

# MUSIC FOR THE

## SANCTUARY.

Angels ever bright and fair.	Händel.	3½	Ave Maria.	Gounod.	3
But the Lord is mindful.	Mendelssohn.	3	Ave Maria.	Schubert.	4
Cast thy burden on the Lord.	Mendelssohn.	2	Ave Verum. (Trio.)	Kreutzer.	5
Charity. (Trio and Chorus.)	Rossini.	5	Jesu Redemptor. (C & B Duets & C Solo.)	Mercadante.	3½
Come Holy Spirit.	Warren.	4	Memorare. (F) (4 V.)	Lambillotte.	6
Consider the lilies.	Topliff.	4	O Salutaris. (D) (4 V.)	Lambillotte.	4
God of Israel.	Miné.	2½	O Salutaris. (A) (Trio, 2 Sopr. and B.)	Mercadante.	3½
God of the fatherless.	Weber.	6	Pro peccatis. (Bass Solo.)	Rossini.	4
Guide me, O thou great Jehovah.	Emerick.	3½	Quis est homo. (2 Sopr.)	Rossini.	5
Guide me, O thou great Jehovah.	Emerson.	4	Quid retribuam.	Lambillotte.	4
He was despised.	Händel.	3½	Salve Maria.	Mercadante.	6
I know that my Redeemer liveth.	Händel.	3½	Salve Maria.	Rizzo.	4
Jesus, Saviour of my soul. (Arr. by Wood.)	Abt.	3	Tantum Ergo. (F) Grand (4 V.)	Lambillotte.	6
O Rest in the Lord.	Mendelssohn.	3	Tantum Ergo. (G) (5 V.)	Lambillotte.	3
Pity, O Saviour.	Stradella.	5	Tantum Ergo. (Duet and Chorus.)	Rossi.	4
Protect us thro' the coming night.	Curshmann.	4	Veni Creator Spiritus.	Händel.	3
Too late, too late.	Miss Lindsay.	3			
I love to tell the story.	Fischer.	3			
Far from mortal cares retreating.	Mozart.	4			
Softly now the light of day.	Meyerbeer.	3			
Holy! Holy! Holy!	Lambillotte.	3			
Sweet the moments.	Kochersperger.	2			

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# FAR FROM MORTAL CARES RETREATING.

Adapted by C. F. BLANDNER.

*Andante.* Tenor.  
Far from



mor - tal cares re - treat - ing, Sor - did hopes and vain de - sires; Love our



wil - ling foot - steps meet - ing, Ev' - ry heart to heav'n as - pires, Ev' - ry



# Far from mortal cares retreating.

Soprano.



heart to heav'n as - pires. From the fount of glo - ry beam - ing, Light ce -



les - tial cheers our eyes; Mer - cy from a - bove pro - claim - ing, Peace and



par - don from the skies, Peace and par - don from the skies.

# Far from mortal cares retreating.

Tenor.

Who may share this great sal - va - tion?

Soprano.

Ev' - ry pure and hum - ble mind. Who may  
Who may

share this great sal - va - tion? Ev' - ry pure and hum - ble mind, Ev' - ry  
share this great sal - va - tion? Ev' - ry pure and hum - ble mind, Ev' - ry

Far from mortal cares retreating.

kin - dred tongue and na - tion, From the stains of guilt re - fined.

kin - dred tongue and na - tion, From the stains of guilt ae - fined.

*f* *p*

Quartette.

Bless - ings all a - round be - stow - ing, God with - holds His care from

Bless - ings all a - round be - stow - ing, God with - holds His care from

*p*

Far from mortal cares retreating.

none. Grace and Mer - cy ev - er flow - ing From the foun - tain of His

none. Grace and . Mer - cy ev - er flow - ing from the foun - tain of His

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "none. Grace and Mer - cy ev - er flow - ing From the foun - tain of His". The piano accompaniment features a steady bass line and chords in the right hand.

throne. Grace and Mer - cy ev - er flow - ing, Grace and

throne. Grace and Mer - cy ev - er flow - ing, Grace and

The second system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "throne. Grace and Mer - cy ev - er flow - ing, Grace and". The piano accompaniment continues with a steady bass line and chords in the right hand.

# Far from mortal cares retreating.

mer - cy ev - er flow - ing From the foun - tain of His throne, From the

mer - cy ev - er flow - ing From the foun - tain of His throne From the

foun-tain of His throne.

foun-tain of His throne.

*mf*

*p* *f* *p*

The musical score is written in G major (one sharp) and 4/4 time. It features two vocal parts and a piano accompaniment. The piano part includes dynamic markings of *mf*, *p*, and *f*. The lyrics are: "mer - cy ev - er flow - ing From the foun - tain of His throne, From the mer - cy ev - er flow - ing From the foun - tain of His throne From the foun-tain of His throne." The score is divided into two systems, with the second system continuing the vocal lines and piano accompaniment.

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## DESCRIPTION OF ORGAN FOR WHICH THE MUSIC WAS SPECIALLY REGISTERED:

Two Manuals and Pedals. Compass of Manuals from CC to A, 58 Notes. Compass of Pedals from CCC to D, 27 Notes.

### GREAT MANUAL.

1. Bourdon.....	16 feet.
2. Open Diapason.....	8 "
3. Dulciana.....	8 "
4. Stopped Diapason, Bass.....	8 "
5. Melodia.....	8 "
6. Octave.....	4 "
7. Fifteenth.....	2 "
8. Mixture.....	2 ranks.
9. Trumpet.....	8 feet.

### SWELL MANUAL.

10. Open Diapason.....	8 feet.
11. Keranophon.....	8 "
12. Stopped Diapason, Bass.....	8 "
13. Stopped Diapason, Treble.....	8 "
14. Flute Harmonique.....	4 "
15. Violina.....	4 "
16. Oboe.....	8 "
17. Bassoon.....	8 "
18. Tremulant.....	

### PEDAL ORGAN.

19. Sub Bass (Bourdon).....	16 ft. tone.
20. Flöte.....	8 "

### MECHANICAL REGISTERS.

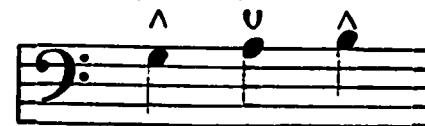
21. Swell to Great.	TWO COMPOSITION PEDALS.
22. Great to Pedal.	1. Great Organ, Full.
23. Swell to Pedal.	2. Great Organ, Melodia, Dulciana, St. Diapason Bass.
24. Bellows Alarm.	

## ABBREVIATIONS USED IN THIS WORK.

Gr. Org.....	Great Organ.
Sw. Org.....	Swell Organ.
Ped.....	Pedals.
R. H.....	Right Hand.
L. H.....	Left Hand.
B. H.....	Both Hands.
Comp. Ped.....	Composition Pedal.
p.....	Piano, soft.
pp.....	Pianissimo, very soft.
m. f.....	Mezzo-forte, moderately loud.

f.....	Forte, loud.
ff.....	Fortissimo, very loud.
sf.....	Sforzando, forcing the sound.
cresc.....	Crescendo, increasing the sound.
dim.....	Diminuendo, diminishing the sound.
rit.....	Ritenuendo, holding back the time.
ritard.....	Ritardando, retarding the time.
accel.....	Accelerando, quickening the time.
X, 1, 2, 3, 4,	for thumb and four fingers.

^ indicates that the toe must be used.  
U indicates that the heel must be used.  
The above marks, when above the staff, are intended for the Right Foot, thus:



The same marks, when below the staff, are intended for the Left Foot, thus:



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