

THE WESTMINSTER SHORTER CATECHISM

by S.K. Emurian

M2003

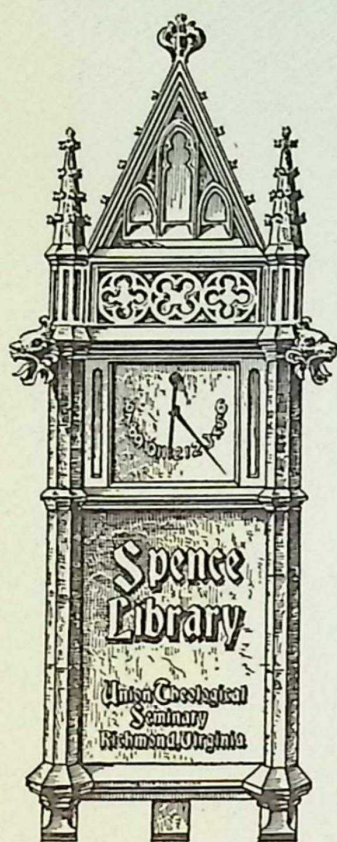
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1936







Presented by  
Rev. S. K. Emurian



# The Westminster Shorter Catechism

An Original Musical Setting  
for Solo Voices, and Mixed  
Quartet or Chorus.

BY

REV. S. K. EMURIAN

ARRANGED BY

HENRI EMURIAN

*S. K. Emurian*

*Price*

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## Foreword

THROUGH many centuries the Westminster Shorter Catechism has played an important part in the various branches of the Reformed Churches, producing sturdy, self-sacrificing, Christ-like character.

This musical setting of the Catechism is prepared with the earnest hope that it will lead all who are already familiar with its fundamental truths, into a deeper appreciation, and also interest and instruct many who are not as yet acquainted with it.

Special effort has been made to express these sublime truths in simple and tuneful music and yet retain the spirit of true and reverent worship.

This antiphonal arrangement of the Catechism will be found useful in the regular services of the Church; in the Church Schools; in the Young People's Societies; in the Summer Conferences; and in the Home Circle.

Acknowledgements are due to my son Henri Emurian, Minister of Music, First U. P. Church, Northside, Pittsburgh, Pa., for valuable assistance in re-arranging many parts; to Rev. Ernest Trice Thompson, D.D., Litt.D., Professor of Church History, Union Seminary, Richmond, Va., for a concise history of the Catechism; and to my friend Rev. Henry W. McLaughlin, D.D., Secretary of Country Church and Sunday School Extension, for continued encouragement.

May the singing of these great and living truths echo and re-echo in our hearts and lives, thus enriching and deepening the Spiritual life of our beloved Church.

Norfolk, Virginia

February, 1936

S. K. EMURIAN.

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## A Concise History of the Shorter Catechism

VI

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ON JUNE 12, 1643, in the reign of Charles I, an ordinance of Parliament was issued, calling an assembly of divines to meet at Westminster on the first day of the following month. The object of the assembly was declared to be "to settle the government and liturgy of the Church of England, and for the vindicating and clearing of the doctrine of the said church from false aspersions and vituperations, as should be agreeable to the Word of God, and most apt to procure the peace of the church at home and bring it unto near accord with the Church of Scotland and other Reformed Churches abroad."

The "Westminster Assembly" thus convened contained a few Congregationalists and Episcopalians, but its overwhelming majority were Presbyterian Puritans. Six Scotch commissioners without vote, but with much influence, also sat in the Assembly. One of the best informed German historians says of this Assembly: "A more zealous, intelligent and learned body of divines seldom ever met in Christendom." Philip Schaff says its activities "form the most important chapter in the ecclesiastical history of England during the 17th century. Whether we look at the extent or ability of its labors, or its influence upon future generations, it stands first among Protestant councils."

The Assembly presented to Parliament a Directory of Worship and a thoroughly Presbyterian system of church government in 1644. Its famous confession of faith was laid before Parliament late in 1646. The next year the Assembly completed two catechisms, a Larger for pulpit exposition and a Shorter for the training of Children. Both were approved by the English Parliament in 1648.

The Westminster Confession of Faith and the Longer and Shorter Catechisms by common consent present the clearest, strongest, most logical and most careful symbolical statement of the Calvinistic scheme of Christian doctrine. Most popular of the three doctrinal statements, and most influential has been the Shorter Catechism, which for brevity, clarity of thought and logical completeness stands unsurpassed.

The influence of the Shorter Catechism has been particularly great in Scotland. Approved by the General Assembly of the Presbyterian Church in that land in 1648, it has been, according to Innes, "for many generations, the real creed of Scotland so far as the masses of the people are concerned." Taught in the public schools, its logic and devotion have entered into the very fibre of the race. It has occupied the same position, and wielded a similar influence among the Scotch-Irish, the staunch, sinewy Presbyterians of the North of Ireland.

With the Puritan emigration from England and the Presbyterian emigration from Scotland and North Ireland, the Westminster standards were planted on the virgin soil



of America. The Confession of Faith was adopted 'for substance of doctrine' by the Congregationalists of Massachusetts in 1648 and those of Connecticut in 1708. The Shorter Catechism was used as a text book in the New England schools.

In 1693 a catechism was prepared by Baptists in London, which was taken in large measure from the Westminster Shorter Catechism, and which follows closely its order and method. It is the only Catechism which has found general acceptance among Baptists in England and America.

The various Presbyterian bodies of English and Scotch descent have all adopted and used the Westminster Standards, including the Catechism. Thus the mother Synod of Presbyterianism in America agreed in 1729 "that all the ministers of this Synod or that shall hereafter be admitted to this Synod, shall declare their agreement in and approbation of the Confession of Faith, with the Larger and Shorter Catechisms of the Assembly of Divines at Westminster, as being, in all the essential and necessary articles, good forms of sound words and systems of Christian doctrine, and do also adopt the said Confession and Catechisms as the confession of our faith." The Catechism has remained one of the doctrinal standards of most of these bodies till the present day.

The education of the children of the church centered about the Shorter Catechism till far into the 19th century. Ministers were expected to catechise the members of their congregation, adults as well as children and youth. With the coming of the Sunday School, and modern programs of religious education, the catechism has suffered increasing neglect, but in many parts of the church it is still regarded as a valuable part of the educational curriculum. Thus the Directory for Worship of the Presbyterian Church in the United States states that "the Bible, together with the catechisms, shall be the chief text books of the Church school, the center of every course of instruction."

Though the influence of the Catechism has been felt most deeply in English speaking lands, and especially among the Presbyterian churches of England, Scotland, Ireland, Canada, Australia and the United States, it has extended far beyond the borders of these lands. Translations have been made into Latin, Greek, Hebrew, Syriac, Arabic, Portugese, Welsh, as well as the more familiar tongues.

In these days when catechetical instruction has declined, it may be that this incomparable statement of Calvinistic doctrine will bear new fruit, through the musical setting so admirably arranged by Rev. S. K. Emurian. Through such a medium, devotion, instruction and aesthetic enjoyment may be combined to the edification of God's people and to the glory of His most Holy Name.

ERNEST TRICE THOMPSON.

Union Theological Seminary,  
Richmond, Virginia.  
February, 1936.



CRYSTAL BOARD

# THE WESTMINSTER SHORTER CATECHISM

## Part First

5

Arr. by HENRI EMURIAN

Rev. S. K. EMURIAN

**Largo**

Intro.

Organ Ped.

Question 1  
SOLO

What is the chief end of man?

Answer 1  
CHORUS

Man's chief end is to glo-ri-fy God, and to en-joy Him for-ev-er.

INST.



