

# ORIGINAL HYMN TUNES, CHANTS, SENTENCES, AND MOTETS,

COMPOSED BY

## HENRY K. OLIVER.

Concord vox sit omnium,  
Deum collaudantium;  
Quem adorant Seraphim,  
Angeli et Cherubim.      HAMERKEN,  
1450.

Una illis voces sonans,  
Læta Deo laudes donans,  
Omnis mundi creatura,  
Semper cantet Alleluia!      H. K. O.

BOSTON:  
OLIVER DITSON & CO., 277 WASHINGTON STREET.  
NEW-YORK: C. H. DITSON & CO.—CHICAGO: LYON & HEALY.

Entered, according to Act of Congress, in the year 1875, by OLIVER DITSON & Co., in the Office of the Librarian of Congress at Washington.

F 46.103  
Ol 40

# RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.

UNE  
BEING THE ONLY BOOK  
*THE*.

Employed by the Best Teachers, th-

**THIRTY THOUSAND COPIES.**  
Pianists by using this book. Its lessons are ad-  
become the standard work of Piano instruc-

PUBLI

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

SCB  
2638

OMPETITORS!  
WHICH ATTRACTS EVERY PUPIL.  
*STRUCTION,*  
who desire to obtain a Thorough and Practical  
*IF A MILLION SCHOLARS* have become accomplished  
in advancement. This book has, on account of its actual merit,  
-paid.  
EPARATE EDITIONS.

## NEW ME

A worthy companion of the above book, and bids fair to equal it in reputation, being already recognized as a standard, and by very many as  
**THE STANDARD INSTRUCTION BOOK FOR REED INSTRUMENTS.**

The plan of the book, as it suggested itself to the author, happened to be a very good one,—one of those that do not need to be changed or improved. For the elaboration of this plan, Mr. C., who is unusually gifted as an organist, drew upon his excellent taste and skill. As a consequence, the completed work contains not only a useful and well-ordered course of instruction, but a large quantity of pleasing music, which will be played for pleasure long after it has served the needs of the learner.

Price of Clarke's New Method. . . . . \$2.50.

FOR WHICH IT WILL BE MAILED POST-PAID.

OLIVER DITSON & COMPANY, 277 Washington Street, Boston.  
CHAS. H. DITSON & CO., N. Y.

LYON & HEALY, Chicago.

 A Catalogue, describing the above, and about 950 other Books published by Oliver Ditson & Co., will be sent free, post-paid, on application.

## ED ORGANS.

# Books for the use of Musical Societies, Glee Clubs, Chorus or Quartet Choirs, and Congregations.

## THE ORATORIOS.

### BEAUTIFUL OCTAVO EDITION.

CREATION. Haydn.....	\$ .80
MESSIAH. Handel.....	.80
ISRAEL IN EGYPT. Handel.....	.80
JUDAS MACCABEUS. Handel.....	.80
SAMSON. Handel.....	.80
ST. PAUL. Mendelssohn.....	.80
ELIJAH. Mendelssohn.....	1.00
ATIALIA. Mendelssohn.....	.80
STABAT MATER. Rossini.....	.65
WOMAN OF SAMARIA.....	1.00
DAVID.....	1.00
ELI.....	1.60
MOSES IN EGYPT. Rossini.....	2.25
NAAMAN. Costa.....	1.60
PASSION MUSIC. Bach.....	1.25
PRAISE TO GOD. Bristow.....	2.25
ST. PETER. J. K. Paine .....	1.60

The same are furnished, with more expensive binding, at a moderate advance on the above rates.

## CANTATAS.

Well proved Classical Works, worthy of practice in any Musical Society.

AS THE HART PANTS. (Ps. xlvi.) Mendelssohn .....	\$ .40
COME, LET US SING. (Ps. xcv.) Mendelssohn.....	.40
HYMN OF PRAISE. Mendelssohn.....	.60
NINETY-EIGHTH PSALM. Mendelssohn.....	.60
SPRING. From Haydn's Seasons .....	.50
SONG OF THE BELL. Romberg.....	1.00
MORNING. Roiss.....	.50
ST. CECILIA'S DAY. Van Bree.....	1.00
MAY QUEEN. Bennett .....	1.00
HEAR MY PRAYER. Mendelssohn.....	.40
WALPURGIS NIGHT. Mendelssohn.....	.80
TRANSIENT AND ETERNAL. Romberg.....	.38
MIRIAM'S SONG. Schubert.....	.50
BELSHAZZAR. J. A. Butterfield.....	1.00

C. H. DITSON & CO., N. Y.

PRODIGAL SON. Sullivan.....	1.00
PRAISE OF FRIENDSHIP. Mozart.....	.38
FORTY-SIXTH PSALM. D. Buck.....	.80
FESTIVAL CANTATA. E. Thayer.....	1.00

More expensive binding at a slight increase on the above prices.

## EASY CANTATAS.

Also fit for the use of Musical Societies, and especially suited to those just commencing. Also excellent for the practice of Choirs and Singing Classes.

BELSHAZZAR'S FEAST. G. F. Root.....	\$.50
DANIEL. Root and Bradbury.....	.50
ESTHER. Bradbury .....	.50
PILGRIM FAITHERS. Root .....	.50
FLOWER QUEEN. Root .....	.75
HAYMAKERS. Root .....	1.00
PICNIC. Thomas.....	1.00
QUARREL AMONG FLOWERS. Schoeller .....	.35
BURNING SHIP. B. F. Baker .....	1.00
SPRING HOLIDAY. Converse.....	.75
WINTER EVENING'S ENTERTAINMENT. Cull.....	1.00
THE CULPRIT FAY. (For ladies' voices.) Ensign .....	1.00
STORM KING. B. F. Baker .....	.38
TWIN SISTERS. (For Soprano and Alto.) H. Saroni .....	.50
FAIRY BRIDAL. Hewitt .....	.50
MUSICAL ENTHUSIAST. Hewitt .....	.50
BOOK OF CANTATAS. Root and Bradbury .....	1.50
FESTIVAL OF THE ROSE. J. C. Johnson.....	.30
INDIAN SUMMER. " " .....	.30
CHILDREN OF JERUSALEM. " " .....	.30
FLOWER FESTIVAL ON THE BANKS OF THE RHINE. J. C. Johnson.....	.45

## MASSES.

All that are published. Have Latin and English words. Also excellent practice for Societies and Choirs, and are growing yearly in favor.

BEETHOVEN'S MASS IN C.....	\$.65
BORDESE'S MASS IN F.....	.65

OLIVER DITSON & CO., Boston.

LYON & HEALY, Chicago.

 A Catalogue, describing the above, and about 1,000 other Books published by Oliver Ditson & Co., will be sent free, post-paid, on application.

# Valuable Books for Pipe & Reed Organs.

## METHODS FOR PIPE ORGANS.

**MODERN SCHOOL FOR THE ORGAN.** By JOHN ZUNDEL. In Three Parts. Part I. History and Description of the Organ, Elementary Instruction, Exercises, and Voluntaries in all styles of Organ-Playing (without pedals). Cloth, \$2.00. Part II. Pedal Playing. Cloth, \$2.00. Part III. Combination of Stops; Voluntaries, and Pieces suited to all Occasions. Cloth, \$2.00. The three parts complete in one volume, boards, \$4.00.

**RINK'S ORGAN SCHOOL.** Carefully revised, with the German Directions and Terms translated into English, and the Pedal Part printed on a separate staff. The whole edited by W. T. BEST.

"This is a good edition of a standard work, perhaps we should say the best of all works for the formation of a correct style of Organ-Playing, and the mastery of the instrument in all its varied resources. Rink's Teacher was Kittel of Erfurt, a distinguished pupil of John Sebastian Bach; and, in this collection of preludes and exercises, we have an excellent reflection of the thorough method of which the great German master is the acknowledged representative." — *N. Y. Tribune*.

In Six Parts. Price of each Part, \$1.50. Complete in one volume. Cloth, \$6.00.

**SCHNEIDER'S PRACTICAL ORGAN SCHOOL.** Containing all necessary instructions in Fingering, Management of Stops, Pedals, &c., with a great variety of Exercises, Interludes, Easy and Difficult Voluntaries, &c., to which is added a Complete Treatise on Harmony and Thorough Bass. Boards, \$3.50.

**ORGAN MANUAL.** Containing directions to persons desirous of purchasing an Organ, with a History of it, and a description of the Stops, Pipes, and general Interior Construction. By Rev. HENRY D. NICHOLSON, M. A. Cloth, 75 cts.

## METHODS FOR REED ORGANS.

**CLARKE'S NEW METHOD FOR REED ORGANS.** This method obtained at once, on its issue, the greatest popularity. The compiler, an organist of distinguished talent and taste, was fortunate both in the plan and execution of his work. So that the book is considered by very many to be before all others a *Standard Work for Reed Organs*. Contains, in addition to the instructive course, a choice collection of music. Price \$2.50.

**CLARKE'S \$1.00 INSTRUCTOR FOR REED ORGANS.** Designed for those who do not desire the thorough, complete course of Clarke's larger book. It may be called "a first-class amateur's instruction book."

**ZUNDEL'S MELODEON INSTRUCTOR.** By JOHN ZUNDEL. \$2.50. Over 50,000 copies of the above book have been sold.

**ROOT'S CABINET ORGAN SCHOOL.** A work of established reputation, with an instructive course well arranged, and a fine collection of Vocal as well as Instrumental Music. Price \$2.50.

*ALL THE ABOVE BOOKS SENT BY MAIL, POST-PAID, ON RECEIPT OF RETAIL PRICE.*

**OLIVER DITSON & COMPANY,** 277 Washington Street, Boston.

C. H. DITSON & CO., New York.

LYON & HEALY, Chicago.

*A Descriptive Catalogue, containing the Titles and Brief Descriptions of 950 Books published by Oliver Ditson & Co., will be mailed, post-paid, on application.*

**CARHART'S MELODEON INSTRUCTOR.** An easy method, with Favorite Songs and Pieces. Price \$1.50.

**MELODEON WITHOUT A MASTER.** By E. L. WHITE. 75 cts.

**WINNER'S PERFECT GUIDE FOR MELODEON.** 75 cts.

" " " CABINET ORGAN. 75 cts.

" " NEW SCHOOL FOR MELODEON. 75 cts.

" " " CABINET ORGAN. 75 cts.

Winner's little books are pretty, inartificial, pleasing affairs, sufficiently thorough for the wants of those who only desire "to go a little way," and contain a number of pleasing, easy airs for practice. Being "books for the million," they sell largely.

## Books containing Voluntaries and Organ Pieces.

**THE ORGAN AT HOME.** This book, as at first published, had the experience of being totally destroyed, plates and all, in the Chicago fire. It had already, however, proved itself "a book for the times;" and the publishers, in re-issuing it, have revised and improved it as much as possible; so that they confidently believe it to be one of the best musical Homo Books in existence. The music is not difficult nor classical (if classical means *dull*), but is bright, cheerful, and enlivening; just that that is fitted to make an evening pass pleasantly. Price \$2.50 in boards; \$3.00, cloth.

**CLARKE'S NEW REED ORGAN COMPANION.** A companion to the "New Method," with entirely different contents. Adapted to the wants of all classes. Material for practice in the shape of Popular Marches, Waltzes, Polkas, and Operatic Gems. Also easy Voluntaries, Songs, Duets, &c., with Accompaniment for Reed Organs. \$2.00.

**CLARKE'S SHORT VOLUNTARIES.** For Pipe or Reed Organs. A very melodious set of brief Voluntaries, selected and arranged with much taste. Price \$1.50.

**ORGAN GEMS.** A Collection of Offertoires, Communions, Fugues, &c., &c., by distinguished composers. Edited by F. S. DAVENPORT. Boards, \$2.50; cloth, \$3.00.

**RECREATIONS FOR CABINET ORGAN, ETC.** Cloth, \$2.00; boards, \$1.50.

**ORGANIST'S PORTFOLIO.** A series of Voluntaries, selected from the works of Ancient and Modern Composers. By E. F. RIMBAULT. 2 vols. Boards, \$3.00; cloth, \$3.50, each.

**FIFTY PIECES FOR THE ORGAN.** Comprising Offertoires, Elevations, Communions Entrées de Processions, Versets, Preludes, Sorties, not difficult, and carefully fingered By E. BATISTE. Complete. Boards, \$3.50; cloth, \$4.00.

**PRACTICAL ORGANIST.** A Collection of Voluntaries by the best Composers. \$1.00.

**RINK'S PRELUDES AND INTERLUDES.** For Organ, Harmonium, and Melodeon. 75 cts.

# ORIGINAL HYMN TUNES,

CHANTS, SENTENCES, AND MOTETS,

COMPOSED BY

HENRY K. OLIVER.

Concors vox sit omnium,  
Deum collaudantium ;  
Quem adorant Seraphim,  
Angeli et Cherubim.      HAMERKEN,  
1450.

Una illis voces sonans,  
Læta Deo laudes donans,  
Omnis mundi creatura,  
Semper cantet Alleluia !      H. K. O.

BOSTON:  
OLIVER DITSON & CO., 277 WASHINGTON STREET.  
NEW-YORK: C. H. DITSON & CO.—CHICAGO: LYON & HEALY.

Entered, according to Act of Congress, in the year 1875, by OLIVER DITSON & Co., in the Office of the Librarian of Congress at Washington.



## PREFACE.

This little Work, the fruit of hours of leisure and recreation, is respectfully dedicated to the  
SALEM ORATORIO SOCIETY,

an Association of Amateurs, which, successfully maintaining the merited musical reputation of that city, has, by its mastery and accurate rendering of the most difficult and best works of the great authors, within the brief period of a half-dozen years, attained a conspicuous rank among the most eminent of kindred organizations. May the society and its good name be permanent.

Should these unpretending attempts meet the push of criticism, it may be tempered by the consideration that their author, not a musician by education, has acquired his limited knowledge of the art, by personal study, reading, and practice, unaided by professional instruction. An earnest lover of sacred music, he has made that department more a specialty, and hopes that his small contribution may aid in the praise-services of God, at both Church and Home.

