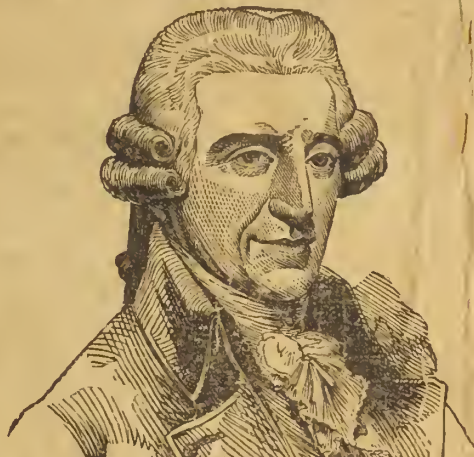


THE HAYDN COLLECTION OF CHURCH MUSIC;

SELECTED AND ARRANGED
HAYDN, HANDEL,
WINTER, WEBER,
MENDELSSOHN, CHERUBINI,
TOGETHER WITH MANY



HAYDN.

FROM THE WORKS OF
MOZART, BEETHOVEN,
PAER, ROSSINI,
AND OTHERS.
ORIGINAL COMPOSITIONS.

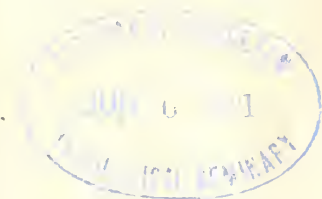
BY
B. F. BAKER,
DIRECTOR OF MUSIC AT CHANNING STREET CHURCH,
AND
L. H. SOUTHARD
ORGANIST AT ESSEX STREET CH.

BOSTON

PUBLISHED
NEW YORK, A. S. BARNES & CO., CADY & BURGESS; PHILADELPHIA,
BANGOR, WILLIAM LEWIS

PEIRCE,
ALFORD & CO.; PORTLAND, MAINE, SANBORN & CARTER;
HAMMERSLEY.

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NEW YORK, A. S. BARNES & CO., CADY & BURGESS; PHILADELPHIA, THOMAS, COWPERTHWAIT & CO.; PORTLAND, MAINE, SANBORN & CARTER
BANGOR, WILLIAM LEWIS; HARTFORD, CONNECTICUT, W. J. HAMMERSLEY.

1850.

PREFACE.

The Editors of the Haydn Collection, in preparing this work for the press, have had three objects constantly in view; first to present music of a very high order; second, to have the music as easy of execution as possible, provided always that true musical effect and excellence should never in any instance be sacrificed to mere facility; and third, to select music of a character that should harmonize well with the various hymns (some of them of great lyric beauty,) in use among Christians of different denominations.

And although such a remark may savor of presumption, they cannot help, on reviewing the result of their labors, some feeling of self-congratulation; some slight tinge of pride does, in fact, mingle with the emotions under which they present "The Haydn Collection" to the Public, and they believe that to be a false modesty, which would prevent any author from saying something about what he conceives to be the peculiar excellencies of his work, especially when that work puts forth claims of more than ordinary magnitude upon public favor, claims too, resting upon quite different grounds than those upon which patronage is most frequently demanded and accorded.

By far the greater portion of the music contained in the following pages, has been culled with great care from the works of the classic authors; the Oratorios and Anthems of Handel, and the Oratorios, Masses, and Motets of Haydn and Mozart, the sublime sacred compositions of Cherubini have all been studied with this end in view; the numerous and highly beautiful writings of Peter Von Winter, an author but little known in this country, have also received much attention from the editors, who have selected from them many gems of exquisite beauty, which will be found scattered among other compositions not less worthy of notice.

Now we appeal to all unprejudiced minds, whether music from such sources, music which has excited the admiration and heightened the devotion of thousands of refined and cultivated minds for many years, music which has stood the test of that stern old critic, *Time*, is not likely to be better, and more worthy of use in our churches, than meagre compositions of persons of limited skill and small attainments.

Again, the *variety* of tunes, is greater in this work, than in any similar collection known to the editors; we mean of course, the *real* variety, not the mere number of tunes or pieces; but the *variety of style*, the different emotions expressed by the music, from the brilliancy of Handel, the sober gravity of the choral, to the soothing Andante's of Mozart and Winter, or the graceful tenderness of Haydn.

Here may also be found the majestic sweetness of the Gregorian style, the energetic, nervous manner of Paer, the melodic beauty and rhythmic regularity of Rossini, the impassioned solemnity of Beethoven, the smoothly-flowing cadences of Mendelssohn, the earnest joyousness of Weber, and the tender melancholy of Hummel and Schubert.

In the department of Anthems, Hymns for various occasions, and short pieces for Voluntaries before and after service, "The Haydn Collection" is believed to present features of unusual interest and usefulness. Many of the hymn-tunes have been so arranged that they may be appropriately performed as set-pieces or Hymns on many occasions. The two anthems by

Weber are of themselves worth the price of the book; so are the two movements from Mozart's celebrated Requiem; of which every one has heard, and specimens of which every one can here see, and sing for themselves.

The tunes for men's voices only, will undoubtedly render the work useful to many choirs in colleges, and on board ships, where ladies' voices cannot be obtained.

In the department of Chants, in addition to the service of the Protestant Episcopal Church, the patrons of the Haydn Collection will find the eight Gregorian tones, with their various endings, effectually harmonized, from an authentic source; as these chants are the very oldest church music in existence, being perhaps modeled on the hymns sung by the Apostles and their successors, they will, no doubt be viewed with great interest by every one; and it is thought that the general use of these in our churches would do more to make people love this delightful branch of worship, than volumes of argument or persuasion.

It will be seen that in their arrangements, the Editors have not confined themselves to the use of a few common-place chords, to favor any real or supposed want of skill on the part of singers, but have in all cases treated the subjects with reference to musical effect; and should the parts appear hard to any persons, it is thought that the superiority of effect will induce and amply compensate for, any amount of study and practice that may be bestowed.

The elementary portion has been re-written with the greatest care, and enriched with very many new Exercises; the attention of teachers in particular, is requested to this part, which differs materially from the course of elementary instruction found in most works of this kind. The experience of the senior Editor, as musical superintendent of the Boston Grammar Schools, convinced him some time since that the old system was not only defective, but in many instances contradictory, and that many of the explanations and rules served only to mystify the scholar, and convey wrong impressions, where they conveyed any at all.

This matter he attempted and with considerable success, to rectify in the 'Elementary Music Book,' now in use in the Boston Grammar Schools, which system of elementary instruction was copied in "The Timbrel" published not long after; but in the "Haydn Collection," many improvements have been made, and this system is now firmly believed to be more thorough, correct, consistent and easy of comprehension, than any to be found at the present day.

The Editors are led to speak thus confidently of their work, from the fact that during the compilation, from the very first, they attempted not to please a party or sect, to gratify this or that prejudice or taste, but to produce a work which they could conscientiously recommend to their friends as one eminently calculated to fill the void felt and acknowledged by so many people of discrimination, and which should at the same time gratify and refine the musical taste and excite and heighten the religious feelings of those among whom it might be used.

With these remarks the Editors place their book before the Public, trusting and believing that the more and the longer the Haydn Collection is used, the more will its various excellencies be felt and acknowledged.

Entered according to Act of Congress, in the year 1850, by

B. F. BAKER,

In the Clerk's Office of the District Court for the District of Massachusetts.

STEREOTYPED BY A. B. KIDDER, 7 CORNHILL.

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PRINCIPLES OF MUSICAL NOTATION.

INTRODUCTION.

SOUND is the effect produced on the mind, by the vibrations of the air coming in contact with, and acting upon the organ of hearing. Anything, therefore, that we can hear, which the mind takes cognizance of through the ear, is SOUND.

There are two primary and distinct varieties of sound; the one, resulting from uniform vibration, is called TONE; the other kind, arising from irregular vibration, is called NOISE. In studying the science of Music, we have to do only with Tone, and Noise receives none of our investigation.

The pitch, i. e., gravity or acuteness of sounds caused by uniform vibration, may be readily and accurately determined; while it is more difficult, if not absolutely impossible to ascertain the pitch of sounds whose vibrations are irregular, and indeed, commonly speaking, noise has no pitch.

A knowledge of music consists in a perfect appreciation of the pitch, duration, accentuation and force of tones, and the characters used, to represent tones, their relative pitch, duration, &c. It is proper to regard pitch as of the highest importance, since it is the most indispensable characteristic of tone; the next in importance is duration, then accentuation, and lastly the different degrees of force or prominence.

By MELODY is understood the relative pitch of tones. Tones are said to be of higher or lower pitch, in proportion as they are the result of a greater or less number of vibrations in a second of time.

Thus let us suppose a tone caused by twelve vibrations in a second, which we will represent thus, o o o o o o o o o o o o; now a tone of much higher pitch might be represented by double the number vibrations, thus; o . o . o . o . o . o . o . o . o . o . o . o . &c.; while one lower than the first tone would be like this, o o o o o o —

A scale is a succession of eight tones occurring at certain fixed intervals from each other, and the last tone is called an *octave* from the first; thus if we were to depict the vibrations of any tone in this manner, o o o o o o o o o o o o; its octave would be represented thus, oooooooooooooooooooooo.

Just twice the number of vibrations of which any one tone is the result, gives its Octave.



The relative pitch of tones, is represented on the STAFF. The Staff consists of five parallel lines with the intermediate spaces, each one of which is called a DEGREE. These degrees are enumerated from the lowest upward.

THE STAFF.



The Staff may be extended by adding short lines either above or below, as may be required, and these degrees are reckoned from the staff, thus,



The degrees of the staff are named after the first seven letters of the alphabet, whose arrangement is determined by a sign called a CLEF, which takes its name from the letters for which it stands, thus,  the G CLEF shows the letter G to be on the second line of the staff, and the F clef  shows the letter F to be on the fourth line of the staff.

The letters are reckoned from the Clef lines upward, in alphabetic order, and downward by the inversion of that order.

The arrangement of letters on the staff, with the two clefs, is as follows;



The G indicated by C_1 is called the *clef G*, to distinguish it from any other G, and likewise the F indicated by C_2 is called the *clef F*.

Tones differ in three ways, first in pitch, next in duration, and lastly in force. The characters used to represent tones, irrespective of pitch, or force, are called **NOTES**. The notes are as follows; this character \circ is used to indicate the longest tone, and is called a whole note; a tone of half the duration of that indicated by the \circ , is represented by this character, \circ , and a tone whose duration is only one fourth that of the longest one is indicated by a \circ or quarter note, and so throughout, as the eighth note, \circ , the sixteenth note, \circ , and the thirty-second note.

The relative duration of tones, and value of the notes may be clearly represented thus.

A whole note is equal to \circ

2 halves,

or, \circ \circ \circ \circ 4 quarters.

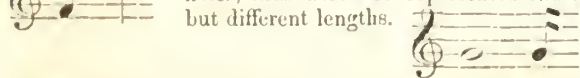
or, \circ \circ \circ \circ \circ \circ \circ \circ 8 eighths.

or, \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ 16 sixteenths.

or, \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ 32 thirty-seconds.

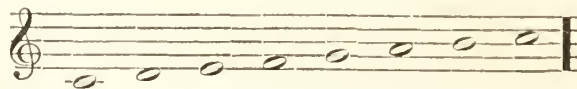
Now the *pitch* of tones is indicated by the position of the notes on the staff. Thus here are represented two tones of equal length, but different pitch.

The duration of tones is indicated by the different kinds of notes, thus here are represented two tones of the same pitch but different lengths.



The manner of indicating the various degrees of force will be explained hereafter.

The difference of pitch between two tones is called an interval. The interval between two tones represented on adjoining degrees of the staff is called a second. Thus it is a second, from A to B, from F to G, or from E to F, but not from C to E, or from F to A. There are two kinds of seconds, the *major* second, and the *minor* second which is half the size of the major second. A succession of eight tones in regular order is called a scale, thus,



It will be seen that the scale is composed of eight tones and seven seconds; five of these seconds are major, and two minor. The tones of the scale are reckoned from the lowest upward, and in addition to the numeric names, a syllable is applied to each. The same syllable is applied to the first and last tones of the scale as they are also represented on the same letter.

EXAMPLE.

\circ	Eight.....	Do.
\circ	Minor second.	Si.
\circ	Major second.	La.
\circ	Major second.	Sol.
\circ	Major second.	Fa.
\circ	Minor second.	Mi.
\circ	Major second.	Re.
\circ	Major second.	Do.

The Teacher should require the pupils to sing the scale from the above representation, until they have acquired a correct idea of the proportionate elevation of the tones.

Sing also the scale from these representations :

Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Re, Mi, Fa, Sol, La, Si, Do.

The scale may be represented an Octave higher, thus.

Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol.

After the pupils can sing the scale upwards correctly, let them sing the descending series, thus :

Do, Si, La, Sol, Fa, Mi, Re, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

The correct pronunciation of the syllables used in singing the scale is as follows :

- Do, pronounced Dō as in *dōme*.
- Re, pronounced Rā as in *rāte*.
- Mi, pronounced Mee as in *meeek*.
- Fa, pronounced fāh as in *fāther*.
- Sol, pronounced sōle as in *consōle*.
- La, pronounced lāh as in *bār*.
- Si, pronounced See as in *seen*.

The teacher should insist on a proper enunciation of these vowels ; for instance, Do should be simply do, and not do-oo-oo ; Re should be ra, and not ra-ee-ee. The utmost vigilance should be exercised with regard to these faults.

TIME.



Time is the duration of tones ; it also includes the intervals of silence which occur between tones.

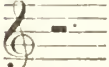

The characters representing tones have already been explained ; those indicating silence are called **RESTS** ; they are of corresponding value to the notes themselves, thus :

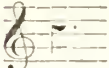

Whole note.		.....		Whole rest.
Half note.		.....		Half rest.
Quarter note.		.....		Quarter rest.
Eighth note.		.....		Eighth rest.
Sixteenth note.		.....		Sixteenth rest.
Thirty-second note.		.....		32nd rest.
Sixty-fourth note,		.....		64th rest.

The value of notes and rests may be increased one half their original length, by placing a dot after them, thus ;

A dotted whole note,		is equal to three halves..	
A " half "		" " "	quarters...
A " quarter "		" " "	eighths...
A " eighth "		" " "	sixteenth...
A " sixteenth "		" " "	thirty-seconds.



A dotted whole rest.  is equal to three half-rests. 



A " half "  " " quarter rests. 



A " quarter "  " " eighth rests. 


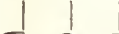
and so on.







Whenever *two* dots are annexed to a note or rest, the second dot adds one half the value of the first, thus :

A double dotted whole rest  is equal to 

A " " " note  " " " 

A " " half rest  " " " 

A " " " note  " " " 

The perpendicular line attached to notes may extend either upward or downward, without changing their value, thus,  means exactly what  does, and nothing different, and  are equal to , and  to 

RHYTHM.

Music is divided into rhythmical divisions, called measures, which are separated from each other by a perpendicular line across the staff, called a bar. Each measure is distinguished and derives its name, from the number of parts into which it is divided; thus; a measure consisting of two parts, is called *double* measure; that of three parts, triple measure; one having four parts is *quadruple* measure; that of six parts, sextuple measure

Bar. Bar.



Measure. Measure. Measure. Bar.

The figures on the staff immediately after the clef, indicate the number of parts in the measure, and the kind of note with which each part is represented. The lower figure shows what kind of note, whether whole note, half note, or quarter note, fills each part of the measure, and the figure 1 stands for a whole note, the figure 2 for a half note, the figure 4 for a quarter note, the figure 8 for an eighth note. In the above example each measure consists of two parts, and each part contains the value of a half note, and there are two half notes or their equivalent in each measure. This subject cannot be advantageously pursued without the aid of *practically* marking the time by certain motions of the hand, corresponding to the different parts of the measure, whereby the length of tones can be accurately determined. Great care should be exercised in teaching the pupils to acquire the habit of marking the time with the hand alone, while the fore-arm remains motionless. The hand should not be suffered to linger from point to point, but should change its position instantly, at equal intervals of time.

Double measure may be illustrated by a word of two syllables accented on the first, thus :

Glo - ry.	Good - ly.	Numerals descriptive of the measure. The accentuation. The motions of the hand.
One, Two.	One, Two.	
Loud, Soft.	Loud, Soft.	
Down, Up.	Down, Up.	

Triple measure may be illustrated by a word of three syllables, accented on the first.

Glo - ri - ous.	Jus - ti - fy.
One, Two, Three.	One, Two, Three.
Loud, Soft, Softer.	Loud, Soft, Softer.
Down, Left, Up.	Down, Left, Up.

Quadruple measure may be illustrated by a word of four syllables, accented on the first and third.

Con - gre - ga - ted.	Man - i - fes - ted.
One, Two, Three, Four.	One, Two, Three, Four.
Loud, Soft, Less Loud, Softer.	Loud, Soft, Less Loud, Softer.
Down, Left, Right, Up.	Down, Left, Right, Up.

In like manner sextuple measure may be represented by a word of six syllables, accented on the first and fourth.

Spir - it - u - al - i - ty.	In - stru - men - tal - i - ty.
One, Two, Three, Four, Five, Six.	One, Two, Three, Four, Five, Six.
Loud, Soft, Softer, Less loud, Softer, Softest.	Loud, Soft, Softer, Less loud, Softer, Softest.
Down, Down, Left, Right, Up, Up.	Down, Down, Left, Right, Up, Up.

Each kind of measure may be written with halves, quarters, or eighths, but the ordinary representations are as follows,

and sometimes, though more rarely.

It is customary with some writers to designate by the letter C, with a bar drawn across it, thus:

thus,

It must be understood that the length of notes is relative and not absolute, so that a piece of music written in is not necessarily to be sung slower than one written in ten in the time of performance being indicated in a manner, which, will be explained hereafter.

The following exercises show the union of Melody, Time and Rhythm; they should be sung by syllables, letters, and numerals, and the pupils should be directed to look at the notes they are to sing, in order to acquire facility in reading music. The habit of singing the scale from recollection is disadvantageous in primary education in music, as it tends to form a habit of singing by rote.

EXERCISE 1.

EXERCISE 2.

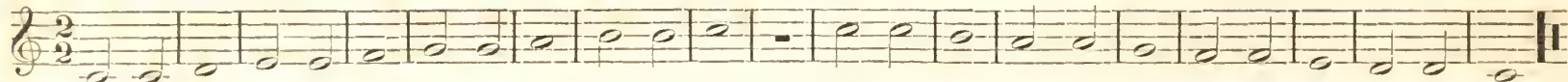
If one tone be represented on each part of the measure, the measure is said to be in its *primary* form; but if several parts are *united* in one tone, the measure is said to be a *united* form, thus:

[2] primary form of } united form of }

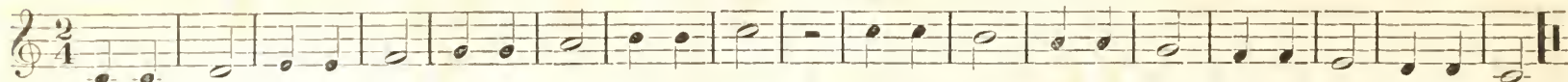
2-4 measure. } the measure. }

PRINCIPLES OF MUSICAL NOTATION.

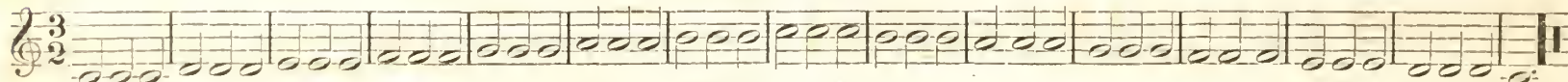
EXERCISE 3.



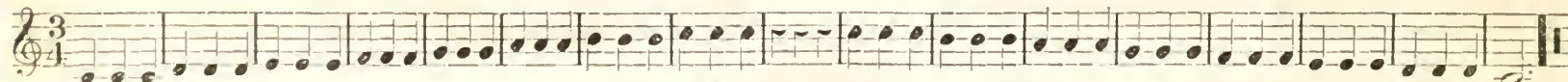
EXERCISE 4.



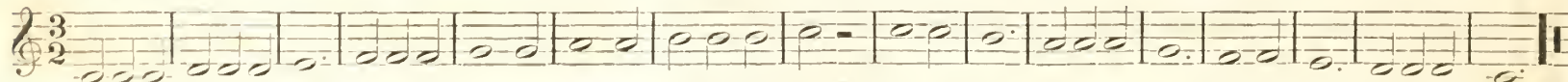
EXERCISE 5.



EXERCISE



EXERCISE 7.



EXERCISE 8.



EXERCISE 9.



If commencing on the first part, the union is said to be of the *first class*; if on the second, the *second class*; thus :

PRIMARY FORM.

First united form.

Second united form.

EXERCISE 10.

When the union commences on the third part of the measure, the derivative form is of the third class.

PRIMARY FORM OF 4-2 MEASURE.

EXERCISE 11.

EXERCISE 12.

PRIMARY FORM.

The image shows two systems of musical notation, each consisting of two staves. The first system is labeled "First class." and "Second class." The second system is also labeled "First class." and "Second class." The notation is in 6/4 time and consists of quarter notes and half notes.

EXERCISE 13.

A single staff of musical notation in 6/4 time, consisting of quarter notes and half notes.



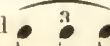

EXERCISE 14.

A single staff of musical notation in 6/4 time, consisting of quarter notes and half notes.

EXERCISE 15.

Two staves of musical notation in 6/8 time. The top staff contains eighth notes and quarter notes, and the bottom staff contains eighth notes and quarter notes.

Since two or more tones may be represented on each part of the measure, it is deemed convenient to give such measures or parts of measures a distinctive name, indicative of the number of tones that may be represented. Thus if one note represent each part, the measure is said to be in its *single* or *primary* form; if two notes of equal length, its *double* form; if three, the *triple* form; and if *four*, the *quadruple* form, &c.

The value of three equal notes is reduced to that of two of the same denomination, by placing a figure 3 over them. Each such group of notes is called a Triplet; three halves, when made a Triplet, thus:  are equal in value only to  and  are equal in value only to  and of every kind of note.

The same may also be said of rests.

SINGLE FORM.

DOUBLE FORM.

TRIPLE FORM.

QUADRUPLE FORM.

The image displays ten staves of musical notation, each illustrating a different time signature and its corresponding note values. The staves are organized into four columns based on the number of notes per measure:

- Column 1 (SINGLE FORM):** Shows one note per measure. Time signatures include 2/2, 4/4, 3/2, 3/4, 3/8, 4/2, 4/4, 6/8, and 6/8.
- Column 2 (DOUBLE FORM):** Shows two notes per measure. Time signatures include 2/2, 4/4, 3/2, 3/4, 3/8, 4/2, 4/4, 6/8, and 6/8.
- Column 3 (TRIPLE FORM):** Shows three notes per measure. Time signatures include 2/2, 4/4, 3/2, 3/4, 3/8, 4/2, 4/4, 6/8, and 6/8. Each measure contains three notes, often grouped with a bracket and a '3' above.
- Column 4 (QUADRUPLE FORM):** Shows four notes per measure. Time signatures include 2/2, 4/4, 3/2, 3/4, 3/8, 4/2, 4/4, 6/8, and 6/8. Each measure contains four notes, often grouped with a bracket and a '4' above.

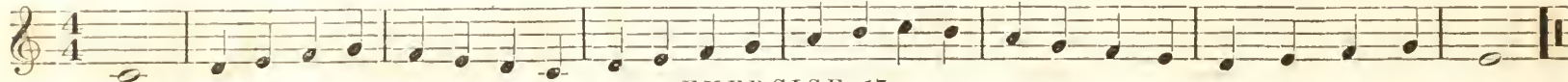
The notation uses various note values (half, quarter, eighth, sixteenth) and rests to represent the specified number of notes per measure. The staves are arranged in a grid, with the time signature indicated at the beginning of each staff.

This subject might be extended almost indefinitely, but it is believed that the above diagrams will be sufficient for all ordinary cases.

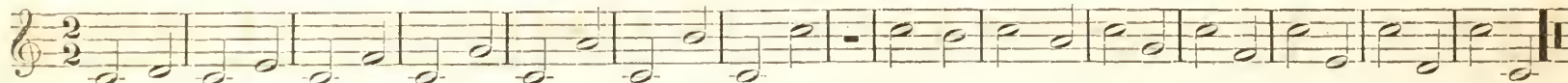
PRINCIPAL SOUNDS OF THE SCALE.

A melody may begin or end upon either of the principal tones of the scale, one, three, five, or eight; and into one of these the other sounds must resolve, that is, at a close, two must be followed by one or three, four by three, six by five, and seven by eight; so it is said that two resolves into one or three, four into three, seven into eight, &c

EXERCISE 16.



EXERCISE 17.



EXERCISE 18.



EXERCISE 19.



The scale is said to be in the key of the letter upon which the note representing its first tone is written; thus if one of the scale be on C, the scale is said to be in the key of C; if one be on G, the scale is in the key of G. It will be seen that all the preceding exercises are in the key of C.

It has been remarked that the interval between two notes written on adjoining degrees of the staff, is called a *second*: when in singing we do not ascend or descend by every note of the scale, but pass over one or more tones; such intervals are called *skips*; for example,

SECONDS.

SKIPS.



A skip of one degree is called a *third*.

THIRDS.



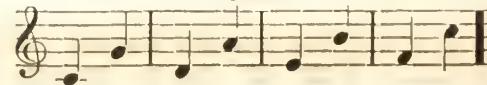
A skip over two degrees is called a *fourth*.

FOURTHS.



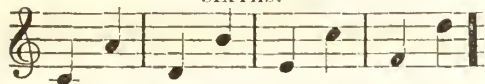
A skip over three degrees is called a *fifth*.

FIFTHS.



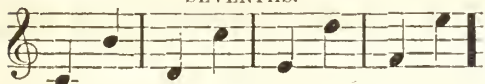
A skip over four degrees is called a *sixth*.

SIXTHS.



A skip over five degrees is called a *seventh*.

SEVENTHS.



A skip over six degrees is called an *octave*.

OCTAVES.



EXERCISE 20.



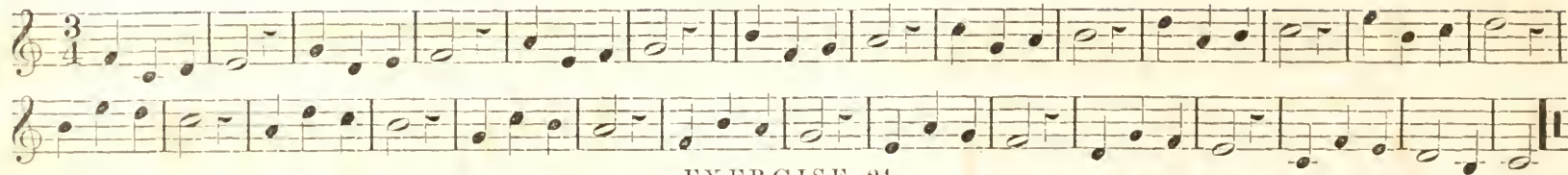
EXERCISE 21.



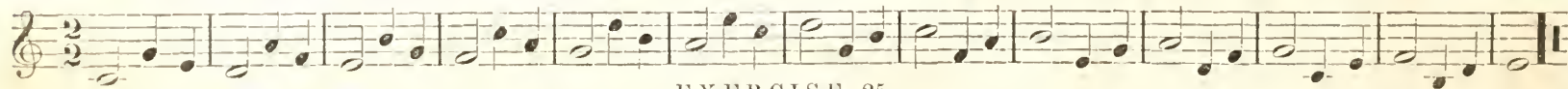
EXERCISE 22.



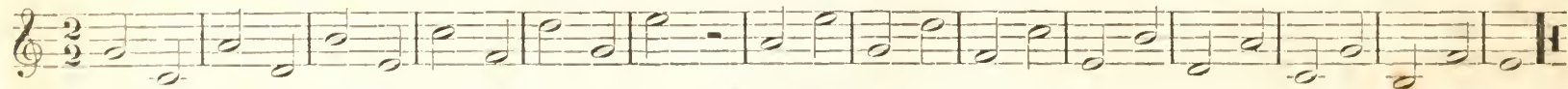
EXERCISE 23.



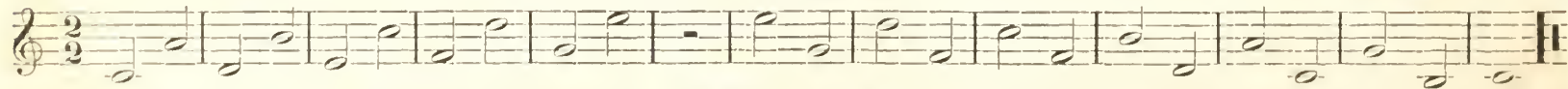
EXERCISE 24.



EXERCISE 25.



EXERCISE 26.



EXERCISE 27.



EXERCISE 28.

Musical score for Exercise 28, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

EXERCISE 29.

Musical score for Exercise 29, consisting of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

EXERCISE 30.

Exercise 30 is a five-staff musical exercise in 4/4 time. The notation is written on five treble clef staves. The first staff begins with a treble clef and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together in groups. The exercise concludes with a double bar line and repeat dots.


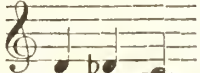
EXERCISE 31.

Exercise 31 is a five-staff musical exercise in 6/8 time. The notation is written on five treble clef staves. The first staff begins with a treble clef and a 6/8 time signature. The music features rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. The exercise concludes with a double bar line and repeat dots.

The foregoing Exercises, more especially Nos. 27, 28, 29, 30 and 31 should be sung in strict time, with the accent always on the first note of the measure

THE CHROMATIC SCALE.

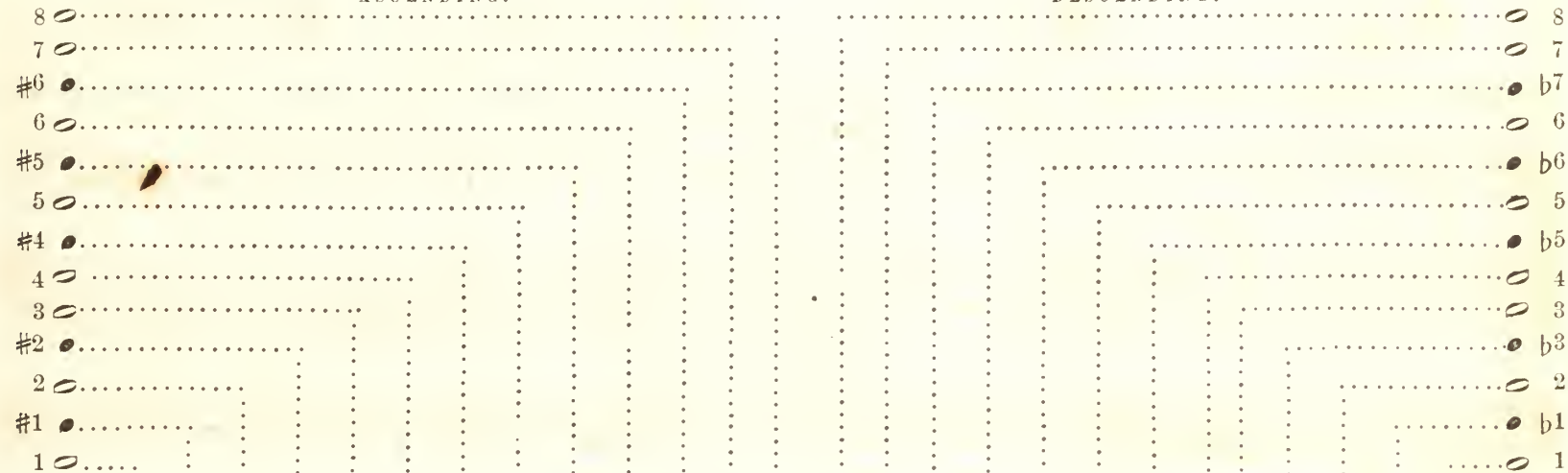
A Minor Second is an indivisible interval, but a major second admits of an intermediate tone, which is indicated by a note with either a *sharp* (#) or *flat* (b) before it. A sharp elevates and a flat depresses the pitch of the note before which it is written.

The intermediate tone between C and D, may be represented, thus:—  or  represented on the same degree of seven seconds, and five chromatic

changes. In the Chromatic Scale, there are thirteen tones; when the pitch of the second of two notes written on the same degree of the staff is higher than the first, the interval is called a *chromatic elevation*, if lower, a *chromatic depression*.

ASCENDING.

DESCENDING.

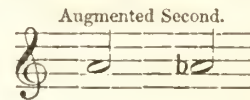
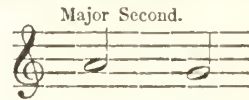


LETTERS. C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C, C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C.
 SYLLABLES. Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Si Do, Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Re, Re, Do.
 NUMERALS. 1, #1, 2, #2, 3, 4, #4, 5, #5, 6, #6, 7, 8. 8, 7, b7, 6, b6, 5, b5, 4, 3, b3, 2, b2, 1.

The tones between the Major Seconds of the scale derive their name from the letter on which they are represented; thus:—C, C \sharp , D, D \flat , E, E \sharp , &c., also from the numerals on the degrees with which they are indicated, thus:—1, \sharp 1, 4, \sharp 4, 7, \flat 7, 6, \flat 6, &c. The *sharped* notes resolve into the next letter above, at the interval of a Minor Second, and the *flatted* notes into the next letter below, also a Minor Second.

It is a Second from one note to another written on an adjoining degree of the staff, thus from C to D, from E to F, from C \sharp to D, from E to F \sharp , but not from C to C \sharp , or D to D \sharp , or B to B \sharp , because these last are written on the same degrees of the staff, and are therefore *Chromatic Intervals*.

There are three kinds of Seconds; Major, Minor, and *Augmented* Seconds:—the Major and Minor Seconds have already been explained. An *Augmented* Second is one made greater than a Major Second, by sharpening the upper note, or flattening the lower, thus:—



A sharp or flat extends its influence through the measure where it appears, unless contradicted by a *Natural*, (\natural) which restores the original pitch of the note.

EXERCISE 32.



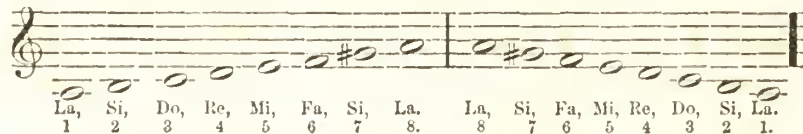
EXERCISE 33.



At the end of a piece it is usual to place a character called a close, **||** as may be seen in the preceding exercises.

There are three different scales, distinguished by the order in which the seconds occur. Two of those scales, the Major and the Chromatic have already been treated of; the other is the *Minor Scale*. In distinction from the *Chromatic Scale*, the major and minor scales are called *Diatonic*.

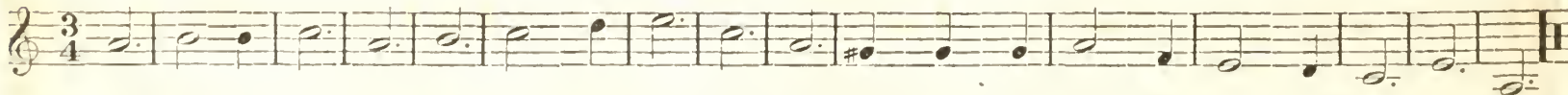
The minor scale consists of eight tones, and seven seconds, three of which are major, three minor, and one an *augmented second*. The first note of this scale is here written on the letter A, the scale is therefore in the key of A.



The Minor Scale in the key of A is called the *relative* of the major scale in C, because the same syllables are used for the notes on the same degrees of the staff in both keys.

N. B. The Teacher should impress upon the minds of his pupils, that there are but *three* scales, the major, minor, and chromatic; although they may be written in the keys of different letters.

EXERCISE 37.



EXERCISE 38.



EXERCISE 39.



PRINCIPLES OF MUSICAL NOTATION.

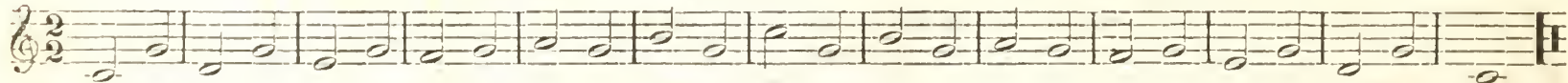
EXERCISE 43.



EXERCISE 44.



EXERCISE 45.



EXERCISE 46.



EXERCISE 47.



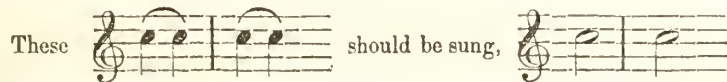
EXERCISE 48.



EXERCISE 49.



When, as in the seventh measure of the above exercise, two notes on the same degree of the staff are connected by a curved line called a *tie*, the second note should receive no separate articulation, but should merely be sung as a part of the first.



All human voices may be classified by genera and species. The division into genera is effected by the consideration of the sex of individuals; there are therefore two genera of voices, namely, voices of males, and voices of females. Masculine voices are those of men; feminine or puerile voices, are those of females and boys. Male voices are generically termed Bass, female voices, Trebles.

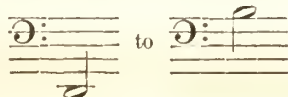
The division of the genera into species is made according to the combined consideration of the compass and volume of the voice.

The compass of the voice is the space it occupies in the general scale or extent of sounds. The volume of tone, which is difficult to define, appears to be a consequence of the volume or mass of the vocal muscles, in the same way as the body of sound produced by a string or pipe depends on the diameter of the pipe or string.

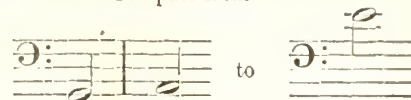
A voice, in order to have a pleasing quality, should be of a volume or body proportionate to its gravity, in the same way as every individual, to be of good shape, should be stout in proportion to his height.

Voices in regard to their compass, are first classed as simple, or compound. Simple voices are those which have the ordinary compass of a voice, that is, ten or twelve tones in diatonic progression; Compound voices are those which combine the extent of two or more contiguous simple voices. In each genus there are five species of simple voices; as follows:—

First; VOICES OF MEN. LOW BASS.—Compass from



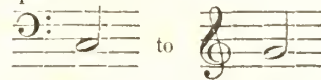
Second; MIDDLE BASS.—Compass from



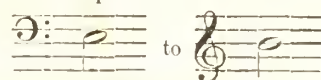
or

This is the most common species of masculine voices.

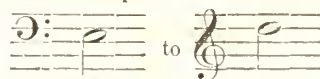
Third; TENOR.—Compass from



Fourth; HIGH TENOR.—Compass from



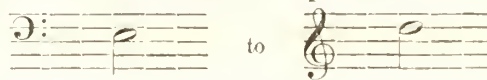
Fifth; COUNTER TENOR.—Compass from



This voice, very unusual in America, is found not unfrequently in some of the provinces of France, and a few of the counties of England.

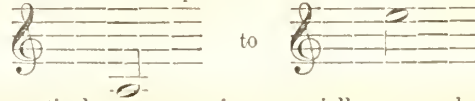
Second genus.

First; FEMALE VOICES.—Contralto, Compass from



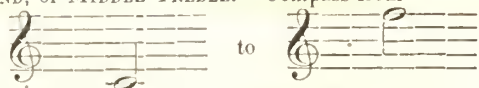
This is a very rare voice, differing from the Counter-Tenor only in quality of tone which is, of course, masculine in the Counter-Tenor, and feminine in the Contralto.

Second; LOW TREBLE.—Compass from



This is a comparatively common voice, especially among boys, and is frequently confounded with the Contralto.

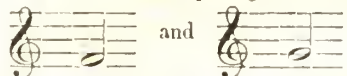
Third; SECOND, or MIDDLE TREBLE.—Compass from



to

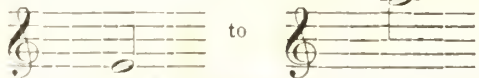
This is the most common voice of females, to whom the passage from is often extremely difficult. The Italians call this passage *il ponticello*.

Sometimes the ponticello is between



and

Fourth; FIRST TREBLE, or SOPRANO.—Compass from



This voice is not unusual in America, especially in the districts lying on the sea-shore.

Fifth; PURE SOPRANO.—Compass from



to

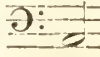
or even


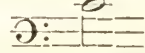
This voice, very uncommon in this country, is found oftener in France than any other land.