Q. 2.

DUET-SOPR. AND ALTO

What rule hath God giv'n to di - rect us how we may glo - ri -

A. 2.

CHORUS

fy and en - joy Him? The Word of God, the Word of God, which

is con - tained in the Script - ure of the Old and New

Test - ta - ments, is the on - ly rule, — is the on - ly rule to di -

rect us how we may glo - ri - fy and en - joy — Him.



Q. 3.

CHORUS

A. 3.

Recitative-BARITONE SOLO

7

What do the Script-ures prin-ci-pal-ly teach? The Script-ures prin-ci-pal-ly

Ped.

teach what man is to be-lieve con-cern-ing God and what du-ty

Full Choir

God re-quires of man, what du-ty, what du-ty, what du-ty God re-quires of

Q. 4.  
INST.

man.

A. 4.  
Full Choir

What is God? What is God? God is a Spir-it,



in-fin-ite, e - ter-nal and un-change-a-ble, and un-change-a-ble in His

be-ing, wis-dom, pow-er, ho-li-ness, jus-tice, good-ness and truth.

Q. 5.  
INST.

SOLO

Are there more Gods than one?

A. 5.  
Full Choir

There is but one, but one, one on-ly who is the liv-ing and true God.

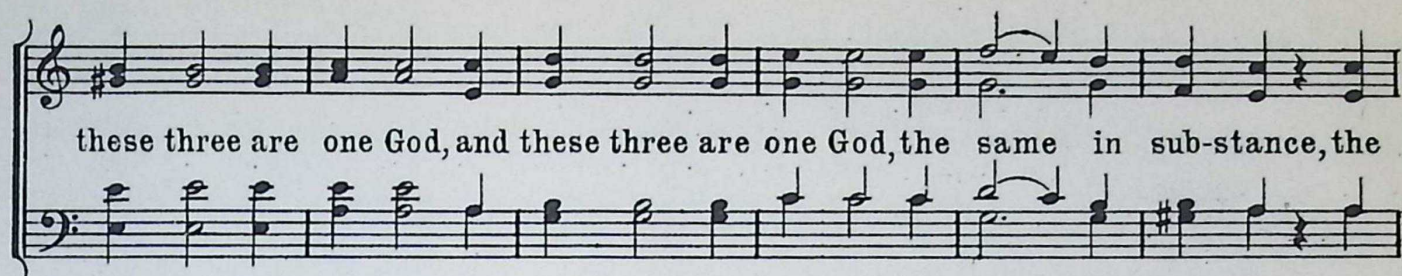
Q. 6.  
SOLO

A. 6.  
Full Choir

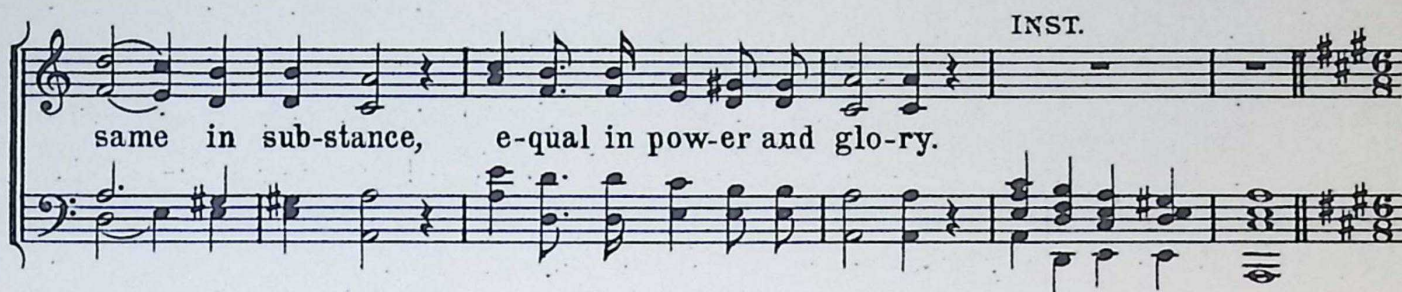
How many per-sons are there in the God - head? There are three per-sons

in the God - head: the Fa-ther, the Son and the Ho - ly Ghost; and

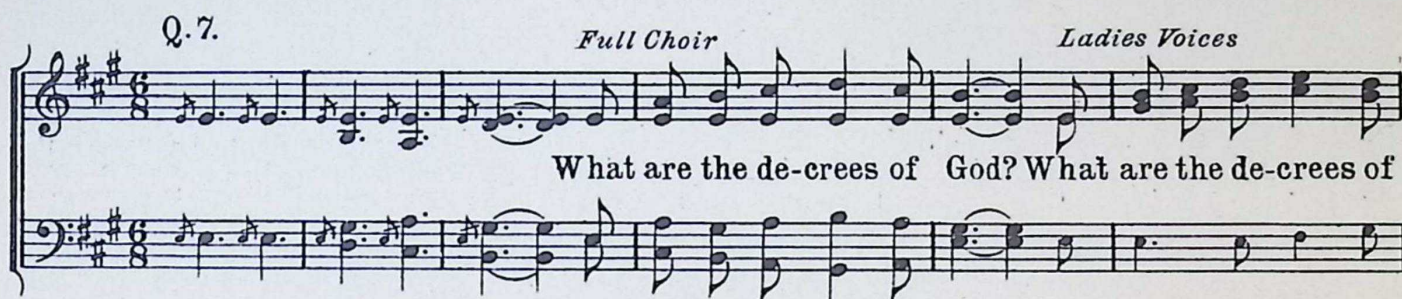




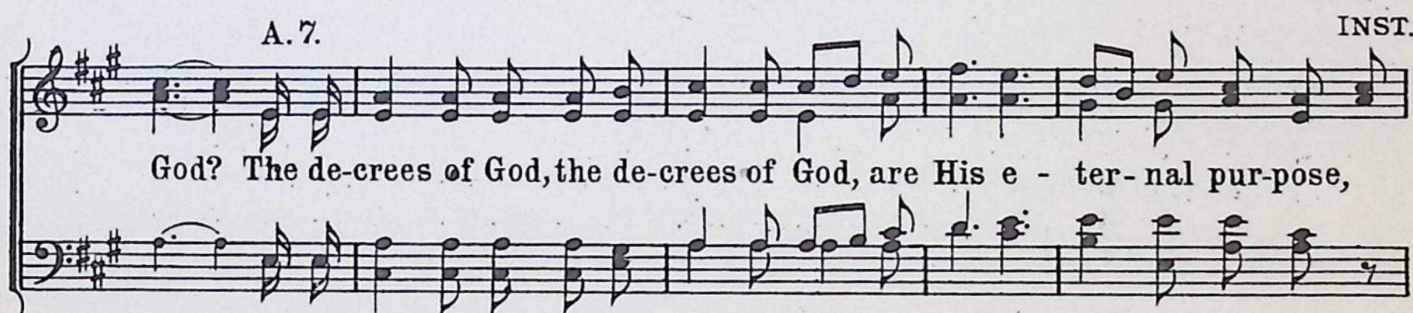
these three are one God, and these three are one God, the same in sub-stance, the



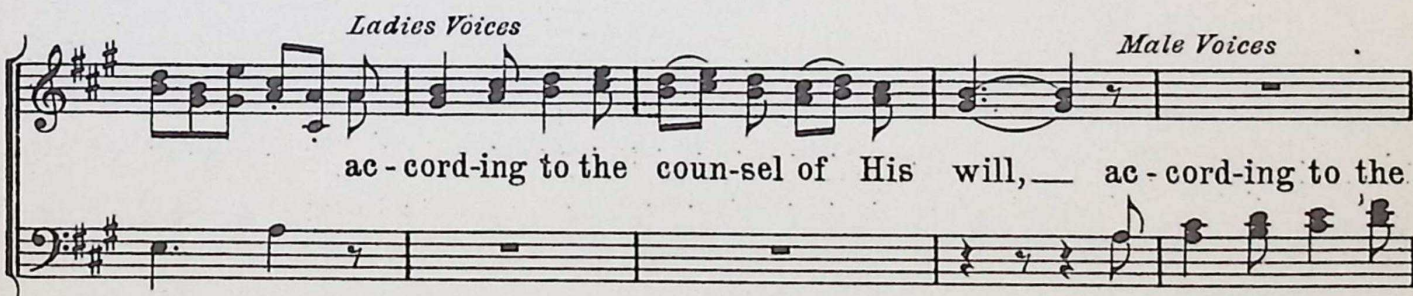
same in sub-stance, e-qual in pow-er and glo-ry.



