

ALLEGRO.  
Tempo I<sup>mo</sup>

As it was in the be... gin... ning, is now, and

As it was in the be... gin... ning, is now, and

As it was in the be... gin... ning, is now, and

As it was in the be... gin... ning, is now, and

*f*

*Tempo I<sup>mo</sup>*

*gva*.....

e..... ver . . . . shall be, As it was in

e..... ver shall be, As it was in

e..... ver . . . . shall be, As it was in

e..... ver shall be, As it was in

*gva*.....

the be...gin...ning, is now, and e...ver

the be...gin...ning, is now, and e...ver

the be...gin...ning, is now, and e...ver

the be...gin...ning, is now, and e...ver

*gr*

shall be, is now, and e...ver

shall be, is now, and e...ver

shall be, is now, and e...ver

shall be, is now, and e...ver

*gr*

shall be, world with...out end, world with...out

shall be, world with...out end, world with...out

shall be, world with...out end, world with...out

shall ..... be, world with...out end, world with...out

8va.....

end, A men, A men.

end, A men, A men.

end, A men, A men.

end, A men, A men.

LARGO. *f* *pp*

LARGO. *f* *pp*

LARGO. *f* *pp*

LARGO. *f* *pp*

**SANCTUS.**

ADAGIO.

CANTO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

ORGAN OR PIANO. *f*

Ho...ly! Ho...ly! Ho...ly!

...ly! Lord God of Hosts! Heav'n and Earth are

...ly! Lord God of Hosts! Heav'n and Earth are

...ly! Lord God of Hosts! Heav'n and Earth are

...ly! Lord God of Hosts! Heav'n and Earth are

*ff*

full of the Ma...jes...ty of Thy Glo...

*ff*

full of the Ma...jes...ty of Thy Glo...

*ff*

full of the Ma...jes...ty of Thy Glo...

*ff*

full of the Ma...jes...ty of Thy Glo...

*p*

...ry, Heav'n and Earth are full of the Ma...jes...ty

*p*

...ry, Heav'n and Earth are full of the Ma...jes...ty

*p*

...ry, Heav'n and Earth are full of the Ma...jes...ty

*p*

...ry, Heav'n and Earth are full of the Ma...jes...ty

of thy Glo...ry, Glo...ry be to thee O Lord, O

of thy Glo...ry, Glo...ry be to thee O Lord, O

of thy Glo...ry, Glo...ry be to thee O Lord, O

of thy Glo...ry, Glo...ry be to thee O Lord, O

*f*

Lord most high, A...men, A...men.

Lord most high, A...men, A...men.

Lord most high, A...men, A...men.

Lord most high, A...men, A...men.


*p* *pp*

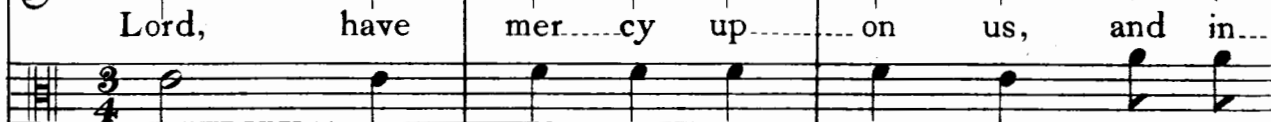
*p* *pp*

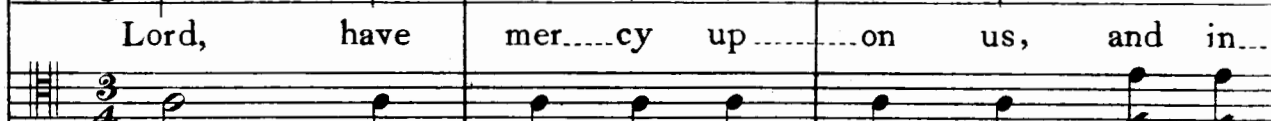
*p* *pp*

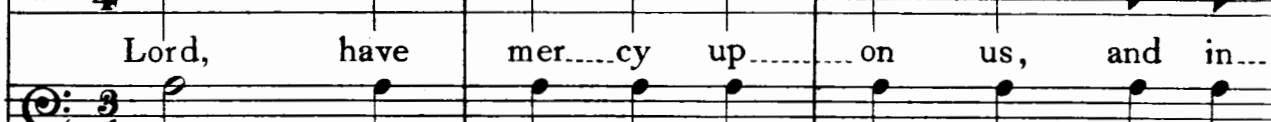
*p* *pp*


**RESPONSES.**

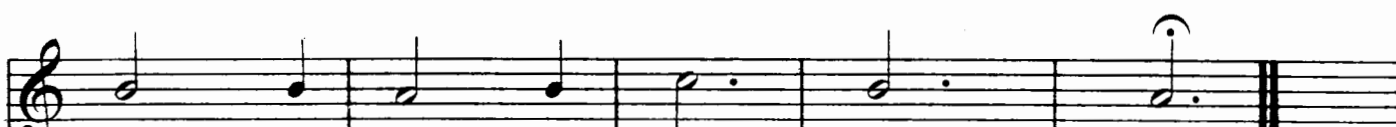
CANTO.  Lord, have mer...cy up... on us, and in...

