

TAYLOR'S SACRED MINSTREL:
OR
AMERICAN CHURCH MUSIC BOOK:

A NEW COLLECTION OF PSALM AND HYMN TUNES,
ADAPTED TO THE VARIOUS METRES NOW IN USE;

TOGETHER WITH

ANTHEMS, SENTENCES, CHANTS, AND OTHER PIECES,

FOR THE USE OF CHOIRS, CONGREGATIONS, SINGING SCHOOLS, MUSICAL
SOCIETIES, SOCIAL SACRED MUSIC CIRCLES, AND PRIVATE DEVOTION;

CONTAINING BETWEEN THREE AND FOUR HUNDRED NEW PIECES, ORIGINAL AND SELECTED, NOW FOR THE FIRST
TIME PRESENTED TO THE AMERICAN PUBLIC,
AND OTHERS FROM THE MOST DISTINGUISHED EUROPEAN COMPOSERS.

EDITED BY

VIRGIL CORYDON TAYLOR,

ORGANIST, AND PROFESSOR OF MUSIC.

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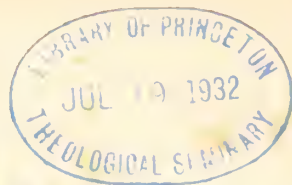
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STEREOTYPED BY A. B. KIDDER,
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P R E F A C E .

IN presenting his work to the public, the Editor believes that the friends of church music may find the SACRED MINSTREL worthy of their *notice*; and whether of their *interest*, he is willing, after a thorough examination of it, to leave it to the many capable of judging, to decide.

It will be found, upon examination, to contain a large number of tunes interspersed with Duett, Trio, and Quartett passages of a line or more of the stanza; which, from the contrast they form with the more common style of pieces, may, it is believed, be found worthy of attention. And if Choirs are without singers capable of sustaining such portions of tunes as are marked "*Soli*," they can be sung in *Chorus* without disadvantage to the character of the piece. The Fugue style of tunes, so common and much esteemed some half century since in this country, have been quite extensively introduced in the SACRED MINSTREL, under such modifications however as to render their arrangement conformable to the rules of Harmony, without destroying their character.

In preparing this work, the Editor has been especially careful to arrange the tunes in such a manner that *each part* has assigned to it generally sufficient *melody* to render it agreeable even though not heard in connection with the rest. While the greater part of this work will be found to consist of new pieces, original and selected, it contains, it is believed, nearly *all* of the *old* tunes considered as *standard*, and *indispensable* for church use. The music being written in but *four varieties of time*, will be found much easier of execution as respects its rhythm, than that written in the more common way in which the several forms, including quadruple or common time *double*, are introduced. No difficulty however, will be experienced in changing from the four varieties here made use of, to any *other* forms of time not used in this work. The Rudiments, it will be found, are classified in a manner differing somewhat from the ordinary way, which, it is believed, may prove of importance to the learner, in rendering them more easily comprehended. The Editor would return his acknowledgments to those gentlemen of the musical profession who have kindly allowed him extracts from their valuable publications, and to those who have contributed many new and interesting productions for his work.

To the friends and lovers of Church Music this work is respectfully inscribed, with the hope that it may receive at their hands a thorough and impartial examination; and if found worthy of their favor and interest, be made to subserve the high and important cause of Sacred Music throughout our land.

CHAPTER I.

§ I. Notes are characters used to represent musical sounds.

§ II. There are six kinds commonly used. These are the Whole Note (or Semibreve,) , Half Note (or Minim,) , Quarter Note (or Crotchet,) , Eighth Note (or Quaver,) , Sixteenth Note (or Semiquaver,) , Thirty-second Note (or Demisemiquaver.) 

§ III. The relative value of notes is as follows. viz:

A Whole Note.  is equal in duration to

Two Halves. 2 2

Four Quarters. 4 4 4 4

Eight Eighths. . . one hook.

Sixteen Sixteenths.  two hooks.

Thirty-two  three
Thirty-2ds.  hooks.

NOTE. There are other notes, such as the Double Note or Breve   ; and the Sixty-fourth ; but they are seldom used.

QUESTIONS.

What characters are used to represent musical sounds?—How many kind of notes are commonly used?—Name them.—What is the relative value of notes?—What *two* notes are equal in length to a half note?—What *four* to two quarters?—What *eight* to four eighths?—What *sixteen* to eight sixteenths?—What note are eight sixteenths equal to?—What *two* notes are they equal to?—What *four*?—What note with two quarters will equal a whole note?—What *two* with four *eighths* will equal a whole note?—What *four* with eight *sixteenths* will equal a whole note?

CHAPTER II.

DOTTED NOTES AND OTHER CHARACTERS.

§ IV. A dot placed after a note adds to it half of its original length.
Thus:

A whole note dotted, ♩• is equal in length to a whole and half note. ♩ ♩

A half note dotted, $\text{♩}^\bullet$ is equal to a half note and quarter.

A quarter note,  to a quarter and eighth.

An eighth, to an eighth and sixteenth, &c.

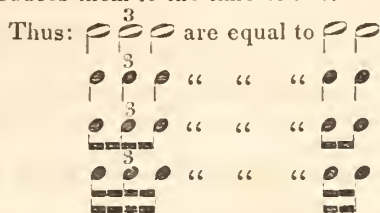
§ V. Notes with two dots placed after them, receive the addition of three quarters to their original length, the first dot adding half, (as illustrated in § IV,) and the second, a quarter. Thus:

A whole note dotted twice $\text{O} \cdot \cdot$ equals in length a whole, half and quarter note. $\text{O} \quad \text{O} \quad \text{O}$

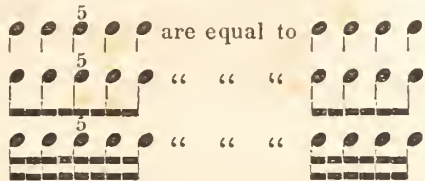
A half note dotted twice  equals a half, quarter and eighth, &c.

§ VI. The valuation of notes can be *reduced*, in the following manner.

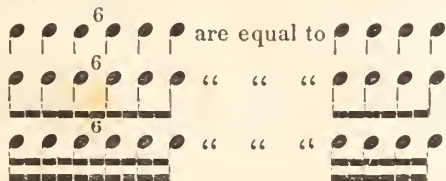
§ VII. The figure 3 placed over or under three notes of the same denomination reduces them to the time of two.



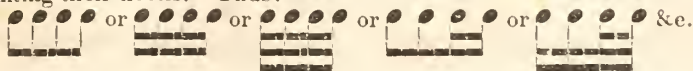
§ VIII. The figure 5 placed over or under five notes of the same denomination, reduces them to the time of four. Thus:



§ IX. The figure 6 in like manner reduces six notes of the same kind to the time of four. Thus:



§ X. A Slur  is used in vocal music to connect the notes sung to one syllable. Eighth, Sixteenth and Thirty-second notes can be slurred by uniting their hooks. Thus:



QUESTIONS.

What is the effect of a dot placed after a note! — A whole note dotted receives the additional value of what note? — A half note, what? — A quarter, what? — An eighth, what? — When two dots are placed after a note, how much is the note lengthened? — A half note with two dots receives the addition of what two notes? — A quarter, what two? — An eighth, what two? — A sixteenth, what two? — A thirty-second, what two? — The figure 3 placed over or under three notes of the same denomination reduces them to the valuation of how many of the same kind? — The figure 5 placed over five notes, reduces them to how many of the same kind? — The figure 6, to how many of the same kind? — What is the use of a *Slur* in vocal music? — How can eighth, sixteenth, and thirty-second notes be slurred in vocal music?

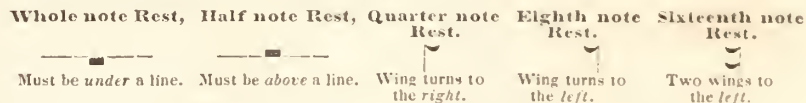
CHAPTER III.

RESTS.

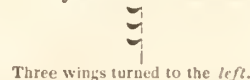
§ XI. All notes in music have characters which represent their length or value, called *Rests*.

§ XII. Rests are denominated *marks of Silence*, and are called by the name of the notes which they represent: as *Whole* note rest; *Half* note rest; *Quarter*, &c.

Examples of the different Rests.

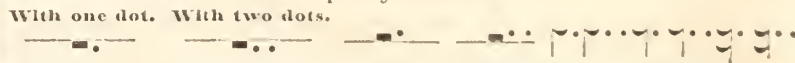


Thirty-second note Rest.



§ XIII. Rests may be dotted the same as the notes which they represent.

Examples of Dotted Rests.



QUESTIONS.

What characters are used in place of *notes*, to represent their *length*?—What are rests denominated?—What *name* are they called after?—Give the names of the different rests.—Must a Whole note rest stand *above* or *below* a line?—Where must a *half* note rest stand?—Which way does the wing of a quarter note rest turn: to the *right* or *left*?—Which way does the wing of an eighth note rest turn?—Which way do the wings of a sixteenth and thirty-second note rest turn?—Have the eighth, sixteenth, and thirty-second note rests, the same number of *wings* that their corresponding notes have *hooks*?—May rests be dotted in the same manner as the notes which they represent?

CHAPTER IV.

THE STAFF, CLEFS, AND OTHER CHARACTERS.

§ XIV. Music is written on a character consisting of five lines and four spaces, called a Staff.

§ XV. Each line and space of the staff is called a Degree.

§ XVI. When more degrees are required than are contained in the five lines and four spaces of the staff, additional lines and spaces are used above or below the staff, called *added* lines and spaces.

§ XVII. The degrees of the staff are counted from the *bottom*, *upwards*; not from the *top*, *downwards*.

The Staff, with added Lines and Spaces.

Sec'd added line above —	— Second space above.
First added line above —	— First space above.
Fifth line — — — — —	— — — Fourth space.
Fourth line — — — — —	— — — Third space.
Third line — — — — —	— — — Second space.
Second line — — — — —	— — — First space.
First line — — — — —	— — — First space below.
First added line below —	— Second space below.
Sec'd added line below —	

§ XVIII. There are characters used in music to distinguish the different parts which are performed together, called *Clefs*.

§ XIX. Two clefs, only, are in general use at the present time. These are the Treble or G clef,  and the Bass or F clef. 

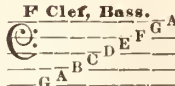
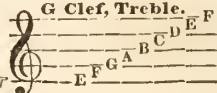
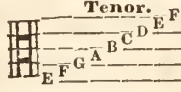
N. B. In this work, the following character is used to designate the Tenor. It is used *arbitrarily*, without reference to location upon the staff, and denotes the application of the letters, the same as in the Treble clef. 

§ XX. The Staff, besides the term *Degree*, which is applied to each line and space, is also named by the first seven letters of the Alphabet.

§ XXI. When the G clef is placed at the commencement of a staff, it fixes the letter E on the lower line. When the F clef is thus applied, it fixes G upon the lower line.

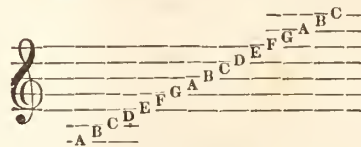
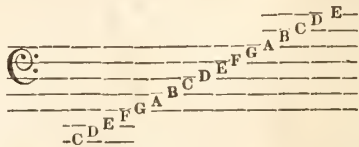
§ XXII. The seven letters then apply to the staves respectively, as follows.

The letters applied to the Staves.

F Clef, Bass.  Same as  **G Clef, Treble.**  Same as  **Tenor.**  Same as 

§ XXIII. When added lines and spaces are required, the same letters continue on either above or below the staff, according to the order in which they apply within it.

The letters extended to added lines and spaces of the Staff.

§ XXIV. The following characters are called Bars: and are placed upon the staff for the purpose of making certain divisions of the notes.

Single Bar,  Double Bar,  or 

§ XXV. The music contained between two bars upon the staff, is called a measure.

§ XXVI. In Sacred Music, the Double Bar occurs at the end of a line of poetry, and denotes what is termed a *Strain*.

§ XXVII. The Double Bar used in this form,  is placed at the end of a staff and shows the close of a tune.

§ XXVIII. The Double Bar at the end of a strain, *may* or *may not* indicate the completion of a full measure; usually, it does *not*.

NOTE.—At a subsequent place, after the introduction of *Time*, it will be illustrated, when the double bar denotes the end of a measure.

QUESTIONS.

What is the name of the character upon which music is written?—How many lines are there in the staff?—How many spaces?—What is each line and space called?—When more degrees than the five lines and four spaces are wanted either above or below the staff, what are used?—In counting the degrees of the staff, where do you begin?—Is it correct to count from the top downwards?—What are the names of the characters used in music to distinguish the different parts which are performed together?—How many Clefs are there in common use?—What other Clef is used in this work besides the Treble and Bass Clefs?—What is used besides the term *Degrees*, to name the lines and spaces of the staff?—When the G clef is used, what letter is applied to the lower line of the staff?—When the F clef is used, what letter is placed there?—How do the letters apply to the Treble staff?—How to the Bass?—On what degree of the Treble staff is A?—Does the Alphabet apply in regular *order* from the second space upwards?—Does it from the first space of the Bass staff upwards?—When added lines and spaces are required to the staff, are more letters than the seven used, or are these repeated?—If you commence with *any* letter upon the staff counting it as *one*, either up or down, will the same occur again at every eighth one?—For what purpose are Bars placed upon the staff?—What is the music called contained between two bars?—In Sacred music, what does the Double bar denote at the end of a line of poetry?—Does the double bar at the end of a strain show the completion of a full measure?

CHAPTER V. RHYTHM.

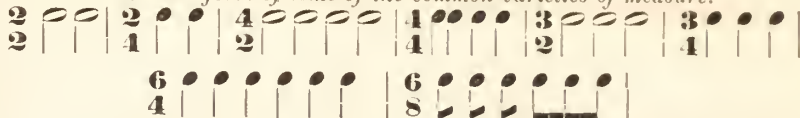
§ XXIX. Musical Sounds may be long or short; and this distinction forms a department called Rhythm, or Time.

§ XXX. Time is represented by the use of Figures, in the form of fractions. The upper figure, or Numerator showing the number of *parts* or *beats* to a measure; and the lower figure, or Denominator, what *particular note* receives a *beat* or *count*.

§ XXXI. The figures $\frac{3}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{8}{16}$ $\frac{1}{2}$ &c. can all be used to denote the different varieties of time.

§ XXXII. Notes have only a *relative*, and no *positive* or *given* length. Hence it is impossible to determine the movement of a piece of music merely by observing the kind of notes it is written in. This can only be ascertained by the signification of certain Rhythmical directions affixed to it. So that the figures 2—2, or 3—2, denote no faster movement than 2—4, or 3—4.

Primitive form of some of the common varieties of measure.



§ XXXIII. The manner of beating or counting the different forms of measure is as follows, viz:

{ Two half time,	$\frac{2}{2}$		Down and up.
{ Two quarter "	$\frac{2}{4}$		" " "
{ Four half "	$\frac{4}{2}$		Down, left, right, up.
{ Four quarter "	$\frac{4}{4}$		" " " "
{ Three half "	$\frac{3}{2}$		Down, left, up.
{ Three quarter "	$\frac{3}{4}$		" " "
{ Six quarter "	$\frac{6}{4}$		When fast, Down and up.
{ Six eight "	$\frac{6}{8}$		" " " " "
{ Nine quarter "	$\frac{9}{4}$		" " Down, left, up.
{ Nine eight "	$\frac{9}{8}$		" " " " "

NOTE 1.—As 4—4 or quadruple time is nothing more than 2—4 *double*, and as the manner of beating it is more difficult to be practised than 2—4, or double measure, it has been dispensed with in this work.

NOTE 2.—It will be observed that only four varieties of measure have been employed in this work. Also, that a *Quarter note* in all cases is the *primitive* or *beat* note. And in place of the lower figure, or Denominator, the note which it *represents*, is used instead of the figure *itself*.

Forms of Time used in this work.

Two Quarter Time, or Common, . . 2

Three “ “ “ Triple, . . . 3

Compound “ Common, . . . 2

Compound “ Triple, 3

QUESTIONS.

What is that department called in music which treats upon the length of sounds?—What characters represent time?—What does the upper figure, or Numerator show?—What the lower, or Denominator?—Name the figures which represent some of the varieties of time.—Have Notes any *certain*, or *given length*?—How can we judge of the movement of a piece of music?—Do the figures 3—2 or 2—2, denote any faster movement than 3—4 or 2—4?—What is the manner of beating or counting Two-half and Two-quarter time?—What of Four-half and Four-Quarter time?—Three-half and Three-quarter time?—Six-quarter and Six-eighth time when fast?—Nine-quarter and Nine-eighth when fast?—Note 2, Chapter v. How many varieties of measure have been employed in this work?—What *particular note* is the *primitive* or *beat* note?—What is used in place of the lower figure or Denominator to represent the primitive note?

CHAPTER VI.

MELODY.

§ XXXIV. Musical sounds may be *high* or *low*, from which distinction a Second department is formed relative to the pitch of sounds called Melody.

§ XXXV. There are *Seven Primary Sounds*, from which all music is derived. By the addition of the Eighth, a series of sounds is formed

called *The Scale*: each sound in which is made at a given distance from one to another, in a certain definite and fixed relation.

§ XXXVI. The distance from one sound to another in ascending or descending the scale, is called an *Interval*.

§ XXXVII. There are two scales used in music, one is called the (*Diatonic*) *Major Scale*; the other, the *Minor Scale*. The former is the one under present consideration.

§ XXXVIII. The Scale can be sung to *Syllables*, *Numerals*, or the letters of the Staff upon which it may be written.

§ XXXIX. The order in which the Intervals occur in the Major Scale is as follows, viz: From 1 to 2 is a tone. From 2 to 3 is a tone. From 3 to 4 is a half tone. From 4 to 5 is a tone. From 6 to 7 is a tone. From 7 to 8 is a half tone, making five tones and two half tones.

§ XL. The Scale applied to the Staff, *first* commences on C.

Application of the Scale to the Staff.

Ascending Series.								Descending Series.							
Syllables. Do	Re	Mi	Fa	Sol	La	Si	Do	Do	Si	La	Sol	Fa	Mi	Re	Do
Pronounced <i>Doe</i>	<i>Ray</i>	<i>Mee</i>	<i>Faw</i>	<i>Sole</i>	<i>Law</i>	<i>See</i>	<i>Doe</i>	<i>Doe</i>	<i>See</i>	<i>Law</i>	<i>Sole</i>	<i>Faw</i>	<i>Mee</i>	<i>Ray</i>	<i>Doe</i>
Numerals. 1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	
Letters. C	D	E	F	G	A	B	C	B	A	G	F	E	D	C	

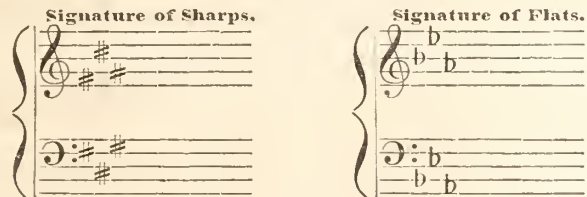
NOTE.—The practice of pronouncing the Syllables Fa and La, *Fah* and *Lah*, is not here recommended. It will appear evident from experiment, that if the first three, fifth and seventh syllables are pronounced strictly in the manner implied by the directions generally given, as: *Doe* for (Do,) *Ray* for (Re, &c.) that Fa and La pronounced *Fah* and *Lah* will necessarily produce a different quality of tone from that of the other syllables. The former will be *full* and *mellow*, the latter *harsh* and *shrill*; the tendency of which is to produce a corresponding style of pronunciation to words of similar character in singing.

§ XLI. Each of the sounds which form the scale can be raised a half tone above their natural place by the use of what is called a *Sharp #*, or they can be depressed a half tone by a *Flat b*, and when raised or de-

pressed in this manner, they can be restored to their original pitch by the use of a *Natural* ♮.

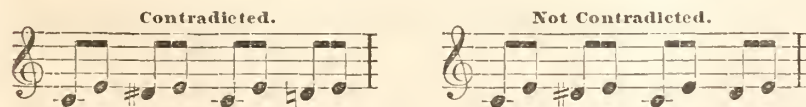
§ XLII. Flats and Sharps when placed on the staff at the commencement of a piece of music, form what is called the *Signature* of the piece. All the notes which then occur upon the letters occupied by the Signature, are effected by it throughout the piece.

SIGNATURES.



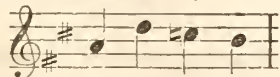
§ XLIII. Flats and Sharps placed before notes in a tune are called *Accidentals*; they then effect all the notes on the letters with themselves in the measure where they occur, unless *contradicted* by a *natural*.

ACCIDENTALS.

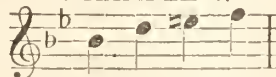


§ XLIV. *Naturals*, (as well as Flats and Sharps,) become *accidentals* when introduced into music written in either flat or sharp Signatures. Thus,

EXAMPLE 1.



EXAMPLE 2.



§ XLV. In Example 1, the *natural* (or accidental,) has the effect of a *flat*, as it *depresses* a note made *sharp* by the Signature; and in Example 2, it has the effect of a *sharp*, as it *raises* a note made *flat* by the Signature.

[2—s. m.]

§ XLVI. Accidentals extend their influence into the next measure when the first note in it is on the letter with the one made flat or sharp in the one preceding.

EXAMPLE.



QUESTIONS.

What is that department in music called which treats upon the pitch of sounds?—How many primary sounds are there?—From what is all music derived?—What is formed by adding the Eighth to these sounds?—What is the distance from one sound to another in the scale called?—How many scales are there used in music?—What is the name of the one which we are now considering?—To what can the scale be sung?—What is the order in which the intervals occur in the Major Scale?—Making how many tones and half tones?—Between what syllables do the half tones occur in the scale?—On what letter does the scale commence when *first* applied to the staff?—What character is used to raise the pitch of a sound?—What to depress it?—What to restore a sound to its original pitch which has been made flat or sharp?—What is the name given to flats and sharps placed upon the staff at the commencement of a piece of music?—Do flats or sharps which form the Signature of a piece, effect the notes placed upon the letters with themselves through it?—What are flats and sharps called that are placed before notes in a tune?—How far does the influence of an Accidental extend?—When do *Naturals* become Accidentals?—How can a natural used as an accidental, produce the effect of a flat?—How of a sharp?—When do accidentals extend their influence into the next measure?

CHAPTER VII.

THE SIGNATURES, SHOWING THE COMMENCEMENT OF THE SCALES.

§ XLVII. It has been shown (Chapter 6, § xii.) that the Major scale *first* commences upon C; it can also begin upon any *other* letter of the Staff; and its *structure* is always the *same*, whatever be its location—Between 3 and 4, 7 and 8, there will always be half tones, and between the other numerals, whole tones.

§ XLVIII. The Syllable *Do* is the *first* of the Major Scale; and *La* the Minor Scale.

§ XLIX. The fundamental note from which the parts in a piece of music derive their relation as respects pitch, is called the *Tonic*, or *Key-Note*: and this in the Major Mode is always *Do*, in the Minor *La*. Hence,

the expressions, *Do on C, Do on G;—La on A, La on E, &c.*, mean the *Key* of C Major—G Major—the *Key* of A Minor, and E Minor, &c.

§ L. It must be understood, that in order to change the place of the *scales* upon the Staff, the *Signature* also must be changed; as no *two* Signatures can belong to one *single* Scale or Key alone.

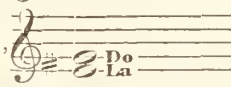
§ LI. The following illustrations will show what Keys belong to the different signatures.

SHARP SIGNATURES.

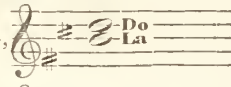
Natural Signature (without flat or sharp) Do on C, La on A.



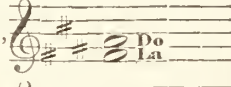
Signature of one Sharp (F,) Do on G, La on E.



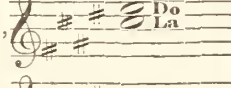
“ “ two Sharps, (F & C,) “ “ D, “ “ B.



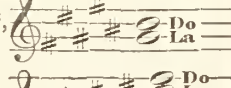
“ “ three “ (F, C & G,) “ “ A, “ “ F#.



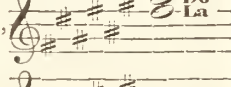
“ “ four “ (F, C, G & D) “ “ E, “ “ C#.



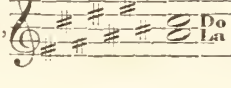
“ “ five “ (F, C, G, D & E) “ “ B, “ “ G#.



“ “ six “ (F, C, G, D, A & E,) “ “ F#,” “ “ D#.

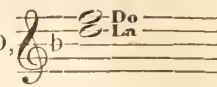


“ “ seven (F, C, G, D, A, E & B,) C#,” “ “ A#.

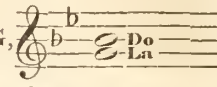


FLAT SIGNATURES.

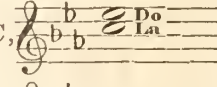
Signature of one Flat, (B,) . . Do on F, La on D,



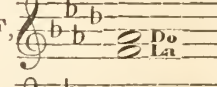
“ “ two Flats, (B & E,) . . “ “ Bb, “ “ G,



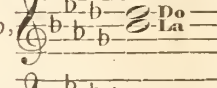
“ “ three “ (B, E & A,) “ “ Eb, “ “ C,



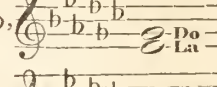
“ “ four “ (B, E, A & D, “ “ Ab, “ “ F,



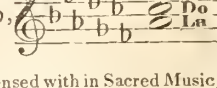
“ “ five “ (B, E, A, D & G,) “ “ Db, “ “ Bb,



“ “ six “ (B, E, A, D, G & C,) “ “ Gb, “ “ Eb,



“ “ seven (B, E, A, D, G, C & F,) Cb, “ “ Ab,



NOTE.—Many of the Signatures in the foregoing examples are dispensed with in Sacred Music, and others substituted; Thus, the *natural* signature takes the place of seven flats or sharps. Two flats generally the place of five sharps; and two sharps the place of five flats, &c. The Signatures are extended here beyond those in common use, for the purpose of carrying out the series through all the different keys.