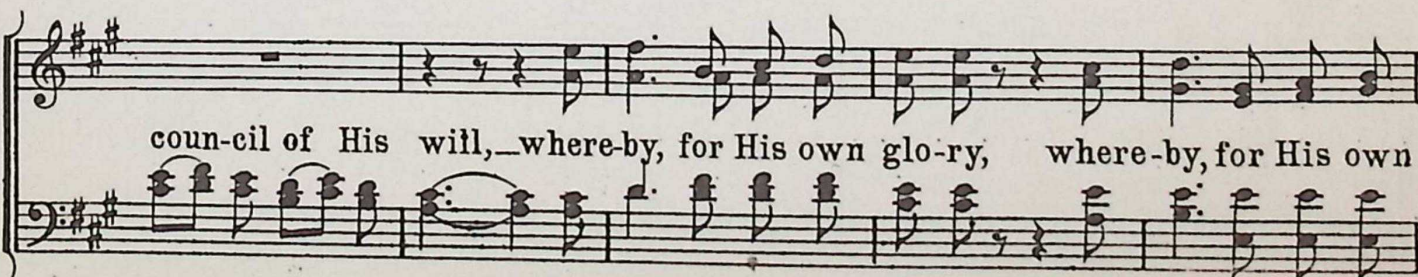
Q. 7. *Full Choir* *Ladies Voices*  
What are the de-crees of God? What are the de-crees of



A. 7. *INST.*  
God? The de-crees of God, the de-crees of God, are His e - ter-nal pur-pose,

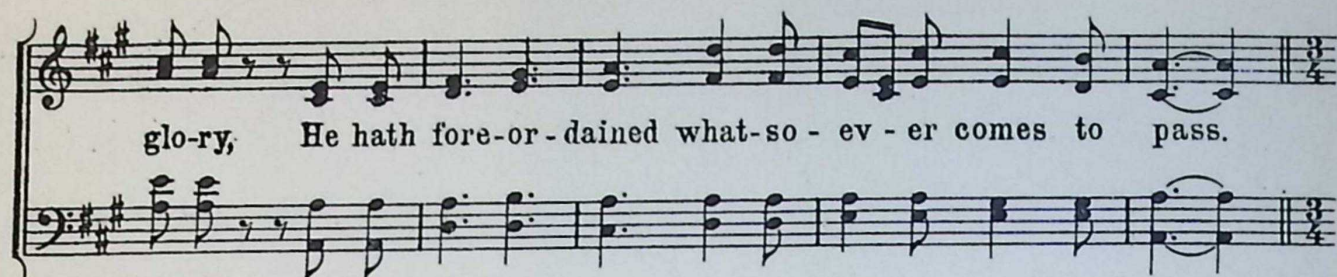


*Ladies Voices* *Male Voices*  
ac-cord-ing to the coun-sel of His will, — ac-cord-ing to the



coun-cil of His will, — where-by, for His own glo-ry, where-by, for His own

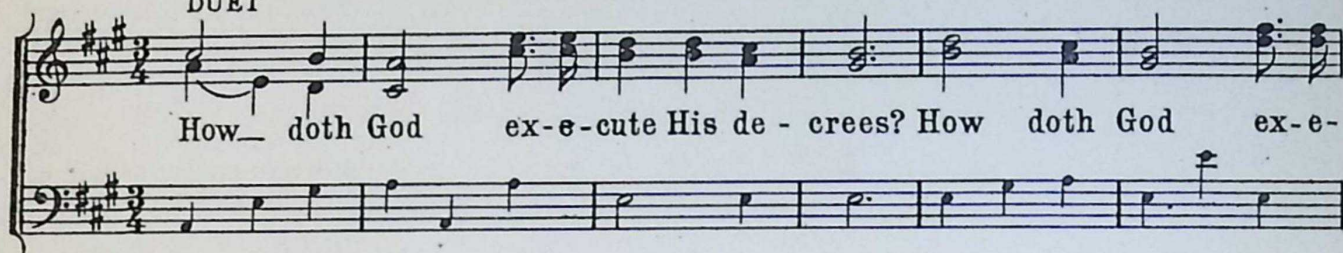




glo-ry, He hath fore-or-dained what-so - ev - er comes to pass.

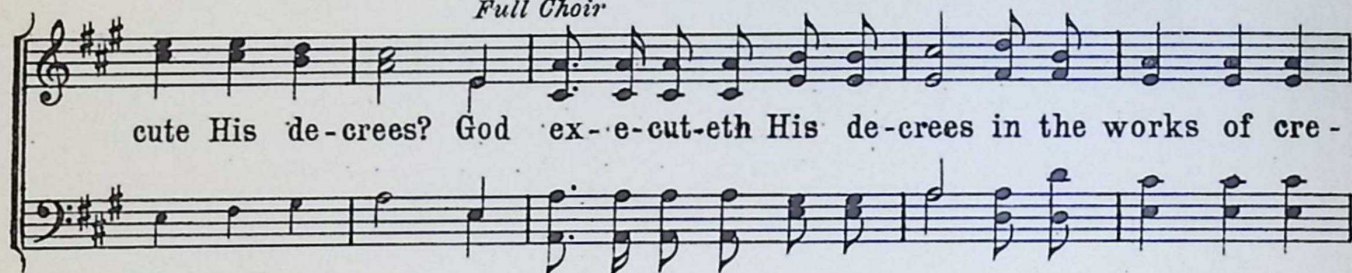
Q. 8.

DUET



How\_ doth God ex-e-cute His de - crees? How doth God ex-e-

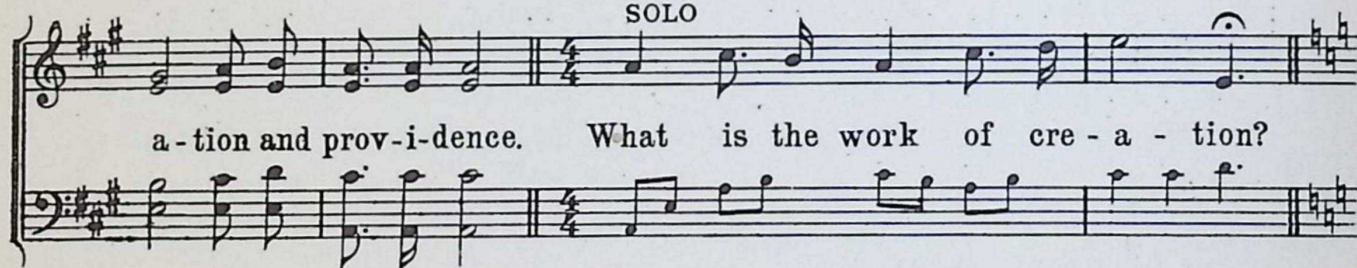
A. 8.

