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JOSIAH BOOTH.

THE

DAY OF REST

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NOVELLO'S ORIGINAL OCTAVO EDITION.

THE DAY OF REST

A CANTATA FOR FEMALE VOICES

THE WORDS WRITTEN BY

EDWARD OXENFORD

THE MUSIC COMPOSED BY

JOSIAH BOOTH.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK
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THE DAY OF REST.

INTRODUCTION.—INSTRUMENTAL.

No. 1.—MORNING HYMN (*Chorus*)— “GRACIOUS FATHER, UNTO THEE.”

Gracious Father, unto Thee
Let our voices now ascend ;
Evermore our Guardian be,
Wheresoe'er our feet may wend !
Be Thou still our kindly Guide,
Leading to the one true Way,
For if Thou art us beside
Never can we go astray !

Gracious Father, thro' the night
Thou hast watch'd Thy children o'er,
Letting them the morning light,
In Thy mercy, see once more !
Whilst Thy shield was o'er us thrown
We were all from danger free,
And we trusted One alone
Thro' the darkness, even Thee !

Gracious Father, now ordain
We Thy laws may keep to-day ;
Steadfast to Thy Word remain,
Knowing nought but to obey.
If our ways be order'd thus,
Into sin we shall not fall ;
Hear our prayer and strengthen us,
Gracious Father, Lord of all !

No. 2.—CHORAL RECITATIVE—“THE CHURCH BELLS RING.”

The Church bells ring upon the morning air,
And softly call us to the House of Prayer.
So sweetly-sounding is the music given,
That thoughts at once are turned from earth to
Heaven.

No. 3.—RECITATIVE (*Soprano Solo*)—“BOTH YOUNG AND OLD.”

Both young and old across the meadows wend
Towards the Church embow'r'd 'mid leafy
trees,
Therein to praise their blessed Saviour, Friend,
Who ever hears, and grants, His servants'
pleas !

No. 4.—PRELUDE (*Organ*)—“IN THE CHURCH.”

No. 5.—SOLO (*Contralto*) AND CHORUS— “WITHIN THY SACRED FANE.”

Within Thy sacred fane, O Lord,
Thy children gather now,
To listen to Thy Holy Word,
And there in worship bow !
O hear the pray'rs they breathe to Thee,
And graciously reply ;
In all their needs a Helper be,
Nor grace to them deny.

Chorus.

Lord, upon this Sabbath Day,
In Thy House, O hear us pray !
All on earth Thine eyes can see,
Look on those who worship Thee !

Solo.

Along the aisles sweet music flows,
The solemn organ peals,
The glorious anthem louder grows
And fervent hearts reveals !
O may those words to Thee arise
That all Thy children sing,
And echo thro' the Paradise,
Where Thou alone art King.

Chorus.

Lord, upon this Sabbath Day,
 In Thy House, O hear us pray!
 All on earth Thine eyes can see,
 Look on those who worship Thee!

POSTLUDE (FOR ORGAN), Appendix, page 52.

No. 6.—SOLO AND CHORUS—"O HOW
 WONDERFUL IS NATURE."

(ON THE RETURN.)

O how wonderful is nature,
 And how beautiful to see,
 Wheresoe'er our eyes may wander,
 Ev'ry object speaks of Thee!
 Do we glance the fair earth over,
 Do we scan the skies above,
 All recall the great Creator,
 And the vastness of His love!

Chorus.

Yes! all around, on earth, above,
 Speaks of His ne'er-ending love!

See the flow'rs that deck the meadows,
 Marvellous indeed are they;
 Only One could give them being,
 Only One their hues display!
 See the lily-cover'd brooklets,
 As towards the sea they rove,
 All recall the great Creator,
 And the vastness of His love!

Chorus.

Yes! all around, on earth, above,
 Speaks of His ne'er-ending love!

See the sunbeams, bright and golden,
 As from realms on high they fall,
 Making fair the scene around us,
 Bringing life and warmth to all.
 Listen to the happy songsters,
 As they sing in bush and grove;
 All recall the great Creator,
 And the vastness of His love!

Chorus.

Yes! all around, on earth, above,
 Speaks of His ne'er-ending love!

AT HOME.

No. 7.—RECITATIVE (*Contralto*)—"EVEN AS
 HE THE MANNA."

Even as He the manna sent of old,
 So unto us He giveth all things good;
 Ere they arise, our wants can He behold,
 Stretch forth His hand, and give us needful
 food.

No. 8.—CHORUS—"GIVER OF ALL."

Giver of all the fruits of earth,
 That come from land or sea;
 Giver of health to prize their worth,
 All glory be to Thee!
 From nations far, and nations near,
 Thy precious gifts surround us here,
 In plenteousness for us appear—
 All glory be to Thee!

Giver of bread from day to day,
 To those who hunger'd be;
 Giver to those who strive and pray,
 All glory be to Thee!

For all the gifts Thou sendest down,
 In grateful words our thanks we own;
 We only live by Thee alone—
 All glory be to Thee!

Giver of all the joy and bliss
 That we around us see;
 Giver of home and happiness,
 All glory be to Thee!
 For life and peace, for hope and love,
 All praise is due to One above;
 O may our hearts full thankful prove—
 All glory be to Thee!

No. 9.—RECITATIVE (*Soprano*)—"THE
 SIMPLE STORY."

The simple story 'twould be sweet to hear
 About the coming of our Saviour dear;
 Of One who in a lowly manger lay,
 That He from us might take our sins away.