NOTE.—The following Diagrams will illustrate the relation of the Sharp and Flat Scales, and show also more clearly the *manner of transposition*.

§ LII. In noticing the different letters of the staff upon which the Major and Minor keys (Do and La,) are placed in the foregoing examples of the sharp and flat Signatures, it is necessary that some name be used to denote the meaning of such changes. Hence the moving of the scales from one letter to another upon the staff is called *Transposition*.

Transposition of the Scale by Sharps.

DIAGRAM No. 1.

Scale of C.	Scale of G. (See 5 below)	Scale of D. (See 4 below)	Scale of A. (See 4 below)	Scale of E. (See 7 below)	Scale of B. (See 3 below)	Scale of F $\sharp$. (See 6 below)	Scale of C $\sharp$.
C—8—Do— B—7—Si—	C—4—Fa— B—3—Mi—	C $\sharp$ —7—Si— B—6—La—	C $\sharp$ —3—Mi— B—2—Re—	C $\sharp$ —6—La— B—5—Sol—	C $\sharp$ —2—Re— A $\sharp$ —7—Si—	C $\sharp$ —5—Sol— A $\sharp$ —3—Mi—	C $\sharp$ —8—Do— B $\sharp$ —7—Si—
A—6—La— G—5—Sol—	A—2—Re— F $\sharp$ —7—Si—	A—5—Sol— F $\sharp$ —3—Mi—	A—1—Do—8—Do G $\sharp$ —7—Si—	A—4—Fa— F $\sharp$ —2—Re—	A $\sharp$ —6—La— F $\sharp$ —5—Sol—	A $\sharp$ —2—Re— E $\sharp$ —7—Si—	A $\sharp$ —6—La— E $\sharp$ —3—Mi—
F—4—Fa— E—3—Mi—	F—1—Do—8—Do E—6—La—	F—5—Sol— E—2—Re—	F—6—La— E—5—Sol—	F—2—Re— E—1—Do—8—Do	F—5—Sol— D $\sharp$ —7—Si—	F $\sharp$ —1—Do—8—Do D $\sharp$ —3—Mi—	F $\sharp$ —4—Fa— D $\sharp$ —2—Re—
D—2—Re— C—1—Do—	D—5—Sol— C $\sharp$ —	D—1—Do—8—Do C $\sharp$ —	D—4—Fa— C $\sharp$ —	D $\sharp$ —7—Si— C $\sharp$ —	D $\sharp$ —3—Mi— C $\sharp$ —	D $\sharp$ —6—La— C $\sharp$ —	D $\sharp$ —2—Re— C $\sharp$ —1—Do—

NOTE.—The learner should compare the scales in the diagrams above and below one with another in the following manner, viz: Find 1 (or Do,) then look through all the intervals and see if between 3 and 4—7 and 8 there are half tones the same as in the Scale of C (first to the left) If so, it will prove what is stated respecting them in Chap. 7, § 47.

Transposition of the Scale by Flats.

DIAGRAM No. 2.

Scale of C.	Scale of F. (See 6 below)	Scale of B $\flat$. (See 3 below)	Scale of E $\flat$. (See 7 below)	Scale of A $\flat$. (See 4 below)	Scale of D $\flat$. (See 8 below)	Scale of G $\flat$. (See 5 below)	Scale of C $\flat$.
C—8—Do— B—7—Si—	C—5—Sol— B $\flat$ —4—Fa—	C—2—Re— B $\flat$ —1—Do—8—Do	C—6—La— B $\flat$ —5—Sol—	C—3—Mi— B $\flat$ —2—Re—	C—7—Si— B $\flat$ —6—La—	C $\flat$ —4—Fa— B $\flat$ —3—Mi—	C $\flat$ —8—Do— B $\flat$ —7—Si—
A—6—La— G—5—Sol—	A—3—Mi— G—2—Re—	A—7—Si— G—6—La—	A $\flat$ —4—Fa— G—3—Mi—	A $\flat$ —1—Do—8—Do G—7—Si—	A $\flat$ —5—Sol— G $\flat$ —4—Fa—	A $\flat$ —2—Re— G $\flat$ —1—Do—8—Do	A $\flat$ —6—La— G $\flat$ —5—Sol—
F—4—Fa— E—3—Mi—	F—1—Do—8—Do E—7—Si—	F—5—Sol— E $\flat$ —4—Fa—	F—2—Re— E $\flat$ —1—Do—8—Do	F—6—La— E $\flat$ —5—Sol—	F—3—Mi— E $\flat$ —2—Re—	F—7—Si— E $\flat$ —6—La—	F $\flat$ —4—Fa— E $\flat$ —3—Mi—
D—2—Re— C—1—Do—	D—6—La— C $\flat$ —	D—3—Mi— C $\flat$ —	D—7—Si— C $\flat$ —	D $\flat$ —4—Fa— C $\flat$ —	D $\flat$ —1—Do—8—Do C $\flat$ —	D $\flat$ —5—Sol— C $\flat$ —	D $\flat$ —2—Re— C $\flat$ —1—Do—

§ LIII. In transposing the Scale by Sharps, the syllable Do is always on the first letter above the *last sharp*; if the signature is but one sharp, it is the first above that. In transposing by Flats, Do is a *fifth above* or a *fourth below* the *last flat*; if there is but one flat, it is a fifth above or a fourth below that.

NOTE.—The question arises with the learner often, whether it is *necessary* in transposing the scale by sharps, to sharp F *first*, and so on according to the order of sharpening by fifths upwards, and flattening by fifths downwards; or whether it is arbitrary as in the case of using *five* lines instead of any other number for the staff in music;—To this, it is replied, that the order observed in flattening and sharpening the scale, is *fixed and unalterable*; and were any other manner adopted in doing it, the given form of the scale would be changed; thus, instead of the half tones coming between 3 and 4, 7 and 8, they would come between other intervals which would be incorrect. The following examples of incorrect flattening and sharpening in the transposition of the scale, will illustrate this point.

EXAMPLE 1.

See Chap. 7, § 53.

D—8—Do—
C $\sharp$ —7—Si—
B—6—La—
A—5—Sol—
G—4—Fa—
F—3—Mi—
E—2—Re—
D—1—Do—

Incorrect, half tone between 2 and 3 instead of 3 and 4.

EXAMPLE 2.

See Chap. 7, § 53.

B—8—Do—
A—7—Si—
G—6—La—
F—5—Sol—
E $\flat$ —4—Fa—
D—3—Mi—
C—2—Re—
B—1—Do—

Incorrect, half tone between 1 & 2 instead of 7 and 8.

QUESTIONS.

Can the Major scale commence upon any other letter than C? Is the form of the scale always the *same*? What syllable is the first of the major scale? What of the minor? What is the Tonic or Key-note in music? What syllable applies to it in the major mode? What in the minor? What do the expressions *Do on C*, *Do on G*, *La on A*, *La on E*, &c. otherwise mean? In changing the place of the scale upon the staff, must the Signature *also change*? Are there any flats or sharps belonging to the natural signature? Where are the syllables Do and La in the natural signature? Where in one Sharp? In two sharps? In three? Four? Five? Six? Seven? Do on C and La on A require what signature? Do on G and La on E what signature? Do on D and La on B what? Do on A and La on F what? Do on E and La on C what? Do on B and La on G what? &c. Where are Do and La in the signature of one flat? Of two flats? Three? Four? Five? Six? Seven? Do on F and La on D require what signature? Do on B $\flat$ and La on G what? Do on E $\flat$ and La on C what? Do on A $\flat$ and La on F what? Do on D $\flat$ and La on B $\flat$ what signature? Do on G $\flat$ and La on E $\flat$ what? Do on C $\flat$ and La on A $\flat$ what? When the scale is moved about from one letter to another on the staff, what is it called? In Diagram No. 1, Chapter 7, what single letter in the scale of G differs from the *same* in the scale of C? What *two* in the scale of D differ from the *same* in the scale of C? Are all the *other* letters the same in the scale of D that they are in the scale of C?—(Trace them upon the lines on which they stand in the scale of D back to the

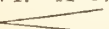
scale of C, and ascertain.) What syllable is G in the scale of C? What syllable is it in the scale of G? Is the *sound* the same in both scales? (*Ans.* It is.) How many scales does the letter B pass through before it is sharped? Is it the last letter sharped? What *syllable* applies to the letter B in the scale of C? What syllable is it in the scale of G? What in the scale of D? In the scale of A? Scale of E? Scale of B? Scale of F? Scale of C? Is it the same name (Si) in the scale of C, and C? How much higher is the *pitch* of the scale of C than C? Observe the line of dots extending from the place of C before it is sharped across to B, do they show that B and C are of the same pitch? (Notice the same of F and E sharp below.) (Teacher make the same explanations upon the transposition by flats, Diagram No. 2, that have been made in *general* upon the foregoing by sharps.) In transposing the scale by sharps how far above the *last* sharp is Do? If there is but *one* sharp, how far above *that* is it?—In transposing by flats, how far above or below the last flat is the syllable Do?—How is it in the case of *one* flat?—(See Note.)—In transposing the scale by sharps, is it necessary to sharp F *first*?—Can the order which is observed in sharpening by fifths upwards; and flattening by fifths downwards be changed?—What effect would it have upon the half tones in the scale, if any *other* manner were adopted?—Is this illustrated in Examples 1 and 2 at the close of Chapter 7?—In the first example given here of incorrect sharpening, the *first* half tone comes between 2 and 3, which is wrong—where *should* it come?—In example 2, one flat upon E, the first half tone comes between 1 and 2—where *should* it come?

CHAPTER VIII.

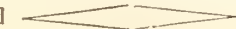
DYNAMICS.

§ LIV. The properties of sound which are classed under the heads of Rhythm and Melody, have already been noticed in Chapters 5 and 6; a third department exists relative to the *force* of sounds, which is the last to be considered, called *Dynamics*.

§ LV. In *rhetoric*, a *monotone* corresponds to one in singing, beginning, continuing and ending with a uniform degree of power, called an *Organ Tone*.

§ LVI. A *Crescendo* tone commences soft, and increases, — marked thus:  or Cres.

§ LVII. A *Diminuendo* tone commences loud, and decreases,—marked thus:  or Dim.

§ LVIII. A *Swell* tone combines the Crescendo and Diminuendo,—marked 

§ LIX. A *Pressure* tone is an *abrupt crescendo* or *swell*, — marked thus: < or >

§ LX. A *Forzando* or *Explosive* tone is struck loud, and suddenly diminished,—marked *fz*, or >

Definition of Dynamic Characters.

Piano,	marked <i>p</i> .	Soft.
Pianissimo,	" <i>pp</i> .	Very Soft.
Forte,	" <i>f</i> .	Loud.
Fortissimo,	" <i>ff</i> .	Very Loud.
Mezzo,	" <i>m</i> .	Medium.
Mezzo Piano,	" <i>mp</i> .	Rather Soft.
Mezzo Forte,	" <i>mf</i> .	Rather Loud.

Classification of Voices.

§ LXI. The compass of the voice is classed as follows, viz: Lowest Male voices, Bass. Highest Male voices, Tenor. Lowest Female voices, Alto or Second Treble. Highest Female voices, Soprano or Treble.

§ LXII. Female voices, whether Treble or Alto, are pitched or keyed an Eighth or Octave above male voices.

§ LXIII. Boys' voices are in unison with female voices, and are adapted to singing Alto previous to changing.

NOTE.—With respect to the pitch of voices, it is not uncommon for those who have not paid attention to the subject, to imagine the Male and Female voice in unison. Thus, if a Treble and Tenor voice were to sound a note upon C, third space in the Treble staff, as a *unison*; while both sounds would *appear* to be in unison, the *Tenor* would be an Octave below; and the respective pitch of both voices in endeavoring to sound what might be *supposed* a *unison*, **Treble voice.**

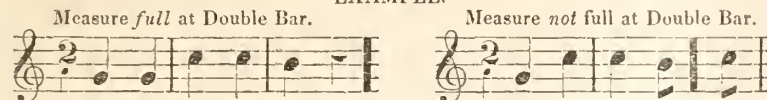
would in reality, if expressed upon the Treble staff, appear thus:  when, if the Tenor were to raise his voice so high as to sound C, third space, it would  be liable to be considered an Octave *above*, instead of a unison. **Tenor Voice.**

Musical Characters Explained.

§ LXIV. A Whole note Rest is used to denote a *silent measure* in all varieties of time; thus: if in 2-4 time, where the value of only a half note fills the measure, a measure were to be marked silent, the *whole* note rest would be employed for the purpose.

§ LXV. It has been remarked (Chapter 4, § xxviii,) that a *Double Bar*, "may or may not denote the completion of a measure." A *Double bar* shows the end of a measure, when the value of time *between* it and the *preceding Single bar* makes the measure full.

EXAMPLE.

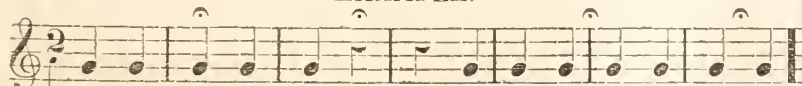


§ LXVI. In the second example above, the measure extends from one single bar to the other, past the double bar.

§ LXVII. It is allowable in Sacred music, to make a suspension of the time at the note preceeding a double bar, longer or shorter, according to the will of the performer.

§ LXVIII. A Pause, or Hold, $\frown$ may be placed over notes, rests, bars, or any part of a measure, and denote a suspension of the time as long as the taste of the performer may dictate.

EXAMPLE.

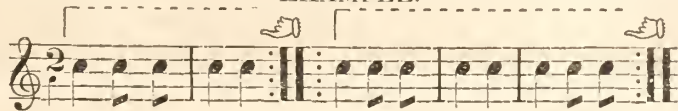


NOTE.—The performer cannot be *too careful* when suspending the *time* in a piece of music, to *resume* it *promptly* upon commencing again. And again, with respect to Rests; a note occurring before a rest is quite too frequently prolonged, sufficient to embrace the time of the rest, *then*, the latter receives its allotted duration in perhaps the *real* time which belongs to the succeeding beat: a piece of music commenced in ever so accurate a movement, cannot long be continued in this manner with anything like uniformity or correctness of time.

LXIX. When a part of a tune is designed to be sung twice, the word *Bis*, (signifying *twice*), is sometimes placed over it underneath a curved line or slur, thus: $\overbrace{\hspace{2cm}}^{\text{Bis.}}$

LXX. A more common way of designating a repeat, however, is by the use of dots.

EXAMPLE.



§ LXXI. When dots are placed immediately to the *right* of a bar or double bar, they are passed by, and *others* will be found to the *left* of a bar, which will require a return to those of the foregoing upon the *right*, which are previously passed over. (See foregoing Ex.)

§ LXXII. *Da Capo*, or D. C. are Italian words which are placed at the close of a tune, and signify a return to the commencement, and end at the first double bar, or at the word *fine*.

§ LXXIII. The words *Ad Libitum*, or *Ad Lib*, occur in music often, and denote that the music over which their influence extends, is to be performed without respect to any given movement, or *at pleasure*. The term is contradicted by the introduction of the words *Tempo Primo*, or *A Tempo*, which signify, *in the original time*.

NOTE.—All musical terms which effect the Rhythm of a piece, such as *Largo*, *Allegro*, *Rallentando*, *Accelerando*, &c., which are introduced after a *given movement has been announced*, to produce a temporary change of time, are contradicted by the term *Tempo Primo*, or *A Tempo*.

QUESTIONS.

What is that department called in music which relates to the *force* of sounds?—What kind of a tone is that produced by the voice which is called an *Organ tone*?—What is a *Crescendo*?—A *Diminuendo*?—A *Swell*?—A *Pressure tone*?—A *Forzando* or *Explosive tone*?—What does *Piano*, or *P*, imply?—*Pianissimo*, or *PP*?—*Forte*, or *F*?—*Fortissimo*, or *FF*?—*Mezzo*, or *M*?—*Mezzo Piano*, or *MP*?—*Mezzo Forte*, or *MF*?—What are the names applied to the different classes of voices?—How do the Male and Female voice compare in respect to pitch?—What are Boys' voices in unison with, previous to changing?—What part are they adapted to sing?—What is used to mark silent measures in all varieties of time?—When does a double bar denote the completion of a measure?—When a double bar does not show the completion of a measure, how far does the measure extend *beyond* the double bar?—In singing Sacred music, what is allowed at the note preceeding a double bar?—What is a *pause* or *hold*?—What does the word *Bis* mean in music?—What is a more common method of designating a repeat?—What do the words *Da Capo* mean?—What does *Ad Libitum* mean?—What term is used to contradict it? (See Note.)—What term contradicts all *others* in music, which are placed in a tune to produce a temporary change of movement?

CHAPTER IX.

Minor Scale.

§ LXXIV. The Diatonic Major Scale, whatever letter it commences upon, has what is termed, its *Relative Minor Scale*, which commences upon La, three intervals (or a tone and a half) below Do, the first of the Major Scale.

§ LXXV. In ascending the Minor Scale, the sixth and seventh intervals (Fa and Sol) are made sharp; in descending, they are sung as in the Major Scale.

Example of the Minor Scale, Natural Signature.

Ascending Series.							Descending Series.								
La	Si	Do	Re	Mi	Fa or Fi	Sol or Si	La	La	Sol	Fa	Mi	Re	Do	Si	La

§ LXXVI. The five tones in the Diatonic Major Scale can be divided into half tones, which, with the addition of the two half tones between the 3d and 4th, 7th and 8th, make a scale of thirteen sounds, consisting of twelve intervals, called the *Chromatic Scale*.

§ LXXVII. The intermediate intervals formed by the division of the whole tones in the Diatonic Scale, can be represented in the Chromatic Scale on the same letters of the staff where the notes are placed representing the original tone before it is divided.

§ LXXVIII. The division of tones forming the Chromatic Scale in its upward series, is made by Sharps; and downwards by Flats; and all the letters made sharp or flat derive their names from the letters on which they stand. Thus: a note sharpened on C, would be called C# (C sharp,) or one flatted on D, would be called Db (D flat,) &c.

§ LXXIX. Sharps are said to resolve *upwards*, and Flats *downwards*; hence it is important in singing the Chromatic Scale, to keep in view as much as possible, the intervals into which the *intermediate* ones resolve, as the ear recognizes in *them*, sounds which are familiar, from hearing them in the Diatonic Scale.

CHROMATIC SCALE.

ASCENDING.

Letters. Syllables. or, Pronounced	C Do Doe	C# Di Dee	D Re Ray	D# Re Ree	E Mi Mee	F Fa Faw	F# Fa Fee	G Sol Sote	G# Sol See	A La Law	A# La Lee	B Si See	C Do Doe

DESCENDING.

C Do Doe	B Si See	Bb Si Say	A La Law	Ab La Lay	G Sol Sote	Gb Sol Say	F Fa Faw	E Mi Mee	Eb Mi May	D Re Ray	Db Re Ray	C Do Doe

NOTE. As it is difficult to acquire a ready use of the syllables in the Chromatic Scale when the vowel is changed, as, (Do, Di, &c.) and as there is a liability to mistake the change of syllable for the change of sound, it is recommended to use the syllables of the Diatonic Scale, as given in the first example above; the syllables with the vowels *changed* however, are given here to be used if preferred.

QUESTIONS.

What other scale is there always connected with the Diatonic Major Scale? Where does the Minor Scale commence? In ascending the Minor Scale, what intervals are made sharp? How are they sung in descending? What scale is formed by a division of the five tones in the Diatonic Scale added to the two half tones between 3 and 4, 7 and 8? How are the intervals of the Diatonic Scale when divided, represented in the Chromatic Scale? How is the division of tones in the Diatonic Scale made so as to form the Chromatic Scale in its upward series? How in the downward? What is said to be the resolution of Sharps? What of Flats? In singing the Chromatic Scale, what intervals is it important to keep in view particularly, to guide the ear correctly?

CHAPTER X.

RHYTHMICAL EXERCISES.

§ LXXX. Accent in music, implies a peculiar force or expression, given to certain beats or parts of the measure in the different varieties of time. In Common time (two beats,) it occurs on the first beat; in Triple, on the *first, principally*, and slightly upon the third. In Compound time (two beats,) upon the first. In Compound time Triple, it is the same as in Triple time.

§ LXXXI. To *read* efficiently, or *Sing at Sight*; implies the ability to recognize intuitively the correct *pitch* of a sound within a given interval of *time* indicated by the form of a note; and as Rhythm and Melody are of so varied a character as to render it difficult to acquire a knowledge of them only from the singing of tunes; it is *indispensable* that they be practiced carefully and thoroughly in the form of exercises. The following accordingly will be found to consist of such.

NOTE. The following exercises with the letter B at the close of them, are to be sung *backwards*, after being sung forwards; this arrangement will be found to give many of them a very important variety.

Two Quarter time, a *quarter*, the *beat* note.

No. 1. B. No. 2

B. No. 3.

B. No. 4. B.

Three Quarter time, a *quarter* the *beat* note.

No. 5. B. No. 6.

B. No. 7. B.

No. 8. B.

No. 9. B. No. 10.

B. No. 11.

Compound time Common, dotted quarter the beat note.

B. No. 12. B. No. 13.

B. No. 14.

No. 15.

No. 16.

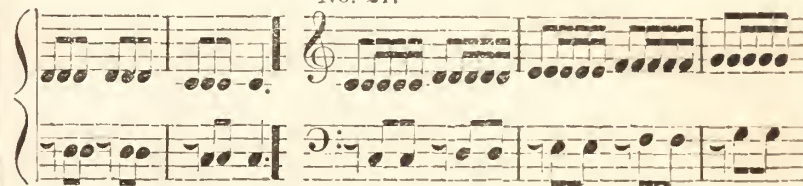
No. 17.



No. 18.



No. 21.



No. 19.



No. 22.



No. 20.



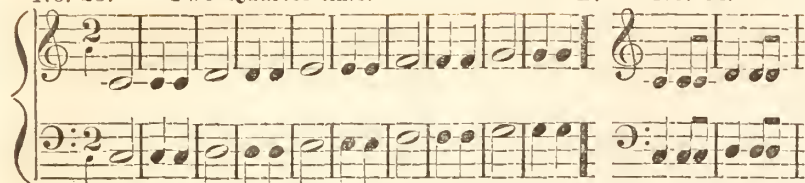
B.



Change parts going backwards.

No. 23. Two Quarter time.

B. No. 24.



B. No. 29.



B. No. 25.



B. No. 30.



B. No. 26

B.



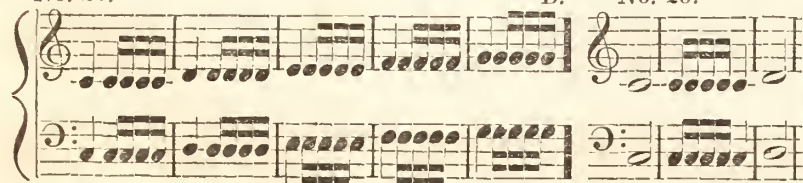
B. No. 31.

B.



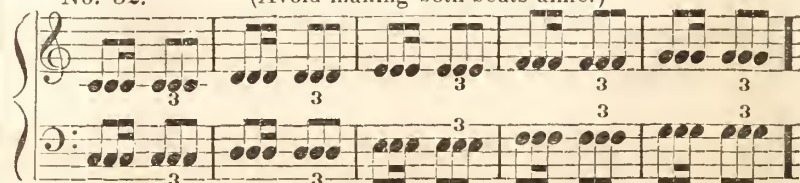
No. 27.

B. No. 28.



No. 32.

(Avoid making both beats alike.)



No. 33. B. No. 34.

B. No. 35. B.

No. 36. B.

No. 37. B.

No. 38.

No. 39. (Avoid making both beats alike.)

SYNCOPIATION.

§ LXXXII. Syncopation is a reversion of the rules of accent, making the strong parts of a measure weak, and the weak parts strong. The following examples are the principal forms of Syncopation in common use.

Syncopation in Two Quarter Time.

No. 40.

No. 41.

Syncopation in Triple Time.No. 42. *Syncopation in**Four Quarter Time.*

No. 43. Sing this backwards, also, re-

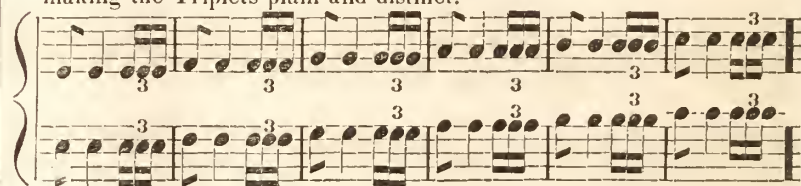


versing the Syncopation.



No. 44. Sing this slow,

making the Triplets plain and distinct.



No. 45.

B.



No. 46.

B.



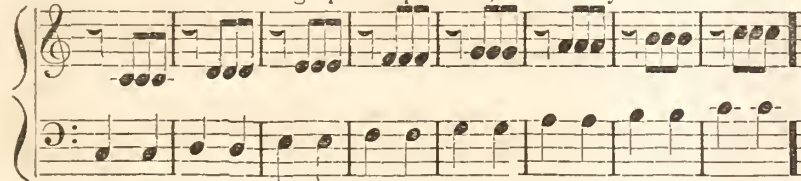
No. 47.

B.



No. 48.

Change parts upon this, alternately.



No. 49.

Sing the parts to this alternately.



No. 50.

B.



No. 51.

B.



No. 52.

B.



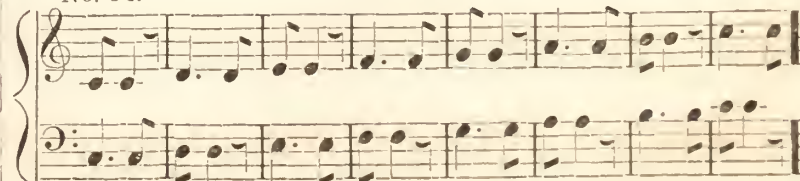
No. 53.