In regard to the compound voices, we have in each genus as many species

as can be found of the combinations, two and two, three and three, &c. &c., of the simple contiguous voices. In this way, we shall have in the whole, fifteen species of voices, for each genus.

It must be remarked, that from one genus to the other, voices of the same species are exactly an octave from each other in pitch—namely, the Low Bass from the Contralto, the Tenor and Middle Treble, &c., &c. Yet, if these voices be heard together, they are thought to be in unison. In consequence of this illusion, when two voices of different genera are in unison, the masculine appears above the feminine voice.

To convince his scholars of this fact, let the teacher sing the sound  requesting the ladies to sing the same sound; they will invariably sing the

octave,  let him then request them to sustain their tone, while he sings the scale till he reaches the tone,  when all will perceive

that they had been singing an octave above the pitch given them by the teacher.

Church Music being generally written in four parts; that is, four melodies are heard simultaneously. Choirs and Schools are generally classed as follows, Bass, Tenor, Alto, and Treble.

On the Bass, are placed the first and second species of the male genus, and on the tenor, the third, fourth, and fifth species.

On the Alto, we have the first and second species of the female genus, and on the treble, the remaining three species.

In this work the G clef is used to indicate the arrangement of letters on the staff designed for the Tenor, in which case the part is an octave lower than if it were to be sung by a Treble, or Alto voice.

TENOR.

ALTO.

TREBLE.

BASS.

EXERCISE 50.

All the Female voices.

All the Male voices.

EXERCISE 51.

PRINCIPLES OF MUSICAL NOTATION.

EXERCISE 52.

Trebles.

Altos.

EXERCISE 53.

All the Females.

All the Males.

TRANSPOSITION OF THE SCALE.

When the scale is written in the key of any other letter than C, it is said to be transposed, and the proper order of seconds must be effected by the use of sharps or flats, and such sharps or flats are called the *signature*, and are written once for all immediately after the clefs, at the commencement of the piece of music.

SCALE IN THE KEY OF G.

Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.
Letters.	G,	A,	B,	C,	D,	E,	F#,	G,	F#,	E,	D,	C,	B,	A,	G.
Numerals.	1	2	3	4	5	6	7	8,	7	6	5	4	3	2	1

It should be clearly understood that the # is placed after the elef as the *sign of transposition*, and the scale in the key of G is the same as the scale of C, only differing in pitch.

F is sharpened, because if we place Do on G, we must have a minor second between Do and Si, which syllables now fall on G and F; but it has been seen that it is a major second from F to G, so we sharp the F, and then it is only a minor second from F# to G. In like manner it was only a minor second from E to F. Now it is a major second from La to Si, but by sharpening the F, it becomes a major second, and thus the proper order of seconds is effected. In speaking of the scale, the major scale is always meant, unless expressly stated otherwise.

THE CHROMATIC SCALE IN THE KEY OF G.

1, Do, #1, Di, 2, Re, #2, Ri, 3, Mi, 4, Fa, #4, Fi, 5, Sol, #5, Si, 6, La, #6, Li, 7, Si, 8, Do, 7, b7, Se, 6, b6, La, b6, Le, 5, Sol, b5, Sa, 4, Fa, 3, Mi, b3, Me, 2, Re, b2, Ri, 1, Do

* When the pitch of the seventh of the scale is depressed, it is called *flat seven*, even when the depression is affected by a natural.

The *relative minor* of any major scale commences with La of that scale, and has always the same signature. The relative minor of G to E minor.

SCALE IN E MINOR, RELATIVE OF G.

La, Si, Do, Re, Mi, Fa, Si, La, Si, Fa, Mi, Re, Do, Si, La.
E, F#, G, A, B, C, D#, E, D#, C, B, A, G, F#, G.

EXERCISE 54.

Females.

Males.

EXERCISE 55.

EXERCISE 56.

EXERCISE 57.

EXERCISE 59.

Females.

Males.

SCALE IN THE KEY OF F.

THE MINOR SCALE IN THE KEY OF D, RELATIVE OF F.

Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do.
 F, G, A, B \flat , C, D, E, F, E, D, C, B \flat , A, G, F.

La, Si, Do, Re, Mi, Fa, Si, La, Si, Fa, Mi, Re, Do, Si, La.
 D, E, F, G, A, B \flat , C \sharp , D, C \sharp , B \flat , A, G, F, E, D.

B is flatted that the proper order of seconds may be effected. The signature of the key of F, is B \flat .

CHROMATIC SCALE IN THE KEY OF F.

Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, Li, Si, Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Ri, Re, Do.
 1, \sharp 1, 2, \sharp 2, 2, 4, \sharp 4, 5, \sharp 5, 6, \sharp 6, 7, 8, 7, \flat 7, 6, \flat 6, 5, \flat 5, 4, 3, \flat 3, 2, \flat 2, 1.
 F, F \sharp , G, G \sharp , A, B \flat , B \sharp , C, C \sharp , D, D \sharp , E, F, E, E \flat , D, D \flat , C, C \flat , B \flat , A, A \flat , G, G \flat , F.

* Whenever the pitch of the fourth note of the scale is elevated, it is called *sharp four*, although the elevation may be effected by means of a Natural.

Females.

EXERCISE 60.

Males.

PRINCIPLES OF MUSICAL NOTATION.

EXERCISE 61.

SCALE IN THE KEY OF D.

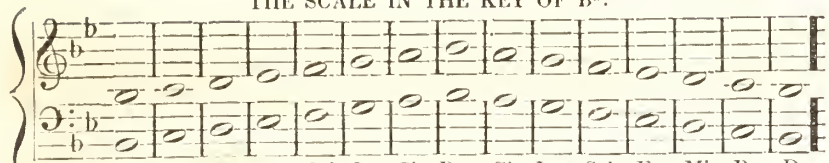
THE MINOR SCALE IN B, RELATIVE OF D.

Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
 D E F# G A B C# D C# B A G F# E D

La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La
 B C# D E F# G A# B A# G F# E D C# B

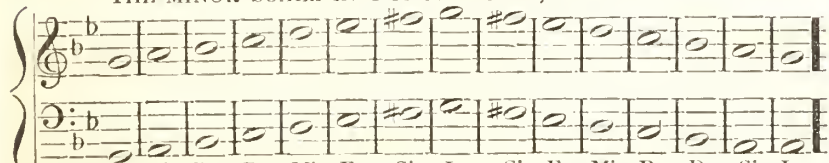
CHROMATIC SCALE IN THE KEY OF D.

THE SCALE IN THE KEY OF B \flat .



Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
 B \flat C D E \flat F G A B \flat A G F E \flat E C B \flat

THE MINOR SCALE IN THE KEY OF G, RELATIVE OF B \flat .



La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La
 G A B \flat C D E \flat F \sharp G F \sharp E \flat D C B \flat A G

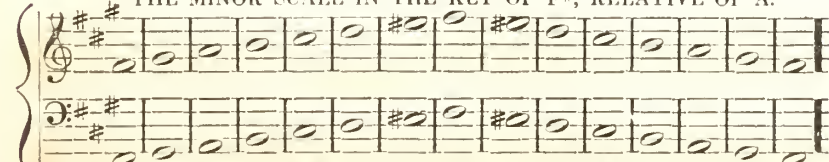
N. B. As exercises for these and the following scales, let the teacher practice some of the pieces in the book; commencing with the easier tunes, and gradually going to the more difficult ones. Let them be sung first by syllables, and then with the words placed there for that purpose.

THE SCALE IN THE KEY OF A.



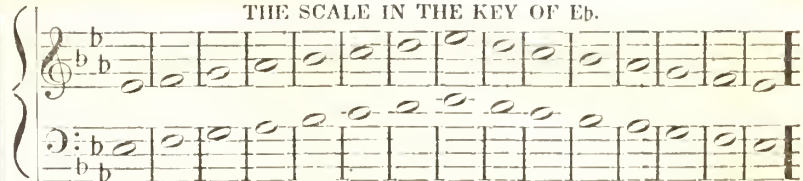
Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
 A B C \sharp D E F \sharp G \sharp A G \sharp F \sharp E D C \sharp B A

THE MINOR SCALE IN THE KEY OF F \sharp , RELATIVE OF A.



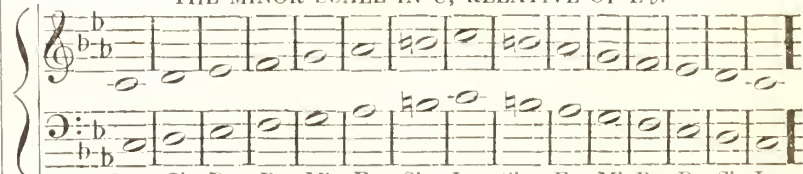
[5] La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La
 F \sharp G \sharp A B C \sharp D E \sharp F \sharp E \sharp D C \sharp B A G \sharp F \sharp

THE SCALE IN THE KEY OF E \flat .



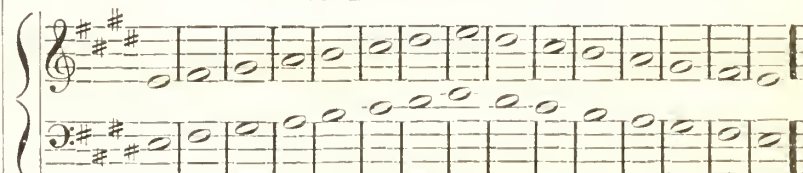
Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
 E \flat F G A \flat B \flat C D E \flat D C B \flat A \flat G F E \flat

THE MINOR SCALE IN C, RELATIVE OF E \flat .



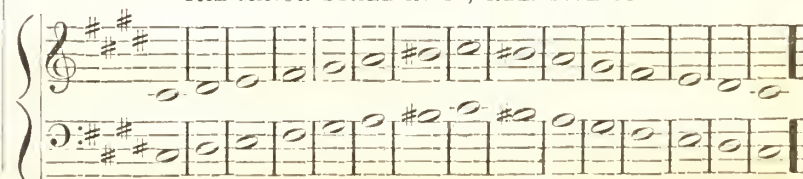
La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La
 C D E \flat F G A \flat B \flat C B \flat A \flat G F E \flat D C

THE SCALE IN THE KEY OF E.



Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do
 E F \sharp G \sharp A B C \sharp D \sharp E E \sharp C \sharp B A C \sharp F \sharp E

THE MINOR SCALE IN C \sharp , RELATIVE OF E.



La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La
 C \sharp D \sharp E F \sharp G \sharp A B \sharp C \sharp B \sharp A G \sharp F \sharp E D \sharp C \sharp

OF DYNAMICS.

The following words, when written over or under notes, indicate the degree of force to be given to the tones represented by the notes, that is how loud or how soft the tones should be sung:

Piano, or its abbreviation	<i>p</i>	implies a soft tone.
Pianissimo, “	<i>pp</i>	“ very soft tone.
Mezzo, “	<i>m</i>	“ medium tone.
Mezzo Piano, “	<i>mp</i>	“ moderately soft tone.
Mezzo Forte, “	<i>mf</i>	“ moderately loud tone.
Forte, “	<i>f</i>	“ loud tone.
Fortissimo, “	<i>ff</i>	“ very loud tone.

A gradual increase in the force of a tone is indicated by the Crescendo, or a character \llcorner , and a gradual decrease by the word Diminuendo, or the character \lrcorner . A gradual increase, followed immediately by a gradual decrease is called a *swell*, and is indicated thus, $\llcorner \lrcorner$.

The word Forzando, its abbreviation *fz*, or the sign $>$, directs that the tone should be delivered with a sudden and forcible emphasis.

EXERCISE 63.

Musical notation for Exercise 63, featuring dynamics *p*, *fz*, and accents ($>$) over notes.

A *hold*, (\circ) when written over a note, indicates a prolongation of the tone, and when over a rest, a prolongation of silence.

EXERCISE 64.

Musical notation for Exercise 64, featuring dynamics *p* and hold marks (\circ) over notes.

The marking or counting the time must be suspended on the final part of the note or rest over which the hold is placed.

A DOUBLE BAR is used to divide the music corresponding to different lines of poetry; it may occur in the middle of a measure, and ought not to affect the time of that measure at all, unless a hold be placed over it.

The staccato, or the characters \uparrow or \bullet , placed over a note or succession of notes, imply that they should be sung in a short, detached manner, thus:

Musical notation for staccato, showing "Example" and "Effect".

On the contrary, the word *legato*, or a tie, \frown over a succession of notes, imply that they should be sung in a very smooth and connected manner.

EXERCISE 65.

Musical notation for Exercise 65, featuring *Andante* and legato markings (\frown).

The word *enharmonic*, implies the representation of the same tone on different degrees of the staff, thus:—

Musical notation for enharmonic, showing notes on different staff degrees. Labels: Fi, Se, Ri, Me.

A syncopated note is one that embraces two parts of a measure, the first of which is not accented, while the second is accented, thus:

Musical notation for syncopated note.

The syncopated note changes the accent from the third to the second part of the measure. The same effect may be produced in certain instances by a tie over two notes of the same pitch, thus:

Musical notation for syncopated note with tie.

EXERCISE 66.

Musical notation for Exercise 66.

EXERCISE 67.

Allegro. 1st & 2d TREBLE.

f *p* *ff*

TENOR & BASS.

p *Cres.* *ff* *pp*

EXERCISE 68.

EXERCISE 69.

A. An Italian preposition, meaning *to, in, with, according to, &c.*; as a *tempo*, in time, a *4 voce*, for four voices.

ACCELERANDO. Hastening the time, moving faster and faster.

ACCIDENTAL, is a term applied to sharps, flats, and naturals, when they occur not as the signature (see *Signature*) of a piece of music, but only before some particular note or notes.

ACCOMPANIMENT (Italian, *Accompagnamento*); a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

ACCOMPANIMENT AD LIBITUM, an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato*; an accompaniment that cannot be omitted.

ADAGIO. Slowly; used to denote a movement faster than *largo*, but slower than *lento*; *Adagio* movements should generally be performed in a gentle, calm manner.

ADAGISSIMO. The superlative of *Adagio*, very slow, soft and subdued.

ADAGIO ASSAI. Nearly synonymous with the above.

AD LIBITUM, or AD LIB. At pleasure, according to one's choice, used with reference to the time of a movement.

AFFETUOSO. With deep feeling and emotion.

AGITATO. Indicates a hurried, disturbed manner of performance.

AL, ALL, ALLA, ALLE, ALLO; Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la, &c.* They mean literally *to the, or according to*, as *Alla Turca*, in the Turkish style, *Alla Cappella*, in the church style.

ALLEGRO. Quickly; it also generally indicates a degree of joyfulness, cheerfulness, and animation. The superlative, *Allergissimo*, indicates that those characteristics should be heightened, while the diminutive, *Allergitto*, denotes a less rapid and joyous movement. The word *Allegro* is very often combined with other words, as *Allegro Con Brio*, and *Allegro Con Fuoco*, with vehemence and spirit; *Allegro Vivace*, very fast and

with great animation; *Allegro di Mollo*, exceedingly quick; *Allegro ma grazioso*, fast, but in a graceful, gliding manner; *Allegro ma non troppo*, and *Allegro ma non presto*, quite fast, but not hurried.

ALL' OTTAVA. On the octave. When written over notes it means that they should be played or sung an octave higher than written, and when under notes, that they should be performed an octave lower.

All' Segno. To the sign; this directs the performer to return to the sign (♮ , or ♯), and repeat from that.

AMBROSIAN CHANT. A peculiar kind of chant, so named from its inventor St. Ambrose, Bishop of Milan, who lived A. D. 340-398.

ANDANTE. This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *Allegro*, or as slow as *Adagio*, but one midway between them. It is very often combined with other words, as *Andante Affettuoso*, (see *Affettuoso*.) *Andante Divoto*, with great religious feeling, with penitential and reverential emotion; *Andante Cantabile*, is a smoothly flowing, melodious manner.

ANDANTINO, the diminutive of *Andante*. It is yet a disputed point whether the word denotes a quicker or slower movement than *Andante* and it is used by composers in both senses; in this book, it indicates always a quicker movement than *Andante*, but with the same style of delivery.

ANIMATO, or CON ANIMA, indicates a bold, vigorous manner of performance.

ANTHEM. A sacred composition, for any number of voices, the words of which are most frequently taken from the Psalms. There are several kinds of anthems, such as the *verse anthem* for solo voices, the *solo anthem* for one voice only, and the *full anthem* for voices and instruments together; this term is derived from the Greek word *Anthema*, which meant a kind of common dance, to which they at the same time sang.

ANTIPHONAL. Music performed responsively, one part being sung by a solo or semi-chorus, and answered in the same manner.

A PIACERE. See *ad libitum*.

APPASSIONATO, or CON PASSIONE. In

a highly impassioned manner, indicative of much more fervid emotion than *Affettuoso*.

APPOGGIATURA. Commonly applied to an ornamental fore-note which forms no part of the harmony, and is usually written in a small form, thus:



ARDITO. With spirit and energy.

ARIOSO. In a light, airy, gay manner.

ASSAI. An Italian adverb, meaning *very* in a high degree. It occurs connected with and qualifying very many musical terms, as *piano assai*, very soft; *presto assai*, very quick.

ADAGIO ASSAI. Very slow and subdued.

A TEMPO. In time, used when the regular beat has been interrupted by an *ad lib*: or *ritard*, (see *ritard*.) to indicate that the regular movement should be resumed.

A TEMPO GIUSTO. In very strict and steady time.

A TEMPO ORDINARIO. Synonymous with *Moderato*, which see.

A DUE, for two voices; **A TRE,** for three voices; **A QUATTRO,** for four voices, &c.

ATTACCA. A term used at the end of a movement, to show that the next movement should be immediately commenced, without stopping at all between the two.

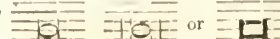
BALLAD. A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

BARITONO or BARYTONE. That kind of voice which lays midway between Bass and Tenor.

BASSO, or BASS. The name of the lowest part in harmony.

BENE PLACITO. Indicates that the performer is at liberty to embellish and ornament the text at pleasure.

BREVE. Means a note, formerly used, but now almost obsolete. It literally means *short*, and was used in contradistinction to another note called *Lunga*. The *Breve* is twice as long as the note now called a whole note, and is written as follows,



ALLA BREVE measure is that measure

whose parts consist of *breves*; it is now wholly disused. The expression *ALLA BREVE* is also sometimes used, and denotes a pretty rapid movement, nearly synonymous with *A Cappella*.

BRIO. Spirit, vivacity, animation.

BUFFO. An Italian adjective, meaning Comic, sportive, facetious, &c.

CADENZA, or CADENCE. Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music; again it is used as synonymous with the word *trill*, particularly by the French; but the more proper and technical meaning, is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic*, and in the second, the *plagal cadence*.

CALANDO. Gradually becoming softer and slower.

CANTABILE. Designates a moderate movement, and a simple, unaffected style of performance.

CANTATA. A kind of composition invented by Barbara Strozzi, a Venetian lady, in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

CANTATRICE. A female vocalist.

CANTO. Literally *a song*, used as synonymous with *melody*.

CANTO FIRMO. A kind of composition where all the notes are of the same length, and the melody very simple.

CAPPELLA. The phrase *Alla Cappella* was formerly used to signify a vocal performance without the aid of instruments; but now has reference to the movement, and indicates a considerable degree of rapidity.

CAPRICCIO. A term applied to every species of composition, written rather according to the whim of the composer, than the strict laws of unity of effect.

CAPRICE. Same as above. **A CAPRICE.** Synonymous with *ad lib*, which see.

CAVATINA. A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative*.

CHANT. A very simple harmonized melody, to which are sung portions of the Scriptures though not in measure. There are several kinds

of chants; as the *Plain Chant*, a simple unharmonic melody; the *figurate chant*, sung in parts; the *Ambrosian chant*, the *Gregorian chant*, &c.

CHE. An Italian word, sometimes used to signify *than*, as *piu che lento*, more than slow, that is, slower than *lento*. &c.

CHOIR. This word has various significations, as follows. 1. The enclosed portion of a Cathedral, appropriated to the celebration of Divine Worship. 2. That part of the church appropriated to the singers, and lastly, the more general use of the word, any collection of singers.

CHORAL. A word derived from the Greek *Choros*, meaning originally a dance, afterward a dance accompanied by singing, and finally a company of singers alone. *Choral*, as an adjective, means that which relates to a choir, as a *choral hymn*; as a substantive, it is used to designate a species of music, of a peculiarly grave and solemn character, generally moving in notes of equal length. The phrase *Choral music* refers to music written in choral style, which should always be performed in a slow and dignified manner, without however drawing the words, or dragging the time; this term also means music in parts, in distinction from *solo* or *verse* music.

CHORD. A term applied to any simultaneous combination of tones whatever.

CHORUS. From the Greek *Choros*. (see *choral*) This word means 1st, a collection of singers, and 2nd, music written in several parts, each one of which is to be sung by a number of voices; the word is also used to distinguish such a piece of music from a solo, duet, trio or quartett. *Semi-chorus* means a small chorus.

CHROMATIC. A word applied to music which abounds in accidentals; also used as opposed to *diatonic*. (See *Elementary principles*.)

CODA. Literally a *tail*. When a piece of music consists of several portions which are to be repeated, and is not of itself brought to a satisfactory close, it is usual to append a distinct portion, called the *Coda*, which serves to finish the piece in a complete manner.

COL, COLL, COLLA, COLLE, COLI, COLLI. The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*; as *Col arco*, with the bow; *Colla voce*, with the voice.

COME. *As*; *come prima*, as at first; *come sopra*, as above.

COMODO, or COMMODO. Used to indicate that a piece of music should be performed in a convenient grade of time.

CON, CO, COLLO. (See *Col, Coll, &c.*) Means *with, with the*, used in a great variety of connections, as *con fuoco*, with vehemence; *col basso*, with the bass; *con gli strumenti*, with the instruments, &c.

CONCENTO. Union of voices and instruments.

CONDUCTOR. A term applied to one who has the general superintendance of a performance.

CORO. The Italian word for *chorus*.

COUNTERPOINT. A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meaning is *harmony*, in all its different forms.

CRESCENDO. Abbreviated *CRES, CR.* A gradually increasing strength of sound. The sign for *crescendo* is \ll

DA, DA', DAL, DALLA, DALLE, DALLO. *Da* is an Italian preposition meaning *from, or of*; combined with the definite article as above, it means *from the, or of the*; as *Da Capo*, from the beginning; *dal segno*, from the sign.

DA CAPO; From the beginning. A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked *FINE, end*. This phrase is frequently abbreviated thus, *D. C.*

DECANI, a term used to distinguish the vocal priests of a Cathedral from the lay chorists, who are called Cantoris.

DECLAMANDO. In a speaking, rather than merely singing style.

DECRESCENDO. Synonymous with *Diminuendo*, which see.

DELICATO, DELICATAMENTE, CON DELICATEZZA; these all indicate a tasteful and delicate mode of performance.

DESCANT, or DISCANT. A musical composition in parts

DIMINUENDO, implies a gradual diminution in the strength of the tones, the sign for the *diminuendo* is \gg . The union of the *crescendo* and *diminuendo*, $\ll \gg$, is called a *swell*.

DI MOLTO. An Italian phrase, meaning *very, very much*; as *affettuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

DIRGE. A musical composition for funeral occasions.

DISCORD, DISSONANCE; a combination of tones, which being heard disconnectedly, sound disagreeably,

DIVOTO. *Devoutly*, expressive of religious emotion.

DOLCE. With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, are the less used words *dolcemente*, and *dolcezza*.

DOLENTE, DOLOROSO, CON DUOLO, CON DOLORE; with an expression of pain and distress.

D. S., the abbreviation of *del segno*, which see.

DUETTO, or DUETT. A piece of music for two voices, whether with or without accompaniment.

DYNAMICS. (A word of Greek derivation.) The doctrine relating to different degrees of force or loudness, comprising whatever relates to loud and soft, *crescendo, diminuendo, &c.*

E, before a vowel. **ED.** An Italian conjunction meaning *and*.

ELEGANTE, ELEGANTAMENTE, CON ELEGANZA. With grace.

ELEGY, (Italian ELEGIA.) A vocal composition of a plaintive or mournful character.

ENCORE. A French adverb, meaning *again*. This has been for a long time used at musical performances, in calling for a repetition of a peculiarly striking or pleasing performance.

ENERGICO. With vigor; with energy.

ESPRESSIVO, or CON ESPRESSIONE. With expression; paying great attention to the dynamic and other signs which may occur.

EXPRESSION; such a performance as gives to music some designed, specific character, and makes it the powerfully expressive language of the soul. The dynamic signs, the *ritard*, and various Italian objectives are collectively termed *marks of expression*.

FANTASIA. Synonymous, or nearly so with *Capriccio*, which see.

FEROCE. This word denotes a *wild, fierce*, mode of performance.

FIERAMENTE; Boldly, full of vigor and energy.

FINALE; The close of a piece; as the *finale* of a symphony, or of an oratorio.

FINE; The end. A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

FLEBILE. *Mournfully*, synonymous with *Lagrimoso*.

FORTE. Loud; **FORTISSIMO,** superlative, *very loud*, abbreviated *f*, and *ff*.

FORZA. Force, power. *Con tutta la forza*, as loud as possible.

FORZANDO or RINFORZANDO, FORZATO or RINFORZATO. A very sudden increase of force, abbreviated *fz*, *rfz*, or $>$.

FUGUE, Italian FUGOA. A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances, and according to certain rules.

FURIOSO, CON FUOCO, FURIBONDO, with great energy and fury.

GIOCHEVOLE, GIOCHEVOLMENTE, GIOCOSSAMENTE, GIOCOLOAMENTE, GIOCOSSO, GIOCANTE, GIOCHEVOLE; all mean *lightly, sportively, gaily*.

GIUSTO; Just, exact. A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

GLEE. A species of composition in three or more parts, almost exclusively confined to England.

GLISSANDO. A *gliding* from one note to the next

GLORIFICATION. Vocal adoration and praise of the Supreme Being.

GRANDIOSO. In an elevated style.

GRAVE. This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

GRAZIOSO, CON GRAZIA. Gracefully, with elegance

H. The letter used by the Germans to

denote our B natural; with them B is always understood to be B \flat .

HARMONY. Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

HYMN. This word originally meant any poem or song, but the use of the word has long been confined to short lyric poems for sacred purposes.

IMPETUOSO, CON IMPETO; boisterously, noisily.

INNOCENTE, INNOCENTAMENTE; this word indicates a simple, artless style of performance.

INTERLUDE. Any short intermediate instrumental performance.

LAGRIMOSO, LAGRIMANDO; indicate a sad, melancholy style.

LAMENTABILE, LAMENTOSO; nearly synonymous with the above.

LAMENTAVOLE; plaintive, complaining.

LANGUENDO, LANGUENTE, LANGUENTE; languishing, pining.

LARGO. This word designates the slowest grade of time; the diminutive, *larghetto*, indicates a movement between *adagio* and *targo*.

LEGATO; Very closely connected, joined together; superlative *legatissimo*.

LEGGIERO, LEGGERAMENTE; lightly, with elasticity.

LISTESSO, or LO STESSO. The same, as *listesso tempo*, the same movement.

LUGUBRE. This word denotes a slow movement combined with a mournful, gloomy, sad, expression.

LUSINGANDO, LUSINGHERO; in a flattering, insinuating manner.

LYRIC. A term applied to poetry intended especially to be sung.

MA. An Italian word meaning *but*, as *Allegro ma non troppo*, quick, but not too quick.

MAESTOSO. With dignity, with gravity; synonymous with this is the phrase *con Maesta*.

MANCANDO. This word denotes a very gradual diminution to the extreme degree of softness; nearly synonymous with this are the

words *calando, morendo, perdendosi, and smorzando*.

MARCATO. In a distinct, prominent manner.

MASS. (Latin *missa*, Italian *missa*, German *messe*.) The service of celebrating the Lord's Supper in the Catholic Church; used also to denote the appropriate music for such an occasion.

MELODY. A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c., &c.

MENO. An Italian adverb, meaning *less*; it is used to qualify many of the adjectives, thus *meno allegro*, less quick, *meno forte*, less loud, *meno vivace*, with less energy.

MEZZO. Feminine *mezza*, moderately; thus *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated *mf*; *mp*.

MEZZA DI VOCE. A phrase, signifying, a Swell, thus: < >

Moderato. Is used as a designation of the movement, and is thus often combined with other words, as *Allegro Moderato*; moderately fast.

MODULATION. A change of key in a piece of music.

MOLTO. Very much; synonymous with *assai*, as *molto vivace*, very lively.

Mosso. An Italian participle, meaning *moved*. It is used to denote a quickened grade of time, when it is combined with the adverb *piu*, thus *piu mosso*, quicker.

MOTETT. A sacred composition in parts; the words generally taken from the Scriptures.

MOTO. Usually denotes an increase of movement, as *Andante con moto*, in the same style as *Andante*, but a little faster; *Con piu moto*, faster.

MOVEMENT. Musical progression in general.

NEL, NELL', NELLA, NELLO. Compounds of the Italian definite article and the

preposition *in*, meaning *in the*; as *Nello stesso tempo*, in the same time.

NON. This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

O, OD, OSTA. Italian conjunction, meaning *or*; as, *Soprano od alto*, the Soprano or alto, *Oboe ossia clarinetto*, hautboy or clarinet.

OBLIGATO. An indispensable part, material to the intended effect of the piece.

ORATORIO. A Sacred Musical Drama, consisting of solos, duets, trios, quartets and choruses.

ORCHESTRA. Means 1st, the space appropriated to the choir and instrumental performers, and 2d, the band of instrumental musicians themselves.

ORDINARIO. In the usual manner. *Tempo Ordinario*, in a moderate degree of time.

OTTAVA ALT. An octave above. **OTTAVA BASSA.** An octave below.

OVERTURE. An introductory symphony to a musical drama.

P. The abbreviation of the word *piano*, soft.

PASTORALE. A peculiar movement in 6-8 measure.

PATETICO. Pathetic, expressive of sad emotions.

PER. A Latin and Italian preposition, meaning *by, through, for*; as *Sonata per il violino*, a Sonata for the violin; *pella voce*, for the voice.

PERDENDOSI. Means literally *wasting away*; synonymous with *morendo, mancando, &c.*

PESANTE. Indicates that the notes are to be delivered in an *emphatic*, distinct manner.

PIACERE, and A PIACIMENTO. See *ad libitum*.

PIANO. Superlative *pianissimo*, abbreviated *P*, and *PP*, *soft and very soft*.

PIETOSO. Denotes a connected, slow and

carefully accented mode of performance,

PIU. An Italian adverb, signifying *more*. It is used in connection with other words, as *piu forte*, louder; *piu allegro*, quicker.

POCO. An Italian adjective, signifying a little; as *un poco piu allegro*, a little faster, *erescendo poco a poco*, increasing little by little, or very gradually.

POMPOSO. With majesty, and dignity.

PORTAMENTO DI VOCE. Literally means a *carrying of the voice*; technically denotes the *melting* of one tone into another, in an extremely close and connected manner,

POSSIBILE. Possible; as *fortissimo quanto possibile*, as loud as possible, *presto quanto possibile*, as fast as possible.

PREGHIERA. Italian for a prayer.

PRESTO. An Italian word, signifying the quickest time used in music.

PRIMO. Feminine *PRIMA*; the first, or most important, as *Primo Violino, Primo Basso, Primo Volta*, the first time, &c.

QUARTETT; a composition in four parts, or for four voices.

QUASI; as if, nearly, like; as *Andante Quasi Allegretto, &c.*

QUINTETT; a piece of music in five parts, or for five voices.

RALLENTANDO, LENTANDO, or SLEN-TANDO; *retarding the time, gradually growing slower and slower*—synonymous with *Ritardando, Ritenuato, and Tardando*.

RECITANDO, RECITANTE; denotes a *speaking, declamatory* manner of performing vocal music.

RECITATIVO, or RECITATIVE; a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

RELIGIOSO; in a devout serious style.

RISOLUTO; With firmness and energy.

RITARDANDO, or RITARD. See *Rallentando*.

RUBATO; literally *robbed*; used to des-

ignate an arbitrary disregard of the regular time.

SCENA; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

SCHERZANDO; in a playful, gay manner.

SEMPLICE. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time, &c.

SEMPRE; *always, or continually*,—as *sempre pianissimo*, very soft throughout

SENZA; *without*—as *senza organo*, without the organ.

SESTETTO, or **SESTETT**; a composition in six parts, or for six voices.

SICILIANO; a piece of music in 6-8 measure of a slow movement.

SIGNATURE; the sharps or flats placed immediately after the clef to determine the key—(see *Elements*.)

SINO; an Italian preposition, meaning *as far as*; as *sino al segno*, as far as the sign.

SMANIOSO, **CON SMANIA**. Expressing madness and phrenzy.

SOAVE, **SOAVEMENTE**; same as *Dolee*, which see.

SOLO; plural **SOLI**. An Italian adjective meaning *alone*: it is used to denote a composition for a single voice or instrument, with, or without accompaniment. When the word occurs in the middle of a chorus, it means that only one voice should sing the part.

SONATA. A short piece of music written especially as an exercise or study for an instrument.

SOPRA. An Italian preposition meaning *above, over, and beyond, as come sopra*, as above; *ottava sopra*; the octave above.

SOPRANO. A term applied to the highest part of compositions, which generally comprises the melody.

SOSTENUTO. Indicates that the tones are to be performed in a sustained, continuous manner, being held out to their full value, and closely joined to each other.

SOTTO, means *under, beneath*; as *sotto voce*, under voice or with a suppressed voice; *ottava sotto*, the octave below.

STACCATO. This term is used in music to denote a short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

STREPITOSO, **CON STREPITO**. A bustling, noisy style of performance.

STRINGENDO, **STRETTO**, denotes an acceleration of time, and is nearly synonymous with *accelerando*.

SUBITO. In a *quick, hasty manner*, as *volti subito*, or *V. S.*, turn over quickly; *attacca subito*, commence immediately.

SUBJECT. This word, in music, means a musical idea, or form of melody.

SVEGLIATO. *Brisk, lively, animated*.

SYMPHONY, (Italian, *Sinfonia*, French, *Symphonie*.) This word, which is of Greek origin, primarily meant a concordance of tones, any music in general, but of late years is used only with reference to compositions intended for instruments alone, without voices.

TACE, **SI TACCIA**, (Latin *Tacet, Tacent*.) A phrase placed over any individual part of a composition, to supersede the necessity of rests, when a prolonged silence is to be indicated.

TASTO. An Italian word, meaning *the touch*, and hence *anything touched*, the key of a Piano-Forte or Organ. The phrase *Tasto Solo*, abbreviated *T. S.* or simply the word *Tasto* denotes that in passages thus marked, the Bass only is to be played without any accompanying chords.

TEMPERAMENT. The systematic adjustment of the tuning of keyed instruments, with reference to the different relations of tones.

TEMPO. This Italian word is used merely to denote the *movement*, i. e. the quickness or slowness of the beat; a measured, symmetrical time.

TENERO, **TENERAMENTE**, **CON TENEREZZA**. *With delicacy and tenderness*; nearly synonymous with *Dolee*.

TENUTO. Synonymous with *Sostenuto*, which see.

TERZETTO. A vocal composition for three voices.

THEMA. (Italian and French *Tema*.)—Greek and Latin for *Subject*.

THOROUGH BASS. The system of representing chords by figures, sometimes incorrectly used as synonymous with *harmony*.

TIMOROSO, designates a style of performance that indicates a state of mind agitated by *fear or hesitation*.

TOSTO. An Italian adjective, meaning *quick, soon*; but in connection with *piu*, it means *rather*, as *Andante, piu tosto Allegretto*, *Andante*, or rather *Allegretto*.

TRANQUILLAMENTE, **CON TRANQUILLITA**. In a calm, composed manner.

TRE. Italian for *three*; as *a tre voci*, for three voices.

TREMOLO, **TREMANDO**, **TREMULANDO**. Italian words denoting a tremulous, wavy style of performance.

TRIO. An instrumental composition in three parts; this word is sometimes incorrectly applied to vocal compositions, (see *Terzetto*.)

TROPPO. An Italian adverb, signifying *too*.

much, excessive; as *non troppo Presto*, not too fast.

TUTTI, **Feminine TUTTE**. Italian adjectives meaning *all*, in opposition to *solo* or *soli*; as *tutti bassi*, all the basses.

UN. One, or a; thus, *un poco piu allegro*, a little faster.

VELOCE, **CON VELOCITA**, *with rapidity, velocity*.

VERSE. Synonymous with *soli*; one voice on each part.

VESPERS. The evening service of the Catholic Church, consisting mainly of certain Chants, with the *magnificat*, and often diversified by various anthems, motets, &c.

VIBRATO. A sudden, violent, darting method of striking a tone, nearly synonymous with *Forzando*.

VIGOROSO. *With energy, vigorously, see risoluto*.

VIVACE, **VIVO**. Words used to indicate a high degree of animation and spirit in performance.

VOCE. Italian for *voice*. *A mezzo voce*, with a moderate degree of force. *Voce di petto*, the chest voice; *voce di testa*, the head voice, called in males, the *falsetto*.

VOLTA. Means in addition to various significations, a *time*, as *prima volta*, the first time; *seconda volta*, the second time.

VOLUNTARY. This word formerly used to designate any extemporaneous performance is now only employed with reference to certain pieces played before service, or on other occasions, and selected at the will of the performer.

WALTZ. A German word, meaning 1st, a particular kind of dance, and 2d, a piece of music of a peculiar style, written in 3-4 or 3-8 measure, and performed *allegro*.

ZELOSO. *With earnestness, and animation*.

Andante.

1. Thou, Lord, thro' ev'ry ehanging scene, Hast to thy saints a refuge been, Thro' ev'ry age, eternal God, Their pleasing home, their safe abode. 2. In thee our fathers

3. Lo, we are ris'n, a fee - ble race, A-while to fill our father's place. Our helpless state with pity view, And let us share their refuge too. 4. Thro' all the thorny

5 3 5 3 5 4 3 7 6 4 4 5 4 7 3 7 4 3 5 3

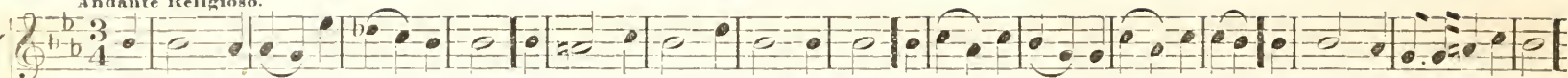
sought their rest; In thee our fathers still are blest, And while the tomb confines their dust, In thee their souls abide and trust, In thee their souls a - bide and trust.

Cres. *Dim.* *p* *m* *Cres.* *f* *Dim.*

paths we trace. In this un - cer-tain wilderness, When friends desert, and foes invade, Revive our heart, and guard our head, Revive our heart and guard our head.

[6] 5 3 3 6 3 3 6 4 3 #3 3 3 3 6 3 3 7 3 #3 7 4 3-7 5

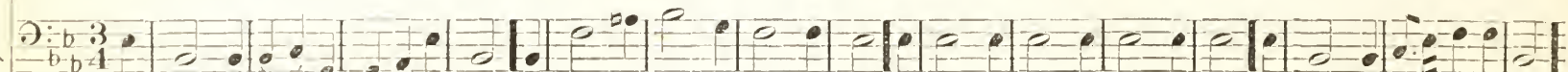
Andante Religioso.



1. Great God! in vain man's nar- row view At- tempts to look thy nature thro'; Our labouring powers with reverence own, Thy glories never can be known.



2. And yet thy kindness deigns to show Enough for mor- tal minds to know; While wisdom, goodness, power divine, Thro' all thy works and conduct shine.



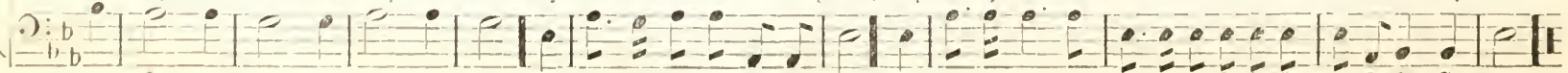
$\frac{6}{4}$ $\frac{7}{3}$ = $\frac{5}{3}$ $\frac{6}{3}$ $\frac{6}{5}$ $\frac{3}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{3}$ $\frac{6}{5}$ $\frac{6}{3}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{7}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ =



Not the high seraph's mighty thought, Who countless years his God has sought, Such wondrous height or depth can find, Or ful- ly trace thy boundless mind.