No. 10.—CAROL (*Contralto Solo*) AND CHORUS—
 "THE STARS WERE SHINING
 BRIGHTLY."

The stars were shining brightly,
 One wondrous night of old,
 When down from Heav'n an Angel flew,
 And this the Shepherds told—

“ I bring to you good tidings,
 So let not fear dismay ;
 Your Saviour, which is Christ the Lord,
 Is born to you this day ! ”

Chorus.

“ I bring to you good tidings,
 So let not fear dismay ;
 Your Saviour, which is Christ the Lord,
 Is born to you this day ! ”

“ And this shall be unto you
 A sure, unfailing sign ;
 Now lies within a manger mean
 The Babe that is Divine ! ”
 Then through the night rang voices
 All praising God on high ;
 It was the Angel-host who sang
 The wond’ring Shepherds nigh !

Chorus.

Then through the night rang voices,
 All praising God on high ;
 It was the Angel-host who sang
 The wond’ring Shepherds nigh !

To Bethlehem the Shepherds
 Then turn’d with one accord,
 And, in a manger lowly laid,
 Discover’d Christ the Lord !
 This is the simple story
 Of precious Jesu’s birth ;
 He came to live and die for us,
 And all upon the earth !

Chorus.

This is the simple story
 Of precious Jesu’s birth ;
 He came to live and die for us,
 And all upon the earth !

No. 11.—CHORAL RECITATIVE—“ THE
 FAIREST DAY.”

The fairest day at last must have an end,
 And this sweet Sabbath now is near its close ;
 Yet once again let praise to Him ascend,
 Before, still trustful, we all seek repose !

No. 12.—EVENING HYMN—“ THE SABBATH
 DAY IS OVER.”

The Sabbath day is over,
 So peaceful and so blest ;
 And now, O Lord, our Guardian be
 Throughout the hours of rest !
 If Thou wilt watch above us
 No harm on us can fall ;
 O guard and keep us through the night,
 Dear Jesus ! Lord of all !

When comes the light of morning,
 And we awake again,
 Throughout the coming hours of day
 Our Guardian still remain !
 To Thee be honour, glory !
 O hear us when we call !
 Protect us through the gloom of night,
 Dear Jesus ! Lord of all. Amen.

THE END.

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THE DAY OF REST.

INTRODUCTION.

Edward Oxenford.

Josiah Booth.

PIANO.

Andante con moto. ♩ = 80.

mf *p*

Maestoso.

ff *sf*

p dolce

p *mf* *p* *mf*

p dolce *ff*

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A piano (*p*) dynamic marking is present.

Second system of musical notation. It includes a crescendo (*cresc.*) marking in the left hand and a forte (*f*) crescendo (*cresc.*) marking in the right hand.

Third system of musical notation. It features a fortissimo (*ff*) dynamic marking and a fermata over a note in the right hand.

Fourth system of musical notation. It includes a diminuendo (*dim.*) marking in the left hand and a rallentando (*rall.*) marking in the right hand.

Fifth system of musical notation. It features a pianissimo dolce (*pp dolce*) dynamic marking.

Sixth system of musical notation, concluding the page with various melodic and harmonic figures.

Segue N° I. Chorus.

Nº 1. CHORUS. GRACIOUS FATHER UNTO THEE.

Andante con moto.

p SOPRANO. *CRSC.*
 Gra-cious Fa-ther, un-to Thee Let our voi-ces

p CONTRALTO. *CRSC.*
 Gra-cious Fa-ther, un-to Thee Let our voi-ces

Andante con moto.

p *CRSC.*

f *mp*
 now ascend; Ev-er-more our Guar-dian be, Where-so-e'er our

f *mp*
 now ascend; Ev-er-more our Guardian be, Where-so-e'er our

f *mp*

p
 feet may wend! Be Thou still our

p
 feet may wend! Be Thou still our

p *p* *p*

kind - ly Guide, Lead - ing to the one true Way,

kind - ly Guide, Lead - ing to the one true Way,

Cresc.

For if Thou art us be - side Nev - er can we go a -

For if Thou art us be - side Nev - er can we go a -

f

- stray, nev - er can we go a - stray!

- stray, nev - er can we go a - stray!

f

f *cresc* *dim.*
 For if Thou art us_ be - side_ Nev - er can we go a -
f *cresc* *dim.*
 For if Thou art us_ be - side Nev - er can we go a -

-stray!
 -stray!

Tranquillo.
mp CONTRALTO.

mp
 Gra - cious Fa - ther, thro' the night Thou hast watch'd Thy

p
 chil - dren o'er, - Let - ting them the morn - ing light, In Thy mer - cy,
p

mf

see once more! Whilst Thy shield was o'er us

CRSC.

thrown We were all from dan-ger free, And we trust-ed One a -

f

- lone Thro' the dark-ness, ev - en Thee, And we trust-ed One a -

dim.

- lone Thro' the dark-ness, ev - en Thee, thro' the dark-ness, ev - en

rit. *Con anima.*
a tempo

Thee, thro' the darkness, ev-en Thee!

rit. *a tempo* *CRASC.*

SOPRANO
ff Gracious Fa-ther, now ordain We Thy laws may keep to-day;

ff **CONTRALTO.**
Gracious Fa - ther, now or - dain We Thy laws may keep to-day;

ff

Stead-fast to Thy word re-main, Know-ing naught but to o-bey!

