

Cuán grato es cantar loor

Con reverencia $\text{♩} = 44-52$

1. Cuán gra - to es can - tar lo - or a Él que por Su
 2. Qué gra - to es o - fren - da dar y el a - gua y el
 3. En dul - ce, gra - ta co - mu - nión nos con - gre - ga - mos

gran a - mor al mun - do vi - no a su - frir y por los hom - bres
 pan to - mar a la ma - ne - ra del Se - ñor, mos - tran - do nues - tro
 en u - nión al - zan - do can - tos de lo - or a Cris - to por Su

a mo - rir.
 gran a - mor. Pues el Se - ñor Su vi - da dio y
 gran a - mor.

con Su san - gre nos sal - vó. Can - tad ho - san - nas

The image shows a musical score for a phrase. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be common time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff. The phrase is: "y lo-or a Cris-to por Su gran a-mor." The music features a mix of eighth and quarter notes, with some chords and rests. There are fermatas over the final notes of the phrase. The score ends with a double bar line.

y lo-or a Cris-to por Su gran a-mor.

Letra: George A. Manwaring, 1854–1889.
Música: Ebenezer Beesley 1840–1906.

Mateo 20:28
Moroni 6:5–6