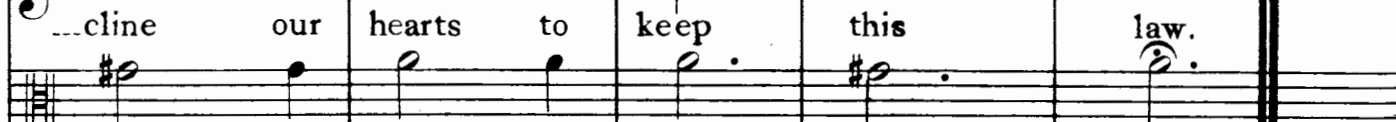
ALTO.  Lord, have mer...cy up... on us, and in...

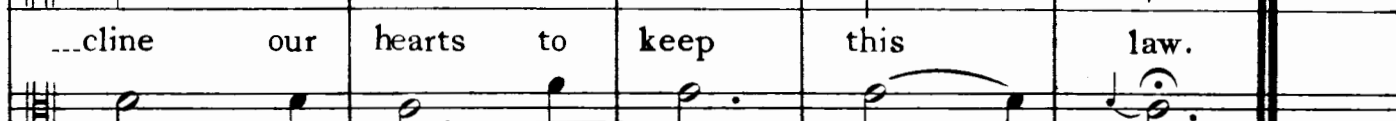
TENOR.  Lord, have mer...cy up... on us, and in...

BASS.  Lord, have mer...cy up... on us, and in...


ORGAN OR PIANO. 

 ...cline our hearts to keep this law.

 ...cline our hearts to keep this law.


 ...cline our hearts to keep this . . . . law.

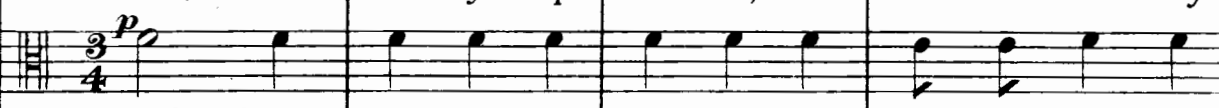
 ...cline our hearts to keep this law.

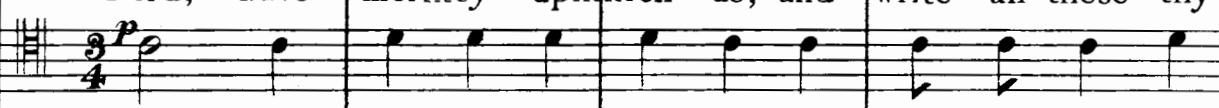


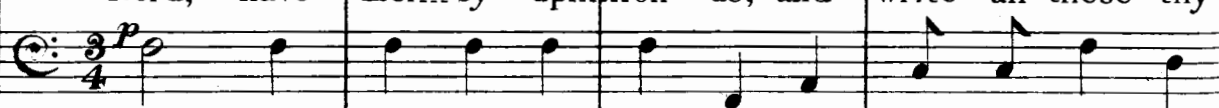
**RESPONSE** — *After the 10th Commandment.*