*Full Choir*


cute His de - crees? God ex - e - cut - eth His de - crees in the works of cre -

Q. 9.

SOLO

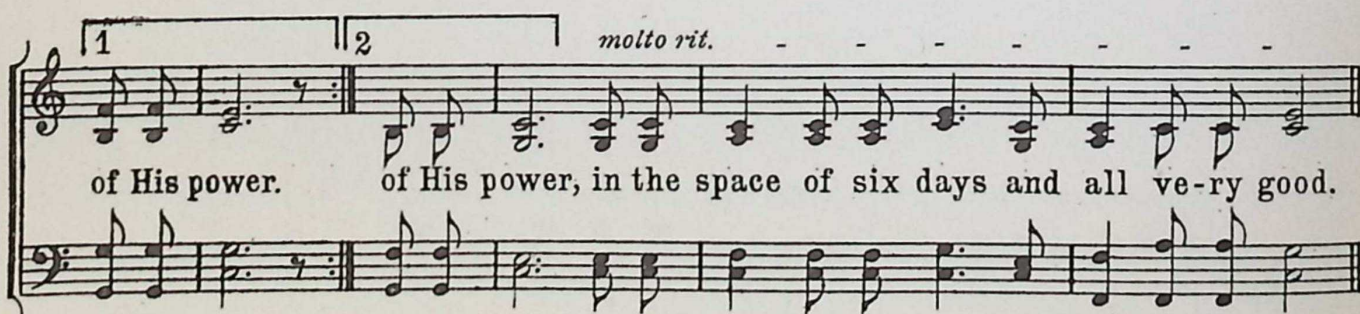


a - tion and prov-i-dence. What is the work of cre - a - tion?

A. 9.

*Full Choir*


The work of ere - a - tion is God's mak-ing all things of no-thing by the word



of His power. of His power, in the space of six days and all ve-ry good.



Q. 10.

A. 10.

How did God cre - ate man? How did God cre - ate man? God cre -

a - ted man, male and fe-male af-ter His own im-age, in know-ledge,

right-eous-ness and ho - li-ness with do-min-ion— ov - er the crea-tures, with do -

min-ion o - ver the crea-tures. *ff*

Q. 11.

*Male Voices*

What are God's works of prov-i - dence?

A. 11.

*Full Choir*

What are God's works of prov-i - dence? God's works of prov-i - dence,



God's works of prov - i - dence are, His most ho - ly, wise and

*molto rit.* - - - *a tempo*  
pow - er - ful pre - serv - ing, and gov - ern - ing all His crea - tures, and

all their ac - tions, and all their ac - tions.

Q. 12.

What spe - cial act of prov - i - dence, did God ex - er - cise towards

man, in the es - tate where - in he was cre - a - ted?

A. 12.

When God had cre - a - ted man, He en - tered in - to a



*Ladies Voices*

cov - e - nant of life with him, up-on con - di-tion of per-fect o -

*Full Choir*

be-dience, up-on con - di - tion of per-fect o - be - dience; for -

bid-ding him to eat of the tree of the know-ledge of good and -

## INST.

Q. 13.

e - vil up-on pain of death. Did

our first par-ents con-tin-ue in the es-tate where-in they were cre - a - ted?

A 13

Our first par-ents, be-ing left to the free-dom of their own will,



fell from the es - tate where-in they were cre - a - ted, by sinning a - gainst

Q. 14.  
God, by sin - ning a - gainst God. What is sin? What is sin?—

A. 14.  
Sin is an - y want of con - form - i - ty un - to, or trans -

TENORS BASS

INST.  
gres - sion of, the law of God.

Q. 15.  
*Ladies' Voices only*  
What was the sin where - by our first par - ents fell from the es -

A. 15.  
*Full Choir*  
tate where-in they were cre - a - ted? The sin where - by our first



par-ents fell from the es - tate where-in they were cre - a - ted,

was their eat-ing the for-bid-den fruit.

Q. 16

Did all man-kind fall in A-dam's first trans-

INST.

A. 16.

gres-sion? The cov-e-nant be-ing made with

A-dam, not on - ly for him-self, but for his - pos - ter - i - ty, all man

kind, all man kind, de - scend-ing from him by or-di-na-ry gen-e-



ra-tion, sinned in him, and fell with him, sinned in him and fell with

him, in his first trans-gres-sion.

Q. 17. DUET

A. 17. Full Choir

In-to what es-tate did the fall bring man-kind? The

fall brought man-kind in-to an es-state of sin and mis-er-y, of sin and

Q. 18. SOLO

QUARTET

mis-er-y. Where-in con-sists the sin-ful-ness of that es-tate where-in-to man



*Full Choir*

fell? The sin - ful-ness of that es - tate where - in - to man

fell, con - sists in the guilt of A - dam's first sin, the

want of o-rig-i-nal right-eous-ness, and the cor-rupt-ion of his whole

na-ture, which is com-mon - ly called o - rig - i - nal sin, which is

DUET

com-mon-ly called o - rig-i-nal sin, to - geth-er with all ac-tu-al trans-

*Full Choir*

## INST.

gres-sions which pro-ceed from it.



## Q. 19.

DUET

QUARTET

What is the mis-er-y of that es - tate where - in - to man fell?

## A. 19.

Full Choir

All man-kind, by thier fall, lost com-mun-ion with God, are un-der His

Ladies Voices only

Full Choir

wrath and curse, and so made li-a-ble, and so — made li - a-ble to all the

mis-er-ies in this life, to death it-self and to the pains of hell,

INST.

for - ev - er, for - ev - er.

## Q. 20.

Ladies Voices

Full Choir

Did God leave all man-kind, Did God leave all man-kind to per-ish, to

(a) Starting with the word "self" through the word "hell" the Altos may sing in unison with the Sopranos, and Tenors may sing the alto part as written.



per - ish in the es - tate of sin and mis - er - y, in the es -

A.20.

tate of sin and mis - er - y?— God hav - ing out of His

mere good pleas - ure, from all e - ter - ni - ty, e - lec - ted some to

ev - er - last - ing life, e - lec - ted some to ev - er - last - ing life, did

en - ter in - to a cov - e - nant of grace, to de - liv - er them, to de -

liv - er them from the es - tate of sin and mis - er - y, and to



bring them in-to an es - tate — of sal - va - tion, by a Re-

deem - er, by a Re - deem - er,  
sal - va - tion by a Re - deem-er.  
Re-deem-er, Re-deem-er,

Q. 21.  
INST. DUET  
Who, Who, Who, Who is the Re-deem-er of

A. 21.  
Full Choir  
God's e - lect? The on - ly Re-deem-er of God's e - lect is the

Lord Je - sus Christ, the Lord Je - sus Christ, who, be - ing the e - ter - nal

Son of God, be - came — man, be - came man, be - came man, so



was, and con-tin-u-eth, so was, and con-tin-u-eth, so was, and con-tin - u -

*rit.* *Ladies Voices or Solo* *Men's*

eth io be, God and man, in two dis-tinct na-tures, in

*Voices or Solo* *TENORS* *Choir*

two dis-tinct na-tures, for - ev - er, one per-son for-ev - er, for -

ev - er, one per-son for-ev-er, for - ev - er, one person for-ev-er, for -

and one per-son, and

ev - er, one per-son for-ev-er, and one, and one per-son, and

and one per-son, and

one per-son, and one,

one and one per-son, and one, and one per-son for -

and one per-son, and one



one per-son for-ev-er, one

ev - er, for - ev - er, one per-son for-ev-er, for -

one per-son for-ev-er, one

per-son for-ev-er,

ev - er, one per-son for-ev-er, for - ev-er, for-ev-er,

per-son for-ev-er,

*rit.* for-ev - er. *Q. 22.* How did Christ, be-ing the Son of God, be -

*A. 22.* come man? Christ, the Son of God, be - came — man by tak-ing to Him-

self a true bod - y and a rea-son-a-ble soul, a rea-son-a-ble

*INST.* soul, by tak-ing a true bod - y and a rea-son-a-ble soul,



be-ing con-ceiv-ed by the pow-er, be-ing con-ceiv-ed by the

pow-er, be-ing con-ceiv-ed by the pow-er of the Ho-ly

INST.