B.



No. 54.

B.



No. 55.

CHAPTER XI.

EXERCISES IN MELODY.

NOTE.—Sing the eight following exercises slow at first, and in steady time; then increase the movement gradually, until sung as rapidly as possible, and performed correctly.

No. 1. SECONDS.

No. 2. THIRDS.

No. 3. FOURTHS.

No. 4. FIFTHS.

No. 5. SIXTHS.

No. 6.

SEVENTHS.



No. 7.

EIGHTHS.



No. 8.

RECAPITULATION.



No. 9.

THIRDS.



No. 10. THIRDS



No. 11.

FOURTHS.



No. 12.

FIFTHS.



No. 13.

SIXTHS.



No. 14.

SEVENTHS.



No. 15.

EIGHTHS.



No. 16.

NINTHS.



No. 17.

Miscellaneous Exercises.

No. 18.



No. 19.



No. 20.



No. 21.



No. 22.



No. 23.



CHAPTER XII.

PRACTICAL EXERCISES IN THE KEY OF A MINOR.

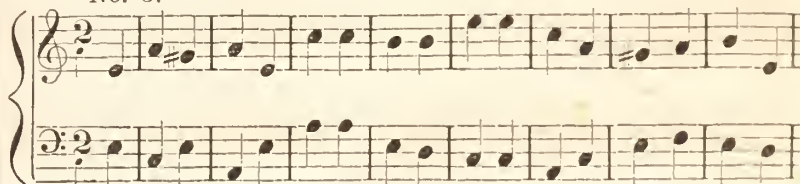
No. 1.



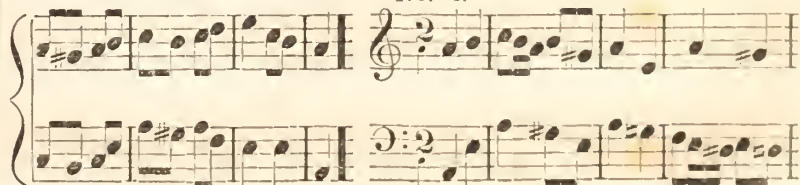
No. 2.



No. 3.



No. 4.





NOTE.—In singing any tune or exercise written in a Minor key, especial care is requisite not to make the intervals of the *third* and *sixth*, as in the Major mood, as these chiefly are what distinguishes it from a Major key.

CHAPTER XIII.

PRACTICAL EXERCISES WITH CHROMATIC INTERVALS.

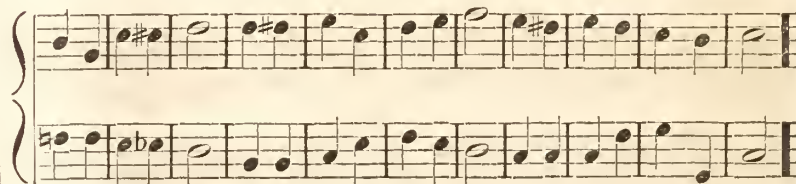
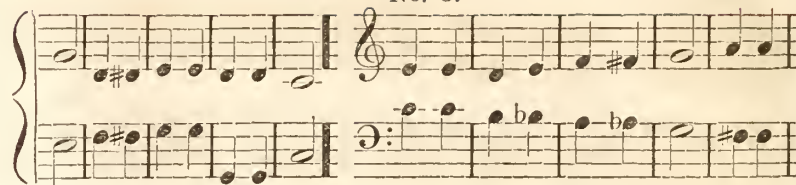
No. 1.



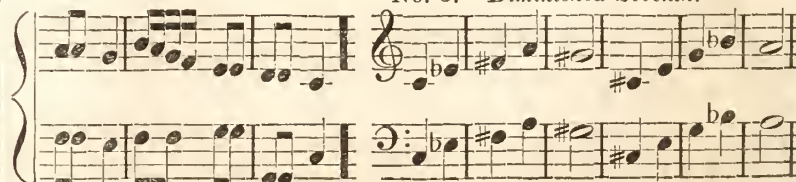
No. 2.



No. 3.



No. 4.

No. 5. *Diminished Seventh.*



No. 6. Exercises for acquiring the Vocal Shake.

(Sing to the syllable *Ah.*)

No. 7. Sing this several times, gradually increasing the movement.

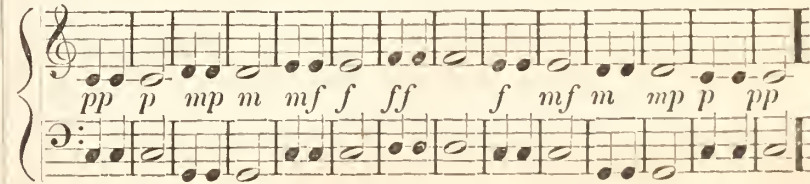


No. 8.



CHAPTER XIV.

DYNAMICS, AND STYLE OF PERFORMANCE.



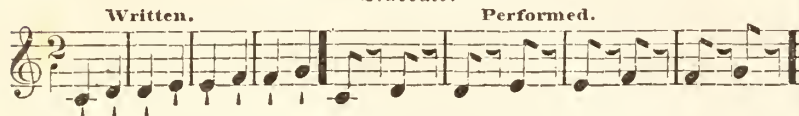
NOTE TO THE TEACHER.—Introduce the scale, to be sung in all the varieties of tone given in Chap. 8., from § 55 to § 60.

§ LXXXIII. Besides the *general* style of which music partakes, there are *two*, *particular* styles of directly *opposite* character; one is smooth and gliding, called *Legato*; the other, pointed and distinct, called *Staccato*.

§ LXXXIV. In the former style, the sound of one tone is sustained until the next is struck; thus blending them together. In the latter, the time of the notes is not completed, but an interval of silence follows them, which must equal in duration the *full* time of the *note itself*.

NOTE.—Sacred music should more generally partake of the *Staccato* than the *Legato* style; it gives greater distinctness to the articulation of words, and affords opportunity for keeping more steady and correct time. The habit of singing in a drawling and monotonous manner which is sometimes common in choirs, can be prevented more effectually by adopting to a reasonable extent, the *Staccato* style of performance than by any other means.

EXAMPLES.

Legato.*Staccato.*

CHAPTER XV.

ORNAMENTAL NOTES.

§ LXXXV. Those notes in music which are not essential to the formation of a regular Melody, or which are not included in the Harmony of a piece, are called Passing, or Ornamental Notes.

§ LXXXVI. *Appoggiature*. When a note is preceded by a passing note, the latter is called an *Appoggiature*. It borrows its time from the principal note which follows, of which it usually takes half its value; but when it occurs in the form of a *Cadence*, its duration becomes more lengthened. The *Appoggiature* is expressed by a diminutive note, and is always on the accented part of the measure.

EXAMPLES.

Written.

Cadence.



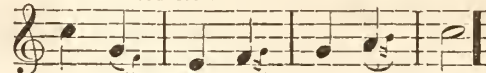
Performed.



§ LXXXVII. *After Note*. When a note is followed by a passing note, the latter is called an *After Note*. This also takes as much time from the preceding or essential note as its form represents. The *After Note* always occurs on the unaccented part of the measure.

EXAMPLES.

Written.



Performed.



§ LXXXVIII. *Shake*. The Shake (*tr*) is produced by the alternate repetition of two conjoint sounds; the principal note and the next above.

§ LXXXIX. A Shake, to be correct and effective; must combine rapidity and brilliancy of execution. The place where they are most commonly introduced, is on the note preceding the final one in a cadence.

§ XC. The Shake is not in character with the simplicity of Church music, but the *practice* of it is highly important to give flexibility to the voice, and render it controllable.

§ XCI. There are several kinds of shakes; but *two* however are much used; the *transient*, and *continued shake*, the latter of which is most common.

§ XCII. The *transient shake* is generally used where the melody descends in conjoint intervals.

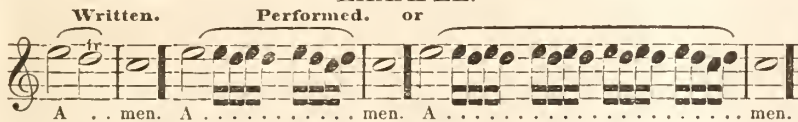
EXAMPLE.



NOTE.—For example of the transient shake, see Haydn's "Creation," Solo; "On mighty pens;" at the passage "Calls the tender Dove his mate," &c.

§ XCIII. The *continued shake* has the same duration as that of the note upon which it is made, and ends with a *Turn*.

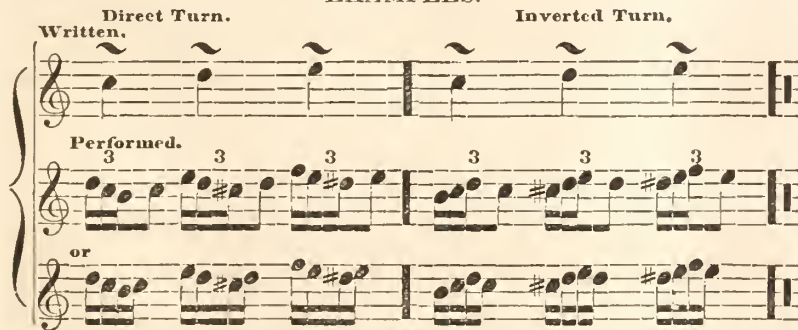
EXAMPLE.



§ XCIV. *Turn*. The Turn (∞) is an embellishment consisting of a principal sound, with one a tone above, and another a half tone below.

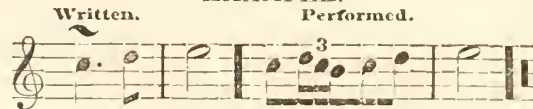
§ XCV. A turn is called *direct*, when it commences on the note above the principal one; and *inverted*, when it begins on the half tone below.

EXAMPLES.



§ XCVI. When the Turn is introduced on a dotted note, the principal note is struck first.

EXAMPLE.



§ XCVII. *Portamento Di Voce*, or *Portamento*, (Ital.) signifies a carrying of the voice from one tone to another in a close and connected manner, so as to blend the sound.

§ XCVIII. The *Portamento*, when executed by a skillful performer, is one of the most delicate and beautiful ornaments in music; but is extremely difficult of proper execution.

§ XCIX. The term *Portamento Di Voce*, like *Staccato*, or *Legato*, belongs to the class of *Styles* of performance. There are but few tunes which will admit of its application; although it is quite common to hear it attempted to music in *general*, without regard to its character.

§ C. Ornaments of no kind should be attempted in music even when they are found to occur, unless they can be executed in a manner to give proper effect. And while few of them should have a place in Church music, the practice of them is highly essential in other respects to give style and elegance of performance.

CHAPTER XVI.

GENERAL REMARKS UPON SINGING.

§ CI. *Expression*, is of no less importance in singing than *Elocution* is to reading or speaking.

§ CII. *To sing with expression*, requires a knowledge and observation of those principles in music and language, upon which a correct taste is founded.—The proper use and control of the voice, a distinct articulation of words, and strict attention to the rules of accent and emphasis, together with a thorough acquaintance with the science of music, constitute the chief requisites to good singing.

§ CIII. *The Voice*. The necessary qualities of the Musical Voice are *fullness*, *flexibility* and *purity*. To acquire these, it is important to practice the *Swell* and *Explosive* tone. In the former, great care is necessary to avoid changing the quality of tone. To prevent this, the organs

of Sound should be held firmly without change or relaxation while the sound continues.

§ CIV. *Taking Breath* in singing should be done as seldom as possible, and never between the syllables of a single word; nor where it will interrupt and destroy the meaning of a Sentence.

§ CV. *Opening of the Mouth.* There is no one direction more necessary to be complied with in singing, than opening the mouth so far as to be able to utter a sound in a free and unrestrained manner. The impossibility of attempting to articulate distinctly all words in speaking, with the mouth *scarcely* opened, is no greater than in singing. Experience shows, that one of the most prominent faults in singing generally, is the habit of keeping the mouth too little open, and in too fixed and uniform a position.

§ CVI. *Articulation.* In music of ordinary rapidity, or of the chantant character, there should never be a want of *distinctness* in articulation. Choral music, the sound being sustained so long upon the different notes, does not admit of giving language so perfect an utterance. To render articulation so distinct in singing as to make words intelligible, the speaking organs must be used in such a manner that their *appearance to the eye, will indicate the word spoken, without the aid of the ear.*

§ CVII. A rule in singing, which should never be deviated from in the speaking of words, is; to commence and sustain a sound without variation, on the *radical* sound of the vowel; leaving its *vanish*, to the final articulation of the syllable. The word "*day*," for instance, should not be pronounced da - - - e - - - y, as would be the case if the vanish of the vowel be dwelt upon instead of its first element, or radical part. This defect is not unfrequently carried to the extreme in singing, of passing over not merely the radical portion of a vowel, but of employing even the following consonants to sustain a sound upon. For example, the words "*fire, admire, retire*," and others similar, are rendered *fir - - e, desir - - e*, &c. instead of *fi - - - re, and desi - - - re.*

§ CVIII. *Consonants.* To insure good articulation, the consonants must be quickly, distinctly and forcibly uttered. There is nothing in the circumstance of having the organs of the voice employed in producing a musical sound, which need interfere at all with those required for articulation. The location of the two are so remote from each other, if both are confined to their respective offices, no hindrance will be found to exist

against a clear and easy articulation while singing, any more than in speaking.

§ CIX. *Accent.* It is no less important to accent words in singing than in reading; and such is the construction and adaptation of the musical measure to that of poetry, that it is seldom necessary to depart from the regular accentuation of the former, to accommodate the latter. When there is not an agreement of the two however, the accent of the *words should always take precedence over that of the music.*

§ CX. *Emphasis.* If poetry is necessary for any other purpose in singing than to be used as the seven syllables are; merely for singing *tunes* to, it is certainly of importance that it should be expressed in such a manner as to convey to the mind, the true import of the sentiment which it embodies. To this end, let it receive that attention in singing which its importance demands.

§ CXI. *Pauses.* When it is said of a note in music, that it should receive a *given amount of time*; the expression must not be understood in an *unqualified sense*. In singing tunes by the syllables, (Do, Re, &c.) this would then be the case; but, as we depart from the rules of *Accent* in music when necessary, to accommodate that of poetry; so with respect to *pauses*. Whenever the *punctuation, or sense* of language indicate a pause, it can generally be produced by shortening the word preceding it without interrupting the time. Sometimes, however, the rhetorical construction of a sentence may be such as to require a temporary suspension of the time. In the following stanza at the dash preceding the final word ("*Depart*,") a suspension of the time would be necessary to give effect to the sentence.

Thou lovely chief of all my joys,—
Thou Sovereign of my heart —
How could I bear to hear thy voice
Pronounce the word  "*Depart*."

§ CXII. *Musical Practice.* In order to sustain Choir Singing efficiently, it is highly important that singers meet frequently for practice. And while doing this, let the time devoted to the object be spent *faithfully*, with close attention to the subject as a *study*; and not as an occasion for recreation. And finally, never at any time, or on any occasion however trivial, allow the habit of singing *carelessly*; without regard to *style, or rule*; as it impairs the taste, and renders one liable to retrograde in their general musical attainment.

A. (Ital.) preposition, meaning, in, to, with, by, at, &c.
Accelerando. Accelerating the time by degrees, faster and faster.

Adagio. As an adverb; meaning moderately slow. As a substantive, designating a piece of music of a particular character, in a slow movement; as, an "Adagio by Hayden," &c.

Ad Libitum. At pleasure; music performed without respect to time.

Affetuoso. Denoting the character of a piece of music; meaning, tenderly and affecting.

Alla. (Ital.) according to, in the style of.

Alla Capella. In church style.

Allegretto. Less quick than Allegro.

Allegro. Quick and sprightly movement.

Alto. The Second Treble.

Allentando. See Rallentando

Amateur. A musician, not a professor of music.

Andante. In a distinct and exact manner, like the steps in walking; as a grade of time, it indicates a movement between quick and slow.

Andantino. A diminutive of Andante.

Animatio. Animation.

Animo, Con Animo. With courage and spirit.

Anthem. A musical composition set to words of the Sacred Scriptures.

Antiphone. Music sung alternately in parts.

Arcato, or Arco. With the bow, the opposite of Pizzicato.

Arioso. In a light, airy manner.

Arpeggio. In the manner of the Harp; chords struck in quick succession.

Assai. (Adverb Ital.) very, or much, as Allegro Assai, &c.

A tempo. In time.

A tempo giusto. In just, or exact time.

Baritone. A voice whose register is between the Base and Tenor.

Base. The lowest part in harmony.

Bis. Twice.

Brillante. Brilliant and gay.

Cadence, or Cadenza. The closing of a strain. Also, a fanciful extemporaneous strain introduced at the close of a song, or melody.

Calando. Slower and softer by degrees.

Cantabile. In a graceful, flowing style of performance.

Cantante. For the voice; to be performed by the voice.

Cantata. An elegant style of composition for the voice, embracing several movements.

Canto. The highest part, or Treble; in a chorus.

Capella. Chapel. In church style. See Alla Capella.

Cavatina. A short air in one movement.

Chantant. In the style of a chant.

Choir. A company of singers; also the part of a church which they occupy.

Choral. A slow style of music written mostly in notes of equal length, but sometimes applied to all varieties of measure in slow movement.

Chromatic. Ascending, or descending by half tones. (See Rudiments, Chromatic Scale)

Chromatic Interval. An interval between a note and the same letter flatted or sharpened.

Coda. A passage at the end of a composition which forms a final close.

Col, or Con. With; as Col Arco, (with the bow.)

Common Time. Time of two or four parts to a measure.

Compass. In music; the extent of sounds comprehended by a voice or instrument.

Concerto. A composition to display the powers of some particular instrument with orchestral accompaniments.

Conjoint. A term applied to notes which proceed by the successive degrees of the scale.

Con Dolor. With mournful expression.

Con Espressione. With expression.

Con Moto. With emotion.

Con Solemnite. With solemnity.

Con Spirito. With spirit, animation.

Contralto. The Alto, or Second Treble.

Coro. Chorus.

Counterpoint. Meaning, in general, harmony, or the distribution of harmony in the several parts of a piece of music.

Da. For, from, of.

Da Capo. From the beginning, and ending at the word "Fine."

Declamando. In a speaking or declaiming style.

Delicatamente, or Delicato. Delicately.

Devozione. Devotional.

Divoto. Devotedly, devoutly.

Dolce. Sweet, soft and delicate.

Dolente, or Doloroso. Mournful, expressive of grief and sorrow.

Duo. (Ital.) In English, Duet or Duetto, for two voices.

E. (Ital. conjunction,) meaning *and*.

Elegante, or Eleganzia. With elegance, gracefully.

Encore. (Fr. ad,) meaning *again*.

Energico. With energy, strength.

Espressivo. With expression.

Falset, or Falsetto. A term applied to that register of the male voice above its natural compass, which resembles a female voice. Hence, called *false*, or *assumed*

Fantasia. A species of music in which the composer gives a particular scope to his fancy, and deviates from the usual forms of composition.

Fine, or Finale. The end.

Forzano, forz., or fz. See Sforzando.

Fugata. In the style of a fugue.

Fugae. A musical composition in which the subject or theme is sustained by one or more of the parts alternately throughout the piece.

Furioso, or Con Furia. Furiously, with rage.

Giusto. Just, right. See A tempo giusto.

Glissando, or Glissato. Gliding. Opposite of Staccato.

Grave. The slowest movement in music, denoting also gravity, and deep and awful solemnity.

Grazioso. With grace and smoothness.

Gusto, Con Gusto. Tasteful, with taste.

Gattural. An epithet applied to those tones which are formed in the throat.

Impetuoso, — Con Impeto. Impetuous, boisterous.

Imitation. Music in which there is a repetition of the same melody in the various parts, without preserving that exactness in the intervals which is required in a Fugue.

Interlude. An instrumental passage introduced between two vocal passages, or between the singing of two stanzas in church music.

Interval. The distance between any two sounds in music.

Lagrimando, or *Lagrimoso*. Weeping, tearful.

Lamentabile, *Lamentevole*, *Lamentando*, *Lamentoso*,
Mournfully.

Larghetto. Slow, but not so slow as *Largo*.

Largo. A very slow and rather soft movement, in which the tones are sustained to their full length, and executed with the utmost taste and expression.

Legato. In a smooth gliding manner.

Lento. See *Rallentando*.

Lento. Slow.

Loco. As written.

Madrigal. An elaborate vocal composition in four or more parts, full of imitations, and very artificial in construction.

Maestoso. Majestic, with dignity and grandeur.

Marcando. Diminishing. See *Diminuendo*.

Marcato. In a strong, marked style. See *Staccato*.

Melody. An agreeable succession of sounds; or, any succession of sounds.

Messa Di Voce. Applied to sound sung in the swell tone, or to the swell of the voice on a holding note.

Moderato. In moderate time.

Morendo. A gradual diminishing, or dying away.

Mosso. Animated, moved, somewhat faster.

Motet, *Motetto*. A piece in sacred music in several parts and movements.

Motivo. The leading subject in a fugue.

Non. Not.

Notation. The manner of expressing by characters, all the different sounds used in music.

Obligato. Indispensable; applied to accompaniments which cannot be left out without destroying the intended effect of a piece.

Oratorio. A sacred musical drama.

Orchestra. That part of a concert-room, theatre, &c., appropriated to musical performers; also the body of performers themselves.

Ordinario. Usual; as, *tempo ordinario*, in the usual time.

Ottava Atta, (abbreviated 8va.) To be played an octave above, until contradicted by the word *loco*; which see.

Overture. An introductory symphony to an oratorio, opera, &c.

Parlante. Applied to music of a speaking style.

Pastorale. An elegant movement written in 6—8, or 12—8 time.

Pietoso. In a religious style.

Piu. More; as, *Piu Allegro*, (more *Allegro*.)

Pizzicato. Snapping the strings of stringed instruments instead of using the bow; this term is contradicted by *Arco*, or *Col Arco*, which see.

Poco. A little; as, *Poco Allegro*, A little faster.

Pomposo. Grand and dignified.

Presto. Quick.

Prestissimo. Very quick.

Primo. The first or leading part.

Quartet. A piece of four parts, for a single voice or instrument to each part.

Quasi. As if, like; as *Andante Quasi Allegretto*, *Andante* like, or nearly as fast as *Allegretto*.

Quintet. A piece in five obligato parts, each performed by a single voice or instrument.

Rallentando, *Slentando*, or *Allentando*. Softer and slower by degrees; abating, retarding.

Recitando, *Recitante*. Vocal music of a speaking style.

Recitative. A species of music between singing and speaking, or musical declamation in which the singer uses the inflections and tones of the speaking voice; in which also he is not restricted in sound or time, so long as he keeps to the harmony of the measure.

Rehearsal. A private execution of music before performed in public.

Religioso. With the expression of religious feeling.

Rinforzando, *Rinf.* Increasing suddenly in power. <

Risoluto. Resolute, bold.

Ritardando. Slackening or decreasing the time.

Segue. It follows; as, *Segue Duetto*, The duet follows.

Semplice. Simple, chaste, not showy.

Sempre. Throughout, always; as, *Sempre piano*, Throughout piano.

Sentimento. With feeling, tenderly.

Senza. Without. *Senza Organo*, Without the organ.

Serio, *Serioso*. With seriousness.

Sforzando. Suddenly diminishing a sound. >

Slentando. Retarding the time.

Soave. Sweet, same as *Dolce*.

Solfeggi. A vocal exercise sung in the syllables *Do*, *Re*, &c., or to a single word, as *Amen*.

Soli. The plural of *Solo*, one voice or instrument on a part.

Solo. A piece or passage for a single voice or instrument.

Sonata. A piece for a single instrument; a short, light piece of music for an instrumental exercise.

Sostenuto. In a sustained manner.

Sotto. Under, below. *Sotto Voce*, With subdued voice.

Spiritoso. With spirit.

Staccato. Notes struck in a quick, short, and detached manner.

Subito. Quick, hasty.

Subject. The leading idea, or text, in a piece of music.

Symphony. An elaborate composition, for instruments.

Tace, or *Tacit*. Silent.

Tasto Solo. Without harmony.

Tempo. Time.

Tempo Primo. The original time.

Tempo Giusto. In strict and exact time.

Tema. The theme or subject.

Timist. A musician considered with respect to time.

Tremando, *Tremolo*. Trembling

Trio. A composition for three instruments or voices.

Tutti. The whole, in full chorus; used as a contradiction of *Soli*, or *Verse*.

Un. A—as; *Un Poco*, a little, *Un Poco Staccato*, a little staccato.

Verse. See *Soli*.

Veloce. Rapid, quick.

Vigorouso. Vigorous, bold.

Vivace. Sprightly, cheerful and quick.

Virtuoso. A proficient upon a musical instrument.

Volti Subito. Turn over quickly.

Zeloso. Zealous, earnest.

TAYLOR'S SACRED MINSTREL:

OR

AMERICAN CHURCH MUSIC BOOK.

FUTURITY. L. M.

V. C. T.

With thoughtful, yet *earnest* expression; and not too slow.

If convenient, transpose this tune to the key of D flat.

1. E - ter - ni - ty is just at hand, And shall I waste my ebbing sand? And careless view de - part - ing day, And throw my inch of time a - way?

2. E - ter - ni - ty! — tre - mend - ous sound! To guilt - y souls a dreadful wound! But oh! if Christ and heaven be mine, How sweet the ac - cents! — how di - vine!

3. Be this my chief, my on - ly care — My high pur - suit — my ardent prayer — An interest in the Sa - viour's blood, My par - don sealed, and peace with God.

4. But should my bright - est hopes be vain; The ris - ing doubts how sharp their pain! My fears, O graeious God, re - move, Con - firm my ti - tle to thy love.

5. Seareh, Lord, oh seareh my in - most heart, And light, and hope, and joy im - part; From guilt and er - ror set me free, And guide me safe to heaven and thee.

[5—S. M.]

* Sing the *small* notes when they apply to words of *two* or more syllables; as in the 4th stanza.

ST. ALBANS. L. M.