*p*

CANTO.  Lord, have mer...cy up...on us, and write all these thy

ALTO.  Lord, have mer...cy up...on us, and write all these thy

TENOR.  Lord, have mer...cy up...on us, and write all these thy

BASS.  Lord, have mer...cy up...on us, and write all these thy

ORGAN  
OR  
PIANO.  *p*

*pp*

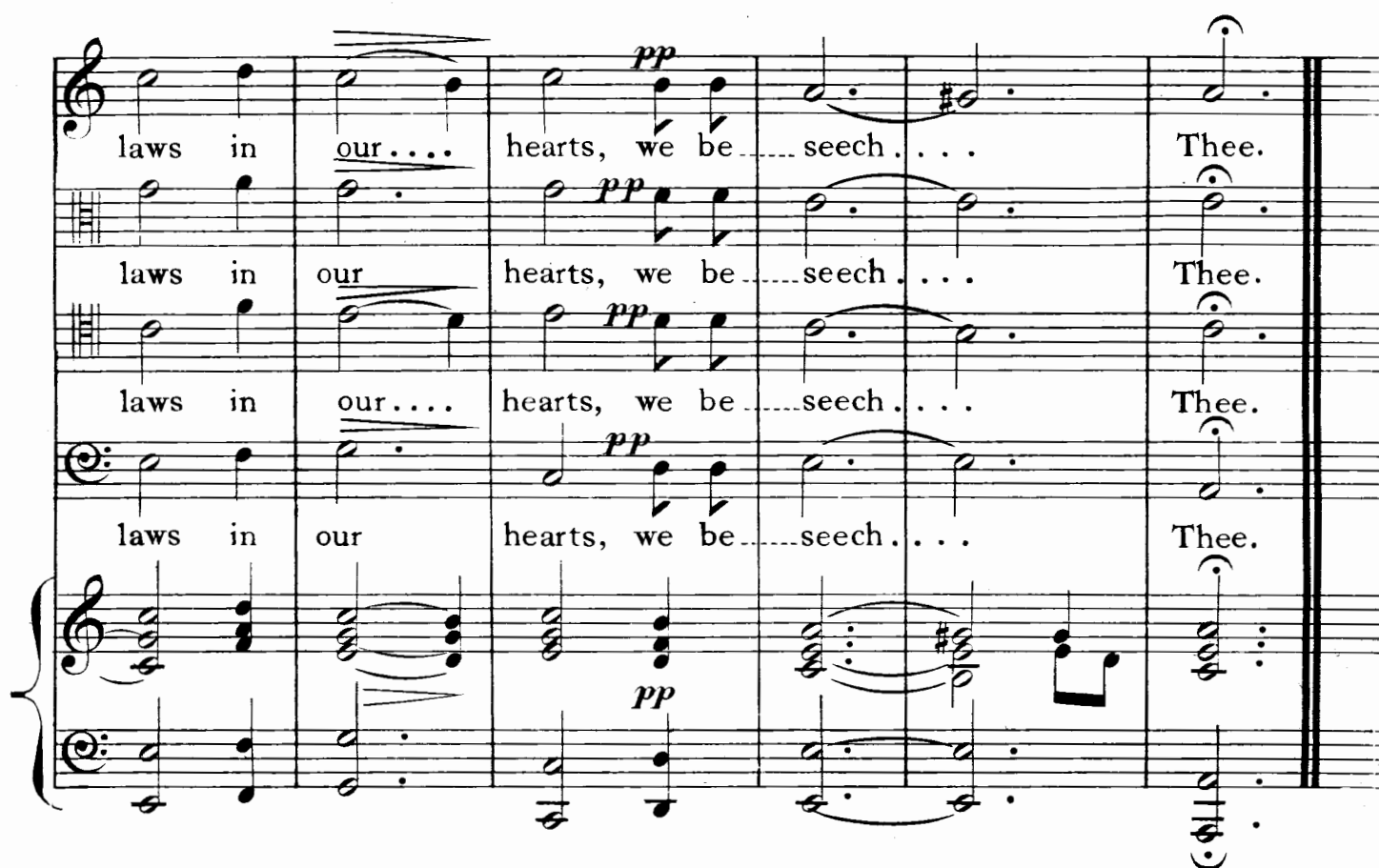
laws in our.... hearts, we be...seech.... Thee.

laws in our hearts, we be...seech.... Thee.

laws in our.... hearts, we be...seech.... Thee.

laws in our hearts, we be...seech.... Thee.

*pp*





# "OUT OF THE DEEP,"

## Anthem.

(Psalm. 130<sup>th</sup> v. 1, 2, 3, 4, 6.)

MAESTOSO.

*ff*

The piano introduction consists of two staves in a grand staff. The right hand plays a series of chords and single notes, while the left hand plays a steady accompaniment of chords. The tempo is marked MAESTOSO and the dynamics are marked *ff*.

SOPRANO. RECIT.

Out of the deep have I called un . to Thee.

The vocal line is a recitative style, with the lyrics "Out of the deep have I called un . to Thee." written below the notes. The piano accompaniment is simple, with chords and single notes. The dynamics are marked *p*.

O Lord, Lord, hear my voice.

ALLEGRO.  
*f Cres. Accel.*

The vocal line continues with the lyrics "O Lord, Lord, hear my voice." The piano accompaniment becomes more active, with a tempo change to ALLEGRO and dynamics marked *f Cres. Accel.*

*erando.*

*ff*

The piano accompaniment for the final section features a series of chords and single notes, with a tempo change to *erando.* and dynamics marked *ff*. The piece concludes with a double bar line.

**SECOND VERSE.** *Dolce.*

O let thine ears con...si...der well the voice of

**ANDANTE.** *p*

*Cres:*

my com...plaint; the voice, the voice, the voice, of

*Cres:*

my com...plaint; O let thine ears con...si...der well O

*mf*

*mf*

*Dim:* *p*

let thine ears con...si...der well.

*Dim:* *p*

ANDANTE.

CANTO.  
O let thine ears con... si... der

ALTO.  
O let thine ears con... si... der

TENORE.  
O let thine ears con... si... der

BASSO.  
O let thine ears con... si... der

ORGAN OR PIANO FORTE  
f

well the voice of my com... plaint, the

well the voice of my com... plaint,

well the voice of my com... plaint,

well the voice of my com... plaint,

well the voice of my com... plaint,

Dim: p

*Cres.* voice the voice the voice of my com ... *dim.*

the voice *Cres.* the voice the voice of my com ... *dim.*

the voice the voice the voice of my com ... *dim.*

of my com ... *dim.*

*Cres.* *dim.*

*f* ...plaint, O let thine ears con...si...der well

*f* ...plaint, O let thine ears con...si...der well

*f* ...plaint, O let thine ears con...si...der well

*f* ...plaint, O let thine ears con...si...der well

*f*

*mf* *dim.* *p*

O let thine ears con si der well.

*mf* *dim.* *p*

O let thine ears con si der well.

*mf* *dim.* *p*

O let thine ears con si der well.

*mf* *dim.* *p*

O let thine ears con si der well.

MINOR.  
THIRD VERSE.