Some of the Hymn-Tunes are simple and easy, and may be used by the general congregation. Others, more elaborate and difficult, may require better trained, and more expert singers.

HENRY K. OLIVER.

*Salem, Mass., Jan. 1, 1875.*

# ORIGINAL HYMN TUNES, MOTETS, CHANTS, &c.

Composed by

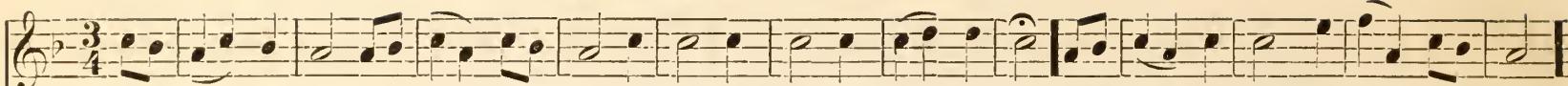
**HENRY K. OLIVER.**

## ACTON. L. M.

The musical score consists of three staves of music in G major, 3/2 time. The top staff features a soprano vocal line with eighth-note patterns. The middle staff features an alto vocal line with eighth-note patterns. The bottom staff features a basso continuo line with eighth-note patterns. The music is divided into measures by vertical bar lines.

Thy praise, O God, shall wake my lyre, Thy love its tuneful strings inspire ; Thy mercy all my voice em - ploy, In grate-ful notes of sol - emn joy.

## ADDISON. L. M. 6 lines.



The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care, His pres - ence shall my wants sup - ply,



And guard me with a watch-ful eye, My noon - day walks He shall at - tend, And all my mid - night hours de - fend.



## ALBANY. D. C. M.

5



O Guide divine, still lead us on, Thro' all the blissful road, Till to the sa-cred mount we rise, And see our Father, God;

*Ritard.**f tempo.*

There sor-row, sighing, and distress, Like shadows all are fled; While garlands of im - mortal joy, Shall bloom on every head.

## ALDERBROOK. S. M.

Be - hold the Lamb of God, Who takes our sins a - way; See and a - dore his heav'n-ly love, And praise him night and day.

## ALGERNON. L. M.

Forgive me Lord, for thy dear Son, The ills that I this day have done; That with the world, myself, and Thee, I, ere I sleep, at peace may be.

# ARMY HYMN.

7

For Male voices, without accompaniment. Words by OLIVER WENDELL HOLMES.

1st TENOR.

1. O Lord of Hosts, Al - migh - ty King ! Be - hold the sac - ri - fice we bring ! To every arm thy strength im - part, Thy spir - it shed, through eve - ry heart.

2d TENOR.

2. Wake in our hearts the liv - ing fires, The ho - ly faith that warmed our sires; Thy hand hath made our na - tion free, To die for her is serv - ing Thee.

1st BASS.

3. Be Thou our pillared flame to show, The mid-night snare, the si - lent foe; And when the bat - tle thunders loud, Still guide us in its mov - ing cloud.

2d BASS.

## BARTON SQUARE. 6s & 4s.

Come, Thou Almighty King, Help us thy name to sing ; Help us to praise ; Fa - ther, all glo - ri - ous, O'er all vie - to - rious, Come and reign over us, Ancient of days.

## BEACON STREET. 8s &amp; 7s.

The musical score consists of three staves of music in common time (indicated by '2/4'). The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first measure of lyrics is: "Light of those whose drear-y dwelling, Borders on the shades of death: Rise on us, thy - self re - veal-ing,". The second measure of lyrics is: "Dis - si - pate the clouds be - neath ; Chasing all our fears, and cheering Ev - 'ry poor, be - nighted heart." The music concludes with a final measure ending in a double bar line.

# BERNTHORPE. L. M.

9

*Slowly.*

O Lord, when I have safely passed, Thro' every con-flict but the last, O point to realms of end-less day, And wipe the latest tear a-way.

# BEVERLY. 7s.

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 clear our sight; In thy service, Lord, to-day, May we stand, and watch and pray.

## BOSWORTH. 7s. 6 lines.

Musical score for the first section of the hymn 'BOSWORTH'. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by '2'). The music features various note values including eighth and sixteenth notes, with some grace notes and rests. The lyrics for this section are:

As the hart, with ea - ger looks, Pant - eth for the wa - ter brooks, So my soul, a - thirst for thee,

Musical score for the second section of the hymn 'BOSWORTH'. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by '2'). The music features various note values including eighth and sixteenth notes, with some grace notes and rests. A 'Ritard.' (ritardando) instruction is placed above the top staff. The lyrics for this section are:

Pants the liv - ing God to see; When, O when, with fil - al fear, Lord, shall I to thee draw near.

## BRIGHAM. L. M.

WORDS BY REV. ANDREWS NORTON.



1. My God, I thank Thee,— may no thought E'er deem thy chas - tise - ment se - vere, But may this heart, by

2. Thy mercy bids all na - ture bloom, The sun shines bright, and man is gay; Thine e - qual mer - cy

sor - row taught, Calm each wild wish, each anx - ious fear,— Calm each wild wish, each anx - ious fear.

spreads the gloom, That darkens o'er his lit - tle day,— That dark - ens o'er his lit - tle day.

## CASCO. 7s.

The musical score consists of four staves of music in common time (indicated by '7s.') and G major (indicated by a 'G' with a sharp). The first three staves are treble clef, and the fourth staff is bass clef. The music is divided into measures by vertical bar lines. The lyrics are written below the staves:

Je - sus, lov - er of my soul, Let me to thy bos - om fly, While the near - er wa - ters roll

While the tem - pest still is high— Hide me till the storm he past, O re - ceive my soul at last.

# CATON. L. M.

13

A musical score for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by '2'). The music consists of two staves of eight measures each, followed by lyrics. The lyrics are: "A - bide with me, from morn till eve, For without thee I can-not live, A - bide with me when death is nigh, For with-out thee, I can - not die." The music concludes with a single measure of four notes on the bass staff.

# CHADWICK. C. M.

A musical score for three voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by '4'). The music consists of three staves of eight measures each, followed by lyrics. The lyrics are: "Blest is the man whose ten - der heart, Feels all an - oth - er's pain; To whom the sup - pli - cat - ing eye, Was nev - ev raised in vain." The music concludes with a single measure of four notes on the bass staff.

## CHESTNUT STREET. C. M.



He leads my weary, wand'ring feet Where sweetest pastures grow; Where gentle gales my steps shall greet, And peace-ful riv-ers flow.

CHILMARK. C. M. (Major if taken in 4 $\frac{2}{3}$ s.)

I would sub-mit to all thy will; For Thou art good and wise; Let each rebellious thought be still, Nor one faint murmur rise.

## CLIFFORD. H. M.

15

Mark the soft fall - ing snow, And the de - scend - ing rain; To heaven, from whence they flow,

They turn not back a - gain; But wa - ter earth thro' eve - ry pore, And call forth all her se - cret store.

## CLONBERNE. L. M.

To Thee, O God, in notes of joy, My grateful voice I dai - ly raise, My love shall all my song employ, Thy goodness all my heart-felt praise.

## CROWN POINT. L. M.

When as returns this solemn day, Man comes to meet his Maker, God, What rites, what honors shall he pay, How spread his Maker's praise abroad.

# CLOVER HILL. L. M.

17

A musical score for 'Clover Hill' in common time (indicated by '3'). The key signature is B-flat major (two flats). The score consists of three staves:

- The top staff uses a treble clef and has a tempo of 120 BPM.
- The middle staff uses a treble clef and has a tempo of 100 BPM.
- The bottom staff uses a bass clef and has a tempo of 100 BPM.

The lyrics are integrated into the music:

While in this world of hopes and fears, This wild of cares and toils and tears;

Shed down, O Lord,... a heaven - ly ray, To guide us in the doubt - ful way.

## DARTMOUTH. 8s, 7s &amp; 4s.

Zi - on stands with hills sur - round-ed; Zi - on kept by pow'r di - vine; All her foes shall be con - found - ed,

Tho' the world in arms combine. Hap-py Zi - on, hap - py Zi - on, What a fa - vored lot is thine.

# DERBY. S. M.

19

Musical score for Derby, S. M. in 4/4 time, major key. The score consists of three staves. The top staff has a soprano vocal line with eighth-note patterns. The middle staff has an alto vocal line with eighth-note patterns. The bottom staff has a basso continuo line with sustained notes and bassoon-like notes. The lyrics are as follows:

I hear at morn and even, At noon and mid-night hour, The cho-ral har- mo - nies of heaven, So - raph - ic mu - sic pour.

# DRUMMOND. C. M.

Musical score for Drummond, C. M. in 3/4 time, major key. The score consists of three staves. The top staff has a soprano vocal line with sixteenth-note patterns. The middle staff has an alto vocal line with sixteenth-note patterns. The bottom staff has a basso continuo line with sustained notes and bassoon-like notes. The lyrics are as follows:

Thy gen-tle whis-pers let me hear, Till all my sor-rows cease; And gales of par - a - dise shall cheer, My wea - ry soul in peace.

Wake! all ye soar-ing tribes and sing, Ye cheer-ful warblers of the spring; Har-mo-nious voi - ces raise To him who shap'd your  
fin - - - er mould, Who tipp'd your glittering wings with gold, And tuned your voice to praise.

# EAST CHURCH. 6s, 8s & 6s.

21

Musical score for "EAST CHURCH. 6s, 8s & 6s." featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature varies between 3/4 and 4/4. The music consists of eighth and sixteenth note patterns.

On this be - nighted heart, O God, of love, in mercy shine ; And let thy heal - ing voice im - part A word of life di-vine.

# ELKTON. C. M.

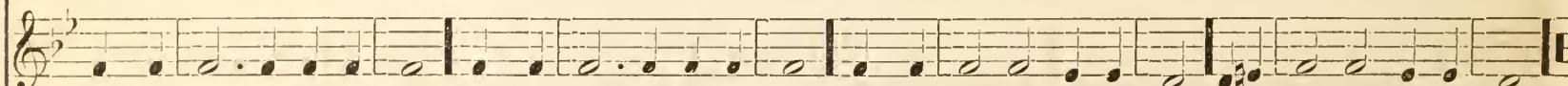
Musical score for "ELKTON. C. M." featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is 2/4. The music consists of eighth and sixteenth note patterns.

On the bright ranks of happy souls, Those blissful beams shall shine : While the loud song of triumph rolls, In har - mo - ny di - vine, In har - mo - ny di - vine.

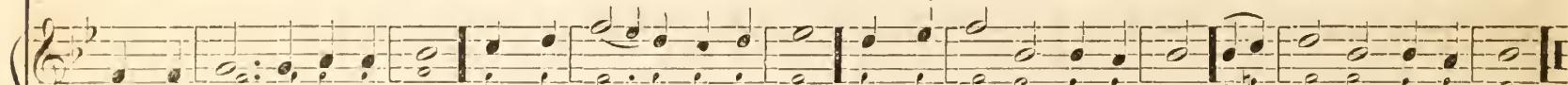
## EMMERTON. 7s &amp; 6s.



Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Towards heav'n thy dwelling place;



Sun, and moon, and stars de - cay, Time shall soon this earth re - move ; Rise, my soul and haste a - way, To seats prepared a - bove.



# EXETER. L. M.

23

When shall that glorious day be-gin, Beyond the reach of earth and sin, Whose sun shall nev-er - more de-cline, But with unfading lustre shine.

# FEDERAL STREET. L. M.

Words by MRS. STEELE.  
"So fades the lovely, blooming flower."

See gentle patience smile on pain— See dying hope re - vive again; Hope wipes the tear from sorrow's eye, While faith points upward to the sky.

## FLODDEN. S. M. Double.



Our souls would rise and sing Our great Cre - a - tor's praise; Fain would our tongues a - dore our King, And songs of hom-age raise;



Let joy and wor-ship spend The rem -nant of our days; And oft to God our souls as - cend In grate - ful songs of praise.

# FROTHINGHAM. L. M.

25

Musical score for "FROTHINGHAM. L. M." featuring three staves. The top staff uses a treble clef, a key signature of one sharp, and a common time. The middle staff also uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth and sixteenth note patterns. A vocal line is provided below the staves:

Behold, the blind their sight re - ceive ; Be - hold, the dead a - wake and live ; The dumb speak wonders, and the lame, Leap like the hart and bless His name.

# GILMAN. 6s & 4s.

Musical score for "GILMAN. 6s & 4s." featuring three staves. The top staff uses a treble clef, a key signature of one sharp, and common time. The middle staff also uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth and sixteenth note patterns. A vocal line is provided below the staves:

Come, thou all gra - cious Lord, By heaven and earth adored ; Our prayer attend ; Come and thy children bless; Give thy good word success ; Make thine own ho - li - ness. On us de - send.

## GLENCOVE. 7s &amp; 6s.

IN MEMORIAM UXORIS, 1866.



As flows the rap - id riv - er, With channel broad and free, Its wa - ters rippling ev - er, And hastening to the sea.



So life is onward flow - ing, And days of offered peace, And man is swift-ly go - ing, Where days of mercy cease.



# GRAFTON. 8s, 7s & 4s.

27

When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side; Bear me thro' the swell-ing  
cur - rent, Land me safe on Canaan's side, Songs of prais-es, Songs of prais - es, I will ev - er sing to Thee.

## GREENWOOD. L. M.

O Lord thy heavenly radi - ance shed, To cheer and bless my dy - ing bed, And from death's gloom my spirit raise, To see thy face, and sing thy praise.

## HAMPDEN. C. M.

In eve-ry joy that crowns my days, In eve - ry pain I bear; My heart shall find de - light in praise, Or seek re - lief in prayer.

# HARMONY GROVE. L. M.

29

Musical notation for HARMONY GROVE in common time, 2 flats. The music consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music features eighth-note patterns throughout.

