

CANTICA



SACRA

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Cantica Sacra:
or,



Hymns for the Children of the Catholic Church,

Set to Original Music.

BY

✓
REV. J. H. CORNELL,

AUTHOR OF "A MANUAL OF ROMAN CHANT," "THE VESPER PSALTER," "A UNISON MASS," ETC.

With the Approbation of the Bishop of Boston.

BOSTON:

PATRICK DONAHOE.

1865.

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P R E F A C E .

THE "CANTICA SACRA" has been prepared for publication at the urgent instances of two well-known and influential clergymen of the Diocese of Boston. It comprises a considerable variety of Hymns (some of which have never before been universally accessible to Catholics in America), whose chief merits are, that they are distinctively Catholic in their tone, and for the most part written in that simple style so desirable in Hymns, especially for children. The music of these Hymns is original, with the exception of a very few melodies, either marked otherwise, or sufficiently recognizable as having been long in usage. In composing these Hymn-tunes, the compiler has aimed at *facility of execution* combined with *elegance in the melody and harmony*. Not facility of execution alone—for our children ought to be led on to relish something above the common-place and vulgar. At the same time, the melodies of the "CANTICA SACRA" are, nearly all, easy to sing, inasmuch as they are contained within a moderate compass of notes, and do not abound in difficult chromatic passages.

It is believed that the publication of the present work, in its peculiar form, will be acceptable particularly to so many of the Reverend Clergy, who deem it important that the children under their charge should be taught a variety of good Catholic Hymns, for use in the Sunday-school, and at Mass, and for breaking the monotony of daily-school hours. Experience shows that it is a most powerful means of interesting the young in religious exercises, to allow them to vary those exercises by singing. To speak particularly of Mass, it would seem to be very desirable that in every parish where it is practicable (and there are but few where it is not), the children should be required to be present daily at that Holy Sacrifice, and sing appropriate Hymns during it, as is practised in most of the German churches, to the edification of the worshippers, and the advantage of the children themselves. This applies, of course, chiefly to Low Mass; yet the assertion is ventured, that even High Mass, in the many churches where the elaborate, and sometimes not over-devotional, Masses in common use are so imperfectly executed, might give way to Low Mass, accompanied by suitable Hymns, to the decided advantage of the congregation, in a devotional point of view.

PREFACE.

The necessity of a good collection of Hymns for the use of the large and constantly increasing number of Sodalities and other pious associations, is too obvious to require anything more than an allusion to it.

With the object, then, of rendering the universal introduction of these Hymns practicable, by bringing the work within the reach of all, the *words* are printed separately, in a small, cheap book, bearing the same title, "CANTICA SACRA." Thus, the great bulk of those who will use the work have no occasion to buy the necessarily expensive book containing the music—they will learn the melodies by ear, at the dictation of the director or teacher, while the music-book will be required only by the latter, and by the few more skilful singers chosen for the alto part.

In regard to the execution of the Hymns of this collection, the compiler has three favors to ask of those whom it may concern: *First*, that the *sentiments* of the different Hymns, or of the different verses of the same Hymn, be carefully studied, and faithfully rendered. The various shades of musical expression, loud, soft, diminishing and increasing in power, slackening and accelerating the time, etc., etc., cannot always be indicated, once for all, by the composer,—much is left to the judgment and taste of the director, who is supposed to understand and feel that which is to be sung, in order that under his direction it may be faithfully and artistically rendered.—*Second*: that the *alto part* of the Hymns, if it cannot be sung exactly as written, be omitted altogether, not being, strictly speaking, essential to their effect, though its addition greatly enhances it; and that every attempt at *improvising* an alto part (which is done mostly by singing thirds below the melody) be repressed, promptly, firmly, and persistently.—*Third*: that the organist, unless he be a thorough harmonist, play the accompaniments as they are written, without any addition, except perhaps that of strengthening the *bass* by *octaves*, where it can be done.

The courtesy of Rev. Dr. Cummings, Pastor of St. Stephen's Church, New York, in allowing the pages of this work to be enriched by extracts from his "Hymns for Catholic Schools," is hereby gratefully acknowledged.

In conclusion, the compiler of the "CANTICA SACRA" offers his work to the children of the Catholic Church, with the hope that the pious use of it may tend to fit them for singing the praises of God eternally hereafter. But he would wish to be, then, in their company; to which end he most earnestly asks of them (what he thinks he has deserved by his pains-taking) the charitable aid of an occasional prayer.

J. H. C.

BOSTON COLLEGE, BOSTON, November, 1864.

HINTS TO THOSE ENGAGED IN TEACHING CHILDREN TO SING.

THE following remarks by Signor Speranza (extracted, by permission, from Rev. Dr. Cummings's "Hymns for Catholic Schools"), are explanatory of the so-called *echo* system of teaching by ear, and are commended to the attention of all interested.

"The teacher sings one phrase himself, then, with a tap or little stroke of a ruler, gives the signal that the children are to repeat immediately the phrase he has sung. If they make any mistake, the teacher will repeat the phrase until they learn it well. One phrase being learned, the next will be taken up, the teacher singing and the children following immediately at the signal as before, until phrases enough are learned to form a period. The teacher will go over the phrases already learned, and the children will repeat first two phrases at a time, and then four, until the whole period is learned. One period being learned, the others will follow, until the whole piece is sung correctly.

"To obtain good results from this method, the following rules must be carefully observed.

"1. Strict discipline must be maintained among the scholars.

"2. The person teaching must sing with a distinct, decided, and clear enunciation of both notes and words, bringing out more expressly those notes which the scholars seem to have most difficulty in seizing with precision.

"3. The children must be trained and compelled to sing always *sotto voce*, until they have learned well the piece they are studying.

"4. It is of the greatest importance that the scholars shall not begin to sing until the signal is given by a tap of the ruler, when they must begin immediately, and all together.

"The habit of singing very *piano* while learning, has an excellent effect on children, who are so organized that it is with the greatest difficulty they can be induced to pass into the upper register, or the *voce di testa*. If they are called upon to sing an ascending scale, they keep on as long as the lower range, the *voce di petto*, and *voce di mezzo* will allow, but when they get up to the high notes they either stop, or else force the voice to a scream. To allow them to go on in this way would put them out of breath, and might do them serious injury, ruining their voices perhaps forever."



Hymns adapted to Particular Seasons,
Festivals, and Occasions.

I.—Hymn to The Holy Trinity.

1. God the Fa - ther, who didst make me To a - dore and wor-ship thee,

The first system of the hymn features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "1. God the Fa - ther, who didst make me To a - dore and wor-ship thee,". The music consists of two measures, each ending with a repeat sign.

Who didst fash - ion and cre - ate me, Thine for ev - er - more to be,

The second system continues the hymn with the same vocal and piano parts. The lyrics are: "Who didst fash - ion and cre - ate me, Thine for ev - er - more to be,". The musical structure remains consistent with the first system, featuring two measures per line with repeat signs.

2. Of - ten from thy ways I've wan - dered, E'en each day and ev - 'ry hour,

The third system begins the second verse of the hymn. The lyrics are: "2. Of - ten from thy ways I've wan - dered, E'en each day and ev - 'ry hour,". The musical notation follows the same format as the previous systems, with two measures per line and repeat signs.

Time so pre-cious spent and squan-der'd, Let me now with tears de-lore.

3. Jesus Christ, who didst redeem me
From eternal misery,
Who didst shed Thy blood to save me,
On the Cross of Calvary.

4. O, what sorrow there I caused Thee,
O, what bitter agony;
By that Cross, I now beseech Thee,
Look with pity down on me.

5. Holy Ghost, whose grace descended
Seven-fold to strengthen me,
By which grace my soul was cleansed
From a dark iniquity.

6. Many gifts oft-time I've slighted,
Gifts bestowed so lovingly,
But for love so unrequited,
Now, at least, Thy child I'll be.

7. Father, Son, and Holy Spirit,
Ever blessed Trinity,
O, what love from me They merit
For such wondrous charity.

8. Thou, O God, hast made and saved me;
Thou alone my Lord shalt be;
Take me, then, to love and serve Thee
Now, and in eternity.

CI.—ACT OF CONTRITION.

1. 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.

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

3. By my sins I have abandoned
Right and claim to heaven above;
Where the saints rejoice for ever
In a boundless sea of love.
Jesus! Lord! I ask for mercy, &c.

4. See our Saviour, bleeding, dying,
On the Cross of Calvary,
To that Cross my sins have nailed Him
Yet He bleeds and dies for me.
Jesus! Lord! I ask for mercy,
Let me not implore in vain!
All my sins—I now detest them,
Never will I sin again.

II.—Jesus, my God and my All.

1. O Je - sus, Je - sus! dear-est Lord! For-give me if I say For

ve - ry love Thy sa - cred Name A thou-sand times a day.

2. I love Thee so, I know not how
My transports to control;
Thy love is like a burning fire
Within my very soul.

3. O wonderful! that Thou shouldst let
So vile a heart as mine
Love Thee with such a love as this,
And make so free with Thine.

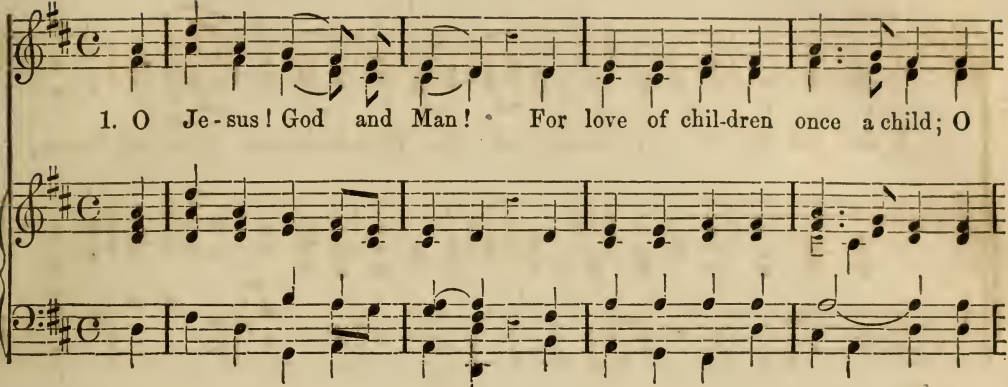
6. Burn, burn, O love! within my heart,
Burn fiercely night and day,
Till all the dross of earthly loves
Is burned, and burned away.

8. O Jesus! Jesus! sweetest Lord!
What art Thou not to me?
Each hour brings joys before unknown,
Each day new liberty!

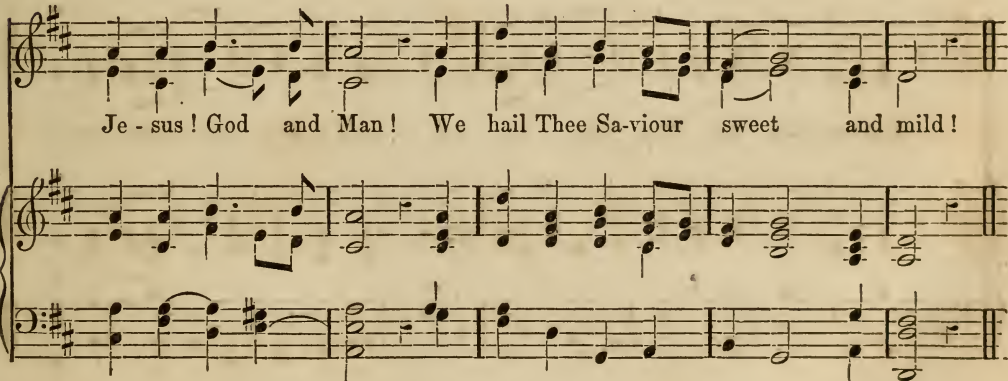
9. What limit is there to thee, love?
Thy flight where wilt thou stay?
On! on! our Lord is sweeter far
To-day than yesterday.

10. O love of Jesus! Blessed love!
So will it ever be;
Time cannot hold thy wondrous growth,
No, nor eternity!

III.—O Jesus, God and Man.



1. O Je-sus! God and Man! For love of chil-dren once a child; O



Je-sus! God and Man! We hail Thee Sa-viour sweet and mild!

2. O Jesus! God and Man!
Make us Thy children dear to Thee,
And lead us to Thyself,
To love Thee for eternity.
4. O Mary! Mother dear!
Thank God, for us, for all His love;
And pray that in our faith
We all may true and steadfast prove.

6. O Jesus! bless our work,
Our sorrows soothe, our sins forgive;
O happy, happy they
Who in the Church of Jesus live!
7. O God, most great and good,
At work or play, by night or day,
Make us remember Thee,
Who dost remember us alway!

IV.—The Holy Name of Jesus.

Slow.

1. Je - su! the ve - ry thought of Thee With sweet-ness fills my breast;

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 3/4 time. The piano accompaniment is in the same key and time, with a bass line and a treble line. The lyrics are: "1. Je - su! the ve - ry thought of Thee With sweet-ness fills my breast;"

But sweet-er far Thy face to see, And in Thy pre - sence rest.

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "But sweet-er far Thy face to see, And in Thy pre - sence rest."

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

3. 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!

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

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

XXI.—THE LOVING HEART OF JESUS.

1. THE loving heart of Jesus seek
In trouble and distress,
Whatever sorrow vex the mind,
Or guilt the soul oppress.
2. Jesus, who gave Himself for you
Upon the Cross to die,
Opens to you His Sacred Heart—
Oh, to that Heart draw nigh.
3. Ye hear how kindly He invites ;
Ye hear His words so blest—
“ All ye that labor, come to Me,
And I will give you rest.”
4. What meeker than the Saviour's Heart?—
As on the Cross he lay
It did His murderers forgive,
And for their pardon pray.
5. O Heart! thou joy of Saints on high!
Thou hope of sinners here!
Attracted by those loving words,
To Thee I lift my prayer.
6. 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.

CIII.—ACT OF CONTRITION.

1. O God of Mercy pity us,
With weeping hearts we cry :
Do Thou then kindly pardon us,
And hear Thy children's sigh.
2. My God, because Thou art so good,
With sorrow I deplore
How I offended Thee by sin,
I will offend no more.

V.—May Jesus Christ be Praised.

mf *f*

1. When morn-ing gilds the skies, My heart a-wak-ing cries: May

mf *f*

mf

Je - sus Christ be praised. A - like at work and prayer, To Je - sus I re -

mf

f

- pair; May Je - sus Christ be praised, May Je - sus Christ be praised.

f

2. The sacred minster bell,
It peals o'er hill and dell;
 May Jesus Christ be praised.
Oh! hark to what it sings,
As joyously it rings;
 May Jesus Christ be praised.
3. To Thee, my God above,
I cry with glowing love;
 May Jesus Christ be praised.
The fairest graces spring
In hearts that ever sing,
 May Jesus Christ be praised.
4. My tongue shall never tire
Of chanting in the choir,
 May Jesus Christ be praised.
This song of sacred joy,
It never seems to cloy;
 May Jesus Christ be praised.
5. When sleep her balm denies,
My silent spirit sighs;
 May Jesus Christ be praised.
When evil thoughts molest,
With this I shield my breast;
 May Jesus Christ be praised.
6. Does sadness fill my mind?
A solace here I find;
 May Jesus Christ be praised.
(Or fades my earthly bliss?
My comfort still is this;
 May Jesus Christ be praised.
7. Though burst my heart in twain,
Still this shall be my strain;
 May Jesus Christ be praised.
When you begin the day,
Oh! never fail to say;
 May Jesus Christ be praised.
8. And at your work rejoice,
To sing with heart and voice;
 May Jesus Christ be praised.

- Be this at meals your grace:
In every time and place,
 May Jesus Christ be praised.
9. Be this, when day is past,
Of all your thoughts the last;
 May Jesus Christ be praised.
In want and bitter pain,
None ever said in vain;
 May Jesus Christ be praised.
10. Should guilt your spirit wring,
Remember Christ, your King;
 May Jesus Christ be praised.
The night becomes as day,
When from the heart we say;
 May Jesus Christ be praised.
11. In Heav'n's eternal bliss,
The loveliest strain is this;
 May Jesus Christ be praised.
The powers of darkness fear,
When this sweet chant they hear;
 May Jesus Christ be praised.
12. To God the Word on high,
The hosts of Angels cry;
 May Jesus Christ be praised.
Let mortals, too, upraise
Their voice in hymns of praise;
 May Jesus Christ be praised.
13. Let earth's wide circle round,
In joyful notes resound;
 May Jesus Christ be praised.
Let air, and sea, and sky,
From depth to height reply;
 May Jesus Christ be praised.
14. Be this, while life is mine,
My canticle divine;
 May Jesus Christ be praised.
Be this th' eternal song,
Through all the ages on;
 May Jesus Christ be praised.

VI.—Veni Creator.

1. Come, Holy Ghost, Cre-a - tor, come! The dark-ness of our minds il-lume;

The first system of the musical score for 'Veni Creator'. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the treble clef, and a bass line in the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: '1. Come, Holy Ghost, Cre-a - tor, come! The dark-ness of our minds il-lume;'

Thy chil-dren's hearts, O God, in -spire, And light-en with ce - les - tial fire.

The second system of the musical score. It continues the three-staff format. The lyrics are: 'Thy chil-dren's hearts, O God, in -spire, And light-en with ce - les - tial fire.'