*f* *dim.* *f*

CANTO. If thou, Lord, wilt be ex treme to

*f* *dim.* *f*

ALTO. If thou, Lord, wilt be ex treme to

*f* *dim.* *f*

TENORE. If thou, Lord, wilt be ex treme to

*f* *dim.* *f*

BASSO. If thou, Lord, wilt be ex treme to

ORGAN  
OR  
PIANO FORTE *f* *dim.* *f*

mark what is done a... miss, O

mark what is done a... miss, O

mark what is done a... miss, O

mark what is done a... miss, O

pp

Lord, O Lord, who may a... bide it?

Lord, O Lord, who may a... bide it?

Lord, O Lord, who may a... bide it?

Lord, O Lord, who may a... bide it?

*f* *ff* *dim.*

*f* *ff* *dim.*

*f* *ff* *dim.*

*f* *ff* *dim.*

*f* *ff* *dim.*

ALLEGRO MODERATO.  
FOURTH VERSE.

SOLO,  
SOPRANO.

SOLO,  
TENORE.

ORGAN  
OR  
PIANO FORTE

For there is mer...cy is

ALLEGRO MODERATO.  
*p* Sempre Staccato.

mer...cy with Thee, there...fore shalt

*Cres.*

thou be fear...ed

*Cres.* *mf*

There ... fore shalt thou be fear.....ed.

*p*

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "There ... fore shalt thou be fear.....ed." The piano accompaniment is on two staves, starting with a piano (*p*) dynamic. The key signature has two sharps (F# and C#).

*TENORE.* For there is mer .....cy with

For there is mer .....cy is mer.....cy with

This system features two vocal lines and piano accompaniment. The top vocal line is labeled *TENORE.* and has lyrics: "For there is mer .....cy with". The bottom vocal line has lyrics: "For there is mer .....cy is mer.....cy with". The piano accompaniment is on two staves.

Thee, There ..... fore shalt thou be

Thee, There .....fore shalt thou be

*Cres.*

This system features two vocal lines and piano accompaniment. The top vocal line has lyrics: "Thee, There ..... fore shalt thou be". The bottom vocal line has lyrics: "Thee, There .....fore shalt thou be". The piano accompaniment is on two staves, with a *Cres.* (crescendo) marking over the first measure.



*mf*

fear.....ed,                      There.....fore                      there.....fore

fear.....ed.....                      There.....fore shalt

*dim.*                      *tr*

shalt thou be fear.....ed.

thou be fear.....ed.

*p*

*BASSO SOLO.*

My

soul..... *tr* fle.....eth un...to the Lord, be...

*mf*

*tr*

Detailed description: This system contains the first two lines of music. The vocal line is in the upper staff, starting with a treble clef and a key signature of one sharp (F#). It begins with a whole note 'soul.....' followed by a trill (tr) on the next note. The piano accompaniment is in the lower staff, starting with a treble clef and a key signature of one sharp. It begins with a mezzo-forte (mf) dynamic and features a trill (tr) on the first note.

...fore the morn.....ing watch..... I

Detailed description: This system contains the second two lines of music. The vocal line continues from the previous system, with a whole note '...fore the morn.....ing watch.....' and a final whole note 'I'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

say, be.....fore the morn.....ing

*dim.*

Detailed description: This system contains the final two lines of music. The vocal line begins with a whole note 'say, be.....fore the morn.....ing'. The piano accompaniment continues, with a 'dim.' (diminuendo) marking in the first measure, indicating a decrease in volume.

watch, be fore the morn ing

*mf*

TERZETTO.  
SOPRANO

TENORE.

BASSO.

For there is

For there is

For there is

watch.

*dim.* *p* *Staccato.*

mer cy is mer cy with thee,

mer cy is mer cy with thee,

mer cy is mer cy with thee, therefore,

there...fore shalt Thou be fear.....ed.....

there...fore shalt Thou ..... be fear.....ed.....

there...fore shalt Thou..... be fear.....ed.....

The first system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are: "there...fore shalt Thou be fear.....ed.....". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

there... fore shalt thou be fear ..... ed.

there ... fore shalt thou be fear ..... ed.

there... fore shalt thou be fear ..... ed.

The second system of music continues the vocal and piano parts. The lyrics are: "there... fore shalt thou be fear ..... ed.". The piano accompaniment includes a trill (tr) in the right hand during the "fear" portion of the lyrics.

CHORUS.

*ff*

For there is mer...cy with..... Thee,.....

*ff*

For there is mer...cy with Thee,

*ff*

For there is mer...cy with Thee,

*ff*

For there is mer...cy with Thee,

There....fore, there....fore shalt thou be fear.....ed,

There....fore, there....fore shalt thou be fear.....ed,

There....fore, there....fore shalt thou be fear.....ed,

There....fore, there....fore shalt thou be fear.....ed,

*SOLO. RECIT.*

shalt thou be feared. Out of the

shalt thou be feared. ed.

shalt thou be feared. ed.

shalt thou be feared. ed.

shalt thou be feared. ed.

*p* *f* *p* *f* *p* *f*

*CHORUS.*

deep have I called unto Thee. O Lord, Lord,

O Lord, Lord,

O Lord, hear..