1. The Lord my pas-ture shall pre-pare. And feed me with a shep-herd's care; My noon-day walks he shall at-tend, And all my mid-night hours defend.

Continuation of musical notation for HARMONY GROVE in common time, 2 flats. The music continues from the previous staff, maintaining the same key signature and time signature.

2. To fer-tile vales and dew-y meads, My wea-ry, wand'ring steps he leads; Where peace-ful rivers, soft and slow, A - mid the ver-dant landscape flow.

Continuation of musical notation for HARMONY GROVE in common time, 2 flats. The music continues from the previous staff, maintaining the same key signature and time signature.

# HARTWOOD. C. M.

Musical notation for HARTWOOD in common time, 2 flats. The music consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music features eighth-note patterns with some sixteenth-note grace notes.

Thy praise, O God, delight-ful theme, Shall fill my heart and tongue, Let all cre-a-tion bless thy name, In one e-ter-nal song.

Continuation of musical notation for HARTWOOD in common time, 2 flats. The music continues from the previous staff, maintaining the same key signature and time signature.

## HUDSON. L. M.

My God, permit me not to be A stranger to myself and Thee; A - mid ten thousand thoughts I rove, Forgetful of my high - est love.

## IMMANUEL. L. M.

Sweet is the day of sa-cred rest, No mor-tal care can seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.

From Greenland's icy mountains, From India's coral strands, Where Af - rie's sun - ny foun - tains Roll down their gold - en sands;

From many an an - cient riv - er, From many a palmy plain, They call us to de - liv - er Their minds from er - ror's chain.

**KERNWOOD.** Ss & 7s.

God is love, his mercy brightens, All the path in which we move ; Bliss he wakes, and woe he lightens; God is wisdom, God is love, God is wisdom, God is love.

**KINSLEY.** S. M.

Je - sus, my strength, my hope, On thee I cast my care ; With hum - ble con - fi - dence, look up, And know thou hear - est prayer.

## KINGSBURY. 7s &amp; 6s.

33

Rise, my soul, and stretch thy wings, Thy bet - ter portion trace; Rise from tran-si - to - ry things, Toward heav'n thy na - tive place:

*rit.* *tempo.*

Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise, my soul, and haste a - way, To seats pre-prepared a - bove.

## KIRKWOOD. 8s &amp; 7s



Since first thy word a - woke my heart, Like new life dawning o'er me; Where'er I turn mine eyes, thou art, All light and love be - fore me;



Naught else I feel, or hear, or see, All bonds of earth I se - ver, Thee a - lone, and on - ly Thee, I live for now and ev - er.

## LENOX. S. M.

35

A - mid re - pent - ant tears, We feel sweet peace with - in; We know the God of mer - cy hears, And par - dons eve - ry sin.

## LEVERETT. 7s.

Spir - it, leave thy house of clay, Ling'ring dust, re - sign thy breath ; Spir-it, cast thy chains a - way, Dust, be thou dis-solved in death.

## LYNNWOOD. L. M.

*Slow and soft.*

See, the good Shepherd gent - ly leads His wand'ring flocks to ver - dant meads; Where winding riv - ers

soft and slow, A - mid the flowe - ry land-scape flow, A - mid the flowe - ry land - scape flow.

# MARTLEY. L. M. Minor Key.

37

4

4

Lo, He shall give thee songs of cheer, And, oh how blest thy heart shall be; Mourner in Zi - on, dry thy tear, The Lord, thy God shall com - fort thee.

4

4

# MARTLEY. L. M. Major Key.

4

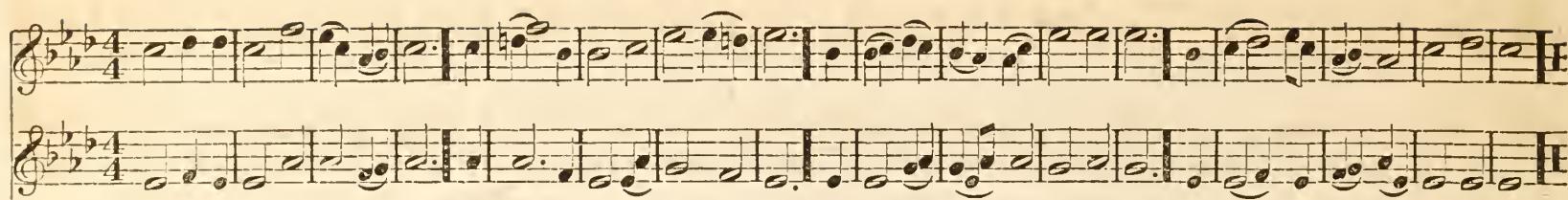
4

Thou art, O God, the life and light, Of all this wondrous world we see, Its glow by day, its shine by night, Are but reflections caught from Thee.

4

4

## MELROSE. L. M.



No more fatigue, no more distress, Nor sin, nor death shall reach the place ; No groans shall mingle with the songs, That war - ble from im-mor-tal tongues.

Continuation of the musical notation for "Melrose" across three staves. The top staff continues the melody, followed by a repeat sign and a bass staff. The bass staff then continues the harmonic progression. The key signature remains 4 flats throughout.

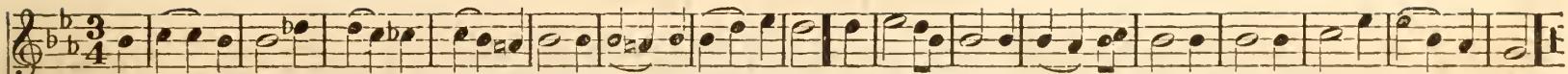
## MERTON. C. M.

Musical notation for the song "Merton" in common time, 2 sharps. The notation consists of four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses an alto clef. The music features eighth and sixteenth notes, with some notes connected by stems and others separate. The key signature indicates two sharps.

Ye gold-en lamps of Heav'n, fare-well, With all your see - ble light; Fare-well, thou ev - er - chang-ing moon, Pale Em-press of the night.

## MORNING. L. M.

39



1. In sleep's se - rene, ob - li-vion laid, I safe-ly pass'd the si - lent night; A-gain I see the break-ing shade, And drink a-gain the morn-ing light.



2. A deep - er shade will soon im - pend, A deep-er sleep mine eyes oppress; Yet then thy strength shall still defend, Thy goodness still de - light to bless.



## NEARER, MY GOD, TO THEE. 6s &amp; 4s.



Nearer, my God, to Thee, Nearer to Thee; E'en tho' a cross it be That raises me; Still, still my prayer shall be, Nearer, my God, to Thee, Nearer to Thee.



ORGAN.



## NEBRASKA. C. M.

Where'er the help-less sons of grief, In deep dis-tress are laid, Swift be our hearts their pain to feel, And swift our hands to aid.

## NEPONSET. 8s &amp; 7s.

Love divine, all love ex - cell - ing, Joy of heaven to earth come down, Fix in us thy humble dwelling, All thy faithful mercies crown.

# NITHSIDE. H. M.

41

A musical score for "Nithside, H. M." featuring two staves of music. The top staff is in common time (indicated by a 'C') and G major (indicated by a 'G' with a sharp). The bottom staff is also in common time and G major. The lyrics are written below the notes:

Ar-ray'd in beau - teous green, The hills and val - leys shine, And man and beast are fed By Prov - i - dence di - vine;

The har - vest bows, Its gold - en ears, The co - pious seed Of fu - ture years.

## NORMAN. L. M.

On eyes that nev - er saw the day. He pour'd the bright celestial ray; And deafen'd ears, by him un-bound,Caught all the har - mo - ny of sound.

## NORMANDY. L. M.

When as re - turns this sol - cmn day, Man comes to meet his Mak - er God; What rites, what honors shall he pay, How spread his sove-reign name a-broad.



Sinner come, for here is found, Balm that flows for every wound; Peace that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure, Rest e - ter - nal, sacred, sure.

Continuation of the musical score for 'OAKLAND'. It shows two more staves of music, maintaining the same 7s time signature and key signatures as the previous section. The melody continues with eighth-note patterns and rests.

## OMNIPRESENCE. L. M.

In part from Haydn,

Musical score for 'OMNIPRESENCE' in L. M. time. The score consists of four staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The second staff uses a bass clef and a key signature of one flat (B-flat). The third staff uses a bass clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music features eighth-note patterns and rests.

There is a God all nature speaks, Thro' earth and air, and seas and skies: See, from the clouds his glo-ry breaks, When the first beams of morn-ing rise.

## ORFORD. 8s, 7s &amp; 4s.

Musical score for "ORFORD. 8s, 7s & 4s." The score consists of four staves of music, each with a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures by vertical bar lines. The lyrics are integrated into the musical structure, appearing below the staves where appropriate. The first measure of lyrics reads: "Guide me, O Thou great Je - ho - vah, Pilgrim thro' this barren land; I am weak, but thou art might - y," followed by a repeat sign and a section ending. The second measure of lyrics reads: "Hold me in thy powerful hand; Strong de - liv - er, strong de - liv - er, Be thou still my strength and shield." The score includes performance instructions such as "rit." (ritardando) and "tempo." (tempo).

Guide me, O Thou great Je - ho - vah, Pilgrim thro' this barren land; I am weak, but thou art might - y,

rit. tempo.

Hold me in thy powerful hand; Strong de - liv - er, strong de - liv - er, Be thou still my strength and shield.

# OTTERBOURNE. 8s & 7s.

45

Musical score for OTTERBOURNE. 8s & 7s. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The time signature is 3/4 throughout. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The score is set against a background of vertical bar lines.

Lord, have mer - cy and remove us Ear - ly to thy place of rest; Where the heav'ns are calm above us, And as calm each sainted breast

# PORTLAND. 7s.

Musical score for PORTLAND. 7s. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The time signature is 3/4 throughout. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. The score is set against a background of vertical bar lines.

All to thee, our God, we owe, Source whence all our bless - ings flow; And for these our souls shall raise, Grate - ful vows and solemn praise.

## POTOMAC. L. M. 6 lines.

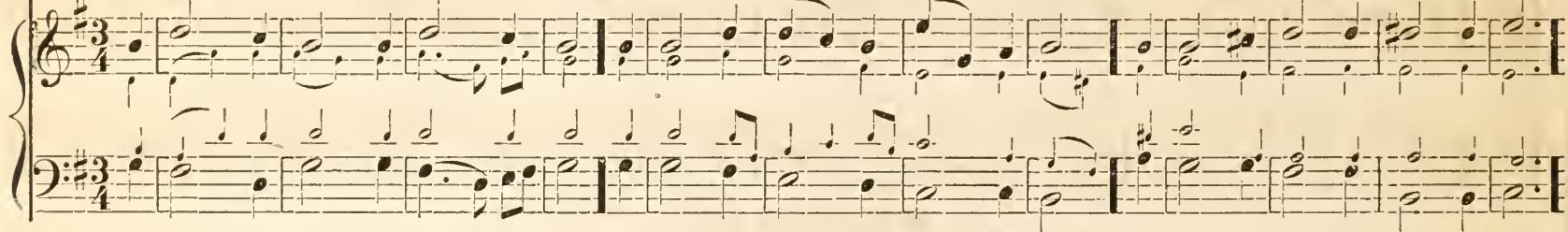
Words by REV. S. P. HILL, WASHINGTON, D. C.



1. My Fa - ther's voice, I hear its tones, When sun - light wakes the ro - sy morn; And o'er the dew - y landscape thrown,



2. O! that a - mid life's part - ing hour, In tones of com - fort, sweet and clear, That voice of mer - cy and of power,



Its ra - diant tints the earth a-dorn, It speaks in all these kind - ling rays, And bids us wake to prayer or praise.



I may with - in my spir - it hear, As, o'er the waves of death so wild, It calls me home, a trust - ing child.



# RATHBONE. L. M.

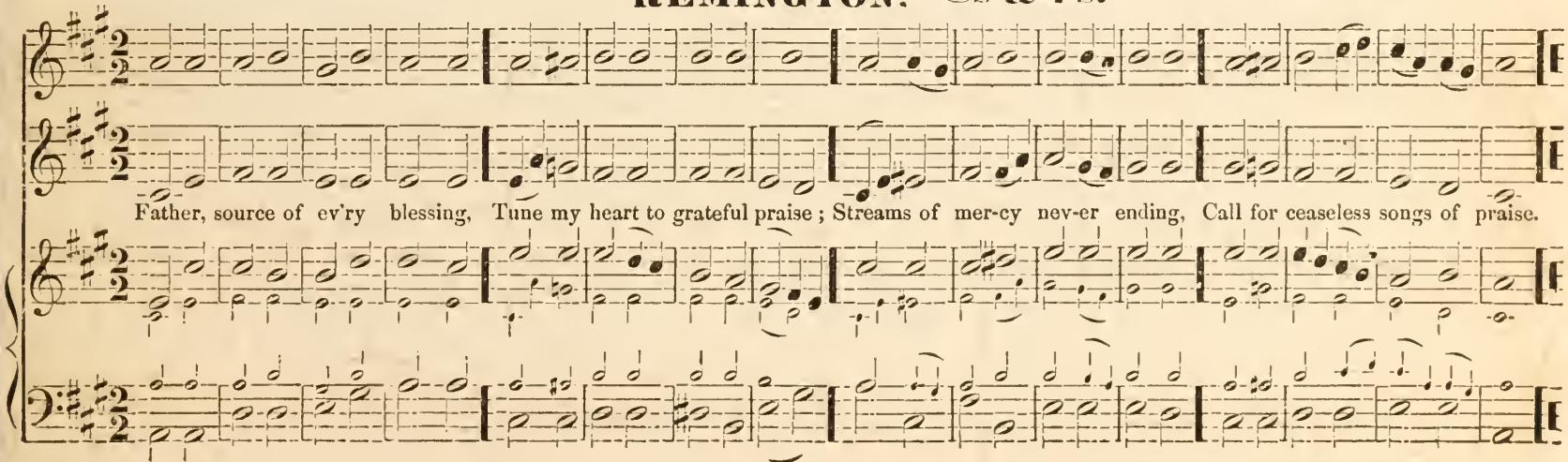
47

*Dolce.*

The turf shall be my fragrant shrine, My temple, Lord, that arch of thine ; My censer's breath the mountain air, And si-lent thoughts, my on-ly prayer.



