it is in heav - en.

right;

Give us this day our dai - ly bread, And for - give us our tres pas - ses

hay,

as we for - give those who tres - pass a - gainst us. And lead us not

Child!"

in - to temp - ta - tion, But de - liv - er us from e - vil. A - men.

sing. *Fine*

# The Lord's Prayer

Melody II.

II-38

Our Fa - ther who art in heav - en, hal - lowed be Thy Name,

Piano accompaniment for the first line of the prayer, featuring a treble and bass clef with a key signature of one flat and a 7/4 time signature.

Thy king-dom come, Thy will be done on earth as it is in heav - en.

Piano accompaniment for the second line of the prayer, continuing the melodic and harmonic structure.

Give us this day our dai - ly bread, And for-give us our tres - pas - ses

Piano accompaniment for the third line of the prayer, with a more active bass line.

as we for-give those who tres - pass a - gainst us; And lead us not

Piano accompaniment for the fourth line of the prayer, featuring a double bar line in the middle of the system.

in - to temp - ta - tion, But de - liv - er us from e - vil. A - men.

Piano accompaniment for the fifth and final line of the prayer, concluding with a final cadence.

Partial view of a vocal line on the right side of the page, showing the beginning of a phrase.

CHOE  
Bles -

Vocal line for the 'Blessed' section, featuring a treble and bass clef.

Thy

Vocal line for the 'Thy' section, continuing the melodic line.

CHO:  
Pray

Vocal line for the 'Pray' section, concluding the prayer with a final note.

# Hail Mary

Mozarabic Formula

II-38

### CANTORS

Hail Ma - ry full of grace, the Lord is with thee.

Musical notation for the first line of the Hail Mary cantors part, including vocal line and piano accompaniment.

### CHORUS

Bles - sed art thou a - mongst wo - men, and bles - sed is the fruit of

Musical notation for the first line of the Hail Mary chorus part, including vocal line and piano accompaniment.

### CANTORS

Thy\_ womb Je - sus. Ho - ly Ma - ry, Mo - ther of God

Musical notation for the second line of the Hail Mary cantors part, including vocal line and piano accompaniment.

### CHORUS

Pray for us sin - ners, now and at the hour\_ of our death, A - men.

Musical notation for the third line of the Hail Mary chorus part, including vocal line and piano accompaniment.

Name,

Musical notation for the first line of the Name part.

- en.

Musical notation for the second line of the Name part.

- ses

Musical notation for the third line of the Name part.

not

Musical notation for the fourth line of the Name part.

men.

Musical notation for the fifth line of the Name part.

# The Creed

II-40

Set to an ancient  
Mozarabic Formula

I be-lieve in God, the Fa-ther Al-migh - ty, Cre - a - tor of heav'n and earth.

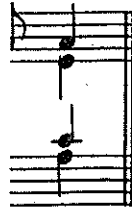
And in Je - sus Christ, His on - ly Son, Our Lord; Who was con - ceived by the

Ho - ly Ghost, Born of the Vir - gin Ma - ry, Suf - fered un - der Pon - tius Pi -

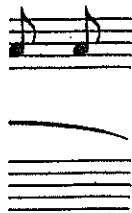
late, Was cru - ci - fied, died, and was bur - ied: He de - scend - ed in - to

hell, The third day He rose a - gain from the dead, He as - cend - ed in - to

ancient  
Formula  
d earth.