Stead-fast to Thy word re-main, Know - ing naught but to o-bey!

mf

mf If our ways be or - derd thus,

mf If our ways be or - derd thus,

Cresc.
In - to sin we shall not fall; Hear our pray'r and

Cresc.
In - to sin we shall not fall; Hear our pray'r and

Cresc.
f

Cresc.
strength - en us, — Gra-cious Fa-ther, Lord of all,

Cresc.
strength - en us, Gra-cious Fa-ther, Lord of all,

Cresc.

Cresc.
gracious Fa-ther, Lord of all! Hear our pray'r and

Cresc.
gracious Fa-ther, Lord of all! Hear our pray'r and

Cresc.

strength-en us, — Gracious Fa-ther, Lord of all. Lord of
 strength-en us, Gracious Fa-ther, Lord of all, —

mf *cresc.* *mf* *cresc.*

all, gra-cious Fa-ther, Lord of all!
 gra - - cious Fa-ther, Lord of all!

ff *rit.* *Poco più lento.* *ff* *rit.* *Poco più lento.*

Gracious Fa-ther, Lord of all! —
 Gracious Fa-ther, Lord of all! —

ff *rit.* *ff* *rit.* *sf sf sf*

Nº 2. CHORAL RECIT. THE CHURCH BELLS RING.

Allegretto. ♩ = 78.

SOPRANO. *mf*

Bells. The Church bells

PIANO. *p*

ring up-on the morn-ing air, *p* And soft-ly call us

to the house of pray'r. So sweet-ly—sounding is the music

Ped.

cresc.

giv'n, That thoughts at once are turn'd from earth to

Con anima.

Heav'n. _____

f

Ped.

Nº 3. SOLO. BOTH YOUNG AND OLD.

SOPRANO. RECIT.

mf
Both young and old a - cross the meadows

Moderato.

P

wend Towards the Church em - bow'd 'mid leaf - y

cresc.
trees, There - in to praise their bless - ed Sa - viour, Friend, Who ev - er

cresc.

f. rit. *dim.* *a tempo*

hears, and grants, His ser - vants' pleas!

f rit. *dim.* *mf a tempo*

dim. *p* *p*

Nº 4. PRELUDE[†]
(In the Church.)

Andante. 6. - 66.

PIANO. *p*

v. v. v.

p.

v.

p.

v.

[†] An arrangement of this number for Organ or American Organ will be found on page 48.

First system of musical notation. The right hand plays chords and the left hand plays a melodic line. The dynamic marking *CRESC.* is present.

Second system of musical notation. The right hand has a complex chordal texture with some notes circled. The left hand continues the melodic line. The dynamic marking *ff* is present.

Third system of musical notation. The right hand features a series of chords with some notes circled. The left hand has a melodic line with some notes circled. The dynamic marking *dim.* is present.

Fourth system of musical notation. The right hand has a melodic line with some notes circled. The left hand has a melodic line with some notes circled. The dynamic marking *p* is present.

Fifth system of musical notation. The right hand has a melodic line with some notes circled. The left hand has a melodic line with some notes circled. The dynamic marking *p* is present.

Sixth system of musical notation. The right hand has a melodic line with some notes circled. The left hand has a melodic line with some notes circled. The dynamic marking *p* is present.

Nº 5. SOLO and CHORUS. WITHIN THY SACRED FANE.^{†)}

Andante religioso. ♩ = 88.

CONTRALTO. *f*

With - in Thy sa - cred

PIANO. *mf*

fane, O Lord, Thy chil - dren ga - ther now, To lis - ten to Thy

CRSC. *f*

Ho - ly Word, And there in worship bow, and there, — and there in

CRSC. *f*

wor - ship bow! *p* *CRSC.*

O hear the pray's they

mf *p* *CRSC.*

†) Additional accompaniment for Organ or American Organ, and a Postlude to follow this number will be found on page 50.

dim. breathe to Thee, And gra-cious-ly re-ply; In all their needs a *CRESC.*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a *dim.* marking and ends with a *CRESC.* marking. The piano accompaniment also includes *dim.* and *CRESC.* markings.

Hel-per be, Nor grace to them de-ny, In all their needs a *f.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *f.* marking. The piano accompaniment also has a *f.* marking.

Animato.
Hel-per be, Nor grace to them de-ny!

CHORUS. Lord, up-on this Sab-bath Day, *f.*

Lord, up-on this Sab-bath Day, *f.*
Animato. ♩ = 100.

The third system introduces a chorus section. The tempo is marked *Animato.* and the time signature is 4/4. The tempo marking is followed by a quarter note equal to 100 (♩ = 100). The piano accompaniment has a *f.* marking.

p. In Thy House, O hear us pray! All on earth Thine eyes can see, *CRESC.*

In Thy House, O hear us pray! All on earth Thine eyes can see, *CRESC.*

The fourth system features a vocal line and piano accompaniment. The vocal line starts with a *p.* marking and has a *CRESC.* marking. The piano accompaniment also has a *p.* marking and a *CRESC.* marking.

f Look on those who wor-ship Thee! Look on those who wor-ship Thee! *dim.*

f Look on those who wor-ship Thee! Look on those who wor-ship Thee! *dim.*

f *dim.* *f*

SOLO. *Tempo I.*

A - long the aisles sweet mu - sic flows, The so - - lemn

p

or - gan peals, The glo - rious an - them loud - er grows And fer - vent hearts re -

(With closed lips.)