O! may our souls with rap- ture trace Thy works of nature and of grace; Explore thy sacred truth, and still Press on to know and do thy will.



$\frac{6}{2}$ $\frac{6}{3}$ $\frac{6}{2}$ $\frac{6}{3}$ 5 $\flat 7$ $\frac{5}{3}$ $\flat 7$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ 7

Larghetto.



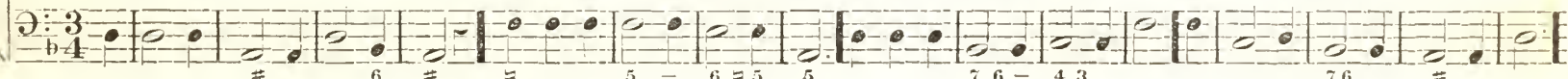
1. My God, I thank thee : may no thought E'er deem a Father's hand severe ; But may this heart, by sorrow taught, Calm each wild wish, each i - dle fear.



pp

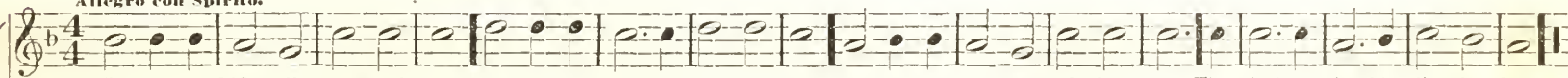


3. Full many a throb of grief and pain Thy frail and erring child must know ; But not one prayer is breathed in vain, Nor does one tear un - heed-ed flow.



6 # 5 3/6 4 #3 5 7/3 6 = 4/3 3/6

Allegro con Spirito.



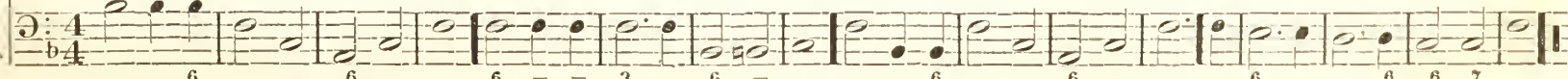
2. Thy merey bids all na-ture bloom ; The sun shines bright, and man is gay ; Thine equal merey spreads the gloom That darkens o'er his lit - tle day.



f



4. Thy various mes - sen - gers em - ploy ; Thy pur-po - ses of love ful - fil ; And, 'mid the wreck of hu - man joy, Let humble faith a - dore thy will.



6 6 4 = 3 6 = 6 6 6 6 6 6 7

Mae-toso.

1. Great Source of life ! our souls con-fess The va-rious rich-es of thy grace ; Crowned with thy merey, we rejoyce, And in thy praise ex-alt our voice.

3. Thy ten-der hand restores our breath, When trembling on the verge of death ; Gently it wipes a-way our tears, And lengthens life to future years.

6 6 6 6 6 7 6 6 6 6 6 6

2. By thee heaven's shining arch was spread ; By thee were earth's foundations laid ; And all the charms of man's abode Proclaim the wise, the gra-cious God.

4. These lives are saered to the Lord ; Kindled by him, by him restored ; And, while our hours renew their race, Still would we walk be-fore his face.

6 6 3 6 6 3 6 4 6 6 6 7

Andante. Risolto

1. Jesus shall reign where'er the sun Does his suc-cessive jour-nies run: His king-dom stretch from shore to shore, Till moons shall wax and wane no more.

3. People and realms of every tongue Dwell on his love with sweetest song; And in-fant voi-ces shall proclaim Their early blessings on his name.

Figured bass: 4, 6/3, 6/3, 7/3, 7, 6, 4/3, 7, 7, 5/3, 6, 5, 4/2, 6, 4, 6, 3/6, 6/3, 6, 6-7

2. For him shall endless prayer be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With every morning sac-ri-fice.

4. Blessings abound where'er he reigns; The prisoner leaps to loose his chains, The wea-ry find e-ter-nal rest, And all the sons of want are blest.

Figured bass: 4, 7, 6/4, 9, 9, 5/4, 7/4, 6/3, 6/3, 6/3, 7/4, 6/3, 4, 6, 4, 6, 7

Allegro Vivace.

1. Bless, O my soul, the liv - ing God, Call home thy tho'ts that rove abroad; Let all the powers with - in me join In work and worship so di - vine;

mf *Cres.*

2. The vices of the mind he heals, And eures the pains that nature feels, Redeems the soul from death, and saves Our wast - ing life from threat'ning graves;

7 6 6 3 5 7 5 6 7 6 7

Bless, O my soul, the God of grace; His favours claim thy highest praise; Why should the wonders he hath wro't, Be lost in silence and for - got?

mp *Cres.* *p* *f* *Cres.* *ff*

Our youth decayed, his power re - pairs; His mercy crowns our growing years; He sat - is - fies our mouth with good, And fills our hopes with heavenly food.

3 6 7 6 6 3 6 7 6 7 6 3 6 7 6 3

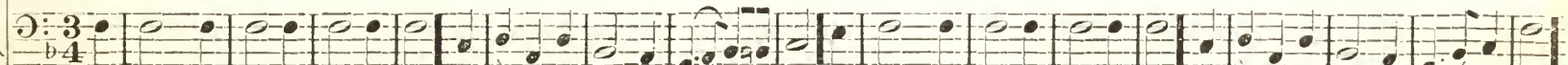
Andante Tranquillo.



1. While on the verge of life I stand, And view the scenes on ei - ther hand, My spir - it struggles with my clay, And longs to wing its flight a-way.



2. The bliss - ful in - ter - view, how sweet, To fall transport - ed at his feet, Rais'd in his arms to view his face, And the full beamings of his grace.



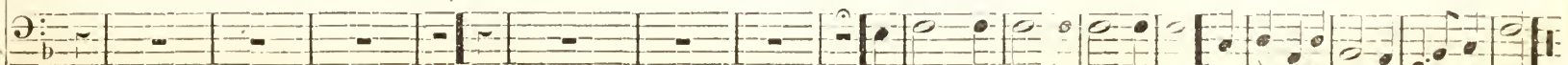
5 7 7 5 b 7 6 5 7 7 # 5 6 6 6 6 7 6 5 6 5 7 7 5 b 7 6 5 7 7 # 5 6 6 6 6 5 3



2. Come, ye an - gel - ic guardians, come, And lead the willing pilgrims home, To know the way to Jesus' feet, Source of my joys and of your own.



4. Yet with these pros - pects full in sight, I'll wait thy sig - nal for my flight, For while thy service I pur - sue, I find my heav'n begun below.



6 5 7 7 5 b 7 6 5 7 7 # 5 6 6 6 6 5 3

Allegro con Spirito

Shake off thy dust, no, &c. Let gladness

A - wake, oh Zi - - on's daugh - ter! rise, Shake off thy dust, no more re - pine, Let gladness spar - kle

Shake off thy dust, no, &c. Let gladness

4 4 6 5 6 4 #4 6 4 # 3#7

sparkle in thine eye,

in thine eye, In all thy fair - est garments shine, In all thy fair - est gar - ments shine.

sparkle in thine eye, In all thy fair - est garments shine

7 8 3 3 3 3 4 6 6 6 5 6 5

TENOR SOLO.
Andante Sostenuto.

No change of time shall ev - er shock My af - fee - - tion, Lord, to thee ;

ALTO SOLO.

SOPRANO SOLO.

No change of time shall ev - er shock My af - - fee - - tion, Lord, to thee ;

BASS SOLO.

CHORUS.

No change of time shall ev - er shock My af - fee-tion, Lord, to thee ; For

p *p*

No change of time shall ev - er shock My af - fee-tion, Lord, to thee ; For

[7]

For thou hast al - ways been a rock, a for-tress, and de-fence to me, Thou my de - liverer art.

Risoluto.

For thou hast al - ways been a rock, a for-tress, and de-fence to me, Thou my de - liverer art.

7 6 6 6 4

thou hast always been a rock, a fortress, a for - tress and de - fence to me. Thou my de -

thou hast always been a rock, a fortress, a for - tress and de - fence to me. Thou my de -

6 =7 - 8 4 7 6 7 =7 6 4 7 5 = 4 6 5 3

My trust is in thy mighty power, Thou art my shield from foes a - broad, At home my safeguard and de-fence.

My trust is in thy mighty power, Thou art my shield from foes a - broad, At home my safeguard and de-fence.

6 6 6

- liverer art, my God, My trust is in thy mighty power, Thou art my shield, my safeguard and de - fence.

- liverer art, my God, My trust is in thy mighty power, Thou art my shield, my safeguard and de - fence.

6 6/4 8 7 6/5 6 - 6/4 6 6/4 7

Andante Moderato.

1. As, pant-ing in the sul - try beam, The hart de - sires the cool - - ing stream, So to thy pres-ence, Lord, I flee,

2. But ris-ing griefs dis - tress my soul, And tears on tears suc - ces - - sive roll; For many an e - - vil voice is near,

7 6 6 7 6 6 5 6 7

Cres. Dim.

So longs my soul, O God, for thee; A - thirst to taste thy liv - - ing grace, And see thy glo - - ry, face to face.

To chide my wo and mock my fear; And si - lent mem' - ry weeps a - lone O'er hours of peace and glad - ness flown.

8 6 b7 6 # 6 6 7 6 6 5 3 7 6 6 4 7

p

Con Spirito.

1. What must it be to dwell a - bove, At God's right hand, where Je - sus reigns, Since the sweet ear - nest of his love

mf *Cres.* *f* > > >

2. When sin no more ob - structs our sight, When sor - row pains our hearts no more, How shall we view the Prince of Light,
3. This is the heaven I long to know; For this, with pa - tience I would wait, Till, weaned from earth and all be - low,

$\frac{7}{3} - \frac{6}{-} \frac{5}{-} 6$ $\frac{3}{1} \frac{5\#}{3}$ $\frac{6}{5}$ 6 6 6 6 $\frac{7}{3} - \frac{6}{1} 7$ 5 $\frac{4}{3}$ $\frac{6}{4} \frac{7}{3}$ 6

O'erwhelms us on these earth - ly plains! No heart can think, no tongue ex - plain, What bliss it is with Christ to reign.

f *Cres.* *f* > > >

And all his works of grace ex - plore! What heights and depths of love di - vine Will there thro' end - less a - - ges shine.
I mount to my ce - les - tial seat, And wave my palm, and wear my crown, And, with the eld - ers, cast them down.

5 $\frac{7}{3} - \frac{6}{-} \frac{5}{-} 6$ 6 $\frac{5\#}{3} \frac{6}{3}$ 7 7 $\frac{7}{3} - \frac{6}{4} \frac{7}{-}$

Andante.

1. The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His presence shall my wants sup - ply,

2. When in the sul - try glebe I faint, Or on the thirst - y mountain pant; To fer - tile vales and dew - y meads
3. Though in a bare and rug - ged way, Through de - vious lone - ly wilds I stray, Thy boun - ty shall my pains be - guile:

And guard me with a watchful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

My wea - ry, wandering steps he leads; Where peace - ful riv - ers, soft and slow, A - mid the ver - dant landscape flow.
The bar - ren wil - der - ness shall smile, With sud - den greens and herb - age crowned, And streams shall mur - mur all a - round.

3 2 6 6 7 6 6 7 4 5 6 6 5 9 8 6 6 7 8 7 6 4 6 5 4 3

3 6 6 6 9 7 7 8 6 5 6 5 3 6 6 6 6 6 6 7

Andante.

1. As every day thy mer - cy spares, Will bring its tri - - als or its cares, O Fa - ther, till my life shall end,

2. When each day's scenes and la - bors close, And wearied na - ture seek re - pose, With pardoning mer - cy, rich - ly blest,

3. And at my life's last set - ting sun, My con - flicts o'er, my la - bors done— Fa - ther, thine heaven - ly ra - diance shed,

6 5 7 6 4 6 6 5 6 6 6 7 7 7 7

Be thou my coun - sel - - lor and friend; Teach me thy stat - utes all di - vine, And let thy will be al - ways mine.

p *Cres.* *p* *Dim.*

Guard me, my Fa - ther, while I rest: And as each morn - ing sun shall rise, O lead me on - ward to the skies!
To cheer and bless my dy - - ing bed; And from death's gloom my spir - it raise, To see thy face, and sing thy praise.

7 4 6 4 4 5 4 7 - 4 6 6 4 5 4 5 6 #6 6 7

1. I want the spirit of power with - in, Of love and of a health - ful mind; Of power to con-quer eve - ry sin,

Cres. *Cres.*

2. O that the Com-fort - er would come, Nor vis - it as a tran - sient guest, But fix in me his con - stant home,

6 7 7 6 7 3 = 6 -

Of love to God and all man - kind; Of health that pain and death de - fies Most vigo - rous when the bod - y dies.

And keep pos - ses - sion of my breast; And make my soul . . . his loved a - bode The tem - ple of in - dwell - ing God!

7 6 4 = 2 6 7 6 6 6 6 6 6 7

Allegro Moderato.

1. Join all ye ser - vants of the Lord To praise him for his sa - cred word, — That word like man - na, sent from heaven,

2. It tells us though op - pressed with cares, The God of mer - cy hears our prayers; Tho' steep and rough th' appoint - ed way,

3. It tells who first in - spired our breath, And who re - deemed our souls from death; It tells of grace, grace free - ly given,

Cres. Dim.

7 4 6 7 6 7 6 #6 7 6 #6 6 6 7

3 2 3 =

3 3 4 3

To all who seek it free - ly given: Its prom - i - ses our fears re - move, And fills our hearts with joy and love.

His migh - ty arm shall be our stay; Though deadly foes as - sail our peace, His pow'r shall bid their mal - ice cease.

And shows the path to God and heaven: O bless we then our gra - cious Lord, For all the treas - ures of his word!

p Cres.

6 7 1 6 3 #1 1 7 6 6 6 6 #5 5 6 4 7

4 3 6 3 #2 3

6 6 6 5 6 4 7

CADIZ. L. M.

HAYDN.

Allegretto.

Musical notation for the first system of 'CADIZ', featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

1. Happy the church; thou sacred place, The seat of the Cre - a - tor's grace, Thy ho - ly courts are his a - bode, Thou earthly pal - ace of our God.

Musical notation for the second system of 'CADIZ', continuing the melody from the first system.

2. Thy walls are strength, and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundations move, Fixed on his coun - sel and his love.

Musical notation for the third system of 'CADIZ', continuing the melody.

6 6 5 6 6 = 6 # 6 6 6 # 1 5 7 6 6 6 5 6 6 = 6 6 6 7

HERMANSTADT. L. M.

From MOZART.

Andante.

Musical notation for the first system of 'HERMANSTADT', featuring a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

1. When darkness long has veiled my mind, And smiling day once more appears, Then, my Cre-a - tor! then I find The fol - ly of my doubts and fears.

Musical notation for the second system of 'HERMANSTADT', including dynamic markings 'Cres.' and 'Dim.'.

2. Straight I upbraid my wandering heart, And blush that I should ever be Thus prone to act so base a part, Or har - bor one hard thought of thee.

Musical notation for the third system of 'HERMANSTADT', continuing the melody.

3 6 6 7 3 6 6 7 6 6 5 4 6 7 6 7 -

MONTPELIER. L. M.

L. H. SOUTHARD.

Allegretto. Recitativo.

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing ; To show thy love by morning light, And talk of all thy truth at night.

2. Sweet is the day of sa-cred rest ; No mortal cares shall seize my breast : O may my heart in tune be found, Like David's harp of sol - emn sound.

6 7 6 = 6 4 7 Thirds. 4 6 7 4 7

RUTLAND. L. M.

L. H. SOUTHARD.

Allegro Assai

1. Praise ye the Lord ; ex - alt his name, While in his ho - ly courts ye wait, Ye saints who to his house be-long, Or stand attending at his gate.

2. Praise ye the Lord ; the Lord is good ; To praise his name is sweet em-ploy ; Is - rael he chose of old, and still His church is his pe - cu - liar joy.

Unison. 5 6 5# 4 6 6 6# 4 6 6 7 5 6 7 6 6 4 7 5 6 6 6 4 7

Andante con Espressione.

1. Re - turn, my soul and seek thy rest Up - on thy heav'n - ly Fa - - ther's breast: In - dulse me,

1. Re - turn, my soul and seek thy rest Up - on thy heaven - ly Fa - - ther's breast: In - dulse me,

3 6 6# 6 6 4 # 3 4 6 6# 6 6 # 7 9 6 6 7

Lord, in that re - pose The soul which loves thee on - ly knows.

Lord, in that re - pose The soul which loves thee on - - ly knows.

4 6 6 3 6 3 6 7

2
Safe in thy care, I fear no more
The tempest's howl, the billows' roar:
Those storms must shake the Almighty's seat,
Which violate the saints' retreat.

3
Thy bounties, Lord, to me surmount
The power of language to recount;
From morning dawn the setting sun
Sees but my work of praise begun.

4
Rich in ten thousand gifts possessed,
In future hopes more richly blessed,
I'll sit and sing, till death shall raise
A note of more proportioned praise.

BENNINGTON. L. M.

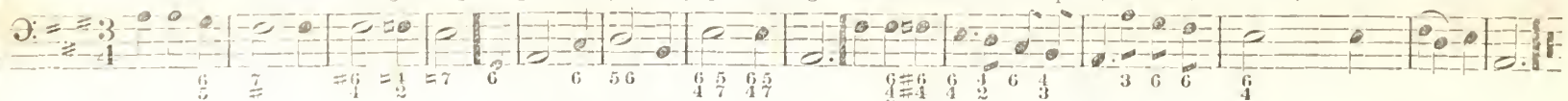


1. Great Lord of earth, and seas and skies Thy wealth the needy world supplies : And safe beneath thy guardian arm, We live secured from every harm.



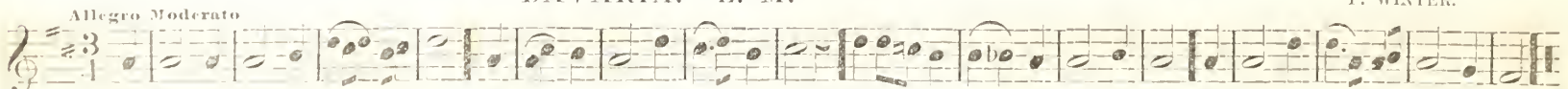
2. To thee per- petual thanks we owe For all our comforts here be- low ; Our daily bread thy bounty gives, And ev'ry ris - - ing want relieves.

3. To thee we cheerful homage bring ; In grateful hymns thy praises sing ; On thee we ever will depend, The rich, the sure, the faithful friend.



BAVARIA. L. M.

P. WINTER.



1. How pleant, how di - vine - ly fair, O Lord of hosts thy dwellings are ! With long de-sire my spir-it faints To meet th'assemblies of thy saints.



2. Blest are the saints who sit on high, A-round thy throne of maj - es - ty ; Thy brightest glo - ries shine above, And all their work is praise and love.



Allegro Vivace.



1. Je-hovah reigns! he dwells in light, Gird-ed with maj-es-ty and might: The world ere-a-ted by his hands, Still on its first foun-da-tion stands.



2. But ere this spacious world was made Or had its first foun-da-tions laid, Thy throne e-ter-nal a-ges stood, Thy-self the ev-er-liv-ing God.



Unison.

MOUNT HOLLY. L. M. No. 2.

HANDEL.

Energico.



1. With glo-ry clad, with strength arrayed, The Lord, that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sus-tains.



2. How surely stablished is thy throne! Which shall no change or period see; For thou, O Lord, and thou a-lone, Art God from all e-ter-ni-ty.

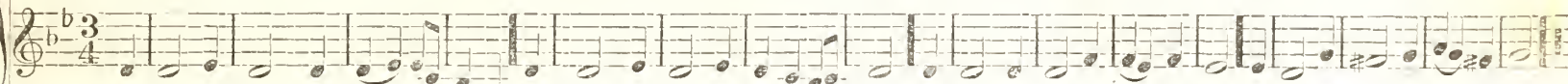


6 6 4 6 6 4 7 6 4 7

Andante.



1. Show pi - ty, Lord; O Lord for-give; Let a re-pent-ing reb-el live: Are not thy mercies large and free? May not a sin-ner trust in thee?



Cres. > Cres. > Cres. > Cres. Dim.



2. My erimes are great, but can't sur-pass The pow'r and glo-ry of thy grace: Great God thy nature hath no bound, So let thy pard'ning love be found.

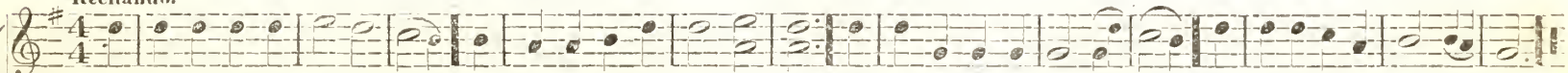


6 6 4 # 6 = 4 3 6 6 1 # 6 = = 6 6 6 1 # 3 6 6 4 # = 6 = 6 6 6 6 3-6 = 6 6 7

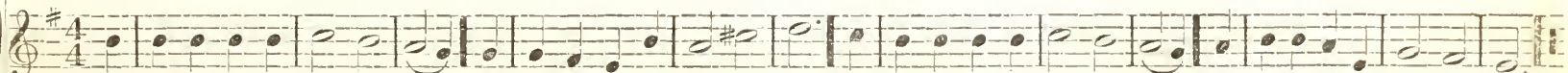
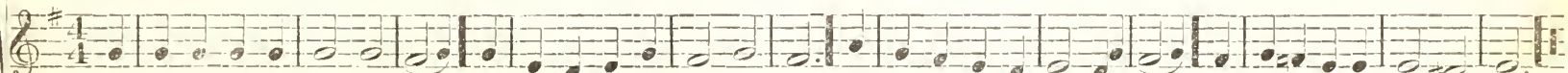
MALTA. L. M.

GREGORIAN.

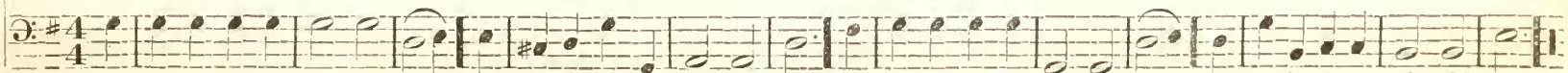
Recitanto.



1. Do flesh and nature dread to die? And timorous tho'ts, our minds enslave? But grace can raise our hopes on high, And quell the terrors of the grave.



2. Do we not dwell in clouds be-low And lit-tle know the God we love? Why should we like this twilight so, When 'tis all noon in worlds a-bove.



[9] 6 4 7 8 6 6 4 7 6 8 7 6 5 6 4 7 6 6 - 6 4 # 7

MEDFORD. L. M.

L. H. SOUTHARD.

Allegro Risoluto.

1. With glo - ry clad, with strength arrayed, The Lord, that o'er all nature reigns, The world's foundations strongly laid, And the vast fab - ric still sus - tains.

2. How sure - ly established is thy throne! Which shall no change or period see; For thou, O Lord, and thou alone, Art God from all e - ter - ni - ty.

4. Thy promise, Lord, is ex - er sure; And they that in thy house would dwell, That happy station to se - cure, Must still in ho - li - ness ex - cel.

Unison. $\frac{5}{3}$ $\frac{6}{4}$ $\frac{3}{3}$ Unison. $\frac{6}{4}$ $\frac{7}{\#}$ $\frac{4}{2}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{7}{7}$

DUDLEY. L. M.

B. F. BAKER.

Recitanda.

1. 'Twas by an - or - der from the Lord, The ancient prophets spoke his word; His Spirit did their tongues inspire, And warmed their hearts with heavenly fire.

2. The works and wonders which they wro't, Confirmed the messa - ges they brought; The prophet's pen succeeds his breath, To save the ho - ly words from death.

3. Great God! mine eyes with pleasure look On the dear volume of thy book; There my Redeemer's face I see, And read his name who died for me.

$\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{7}{\#}$ $\frac{6}{4}$ $\frac{7}{\#}$ $\frac{6}{6}$ $\frac{\#}{6}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{6}$

Recitando.

1. Lord, we adore thy vast designs, The obscure abyss of prov - i-dence ! Too deep to sound with mortal lines, Too dark to view with fee - ble sense.

2. Thro' seas and storms of deep distress We sail by faith and not by sight ; Faith guides us in the wilderaess, Through all the ter - rors of the night.

6 6 6 7 6 - 98 7 65

GEORGIA. L. M.

L. B. BARNES.

1. When Is - rael, of the Lord be - loved, Out from the land of bondage came, Her father's God before her moved, An aw - ful guide in smoke and flame.

2. By day, a - long th' as - ton - ished lands The cloud - y pil - lar gli-ded slow ; By night, Arabia's crimsoned sands Returned the fiery column's glow.

3. Thus present still, tho' now un - seen, When brightly shines the prosperous day, Be tho'ts of thee a cloud - y screen, To tem - per the de - ceitful ray!

6 6 98 16 6 6 6 98 6 6 6 7 6 6 7 66 6 66 6 6 6 6

Recitativo.

1. The morning flow'rs dis- play their sweets, And gay, their silken leaves un - fold, As careless of the noontide heats, As fearless of the eve - ning cold.

2. Nipt by the wind's un - time - ly blast, Parched by the sun's di - recter ray, The momen-ta-ry glories waste, The short-lived beauties die a - way.

3. So blooms the human face di - vine, When youth its pride of beauty shows; Fairer than spring the colors shine, And sweeter than the vir - gin rose.

mf

6 6 6 5 6 6 #6 6 6 6 6 4 6 4 6 4 6 6 6 7

BIRMINGHAM. L. M.

GREGORIAN.

Risoluto.

1. Father, adored in worlds a - bove! Thy glorious name be hallowed still; Thy kingdom come in truth and love; And earth, like heaven, obey thy will.

2. Lord, make our daily wants thy care; Forgive the sins which we forsake; In thy compassion let us share, As fellow men of ours par - take.

3. E - vils be - set us every hour; Thy kind protection we implore, Thine is the kingdom, thine the power, The glo-ry thine for ev - er - more.

f *mp* *f*

Ritard. *Ritard.*

Unison. 6 6 6 6 7 6 7 Unison. 6 4 6 6 7

QUICHEE. L. M.

B. F. BAKER.

71

Con Energia e Maeste.

1. The christian war - rior, see him stand In the whole ar - - - mour of his God; The spir - it's sword is

2. In pan - o - ply of truth complete, Sal - va - tion's hel - - - met on his head, With righteous - ness, a

3. With this om - nip - o - tence he moves, From this the a - - - - lien ar - mies flee; Till more than con - - quer -

3 6 6 4 7 6 6 4 7

in his hand; His feet are with the gos - - pel shod: His feet are with the gospel shod.

breast-plate meet, And faith's broad, shield be - fore him spread, And faith's broad shield be - fore him spread.
or he proves, Through Christ, who gives him vic - - - to - ry, Through Christ, who gives him vic - to - ry.

6 4 6 6 6 4 7

SYRIA. L. M.

ANCIENT CHORAL, of Eastern origin.

Maestoso.

1. My God, ac - cept my ear - ly vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sac - ri - fice.
2. Watch o'er my lips, and guard them, Lord, From every rash and heed-less word; Nor let my feet in - cline to tread The guilty path where sinners lead.

3. O may the righteous, when I stray, Smite and reprove my wandering way! Their gentle words, like ointment, shed, Shall never bruise, but cheer my head.
4. When I behold them pressed with grief, I'll cry to Heaven for their re - lief; And by my warm pe - ti - tions prove How much I prize their faithful love.

4 7 6 4 7 6 6 5 7 6 6 4 7

DARMSTADT. L. M.

GERMAN CHORAL.

Maestoso.

1 My God, my king, thy various praise Shall fill the remnant of my days; Thy grace employ my hum - ble tongue, Till death and glory raise the song.
2. The wings of every hour shall bear Some thankful tribute to thine ear; And every setting sun shall see New works of du - ty done for thee.

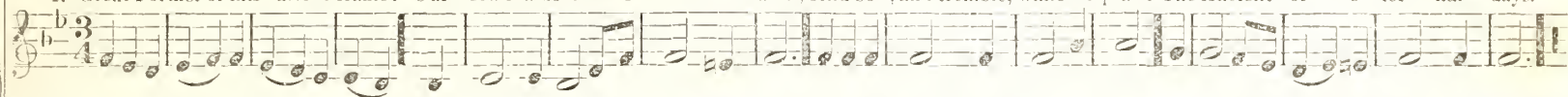
3. Let distant times and nations raise The long succession of thy praise; And unborn a - ges make my song The joy and labour of their tongue.

b 9 4 3 6 6 6 8 7 6 6 6 2 6 b 7 6 8 7

Andante Religioso.



1. Great Former of this various frame! Our souls a-dore thine aw - ful name; And bow, and tremble, while we praise The Ancient of e - ter - nal days.



Cres.



2. Beyond an angel's vision bright, Thou dwell'st in self-ex - ist - ent light; Which shines with undiminished ray, While suns and worlds in smoke de - cay.

3. Our days a transient period run, And change with every cir - cling sun; And in the firm - est state we boast, A moth can crush us in - - to dust.



7 6 4 3 6 6 3 3 6 4 6 2 6 4 2 7 6 6 5 6 4 6 7

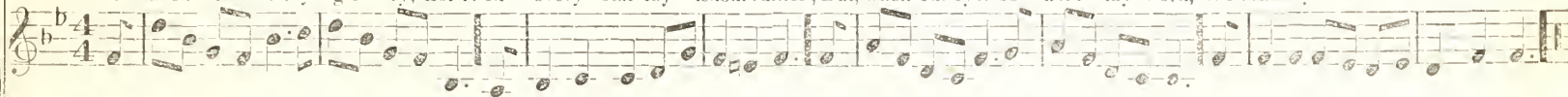
CANTON. L. M.

Arranged from a CHINESE MELODY.

Allegro Maestoso.



1. The heavens declare thy glo - ry, Lord! In every star thy wisdom shines; But, when our eyes be - hold thy word, We read thy name in fairer lines.



2. The roll - ing sun, the e-changing light, And nights and days thy power confess; But the blest volume thou hast writ, Reveals thy jus - tice and thy grace.

3. Thy no - blest wonders here we view, In souls renewed, and sins forgiven: Lord, cleanse my sins, my soul re - new, And make thy word, my guide to heaven.



Unison. [10] 5 4 6 6 5 5 6 6 7 5 4 6 7

SANDWICH. L. M.

L. H. SOUTHAED.

Con Spirito.

1. Lord, I will bless thee all my days; Thy praise shall dwell up - on my tongue; My soul shall glo - ry in thy grace, While saints rejoice to hear the song.

2. Come, magni - fy the Lord with me; Let every heart ex - alt his name: I sought th'e - ter - nal God, and he Has not exposed my hope to shame.
3. His ho - ly an - gels pitch their tents Around the men that serve the Lord: O fear and love him, all his saints; Taste of his grace, and trust his word.

MISSIONARY CHANT. L. M.

B. F. BAKER.

Andante.

1. My dear Redeemer, and my Lord, I read my du - ty in thy word; But in thy life the law appears, Drawn out in living charac - ters.

2. Such is thy truth, and such thy zeal, Such defence to thy Father's will, Such love, and meekness so di - vine, I would transcribe, and make them thine.

1. Teach me, O teach me, Lord! thy way; So to my life's re-mo-test day, By thy unerring pre-cepts led, My willing feet its paths shall tread.

2. Informed by thee, with sacred awe My heart shall medi-tate thy law; And, with celes-tial wis-dom filled, To thee its full o-be-dience yield.

3. Give me to know thy words aright, Thy words, my soul's supreme delight; That, purged from thirst of gold, my mind In them its better wealth may find.

6 6 7 8 6 6 7 # # 7 4 6# 6 7 4 6 5 6 - 6 7 6 6

BOSTON. L. M.

B. F. BAKER.

Mestoso.

1. From all that dwell below the skies, Let the Cre-a-tor's praise a-rise; Let the Re-dee-mer's name be sung Thro' every land, by every tongue.

2. E-ter-nal are thy mercies, Lord; E-ternal truth attends thy word: Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

8 7 5# 6 6 6 7 6 8 7 5# 6 6 6 6 8 7

PROVIDENCE. L. M. (Major.)

1. No change of time shall ev - er shock My firm af - fee - tion, Lord, to thee; For thou hast always been a roek, A fortress, and defenee to me.

m Cres. *f*

2. Thou my de - liv' - er art, my God; My trust is in thy mighty pow'r: Thou art my shield from foes abroad, At home my safeguard and my tow'r.

6 6 6 6 7 6 6 6 6 7 6 # 6 6 6 6

PROVIDENCE. L. M. (Minor.)

1. Lord we a - lore thy vast de - signs, Th' obscure abyss of prov - i - dence! Too deep to sound with mortal lines, Too dark to view with feeble sense.

f *f* *Dim.*

2. Thro' seas and storms of deep distress, We sail by faith and not by sight; Faith guides us in the wil - derness, Thro' all the ter - rors of the night.

6 4 2 6 6 6 6 6 6 6 6 6 6 6 6 6

Mestoso.



1. Awake my soul! lift up thine eyes; See where thy foes against thee rise, In long ar - ray, a numerous host; A - wake my soul or thou art lost.



Cres.



2. Here gi - ant danger threat'ning stands, Must'ring his pale, terrific bands; There pleasure's silken banners spread, And willing souls are captive led.



BRAINTREE. L. M.

GENILECK.

Allegro Moderato.



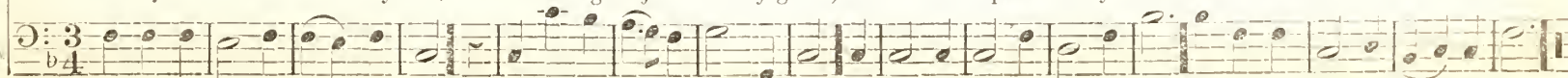
1. E - ter - nal Source of life and thought, Be all be - neath thy - self forgot: Whilst thee, great Parent - mind we own, In prostrate homage round thy throne.



Cres. f



2. Whilst in themselves our souls sur - vey Of thee some faint re - flect - ed ray, They wonder - ing to their father rise; His pow'r how vast! his tho'ts how wise!
3. O may we live be - fore thy face, The willing subjects of thy grace; And thro' each path of du - ty move With fil - ial awe and fil - ial love.



65 6 65 4 3 4 6 7 7 6 7 6 8 6 6 8 7 7 6 6

Allegro.

1. With glo - ry clad, with strength ar - rayed, The Lord, that o'er all na - ture reigns, The world's foundation strongly laid,

6 6 6 5 7 b6 6

And the vast fab - ric still sus - tains, And the vast fab - ric still sus - tains.

6 6

2
How surely 'stablished is thy throne !
Which shall no change or period see ;
For thou, O Lord, and thou alone,
Art God from all eternity.

3
The floods, O Lord, lift up their voice,
And toss the troubled waves on high ;
But God above can still the noise,
And make the angry sea comply.

4
Thy promise, Lord, is ever sure,
And they that in thy house would dwell,
That happy station to secure,
Must still in holiness excel.

Moderato



1. My help - er, God! I bless his name ; The same his pow' r, his grace the same : The tokens of his friendly eare O - pen, and crown, and close the year.



2. I midst ten thousand dangers stand, Sup - port - ed by his guardian hand ; And see, when I sur - vey my ways, Ten thousand monuments of praise.
3. Thus far his arm hath led me on ; Thus far I make his mercy known ; And, while I tread this des - ert land, New blessings shall new songs demand.



6 6 4 5 6 6 4 6 6 6 6 6 6 6 7 6 7 6 5 6 4 6 4 3 2 6 6 6 4 7

ANTIGUA. L. M.

I. RIPPON'S COLLECTION
Of Church Music, pub. in England, about 1750.

Allegro Vivace.



1. Praise to the Lord of boundless might, With un - cre - a - ted glories bright ! His presenee gilds the world a - bove, Th' chang - ing source of light and love.



2. Shine, mighty God, with vigor shine On this be - night - ed heart of mine ; And let thy glo - ries stand re - vealed, As in the Savior's face be - held.
3. My soul, revived by heaven - born day, Thy radiant im - age shall display, While all my fac - ul - ties u - nite To praise the Lord, who gives me light.



6 6 3 6 6 Unison.

Allegro Vivace.

1. O come, loud an - - - them's let us sing, Loud thanks to our al - migh - ty King; For we our

2. In - to his pres - - ence let us haste, To thank him for his fa - - vors past; To him ad -

4
3

6 6

6 7 5 $\frac{9}{3}$ 8 3

#

7

voi - ces high should raise, When our sal - va - tion's rock we praise.

- dress in joy - - ful song, The praise that to his name be - - longs.

3 $\frac{9}{4}$ 8 3

#

#

6

6

6 4 7

3
The depths of earth are in his hand,
Her secret wealth at his command;
The strength of hills that threat the skies,
Subjected to his empire lies.

4
The rolling ocean's vast abyss
By the same sovereign right is his;
'Tis moved by his almighty hand,
That formed and fixed the solid land.

5
O let us to his courts repair,
And bow with adoration there;
Down on our knees devoutly all
Before the Lord our Maker fall.

Allegretto.

1. Be still, my heart! these anxious cares To thee are burdens, thorns and snares; They cast dishonor on thy Lord, And con-tra-dict his gra-ious word.

p *Cres.* *Dim.* *p* *Cres.* *Cres.* *Cres.* *f*

2. Brought safely by his hand thus far, Why wilt thou now give place to fear? How eanst thou want if he provide, Or lose thy way with such a guide?

3/4 5/4 6/4 6/4 6/4 7/4 6/4 6/4 6/4 6/4 6/4 5/4 6/4 6/4 6/4 7/4

BATH. L. M.

Andante.

1. My soul be-fore thee prostrate lies; To thee, her souree, my spir-it flies; My wants I mourn, my chains I see; O let thy presenee set me free!

Dim. *Dim.*

2. In life's short day, let me yet more Of thy en - livening pow'r implore; My mind must deeper sink in thee, My foot stand firm from wandering free.

3. One on-ly eare my soul should know, Father, all thy commands to do: Ah! deep engrave it on my breast, That I in thee a - lone am blest.

[11] 7/2 6/3 6/3 # 6 6/4 7 b7 6 6/3 7/6 5/4 6#6/3 6 6/4 5/4 7

Maestoso.

1. Thrice hap - - py man, who fears the Lord, Loves his com - mands, and trusts his word: Hon - - or and

2. Com - pas - sion dwells up - - on his mind, To works of mer - cy still in - lined; He lends the

6-5 6 4 3 3 4 5 6 5 6 6 6 4 7 6 5 6 6

Cres.

peace his days at - tend, And bless - ings to his seed de - scend.

poor some pres - - ent aid, Or gives them, not to be re - - paid.

4 3 7 5 6 5 7 3 6 4

3
When times grow dark, and tidings spread,
That fill his neighbors round with dread,
His heart is armed against the fear,
For God with all his power is there.

4
His soul, well fixed upon the Lord,
Draws heavenly courage from his word;
Amidst the darkness light shall rise,
To cheer his heart and bless his eyes.

5
He hath dispersed his alms abroad;
His works are still before his God;
His name on earth shall long remain.
While envious sinners fret in vain.

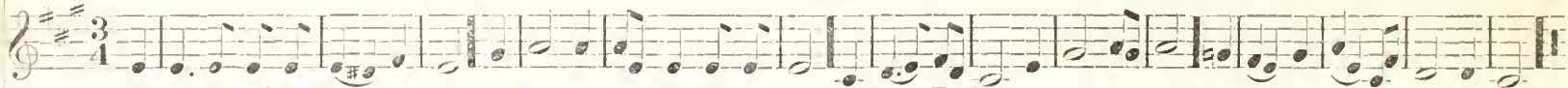
BETHLEHEM. L. M.

L. H. SOUTHARD.

Andante Religioso.



1. My Shepherd is the liv - ing Lord, Now shall my wants be well supplied : His prov - i - dence and ho - ly word Become my safe - ty and my guide.

*pp*

2. In pastures where sal - va - tion grows, He makes me feed, he makes me rest ; There living wa - ter gent - ly flows, And all the food's di - vine - ly blest.