Ghost, in the womb of the Vir-gin Ma-ry, in the

INST.

womb of the Vir-gin Ma-ry, and born of her, yet with-out sin. *pp*

Q. 23.  
TENOR SOLO

What of-fi-ces doth Christ ex-e-cute as our Re-

Christ, deem-er? Christ as our Re-deem-er, Christ as our Re-deem-er, as our Re-deem-er, as our Re-deem-er,



INST.

Christ, as our Re - deem - er?

A. 23.

Christ, as our Re-deem - er, ex - e - cut - eth the

ACC.

of - fi - ces of a pro - phet, of a priest, and of a



king, both in the es-

This system contains the first four measures of the piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The melody begins with a whole note 'king,' followed by a half rest, then a quarter note 'both' and a half note 'in' in measures 2 and 3, and finally a quarter note 'the' and an eighth note 'es-' in measure 4. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A first ending bracket spans measures 3 and 4, with a repeat sign at the start of measure 3.

tate, both in the es-tate of hu-

This system contains measures 5 through 8. The vocal melody continues with a half note 'tate,' in measure 5, followed by a half rest, then a quarter note 'both' and a half note 'in' in measure 6, and finally a quarter note 'the' and an eighth note 'es-tate' in measure 7, and a quarter note 'of' and an eighth note 'hu-' in measure 8. The piano accompaniment continues with the same eighth-note pattern and chords. A first ending bracket spans measures 7 and 8, with a repeat sign at the start of measure 7.

mil-i-a-tion and ex-al-ta-tion.

This system contains measures 9 through 12. The vocal melody features a half note 'mil-i' and a quarter note 'a-tion' in measure 9, followed by a half note 'and' and a half rest in measure 10, then a quarter note 'ex' and a half note 'al' in measure 11, and finally a quarter note 'ta' and an eighth note 'tion.' in measure 12. The piano accompaniment continues with the same eighth-note pattern and chords. A first ending bracket spans measures 11 and 12, with a repeat sign at the start of measure 11.



Q. 24.  
TENOR SOLO

How doth Christ ex-e-cute the of-fice of a pro-phet?

A. 24.  
*Full Choir*

Christ ex-e-cut-eth the of-fice of a pro-phet, in re-veal-ing to

us, re-veal-ing to us, re-veal-ing to us by

His word and Spir-it, by His word and Spir-it, by His word and



Spir-it, by His word and Spir-it, the will — of God, — the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Spir-it, by His word and Spir-it, the will — of God, — the". The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

will — of God. — by

The second system of the musical score continues the hymn. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "will — of God. — by". The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

His word and Spir-it, by His word and Spir-it, by His word and

The third system of the musical score continues the hymn. It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "His word and Spir-it, by His word and Spir-it, by His word and". The middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in bass clef. The piano part continues with a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.



Spir-it, by His word and Spir-it, the will of God for

our sal-va-tion, the will of God for our sal-

va-tion, sal-va-tion, sal-va-tion, sal-va-tion, sal-va-tion,



for our sal - va - tion.

Q. 25.

TENOR SOLO

A. 25.

Full Choir

How doth Christ ex-e-cute the of-fice of a priest? Christ ex-e - cut-eth the

of-fice of a priest in His once of-fering up, His once of-fering up,

up, His once of-fering up, His once of-fering up of Him - up, up,



self a sac - ri - fice to sat - is - fy di - vine jus - tice, and

re - con - cile us to God, and in mak - ing con - tin - ual in - ter - ces - sion,

and in mak - ing con - tin - ual in - ter - ces - sion, in mak - ing con -

ACC.

tin - u - al in - ter - ces - sion for us, — in mak - ing con -



tin-u-al in-ter-ces-sion for us.

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in G major and 4/4 time. The lyrics "tin-u-al in-ter-ces-sion for us." are written below the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

INST. Q. 26. TENOR SOLO

How doth Christ ex-e-cute the of-fice of a king?

The second system is a tenor solo. It begins with a piano introduction marked "INST." and "Q. 26.". The tenor line is in G major and 4/4 time. The lyrics "How doth Christ ex-e-cute the of-fice of a king?" are written below the tenor staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

A. 26. Full Choir

Christ ex-e-cut-eth the of-fice of a king, in sub-

*sempre staccato*

ACC.

The third system is for the full choir. It begins with a piano introduction marked "A. 26." and "Full Choir". The choir part is in G major and 4/4 time. The lyrics "Christ ex-e-cut-eth the of-fice of a king, in sub-" are written below the choir staff. The piano accompaniment is marked "sempre staccato" and "ACC.". The piano part features a steady eighth-note bass line and chords in the right hand.



du-ing us to Him-self, — in rul-ing and de-fend-ing us, — and in res-

The first system of the musical score consists of a vocal melody and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are: "du-ing us to Him-self, — in rul-ing and de-fend-ing us, — and in res-".

train-ing and con-quer-ing all His and our en-e-mies, re-strain-ing and

The second system continues the vocal melody and piano accompaniment. The lyrics are: "train-ing and con-quer-ing all His and our en-e-mies, re-strain-ing and".

con-quer-ing all our en-e - mies.

The third system concludes the vocal melody and piano accompaniment. The lyrics are: "con-quer-ing all our en-e - mies." The system ends with a double bar line and a 3/4 time signature.



SOPR. SOLO

QUARTET

Where-in did Christ's hu-mil-i - a-tion con-sist? Where-in did Christ's hu-mil-i -

A. 27.

Full Choir

a-tion con - sist? Christ's hu-mil-i - a - tion con - sist-ed in His be - ing

born, and that in a low con - di-tion, made un - der the law, - un-der-

go - ing the mis-'ries of this life, un - der - go - ing the mis-'ries

of this life, the wrath of God, and the cur-sèd death of the

*molto rit.*

cross; in be-ing bur - ied, in be-ing bur - ied, in be-ing bur -



and con-

ied and con-tin- u-ing un-der the pow'r of death, —  
and con-tin- u-ing un-der the pow'r of

tin - u - ing un-der the pow'r of death of —  
of con - tin - u - ing un-der the pow'r of  
death, —

death,  
death, un der the pow'r of death for a time of death for a time.

INST  
death, death, un der the pow'r of death for a time of death for a time.

Q. 28.

*Full Choir*

Where-in con - sist-eth Christ's ex-al - ta-tion, Christ's

A. 28.

ex - al - ta - tion? Christ's ex-al-ta - tion, con - sist - eth in His



ris-ing a-gain from the dead on the third day, in as -

*Ladies Voices* *Full Choir*

cend-ing up in-to heav-en, in sit-ting at the right hand of God the Fa-ther, in as -

cend-ing up in-to heav-en, in sit-ting at the right hand of

God, and in com-ing to judge the world at the last

INST.

day.

Q. 29. *DUET or all Ladies Voices*

How are we made par-tak-ers of the re -



A. 29.  
*Full Choir*

demp-tion pur-chased by Christ? We are made par - tak-ers of the re -

demp-tion pur-chased by Christ, by the ef - fect-ual ap - pli - ca - tion of

Q. 30.  
*DUET or Ladies Voices*

it to us by His Ho - ly Spir - it. How doth His Spir - it ap -

A. 30.  
*Full Choir*

ply to us the re - demp-tion pur-chased by Christ? The Spir - it ap -

pli - eth to us the re - demp-tion pur-chased by Christ by

working faith in us, and there-by u - nit-ing us, and there-by u -



nit-ing us to Christ in our ef - fect - u - al call - ing.