Choral.

Sing this tune if convenient on D flat.

V. C. T.

Thy praise we'll sing till na-ture cease, Till sense and lan-guage be no more; And af - ter death, thy boundless grace, Thro'ev - er - last - ing years a - dote.

m *mf* *m* *Cres. . . . f*

DANUBE. L. M.

Choral, with awe and solemnity. *Quite slow.*

V. C. T.

1. O thou that hear'st when sin - ners cry, Though all my crimes be - fore thee lie, Be-hold them not with an-gry look, But blot their mem - ory from thy book.
 2. Cre - ate my na - ture pure with - in, And form my soul a - verse to sin; Let thy good Spir - it ne'er de-part, Nor hide thy pre-sence from my heart.
 3. I can - not live with - out thy light, Cast out and ban-ished from thy sight; Thine ho-ly joys, my God, re-store, And guard me that I fall no more.

Cantabile. *Messa di voce.*

1. Re - vi - ving sleep thy shel-t'ring wing, Is o'er the couch of la - bor spread; Sweet minis - ter, un-earth-ly thing, I hat hov-ers round the tired one's head.
 2. When evening veils the eye of day, And darkness lulls the o - cean deep; As calm and cold as mor-tal clay, When life is fled, earth sound - ly sleeps.
 3. It falls, as falls the eve - ning dew, And life's sad waste re - pairs a - gain; O then, thy spir - it, Lord, a - new, En - kin - dles strength in sleep - ing man.

OLIVER. L. M.*

Subject from O. SHAW.

Smooth and connected style. *Messa di Voce.*

Do not hurry the time in the third strain.

1. Sweet peace of conscience, heavenly guest, Come, fix thy mansion in my breast, Dis - pel my doubts—my fears con-trol, And heal the an-guish of my soul.
 2. Come, smil-ing hope, and joy sin-ere, Come make your constant dwelling here; Still let your pres - ence cheer my heart, Nor sin com-pel you to de - part.
 3. O God of hope, and peace di - vine, Make thou these sacred pleasures mine! For - give my sins—my fears re-move, And fill my heart with joy and love.

Not very fast, but in exact time and quite staccato.

1. Sovereign of worlds! display thy power, Be this thy Zi-on's fa-vored hour: Oh bid the morning star a-rise, Oh point the heathen to the skies.
 2. Set up thy throne where Satan reigns, In western wilds and heathen plains, Far let the gospel's sound be known; Make thou the u-niverse thine own.
 3. Speak! and the world shall hear thy voice: Speak! and the des-ert shall re-joice: Scatter the gloom of heathen night, Bid eve-ry na-tion hail the light.

Cres.

OTTAWA. L. M.

This tune is a different version
of "SHELBERNE," which see.

V. C. T.

Animated and cheerful. (*Allegro*.)

* 1. Lord, how de-light-ful 'tis to see A whole as-sem-bly worship thee! At once they sing—at once they pray—They hear of heaven, and learn the way.
 2. I have been there, and still would go: 'Tis like the dawn of heaven be-low: Not all that careless sinners say, Shall tempt me to for-get this day.
 3. Oh write up-on my memory, Lord, The truths and precepts of thy word! That I may break thy laws no more, But love thee bet-ter than be-fore.
 4. With thoughts of Christ, and things divine, Fill up this sin-ful heart of mine; That, finding par-don thro' his blood, I may lie down, and wake with God.

Soli.
Staccato throughout.

Tutti.

* See also, for this tune, Church Psalmody, Hymns 301, & 325.

With thoughtfulness—without noise or hurry. (Staccato.)

1. We've no a-bid-ing ci-ty here; We seek a land be-yond our sight; Zi-on its name—the Lord is there; It shines with ever-last-ing light.
 2. Oh! sweet a-bode of peace and love, Where pilgrims, freed from toil, are blest! Had I the pinions of a dove, I'd fly to thee, and be at rest.
 3. But hush, my soul—nor dare re-pine! The time my God appoints is best: While here, to do his will, be mine, And his to fix my time of rest.

SABBATH. L. M.

V. C. T.

Slow, in exact time, strong accent, and very staccato.

1. A-noth-er six days' work is done; A-noth-er Sabbath is be-gun; Return, my soul, en-joy thy rest; Improve the day thy God has blest.
 2. Oh that our thoughts and thanks may rise, As grateful incense, to the skies; And draw from heaven that sweet repose, Which none but he that feels it knows.
 3. This heavenly calm with-in the breast! The dear-est pledge of glorious rest, Which for the church of God remains—The end of cares, the end of pains.
 4. With joy, great God, thy works we view, In varied scenes both old and new; With praise, we think on mercies past; With hope, we future pleasures taste.
 5. In ho-ly du-ties let the day— In ho-ly pleasures, pass a-way: How sweet, a Sabbath thus to spend, In hope of one that ne'er shall end!

Allegro Moderato. (Declamando)

1. "Go preach my gospel," saith the Lord; "Bid the whole earth my grace receive: He shall he saved, that trusts my word, And he condemned, who'll not believe.
 2. I'll make your great com-mis-sion known; And ye shall prove my gos - pel true, By all the works that I have done, By all the wonders ye shall do.
 3. Teach all the na-tions my commands; I'm with you till the world shall end; All power is trust - ed in my hands—I can destroy—and I defend."
 4. He spake—and light shone round his head, On a bright cloud to heaven he rode: They to the farthest nations spread The grace of their as-cend-ed God.

PLAINVILLE. L. M.

V. C. T.

With grandeur and spirit, but not hurried.

1. The spa-cious fir - ma - ment on high, With all the blue ethereal sky, And spangled heavens, a shining frame, Their great O - rig - i - nal proclaim.
 2. Th'un-wea-ried sun, from day to day, Does his Creator's power display, And pub - lish - es to eve - ry land The work of an al-migh - ty hand.

ff *Len.*

Choral style, Maestoso.

1. Ye mighty ru-lers of the land, Give praise and glo-ry to the Lord; And while be- fore his throne ye stand, His great and powerful acts record.

2. Oh render un- to God a- bove The hon-ors which to him be-long; And in the tem-ple of his love, Let worship flow from eve-ry tongue.

3. His voice is heard the earth a-round, When thro' the heaven his thunders roll; The troub-led o-cean hears the sound, And yields it-self to his con-trol.

Unisons.

WALLWORTH. L. M.

V. C. T.

Affetuoso.

1. Show pity, Lord—O Lord, forgive, Let a re-pent-ing reb-el live; Are not thy mercies large and free? May not a sin-ner trust in thee? May not a sin-ner trust in thee?

2. My crimes are great, but can't surpass The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pard'ning love be found, So let thy pardoning love be found.

Soli. Tutti.

BALTIC. L. M.*

Moderato, in chantant style.

1. O praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heaven, where he his face Unveiled in perfect glo-ry shows.
 3. Let all who vi-tal breath en-joy, The breath he doth to them af-ford, In just returns of praise employ: Let every creature praise the Lord.

GAUDIANA. L. M.

V. C. T.

Allegretto, Maestoso.

* 2. The Lord proclaims his power a-loud, Through every o-cean, eve - ry land; His voice divides the watery cloud, And lightnings blaze at his command.
 3. The Lord sits sovereign on the flood, O'er earth he reigns for - ev - er king; But makes his church his blest abode, Where we his aw-ful glories sing.

Unisons. Unisons.

* Sing the last stanza of this Ps. (29th, 1st part, Church Psalmody,) to the tune "REPOSE," page 54.

ANDOVER. L. M.

Be careful not to sing the notes in this tune too fast; but make the notes in them of equal length.

V. C. T. 41

In medium time. (Glissando.)

1. Sweet is the scene when christians die, When holy souls re-tire to rest: How mildly beams the clos-ing eye! How gently heaves th'expiring breast.
2. So fades a summer cloud away; So sinks the gale when storms are o'er; So gently shuts the eye of day; So dies a wave a-long the shore.

p. throughout.

ALBUERA. L. M.

With boldness and sublimity. Not too fast.

3. Awake the trumpet's lofty sound,..... To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing.
4. Let all, whom life and breath inspire,..... Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord.

Unisons. *Org.* *Unisons.* *Org.*

Len. Cres.

MONMOUTH. L. M.

LUTHER.

Choral. With awe and reverence.

Transposed from A.

1. He reigns! the Lord, the Saviour reigns. Sing to his name in loft-y strains; Let all the earth in songs re-joice, And in his praise ex-alt their voice. And in his praise ex-alt their voice.
 2. Deep are his counsels, and unknown; But grace and truth support his throne. Tho' gloomy clouds his way surround, Justice is their e-ter-nal ground. Jus-tice is their e-ter-nal ground.
 3. In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs, Before him burns devouring fire, The mountains melt, the seas retire. The mountains melt, the seas retire.

Soli or Semi Coro. - - - Tutti. f

HEAVENLY MANSION. L. M.

V. C. T.

Medium movement, in chantant style.

1. We've no a-bid-ing eit-y here; We seek a land be-yond our sight; Zi-on its name—the Lord is there; It shines with ev-er-last-ing light.
 2. Oh! sweet a-bode of peace and love, Where pil-grims, freed from toil, are blest! Had I the pin-ions of a dove, I'd fly to thee, and be at rest.
 3. But hush, my soul, nor dare re-pine! The time my God ap-points is best: While here, to do his will be mine, And his to fix my time of rest.

m f

LAST DAY. L. M.

V. C. T.

43

With deep solemnity.

1. That day of wrath! that dread-ful day, When heaven and earth shall pass a-way! What power shall be the sin-ner's stay? How shall he meet that dread-ful day,—
 2. When, shrivelling like a parched scroll, The flam-ing heavens to-geth-er roll; And loud-er yet—and yet more dread, Swells the high trump that wakes the dead?
 3. Oh! on that day—that wrath-ful day, When man to judg-ment wakes from clay, Be THOU, O Christ! the sin-ner's stay, Though heaven and earth shall pass a-way.

REMONSTRANCE. L. M.*

With earnestness and Solemnity.

1. Sin-ner, oh why so thoughtless grown? Why in such dread-ful haste to die? Dar-ing to leap to worlds un-known! I leed-less a-against thy God to fly!
 3. Stay, sin-ner, on the gos-pel plains; And hear the Lord of life un-fold The glo-ries of his dy-ing pains! For-ev-er tel-ling, yet un-told!

DENSLOW. L. M.

V. C. T.

With majesty and reverence.

1. Judge me, O Lord, and prove my ways; And try my reins, and try my heart: My faith up-on thy pro-mise stays, Nor from thy law my feet de-part.

WINDHAM. L. M.

D. READ. 1800.

* With thoughtfulness and solemnity.

1. Broad is the road that leads to death And thousands walk to-geth-er there: But wis-dom shows a nar-row path, With here and there a trav-el-ler.

* This favorite old tune has undergone many changes since its first appearance, both as respects its Harmony and Rhythm. It is believed however, that an arrangement combining the lightness which it partakes of in the above movement, with something more nearly approaching its original manner of *closing*, (in longer notes in the last full measure,) may generally be preferred to any other form.

NORTHFIELD. L. M.

V. C. T. 45

Distinct, with earnestness. Declamando.

1. Je - sus! and shall it ev - er be— A mor - tal man a-shamed of thee? A-shamed of thee, whom an - gels praise? Whose glories shine through endless days?
 2. A-shamed of Je - sus? that dear friend On whom my hopes of heaven depend? No! when I blush, be this my shame, That I no more re - vere his name.
 3. A-shamed of Je - sus? yes, I may, When I've no guilt to wash a - way; No tear to wipe, no good to crave, No fears to quell, no soul to save!
 4. Till then—nor is my boast - ing vain— Till then, I boast a Sa - viour slain! And oh! may this my glo - ry be— That Christ is not a - shamed of me!

mf *mp* *f*

ST. LAWRENCE. L. M.

V. C. T.

With simplicity, and not loud. Staccato.

1. We've no a - bid - ing ei - ty here; We seek a land be - yond our sight; Zi - on its name, the Lord is there; It shines with ev - er - last - ing light.
 2. Oh! sweet a - bode of peace and love, Where pilgrims, freed from toil, are blest! Had I the pin - ions of a dove, I'd fly to thee, and be at rest.
 3. But hush, my soul, nor dare re - pine! The time my God ap - points is best: While here, to do his will be mine, And his to fix my time of rest.

SOMERSET. L. M.

With pathetic and delicate expression. *Con Dolore.*

Treble and Tenor change parts alternately.

V. C. T.

1. Show pi - ty, Lord, O Lord, for - give, Let a re - pent - ing reb - el live; Are not thy mer - cies large and free? May not a sin - ner trust in thee?
 2. My crimes are great, but can't sur - pass The power and glo - ry of thy grace: Great God, thy na - ture hath no bound, So let thy par - doning love be found.
 3. Oh wash my soul from eve - ry sin, And make my guil - ty con - science clean; Here, on my heart, the bur - den lies, And past of - fen - ces pain mine eyes.

PENITENCE. L. M.

Affetuoso.

V. C. T.

1. Fast flow my tears, the cause is great, This tri - bute claims an in - jur'd friend; One whom I long pur - sued with hate, While he would love me to the end.
 2. When justice frown'd above my head, And death its ter - rors round me spread; He in - ter - pos'd the wounds he bore, And bade me live to die no more.

NAZARETH. L. M.

Newly harmonized from S. WEBBE.

47

Moderato.

1. Return, my soul, and sweetly rest On thy Al-migh-ty Father's breast; The boun-ties of his grace a-dore, And count his wondrous mercies o'er.

BLANDFORD. L. M.

In strict time and quite staccato. Declamando.

Treble and Tenor occasionally change parts.

V. C. T.

1. The heav'ns declare thy glo-ry, Lord, In eve-ry star thy wisdom shines; But when our eyes be-hold thy word, We read thy name in fair-er lines
2. The roll-ing sun, the changing light, And nights, and days, thy power confess; But that blest vol-ume thou hast writ Re-veals thy jus-tice and thy grace.
5. Great Sun of righteous-ness, a-rise! Oh bless the world with heavenly light! Thy gos-pel makes the sim-ple wise: Thy laws are pure, thy judg-ments right.
6. Thy no-blest won-ders here we view, In souls renewed and sins forgiven: Lord, cleanse my sins, my soul re-new, And make thy word my guide to heaven.

Unisons.

With seriousness.

1. My dear Re-deemer, and my Lord, I read my du - ty in thy word; But in thy life the law appears Drawn out in living char - ac - ters.
 3. Cold mountains and the midnight air Witnessed the fer - vor of thy prayer; The des - ert thy temp - ta - tions knew, Thy con - flict, and thy vic - tory too.

m *mp* *mf* *cres.* *f* *ff*

DARU. L. M.*

In chanting style, Moderato.

1. No more, my God, I boast no more Of all the du - ties I have done; I quit the hopes I held be - fore, To trust the mer - its of thy Son.
 4. The best o - bedience of my hands Dares not ap - pear before thy throne: But faith can answer thy demands, By pleading what my Lord has done.

Unisons

WESTFIELD. L. M.

V. C. T.

49

Larghetto. con solennite.

1. Though I have grieved thy spir-it Lord, Thy help and com-fort still af-ford, And let a wretch come near thy throne, To plead the mer-its of thy Son.
 2. A brok-en heart, my God, my King, Is all the sa-eri-fice I bring; The God of grace will ne'er des-pise A brok-en heart for sa-eri-fice.

m *Cres.*

MONTFORD. L. M.

V. C. T.

With mournful expression. (Lamentevole.)

3. I can-not live with-out thy light, Cast out and ban-ish-ed from thy sight; Thine ho-ly joys, my God, re-store, And guard me, that I fall no more.

mp *p* *mp* *p* *mf*

mp *Soli or Semi-chorus.* *Tutti. m*

Alto or Treble sing first two strains. *mp* *p*

[7-S. M.]

Larghetto. Con Solemnità.
Soli.

Tutti.

1. Why will ye waste on tri-fling cares That life which God's compassion spares? While, in the va-rious range of thought, The one thing need-ful is for-got?
2. Shall God in-vite you from a-bove? Shall Je-sus urge his dy-ing love? Shall troubled conscience give you pain? And all these pleas u-nite in vain?
3. Not so your eyes will always view Those ob-jects which you now pur-sue: Not so will heaven and hell ap-pear, When death's de-ci-sive hour is near.

Soli

Tutti.

Soli

Tutti

PLYMOUTH. L. M.

V. C. T.

Choral. Slow, with seriousness.

1. Oh turn, great Ru-ler of the skies, Turn from my sin thy search-ing eyes, Nor let th'of-fen-ces of my hand With-in thy book re-cord-ed stand.
2. Give me a will to thine sub-due'd; A con-science pure, a soul re-newed; Nor let me, wrapt in end-less gloom, An out-cast from thy pre-sence roam.
3. Oh let thy Spir-it to my heart Once more his quickening aid im-part; My mind from eve-ry fear re-lease, And soothe my troubled thoughts to peace.

mf

Unisons.

Allegretto Staccato—Maestoso.

1. Thus saith the high and lof - ty One, "I sit up - on my ho - ly throne; My name is God—I dwell on high; Dwell in my own e - ter - ni - ty.

mf

MANSFIELD. L. M.*

Chantant style.

1. A-rise, my soul! on wings sub-line, A-bove the van - i - ties of time; Remove the parting vail, and see The glo-ries of e - ter - ni - ty.
 2. Born by a new ce - les - tial birth, Why should I grov-el here on earth? Why grasp at vain and fleeting toys, So near to heaven's eter - nal joys.

Allegretto. Cheerful.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night.
 3. My heart shall triumph in my Lord, And bless his works, and bless his word: Thy works of grace, how bright they shine! How deep thy counsels, how di-vine!
 4. Sure I shall share a glo-rious part, When grace hath well refined my heart, And fresh sup-plies of joy are shed, Like ho-ly oil, to cheer my head.
 5. Then shall I see, and hear, and know All I de-sired, or wished be-low; And eve-ry power find sweet em-ploy, In that e-ter-nal world of joy.

m Leading melody in the Bass. *f* *Cres.* - - -

STANTON. L. M.

V. C. T.

Staccato.

1. Great Shepherd of thine Is-ra-el, Who didst between the cherubs dwell, And lead the tribes, thy chosen sheep, Safe thro' the des-ert and the deep.
 3. Hast thou not plan-ted with thy hand A love-ly vine in this our land? Did not thy power defend it round, And heavenly dew en-rich the ground?
 4. How did the spreading branches shoot, And bless the na-tions with their fruit? But now, O Lord, look down and see Thy mourning vine, that lovely tree.
 5. Re-turn, al-migh-ty God, re-turn, Nor let thy bleeding vineyard mourn: Turn us to thee, thy love restore, We shall be saved, and sigh no more.

Cres. - - -

AVON. L. M.

V. C. T.

53

Moderato un poco staccato.

1. With one con-sent, let all the earth, To God their cheer-ful voi-ces raise; Glad homage pay, with aw-ful mirth, And sing be-fore him songs of praise.
 3. Oh en-ter then his tem-ple gate, Thence to his courts de-vout-ly press, And still your grate-ful hymns re-peat, And still his name with praises bless.
 4. For he's the Lord, su-preme-ly good, His mer-cy is for-ev-er sure; His truth, which always firm-ly stood, To end-less a-ges shall en-dure.

Sforz.

TYROL. L. M.

V. C. T.

Make the ♩ nearly as short as a ♩. *Andante.*

1. My opening eyes with rap-ture see The dawn of thy re-turn-ing day; My thoughts, O God, as-cend to thee, While thus my early vows I pay.
 3. Oh bid this tri-ling world re-tire, And drive each car-nal thought away; Nor let me feel one vain de-sire, One sin-ful thought, through all the day.
 4. Then, to thy courts when I re-pair, My soul shall rise on joy-ful wing, The won-ders of thy love de-clare, And join the strains which angels sing.

Larghetto, Andantino.

I lay my bo - dy down to sleep, Peace is the pil - low of my head, While well ap - point - ed an - gels keep, Their watchful guard a - round my bed.

ROXBURY. L. M.

V. C. T.

Easy and flowing style. (Let the parts "come in" in exact time.)

1. Thou great In - struct - er, lest I stray, Oh teach my err - ing feet thy way! Thy truth with ev - er fresh de - light, Shall guide my doubt - ful steps a - right.
2. How oft my heart's af - fec - tions yield, And wander o'er the world's wide field! My rov - ing passions, Lord re - claim, U - nite them all to fear thy name.
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song: On earth thy glories I'll de - clare, Till heaven th' immortal notes shall hear.

ZENIA. L. M.

DR. BOYCE. 55

Loud, with spirit. (Staccato.)

1. My opening eyes with rapture see The dawn of thy re- turn- ing day ; My thoughts, O God, ascend to thee, While thus my ear- ly vows I pay.

OLIVENZA. L. M.*

Medium movement. Staccato.

1. The Ho - ly Spir - it sure is nigh ! 'Tis he sus - tains my fainting heart ! Else would my hope for - ev - er die, And every cheering ray de - part.
2. When some kind promise glads my soul, Do I not find his healing voice The tem - pest of my fears con - trol, And bid my drooping powers rejoice ?

BELZONI. L. M.

V. C. T.

Moderato. Tranquill, gentle.

4. Je - sus can make a dy - - ing bed Feel soft as down - y pil-lows are, While on his breast I lean my head, And breathe my life out sweet-ly there.

COLEBRIDGE. L. M.*

Moderato.

Great God, to thee my eve-ning song, With hum-ble grat-i-tude I raise; Oh let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

Moderato, with solemnity.

1. How vain is all be-neath the skies! How transient eve-ry earth-ly bliss! How slen-der all the fond-est ties, That bind us to a world like this!

2. The eve-ning cloud, the morn-ing dew, The withering grass, the fading flower, Of earth-ly hopes are emblems true, The glo-ry of a passing hour!

4. Then let the hope of joys to come Dis-pel our cares, and chase our fears: If God be ours, we're travelling home, Though passing through a vale of tears.

COVENTRY. L. M.*

Arranged from PLEYEL.

Messa di voce.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Sa-viour's gra-cious call o-bey, And cast your gloomy fears a-way.

2. Op-pressed with guilt, a pain-ful load, Oh come, and bow be-fore your God! Di-vine com-pas-sion, migh-ty love, Will all the pain-ful load re-move.

3. Here mer-cy's bound-less o-cean flows, To cleanse your guilt, and heal your woes; Here's par-don, life, and end-less peace, How rich the gift! how free the grace!

MOBILE. L. M.*

Theme by CHAPPLE.
Arranged for this work.*Strictly, Andante.*

1. Oh praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heaven, where he his face Un-veil-ed in perfect glo-ry shows.

2. Praise him for all the mighty acts, Which he in our be-half hath done; His kindness this re - turn ex-acts, With which our praise should equal run.

3. Let all who vi - tal breath en-joy, The breath he doth to them afford, In just re - turns of praise employ: Let every crea - ture praise the Lord.

mf *Soli.* *Tutti.*

SLUMBER. L. M.

V. C. T.

Gentle, in moderate and exact time, with pathetic expression.

1. A - sleep in Je - sus! blessed sleep, From which none ev - er wake to weep, A calm and un - dis-turb'd re - pose, Un-brok-en by the last of foes.

3. A - sleep in Je - sus! peaceful rest, Whose waking is supremely blest; No fear, no woe, shall dim that hour, That man-i - fests the Saviour's pow'r.

4. A - sleep in Je - sus! O, for me May such a bliss - ful re-fuge be; Se-cure-ly shall my ash - es lie, And wait the sun-mons from on high.

mf

SHEPHERD. L. M. DOUBLE.

V. C. T.

59

Divote. Quite slow, counting three beats to a measure.

SOLI, this score.

Dear Sa-viour, if these lambs should stray, Be-yond thy blest en-closure's bound, And lur'd by worldly joys a - - way, A-mong the thoughtless crowd be found.

SOLI, this score.

Grave. (Supplicatory.)

(This part of the tune can be used as a common Choral.)

Tutti.

Re - mem-ber still that they are thine, And that thy sa - cred name they bear, The pre-cious seal of love di-vine, The sign of cov-'nant grace they wear.

Tutti.

PALMYRA. L. M.* (1st VERSION.)

In moderate time, gentle and flowing style—(Cantabile.)

1. How vain is all be-neath the skies! How tran-sient eve-ry earth-ly bliss! How slen-der all the fond-est ties, That bind us to a world like this!
 2. The eve-ning cloud, the morn-ing dew, The withering grass, the fad-ing flower, Of earth-ly hopes are em-blems true, The glo-ry of a pass-ing hour!
 3. But, though earth's fairest blos-soms die, And all be-neath the skies is vain, There is a land, whose con-fines lie Be-yond the reach of care and pain.

PALMYRA. L. M.* (2d VERSION.)

Observe directions above.

1. How vain is all be-neath the skies! How tran-sient eve-ry earth-ly bliss! How slen-der all the fond-est ties, That bind us to a world like this!
 4. Then let the hope of joys to come Dis-pel our cares, and chase our fears: If God be ours, we're travelling home, Though passing through a vale of tears.

DEPARTURE. L. M. DOUBLE.

Written expressly for the words set; and
may be sung as a Quartett or Semi Chorus.

V. C. T.

61

Larghetto, con espressivo.

* 1. Sweet is the scene when Christians die, When ho - ly souls retire to rest: How mildly beams the clos - ing eye! How gent-ly heaves th' expiring breast!

2. So fades a sum-mer cloud a-way; So sinks the gale when storms are o'er; So gent-ly shuts the eye of day; So dies a wave a - long the shore.

* Sing the 3d stanza of the Hymn set to this tune; (Hym. 615, "Church Psalmody,") to ZENIA, page 55.

THE INFANT'S DEPARTURE. L. M.

V. C. T.

Rather slow, with expression, (Sempre Mezzo Voce.)

Designed only for the words set.