CHORUS. *mp*

(With closed lips.) *mp*

-veals, And fer - - vent hearts, and fer-vent hearts re-

veals! O may those words to Thee a-rise That

all Thy chil-dren sing, And e - cho thro' the Pa - ra-dise, Where

Thou a-lone art King, And e-cho thro' the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Thou a-lone art King, And e-cho thro' the". The piano accompaniment is in bass clef, with a right-hand part in treble clef and a left-hand part in bass clef. The piano part consists of chords and moving lines in both hands.

Pa-r-a-dise, Where Thou a-lone, where Thou a-lone art

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

The second system continues the vocal line with the lyrics "Pa-r-a-dise, Where Thou a-lone, where Thou a-lone art". The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *ff* (fortissimo), and *sf* (sforzando). The piano part features a prominent bass line with chords and some melodic movement.

King.

Animato.
CHORUS.

Lord, up-on this Sab-bath Day. In Thy House, O hear us pray!

Lord, up-on this Sab-bath Day. In Thy House, O hear us pray!

Animato.

f *p*

The third system begins with the vocal line starting on "King." and then the start of the chorus: "Lord, up-on this Sab-bath Day. In Thy House, O hear us pray!". The piano accompaniment is marked *f* (forte) and *p* (piano). The piano part consists of chords in the right hand and a bass line in the left hand. The tempo is marked *Animato.*

cresc. *f*

All on earth Thine eyes can see, Look on those who wor-ship Thee.

cresc. *f*

All on earth Thine eyes can see, Look on those who wor-ship Thee,

cresc. *f*

dim. *f* *mf*

look on those who wor-ship Thee! A - - men. A - -

dim. *f* *mf*

look on those who wor-ship Thee! A - - men, A - -

dim. *f* *mf*

A - - - men, *p* *pp rall.* *+*

- men, A - - men, A - - men.

- men, *p* *pp rall.* *+*

- men, A - - men, A - - men.

p *pp rall.* *+*

* For Organ Postlude to follow this number, see Appendix, page 52.

N^o 6. SOLO and CHORUS. O HOW WONDERFUL IS NATURE.

(On the return from Church.)

Allegretto con anima. ♩ = 88.

SOPRANO.

PIANO.

f

O how won-der-ful is na-ture. And how beau-ti-ful to—

see, Where-so - e'er our eyes may wan - der, Ev'-ry ob-ject speaks of

cresc.

cresc.

Thee, ev'-ry ob-ject speaks of Thee!

rit. ff. *a tempo*

rit. *a tempo*

ff *f* *p*

Do we glance the fair earth o - ver, Do we scan the skies a - bove, All re -

- calls the great Cre - a - tor, And the vast - ness of His love, the

CRSC.

vast - ness of His love!

rit.

SOPRANO. CHORUS. *ff* *Maestoso.*

ALTO. *ff*

Yes! all a - round, on

Yes! all a - round, on

Maestoso.

rit. *a tempo*

earth, a - bove, Speaks of His ne'er - end - ing

earth, a - bove, Speaks of His ne'er - end - ing

rit. - - - *a tempo*

love, speaks of His ne'er - end - - ing love!

love, speaks of His ne'er - end - - ing love!

rit. - - - *a tempo* **f**
Ped. *

SOLO. *mf*

See the

dim.

flow'rs that deck the mea-dows, mar-vel-lous in-deed are they; On-ly

One could give them be - ing, On-ly One their hues dis - play!

dim.

dolce

See the li - ly - co - ver'd brook - lets, As t'wards the sea they

pp dolce

Ped.

rove, All re - call the great Cre - a - tor, And the vastness of His

f con anima *CRISC.*

f con anima *CRISC.*

love, and the vast - ness of His love!

ff

CHORUS.

Yes!

Yes!

ff *dim.* *ff*

all a - round, on earth, a - bove, Speaks of His ne'er -

all a - round, on earth, a - bove, Speaks of His ne'er -

p

- end - ing level

- end - ing level

p

CRESC.

SOLO.

f

See the sun - beams, bright and gold - en,

f

As from realms on high they fall, Ma - king fair the scene a -

CRESC.

- round us, Bringing life and warmth to all, bringing life and warmth to

CRESC.

f

all Lis - ten to the hap - py

f *pp*

song - sters, as they sing in bush and grove; All re -

call the great Cre - a - tor, And the vast - ness of His love, the

CRESC. *CRESC.*

vast - ness of His love!

rit.

CHORUS. Yes! all a - round, on
Yes! all a - round, on

ff *ff*

rit. *ff a tempo*

earth. a - bove, Speaks of His ne'er -

earth, a - bove, Speaks of His ne'er -

- end - ing love, speaks of His ne'er - end -

- end - ing love, speaks of His ne'er - end -

ff rit.

ff rit.

- ing love!

- ing love!

a tempo

a tempo

a tempo

dim. *pp.* *ff*

AT HOME.

Nº 7. RECIT. EVEN AS HE THE MANNA.

Larghetto. *mf*

CONTRALTO.

E-ven as He the manna sent of old, So un-to

PIANO. *p*

us He giv-eth all things good, Ere they a - rise, our wants can He be -

cresc. *mf*

- hold, Stretch forth His hand, and give us need - ful food.

mf

attacca

Nº 8. CHORUS. GIVER OF ALL.

Allegretto grazioso.