Q. 31.

DUET or Ladies Voices

A. 31.

Full Choir

What is ef-fect-u-al call - ing? What is ef-fect-u-al call - ing? Ef -

fect - u - al call-ing is the work of God's Spir-it, where-by, con-vinc-ing

us of our sin and mis - er - y, en - light-ning our minds in the know-ledge of

Christ, and re - new-ing our wills, He doth pur-suade and en - a - ble us to em-

brace Je - sus Christ, free-ly of-fered, free-ly of-fered to us in the



INST.  
Gos-pel.

Q. 32.  
TENOR AND SOPR. DUET

What ben-e-fits do they that are ef-fect-u-al-ly call - ed par -

QUARTET

A. 32.  
Full Choir

INST.

take of in this life? They that are ef -

fect - u - al - ly called do in this life par - take of

jus-ti-fi-ca-tion, a - dop - tion and sanc - ti - fi - ca - tion and the

sev'ral ben-e - fits ——— which in ——— this life, and the



sev'-relben-e - fits which in this life, which in — this

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note 'e' and a quarter note 'fits'. The piano accompaniment features a series of chords and moving lines in both hands, with some notes beamed together.

*All Voices*

life, do eith - er ac - com - pa - ny or flow — from them, do

The second system continues the vocal and piano parts. The vocal line has a half note 'life, do', followed by a half note 'eith - er', and then a half note 'ac - com - pa - ny'. The piano accompaniment continues with similar harmonic support.

ACC.

This block shows the piano accompaniment for the second system, consisting of two staves. It features a variety of chords and melodic lines, with some notes beamed together. The tempo and dynamics are indicated by the 'ACC.' marking.

eith - er ac - com - pa - ny or flow — from them.

The third system continues the vocal and piano parts. The vocal line has a half note 'eith - er', followed by a half note 'ac - com - pa - ny', and then a half note 'or flow — from them.'. The piano accompaniment continues with similar harmonic support.

This block shows the piano accompaniment for the third system, consisting of two staves. It features a variety of chords and melodic lines, with some notes beamed together. The tempo and dynamics are indicated by the 'ACC.' marking.



INST.

Q. 33.

What is jus-ti-fi-ca-tion? What is jus-ti-fi-

A. 33.

ca - tion? Jus - ti - fi - ca - tion is an act of God's free grace, where -

in He pardon-eth all our sins, and ac - cept-eth us as right-eous in His

sight, on - ly, on - ly for the right-eous-ness of Christ, im - pu - ted to

INST.

us, and re-ceived by faith a - lone.

Q. 34.

DUET or Ladies Voices

A. 34.

Full Choir

What is a - dop-tion? What is a - dop-tion? A - dop-tion is an act of God's free



grace where-by we are re-ceived in-to the num-ber, and have a right to

all the priv-i-leg-es, of the sons of God, INST. of the

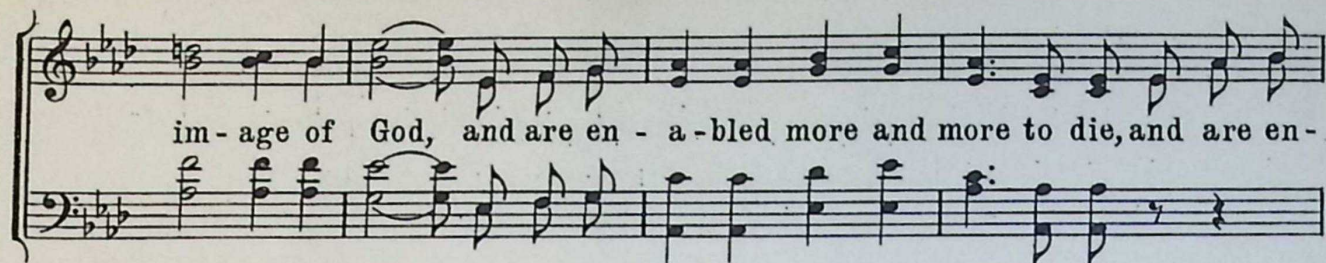
sons of God. INST. What is sanc-ti-fi-ca-tion?

What is sanc-ti-fi-ca-tion? Sanc-ti-fi-ca-tion is the work of God's free

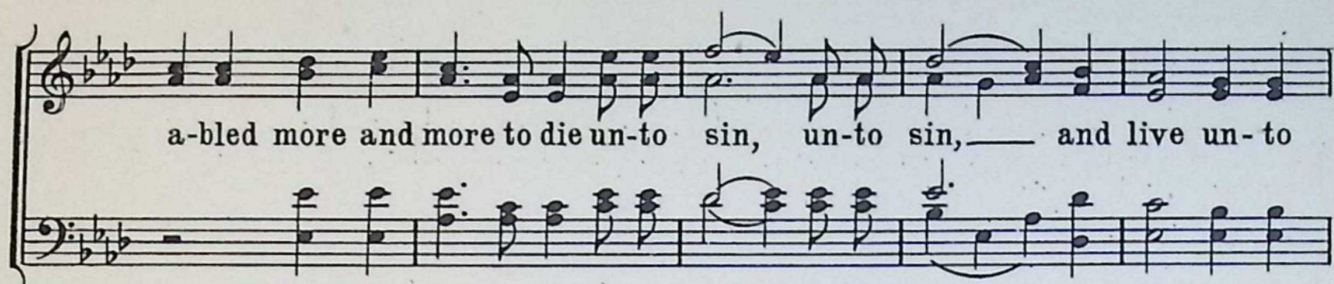
grace, where-by we are re-newed, where-by we are re-newed in the

*pp rall.* whole man after the im-age of God *pp* after the im-age of God, the *a tempo ff*

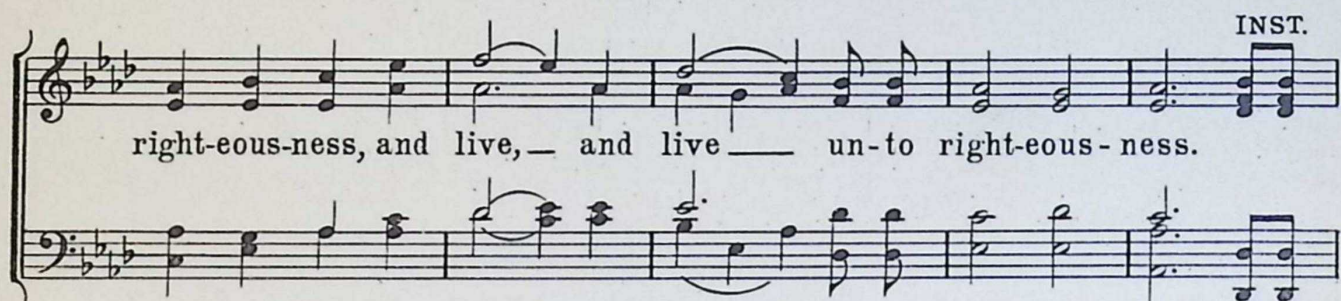




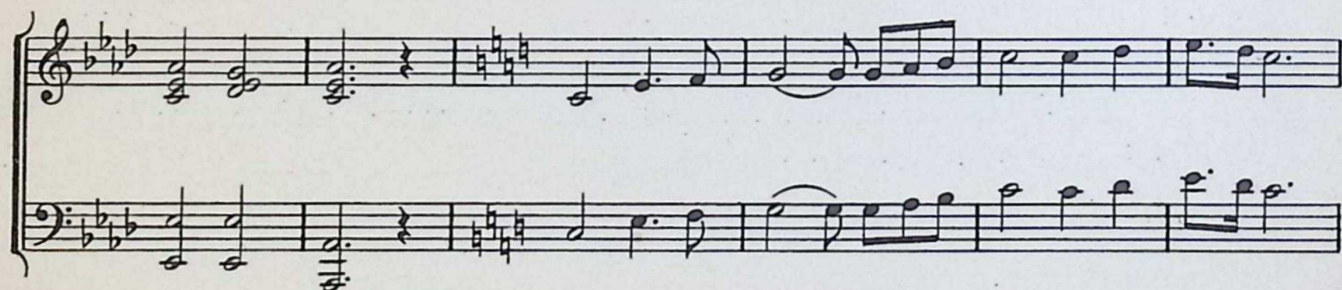
im-age of God, and are en-a-bled more and more to die, and are en-