1. As vernal flowers that scent the morn, But with-er in the ris-ing day, Thus love-ly was this in-fant's dawn, Thus swift-ly fled his life a - way.
 2. He died be-fore his in-fant soul Had ev - er burnt with wrong desires; Had ever spurn'd at heaven's control, Or ev-er quench'd its sa - cred fire.
 3. He died to sin; he died to care; But for a mo-ment felt the rod; Then, ris-ing on the view-less air, Spread his light wings, and soar'd to God.

CARMINI. L. M.*

C. H. RINK.

Moderato.

There is a pure and peaceful wave, That rolls around the throne of love; Whose waters gladden as they lave The bright and heav'nly shores a-bove.

OLD HUNDRED. L. M.

German Choral.

63

* With majesty. Close and sustained tone.

1. Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o - beyed.
 3. Thy praises, Lord, I will re-sound To all the listening nations round: Thy mercy highest heaven transcends, Thy truth beyond the clouds ex-tends.

Mezzo voce. - - - Cres. - - - *ff*

Org. Ad Lib.

* In singing this tune as a Doxology by a large choir accompanied with a heavy Organ, the effect is good for all parts to sing the Soprano.

ATHOL L. M.

V. C. T.

With reverence and awe. *Moderato Sostenuto.*

1. As-sem-bled at thy great command, Be-fore thy face, dread King! we stand: The voice that marshalled every star Has called thy people from a - far.
 2. We meet, through distant lands to spread The truth for which the martyrs bled; A - long the line, to ei - ther pole, The thun-der of thy praise to roll.
 3. Our prayers assist, ac - cept our praise, Our hopes re-vive, our courage raise, Our coun-sels aid, to each im - part The sin-gle eye, the faith-ful heart!
 4. Forth with thy cho - sen her - alds come; Re - call the wandering spirits home: From Zion's mount send forth the sound, To spread the spacious earth around.

mp

Cantabile.

Great God, to thee my evening song With humble grat-i-tude I raise; O let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

RUTLAND. L. M.

Bass and Tenor be careful of
their Chromatic Intervals.

V. C. T.

With spirit, and in exact time, in chantant style.

1. Zi-on a-wake! thy strength re-new, Put on thy robes of beauteous hue; Church of our God, a-rise and shine, Bright with the beams of truth divine
2. Soon shall thy ra-diance stream a-far, Wide as the hea-then na-tions are, Gen-tiles and kings thy light shall view: All shall ad-mire and love thee too.

LOUVAN. L. M:

(Words by Thos. Moore.)

V. C. T.

65

In gentle and flowing style, and not too loud.

There's nothing bright, a-bove, be - low, From flow'rs that bloom to stars that glow, But in its light my soul can see Some fea-ture of the De - i - ty!
There's nothing dark, be - low, a - bove, But in its gloom I trace his love, And meck-ly wait that mo-ment when His touch shall turn all bright a-gain!

MILGROVE. L. M.

D₄ can be used if preferred to the given key :
C is too heavy for it.

MILGROVE.

With spirit, but not bolsterous—*Staccato*.

1. Stand up, my soul, shake off thy fears, And gird the gospel ar - mor on; March to the gates of end - less joy, Whete Jesus thy great Captain's gone.
2. Hell and thy sins re - sist thy course; But hell and sin are vanquished foes; Thy Jesus nailed them to the cross, And sung the triumph when he rose.
3. Then let my soul march bold - ly on, Press forward to the heavenly gate; There peace and joy e - ter - nal reign, And glittering robes for conquerors wait.
4. There shall I wear a star - ry crown, And triumph in al - migh - ty grace; While all the ar - mies of the skies Join in my glorious Leader's praise.

Soli. *Repeat Coro.*

SOLITUDE. L. M.

V. C. T.

In a thoughtful manner, with subdued tone. (Do not change the key.)

To be sung by four voices only.

1. 'Tis mid - night; and on Olive's brow The star is dimmed that lately shone; 'Tis midnight; in the garden, now, The suffering Saviour prays alone.
 2. 'Tis mid - night; and, from all removed, The Saviour wrestles lone, with fears; E'en that dis - ci - ple whom he loved Heeds not his Master's grief and tears.
 3. 'Tis mid - night; and for other's guilt The man of sor - rows weeps in blood; Yet he that hath in anguish knelt Is not for - sak - en by his God.

Org.

Voice.

p.

Staccato.

Voice.

< Len. p

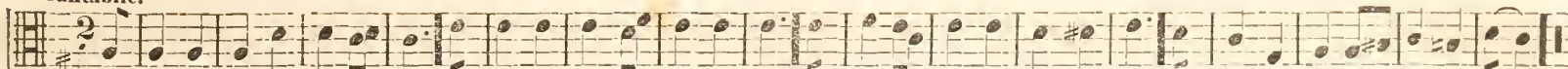
GETHSEMANE. L. M.

V. C. T.

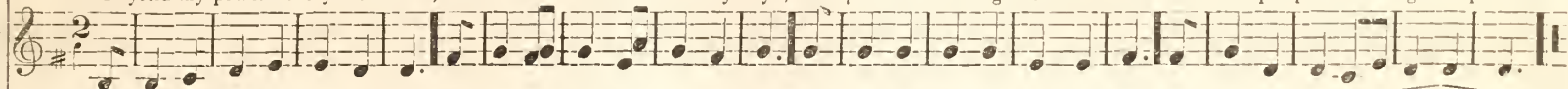
Subdued, and with deep emotion. (Do not change the key.)

1. 'Tis midnight; and on Olive's brow The star is dimmed that lately shone; 'Tis midnight; in the garden now, The suffering Saviour prays a - lone.
 4. 'Tis midnight; and from other plains Is borne the song that angels know; Unheard by mor - tals are the strains That sweetly soothe the Saviour's woe.

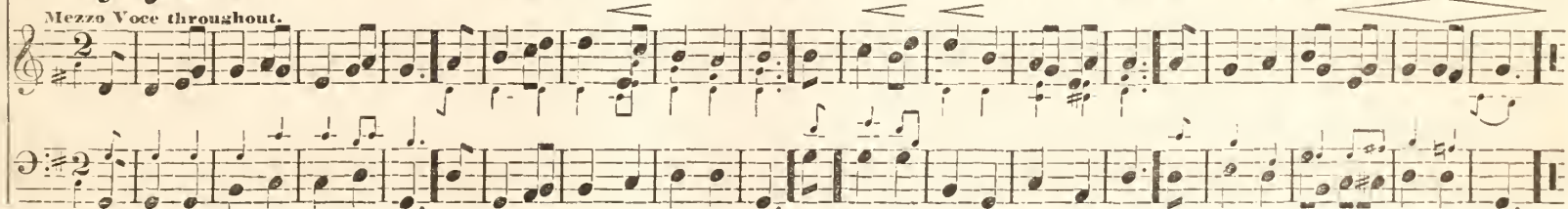
Cantabile.



1. My God, how end-less is thy love! Thy gifts are eve-ry eve-ning new; And morn-ing mer-cies from a-bove Gen-tly dis-til like ear-ly dew.
 2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word re-stores the light, And quick-ens all my drow-sy powers.
 3. I yield my power to thy command, To thee I con-se-crate my days; Per-pet-ual bless-ings from thine hand De-mand per-pet-ual songs of praise.



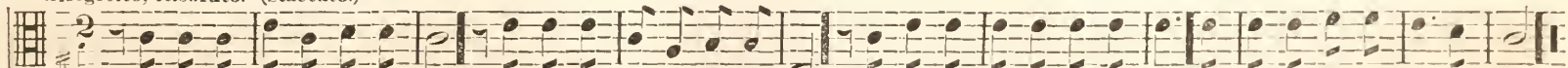
Mezzo Voce throughout.



IMLY. L. M.

V. C. T.

Allegretto, Risoluto. (Staccato.)



3. Vast are thy works, al-migh-ty Lord! All na-ture rests up-on thy word; And clouds, and storms, and fire o-bey Thy wise and all-con-trol-ling sway.
 2. The world's foundations by his hand Were laid, and shall for-ev-er stand; The swell-ing bil-lows know their bound, While to his praise they roll a-round.
 4. Thy glo-ry, fear-less of de-cline, Thy glo-ry, Lord, shall ev-er shine; Thy praise shall still our breath employ, Till we shall rise to end-less joy.



Gentle, in a connected flowing style.

3. There is a stream, whose gen-tle flow, Sup-plies the ci - ty of our God! Life, love, and joy still glid - ing through, And watering our di - vine a - bode.
 4. That sa - cred stream, thine ho - ly word, Sup - ports our faith, our fear con - trols: Sweet peace thy prom-i-ses af - ford, And give new strength to faint - ing souls.

KENYON. L. M.*

Chantant style. Rather slow.

1. My soul, thy great Cre - a - tor praise; When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.
 2. How strange thy works! how great thy skill, While eve - ry land thy rich - es fill: Thy wis - dom round the world we see, This spa - cious earth is full of thee.
 3. How aw - ful are thy glo - rious ways! Thou, Lord, art dreadful in thy praise; Yet hum - ble souls may seek thy face, And tell their wants to sove - reign grace.

Slow, and very staccato.

1. Great Source of be-ing and of love! Thou waterest all the worlds above; And all the joys which mortals know, From thine exhaustless foun - tain flow.

2. A sa-cred spring, at thy com-mand, From Si-on's mount, in Canaan's land, Be - side thy tem-ple cleaves the ground, And pours its lim - pid stream a-round.

3. This gen-tle stream, with sudden force, Swells to a riv - er in its course; Through desert realms its windings play, And scat-ter bles-sings all the way.

4. Close by its banks, in or - der fair, The blooming trees of life appear; Their blossoms fragrant o - dors give, And on their fruit the na-tions live.

ERBEN. L. M.*

Supplicatory, with tenderness.

1. To thee, great God, I make my prayer, Do thou my sup-pli-ca-tions hear; Let me not sink, o'erwhelmed in grief, But kind-ly send my soul re - lief.

2. Oh let me now thy good-ness prove, Thy ten-der mer-cies, and thy love; Turn not a-way, O Lord, thy face, But hear, and heal me with thy grace.

FARMINGTON. L. M.

V. C. T.

Gentle and flowing style. Moderato.

1. Sweet is the scene when Christians die, When holy souls re-tire to rest: How mild-ly beams the clos-ing eye! How gent-ly heaves th'ex-pir-ing breast!

2. So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gent-ly shuts the eye of day; So dies a wave a-long the shore.

DRESDEN. L. M.*

WHITAKER.
Arranged for this work.

Moderato.

1. That day of wrath! that dreadful day, When heaven and earth shall pass away! What power shall be the sinner's stay? How shall he meet that dreadful day, How shall he meet that dreadful day,

2. When, shrivelling like a parched scroll, The flaming heavens together roll; And louder yet, and yet more dread, Swells the high trump that wakes the dead? Swells the high trump, &c.

3. Oh! on that day, that wrathful day, When man to judgment wakes from clay, Be thou, O Christ! the sinner's stay, Though heaven and earth shall pass away. Though heaven and earth, &c.

m *Soli.* *Tutti.* *mf* *ff* *p*

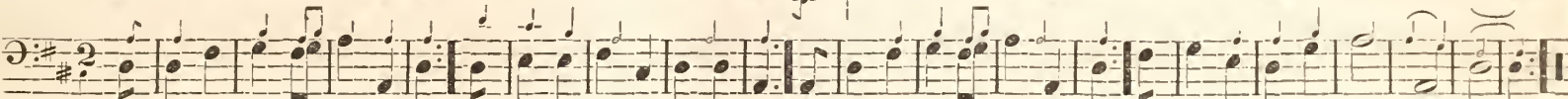
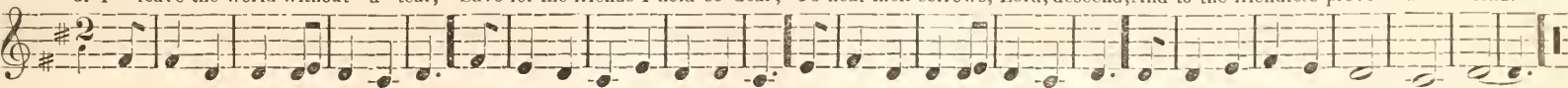
PALOS. L. M.*

71

With pathos, in medium time, and not bolsterous.



1. The hour of my departure's come, I hear the voice that calls me home, At last, O Lord, let trouble cease, And let thy ser-vant die in peace.
 2. The race ap-point-ed I have run, The combat's o'er, the prize is won; And now my witness is on high, And now my record's in the sky.
 3. I leave the world without a tear, Save for the friends I hold so dear; To heal their sorrows, Lord, descend, And to the friendless prove a friend.



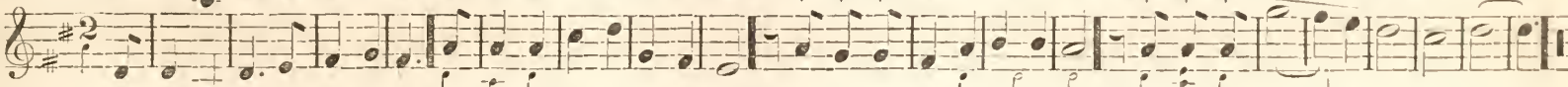
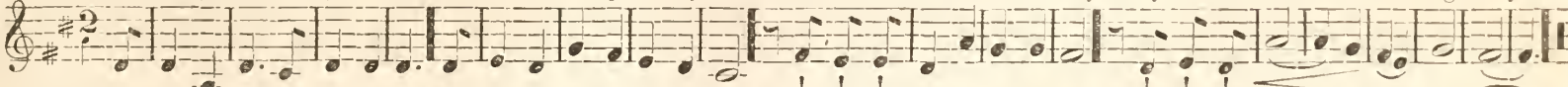
NELSON. L. M.*

V. C. T.

Medium movement, and rather staccato.



1. Great is the Lord! what tongue can frame An hon - or e - qual to his name? How aw - ful are his glorious ways! The Lord is dread - ful in his praise!
 3. Vast are thy works, almighty Lord! All nature rests up - on thy word; And clouds, and storms, and fire obey Thy wise and all - con - trol - ling sway.



Unison.

MARCHARD. L. M.

V. C. T.

Moderato Sostenuto.

Soft-ly the shade of even-ing falls, Sprinkling the earth with dewy tears, While na-ture's voice to slum-ber calls, And si-lence reigns a-mid the spheres.



HALLOWELL. L. M.

V. C. T.

Moderato con Espressivo.

1. How sweet to leave the world a-while, And seek the pres-ence of our Lord! Dear Sa-viour! on thy peo-ple smile, And come ac-cord-ing to thy word.
2. From bu-sy scenes we now re-treat, That we may here converse with thee; Ah! Lord, be-hold us at thy feet, Let this the gate of hea-ven be.
3. Chief of ten thousand now ap-pear, That we by faith may see thy face; Oh! speak, that we thy voice may hear, And let thy pres-ence fill this place.



PIZARRO. L. M.

V. C. T.

73

Quick, and in exact time.

Thine earth-ly Sab-baths, Lord! we love, But there's a no - bler rest a - bove; To that our long-ing souls as - pire, With cheer-ful hope, and strong desire.

ANGELO. L. M.*

Altered from CHEETHAM.

Majestic.

1. Lo, God is here! let us a - dore, And own how dreadful is this place! Let all within us feel his power, And si - lent bow be - fore his face!
 2. Lo, God is here! him day and night, Th' u-nit - ed choirs of an - gels sing: To him en-throned a-bove all height, Let saints their hum-ble wor - ship bring.
 3. Lord God of hosts! oh may our praise Thy courts with grateful fragrance fill: Still may we stand be-fore thy face, Still hear and do thy sovereign will.

NORWAY. L. M.

V. C. T.

Rather slow, distinct and not too loud. Con Solemnite.

1. Deep in our hearts let us re - cord The deep - er sor - rows of our Lord; Be - hold the ris - ing bil - lows roll, To o - verwhelm his ho - ly soul.
 2. Yet, gra - cious God, thy power and love Have made the curse a bles - sing prove; Those dreadful sufferings of thy Son Atoned for crimes which we had done.
 3. Oh for his sake our guilt for - give, And let the mourn - ing sinner live; The Lord will hear us in his name, Nor shall our hope be turned to shame.

PARADISE. L. M.

V. C. T.

Allegretto. Cantabile.

1. There is a riv - er pure and bright, Whose streams make glad the heavenly plains, Where, in e - ter - ni - ty of light, The ei - ty of our God re - mains.
 2. Built by the word of his command, With his un - cloud - ed pre - sence blest, Firm as his throne, the bulwarks stand, There is our home, our hope, our rest
 3. Thither let fervent faith as - pire, Our trea - sure and our heart be there, O for a seraph's wing of fire! No — for the mightier wings of prayer!
 4. Now, though the earth's foundations rock, And mountains down the gulf be hurl'd; His people smile a - mid the shock, They look be - yond this transient world.

MILLENNIUM. L. M. (OR SHORT ANTHEM.)

V. C. T.

75

Bold and spirited. *Declamando.*

Through all the mil-lions of the skies —

Soon may the last glad song a - rise, Through all the mil - - - - - lions of the skies, That song of

Through all the mil-lions of the skies.

That all the earth is now the Lord's! That all the earth is now the Lord's!

tri-umph which re - cords That all the earth is now the Lord's! That all the earth is now the Lord's!

That all the earth is now the Lord's!

Con Spirito.

Be careful to observe the direction "*Slow*," at the close of the tune, and keep together in the *time*.

Now to the Lord a no - ble song!

Soli.

Now to the Lord a no - ble song! A - wake! my soul, a - wake my tongue; Ho - san - na to th'e - ter - nal name, Ho -

p

Soli.

Now to the Lord a no - ble song! Ho - san - na to th'e - ter - nal name,

f

Slow. *Dim.*

And all . . . his bound - less love pro - claim.

Tutti. f

Slow. *Dim.*

san - na to th'e - ter - nal name, And all his bound - less love pro - claim, And all his bound - less love pro - claim.

Tutti. f

Slow. *Dim.*

f *Slow.* *Dim.*

And all . . . his boundless love pro - claim.

AUSTRIA. L. M.*

77

Moderato. With feeling and simplicity.

Stretched on the cross, the Sa-viour dies; Hark! his ex-pir-ing groans a-rise! See, from his hands, his feet, his side, De-scends the sa-cred, crim-son tide.

The musical score for 'AUSTRIA' is in 3/4 time, key of D major. It features a vocal melody and a piano accompaniment. The piano part consists of two staves: the right hand plays a flowing eighth-note accompaniment, and the left hand plays a steady eighth-note bass line. The vocal line is written on a single staff with a treble clef. The lyrics are printed below the vocal staff.

NEW HARTFORD. L. M.

V. C. T.

In choral style. Moderato.

1. Judge me, O Lord, and prove my ways; And try my reins, and try my heart: My faith up-on thy pro-mise stays, Nor from thy law my feet de-part.
3. I love thy hab-i-ta-tion, Lord, The tem-ple, where thine ho-nors dwell; There shall I hear thy ho-ly word, And there thy works of won-der tell.

The musical score for 'NEW HARTFORD' is in 2/4 time, key of D major. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of two staves: the right hand plays a steady eighth-note accompaniment, and the left hand plays a steady eighth-note bass line. The vocal parts are written on four staves with their respective clefs. The lyrics are printed below the vocal staves. Dynamic markings include *m* (mezzo-forte), *f* (forte), and *Len.* (ritardando).

DALZEL. L. M.

Sing the other words of this hymn (100th Church Psalmody,) to Dresden, page 70.

V. C. T.

*Largo Doloroso.**Spirito. f**Dim.*

3. He dies! the heavens in mourning stood; He ris - es and ap - pears a God; Be - hold the Lord as - cend - ing high, No more to bleed, no more to die.

*Dim.**p Largo Doloroso.**Spirito. f**m**Dim.**Dim.*

LITCHFIELD. L. M.

Be careful to sing the parts correctly in the 2d strain. V. C. T.

Majestic.

1. Down from his lof - ty throne on high He looked, the Lord the world surveyed, He saw the race in ru - in lie, He pi - tied and his grace displayed.

*f**Cres.**p Slow.**A Tempo.*

CHATHAM. L. M.

V. C. T.

79

Quite slow and distinct—(Un poco Staccato.)

1. Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth dis-played, Till thou art here, as there, obeyed.
 3. Thy praises, Lord, I will re-sound To all the listening na-tions round: Thy mercy highest heaven transcends, Thy truth beyond the clouds ex-tends.

SARDINIA. L. M.*

Bold and Spirited, but not too fast.

1. Hap - py the church, thou sa - cred place, The seat of thy Cre - a - tor's grace; Thine ho - ly courts are his a - bode, Thou earthly palace of our God.
 2. Thy walls are strength, and at thy gates A guard of heaven - ly war - riors waits; Nor shall thy deep foun - da - tions move, Fixed on his counsels and his love.
 3. Thy foes in vain de - signs en - gage, A - gainst thy throne in vain they rage; Like ris - ing waves with an - gry roar, That break and die up - on the shore.

Unisons.

COLUMBIA. L. M. (RESPONSIVE.)

V. C. T.

With pathetic expression. *Messa di voce.*

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call o - bey, And cast your gloomy fears a - way.
 2. Oppressed with guilt, a painful load, Oh come, and bow before your God! Di - vine compassion, mighty love, Will all the painful load re - move.
 3. Here mercy's boundless ocean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and endless peace, How rich the gift! how free the grace.

Soli. *Tutti.*

REMA. L. M.

If preferred, transpose to F# minor.

V. C. T.

With tenderness and pathos. (*Con Solemnite.*)

1. Deep in our hearts let us re - cord The deep - er sor - rows of our Lord; Be - hold the ris - ing bil - lows roll, To o - ver - whelm his ho - ly soul.
 2. Yet, gra - cious God, thy power and love Have made the curse a bles - sing prove; Those dreadful sufferings of thy Son A - toned for crimes which we had done.
 3. Oh for his sake our guilt for - give, And let the mourning sin - ner live; The Lord will hear us in his name, Nor shall our hope be turned to shame.

Unison.

LUCERNE. L. M. (FUGATA.)

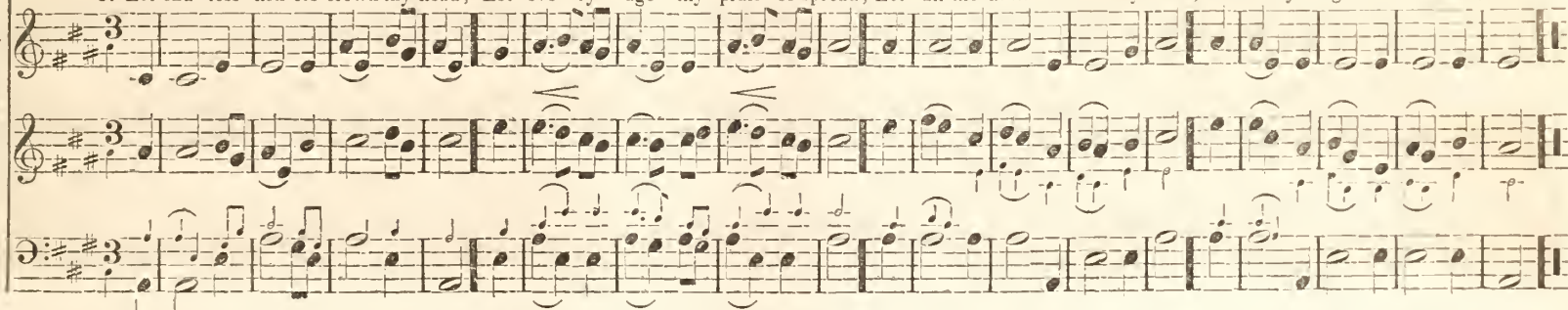
V. C. T.

81

Vivace. [Keep the time accurately in the second strain.]



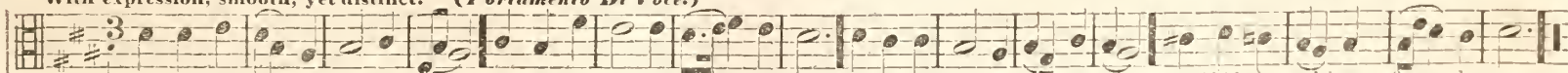
1. Now be my heart in-spired to sing The glo-ries of my Sa-vi-our King; He comes with blessings from above, And wins the na-tions to his love.
2. Thy throne, O God, for-ev - er stands; Grace is the seep - tre in thy hands; Thy laws and works are just and right, But truth and mer-cy thy de - light.
3. Let end-less hon-ors crown thy head; Let eve-ry age thy prais-es spread; Let all the nations know thy word, And every tongue confess thee, Lord.



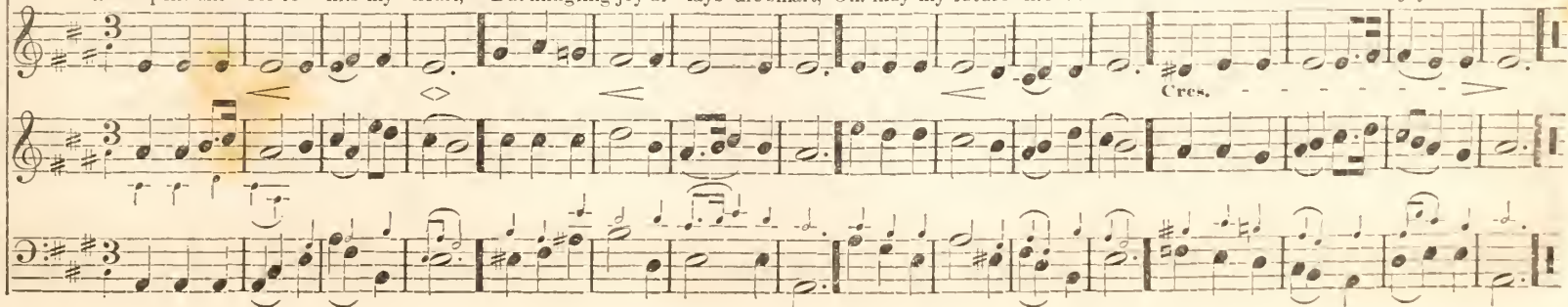
BRISTOL. L. M.*

With expression, smooth, yet distinct. (*Portamento Di Voce.*)

Partly from BISHOP.