# REMINGTON. 8s & 7s.



Father, sourcee of ev'ry blessing, Tune my heart to grateful praise ; Streams of mer-cy nev-er ending, Call for ceaseless songs of praise.

## RICHMOND. D. C. M.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated with the music, appearing below the staves. The first two staves begin with a whole note followed by a series of eighth notes. The third staff begins with a half note followed by eighth notes. The fourth staff begins with a half note followed by eighth notes. The lyrics are:

O grant me, Lord, from ev'- ry care And stain of passion free, A - loft thro' virtue's purer air, To hold my way to Thee;

No sin to cloud,no lure to stay My soul as on she springs; Thy sunshine on her joyful way, Thy freedom in her wings.

## ROTHERWOOD. D. C. M.

49

In memoriam filiae, 1872.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The first two staves begin with dynamic 'p' (piano). The third staff begins with dynamic 'p'. The lyrics are as follows:

How mild - ly on the wand'ring cloud, The sun-set beam is cast; So sweet the mem'ry left behind, When lov'd ones breathe their last.

Night falls, but soon yon evening star, Its glo-ries shall re - store, And thus the eyes that sleep in death, Shall wake to sleep no more.



See my Shepherd gent-ly guide To the rich and ver-dant meads, Where the cool-ing wa-ters glide, Where his flock in safe-ty feeds.

Continuation of the musical notation for 'SALISBURY-PLAIN' in 3/4 time, treble clef, key of G major. It shows the continuation of the second section of the hymn.

### SELWYN. C. M. Five Voices.



The bird let loose in east-ern skies, When hastening fond-ly home, Ne'er stoops to earth her wing, nor flies Where i - die warblers roam, Where i - die warblers roam.

Continuation of the musical notation for 'SELWYN' in 3/4 time, treble clef, key of G major. It shows the continuation of the second section of the hymn.

Final continuation of the musical notation for 'SELWYN' in 3/4 time, treble clef, key of G major. It shows the final six measures of the hymn.

Be - gin the high ce - les - tial strain, My rap - tured soul, and sing A sacred hymn of grate - ful praise, To heaven's al - mighty King.

## STANHOPE. S. M.

Behold the morn - ing sun, Be - gins his glo - rious way, His beams thro' all the na - tions run, And light and life con -vey.

## STANTON. L. M. 6 lines.

When in the sul - try glebe I faint, Or on the thirs - ty mountains pant, To fer - tile vales, and dew - y meads,

My wea - ry wand'ring steps He leads, Where peaceful riv - ers, soft and slow, A - mid the ver-dant land - scape flow.

**TALFORD. C. M.**

When ris-ing from the bed of death, O'erwhelmed with guilt and fear; I meet my Mak-er face to face, Oh, how shall I ap-pear.

**TEMPLETON. C. M.**

In every joy that crowns my days, In eve - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

## TORRINGTON. 10s.

*dolce.*

1. Abide with me; fast falls the ev'ning tide; The darkness deepens, Lord, with me abide; When other helpers fail, and comforts flee, Help of the helpless, O, abide with me.

2. Swift to its close ebbs out life's little day, Earth's joys grow dim, its glories fade away, Change and decay in all around I see. O thou who changest not, abide with me.

## UPTON. C. M.

O God, we praise thee and confess That Thou the on - ly Lord, And ev - er - last - ing Fa - ther art, By all the world adored, By all the world adored.

## VESPER. L. M.

A-noth-er fleeting day is gone, Slow o'er the west the shadows rise; Swift the short stealing hours have flown, And night's dark mantle veils the skies.

## VINGROVE. 6s &amp; 10s.

Words by REV. J. VERY, of Salem.

1. Wilt thou not vis - it me? The plant be-side me feels thy gen-tle dew, Each blade of grass I see, From thy deep earth its quickening mois-ture drew.

2. Come, for I need thy love, More than the flower the dew, or grass the rain, Come, like thy holy dove, And let me in thy sight re - joice a - gain.

Fa - ther of our fee - ble race, Wise. be - nef - - i - cent and kind, Spread o'er na - ture's  
am - - ple face, Flows thy good - ness un - con - fin'd, Flows thy good - ness un - con - - fin'd.

# WALNUT GROVE. C. M.

57

When gladness wings my fa - vor'd hour, Thy love my tho'ts shall fill— Resign'd when storms of sor - row low'r, My soul shall meet thy will.

The musical score consists of two staves of music in common time (C. M.) with a key signature of two sharps (#). The top staff uses a soprano clef, and the bottom staff uses an alto clef. The music features various note values including eighth and sixteenth notes, with several rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal line is supported by a harmonic bass line on the bottom staff.

# WALSINGHAM. L. M.

When the soft dews of kind-ly sleep, My wea-ry eye-lids gent-ly steep; Be my last thought how sweet to rest, For - ev - er on my Saviour's breast.

The musical score consists of two staves of music in common time (L. M.) with a key signature of one sharp (#). The top staff uses a soprano clef, and the bottom staff uses an alto clef. The music features eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal line is supported by a harmonic bass line on the bottom staff.

The musical score continues from the previous page, showing the continuation of the two staves of music in common time (L. M.) with a key signature of one sharp (#). The top staff uses a soprano clef, and the bottom staff uses an alto clef. The music features eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal line is supported by a harmonic bass line on the bottom staff.

## WARREN STREET. D. C. M.



My God, the source of all my joy, The life of my de-lights; The glo-ry of my bright-est days, And com-fort of my nights.



p

f

ff



In darkest hours if Thou appear, Thy dawning is be-gun; Thou art my soul's bright morning star, And Thou my rising sun. And Thou my rising sun.



## WENDELL. 8s &amp; 7s.

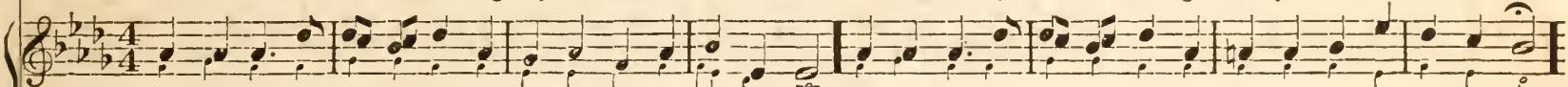
H. K. OLIVER.

59

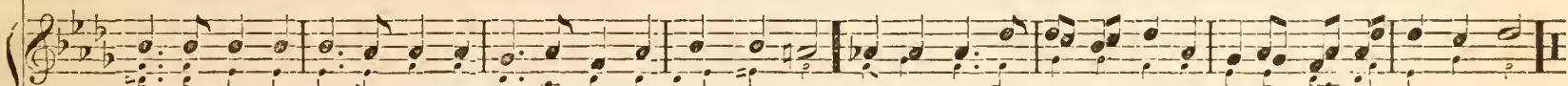
Slow.



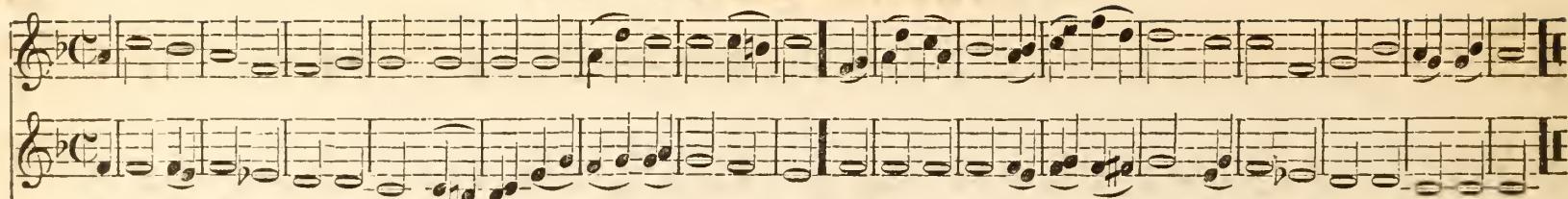
Love di-vine, all love ex-cell-ing, Joy of heaven to earth come down; Fix in us thy hum-ble dwelling, All thy faith-ful mer-cies crown



Fa-ther, thou art all com-pas-sion, Pure, unbounded love thou art; Vis-it us with thy sal-va-tion, En-ter eve-ry long-ing heart.



## WESTBEACH. L. M.



Thy goodness crowns the circling year, Thy paths drop fat - ness all a - round, The bar - ren wilds Thy praise de-clare, And echoing hills re - turn the sound.

## WYEFORD. L. M.

Come, O my soul, in sa - ered lays, Attempt thy great Cre-a-tor's praise ; But O what tongue can speak his fame, What voice can reach the lofty theme.

# WYMONDLEY. C. M.

61

A musical score for two voices and piano. The top staff is soprano (F clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The music consists of four measures. The lyrics are: "O ho - ly, ho - ly, ho - ly Lord, Whom heav'nly hosts o - bey— The world is with the glo - ry fill'd, Of thy ma - jes - tic sway." The vocal parts sing in unison throughout the measure.

# YORKVILLE. S. M.

A musical score for two voices and piano. The top staff is soprano (F clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The key signature is G major (one sharp). The time signature is common time (indicated by '2'). The music consists of four measures. The lyrics are: "Be - hold the morning sun Be - gins his glorious way; His beams thro' all the na - tions run, And light and life con - vey." The vocal parts sing in unison throughout the measure.

## CHANTS.

## VENITE.

No. 1.

Musical score for Chant No. 1, featuring two staves of music with measures numbered 1 through 4. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of quarter notes and eighth notes.

No. 2.

Musical score for Chant No. 2, featuring two staves of music with measures numbered 1 through 4. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of quarter notes and eighth notes.

No. 3.

Musical score for Chant No. 3, featuring two staves of music with measures numbered 1 through 4. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of quarter notes and eighth notes.

O come let us sing un-| to the | Lord, Let us heartily rejoice in the | strength of our sal-va-  
For the Lord is a | great | God, And a great | King a-| bove all | gods, [tion  
The sea is his, | and he | made it, And his hand pre- | pared the | dry- | land.  
For he is the | Lord our | God. And we are the people of his pasture, | and the |  
sheep of his | hand.

Glory be to the Father, & | to the | Son, And | to the | Holy | Ghost,  
\*Or—Now unto the King e- | ternal, Immortal, invisible, the | only | wise | God.

\* Either Ascription may be used.

Let us come before his presence | with thanks- | giving, And show ourselves glad in | Him with | psalms,  
In his hand are all the corners | of the | earth, And the strength of the | hills is | his | also.  
O come, let us worship, | and fall | down, And kneel be- | fore the | Lord our | Maker.  
O worship the Lord in the | beauty of | holiness, Let the whole Earth | stand in | awe of | Him.  
For he cometh, For he cometh, to | judge the earth, And with righteousness to judge the world, and•  
\* the | people | with his | truth.

As it was in the beginning, is now, & | ever | shall be, World | without end. A- | men.  
Be honor and glory through | Jesus | Christ, World | without end, A- | men.

O be joyful in the Lord, | all ye lands, | Serve the Lord with glad- { presence with a | song; | Be ye sure that the Lord | he is | God, | It is he that hath } people and the| sheep of his|  
ness and come before his } made us, and not we } pasture. | ourselves, we are his }

O go your way into his gates } courts with praise, | Be thankful unto him and speak good| of his | name, | For the Lord is gracious, } ev - er | lasting, | And his truth endur- { ation to | gen - er - | ation  
with thanksgiving, and unto his } his mercy is } eth from gener - }

Glory be to the Father, and | to the | Son, | And to the | Ho - . ly | Ghost | As it was in the be- { ev - er | shall be, | World without end, A - | men.  
ginning, is now, and }

Now unto the King | e - ter - | nal, | Immortal,invis- { only wise | God, | Be honor and glory } Je - sus | Christ, | World without| end, ▲ - | men.  
ible, the }

## JUBILATE.

No. 1.

A - men.

No. 2.

No. 3.

O be joyful in the Lord | all ye | lands,

O go your way into his gates with thanksgiv -  
ing, and into his | courts with | praise.  
Glory be to the Father, and | to the | Son,

Or, Now unto the | King e - ternal,

Serve the Lord with gladness, and come }  
before his | presencee | with a | song.

Be thankful unto Him, and | speak good | }  
of his | name.  
And | to the | Holy | Ghost.

Immortal, invisible, the | only | wise | God,

Be ye sure that the Lord | he is | God,

For the Lord is gracious, his mercy is | ev-  
er- | lasting,  
As it was in the beginning, is now, and | }  
ever | shall be,  
Be honor and glory through | Jesus | Christ,

It is He that hath made us, and not we our-  
selves, we are his | people, and the | sheep  
... of his | pasture.

And his truth endureth from gener- | ation  
to | gener- | ation.  
World | without | end, | A- | men.  
World | without | end, | A- | men.

# BENEDICTUS.

65

No. 1.

1 2 3 4

No. 2.

1 2 3 4

No. 3.

1 2 3 4

1. Blessed be the Lord | God of | Israel.  
As he spake by the mouth of his | Holy |  
prophets.  
Glory be to the Father, and | to the | Son,  
Now unto the King e- | ter- | nal,

2. For he has visited | and re - | deemed his  
people.  
Which have been | since the | world be- | gan.  
And | to the | Holy | Ghost.  
Immortal, invisible, the | only | wise | God.

3. And hath raised up a mighty sal- | vation | }  
for us,  
That we should be saved | from our | enemies,  
As it was in the beginning, is now, and | }  
ever | shall be,  
Be honor and glory through | Jesus | Christ.