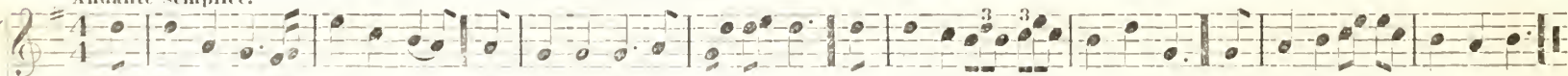


3 6 7 6 5 3 7 6 6 4 7 3 6 7 4 6 6 7 6 7

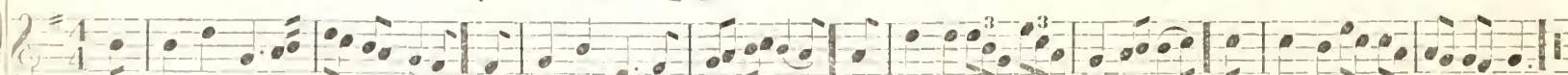
STRAFFORD. L. M.

From MOZART.

Andante Semplice.



1. Be still, my heart ! these anxious cares To thee are burdens, thorns, and snares ; They cast dishonor on thy Lord, And con - tra - dict his gracious word.

*p**p**Cres.*

2. Bro't safely by his hand thus far, Why wilt thou now give place to fear ? How canst thou want if he pro - vide, Or lose thy way with such a guide ?



6 6 6 6 5 4 6 4 6 4 6 6 5 6 3 6 6 6 5 6 6 5 6 4 3

NEPONSET. L. M.

From BEEHOVEN.

Allegretto Moderato.

1. When power divine in mortal form, Hushed with a word the rag - ing storm, In soothing accents, Je - sus said, "Lo, it is I; be not a - fraid."

2. So when in silence nature sleeps, And his lone watch the mourn - er keeps, One tho't shall every pang remove; Trust, feeble man, thy Maker's love.

3. And when the last dread hour shall come, While shuddering nature waits her doom, This voice shall wake the pi - ous dead, "Lo, it is I; be not a - fraid."

6 6 5 6 4 6 5 3 7 6 5 6 7 # 5 3 6 7 6 6 6 6 7 5 3 6 - 5 3 6 7 4 3

HAVRE. L. M.

Arranged from CARL CZERNY.

Allegretto.

1. God is the refuge of his saints, When storms of sharp distress invade; Ere we can of - fer our complaints, Behold him present with his aid.

2. There is a stream, whose gen - tle flow Supplies the ci - ty of our God; Life, love, and joy still glid - ing thro', And wa'tring our di - vine a - bode.

3. That saered stream, thine ho - ly word, That all our rag - ing fear controls; Sweet peace thy promi - ses af - ford, And give new strength to faint - ing souls.

6 6 7 6 4 7 6 5 # 6 6 4 # 5 6 6 6 3 6 4 3 6 5 6 # 6 6 5 4 2 6 9 8 7 6 4 5

Allegro con Spirito.

1. High in the heav'ns, e - ter - nal God! Thy good - ness in full glo - - ry shines; Thy truth shall break thro'

2. For - ev - er firm thy jus - tice stands, As moun - tains their foun - - da - - tions keep; Wise are the won - ders

6 = 3 6 6 7 6 6 3 = 3 5 4

ev' - ry..... cloud That veils and dark - ens thy de - signs.

of thy hands; Thy judgments are a migh - ty deep.

6 = 5 3/2 6 3/4 6 5 6 6 = 5 #6/3 4 5 5 7

3

Thy providence is kind and large;
Both man and beasts thy bounty share;
The whole creation is thy charge,
But saints are thy peculiar care.

4

My God! how excellent thy grace,
Whence all our hope and comfort springs!
The sons of Adam in distress
Fly to the shadow of thy wings.

5

Life, like a fountain, rich and free,
Springs from the presence of my Lord;
And in thy light our souls shall see
The glories promised in thy word.

Con Spirito.

1. High in the heav'ns, e - - ter - - nal God! Thy good - ness in full glo - - ry shines; Thy truth shall break through

2. My God, how ex - cel - lent thy grace, Whence all our hope and com - fort springs! The sons of Ad - am

7 6 6/4 6/4 6/5 6 6 3/4 6 4 2 6 3/4 7 6 5

ev' - - ry cloud That veils and dark - - ens thy de - signs, That veils and dark - ens thy de - - signs.

in dis - tress Fly to the shad - - ow of thy wings, Fly to the shad - ow of thy wings.

3/4 6 8 3/4 6 5 - 6 7 6 4 7

Allegretto.

1. While Shepherds watch'd their flocks by night, All seated on the ground, The an-gel of the Lord came down, And glory shone around, And glory shone a - round.

3. To you in David's town, this day Is born of David's line, The Saviour, who is Christ the Lord, And this shall be the sign, And this shall be the sign.

6 3 6 43 6 6 6 6 6 3 43 6 5 6 6 4 7 5

2. 'Fear not,' said he, 'for mighty dread, Had seized their trou - bled mind; Glad tidings of great joy I bring, To you and all mankind, To you and all mankind.

mf *Dim. f* *Dim.*

4. The heav'n - ly babe you there shall find, To hu - man view displayed, All meanly wrapped in swathing bands, And in a manger laid, And in a man - ger laid.

b6 6 b6 6 7 6 6 6 7 6 6 7 6 5 7



1. Calm on the list'ning ear of night, Come heaven's melo-dious strains, Where wild Ju-de - a stretches far Her sil - ver mantled plains!



3. The answering hills of Pal - es - tine Send back the glad re - ply; And greet, from all their ho - ly heights, The day-spring from on high.



2. Ce - les - tial choirs, from courts a - bove, Shed sa - cred glo - ries there; And an - gels, with their sparkling lyres, Make mu - sic on the air.



4. O'er the blue depths of Gal - i - lee There comes a ho - lier calm, And Sharon waves, in sol-enn praise, Her si - lent groves of palm.



CANTERBURY. C. M. DOUBLE.

DONIZETTI.

Andante Moderato.

1. God is a Spir - it, just and wise, He sees our in - most mind ; In vain to heav'n we raise our cries, And leave our souls be - hind.

3. Their lift - ed eyes sa - lute the skies, Their bend - ing knees the ground ; But God ab -hors, the sae - ri - fice Where not the heart is found.

2. Nothing but truth be - fore his throne With hon - or can ap - pear ; The painted hyp - o - crites are known Thro' the dis - guise they wear.

4. Lord, search my tho'ts, and try my ways, And make my soul sin - cere ; Then shall I stand be - fore thy face, And find ac - cept - ance there.

Andante Maestoso.

1. The heavenly spheres to thee, O God, At-tune their eve-ning hymn : All wise, all ho-ly, thou art praised In song of ser-a-phil!

2. Nature,—a tem-ple wor-thy thee, That beams with light and love ; Whose flow'r so sweetly bloom be-low, Whose stars re-joice a-bove,

6 9 8 6 5 6 6 7 # 6 6 9 8 6 5 4 6 5 6 6 7

Un-numbered systems, suns and worlds U-nite to wor-ship thee, While thy ma-jes-tic greatness fills Space, time, e-ter-ni-ty.

Whose al-tars are the moun-tain cliffs That rise a-long the shore ; Whose anthems, the sublime ac-cord Of storm and o-cean roar.

6 6 7 # 6 6 7 4 3 # 6 6 6 7 6 9 8 6 5 1 5 6 6 7

1. A - wake my drow - sy soul, a - wake, And view the threatening scene : . . . Legions of foes encamp around, And treachery lurks with - in ;

2 Then to the work of God a - wake— Behold thy master near ; The various, arduous task pursue With vig - or, and with fear ,

6 7 6 3 6 4 4 6 6 4 6

'Tis not this mor - tal life a - lone These en - e - mies as - sail ; How canst thou hope for fu - ture bliss, If their at - tempts pre - vail ?

The awful reg - is - ter goes on, Th'account will sure - ly come ; And opening day, or clos - ing night May bear me to my doom.

7 # # 6 # 6 4 7

Andante.

1. Let ev'-ry tongue thy goodness speak, Thou sovereign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

3. The Lord supports our tott'ring days, And guides our gid-dy youth: Ho-ly and just are all his ways, And all his words are truth.

6 1/2 6 7 6 7 7

2. When sor-row lows the spir-its down, Or vir-tue lies distressed Beneath some proud op-pressor's frown, Thou giv'st the mourners rest.

4. He knows the pain his servants feel, He hears his children ery; And their best wish-es to ful-fil, His grace is ev-er nigh.

Cres. *p*

6 7 6 4 6 4 7 4 6 4 7 #6 6 4 7

Andante.

1. While thro' this changing world we roam, From in - fan - cy to age, Heav'n is the Christian pilgrim's home, His rest at ev' - ry stage.

3. From earth his freed af - fee - tions rise, To fix on things a - bove, Where all his hope of glo - ry lies, And love is per - fect love.

2. Thith - er his raptured tho't ascends, E - ter - nal joys to share; There his a - dor - ing spir - it bends, While here he kneels in pray'r.

4. Ah! there may we our treasure place, There let our hearts be found, That still where sin a - bound - ed, grace May more and more a - bound.

Cres.

Recitando.

1. If human kindness meets re - turn, And owns the grateful tie ; If tender tho'ts within us burn, To feel a friend is nigh.— 2. Oh!

Dim.

3. While yet in anguish he sur-veyed Those pangs he would not flee, What love his latest words displayed—“ Meet and re-mem - ber me!” 4. Re -

4 3 6 6 6 7 #6 43 6 4 - - 7

shall not warmer accents tell The grat-i-tude we owe To him who died, our fears to quell, And save from death and wo! And save from death and wo!

- - member thee! thy death, thy shame, Our sinful hearts to share ! O mem'ry ! leave no oth-er name But his re-cord-ed there! But his re-cord-ed there!

4 6 3 7 3 6 #6 # # 6 # 6 5 6 7 5 6 6 7

Andantino e Sostenuto.



1. Blest be our ev - er - last - ing Lord, Our Father, God and King! Thy sovereign goodness we re - cord, Thy glo - rious pow'r we sing.



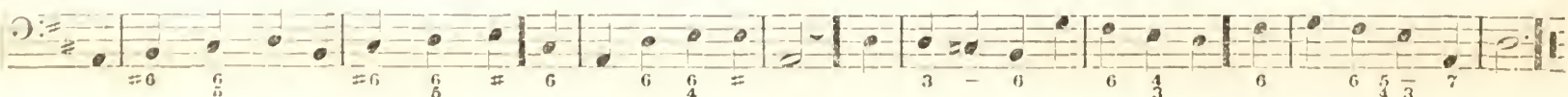
3. The kingdom, Lord, is thine a - lone, Who dost thy right main - tain, And high on thy e - ter - nal throne O'er men and an - gels reign.



2. By thee the vic'try is giv - en; The maj - es - ty di - vine, And strength and might and earth and heav'n, And all there - in is thine.



4. Rich - es as seemeth good to thee, Thou dost and hon - or give; And kings their pow'r and dig - ni - ty Out of thy hand re - ceive.



Macstoso.

1. Be - yond, be - yond that bound - less sea, A - bove that dome of sky, Far - ther than thought it - - self can flee,
 2. We hear thy voice when thun - ders roll Thro' the wide fields of air; The waves o - bey thy dread con - trol;
 3. O, not in cir - cle - ing depth or height, But in the con - seious breast, Pres - ent to faith, though veiled from sight,

6 4 6 3 6 #6 3 - 6 - 4 #

Thy dwell - ing is on high; Yet dear the aw - - ful thought to me, That thou, my God, art nigh.
 Yet still thou art not there. Where shall I find Him, O my soul, Who yet is ev' - ry - - where?
 There does his spir - - it rest. O eome, thou Pres - ence In - fi - nite, And make thy crea - ture blest.

[13] 6 4 6 3 6 #6 3 - 6 6 4 3 7

Allegro Maestoso.

Blest be our ev - er - last - ing Lord, Our Father, God and King! Thy sov'reign goodness we record, Thy glorious pow'r we sing.

Blest be our ev - er - last - ing Lord, Our Father, God and King..... Thy sov'reign goodness we record, Thy glorious pow'r we sing.

Our Fa - ther, God and King! Thy sov'reign goodness we record, Thy glorious pow'r we sing.

Figured bass notation: 8 5# 7 8 / 5 6 5 / 3 — / 5 . / 6 3 3 3 / 5 3 3 3 / 6 / 6 / 6 / 6 / 6 / 5 - 6 / b 3 / 6 / 6 6 / 6 / 7

WILTSHIRE. C. M.

L. H. SOUTHARD.

Andante Legato.

1. Blest are the souls that hear and know The gospel's joy - ful sound, Peace shall attend the paths they go. And light their steps surround.

2. Their joy shall bear their spir - its up, Thro' their Redeemer's name; His right - eous - ness ex - alts their hope. Nor dares the world condemn.

3. The Lord, our glo - ry and de - fence, Strength and sal - va - tion gives; Is - rael, thy King for - ev - er reigns. Thy God for - ev - er lives.

NATICK. C. M.

B. F. BAKER.

Sempre Legato.

Si lentando.

Dim.

1. With sacred joy we lift our eyes To those bright realms above, That glorious temple in the skies, Where dwells eternal love.

2. Be - fore the aw - ful throne we bow Of heaven's almighty king: Here we present the solemn vow, And hymns of praise we sing.

3. Thee we a - dore; and, Lord, to thee Our fil - ial du - ty pay; Thy service, unconstrained and free, Conducts to endless day.

6 3 9 4 3 7 = 7 7 6 6 4 2 6 6 4 3 6 6 6 7

BEVERLY. C. M.

Arranged from CHERUBINI.

Moderato.

1. Happy the heart where graces reign, Where love inspires the breast; Love is the bright - est of the train, And strengthens all the rest.

2. This is the grace that lives and sings, When faith and hope shall cease; 'Tis this shall strike our joy - ful strings In the sweet realms of bliss.

3. Before we quite for - sake our clay, Or leave this dark a - bode, The wings of love bear us a - - way To see our gracious God.

6 4 3 6 7 6 6 4 6 6 6 4 6 4 3 6 6 7

Moderato.



1. On thee, each morning, O my God, My wak-ing thoughts at - tend; In thee are founded all my hopes, In thee my wish - es end.



2. My soul, in pleas-ing won-der lost, Thy boundless love sur - veys; And, fired with grateful zeal, prepares A sac - ri - fice of praise.

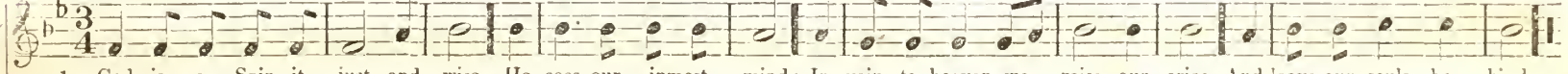


$\frac{3}{4}$ 6 $\frac{5}{4}$ 7 $\frac{6}{4}$ 45 $\frac{7}{4}$ 6 $\frac{4}{3}$ 6 $\frac{4}{3}$ $\frac{3}{4}$ 6 $\frac{4}{3}$ $\frac{6}{4}$ 7

GLOUCESTER. C. M.

B. F. BAKER.

Recitativo



1. God is a Spir-it, just and wise, He sees our inmost mind: In vain to heaven we raise our cries, And leave our souls be - hind.



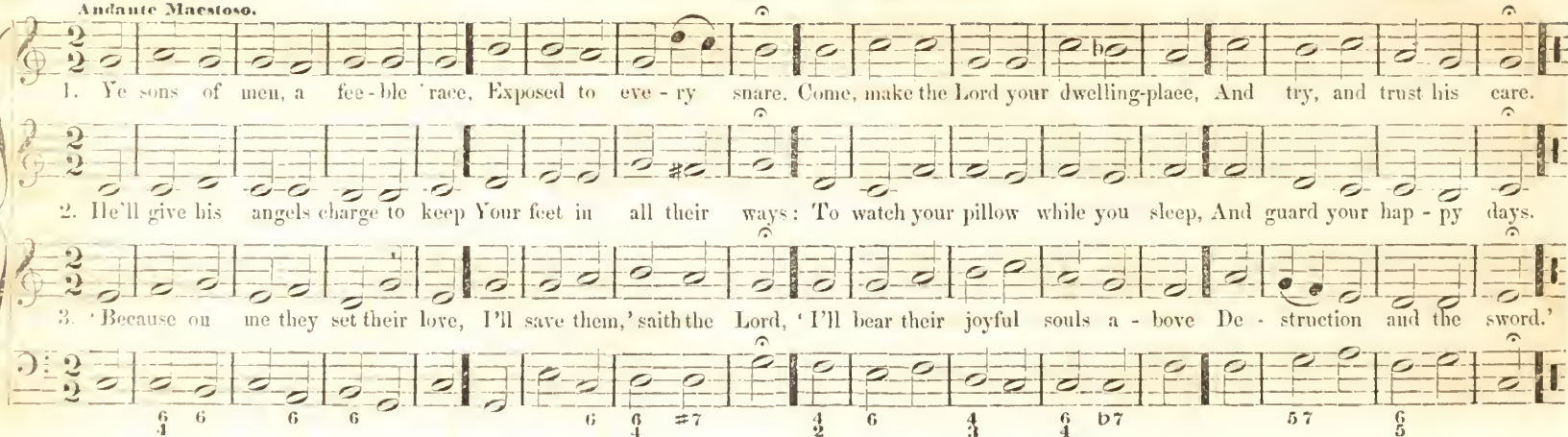
2. Their lift - ed eyes sa - lute the skies: Their bending knees the ground; But God abhors the sac - ri - fice Where not the heart is found.

3. Lord, search my tho'ts, and try my ways, And make my soul sin - cere; Then shall I stand be - fore thy face, And find ac - cept-ance there.



6 6 7 b7 5 6 6 7

Andante Maestoso.



1. Ye sons of men, a fee-ble race, Exposed to eve-ry snare. Come, make the Lord your dwelling-place, And try, and trust his care.

2. He'll give his angels charge to keep Your feet in all their ways: To watch your pillow while you sleep, And guard your hap-py days.

3. 'Because on me they set their love, I'll save them,' saith the Lord, 'I'll bear their joyful souls a-bove De-struction and the sword.'

6 6 6 6 6 6 #7 4 6 4 6 b7 57 6

WALCOTT. C. M.

W. X. DUNHAM.

Andante.



1. Blest is the man who fears the Lord; His well es-tablished mind, In every varying scene of life, Shall true composure find.

2. Oft through the deep and storm-y sea The heavenly foot-steps lie; But on a glorious world be-yond His faith can fix its eye.

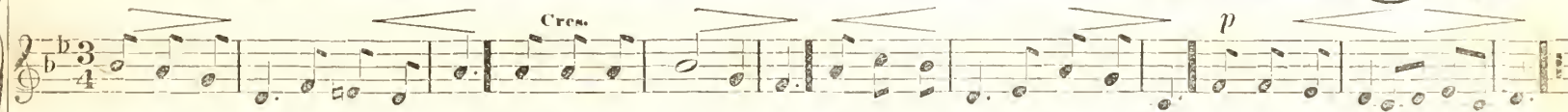
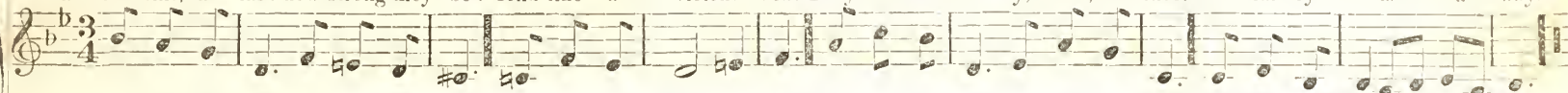
3. Tho' dark his present pros-pects be, And sorrows round him dwell, Yet hope can whisper to his soul, That all shall is-sue well.

6 6 6 7 6 6 6 6 6 6 6

Recitando.



1. Our sins, a - las! how strong they be! And like a violent sea! They break our du - ty, Lord, to thee. And hur - ry us a - way.



2. The waves of trouble, how they rise! How loud the tempests roar! But death shall land our weary souls Safe on the heaven - ly shore.



Unison.

Unison.

GAETA. C. M.

L. H. SOUTHARD.

Andante.



1. Times without number have I prayed, This on - ly once for - give; Relapsing when thy hand was stayed, And suffered me to live.



2. Yet now the kingdom of thy peace, Lord, to my heart re - store; Forgive my vain re - pent - an - ces, And bid me sin no more.



[14]

SOUTHFIELD. C. M.

B. F. BAKER.

107

Andante Con Moto.

1. Great Ruler of all nature's frame, We own thy power di - vine; We hear thy breath in eve - ry storm, For all the winds are thine.

2. Thy mer - cy tempers eve - ry blast To those who seek thy face; And mingles, with the tempest's roar, The whispers of thy grace.

3. Those gen - tle whispers let me hear, Till all the tu - mult cease; And gales of Par - a - dise shall lull My weary soul to peace.

6 4 6 4 4 6 6 5 6 4 7 6 6 9 6 6 7

COBURGH. C. M.

NAUMAN.

Larghetto.

1. E - ternal God, enthroned on high! Whom an - gel hosts a - dore; Who yet to suppliant dust art nigh, Thy pres - ence I im - plore.

2. O guide me down the steep of age, And keep my passions cool: Teach me to scan the sa - cred page, And praec - tise eve - ry rule.

3 6 6 7 b8 7 6 5 7 6 6 7 5 7

Andantino.

1. Blest are the souls that hear and know The gospel's joy - ful sound, Peace shall at - tend the paths they go, And light their steps surround.

2. Their joy shall bear their spir - its up, Thro' their Redeem - er's name; His right - cousness ex - alts their hope, Nor dares the world condemn.

 $\#6 = 7$
 $\#6 = 7$

6

 $\#6$
3

6

7

#

7

#6

6

7

LYME. C. M.

Arranged from VOGLER.

Allegro ma non troppo.

1. God is a Spirit, just and wise, He sees our in - most mind; In vain to heaven we raise our cries, And leave our souls be - hind.

2. Nothing but truth be - fore his throne, With honour can ap - pear; The painted hyp - o - crites are known Thro' the disguise they wear.

3. Lord, search my tho'ts, and try my ways, And make my soul sin - cere; Then shall I stand be - for thy face, And find ac - ceptance there.

 $\frac{6}{4}$
 $\frac{4}{2}$

6

 $\frac{6}{5}$

6

 $\frac{6}{4}$

3

- 4

6

7

6

 $\frac{6}{4}$

7

NANTUCKET. C. M.

Mestoso.

1. Awake my soul to sound his praise; Awake, my harp, to sing; Join all my powers, the song to raise, And morn - ing in - cense bring.

2. Among the people of his care, And thro' the na - tions round Glad songs of praise will I pre - pare, And there his name re - sound.

3. Be thou ex - al - ted, O my God, A - bove the star - ry frame; Diffuse thy heavenly grace a - broad, And teach the world thy name.

7 = 7 6 6 6 4 7 = 7 6 # 5 5 6 4 7

LINEDALE. C. M.

L. H. SOUTHARD.

Andante.

1. Heaven has confirmed the dread de - cree, That Adam's race must die: One general ru - in sweeps them down, And low in dust they lie.

2. Those eyes so long in darkness veiled, Must wake the Judge to see; And eve - ry word, and eve - ry thought, Must pass his ser - u - ti - ny.

pp

3/4 6 3/4 6 3/4 #3/4 7/4 6 6 3/4 b7 3/4

Allegro Vivace.

1. Awake, my soul! stretch eve - ry nerve, And press with vig - our on: A heav - en - ly race de - mands thy zeal, And an im - mor - tal crown.

2. 'Tis God's all - an - i - mat - ing voice That calls thee from on high; 'Tis his - - - own hand pre - sents the prize To thine as - pir - ing eye.

3. That prize with peer - less glo - ries bright, Which shall new lus - tre boast, When vic - tors' wreaths and monarchs' gems Shall blend in com - mon dust.

6 3 6 6 7 6 5 6 6 6 7 4 6 6 7 6 5

GREENFIELD. C. M.

Recitativo.

1. O that the Lord would guide my ways To keep his statutes still! O that my God would grant me grace To know and do his will!

2. O send thy Spirit down to write Thy law up - on my heart! Nor let my tongue indulge de - ceit, Nor act the li - ar's part.

4 4 # 4 # 7 6 4 7

Allegretto.

1. Ye mourning saints, whose streaming tears Flow o'er your children dead, Say not, in transports of de - spair, That all your hopes are fled.

2. While cleaving to that darling dust, In fond dis - tress ye lie; Rise, and with joy, and reverence, view A heavenly Pa - rent nigh.

Figured bass notation: $7\bar{6}$ $\#$ 6 $7\bar{6}$ $\#$ 6 $6\bar{4}$ $\#5$ 7 $4\bar{3}$ 7 $4\bar{3}$ $\#$ $\#$ 5 $6\bar{4}$ $\#$ $4\bar{3}$ 6 $6\bar{4}$ 7

CHELSEA. C. M.

HAYDN.

Allegro Con Spirito.

1. My nev - er - ceasing songs shall show The mercies of the Lord; And make suc - ceed - ing a - ges know How faithful is his word.

2. The sa - cred truths his lips pro - nounce Shall firm as heaven endure: And if he speaks a promise once, Th'e - ter - nal grace is sure.

3. Lord God of Hosts, thy wondrous ways Are sung by saints a - bove; And saints on earth their honours raise To thine un - changing love.

Figured bass notation: 5 6 6 6 $6\bar{4}$ $\#$ 5 $6\bar{4}$ 7 6 $5\bar{4}$ 7

GOLDAU. C. M. No. 1.

BETHOVEN.

Andante.

1. When blooming youth is snatched a - way By death's re - sistless hand, Our hearts the mournful tribute pay, Which pit - y must de - mand.

2. While pit - y prompts the ris - ing sigh, O may this truth, im - pressed With aw - ful power, I too must die, Sink deep in eve - ry breast.

5 7 3 5 6 5 6 b 4

GOLDAU. C. M. No. 2.

BETHOVEN.

Andante Con Moto.

1. When blooming youth is snatched a - way By death's re - sistless hand, Our hearts the mournful tribute pay, Which pit - y must de - mand.

2. While pity prompts the ris - ing sigh, O may this truth im - pressed With aw - ful power, I too must die, Sink deep in every breast.

5 6 6 7 # 5 6 6 7

Andante.



1. To thee my God, my days are known; My soul en - joys the tho't; My actions all be - fore thy face, Nor are my faults for - got.



2. Each secret breath de - votion vents, Is vo - cal to thine ear; And all my walks of dai - ly life Be - fore thine eye ap - pear.



$\frac{3}{3}$ 6 $\frac{6}{5}$ 43 $\frac{4}{2}$ 6 $\frac{6}{7}$ # $\frac{\#7}{2}$ $\frac{7}{3}$ 43 6 $\frac{6}{4}$ 5 7 6 $\frac{6}{4}$ 7

GARLAND. C. M.

W. ARNOLD.

Andante e Sostenuto.



1. Return, O God of love—re - turn: Earth is a tiresome place: How long shall we, thy chil - dren, mourn Our absence from thy face?



2. Let heaven suc - ceed our pain - ful years; Let sin and sor - row cease; And in pro - portion to our tears, So make our joys increase.



3. Thy wonders to thy servants show, Make thine own work complete; Then shall our souls thy glo - ry know, And own thy love was great.



6 7 $\frac{6}{4}$ 7 $\frac{6}{5}$ 4 6 $\frac{6}{4}$ 7

Allegro ma non troppo.

1. Great Spir - it by whose mighty pow'r All crea-tures live and move, On us thy ben - e - die - tion show'r; In - spire our souls with love.

3. From death to life our spir - its raise; Com-plete re - demption bring; New tongues im-part to speak the praise Of Christ, our God and King.

6-6 3- 6-6 3-7 # 6-6 # 6-6 3- 6-6 3-7 # 6-6 #

2. Hail, Source of light! a - rise and shine; All gloom and doubt dis - pel; Give peace and joy, for we are thine; In us for - ev - er dwell.

4. Thine in-ward wit - ness bear, unknown To all the world be - side; Ex - ult - ing, then, we feel and own Our Sa - vior glo - ri - fied.

f *f*

3 6 4 3 3 6 7 3 6 6 # - 3 6 4 3 3 6 7 3 6 7 5 6 4 7

Con Spirito.

1. Joy to the world! the Lord is come! Let earth receive her King: Let ev'-ry heart pre-pare him room,

Cres.

2. Joy to the earth! the Sa-viour reigns! Let men their songs employ; While fields and floods, rocks, hills and plains

And heav'n and na-ture sing, Let ev'-ry heart pre-pare him room, And heaven and na-ture sing,

Re-peat the sound-ing joy, While fields and floods, rocks, hills and plains Re-peat the sound-ing joy.

7 6 6 6 6 6 6 4 3 6 7 3 3 6 6 7

Maestoso.

1. Let them neg - lect thy glo - - ry Lord, Who nev - - er knew thy grace ; But our loud song shall

2. 'Twas he, (and we'll a - - dore his name) Who formed us by a word ; 'Tis he re - stores our

3. Ho - san - - na ! let the earth and skies Re - peat the joy - - ful sound ; Rocks, hills, and vales re -

6 6 # 6 8 7 # 6 3 - 3 6

still re - cord, But our loud song shall still re - cord, The won - - ders of thy praise.

ru - ined frame, 'Tis he re - - stores our ru - ined frame : Sal - va - tion to the Lord !

- fleet the voice, Rocks, hills, and vales re - fleet the voice, In one e - - ter - - nal round.

6 6 8 7 # - 6 6 7

Moderato

1. Ye who o - bey th'immor - tal King, At - tend his ho - ly place; Bow to the glo - ries of his pow'r, And bless his won - drous grace.

2. Lift up your hands by morn - ing light, And send your souls on high; Raise your ad - mir - ing thoughts by night, A - bove the star - ry sky.

Figured bass: $\frac{6}{4}$ 86 $\frac{7}{\#}$ 6 $\frac{6}{4}$ $\frac{6}{4} \frac{7}{\#}$ $\frac{4}{3}$ $\frac{6}{4}$ $\frac{7}{4}$

ORFORD. C. M.

B. F. BAKER

Adagio Sempre Legato.

1. Thou great Phy - si - cian of the soul, To thee I bring my ease; My rag - ing mal - a - dy con - trol, And heal me by thy grace.

2. Help me to state my whole complaint; But where shall I be - gin? Nor words, nor tho'ts can ful - ly paint This worse dis - tem - per - sin.

Figured bass: $\frac{6}{\#}$ $\frac{6}{\#}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{6}{\#}$ $\frac{6}{\#}$ 6 $\frac{7}{\#}$ $\frac{7}{\#}$ $\frac{6}{4}$ $\frac{7}{\#}$ $\frac{6}{\#}$ $\frac{6}{5}$ 6 6 $\frac{\#}{6}$

Andantino.

1. Daughter of Zi-on, from the dust Ex - alt thy fall - en head; A - gain in thy Re - deem - er trust, He calls thee from the dead.

2. Awake, awake! put on thy strength, Thy beauti - ful ar - ray; The day of freedom dawns at length, The Lord's ap - pointed day.

3. Rebuild thy walls, thy bounds enlarge, And send thy heralds forth; Say to the south, 'Give up thy charge, And keep not back, O north!'

6 6 8#7 = 7 3 6 / 5 # 4 6 3 4 6 5 6 5 6 # 5 9 8 7 6 5

ANTON. C. M.

NAUMAN.

Allegro Moderato.

1. The Lord of Sabbath let us praise, In concert with the blest, Who, joy - ful, in harmonious lays, Who, joy - ful, in harmonious lays Employ an endless rest.

2. Lord, may we still remember thee, And more in knowledge grow; And may we more of glory see, And may we more of glo - ry see, While waiting here be - low.

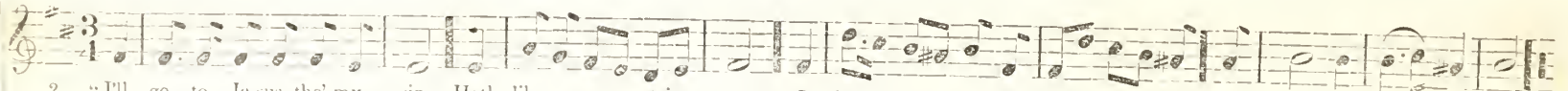
5 7 4 6 u 9 8 6 7

PLAINFIELD. C. M.

L. H. SOUTHARD.



1. Come humble sinner, in whose breast A thousand tho'ts re - solve; Come, with your guilt and fear oppressed, And make this last re - solve.



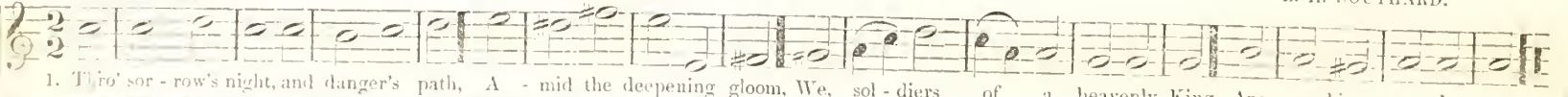
2. "I'll go to Je-sus, tho' my sin Hath like a moun-tain rose; I know his courts, I'll en - ter in, What - ev - er may op - pose."



PUTNEY. C. M.

L. H. SOUTHARD.

Andante Maestoso.



1. Tho' sor - row's night, and danger's path, A - mid the deepening gloom, We, sol - diers of a heavenly King, Are marching to the tomb.



Dim.

2. There, when the turmoil is no more, And all our powers de - cay, Our cold re - mains in sol - i - tude Shall sleep the years a - way.
3. Our la - bours done, se - cure - ly laid In this our last re - treat, Un - heed - ed, o'er our si - lent dust The storms of life shall beat.



Andante Religioso.

1. I wait-ed pa-tient for the Lord; He bowed to hear my cry; He saw me rest-ing on his word, And bro't sal-va-tion nigh.

2. He raised me from a gloomy pit, Where, mourning, long I lay, And from my bonds re-leased my feet—Deep bonds of mi-ry clay.

3. Firm on a rock he made me stand, And taught my cheer-ful tongue To praise the wonders of his hand, In new and thank-ful song.

7 5 6 7 7 6 6 5 6 7 5 6 7 3 6 5 7 6 6 7

COMORN. C. M.

C. H. RINK.

Allegro Moderato.

1. When verdure clothes the fer-tile vale, And blossoms deck the spray; And fragrance breathes in eve-ry gale, How sweet the ver-nal day.

2. O God of na-ture and of grace, Thy heavenly gifts impart; Then shall my med-i-ta-tion trace Spring, blooming in my heart.

6 6 b 5 b 7 4 5 7 6 5 6 6 b 5 b 7 6 6 5 7 6 6 5 4 6 5 4 3

Recitativo.

1. The glories of my Maker, God, My joyful voice shall sing; And call the nations to a - dore Their Former and their King.
And call the nations to a - dore

2. 'Twas his right hand that shaped our clay, And wro't this human frame; But from his own immediate breath
But from his own immediate breath Our no - bler spirits came.

Figured bass notation: $\frac{4}{3}$ 6 6 5 - 6 $\frac{9}{4}$ $\frac{6}{5}$ 6 5 $\frac{6}{4}$ 7 5

LENDEMAR. C. M. FIVE LINES.

From CHERUBINI.

Con Spirito.

1. All ye who love the Lord rejoice, And let your songs be new; Amidst the church, with cheer - ful voice, Amidst the church, with cheerful voice, His la - ter wonders shew.

2. When Christ his judgment seat ascends, And bids the world appear, Thrones are prepared for all his friends, Thrones are prepared for all his friends, Who humbly loved him here.

Unison. - 5 6 # | 6 6 7 4

MANDEVILLE. S. M.

L. H. SOUTHARD.

127

Andante e legato.

1. O Lord our God, a - - rise, The cause of truth main - tain, And wide o'er all the peopled world Ex - tend her bless - - ed reign.

2. Thou Prince of life a - - rise, Nor let thy glo - ry cease; Far spread the conquests of thy grace, And bless the earth with peace.

3. O Ho - ly Spir - it, rise, Ex - pand thy heavenly wing, And o'er a dark and ruined world Let light and or - - der spring.

4 3 6 6 6 6 7 6 7 = 6 6 6 7

YENDOR. S. M.

DR. ALDRICH.

Allegro Con Spirito.

1. Je - sus, the Conqueror reigns, In glo - rious strength ar - - rayed; His king - dom o - ver all main - tains, And bids the earth be glad.

2. Ye sons of men, re - joice In Je - sus' migh - ty love: Lift up your heart, lift up your voice, To him who rules a - bove.

2. Ex - tol his king - ly power; A - dore th' ex - alt - ed Son, Who died, but lives, to die no more, High on his Father's throne.

6 6 8 7 8 = 6 b7 4 3 = 6 6 1 6 6 4 7

Con Spirito.

1. Our Cap-tain leads us on, He beck-ons from the skies, He reach-es out a star-ry crown, And bids us take the prize.

3. 'Tis thus the righteous Lord To ev'-ry sol-dier saith; E - - ter - nal life is the re - ward Of all vic - to - rious faith.

6 6 6 4 2 6 6 4

2. 'Be faith-ful un - to death, Par - take my vic - to - - ry, And thou shalt wear this glorious wreath, And thou shalt reign with me.'

4. Who con-quer in his might, The vic - tor's meed re - ceive; They claim a king-dom in his right, Which God shall free-ly give.

6 6 7 6 6 # 7 6 4 2 6 6 7 4 7

Cantabile Con Moto.

1. My God, my strength, my hope, On thee I cast my care, With humble con - fi - dence look up, And know thou hear'st my prayer.

2. I want a so - ber mind, A self - re - nouncing will, That tramples down . . . and casts . . . be - hind . . . The baits of pleas - ing ill ;

3. I want a god - ly fear, A quick dis - cern - ing eye, That looks to thee . . . when sin . . . is near, . . . And sees the tempt - er fly ;

4/2 6 3/4 . 6 6=6 - 3/4#6 6 6 3/6 #6 6/4 6 6=6 7

Give me on thee to wait, Till I can all things do ; On thee, al - mighty to cre - ate, Al - might - y to renew.

A soul in - ured to pain, To hard - ship, grief and loss, Bold to take up, firm to sus - tain The eon - se - cra - ted cross.

A spir - it still pre - pared, And armed with jeal - ous care, For ev - er standing on its guard, And watching un - to prayer

[17] 7 6 3/4 3/4 6 - #3/4 6 7

WISCASSET. S. M.

B. F. BAKER.

Maesoso.

1. Come, we that love the Lord, And let our joys be known: Join in a song with sweet ae-cord, And thus surround the throne.

2. The sorrows of the mind Be ban-ished from the place: Re-lig-ion nev-er was designed, To make our pleas-ures less.

3. Then let our songs a-bound, And eve-ry tear be dry; We're marching thro' Im-manuel's ground, To fair-er worlds on high.

Dim. f Cres.

6 4 6 # 6 3 6 7 #5 #6 6 7

SACO. S. M.

B. F. BAKER.

Allegretto e So-tenuto.

1. O Lord our heaven-ly King, Thy name is all di-vine: Thy glories round the earth are spread, And o'er the heavens they shine, And e'er the heavens they shine.

2. When to thy works on high I raise my wondering eyes, And see the moon, eom-plete in light, Adorn the darksome skies, A-dorn the darksome skies.

3. How rich thy bonn-ties are! And won-drous are thy ways; Of dust and worms thy power can frame A monument of praise, A mon-u-ment of praise.

4/3 6 3 6 3 6 #6 3 6 3 6 3 6 4 6 7

Allegretto Con Espressione.

1. How beautiful are their feet Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal;

2. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found!

7/2 5 5 6/4 7 6/4 9/8 5/4 #6/3 #6/3 6/4 #7/5 6 6/4 #

How charming is their voice! How sweet the tidings are! 'Zi - on, be - hold thy Sa - viour king, He reigns and triumphs here.'

How blessed are our eyes, That see this heavenly light; Prophets and kings de - sired it long, But died without the sight.

That see this heaven - - ly light;

Unison. 6 6/4 7/3

BEETHOVEN. S. M.

Arranged from L. V. BEETHOVEN.

Sostenuto.

1. While my Re-deem-er's near, My Shepherd and my Guide, I bid fare-well to ev'-ry fear, My wants are all sup-plied.

2. To ev-er fragrant meads, Where rich a-bundance grows, His gracious hand in-dul-gent leads, And guards my sweet re- pose.

3. Dear Shepherd, if I stray, My wand'ring feet re-store; And guard me with thy watchful eye, And let me rove no more.

6 5 6

AMHERST. S. M.