1. Lord, when my thoughts delighted rove A - mid the wonders of thy love, Sweet hope revives my drooping heart, And bids in-trud-ing fears de-part.
2. Re-pent-ant sor-row fills my heart, But mingling joy al-lays the smart; Oh! may my future life de-clare The sor-row and the joy sin-cere.



Allegretto Risoluto. (No suspension of the time at the double bars.)

1. A - rise! a - rise! with joy sur - vey The glo - ry of the lat - ter day: Al - rea - dy of
 5. Au - spi - cious dawn! thy ris - - - ing ray With joy we view, and hail the day: Great Sun of

is the dawn be - gun Which marks at hand a ris - ing sun! Which marks at hand a ris - ing sun!
 Right - eous - - ness! a - rise, And fill the world with glad sur - prise. And fill the world with glad sur - prise.

Unisons.

With spirit.

1. Oh hap - py day that fixed my choice On thee, my Saviour, and my God; Well may this glow - ing heart rejoice, And tell its rap - tures all abroad.
 2. Oh hap - py bond, that seals my vows To him who mer - its all my love, Let cheer - ful an - thems fill the house, While to his al - tar now I move.

FOLGER. L. M.*

Moderato.

1. When sins and fears pre - vail - ing rise, And faint - ing hope al - most expires, To thee, O Lord, I lift my eyes, To thee I breathe my soul's de - sires.
 2. Art thou not mine, my liv - ing Lord? And can my hope, my com - fort die? 'Tis fixed on thine al - migh - ty word, That word which built the earth and sky?

Maestoso.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-deem-er's name be sung, Thro' every land, by eve - ry tongue.
 2. E - ter - nal are thy mercies, Lord; E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, 'Till suns shall rise and set no more.

TEMPLE STREET. L. M. (FUGATA.)

V. C. T.

In medium time. Avoid a dull and inanimate movement.

1. Sal - vation is for - ev - er nigh The souls who fear and trust the Lord; And grace de-scend-ing from on high, Fresh hopes of glo - ry shall af - ford.
 2. Mer - cy and truth on earth are met, Since Christ, the Lord, came down from heaven; By his obedience, so complete, Jus - tice is pleased, and peace is given.
 3. His righteousness is gone be - fore, To give us free ac - cess to God; Our wandering feet shall stray no more, But mark his steps, and keep the road.

Soli. - - - - Tutti.

WARREN. L. M.

V. C. T. 85

With smoothness, and serenity of expression.

The musical score for 'WARREN. L. M.' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: 'I lay my body down to sleep, Peace is the pil-low of my head, While well-appoint-ed an-gels keep Their watchful guard a-round my bed.' The piano part features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and slurs.

SHELBERNE. L. M.

This tune is the same subject as
OTTAWA, page 36, which see.

V. C. T.

In style of a chant, with cheerfulness and vivacity.

The musical score for 'SHELBERNE. L. M.' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: 'Thy goodness Lord doth crown the year, Thy paths drop fatness all a-round; And barren wilds thy praise declare, And vo-cal hills re-turn the sound.' The piano part features a melodic line in the right hand and a harmonic line in the left hand, with various ornaments and slurs.

Close and connected style. (Cantabile.)

1. Spir - it of peace! in-mor - tal Dove! Here let thy gen-tle influence reign: Come, fill my soul with heavenly love, And all the gra - ces of thy train.
 2. Not all the sweets a - bove the sky, Nor corn, nor oil, nor rich - est wine, Could raise my tuneful song so high, Or yield me plea - sures so di - vine.
 3. Blest with thy presence, I could meet Death, though in all his terrors dressed; Nor, while I taste a joy so sweet, One fear dis-turb my peace-ful breast.

CULWORTH. L. M.

BISHOP.

Allegretto. In exact time.

From "H. & H. Soc. Coll." by permission.

1. How pleasant, how di - vine - ly fair, O Lord of hosts thy dwellings are; With long desire my spir - it faints, To meet th' assemblies of thy saints.
 4. Blest are the souls, who find a place Within the temple of thy grace; There they behold thy gen-ler rays, And seek thy face, and learn thy praise.
 6. Cheerful they walk with growing strength, Till all shall meet in heaven at length: Till all be-fore thy face ap - pear, And join in no - bler wor - ship there.

If accompanied with the Organ, the Treble may sing the Alto, and the Tenor the Base, throughout the first two strains.

Org. Voice.

DILWORTH. L. M.

(If preferred, transpose to B flat.)

V. C. T.

87

Smooth and connected style.

1. Just are thy ways, and true thy word, Great Rock of my se - cure a - bode; Who is a God, be-side the Lord? Or where's a re-fuge like our God?
 2. 'Tis he that girds me with his might, Gives me his ho-ly sword to wield; And while with sin and hell I fight, Spreads his salvation for my shield.
 3. He lives, and blessings crown his reign, The God of my sal - va - tion lives; The dark de-signs of hell are vain, While heavenly peace my Father gives.

Cantabile. *Staccato.* *Cantabile.* *Cres.*

NEW HAVEN. L. M.

Written to the words of the second stanza.

V. C. T.

Soli. Allegretto. In exact time.

Tutti.

Ritard.

1. He lives, the ev - er - last - ing God, Who built the world, who spread the flood; The heavens, with all their host, he made, And the dark regions of the dead.
 2. He guides our feet, he guards our way; His morn - ing smiles a - dorn the day; He spreads the evening veil, and keeps The silent hours while Is - rael sleeps.
 3. Is - rael, a name di - vinely blest, May rise secure, se - curely rest: Thy ho - ly guardian's wakeful eyes Ad - mit no slumber, nor sur - prise.

Soli. *Tutti.* *Ritard.*

Cantabile. *Arioso.* *Choral style.* *Cantabile.* *Ritard.* *p*

Soli. *Tutti.* *Ritard.*

With spirit, but not too fast.

1. And now an-oth-er week begins, This day we call the Lord's; This day he rose who bore our sins, For so his word re-cords. For so his word re-cords.
 2. Hark, how the angels sweetly sing! Their voices fill the sky, They hail their great victorious King, And welcome him on high. And wel-come him on high.
 3. We'll catch the note of lofty praise; Their joys oh may we feel; Our thankful song with them we'll raise, And em-u-late their zeal. And em-u-late their zeal.

m *Cres.* *f* *mf* *f*

EUPHRATES. C. M.

V. C. T.

Cantabile.

1. Be-hold what con-de-scend-ing love Je-sus on earth dis-plays! To babes and suck-lings he ex-tends The rich-es of his grace!
 3. For-bid them not, whom Je-sus calls, Nor dare the claim re-sist, Since his own lips to us de-clare Of such will heaven con-sist.
 4. With flow-ing tears, and thank-ful hearts, We give them up to thee; Re-ceive them, Lord, in-to thine arms; Thine may they ev-er be.

Soli. *Tutti.*

BARKHAMSTEAD. C. M.

V. C. T.

89

With cheerful and rapturous expression.

1. When, dearest Sa - viour, when shall I Be - hold thee all se - rene; Blest in per - pet - ual Sabbath day, With - out a veil between?
 2. As - sist me while I wan - der here, A - mid a world of cares; In - cline my rov - ing heart to pray, And then ac - cept my prayers.
 3. Thy Spir - it, O my Fath - er, give, To be my guide and friend; To light my path to ceaseless joys, Where Sab - baths nev - er end.

OMNIPOTENCE. C. M.

V. C. T.

Allegretto Staccato. (Majestic.)

1. God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea, And rides up - on the storm.
 2. Deep, in un - fath - om - a - ble mines, Of nev - er fail - ing skill, He trea - sures up his bright de - signs, And works his sovereign will.

Unisons.

VOLGA. C. M.

If convenient, sing this tune
upon the key of D flat.

V. C. T.

Allegretto.

Soli.

Tutti. *mf.**f.*

1. The Sa-viour calls, let every ear Attend the heavenly sound; Ye doubt-ing souls, dis - miss your fear; Hope smiles re-viv - ing round. Hope smiles re - viv - ing round
 2. For eve - ry thirsty longing heart, Here, streams of bounty flow; And life, and health, and bliss im - part, To banish mortal wo. To ban - ish mor - tal wo.
 3. Ye sinners come, 'tis mercy's voice; That gracious voice obey; 'Tis Je - sus calls to heavenly joys, And can you yet de - lay? And can you yet de - lay?
 4. Dear Saviour! draw reluctant hearts; To thee let sin - ners fly, And take the bliss thy love im - parts, And drink, and nev - er die. And drink, and nev - er die.

Soli.

Tutti. *mf.**f.*

CLIO. C. M.

V. C. T.



1. How are thy servants blest! O Lord, How sure is their de - fence! E - ter-nal wis-dom is their guide, Their help, omnipotence. Their help, om - nip - o - tence.
 4. The storm is laid, the winds re-tire, O - be-dient to thy will; The sea, that roars at thy command, At thy command is still. At thy command is still.
 5. In midst of dan-ger, fear and death, Thy good-ness we'll a - dore; We'll praise thee for thy mercies past, And humbly hope for more. And hum - bly hope for more.

Soli.

Rall. >



Choral style

1. Show me, O Lord, thy sa - cred way, Thy truths to me re - late; For thou art God, whom I o - bey; On thee I dai - ly wait.

4. O keep my soul, and set me free, Preserve me Lord from shame, For I have placed my hope in thee, And trust - ed in thy name.

m

BURTINI. C. M.

V. C. T.

With boldness and spirit. (Maestoso.)

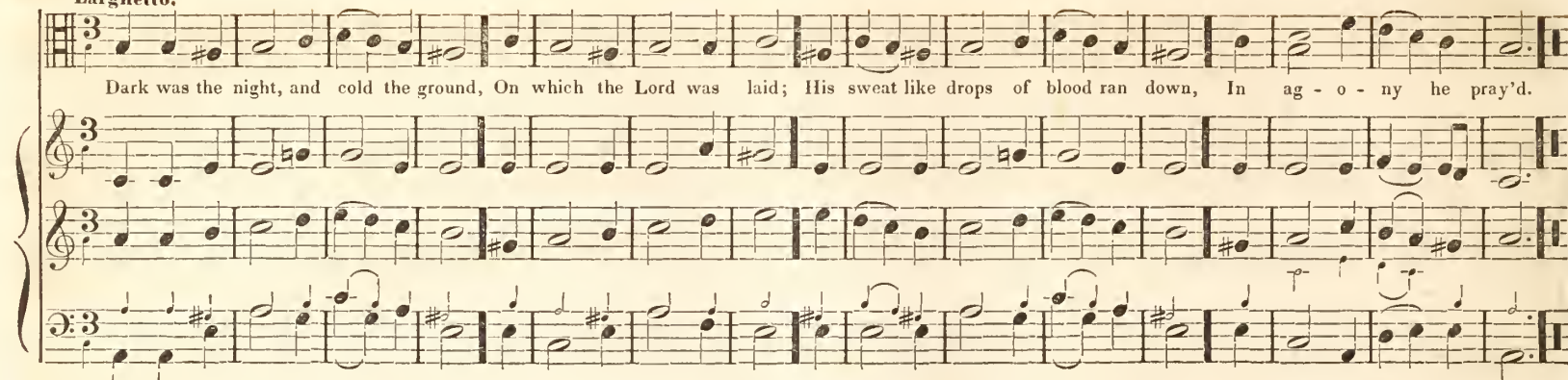
1. Lo, what a glorious cor - ner stone, The build - ers did re - fuse? Yet God hath built his church thereon, In spite of envious Jews.

2. Great God, the work is all di - vine, The won - der of our eyes! This is the day, that proves it thine, This day did Je - sus rise.

Sing the *Staccato.* *Cres.* *f*

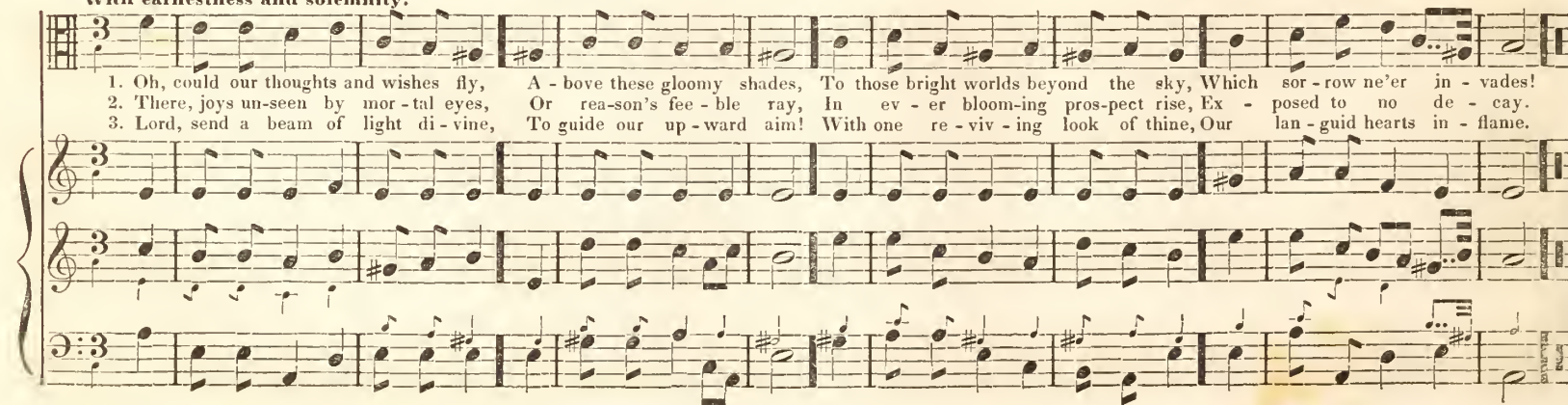
BURFORD. C. M.

PURCELL.

Larghetto.


Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

MINERSVILLE. C. M.*

With earnestness and solemnity.


1. Oh, could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds beyond the sky, Which sor - row ne'er in - vades!
 2. There, joys un - seen by mor - tal eyes, Or rea - son's fee - ble ray, In ev - er bloom - ing pros - pect rise, Ex - posed to no de - cay.
 3. Lord, send a beam of light di - vine, To guide our up - ward aim! With one re - viv - ing look of thine, Our lan - guid hearts in - flame.

Affetuoso.

1. Teach me the measure of my days, Thou mak-er of my frame; I would sur-vey life's nar-row space, And learn how frail I am.
 2. A span is all that we can boast, How short the fleet-ing time! Man is but van-i-ty and dust, In all his flower and prime. *

Solo or Chorus.

SERENITY. C. M.

* If two or more voices upon the Alto, one sing the small notes.

(Words by W. B. O. PEABODY.)

V. C. T.

Calmly and gentle.

1. Be-hold the west-ern eve-ning light! It melts in deep'ning gloom; So calm-ly Chris-tians sink a-way, De-scend-ing to the tomb.
 2. The winds breathe low; the with'ring leaf Scarce whispers from the tree; So gent-ly flows the part-ing breath, When good men cease to be.
 3. How beau-ti-ful on all the hills The crim-son light is shed! 'Tis like the peace the Chris-tian gives, To mourners round his bed.
 4. How mild-ly on the wand'ring cloud, The sun-set beam is cast! 'Tis like the mem'-ry left be-hind, When loved ones breathe their last. *

(* Sing the small notes in the first stanza.)

Secondo. Tenderly, pathetic and with earnestness.

1. If I must die, oh! let me die With hope in Je - sus' blood, The blood that saves from sin and guilt, And re - con - ciles to - God.

2d Soprano.

1st Soprano.

2. If I must die, oh! let me die In peace with all man - kind, And change these fleet-ing joys be - low For plea-sures more re - fined.

Accompaniment.

ALLEGAN. C. M.*

(TRIO, TENORI AND BASSO.)

Bass. Observe directions above.

1. If I must die, oh! let me die With hope in Je - sus' blood, The blood that saves from sin and guilt, And re - con - ciles to God.

2d Tenor.

1st Tenor.

3. If I must die — and die I must, Let some kind se - raph come, And bear me on his friend-ly wing To my ce - les - tial home.

Accompaniment.

With earnestness and sincerity of expression.

2. One priv - i - lege my heart de - sires, Oh! grant me mine abode A - mong the churches of thy saints, The tem - ples of my God!
 3. There shall I of - fer my re - quests, And see thy glory still; Shall hear thy mes - sa - ges of love, And learn thy ho - ly will.

Soli or Semi Chorus *Tutti. m*

CONDESCENSION. C. M.

V. C. T.

With expression, in a close singing style.

1. How condescending, and how kind Was God's e - ter - nal Son! Our mise - ry reached his heavenly mind, And pi - ty brought him down.
 2. This was compassion like a God, That when the Sa - viour knew The price of par - don was his blood, His pi - ty ne'er withdrew.
 3. Here let our hearts begin to melt, While we his death re - cord; And with our joy for par-doned guilt, Mourn that we pierced the Lord.

Soli. *Tutti. m*

Soli. *Tutti.*

In choral style. Medium movement.

1. Oh that the Lord would guide my ways To keep his stat - utes still! Oh that my God would grant me grace To know and do his will!

6. Make me to walk in thy com-mands, 'Tis a de - light - ful road; Nor let my head, nor heart, nor hands Of - fend a - gainst my God.

MUNICH. C. M.

V. C. T.

Medium movement. Con Moto.

1. I love the Lord, he heard my cries, And pitied every groan; Long as I live, when troubles rise, I'll hasten to his throne. I'll hast - en to his throne.

2. I love the Lord, he bowed his ear, And chased my grief away: Oh let my heart no more de - spair, While I have breath to pray. While I have breath to pray.

3. The Lord beheld me sore distressed, He bade my pains remove; Re - turn, my soul, to God, thy rest, For thou hast known his love. For thou hast known his love.

Soli. - - - - - Soli. - - - - - Tutti.

Allegretto Staccato. (Cheerful.)

1. 'Twas in the watch-es of the night, I thought up - on thy power; I kept thy love - ly face in sight, A - midst the dark - est hour.
 2. While I lay rest - ing on my bed, My soul a - rose on high; My God, my life, my hope, I said, Bring thy sal - - va - tion nigh.
 3. I strive to mount thy ho - ly hill, I walk the heavenly road; Thy glo - ries all my spir - it fill, While I com - mune with God.

Soli, or Chorus. *Tutti, Cres.* *m*

MERIDEN. C. M.*

Affettuoso.

1. Oh thou, whose ten - der mer - cy hears Con - tri - tion's hum - ble sigh; Whose hand indulgent wipes the tears From sor - row's weep - ing eye;
 2. See, Lord, be - fore thy throne of grace, A wretch - ed wanderer mourn: Hast thou not bid me seek thy face? Hast thou not said, 'Re - turn'?

Soli. *Tutti.*

[13—s. M.]

Moderato. Pay strict attention to the Dynamic Directions.

Be - yond, be - yond that bound - less sea, A - bove that dome of sky, Far - ther than tho't it - self can flee,

m *mf* *f* *p* *m* *mf - f*

The first system of the musical score is for the song 'CELESTIAL SPHERES'. It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are: 'Be - yond, be - yond that bound - less sea, A - bove that dome of sky, Far - ther than tho't it - self can flee,'. The piano part includes dynamic markings: *m*, *mf*, *f*, *p*, *m*, and *mf - f*. The system ends with a repeat sign.

Thy dwel - ling is on high; Yet dear the aw - ful thought to me, That thou, my God, art nigh.

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

The second system of the musical score continues the song. The lyrics are: 'Thy dwel - ling is on high; Yet dear the aw - ful thought to me, That thou, my God, art nigh.' The piano part includes dynamic markings: *f*, *p*, *f*, *p*, *f*, and *p*. The system ends with a repeat sign.

DUNDEE. C. M.

It is thought the arrangement of this tune as here given, will be preferred to an even rhythm, it being less heavy.

SCOTTISH. 99

Tempo di chorale.

1. Come, O thou King of all thy saints, Our hum-ble tri-bute own, While with our prais-es and complaints, We bow be-fore thy throne.
 2. How should our songs, like those a-bove, With warm de-vo-tion rise! How should our souls on wings of love, Mount up-ward to the skies!
 3. Dear Sa-viour, let thy glo-ry shine And fill thy dwellings here; Till life, and love, and joy di-vine, A heaven on earth ap-pear.

PEMBROKE. C. M.

V. C. T.

Rather Slow, with awe and solemnity.

1. When, bending o'er the brink of life, My trem-bling soul shall stand, And wait to pass death's aw-ful flood, Great God, at thy com-mand;
 2. Thou Source of life and joy su-preme, Whose arm a-lone can save, Dis-pel the dark-ness that surrounds The en-trance to the grave!
 3. Lay thy sup-port-ing, gen-tle hand Be-neath my sink-ing head, And let a beam of life di-vine Il-lume my dy-ing bed.

FLOWER VALE. C. M.

V. C. T.

Lamentevole.

1. Oh, that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face, And pour my woes a - broad.
 2. I'd tell him how my sins a - rise, What sor - rows I sus - tain; How grace de - cays, and com - fort dies, And leaves my heart in pain.
 3. He knows what ar - gu - ments I'd take To wres - tle with my God; I'd plead for his own mer - cy's sake, I'd plead my Sa - viour's blood.
 4. My God will pi - ty my complaints, And drive my foes a - way; He knows the mean - ing of his saints, When they in sor - row pray.

Soli. *Tutti.*

MURREY. C. M.

V. C. T.

Pathetic and expressive. (Doloroso.)

Our life is ev - er on the wing, And death is ev - er nigh; The mo - ment when our lives be - gin, We all be - gin to die.

pp

WINSTED. C. M.

V. C. T.

101

Allegretto. In close, singing style.

O let me wing my hallow'd flight From earth-born wo and care, And soar a - bove these clouds of night, My Sa - viour's bliss to share.

FERDINAND. C. M.

V. C. T.

In medium time. With earnestness, but not loud. Alla Cappella.

Treble and Tenor change parts alternately.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.
 2. And while I rest my wea - ry head, From care and busi - ness free, 'Tis sweet con - vers - ing on my bed With my own heart and thee.
 3. I pay this eve - ning sac - ri - fice; And when my work is done, Great God, my faith, my hope re - lies Up - on thy grace a - lone.
 4. Thus, with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safe - ty keeps my days, And will my slum - bers keep.

Mezzo.

BREMEN. C. M.*

Close and connected style.

1. Op-pressed with guilt, and full of fears, I come to thee, my Lord; While not a ray of hope ap-pears, But in thy ho-ly word.
 3. Here liv-ing wa-ter free-ly flows, To cleanse me from my sin; 'Tis here the tree of knowledge grows, Nor dan-ger dwells there-in.

VOLINDIA. C. M.

The Alto be careful to sing correctly in the 3d strain. V. C. T.

Affetuoso—Medium time.

1. Dear Lord, and will thy pardoning love, Em-brace a wretch so vile? Wilt thou my load of guilt re - move, And bless me with thy smile.
 2. Hast thou the cross for me en-dured, And suffered all the shame? And shall I be ashamed, O Lord, To own thy pre-cious name?
 m....>

First two lines Soli. < > < > *Doloroso.* < > *Tutti.* *f* *pp* *mf*

BLOOMINGDALE. C. M.

English Theme.
THOMAS DEAN.

103

Allegretto, Un poco Staccato.

1. Oh praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord His wor - thy praise pro - claim.

VERNON. C. M.

V. C. T.

Allegretto.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine; I fear before thee all the day, Nor would I dare to sin. Nor would I dare to sin.
 2. And while I rest my weary head, From care and business free, 'Tis sweet conversing on my bed With my own heart and thee. With my own heart and thee.
 3. I pay this eve - ning sac - ri - fice; And when my work is done, Great God, my faith, my hope relies Up - on thy grace a - lone. Up - on thy grace a - lone.
 4. Thus, with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safety keeps my days, And will my slumbers keep. And will my slumbers keep.

Soli. Tutti. Rall.

Soli. Tutti. Cres. Rall.

COLERADO. C. M.*

Arranged for this work:
from "HAYDN'S CREATION,"

Light and airy movement. (Arioso.)

1. When verdure clothes the fer-tile vale, And blossoms deck the spray; And fragrance breathes in eve-ry gale, How sweet the vernal day. How sweet the ver-nal day!

HARTLAND. C. M.

V. C. T.

Chanting style, and not too loud.

1. 'Twas in the watches of the night, I thought up-on thy power; I kept thy love-ly face in sight, A-mid the dark-est hour. A-mid the dark-est hour.
2. While I lay rest-ing on my bed, My soul a-rose on high; My God, my life, my hope, I said, Bring thy sal-va-tion nigh. Bring thy sal-va-tion nigh
3. I strive to moun-thy ho-ly hill, I walk the heavenly road; Thy glo-ries all my spir-it fill, While I com-mune with God. While I commune with God.
4. Thy mercystretches o'er my head The shadow of thy wing; My heart-rejoic-es in thine aid, And I thy prais-es sing. And I thy prais-es sing.

LEWNELE. C. M.

(Tenor and Alto keep the time in the 3d strain.)

V. C. T.

105

Gentle and flowing style—(Moderato Sostenuto.)

1. Oh could I find, from day to day, A nearness to my God! Then should my hours glide sweet a - way While leaning on his word. While leaning on his word.
 3. Blest Je-sus, come, and rule my heart, And make me whol - ly thine, That I may nev - er more de - part, Nor grieve thy love di - vine. Nor grieve thy love di - vine.
 4. Thus, till my last, ex - pir - ing breath, Thy goodness I'll adore; And when my frame dis - solves in death, My soul shall love thee more. My soul shall love thee more.

Soli. *< >* Tutti. *m* *< mf* *>*

BLOSSOM STREET. C. M.*

Melody by CLIFTON,
Arranged for this work.

With serenity and pathos.

1. Dear Ref - uge of my wea - ry soul, On thee, when sorrows rise, On thee, when waves of trouble roll, My faint - ing hope re - lies.
 2. To thee I tell each ris - ing grief, For thou a - lone canst heal; Thy word can bring a sweet re - lief, For eve - ry pain I feel.
 5. Thy mer - cy - seat is o - pen still; Here let my soul re - treat; With hum - ble hope at - tend thy will, And wait be - neath thy feet.