4. In the | house of his | servant | David.  
And from the | hand of | all that | hate us.  
World without | end, A- | men, A- | men.  
, rld without | end, A- | men, A- | men

## CANTATE.

No. 2.

No. 3.

O sing unto the Lord | a new | song:

The Lord declared | His sal- | vation,  
Show yourselves joyful unto the Lord, | all |  
ye lands :  
With trumpets | also and | shawms,  
Let the floods clap their hands, and let the  
hills be joyful together he | fore the | Lord,  
Glory be to the Father, and | to the | Son,

Now unto the King e- | ter- | nal,

For He hath | done | marvellous | things.  
His righteousness hath He openly | shewed |  
in the | sight of the | heathen.  
Sing, re- | joice, | and give | thanks.  
O show yourselves joyful be- | fore the |  
Lord the | King.

For He | cometh to | judge the | earth.  
And, | to the | Holy | Ghost.

Immortal, invisible, the | only | wise | God.

With his own right hand and with his | arm,  
He hath remembered his mercy and | holy |  
toward the | house of | Israel,  
Praise the Lord up- | on the | Harp,

Let the sea make a noise, and all that | there- |  
in | is,  
With righteousness shall he | judge the world,  
As it was in the beginning, is now, and | ever |  
shall be,

Hath he gotten Him- | self the | victo- | ry,  
And all the ends of the world have seen the |  
sal- | vation | of our | God.  
Sing to the harp with a | psalm | of thanks- |  
giving.

The round | world, and | they that | dwell |  
there- | in.  
And the | people | with | equity.  
World without | end, A- | men, A- | men.

World without | end, A- | men, A- | men.

# BONUM EST CONFITERI.

67

No. 1.

kind-ness.  
A - men.

No. 2.

No. 3.

1  
It is a good thing to give thanks unto  
the | Lord,

Upon an instrument of ten strings and  
up- | on the | lute,

Glory be to the Father, and | to the | Son,

Or, Now unto the King e- | ter- | nal,

2  
And to sing praises unto thy | name ;  
| O most | Highest.

Upon a loud instrument, | and up- | on  
the | harp.

And | to the | Holy | Ghost.

Immortal,invisible, the | only | wise | God.

3  
To tell of thy loving kindness | early in  
the | morning,  
For | thou, Lord, hast made me | glad

thro' thy | works,  
As it was in the beginning, is now, and

| ever | shall be,

Be honor and glory thro' | Je-sus | Christ,

4  
And of thy | truth in the | night — | season.  
And I will rejoice in giving praise for the  
oper- | a- | tions. | of thy | hand.

World | with-out | end, A- | men.

World | with-out | end, A- | men.

## DEUS MISEREATUR.

God be merciful un-to | us and | bless us,.....  
Let the people | praise thee, O | God,.....  
Let the people | praise thee, O | God,.....

And show us the light of his counten-|  
ance, and be | merci- | ful unto | us.  
Yea, let | all the | people | praise thee.  
Yea, let | all the | people | praise thee.

That thy way may be | known  
upon | earth .....  
O let the nations re- | joice and  
be | glad, .....  
Then shall the earth bring |  
forth her | in-crease.

Thy saving | health a- | mong all | nations,.....  
For thou shalt judge the folk righteously, and govern |  
the | nations | upon | earth...  
And God, even our own | God shal| give us his| blessing.

Da Capo  
for GLORIA

God shall bless us,— God shall bless us, and all the ends of the world shall fear Him,— A - men.

## No. 2.

## GLORIAS FOR EACH CHANT.

Glory be to the Father, and | to the | Son, | And | to the | holy | Ghost..... As it was in the beginning, is now, | World without | end. A- | men. A- | men.  
Or—Now unto the King e- | ter- | nal, | Immortal, invisible, the | only | wise | God. | and | ever | shall be,.. .... Be honor and glory through | Je- } World without | end. A- | men. A- | men.  
sus|Christ, .....

# DEUS MISEREATUR.

69

**No. 3.**
**No. 4.**
**No. 5.**

God be merciful unto us and bless us, | And show us the light of his countenance,  
and be merciful unto us.

Let the people praise thee, O God, | Yea, let all the people praise thee.  
Let the people praise thee, O God, | Yea, let all the people praise thee.

Glory be to the Father, and to the Son, | And to the Holy Ghost,  
Now unto the King e- ter- nal, | Immortal, invisible, the only wise God.

That thy way may be known upon earth,

O let the nations re- joice and be glad,  
Then shall the earth bring forth her in-  
\*God shall bless us, | crease.  
As it was in the beginning, is now, and ever  
| shall be,  
Be honor and glory through Jesus Christ,

4  
Thy saving health a- mong all nations,  
For thou shalt judge the folk righteously, and  
govern the nations upon earth.

And God, even our own God shall give us  
his blessing.  
And all the ends of the world shall fear him.  
World without end, A-men, A-men.  
World without end, A-men A-men.

## BENEDIC ANIMA MEA.

No. 1.

No. 2.

No. 3.

Praise the Lord | O my | soul;

Who forgiveth | all thy | sins,

O praise the Lord, ye angels of his, ye that ex- cel in strength.

Glory be to the Father, and | to the | Son,

OR—Now unto the King e- | ter- | nal,

And all that is within me | praise his |  
holy | name.

And | healeth | all thine in- | firmities.

Ye that fulfil his commandments and heark- en un- | to the | voice of his | word.

And | to the | holy | Ghost.

Immortal, invisible, the | only | wise | God,

Praise the Lord, | O my | soul,  
Who saveth thy life | from de- | struction,

O praise the Lord, all ye his | hosts,

O speak good of the Lord, all ye works of |  
\* his, in all places of | his do- | minion, |As it was in the beginning, is now, and |  
ever, | shall be,

Be honor and glory through | Jesus | Christ,

And for- | get not | all his | benefits.  
And crowneth thee with | mercy and |  
loving | kindness.

Ye servants of | his that | do his | pleasure.\*

Praise thou the | Lord, | O my | soul.

World without | end, A- | men, A- | men.

World without | end, A- | men, A- | men.

*Slow.*

Lord, have mer - cy up - on us. And in - cline our hearts to keep this law.

## AFTER TENTH COMMANDMENT.

*SLOWER.*

Lord, have mer - cy up - on us; and write all these thy laws in our hearts, we be - seech thee.

Musical score for "RESPONSE. AFTER NINE COMMANDMENTS." The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '4') and major mode (indicated by a key signature of four sharps). The lyrics are: "Lord have mer - cy up - on us, and in - cline our hearts to keep thy law." The music features eighth-note patterns and rests.

## AFTER THE TENTH COMMANDMENT.

Musical score for "AFTER THE TENTH COMMANDMENT." The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '4') and major mode (indicated by a key signature of four sharps). The lyrics are: "Lord have mer - cy up - on us and write all these thy laws in our hearts, we be - - seech thee." The music features eighth-note patterns and rests.

# SENTENCE.

73

The sacrifices of God are a bro - ken spirit; A broken and a contrite heart, O God, Thou will not des - pise.

# GLORIA. After naming the Gospel.

No. 1.

No. 2.

No. 3.

Glo - ry be to Thee, to Thee, O Lord.      Glo - ry be to Thee, to Thee, O Lord.      Glo - ry be to Thee, O Lord.

**HOLY, LORD GOD OF SABAOTH.**

*p* **Moderato.**

Cres.

*f*

Ho-ly! Ho-ly! Ho-ly Lord! Ho-ly Lord! Ho-ly Ho-ly! Lord God of Sa-ba-oth! Heaven and earth are full, are full of thy glo - ry;

Cres.

*f*

Glo-ry be to Thee,

Glo-ry be to Thee, O Lord, to Thee, O Lord, to Thee, O Lord, Glo-ry be to Thee, O Lord most High.

Glo-ry be to Thee, O Lord, Glo-ry be to Thee, O Lord, Glo-ry be to Thee, O Lord,

Glo-ry be to Thee, O Lord.

## SANCTUS.

75

Ho - ly, Ho - ly, Ho - ly Lord God of Hosts; Heav'n and earth are full, are

*Slower.*

full of thy glo - ry; Glo - ry be to Thee, O Lord, to Thee, O Lord, Most High.

## TRISAGION.

*Bis.**Recitative.*

Therefore with angels, and archangels, And with all the company of Heaven we laud, and mag-ni - fy thy

*Prelude.**Ped.**Bis.**Voci. Slowly.**f**ff*

glorious name ; Ev-er-more praising Thee, and saying,

Ho-ly Lord God of Hosts, Ho-ly Lord God of Hosts, Ho-ly Lord God of Hosts,

Ho - - ly,

Ho - - ly,

Ho - - ly,  
Ho - ly, Lord God of Hosts,

Ho - - ly,

Ho - - ly,

Ho - - ly,

Ho - ly, Heav'n and earth are full of thy glo - - ry,

Ho - ly, Heav'n and earth are full of thy glo - - ry, Heav'n and earth are full of thy glo - - ry.

Ho - ly, Heav'n and earth are full of thy glo - - ry,

Glo-ry be to

Glo-ry be to Thee, O Lord,

*ff Slower.*

Glory be to Thee, O Lord, Glory be to Thee, O Lord, Glo-ry be to Thee, O Lord, Glo-ry be to Thee, O Lord, Most High.

Thee, O Lord, &c.

*ff Slower.*

## GLORIA IN EXCELSIS.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music is in common time (indicated by '2'). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Glory be to God on high, And on earth peace, good will towards men; We praise Thee, we bless } wor - ship Thee, We glorify Thee, }  
Thee, we } we give }

The second section of lyrics is:

thanks } for Thy great glory. O Lord God, heavenly King, God, the Fa - ther Al - mighty, That takest away the sins of the world,  
to Thee }

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and tenor clefs, with lyrics in English. The basso continuo part is written below the vocal parts, showing bass notes and some harmonic indications. The score consists of six systems of music, each ending with a double bar line and repeat dots. The lyrics are as follows:

Have mer - ey up - on us. Thou that takest away the sins of the world, Have mer-ey up - on us. Thou that takest away the sins of the  
world, Have mer - ey up - on us, Thou that takest away the sins of the world, Re - ceive our prayer.

Thou that sittest at the right hand of God, the Fa - ther, Have mer - ey up - on us, For Thou, only art holy, Thou on - ly

*ff* UNISON.

art the Lord. Thou only, O Christ, with the Ho - ly Ghost, Art most High in the glory of God, the Father. Amen, Amen, A - men.

Organ.

8va.....

# REPENT YE. Sentence.

81

Re - pent ye! Repent ye! Repent ye! saith the Lord. { The sacrifices } broken spirit; { A broken and a } God, Thou wilt not despise; { of God are a } contrite heart, O }

Rend your hearts, and not your garments, and { turn in- } Lord your God! { For He is } gracious, { Slow to an- } great kindness, And re-pen-t eth Him of the e - vil. { to the } merciful and { ger and of }

# GIVE ME UNDERSTANDING. Anthem.

*Prelude.**Soprano Solo.*

Give me un-derstand - ing, and I shall keep thy law; Give me understand - ing, and I shall keep thy law; I shall keep thy

*Swell organ.*

law; Yea, I shall keep it with my whole heart, Yea, I shall keep it with my heart, with my whole heart.

# GIVE ME UNDERSTANDING. Continued.

83

Tutti. *p*

The musical score consists of three staves of music in common time, key signature of two sharps, and dynamic markings *p* (piano) and *f* (forte). The lyrics are integrated into the music, appearing below the notes. The first staff begins with a forte dynamic *f*. The lyrics are:

Give me under - standing, and I shall keep thy law; Give me understand - ing, and I shall keep thy law; I shall keep thy

law; Yea, I shall keep it with my whole heart; Yea, I shall keep it with my heart, with my whole heart,

The music features various note patterns, including eighth and sixteenth-note figures, and rests. The bassoon part is prominent in the lower octaves.

**GIVE ME UNDERSTANDING.** Continued.

Duo. Sop. 2do.

Organ.

Make me to go in the way of thy commandments; Make me to go in the

Sop. 1mo.

way of thy commandments; for there-in is my de-light, is my de-light, is my de-light, there-

in is my de-light, there-in is my de-light.

# GIVE ME UNDERSTANDING. Continued.

85

A musical score for three voices (Soprano, Alto, Bass) in common time, with a key signature of four sharps. The music consists of six staves of music, each with a vocal line and a piano accompaniment. The lyrics are integrated into the vocal parts, with some words appearing below the staff or above the vocal line. The vocal parts are separated by a brace. The piano accompaniment is shown with a single staff below the vocal parts. The music begins with a series of rests followed by a melodic line. The lyrics include "Be - hold my de - light is in thy commandment, in thy commandment, thy commandment, in thy commandment, in thy commandment." The tempo is marked "rit." (ritardando) and "tempo." The music concludes with a final melodic line and lyrics.

Be - hold my de - light is in thy commandment, in thy commandment, thy commandment,  
Be - hold my de - light is in thy commandment, in thy commandment, in thy commandment.  
Be - hold my de - light is in thy com - mand - ment. Be - hold my de - light, Be - hold my &c.  
in thy commandment, in thy com - mand - ment. Behold my de - light, Be - hold my de - light is  
Be - hold my de - light, Be - hold &c.

**GIVE ME UNDERSTANDING.** Concluded.

Unison.

rit.

on thy com - mand - ment; O quick - en Thou me in thy right - eous - ness; Be - hold my de - light is in thy com -

*tempo.*

mandment; O quick - en Thou me in thy right - eous - ness.

# HOW MANIFOLD ARE THY WORKS.

87

PRELUDE.

3/4

*Sva. ad lib.*

This musical score consists of two staves: a treble staff on top and a bass staff on the bottom. Both staves are in 3/4 time. The treble staff begins with a quarter note followed by eighth-note pairs. The bass staff follows a similar pattern. The music is labeled "PRELUDE." and includes a dynamic instruction "Sva. ad lib." at the end of the first section.

DUET. TENOR & BASS.