B. F. BAKER.

1. 'The Lord is ris'n in-deed;' And are the tid-ings true? Yes, we be-held the Sa-viour bleed, And saw him liv-ing, too.

2. The Lord is ris'n in-deed; Then death hath lost his prey, With him is ris'n the ran-somed seed, To reign in end-less day.

3. The Lord is ris'n in-deed; At-tend-ing an-gels hear; Up to the courts of heav'n with speed, The joy-ful tid-ings bear.

4 4 7 4 6 4 4 7 # 6 # 3 9 8 4 7

Allegro Vivace.

1. Give to the winds thy fears; Hope and be un-dis-mayed; God hears thy sighs, and counts thy tears; God shall lift up thy head.

2. He ev'-ry-where hath rule, And all things serve his might; His ev'-ry act pure bles-sing is, His path un-sul-lied light.

nison. 5 6 6

WIRT. S. M.

From a Gregorian Chant.

Maestoso.

1. My few re-volv-ing years, How swift they glide a-way! How short the term of life ap-pears, When past—but as a day.

2. Lord, thro' a-noth-er year If thou per-mit my stay, With dil-i-gence may I pur-sue The true and liv-ing way!

8 7 6 5 6 6 #6/4 6 8 7 6 5 6 #6/4 7 8=7

VANDALIA. S. M.

L. H. SOUTHARD.

Maestoso.

1. Come, wor - ship at his throne; Come, bow be - fore the Lord: We are his works, and not our own, He formed us by his word.

2. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra - cious God.

6 = 3 6 #6 6 5 6 6 7

APPIA. S. M.

GREGORIAN.

Maestoso.

1. And will the God of grace Per - pet - ual si - lence keep? The God of jus - tice holds his peace, And let his ven - geance sleep?

2. A - gainst thy hid - den ones Their coun - sels they em - ploy; And mal - ice, with her watch - ful eye, Pur - sues them to de - stroy.

9 7 6 #7 6 #6 = 3 7 6 6 6 7 #

MORNINGTON. S. M.

Arranged from a Chant by the
EARL OF MORNINGTON.

135

Moderato.

1. Thy laws, O God, are right, Thy throne shall ev - er stand; And thy vic - to - rious gos - pel proves A seep - tre in thy hand.

2. O let thy God and King Thy sweet - est thoughts em - ploy; Thy children shall his hon - ours sing In pal - a - ces of joy.

6 4/3 7 6 6 6 7 6 5 4 3 4 6 4 3 7 6 7 5 7

NORWICH. S. M.

From a Chant by DR. BOYCE.

Con Spirito.

1. Sing to the Lord, a - loud, And make a joy - ful noise: God is our Strength, our Saviour God: Let Is - rael hear his voice.

2. From vile i - dol - a - try, Pre - serve my worship clean; I am the Lord, who set thee free From sla - very and from sin.

6 6 5 6 4 3 - 6 7 6 5 #7 6 6 3 6 4 6 7

Allegretto.

1. Our moments fly a - pace, Nor will our minutes stay; Just like a flood, our has - ty days Are sweep - ing us a - way.

2. They'll soon - er waft us o'er This life's tem - pestuous sea; Soon we shall reach the peaceful shore Of blest e - ter - ni - ty.

Figured bass notation: 7, 6 5, 7 6 7, 7 6 5 7, 6 4, 3 3

SARGINO. S. M.

PAER.

Andante.

1. Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sov' - reign God, The u - ni - ver - sal King.

2. He formed the deeps unknown; He gave the seas their bound; The watery worlds are all his own, And all the sol - id ground.

Figured bass notation: 6, 9 #

Allegro Vivace.

1. O bless the Lord, my soul! Let all with - in me join, And aid my tongue to bless his name, Whose favours

f > > > > > > > > *mp*

2. 'Tis he forgives thy sins, 'Tis he relieves thy pain, 'Tis he that heals thy sick - ness - es, And makes thee

Unison.

6 36 6 87 67 67 63 6

are di-vine; O bless the Lord, my soul, Nor let his mercies lie Forgot - ten in unthankfulness, And without praises die.

young a - gain, He crowns thy life with love, When ransomed from the grave: He that redeemed my soul from death Hath sov'reign power to save.

6 # [18] # 6 # 4 6 3 3 6 6

Animato.

1. To keep the lamp a - live, With oil we fill the bowl; 'Tis wa - - ter makes the wil - - low thrive, And grace that feeds the soul.

2. The Lord's un-spar - ing hand Sup - plies the liv - ing stream; It is not at our own com - mand, But still de - rived from him.

3. Man's wisdom is to seek His strength in God a - lone; And ev'n an an - gel would be weak, Who trust - ed in his own.

Figured bass: 6, 7 6 7 6 4 3, 6, 9 8 6 7

BOYLSTON. S. M.

W. B. CARTER.

Andantino.

1. The law by Mo - ses came: But peace and truth and love Were brought by Christ a no - bler name, De - scend - ing from a - bove.

2. A - midst the house of God Their dif'rent works were done; Mo - ses a faith - ful ser - vant stood, But Christ a faith - ful Son.

3. Then to his new com - mands Be strict o - be - dience paid; O'er all his Fa - ther's house he stands The sov' - reign and the head.

Figured bass: 6, 5 6 6 4 7, 6 5 6 7 6 4 3, 6, 6 7

Andante Recitativo.

1. Not with our mor - - tal eyes Have we be-held the Lord; Yet we re - joice to own his name, And love him in his word.

Have we be - held, &c.
Of our Re - deemer's, &c.

2. On earth we want the sight Of our Re-deemer's face; Yet, Lord, our in-most tho'ts de - light To dwell up-on thy grace.

6 7 - - 5 b6 b7 = 6 b6 b7 = 6 b6 9-8 7

ST. FRANCIS. S. M.

Maestoso.

1. My God, per-mit my tongue This joy— to call thee mine; And let my ear - ly cries pre - vail To taste thy love di - vine.

2. For life, with - out thy love, No rel - ish can af - ford; No joy can be com - pared with this,— To serve and please the Lord.

3. In wake - ful hours of night, I call my God to mind; I think how wise thy coun - sels are, And all thy deal - ings kind.

6 6 3 6 4 4 6 6 7

Largo Sostenuto.

1. Brother, thou art gone be - fore us, And thy saint - ly soul is flown Where tears are wiped from ev'ry eye, And sorrow is un - known.

2. Sin can nev - er taint thee now, Nor doubt thy faith as - sail, Nor thy meek trust in Je - sus Christ And the holy Spir - it fail;

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (two flats) and 3/4 time, marked 'Largo Sostenuto'. It contains the lyrics for two verses. The second and third staves are the piano accompaniment, and the bottom staff is the figured bass. The figured bass includes numbers such as 3, 7, 6, 4, 3, 6, 6, 6, 9, 8, 3, 6, 6, 6, 6, 4, 6, 6, 4, 3, 7, and 1.

From the burden of the flesh, And from care and fear re - leased, Where the wicked cease from troubling, And the wea - ry are at rest.

And there thou'rt sure to meet the good, Whom on earth thou lovedst best, Where the wicked cease from troubling, And the wea - ry are at rest.

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing the lyrics. The second and third staves are the piano accompaniment, and the bottom staff is the figured bass. The figured bass includes numbers such as 7, 4, 6, 3, 4, 6, 5, 4, 6, 4, 6, 6, 6, 6, 4, 4, 3, 9, 8, 6, 5, 7, and 1.

Andante Cantabile.

1. Sweet is the last, the parting ray, That ushers plac - id ev - en - ing in; When with the still, ex - pir - ing

p

2. Hushed is the tu - mult of the day, And worldly cares and bus - i - ness cease; While soft the vesper bree - zes

5 6 4 3 7 7 5 4 6 4 5 4 6 6 9 8 6 4 5 7 5 5 7 6 6 6 5

day, The Sabbath's peace - ful hours be - gin; ... How grateful to the anxious breast The sacred hours of ho - - ly rest!

Dim.

play, To hymn the glad re - turn of peace: ... Delightful sea - son! kindly given To turn the wandering thoughts to heaven.

6 5 6 # 9 6 # 6 9 5 6 4 3 7 7 5 4 0 5 - 6 6 7

Maestoso.



1. With rev'rend awe, tre - - men - dous Lord, We hear the thun - ders of thy word; The pride of Leb - a - non it breaks:



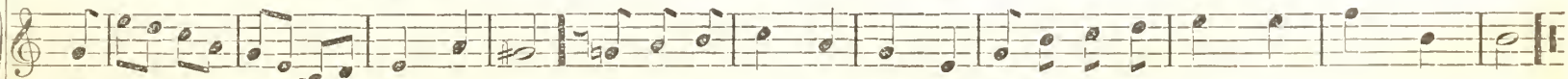
2. So spread the hon - - ors of thy name; The ter - rors of a God pro - claim; Thick let the point - ed ar - rows fly;



6 6 6 #6 #6 # 7 7 # 6 #



Swift the ce - - les - tial fire de - scends, The flin - ty rock in pie - ces rends, And earth to its deep cen - - tre shakes.



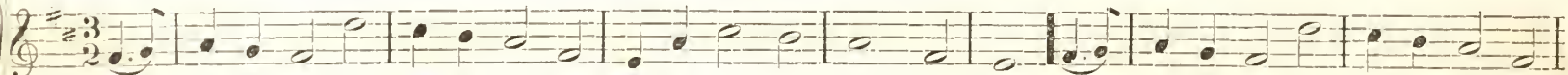
While loud this aw - ful voice makes known The wonders which thy sword hath done, And what thy ven - - geance yet shall do.



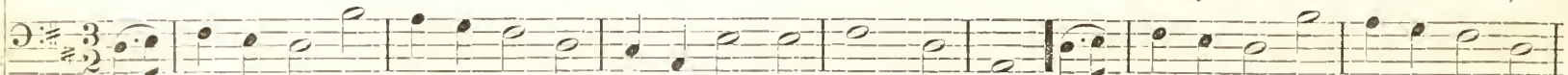
5 4 4 4 4 6 5 6 # 3 6 3 6 6 6 7

Moderato e Legato.

1. Great God, beneath whose pierc-ing eye The world's ex-tend-ed king-doms lie, We bow be-fore thy heavenly throne; Thy



2. To thee, with grateful hearts we raise The trib-ute of ex-ult-ing praise, Our country's Guardian, Guide and Friend; Pre-



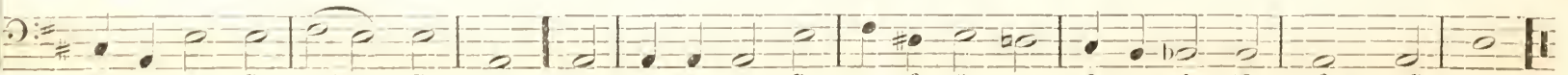
6 3/4 3/4 6 6 6 4 7# 6 3/4 3/4 6



fav'ring smile up-holds them all; Thine an-ger smites them, and they fall; Thy pow'r we see, thy great-ness own.



-served by thee for a-ges past, For a-ges let thy kindness last, And e'er thy shelt'-ring care ex-tend.



6 6 7# 3 3/4 6 7# 7# 6 6# - 6 3/4 =5 6 4 7

Allegro Vivace.



1. Attend, my soul, the voice di-vine, And mark what beam-ing glo-ries shine Around thy con-de-scent-ing God!

2. 'Je-ho-vah I, the sov'reign Lord, The migh-ty God, by heaven adored, Down to the earth my foot-steps bend;

3. My pa-tience long can crimes en-dure, My par-doning love is ev-er sure When pen-i-tential sor-row mourns;

5 6 6 3 6 6 6 6 6 6 7



To us—to us, he still proclaims, His aw-ful, his en-dear-ing names; At-tend, and sound them all a-broad.

My heart the tenderest pi-ty knows, Goodness, full-streaming, wide o'erflows, And grace and truth shall nev-er end.

To mil-lions, through un-numbered years, New hope and new de-light it bears; Yet wrath a-against the sinner burns.

6 6 6 7 5

Andante Affetuoso

1. When thou, my right - cious Judge shalt come To take thy ran - somed peo - ple home, Shall I a - mong them stand?

2. I love to meet thy peo - ple now, Be - fore thy feet with them to bow, Though vil - est of them all;

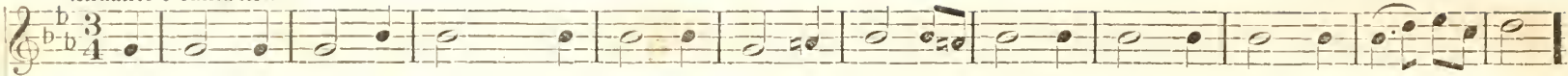
The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are: "1. When thou, my right - cious Judge shalt come To take thy ran - somed peo - ple home, Shall I a - mong them stand?" The second staff is the piano accompaniment, starting with a grand staff (treble and bass clefs), a key signature of one flat, and a 3/4 time signature. The lyrics are: "2. I love to meet thy peo - ple now, Be - fore thy feet with them to bow, Though vil - est of them all;". The piano accompaniment includes various ornaments and dynamics. Below the piano accompaniment, there are figured bass notations: 4 1 1, 7 6 6, 6 6 4 7, 3 5 7 6, 6 6 4 7.

Shall such a worth - less worm as I Who some - times am a - fraid to die, Be found at thy right hand?

But — can I bear the pierce - ing thought? What if my name should be left out, When thou for them shalt call?

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 3/4 time signature. The lyrics are: "Shall such a worth - less worm as I Who some - times am a - fraid to die, Be found at thy right hand?". The second staff is the piano accompaniment, starting with a grand staff, a key signature of one flat, and a 3/4 time signature. The lyrics are: "But — can I bear the pierce - ing thought? What if my name should be left out, When thou for them shalt call?". The piano accompaniment includes various ornaments and dynamics. Below the piano accompaniment, there are figured bass notations: b7 6 7.

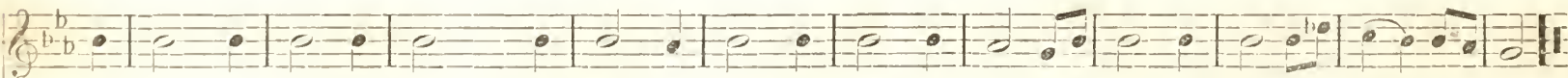
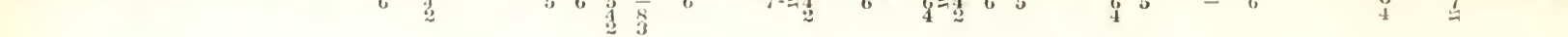
Andante e Cantabile.



1. O God, mine in - most soul con - vert. And deep - ly on my thoughtful heart E - ter - - nal things im - press ;



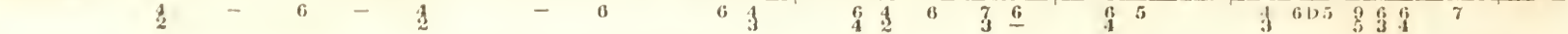
2. Be - fore me place in dread . . . ar - ray, The pomp of that tre - men - dous day, When thou with clouds shalt come



Give me to feel their sol - - - - omn weight, And trem - ble on the brink of fate, And wake to right - cous - ness.



To judge the na - tions at thy bar ; And tell me, Lord, shall I be there To meet a joy - - ful doom.



Allegretto.

1. My God! thy bound-less love I praise; How bright on high its glo - ries blaze— How sweet - ly bloom be - low!

2. 'Tis love that paints the pur - ple morn, And bids the clouds, in air up - borne, Their ge - nial drops dis - til;

3. It robes in cheer - ful green the ground, And pours its flow' - ry beau - ties round, Whose sweets per - fume the gale;

6 5 4 6 6 4 3 6 #6 3 6 6 4 # 3 6 7

It streams from thine e - - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

In ev' - - - ry ver - nal beam it glows, It breathes in ev' - ry gale that blows, And glides in ev' - ry rill.

Its boun - - ties rich - - ly spread the plain—The blush - ing fruit, the gold - en grain— And smile on ev' - ry vale.

6 3- #6 6 6 6 7

Andante.

1. Be - gin, my soul, th' ex - alt - ed lay; Let each en - raptured thought o - bey, And praise th' al - mighty name; Lo!

p *Cres.* *f*

2. Thou heaven of heavens, his vast a - bode, Ye clouds, proclaim your Ma - ker, God: Ye thunders, speak his power; Lo!

Unison. 5 6 7 Unison.

heaven, and earth, and seas, and skies, In one, &c. In one me - lodious concert rise, To swell th' inspiring theme, To swell th' inspiring theme.

on the lightning's fi - ery wing, In triumph rides, In triumph rides th' e - ternal King; Th' astonished worlds adore, Th' astonished worlds a - dore.

6 7 5 4 6 6 6 7

Allegretto Con Spirito.

1. My God,.... thy boundless love I praise; How bright,.. on high, its glo - - ries blaze! How sweetly bloom be - low!

2. 'Tis love..... that paints the pur - ple morn, And bids the clouds in air..... upborne, Their genial drops dis - til:

5 6 5 6 5 4 3 — 7 8 7 6 3 6 6 5 6 7 4 3 5 6 6 7 5

It streams from thine e - - - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

In eve - ry ver - nal beam it glows, And breathes in eve - ry gale that blows, And glides in eve - - ry rill.

6 4 6 4 6 6 7 6 7

Con Spirito.

1. How pleased and blest was I, To hear the peo-ple cry, Come, let us seek our God to-day! Yes, with a cheerful zeal, We'll haste to

2. Zi-on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round, In thee our tribes appear, To pray and

6 6 7 5 6 6 7

$\frac{6}{3}$

BARNES. S. P. M.

L. H. SOUTHARD.

Andante Cantabile.

Zion's hill, And there our vows and hon - ours pay.

1. May peace at - tend thy gate, And joy with - in thee wait, To bless

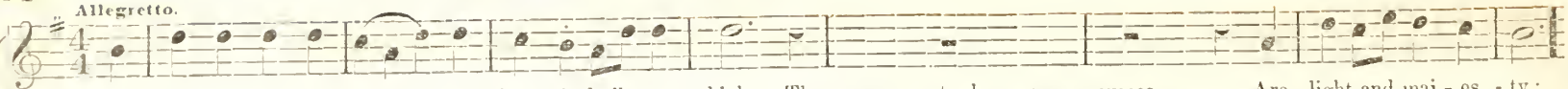
praise and hear The sacred gospel's joy - ful sound.

2. My tongue repeats her vows; Peace to this sacred house! For here

$\frac{3}{2}$ 6 4 6 6 5 7

6 7 $\frac{2}{4}$ 3 6 7 $\frac{2}{4}$ $\frac{8}{3}$

Allegretto.



1. The Lord Je-ho-vah reigns; His throne is built on high; The gar-ments he as-sumes Are light and maj-es-ty:

Soli.

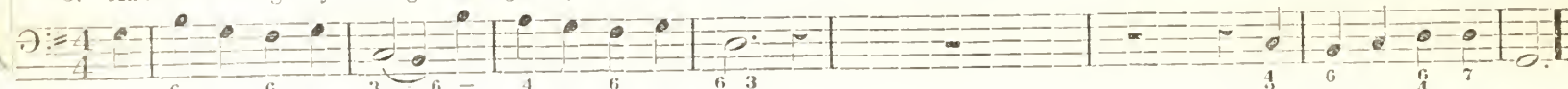
Tutti.



2. The thunders of his hand Keep the wide world in awe; His wrath and jus-tice stand To guard his ho-ly law:



3. And can this might-y King Of glo-ry eon-de-seend? And will he write his name My Fa-ther and my Friend?



6

6

5

3

6

4

6

5

4

3

4

6

6

4

7

Soli.

Tutti.

Soli.

Tutti.



His glories shine With beams so bright, No mortal eye Can bear the sight, His glories shine With beams so bright, No mor-tal eye Can bear the sight.



And where his love Resolves to bless, His truth confirms And seals the grace, And where his love Resolves to bless, His truth confirms And seals the grace.



I love his name, I love his word; Join all my pow'rs And praise the Lord, I love his name, I love his word; Join all my pow'rs And praise the Lord.



6

3

6

7

6

7

5

3

3

3

#6

6

6

4

7

Allegro Risoluto.

1. Ye tribes of Ad - am join With heav'n and earth and seas, And of - fer notes di - vine To your Cre - a - tor's praise.

2. The shin - ing worlds a - - bove In glo - rious or - der stand, Or in swift cours - es move, By his su - preme com - mand.

8 5 8 6 8 5 7 6 4 6 4 6 4 7

Ye ho - ly through..... Of an - gels bright, In worlds of light, Be - gin the song.
He spake the word..... And all their frame,

Ye ho - ly through, Of an - gels bright.....

He spake the word, And all their frame..... From nothing came, From nothing came To praise the Lord.
Of an - gels bright, In worlds of light, Be - - - gin the song.

6 6 6 6 5 7

Cantabile.



1. Mark the soft - fall - ing snow, And the dif - fu - sive rain! To heav'n from whence it fell, It turns not back a - gain :



1. Mark the soft - fall - ing snow, And the dif - fu - sive rain! To heav'n, from whence it fell, It turns not back a - gain ;



But wa - - ters earth Thro' ev' - ry pore, And calls forth all Her se - cret store.



But wa - - ters earth 'Thro' ev' - - ry pore, And calls forth all Her se - cret store.



2

Arrayed in beauteous green,
The hills and valleys shine,
And man and beast are fed
By providence divine :

The harvest bows
Its golded ears,
The copious seed
Of future years.

3

'So,' saith the God of grace,
'My gospel shall descend,
Almighty to effect

The purpose I intend ;
Millions of souls
Shall feel its power,
And bear it down
To millions more.'

Vivace.

1. Re-joyce—the Lord is King! Your God and King a - dore; Mortals, give thanks and sing, And tri-umph ev - - er - more:

2. Re-joyce—the Saviour reigns! The God of truth and love; When he had purged our stains, He took his seat a - - bove:

f *p* *Cres.*

2 6 4 6 6 1 3 6 6 5 7

Lift up the heart, Lift up the heart, lift up the voice, Re - joyce a - - loud, ye saints re - - joyce.

Lift up the heart, lift up the heart, lift up the voice, Re - joyce a - - loud, ye saints, re - - joyce.

f

2 6 6 5 7 6 6 5 4 7

shine ; The changing seasons show Thy skill and pow'r divine. In all we see, A God ap - pears ; The roll - ing years Are full of thee.

p

shine ; The changing seasons show Thy skill and pow'r divine. In all we see, A God ap - pears ; The roll - ing years Are full of thee.

5 6 3 6 6 5 6 3 6 6 5 7

PRAGUE. II. M.

Arranged from an Ancient Choral.

Maestoso.

1. The Lord Jehovah reigns ; His throne is built on high ; The garments he assumes Are light and maj - es - ty : His glories shine With beams so bright, No mortal eye Can bear the sight.

2. The thunders of his hand Keep the wide world in awe ; His wrath and justice stand To guard his holy law : And where his love Resolves to bless, His truth confirms And seals the grace.

3. And can this mighty King Of glo - ry con-descend ? And will he write his name, My Father and my Friend ? I love his name, I love his word ; Join all my powers And praise the Lord.

6 6 6 6 4 7 6 4 6 6 6 4 # 6 6 6 6 5 4 7

LANCASTER. II. M.

From a Gregorian Chant.

Moderato e Sostenuato.

The prom - i - ses I sing Which sovereign love hath spoke; Nor will th'e - ter - nal King His words of grace revoke; They stand se -

p They stand se - *mf*

The prom - i - ses I sing Which sov'reign love hath spoke; Nor will th'e - ter - nal King His words of grace revoke; They stand se -
They stand secure

6 7 4 3 6 4 5 6 6 4 7 7

MAVERICK. II. M.

L. II. SOUTHARD.

Vivace.

- - cure, And steadfast still; Not Zion's hill A - bides so sure.

- - cure, And steadfast still; Not Zion's hill A - bides so sure.

- - cure, And steadfast still; Not Zion's hill A - bides so sure.
..... And steadfast still..... Not Zion's hill, &c.

6 4 2 6 6 5 6 7 6 7

Lord of the worlds above, How pleasant and how

2. The sparrow for her young With pleasure seeks a

6 3 3 6 6=6 6 6 5

fair The dwellings of thy love, Thine earthly temples are! To thine a-bode My heart as-pires With warm desires To see my God.

nest, And wand'ring swallows long To find their wont-ed rest: My spir-it faints with e-qual zeal To rise and dwell a-mong thy saints.

6 6 7 6 3 6 6 7

RUNDLETT. II. M.

L. H. SOUTHARD.

Con Spirito.

Great Fa-ther of man-kind, We bless that wondrous grace, Which could for Gentiles find Within thy courts a place. How kind the care our God dis-

How kind the care Our

Great Fa-ther of man-kind, We bless that wondrous grace, Which could for Gentiles find Within thy courts a place. How kind the care our God dis-

How kind the care our

[23] 6 5# 5 6 5 6 6 7 6 6 6 7 6 6 6 7 6 5

LEBANON. H. M.

L. H. SOUTHARD.

Allegro Moderato.

- - plays For us to raise A house of prayer.
 God displays, For us to raise A house of prayer.
 - - plays, For us to raise A house of prayer.
 God displays, For us to raise A house of prayer.

3 6 7 6 6 7
 4 5

1. Ye bound-less realms of joy, Ex-alt your Maker's
 2. U-nit-ed zeal be shown His won-drous fame to

5 6 5 4 5 6 6 6 #6 5

fame; His praise your song em-ploy A-bove the starry frame; Your voices raise, Ye cher-u-bim And ser-a-phim To sing his praise.
 raise, Whose glorious name a-lone Deserves our endless praise. Earth's utmost ends His pow'r obey: His glorious sway The sky transcends.

4 5 7 6 5 4 5 #4 5 6 6 6 4 7

Andante, ma con Spirito.

1. Welcome, de - light - ful morn, Thou day of sa - cred rest; I hail thy kind re - turn, Lord, make these moments blest;

2. Now may the King de - scend, And fill his throne of grace; Thy sceptre, Lord, extend, While saints address thy face;

6 5 # 1 5 6 5 7 5 5 # 8 6 7

From the low train of mor - - tal toys, I soar to reach im - - mor - - tal joys.

Let sin - ners feel thy quick - - 'ning word, And learn to know and fear the Lord.

b7 6 # 8 5 7 7

Andantino Sostenuto.

1. High, in yon - der realms of light, Dwell the raptured saints a - bove, Far be - yond our fee - ble sight, Hap - py in Im-man-uel's love.



2. Pil - grims in this vale of tears, Once they knew like us be - low, Gloomy doubts, dis-tressing fears, Torturing pain and hea - vy woe.



CONCORD. 7s.

Spiritoso.

1. Sin - ners, turn ; why will ye die ? God, your Maker, asks you why ; God, who did your be - ing give, Made you with himself to live.



2. Sinners, turn ; why will ye die ? God, your Saviour, asks you why : Will ye not in him be - lieve ? He has died that ye might live.



Andante Affetuoso.

1. Sinners! turn, why will ye die? God, your Mak-er asks you why: God, who did your be-ing give—Made you with him-self to live:

2. Sinners! turn, why will ye die? God, your Sa-viour asks you why: He who his own life did give, That ye might for-ev-er live:

7 6 6 7 4 5 5b7 6 5 4 3 7 6 6 5 6 7 6 4 7 4 5 6 -b5 9 8 7 6 6 7

He the fa-tal cause de-mands, Asks the work of his own hands: Why, O thankless creatures! why Will ye spurn his love and die?

Will you let him die in vain, Cru-ci-fy your Lord a-gain? Why, O ransomed sinners, why Will ye slight his grace, and die?

7 6 6 5 4 3 #4 6#6 6 6 7

Andante.

1. God of mer-cy, God of grace, Hear our sad re-pent-ant songs; O, re-store thy suppliant race, Thou to whom our praise belongs.

2. Deep re-gret for fol-lies past, Talents wast-ed, time misspent; Hearts debased by worldly cares, Thankless for the blessings lent;

3. Fool-ish fears, and fond de-sires, Vain re-grets for things as vain, Lips too seldom taught to praise, Oft to murmur and complain.

Figured bass notation: =6 6 4 6 6 =6 6 6 6 4

WAYLAND. 7s.

B. F. BAKER.

Cantabile.

1. Now be-gin the heavenly theme; Sing a-loud in Je-sus' name, Ye who his sal-va-tion prove, Triumph in re-deeming love.

2. Mourning souls dry up your tears; Banish all your guil-ty fears; See your guilt and curse remove, Cancelled by re-deeming love.

Figured bass notation: 6 6 6 7 3 6 6 6 4 6 6 6 3 0 6 3 2 0 7 6 5 6 6 13 6 6 7 3

HAMPDEN. 7s.

NEUKOMM.

Andante e Sostenuito.

1. Blest In-structor, from thy ways Who can tell how oft he strays? Purge me from the guilt that lies Wrapt within my heart's dis-guise.

2. Let my tongue, from er - ror free, Speak the words approved by thee; To thy all ob - serv - ing eyes, Let my tho'ts ac - cept - ed rise.

3. While I thus thy name a - dore, And thy healing grace implore, Blest Redeemer, bow thine ear, God, my strength, propi - tious hear.

3-7 4 6 6 5 4 3 7 6 6 5 3-7 6 7 5 4 3 b 5 3-6 6=6 4 3 7 6 6 5 4 3

DOLORES. 7s.

BELLINI.

Andante, con gran Espressione.

1. Let me dwell on Gol-go-tha, Weep and love my life a-way! While I see him on the tree, Weep, and bleed, and die for me!

2. That dear blood for sinners spilt, Shows my sin in all its guilt: Ah, my soul, behold the load! Hast thou slain the Lamb of God?

6 5 9 8 4 3 6 5 6 b 5 6 7 6 5

Divoto.

1. Father! thy pa - ter-nal care Has my guardian been, my guide! Every hal - lowed wish and prayer Has thy hand of love sup-plied;

2. Every sun of splendid ray; Every moon that shines se - rene; Every morn that welcomes day; Every evening's twilight scene;

4 3 6 3 4 3 6 6 5 7 6 7

Thine is every tho't of bliss, Left by hours and days gone by; Every hope thy offspring is, Beaming from fu - tu - - ri - ty.

Every hour which wisdom brings; Every incense at thy shrine; These—and all life's holiest things, And its fairest,— all are thine.

1 # 7 6 b7 5 3 7 4 3

Con Spirito.

1. Hail, all hail the joy - - ful morn! Tell it forth from earth to heav'n, That to

2. An - gels bend - ing from the sky, Chant - - ed at the won - - drous birth; "Glo - ry

3. Join we then our fee - - ble lays, To the cho - - rus of the sky; And, in

7 6 7 6 5 4 6 4 6 4 6 6 4 6 6 6 4 6 4

us a child is born, That to us a child is born, That to us a Son is given.

be to God on high, Glo - ry be to God on high, Peace, good will to man on earth."

songs of grate - ful praise, And, in songs of grate - ful praise, Glo - - ry give to God on high.

[22] 6 4 6 6 6 6 6 7

Andante e legato.

1. Soft-ly now the light of day Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

6 6 6 6 6 7 # 6 7 6 6 6 5 6 7

BATH. 7s.

B. F. BAKER.

Maestoso.

1. Wake the song - of ju - bi - lee; Let it ech - o o'er the sea; Now is come the promised hour; Jesus reigns with sov'reign power.

2. All ye na - tions, join and sing, "Christ, of lords and kings, is King;" Let it sound from shore to shore; Jesus reigns for-ev - er-more

3. Now the des - ert land re-joice, And the is - lands join their voice; Yea, the whole cre - a - tion sings, "Jesus is the King of kings."

6 3 6 3 3 6 - - 3 6 6 7 6 # 3 6 # 6 6 3 3 7 6 6 4 7

Cres. *f* *Cres.* *Dim.*

Andante.

1. Now the shades of night are gone; Now the morning light is come; Lord, may we be thine to-day, Drive the shades of sin away.

2. Fill our souls with heaven-ly light; Ban - ish doubt, and clear our sight; In thy service, Lord, to-day, May we stand, and watch and pray.

Figured bass notation: 7 5 6 5 7 5 6 7 6 6 5 6 - 6 5 5 6 6 2 3 6 6 7

ANNESLY. 7s.

JONES.

Andante Cantabile.

1. Bread of heaven! on thee we feed, For thy flesh is meat indeed: Ev - er let our souls be fed With this true and liv - ing bread!

2. Day by day with strength supplied, Thro' the life of him who died: Lord of life! O let us be Rooted, graft - ed, built on thee.

Cres.

Figured bass notation: 6 7 6 8 7 6 # 6 6 5 7 6 7 - 6 7 7 6 5 7 6 7

Molto-o.

1. Children of the heavenly King, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

2. We are trav'ling home to God, In the way our fathers trod; They are hap-py now, and we Soon their hap-pi-ness shall see.

3. Fear not brethren! joy-ful stand On the bor-ders of your land; Je-sus Christ, God's on-ly Son, Bids you un-dismayed go on.

6 6 6 6 5 6 6 4 = #6 6 5 6 5 4 6 7 6 6

HANSON. 7s.

L. H. SOUTHARD.

Moderato Recitativo.

1. 'Tis my hap-pi-ness be-low, Not to love with-out... the cross; But the Saviour's power to know, Sancti-fy-ing eve-ry loss.

2. Tri-als must and will be-fall; But with hum-ble faith to see Love inscribed up-on them all, This is hap-pi-ness... to me.

3 6 5 7 6 4 3 6 6 7 5 6 7 6 3 3 6 5

WINNISIMMET. 7s. SIX LINES; or 8s & 7s.

CHERUBINI.

Moderato.

1. Safe - ly through a - noth - er week, God has brought us on 'our way; Let us now a bles-sing seek, Waiting

2. While we seek sup - plies of grace, Thro' the dear Re-deem - er's name; Show thy rec - - on - cil - ing face— Take a -

Unison. 6 6 9 5 Unison. 7 6 4 5

in his courts to day: Day of all the week the best; Emblem of e - - ter - - nal rest:

- - - way our sin and shame; From our world - ly cares set free, May we rest this day in thee.

6 6 7 # 7 - 5 6 6 6 6 6 1 3 7

p *Dim.* *pp*

Con affetto.

1. When be - fore thy throne we kneel, Filled with awe and ho - ly fear, Teach us, O our God to feel, All thy sa - cred presence near.



2. Weak, im - per - fect creatures we In this vale of darkness dwell; Yet presume to look to thee 'Midst thy light in - ef - fa - ble.



$\frac{1}{2}$ 5 6 5 $\frac{4}{2}$ 5 7 6 5 6 7 $\frac{3}{4}$ 5 b_7^5 6 $\frac{1}{2}$ 5 7 6 6 7



Check each proud and wand'ring tho't When on thy great name we call; Man is nought, is less than nought; Thou, our God art all in all.



O re - ceive the praise that dares Seek thy heaven-exalt - ed throne; Bless our offerings, hear our prayers, Infi - nite and Ho - ly One!

$\frac{6}{4}$ 7 $\frac{6}{4}$ 7 $\frac{5}{2}$ 5 $\frac{6}{4}$ 7 $\frac{6}{4}$ 7 $\frac{3}{2}$ b_7^5 $\frac{3}{2}$ 5 b_7^5 6 $\frac{3}{4}$ 5 7 6 6 7

MERRICK. 7s.

From a Chant by DR. WM. CHILDE.

Maestoso.

1. Lo, my shepherd's hand divine! Want shall never more be mine: In a pas-ture fair and large He shall feed his hap-py charge.

2. When I faint with summer's heat, He shall lead my wea-ry feet To the streams that still and slow Thro' the verdant meadows flow.

3. He my soul a - new shall frame, And, his mer-cy to pro - claim, When thro' devious paths I stray, Teach my steps the bet-ter way.

6
5

6
5 #4

6 5

6
3

6 6 3

6 #6 6 4 5

ANONYMA. 7s.

X—.

Andante Maestoso.

1. Sons of men, be-hold from far, Hail the long-ex-pect-ed star! Star of truth that gilds the night, And guides bewildered men aright.

2. Mild it shines on all be - neath, Piercing thro' the shades of death; Scattering error's wide-spread night; Kindling darkness into light.

3. Nations all, re - mote and near, Haste to see your Lord ap-pear; Haste, for him your hearts prepare, Meet him man-i - fest - ed there!

6 7 6
5 4

b5

6
4

b6 6 6
5 4 b7

6
3

6 6 6
5 4

5

2

3

6 7

Andante Affetuoso.

1. Pil - grim on life's rug - ged way, Toil - ing, pant - ing thro the day, Ere night's shadows on us fall,

2. Give, we pray thee, strength to bear Toils and woes, and hea - vy care; Pow'r to trust that guardian love,

5 7 6

For thine aid we hum - bly call. We would strife and con - flict flee; Fa - ther, we would come to thee.

Watch-ful ev - er from a - bove. Vic - tors o'er sin's pow'r to be; Fa - ther, we would come to thee.

6 6 4 5 7 6 4 5 5 6 5 6 7 5 7

Moderato, e legato.

1. Peo - ple of the liv - ing God, I have sought the world around, Paths of sin and sorrow trod, Peace and comfort no - where found ;

2. Lone - ly I no long - er roam, Like the cloud, the wind, the wave, Where you dwell shall be my home, Where you die shall be my grave ;

Thirds. # Thirds. 7 # 4 7 # 5 6 # 6 5 6 # 6 5 6 7

Now to you my spir - it turns, Turns, a fu - gi - tive un - blessed ; Brethren, where your al - tar burns, O re - ceive me in - to rest.

Mine the God whom you a - dore, Your Redeemer shall be mine ; Earth can fill my heart no more, Eve - ry i - dol I resign.

6 7 6 9 7 8

NEWTON. 7s.

B. F. BAKER.

Legato.

1. Now the shades of night are gone; Now the morn - ing light is come; Lord, may we . . . be thine to-day, Drive the shades of sin a - way.

2. Fill our souls with heavenly light; Ban - ish doubt, and clear our sight; In thy ser - vice, Lord, to-day, May we stand, and watch and pray.

3. When our work . . . of life is past, O receive us then at last; Night and sin will be no more, When we reach the heavenly shore.

6 6 9 8 7 6 5 4 6 7 6 6 9 8 7 6 5 4 3 3

COMO. 7s.

L. H. SOUTHARD.

Con Spirito.

1. Now be - gin the heavenly theme, Sing a - loud in Je - sus' name; Ye who Je - sus' kind - ness prove, Triumph in redeeming love.

2. Ye who see the Father's grace, Beaming in the Saviour's face, As to Ca - naan on ye move, Praise and bless redeeming love.

3. Hither, then, your music bring, Strike a - loud each joy - ful string; Mor - tals, join the hosts a - bove, Join to praise redeeming love.

7 5 6 6 7 6 # 6 6 7 6 5 6 6 7 7 6 5 6 6 7 7

NOLDEN. 7s; or 8s & 7s.

WINTFR.

Allegretto.

1. Gently, Lord, O gently lead us Thro' this gloomy vale of tears, Thro' the changes thou' st decreed us, Till our last great change appears.

2. When temptation's darts as - sail us, When in devious paths we stray, Let thy goodness nev - er fail us, Lead us in thy perfect way.

6 5 6 4 7 4 - 5 b 7 6 6 5 4 7

WELLAND. 7s.

HEROLD.

Audante.

1. As the sun's en - livening eye Shines on ev' - ry place the same: So the Lord is al - ways nigh To the souls that love his name.

2. When they move at du - ty's call, He is with them by the way; He is ev - er with them all, Those who go, and those who stay.

7 4 5 - 6 7 6 5 9 5 4 6 5 4 6 6 5 6 6 4 3 4 7

Andante con Espressione.

1. While, with ceaseless course, the sun, Hast-ed thro' the form-er year, Many souls their race have run, Never more to meet us here!

2. As the winged arrow flies Speed-i - ly the mark to find; As the lightning from the skies Darts, and leaves no trace behind;

5 4 - 5 5 6 7 5 6 7 6 5 6 6 5 #6 6 6 6 # #6 6 6 #

Fixed in an e - ter - nal state, They have done with all be - low; We a lit - tle longer wait; But how lit - tle none can know.

Swiftly thus our fleeting days Bear us down life's rapid stream, life's rapid stream; Upward, Lord, our spirits raise; All be - low is but a dream.

5 4 6 6 6 6 5 7 6 5 5 4 6 - 6 6 7

Con Spirito.