Allegretto grazioso. ♩ = 78.

mf

Ped. *

mf
 Giv-er of all — the fruits of earth, — That come from land or
 Giv-er of all — the fruits of earth, — That come from land or

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines begin with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cresc. *f*
 sea; Giv-er of health to prize their worth, All glo-ry be to
 sea; Giv-er of health to prize their worth, All glo-ry be to

The second system continues the musical score. It features two vocal lines and a piano accompaniment. The dynamics increase from mezzo-forte to forte (*f*), with a crescendo (*cresc.*) marking. The piano accompaniment becomes more active, with a more complex chordal texture in the right hand.

rit. *a tempo*
 Thee, all glo-ry be — to Thee!
 Thee, all glo-ry be — to Thee!

The third system concludes the page. It features two vocal lines and a piano accompaniment. The tempo slows down (*rit.*) and then returns to the original tempo (*a tempo*). The dynamics decrease (*dim.*) and then increase to mezzo-forte (*mf*). The piano accompaniment features a more complex chordal texture in the right hand.

From nations far, — and nations near, — Thy precious gifts surround us

From nations far, — and nations near, — Thy precious gifts surround us

sf *sf*

Ped. * Ped. *

here, — In plenteous-ness — for us ap-pear, — All glo - ry be to

here, — In plenteous-ness — for us ap-pear, — All glo - ry be to

sf *sf* *sf* *f*

Ped. * Ped. * Ped. *

Thee, all glo - ry be to Thee, all glo - ry

Thee, all glo - ry be to Thee, all glo - ry

pp *ff* *pp* *ff*

be to Thee!

be to Thee!

Giv-er of bread_ from day to day,___ To those who

Giv-er of bread_ from day to day,___ To those who

hun - ger'd be; Giv-er to those_ who strive and pray, All *f*

hun - ger'd be; Giv-er to those_ who strive and pray, All *f*

glo - ry be to Thee, — all glo-ry be — to Thee!

glo - ry be to Thee, — all glo-ry be — to Thee!

dim. *mf*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major, with lyrics 'glo - ry be to Thee, — all glo-ry be — to Thee!'. The piano accompaniment is in the bottom two staves, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *dim.* is placed above the piano part, and *mf* is placed below it.

For all the gifts — Thou send-est down, — In

For all the gifts — Thou send-est down, — In

sf *sf*

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'For all the gifts — Thou send-est down, — In'. The piano accompaniment features a more active bass line with some sixteenth-note patterns. Dynamic markings of *sf* (sforzando) are placed above the piano part in the second and third measures of the system.

grateful words our thanks we own; — We on-ly live — by Thee a-lone, — All

grateful words our thanks we own; — We on-ly live — by Thee a-lone, — All

sf *sf* *sf*

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines conclude with the lyrics 'grateful words our thanks we own; — We on-ly live — by Thee a-lone, — All'. The piano accompaniment continues with a consistent rhythmic pattern. Dynamic markings of *sf* are placed above the piano part in the second, third, and fourth measures of the system.

glo - ry be to Thee, all glo - ry be to Thee, all
glo - ry be to Thee, all glo - ry be to Thee, all

f *pp* *ff*

f *pp* *cresc.* *ff*

glo - ry be to Thee!
glo - ry be to Thee!

f *ff*

cresc.

Pomposo.

Giv-er of all the joy and bliss That we a round us see, that
Giv-er of all the joy_ and bliss That we a-round us see,— that

f *p*

f *p*

Pomposo. ♩ = ♩.

we a-round us see; Giv-er of home and hap - pi - ness, All

we a-round us see; Giv - er of home and hap - pi - ness, All

f *p* *f* *p*

cresc. *f* *p*

glo - ry be to Thee, all glo-ry be to Thee! For

glo - ry be to Thee, all glo-ry be to Thee! For

p *p*

f *dim.*

life and peace, for hope and love, All praise is

life and peace, for hope and love, All praise is

f *f*

p dolce *cresc.* *f*

Ped. * *Ped.* *

due to One a - bove; O may our hearts full

due to One a - bove; O may our hearts full

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "due to One a - bove; O may our hearts full". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

thank - - ful prove, All glo - - ry be to

thank - - ful prove, All glo - - ry be to

The second system continues the vocal and piano parts. The lyrics are: "thank - - ful prove, All glo - - ry be to". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. The word "Cresc." is written above the vocal staves and below the piano accompaniment.

Thee, all glo - - - - ry

Thee, all glo - - - - ry

The third system concludes the piece. The lyrics are: "Thee, all glo - - - - ry". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. The word "ff" is written above the vocal staves and below the piano accompaniment.

be to Thee, all glo - ry

be to Thee, all glo - ry

be to Thee, all glo - ry be to Thee,

be to Thee, all glo - ry be to Thee,

all glo - - - ry be

all glo - - - ry be

to Thee!

to Thee!

Più vivo.

ff sf sf sf

N^o 9. RECIT. THE SIMPLE STORY.

Andante.

SOPRANO. *mf*

The sim-ple

PIANO. *p* *mf* *dim.*

sto - ry 't would be sweet to hear A - bout the com - ing of our Saviour dear;

Of One who in a low - ly manger lay, That He from

us might take our sins a - way.

sf *sf* *p* *pp*

Nº 10. CAROL and CHORUS. THE STARS WERE SHINING BRIGHTLY.

Allegretto. ♩. = 82.