3/4

This musical score consists of two staves: a treble staff for Tenor and a bass staff for Bass. Both staves are in 3/4 time. The Tenor part features eighth-note pairs, while the Bass part consists of quarter notes.

How man - i - fold are Thy works, O Lord ; How man - i - fold are thy works, O Lord ; in wis-dom hast Thou made them all, in wis - dom

3/4

This musical score continues the duet for Tenor and Bass in 3/4 time. The Tenor part has eighth-note pairs, and the Bass part has quarter notes.

3/4

This musical score continues the duet for Tenor and Bass in 3/4 time. The Tenor part has eighth-note pairs, and the Bass part has quarter notes.

SLOWER. RITARD.

Tempo.

wisdom hast Thou made them all. How man - i - fold, O Lord, In wisdom hast Thou made them all, How man - i - fold Thy works, O Lord; in wis-dom

## TENOR SOLO OBLIGATO.

hast Thou made them all How man - i - fold Thy works,

In wis dom hast Thou made them all.

How man - i-fold, how

TENOR.

tutti. O Lord, how man - i - fold,

ACCT.

O Lord, how man - i-fold, how

*Unisons*

Retard.

man-i-fold, In wisdom hast Thou made them all, In wisdom hast Thou made them all, In wis-dom, in wis-dom, In

man-i-fold thy works, In wisdom hast Thou made them all, In wisdom hast Thou made them all, In wis-dom, in wis-dom hast Thou made them

Retard.

wisdom hast Thou made them all, In wisdom hast Thou made them all.

Ritard.

all, made them all, In wisdom hast Thou made them all.

ORG.

## I WILL ARISE AND GO TO MY FATHER. Introit.

SLOW AND EXPRESSIVELY.

*pp**cres.*

Musical score for "I WILL ARISE AND GO TO MY FATHER. Introit." The score consists of six staves of music for two voices (Soprano and Alto) and piano. The vocal parts are in 3/4 time, while the piano part is in 4/4 time. The vocal entries begin with a piano introduction marked "SLOW AND EXPRESSIVELY". The first vocal entry begins with "I will a - rise and go to my", followed by a piano section marked "pp" and "tempo.". The second vocal entry begins with "Fa ther, I will a - rise, I will a - rise and go to my Fa - ther, I will a - rise and go to my Fa - ther, and say un - to", followed by another piano section marked "p". The piano part features sustained notes and chords throughout the piece.

I will a - rise and go to my

Father, I will a - rise, I will a - rise and go to my Fa - ther, I will a - rise and go to my Fa - ther, and say un - to

Him, say un - to Ilim, Fa - ther I have sin ned, Sinned against hea - ven and be - fore thee, and am no more worthy, and am

*ritard.*

no more worthy to be call-ed thy son, no more worthy, no more worthy to be call-ed thy son.

**LORD OF ALL POWER AND MIGHT.**

ORGAN.

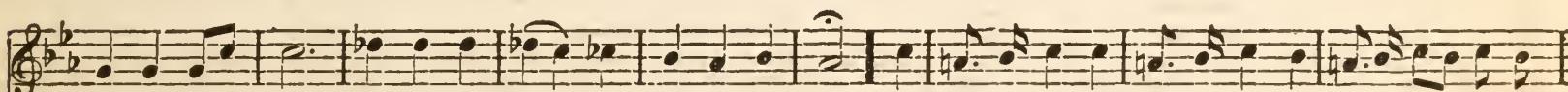
Lord of all power and might, Lord of all power and might, Lord of all power and might,

The musical score consists of three staves of music. The top staff is for the organ, indicated by the label "ORGAN." in the first measure. The middle staff is for the choir, and the bottom staff is also for the choir. All staves are in 3/4 time. The music features various note values including eighth and sixteenth notes, with some notes beamed together. Measure 1 (organ) starts with a dotted half note followed by an eighth note. Measure 2 (organ) has a dotted half note followed by a sixteenth note. Measures 3-4 (organ) show a more complex pattern of eighth and sixteenth notes. Measures 5-6 (organ) continue this pattern. Measures 7-8 (organ) show a return to simpler patterns. Measures 9-10 (organ) conclude the section. The choir parts begin in measure 11, starting with a dotted half note followed by an eighth note. Measures 12-13 (choir) continue this pattern. Measures 14-15 (choir) show a more complex pattern of eighth and sixteenth notes. Measures 16-17 (choir) continue this pattern. Measures 18-19 (choir) show a return to simpler patterns. Measures 20-21 (choir) conclude the section. The lyrics "Lord of all power and might" are repeated three times in measures 11-15.

RITARD.....



Thou that art the au - thor, Thou that art the giv - er, Thou that art the giv - er of all..... good things, Graft in our hearts the



love of thy name, Graft in our hearts the love of thy name, In - crease in us, in - crease in us, increase in us true re-



Continuation of the musical score. The soprano part contains lyrics: "Graft in our hearts the love of thy name, graft in our hearts, graft in our hearts the love of thy name,"



Continuation of the musical score. The soprano part contains lyrics: "Graft in our hearts, &amp;c." The piano accompaniment continues below.

Continuation of the musical score. The soprano part contains lyrics: "Graft in our hearts thy name, graft in our hearts the love of thy name,"

And of thy great mer - cy Keep us in the same, thro' Je - sus Christ our Lord, Thro' Je-sus Christ, thro' Christ our Lord.

ORGAN.

Retard.

Vocal. Duo.

And of thy great mer - cy,

Core.

And of thy great mer - cy,

And of thy great mer - cy,

SLOWER.

Tempo.

Thro' Je - sus Christ, thro' Christ our Lord, Thro' Je-sus Christ, thro' Christ our

Keep us in the same, thro' Je - - - sus Christ our Lord, thro' Je-sus Christ our Lord, thro' Je - sus Christ our

Thro' Christ our

Lord, Thro' Je - sus Christ our Lord, A - men.

# PRAISE THE LORD, O MY SOUL.

97

*Prelude.*

Musical score for the Prelude section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and G major. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, 3/4 time, and G major. It features eighth-note chords and sixteenth-note patterns. Both staves have dynamic markings "8ves." at the beginning and end. The score is written on five-line music paper.

*Voci.*

Musical score for the Vocal section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and G major. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, 3/4 time, and G major. It features eighth-note chords and sixteenth-note patterns. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The score is written on five-line music paper.

Praise the Lord, praise the Lord, O my soul, O my soul, and all that is with - in me, praise his ho-ly name; Praise the Lord, O my

Musical score for the Continuation section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and G major. It features eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, 3/4 time, and G major. It features eighth-note chords and sixteenth-note patterns. The vocal line continues with a melodic line consisting of eighth and sixteenth notes. The score is written on five-line music paper.

soul, and for - get, for - get not all his ben - e - fits, Praise the Lord, praise the Lord, O my soul, and all that is with - in me,

And for - get not all his ben-e - fits,

rit.

rit.

Praise his ho - ly name, Praise the Lord, O my soul, and for - get not all his ben - e-fits, Praise the Lord, O my soul, Praise his ho - ly name.

rit.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of four sharps. The vocal parts are written in soprano, alto, and bass staves, with lyrics in English. The piano part is in the bass staff, with harmonic suggestions above the staff. The score includes dynamic markings like 'Espressivo.' and 'Slower.', and performance instructions like 'rit.'. The page number '99' is in the top right corner.

Who for - giveth all thy sins, and heal - eth all thine in - firm - i - ties, thine in - firm - i

*Espressivo.*

Who for - giv - eth all thy sins, and heal - eth all thine in - firm - i -

Who for - giv - eth all thy sins, and healeth all thine in-firm - i -

*Slower.*

Who for - giv - eth all thy sins, and heal - eth all thine in - firm - i - ties, and heal - eth all thine in - firm - i -

*rit.*

ties, Who heal - eth thine in - firm - i - ties, Who heal - eth all thine in - firm - i - ties.

Who sav - eth thy life from de - struc-tion, and  
 Who sav - eth thy

*Organ.*

Who saveth thy life from de - struc-tion, Who sav - eth thy life from de -

crown - eth thee with mer - cy and lov - ing kindness, with mercy and lov - ing kindness, &c.

life from destruction, and crown-eth thee with mer - - cy and lov - ing kindness, with mercy and lov - ing, lov - ing

Who saveth thy life from de-struction, and crown - eth thee with lov - ing kindness, &c.

struc-tion, and crown-eth thee, and crown - eth thee with mercy and lov - ing kindness, &c.

kindness, crowneth thee with mer - ey, crown - eth thee with mer - ey and lov - ing kindness; O praise the Lord,

all ye works of His, in all places of His do - minion, Praise thou the Lord, O my soul, Praise thou the

*rit. al Fine.*

The musical score consists of four staves. The top two staves are for three voices: Soprano (G clef), Alto (C clef), and Bass (F clef). The bottom two staves are for the piano: Treble staff (G clef) and Bass staff (F clef). The music concludes with a final cadence where all voices sing "O my soul" and play a final chord on the piano.

Lord, O my soul, Praise thou the Lord, O my soul, Praise thou the Lord, O my soul.

The final section of the music shows a harmonic progression. It starts in G major (three sharps) and moves through various chords, including a brief section in E major (no sharps or flats). The piano accompaniment features sustained notes and chords throughout this section.

# THE LORD SHALL COMFORT ZION.

103

The musical score consists of two staves of music. The top staff begins with a rest followed by a series of eighth-note chords. The bottom staff begins with a bass line labeled "Prelude." The music then transitions to a vocal line with lyrics. The lyrics are: "The Lord shall com-fort Zi - on, The Lord shall comfort Zi - on: Com - fort her, Com - fort her; He shall com - fort her waste". The music features various note values including eighth and sixteenth notes, and rests. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The vocal line uses a mix of quarter and eighth notes, with some sustained notes and grace notes indicated by small vertical strokes above the stems.



place-s, He shall comfort her waste place-s, and make her like E - den, like the gar - den of the Lord.

ORGAN. 3



The Lord shall com-fort Zi - on, shall com-fort Zi - on, and make her like E - den, like the gar - den of the Lord.

3

A musical score for organ and voice. The score consists of six staves. The top two staves are for the voice, indicated by a treble clef and a bass clef respectively, both in E-flat major. The third staff is for the organ, indicated by a treble clef and a bass clef, also in E-flat major. The bottom two staves are for the organ, indicated by a treble clef and a bass clef, also in E-flat major. The sixth staff is for the organ, indicated by a treble clef and a bass clef, also in E-flat major.

The vocal part begins with a rest followed by a melodic line. The organ part provides harmonic support with sustained notes and chords. The vocal line continues with a series of eighth and sixteenth note patterns. The lyrics "Joy and gladness, joy and gladness shall be found, be found there" are written below the vocal line.

The vocal line continues with a melodic line. The organ part provides harmonic support with sustained notes and chords. The lyrics "in, thanks-giv - ing, thanks-giv - ing and the voice of mel - o - dy, thanksgiv-ing, thanksgiv-ing and the voice of mel - o - dy." are written below the vocal line.

The re - deem-ed of the

**ORGAN.**

The re -

*Ritard.*

Tempo.

Lord shall come with sing-ing, come with sing-ing un - to Zi - on.

The re - deem-ed come with sing-ing un - to Zi - on.

VOICE. *p* Sor-row and mourn-ing shall  
Sor - row and

**ORGAN.**

Zi - on, &c.

Sor-row and mourning shall flee a

*Ritard.**Tempo.*

Sorrow and mourning shall flee a - way, a - way, a - way, shall flee a - way.

Ev - er - last - ing

flee, shall flee a - way, shall flee a - way, a - way, shall flee a - way. Ev - er - last - ing joy shall  
mourn - ing shall flee, &c.

way, shall flee a - way, shall flee a - way, a - way, shall flee a - way, Ev - er - last - ing joy shall

joy up - on their heads, shall be up - on their heads.

be up - on their heads, shall be up - on their heads.

*Not too fast.*

Halle - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah; He will  
ALTO.

1st &amp; 2nd SOPRANI.

Hal-le - lu - jah, Hal - le - lu - jah, For the Lord shall comfort Zi - on, He shall com - fort her waste pla - ces, and

Hal-le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah, hal-le - lu - jah, He will

make her like E - den, like the gar - den of the Lord. Hal - le - lu - jah, A - men.

make her like E - den, like the gar - den of the Lord. Hal - le - lu - jah, A - men.

*Slower.*

# THE LORD SHALL COMFORT ZION.

109

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff is for the alto voice, and the bottom staff is for the bass voice. The music is in common time (indicated by '3/4') and is set in a key signature of one sharp (F#). The vocal parts begin with rests, followed by eighth-note patterns. The organ part, indicated by the label 'ORGAN.' above the bass staff, provides harmonic support with sustained notes and chords. The lyrics are integrated into the music, appearing below the vocal staves. The first verse includes the line 'The Lord shall com - fort Zi - on, He shall com - fort her waste pla - ces, and'. The second verse includes the line 'make her like E - den, like the garden of the Lord, He will make her like Eden, like the garden of the Lord,' followed by 'Joy and' on the next line. The music concludes with a final section of organ chords.

The Lord shall com - fort Zi - on, He shall com - fort her waste pla - ces, and

make her like E - den, like the garden of the Lord, He will make her like Eden, like the garden of the Lord,

Joy and

ORGAN.

RITARD.

TEMPO.

gladness, joy and gladness, shall be found, be found there - in, joy and gladness, joy and gladness, thanksgiving and the voice of mel - o - dy, thanksgiv-ing and the

voice, the voice of mel - o - dy, the voice of mel - o - dy, the voice of mel - o - dy, Joy and gladness, joy and gladness, and the voice of mel-o-dy.

# FUNERAL DIRGE.

III

Words by WILLIAM COLLINS.

Written for the Funeral Service of GEN. FREDERIC W. LANDER, at Salem, Mass., March 6th., 1862.