2. Thou that art named the Paraclete,
The Gift of God, His Spirit sweet;
The Living Fountain, Fire, and Love,
And gracious Unction from above :
3. Of God's Right Hand the Finger Thou,
Who dost Thy sevenfold graec bestow;
True Promise of the Father, rich
In gifts of tongues and various speech.
4. Enable with perpetual light
The dulness of our blinded sight;
Our hearts with heavenly love fulfill
To walk Thy way, and do Thy will.

5. Stablish our weakness, and refresh
With fortitude our fainting flesh :
Keep far our foes, give peace at home ;
Where Thou art guide, no ill can come.
6. Teach us to know the Father, Son,
And Thee, of Both, to be but One,
That through the ages all along
This faith may be love's endless song.
7. To God the Father laud and praise,
And to the Son, whom He did raise,
And to the Holy Spirit be,
Now and for all eternity.

XXXVIII.—O SALUTARIS HOSTIA.*

1. O SALUTARIS Hostia,
Quæ cœli pandis ostium :
Bella premunt hostilia,
Da robur, fer auxilium.
2. Uni Trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.

1. O SAVING Victim, op'ning wide
The Gate of heav'n to man below !
Our foes press on from every side ;
Thine aid supply, Thy strength bestow.
2. To Thy great name be endless praise,
Immortal Godhead, one in three !
Oh, grant us endless length of days
In our true native land with Thee.

* See also pages 50, and 51.

VII.—Invocation of the Holy Ghost.

CHORUS.

1. Ho - ly Ghost, come down up - on Thy chil - dren, Give us grace, and make us

Thine; Thy ten - der fires within us kin - dle, Bless - ed Spir - it! Dove Di - vine.

For all within us good and ho - ly Is from Thee, Thy precious gift: In

Repeat Chorus.


all our joys, in all our sor-rows, Wist-ful hearts to Thee we lift.

2. For Thou to us art more than father,
More than sister, in Thy love,
So gentle, patient, and forbearing,
Holy Spirit! heavenly Dove!
Holy Ghost, &c.
3. O we have grieved Thee, gracious Spirit!
Wayward, wanton, cold are we;
And still our sins, new every morning,
Never yet have wearied Thee.
Holy Ghost, &c.
4. Dear Paraclete! how hast Thou waited
While our hearts were slowly turned!
How often hath Thy love been slighted,
While for us it grieved and burned!
Holy Ghost, &c.
5. Now, if our hearts do not deceive us,
We would take Thee for our Lord;
O dearest Spirit, make us faithful
To Thy least and highest word.
Holy Ghost, &c.
6. Ah! sweet Consoler, though we cannot
Love Thee as Thou lovest us,
Yet if Thou deignst our hearts to kindle,
They will not be always thus.
Holy Ghost, &c.
7. With hearts so vile how dare we venture,
King of kings, to love Thee so?
And how canst Thou, with such compassion,
Bear so long with things so low?
Holy Ghost, &c.

VIII.—Jesus is God.

With Spirit.

1. Je - sus is God! the so - lid earth, The o - cean broad and bright,

The count - less stars, like gold - en dust, That strew the skies at night, The

- (2) Songs of a - dor - ing, &c.
- (3) Bound-less, e - ter - nal, &c.
- (5) All are worth while, &c.

whee - ling storm, the dread - ful fire, The plea - sant whole - some air,

3. Back - ward our thoughts, &c.

On - ward through, &c.

On - ward through, &c.

The sum-mer's sun, the win-ter's frost, His own cre-a-tions were.

2. Jesus is God! the glorious bands
Of golden angels sing
Songs of adoring praise to Him,
Their Maker and their King.
He was true God in Bethlehem's crib,
On Calvary's cross true God,
He who in Heaven eternal reigned,
In time on earth abode.
3. Jesus is God! there never was
A time when He was not:
Boundless, eternal, merciful,
The Word the Sire begot!
Backward our thoughts thro' ages stretch
Onward through endless bliss,—
For there are two eternities,
And both alike are His!
4. Jesus is God! alas! they say
On earth the numbers grow
Who His Divinity blaspheme
To their unfailling woe.
And yet what is the single end
Of this life's mortal span,
Except to glorify the God
'Who for our sakes was man?
5. Jesus is God! let sorrow come,
And pain, and every ill;
All are worth while, for all are means
His glory to fulfil;
Worth while a thousand years of life
To speak one little word,
If by our Credo we might own
The Godhead of our Lord!
6. Jesus is God! O could I now
But compass land and sea,
To teach and tell this single truth,
How happy should I be!
O had I but an angel's voice,
I would proclaim so loud,—
Jesus, the good, the beautiful,
Is everlasting God!
7. Jesus is God! if on the earth
This blessed faith decays,
More tender must our love become,
More plentiful our praise.
We are not angels, but we may
Down in earth's corners kneel,
And multiply sweet acts of love,
And murmur what we feel.

IX.—Advent Hymn.

1. Hark! an aw - ful voice is sound-ing; "Christ is nigh!" it seems to say;

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and common time. The piano accompaniment is on two staves below, with the right hand in G major and the left hand in F major (two flats). The lyrics are written below the vocal staff.

'Cast a - way the dreams of dark-ness, O ye chil-dren of the day!"

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of three staves with the same key signature and time signature. The lyrics are written below the vocal staff.

2. Startled at the solemn warning,
Let the earth-bound soul arise;
Christ her Sun, all sloth dispelling,
Shines upon the morning skies.
3. Lo! the Lamb so long expected,
Comes with pardon down from Heaven;
Let us haste, with tears of sorrow,
One and all to be forgiven.

CANTICA SACRA.

4. So, when next He comes with glory,
Rapping all the earth in fear,
May He then as our Defender
On the clouds of Heaven appear.
5. Honor, glory, virtue, merit,
To the Father and the Son,
With the everlasting Spirit,
While eternal ages run.

XLVIII.—ACTS OF THANKSGIVING AND OFFERING.*

1. Blessed be the love of Jesus,
Giving us His flesh and blood,
Blessed be His Mother Mary,
Mother ever kind and good.
2. Blessed be the great St. Joseph—
Sing then with devotion true:
“Dearest Jesus, Mary, Joseph,
Heart and life I give to you.”

* See also page 63.

XI.—The Snow lay on the Ground.—No. 1.

CHRISTMAS CAROL, SUNG BY THE PIFFERARI* AT ROME.

1. The snow lay on the ground, The stars shone bright, When Christ our Lord was

born, On Christ-mas night, When Christ our Lord was born, On Christ-mas night.

2. 'Twas Mary, daughter pure
Of holy Ann,
That brought into this world
Our God made Man.

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

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

5. The angels hovered round,
And sang this song,
Venite adore-
mus Dominum.

* The *Pifferari* are shepherds of the Abruzzi mountains, who visit Rome at Christmas-time, singing carols, and playing a kind of hautboy, whence their name.

CANTICA SACRA.

6. And thus, that manger poor
Became a throne:
For, He Whom Mary bore,
Was God the Son.

7. O come then, let us join
The heav'nly host,
To praise the Father, Son,
And Holy Ghost.

8. Venite adore-
mus Dominum.
Venite adore-
mus Dominum.

XI.—The Snow lay on The Ground.—No. 2.

With Simplicity.

1. The snow lay on the ground, The stars shone bright, When Christ our Lord was

born, On Christ - mas night, When Christ our Lord was born, On Christ - mas night.

XII.—See, amid the Winter's Snow.

CHRISTMAS HYMN.

Cheerful.

I See! a-mid the win-ter's snow, Born for us on earth be-low;

See! the ten-der Lamb ap-pears, Pro-mis'd from e-ter-nal years!

CHORUS.

Hail! thou ev-er bles-sed morn! Hail! Re-demp-tion's hap-py dawn!

Louder.

Sing thro' all Je - ru - sa - lem, Christ is born in Beth - le - hem!

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics written below it. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a simple, hymn-like melody with block chords in the piano accompaniment.

2. Lo! within a manger lies
He who built the starry skies:
He who, throned in height sublime,
Sits amid the cherubim.
Hail! thou ever-blessed morn! &c.
3. "Say, ye holy shepherds, say,
What your joyful news to-day?
Wherefore have ye left your sheep
On the lonely mountain steep?"
Hail! thou ever-blessed morn! &c.
4. "As we watch'd at dead of night,
Lo! we saw a wondrous light;
Angels singing, 'Peace on earth,'
Told us of the Saviour's birth."
Hail! thou ever-blessed morn! &c.
5. Sacred Infant! all divine!
What a tender love was Thine!
Thus to come from highest bliss
Down to such a world as this!
Hail! thou ever-blessed morn! &c.
6. Teach, oh teach us, holy Child!
By Thy face so meek and mild;
Teach us to resemble Thee
In Thy sweet humility.
Hail! thou ever-blessed morn! &c.
7. Virgin Mother! Mary blest!
By the joys that fill thy breast,
Pray for us that we may prove
Worthy of the Saviour's love.
Hail! thou ever-blessed morn! &c.

XIII.—Once in David's royal City.

CHRISTMAS CAROL

1. Once in Da-vid's roy - al Ci - ty, stood a lone - ly cat - tle shed,

Where a Mai - den laid her Ba - by, With a man - ger for His bed.

| | |
|---|--|
| Ma - ry was that Mo - ther mild, | Je - sus Christ her on - ly Child. |
| 2. With the poor, and mean, and low - ly, | Lived on earth our Sa - viour ho - ly. |
| 4. And He feel - eth for our sad - ness, | And He sha - reth in our glad - ness. |

CANTICA SACRA.

2. 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.
3. And through all His wondrous Childhood,
He would honor and obey;
Love and watch the lowly Maiden,
In whose gentle arms He lay.
Christian children all must be,
Mild, obedient, good as He.
4. 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.
5. 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.
6. Not in that poor lonely stable,
With the oxen standing by,
We shall see Him; but in Heaven,
Set at God's right hand on high,
When like stars His children crown'd,
All in white shall wait around.

XIV.—Adeste Fideles.

Soli.

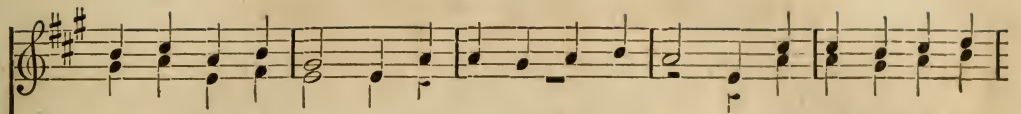
1. Ad - es - te fi - de - les, Læ - ti tri - um - phan - tes; Ve -
 2. De - um de De - o, Lu - men de lumi - ne,
 3. Can - tet nunc I - o! Cho - rus An - ge - lo - rum,
 4. Er - go, qui na - tus Di - e ho - di - er - na,

- ni - te, ve - ni - te in Beth - le - hem. Na - tum vi - de - te,
 Ges - tant pu - el - - læ vis - ce - ra. De - - um ve - rum,
 Can - tet nunc au - la cœ - les - ti - um, Glo - ri - a, Glori - a,
 Je - su, ti - bi sit glo - ri - a. Pa - tris æ - ter - ni

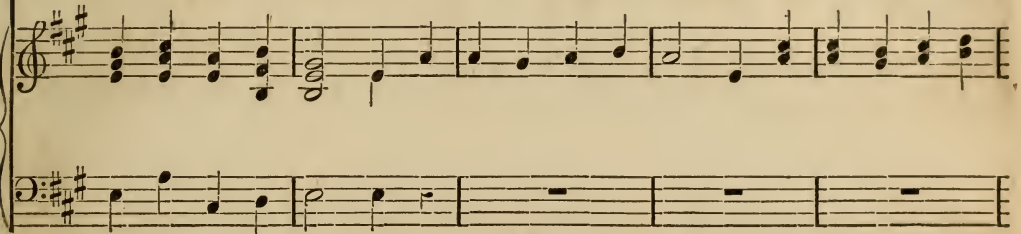
Repeat loud.

* This note is omitted in every verse except the first.

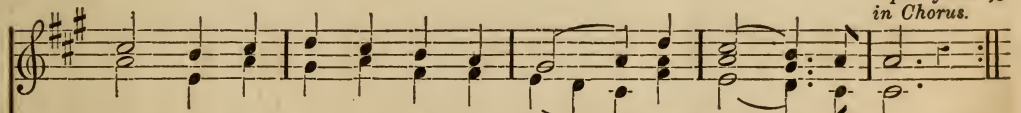
CANTICA SACRA.



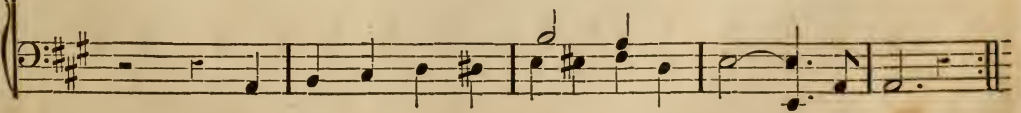
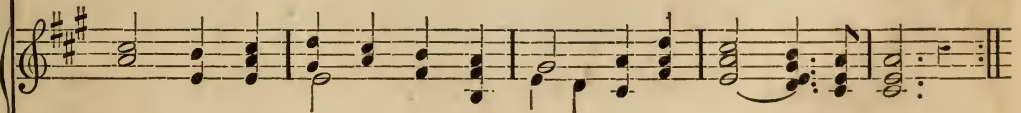
Re-gem an - ge - lo - rum : Ve - ni - te ad - o - re - mus, Ve - ni - te ad - o -
 Ge - ni - tum, non fac - tum : Ve - ni - te ad - o - re - mus, Ve - ni - te ad - o -
 In ex - cel - sis De - o : Ve - ni - te ad - o - re - mus, Ve - ni - te ad - o -
 Ver - bum ca - ro fac - tum : Ve - ni - te ad - o - re - mus, Ve - ni - te ad - o -



*Repeat from §:
 in Chorus.*



- re - mus, Ve - ni - te ad - o - re - mus Do - mi - num.
 - re - mus, Ve - ni - te ad - o - re - mus Do - mi - num.
 - re - mus, Ve - ni - te ad - o - re - mus Do - mi - num.
 - re - mus, Ve - ni - te ad - o - re - mus Do - mi - num.



XVIII.—The Holy Child Jesus.

1. Je - sus, teach me how to pray, Suf - fer not my thoughts to stray,

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (one sharp) and common time. The middle and bottom staves are piano accompaniment. The lyrics are: "1. Je - sus, teach me how to pray, Suf - fer not my thoughts to stray,"

Send dis - trac - tions far a - way, Sweet ho - ly Child:

The second system of the musical score consists of three staves. The top staff is the vocal line. The middle and bottom staves are piano accompaniment. The lyrics are: "Send dis - trac - tions far a - way, Sweet ho - ly Child:"

Let me not be rude or wild, Make me hum - ble, meek, and mild,

The third system of the musical score consists of three staves. The top staff is the vocal line. The middle and bottom staves are piano accompaniment. The lyrics are: "Let me not be rude or wild, Make me hum - ble, meek, and mild,"

CANTICA SACRA.



Pure as an - gels un - de - fil'd, Sweet ho - ly Child.

2. When I work or when I play,
Be Thou with me through the day,
Teach me what to do and say,
Sweet holy Child.
Make me love Thy Mother blest,
Safe beneath her care to rest,
As a bird within its nest,
Sweet holy Child.
3. When the hour of death is nigh,
Then may Mary standing by,
Take me in her arms to die,
Sweet holy Child.
So through all eternity
Will I bless their charity,
Who first led my steps to Thee,
Sweet holy Child.

XIX.—Heart of the Holy Child.

Indian Air.

1. Heart of the ho - ly Child, Hide me in Thee; Pu - rest and
 2. Sweet Child of Beth - le - hem, O - pen Thine Heart; Les - sons from

un - de - fil'd, Pu - ri - fy me; Joy of my ear - ly life,
 Na - za - reth . Deign to im - part; Ma - ry and Jo - seph dear,

Far from e - vil pas - sions rife, Troub - ling this world of strife, Keep me with Thee.
 Let us be to Je - sus near, With you we shall not fear From Him to part.

XX.—Infant Jesus, Meek and Mild.

Devoutly.

In - fant Je - sus, meek and mild, Look on me a lit - tle child, Pi - ty

mine and pi - ty me, Suf - fer me to come to thee. } Heart of Je - sus,
Heart of Ma - ry,

I a - dore Thee, } Heart of Jo - seph, pure and just—In these hearts I put my trust.
I implore thee,

XXII.—The Precious Blood.

1. Hail, Je - sus! Hail! who for my sake Sweet blood from Ma - ry's veins didst

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, also in 3/4 time. The lyrics are written below the vocal staff.

take, And shed it all for me; O bles - sed be my Sa - viour's

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, also in 3/4 time. The lyrics are written below the vocal staff.

•Blood, My life, my light, my on - ly good, To all e - ter - ni - ty.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, also in 3/4 time. The lyrics are written below the vocal staff.

CANTICA SACRA.

2. 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.
3. 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.
4. O 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!
5. Ah! there is joy amid the Saints;
And hell's despairing courage faints,
When this sweet song we raise:
O louder then, and louder still,
Earth with one mighty chorus fill,
The Precious Blood to praise!

XXIV.—Meditation on the Passion.