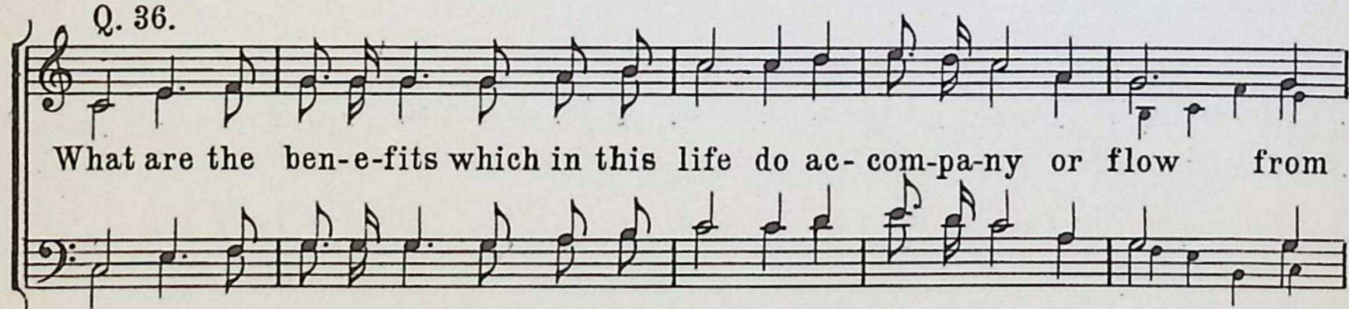
a-bled more and more to die un-to sin, un-to sin, — and live un-to



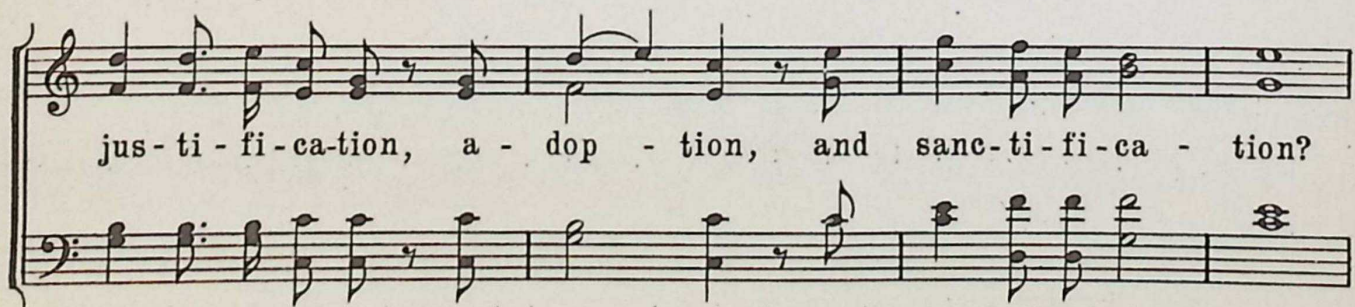
right-eous-ness, and live, — and live — un-to right-eous-ness.



Q. 36.



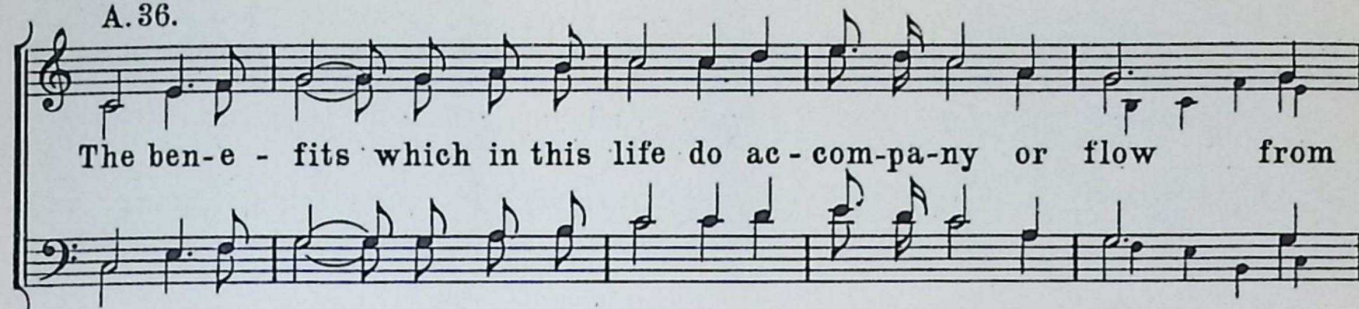
What are the ben-e-fits which in this life do ac-com-pa-ny or flow from



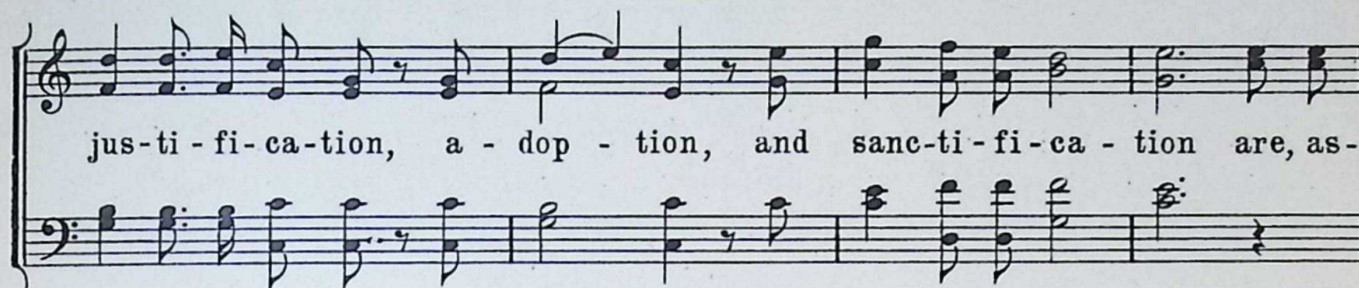
jus-ti-fi-ca-tion, a-dop-tion, and sanc-ti-fi-ca-tion?



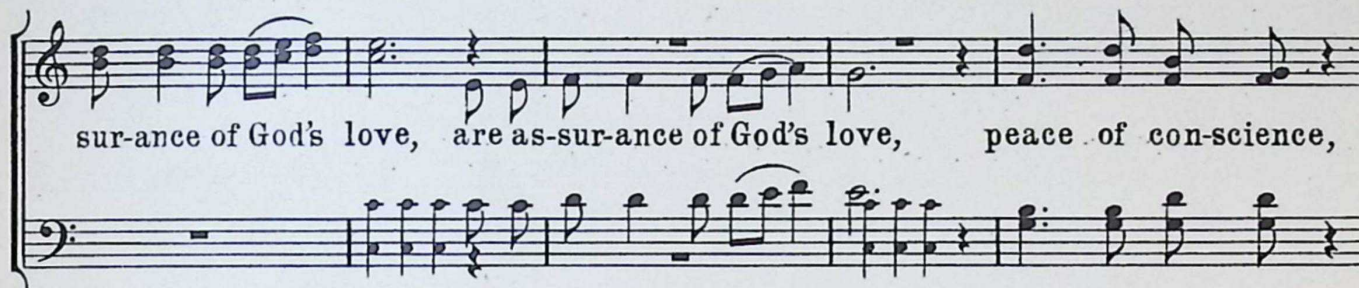
A. 36.