*Espressivo.*

A musical score for two staves. The top staff is in treble clef, 4/4 time, and has a dynamic of *pp*. The bottom staff is in bass clef, 4/4 time. The music consists of eighth and sixteenth note patterns. The word "PRELUDE." is written below the bass staff.

A musical score for two staves. The top staff has dynamics *cres.*, *f*, *p*, and *f*. The bottom staff has a dynamic of *p*. The lyrics "How sleep the brave who sink to rest," are written below the music.

How sleep the brave who sink to rest, By all their country's wish-es blest! How sleep the brave who sink to rest, By

*cres.*

A musical score for two staves. The top staff has a dynamic of *f*. The bottom staff has a dynamic of *p*. The lyrics "How sleep the brave who sink to rest, By" are written below the music.

How sleep the brave who sink to rest, By



all their country's wish - es blest!

DUET. SOPRANO & ALTO.

*p* 1st SOPRANO.

TUTTI.

2d SOPRANO.

When Spring with dew - y fin - gers cold, Returns to deck.... their hal - lowed mold, She there shall

ACCOMPANIMENT.

TUTTI.

SLOWER.

TEMPO.

By

dress a rich - er sod, Than Fancy's feet have ev - er trod, have ev - er trod.

By Fairy hands their knell is rung.

Voice.

Accel. By

Fairy hands their dirge is sung....

their knell is sung, By forms un - seen their dirge is sung, their dirge is sung, By forms un - seen their dirge is

Fairy han ls their knell is sung....

*Ritard.*CHORAL. *pp*

sung, their dirge is sung; There Honor comes, a pil - grim gray, To bless the turf that wraps their clay;

CHORAL.

And Freedom shall a - while re - pair, To dwell a weep - ing pil - grim there, A weep - ing pil - grim there.

## OMNES TERRÆ JUBILATE.

80th PSALM, translated by CHARLES R. KENNEDY, Trinity College, England.

*Slowly & solemnly.*

1. Om - nes ter - rae ju - bi - la - te, Læ - tæ De - um ad - o -

2. E - jus an - te por - tum sta - te, E - jus cu - ri - as in -

ra - te, Cum - que can - tu fes - ti - na - te, In con - spec - tum Dom - i - ni, Dom - i -

tra - te, No - men e - jus col - lau - da - te, Red - di - to - te gra - ti - as. Nam - que

## OMNES TERRÆ JUBILATE. Concluded.

A musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of six staves of music, each with a different vocal line. The vocal parts are: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The lyrics are written in Latin and are distributed across the staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score is set against a background of vertical bar lines and measure numbers.

num sci - to - te De - um, No - bis es - se so - lum De - um, De - us est qui nos ere a - vit, Sumus  
De - us lau - de dig - nus, Sem-per clem - ens et be nig - nus; Se - rus vin - dex pec - ea - to - rum, Inque  
il - li quos cur - va - vit, Sum - us il - li quos eu - rav - it, Pe - eus at - - que pop - u - li.  
sæc - la se - eu - lo - rum, In - que sæc - la se - eu - lo - rum, Du - rat e - jus ver - i - tas!

# INDEX.

NAMES.	METRE.	WRITTEN	PAGE	NAMES.	METRE.	WRITTEN	PAGE	NAMES.	METRE.	WRITTEN	PAGE		
Acton.....	L. M.	1873	3	Flodden.....	D. S. M.	1840	24	Oakland.....	7s.	1840	43		
Addison.....	L. M. 6 l.	1862	4	Frothingham....	L. M.	1847	25	Omnipresence....	L. M.	1848	43		
Albany.....	D. C. M.	1874	5	Gilman.....	6s & 4s.	1861	25	Orford.....	8s, 7s & 4s.	1868	44		
Alderbrook.....	S. M.	1847	6	Glencove.....	7s & 6s.	1866	26	Otterbourne.....	8s & 7s.	1843	45		
Algernon.....	L. M.	1848	6	Grafton.....	8s, 7s & 4s.	1868	27	Portland.....	7s.	1858	45		
Army Hymn....	L. M.	1862	7	Greenwood.....	L. M.	1859	28	Potomac.....	L. M. 6l.	1873	46	CHANTS, MOTETS, &c.	
Barton Square..	6s & 4s.	1861	7	Hampden.....	C. M.	1849	28	Rathbone.....	L. M.	1862	47	Venite .....	62
Beacon Street..	8s & 7s.	1872	8	Harmony Grove..	L. M.	1839	29	Remington.....	8s & 7s.	1872	47	Jubilate.....	63 & 64
Bernthorpe.....	L. M.	1849	9	Hartwood.....	C. M.	1849	29	Richmond.....	D. C. M.	1868	48	Benedictus.....	65
Beverly.....	7s.	1868	9	Hudson.....	L. M.	1872	30	Rotherwood....	D. C. M.	1872	49	Cantate .....	66
Bosworth.....	7s.	1851	10	Immanuel.....	L. M.	1851	30	Salisbury Plain....	7s.	1841	50	Bonum est.....	67
Brigham.....	L. M.	1873	11	India.....	7s & 6s.	1866	31	Selwyn.....	C. M.	1841	50	Deus Misereatur.....	68 & 69
Casco .....	7s.	1873	12	Kernwood.....	8s & 7s.	1873	32	Sidney .....	C. M.	1858	51	Benedic Anima Mea.....	70
Caton.....	L. M.	1866	13	Kinsley.....	C. M.	1874	32	Stanhope.....	S. M.	1858	51	Responses .....	71 & 72
Chadwick.....	C. M.	1832	13	Kingsbury.....	7s & 6s.	1874	33	Stanton.....	L. M.	1874	52	Glorie (after Gospel) .....	73
Chestnut Street .	C. M.	1840	14	Kirkwood.....	8s & 7s.	1845	34	Talford.....	C. M.	1851	53	Sentence .....	73
Chilmark.....	C. M.	1868	14	Lenox .....	S. M.	1858	35	Templeton.....	C. M.	1848	53	Holy, Lord God of Sabaoth	1874
Clifford.....	H. M.	1867	15	Leverett.....	7s.	1842	35	Torrington.....	10s.	1872	54	Sanctus .....	1846
Clonberne.....	L. M.	1873	16	Lynnwood.....	L. M.	1849	36	Upton.....	C. M.	1873	54	Trisagion .....	1865
Clover Hill.....	L. M.	1859	17	Martley (Major)	L. M.	1871	37	Vesper.....	L. M.	1844	55	Gloria in Excelsis .....	1863
Crown Point....	L. M.	1873	16	Martley (Minor)	L. M.	1868	37	Vingrove.....	6s & 10s.	1861	55	Repent ye.....	1854
Dartmouth....	8s, 7s & 4s.	1867	18	Melrose.....	L. M.	1859	38	Walgrave.....	7s.	1841	56	Give me understanding...	1868
Derby.....	S. M.	1850	19	Merton.....	C. M.	1842	38	Walnut Grove...	C. M.	1839	57	How manifold are thy works	1863
Drummond.....	C. M.	1857	19	Morning.....	L. M.	1847	39	Walsingham .....	L. M.	1848	57	I will arise and go to my	1863
Downing.....	C. P. M.	1844	20	Nearer, my God, 6s & 4s.	1866	39	Warren Street..	D. C. M.	1863	58	Father .....	1863	
East Church....	6s, 8s, 6s.	1857	21	Nebraska .....	C. M.	1844	40	Wendell.....	8s & 7s.	1857	59	Lord of all power and might	1863
Elkton.....	C. M.	1847	21	Neponset .....	8s & 7s.	1870	40	Westbeach.....	L. M.	1848	60	Praise the Lord, O my soul	1863
Emmerton.....	7s & 6s.	1874	22	Nithside.....	H. M.	1849	41	Wyeford.....	L. M.	1851	60	The Lord shall comfort	1862
Exeter.....	L. M.	1871	23	Norman .....	L. M.	1848	42	Wymondley.....		1874	61	Zion. (E2.).....	103
Federal Street....	L.M.	1882	23	Normandy .....	L. M.	1851	42	Yorkville.....		1874	61	The Lord shall comfort	
												Zion. (G.).....	1862 109
												Funeral Dirge.....	1862 111
												Omnes Terra.....	1868 115



# NEW BOOKS

**FOR CHOIRS, SABBATH AND DAY SCHOOLS, AND SINGING CLASSES.**

---

**THE STANDARD.** A Collection of Music, Sacred and Secular, for Choirs, Singing Schools, and Musical Conventions. By L. O. EMERSON of Boston, and H. R. PALMER of Chicago. This distinguished work may be said to have been "sold before it was printed," so secure are the two compilers in their reputation. The book can hardly fail to satisfy those who use it. It has a short but sufficient treatise on the "rudiments," followed by a large collection of pretty and progressive Songs, Duets, Glees, &c., and these by a fine collection of Metrical Tunes. The Anthem Department is unusually full and rich. Price \$1.50.

**EMERSON'S SINGING SCHOOL.** An excellent new book sometimes comes on a community at a time when they are not prepared to receive it. It is often the case when a new singing class commences, and the inquiry is started, "What book shall we use?" that most of the company present are already possessed of "last year's books" which are not by any means "sung through." The prudent teacher, while he recognizes the necessity of "having something new," is still fearful of putting a heavy expense upon his pupils. What must he do? Why, send for EMERSON'S SINGING SCHOOL! It is not expensive. It will be new to the school. It "fits in nicely" with any other book. It has in it all that is essential to the carrying on of a class,—good elements, well arranged exercises, pleasing tunes for practice, &c.; and other books on hand may be retained for a change and variety in the exercises. Or EMERSON'S SINGING SCHOOL is quite enough to keep up the interest of a class without the aid of any other book. Price 75 cts.

**ALL THE ABOVE BOOKS MAILED, POST-PAID, ON RECEIPT OF RETAIL PRICE.**

C. H. DITSON & CO., New York.

**OLIVER DITSON & CO., Boston.**

LYON & HEALY, Chicago.

---

 A Descriptive Catalogue, containing the Titles and Brief Descriptions of 1,000 Books published by Oliver Ditson & Co., will be mailed, post-paid, on application.

# A Page full of Excellent Books for Choirs, with a few that contain the Cream of the Operas.

## Church Music Books.

It is a mistake to suppose that the demand for the more successful Church-music books ceases, after the first great sale. They continue to be called for, for many years. Indeed *really good music cannot wear out.*

**American Tune Book.**.....*By 500 Editors.* 1.50

At intervals of years, the "most successful tunes" have been transplanted into this book, which therefore contains a vast amount of approved Church Music.

**Ancient Lyre.**.....*Chas. Zeuner.* 1.50

**Choral Tribute.**.....*L. O. Emerson.* 1.50

**Church Choir.**.....*Muenscher.* Bds. 1.60

**Diapason.**.....*G. F. Root.* 1.50

**Father Kemp's Old Folks' Tunes.**..... 40

**Grace Church Collection.**.....*King.* 2.25

**Greatorex Collection.**.....*Cloth,* 1.75, Bds. 1.50

**Harp of Judah.**.....*L. O. Emerson.* 1.50

**Jubilee.**.....*W. B. Bradbury.* 1.50

**Jubilate.**.....*L. O. Emerson.* 1.50

**Key Note.**.....*W. B. Bradbury.* 1.50

**King's New Collection.**.....*King.* 2.25

**Modern Harp.**.....*White & Gould.* 1.50

**New Carmina Sacra.**.....*L. Mason.* 1.50

**Offering.**.....*L. H. Southard.* 1.50

**Oliver's Collection of Church Music.**..... 1.50

**Temple Choir.**.....*Mason & Bradbury.* 1.50

**Trinity Collection.** *Hodges & Tuckerman.* Cl. 2.75, Bds. 2.50

**Standard.**.....*L. O. Emerson & H. R. Palmer.* 1.50

Of these sterling books, in comparison with many others, it may be said, those have gone forth "by thousands," but these "by tens of thousands." Each author has his admirers, and all have a good record.

## Collections of Anthems, Choruses, Motettes, &c.

**Baumbach's Sacred Quartettes.**.....*Cloth* 2.75, Bds. 2.50

**Baumbach's New Collection.**.....*Cloth* 2.75, Bds. 2.50

**Boston Academy's Collection of Choruses.**.... 2.50

**Buck's Motette Collection.**.....*Cloth* 2.75, Bds. 2.50

**Buck's Second Motette Coll.**.....*Cloth* 2.75, Bds. 2.50

**Bradbury's Anthem Book.**..... 2.00

**Choralist.** In 23 Nos. Each, ..... 15

**Chorus Wreath.** Sacred & Secular ..... 1.50

**Church and Home.**.....*Cloth* 2.75, Bds. 2.50

**Constellation Collection of Anthems.**..... 1.50

**Convention Chorus Book.**..... .60

**Harmonia Sacra.**.....*White & Gould.* 1.50

**National Chorus Book.** ..... 1.50

**New Oratorio Chorus Book.** ..... 1.38

**Peace Jubilee Choruses.** (1869.) Sacred & Secular.

Paper 50 cts., Cloth 1.00, Bds. ..... 75

**Sabbath Guest.**.....*Emerson & Morey.* 1.00

**Sacred Chorus Book.**.....*White & Gould.* 2.50

**World's Peace Jubilee Music.** (1872). .... 75

## Fine Edition of Standard Operas.

[Complete Operas, with all the Recitatives, &c., and Foreign and English Words.]