1. My Je - sus! say, what wretch has dared Thy sa - cred hands to bind? And

mf

This system contains the first two staves of music. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment in bass clef with a common time signature. The music is in a key with one sharp (F#) and features a melody of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands.

who has dared to buf - fet so Thy face, so meek and kind?

This system contains the next two staves of music, continuing the vocal and piano parts from the first system. The vocal line continues with the same melodic pattern, and the piano accompaniment provides harmonic support. The system concludes with a double bar line.

CHORUS.

'Tis I have thus un - grate - ful been; Yet, Je - sus, pi - ty take! Oh!

f

This system contains the chorus, consisting of two staves. The vocal line begins with a new melody, and the piano accompaniment features a more active bass line. The music is marked with a forte (*f*) dynamic. The system ends with a double bar line.

CANTICA SACRA.

Rall.

spare and par - don me, my Lord, For Thy sweet mer - cy's sake!

Rall.

2. My Jesus! who with spittle vile
 Profaned Thy sacred brow?
 Or whose un pitying scourge has made
 Thy precious blood to flow?
 'Tis I have thus, &c.
3. My Jesus! whose the hands that wove
 That cruel thorny crown?
 Who made that hard and heavy cross
 That weighs Thy shoulders down?
 'Tis I have thus, &c.
4. My Jesus! who has mocked Thy thirst
 With vinegar and gall;
 Who held the nails that pierced Thy hands,
 And made the hammer fall?
 'Tis I have thus, &c.
5. My Jesus! say, who dared to nail
 Those tender feet of Thine;
 And whose the arm that raised the lance
 To pierce that Heart Divine?
 'Tis I have thus, &c.
6. And, Mary! who on Calvary rais'd
 Thy bleeding Son on high?
 Canst thou forgive the cruel crime,
 That caused Him thus to die?
 'Tis I have thus ungrateful been
 To Jesus and to thee;
 Forgive me for thy Jesus' sake
 And pray to Him for me.

Madie Munn's Hymns
XXV.—From Pain to Pain.—No. 1.

(Sung between the Stations of the Cross.)

Very Slow.

1. From pain to pain, from woe to woe, With lov - ing hearts and foot-steps

slow, To Cal - va - ry with Christ we go. See how His precious blood at ev - 'ry

sta - tion pours! Was ev - er grief like His! Was ev - er sin like ours!

Numbers

XXV.—From Pain to Pain,—No. 2.

(Sung between the Stations of the Cross.)

Slow.

1. From pain to pain, from woe to woe, With lov - ing hearts and foot - steps

slow, To Cal - va - ry with Christ we go. See how His pre - cious blood at

ev - ry sta - tion pours! Was ev - er grief like His! Was ev - er sin like ours!

XXVI.—Jesus Crucified.

Adapted from MENDELSSOHN.

1. O come and mourn with me a-while; See Ma-ry calls us to her side;

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 flat (B-flat) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

O come and let us mourn with her: Je-sus, our Love, our Love is cru-ci-fied.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment maintains the same rhythmic pattern as the first system.

2. 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!
3. How fast His Hands and Feet are nailed;
His blessed Tongue with thirst is tied,
His failing Eyes are blind with blood;
Jesus, our Love, is crucified!

4. His mother cannot reach His Face ;
 She stands in helplessness beside ;
 Her heart is martyred with her Son's ;
 Jesus, our Love, is crucified !
5. Seven times He spoke, seven words of love,
 And three long hours His silence cried
 For mercy on the souls of men ;
 Jesus, our Love, is crucified !
6. What was Thy crime, my dearest Lord ?
 By earth, by heaven, Thou hast been tried,
 And guilty found of too much love ;
 Jesus, our Love, is crucified

PART II.

7. Found guilty of excess of love,
 It was thine own sweet will that tied
 Thee tighter far than helpless nails ;
 Jesus, our Love, is crucified !
8. Death came, and Jesus meekly bowed ;
 His failing eyes He strove to guide
 With mindful love to Mary's face ;
 Jesus, our Love, is crucified !
9. O break, O break, hard heart of mine ;
 Thy weak self-love and guilty pride
 His Pilate and His Judas were ;
 Jesus, our Love, is crucified !
10. Come, take thy stand beneath the Cross,
 And let the Blood from out His Side
 Fall gently on thee drop by drop ;
 Jesus, our Love, is crucified !
11. A broken heart, a fount of tears,
 Ask, and they will not be denied ;
 A broken heart, love's cradle is ;
 Jesus, our Love, is crucified !
12. O love of God ! O Sin of man !
 In this dread act your sin is tried ;
 And victory remains with love,
 For He, our Love, is crucified !

XXVIII.—Easter Hymn.

With Spirit.

1. Christ is ri - sen from the dead, Ri - sen, as He tru - ly said;

f

Praise the Lord with grate - ful voice, Bless His name, Re - joice, Re-joice!

CHORUS.

Re - sur - re - xit, Sic - ut di - xit, Al - le - lu - ia, Al - le - lu - ia,

ff

CANTICA SACRA.

Al - le - lu - ia, Al - le - lu - ia.

The image shows a musical score for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'Al - le - lu - ia, Al - le - lu - ia.' are written below the Treble staff. The score consists of three staves with various musical notations including notes, rests, and bar lines.

2. Angels clad in snowy white,
Coming from the realms of light,
Bid us sing with grateful voice,
Bid us all Rejoice, Rejoice!
Resurrexit, &c.
3. Man was but a slave before,
Man is free for evermore ;
Heaven and earth with grateful voice,
Bid us all Rejoice, Rejoice!
Resurrexit, &c.

Bertha Clements
 XXIX.—The Most Holy Sacrament.

1. Je - sus! my Lord, my God, my all! How can I love Thee as I

c D e bagab e e b d e a

ought? And how re - vere this won - drous gift, So far sur -

b b g a e g a b a b e
 CHORUS.

pass - ing hope or thought? Sweet Sa - cra - ment! we

CANTICA SACRA.

Thee a-dore! O make us love Thee more and more!

O, make us love Thee more and more!

2. Had I but Mary's sinless heart
 To love Thee with, my dearest King!
 O with what bursts of fervent praise
 Thy goodness, Jesus, would I sing!
 Sweet Sacrament! we Thee adore!
 O, make us love Thee more and more!

3. 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.
 Sweet Sacrament! we Thee adore!
 O, make us love Thee more and more!

4. 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!
 Sweet Sacrament! we Thee adore!
 O, make us love Thee more and more!

5. Sound, sound His praises higher still,
 And come, ye angels, to our aid.
 'Tis God! 'tis God! the very God
 Whose power both man and angels made!
 Sweet Sacrament! we Thee adore!
 O, make us love Thee more and more!

XXXI.—Thanksgiving after Communion.

1. Je - sus, gent - lest Sa - viour! God of might and power!

Thou Thy - self art dwell - ing In us at this hour.

2. Nature cannot hold Thee,
Heaven is all too strait
For Thine endless glory,
And Thy royal state.
3. Out beyond the shining
Of the furthest star,
Thou art ever stretching
Infinitely far.
4. Yet the hearts of children
Hold what worlds cannot,
And the God of wonders
Loves the lowly spot.

5. As men to their gardens
Go to seek sweet flowers,
In our hearts dear Jesus
Seeks them at all hours.
6. Jesus, gentlest Saviour!
Thou art in us now;
Fill us full of goodness
Till our hearts o'erflow.
7. Pray the prayer within us
That to heaven shall rise;
Sing the song that angels
Sing above the skies.
8. Multiply our graces,
Chiefly love and fear,
And, dear Lord! the chiefest—
Grace to persevere.
9. Oh, how can we thank Thee
For a gift like this,
Gift that truly maketh
Heaven's eternal bliss.
10. Ah! when wilt Thou always
Make our hearts Thy Home?
We must wait for heaven,—
Then the day will come.
11. Now at least we'll keep Thee
All the time we may—
But Thy grace and blessing
We will keep alway.
12. When our hearts Thou leavest,
Worthless though they be,
Give them to Thy Mother
To be kept for Thee.

XXXV.—Prayer to Jesus in the Blessed Sacrament.

O Je - su Christ, re - mem - ber, When Thou shalt come a - gain

Up - on the clouds of heav - en With all Thy shin - ing train;

When ev - 'ry eye shall see Thee In De - i - ty re-veal'd,

CANTICA SACRA.

Who now up - on this al - tar. In si - lence art con-veal'd;—

2. Remember then, O Saviour,
I supplicate of Thee,
That here I bow'd before Thee,
Upon my bended knee;
3. That here I own'd Thy presence,
And did not Thee deny;
And glorified Thy greatness,
Though hid from human eye.
4. Accept, Divine Redeemer,
The homage of my praise;
Be Thou the light and honor,
And glory of my days.
5. Be Thou my consolation
When death is drawing nigh;
Be Thou my only Treasure
Through all eternity.

XXXVI.—Hymn before Communion.

Devoutly.

1. Je - sus, Je - sus, come to me! O! how much I long for Thee!

p

Come Thou of all friends the best, Take pos - ses - sion of my breast

Com - fort my poor soul dis - tress'd, Come and dwell with - in my breast.

CANTICA SACRA.

O! how oft I sigh for Thee, Je - sus, Je - sus, come to me.

The musical score consists of three staves. The top staff is a vocal line in G major, starting on a G4 and ending on a G5. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and features a simple, hymn-like melody with a piano accompaniment of chords and moving lines.

2. Empty is all worldly joy,
 Ever mix'd with some alloy;
 Give me my true Sovereign Good,
 Jesus, Thy own Flesh and Blood.
 Comfort my poor soul distress'd,
 Come and dwell within my breast;
 O! how oft I sigh for Thee,
 Jesus, Jesus, come to me.

3. On the Cross three hours for me
 Thou didst hang in agony;
 I my heart to Thee resign,
 O! what rapture to be Thine!
 Comfort my poor soul distress'd,
 Come and dwell within my breast;
 O! how oft I sigh for Thee,
 Jesus, Jesus, come to me.

X XXXVII.—The Bread of Life.

1. When by Thy al - taf, Lord, I kneel, And think up - on Thy love,

This system contains the first two staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in G major, 3/4 time, with chords and some melodic lines.

O make my heart Thy good - ness feel, Fix it on things a - bove!

This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment.

My sweet - est Lord, when I re - trace Thy won - drous love for me, O!

This system contains the final two staves of music. The top staff concludes the vocal line with lyrics. The bottom staff concludes the piano accompaniment.

CANTICA SACRA.

how can I af - fec - tion place On an - y - thing but thee?

The musical score consists of three staves. The top staff is the vocal line in G major, featuring a melody with a prominent eighth-note pattern. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and concludes with a double bar line.

- | | |
|---|---|
| <p>2. About to leave this wretched earth, On man Thy thoughts still bent, Thy sacred, boundless love gave birth To this sweet Sacrament. My sweetest Lord, &c.</p> <p>3. O manna! which my Sov'reign Lord In pity left for me; Without this mystery ador'd What would this exile be? My sweetest Lord, &c.</p> <p>4. A desert land of woe and care, A pilgrimage of strife, Who could its grief, its sorrows bear Without this Bread of Life? My sweetest Lord, &c.</p> | <p>5. My soul here finds a sov'reign balm, A cure for every grief, 'Mid pain and care a heavenly calm, A solace and relief. My sweetest Lord, &c.</p> <p>6. Supported by this Heavenly Bread, My Lord's last pledge of love; With joy the rugged path I'll tread, To Horeb's mount above. My sweetest Lord, &c.</p> <p>7. Strengthen'd by this, my soul its flight Shall from this exile soar, To dwell in realms of bliss and light, For ever, evermore. My sweetest Lord, &c.</p> |
|---|---|

XXXVIII.—O Salutaris Hostia.—No. 1.

1. O sa - lu - ta - ris Ho - sti - a, Quæ cœ - li pan - dis
 2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na

o - sti - um; Bel - la pre - munt ho - sti - li - a,
 glo - ri - a; Qui vi - tam si - ne ter - mi - no

rall.

tempo.

Da ro - bur, fer au - xi - li - um.
 No - bis do - net in pa - tri - a.

tempo.

XXXVIII.—*O Salutaris Hostia**—No. 2.

WEBBE.

1. O sa - lu - ta - ris Ho - sti - a, Quæ cœ - li pan - dis o - sti - um;
 2. U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a;

The first system of the musical score consists of three staves. The top staff is a vocal line in G major and common time, featuring a melody with various note values and rests. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part uses chords and moving lines to support the vocal melody.

Bel - la pre - munt ho - sti - li - a, Da ro - bur, fer au - xi - li - um.
 Qui vi - tam si - ne ter - mi - no No - bis do - net in pa - tri - a.

The second system of the musical score continues the composition with three staves. It follows the same instrumental and vocal arrangement as the first system, with a vocal line and piano accompaniment. The lyrics continue across the vocal line.

* A third melody for this hymn will be found on page 10.

XXXIX.—*Tantum Ergo*.—No. 1.

With Spirit.

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-
 2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-

- i: Et an-ti-quum do-cu-men-tum No-vo
 - o: Sa-lus, ho-nor, vir-tus quo-que Sit et

ce-dat ri-tu-i. Præ-stet fi-des sup-ple-men-tum Sen-su-
 be-ne-dic-ti-o. Pro-ce-den-ti ab u-tro-que Com-par

CANTICA SACRA.

um de - fe - ctu - i, Sen - su - um de - fe - ctu - i.
 sit lau - da - ti - o, Com - par sit lau - da - ti - o.

The *Versicle*, *Panem de caelo*, etc., is recited on A, ending on F-sharp, to which the Response is as follows; the second arrangement (with *Alleluia*) being for *Easter time*, and the *Octave of Corpus Christi*.

N.B. The vertical bar indicates a pause for respiration.

Omne delectamentum | in se ha - - ben - tem.
 Omne delectamentum in se habentem. | Alle - lu - ia.

(After the Prayer.)

A - men.

XXXIX.—*Tantum Ergo*.—No. 2.

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i:
 2. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o:

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i.
 Sa-lus, ho-nor, vir-tus quo-que Sit et be-ne-dic-ti-o.

Præ-stet fi-des sup-ple-men-tum Sen-su-um de-fe-ctu-i.
 Pro-ce-den-ti ab u-tro-que Com-par sit lau-da-ti-o.

CANTICA SACRA.

The versicle, *Panem de celo*, etc., is recited on B-flat, ending on G, to which the Response is as follows; the second arrangement (with *Alleluia*) being for *Easter-time*, and the *Octave of Corpus Christi*.

N.B. The vertical bar indicates a pause for respiration.

Omne delectamentum | in se ha - - ben - tem.
 Omne delectamentum in se habentem. | Alle - lu - ia.

(After the Prayer.)

A - men.

XL.—Hymn at Mass.

PART I.—WORSHIP. (*At the beginning of Mass.*)

PART II.—THANKSGIVING. (*At the Offertory.*)

PART I. Most Ho - ly Tri - ni - ty, One God, Su - preme in ma - jes -
 PART II. Al - migh - ty and E - ter - nal God, Thou art the Good su -

ty, All pow'r in heav'n and earth is Thine, All things be - long to
 preme; Thou dost cre - ate us and pre - serve, Thou dost our souls re -

Thee. I of - fer up the Ho - ly Mass This morn - ing with the aim Of
 deem. For these and all Thy be - ne - fits Thy mer - cy we a - dore, And

CANTICA SACRA.

bles - sing Thy Al - migh - ty power, And wor - ship - ping Thy Name.
of - fer up the Ho - ly Mass, To thank Thee more and more.

CHORUS. *Slower.*

By Thy own In - car - nate Word, We a - dore Thee, Bles - sed Lord.
By Thy own In - car - nate Word, We give thanks to Thee, O Lord.

XL.—Hymn at Mass.—CONCLUDED.

PART III.—ATONEMENT. (*After the Elevation.*)

PART IV.—PETITION. (*At the Agnus Dei.*)

PART III. The me - rits of the Lamb of God Can grace for all ob
 PART IV. All men have need of Thee, my God, The just that love thy

tain; His pre - cious blood from ev - 'ry soul Can wash out ev - 'ry
 name, The souls that sleep in sin, and those That feel the clean-sing

stain. I of - fer up His pre - cious blood To thee, my God, this day; Oh!
 flame. O grant Thy bles-sing and Thy grace To all for whom we pray; For

CANTICA SACRA.

par - don us, and give us grace, No more to go a - stray.
 this, O Lord, we of - fer up The Ho - ly Mass to - day.

CHORUS. *Slower.*

Through Thy own In - car - nate Word, Grant us mer - cy, Bles - sed Lord.
 Through Thy own In - car - nate Word, Hear our pray'r, O Bles - sed Lord.

f *rall.*

XLI.—Offering of Mass for the Four Ends.

(Before the Priest enters.)

Now Jesus Christ's true flesh and blood Will be our Sac - ri - fice Di-vine ;

The same in Mass as on the Cross, Tho' un - der forms of bread and wine.

2. We offer then the Holy Mass,
Thee our Creator 'to adore,
To thank Thee for Thy gracious gifts,
And praise Thy name for evermore.
3. We pray for *pardon* and for grace,
To change the lives that we have led,
And beg Thee, for Thy Son's dear sake,
To *bless* the living and the dead.

XLII.—Act of Contrition.

(At the beginning of Mass.)

1. O God of mer-cy, pi - ty us, With weep-ing hearts we cry : Do

Thou then kind-ly par - don us, And hear Thy chil - dren's sigh.