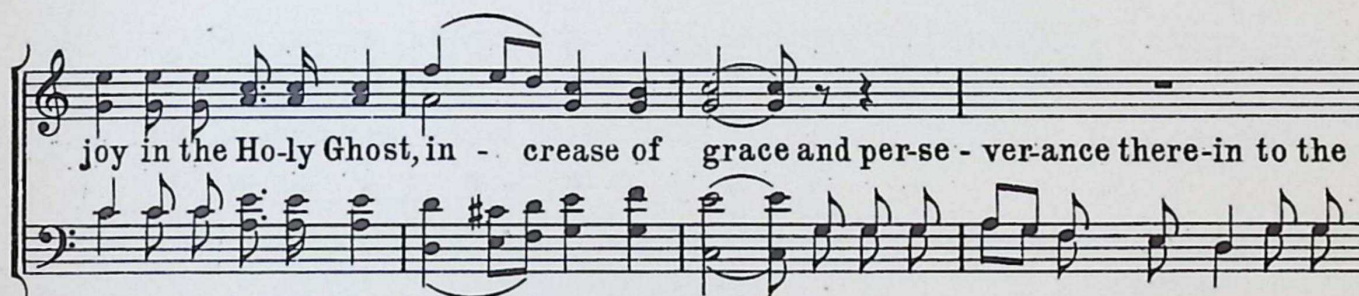
The ben-e - fits which in this life do ac-com-pa-ny or flow from



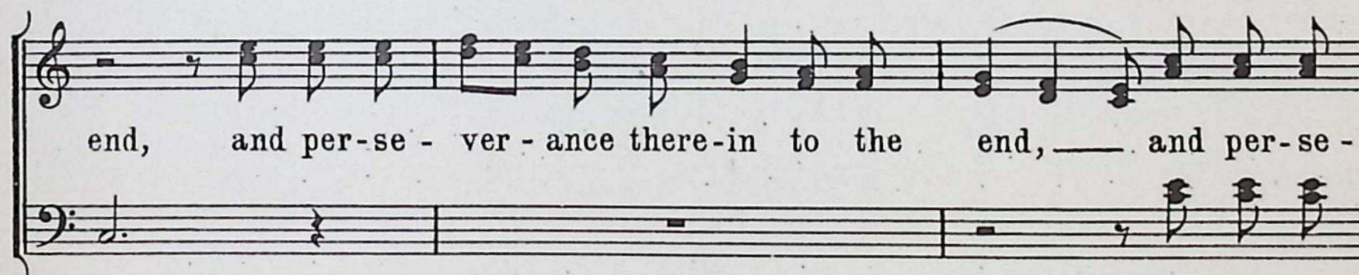
jus-ti-fi-ca-tion, a-dop-tion, and sanc-ti-fi-ca-tion are, as-



sur-ance of God's love, are as-sur-ance of God's love, peace of con-science,



joy in the Ho-ly Ghost, in - crease of grace and per-se-ver-ance there-in to the



end, and per-se-ver-ance there-in to the end, — and per-se-



ver-ance there-in to the end, — and per-se-ver-ance there-in to the



*ff* *pp* *ff* *pp*

end, — per-se - ver-ance, per-se - ver-ance, per-se - ver-ance, per-se -

*rit.* *ff* INST.

ver-ance there - in un - to the end.

Q. 37.

What ben-e - fits do be - liev - ers re-ceive from Christ at — death?

A. 37.

The souls of be-liev-ers are at their death made per-fect in ho - li

ness, — and do im - me-diate-ly pass in - to glo - ry, and do im -

me-diate-ly pass in - to glo - ry and their bod-ies be-ing still u -



nit-ed to Christ, and their bod-ies be-ing still u - nit-ed to Christ do\_\_

*molto rit.*

do rest, do rest, *pp* Trumpet

rest in their graves, do rest, do rest in their graves,

do rest, do rest

SOPR. (a)

till the res - ur - rec-tion, till the res - ur - rec-tion.

res - ur - rec-tion.

INST. *pp*

*rit.* Q. 38.

What ben-e - fits do be-liev-ers re -

A. 38.

ceive from Christ at the res-ur-rec - tion? At the res-ur-rec-tion be -

(a) Tenors lead out on word "resurrection?"



liev - ers, be-ing raised up in

ACC.

glo - ry, be-ing raised up in glo - ry, shall be

o - pen-ly ac - know-ledged, and ac - quitted in the day of



judge-ment, and ac - quit - ted in the day of

This system contains the first four measures of the piece. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: "judge-ment, and ac - quit - ted in the day of".

judge-ment, ac - quit - ted in the day of

This system contains measures 5 through 8. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "judge-ment, ac - quit - ted in the day of".

judge - ment ac - quit - ted —

This system contains measures 9 through 12. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "judge - ment ac - quit - ted —".



in the day of judge - - ment, and

made per-fect-ly bless - ed

in the full en-joy - ing of

to all e - ter - ni - ty, to all e - ter - ni -

God



*ff rit.*

ty, to all e - ter - ni - ty, to all e - ter - ni - ty, — and

*ff*

made — per - fect - ly bless - ed in the full en - joy - ing of

God to all — e - ter - ni - ty, to all — e -



*rit.*

ter - ni - ty, to all — e - ter - ni - ty, e - ter - ni - ty,  
at the res - ur -

be - liev - ere be - ing raised up in  
rec - tion,

glo - ry, be - ing raised up in glo - ry, shall be



o - pen-ly ac - know - ledged, \_\_\_\_\_  
and ac - quit - ted in the day of

The first system of the musical score is in D major (two sharps). It features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics "o - pen-ly ac - know - ledged," are written below the first staff, followed by a long horizontal line. The second staff of the system contains the lyrics "and ac - quit - ted in the day of". The piano accompaniment consists of two staves, with the right hand playing a series of eighth and sixteenth notes, and the left hand playing a steady eighth-note bass line.

\_\_\_\_\_ and - made - perfect - ly bless - ed in the full - en - joy - ing of  
judgement,

The second system continues the musical score. The vocal line starts with a long horizontal line, followed by the lyrics "and - made - perfect - ly bless - ed in the full - en - joy - ing of". The piano accompaniment continues with similar rhythmic patterns, featuring chords and moving lines in both hands.

God to all \_\_\_\_\_ e - ter - ni - ty, to all \_\_\_\_\_ e - ter - ni - ty, to

The third system concludes the phrase. The vocal line has the lyrics "God to all \_\_\_\_\_ e - ter - ni - ty, to all \_\_\_\_\_ e - ter - ni - ty, to". The piano accompaniment provides harmonic support with sustained chords and moving lines. The system ends with a final chord in the piano part.



all e - ter-ni-ty, e - ter-ni - ty, to all e-ter-ni-ty, to all e-ter-ni-ty, to all e - ter-ni-ty, to all e - ter-ni-ty,

to all e-ter-ni - ty.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "all e - ter-ni-ty, e - ter-ni - ty, to all e-ter-ni-ty, to all e-ter-ni-ty, to all e - ter-ni-ty, to all e - ter-ni-ty, to all e-ter-ni - ty." The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final line of music, which ends with a double bar line.