1. Grateful notes and numbers bring, While Jehovah's praise we sing; Ho-ly, ho-ly, ho-ly Lord, Be thy glo-rious Name a-dored.

2. Men on earth, and saints a-bove, Sing the great Redeemer's love; Lord, thy mercies never fail; Hail, Ce-les-tial Goodness, hail!

3. Though un-wor-thy, Lord, thine ear Can our humble praises hear; Purer praise we hope to bring, When with saints we stand and sing.

6 7 $\frac{4}{3}$ 6 43 6 7 $\frac{7}{4}$ 6 5 - 6 6 6 $\frac{4}{2}$ 6 $\frac{7}{5}$ 76 4 7

NUREMBERG. 7s.

German Choral,
Arranged by J. S. BACH.

Andante.

1. Now may fer-vent prayer a-rise, Winged with faith, and pierce the skies; Fer-vent prayer will bring us down Gracious answers from the throne.

2. Shepherd of thy blood-bought sheep, Teach the sto-ny heart to weep; Let the blind have eyes to see— See themselves, and look on thee.

3. Let the minds of all our youth Feel the force of sa-cred truth; While the gos-pel call they hear, May they learn to love and fear.

Moderato.

7s. Sinner! rouse thee from thy sleep, Wake—and o'er thy fol - ly weep; Raise thy spir - it dark and dead; Je - sus waits his light to shed.

8s & 7s. Earthly joys no lon - ger please us; Here would we renounce them all, Seek our on - ly rest in Jesus—Him our Lord and Mas - ter call. }
Faith our languid spir - its cheering, Points to brighter worlds a - bove, Bids us look for his ap - pearing—Bids us triumph in his love. }

7 6 5 6 7 8 4 5 6 6 5 6 7 8 4 5 6 5 6 6 5 7 4 5

PRAYER. 7s.

From PAER.

Maestoso.

1. Heavenly Spirit! may each heart Thro' these sa - cred hours be thine; May we from the world de - part, Breathing af - ter things di - vine.

2. Lead us forth with joy and peace, To thy tem - ple in thy ways; And when this sweet day shall cease, May its sun go down with praise.

3. May thy min - is - ters de - clare All thy word of truth with pow'r, Till the sin - ner bend in pray'r, Conquered in that might - y hour.

6 6 4 3 6 6 5 4 5 6 4 6 6 4 5 6 6 4 6 5 7

1. { Gent - ly, Lord, O gent - ly lead us, Thro' this gloo - my vale of tears, }
 { Thro' the ehang - es thou'st de - creed us, Till our last great ehang ap - pears. } O re - fresh us with thy bles - sing,

2. { When temp - ta - tion's darts as - sail us, When in de - vious paths we stray, }
 { Let thy good - ness nev - er fail us, Lead us in thy per - fect way. } O re - fresh us with thy bles - sing,

6 7 6 4 6 5

O re - fresh us with thy grace, May thy mer - cies, nev - er ceas - ing, Fit us for thy dwell - ing place.

O re - fresh us with thy grace, May thy mer - eies, nev - er ceas - ing, Fit us for thy dwell - ing place.

[24] 6 6 6 6 7

Con Spirito.

1. Glorious things of thee are spoken, Zi - on, ei - ty of our God! He whose word can - not be broken, Formed thee for his own abode :

mp *Dim.*

2. See, the streams of liv - ing waters, Springing from e - ter - nal love, Well supply thy sons and daughters, And all fear of want remove :

1/2 7 3 6/4 6/4 5 6 6 6/5 5 1/2 7 3 6/4 6/4 5 6 6 6/4 7

On the rock of a - ges founded, What can shake thy sure repose? With sal - vation's walls surrounded, Thou mayest smile at all thy foes.

Who can faint, while such a riv - er Ever flows their thirst t' assuage? Grace, which, like the Lord, the giver, Never fails from age to age.

6 6 5 6 6 6/5 1/2 6 6 3 1 6 7

Divoto.

1. Come, thou long - ex - pect - ed Jesus, Born to set thy people free; From our fears and sins re - lease us, Let us find our rest in thee;

2. Born, thy peo - ple to de - liver; Born a child, and yet a King; Born to reign in us for - ever, Now thy pree - ious kingdom bring;

Figured bass: 4 5 6 7 6 2 3 5 4 3 6 6 6 6 7 5 - 6 7 6 5 4 6 6 6 5 6 9 8 7 5 7 6 6 7

Is - rael's Strength and Con - so - lation, Hope of all the saints thou art; Dear Desire of every nation, Joy of eve - ry long - ing heart.

By thine own e - ter - nal Spirit, Rule in all our hearts alone; By thine all - suf - ficient merit, Raise us to thy glo - rious throne.

Dim.

Figured bass: 6 7 6 7 7 6 7 6 6 9 8 7 5 7 6 6 4 7 3 2 3

Andante con Moto.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante con Moto'. The piano part includes various articulation marks such as accents and slurs.

1. Love di-vine, all love ex - cel-ling, Joy of heav'n, to earth come down! Fix in us thy humble dwelling: All thy faith-ful mercies crown.

The piano accompaniment for the first system continues on the two staves, providing harmonic support for the vocal line.

2. Breathe, O breathe thy loving Spir-it In - to ev'ry troubled breast! Let us all in thee in - her - it, Let us find thy promised rest.

The piano accompaniment for the second system continues on the two staves.

6 4 6 4 3 6 4 2 6 6 4 6 3 6 4 3 6 4 3 6 3 6 6 6 7

The third system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves. The key signature has two flats, and the time signature is 4/4. The piano part includes various articulation marks.

Jesus, thou art all compassion ! Pure, unbounded love, thou art! Vis - it us with thy sal-va - tion, En - ter ev'ry trembling heart.

The piano accompaniment for the third system continues on the two staves.

Take away the pow'r of sinning, Alpha and O - me-ga be; End of faith, as its be-gin-ning, Set our hearts at lib - er - ty.

The piano accompaniment for the fourth system continues on the two staves.

5 6 b5 5 6 5 6 5 6 6 7

Andante Cantabile.

1. Full of trembling ex - pec - tation, Feeling much, and fear - ing more, Mighty God of my sal - vation, I thy time - ly aid implore :

2. By thy most se - vere temptation, In that dark, Sa - tan - ic hour ; By thy last, mysterious passion, Screen me from the adverse power ;

6 - 5 6 7 6 7 6 - 5 6 7 4 3 4 3 6 #6 5 6 6 7

Suffering Son of Man, be near me, All my sufferings to sustain, By thy sor - er griefs to cheer me, By thy more than mortal pain.

By thy fainting in the gar - den, By thy bloody sweat, I pray, Write up - on my heart the pardon, Take my sins and fears away.

7 6 7 6 7 6 6 #1 6 #6 6 7

DOANE. 8s & 7s. DOUBLE.

191

Allegretto. p *m* *f* *Cres.*

1. Hark! what mean those holy voices, Sweetly sounding thro' the skies? Lo! th'angelic hosts re-joices; Heavenly hal-le-lu-jahs rise. Hear them

2. Peace on earth, good will from heaven, Reaching far as earth is found, Souls redeemed and sins for-given, Loud our golden harps shall sound. Christ is

3. Haste, ye mortals to a-dore him; Learn his name and taste his joy; Till in heaven ye sing be-fore him, Glo-ry be to God most high. Haste, ye

7 6 6 4 2 6 6 5

p *Cres.* *f* *Cres.* *ff*

tell the wondrous story; Hear them chant in hymns of joy, Glo-ry in the high-est glo-ry! Glo-ry be to God on high.

born, the great A-nointed; Heav'n and earth his praises sing; O, re-ceive whom God ap-point-ed, For your Prophet, Priest and King.

mor - - - tals, to a-dore him; Learn his name, and taste his joy; Till in heav'n ye sing be-fore him, Glo-ry be to God most high.

6 7 6 7 6 7 6 7 6 5 7 6 7 b5 6 7

Andante Moderato.



1. From the ta - ble now re - tir - ing, Which for us the Lord hath spread, May our souls, re - fresh - ment finding, Grow in all things like our Head.



2. His ex - am - ple by be - hold - ing, May our lives his im - age bear ; Him our Lord and Mas - ter call - ing, His commands may we re - vere.

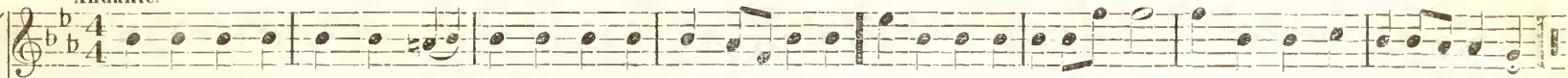


6 6 4 4 6 4 6 6 6 7 6 6 6 7

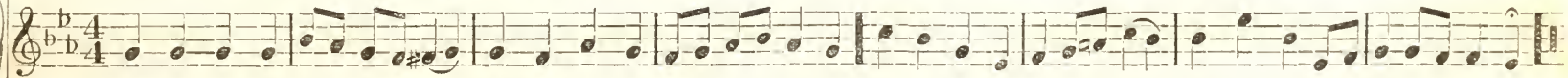
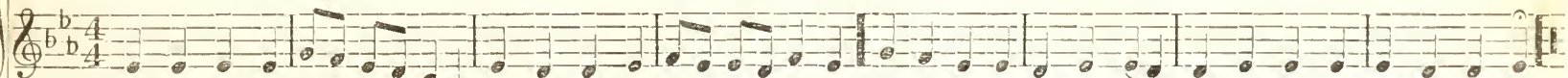
QUINCY. 7s & 8s.

L. B. BARNES.

Andante.



1. He who walks in vir - tue's way, Firm and fearless, walk - eth surely, Dil - i - gent while yet 'tis day, On he speeds, and speeds se - cure - ly.

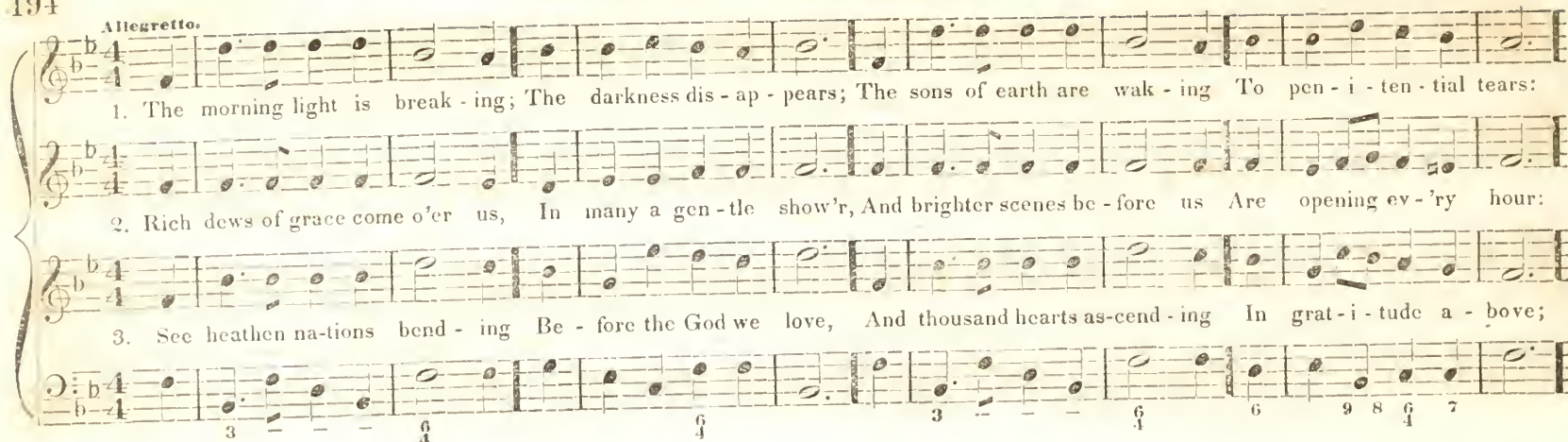


2. Flow'rs of peace be - neath him grow, Suns of pleasure bright - en o'er him ; Mem'ry's joys be - hind him go, Hope's sweet angels fly be - fore him.



[25] 3 - - 6 7 6 5 6 5 4 = 6 6 6 6 6 6 7 9 8 3 - 6 - 5 6 6 6 7 7


Allegretto.



1. The morning light is break - ing; The darkness dis - ap - pears; The sons of earth are wak - ing To pen - i - ten - tial tears:

2. Rich dews of grace come o'er us, In many a gen - tle show'r, And brighter scenes be - fore us Are opening ev - 'ry hour:

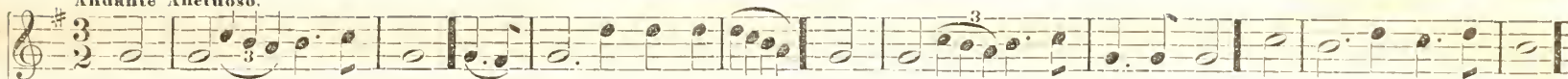
3. See heathen na - tions bend - ing Be - fore the God we love, And thousand hearts as - cend - ing In grat - i - tude a - bove;



Each breeze that sweeps the o - cean Bring tid - ings from a - far Of na - tions in com - mo - tion Pre - pared for Zi - on's war.

Each cry to heav - en go - - ing, A - bun - dant answers brings; And heavenly gales are blow - ing, With peace up - on their wings.

While sinners now con - fess - ing, The gos - pel call o - - bey, And seek the Saviour's blessing, — A na - tion in a day.

Andante Affettuoso.

1. Not all the blood of beasts, On Jew-ish al-tars slain, Could give the guil-ty conscience peace, Or wash a-way the stain.



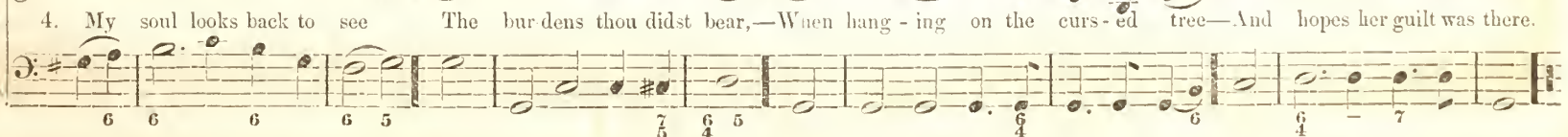
3. My faith would lay her hand On that dear head of thine— While like a pen-i-tent I stand, And there con-fess my sin.



2. But Christ the heav'nly Lamb, Takes all our sins a-way; A sac-ri-fice of no-bler name, And rich-er blood than they.



4. My soul looks back to see The bur-dens thou didst bear,—When hang-ing on the curs-ed tree—And hopes her guilt was there.



Andante Recitativo.

1. Hark! the voice of love and mercy Sounds a - loud from Cal - va - ry; See, it rends the rocks a - sunder, Shakes the earth, and veils the sky! "It is finished!"

2. It is finished! O what pleasure Do these precious words afford! Heavenly blessings, without measure, Flow to us from Christ the Lord; It is finished!

3. Tune your harps anew, ye seraphs, Join to sing the pleasing theme; All on earth, and all in heaven, Join to praise Emmanue!s name;

6 6 6 5 6 6 6 4 6 7 6 4 6 6 6 #

Ending for last verse.

"It is finished!" Hear the Saviour, dy - ing, cry.

p *Cres.* *f*

It is finished!— Saints, the dy - ing words re - cord. Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry to the bleeding Lamb!

Andantino.

1. Sinners will you scorn the message, Sent in mercy from above? Every sentence, O how tender! Eve-ry line is full of love; Listen to it—

2. O, ye angels, hovering round us, Waiting spirits, speed your way, Hasten to the court of heaven, Ti-dings bear without delay: Reb-el sin-ners

5 6 7 8 6 = 7 6 6 6 6 6 4 = 5 - 6

THOMAS. 8s, 6 & 4.

B. F. BAKER.

Andante Sostenuto.

Every line is full of love.

1. Our best Redeemer when he breath'd His tender, last farewell, A Guide, a Comforter bequeathed, With us to dwell.

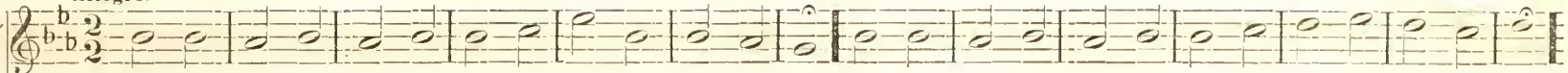
2. He came in tongues of living flame, To teach, convince, subdue; All powerful as the wind he came, As viewless too.

Glad the message will o - bey.

2. He came, sweet influence to impart, A gracious, willing guest, While he can find one humble heart, Wherein to rest.

5 1 6 6 6 6 6 6 3 6 6 6 7 6 4 5

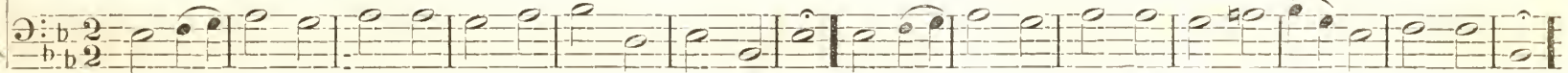
Allegro.



1. Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Towards heav'n thy native place.



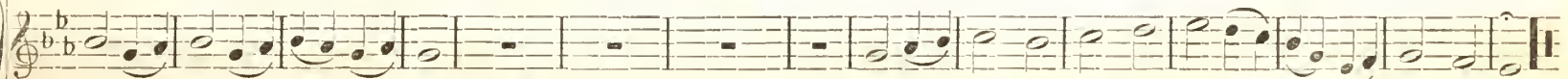
2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both speed them to their source.



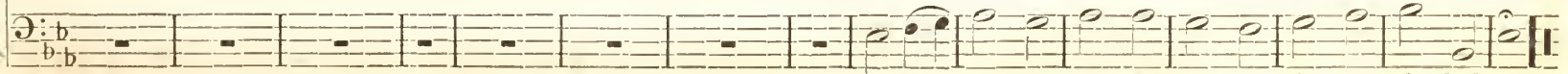
$\frac{4}{3}$ 6 6 $\frac{4}{2}$ 6 4 3 $\frac{6}{4}$ 6 5 7 $\frac{4}{3}$ 6 6 $\frac{4}{2}$ 6 5 7 6 6 4



Sun and moon and stars de - cay; Time shall soon this earth re - move; Rise my soul, and haste a - way To seats pre - pared a - bove.



So a soul that's born of God, Pants to view his glo - rious face; Up - ward tends to his a - bode, To rest in his em - brace.



$\frac{4}{3}$ 6 6 $\frac{4}{2}$ 6 7 6 5 6 $\frac{6}{4}$ 8 7

Moderato.

1. In the floods of trib-u - - la - tion, While the bil-lows o'er me roll, Je-sus whispers con - so - la - tion, And sup-ports my fainting soul; Hal - le -

2. In his dark-est dis - pen - sa - tions, Faithful doth the Lord ap - pear, With his rich-est con - so - - la - tions, To re - an - i - mate and cheer: Sweet af -

6 = 6/3 6 6 = 6/3 6/5 6 4/2 6 - 6 7

TANDELLE. 8s, 7s & 4.

L. H. SOUTHARD.

Con Spirito.

- - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.

1. On the mountain's top ap - pear - ing, Lo! the sa - cred her - ald stands;

2. God, thy God will now re - store thee, He him - self ap - pears thy friend:

1/2 - 6 6/3 = 6/3 6 6 7 6 7

Welcome news to Zi-on bearing, Zi-on long in hos-tile lands. Droop-ing cap-tive! Droop-ing cap-tive! God him-self will loose thy bands.

All thy foes shall flee before thee; Here their boasts and triumphs end: Great de-liv'rance— Great de-liv'rance— Zi-on's King vouchsafes to send.

p *mf* *f*

6/3 6 6/3 6 6 6 7 #6/3 6 5

MUTABILE. 7s.

B. F. BAKER.

Pomposo.

Glo-ry be to God on high, God, whose glo-ry fills the sky, Peace on earth to man be giv'n, Man, the well-be-loved of heav'n.

Glo-ry be to God on high, God, whose glory fills the sky, Peace on earth to man be giv'n, Man, the well-be-loved of heav'n.

f *Cres. e Smeccato.* *Cres. e Smeccato.* *p e Sostentto.* *Cres.* *Dim. me Sostentto.* *Cres.* *Dim.*

[26] 7 # 7 6/3 6 6 6/5 6 4 7

ST. STEPHENS. 7s & 6s.

Allegro Moderato.

1. As flows the rap - id riv - er, With chan - nel broad and free, Its wa - ters rippling ev - er, And hast'ning to the sea:

2. So life is on - ward flow - ing, And days of of - fered peace, And man is swift - ly go - ing Where calls of mer - cy cease.

6 6 7 6 5 3 6 3 6 6 6 6 6 5 #6 6 3 6 6 6 7

LINTON. 6s.

B. F. BAKER.

1. I feel with - in a want For ev - er burn - ing there; What I so thirst for, grant, O thou who hear - est pray'r.

2. This is the thing I crave, A like - ness to thy Son; This would I rath - er have, Than call the world my own.

6 6 5 7 5 6 6 6 5 6 #6 6 6 5 6 9 8 6 5

Andante Sostenuo.

1. Now ye nee - dy, come and welcome, God's free boun - ty glo - ri - fy; True be - lief and true re - pent - ance,

2. Let not conscience make you lin - ger; Nor of fit - ness fond - ly dream; All the fit - ness he re - quir - eth,

3. Saints and an - gels joined in concert, Sing the prais - es of the Lamb, While the bliss - ful seats of heav - en,

Eve - ry grace that brings you nigh; With - out mon - ey, With - out mon - ey. Come to Je - sus Christ and buy.

Is to feel your need of him; This he gives you, This he gives you, 'Tis the Spir - it's glimmering beam.

Sweet - ly ech - o with his name; Hal - le - lu - jah! Hal - le - lu - jah! Sin - ners here may do the same.

Eve - ry grace that brings you nigh; With - out mon - ey, With - out mon - ey. Come to Je - sus Christ and buy.

Is to feel your need of him; This he gives you, This he gives you, 'Tis the Spir - it's glimmering beam.

Sweet - ly ech - o with his name; Hal - le - lu - jah! Hal - le - lu - jah! Sin - ners here may do the same.

Con Spirito.

Men of God, go take your sta - tions; Darkness reigns throughout the earth; Go pro - claim a - mong the na - tions Joy - ful news of heavenly birth;

Men of God, go take your sta - tions; Darkness reigns throughout the earth; Go pro - claim a - mong the na - tions Joy - ful news of heavenly birth;

6 6 5=6 7=8 6 3 6 5 4 3 4 6 6 7

Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the

Bear the tid - ings, Bear the tidings, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's, &c. Of the

Bear the tidings, Bear the tidings, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Sa - viour's matchless worth. Of the Saviour's, &c. Of the

6 4 6 6 4=2 6=6 7 3 7

Allegretto.

Saviour's matchless worth, Of the Saviour's matchless worth.

Saviour's matchless worth, Of the Saviour's matchless worth.

Of the Saviour's matchless worth. Of the Saviour's matchless worth.

3 6 6 7
b5 4

1. Yes, my na - tive land, I love thee; All thy scenes I love them well.

p Cres.

2. Home! thy joys are passing love-ly! Joys no stranger heart can tell!

6 3 3 4 6 6 3

Friends, con - nex - ions, hap - py coun - try! Can I bid you all fare - well? Can I leave you, Can I leave you, Far in heath - en lands to dwell?

p Cres. *pp*

Hap - py home! 'tis sure I love thee! Can I — can I say — fare - well? Can I leave thee, Can I leave thee, Far in heath - en lands to dwell?

6 3 3 6 # 7 6 3 6 6 7

ARMLEY. L. M. (For Men's voices.)

HAYDN.

Andante. 1st & 2d TENORS.

Shall fill the remnant, &c.
 My God, my King, thy various praise Shall fill the rem - - - nant of my days, Thy grace em - ploy my humble tongue,
 Shall fill the remnant, &c.

LUCERNE. L. M. (For Men's voices.)

MOZART.

1st & 2d TENORS.
Moderato.

Till death and glo - ry raise the song.
 O ren - der thanks to God a - bove, The foun - tain
 of e - - ter - - nal love; Whose mer - cy firm through a - - ges past Has stood, and shall for - ev - er last.

FREYBURGH. C. M. (For Men's voices.)

SCNEIDER.

207

1st & 2d TENORS.

Al - mighty God, thy wondrous works Of prov - i - dence and grace, An an - gel's per - fect mind ex - ceed, And all our pride a - base.

RIGA. C. M. (For Men's voices.)

BENEDICT.

Allegretto. 1st & 2d TENORS.

Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my pray'r, To thee lift up mine eye.

RUSTAN. S. M. (For Men's voices.)

BEETHOVEN.

Andante. 1st & 2d TENORS.

The Lord my shepherd is, I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?

Sostenuto.

1. Come, thou Almighty King! Help us thy name to sing; Help us to praise! Father all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, Ancient of days!

2. Come, thou all-gracious Lord! By heaven and earth adored, Our prayer attend! Come, and thy children bless; Give thy good word success; Make thine own holiness On us deseend!

3. Never from us depart; Rule thou in every heart, Hence, ev-er-more! Thy sov'reign ma-jes-ty May we in glo-ry see, And to e-ter-ni-ty love and a-dore.

ff *Cres.* *Cres.* *ff*

7/3 6/4 6 6 6/4 5 # 4 7/6 6/4 7

SETA. 6s & 4s. PECULIAR.

VOGLER.

Larghetto.

Child of sin and sorrow, Filled with dismay; Wait not for to-morrow, Yield thee to-day; Heav'n bids thee come, While yet there's room, Child of sin and sorrow, Hear and obey.

7/4 5/4 6/4 6 7/4 5/4 6 6 # 3/5 5/4 6 6

Allegretto.

1. I long to be-hold him ar - rayed With glo - ry and light from a - bove—The King in his beauty dis - played, His beau - ty of ho - li - est love:

2. With him I on Zi - on shall stand, (For Je - sus hath spoken the word,) The breadth of Im - man - u - el's land Sur - vey by the light of my Lord;

Unison.

5

6

#6

#

Unison.

5

6

7

7 6

6

4

6

6

b7

#6

4

7

4

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—

—

—

—

I languish and sigh to be there, Where Jesus has fixed his a - - bode: O when shall we meet in the air And fly to the mountain of God.

But when on thy bo - som re - clined, Thy face I am strengthened to see, My ful - ness of rapture I find, My heaven of heavens, in thee.

[27]

#6
4

#6
3

7
3

#5
5

#7
4

5

6

7

#

7

6

6

7

—

Allegretto.



1. 'Tis finished! the con-flict is past, The heav-en-born spir-it is fled; Her wish is ac-com-plished at last, And now she's entombed with the dead.



2. No sick-ness, or sor-row, or pain, Shall ev-er dis-qui-et her now; For death to her spir-it was gain, Since Christ was her life when below.



The months of af-flic-tion are o'er, The days and the nights of dis-tress; We see her in an-guish no more—She has found a hap-py re-lease.



Her soul has now tak-en its flight To mansions of glo-ry a-bove, To mingle with an-gels of light, And dwell in the king-dom of love.



Grave.

1. Friend af - ter friend de - parts; Who hath not lost a friend? There is no un - - ion here of hearts That finds not

2. Be - yond the flight of time, Be - yond this vale of death, There sure-ly is some blessed clime, Where life is

7 #6 6/4 # #6/3 6 # 6 # 6/5 6 6/b

here an end. Were this frail world our on - - ly rest, Liv - ing or dy - ing, none were blest.

not a breath, Nor life's af - fec - - tions but a fire, Whose sparks fly up - ward to ex - pire.

6/4 # 3 6 6/4 #6 6/4 6 6/4 7/4

Moderato.

1. Ye servants of God, Your Master pro - claim, And pub - lish a - broad His won - der - ful Name: The name all vic - to - rious Of

2. God rul - eth on high, Al - migh - ty to save; And still he is nigh, His presence we have: The great congre - ga - tion His

6 6 9 8 6 6 6 5 6 6 9 8 4 4 7 7 6

Je - sus ex - tol; His kingdom is glo - ri - ous, And rules o - ver all.

tri - umph shall sing As - crib - ing the sal - va - tion To Je - sus our King.

4 6 4 4 5 6 4 6 4 6 7 6 4 7

LANEVILLE. 10s.

L. B. BARNES.

1. Rise, crowned with light, im - pe - rial Sa - lem, rise!

2. See a long race thy spacious courts a - dorn,

3. See barb'rous na - tions at thy gates at - tend.

4 8 3 3 6 #6

Ex - alt thy tow'ring head, and lift thine eyes! See heaven its sparkling por-tals wide dis - play, And break up-on thee in a flood of day!

See fu-ture sons and daugh - ters yet un - born, In erowd-ing ranks on ev'-ry side a - rise, De-mand-ing life, im - pa - - tient for the skies!

Walk in thy light, and in thy tem - ple bend! See thy bright al - tars throug'd with prostrate kings, While ev'ry land its joy - ous trib - ute brings!

#7 57 8 3 3 6 4 6 6 6 6 6 6 6 7

BOWERY. P. M. 9s & 8s.

L. H. SOUTHARD.

Allegretto con Moto.

1. Bread of the world, in mer-cy broken! Wine of the soul, in merey shed! By whom the words of life were spoken, And in whose death our sins are shed.

2. Look on the heart by sorrow broken, Look on the tears by sinners shed; And be thy feast to us a token, That by thy grace our souls are fed.

#6 5#6 6 7#6 6 6 # #6 5#6 6 6#5 4 6 6 6 # #6 6 6 6 7

Andante.

1. Come, let us a - new our jour - ney pur - sue, Roll round with the year, Roll round with the year,

2. His ador - a - ble will we glad - ly ful - fil, Our tal - ents im - prove, Our tal - ents im - prove,

3. Our life is a dream, our time as a stream Glides swift - ly a - way; Glides swift - ly a - way;

Figured bass notation: $\frac{3}{3}$ 6 $\frac{6}{5}$ $\frac{67}{4\#}$ 7 $\frac{6}{4}$ $\frac{5\#}{4}$ 6 6 $\frac{6\#}{4}$ $\frac{67}{4}$

And nev - er stand still till the Mas - ter ap - pear! And nev - er stand still till the Mas - ter ap - pear.

By pa - tience of hope, and la - bour of love, By pa - tience of hope, and la - bour of love.

The fu - gi - tive hour re - fu - ses to stay, The fu - gi - tive hour re - fu - ses to stay.

Figured bass notation: $\frac{6}{4}$ 7 $\frac{65}{43}$ $\frac{34}{2}$ $\frac{36}{7}$ $\frac{6}{4}$ $\frac{3}{4}$ 6 $\frac{3}{4}$ 6 $\frac{69}{4}$ $\frac{67}{4}$

Con Moto Tranquillo.

2. The Lord is my shepherd, no want shall I know; I feed in green pastures, safe fold - ed I rest: He lead - eth my

2. Thro' the val - ley and shad - ow of death tho' I stray, Since thou art my guardian no e - - vil I fear: Thy rod shall de -

soul where the still wa - ters flow; Re - stores me when wandering, re - deems when oppressed, Re - stores me when wandering, redeems when oppressed.

fend me. thy staff be my stay, No harm can be - fall, with my com - for - ter near, No harm can be - fall, with my com - for - ter near.

7 3 7 6 5 6 5 5 - 6 4 5 6 6 5 6 3 = 6 6

4 # 6 5 9 8 7 6 = 6 3 6 5 6 4 5 6 6 2 6 6 4 3 6 5 6 4 7 5

Andantino.

1. Oh praise ye the Lord, his great-ness pro-claim; Je - - ho - vah, our God, how aw - ful thy name!

2. O thou, our great God, Re - deem - er and King, With hearts full of love, to thee will we sing;

4 3 6 6 6 4 7 6 5 6 4 6 6 6 5 4 3 4 5 6

How vast is thy pow'r, thy glo - - ry how great; Lo, my - riads of spir - - its thy man - dates a - wait!

The earth full of rich - es, in beauty com - plete; The fath - om - - less o - - cean, with won - ders re - plete.

5 3 8 7 6 6 6 7 6 4 6 5 4 6 3 4 5 6

Allegro Maestoso.

1. Rise, crowned with light, im - perial Sa - lem, rise! Ex - alt thy tow'ring head, and lift thine eyes! See heaven its sparkling portals wide dis - play,

2. See a long race thy spaeious courts a - dorn, See future sons and daughters yet un - born, In crowding ranks on every side a - rise,

3. See barbarous nations at thy gates at - tend, Walk in thy light, and in thy tem - ple bend! See thy bright altars throug'd with prostrate kings.

6 6 6 7 98 4 6 6 4 6 6 6 6 7

And break up - on thee in a flood of day! See heaven its sparkling portals wide dis - play, And break up - on thee in a flood of day!

Demand - ing life, impatient for the skies! In crowd - ing ranks on every side a - rise, De - mand - ing life, impatient for the skies!

While eve - ry land its joyous trib - ute brings, See thy bright altars throug'd with prostrate kings. While eve - - ry land its joyous trib - ute brings.

[28] 4 6 6 6 5 3 2 8 6 7 6 7

Vigorouso.

1. Come, thou Al-migh-ty King! Help us thy name to sing; Help us to praise! Father all glo-ri-ous, O'er all vic-to-ri-ous,

2. Come, thou all-gra-cious Lord! By heav'n and earth a-dored, Our pray'r at-tend! Come, and thy children bless; Give thy good word success;

6 - 6 = 6 1/3 5 6 6 7

Interlude.

Come and reign o-ver us, An-cient of days! Nev-er from us de-part; Rule thou in ev'-ry heart, Hence, ever-more! Thy sov'reign

Make thine own ho-li-ness On us de-scend! Nev-er from us de-part; Rule thou in ev'-ry heart, Hence, ever-more! Thy sov'reign

6 6 7 6 6 7

* N. B. The tune may be sung without observing the repeat, in this case, there should be no interlude between the first and second verses.

Andante ma Vivace.

maj - es - ty May we in glo - ry see, And to e - ter - ni - ty Love and a - - dore.

Ritard. *f A tempo.*

maj - es - ty May we in glo - ry see, And to e - ter - ni - ty Love and a - dore.

6 b7 $\frac{5}{4}$ - 7

1. Come thou al - mighty King!

2. Come thou all gracious Lord!

5 6 5 4 3 4
1 2 3 4

Help us thy name to sing; Help us to praise! Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, Ancient of days!

By heav'n and earth ador'd, Our pray'r attend! Come and thy children bless; Give thy good word success; Make thine own ho - li - ness On us de - scend!

76 76 $\frac{6}{4}$ 6 56 $\frac{6}{4}$ 7 6 6 $\frac{6}{5}$ # $\frac{5}{4}$ - - $\frac{6}{4}$ 6 8 - - $\frac{3}{4}$ 6 56 $\frac{6}{4}$ 7

Moderato.

1. Save me from my foes, Shield me, Lord, from harm, Let me safe re - pose On thy might - y arm. Thou art God a - lone;

1. Save me from my foes, Shield me, Lord, from harm, Let me safe re - pose On thy might - ty arm. Thou art God a - lone:

#7 5 # 8 # 6 7 6 # 1 6 3 6 7 3

Those who seek thy heav'nly face, Thou wilt bless, and they shall own Thy match - less grace.

Those who seek thy heav'nly face, Thou wilt bless, and they shall own Thy matchless grace.

Ritard.

6

2 Pleasant is the land
Where Jehovah's known,
Where a pious band
Bow before his throne,
Who with loud acclaim,
Sing his great and wondrous love,
Who ere long shall praise his name
With saints above.

3 Let my faith and love
With my years increase;
Let me never rove
From the paths of peace;
But through life display
Holy deeds and actions pure,
That when life has passed away,
May bliss be sure.

CANAAN. P. M.

L. H. SOUTHARD.

Andante Religioso.

MAY BE USED AS A CONCLUDING HYMN FOR DIVINE SERVICE.

God that mad - est earth and heav'n, Darkness and light! Who the day for toil hast giv'n, For rest the

pp

God that mad - est earth and heav'n, Dark-ness and light! Who the day for toil hast giv'n, For rest the

Detailed description: This system contains the first two staves of the hymn. The top staff is the vocal line in G major (one flat) and 4/4 time, with lyrics: "God that mad - est earth and heav'n, Darkness and light! Who the day for toil hast giv'n, For rest the". The bottom staff is the piano accompaniment, starting with a piano (*pp*) dynamic. The piano part features a simple harmonic accompaniment with some grace notes and slurs.

night! May thine an - gel guards de - fend us, { Slum - ber sweet thy mer - cy send us, } This live - - long night!

pp *pp* *Perdendosi.*

night! May thine an - gel guards de - fend us, { Slum - ber sweet thy mer - cy send us, } This live - - long night!

Detailed description: This system contains the second two staves of the hymn. The top staff continues the vocal line with lyrics: "night! May thine an - gel guards de - fend us, { Slum - ber sweet thy mer - cy send us, } This live - - long night!". The bottom staff continues the piano accompaniment, marked with piano (*pp*) dynamics and ending with a *Perdendosi.* (fading) instruction. The piano part includes some fermatas and slurs.

Allegretto con Spirito.

1. Be joy-ful in God, all ye lands of the earth; O serve him with gladness and fear; Ex-ult in his presence with music and mirth; With love and de-vo-tion draw near.

3. O, en-ter his gates with thanksgiving and song; Your vows in his tem-ple pro-claim; His praise in me-lo-dious ac-cordance prolong, And bless his a-dor-a-ble name.

Figured bass for the first system: $\frac{7}{2}$ - 5 $\frac{7}{2}$ - 5 $\frac{7}{3}$ $\frac{6}{4}$ $\frac{3}{3}$ $\frac{6}{3}$ $\frac{6}{3}$ $\frac{4}{3}$ $\frac{2}{2}$ 6 $\frac{6}{3}$ $\frac{6}{4}$ $\frac{1}{2}$ 6 $\frac{4}{3}$ 5-6 $\frac{4}{3}$ 65 $\frac{5}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ 5-7

2. Je-ho-vah is God, and Je-ho-vah a-lone, Cre-a-tor and Rul-er o'er all..... And we are his peo-ple; his sceptre we own; His sheep, and we fol-low his call.

4. For good is the Lord, in-ex-pressi-bly good, And we are the work of his hand..... His mercy and truth from e-ter-ni-ty stood, And shall to e-ter-ni-ty stand.

Ritard.

Figured bass for the second system: 6 $\frac{b}{3}$ $\frac{6}{3}$ $\frac{6}{8}$ 7 6 $\frac{9}{4}$ $\frac{10}{b7}$ 7 $\frac{7}{2}$ - 5 $\frac{7}{2}$ - 8 7 6 5 65 $\frac{5}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ 5 7

Andante Religioso.

1. Ere I sleep, for ev'ry fa - - vor, This day show'd, By my God, I do bless my Sa - - viour.

2. Thou my rock, my Guard, my Tow - er, Safe - ly keep, While I sleep, Me, with all thy pow - - er.

3. And, when - e'er in death I slum - ber, Let me rise With the wise, Count - ed in their num - - ber.

6 6 7 6 5 7 6

GRONINGEN. 8s & 4s. (Peculiar.)

From HAYDN.

Moderato.

1. Cre - ate, O God, my soul a-new, Make my whole heart sincere and true, { O cast me not in wrath a - way, } Still cease to shine.
 { Nor let thy soul - en - liv'ning ray }

2. Re - store thy fa - vor, bliss divine! Those heav'nly joys that once were mine { Let thy good spir - it kind and free, } Thou God of love.
 { Uphold and guide my steps to thee, }

6 6 7 6 4 5 6 7 6 5 6

Allegretto.

10s & 11s. Oh praise ye the Lord, his greatness pro - claim; Je - ho - vah, our God, how aw - ful thy name! How vast is thy pow - er, thy

11s. The Lord is my Shep - herd, no want shall I know; I feed in green pastures, safe fold - ed I rest; He lead - eth my soul where the

6 6 6 4 6 6 6 7 6 4 7 4 5 4

BELGRADE. 5s & 6s.

B. F. BAKER.

Vivace.

glo - ry how great; Lo, myriads of spir - its thy mandates a - wait!

1. Ye ser - vants of God, Your Master proclaim, And pub - lish a -

still wa - ters flow; Restores me when wand'ring, redeems when oppressed.