2. My God, because Thou art so good,
 With sorrow I deplore
 How I offended Thee by sin;
 I will offend no more.

XLIII.—THY GOSPEL, JESUS, WE BELIEVE.

(At the Gospel. Music as on page 60, opposite.)

Thy Gospel, Jesus, we believe,
 And for Thy help we humbly pray,
 That we in thought, and word, and deed,
 Thy Holy Gospel may obey.

XLIV.—Divine Praises.

(At the Offertory.)

Slow and Solemn.

Bles - sed be God. Bles-sed be His Ho - ly Name. Bles - sed be

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and common time, with lyrics underneath. The middle and bottom staves are piano accompaniment, with the middle staff starting with a forte (f) dynamic marking. The music is characterized by a slow, solemn tempo and features a mix of quarter and eighth notes, with some rests.

Je - sus Christ, true God and true man. Bles - sed be the Name of

The second system continues the musical score with three staves. The vocal line and piano accompaniment follow the same structure as the first system. The lyrics are placed below the vocal staff. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Je - - - sus. Bles - sed be Je - sus in the Most Ho - ly

The third system concludes the musical score on this page with three staves. The vocal line and piano accompaniment continue. The lyrics are placed below the vocal staff. The piano accompaniment features a variety of rhythmic patterns and chordal textures.

CANTICA SACRA.

Sa - cra - ment of the Al - - - tar. Bles - sed be the great

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time. The vocal line begins with a half note G4, followed by a dotted half note G4, and then a half note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Moth - er of God, the most ho - ly Ma - - - ry. Bles - sed be her

The second system continues the musical score. The vocal line starts with a half note G4, followed by a dotted half note G4, and then a half note G4. The piano accompaniment maintains the same rhythmic pattern as the first system.

ho - ly and Im - ma - cu - late Con - cep - - - tion. Bles - sed be the

The third system concludes the musical score. The vocal line begins with a half note G4, followed by a dotted half note G4, and then a half note G4. The piano accompaniment continues with the established accompaniment.

CANTICA SACRA.

Rallentando,

name of Ma - ry, Vir - gin and Moth - er. Bles - sed be

Rallentando. ff

cres.

poco a poco.

God in His An - - - - - gels, and in His Saints.

Instead of the above, THE FOUR GREAT TRUTHS OF FAITH, on page 105, or some hymn to the Blessed Virgin, may be sung at the Offertory, finishing before the Canon.

Vari Creator

XLV.—At the Sanctus.

(Prayer for the Living.)

1. O God, be e - ver with Thy Church; The Pope and all the Priesthood bless;
 2. We pray for all who want our pray'rs, To all poor sin - ners mer - cy show;

Bless ev - 'ry day our pa - rents dear, Give them e - ter - nal hap - pi-ness.
 Ah! why should Je - sus die in vain, To save them from e - ter - nal woe?

(Intercession of Saints.)

3. We praise Thy Saints, may they for us
 With Jesus kindly intercede;
 May Mary pray her sweetest prayer,
 To help her children in their need.

(Before the Consecration.)

4. O God, 'tis now the solemn hour,
 When bread and wine are truly made
 The flesh and blood of Jesus Christ,
 By words of Consecration said.

XLVI.—After the Elevation.

ACT OF FAITH

Slow, with devotion.

O Hea-vens, Earth! this won - der hear, What was but earth - ly

bread and wine, By God Al-might - y's wond'-rous pow'r Is

now Christ's flesh and blood di - vine: *ff* So God has said, so

we believe, The Word of God can not deceive.

The image shows a musical score for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The music is in a common time signature (C). The lyrics are written below the voice staff. The piano accompaniment features chords and moving lines that support the vocal melody.

ACT OF ADORATION.

O Jesus, God, Creator, Judge,
 Thee present, humbly we *adore*,
 To Thee in this great Sacrament
 Be praise and glory evermore.
 May every tongue to Thee confess,
 May every heart Thy presence bless.

ACT OF PETITION.

Behold, O God, the precious blood
 Of Jesus on the altar lies;
 O Father, hear! how Jesu's blood
 For grace and mercy loudly cries.
 To Thee it speaketh to forgive,
 Forgive us then that we may live.

PRAYER FOR THE DEAD.

Have mercy, too, on those who burn
 In Purgatory's cleansing flame;
 Through this most holy Sacrifice
 Release them from their bitter pain.
 May they receive eternal rest,
 And with the light of Heav'n be blest.

XLVII.—Acts of Faith, Desire, etc.

German Melody.

1. In this Sa - cra - ment, sweet Je - sus, Thou dost give Thy flesh and blood,

With Thy soul and God - head al - so As our own most pre - cious food.

2. Yes, dear Jesus, I *believe* it,
And Thy presence I *adore*,
And with all my heart I *love* Thee,
May I love Thee more and more.

3. Come, sweet Jesus, in Thy mercy,
Give Thy flesh and blood to me;

Come to me, O dearest Jesus,
Come, my soul's true life to be.

4. Come, that I may live forever,
Thou in me and I in Thee;
Living thus, I shall not perish,
But shall live eternally.

XLVIII.—ACTS OF THANKSGIVING AND OFFERING.*

1. BLESSED be the love of Jesus,
Giving us His flesh and blood,
Blessed be His Mother Mary,
Mother ever kind and good.

2. Blessed be the great St. Joseph,
Sing then with devotion true;
"Dearest Jesus, Mary, Joseph,
Heart and life I give to you."

XLIX.—Thanksgiving.

1. Great God, we thank Thee for the grace Of hear - ing Ho - ly Mass this day ;

On Sun - days may we al - ways come To hear the Ho - ly Mass and pray.

2. Then may the grace of Holy Mass
 Be with us still in all our need,
 And keep us from the stain of sin,
 In every thought, and word, and deed.

PROCEEDINGS

THE UNIVERSITY OF CHICAGO
PROCEEDINGS OF THE BOARD OF TRUSTEES
Held at Chicago, Illinois, on the 15th day of May, 1906.

REPORT OF THE BOARD OF TRUSTEES
FOR THE YEAR ENDING DECEMBER 31, 1905.

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Miscellaneous Hymns.

I.—The Orphans' Consecration to Mary.

1. Mo - ther Ma - ry! at thine al - tar We thy lit - tle chil-dren

mf

This system contains the first two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/8. The lyrics are: "1. Mo - ther Ma - ry! at thine al - tar We thy lit - tle chil-dren". The piano part begins with a dynamic marking of *mf*.

kneel; With a faith that can-not fal - ter, To thy good-ness we ap -

This system contains the second two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 3/8. The lyrics are: "kneel; With a faith that can-not fal - ter, To thy good-ness we ap -".

peal. We are seek-ing for a Mo - ther O'er the earth so waste and

f

This system contains the final two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 3/8. The lyrics are: "peal. We are seek-ing for a Mo - ther O'er the earth so waste and". The piano part begins with a dynamic marking of *f*.

CANTICA SACRA.

Rall. *a tempo.*

wide, And from off his Cross our Brother Points to Ma-ry by his side.

Rall. *a tempo.*

2. We have seen thy picture often
 With thy little babe in arms,
 And it ever seems to soften
 All our sorrows with its charms;
 So we want thee for our Mother,
 In thy gentle arms to rest,
 And to share with Him, our Brother,
 That sweet pillow on thy breast.

3. We have none but thee to love us
 With a Mother's fondling care;
 And our Father, God above us,
 Bids us fly for refuge there.
 All the world is dark before us,
 We must out into its strife;
 If thy fondness watch not o'er us,
 O how sad will be our life!

4. So we take thee for our Mother,
 And we claim our right to be,
 By the gift of our dear Brother,
 Babes and children unto thee;
 And the orphans' consecration
 Thou wilt surely not despise,
 From thy bright and lofty station
 Close to Jesus in the skies.

5. Mother Mary! to thy keeping
 Soul and body we 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 must make them all for Jesus,
 And for all eternity!

LIII.—Regina Coeli, laetare.

1. Joy to thee, O Queen of Heav'n! Al - le - lu - ia.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics '1. Joy to thee, O Queen of Heav'n! Al - le - lu - ia.' The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and moving lines.

He whom thou wast meet to bear, Al - le - lu - ia.

The second system continues the musical score with three staves. The vocal line has lyrics 'He whom thou wast meet to bear, Al - le - lu - ia.' The piano accompaniment continues with similar harmonic and rhythmic patterns.

As He prom-is'd, hath a - ri - sen; Al - le - lu - ia.

The third system concludes the musical score with three staves. The vocal line has lyrics 'As He prom-is'd, hath a - ri - sen; Al - le - lu - ia.' The piano accompaniment provides a final accompaniment for the phrase.

Al - le - lu - ia.

Pour for us to Him thy pray'r; Al - le - lu - ia.

LII.—Hail! Ocean Star.

1. Hail, Ocean Star, Dear Mother of our Lord; { Hail! O thou Virgin ever-more, }
 { Of Paradise the blissful door; } Hail! Ma-ry, hail!

2. Oh, by thy joy
 When Gabriel hail'd thee blest!
 In peace confirm us one and all,
 And make amends for Eva's fall;
 Hail! Mary, hail!
3. Break thou the chains
 Of those whom sin has bound;
 Upon the blind thy radiance pour;
 Each ill remove, each bliss implore;
 Hail! Mary, hail!
4. Shew, shew thyself
 The Mother that thou art;
 Present our pray'rs before His throne,
 Who for our sakes became thy Son;
 Hail! Mary, hail!

5. O Virgin blest!
 O meekest of the meek!
 Keep us in virtue's path secure;
 Keep us, oh, keep us meek and pure;
 Hail! Mary, hail!
6. Be thou the guide
 Of all our life, we pray;
 Till in thy bosom safe we rest,
 With Christ's eternal vision blest;
 Hail! Mary, hail!
7. Through every time,
 Through all eternity,
 To Thee, O Father! Thee, O Son!
 And Thee, O Spirit! Three in One,
 One glory be.

LIV.—The Dolours of Mary.

What a sea of tears and sor-row Did the soul of Ma-ry toss

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a common time signature. The middle and bottom staves are piano accompaniment. The lyrics are: "What a sea of tears and sor-row Did the soul of Ma-ry toss".

To and fro up-on its bil-lows, While she wept her bit-ter loss;

The second system of the musical score consists of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. The lyrics are: "To and fro up-on its bil-lows, While she wept her bit-ter loss;".

In her arms her Je-sus holding, Torn but new-ly from the cross!

The third system of the musical score consists of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. The lyrics are: "In her arms her Je-sus holding, Torn but new-ly from the cross!".

2. O that mournful Virgin Mother!
See her tears how fast they flow
Down upon His mangled body,
Wounded side, and thorny brow;
While His hands and feet she kisses,—
Picture of immortal woe!
3. Oft and oft His arms and bosom
Fondly straining to her own;
Oft her pallid lips imprinting
On each wound of her dear Son;
Till at last, in swoons of anguish,
Sense and consciousness are gone.
4. Gentle Mother, we beseech thee,
By thy tears and trouble sore;
By the death of thy dear Offspring;
By the bloody wounds He bore;
Touch our hearts with that true sorrow
Which afflicted thee of yore.
5. To the Father everlasting,
And the Son, who reigns on high,
With the coeternal Spirit,
Trinity in Unity,
Be salvation, honor, blessing,
Now and through eternity.

LV.—Stabat Mater.

(As sung in Rome.)

Slow.

1. Sta - bat Ma - ter do - lo - ro - sa, Ju - xta cru - cem

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 3/4 time, with lyrics: "1. Sta - bat Ma - ter do - lo - ro - sa, Ju - xta cru - cem". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in common time (C) and features a slow, solemn tempo.

la - cry - mo - sa, Dum pen - de - bat Fi - li - us.

The second system of the musical score also consists of three staves. The top staff is the vocal line with lyrics: "la - cry - mo - sa, Dum pen - de - bat Fi - li - us." The middle and bottom staves are piano accompaniment. The music continues with the same key signature and tempo as the first system.

2. Cujus animam gementem,
Contristatam, et dolentem,
Pertransivit gladius.

3. O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

4. Quæ mœrebat, et dolebat,
Pia Mater dum videbat
Nati pœnas inelyti.

5. Quis est homo, qui non fletet
Christi Matrem si videret
In tanto supplicio?

6. Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

7. Pro peccatis suæ gentis,
Vidit Jesum in tormentis,
Et flagellis subditum.

8. Vidit suum dulcem natum
Moriendo, desolatum,
Dum emisit spiritum.

9. Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

10. Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

11. Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

CANTICA SACRA.

12. Tui Nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.
13. Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.
14. Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.
15. Virgo virginum præclara,
Mihî jam non sis amara,
Fac me tecum plangere:

16. Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recollere.
17. Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.
18. Flammis ne urar succensus,
Per te, Virgo, sim defensus
In die judicii.
19. Christe, cum sit hinc exire,
Da per Matrem me venire
Ad palmam victoriæ.

20. Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria. Amen.

*Or thus.**

1. Sta - bat Ma - ter do - lo - ro - sa, Ju - xta cru - cem

la - cry - mo - sa, Dum pen - de - bat Fi - li - us.

* This variation is the melody more commonly sung in this country.

LVI.—Go our Lady, Refuge of Sinners.

1. Look down, O mo-ther Ma-ry, From thy bright throne a-bove; Cast down up-on thy

chil-dren One on-ly glance of love. And if a heart so

ten-der With pi-ty flows not o'er, Then turn a-way, O mo-ther! And

CANTICA SACRA.

Rallentando.

Tempo 1mo.

look on us no more. Look down, O mother Ma - ry, From thy bright throne a -

Rallentando.

Tempo 1mo.

bove; Cast down up - on thy chil - dren One on - ly glance of love.

2. See how ingrate and guilty
 We stand before thy Son;
 His loving heart reproaches
 The evil we have done.
 But if thou wilt appease Him,
 Speak for us—but one word;
 Thou only canst obtain us
 The pardon of our Lord.
 Look down, &c.

3. O Mary, dearest Mother!
 If thou wouldst have us live,
 Say we are thy poor children,
 And then He will forgive.

- Our sins make us unworthy
 That title still to bear,
 But thou art still our Mother!
 Then show a mother's care.
 Look down, &c.
4. Unfold to us thy mantle,
 There stay we without fear:
 What evil can befall us
 If, Mother, thou art near?
 O sweetest, dearest Mother!
 Thy sinful children save;
 Look down on us with pity,
 Who thy protection crave.
 Look down, &c.

LVII.—Maiden Mother, Meek and Mild.

Slow and Devout.

Mai - den Mo - ther, meek and mild, Take, oh, take me for thy child,

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

All my life, oh, let it be My best joy to think of thee.

The second system of musical notation continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

2. When my eyes are closed in sleep,
Through the night my slumbers keep,
Make my latest thought to be
How to love thy Son and thee.
3. Teach me, when the sunbeam bright
Calls me with its golden light,
How my waking thoughts may be
Turn'd to Jesus, and to thee.
4. And, oh, teach me through the day
Oft to raise my heart and say,
"Maiden Mother, meek and mild,
Guard, oh, guard thy faithful child!"
5. Thus, sweet Mother, day and night
Thou shalt guide my steps aright;
And my dying words shall be
"Virgin Mother, pray for me!"

LVIII.—O Mary blest.

The musical score is written in common time (C) and the key of B-flat major (two flats). It consists of three systems of staves. The first system has a vocal line and two piano accompaniment staves. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final cadence. The lyrics are printed below the vocal line.

O Ma-ry blest, A mother be to me; For who in heav'n or earth can find A
 mother half so good and kind, So fair, so sweet as thee? So fair, so sweet as thee?

2. Think, mother blest,
 That thine own Son divine,
 When nail'd upon His cross on high,
 For me He was about to die,
 Made thee, His mother, mine.

3. O thou who art
 In heaven at His right hand,
 Obtain that I again may see
 My parents dear with Him and thee,
 In that bright happy land.

LX.—Immaculate ! Immaculate !

1. O mo-ther! I could weep for mirth, Joy fills my heart so fast; My

This system contains the first line of music. It features a vocal line in the upper staff with lyrics, and a piano accompaniment consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is in a major mode with a key signature of two flats.

soul to - day is heav'n on earth, O could the trans- port last! I

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "soul to - day is heav'n on earth, O could the trans- port last! I". The musical notation includes various rhythmic values and rests.

think of thee, and what thou art, Thy ma - jes - ty, thy state; And

This system contains the third line of music. It continues the vocal line and piano accompaniment. The lyrics are: "think of thee, and what thou art, Thy ma - jes - ty, thy state; And". The system concludes with a double bar line.

CANTICA SACRA.

I keep sing-ing in my heart—Im-ma-cu-late! Im-ma-cu-late!

2. 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.
I think of thee, &c.

3. O, I would rather, Mother dear!
Thou shouldst be what thou art,
Than sit where thou dost, O so near
Unto the Sacred Heart.
I think of thee, &c.

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

5. Conceived, conceived Immaculate!
O what a joy for thee!
Conceived, conceived Immaculate!
O greater joy for me.
I think of thee, &c.

LXI.—Mother of Help.

1. Moth - er of Help and of Beau - ti - ful Love, O Ho - ly Vir - gin, con -

mf

ceiv'd without stain, From thy bright throne 'midst the an - gels a - bove, Hear, O
 4. In Je - su's arms, O grant we may die!