CONTRALTO. *mf* The

PIANO. *mf*

stars were shin - ing bright - ly, One wondrous night of old, — When

down from Heav'n an An - gel flew, And this the Shepherds told: — "I

bring to you good tid - ings, So let not fear dis - may; — Your

The musical score is written for Contralto and Piano. It consists of four systems of music. Each system has a vocal line for the Contralto and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The tempo is marked 'Allegretto' with a quarter note equal to 82 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'The stars were shining brightly, One wondrous night of old, — When down from Heav'n an Angel flew, And this the Shepherds told: — "I bring to you good tidings, So let not fear dismay; — Your'.

Sa-viour, which is Christ the Lord, Is born to you this day!"—

CHORUS.

f

f

f

bring to you good tid - ings, So let not fear dis - may;— Your

* bring to you good tid - ings, So let not fear dis - may;— Your

Sa-viour, which is Christ the Lord, Is born to you this day!—

Sa-viour, which is Christ the Lord, Is born to you this day!—

mf

SOLO.

"And

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a whole rest for three measures, followed by a half note G4 and a quarter note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the vocal line with the lyrics "this shall be un - to you A sure, un-fail - ing sign;— Now". The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns.

The third system continues the vocal line with the lyrics "lies with-in a man-ger mean The Babe that is Di - vine!" Then. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns.

The fourth system continues the vocal line with the lyrics "through the night rang voi - ces All prais-ing God on high;— It". The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns.

was the An - gel - host who sang The wond'ring Shepherds nigh! —

CHORUS.

Then

Then

through the night rang voi - ces All prais-ing God on high; — It

through the night rang voi - ces All prais-ing God on high; — It

was the An - gel - host who sang The wond'ring Shepherds nigh! —

was the An - gel - host who sang The wond'ring Shepherds nigh! —

SOLO.

To

Beth - le - hem the Shep - herds Then turn'd with one ac - cord, — And,

in a man - ger low - ly laid, Dis - cov - er'd Christ the Lord! — This

is the sim - ple sto - ry Of pre - cious Je - su's birth; — He

came to live and die for us, And all up - on the earth! —

CHORUS.

This
This

f

is the sim - ple sto - ry Of pre - cious Je - sus' birth;— He

is the sim - ple sto - ry Of pre - cious Je - sus' birth;— He

came to live and die for us, And all up - on the earth,— and

came to live and die for us, And all up - on the earth,— and

dim.
all up - on the earth!_____

dim.
all up - on the earth!_____

dim. *p*

N^o 11. CHORAL RECIT. THE FAIREST DAY.

Largo.

mf

The fair - est day at last must have an

mf

The fair - est day at last must have an

Largo.

sf

tranquillo

end, And this sweet Sab - bath now is near its close; Yet once a -

tranquillo

end, And this sweet Sab - bath now is near its close; Yet once a -

tranquillo

f

p *rit.*

- gain let praise to Him as - cend, Be - fore, still trust - ful, we all seek re - pose!

p *rit.*

- gain let praise to Him as - cend, Be - fore, still trust - ful, we all seek re - pose!

p *rit.*

No. 12. EVENING HYMN. THE SABBATH DAY IS OVER.

Moderato. $\text{♩} = 90.$
mf
 The Sab - bath day is o - ver, So peace - ful and so
mf
 The Sab - bath day is o - ver, So peace - ful and so
Moderato.
mf

blest; And now, O Lord, our Guar - dian be Through - out the hours of
 blest; And now, O Lord, our Guar - dian be Through - out the hours of

CRESC. *f*
 rest! If Thou wilt watch a - bove us No harm on us can fall; O
CRESC. *f*
 rest! If Thou wilt watch a - bove us No harm on us can fall; O
CRESC. *f*

guard and keep us through the night, Dear Je - sus, Lord of all, dear

guard and keep us through the night, Dear Je - sus, Lord of all, — dear

dim.

dim.

dim.

mp Je - sus, Lord of all *f* When comes the light of

mp Je - sus, Lord of all *f* When comes the light of

mp *cresc.* *f* *Più animato.*

Ped.

morn - ing, And we a - wake a - gain, Through -

morn - ing, And we a - wake, a - gain, Through -

- out the com - ing hours of day Our Guardian still re - main! To

- out the com - ing hours of day Our Guardian still re - main! To

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

Thee be hon - our, glo - ry! O hear us when we call! Pro -

Thee be hon - our, glo - ry! O hear us when we call! Pro -

cresc.

The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A *cresc.* marking is present in the piano part.

- tect us through the gloom of night, Dear Je - sus, Lord of

- tect us through the gloom of night, Dear Je - sus, Lord of

ff

The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A *ff* marking is present in the piano part.

Più lento.

all, Pro - tect us through the gloom of night, Dear Je - sus,

all, Pro - tect us through the gloom of night, Dear Je - sus,

Più lento.

cresc. ff

Lord of all. A - - -

Lord of all. A - - -

rit. a tempo ff

rit. a tempo ff

rit. a tempo ff

- men, A - - - men.

- men, A - - - men.

ff rit.

ff rit.

ff rit. sf

allegro

APPENDIX.

To be used where Organ is available, in place of Piano arrangement on page 12.

Andante con moto.
Dulciana & Diapason
Sub bass or Pedal.

AMERICAN ORGAN.

Andante con moto.
mf Bell.

PIANO.

p *pp* Piano Tacet.