2. God rul - eth on high, Al - migh - ty to save; And still he is

6 3 b7 1/2 6 - - 6 - 7 6 6 9 8 6 6



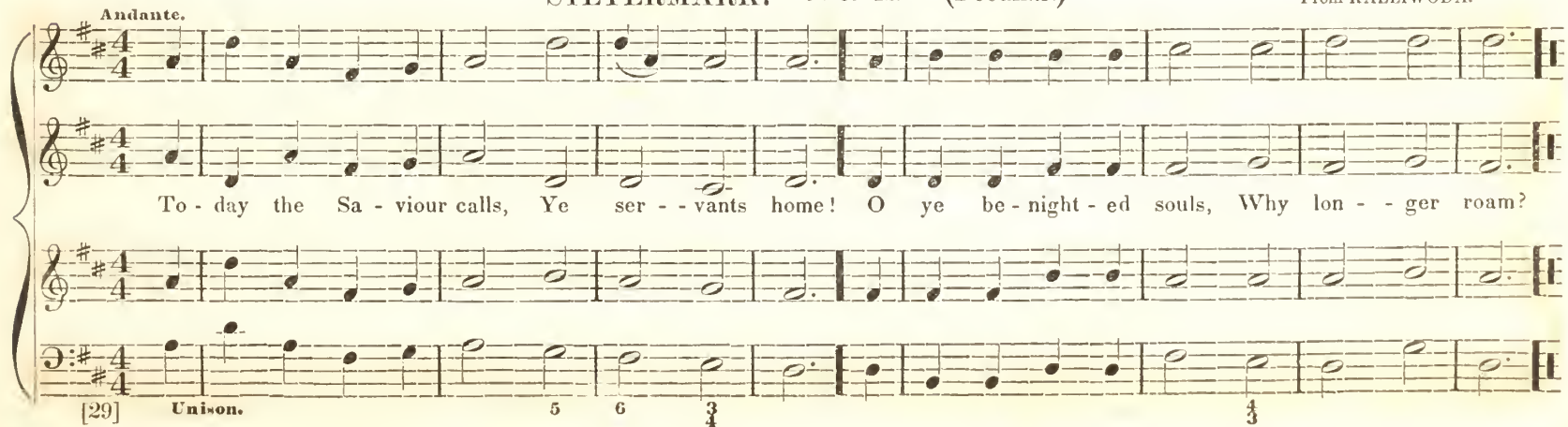
- - broad His won-der-ful Name; The name all vic - to - rious Of Je - sus ex - tol; His kingdom is glo - rious, And rules o - ver all.
nigh, His presence we have: The great congre - ga - tion His triumph shall sing, As-crib - ing sal - va - tion To Je - sus our King.

7 5 6 6 7 # 6 4 = = 7 4 6 6 6 4 = = 6

STEYERMARK. 6s & 4s. (Peculiar.)

From KALLIWODA.

Andante.



To - day the Sa - viour calls, Ye ser - - vants home! O ye be - night - ed souls, Why lon - - ger roam?

[29] Unison. 5 6 3 3

Allegro Assai.

When I can trust my all to God, In tri - al's fear - ful hour, }
Bow, all re - signed, beneath his rod, And bless his spar - ing pow'r; } A joy springs up a - mid dis - tress, A foun - tain in the wil - der - ness.

4 2 #6 6 6 5 # 5 6 6 6 6 7

ST. JOHN. C. H. M.

HALEVY.

Andante Divoto.

1. } Come, let us pray; 'tis sweet to feel That God himself is near; } Tho' sor - rows cloud life's dreary way, This is our sol - ace, Let us pray.
} That while we at his footstool kneel, His mercy deigns to hear. }

2. } Come, let us pray; the burning brow, The heart oppressed with care, } Our God will chase our griefs a - way; O glo - rious tho't; Come, let us pray.
} And all the woes that throng us now, Will be relieved by pray'r. }

6 7 6 6 7 # 5 6 7 6 Unison 5

Allegro Vivace.

1. The God of Abrah'm praise, Who reigns en - throned a - bove; Ancient of ev - er - last - ing days, And God of love:

2. The God of Abrah'm praise, At whose su - preme com - mand From earth I rise, and seek the joys At his right hand:

3. The God of Abrah'm praise, Whose all - suf - fi - cient grace Shall guide me all my hap - py days, In all his ways;

6 $\frac{6}{4}$ $\frac{9}{7}$ 5 6 5 7 6 #6 7 $\frac{6}{4}$ $\frac{6}{5}$ 6 6

JE - HO - VAH, GREAT I AM! By earth and heaven con - fessed; I bow and bless the sa - cred Name, For - ev - er blest.

I all on earth for - sake, Its wis - dom, fame, and power; And him my on - ly portion make, My shield and tower.

He calls a worm his friend; He calls him - self my God! And he shall save me to the end, Thro' Je - sus' blood.

6 $\frac{1}{2}$ 6 # 6 $\frac{6}{4}$ 5

Andante.

1. Our Sa - viour a - lone, The Lord let us bless, Who reigns on his throne, The Prince of our peace ;

2. We thank - ful - ly sing Thy glo - ry and praise, Thou mer - ci - ful Spring Of pi - ty and grace ;

5 6 5 6 6 7 6 6 5 6 5 6 4 7 #

Who ev - ermore saves us, By shedding his blood : All hail, ho - ly Je - sus, Our Lord and our God !

Thy kind - ness for - ev - er To men we will tell ; And say, our dear Saviour Redeemed us from hell.

#6 3 5 6 #6 3 5 6 3 b5 6 7 6 7

Moderato.

1. Thou, who hast in Zi - on laid The true Foun - da - tion-stone, And with those a cov - 'nant made Who built on that a - lone ;

2. Earth is thine ; her thousand hills Thy might - y hand sus - tains ; Heaven thy awful pres - ence fills ; O'er all thy glo - ry reigns :

3. We, like Jes - se's son, would raise A tem - ple to the Lord ; Sound throughout its courts his praise, His sav - ing Name re - cord ;

5 - 5 - 6 5 6 7 7 6 5 6 6 4 5 6 4 6 6 5 6 6 5 6 6 7

Hear us, Archi - tect di - vine ! Great Builder of thy church be - low ! . . . Now up - on thy ser - vants shine, Who seek thy praise to show.

Yet the place of all prepared, By re - gal Da - vid's fa - voured son, . . . Thy pe - cu - liar bless - ing shared, And stood thy cho - sen throne.

Ded - i - cate a house to Him Who once in mor - tal weak - ness shrined, Sorrowed, suffered, to re - deem, To res - cue all mankind.

6 6 7 7 6 6 6 6 5 5 5 6 7 6 4 6 5 6 6 6 5 6 6 7

Allegro con Maestoso.

MAY BE USED AS A SHORT ANTHEM.

1. Lift your glad voi - ces in tri - umph on high, For Je - sus hath ris - en, and men shall not die; Vain were the ter - rors that

mf *f* *p*

2. Glo - ry to God, in full anthems of joy; The be - ing he gave us death can - not destroy: Sad were the life we may

gather'd around him, And short the do - min - ion of death and the grave; He burst from the fetters of darkness that bound him, Resplendent in

He burst from the fet - ters of dark - - ness that bound him,

Cres. *ff*

part with to - morrow, If tears were our birthright, and death were our end; But Je - sus hath cheer'd the dark valley of sor - row, And bade us, im -

glo - ry, to live and to save; Loud was the cho - rus of an - gels on high—The Saviour hath ris - en, and man shall not die.

- - - mor - tal, to heav - en as - cend: Lift then your voices in tri - umph on high, For Je - sus hath ris - en, and man shall not die.

6 - - 6 7 4 4 3 5 6 7 6 5 6 4 8 7

FRIENDSHIP. 6s & 5s. (Peculiar.)

L. H. SOUTHARD.

Andante.

{ When shall we meet a - gain, Meet ne'er to sev - er, }
 { When will peace wreath her chain, Round us for - ev - er. } Our hearts will ne'er repose, Safe from each wind that blows, In this dark vale of woes, Never, no, nev - er.

6 6 6 4 7 6 5 9 8 6 4 6 - 7 5 9 8 6 6 6

MAY BE USED AS A SHORT ANTHEM BEFORE SERVICE IN THE MORNING.

Allegretto, ma Divoto.

1. Fa-ther of mer-cies! when the day is dawning, Then will I pay my vows to thee. Like in - oense waft - ed on the breath of morning, My

1. Fa-ther of mer-cies! when the day is dawning, Then will I pay my vows to thee: Like in - oense waft - ed on the breath of morning, My

6 4 5 6 7 6 6 6-4 6 5 7 6 6 5 6 6 5 4 3

Interlude.

heart-felt praise to heav'n shall be. 2. Yes, thou art near me; sleep-ing or wak - ing, Still doth thy care unchang'd re - main; If ev - er I

heart-felt praise to heav'n shall be. 2. Yes, thou art near me; sleep-ing or wak - ing, Still doth thy care unchang'd re - main; If ev - er I

6 6 6 7 5 6 5 6

Affettuoso.

wander, thy ways for - saking, O lead me gent - ly back a - gain.

p Dim. Per dandosi.

wander, thy ways for - sak - ing, O lead me gent - ly back a gain.

7 6 7 5 9 5 6 7 6 7 6 7

7/4 6/2 5/9 5/6 7/4 6/2 7/6 6/7

{ Weep not for the saint that as - cends To par - take of the joys of the sky; }
 { Weep not for the seraph that bends With the worshipping chorus on high; }

6 7 7 6 6 7

Weep not for the spirit now crown'd With the gar-land to mar-tyr-dom giv'n; Oh weep not for him; he has found His re - ward and his refuge in heav'n.

Cres. Dim.

[30]

6 5 4 6 6 6 6 7

3 4 6 6 5 4 7

Andantino.

1. Our blest Re - deemer, ere he breath'd His last farewell, A Guide, a Comforter bequeath'd, With us to dwell; He comes, his graces to impart; A willing guest,

2. And all the good that we possess, His gift we own; Yea, every tho't of ho - li - ness, And vict'ry won; Spirit of pu - ri - ty and grace, Our weakness see;

4 3 6 # 4 3 6 # 5 4 7 # 6 5 3 6 5 7

MONTGOMERY. 6 & 8, or S. H. M. From PERGOLESI.

Con Duolo.

While he can find one hum - ble heart Wherein to rest.

O make our hearts thy dwelling - place, And worthier thee.

1. Friend after friend de - parts: Who hath not lost a friend? There is no

2. There is a world a - bove, Where parting is unknown, A whole e -

3. Thus star by star de - clines, Till all are pass'd a - way, As morning

4 3 6 # 5 - 6 5 6 # 6 #

u - nion here of hearts That finds not here an end; Were this frail world our on - ly rest, Living or dy - ing, none were blest.

ter - ni - ty of love, Formed for the good a - lone: And faith be - holds the dy - ing here Translated to that happier sphere.

high and high - er shines, To pure and per - fect day; Nor sink those stars in emp - ty night, They hide themselves in heaven's own light.

6 4, 5 6 4, 5 - 6 5, 6 = 6, 7, 7, 6, 6 5, 4, 5, #6, 6 4, 7

ST. OLAVE. 11s & 9s.

L. H. SOUTHARD.

Allegro Risoluto.

1. All hail! happy day, When, enrob'd in our clay, The Re - deemer appear'd upon earth; How can we re - frain To u - nite in the strain, And to hail our Immanuel's birth!

2. O may the re - turn Of this once blessed morn Be for - ev - er remember'd with joy: Sweet accents of praise All our voices shall raise; Halle - lujahs shall be our employ!

3. Let . echo prolong The har - mo - nious song, Hal - le - lujahs a - gain and a - gain: He kindles the fire, Whom the nations de - sire, And to him we devote the glad strain.

Unison. 3, 6 - 6, 6 4 - #, 7 6 7, 6 4, 8 - 6 4, 7 6, 6 - 4, 6 5

Allegretto.

1. The voice of free grace cries, Es - cape to the moun-tain; For Ad - am's lost race Christ has o - pen'd a foun-tain;

2. Now glo - ry to God in the high - est is giv - en; Now glo - ry to God is re - ech - oed in heav - en;

For sin and un - clean-ness, and ev' - ry trans-gress - ion, His blood flows most free - ly, in streams of sal - va - tion.

A - round the whole earth let us tell the glad sto - ry, And sing of his love, his sal - va - tion and glo - ry.

Allegretto.

MAY BE USED AS AN ANTHEM, ON MISSIONARY OCCASIONS.

1. Flung to the heed-less winds, Or on the wa-ters cast, The martyrs' ash-es, watch'd, Shall gather'd be at last;

2. The Fa-ther hath re-ceived Their lat-est liv-ing breath; And vain is Sa-tan's boast Of vict'-ry in their death:

6 5 5 7 5 3 4 5 6 5 6 5 5 7 5 5 3 4 5 6 5 7 #6 7 6 #

And from that scatter'd dust, A-round us and a-broad, Shall spring up a plenteous seed Of wit-ness-es for God.

Still, still, tho' dead, they speak, And, trumpet-tongued, proclaim, To many a wak'ning land, The one a-vail-ing Name.

5 7 5 6 4 4 6 4 5 6 4 5 4 3 4 6 6 7 6 6 7

Maestoso.

Be - hold how the Lord has girt on his sword, From con-quest to conquest pro - ceeds; How hap - py are they who live in this

7 5 7 6 3 6 2 3 3 8 3 6 5 4 5 7 6

SEDLEY. 7s & 5s.

Con Brio.

day, And wit - ness his won - der - ful deeds. Onward speed thy conq'ring flight, Angel onward speed; Cast a-broad thy radiant light,

3 6 - 4 5 4 8 7 6 6 4 - 7 6 6 6

Bid the shades re - cede, Tread the i - dols in the dust, Heathen fanes de - stroy, Spread the gospel's ho - ly trust, Spread the gospel's joy.

f *Ritard.* *mp*

Unison.

4 5 6 7 8 9

WILLINGFORD. 8s, 6s & 5s.

B. F. BAKER.

Allegro.

1. Lift up your heads in joy-ful hope, Sa - lute the hap-py morn: Each heav-en-ly pow'r, Pro - claim the glad hour; Lo, Je - sus the Saviour is born!

2. All glo - ry be to God on high, To him all praise is due; The promise is seal'd—The Saviour's revealed—And proves that the record is true.

3. Let joy a - round like rivers flow; Flow on, and still increase; Spread o'er the glad earth, At Em-man-uel's birth—For heav-en and earth are at peace.

6 6 6 3 — 6 6 6 6 6

SENTENCE. "HEAR OUR PRAYER."

B. F. BAKER.

Largo e Sostenuto.

Hear our pray'r, hear our pray'r, Oh! thou our God, While we thy chil - dren bend here at thy shrine.

Cres. *Fine.*

Hear our pray'r, hear our pray'r, Oh! thou our God, While we thy chil - dren bend here at thy shrine.

#6 6 6 #6 6 #6 7 #6 6 6 4 7 3 - 6 #6 3 - 6 #

Turn not from us, O Lord, turn not a - - way, Turn not from us, O Lord, thy sup - pliants pray.

D. C. al Fine.

Turn not from us, O Lord, turn not a - - way, Turn not from us, O Lord, thy sup - pliants pray.

6 4 7 6 4 - # 3 b6 3 b5 6 4 3 #6 - - 6 4 # 6 #6 6 #

SENTENCE. "LET THE WORDS OF MY MOUTH." Ps. 19, 4th verse. L. H. SOUTHARD. 241

Allegretto.

FOR THE COMMENCEMENT OF PUBLIC WORSHIP.

Let the words of my mouth, And the med-i-ta-tion of my heart Be al-ways ac-cept-a-ble in thy sight, O

Let the words of my mouth, and the med-i-ta-tion of my heart be al-ways ac-cept-a-ble in thy sight, O

Cres.

6 5 6 7 6 5 6 7 6 4 3 6

Lord; O Lord, my strength, my strength and my Re-deem-er, O Lord, my strength and my Re-deem-er.

Lord; O Lord, my strength, my strength and my Re-deem-er, O Lord, my strength and my Re-deem-er.

Sistando.

[31] 6 7 6 5 6 7 6 6 5

SENTENCE. "WE GLORIFY THEE."

Psalm 66.

L. B. BARNES.
Arranged by A. BAUMBACH.

1st & 2d TREBLE. Duett. Tutti.

O Lord, we praise thee, O Lord, we praise thee, and glo-ri-fy thy name; We glo-ri-fy thy name, for - ev - - er - more, We

BASS SOLO. TENOR & BASS.

ORGAN.

glo-ri-fy thy name, We glo-ri-fy thy name, We glo-ri-fy thy name for - ev - - er-more. A - men. A - - - men.

Ped.

MORNING HYMN. "AWAKE MY SOUL."

MATTHEW LOCKE, A. D. 1672. 243

Andantino.

1. Awake my soul, and with the sun Thy dai-ly stage of duty run ; Shake off dull sloth, and joyful rise To pay thy morning sac-ri-fice. Thy precious time mis-

Dim.

2. Lord, I my vows to thee renew ; Scatter my sins like morning dew ; Guard my first springs of tho't and will, And with thyself my spirit fill. Direct, control, sug-

- spent, redeem ; Each present day, thy last esteem ; Im - prove thy talent with due care ; For the great day thyself prepare, For the great day thyself prepare.

Dim.

- gest this day, All I de - sign, or do, or say ; That all my pow'r, with all their might, In thy sole glo-ry may u - nite, In thy sole glo-ry may u-nite.

Sostenuto.

1. Fa - ther of our fee - - ble race, Wise, be - - nef - - i - - cent and kind, Spread o'er na - ture's

2. Mus - ing in the si - - lent grove, Or the bus - - y walks of men, Still we trace thy

6 6 7 6 8 7 6 #2 # 6 =2 7 6 7 7 6 #6

am - - ple face, Flows thy good - ness un - con - fined, Flows thy good - - ness un - - con - fined.

won - drous love, Claim - ing large re - turns a - - gain, Claim - - ing large re - - turns a - - gain.

4 3 4 3 4 4 3 6 5 6 2 8 7 6 4 3 7 4 3 6 5 6 6 6 6 4 3 6 6

SENTENCE, OR SHORT ANTHEM FOR CHARITABLE OCCASIONS.

From Ps. 41.

L. H. SOUTHARD. 245

Moderato.

Blessed is he that con - sid - er - eth the poor, Blessed is he that con - sid - er - eth the poor, The Lord will de - liv - er him in

mp *Cres.*

Blessed is he that con - sid - er - eth the poor, Blessed is he that con - sid - er - eth the poor, The Lord will de - liv - er him in

6/4 7 6/4 7 6 6 6

time of trouble, The Lord will preserve him, and keep him a - live ; And he shall be blessed up - on earth, And he shall be blessed up - on earth.

mf *mf* *Dim.* *f*

time of trouble, The Lord will preserve him, and keep him a - live ; And he shall be blessed up - on earth, And he shall be blessed up - on earth.

6 6/5 6 6/4 6 5/4 7 6 - 4 6 4 6 6/4 8 7

SENTENCE. "THE LORD IS IN HIS HOLY TEMPLE."

Heb. 11, 20.

ADOLPH BAUMBACH.

Andante.

The Lord is in his ho - - ly tem - ple, The Lord is in his ho - - ly tem - ple,

The Lord is in his ho - - ly tem - ple, The Lord is in his ho - - ly tem - ple,

5 6 9 5 4 5 5 3 6 6 4 5 6 4 7

the Lord is in his ho - - - ly tem - ple, the Lord is in his ho - ly tem - ple;

the Lord is in his ho - - - ly tem - ple, the Lord is in his ho - ly tem - ple;

mf *diminuendo.* *pp* *pp*

6 4 5 3 9 7 7 6 6 4 5

Let all the earth keep si - lence, Let all the earth keep si - lence, keep si - lence be - fore.....

pp Let all the earth keep si - lence, Let all the earth keep si - lence, Let all the earth keep silence,

Let all the earth keep si - lence, Let all the earth keep si - lence, keep si - lence be - fore.....

$\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{3}{4}$

him ; keep si - lence be - fore him ; keep si - lence be - fore him.

keep si - lence be - fore him. *pp*

him ; keep si - lence be - - - fore him ; keep si - lence be - - - fore him.

$\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$

FOR THE COMMENCEMENT OF PUBLIC WORSHIP.

Allegro Con Brio.

O be joy - ful in the Lord, all ye lands, Serve the Lord with gladness, Serve the Lord with gladness, And come before his presence

mf

O be joy - ful in the Lord, all ye lands, Serve the Lord with gladness, Serve the Lord with gladness, And come before his presence

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro Con Brio'. The piano part includes dynamic markings of 'mf' and several crescendo and decrescendo hairpins.

Fine.

with a song; Be ye sure that the Lord, he is God, It is he that hath made us, And not we our - selves;

p

with a song; Be ye sure that the Lord, he is God, It is he that hath made us, And not we our - selves;

pp

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature and time signature remain the same. The piano part includes dynamic markings of 'p' and 'pp', along with crescendo and decrescendo hairpins. The system concludes with a 'Fine' marking.

spir - it, that they may, rest from their la - bors, and their works do fol - low them, And their works do fol - low them.

spir - it, that they may rest from their la - bors, and their works do fol - low them, And their works do fol - low them.

f Dim. *m Cres.*

$b_4 = 7 \quad 3 \quad 6 \quad 6 \quad 6 \quad 4 \quad 5 \quad 7 \quad 6 \quad 6 \quad 4 \quad 6 \quad 3 \quad 7$

BLESSED ARE THE DEAD.

B. F. BAKER.

Grave. BASS SOLO.

I heard a voice from heav'n, say - ing un - to me, Write,

pp Cres. sfz *pp Cres. sfz* *pp Cres.* *p* *sfz* *sfz* *p*

Blessed, bless-ed are the dead, Blessed, blessed are the dead, That die

p SOLO. Voices alone. *p* Voices alone. *f* Tutti.

Blessed, bless-ed are the dead, Bless-ed, blessed are the dead, That die

in the Lord, for their works shall fol - - - low them.

in the Lord, for their works shall fol - - - low them.

HYMN. "OFF'RINGS AND PRAYERS."

From MOZART'S
celebrated Requiem.

253

FOR THE COMMENCEMENT OF PUBLIC WORSHIP.

Larghetto, Con gran Espressione.

Off'rings and prayers this day we bring to thee, hear our prayers O God, for our Redeemer's sake; The prayers we now

p

Symphony. Voice. Off'rings and prayers this day we bring to thee, hear our prayers O God, for our Redeemer's sake; The prayers we now

Voice.

of-fer, O hear for his sake, for Christ's sake, Our Re-deem-er and Saviour, O Lord hear us; Hear us! Oh

Cres. *f* *Symphony.* *f* *pp*

of-fer, O hear for his sake, for Christ's sake, Our Re-deem-er and Saviour, O Lord hear us; Hear us! Oh

hear our prayer; hear us! Oh hear our prayer; hear us! Oh hear our prayer, for - give us our

f *pp* *f* *pp*

hear our prayer; hear us! Oh hear our prayer; hear us! Oh hear our prayer, for - give us our

tres - pass - es, O Lord our Saviour; And have mer - cy up - on us, ac - cord - ing to thy lov - ing kind - ness.

p *pp* *f*

tres - pass - es, O Lord our Saviour; And have mer - cy up - on us, ac - cord - ing to thy lov - ing kind - ness.

THANKSGIVING ANTHEM. "O GIVE THANKS."

HAYDN.

255

Allegro con Spirito.

f O give thanks, give thanks to the Lord, Give thanks to the Lord, to the Lord, and bless his name. Sing un-to him, Sing un-to

f O give thanks, O give thanks, O give thanks to the Lord, and bless his name. Sing un-to him, Sing un-to

f O give thanks, give thanks to the Lord, Give thanks to the Lord, to the Lord, and bless his name. Sing un-to him, Sing un-to

f O give thanks, O give thanks, O give thanks to the Lord, &c.

him, Sing un-to him, bless and praise him, bless and praise him for - ev - er - more, O praise him, and bless his name for -

p *Cres.* *f* *p* *f*

him, Sing un-to him, bless and praise him, bless and praise him for - ev - er - more, O praise him, and bless his name for -

-- more, *p* Sing un-to him for-ev-er-more, sing prais-es un-to him for-ev-er-more, *ff* Praise the Lord, give thanks to the Lord, Give
 -- more, O praise him,
 -- more, *p* Sing un-to him for-ev-er-more, sing prais-es un-to him for-ev-er-more. *ff* Praise the Lord, give thanks to the Lord, Give
 -- more, O praise him,

thanks to the Lord, and sing for-ev-er-more, Sing un-to him, Sing un-to him, And bless his name for-ev-er-more, for -
 O praise him, and sing for-ev-er-more,
 thanks to the Lord, and sing for-ev-er-more, Sing un-to him, Sing un-to him, And bless his name for-ev-er-more, for -
 [33] O praise him, and sing for-ev-er-more,

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

BASS SOLO.

When in the bo - som,

Andante.

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

in the bo - som of the earth, the sow - er hid the grain, Thy good - ness marked its se - cret birth, and sent the ear - ly

rain, and sent the early rain, Thy goodness marked its se - cret birth, And sent the ear - ly rain, the ear-ly rain, And

sent the early rain, *p* As in soft si - - lence, ver - - - - nal

show - ers, de - scend and cheer the fai - - - ry flow - ers; So in the se - - - cre - - cy of love,

The first system of the musical score consists of three staves. The top staff is the vocal line, written in G major (one sharp) and 4/4 time. The lyrics are: "show - ers, de - scend and cheer the fai - - - ry flow - ers; So in the se - - - cre - - cy of love,". The piano accompaniment is shown in two staves below the vocal line, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

Falls the sweet influence, the sweet influence from a - bove, So in the se - - - - cre - cy of love, falls the sweet

The second system of the musical score continues the piece. It also consists of three staves: a vocal line and two piano accompaniment staves. The lyrics are: "Falls the sweet influence, the sweet influence from a - bove, So in the se - - - - cre - cy of love, falls the sweet". The piano accompaniment includes a dynamic marking of *V* (Vibrato) in the right hand.

CHORUS. Allegro vivace.

influence from a - - - - bove,

Give thanks to God most high,

Give thanks to God most high,

Colla voce.

Give thanks to God, give thanks to God most

Give thanks to God most high,

the u - ni - ver - sal Lord; The sov'reign King of kings; And be his grace a - dored,

The u - ni - ver - sal Lord; The sov'reign King of kings; And be his grace a -

high, The sov'reign King of kings;

The u - ni - ver - sal Lord; The sov'reign King of kings; And be his grace a - - dored, And

And be his grace a - - dored, And be his grace a - dored, And be his grace a -
 - - dored, And be his grace a - - dored, a - dored, And be his grace a - dored, And be his grace a - dored for -
 And be his grace a - - dored, And be his grace adored, And be his grace a - dored, And be his grace a - dored for -
 be his grace a - - dored, And be his grace a - dored, And be his grace a -

- dored for - ev - er - more. Give thanks to God, to God most high, - - ev - - er - more,
 - - ev - - er - more, Give thanks to God, to God most high, And be his grace a -
 - - dored for - ev - er - more, And be his grace a - - dored, And

Give thanks to God, and be his grace adored, Give thanks to God most high, And be his grace a -

And be his grace a - - dored,

Give thanks to God,

- - dored,

And be his grace a - - dored,

Give thanks to God most high, And be his grace a -

be his grace a - - - dored,

Give thanks to God most high, And be his grace adored, And be his grace adored forev - er -

- - dored,

And be his name a - dored, for - ev - er - more.

A - men, A - men,

A - men, A - men.

- - dored,

And be his name a - dored, for - ev - er - more.

A - men, A - men,

A - men, A - men.

- - more,

And be his name adored for - ev - - er - - more, for - ev - er - more,

HYMN. "AS EVERY DAY THY MERCY SPARES."

MOZART.

SUITABLE FOR THE OPENING OR CLOSE OF PUBLIC WORSHIP.

Larghetto.

Solo. As every day thy mercy spares, will bring its trials and its cares, its trials and its cares, *Chorus.* O Father till my *Chorus.*

p *Inst.* Play the first six measures for a prelude.

Voice. 7 8 6 5
4

life shall end, be thou my coun - sel - lor and friend; Teach me thy stat - utes all di - vine, and let thy will be always mine;

Teach, &c. 7 4 3 6 6 b b7 b6 4 Unison.

Cres. *f* *p* O lead me,

And as each morn - ing sun shall rise, Oh lead me on - ward to the skies, Oh lead me on - ward to the skies!

Cres. *f* *p*

Unison. 6 = 1 6 - # = 4 6 7 6 5 4 6 5 # 6 6 7

Solo.

Symphony. *p* And at my life's last

Solo.

Inst.

Chorus.

mf

setting sun, My conflicts o'er, my la - bours done, My conflicts o'er, my labours done ; Father, thy heavenly influence send, to

7
3
6 5
4
6 7
4
6 5
6

p *Cres.* *f*

cheer and bless my dy - ing head ; And from death's gloom my spir - it raise, To see thy face, and sing thy praise.

p *Cres.* *f*

4 6 4 6 - b3 6 b b b4 - - b5 7 6# 6 4 - 5 4 7

Moderato Con gran Espressione.

Now the shades of night are gone, Now the morn - ing light is come ; Lord, may we be thine to-day ; Drive the shades of sin a -

p *Cres.* *pp*

Now the shades of night are gone, Now the morn - ing light is come ; Lord, may we be thine to-day ; Drive the shades of sin a -

way ; Fill our souls with heavenly light, Ban - ish doubt, and cleanse our sight ; In thy ser - vice, Lord, to - day, Help us labour, help us pray.

piu mosso. *tempo primo.*

way ; Fill our souls with heavenly light, Ban - ish doubt, and cleanse our sight ; In thy ser - vice, Lord, to - day, Help us labour, help us pray.

QUINTETTE AND CHORUS. "THOUGH THE SINNER BLOOM."

ROSSINI. 269

TENOR. *Cres.* *Dim.* *3* *Cres.* *Dim.* *3* *Cres.*

Though the sin - ner bloom at morn - - - - ing, Yet at noon his beau - ty wast - - - - eth, Tho' in

1st & 2d TREBLES.

TREBLE. Solo.

Though the sin - ner bloom at morn - - - - ing, Yet at noon his beau - ty wast - - - - eth, Tho' in

Dim. *Semi Coro.*

mer - - ey God a - bound - - - - eth, Yet doth jus - tice form his throne; Tho' the

mer - - ey God a - bound - - - - eth, Yet doth jus - tice form his throne; Tho' the

sin - ner bloom at morn - - ing, Yet at noon his beau - ty wast - - eth, Though in mer - cy God a -

p *f* *Cres.*

6 7 6 6 b7 7 6

bound - eth, Yet doth jus - tice form his throne, form his throne, form his throne, form his

bound - eth, Yet doth jus - tice form his throne, doth jus - tice form . . . doth jus - tice form . . . doth jus - tice form

form his throne, form his throne, form his

7 3 6 6 4 7 6 6 7 6 6 7

throne, form his throne, Tho' in mer - cy God a - bound - eth, Yet doth ju - - stice form his
 throne, ju - stice form, form his throne, Tho' in mer - cy God a - bound - eth, Yet doth ju - stice..... form his

Coro. *Dim.* 6 3 3

4/2 4/2 6 7 4/3 6 6/4 7

throne, Yet doth ju - - stice form his throne, Yet doth ju - - stice form his throne.
 throne doth ju - stice form, ju - - stice form his throne, doth ju - stice form ju - - stice form his throne.
 throne, Yet doth ju - - stice form his throne Yet doth ju - - stice form his throne.

Smorzando. 3 3 3 3 3 3 3 3

6/5 4 6 6/5 6/4

Andante Maestoso.

First system of piano introduction. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and moving lines. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4.

Second system of piano introduction. The treble staff continues the melodic line with some triplet markings. The bass staff continues the accompaniment. The key signature and time signature remain the same.

SOPRANO SOLO.

Soprano solo section. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "When thou com - - est, When thou com - - - est to the". The piano part features a complex texture with many sixteenth notes and triplets. The key signature is two flats and the time signature is 4/4.

judg - - ment, Lord, re - mem - - - - ber thou thy ser - - vants, Lord, re -

Cres. - - - - - *Cres.* *Sempre.*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "judg - - ment, Lord, re - mem - - - - ber thou thy ser - - vants, Lord, re -". The middle staff is a piano accompaniment in treble clef with a key signature of two flats, featuring a dense texture of sixteenth notes with accents. The bottom staff is a basso continuo line in bass clef with a key signature of two flats, providing harmonic support with eighth and sixteenth notes.

- - mem - - - - ber thou thy ser - - vants! None else can de - liv - - - - - er us.

f *Cres.* *ff*

[35]

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are "- - mem - - - - ber thou thy ser - - vants! None else can de - liv - - - - - er us.". The middle staff is a piano accompaniment in treble clef with a key signature of two flats, featuring a dense texture of sixteenth notes with accents. The bottom staff is a basso continuo line in bass clef with a key signature of two flats, providing harmonic support with eighth and sixteenth notes. The system includes dynamic markings: *f* at the beginning, *Cres.* in the middle, and *ff* towards the end. A bracketed number [35] is located at the bottom left of the page.

SOLO.



CHORUS.



ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.



ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.



ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.



This musical score is for five voices, arranged in five staves. The key signature is B-flat major (two flats) and the time signature is common time. The lyrics are:

p Save and bring us to thy king - dom—
pp Save and bring us to thy
pp Save and bring us to thy
pp Save and bring us to thy

The first staff (Soprano) begins with a vocal line starting on the fourth measure. The second, third, and fourth staves (Alto, Tenor 1, Tenor 2) have rests for the first three measures, then enter with their respective vocal lines. The fifth staff (Bass) has rests for the first three measures, then enters with its vocal line.

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The treble staff features a series of chords in the first five measures, followed by a dense, rhythmic texture of sixteenth notes with accents (>) in the final three measures. The bass staff provides a steady accompaniment with quarter and eighth notes.

there to wor-ship with the faith-ful, there to wor-ship,
 king-dom, there to wor-ship with the faith-ful, There to
 king-dom, there to wor-ship with the faith-ful, There to
 king-dom, there to wor-ship with the faith-ful, There to

with the faith - - ful,

And for - - ev - - er

dwel - - l.

wor - ship,

there to wor - ship,

And for - - ev - - er

dwel - - l with

wor - ship,

there to wor - ship,

And for - - ev - - er

dwel - - l with

wor - ship,

there to wor - ship,

And for - ev - - er

dwel - - l with

Cres.

When thou comest, When thou comest to the

judgment, Lord, Remember thou thy servants, O re-

mem - ber thou thy ser - vants! None else can de - liv - er

Crescendo. *Crescendo Sempre.* *f* *ff*

us,

ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er

ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er

ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er

Save and bring us to thy
us.
us.
us.

This system contains the vocal line and three piano accompaniment staves. The vocal line begins with the lyrics 'Save and bring us to thy' and continues with 'us.' on the following three staves. The piano accompaniment consists of three staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The music is in a common time signature. The vocal line features a melodic line with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

pp
[36]

This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of two flats. The treble staff contains a series of chords, some of which are marked with accents (>). The bass staff contains a melodic line with some rests and a dynamic marking of *pp* (pianissimo). A measure number [36] is indicated at the beginning of the bass staff.

There to wor - - ship with the faith - - - ful, and for - ev - - er

faith - ful, There to wor - ship with the faith - ful, And for -

Crescendo. *f*

faith - ful, There to wor - ship with the faith - ful, And for -

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and fourth staves are also vocal lines with lyrics. The third and fifth staves are piano accompaniment. The piano part features a melodic line with a crescendo and a forte dynamic marking.

Crescendo.

Detailed description: This system contains two staves. The top staff is a piano accompaniment featuring a complex, rhythmic texture with many notes, marked with accents and a crescendo. The bottom staff is a piano accompaniment with a simple harmonic line.

dwll. with

- ev - - - er dwell with thee, And for - - - ev - - er dwell with

Molto Crescendo. *ff* *Diminuendo.*

- ev - - - er dwell with thee, And for - - - ev - - er dwell with

Detailed description: This system contains the first vocal and piano parts. The vocal line (top two staves) begins with a trill (tr) on a dotted note, followed by a melodic line with lyrics. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes. The first staff of the piano part includes dynamic markings: *Molto Crescendo.*, *ff*, and *Diminuendo.*

Cres. *ff* *Diminuendo.*

Detailed description: This system contains the second piano part. The upper staff features a dense texture of sixteenth-note chords, with dynamic markings *Cres.*, *ff*, and *Diminuendo.* The lower staff continues the piano accompaniment with a steady eighth-note rhythm.

thee, And for - - ev - er dwell..... with thee, And for -
 thee, And for - ev - - er dwell..... with thee, And for - ev - - er
 thee, And for - ev - er dwell..... with..... thee, And for - ev - - er
 thee, And for - ev - er dwell..... with..... thee, And for - ev - er dwell.....
 thee, And for - ev - er dwell..... with..... thee, And for - ev - er dwell.....

MOTETT. "THE LORD WILL COMFORT ZION."

VON WEBER.

287

Andante Cou Moto.
SOPRANO SOLO.

The Lord..... will com - fort, the Lord will comfort Zi - on;

he will com - fort... her waste places; joy and glad - ness shall be found therein;.....

joy and glad - - - - - ness shall be found therein, Shall be found there - in;

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and features a melody with various ornaments and slurs. The piano accompaniment is in G major and includes a bass line with some chords and a treble line with chords and single notes. There are dynamic markings like *mf* and *ff* above the piano staves.

Allegretto.

joy and gladness, joy and gladness, joy and gladness shall be found therein; joy and gladness, joy and glad - - - - - ness shall be found there-

The second system is marked *Allegretto* and is in 2/4 time. It features a vocal line and piano accompaniment. The vocal line has a more rhythmic melody with slurs. The piano accompaniment is in G major and includes a bass line with single notes and a treble line with chords. There are dynamic markings like *mf* and *ff* above the piano staves.

SOLO.

- - in, Thanksgiving, thanksgiving, And the voice of mel - o - dy; joy and gladness, joy and glad - ness,

CHORUS.

joy and gladness, joy and glad - ness shall be found therein; And the voice of

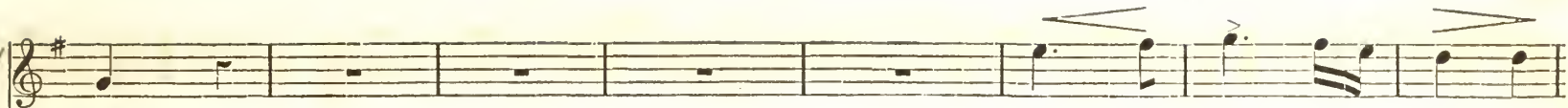
joy and gladness, joy and glad - ness shall be found therein; And the voice of

joy and gladness, joy and glad - ness shall be found therein; And the voice of

And the voice of mel-o - dy; joy and peace shall dwell... .. with... .. thee, Zi - on, ci - ty of ... our

mel - - o - - dy;

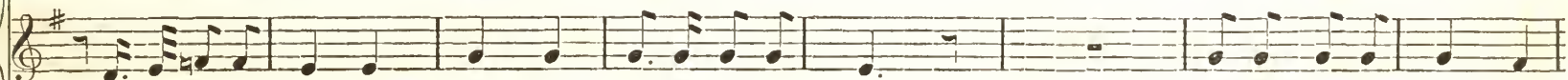
mel - - o - - dy;



God; Zi - - on, ci - - ty of our



Joy and gladness, joy and gladness shall be found there - in; Zi - - on, ci - - ty of our



Zi - on, ci - ty of our



Joy and gladness, joy and glad - ness shall be found there - in; Zi - on, ci - ty of our



God; joy and gladness, joy and gladness, joy and peace shall dwell in thee, joy and peace, joy and peace shall

God; Zi-on, ci - - - - - ty of our God; joy and peace shall

pp

God; Zi-on, ci - - - - - ty of our God; joy and peace shall

God; Zi-on, ci - - - - - ty of our God; joy and peace shall



dwell in thee; joy and peace, joy and peace shall dwell in thee.....



dwell in thee; joy and peace shall dwell in thee.....



f

pp



dwell in thee; joy and peace shall dwell in thee.....



CHORUS. "WAKE THE THEME OF PRAISE."

From the Oratorio of David, by
NEUKOMM.

SUITABLE FOR THANKSGIVING, AND OTHER OCCASIONS.