CHORUS.

hear our sup - pli - ant strain. Ma - ry we love thee, do thou Mo - ther

f

CANTICA SACRA.

rallentando. *tempo.*

dear, Teach us our sins— our sins to de - plore; With thee our

tempo.

Help, we have no - thing to fear, O make us love— love thee still more.

2. Mother of Help, thy sweet power display,
 Never, O Queen, in our souls cease to reign,
 And all our passions still help to allay,
 Hear, oh hear our suppliant strain.
 Mary, we love thee, &c.
3. Mother of Help, O dear Mary mild,
 In love of Jesus our hearts ever train,
 Each of us with Him embrace as thy child,
 Hear, oh hear our suppliant strain.
 Mary we love thee, &c.
4. Mother of Help, yet this last grace supply,
 When, at death's hour, our bright crown we would gain,
 In Jesu's arms, O grant we may die!
 Hear, oh hear our suppliant strain.
 Mary we love thee, &c.

LXII.—Sweet Month of May.

1. Joy of our hearts! O let us pay To thee thine own sweet month of May.

This system consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The music features a simple melody with accompaniment in the piano parts.

Ma-ry, one gift we beg of thee—Our souls from sin and sor-row free; Di-

This system continues the musical score with three staves. The vocal line and piano accompaniment continue the melody and accompaniment from the first system.

- rect our wan-d'ring feet a-right, And be thy-self our own true light; Be

This system concludes the musical score with three staves. The vocal line and piano accompaniment finish the piece.

love of thee the pur-ging fire To cleanse for God our heart's de-sire.

Slower.

Joy of our hearts! O let us pay To thee thine own sweet month of May.

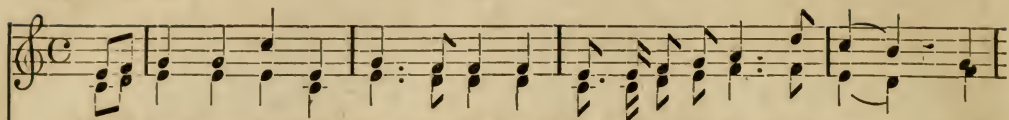
2. Mother of God, to us no less,
 Vouchsafe a mother's sweet caress;
 Oh, Jesus, Mary, Joseph, deign
 Our souls in heavenly ways to train;
 Dear Mother, be love of thee a ray
 From heav'n to show the heav'nward way;
 Be love of thee, our whole life long,
 A seal upon our wayward tongue.
 Joy of our hearts, &c.

Thou who wert pure as driven snow,
 Make us as thou wert here below;
 Oh, Queen of Heaven! obtain that we
 Thy glory there one day may see;

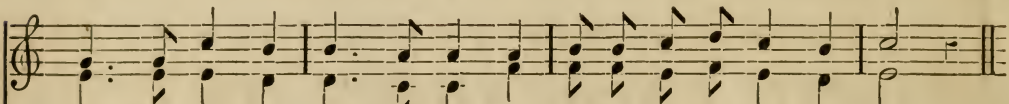
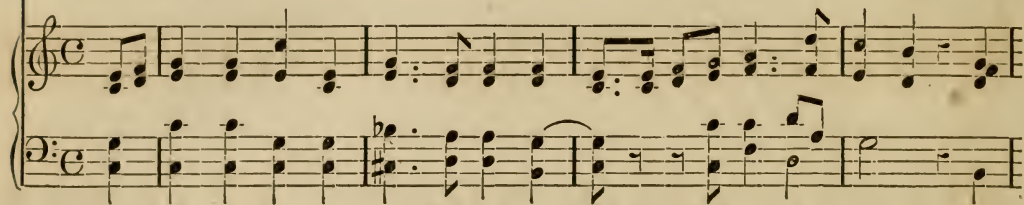
Write on our frail heart's deepest core
 The five dear wounds that Jesus bore,
 And give us tears to shed with thee,
 Beneath the Cross on Calvary.
 Joy of our hearts, &c.

4. When mute before the Judge we stand,
 Our holy shield be Mary's hand!
 Oh, Mother, let no child of thine
 In hell's eternal exile pine;
 One more request, and we have done:
 With love of thee and thy dear Son
 More let us burn, and more each day,
 Till love of self is burned away.
 Joy of our hearts, &c.

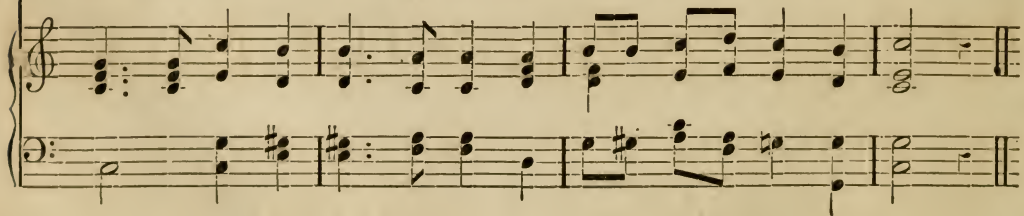
LXIV.—A Child's May Song.



1. From thy bright throne a - bove the sky Look down on us, O mo - ther sweet, And



smile up - on the gift which I Here of - fer, kneeling at thy feet.



2. O Mother of my God and mine,
I've brought some simple flowers to-day,
That they may bloom upon thy shrine
The long, long hours that I'm away.

3. So their sweet breath shall rise like prayer,
When I am far from this dear spot;
Thou'lt think of me while they are here,
And absent, I'll forget thee not.

4. If I were rich in gems and gold,
All, all to thee I'd freely give;

How could I anything withhold
That it might please thee to receive?

5. But if I had a golden mine,
And were to lay it at thy feet
My heart not being truly thine,
Say, would it please thee, Mother sweet?

6. I know it would not, and I know
That I can only be thine own,
By loving Him who loved thee so
That He became thine own dear son.

7. My heart henceforth shall be all thine,
And I will watch, and I will pray,
That never thought or word of mine
May take my heart from thee away.

8. Oh! give a blessing now to me,
I'll try to be so good all day,
That I may bring fresh flowers to thee,
To make thy holy altar gay.

LXV.—*O Sanctissima.*

1. O Sanc-tis-si-ma, O pu-ris-si-ma, Dul-cis Vir-go Ma-ri-a;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and common time (C). The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "1. O Sanc-tis-si-ma, O pu-ris-si-ma, Dul-cis Vir-go Ma-ri-a;"

Dal: S: in Chorus.
Ma-ter a-ma-ta, in-te-me-ra-ta, O-ra, o-ra pro no-bis.

The second system continues the musical score. It begins with a repeat sign and a tempo marking of *S: in Chorus*. The vocal line continues with the lyrics: "Ma-ter a-ma-ta, in-te-me-ra-ta, O-ra, o-ra pro no-bis." The piano accompaniment maintains the same rhythmic pattern as the first system.

2. Tota pulchra es, O Maria!
Et macula non est in te.
Mater amata, intemerata,
Ora, ora pro nobis.

3. Sicut lilium inter spinas,
Sic Maria inter filias.
Mater amata, intemerata,
Ora, ora pro nobis!

XLIX.—Salutation to Mary.*

SEMI-CHORUS.

1. Daugh-ter of God the Fa - ther, O Vir - gin pure and mild, I

mf

ve - ne - rate and love thee— Ac - cept me for thy child. My

soul and all its pow - ers, I con - se - crate to thee— Be

* This beautiful hymn is a paraphrase from an indulgenced prayer from the *Raccolta*.

CANTICA SACRA.

pleas'd, most ho - ly Mo - ther, From sin to keep me free.

CHORUS.

Be pleas'd, most ho - ly Mo - ther, To pray our Lord for me.

2. Mother of our Redeemer,
 O Virgin pure and mild,
 I venerate and love thee,
 Accept me for thy child.
 My body and its senses
 I consecrate to thee—
 Be pleased, most holy Mother,
 From sin to keep me free.
 Be pleased, most holy Mother,
 To pray our Lord for me.

3. Spouse of the Holy Spirit,
 O Virgin, pure and mild,
 I venerate and love thee—
 Accept me for thy child.
 My heart and its affections
 I consecrate to thee—
 Be pleased, most holy Mother,
 From sin to keep me free.
 Be pleased, most holy Mother,
 To pray our Lord for me.

LXXII.—Hymn to St. Joseph.

1. Hail! ho - ly Jo - seph, hail! Hus-band of Ma - ry, hail!

Chaste as the li - ly flow'r In E - den's peace - ful vale.

2. Hail! holy Joseph, hail!
 Father of Christ esteemed!
 Father be thou to those
 Thy Foster-Son redeemed.

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

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

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

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

7. Mother of J^esus! bless,
 And bless, ye Saints on high,
 All meek and simple souls
 That to Saint Joseph cry.

LXXIII.—St. Joseph to the Infant Jesus.

DUETT.

1. "Je - sus! let me call Thee Son, Since Thou dost call me fa - ther; How I love Thee,

CHORUS.

sweet - est One! My God, and Son, to - geth - er." Bles - sed St. Jo - seph, to

Rallentando.

thee do we pray, Of - fer our hearts to thy Je - sus to - day.

2. "As my God I Thee adore,
And as my Son embrace Thee;
Let me love Thee more and more,
And in my bosom place Thee."
Blessed St. Joseph! &c.

3. "Since Thy guardian I must be,
My treasure I will make Thee;
Do not Thou abandon me,
And I will ne'er forsake Thee."
Blessed St. Joseph! &c.

4. "All my love henceforth is Thine,
My very life I proffer,
And my heart no more is mine,
For all I am I offer."
Blessed St. Joseph! &c.

5. "Since to share Thy presence sweet
To choose me here Thou deignest;
Shall we not in heaven meet,
Where Thou forever reignest?"
Blessed St. Joseph! &c.

LXXIV.—The Holy Family.

SEMI-CHORUS. *Cheerfully.*

1. Hap - py we who thus u - ni - ted, Join in cheer - ful mel - o -

dy, Praising Je - sus, Ma-ry, Jo - seph, In the Ho - ly Fa - mi -

CHORUS.

ly. Je - sus, Ma - ry, Jo - seph, help us, That we ev - er true may

CANTICA SACRA.

Rall. *a tempo.*

be To the pro-mises that bind us To the "Ho-ly Fa-mi-ly."

Rall. *a tempo.*

2. Jesus, whose Almighty bidding
All created things fulfil,
Lives on earth in meek subjection,
To His earthly parents' will.
Sweetest Infant! make us patient,
And obedient for Thy sake;
Teach us to be chaste and gentle,
All our stormy passions break.
3. Mary! thou alone wert chosen
To be Mother of thy Lord:
Thou didst guide the early footsteps
Of the great Incarnate Word.

- Dearest Mother! make us humble,
For thy Son will take His rest
In the poor and lowly dwelling
Of an humble sinner's breast.
4. Joseph! thou wert called the Father
Of thy Maker and thy Lord,
Thine it was to save thy Saviour
From the cruel Herod's sword.
Suffer us to call thee Father,
Show to us a father's love:
Lead us safe through every danger
Till we meet in heaven above.

LXXIX.—HYMN TO ST. PATRICK.

1. GRATEFUL notes to heaven ascending,
To the world new joys proclaim,
Faith and love together blending,
We revere our Patrick's name.
Happy Saint! in bliss adoring
Jesus, Saviour of mankind,
Hear thy children thee imploring;
May we thy protection find.
2. Pagan priests their dark delusion
Long had o'er Hibernia spread,
Patrick came—and in confusion,
Demons from his presence fled.
Happy Saint, &c.
3. Lo! their infant arms extending,
Erin's children crave his aid,
To their wants the Saint attending,
Soon their heavenly call obey'd.
Happy Saint, &c.

4. Prisons, insults, ev'ry danger,
On our Prelate's mission wait,
Patrick still, to fear a stranger,
Trusts to bounteous heaven his fate.
Happy Saint, &c.
5. Sickness flies, his voice obeying,
Sightless eyes behold the day,
And the power of God displaying,
Death unwilling yields his prey.
Happy Saint, &c.
6. Mortals with amazement seeing
Senseless idols prostrate fall,
Own the author of their being,
And proclaim Him Lord of all.
Happy Saint! in bliss adoring
Jesus, Saviour of mankind,
Hear thy children thee imploring;
May we thy protection find.

LXXVII.—Child's Hymn to the Guardian Angel.

Not too fast.

1. How kind it is of you to come, Bright an-gel, from your star-ry home, And

watch by night and watch by day, Be - side a sin - ful child of clay!

How good and pure I ought to be, Who al-ways live so near to thee! Be -

- neath thine eyes the whole day round, Where-e'er I tread is ho-ly ground.

2. And if I had my wish, I would,
Dear angel mine! be always good;
This minute I would rather die,
Than say bad words or tell a lie.
I always feel disposed this way,
Whene'er I kneel me down to pray,
But I forget when church is o'er,
And am as naughty as before.
3. Oh blessed guardian, kind and mild,
Have pity on a poor weak child,
And pray that God will make me strong,
To do the right and shun the wrong.
Whenever I commit a sin,
I feel my very heart within
Grow chill and heavy like a clod,
Because I have offended God.
4. But I would love to fear the Lord,
And shun each sinful deed and word;
Not do the sin, then feel the force
Of bitter shame and keen remorse.
I wish to think of God and thee,
Whenever pretty things I see,
Till every flower that gems the sod
Shall make me think of thee and God.
5. Inspired by faith, I wish to hear
Thy gentle footfall strike my ear;
Before thy radiant face to bow,
And feel thy kiss upon my brow.
Thy broad white wings shall be my shield,
While battling on life's dusty field;
Thine arms enfold me when I die,
And waft me homeward to the sky.

CII.—I am a Faithful Catholic.—No. 1.

With Spirit.

1. I am a faith-ful Ca - tho-lic, I love my Ho-ly Faith, I will be true to

Ho - ly Church, And stead-fast un - til death, . . . And stead-fast un - til death.

2. I shun the haunts of those who seek
To ensnare poor Catholic youth;
No Church I own, no Schools I know,
But those that teach the Truth.

3. If base it is to yield before
The Persecutor's Rod;
Then baser far to side with those,
Who insult the Church of God.

4. Oh! far from me such wickedness!
One treasure I hold dear,
MY HOLY FAITH. I fear not men,
'Tis God alone I fear.

5. I love His Altar, where I kneel
My Jesus to adore;
I love my Mother, Mary dear,
Oh! may I love them more.

6. I love the Saints of olden time,
The places where they dwelt;
I love to pray where Saints have prayed,
And kneel where they have knelt.

7. I love my Cross, I love my Beads—
Each Emblem of my Faith;
Let foolish men rail as they will,
I'll love them until death.

XCII.—I am a Faithful Catholic.—No. 2.

The musical score consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "1. I am a faith-ful Ca - tho-lic, I love my Ho - ly Faith, I will be true to Ho - ly Church, And stead-fast un - til death."

XCVIII.—THE TEN COMMANDMENTS.

- | | |
|---|--|
| <p>I. <i>I am the Lord</i>—and thou shalt serve No other gods but Me: Religion true thou shalt observe, Faith, hope, and charity.</p> <p>II. <i>Thou shalt not take God's name in vain,</i> Nor swear unlawfully; Things holy thou shalt not profane, Nor curse irreverently.</p> <p>III. <i>Remember that thou sanctify</i> <i>The holy Sabbath Day;</i> Work not without necessity; Hear holy Mass, and pray.</p> <p>IV. <i>Thy Parents honor, serve, and love,</i> And cheerfully obey; And servants must obedient prove, When without sin they may.</p> <p>V. <i>Thou shalt not kill,</i>—nor vengeance take, Nor hate thy enemy; Forgive and love, for Jesus' sake, All that have injured thee. The same commandment does beside Forbid all drunkenness,</p> | <p>Self-injury and suicide, And eating to excess.</p> <p>VI. <i>Do not commit adultery,</i> In thoughts, words, deeds, or looks; Beware of evil company, And read not dangerous books.</p> <p>VII. <i>Thou shalt not steal,</i> nor keep, nor waste, Nor cheat in any way: Ill-gotten goods restore in haste, And lawful debts repay.</p> <p>VIII. <i>False witness thou shalt never bear,</i> Nor tell a wilful lie; Detraction, if thou canst, repair, As well as calumny.</p> <p>IX. <i>Thou shalt not covet thy neighbor's wife,</i> Nor look with lustful eye;</p> <p>X. <i>Thou shalt not covet thy neighbor's goods,</i> Nor eye them enviously.</p> <p>All this Thou dost command, O Lord! We cheerfully obey; And look to Heaven for our reward Through all eternity. (101)</p> |
|---|--|

XIII.—Hail! sweet Temperance.

German Melody.

1. Hail! sweet temp'rance, how we love thee! With thy praise our voi - ces ring,

And of joys to those who pledge thee, Round God's al - tar we will sing.

2. We'll abstain ; religion calls us
To a life of joy and peace ;
Now no more false friends shall tempt us,
Now, O God ! our sin shall cease.
3. Baptist meek, and Star of Ocean,
Patrons of our holy guild,
Hear our pledge, help our devotion,
On your aid our hopes we build.
4. To Thy priests, O dearest Jesus,
We'll confess our faults and sin :
At communion Thou wilt bless us,
Thus eternal joys we'll win.