The image displays a musical score for two instruments: American Organ and Piano. The score is divided into three systems. The first system is for the American Organ, with a tempo marking of 'Andante con moto' and specific organ registrations: 'Dulciana & Diapason' and 'Sub bass or Pedal'. It shows a melodic line in the right hand and a bass line in the left hand, with a separate line for the pedal. The second system is for the Piano, also marked 'Andante con moto', with a dynamic marking of 'mf' and the instruction 'Bell.'. It shows a melodic line in the right hand and a bass line in the left hand. The third system continues the piano part, with dynamic markings of 'p' and 'pp', and a 'Piano Tacet' instruction. The key signature is one sharp (F#) and the time signature is 4/4.

CRESC. add stops

This system shows the beginning of a musical piece in G major. The right hand features a melodic line with a fermata over the first measure, followed by a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking 'CRESC.' is placed above the staff, and 'add stops' is written below it.

ff Fall dim.

This system continues the piece. The right hand has a complex texture with many beamed notes and chords. The left hand continues with eighth notes. The dynamic marking 'ff' is present, followed by 'Fall' and 'dim.' towards the end of the system.

This system features a more intricate right-hand part with many beamed notes and chords. The left hand continues with eighth notes. The overall texture is dense and rhythmic.

p Bell

This system introduces a 'Bell' effect. The right hand has a melodic line with a fermata. The left hand has a series of notes with a 'p' dynamic marking. The word 'Bell' is written below the staff.

Bell

This system continues the 'Bell' effect. The right hand has a melodic line with a fermata. The left hand has a series of notes with a 'p' dynamic marking. The word 'Bell' is written below the staff.

Bell Bell

This system concludes the 'Bell' effect. The right hand has a melodic line with a fermata. The left hand has a series of notes with a 'p' dynamic marking. The word 'Bell' is written below the staff.

Organ Accompaniment.

Nº 5. page 14.

CHORUS. (end of 1st Verse.) SOLO.

Look on those who wor-ship Thee. A -

ORGAN.

- long the aisles sweet mu-sic flows, The sol-emn or-gan peals, The
Celeste.

p *cresc.*

Ped. or Sub bass.

glo-rious an- them loud-er grows And fer-vent hearts re- veals, and

f

fer- - vent hearts, and fer-vent hearts re- veals!

dim.

O may those words to Pa-ra-dise, Where

8

Thou a - lone, where Thou a - lone art

f *CRESC.*

Animato.

King.
CHORUS.

Lord, up - on this Sab - bath day, In Thy house, O hear us pray,

Animato.

f *p*

All on earth Thine eyes can see, Look on those who wor - ship Thee,

CRESC. *f*

look on those who wor - ship Thee! A - - - men,

dim. Full. (Sw. closed.)

A - men, A - - - men, A - men.

dim. *rall.* *pp rall.*

POSTLUDE.

To follow N^o 5. page 19.

ORGAN.

p

cresc. *f*

First system of musical notation. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is placed in the middle of the system.

Second system of musical notation. The upper staff has a melodic line with some slurs. The lower staff has a more rhythmic accompaniment. Dynamic markings include *dim.* (diminuendo) at the beginning and *mf* (mezzo-forte) in the middle.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with long slurs. The lower staff has a rhythmic accompaniment. A dynamic marking of *CRESC.* (crescendo) is placed in the middle of the system.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment.

cresc.

Cadenza ad lib.
R. H.
P L. H.
ff Full

f cresc. *ff* Full.