O Lord, Lord,

*f* *f* *f* *f* *f*

hear my voice, Lord, hear my voice, Lord, *p*  
hear my voice, Lord, hear my voice, Lord, *p*  
..... my voice, Lord, hear my voice, Lord, *p*  
hear my voice, Lord, hear my voice, Lord, *p*

hear my voice.  
hear my voice.  
hear my voice.  
hear my voice.

*ff*





CHRISTMAS

HYMN.

---

ALBERT.

*J. P. C. & G.*

# Christmas Hymn.

*Albert. P. & S. C. S. G.*

**CANTO.**

**ALTO.**

**TENOR.**

**BASS.**

Hark the he-rald An-gels sing, Glo-ry to the new-born King!

Hark the he-rald An-gels sing, Glo-ry to the new-born King!

Hark the he-rald An-gels sing, Glo-ry to the new-born King!

Hark the he-rald An-gels sing, Glo-ry to the new-born King!

~~~~~

**ORGAN.**

Peace on earth and mer-cy mild, God and sin-ners re-con-cil'd

Peace on earth and mer-cy mild, God and sin-ners re-con-cil'd

Peace on earth and mer-cy mild, God and sin-ners re-con-cil'd

Peace on earth and mer-cy mild, God and sin-ners re-con-cil'd

Joy-ful all ye na-tions rise, Join your tri-umph in the skies

Joy-ful all ye na-tions rise, Join your tri-umph in the skies

Joy-ful all ye na-tions rise, Join your tri-umph in the skies

Joy-ful all ye na-tions rise, Join your tri-umph in the skies

With th'An-ge--lic host pro--claim, Christ is born in Beth-le--hem.

With th'An-ge--lic host pro--claim, Christ is born in Beth-le--hem.

With th'An-ge--lic host pro--claim, Christ is born in Beth-le--hem.

With th'An-ge--lic host pro--claim, Christ is born in Beth-le--hem.

Ped



**C H O R A L**

— IN F. —

**A L B E R T.**

*P. S. C. & C.*

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASSO.**

**ORGAN  
OR  
PIANO-FORTE.**

In life's gay morn, ere spright-ly youth,

In life's gay morn, ere spright-ly youth,

In life's gay morn, ere spright-ly youth,

In life's gay morn, ere spright-ly youth,

By vice and fol-ly is en-slav'd; Oh

By vice and fol-ly is en-slav'd; Oh

By vice and fol-ly is en-slav'd; Oh

By vice and fol-ly is en-slav'd; Oh

may thy ma - - - ker's glo - - - rious name ,

may thy ma - - - ker's glo - - - rious name ,

may thy ma - - - ker's glo - - - rious name ,

may thy ma - - - ker's glo - - - rious name ,

Be on thy in - - fant mind en - - - grav'd .

Be on thy in - - fant mind en - - - grav'd .

Be on thy in - - fant mind en - - - grav'd .

Be on thy in - - fant mind en - - - grav'd .

# MELODY FOR THE VIOLIN.

*with an Accompaniment for the Piano Forte.*

VIOLINO. *Andante.*  
*Dolce.*

PIANO FORTE.  
*ANDANTE.*  
*p*

*1st* *2nd*

*1st* *2nd* *mf*

*mf*



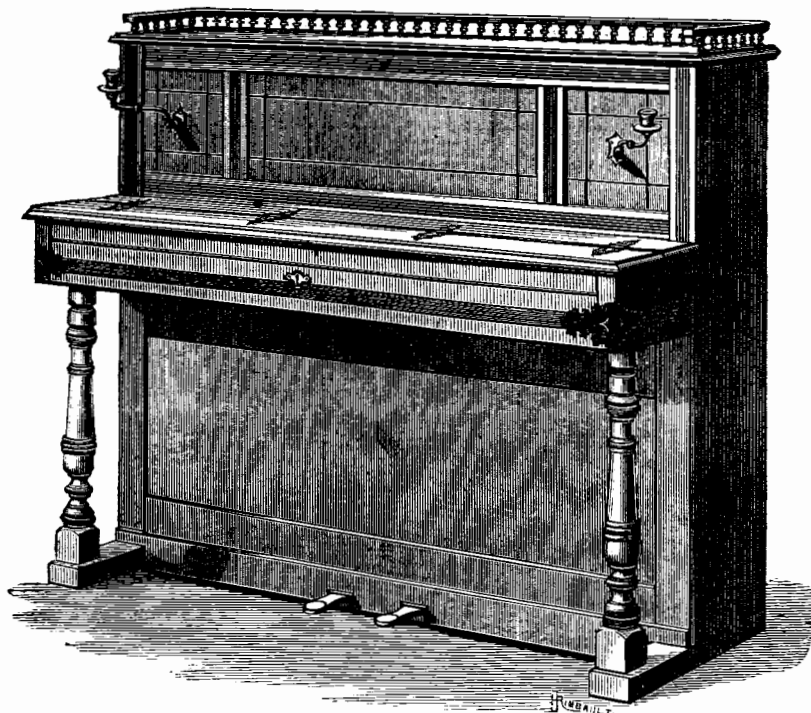
First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with triplet markings and a dynamic marking of *mf*. The grand staff contains a piano accompaniment with triplet markings in the right hand and a simple bass line in the left hand.