5. Free from crime and all its sorrow,
O'er us angels watch all night ;
Holy Mass comes with each morrow,
Bringing blessings to our sight.
6. God of love, we'll ever thank Thee
For the joys which we have found ,
Bless Thy guild, we humbly ask Thee,
Till with peace all hearts abound.

XCV.—HEAR THY CHILDREN, GENTLE JESUS.

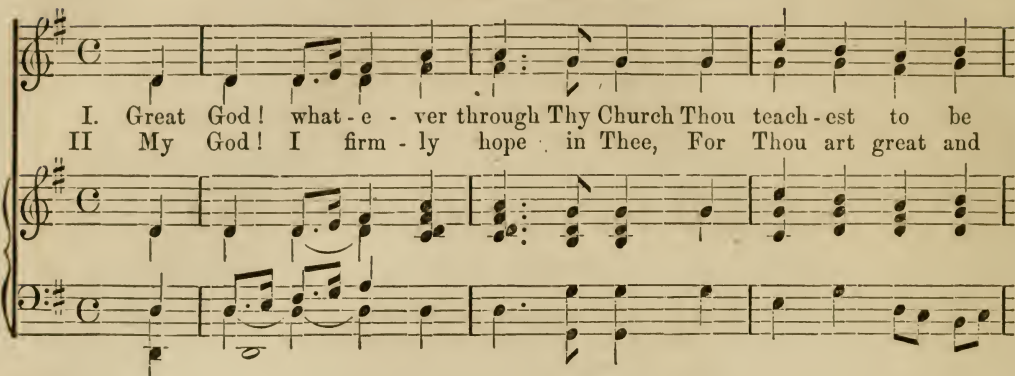
(Evening Hymn.)

1. 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.
2. Save us from the wiles of Satan,
'Mid the lone and sleepful night,
Sweetly may our guardian angels
Keep us 'neath their watchful sight.
3. Gentle Jesus, look in pity
From Thy glorious throne above :
All the night Thy heart is wakeful
In Thy sacrament of love.
4. Shades of even fast are falling,
Day is fading into gloom :
When the shades of death fall round us,
Lead Thine exiled children home

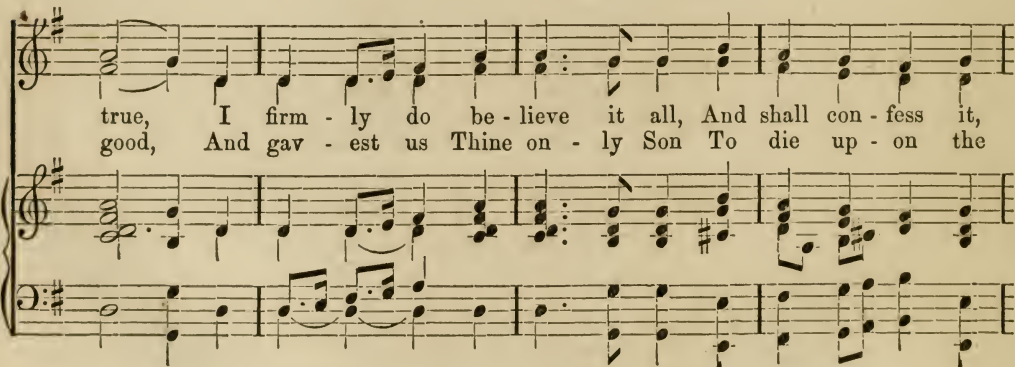
XCVI.—Faith, Hope, Charity, and Contrition.

I.—ACT OF FAITH.

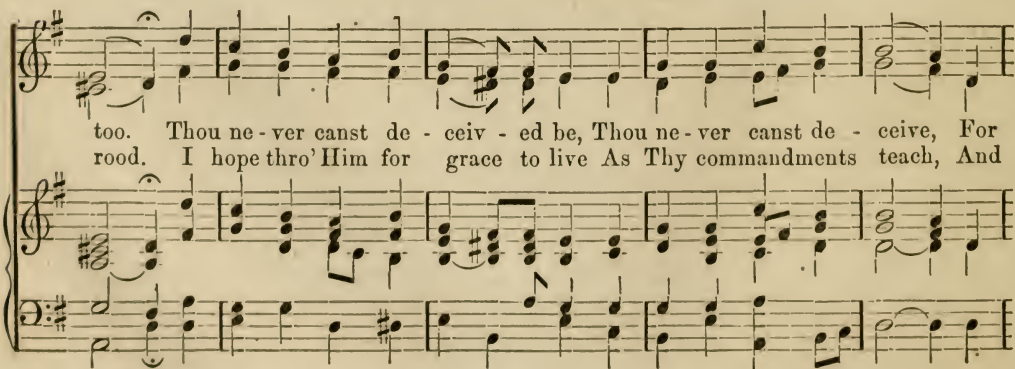
II.—ACT OF HOPE.



I. Great God! what - e - ver through Thy Church Thou teach - est to be
II My God! I firm - ly hope in Thee, For Thou art great and



true, I firm - ly do be - lieve it all, And shall con - fess it,
good, And gav - est us Thine on - ly Son To die up - on the



too. Thou ne - ver canst de - ceiv - ed be, Thou ne - ver canst de - ceive, For
rood. I hope thro' Him for grace to live As Thy commandments teach, And

CANTICA SACRA.

Thou art truth it - self, and Thou Dost tell me to be - lieve.
through Thy mer - cy when I die, The joys of heaven to reach.

III.—ACT OF LOVE.

With all my heart, and soul, and strength,
I love Thee, O my Lord,
For Thou art perfect, and all things
Were made by Thy blest Word.
Like me to Thine own image made,
My neighbor Thou didst make,
And as I love myself, I love
My neighbor for Thy sake.

IV.—ACT OF CONTRITION.

Most holy God! my very soul
With grief sincere is moved,
Because I have offended Thee,
Whom I should e'er have loved.
Forgive me, Father! I am now
Resolved to sin no more,
And by Thy holy grace to shun
What made me sin before.

XCVII.—THE FOUR GREAT TRUTHS OF FAITH.

- | | |
|---|--|
| <p>I. There is one true and only God, Our Maker and our Lord: And He created everything By His Almighty Word. All this, and all the Church doth teach, My God! I do believe; For Thou hast bid us hear the Church, And Thou canst not deceive.</p> <p>II. But in this one and only God There yet are Persons three;</p> | <p>The Father, Son, and Holy Ghost,— One Blessed Trinity. All this, &c.</p> <p>III. The Second Person—God the Son— Came down on earth to dwell; Took flesh, and died upon the Cross, To save our souls from hell. All this, &c.</p> <p>IV. The good with God in Heaven above Will ever happy be; The wicked in the flames of hell Will burn eternally. All this, &c. (105)</p> |
|---|--|

CIV.—Litany of the Blessed Virgin.

NOTE.—This Litany is adapted from one published in plain chant notation, by Burns & Lambert, London. It should be sung *in unison*. Its simple melody admits of a much greater variety in the harmonies of the organ-accompaniment than has been practicable to give in the limited space of this work. In order to insure the proper accentuation of the Latin, in the invocations commencing with *Sancta Maria*, etc., page 108, we have adopted a notation of the melody which may require explanation. Sing, then, to a given syllable, only *that note, or those notes, which stand directly over it, and over the sign (—) or (.) following*. If a given syllable has over it and its following (—) or (.) *more than one note, bind the notes together in singing*. Thus, e. g., while, in singing *Mater Salvatoris*, the two syllables *Ma-ter* are sung to the two G-crotchets directly over them; the same two crotchets are *bound together as a minim*, in singing the syllable *Ma-*, of *Mater Christi*. Thus, too, the three A's over the syllables *nostræ læ-*, of *nostræ lætitiæ*, are sung to the syllable *-ter*, of *Mater Christi*, as *A minim*; to the syllables *-ter ca-*, of *Mater castissima*, as two *A crotchets*—one for each syllable, and so on, of similar cases. Thus, again, for *Janua cæli*, sing to the syllable *Ja-*, *G minim* and *A crotchet*; and to each of the syllables *-nu-a*, *A quaver*. (A similar case is *Fœderis arca*.) Thus, too, at *Speculum justitiæ*, sing to the syllable *Spe-* the *G crotchet*, tied to the following *G quaver*, and to the syllable *-cu-*, the next *G quaver*. An exact conformity to the system we have followed in this abbreviated arrangement of the Litany, will ensure the correct accentuation of the Latin words of it,—an object we have deemed of sufficient importance to justify us in entering into an explanation which may to some appear gratuitous.

CHORUS.

1. Ky - ri - e e - lei - son. Chri - ste e - lei - son. Chri - ste,

TWO SINGERS.

au - di nos. Chri - ste ex - au - di nos. 2. Pa - ter de cœ - lis De - us,

LITANY OF THE BLESSED VIRGIN.—Continued.

CHORUS.

mi - se - re - re no - bis. Fili Redemtor mundi, De - us, mi - se - re - re

TWO SINGERS.

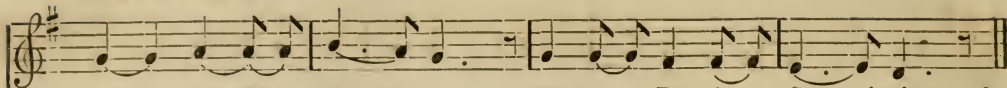
no - bis. 3. Spi - ri - tus San - cte, De - us, mi - se - re - re no - bis.

CHORUS.

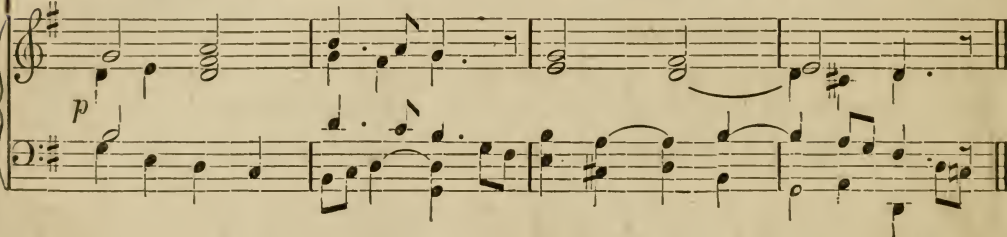
San - cta Trini - tas, u - nus De - us, mi - se - re - re no - bis.

LITANY OF THE BLESSED VIRGIN.—Continued.

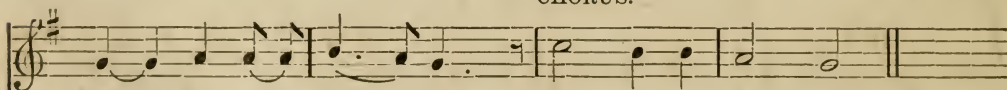
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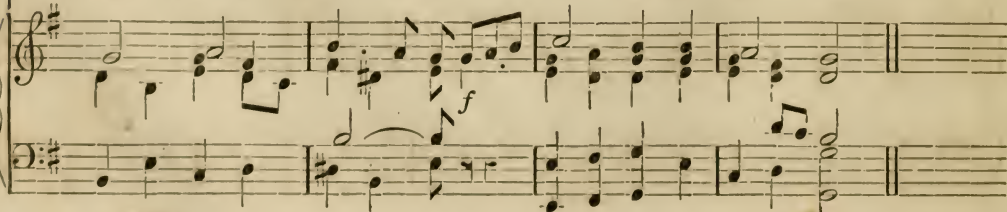
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|-------------------|-------------|-------------------|---------------|---------|
| 1. San—cta Ma—ri— | a, | San—cta.. De—i... | Ge—ni—trix, | 2. |
| 3. Ma—ter..... | Chri—sti, | Ma—ter di—vi— | næ... gra— | ti—æ, |
| 5. Ma—ter ca— | stis—si—ma, | Ma—ter... in— | vi—o—la— | ta, |
| 7. Ma—ter a— | ma—bi—lis, | Ma—ter... ad— | mi—ra— | bi—lis, |
| 9. Ma—ter Sal— | va—to—ris, | Vir—go... pru— | den—tis— | si—ma, |
| 11. Vir—go præ— | di—can—da, | Vir—go..... | po— | tens, |
| 13. Vir—go fi— | de—lis, | Spe—cu—lum jus— | ti— | ti—æ, |
| 15. Cau—sa nos— | træ læ—ti— | ti—æ, | Vas..... spi— | ri—tu— |
| | | | a— | le, |
| | | | | 16. |



CHORUS.

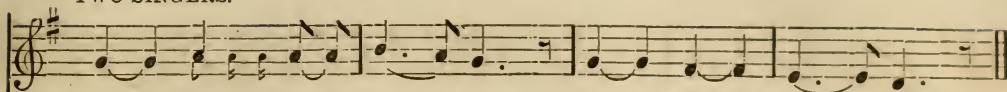


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|----------------------|-------------|--------------|--------------|------|
| 2. San—cta Vir—go... | Vir—gi—num, | O—ra pro no— | bis. | 3. |
| 4. Ma—ter pu— | ris—si—ma, | O—ra pro no— | bis. | 5. |
| 6. Ma—ter in— | te—me—ra— | ta, | O—ra pro no— | bis. |
| 8. Ma—ter Cre— | a—to—ris, | O—ra pro no— | bis. | 9. |
| 10. Vir—go ve— | ne—ran—da, | O—ra pro no— | bis. | 11. |
| 12. Vir—go..... | cle—mens, | O—ra pro no— | bis. | 13. |
| 14. Se—des sa— | pi—en—ti—æ, | O—ra pro no— | bis. | 15. |
| 16. Vas.... | ho—no—ra— | bi—le, | O—ra pro no— | bis. |
| | | | | 17. |

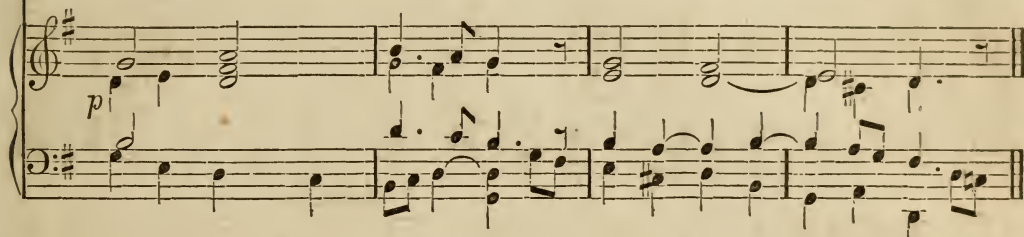


LITANY OF THE BLESSED VIRGIN.—Continued.

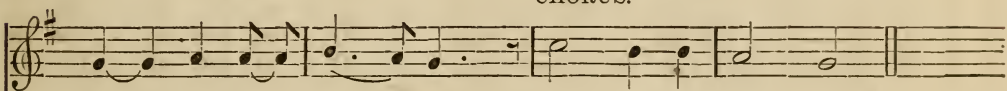
TWO SINGERS.



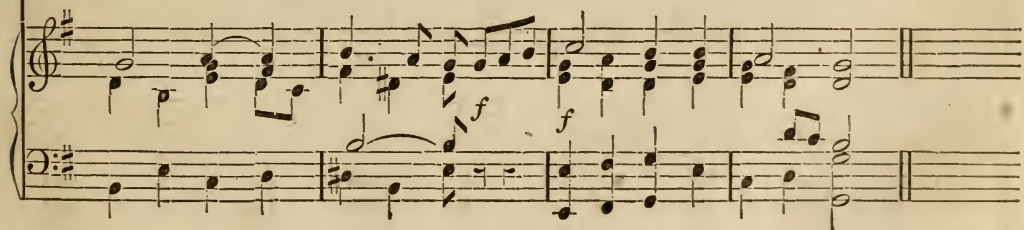
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|--|------------------------------|-----|
| 17. Vas in - signe de - vo - ti - o - nis, | Ro - sa . . . my - sti - ca, | 18. |
| 19. Tur - ris e - bur - ne - a, | Do - mus . . au - re - a, | 20. |
| 21. Ja - nu - a cœ - li, | Stel - la ma - tu - ti - na, | 22. |



CHORUS.



| | | |
|-----------------------------------|----------------------|-----|
| 18. Tur - ris Da - vi - di - ca, | O - ra pro no - bis. | 19. |
| 20. Fœ - de - ris ar - ca, | O - ra pro no - bis. | 21. |
| 22. Sa - lus in - fir - mo - rum, | O - ra pro no - bis. | 23. |



LITANY OF THE BLESSED VIRGIN.—Continued.

TWO SINGERS.

23. Re-fu-gium pec-ca-to-rum, Con-so-la-trix af-flic-to-rum, 24.
 25. Re-gi-na... An-ge-lo-rum, Re-gi-na... Pa-triar-cha-rum, 26.
 27. Re-gi-na A-pos-to-lo-rum, Re-gi-na... Mar-ty-rum, 28.
 29. Re-gi-na... Vir-gi-num, Re-gi-na San-cto-rum om-ni-um, 30.

CHORUS.

24. Au-xi-lium Chri-sti-a-no-rum, O-ra pro no-bis. 25.
 26. Re-gi-na Pro-pha-ta-rum, O-ra pro no-bis. 27.
 28. Re-gi-na Con-fes-so-rum, O-ra pro no-bis. 29.
 30. Re-gi-na si-ne la-be con-ce-pta, O-ra pro no-bis. 31.

CHORUS.