molto rit. *fff*

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THE NORMAN BARON ...	1/0	—	—	THE SONG OF JUBILEE ...	2/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—	PRaise THE LORD ...	2/0	—	—
W. I. ARGENT.				W. F. BRADSHAW.			
MASS, IN B FLAT ...	2/6	—	—	GASPAR BECERRA ...	1/6	—	—
P. ARMES.				J. BRAHMS.			
HEZEKIAH ...	2/6	—	—	A SONG OF DESTINY ...	1/0	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	C. BRAUN.			
ST. BARNABAS ...	2/0	—	—	SIGURD ...	5/0	—	—
E. ASPA.				J. C. BRIDGE.			
THE GIPSIES ...	1/0	—	—	DANIEL ...	3/6	—	—
ENDYMION ...	4/0	—	—	RUDEL ...	4/0	—	—
ASTORGA.				J. F. BRIDGE.			
STABAT MATER ...	1/0	1/6	—	ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—
BACH.				MOUNT MORIAH ...	3/0	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	BOADICEA ...	2/6	—	—
MISSA BREVIS, IN A ...	1/6	—	—	CALLIRHOË (Sol-FA, 1/6) ...	2/6	3/0	4/0
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	NINEVEH ...	2/6	3/0	4/0
Abridged, as used at St. Paul's				THE REPENTANCE OF NINEVEH ...	2/6	3/0	4/0
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	DUDLEY BUCK.			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	THE LIGHT OF ASIA ...	3/0	3/6	5/0
MAGNIFICAT ...	1/0	—	—	EDWARD BUNNETT.			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	W. BYRD.			
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	CARISSIMI.			
O LIGHT EVERLASTING ...	1/0	—	—	JEPHTHAH ...	1/0	—	—
BIDE WITH US ...	1/0	—	—	F. D. CARNELL.			
A STRONGHOLD SURE ...	1/0	—	—	SUPPLICATION ...	5/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/3
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	WILLIAM CARTER.			
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—	PLACIDA ...	2/0	2/6	4/0
THOU GUIDE OF ISRAEL ...	1/0	—	—	CHERUBINI.			
JESU, PRICELESS TREASURE ...	1/0	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
J. BARNBY.				FOURTH MASS, IN C ...	1/0	1/6	2/6
REBEKAH (Sol-FA, 0/9) ...	1/0	1/6	2/6	E. T. CHIPP.			
THE LORD IS KING (97th Psalm) ...	1/6	3/0	—	JOB ...	4/0	—	—
LEONARD BARNES.				NAOMI ...	2/0	—	—
THE BRIDAL DAY ...	2/6	—	4/6	FREDERICK CORDER.			
J. F. BARNETT.				THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0) ...	2/6	—	—
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0	SIR MICHAEL COSTA.			
THE RAISING OF LAZARUS ...	6/6	—	9/0	THE DREAM ...	1/0	—	—
PARADISE AND THE PERI ...	4/0	—	—	H. COWARD.			
BEETHOVEN.				THE STORY OF BETHANY (Sol-FA, 1/6) ...	2/6	3/0	—
THE PRAISE OF MUSIC ...	1/6	2/0	3/0	F. H. COWEN.			
RUINS OF ATHENS ...	1/0	1/6	2/6	ST. JOHN'S EVE (Sol-FA, 1/6) ...	2/6	3/0	4/0
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	A SONG OF THANKSGIVING ...	1/6	—	—
MOUNT OF OLIVES ...	1/0	1/6	2/6	SLEEPING BEAUTY (Sol-FA, 1/6) ...	2/6	3/0	4/0
MASS, IN C ...	1/0	1/6	2/6	RUTH (Sol-FA, 1/6) ...	4/0	4/6	6/0
COMMUNION SERVICE, IN C ...	1/6	—	3/0	J. MAUDE CRAMENT.			
MASS, IN D ...	2/0	2/6	4/0	I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
THE CHORAL SYMPHONY ...	2/6	—	—	W. CRESER.			
DITTO, THE VOCAL PORTION ...	1/0	—	—	EUDORA A dramatic Idyll ...	2/6	—	—
THE CHORAL FANTASIA (Sol-FA, 0/6) ...	1/0	—	—	W. CROTCH.			
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	PALESTINE ...	3/0	3/3	5/0
MEEK, AS THOU LIVEDST HAST THOU ...	—	—	—	W. H. CUMMINGS.			
DEPARTED ...	0/3	—	—	THE FAIRY RING ...	2/6	—	—
KAREL BENDL.				W. H. CUMMINGS.			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	W. H. CUMMINGS.			
WILFRED BENDALL.				W. H. CUMMINGS.			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	W. H. CUMMINGS.			
(DITTO, Sol-FA, 1/0) ...	2/6	—	—	W. H. CUMMINGS.			
SIR JULIUS BENEDICT.				W. H. CUMMINGS.			
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THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0	W. H. CUMMINGS.			
PASSION MUSIC FROM ST. PETER ...	1/6	—	—	W. H. CUMMINGS.			

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PATRIOTIC HYMN	1/6	—	—	—	SEMELE	3/0	3/6	5/0	—
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WHY RAGE FIERCELY THE HEATHEN	0/6	—	—			
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—			
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O GOD, WHEN THOU APPEARST ditto	0/3	—	—			
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GREAT IS THE LORD	1/0	—	—			
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MISSA PAPE MARCELLI	2.0	—	—			
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PROMETHEUS UNBOUND	3/0	—	—			
JUDITH	5/0	6/0	7/6			
L'ALLEGRO (SOL-FA, 1/6)	2.6	—	—			
ETON	2/0	—	—			
DR. JOSEPH PARRY.						
NEBUCHADNEZZAR	3/0	4/0	5/0			
Ditto, SOL-FA						
B. PARSONS.						
THE CRUSADER	3/6	—	—			
T. M. PATTISON.						
MAY DAY (SOL-FA, 0/6)	1/6	—	—			
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THE LAY OF THE LAST MINSTREL	2/6	—	—			

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TE DEUM AND JUBILATE, IN D	1/0	—	—	MASS (for 5 solo voices and double choir) ...	2/0	—	—	
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BARTIMEUS	1/6	—	—	FALL OF BABYLON	2/6	3/6 5/0		
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THE CONSECRATION OF THE BANNER	1/6	—	—	THE CHRISTIAN'S PRAYER	1/0	1/6 2/6		
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 13. When forced from dear Hebe.
 14. By dimpled brook.
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 16. Now Phœbus sinketh in the West.
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 7. Should he upbraid.
 8. Ah! can I e'er forget thee.
 9. The Pilgrim of Love.
 10. The bloom is on the ry.
 11. Be mine, dear Maid.
 12. My native hills.
 13. My heart and lute.
 14. My native Highland home.
 15. A soldier's gratitude.
 16. Ev'ry bullet has its billet.
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 6. I lock'd up all my treasure.
 7. Blow high, blow low.
 8. While the lads of the village.
 9. True courage.
 10. Poor Jack.
 11. Tom Tough.
 12. The Token.
 13. The Anchorsmiths.
 14. The Greenwich Pensioner.
 15. All's one to Jack.
 16. The jolly young Waterman.
 17. Lovely Nan.
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 6. Alone by the light of the moon.
 7. The Blackbird.
 8. All on board a Man-of-War.
 9. Hush ev'ry breeze.
 10. The dying Negro.
 11. The disconsolate Sailor.
 12. The Echo Song.
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