Second system of musical notation. It features a treble clef staff and a grand staff. The treble staff includes first and second endings, marked "1st" and "2nd", with a *Dol:* (Dolce) marking at the end. The grand staff continues the piano accompaniment with triplet markings.

Third system of musical notation. It consists of a treble clef staff and a grand staff. The treble staff features a melodic line with accents and slurs. The grand staff features a piano accompaniment with a dynamic marking of *p* (piano) and a complex rhythmic pattern in the right hand.

Fourth system of musical notation. It consists of a treble clef staff and a grand staff. The treble staff continues the melodic line with accents and slurs. The grand staff continues the piano accompaniment with a complex rhythmic pattern in the right hand.

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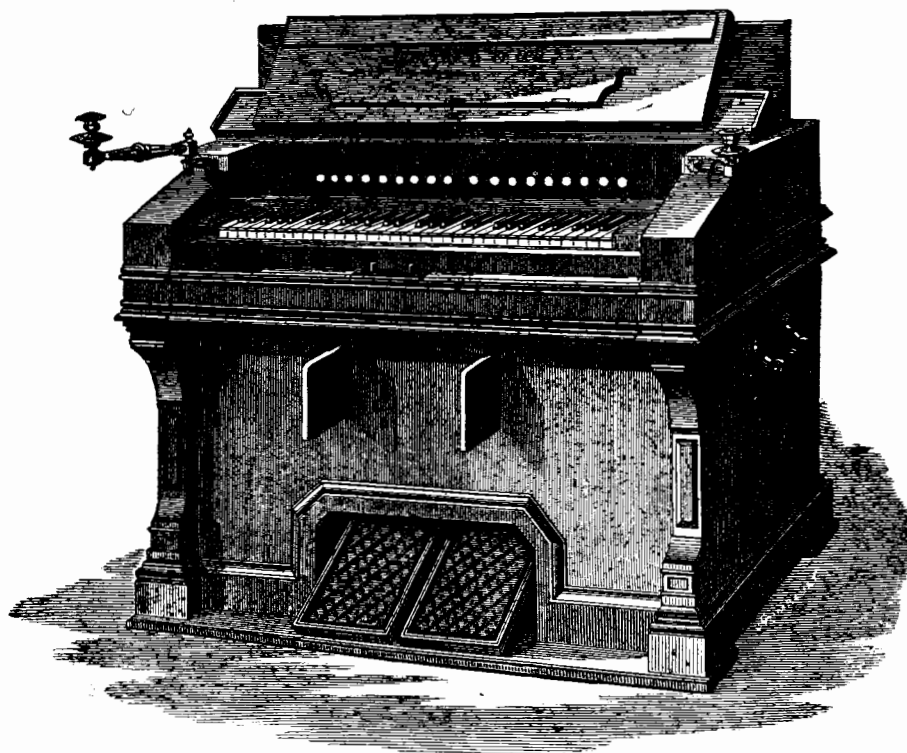


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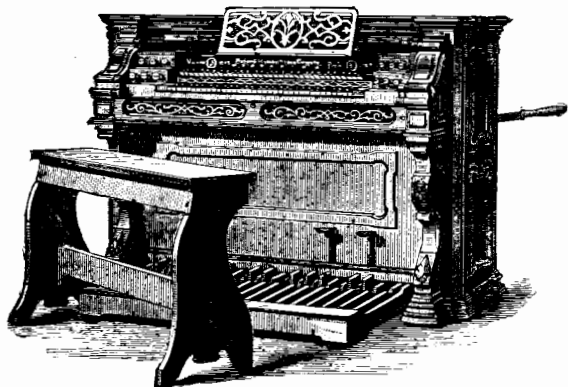
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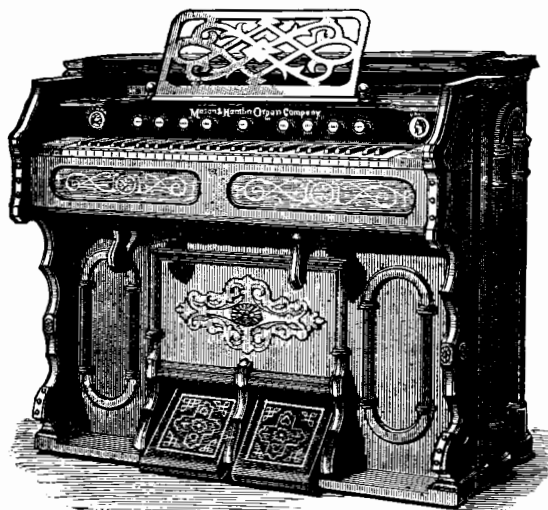
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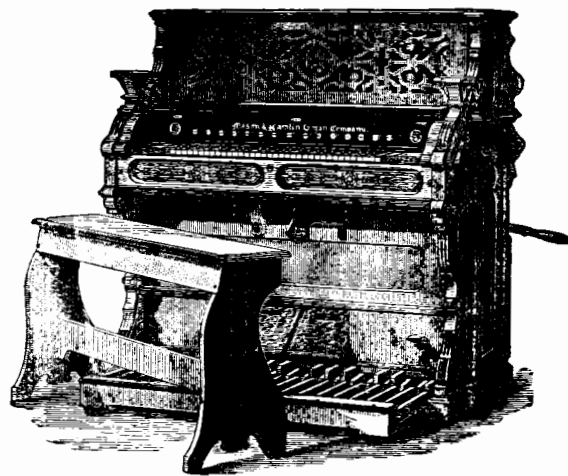


*(Used by Mr Sankey.)*



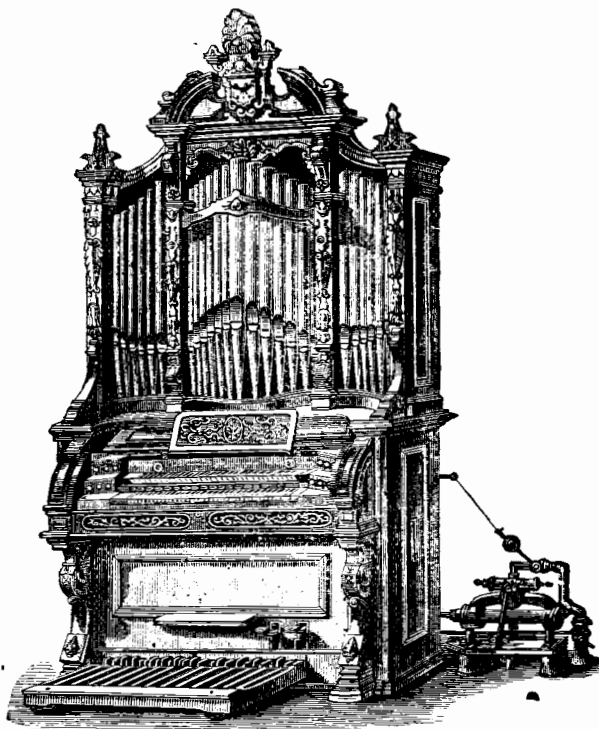
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BECAUSE  
**BEST.**

NEW PEDAL ORGAN.



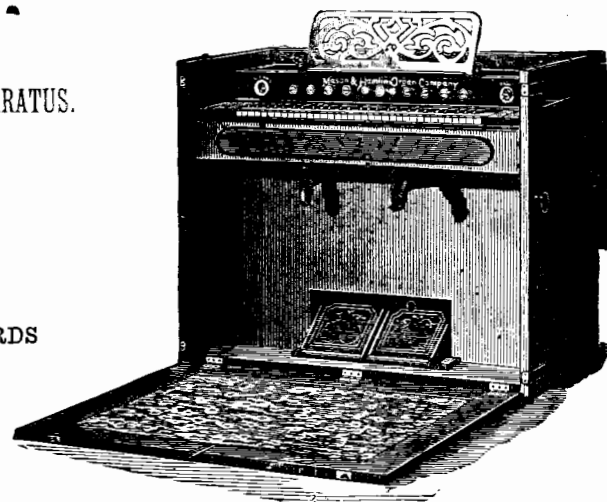
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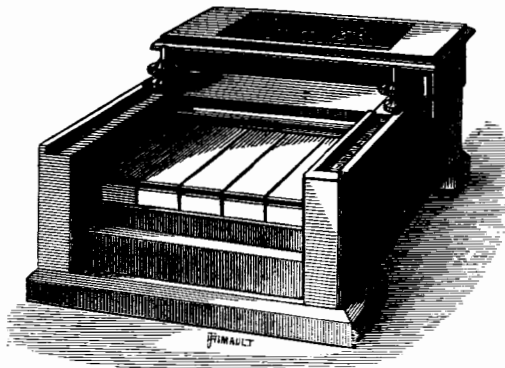
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- 1st. A Means of Regulating the Resistance of the Keys.
- 2nd. A Means of Regulating the Depth of Touch.
- 3rd. An Index Showing the Progress made.

## UTILITY OF THE REGULATING DIGITORIUM. PRONOUNCED INVALUABLE FOR TECHNIQUE.

It increases the individual power of the fingers more rapidly than the Piano or any other Instrument. It avoids incessant din. Unlike other Dumb Pianos, it cannot injure the touch (*vide Medical Report*), as it accommodates itself to the weakest as well as the strongest hand. It enables adults and children who have not learned the Piano, to overcome the natural stiffness and weakness of their fingers in an incredibly short period. It saves more than half the time employed in "practice." It is very advantageous in families and schools, where several pupils may practise scales and exercises simultaneously in the same room. It

cannot be tampered with by children, as the key which regulates the resistance and the depth of touch, in the octave and larger Digitoriums, is detached from the Instrument. It enables Pianists to keep up their practice when travelling, or otherwise deprived of a Pianoforte. It saves unnecessary wear and tear of the Pianoforte. It removes all the objections to a Dumb Piano. As a Finger Gymnasium it is an adjunct to every Musical Instrument. It is the first Instrument of the kind used by the medical profession, to facilitate muscular exercise and develop the power of stiff fingers, arising from disease or accident.