31. A-gnus De-i, A-gnus De-i, qui
 32. A-gnus De-i, A-gnus De-i, qui
 33. A-gnus De-i, A-gnus De-i, qui

LITANY OF THE BLESSED VIRGIN.—Concluded.



tol - lis pec - ca - ta mun - di, par - ce no - bis, Do - mi-ne. 32.
 tol - lis pec - ca - ta mun - di, ex - au - di nos, Do - mi-ne. 33.
 tol - lis pec - ca - ta mun - di, mi - se - re - re ne - bis.

Slower.

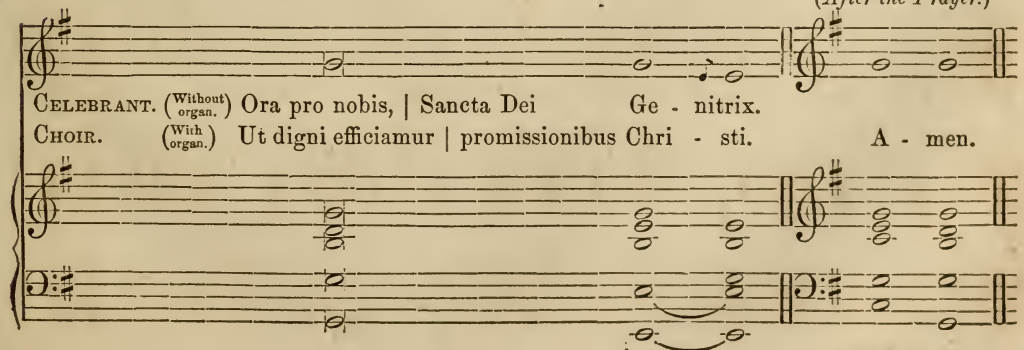
Adagio.



Chri - ste, au - di nos, Chri - ste, ex - au - di nos.

When the Litany is sung at *Benediction*, &c., it ends thus:

(After the Prayer.)



CELEBRANT. (Without organ.) Ora pro nobis, | Sancta Dei Ge - nitrix.
 CHOIR. (With organ.) Ut digni efficiamur | promissionibus Chri - sti. A - men.

CV.—*Te Deum Laudamus.*

(Paraphrase.)

German Melody.

Andante Maestoso.

Ho - ly God, we praise Thy name! Lord of all, we

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'Ho' followed by quarter notes 'ly', 'God,' and a half note 'we'. The piano accompaniment consists of chords and moving lines in both hands.

Rall. A tempo.

bow be - fore Thee; All on earth Thy sheep - tre claim,

The second system continues the melody. The vocal line has a half note 'bow', a quarter note 'be -', a quarter note 'fore', a half note 'Thee;', followed by a quarter note 'All', a quarter note 'on', a quarter note 'earth', a half note 'Thy', a quarter note 'sheep -', a quarter note 'tre', and a half note 'claim,'. The piano accompaniment includes a section marked 'Rall.' followed by 'A tempo.'.

Rall. Tempo.

All in heav'n a - bove a - dore Thee: In - fi - nite Thy

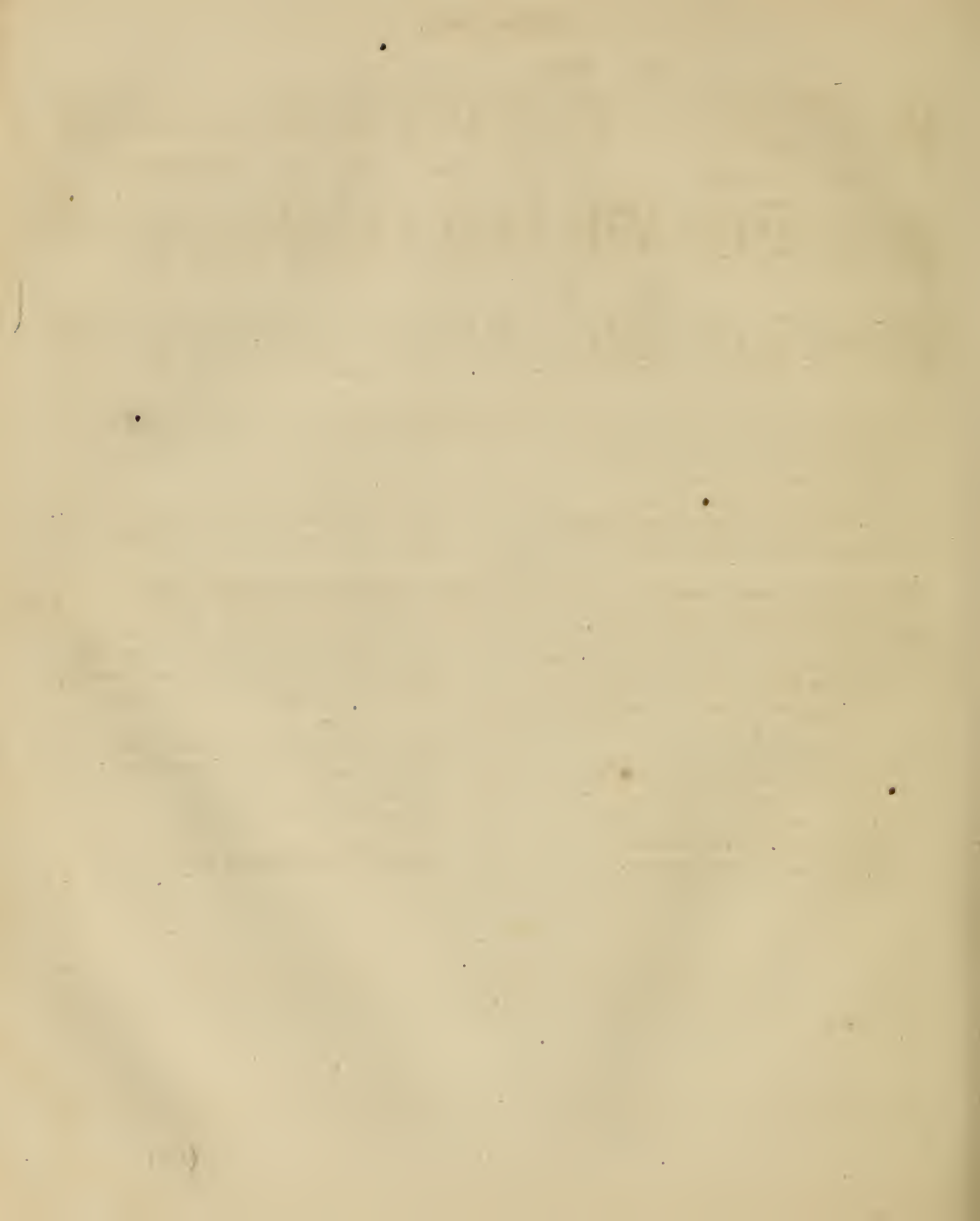
The third system concludes the piece. The vocal line has a quarter note 'All', a quarter note 'in', a quarter note 'heav'n', a quarter note 'a -', a quarter note 'bove', a half note 'a - dore', a quarter note 'Thee:', a quarter note 'In -', a quarter note 'fi -', a quarter note 'nite', and a half note 'Thy'. The piano accompaniment features a section marked 'Rall.' followed by 'Tempo.'.

CANTICA SACRA.

Rall. Tempo.

vast do - main, E - ver - last - ing is Thy Reign

- | | |
|--|--|
| <p>2. 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!</p> <p>3. Lo! the Apostolic train Join Thy sacred name to hallow! Prophets swell the loud refrain, And the white-robed Martyrs follow; And from morn till set of sun, Through the Church the song goes on.</p> <p>4. 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.</p> | <p>5. Thou art King of Glory, Christ! Son of God, yet born of Mary, For us sinners sacrificed, And to death a tributary: First to break the bars of death, Thou hast opened Heaven to faith.</p> <p>6. From Thy high celestial home, Judge of all, again returning, We believe that Thou shalt come, On the dreadful Doom's-day morning, When Thy voice shall shake the earth, And the startled Dead come forth.</p> <p>7. 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.</p> |
|--|--|



APPENDIX,

CONTAINING

PSALMS FOR VESPERS,

AND

ADDITIONAL HYMNS.

PSALMS FOR VESPERS.

The following Psalms for Vespers—those usually sung—with the *Magnificat*, are added to the *Cantica Sacra* by particular request. The compiler earnestly begs that a fair trial may be given to these Psalms, as he has arranged them. It may be said, indeed, that they will not sound like the *old Vespers*: but it is difficult to see what this proves against them. Surely, it is desirable to have correct *melodies* for the Psalms, sanctioned by Roman usage; to give the correct *accentuation* of the Latin text; and to have the Psalms correctly *set*, musically speaking, that is, arranged for singing *in unison*, and with correct *organ harmonies*,—advantages which the compiler can, without boasting, claim for the present arrangement of the Vespers, and which he does not find in that usually followed. To the objection that it is very difficult to sing these Vespers, it might be answered that a good thing is worth acquiring, even by great pains: but, in fact, they are much less difficult than is supposed; the compiler has taught even uncultivated children, in a few days, to sing them quite tolerably. And then, once learned, these Vespers are sure to give satisfaction to all. But to secure this end, the Psalms must be sung *with spirit*—all must begin and end at the same moment, pronouncing the words with a decent rapidity, and making a *very short* pause at the little vertical bar

added for that purpose. There should be no pause between the verses, except between the last verse of a Psalm, and the following *Gloria Patri*. The verses marked CHOR, must be sung *in unison*, and the director ought to stop every attempt at Alto, Tenor, or Bass singing. It is hardly needful to say that every verse marked I SINGER, should be accompanied on the organ with soft stops; and that in playing the other verses, care should be taken to avoid drowning the voices with loud and screaming stops.

With regard to the pronunciation of the words, attention is particularly called to the *accent mark*, printed over some syllables. The director should insist on these syllables being properly accented, suppressing promptly such (too common) mispronunciations as *scábellum*, *sácerdos*, *rúinas*, *exquisita*, *Spiritúi*, *collócet*, and others, too numerous to mention. Some syllables will be found printed in large capitals, others in italics: it is particularly requested that the former should be strongly accented, and the latter sung very short.

The compiler trusts that his well-meant attempt to promote correct Psalmody will not be frustrated by want of energy on the part of those who have the direction of Church music, or by their inveterate prejudices in favor of that manner of singing the Vespers, which, though it is, oddly enough, called the *old way*, is entirely at variance with the time-honored traditional usages of the Church in this point, as followed in Catholic Europe, especially at Rome.

V E S P E R S .

DEUS, IN ADJUTORIUM.

Musical score for the Priest's part. It consists of a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The lyrics are: "De- us, in ad- ju- to- ri- um | me- um in- ten- de." The music begins with a whole rest on the first staff, followed by a series of quarter and eighth notes.

PRIEST.*
De- us, in ad- ju- to- ri- um | me- um in- ten- de.

* The note (B flat,) on which the Priest begins, should be first given out loud on the organ.

Musical score for the Choir's part. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat. The lyrics are: "Dó - mi - ne, ad ad - ju - ván - dum me fe - stí - na." The music features a mix of quarter, eighth, and sixteenth notes.

CHOIR.
Dó - mi - ne, ad ad - ju - ván - dum me fe - stí - na.

Musical score for the Choir's part. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat. The lyrics are: "Gló - ri - a Pa - tri, et Fi - li - o, et Spi - rí - tu - i San - cto." The music features a mix of quarter, eighth, and sixteenth notes.

Gló - ri - a Pa - tri, et Fi - li - o, et Spi - rí - tu - i San - cto.

VESPERS.

Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - ló - rum, A - men. Al - le - lu - ia.

OR : *

La - us ti - bi, Dó - mi - ne, Rex æ - tér - næ gló - ri - æ.]

* This is sung instead of *Aleluia*, from Septuagesima Sunday until Thursday in Holy Week.

Ps. 109.

DIXIT DO-

1 SINGER.

Di - xit Dóminus Dó - mino ME - o : sede | a

CHOIR. 2. Donec ponam | Ini- mi- cos TU- os :

1 SINGER. 3. Virgam virtútis tuæ | emíttet D*O*mi- nus ex Si- on :

CHOIR. 4. Tecum princípium in die virtútis tuæ | in splen*D*Ori- bus san- CTO- rum :

1 SINGER. 5. Jurávit Dóminus, | et non P*C*ení- té- bit E- um :

CHOIR. 6. Dóminus | a de- xtris TU- is :

1 SINGER. 7. Judicábit in natióibus, | im- plé- bit ru- I- nas :

CHOIR. 8. De torrénate | in vi- a BI- bet .

CHOIR, *slower.* { Glória | Pa- tri, et Fili- o :
Sicut erat in princípio, | et nunc, et SEM- per :

MINUS . 1st Tone, 1st Ending.

de - xtris me - is.

scabellum | pe-

dominare in medio | inimico-

ex utero | ante lu-

tu es sacerdos in aeternum | secundum ORDi-

confrigit | in die irae

conquassabit capita | in ter-

propterea | . exal-

et Spi-

et in saecula | SAECu-

dum tu - o - rum.

rum tu - o - rum.

ci - ferum ge - nui te.

nem Mel - chi - se - dech.

su - a - re - ges.

ra mul - to - rum.

ta - bit ca - put.

ri - tui San - cto.

lo - rum. A - men.

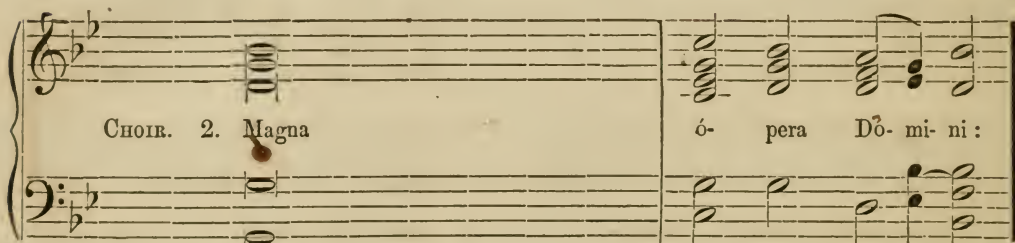
Ps. 110.

C O N F I -

1 SINGER.



Con - fi - tébor tibi, Dómine, | in toto cor-de me - o : in consilio justórum, | et congre-



CHOIR. 2. Magna ó - pera Dò - mi - ni : o - pus e - jus : rá - tor Dó - mi - nus : mén - ti su - i : tá - tem gén - ti - um : sæ - culum sæ - cu - li : pó - pulo su - o : no - men e - jus : én - tibus e - um : Pa - tri, et Fí - li - o : nunc, et sem - per ;

1 SINGER. 3. Conféssio et magnificéntia |

CHOIR. 4. Memóriam fecit mirábilium suórum | mi - séricors et MÍse-

1 SINGER. 5. Memor erit in sæculum | TEsta-

CHOIR. 6. Ut det illis | HÆredi-

1 SINGER. 7. Fidélia ómnia mandáta ejus | confirmáta in

CHOIR. 8. Redemptiónem misit |

1 SINGER. 9. Sanctum et terríbile |

CHOIR. 10. Intelléctus bonus | ómnibus FAci-

CHOIR. { Glória |
slower. { Sicut erat in principio, | et

T E B O R . 3d Tone, 1st Ending.

ga - ti - O - ne.

exquisita | in omnes volun-

ta- tes E- jus.

et justitia ejus manet | in

sæ- culum sæcu- li.

escam |

dedit ti- méntibus se.

virtútem óperum suórum | annuntiábit

pó- pulo SU- o.

ópera mánuum ejus | véritas

et ju- dici- um.

facta in veritáte | et

æ- qui- TA- te.

mandávit in ætérnum | testa-

mén- tum SU- um.

inítium sapiéntiæ |

ti- mor Dómi- ni.

laudátio ejus manet | in

sæ- culum sæcu- li.

et Spi-

ri- tui SAN- ctø

et in sæcula | SÆcu-

ló- rum. A- men.

Ps. 111. **BEATUS**

1 SINGER.

Be- á- tus vir, | qui ti- met Dómi- num : in mandátis ejus

CHOIR. 2. Potens in terra | erit

se- men E- jus :

- | | |
|---|-----------------------|
| 1 SINGER. 3. Glória et divitiæ in | do- mo E- jus : |
| CHOIR. 4. Exórtum est in ténebris | lu- men RE- ctis : |
| 1 SINGER. 5. Jucúndus homo qui miserétur et cóm- modat, dispónet sermónes suos | in ju- dici- o : |
| CHOIR. 6. In memória ætérna | e- rit JU- stus : |
| 1 SINGER. 7. Parátum cor ejus speráre in Dómino, confirmátum | est cor E- jus : |
| CHOIR. 8. Dispérsit, dedit paupéribus ; justítia ejus manet in | sæ- culum sæcu- li : |
| 1 SINGER. 9. Peccátor vidébit, et irascétur ; dén- tibus suis fremet | et ta- BES- cet : |
| CHOIR, <i>slower.</i> { Glória | Pa- tri, et Fili- o : |
| { Sicut erat in princípío, et | nunc, et SEM- per : |

V I R . 7th Tone, 3d Ending.

vo- let ni- mis.

generatio rectorum

be- nedi- CE- tur.

et justitia ejus manet | in
misericors, | et MIse-

quia in æternum | non
ab auditiõne mala |

non commovèbitur, | donec despiciat Ivi-

cornu ejus | exal-

desidèrium | pecca-

et Spi-

et in sæcula | SÆcu-

sæ- culum sæcu- li.
rá- tor, et JU- stus.

com- mo- vébi- tur.
non ti- ME- bit.

mí- cos SU- os.

tá- bitur in glóri- a.

tó- rum per-I- bit.

ri- tui SAN- cto.

ló- rum. A- men.