**Don Giovanni.**.....*Mozart.* Boards 2.00, Paper 1.25

**Ernani.**.....*Verdi.* .... " 2.00, " 1.25

**Faust.**.....*Gounod.* Boards 2.00, Paper 1.25

**Fidelio.**.....*Beethoven.* " 2.00, " 1.25

**Lucia di Lammermoor.** *Donizetti.* " 2.00, " 1.25

**Lucrezia Borgia.**..... " " 2.00, " 1.25

**Marriage of Figaro.**.....*Mozart.* " 2.00, " 1.25

**Martha.**.....*Flotow.* " 2.00, " 1.25

**Norma.**.....*Bellini.* " 2.00, " 1.25

**Sonnambula.**..... " " 2.00, " 1.25

**Traviata.**..... " " 2.00, " 1.25

**Trovatore.**.....*Verdi.* " 2.00, " 1.25

**Opera of Dinorah, or Pardon de Ploermel.** English and Italian Words. ....*Meyerbeer.* 4.00

**Preciosa.** English & German Words. ....*Weber.* .75

**Doctor of Alcantara.** English Words. ....*Eichberg.* 4.50

**Two Cadis.** English Words. ....*Eichberg.* 4.50

## Choruses from the Operas.

**Forty-five Opera Choruses.**.....*Bruce.* 3.00

**Opera Chorus Book.**..... 2.50

**Operatic Bouquet.** *Bruce.* Cl. 2.25, Bds. 2.00, Paper, 1.75

**The Opera.** 14 Choruses. Each. .... 25

DITSON & CO. also publish the Librettos of almost all known operas. These librettos have a high reputation, and contain the complete words of the operas, Foreign & English, and also the music of the principal airs. No better companion for visits to the opera, unless one should take the complete *operas*, music and all. Price, each, 30 cts.

MAILED, POST-PAID, ON RECEIPT OF RETAIL PRICE.

OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., New York.

LYON & HEALY, Chicago.

A Descriptive Catalogue, describing the above and about 900 other books published by DITSON & CO., will be mailed free, post-paid, on application.

# Valuable Music Books

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

CHAS. H. DITSON & CO., New York.

LYON & HEALY, Chicago

**THE EMERSON METHOD FOR REED ORGANS.** By L. O. EMERSON of Boston, and W. S. B. MATTHEWS of Chicago. These gentlemen have given their best thoughts to the compilation of this method; and a glance only at the contents will be needed to prove that their efforts have been crowned with success; and that they have managed to make a good, instructive course the vehicle in which to convey a very large load of good and interesting music. The work commences with a few simple directions, followed by a short "statement" of the elements of notation, &c. At page 13 we find No. 1 of the exercises, as simple as simple can be, and filling the length of one staff. At page 61 we find No. 159 (the last) of the exercises, filling a full page, and a vast way beyond No. 1 in difficulty, but still not hard enough to frighten the average scholar. Between Nos. 1 and 159 the exercises mount in difficulty by easy gradations. As soon as the pupil can play them, he arrives at exercises *which are tunes*. A few of the remaining pages have a short treatise on Harmony, also a number of specimens of Interludes. About half of all the book, however, is filled with beautiful pieces, very well chosen, that will please all; indeed, the book may be considered a capital collection of Reed Organ Music. Either as an Instruction Book or as a collection of Musical Recreations, it is a first-class book, and will not disappoint the purchaser. Price \$2.50. Mailed, post-paid, for this price.

Mr. EMERSON's former Church Music Books, HARP OF JUDAH, \$1.50, JUBILATE, \$1.50, and CHORAL TRIBUTE, \$1.50, have not lost their popularity, but are still in constant demand. Many thousands have been sold.

**CHEERFUL VOICES: MR. EMERSON'S NEW SCHOOL SONG-BOOK.** It is sufficient, perhaps, merely to announce the issue of this most promising book for schools. Mr. L. O. EMERSON's first book, THE GOLDEN WREATH, sold so extensively, that it seems to have been introduced everywhere. His second book, MERRY CHIMES, was also a decided success. And all who used these books will be curious to examine this, which is likely to be superior, if anything, to its predecessors in popularity. Price 50 cts. Mailed, post-paid, for this price.

**THE HOUR OF SINGING.** By L. O. EMERSON and W. S. TILDEN. This truly worthy book has had sufficient trial to demonstrate its great value. It is now used in a large number of HIGH SCHOOLS, whose teachers will all agree that the music is excellent, and excellently prepared for the instructor's hand. So that it is a thorough book to learn from, and a most pleasing collection to sing from. Music is arranged in 2, 3, and 4 Parts, and in a progressive order. THE HIGHER CLASSES OF GRAMMAR SCHOOLS also, that have received a regular musical training, can with profit use the HOUR OF SINGING. Price \$1.00, for which price it will be mailed, post-paid, to any address.

 A Descriptive Catalogue, containing brief descriptions of about 950 Books published by O. DITSON & CO., will be sent free by mail, post-paid, on application.

# NEW AND POPULAR MUSIC BOOKS

PUBLISHED BY OLIVER DITSON & CO., BOSTON. C. H. DITSON & CO., NEW YORK.

## VOCAL.

**WREATH OF GEMS.** An admirable collection of Choruses and Popular Songs, Ballads, and Duets, composed by the most celebrated Authors, with an accompaniment for the Piano-forte. Price, Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**SHOWER OF PEARLS.** A collection of Choice Vocal Duets for Two Sopranos, Soprano and Alto, Soprano and Tenor, Soprano and Bass, and Tenor and Bass, with accompaniments for the Piano-forte. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**SILVER CHORD.** A Companion to the "Home Circle." Containing beautiful Songs, Ballads, Duets, Quartets, &c. With accompaniments for the Piano-forte. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**GEMS OF GERMAN SONG.** A collection of the most beautiful German Ballads of celebrated composers. With Piano-forte accompaniments. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**GEMS OF SACRED SONG.** An elegant collection of Sacred Music for the Home. Selected from the Best Composers, and arranged with pleasing Piano-forte accompaniments. Boards \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**GEMS OF SCOTTISH SONG.** A collection of the most beautiful Scotch Ballads, set to music. With Piano-forte accompaniments. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**MOORE'S IRISH MELODIES.** With symphonies and accompaniments by Sir John Stevenson. With a portrait of Moore. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**CHORAL TRIBUTE.** A Book of fresh and entirely new Church Music. By L. O. Emerson, author of "Harp of Judah," "Jubilate," &c. Mr. Emerson is the most popular writer of Sacred Music in the country. This is the most pleasing work for Chorus or Quartet choirs, Conventions, and Singing Schools, and is the best book now published. Price, \$1.50.

**HARP OF JUDAH.** A collection of Church Music. By L. O. Emerson. Over 100,000 copies of this popular book have been sold. Price, \$1.25.

**JUBILATE.** A collection of Sacred Music for Choirs, Singing Schools, &c. By L. O. Emerson. Author of the "Golden Wreath," "Harp of Judah," &c. Nearly 100,000 copies sold. Price, \$1.35.

**PEACE JUBILEE MUSIC.** All the Vocal Music, Sacred, Secular, and National, sung by the Grand Chorus at the Great National Peace Jubilee, held in Boston, June, 1869. A very useful book for Conventions and Singing Societies. Price, 50 cents.

**CONVENTION CHORUS BOOK.** A collection of Anthems, Choruses, Glees, and Concerted Pieces, for the use of Musical Conventions, Choral Societies, &c. Price, 50 cents.

**CONSTELLATION.** A collection of Anthems, Choruses, and Social Quartets, mostly selected from the works of the Great Masters, and adapted to the wants of Conventions, Choral Societies, and for Social Practice. Price, \$1.50.

**GREETING.** The best Glee Book before the Public, for Musical Societies, Clubs, and Amateur Societies. This collection is full of Originality, Brilliance, and Variety. By L. O. Emerson. Price, \$1.35.

**THE PICNIC.** A new Cantata for Schools, Singing Classes, and Social Gatherings. For mixed voices: and also with separate vocal score for female voices. By J. R. Thomas. Price, \$1.00.

**THE MAY QUEEN.** A Pastoral Cantata. By William Sterndale Bennett. Price, 50 cts; cloth, \$1.25.

**CHORUS WREATH.** A collection of Sacred and Secular Choruses, selected from Oratorios, Operas, and the Works of the best Composers. Boards, \$1.50.

**FATHER KEMP'S OLD FOLKS' CONCERT TUNES.** As sung by the original "Old Folks' Company" under his management. Price, 40 cts.

**ONE HUNDRED SONGS OF SCOTLAND.** Music and Words. A complete collection of National, Patriotic, Sentimental, and Humorous Scotch Songs. Price, 60 cts.

**ONE HUNDRED SONGS OF IRELAND.** Music and Words. Price, 60 cts.

**ONE HUNDRED COMIC SONGS.** Music and Words. Price, 60 cts.

**THE SHILLING SONG BOOK.** Containing the most Popular Songs of the day. In three parts. Each, 12 cts.

**THE HOME MELLODIST.** Containing nearly One Hundred Songs and Ballads. Words and Music. Price, 35 cts.

## INSTRUMENTAL.

**THE HOME CIRCLE.** A collection of Marches, Waltzes, Polkas, Quadrilles, Piano-forte Gems, and Four Hand Pieces. 2 vols., each, Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**THE PIANIST'S ALBUM.** A collection of Waltzes, Polkas, Quadrilles, Marches, Nocturnes, Four Hand Pieces, &c. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**THE OPERA BOUFFE.** The choicest Vocal and Instrumental, from Offenbach's celebrated Operas of *La Grande Duchesse de Luxembourg*, *Barbe Bleue*, &c. Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**OPERATIC PEARLS.** A Collection of Operatic Songs, Duets, &c., with Piano-forte accompaniments. Price in Boards, \$2.50; cloth, \$3.00; cloth, full gilt, \$4.00.

**FIFTY PIECES FOR THE ORGAN.** By E. Batiste, a celebrated French Organist. Boards, \$3.00; cloth, \$3.50.

**ORGAN GEMS.** A collection of Gems from celebrated European composers. By F. S. Duvenport. Boards, \$2.50; cloth, \$3.00.

**NOVELLO'S SHORT MELODIES FOR THE ORGAN.** Twelve numbers. Each, 6 cts.

**ONE HUNDRED VOLUNTARIES, PRELUDES, AND INTERLUDES,** for the Organ, Melodeon, or Cabinet Organ. By C. H. Rink. Price, 75 cts.

**ONE HUNDRED MELODIES FOR THE VIOLIN.** Selected from all the favorite Operas. Price, 75 cts.

**ONE HUNDRED OPERATIC AIRS** for the Flute. Price, 75 cts.

## INSTRUCTION BOOKS.

**RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.** Superior in its Plan of Study, exceedingly attractive in its Lessons and Exercises, and unequalled in its adaptation to the wants of all classes. It is meeting with a most extensive sale, and is now the most popular system of Piano-forte instruction in this country. Price, \$3.75.

**MODERN SCHOOL FOR THE ORGAN.** A New, Progressive, and Practical Method, comprising a History and Description of the Pipe-Organ, Elementary Instruction, Exercises, and Voluntaries, in all styles of Playing the Organ, Pedal-playing, Combination of Steps, Voluntaries, and pieces suited to all occasions. By John Zundel. Price, \$4.00.

**CLARKE'S NEW METHOD FOR REED ORGANS.** The only Standard and General Method for all Cabinet Organs and Melodeons published in this country. Containing the largest number of beautiful Recreations, Voluntaries, Exercises, &c., ever issued in volume. As a system of instruction it is rapidly superseding all other methods. By William H. Clarke. Price, \$2.50.

**CLARKE'S NEW REED ORGAN COMPANION.** A companion to the "New Method," with entirely different contents, adapted to the wants of all classes. An easy and attractive system of instruction, containing the popular Marches, Waltzes, and Operatic Gems of the day; easy Voluntaries, and a large number of favorite Songs, Ballads, Duets, &c., with accompaniments for the Cabinet Organ. Price, \$2.00.

**WINNER'S NEW SCHOOL** for Piano, Violin, Melodeon, Cabinet-Organ, Flute, Accordeon, Clarinet, Fife, and Flageolet. Containing a course of instruction for each instrument, designed to impart a knowledge of playing without the aid of a teacher. Containing a large collection of the popular Melodies of the day. Price of each book, 75 cts.

## FOR THE YOUNG FOLKS.

**THE GOLDEN ROBIN.** The latest and most popular Juvenile Book. By W. O. Perkins. Author of the "Nightingale," "Sabbath-School Trumpet," &c. Superior to all similar works. Containing attractive Exercises, and several hundred popular Songs. The music is new and sparkling, adapted to all occasions, and is alive with the spirit of the times. Price, 50 cts.

**THE GOLDEN WREATH.** By L. O. Emerson. Containing over two hundred of the very best and most Popular Songs. Two hundred and fifty thousand copies of this book have been printed and sold. Price, 50 cts.

**MERRY CHIMES.** By L. O. Emerson. Author of the "Golden Wreath," "Harp of Judah," &c. Equally as good as the "Golden Wreath," and in many respects superior. Price, 50 cts.

**THE NIGHTINGALE.** A choice collection of Songs, Chants, and Hymns, for Juvenile Classes, Public Schools, and Home Recreation. By W. O. and H. S. Perkins. Price, 50 cts.

**THE TWIN SISTERS.** An Operetta. Adapted to the use of Female Colleges, Schools, Exhibitions, &c. By Herman S. Sarot. A fine Musical Work for public or private performance. Price, 50 cts.

**EXERCISE SONG BOOK.** Containing Songs and Rounds, with Physical Exercises. By Aza Fitz. The exercises in this book are intended mostly for the amusement of little children to relieve the tedious routine of the school-room. Price, 25 cts.

**FLOWER FESTIVAL ON THE BANKS OF THE RHINE.** A Cantata for Floral and other Concerts with Conversations on the Elements of music. By J. C. Johnson. Price, 45 cts.

## SABBATH-SCHOOL MUSIC.

**GLAD TIDINGS.** By L. O. Emerson and L. B. Starkweather. Bright and Spirited Music, not re-arrangements of old and worn-out Melodies. Both Words and Music are New and Fresh. Price, in paper, 30 cts; boards, 35 cts.

**THE MORNING STARS.** A collection of Religious Songs for Sabbath Schools and Home Circles. Adapted especially for Unitarian and Universalist Denominations. Arranged from the Folk Songs of Germany, a rich mine of sweet melodies. Price, in paper, 30 cents; boards, 35 cts.

The above books sent post-paid on receipt of price.