### TESTIMONIALS.

**ARTHUR SULLIVAN, ESQ.,**

Mus. Doc., late Principal, National Training School for Music.

MR. ARTHUR SULLIVAN, by whom HORN'S REGULATING DIGITORIUM has been introduced at the National Training School for Music, says—"I shall be most happy to recommend its use, both in and out of the school, whenever an opportunity occurs."

41, POWIS SQUARE, W.,  
21st Oct., 1880.

Messrs. HORN & SON.

Dear Sirs.—In reply to your letter of the 19th, I have no difficulty in saying that I consider your REGULATING DIGITORIUM THE BEST INSTRUMENT OF THE KIND YET PRODUCED. The power of regulating both the resistance and the depth of touch promises to be of great value to pianists, and removes one of the chief objections to other digitoriums. You are at liberty to make what use you please of this.

Yours faithfully,

FRANKLIN TAYLOR.

(President of the Academy for the Higher Development of Pianoforte Playing.)

DR. CHARLES BEEVOY, Resident Medical Officer of the National Hospital for the Paralysed and Epileptic, Queen Square, Bloomsbury, reports, August 2nd, 1880. "I have used the IMPROVED REGULATING DIGITORIUM at this Hospital in several cases of stiff finger joints from Hemiplegia and other causes, and I have found that the individual power in the fingers has been MUCH INCREASED by the use of the DIGITORIUM."

MR. E. H. TURPIN, Secretary of the College of Organists, in recommending the REGULATING DIGITORIUM, says—"This new Instrument by excellent mechanism gives any required pressure and depth of touch."

MR. ARTHUR WILMOT, Professor of Music, Croydon (late of the Royal Normal College), in a letter, dated Sept. 26, 1881, says—"I have the highest opinion of your REGULATING DIGITORIUM, and have myself used the Instrument WITH MUCH BENEFIT."

"A very useful Instrument."—HERBERT CANNING, Secretary of the National Hospital for the Deformed, Great Portland Street, London.

NOTE.—The hand should be held in a somewhat rounded position, and in practising the REGULATING DIGITORIUM, the Exercises in "The Tutor" may be used.

[Copy 1.]

"167, HOLLAND ROAD, KENSINGTON, W.

"Dec. 14th, 1881.

"On first seeing the Regulating Digitorium of Messrs. Horn & Son, some time since, I was immediately struck by its *real utility* as an Instrument to rapidly develop the muscles of both fingers and the hand—it not being merely a Dumb Piano with one pressure and one depth of touch (as it may happen to be sent out by the maker), which is liable to strain hands that are weak . . . . In fact, the Regulating Digitorium appears to me to be the only