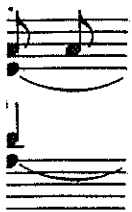
by the



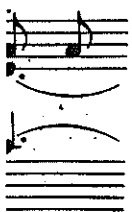
s Pi -



n - to



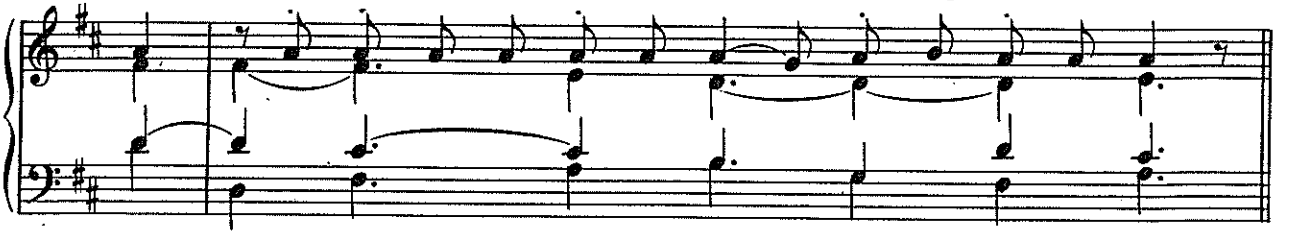
n - to



Heav - en, And sit - teth at the right hand of God, the Fa - ther Al - migh -



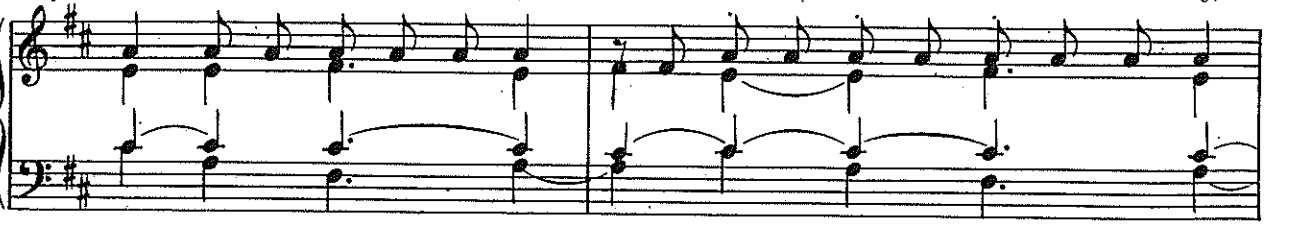
ty; From thence He shall come to judge the liv - ing and the dead.



I be - lieve in the Ho - ly Ghost, the Ho - ly Cath - o - lic Church, The com - mu - nion of



saints, the for - give - ness of sins, The re - sur - rec - tion of the bo - dy,



And the life ev - er - last - ing. A - - - men.



# To Egypt

II-42

CHARLES S. O'DONNELL

French Folk Song. ad.

CHARLES

*Allegro non troppo*

King Bliz - zard roars from his moun - tain tow'r, And ro - bins are

Piano accompaniment for the first line of the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of chords and single notes in both hands.

Vocal line for the first line of the song, showing a treble clef and a key signature of one flat (Bb). The melody is simple and follows the lyrics.

trem-bling with fear. For fair - ies say with cru - el

Piano accompaniment for the second line of the song, continuing the harmonic support for the vocal line.

Vocal line for the second line of the song, showing a treble clef and a key signature of two flats (Bb, Eb). The melody continues with the lyrics.

pow'r He will come at the turn of the year To es - cape his

Piano accompaniment for the third line of the song, maintaining the rhythmic and harmonic structure.

Vocal line for the third line of the song, showing a treble clef and a key signature of two flats (Bb, Eb). The melody continues with the lyrics.

might, The lit - tle birds take flight

Piano accompaniment for the fourth line of the song, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

Vocal line for the fourth line of the song, showing a treble clef and a key signature of two flats (Bb, Eb). The melody continues with the lyrics.

Far a - way to South - lands they're wing - ing.

Piano accompaniment for the fifth line of the song, concluding the piece with a final chord in the bass clef.

Vocal line for the fifth line of the song, showing a treble clef and a key signature of two flats (Bb, Eb). The melody concludes with the lyrics.

# The Stream

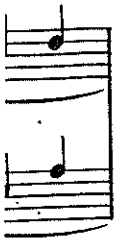
ong. ad.