Affettuoso. Soft and Slow.

(2d ending may be omitted.)

3. When poor and helpless sons of grief In deep distress are laid, Soft be our hearts their pains to feel, And swift our hands to aid. And swift our hands to aid.

4. So Je - sus looked on dy - ing man, When throned above the skies, And in the Father's bosom blest, He felt eom-pas-sion rise. He felt eom-pas-sion rise.

DUNCHURCH. C. M.

Choral. With awe and reverence.

Old tune newly arranged.

SCOTISH.

1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In bright-er worlds a - bove.

2. Great is the Lord, his power unknown, Oh let his praise be great; I'll sing the hon - ors of thy throne, Thy works of graee re - peat.

3. Thy graee shall dwell up - on my tongue; And while my lips re - joice, The men who hear my sa - cred song, Shall join their cheer-ful voice.

GALENA. C. M.

V. C. T.

107

Allegretto.
Soli.

1. If hu-man kind-ness meets re-turn, And owns the grate-ful tie; If ten-der thoughts within us burn, To feel a friend is nigh,—

Soli. Tutti.

Soli. Tutti.

Soli. Tutti.

Soli. Tutti.

ELLISON. C. M.

V. C. T.

Allegretto.
Soli.

1. Do not I love thee, O my Lord? Be-hold my heart and see: And turn each worthless i-dol out, [Omit] That dares to ri-val thee.

2. Do not I love thee from my soul? Then let me noth-ing love! Dead be my heart to eve-ry joy, Which thou dost not ap-prove.

Soli. Tutti.

3. Is not thy name melo-di-ous still To mine at-ten-tive ear? Doth not each pulse with pleasure beat [Omit] My Saviour's voice to hear?

Soli. Tutti. (Sing the eighths staccato.)

4. Hast thou a lamb in all thy flock, I would dis-dain to feed? Hast thou a foe be-fore whose face I fear thy cause to plead?

Soli. Tutti.

5. Thou know'st I love thee, O my Lord, But yet I long to soar Far from the sphere of mortal joys, [Omit] That I may love thee more.

AUBURN. C. M.

V. C. T.

Moderate time, with tender and pathetic expression.

1. When trouble fills my soul with grief, Oh hide not, Lord, thy face; For I can hope for no re-lief, Un-aid-ed by thy grace. Un-aid-ed by thy grace.
 2. Our Fathers, trusting in thy word, Reposed their hope in thee; In thee pro-tec-tion found, O Lord; And life and lib-er-ty. And life and lib-er-ty.
 3. When in thy temple I appear To hear thy sa-cred word; My vows I will per-form, and there Thy ben-e-fits re-cord. Thy ben-e-fits re-cord.
 4. For thou, from men of low es-tate, Wilt not con-veal thy face; But un-to those who hum-bly wait, Wilt give thy promised grace. Wilt give thy promised grace.
 5. To all the world will I declare The greatness of thy name; Assembled saints my voice shall hear, As I thy praise pro-claim. As I thy praise pro-claim.

Soli. *Tutti.*

ELTON. C. M.

(Words by MONTGOMERY.)

V. C. T.

Supplicatory. Gentle and subdued—distinct articulation.

1. Prayer is the bur-den of a sigh, The fall-ing of a tear; The up-ward glancing of an eye, When none but God is near.
 2. Prayer is the Chris-tian's vi-tal breath, The Chris-tian's na-tive air; His watch-word at the gates of death, He en-ters heav'n by prayer.
 3. Prayer is the con-trite sin-ner's voice, Re-turn-ing from his ways; While an-gels in their songs re-joice, And cry, "Be-hold, he prays."

m *org. p* *mp* *m* *p*

SULLIVAN. C. M.* DOUBLE.

Not Original, but
Arranged for this Work.

109

With delicate expression, yet with ardor and cheerfulness.

1. My God, my Fath - er — bliss - ful name! Oh! may I call thee mine? May I, with sweet as - sur - ance claim A por - tion so di - vine?
3. Whate'er thy ho - ly will de - nies, I cheer-ful - ly re - sign; Lord, thou art good, and just, and wise: Oh! bend my will to thine.

2. This on - ly can my fears con - trol, And bid my sor - rows fly: What harm can ever reach my soul, Beneath my Father's eye? Beneath my Father's eye?
4. Whate're thy sa - cred will or - dains, Oh! give me strength to bear; And let me know my Fath - er reigns, And trust his tender care. And trust his tender care.

LUDLOW. C. M.*

In medium time.

4. For you the pub-lic prayer is made; Oh, join the pub-lic prayer! For you the sa-cred tear is shed; Oh, shed your-selves a tear!

5. We pray that you may ear-ly prove The Saviour's quickening grace; Too young you can-not taste his love, Or seek his smil-ing face.

CONFIDENCE. C. M.

V. C. T.

With serenity.

I know that my Re-deem-er lives, And ev-er prays for me; Sal-va-tion to his saints he gives, And life, and lib-er-ty.

Cantabile. Rather slow

There is a hope, a blessed hope, More precious and more bright, Than all the varied forms of joy The world esteems delight, The world esteems delight.

HANSON. C. M.

V. C. T.

Medium movement; bold and triumphant. (Staccato.)

1. Lo, what a glo-rious cor-ner stone The build-ers did re-fuse! Yet God hath built his church thereon, In spite of en-vious Jews.
 2. Great God, the work is all di-vine The won-der of our eyes! This is the day, that proves it thine, This day did Je-sus rise.
 3. Sin-ners re-joice, and saints, be glad; The Saviour's name be blest; Let end-less hon-ors on his head, With joy and glo-ry rest.
 4. In God's own name, he comes to bring Sal-va-tion to our race: Oh let the church ad-dress her King, With ho-ly songs of praise.

With grandeur and sublimity. (Maestoso.)

his spirit from on high, And thus ful - fils his word.

Let songs of prais - es fill the sky! Be-hold th' ascend-ed Lord Sends down his spirit from on high, And thus ful - fils his word.

Sends down his spi - rit from on high, And thus ful - fils his word.

This score a little slower than the above, and *very* Staccato. Also in exact time with a strong accent.

Mezzo Voce.

Cres. - - - - - *m*

Cres. - - - - -

Come Ho - ly Spi - rit! from a - bove; With thy ce - les - tial fire; Oh come with ho - ly zeal and love Each heart and tongue in - spire.

REQUEST. C. M.

V. C. T.

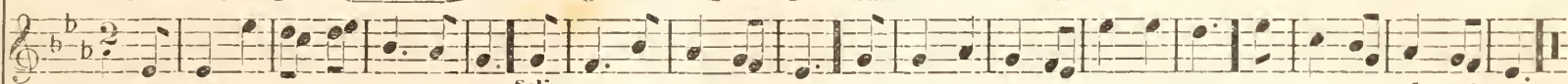
113

With earnestness, but not too loud.

Soli.



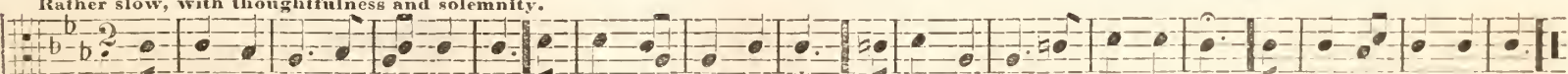
1. If I must die, oh! let me die With hope in Je - sus' blood—The blood that saves from sin and guilt, And rec - on - ciles to God.
2. If I must die, oh! let me die In peace with all man - kind, And change these fleet - ing joys be - low For pleas - ures more re - fined.
3. If I must die—and die I must— Let some kind ser - aph come, And bear me on his friend - ly wing To my ce - les - tial home.



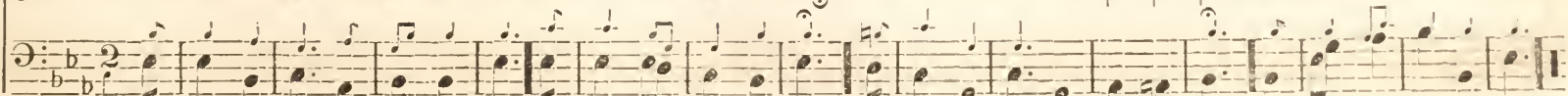
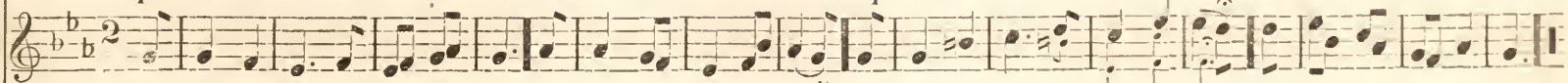
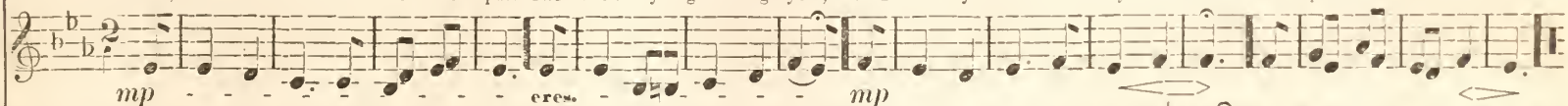
FLEETING TIME. C. M.

V. C. T.

Rather slow, with thoughtfulness and solemnity.



1. Be - hold, my soul, the nar - row bound That marks the pass - ing year! How swift the weeks com - plete their round! How short the months ap - pear!
2. So fast e - ter - ni - ty comes on, And that im - por - tant day, When all that mor - tal life has done, God's judg - ment shall sur - vey.
3. Yet, like an i - dle tale we pass The swift - ly glid - ing year, And stud - y art - ful ways t'in - crease The speed of its ca - reer.



Calm and gentle. (Cantabile.)

1. I love to steal a - while away From eve - ry cumb'ring care; And spend the hours of setting day In humble, grateful prayer. In hum-ble grateful prayer.

2. I love in sol-i-tude to shed The pen-i-tential tear; And all his promis-es to plead, When none but God is near. When none but God is near.

3. I love to think on mercies past, And fu-ture good implore; My ea-res and sorrows, all to cast On him whom I adore. On him whom I a-dore.

mp *m* *p* *Soli.* *Tutti.* *Rall.*

INFINITY. C. M.

V. C. T.

With reverence and thoughtfulness.

1. Great God! how infi-nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee. And pay their praise to thee.

2. Thy throne e-ter-nal ages stood, Ere seas or stars were made: Thou art the ever-living God, Were all the nations dead. Were all the na-tions dead.

3. E-ter-ni-ty with all its years, Stands present in thy view: To thee there's nothing old appears; Great God! there's nothing new. Great God! there's nothing new.

m *Soli.* *Tutti.* *Soli.* *Tutti.*

BARBY. C. M. (TRIPLE MEASURE.)

TANSUR.

115

With thoughtfulness and reverence.

3. Hope looks be - yond the bounds of time, When what we now de - plore Shall rise in full, im - mor - tal prime, And bloom to fade no more.

Choral like.

BARBY. C. M. (COMMON MEASURE.)

3. Hope looks be - yond the bounds of time, When what we now de - plore Shall rise in full, im - mor - tal prime, And bloom to fade no more.

Moderato.

BROWNELL. C. M.

Alto be careful not to hurry the sixteenth notes in the last strain.

V. C. T.

1. And will the Lord thus condescend To vis - it sin - ful worms? Thus at the door shall mercy stand, In all her win - ning forms? In all her win - ning forms?

m *mp* *m* *Ritard.* *Ritard.* *Ritard.*

In an easy flowing style. Sempre, *Messa di voce*.

1. There is a star more mild - ly bright, More dear to vir - tue's eye Than all the glit - t'ring orbs of light, That gem the eve - ning sky;
 2. But ne'er shall nar - row big - ot zeal In - vite its splendor forth, Nor slaves to vice and fol - ly, feel Its sweet - ness or its worth.
 3. Ye who but raise the sup - pliant eye, In our Re - deemer's name, To you his grace is ev - er nigh, And you this hope may claim;

Its cheer - ing lus - tre gilds the gloom, When life's frail bands are riv'n; And shows beyond the peace - ful tomb The hope of joy in heav'n.
 But ye, who all life's de - vious ways, Im - prove the mer - cy giv'n; For you shall glow with bright - er ray, The star of hope in heav'n.
 Then while on life's tem - pest - uous sea By adverse waves we're driv'n; May hope and faith ex - ult - ing see The star of bliss in heav'n.

mf *Cres.*

JUNIATA. C. M. (FUGATA.)

V. C. T.

117

In moderate and exact time. Staccato and avoid a drawling manner.

Oh! for a closer walk with God, A calm and heavenly frame— A light to shine upon the road That leads me to the Lamb, That leads, &c.

Soli all parts to ——— *Tutti. f*

Oh! for a closer walk with God, A calm and heavenly frame, A light to shine upon the road . . . That leads, &c. That leads, &c.

Soli all parts to ——— *Tutti. f*

A calm and heav'nly frame— That leads me to the Lamb . . . That leads, &c.

GROVE STREET. C. M.

V. C. T.

With cheerfulness, In medium time.

1. I love to see the Lord be-low; His church dis-plays his grace; But up-per worlds his glo-ry know, And view him face to face.
 2. I love to wor-ship at his feet, Though sin an-noy me there; But saints, ex-alt-ed near his seat, Have no as-saults to fear.
 3. I love to meet him in his court, And taste his heavenly love; But still his vis-its seem too short, Or I too soon re-move.

REPTON. C. M.

H. W. GREATOREX.

Choral. Not too loud.

1. Hear, gra-cious God, my hum-ble prayer; To thee I breathe my sighs; When will the cheer-ing morn ap-pear? And when my joys a-rise?

3. By eve-ry name of power and love, I would thy grace en-treat; Nor should my hum-ble hopes re-move, Nor leave thy mer-cy seat.

4. Yet, though my soul in dark-ness mourns, Thy word is all my stay; Here would I 'rest, till light re-turns: Thy pres-ence makes my day.

5. Speak, Lord, and bid ce-les-tial peace Re-lieve my ach-ing heart; Oh make my hea-vy sor-rows cease, And all the gloom de-part.

6. Then shall my droop-ing spir-it rise, And bless thy heal-ing rays; And echange these deep, com-plain-ing sighs, For songs of sa-cred praise.

MEDITERRANEAN. C. M.

V. C. T.

Choral.

1. When, as re- turns this sol- emn day, Man comes to meet his God, What rites, what hon-ors shall he pay? How spread his name a-broad?

2. From mar-ble domes and gild-ed spires, Shall clouds of in-cense rise? And gems, and gold, and gar-lands deck The east-ly sac-ri-fice?

3. Vain, sin-ful man!—cre-a-tion's Lord, Thy of-ferings well may spare; But give thy heart—and thou shalt find, Thy God will hear thy prayer.

CONTRITION. C. M.

V. C. T. 119

Moderato. With thoughtfulness and solemnity.

1. Oh thou, whose ten - der mer - cy hears Con - trit - ion's hum - ble sigh; Whose hand in - dul - gent wipes the tears
 2. See, Lord, be - fore thy throne of grace, A wretch - ed wan - derer mourn: Hast thou not bid me seek thy face?
 3. And shall my guil - ty fears pre - vail To drive me from thy feet? Oh! let not this dear re - fuge fail,
 4. Ab - sent from thee, my Guide! my Light! With - out one cheer - ing ray, Through dan - gers, fears, and gloom - y night,

Cres.

From sor - row's weep - ing eye; Whose hand in - dul - gent wipes the tears From sor - row's weep - ing eye;
 Hast thou not said, 'Re - turn?' Hast thou not bid me seek thy face? Hast thou not bid me seek thy face?
 This on - ly safe re - treat. Oh! let not this dear re - fuge fail, This on - ly safe re - treat.
 How des - o - late my way! Though dan - gers, fears, and gloom - y night, How des - o - late my way!

mp p m mf

With lofty and majestic expression. Andante.

1. Oh ren - der thanks, and bless the Lord, In - voke his sa - cred name; Ac - quaint the na - tions with his deeds, His match - less deeds pro - claim.
 2. Sing to his praise in lof - ty hymns, His won - drous works re - hearse; Make them the theme of your dis - course, And sub - ject of your verse.
 3. Re - joice in his al - migh - ty name, A - lone to be a - dored; And let their hearts o'er - flow with joy, Who hum - bly seek the Lord.

LAMENTATION. C. M.*

Larghetto.

1. With tears of an - guish I la - ment, Be - fore thy feet, my God, My pas - sion, pride, and dis - con - tent, And vile in - grat - i - tude.
 2. Sure there was ne'er a heart so base, So false as mine has been; So faith - less to its prom - is - es, So prone to eve - ry sin.
 3. How long, dear Sa - viour, shall I feel These struggles in my breast? When wilt thou bow my stub - born will, And give my conscience rest?

Slow and distinct. (Alta Capella.)

1. How help-less guilt na - ture lies, Un - con-scious of her load! The heart unchanged can nev - er rise To hap - pi - ness and God.
 2. Can aught be-neath a power di - vine The stub-born will sub-due? 'Tis thine, e - ter - nal Spir - it, thine, To form the heart a - new.

m *mp* *m*

LOIRE. C. M.

V. C. T.

Andantino.

1. Why should the chil-dren of a King Go mourn-ing all their days? Great Com-fort-er! de-scend, and bring Some to - kens of thy grace.

m *mp* *m* *Cres.* *f* *Dim.*

Devozione.

1. Lord! when we bend be - fore thy throne, And our con - fes - sions pour, Oh may we feel the sins we own, And hate what we de-plore.
 2. Our con-trite spir - its pity - ing see; True pen - i - tence im - part: And let a heal - ing ray from thee Beam hope on eve - ry heart.

mp *m*

HOLLISTER. C. M. (QUARTETTE.)

V. C. T.

* With tender and pathetic expression.

1. And can mine eyes, with-out a tear, A weep-ing Sa-viour see? Shall I not weep his groans to hear, Who groaned and died for me?
 2. Blest Je - sus! let those tears of thine Sub - due each stub-born foe; Come, fill my heart with love di - vine, And bid my sor - rows flow.

mp *m*

Treble or Alto voice.

* All tunes in this work upon the key of D flat may be transposed to D natural, if the Organ or Piano upon which they are played is not tuned upon a temperament "equal" enough, to render the former key agreeable. But in no case where this difficulty does not forbid, would such a change be recommended.

CHINA. C. M. (OLD.)

SWAN. 123

* Moderato. In full tone, but not noisy. Avoid a lifeless expression.

1. Why do we mourn de-part-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends To call them to his arms.
 2. Are we not tend-ing up-ward too, To heaven's de-sired a-bode? Why should we wish the hours more slow, Which keep us from our God?

* This tune has long been a favorite with all lovers of sacred song. It is here given in the key of D flat in preference to D natural which is too high for most choirs to sing it in.

CHINA. C. M.*

Different version; old Tenor given as the Treble.

SWAN.

Majestic, in full tone, but not boisterous.

1. O God, our help in a-ges past, Our hope for years to come; Our shel-ter from the stormy blast, And our e-ter-nal home;
 2. Be-neath the shadow of thy throne, Thy saints have dwelt se-cure; Suf-fi-cient is thine arm a-lone, And our de-fence is sure.
 3. Be-fore the hills in or-der stood, Or earth re-ceived her frame, From ev-er-last-ing thou art God, To end-less years the same.

CALVARY. C. M.

V. C. T.

Largo. Con solennite. (Not loud.)

1. And can my eyes, with-out a tear, A weep-ing Sa-viour see? Shall I not weep his groans to hear, Who groaned and died for me?
 2. Blest Je-sus! let those tears of thine Subdue each stub-born foe; Come, fill my heart with love di-vine, And bid my sor-rows flow.

LUTZEN. C. M.

LUTHER.

Choral. With animated expression.

1. Sing to the Lord, ye dis-tant lands, Ye tribes of eve-ry tongue; His new dis-cov-ered grace demands A new and no-ble song.
 2. Say to the na-tions, Je-sus reigns, God's own al-migh-ty Son; His power the sink-ing world sus-tains, And grace surrounds his throne.

MEAR. C. M. FIRST ARRANGEMENT.

125

Choral. With animation.

1. Oh, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, 'Up, Is - rael, to the tem - ple haste, And keep your fes - tal day.

MEAR. C. M.* SECOND ARRANGEMENT; NEWLY HARMONIZED.

Choral-like.

Oh, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, 'Up, Is - rael, to the tem - ple haste, And keep your fes - tal day!

ST. MARTINS. C. M.

TANSUR.

*Legato. In medium time.

1. E - ter - nal Source of joys di-vine, To thee my soul as-pires; Oh, could I say, 'The Lord is mine,' 'Tis all my soul de-sires.

m *f* *Soli.* *Tutti.*

* By singing the small notes in the 2d and 4th strains of the Base, Tenor, and Alto, considerable variety may be given to the above tune.

Allegretto. With bold and earnest expression.

1. Thy way, O Lord, is in the sea; Thy paths I can-not trace, Nor com-pre-hend the mys-te-ry Of thine un-bound-ed grace.
 2. 'Tis but in part I know thy will; I bless thee for the sight:—When will thy love the rest re-veal, In glo-ry's clear-er light?
 3. With rap-ture shall I then sur-vey Thy pro-vi-dence and grace; And spend an ev-er-last-ing day In won-der love and praise.

f < < < < *m* < > < > *m*

Unisons.

ROCHESTER. C. M.

(As formerly harmonized.)

Allegretto. Cheerful.

1. God, my sup-port-er, and my hope, My help for-ev-er near, Thine arm of mer-cy held me up, When sink-ing in de-spair.

m Cres. > *m* < > *m*

TIFFANY. C. M.

If convenient, change the
key of this tune to D flat.

V. C. T.

127

Allegretto. Messa Di Voce.

1. When languor and dis - ease in - vade This trembling house of clay, 'Tis sweet to look be-yond my pain, And long to fly a - way:—
 2. Sweet to look in-ward, and at - tend The whis-pers of his love; Sweet to look up-ward, to the place Where Je-sus pleads a-bove:—
 3. Sweet to look back, and see my name In life's fair book set down; Sweet to look for-ward, and be - hold E - ter - nal joys my own:—

m p > mf Cres. - - - - - f - - - - - Dim.

HARWINGTON. C. M.

V. C. T.

With expression and seriousness.

1. Op-prest with fear, op-prest with grief, To God I breathe my cry; His mer - cy brought di - vine re - lief, And wiped my tear - - ful eye.
 2. His mer - cy chased the shades of death, And brought me from the grave; O may his praise em-ploy that breath, Which mer-cy deigns to save.

mp m > < > m Cres. - - - - - m > Len. >

With life and expression, though rather slow.

1. How far be-yond our mor - tal sight The Lord of glo - ry dwells ! A vail of in - ter - pos - ing night His ra - diant face con-ceals.
 2. Oh could my long-ing spir - it rise On strong, im - moi - tal wing, And reach thy pal - ace in the skies, My Sa - viour and my King!

Soli. *f* *Tutti.*

PEMBERTON SQUARE. C. M.*

Allegretto.

Lord, who a - mong the sons of men May vis - it thine a - bode ? He, who has hands from mis-chief clean, Whose heart is right with God.

m

CORINNO. C. M. (RESPONSIVE.)

V. C. T.

129

Spirituoso.

Hark! the glad sound! the Sav - iour comes, The Sav - iour promised long! Let eve - ry heart pre-pare a throne, And

And eve - ry voice a

Let eve - ry heart pre - pare a throne, . . . And

eve - ry voice a song,

song, And eve - ry voice a song, Let eve - ry heart pre - pare a throne, And eve - ry voice a song.

eve - ry voice a song.

[17—S. M.]

PLEASANT VALLEY. C. M.*

Allegretto Risoluto.

1 O'er mountain tops the mount of God In lat - ter days shall rise— A - bove the summits of the hills— And draw the wondering eyes.
 3. The beams which shine from Zion's hill Shall light-en eve-ry land; The King who reigns in Salem's towers Shall all the world command.

The musical score for 'Pleasant Valley' is in 3/4 time, key of D major (two sharps). It features a vocal melody and a piano accompaniment. The piano part consists of a treble and bass staff. The melody is characterized by eighth and sixteenth notes, with a strong rhythmic pattern. The lyrics are printed below the vocal staff.

NORWICH. C. M.*

Free and easy movement, with plain articulation.

1. My soul, how love-ly is the place To which thy God re - sorts! 'Tis heaven to see his smil-ing face, Tho' in his earthly courts. Tho' in his earthly courts.
 3. With his rich gifts the heavenly Dove descends and fills the place; While Christ reveals his wondrous love, And sheds abroad his grace. And sheds abroad his grace.

The musical score for 'Norwich' is in 3/4 time, key of D major (two sharps). It features a vocal melody and a piano accompaniment. The piano part consists of a treble and bass staff. The melody is characterized by eighth and sixteenth notes, with a strong rhythmic pattern. The lyrics are printed below the vocal staff.

Spirituoso.

1. Firm-ly I stand on Zi-on's hill, And view my star-ry crown; No power on earth my hope can shake, Nor hell can thrust me down.

Unisons. Thirds.

MULDINO. C. M.

Treble and Tenor change parts, if the latter can sing
the Treble with sufficient ease.

V. C. T.

Choral like. Maestoso.

1. Great is the Lord!—our souls a - dore! We won-der while we praise; Thy power, O God, who can ex - plore, Or e - qual hon - or raise.
 2. How large thy ten - der mer - cies are! How wide thy grace ex - tends! On thy be - nef - i - cence and care The un - i - verse de - pends.
 3. Thy praise shall be my con-stant theme; How wond-rous is thy power! I'll speak the hon - ors of thy name, And bid the world a - dore.
 4. Thy name shall dwell up - on my tongue, While suns shall set and rise; And tune my ever - last - ing song In realms be - yond the skies.