**SIR MICHAEL COSTA,**

Conductor of Her Majesty's Opera, Hon. Fellow of Trinity College, London.

SIR MICHAEL COSTA, in a letter to MESSRS. HORN, dated June 26th, 1881, says he "will have much pleasure to recommend their ingenious invention to his friends whenever he has the opportunity."

"We have had an opportunity of thoroughly testing the capabilities of this ingenious instrument, and can conscientiously endorse the testimony of the MANY HIGH AUTHORITIES who have recommended it to the use of pianists and organists. THE IMPROVEMENTS IN THIS DIGITORIUM ARE CERTAINLY VERY STRIKING. The power of regulating with the utmost exactitude the amount of resistance of the keys, which is effected by very simple means, is not more serviceable than the power of altering the depth of touch gradually from  $\frac{1}{4}$  to  $\frac{3}{4}$  of an inch. The performer can begin with the ordinary piano depth, advancing by degrees, as he pleases, to that of the organ, and even going beyond it to a greater depth than has hitherto, we imagine, been seen in any keyboard. In short, "twelve dumb pianos combined in one" is a fair summary of Messrs. Horn's contrivance."—*Musical Education*.

"A marked feature in this ADMIRABLY CONTRIVED MACHINE is the power of regulating the weight of touch, ounce by ounce, according to a scale placed at the side of the instrument."—*Musical Standard*.

"As a contrivance for facilitating muscular exercise of the fingers it is certainly a useful mechanism, and as such as been found of PRACTICAL VALUE."—*The Lancet*.

"By the daily use of one of these REGULATING DIGITORIUMS, anyone may acquire the greatest facility in fingering."—*Musical Opinion*.

"Accomplished by the simplest possible mechanical contrivance."—*Athenæum*.

"This instrument will be sure to find favour with the profession."—*London Medical Record*.

Exhibited before the Members of the British Medical Association at Cambridge, 1880 (see *British Medical Journal*).

Awarded the CERTIFICATE OF MERIT at the International Medical and Sanitary Exhibition, London, 1881, by the Judges:—J. S. BRISTOWE, M.D., Senior Physician at St. Thomas's Hospital; SAMUEL J. GEE, M.D., Physician at St. Bartholomew's; J. WARRINGTON HAWARD, F.R.C.S.; EDMUND OWEN, M.B., F.R.C.S.

Instrument of the kind to fulfil its purpose in all points, and its adoption in the Hospitals and by the medical profession speaks volumes for its efficiency, which I can corroborate by personal use, and also in the hands of pupils. I am convinced of its value to both the professional and the amateur musician.

"THOS. LODER CHILDERSTONE, R.A. of Music.

"(Principal of the West Kensington Musical Academy, and Organist of St. John Baptist, Kensington.)"

SOLE AGENTS—

**METZLER & CO., 37, Great Marlborough St., London, W.**