CHARLES S. O'DONNELL

II-46

German Folk Song

s are



*Allegro giocoso*

What is the song of the sil - ver stream, As leap-ing it goes on its



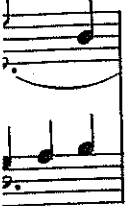
- el



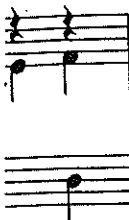
home - ward way? "I came from the sea, to the sea I go;



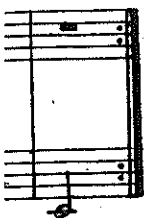
pe his



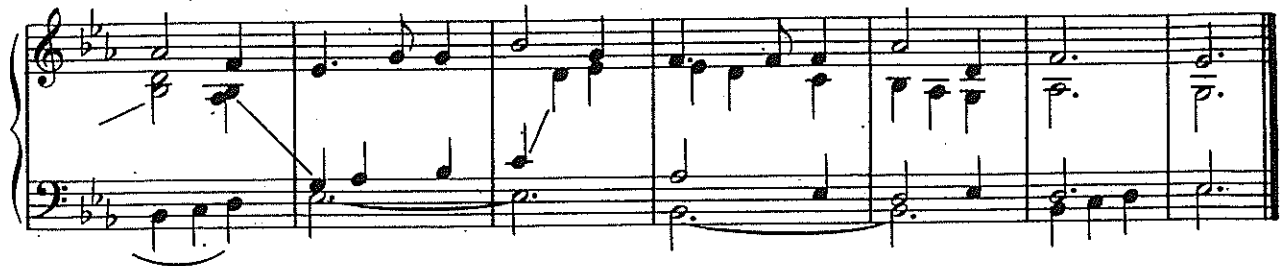
Back to the o - cean's arms I flow, On thro' the shad-ow and



on thro' the gleam, O, wav - ing wil-lows, I can - not stay, Good - bye to the



hills, Good - bye to the hills, Good - bye to the hills and val - ley!"





# The Son of Man

(First Melody)

II-81

J. MONTG

CHARLES S. O'DONNELL

Gregorian (Mode VIII)

He lit the li-ly's lamp of snow, And fired the ros-e's sun-set heart

Musical score for the first system of 'The Son of Man (First Melody)'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The melody is a Gregorian chant in Mode VIII.

Piano accompaniment for the first system of 'The Son of Man (First Melody)'. It shows the grand staff with treble and bass clefs, providing harmonic support for the vocal line.

He timed the light's long ebb and flow, And drove the winds a-part.

Musical score for the second system of 'The Son of Man (First Melody)'. It continues the vocal line and piano accompaniment from the first system.

Piano accompaniment for the second system of 'The Son of Man (First Melody)'. It continues the harmonic support for the vocal line.

# The Son of Man

(Second Melody)

II-52

Gregorain Mode VIII

He lit the li-ly's lamp of snow, And fired the ros-e's sun-set heart

Musical score for the first system of 'The Son of Man (Second Melody)'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is a Gregorian chant in Mode VIII.

Piano accompaniment for the first system of 'The Son of Man (Second Melody)'. It shows the grand staff with treble and bass clefs, providing harmonic support for the vocal line.

He timed the light's long ebb and flow, And drove the winds a-part.

Musical score for the second system of 'The Son of Man (Second Melody)'. It continues the vocal line and piano accompaniment from the first system.

Piano accompaniment for the second system of 'The Son of Man (Second Melody)'. It continues the harmonic support for the vocal line.

# The Visible Creation


II-51

J. MONTGOMERY

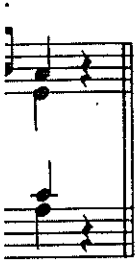
Quasi Andantino

The God of na-ture and of grace In all His work ap - pears; His

rt



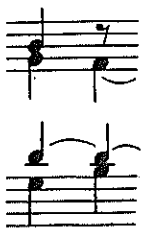
good-ness thro' the earth we trace, His gran-deur in the spheres. He




II-52

Mode VIII

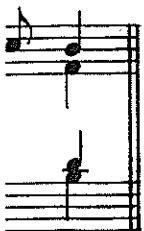
heart



bows — the heav'ns, the moun-tains stand — A high-way for their



God He walks a-midst the des - ert land, Tis E - den where He trod.



# Adam and Eve

CHARLES S. O'DONNELL

BACH

Andante

They walked the fields of Pa - ra-dise Where all things fresh from

Musical notation for the first system, including piano accompaniment and vocal line.

Partial musical notation on the right margin for the first system.