Allegro Moderato.

pp Wake, wake the theme of praise, Heaven's triumphant song, Heaven's triumphant song, Wake, the theme, the theme of praise,

pp Wake, wake the theme of praise, Heaven's triumphant song, Heaven's triumphant song, Wake the theme, the theme of praise,

Hal - le - lu - jah's joy - ful strain, Wake, wake the theme, wake the theme, the theme of praise, the theme of praise,

Hal - le - lu - jah' joy - ful strain, Wake, wake the theme the theme of praise, the theme of praise,

Symphony.

p Wake, wake the theme of praise,

p Wake, wake the theme of praise,

Detailed description: This system contains four staves. The top two staves are vocal lines, both in treble clef with a key signature of one sharp (F#). The bottom two staves are for a symphony accompaniment, with the upper staff in treble clef and the lower staff in bass clef, both in the same key signature. The vocal lines begin with a rest for four measures, then enter with the lyrics 'Wake, wake the theme of praise,'. The symphony accompaniment starts with a melodic line in the upper staff and a bass line in the lower staff, both featuring eighth and sixteenth notes.

Heaven's tri - umphant song. Heaven's triumphant song ; Wake, wake the theme of praise, Heaven's triumphant song.

Heaven's tri - umphant song, Heaven's triumphant song ; Wake, wake the theme of praise, Heaven's triumphant song.

Detailed description: This system continues the musical score with four staves. The vocal staves (top two) and symphony accompaniment (bottom two) are in the same key signature and clefs as the first system. The lyrics are repeated across the system: 'Heaven's tri - umphant song. Heaven's triumphant song ; Wake, wake the theme of praise, Heaven's triumphant song.' The symphony accompaniment continues with its melodic and bass lines, providing harmonic support for the vocal parts.

f Wake, wake the theme, Heaven's halle - lu - jahs sing, the world a - long, the world a - long,

f Wake, wake the theme, Heaven's halle - lu - jahs sing, the world a - long, the world a - long,

f Wake, wake the theme..... the world a - long, the world a - long,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a grand staff format.

ff Wake the theme, the theme of praise ; Heaven's triumphant

ff Wake the theme, the theme of praise ; Heaven's triumphant

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a grand staff format.

Hal-le-lu-jahs raise. Wake the song of praise, Heaven's hallelujahs ring, Heaven's hallelujahs ring, *ff* Ring the world along.....

Hal-le-lu-jahs raise. Wake the song of praise, Heaven's hallelujahs ring, Heaven's hallelujahs ring, *ff* Ring the world along.....

Ring the world a - - long..... Swell your notes of praise on high, your notes of praise, of praise, of praise.

p *Crescendo.* *f* *ff* *m*

Ring the world a - - long..... Swell your notes of praise, your notes of praise, of praise, of praise.

[3S] Ring the world a - long, Heaven's hallelujahs raise, Swell your notes, your notes of praise, your notes of praise, of praise, of praise.

Pi H Monno.

f Wake, wake the theme of praise, Heaven's triumphant song, *ff* Wake, wake, wake, wake, wake the theme of praise, and hal - le - lu - jahs sing, hal - le - lu - jahs,

f Wake, wake the theme of praise, Heaven's triumphant song, *ff* Wake, wake, wake, wake, wake the theme of praise, and hal - le - lu - jahs sing,

Wake, wake the song of praise, Wake, wake, wake the theme of praise, and hal - le - - lu - jahs, hal - le - lu - jahs sing, Halle -

Halle - lu - jahs ring, the world along, Hal - le - lu - - jahs ring the world a - long, the world a - long, the world a - long.

ring the world along, Halle - lu - - - - jahs ring the world a - long,

Halle - lu - jahs ring the world along, Halle - lu - jahs, hal - le - lu - jahs ring the world along, the world a - long, the world a - long.

- - lu - jahs ring the world along, Halle - lu - jahs ring the world a - long.

Allegro Vivace.

1. Roll on, thou might - y o - cean! And as thy billows flow, Bear mes - sengers of mercy To eve - ry land be - low;

2. O thou E - ter - nal Ru - ler! Who hold - est in thine arm The tempests of the o - cean, Pro - tect them from all harm.

6 4/2 6 6 4/3 6 6 4/2 6 6 4 6 6 7 6

A - rise, ye gales and waft them Safe to their destined shore; That man may sit in darkness, And death's black shade, no more.

Thy presence e'er be with them, Wherev - er they may be; Though far from us who love them, Still let them be with thee.

6 4/3 6 6 6 4 8 7 7

Allegretto.

1. Away with our sor-row and fear, We soon shall re - cov - er our home; The ei - ty of saints shall ap - pear, The day of e - ter - ni - ty come.

2. By faith we al - rea - dy be - hold That love - ly Je - ru - sa - lem here; Her walls are of jas - per and gold, As crystals her buildings are clear:

3. No need of the sun in that day, Which nev - er is fol - lowed by night, Where Christ does his bright - ness dis - play, A pure and a per - ma - nent light;

4/6 - 4/3 6 4/2 6 - 4/3 6/4 5/3 6/5 6/4 6 - 4/3 6 6/5 7 5

From earth we shall quickly re - move, And mount to our na - tive a - bode, The house of our Fa - ther a - bove, The pal - ace of an - gels and God.

Im - move - a - bly founded in grace, She stands, as she ev - er hath stood, And brightly her Builder dis - plays, And flames with the glo - ry of God.

The Lamb is their light and their sun; And, lo! by re - flec - tion they shine, With Je - sus in - ef - fa - bly one, And bright in ef - ful - gence di - vine!

3 - 6 - 4 6/6 4 6 4/4 6/6 6/5 3 6/6 6/4 6 - 7 6 6/4 6 6 4 7 -

Andante.



1. Lamb of God! whose bleed-ing love We now re-call to mind, Send the an-swer from a-bove, And let us mer-cy find;



2. By thine ag-o-niz-ing pain, And bloody sweat, we pray; By thy dy-ing love to man, Take all our sins a-way:



3 6 6 4 6 5 4 6 5 6 8 7



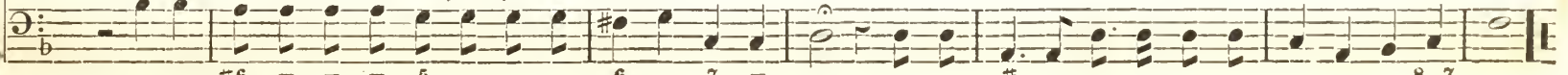
Think on us who think on thee, And ev'ry burden'd soul re-lease; Oh re-mem-ber Cal-va-ry, And bid us go in peace!
Burst our bonds and set us free, From, &c.



pp Adagio. Ritard. Dim.



Burst our bonds... and set us free, From all in-i-qui-ty re-lease; Oh re-mem-ber Cal-va-ry, And bid us go in peace!
Think on us who think on thee, And, &c.



#6 5 6 7 - # 8 7

LORD OF MY SALVATION.

DE MONTE.

Moderato.

Lord of my sal - va - tion, Lord of my sal - va - - tion, Be thou ev - er, ev - - er near me, Lord of my sal -

m *f*

Lord of my sal - va - tion, Lord of my sal - va - - tion, Be thou ev - er, ev - - er near me, Lord of my sal -

3 3 3 3 6 4 6 6 6 4 3 3

- - va - tion, Lord of my sal - va - tion, Be thou ev - - er near to me, Be thou ev - - er

- - - va - tion, Lord of my sal - va - tion, Be thou ev - - er near to me, Be thou ev - - er

3 3 3 6 4 6 6

Fine. *p*

near to me. Be near to me, be near to me, thou Lord..... of my sal -

near to me. Be near to me, be near to me, thou Lord of my sal - va - tion, of my sal -

thou Lord..... of my sal -

4 7 7 7 6 5 6 4 7 6 6 7 6

f *Cres.*

- va - tion be thou ev - er near to me, thou Lord be ev - - er near, be near to

- - va - - tion be..... thou ev - - - er near..... to me, thou Lord..... be near to

- - va - - tion be thou ev - - er near to me, thou Lord be ev - er near, be near to

4 5 6 7 6 5 6 5 3 3 b5 4 5

Cres. *p* *f* *Cres.*

me, thou Lord be ev - er near, be near to me; will trust in
 me, thou Lord..... be near to me; I will trust, will trust in
 me, thou Lord be ev - er near, be near to me; will trust in

8 3 3 3 b5 3 9 8 6 5 4 3 2 1 4 3 2 1 4 3 2 1

p *f*

thee, will trust in thee, will trust in thee, will trust in thee;
 thee, will trust in thee, will trust..... in thee, will trust in thee, will trust in thee.
 thee, will trust in thee, will trust in thee, will trust in thee;

6 5 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

be near to me, Be thou near to me, be near to

Be thou near me, be near to me, Be thou near me, be near to me, be near to

be near to me, Be thou near to me, be near to

6 7 5 6 5 7

me, be near to me, be near..... to me, be near to me, be near to me. *ff* *D. C.*

me, be near to me, be near..... to me, be near..... to me.....

me, be near to me, be near to me, be near to me, be near to me.

6 4 6 4 [39] 6 4 6 4 7 8 8 8 8 8 8 5 3 3

pray'r, O Lord, hear my pray'r, and an - swer my pe - ti - - tion, height-en my de - vo - tion. Strengthen the
 pray'r, O Lord, hear my pray'r, and height-en my de - vo - tion. Strengthen the
 pray'r, O Lord, hear my pray'r and an - swer my pe - - ti - - tion,

weak to glo - ri - fy thee, Grant my pe - ti - - tion, my pe - ti - - tion, O Lord, Height-en
 weak to glo - ri - - fy thee, O Lord, hear my pray'r, Grant my pe - ti - - tion, O Lord, Height - en
 weak to glo - ri - fy thee, Grant my pe - ti - - tion, my pe - ti - - tion, O Lord, Height-en

my de - vo - - - tion, Height - en, height - en, height - en my de - vo - tion, Height - en, my de -

ff *Cres.* *f*

- - vo - - tion, Heighten, heighten, height - en my de - vo - tion, Give ear to my sup - pli - ca - - - tion.

ff *Cres.* *pp* *Cres.* *Dim.*

TRIO.—“O LORD HEAR ME.”

From a Miserere, by DONIZETTI.

309

ALTO, or TENOR. *Vivace, ma non troppo.*

O Lord, hear me, make me joy-ful in thy mer-cy, Joy-ful in thy mer-cy,

SECOND TREBLE.

FIRST TREBLE.

Accompaniment.

Make me joy-ful, Joyful in thy mer-cy, and fill my heart with

Make me joy-ful, in thy mer-cy, and fill my heart with

Make... me joy-ful, in... thy mer-cy, and fill my heart with

glad - - ness. O strengthen me, *pp* O strengthen me, O
 glad - - ness. O strengthen me, O strengthen me, Strengthen me with thy
 glad - - - ness, O strengthen, me, O strengthen me, Strength - en me, with thy

God, O strengthen me, O God, and fill my heart with
 ho - - ly spir - - it; Make me joy - - ful, O my God, *f* and fill my heart with
 ho - - ly spir - - it; Make me joy - - ful, O my God, *f* and fill my heart with

Ritard.

glad - - ness. *p* O strengthen me, O God, my God, O strengthen me, strength - -

glad - - ness. *p* O strengthen me, O strengthen me, O strength -

glad - - ness. O strengthen me, O Lord, with thy ho - - - ly

- - en me, *pp* O strength - en me, *ff* O strength - en me.

spir - - it. *pp* O strength - en me, *ff* O strength - en me.

SUITABLE FOR THE OPENING OR CLOSE OF PUBLIC WORSHIP.

Andante Sostenuto.

p *mf* *Dim.*

1. When gathering clouds a-round I view, And days are dark, and friends are few, On him I lean, who, not in vain, Experienced

p *mf* *Dim.*

p *mf* *Dim.*

eve-ry hu-man pain; He sees my wants, allays my fears, And counts and treasures up my tears.

Symphony.

2. If aught should tempt my soul to stray From heavenly vir - tue's nar - row way, To fly the good I would pur -

Voice.

sue, Or do the sin I would not do, Still he who felt tempta - tion's power Shall guard me in that dangerous hour.

HYMN. 'LORD, DISMISS US.'

HAYDN.

FOR THE CLOSE OF PUBLIC WORSHIP.

Larghetto.

Lord, dis-miss us with thy blessing, *f* Fill our hearts, Fill our hearts with joy and peace, *mp*

Lord, dis-miss us with thy blessing, *f* Fill our hearts, Fill our hearts with joy and peace, *mp*

Symphony. *f*

Fill our hearts with joy, with joy and peace, Let us each thy love possess-ing, Tri-umph, *pp*

Fill our hearts with joy, with joy and peace, Let us each thy love pos - sess - ing, Tri - umph, *pp*

tri - umph in re - deem - ing grace. O re - fresh us, Oh re - fresh us, Trav'ling thro' this wil - - der - - ness;

pp

tri - umph in re - deem - ing grace. O re - fresh us, Oh re - fresh us, Trav'ling thro' this wil - - der - - ness;

Oh re - fresh us, Trav'ling thro' this wil - der - ness, Trav'ling thro' this wil - der - ness.

pp *Dim.*

Oh re - fresh us, Trav'ling thro' this wil - der - ness, Trav'ling thro' this wil - der - ness.

2
Thanks we give and adoration,
For the gospel's joyful sound;
May the fruits of thy salvation
In our hearts and lives abound!
May thy presence
With us evermore be found!

3
Then, whene'er the signal's given,
Us from earth to call away,
Borne on angel's wings to heaven,
Glad the summons to obey—
May we ever
Reign with Christ in endless day!

ANTHEM. "SPREAD THROUGH THE EARTH."

HANDEL.

Audante Maestoso.

FOR INSTALLATION, ORDINATION, OR MISSIONARY OCCASIONS.

Spread thro' the earth, O Lord, the knowledge of thy ways! and let all lands with joy re - - cord The

mp *Crescendo.*

Spread thro' the earth, O Lord, the knowledge of thy ways; and let all lands with joy re - - cord The

Allergo Vivace.

great Re - deem - er's praise. Lead on, lead on, lead on, Lead on the cause, the gos-pel

great Re - deem - er's praise. Lead on, lead on, lead on, Lead on the cause, the gos-pel

Lead on, lead on, Lead on, lead on, lead on the cause, the gospel spread thro' all the world, Lead on the cause, the gos - pel

spread thro' all the world. Lead on the cause, lead on the cause, Lead on the cause, the gos - pel spread thro' all the world; The gospel spread thro' all the world, lead on the cause, the gospel

Lead on the cause, the gos-pel spread thro' all the world. Lead on, lead on, Lead on the cause, the gospel

spread thro' all the world. Lead on the cause, lead on the cause, lead on the cause, the gospel spread thro' all the world.

Lead on the cause, Lead on the cause, lead on thro' all the world, Lead on the cause, the gospel

spread thro' all the world. Lead on, lead on, lead on the cause, the gospel spread thro' all the world; lead on, Lead on,

Lead on, lead on the cause, the gos-pel

spread thro' all the world. Lead on, lead on, lead on the cause, the gospel spread thro' all the world, Lead on, lead on, lead on the cause, the gos-pel



Lead on the cause, the gospel spread thro' all the world, Lead on, lead on, lead on the cause, Lead on, the gospel spread thro' all the world, Lead on the spread thro' all the world, the gospel spread thro' all the world, spread thro' all the world, thro' all the world. Lead on, lead on, lead on the cause, Lead on, the gospel spread thro' all the world, Lead on the Lead on the cause, the gospel spread thro' all the world.



cause, Lead on the cause, The gos - pel spread thro' all the world. A - - men. A - - - - men.

cause, Lead on the cause, The gos - pel spread thro' all the world. A - - men. A - - - - men.

Coda. *Adagio.*

HYMN, OR SHORT FUNERAL ANTHEM.

Andante Con Espressionc.

1. Lift not thou the wail - ing voice; Weep not, 'tis a Christian dieth; Up where blessed saints re - joice, Ransom'd now the spir - it

dolce e piano. *Cres.*

2. They who die in Christ are blest; Ours be then no tho't of grieving; Sweet - ly with their God they rest; All their toils and troub - les

5 6 4 3 5 6 7 6 5 6 7 5 6 4 3 6 7 5 6 6 7 5 6 4 3 6 7 5 6 6 7

dieth; High in heav'n's own light she dwelleth; Full the song of triumph swelleth; Freed from earth and earthly failing, Lift for her no voice of wailing.

p *mf*

leaving; So be ours the faith that saveth, Hope that every tri - al braveth, Love that to the end endureth, And thro' Christ, the crown se - cureth.

6 7 7 6 6 5 6 7 7 6 6 4 5 7 7 6

Andante con espressione.

Solo.

Bles - sed be the Lord God, the Lord God of Is - ra - el, Bles - sed be the Lord God, For he hath

Dolce. *Solo.*

Bles - sed be the Lord God, the Lord God of Is - ra - el, Bles - sed, Bles - sed, For he hath

Blessed be the Lord God, the Lord God of Is - ra - el, For he hath

vi - si - ted, for he hath vi - si - ted and redeem'd his people, he hath vi - si - ted and re - deem'd his peo - ple,

vi - si - ted, for he hath vi - si - ted and re - deem'd his peo - ple,

vi - si - ted, for he hath vi - sit - ed and redeem'd his people, he hath vi - si - ted and redeem'd his peo - ple, and hath rai - sed up a migh - ty sal - va - tion

vi - si - ted, for he hath vi - si - ted and re - deem'd his peo - ple. and hath rais - ed up,

and hath raised up a mighty sal-va-tion for us in the house of his ser- vant Da- vid; that we should be sa- ved from all our

and hath raised up a mighty sal-va-tion for us in the house of his ser- vant Da- vid; that we should be sa- ved from all our

en- e-mies, and from the hand of all that hate us, Bles- sed be the Lord God, Bles- sed!

Rit.

pp > Bles- sed be the Lord God. ...

en- e-mies, and from the hand of all that hate us, Bles- sed,

Andante Religioso.

Heav'nly Fa-ther, gra-cious-ly hear us: Hear the pe-ti-tions we of-fer be-fore Thee, Let thy mer-cy

Heav'nly Fa-ther, gra-cious-ly hear us: Hear the pe-ti-tions we of-fer be-fore Thee, Let thy mer-cy

rest up-on us, Heav'n-ly Fa-ther, gra-cious-ly hear us, Hear our pray'r, Hear our pray'r.

rest up-on us, Heav'n-ly Fa-ther, gra-cious-ly hear us, Hear our pray'r, Hear our pray'r.

Piu Lento. *pp Adagio.*

HYMN. "COME YE THAT LOVE THE LORD."

LAMBILLOTTE.

323

Andantino Cantabile.

Come ye that love the Lord, And let your joys be known; Join in a song with sweet accord, And thus surround the

b5 6/5 6 4/3 6 5/4 6 4/3 6 6 6 4/3 5 #6 6 4 - 5 6

throne; Join in a song with sweet accord, And thus surround the throne; Let those re - fuse to sing, That never knew our

6/4 4/6 6 - 4/3 #6/5 6/4 - 7 8 # 7 6/4 # 7

p May speak their joys, *p* May speak their joys,
pp Chorus. *p*

Solo.
 God, But children of the heavenly King, May speak their joys, their joys a - broad; May speak their joys, May speak their joys, May speak their
 Solo. Chorus.

Solo. *p* Chorus.
 May speak their joys, May speak their joys,

May speak their joys a - broad— *pp* May speak their joys, *ff* May speak their joys, May speak their joys a - broad— *Allegretto.*
 Solo. *pp* *ff* Solo.

joys a - broad, May speak their joys, May speak their joys, May speak their joys a - broad— There shall we see his face, And

Solo. Chorus.

May speak their joys a - broad— May speak their joys, May speak their joys, May speak their joys a - broad—

pp

Solo.

nev - er, nev - er sin; There, from the riv - ers of his grace, Drink end - less pleasures in; Yes, and be - fore we rise, to

p *Cres.* *f* *Cres.*

p *Cres.* *f* *Cres.*

Solo.

4/2 = 4/2 # 5 6 6/4 7

Chorus.

Larghetto.

that im - mor - tal state, The thought of such a - mazing bliss, Should con - stant joys cre - ate—

pp *Crescendo.* *f*

pp *Crescendo.* *f*

Solo.

O may I

pp

4/2 = 4/2 # 5 6 6/4 7

pp O may I find in death, a hid - ing place with God; *pp* **Chorus.**

A hid - ing place with God; Se - cure from

find in death, a hid - ing place with God; *pp*

6 $\frac{3}{4}$ b 8b5 =6 b $\frac{4}{4}$ 5 b $\frac{4}{4}$ b $\frac{6}{5}$

Allegretto. **Chorus.**

wo and sin, Till called to share his blest a - bode! The hill of Zi - on yields A thous - and sacred sweets, Be -

Solo. **Chorus.**

b $\frac{6}{4}$ 5 b $\frac{6}{4}$ b $\frac{6}{5}$ b $\frac{6}{4}$ 5 $\frac{4}{2}$ 6 b $\frac{7}{5}$ b $\frac{6}{5}$ b $\frac{6}{4}$ 5

Solo.

Chorus.

fore we reach the heavenly fields, Or walk the gold - en streets; Then let our songs a-bound, And ev' - ry tear be dry, We're

trav' - ling thro' Im - man - uel's ground, We're trav'ling thro' Im-man - uel's ground, To fair - er worlds on high.

FOR FUNERAL OCCASIONS.

BASS SOLO. Andante.

When the last great day shall come

ORGAN ACCOMP'T.

ff Trombone. **p Bassoon.** **p**

When the trumpet loudly sounding, loudly sounding, loudly sounding, Calling all to appear before him, Calling all to appear before him

Crescendo.

all the world, all the world shall be judg'd. On his throne, the Judge then seat - - ed, Noth - ing from

ALTO SOLO.

Poco a poco. *ff* *Ritard.* *A tempo.* *p* *p*

him can be concealed, ev'ry action shall be known. What, oh what shall say the sin - ner, When th'Al - migh-ty him shall question?

SOPRANO SOLO.

Ritard. *A tempo.* *Agitato.*

CHORUS.
Soprano.

When the righteous hardly shall have par - don. *pp* When the righteous hard-ly

Alto.

pp When the righteous hard-ly

Tenor.

pp When the righteous hard-ly

Bass.

pp When the righteous hard-ly

p *pp*

shall have par-don, When the righteous, the righteous hardly shall be safe.

shall have par-don, When the righteous, the righteous hardly shall be safe.

shall have par-don, When the righteous, the righteous hardly shall be safe.

Dim. *f* *p* *pp* *pp* *Ritard.*

ANTHEM. "O COME, LET US SING."

From Psalm 95.

L. H. SOUTHARD.

Moderato.

O come, let us sing un - to the Lord, Let us hear-ti-ly rejoice in the strength of our sal - va - tion. Let us come be-fore his presen- ce

mf

O come, let us sing un - to the Lord, Let us hear-ti-ly rejoice in the strength of our sal - va - tion. Let us come be-fore his presen- ce

3 6 3 6 3 6 4 5 7 7 #1 7 6

with thanks-giv - ing, And show ourselves glad in him with psalms ; For the Lord is a great God, And a great king a - bove all

f

with thanks-giv - ing, And show ourselves glad in him with psalms ; For the Lord is a great God, And a great king a - bove all

7 7 6 5 2 6 4 5 7 Unison. 5 Unison.

gods; In his hand are all the corners of the earth, And the strength of the hills is his al - so.

p *Diminuendo.* **Symphony.**

gods; In his hand are all the corners of the earth, And the strength of the hills is his al - so.

3 6 # 6 b6 6 5 4 6 3 2 6 5 6 4 5 7

Solo. The sea is his, and he made it, And his hands pre - pa - red the dry

Solo. The sea is his, and he made it, And his hands pre - pa - red the dry

land. O come, let us wor-ship and fall down, And kneel be-fore the Lord our Maker; For he is the Lord, our God,

land. *f* *Dim.* *pp* *Ritard.* *f* *p* **And Solo.**

O come, let us wor-ship and fall down, And kneel be-fore the Lord our Maker; For he is the Lord, our God, And

Unison. 6 5 - 6 5 6 6 6

Solo.

O wor - ship the Lord in the beau - ty of

we are the peo - ple of his pasture, And the sheep of his hand.

O wor - ship the Lord in the beau - ty of

Solo.

ho - li - ness; let the whole earth stand in awe of him, For he cometh, for he cometh to judge the world, and with righteousness to

ho - li - ness; let the whole earth stand in awe of him, For he cometh, for he cometh to judge the world, and with righteousness to

Andante. *pp*

Unison.

2 6 #4 #4

judge the world, and the peo - ple with his truth. Glo - ry be to the Fa - ther and to the Son, and to the

judge the world, and the peo - ple with his truth. Glo - ry be to the Fa - ther and to the Son, and to the

Tempo 1o.

Cres. *f*

Unison.

4 3 6 4 6 3 6 4

N. B. Should it be deemed advisable, the Gloria Patri may be omitted, and the singers may go directly from the words, "with his truth," to the Amen. The above Gloria Patri may also be used separately from the rest of the anthem.

Audante.

Ho-ly Ghost; as it was in the be-gin-ning, is now, and ev-er shall be, world without end. A - men. A - - men.

Dim. - - - - - *ff*

Ho-ly Ghost; as it was in the be-gin-ning, is now, and ev-er shall be, world without end. A - men. A - - men.

6 # 6 3/4 6 3/4 3/4 6 6/5 6/4 7 - 6/5 7

DUNSINANE. S. M.

MATTHEW LOCKE, A. D. 1672.

Adagio Macroso.

1. 'Blest are the meek,' he said, Whose doctrine is di - vine; The humbled-minded earth pos-sess, And bright in heav'n will shine.

2. While here on earth they stay, Calm peace with them shall dwell; And cheerful hope and heav'nly joy Be - yond what tongue can tell.

3. The God of peace is theirs; They own his gracious sway; And yielding all their wills to him, His sov'reign laws o - - bey.

[43]

5/4 3 7

Allegro Moderato.

E - ter - nal Source of ev' - ry joy, Well may thy praise our tongues employ, While in thy tem - ple we ap - pear, Whose

mf

E - ter - nal Source of ev' - ry joy, Well may thy praise our tongues employ, While in thy tem - ple we ap - pear, Whose

Detailed description: This system contains the first two vocal entries. The top staff is the vocal line with lyrics. The bottom three staves are the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The tempo is marked 'Allegro Moderato' and the dynamic is 'mf'. The key signature has two flats and the time signature is 4/4. The lyrics are: 'E - ter - nal Source of ev' - ry joy, Well may thy praise our tongues employ, While in thy tem - ple we ap - pear, Whose'.

goodness crowns the cir - cing year; Whose goodness crowns the circling year:

The flow'ry spring at thy command, Embalms the air, and

goodness crowns the cir - cing year, Whose good - ness crowns the cir - cing year ;
Whose goodness crowns the cir - cing year ;

Detailed description: This system continues the vocal entries. The top staff is the vocal line with lyrics. The bottom three staves are the piano accompaniment. The lyrics are: 'goodness crowns the cir - cing year; Whose goodness crowns the circling year: The flow'ry spring at thy command, Embalms the air, and goodness crowns the cir - cing year, Whose good - ness crowns the cir - cing year ; Whose goodness crowns the cir - cing year ;'. The piano accompaniment features a grand staff and a bass line.

Thy hand in autumn rich - ly pours Thro' all our coasts re -

paints the land ; The sum - mer rays with vig - or shine, to raise the corn, And cheer the vine ;

Thy hand in autumn richly pours Thro' all our coasts re -

dun - dant stores ; And win - ter, soft - ened by thy care, No more a face of hor - ror wears, No more a

dun - dant stores : And win - ter, soft - ened by thy care, No more a face of hor - ror wears, No more a

face of hor - ror wear ; Seasons and months, and weeks and days, De - mand sue - cess - ive songs of praise,

face of hor - ror wear ; Seasons and months, and weeks and days, De - mand sue - cess - ive songs of praise,

mf *Cres.*

Still be the cheer-ful ho - mage paid, With op' - ning light, and evening shade, Still be the cheerful ho - mage paid, With

Still be the cheer-ful ho - mage paid, With op' - ning light, and evening shade, Still be the cheerful ho - mage paid, With

ff *pp* *Cres.*

op' - ning light, With op' - ning light, With op' - ning light, And eve - ning's

Piu. Allegro.

op - ning light, With op - ning light, With op' - ning light, With op'ning light and
With op' - ning light, And eve - ning's

> > > > >

shade, With op'ning light, And eve - ning's shade, With op'ning light, And

eve - ning's shade, With op'ning light, With op'ning light, And evening's shade, With op'ning light, And
shade, With op'ning light, And eve - ning's shade.

ff

eve - ning's shade, And eve - - ning's shade. A - - men, A - - men.

eve - ning's shade, And eve - - ning's shade. A - - men, A - - men.

Adagio.

SENTENCE. "PRAISE YE THE LORD."

MATTHEW LOCKE.

Adagio Maestoso.

Praise ye the Lord; Praise ye the Lord; Praise ye the Lord in his ho - li - ness. A - men, A - men.

Praise ye the Lord; Praise ye the Lord; Praise ye the Lord in his ho - li - ness. A - men, A - men.

Cres.

3 6 7 7 6

COLLECT. "O LORD, WE BESEECH THEE."

L. H. SOUTHARD.

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MAY BE USED EITHER BEFORE OR AFTER DIVINE SERVICE.

Moderato.

O Lord, O Lord, we beseech thee mer-ci - ful - ly to re - ceive the prayers of thy people, Who call upon Thee; And grant that they may both perceive And

O Lord, O Lord, we beseech thee mer-ci - ful - ly to re - ceive the prayers of thy people, Who call upon Thee; And grant that they may both perceive And

6 5 6 5 6 6 6 6 6 6 4 7 6 6 8

know what things they ought to do, And al - so may have grace and power faithfully to ful - fil the same, thro' Jesus Christ our Lord. A - men, A - - men.

know what things they ought to do, And al - so may have grace and power faithfully to ful - fil the same, thro' Jesus Christ our Lord. A - men, A - - men.

7 6 4 5 6 7

FIRST TONE.

Ps. 56. 1. Be merciful unto me, O God, }
for man goeth about to de - } | - your me ; He is daily fighting, and..... } | troub - ling me. | A - men.

2. Mine enemies are daily in hand to swallow me up ; For they be many that fight against me, O Thou most Highest.
3. Nevertheless, though I am sometimes a - fraid, Yet put I my..... } | Trust in Thee.

FIRST TONE. 2d ENDING.

Ps. 55. 1. Hear my prayer, O God, and hide }
not thyself from..... } | my pe - ti - tion. | 2. Take heed unto me, and hear me, how I mourn in my prayer, and am vexed. | A - men.

3. The enemy crieth so, and the ungodly cometh | on so | fast } | For they are minded to do me some mischief, so maliciously,..... } | are they set a - gainst me.

SECOND TONE.

Ps. 67. 1. God be merciful unto us, and | bless us, | And show us the light of his countenance,.... } | un - to us. | A - men.

2. That thy way may be known up - } | on earth, Thy saving health a - } | - mong all nations.
3. Let the people praise thee, } | O God ; Yea, let all the } | people praise Thee.
4. O let the nations rejoice, } | and be glad, For thou shalt judge the folk righteously, and } | up - on earth.
5. Let the people praise thee, } | O God ; Yea, let all the } | people praise Thee.

THIRD TONE.

Ps. 77. 1. I will cry unto | God with my | voice, ¶ Even unto God will I cry with my voice, and he shall | hearken | unto | me. ¶ A - | men.

2. In the time of my trouble, I | sought the | Lord, My | soul re - | fus - ed | comfort.

3. When I am in heaviness I will | think upon | God, When my heart is | vex'd may I | turn to | thee.

FOURTH TONE.

Ps. 86. 1. Bow down thine ear, O | Lord and | hear me; ¶ For I am | poor and | nec - dy. ¶ A - | men.

2. Preserve thou my soul, when | I am | faithful; ¶ My God, save thy servant that | putteth his | trust in thee.

FIFTH TONE.

Ps. 81. Sing we merrily unto God, | our strength, ¶ Make a cheerful noise un - - - - - | to the | God of | Jacob. ¶ A - men.

FIFTH TONE. 2d Ending.

Ps. 85. 1. Lord, thou art become gracious un - - | to thy land; | Thou hast turned away the cap - - tivity of | Ja - - cob. | A - - men.
2. Thou hast forgiven the offence of thy | peo - - ple; | And..... | eover - ed | all their sins. | A - - men.

SIXTH TONE.

Ps. 84. Oh how amiable are thy dwellings, thou Lord of Hosts, { My soul hath a desire and longing to
enter into the courts of the Lord; } - joice in the liv - - ing God. A - - men.
my heart and my flesh re - - - }

SEVENTH TONE.

Ps. 82. 1. God standeth in the eongre - - gation of | prin - - ces, | He..... | is a | judge a-mong | gods. | A - - - men.
2. Arise, O God and judge | thou the | earth, | For thou shalt take all | heathen to | thine in - | heritance. | A - - - men.

EIGHTH TONE.

*P*s. 89. 1. My song shall be always of the lov- } ing kindness..... } of the Lord, thy truth from one gene - - - - - ra - - - - - tion to a - - nother.
 2. For I have said, mercy shall be set up for - ever. Thy truth shalt thou..... } stab - - - - - lish in the heavens.
 3. I have made a covenant with my cho - - - - - sen; I have..... } sworn unto David my servant.
 4. Thy seed will I establish for - - - - - ev - - - - - er, And set up thy throne from one gene- } ra - - - - - tion to an - other. | A - - - - - men.

EIGHTH TONE. 2d Ending.

*P*s. 91. Whoso dwelleth under the defence of the Most High, Shall abide under the..... } shad - - - - - ow of the Al - - - - - mighty.
 2. I will say un - - - - - to the Lord, Thou art my hope and stronghold, my God, in Him will I trust. | A - - - - - men.

EIGHTH TONE. Irregular.

*P*s. 90. 1. Lord thou hast been our dwelling place from one generation | to a - - - - - noth er. 2. } Before the mountains were bro't } forth, or ever the earth and the } world were made, thou art God } lasting, and | world without | end.
 3. Thou turnest..... } man to de- } strue - - - - - tion. | Again thou sayest, come a - } gain, ye | children..of | men.
 4. For a thousand years in thy sight are } but as } yester - day. | Seeing that is..... } past, as a } watch in the } night.
 5. As soon as thou scattered them, } they are even } as a } sleep, | And fade away..... } sudden - ly, | like the } grass. A - - - - - men.

NOTE.—The Gregorian Tones may be often sung with good effect thus: let the first half be chanted by a single voice, (Bass is best,) and the second half in chorus.

Whoso dwelleth under the defence of the | Most High, | Shall abide under the | sha - - dow | of the Al - | mighty.

Solo. Chorus.

Two of the tones may sometimes be sung together, for a Double Chant; thus, the Second Ending of the fifth tone, followed by the fifth tone: the eighth tone followed by the Second Ending of the eighth tone, &c. Many such combinations will readily suggest themselves to the experienced chorister or organist.

DOUBLE CHANT. VENITE EXULTEMUS DOMINO. Ps. 95. L. H. SOUTHARD.

1. O come, let us sing un - - - - - to the Lord; | Let us heartily rejoice in the strength of our sal - | vation.

3. For the Lord is a great God, | And a great King a - | bove all gods.

5. The sea is his, and he | made it, | And his hands pre - - - - - pared the dry land.

7. Glory be to the Father, and to the | Son, | And to the Ho - - | ly Ghost.

2. Let us come before his presence . . . | with thanksgiving, | And show ourselves glad in him with psalms.

4. In his hand are all the | corners of the earth, | And the strength of the . . . | hills is his also.

6. O come let us worship, | and fall down, | And kneel be - - - - - fore the Lord our Maker.

8. As it was in the be - - - - - | ginning, is now, | And ever | shall be, world..without end. | A - - men.

- | | | | | | | | |
|---|-----------|---------|----------------------------------|------------------|--------------|----------|-----|
| 1. O sing unto the Lord, a | new | song. | For he hath | done | marvellous | things. | 2. |
| 3. The Lord declared | his sal- | vation, | His righteousness hath he openly | showed, in the | sight of the | heathen. | 4. |
| 5. Show yourselves joyful unto the Lord, | all ye | lands; | Sing, re - - - - - | joyce, | and give | thanks. | 6. |
| 7. With trumpets | also, and | shawms; | O show yourselves joyful, be - | fore the | Lord the | King. | 8. |
| 9. Let the floods clap their hands, and }
let the hills be joyful together, be - } | fore the | Lord; | For he | cometh to | judge the | earth. | 10. |

- | | | | | | | | |
|---|------------|---------|--|---------------|---------------|---------|----|
| 2. With his own right hand, and with his | ho - ly | arm; | Hath he gotten him - - | self the | vic - to - | ry. | 3. |
| 4. He hath remembered his mercy and }
truth toward the } | house of | Israel; | And all the ends of the }
world, have seen the sal- } | va - tion | of our | God. | 5. |
| 6. Praise the Lord up - - - - - | on the | harp; | Sing to the harp, with a | psalm | of thanks - | giving. | 7. |
| 8. Let the sea make a noise, and all that | there - in | is; | The round world, and | they that | dwell there - | in. | 9. |
| 10. With righteousness shall he | judge the | world; | And the | peo - ple | with | equity. | |

DEUS MISEREATEUR.

B. F. BAKER.

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1. God be merciful unto.....	us,	and	bleſs us,	And ſhow us the light of his coun- tenance and be	} merci - ful	un - to	us. 2.
3. Let the people	praiſe thee, O	God,	Yea, let all the	peo - ple	praiſe	thee. 4.	
5. Let the people	praiſe thee, O	God,	Yea, let all the	peo - ple	praiſe	thee. 6.	
8. Glory be to the Father, and....	to	the	Son,	And	to the	Ho - ly	Ghost.

2. That thy way may be.....	known	upon	earth:	Thy ſaving	health a -	mong all	nations. 3.
4. O let the nations re - -	joice	and be	glad,	For thou ſhalt judge the folk righteouſly, and govern the }	na - tions	up - on	earth. 5.
6. Then ſhall the earth bring ..	forth	her	increase,	And God, even our own	God ſhall	give us .. his	bleſſing. 7.
7. God	ſhall	bleſs us,	And all the ends of the	world ſhall	fear	him.	8.
9. As it was in the beginning, } is now,	ev - er	ſhall be,	World	with - out	end.	A -	men.

JUBILATE DEO.

Musical score for 'JUBILATE DEO.' in 4/4 time, featuring three staves (treble, middle, and bass clefs) with piano accompaniment. The music consists of several measures of chords and single notes, ending with a double bar line.

- | | | | | | | |
|--|-------------------|--|---|------------|--------------|----------|
| 1. O be joyful in the Lord, | all ye lands; | Serve the Lord with gladness, and come | } | pres-ence | with a | song. |
| 2. O go your way into his gates with }
thanksgiving, and into his . . . } | courts with | praise; Be thankful unto him, and | | } | speak good | of his |
| 3. Be ye sure that the Lord | he is God; | It is he that hath made us, and not we . . } | } | people, } | sheep of his | pasture. |
| 5. Glory be to the Father, and | to the Son, | And . . . . . |  | } |  |  | and the } | to the Ho - ly | Ghost. |
| 6. As it was in the beginning, is now, and | ev - er shall be, | World | | with - out | end A - | men. |

BONUM EST CONFITERI.

Musical score for 'BONUM EST CONFITERI.' in 4/4 time, featuring three staves (treble, middle, and bass clefs) with piano accompaniment. The key signature has two flats (B-flat and E-flat). The music consists of several measures of chords and single notes, ending with a double bar line.

- | | | | | | | |
|---|-----------------|----------|----------------------------------|--------------|-----------------|----------|
| 1. It is a good thing to give | thanks unto the | Lord, | And to sing praises unto thy . . | name, . . . | O Most | Highest. |
| 2. Upon an instrument of ten strings, and up- | on the | lute; | Upon a loud instrument, . . . | and up- | on the | harp. |
| 3. To tell of thy loving kindness | early in the | morning; | And of thy | truth in the | night | season. |
| 4. For thou, Lord hast made me | glad thro' thy | works; | And I will rejoice in giving } | ra - tions | of thy | hands. |
| | | | praise for the ope - - } | | | |







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