Ps. 112. **L A U D A T E ,**

1 SINGER.

Lau- dá- te, | púeri, Dó- minum : laudáte |

CHOIR. 2. Sit nomen Dómini | bene-

1 SINGER. 3. A solis ortu | usque ad oc-

CHOIR. 4. Excélsus | super omnes gentes

1 SINGER. 5. Quis sicut Dóminus Deus noster, | qui in altis

CHOIR. 6. Súscitans | a terra

1 SINGER. 7. Ut cóllocet eum | cum prin-

CHOIR. 8. Qui habitáre facit | stérilem in

CHOIR. *slower.* { Glória | Patri, et
Sicut erat in principio, | et nunc, et

P U E R I . 5th Tone.

no- men Dó- mini.

| | | |
|--|--|--|
| <p>dí- ctum</p> <p>cá- sum :</p> <p>Dó- minus :</p> <p>há- bitat :</p> <p>ín- opem :</p> <p>cí- pibus :</p> <p>do- mo :</p> <p>Fí- lio :</p> <p>sem- per :</p> | <p>ex hoc nunc, et</p> <p>laudábile</p> <p>et super cœlos </p> <p>et humília réspicit in cœlo</p> <p>et de stércore </p> <p>eum princípibus </p> <p>matrem fili-</p> <p>et Spi-</p> <p>et in sæcula sæcu-</p> | <p>us- que in sæ- culum.</p> <p>no- men Dó- mini.</p> <p>gló- ria e- jus.</p> <p>et in ter- ra?</p> <p>é- rigens páu- perem :</p> <p>pó- puli su- i.</p> <p>ó- rum læ- tán- tem.</p> <p>rí- tui San- cto .</p> <p>ló- rum. A- men.</p> |
|--|--|--|

Ps. 116. **LAUDATE**

1 SINGER.

Lau- dá- te Dóminum, | omnes gen- tes : laudáte eum, |

CHOIR. 2. Quóniam confirmáta est super nos | misericórdia

CHOIR, *slower.* { Glória | Patri, et
Sicut erat in principio, | et nunc, et

(Hereupon follow the *Little Chapter*, and the *Hymn*;

DOMINUM. 8th Tone, 2d Ending.

om- nes pó- puli.

The first system of music consists of two staves. The upper staff contains four notes, each with a stem pointing upwards. The lower staff contains four notes, each with a stem pointing downwards. The notes are positioned on the lines and spaces of the staves to correspond with the lyrics 'om- nes pó- puli.'

e- jus : et véritas Dómini | manet in æ- tér- num.

The second system of music is divided into three sections by vertical bar lines. The first section has two notes on the upper staff and two on the lower staff. The second section has two notes on the upper staff and two on the lower staff. The third section has four notes on the upper staff and four on the lower staff. The lyrics 'e- jus : et véritas Dómini | manet in æ- tér- num.' are placed below the notes.

Fí- lio : et SpiRI- tu- i SAN- eto.
 sem- per: et in sæcula | SÆcu- ló- rum. A- men.

after which the Canticle *Magnificat*, is sung, as on the following page.)

CANTICLE, MA-

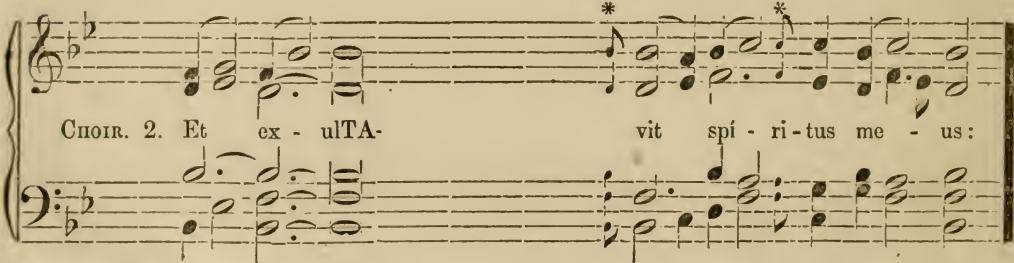
(N. B. This Canticle must be sung

1 SINGER.



Ma - - gni - fi - cat : á - ni - ma me - a Dó - - minum.

CHOIR. 2. Et ex - ulTA- vit spí - ri - tus me - us :

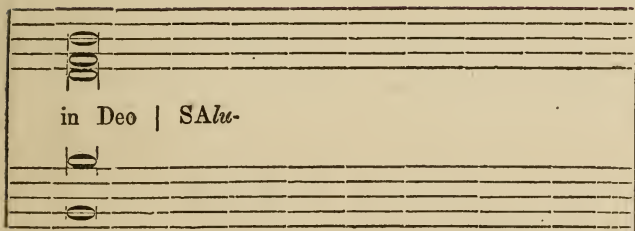
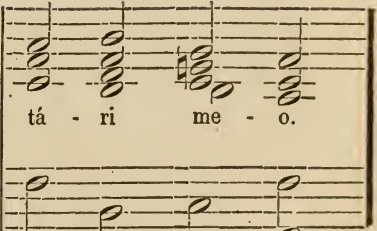


- 1 SINGER. 3. Qui a respéxit | humilitátem | an cíl- læ su- æ :
- CHOIR. 4 Qui a fe- cit | mi- hi ma- gna qui po- tens est:
- 1 SINGER. 5. Et mi- sericórdia ejus | a progé- ni- e in progé- nies :
- CHOIR. 6. Fe- cit poténtiam | in brá- chi- o su- o :
- 1 SINGER. 7. De- pó- suit | po- tén- tes de se- de :
- CHOIR. 8. E- su- riéntes | im- plé- vit bo- nis :
- 1 SINGER. 9. Su- scé- pit | Is- ra- el pú- e- rum su- um :
- CHOIR. 10. Sic- ut locútus est | ad pa- tres no- stros :
- CHOIR. *slower.* { Gló- ri- a Pa- tri, et Fí- lio :
 { Sic- ut e- rat | in princípío, | et nunc, et sem- per :

* The two notes marked thus * are to be omitted when they have no syllable under them.

G N I F I C A T . 8th Tone, 1st Ending.

slower than the Psalms.)

| | |
|---|--|
|  <p>in Deo <i>SA-lu-</i></p> |  <p>tá - ri me - o.</p> |
| <p>ecce enim ex hoc beátam me dicent omnes <i>GEne-</i> et sanctum timén- dispérsit supérbos mente et exal- et dívites dimí- recordátus misericór- Abraham, et sémini e- et Spíri- et in sæcula <i>SÆcu-</i></p> | <p>ra- ti- ó- nes. no- men e- jus. ti- bus e- um. cor- dis su- i. tá- vit hú- miles. sít in- á- nes. di- æ su- æ. jus in sæ- cula. tu- i San- eto. ló- rum. A- men.</p> |

THE HISTORY OF THE UNITED STATES

BY

| | | | | | |
|------|--------------|---|------|--------------|---|
| 1776 | July 4 | Declaration of Independence | 1776 | September 26 | Adoption of the Articles of Confederation |
| 1787 | September 17 | Signing of the Constitution | 1791 | September 16 | Adoption of the Bill of Rights |
| 1800 | January 20 | George Washington becomes the first President | 1803 | January 30 | Louisiana Purchase |
| 1820 | March 3 | Admission of Missouri as a slave state | 1823 | March 5 | Marshall Court decision in Worcester v. Georgia |
| 1848 | February 2 | Admission of California as a free state | 1850 | September 9 | Compromise of 1850 |
| 1861 | April 15 | South Carolina secedes from the Union | 1862 | September 22 | Emancipation Proclamation |
| 1865 | April 9 | Confederate General Lee surrenders to Union General Grant | 1868 | March 30 | Admission of Texas as a state |
| 1877 | March 30 | Compromise of 1877 | 1890 | September 22 | Wheeler-Howard Act |
| 1901 | August 19 | Admission of New Mexico and Arizona as states | 1913 | January 8 | Adoption of the 16th Amendment |
| 1919 | January 16 | Adoption of the 18th Amendment | 1920 | February 20 | Adoption of the 19th Amendment |
| 1933 | December 21 | Prohibition ends | 1945 | September 2 | End of World War II |
| 1954 | June 17 | Supreme Court decision in Brown v. Board of Education | 1964 | July 2 | Adoption of the Civil Rights Act |
| 1968 | November 5 | Richard Nixon becomes President | 1971 | June 17 | Supreme Court decision in Roe v. Wade |
| 1975 | July 1 | Canada joins the Commonwealth | 1980 | January 20 | Jimmy Carter becomes President |
| 1981 | January 20 | Ronald Reagan becomes President | 1986 | July 1 | Admission of Alaska and Hawaii as states |
| 1993 | January 20 | Bill Clinton becomes President | 1994 | October 3 | Adoption of the 27th Amendment |
| 2001 | January 20 | George W. Bush becomes President | 2003 | March 1 | Admission of Montana as a state |
| 2009 | January 20 | Barack Obama becomes President | 2010 | November 2 | Adoption of the 28th Amendment |
| 2017 | January 20 | Donald Trump becomes President | 2020 | November 3 | Adoption of the 29th Amendment |

Hymn to St. Aloysius,

AND

CARDINAL WISEMAN'S HYMN,

“God bless our Pope.”

(ADDED BY REQUEST.)

Hymn to St. Aloysius.

Cheerfully.

1. The youth who wealth and courts de - spised, His spot - less mind a -

- bove to raise; Who ev - - 'ry ri - - sing thought chas - tised—'Tis

Chorus after each verse.
A - - lo - y - - sius claims our lays. A - mia - ble and an -

CANTICA SACRA.

ge - - lic youth, A - - - lo - y - sius, pray for us.

2.

His infant words, the first he frames,
 He utters with a trembling voice ;
 Jesus, and Mary, hallowed names,
 Dwell on his lips, and speak his choice.
 CHORUS.—Amiable and angelic, &c.

3.*

Delighting in the Lord alone,
 All earthly pleasures he forsakes,
 And ere yet half to manhood grown,
 His virgin vows to Mary makes.
 CHORUS — Amiable and angelic, &c.

4.

Enamored of celestial joys,
 " Let pride and wealth my choice withstand,
 I scorn their gifts, they are but toys,"
 He said—and joined Loyola's band.
 CHORUS.—Amiable and angelic, &c.

5.

To gain perfection's utmost height,
 He tries, nor was his trial vain ;
 Of sanctity a model bright
 He stands, a mirror clear of stain.
 CHORUS.—Amiable and angelic, &c.

* The compiler has taken the liberty of altering the first two lines of this verse. As usually printed, they run thus: " Charmed with the Deity alone, Terrestrial pursuits he forsakes." Now, in singing the first of these lines the music would cause the word "with" to receive, improperly of course, an accent; and the second line contains one syllable too much,—unless the word "terrestrial" should be pronounced as a trisyllable, in which case an accent would fall, improperly, on the first syllable of the following word, "pursuit." (135)

“God bless our Pope.” (No. 89, p. 99, small book.)

With Spirit.

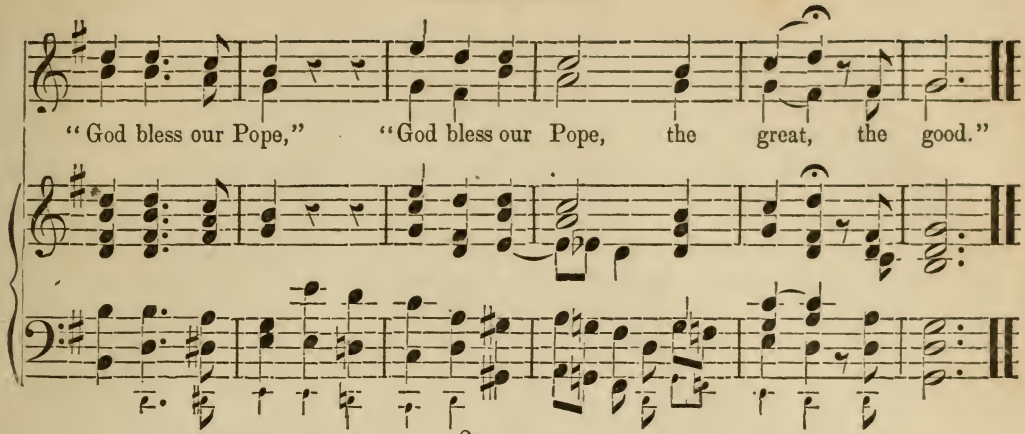
1. Full in the pant - ing heart of Rome, Beneath th' A - pos - tle's

crown - ing dome, From pil - grims' lips that kiss the ground,

Breathes in all tongues one on - - ly sound; “God bless our Pope,”

Chorus.

CANTICA SACRA.



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

2.

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, the great, the good.”

3.

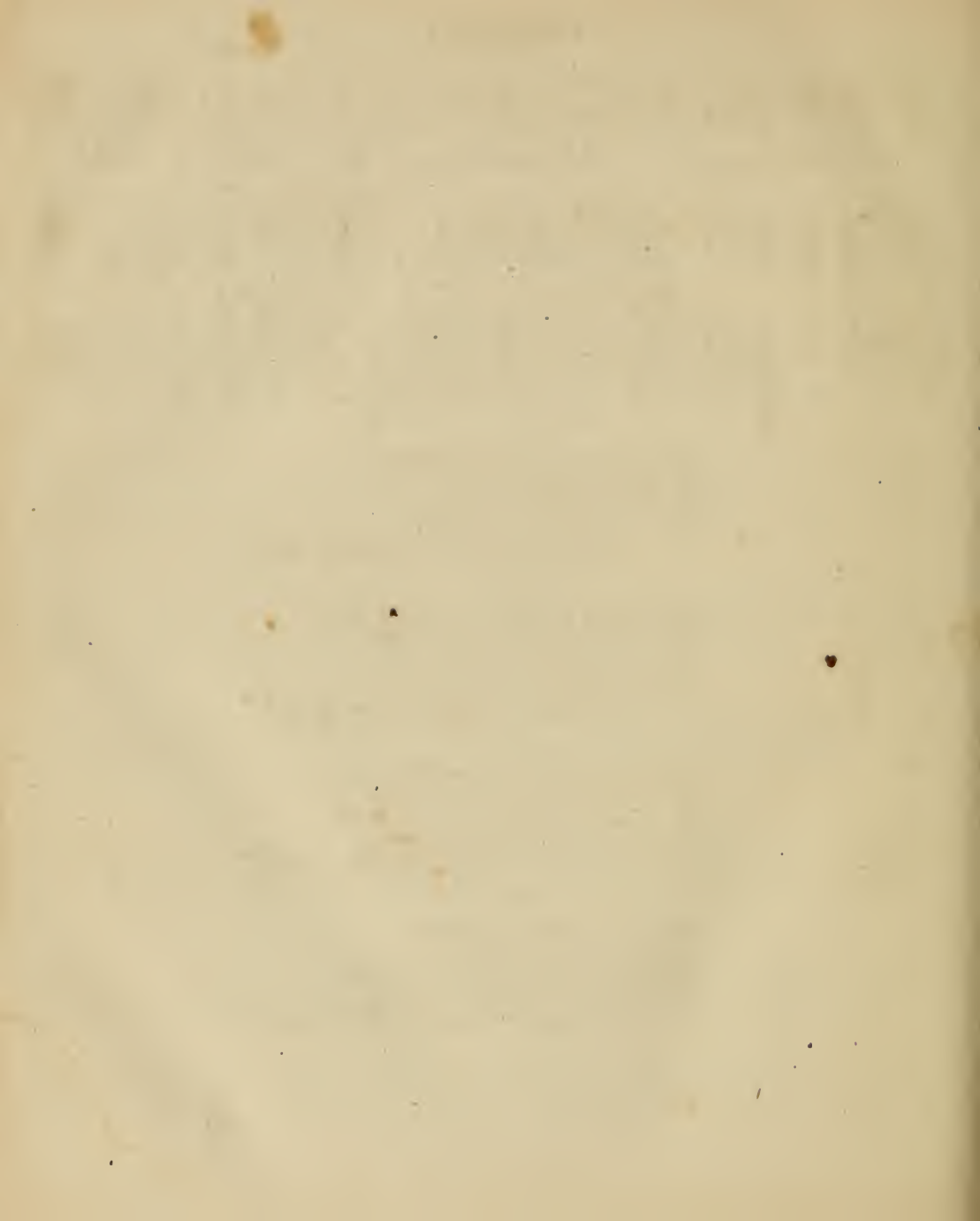
Then surging through each hallowed gate,
 Where martyrs glory, in peace, await,
 It sweeps beyond the solemn plain,
 Peals over Alps, across the main :
 “ God bless our Pope, the great, the good.”

4.

From torrid South to frozen North
 The wave harmonious stretches forth ;
 Yet strikes no chord more true to Rome's,
 That rings within our hearts and homes :
 “ God bless our Pope, the great, the good.”

5.

For like the sparks of unseen fire,
 That speak along the magic wire,
 From home to home, from heart to heart,
 The words of countless children dart :
 “ God bless our Pope, the great, the good.”



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