God Rang out His praise from star - filled skies Down to the blos-som - ing

Musical notation for the second system, including piano accompaniment and vocal line.

lived

Partial musical notation on the right margin for the second system.

sod Fair things were theirs but one com-mand Held in their lib - er -

Musical notation for the third system, including piano accompaniment and vocal line.

Hi

Partial musical notation on the right margin for the third system.

ty; All fruits lay rea - dy to — their hand But the fruit of one great tree. —

Musical notation for the fourth system, including piano accompaniment and vocal line.

Hi

Partial musical notation on the right margin for the fourth system.

# The Tailor and the Mouse

Old English Folk Song

Allegro

1 from

There was a tai-lor had a mouse, Hi did-dle un-kum fee-dle. They

m - ing.

lived to - geth - er in one house. Hi did - dle un - kum fee - dle.

er -

Hi did-dle un - kum ta - rum tan - tum Through the town of Ram - sey.

tree. -

Hi did - dle un-kum O - ver the lea, Hi did - dle un - kum fee - dle.

# Christ Our Lord Hath Risen

II-70

Old English Carol

CHARLES

Christ our Lord hath ris - en From His three day pris - on.

Musical notation for the first line of the song, including a piano accompaniment. The melody is in a minor key with a 2/4 time signature. The piano accompaniment consists of simple chords and moving lines in both hands.

Musical notation for the first line of the song, including a vocal line. The melody is in a minor key with a 2/4 time signature.

Haste to greet Him joy - ful - ly And to sing tri - umph - ant - ly:

Musical notation for the second line of the song, including a piano accompaniment. The melody continues with a similar rhythmic pattern.

Musical notation for the second line of the song, including a vocal line. The melody continues with a similar rhythmic pattern.

Al - le - lu - ia!

Al - le - lu - ia —

Musical notation for the third line of the song, including a piano accompaniment. The melody features a repeat sign and a fermata over the final note.

Musical notation for the third line of the song, including a vocal line. The melody features a repeat sign and a fermata over the final note.

Al - le - lu - ia,

Al - le - lu - ia! —

Musical notation for the fourth line of the song, including a piano accompaniment. The melody continues with a similar rhythmic pattern.

Musical notation for the fourth line of the song, including a vocal line. The melody continues with a similar rhythmic pattern.

And

stars c

sky

# Joseph and Jesus

II-79

II-70

CHARLES S. O'DONNELL

German Folk Song

sh Carol

Saint Jo - seph when the day was done,

Musical notation for the first line of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are: "Saint Jo - seph when the day was done,"

And all your work put by, You watch'd the

Musical notation for the second line of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "And all your work put by, You watch'd the"

stars come one by one, Out in the sky. Out in the

Musical notation for the third line of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "stars come one by one, Out in the sky. Out in the"

sky Out in the vi - o - let sky.

Musical notation for the fourth line of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "sky Out in the vi - o - let sky."

# Garden and Cradle

*Con sentimento*

When our Babe He go - eth walk - ing in His gar - den,

Musical notation for the first line, featuring a vocal line in treble clef and piano accompaniment in bass clef, both in 4/4 time with a key signature of one sharp (F#).

A round His twink - ling feet the sun - beams play, The

Musical notation for the second line, continuing the vocal and piano parts.

po - sies they are good to Him, and bow them as they should to Him, As

Musical notation for the third line, continuing the vocal and piano parts.

far - eth He up - on His king - ly way. As our

Musical notation for the fourth line, continuing the vocal and piano parts.

Babe He go - eth walk - ing in His gar - - den.

Musical notation for the fifth and final line, concluding the vocal and piano parts.

E. W. PEI

Piano accompaniment for the first line, showing the bass clef part.

ship,

Piano accompaniment for the second line, showing the bass clef part.

ev -

Piano accompaniment for the third line, showing the bass clef part.

white

Piano accompaniment for the fourth line, showing the bass clef part.

# The Fairy Ship

E. W. PERKINS

French Folk Song

den,

The

m, As

As our

len.

Would that I had a fai - ry

ship, Would that I had a fai - ry ship, On

ev - 'ry rip - ple she would dip, To the east, to the west, So

white the sails on blue sea and sky. \_\_\_\_\_



# The Cat and the Pigeon

E.W. PERKINS

Vivo

French Folk Song

The lit - tle pig - eon came, to drink the foun -

Musical notation for the first line, featuring a piano accompaniment in the left hand and a vocal line in the right hand. The key signature is one sharp (F#) and the time signature is 2/4. The melody is marked with a repeat sign and a first ending bracket.

tain's flow, To drink the foun - tain's flow, To drink the

Musical notation for the second line, continuing the piano accompaniment and vocal line. The melody is marked with a repeat sign and a first ending bracket.

foun - tain's flow, The cat was lurk - - ing near

Musical notation for the third line, continuing the piano accompaniment and vocal line. The melody is marked with a repeat sign and a first ending bracket.

- soft, creep-ing crouch-ing low, Ah, Oh,

Musical notation for the fourth line, continuing the piano accompaniment and vocal line. The melody is marked with a repeat sign and a first ending bracket.

heigh - o, lit - tle pig - eon fly!

Musical notation for the fifth line, concluding the piano accompaniment and vocal line. The melody is marked with a repeat sign and a first ending bracket.

Red. .... \*

Partial musical notation on the right margin, showing a treble and bass clef.

Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

Partial musical notation on the right margin, showing a treble and bass clef with a key signature of one sharp.

Folk Song

in -

ask the

near

Oh,

# Jesus Tender Shepherd

Melody XIII Century

Tempo Gregoriano

Je - sus ten - der Shep - herd hear me, Bless Thy

lit - tle lamb to - night. Thro' the dark - ness be Thou

near me, be Thou near me, Keep me safe 'til

morn - ing light, 'til morn - ing light.

# The Windmill

II-88

E. W. PERKINS

German Folk Song

Con moto

The wind - mill turn - ing 'round and 'round Makes

The first system of musical notation for 'The Windmill'. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The lyrics 'The wind - mill turn - ing 'round and 'round Makes' are written above the notes.

sud - den shad - ows on the ground, just like a

The second system of musical notation. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics 'sud - den shad - ows on the ground, just like a'. The notation includes various note values and rests.

pass - ing cloud. It creaks, it turns, it

The third system of musical notation. The piano accompaniment features a more active bass line. The vocal line continues with the lyrics 'pass - ing cloud. It creaks, it turns, it'. The notation includes various note values and rests.

sings a - loud, Hey Non - ny, Non - ny O, Hey Non - ny, Non - ny

The fourth system of musical notation. The piano accompaniment features a more active bass line. The vocal line continues with the lyrics 'sings a - loud, Hey Non - ny, Non - ny O, Hey Non - ny, Non - ny'. The notation includes various note values and rests.

O, The wheel swings to and fro.

The fifth system of musical notation. The piano accompaniment features a more active bass line. The vocal line continues with the lyrics 'O, The wheel swings to and fro.'. The notation includes various note values and rests.

Partial musical notation on the right margin, showing a treble clef and a few notes.

Partial musical notation on the right margin, showing a treble clef and a few notes.

Partial musical notation on the right margin, showing a treble clef and a few notes.

Partial musical notation on the right margin, showing a treble clef and a few notes.

# America

II-88

folk Song

akes

Musical notation for the first system on the left margin, showing a vocal line and a piano accompaniment line.

a

Musical notation for the second system on the left margin, showing a vocal line and a piano accompaniment line.

it

Musical notation for the third system on the left margin, showing a vocal line and a piano accompaniment line.

Non-ny

Musical notation for the fourth system on the left margin, showing a vocal line and a piano accompaniment line.

Musical notation for the fifth system on the left margin, showing a vocal line and a piano accompaniment line.

My coun - try 'tis of thee Sweet land of

Musical notation for the first system of the main score, including a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#) and the time signature is 3/4.

lib - er - ty, of thee I sing; Land where my

Musical notation for the second system of the main score, including a vocal line and a piano accompaniment line.

fath - ers died, Land of the Pil - - grim's pride,

Musical notation for the third system of the main score, including a vocal line and a piano accompaniment line.

From ev - 'ry moun - tain side Let free - dom ring!

Musical notation for the fourth system of the main score, including a vocal line and a piano accompaniment line.