In medium time, with thoughtfulness. (*Affetuoso.*)

1. O thou who driest the mourner's tear, How dark this world would be, If, pierc'd by sins and sor-rows here, We could not fly to thee.
 3. Oh! who could bear life's stor-my doom, Did not thy wing of love Come brightly wafting through the gloom Our peace-branch from above?

The first system of the musical score for 'FLORIAN. C. M. DOUBLE.' It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is 'In medium time, with thoughtfulness. (Affetuoso.)'. The lyrics are: '1. O thou who driest the mourner's tear, How dark this world would be, If, pierc'd by sins and sor-rows here, We could not fly to thee. 3. Oh! who could bear life's stor-my doom, Did not thy wing of love Come brightly wafting through the gloom Our peace-branch from above?'. The piano part includes dynamic markings like *mf* and *Dim.*.

2. The friends, who in our sun-shine live, When win-ter comes, are flown; And he who has but tears to give, Must weep those tears a-lone.
 4. Then sor-row touch'd by thee, grows bright, With more than rap-ture's ray; As darkness shows us worlds of light We nev-er saw by day.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '2. The friends, who in our sun-shine live, When win-ter comes, are flown; And he who has but tears to give, Must weep those tears a-lone. 4. Then sor-row touch'd by thee, grows bright, With more than rap-ture's ray; As darkness shows us worlds of light We nev-er saw by day.' The piano part includes dynamic markings like *mf* and *Dim.*.

EMMERSON. C. M.*

133

Joyfully, with spirit and resolution.

1. O all ye lands, re-joice in God, Sing praise to his name; Let all the earth, with one accord, His wondrous acts proclaim;—
 2. And let his faithful servants tell How, by redeeming love, Their souls are saved from death and hell, To share the joys above;—

VOLTINO. C. M.*

Cheerful sprightly movement.

1. The Saviour! oh, what endless charms dwell in that blissful sound! Its influence ev'ry fear disarms, And spreads delight around.
 4. How rich the depths of love divine! Of bliss, a boundless store! Dear Saviour, let me call thee mine— I cannot wish for more!

MIAMI. C. M.

Sing this tune upon E $\flat$ or E $\natural$.

V. C. T.

Moderato. With majesty. (Staccato.)

1. The Lord our God is cloth'd with might, The winds o - bey his will; He speaks, and in his heavenly height The roll - ing sun stands still.
 4. His voice sub-lime is heard a - far, In dis - tant peals it dies; He yokes the whirlwinds to his car, And sweeps the howl - ing skies.
 5. Ye na - tions bend, in rev'-rence bend; Ye monarchs wait his nod, And bid the cho - ral song as - cend, To cel - e - - brate our God.

f *mp* *ff* *p*

Unisons.

SPRINGFIELD. C. M.

Be careful to keep the time correctly in the second measure of the third strain.

V. C. T.

Medium movement.

1. I wait - ed meek - ly for the Lord, He bow'd to hear my cry; He saw me rest - ing on his word, And brought sal - va - tion nigh.
 3. I'll spread his works of grace a - - broad, The saints with joy shall hear, And sin - ners learn to make my God, Their on - ly hope and fear.

Soli or Semi Chorus. Tutti.

CORONATION. C. M.

O. HOLDEN.

135

Allegretto Staccato. With strong accent upon the first part of the measure.

* Semi-choro. *f.* Soli. Chorus. *ff.* Semi-choro. *f.* Chorus. *ff.*

1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all. Bring forth the royal di - a - dem, And crown him Lord of all.
 5. Let every kindred, every tribe, On this terrestrial ball, To him all majes-ty as-cribe, And crown him Lord of all. To him all majes - ty ascribe, And crown him Lord of all.
 6. Oh! that with yonder sacred throng, We at his feet may fall; And join the everlasting song, And crown him Lord of all. And join the ev - er - lasting song, And crown him Lord of all.

* Semi-choro. *f.* Soli. Chorus. *ff.* Semi-choro. *f.* Chorus. *ff.*

Treble and Alto sing the Duett alternately, with the Bass and Tenor.

* Semi-choro. *f.* Soli. Chorus. *ff.* Semi-choro. *f.* Chorus. *ff.*

* Semi-choro. *f.* Soli. Chorus. *ff.* Semi-choro. *f.* Chorus. *ff.*

* In other words than those *set*, it may be advisable to sing this tune throughout, in Chorus; excepting the Duett in the third line.

OXFORD. C. M.

HALLENDAAAL.

Moderato.

1. I love to see the Lord be - low; His church dis-plays his grace; But up - per worlds his glo - ry know, And view him face to face.

Allegretto Risoluto. In exact time.

Soli.

Oh for a shout of sa - cred joy To God, the sovereign King! Let eve-ry land their tongues employ, And hymns of tri - umph sing,

Let eve-ry land their tongues employ, And hymns of tri - umph sing.

Let eve-ry land their tongues employ, And hymns of tri-umph sing. And hymns of triumph sing. And hymns of tri - umph sing.

Let every land their tongues employ, And hymns of triumph sing. And hymns of tri - umph sing.

Let every land their tongues employ, And hymns of triumph sing.

Allegretto, Messa di voce.

Oh, hap - py is the man, who hears In - struc - tion's warn - ing voice ; And who, ce - les - tial wis - dom, makes His ear - ly, on - ly choice.

VILNA. C. M.*

Cantabile.

1. How pre - cious is the book di - vine, By in - spi - ra - tion given! Bright as a lamp, its doc - trines shine, To guide our souls to heaven.
 2. It sweet - ly cheers our droop - ing hearts, In this dark vale of tears; Life, light, and joy it still im - parts, And quells our ris - ing fears.
 3. 'This lamp, thro' all the te - dious night Of life, shall guide our way; Till we be - hold the clear - er light Of an e - ter - nal day.

[18-S.M.]

Moderato Grazioso.

1. Fa-ther of mercies, in thy word What end - less glo - ry shines! For - ev - er be thy name a - dored For these ce - les - tial lines!
 3. Here springs of conso - la - tion rise To cheer the faint - ing mind; And thirs - ty souls re - ceive sup - plies, And sweet re - fresh-ment find.

ALTA. C. M.

Designed for words which require a change
 in the music within the stanza
Larghetto Andantino.

V. C. T.
Rall.

Allegretto. Joyful and rapturous expression.

5. While gold - en harps and an - gel tongues Re - sound im - mor-tal lays, . . Great God, permit our humble songs To rise and speak thy praise.

Larghetto Andantino. *Rall.*

BERMUDA. C. M. FIRST ARRANGEMENT.

V. C. T.

139

Slow and subdued. Cantabile.

1. Oh, that I knew the se - cret place Where I might find my God! I'd spread my wants be - fore his face, And pour my woes a - broad.
 2. I'd tell him how my sins a - rise, What sor - rows I sus - tain; How grace de - cays, and com - fort dies, And leaves my heart in pain.
 3. He knows what ar - gu - ments I'd take To wres - tle with my God—I'd plead for his own mer - cy's sake—I'd plead my Sa - viour's blood.

m *Cres.* *mf*

BERMUDA. C. M.* SECOND ARRANGEMENT.

Moderato. Gentle and flowing style.

1. Oh, that I knew the se - cret place Where I might find my God! I'd spread my wants be - fore his face, And pour my woes a - broad.
 2. I'd tell him how my sins a - rise, What sor - rows I sus - tain; How grace de - cays, and com - fort dies, And leaves my heart in pain.
 3. He knows what ar - gu - ments I'd take To wres - tle with my God—I'd plead for his own mer - cy's sake—I'd plead my Sa - viour's blood.

m *cres.* *m* *cres.*

Moderato. Smooth and connected style. Cantabile.

2. To med-i - tate thy precepts, Lord, Shall be my sweet em-ploy; My soul shall ne'er for - get thy word, Thy word is all my joy.
1. Oh that thy stat - utes eve - ry hour Might dwell up - on my mind! Thence I de - rive a quickening power, And dai - ly peace I find.

WATERBURY. C. M.

V. C. T.

Allegretto. In exact time and not too loud.

1. Spir - it of peace! celestial Dove! How ex - cel - lent thy praise! No rich - er gift than Christian love . . . Thy gracious power displays.
2. Sweet as the dew on herb and flower, That si - lent - ly dis - tils, A eve - ning's soft and balm - y hour, . . . On Zi - on's fruitful hills:—
3. So, with mild influence from a - bove, Shall promised grace de - scend, Till u - ni - ver - sal peace and love . . . O'er all the earth extend.

Soli. *Tutti.* *Soli.* *Tutti.* *Soli.* *Tutti.*

Quite fast, in an easy flowing style, and in a movement resembling compound time.

1. Oh may my heart by grace renewed, Be my Redeemer's throne; And be my stubborn will subdued, His rightful claim to own. His right-ful claim to own.
 2. Let deep re-pentance, faith and love, Be join'd with godly fear; And all my conver-sation prove My heart to be sin-cere. My heart to be sin-cere.
 3. Pre-serve me safe from eve-ry sin, Through my reman-ing days; And let each vir-tue in me shine, To my Re-deemer's praise. To my Re-deem-er's praise.

m *mf* *Dim.*

WOODBIDGE. C. M.

V. C. T.

Moderato. Distinct, with expression.

1. Oh may my heart, by grace re-nued, Be my Re-deem-er's throne; And be my stub-born will sub-dued, His right-ful claim to own.
 3. Pre-serve me safe from eve-ry sin, Through my re-main-ing days; And let each vir-tue in me shine, To my Re-deemer's praise.
 4. Let live-ly hope my soul in-spire; Let warm af-fec-tions rise; And may I wait with strong de-sire, To mount a-bove the skies.

Soli or Chorus *Tutti.* *m* *Cres.*

In medium time, with cheerful expression.

When all thy mercies, O my God, Transported with the view I'm lost In won - der, love, and praise.

When all thy mer - cies, O my God My ris - ing soul sur - veys, Trans - port - ed with the view I'm lost In wonder, love, and praise.

When all thy mercies, O my God, In won - der, love, and praise.

When all thy mercies, O my God, Transported with the view, I'm lost

SUMNER. C. M.

V. C. T.

Flowing Style, counting three beats to a measure. Moderato.

1. Oh how I love thy ho - ly law! 'Tis dai - ly my de - light: And thence my meditations draw Di - vine ad - vice by night. Di - vine ad - vice by night.

2. My waking eyes prevent the day, To med - i - tate thy word: My soul with longing melts away, To hear thy gos - pel, Lord. To hear thy gos - pel, Lord.

Allegretto.

1. Oh how I love thy ho - ly law! 'Tis dai - ly my de - light: And thence my med - i - ta - tions draw Di - vine ad - vice by night.
 2. My wak - ing eyes pre - vent the day, To med - i - tate thy word: My soul with long - ing melts a - way, To hear thy gos - pel, Lord.

CRAWFORD. C. M.

LOWELL MASON.
 From the "Choir," by permission.

Allegretto. Messa di voce.

1. There is a house not made with hands, E - ter - nal, and on high; And here my spi - rit wait - ing stands Till God shall bid it fly. Till God shall bid it fly.
 2. 'Tis he, by his almighty grace, That forms thee fit for heaven; And, as an ear - nest of the place, Has his own spi - rit given. Has his own spi - rit given.
 3. We walk by faith of joys to come; Faith lives up - on his word; But while the body is our home, We're ab - sent from the Lord We're ab - sent from the Lord

m (Sing throughout in the swell tone.) *cres.* - - - *m* < < < *Soli.* - - - < *Tutti.*

Allegretto. With expression, and not too loud.

1. Thou love - ly source of true delight, Whom I un - seen a - dore; Un - veil thy beau - ties to my sight, That I may love thee more.
 5. Je - sus, my Lord—my life—my light, Oh! come with bliss - ful ray; Break through the gloomy shades of night, And chase my fears a - way.
 6. Then shall my soul with rapture trace The won - ders of thy love: Then shall I see thy glorious face In end - less joy a - bove.

Soli, *Tutti m.*

HAVEN. C. M.

Words and Music by THOS. HASTINGS,—
from the "Manhattan Coll." by permission.

Medium movement, Calm and expressive.

1. Earth's stormy night will soon be o'er: The rag - ing winds shall cease, The Christian's bark will reach the shore Of heaven's eternal peace, Of heaven's e - ter - nal peace.
 2. E'en now the dis - tant rays ap - pear, To chase the gloom of night; The Sun of Righteousness is near, And terrors take their flight, And terrors take their flight.

m *m* *mf*

BARNARD. C. M.

Written expressly for the words set.

V. C. T. 145

SOLI.
With emotion and deep solemnity, but not too slow.

Tutti.

Tutti.

1. Behold what pity touched the heart Of God's eternal Son ; Descending from the heavenly court, He left his Father's throne. Descending from his heavenly court, He left his Father's throne.
2. His living power, and dying love, Redeemed unhappy man, And raised the ruins of our race To life and God again. And raised the ruins of our race To life and God a-gain.

Soli.

Tutti.

m (*Portamento di voce.*)

m

Tutti.

mf *< Len. >*

Soli.

Tutti.

* Sing the 3d stanza of this Hymn (143, Church Psalmody,) either to Lutzen, Dundee, or any other tune of like character.

TORRINGFORD. C. M.

V. C. T.

Medium movement. Chantant Style.

1. A - gain our earthly cares we leave, And to thy courts re - pair ; A - gain with joy - ful feet we come, To meet our Sa - viour here.
2. Within these walls let ho - ly peace, And love, and concord, dwell ; Here give the troubled conscience ease, The wounded spir - it heal.
5. Show us some to - ken of thy love, Our fainting hope to raise ; And pour thy blessing from a - bove, That we may ren - der praise.

m

Choral

Chantant.

Medium movement.

1. If, through un - ruf - fled seas, Toward heaven we calm - ly sail, With grate - ful hearts, O God, to thee, We'll own the fostering gale.
 2. But should the surg - es rise, And rest de - lay to come, Blest be the sor - row - kind the storm, Which drives us near - er home.
 3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten - der mer - cies shall il - lume The mid - night of the soul.
 4. Teach us, in eve - ry state, To make thy will our own; And when the joys of sense de - part To live by faith a - lone.

Soli. *Tutti.*

MELVEN. S. M. No. 2.

Tutti. *Tutti.*

Org. Toward heaven we calm - ly sail, *Alto Soli.* *Tutti.*

With grate - ful hearts, O God, to thee We'll own the fost' - ring gale.

Treble Soli. *Tutti.*

If through un - ruf - fled seas, *Tutti.*

Tempo di chorale. (Alla cappella.)

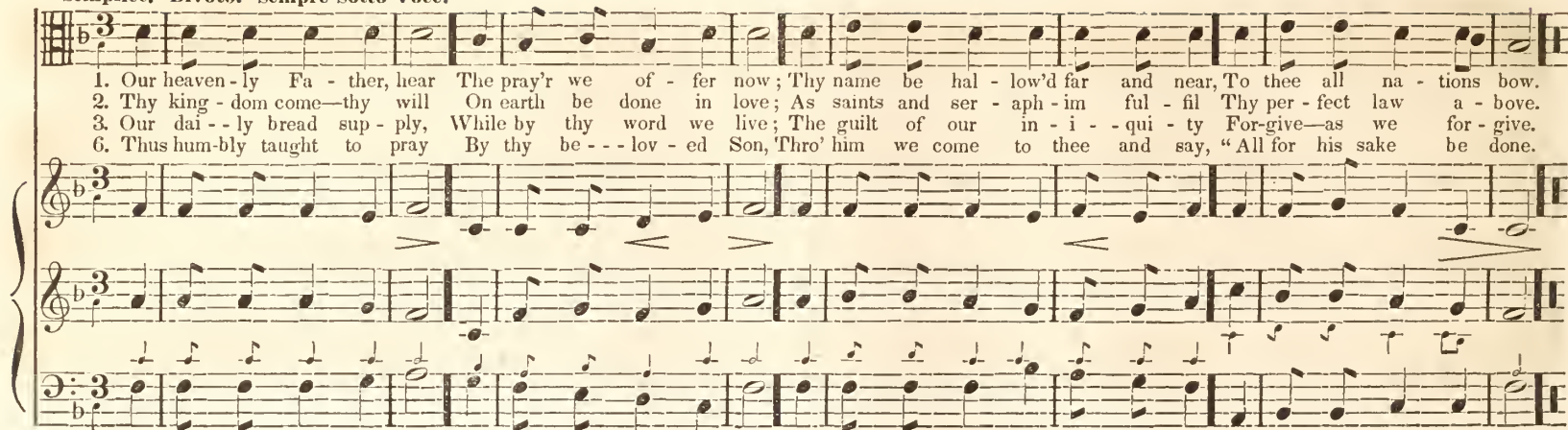
1. Sing prais-es to our God, And bless his sa - cred name; His great sal - va - tion, all a - broad, From day to day pro - claim.
 2. Midst hea-then na - tions place The glo - ries of his throne; And let the won - ders of his grace Thro' all the earth be known.

MONITOR. S. M.*

Close and connected style.

1. The Spi - rit, in our hearts, Is whis-pering, 'Sin - ner, come;' The bride, the church of Christ, pro-claims To all his chil-dren, 'Come.'
 3. Yes, who - so - ev - er will, Oh, let him free - ly come, And free - ly drink the stream of life; 'Tis Je - sus bids him come.

Semplice, Divoto. Sempre Sotto Voce.



1. Our heaven-ly Fa-ther, hear The pray'r we of-fer now; Thy name be hal-low'd far and near, To thee all na-tions bow.
 2. Thy king-dom come—thy will On earth be done in love; As saints and ser-aph-im ful-fill Thy per-fect law a-bove.
 3. Our dai-ly bread sup-ply, While by thy word we live; The guilt of our in-i-i-qui-ty For-give—as we for-give.
 4. Thus hum-bly taught to pray By thy be--lov-ed Son, Thro' him we come to thee and say, "All for his sake be done."

LEYDEN. S. M.*

Arranged from a chant by R. BELLAMY.

Allegretto.



1. How charm-ing is the place Where my Re-deem-er God Un-veils the glo-ries of his face, And sheds his love a-broad.
 2. Here, on the mer-cy seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

VERONA S. M.

V. C. T.

149

Larghetto.

1. Blest Com - fort - er di - vine! Let rays of heav - en - ly love A - mid our gloom and dark - ness shine, And guide our souls a - bove.
 2. Draw, with thy still small voice, Us from each sin - ful way; And bid each mourn - ing saint re - joice, Though earth - ly joys de - cay.

PARIA. S. M.

V. C. T.

Moderato. Sing the ♩ quite slow.

A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.
 Help me to watch and pray, And on thy - self re - ly; Assured if I my trust be - tray, I shall for - ev - er die.

Moderato-cantabile.

The liv - ing wa - ters flow, The thirs - ty soul to cheer; And fruits of life im - mor - tal grow, For those who hun - ger here.

Accompaniment.

Detailed description: This is a musical score for a duet. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo/mood is marked 'Moderato-cantabile'. The lyrics are: 'The liv - ing wa - ters flow, The thirs - ty soul to cheer; And fruits of life im - mor - tal grow, For those who hun - ger here.' The piano part consists of chords and single notes in the left hand, and chords and eighth-note patterns in the right hand.

CANDIA. S. M.*

Larghetto Con Moto.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.

Detailed description: This is a musical score for a solo or duet. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo/mood is marked 'Larghetto Con Moto'. The lyrics are: '1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.' The piano part consists of chords and single notes in the left hand, and chords and eighth-note patterns in the right hand.

SIMILITUDE. S. M.*

In a serious and thoughtful manner. Grazioso.

1. The day is past and gone, The eve - ning shades ap - pear; Oh, may I ev - er keep in mind, The night of death draws near.

Detailed description: This is a musical score for a solo or duet. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo/mood is marked 'In a serious and thoughtful manner. Grazioso.'. The lyrics are: '1. The day is past and gone, The eve - ning shades ap - pear; Oh, may I ev - er keep in mind, The night of death draws near.' The piano part consists of chords and single notes in the left hand, and chords and eighth-note patterns in the right hand.

Medium time, plain articulation.

4. My gra - cious God, how plain Are thy di - rec - tions given! Oh, may I nev - er read in vain, But find the path to heaven.
 3. How per - fect is thy word! And all thy judg - ments just! For - ev - er sure thy prom - ise, Lord, And we se - cure - ly trust.

LISBON. S. M.

D. READ, New Haven, Conn.

Allegretto. Chantant style.

1. Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these re - joic - ing eyes!
 2. Je - sus him - self comes near, And feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.
 3. One day, a - mid the place Where God my Sa - viour's been, Is sweet - er than ten thou - sand days Of pleas - ure and of sin.
 4. My will - ing soul would stay In such a frame as this, Till called to rise, and soar a - way, To ev - er - last - ing bliss.

mf *Soli.* *Tutti. f*

Choral. Slow, with reverence and thoughtfulness.

1. And will the God of grace Per-pet-ual si-lence keep? The God of jus-tice hold his peace, And let his vengeance sleep?

(The Treble should be sung the softest, the melody being in the other parts.)

WATCHMAN. S. M.

LEACH.

With life and spirit.

1. Let songs of end-less praise From eve-ry na-tion rise; Let all the lands their trib-ute raise, To God, who rules the skies.
 2. His mer-cy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same.

Unisons.

In medium time.

1. Blest Com - fort - er di - vine! Let rays of heavenly love A - mid our gloom and darkness shine, And guide our souls a - bove.

PLATEA. S. M.*

Moderato. Sing the staccato.

1. Oh, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.
 2. Be - hold the ark of God! Be - hold the o - pen door; Oh, haste to gain that dear a-bode, And rove, my soul, no more.
 3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And eve-ry long-ing sat - is - fied, With full sal - va - tion blest.

[20-S. M.]

In medium time, with cheerful expression.

1. My Sa-viour, and my King, Thy beau-ties are di-vine; Thy lips with blessings o-ver-flow, And eve-ry grace is thine.

CAIRO. S. M.*

Slow. Lamentevole.

1. My for-mier hopes are fled, My ter-ror now be-gins; I feel, a-las! that I am dead In tres-pass-es and sins.
 2. Ah, with-er shall I fly! I hear the thun-der roar; The law proclaims de-struc-tion nigh, And vengeance at the door.
 3. When I re-view my ways, I dread im-pend-ing doom; But sure a friend-ly whisper says, "Flee from the wrath to come."

CARLISLE. S. M. (FUGATA.)

From "Mass. Coll.," by permission.

155

Allegretto.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it - self is but thy shade, And cheers both earth and sky.
 2. Oh let thy ris - ing beams Dis - pel the shades of night; And let the glo - ries of thy love, Come like the morn - ing light.

ERFURTH. S. M.

Lamentevole.

2. Our mo - ments fly a - pace, Our fee - ble powers de - cay; Swift as a flood, our has - ty days Are sweep - ing us a - way.
 3. Then, if our days must fly, We'll keep their end in sight; We'll spend them all in wis - dom's way, And let them speed their flight.
 4. They'll waft us soon - er o'er This life's tem - pest - uous sea; Soon shall we reach the peace - ful shore Of blest e - ter - ni - ty.

With deep solemnity, subdued tone, and in medium time.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.
 2. The Son of God in tears, The wondering an - gels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.
 3. He wept—that we might weep, Each sin de - mands a tear;—In heaven a - lone no sin is found, And there's no weep - ing there.

mp *f*

GREECE. S M.*

WARREN TAYLOR.

Con Solemnite. (Quite slow.)

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.
 2. The Son of God in tears, The won - dering an - gels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.
 3. He wept—that we might weep, Each sin de - mands a tear;—In heaven a - lone no sin is found, And there's no weep - ing there.

p

Moderato. Sing the *staccato*.

1. The Lord my shepherd is; I shall be well sup-plied; Since he is mine, and I am his, What can I want be-side? What can I want be-side?
 2. He leads me to the place, Where heavenly pasture grows; Where living waters gent-ly pass, And full sal-va-tion flows. And full sal-va-tion flows.

UDINA. S. M.

V. C. T.

Plaintive.

1. All yes-ter-day is gone! To-mor-row's not our own; O sin-ner, come, with-out de-lay, To bow be-fore the throne?
 2. Oh hear his voice to-day, And har-den not your heart: To-mor-row, with a frown, he may Pronounce the word-de-part.

Soli, all parts to - - - - - *Tutti.*

With sincerity of manner, in medium time.

4. My gracious God, how plain Are thy di-rec-tions given! Oh! may I nev-er read in vain, But find the path to heaven.
 3. How per-fect is thy word! And all thy judgments just! For-ev-er sure thy promise, Lord, And we se-cre-ly trust.

BERRIEN. S. M.

Bass be careful to sing last note but one on D.

V. C. T.

With earnestness of expression—Not loud.

1. I love thy king-dom, Lord, The house of thine a-bode, The church, our blest Re-deem-er saved With his ow pre-cious blood.
 3. For her my tears shall fall; For her my prayers as-cend; To her my cares and toils be given, Till toils and cares shall end.
 4. Be-yond my high-est joy I prize her heavenly ways, Her sweet com-mun-ion—sol-enn vows, Her hymns of love and praise.
 6. Sure as thy truth shall last, To Zi-on shall be given The brightest glo-ries earth can yield, And brighter bliss of heaven.

ATTICA. S. M.*

English Theme.
R. WOODWARD.

159

Moderato. Un poco Staccato.

1. The Spir - it, in our hearts, Is whispering, 'sin-ner, come;' The bride, the church of Christ pro-claims To all his children, 'come!'

4. Lo? Je - sus, who in - vites, Declares, 'I quickly come;' Lord, e - ven so! we wait thy hour; O blest Re - deem-er, come!

PLAINFIELD. S. M.

V. C. T.
Len.

With expression. Cheerful, but not boisterous.

1. 'Tis God the Spir-it leads In paths be - fore un - known; The work to be performed is ours, The strength is all his own.

2. Sup - port - ed by his grace, We still pur-sue our way; And hope at last to reach the prize, Se - cure in end - less day.

3. 'Tis he that works to will, 'Tis he that works to do; His is the power by which we act, His be the glo - ry too.

m *mf* *Cres.* *f* *m* *Len.*

Moderato, Con Espressivo.

Oh, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home;
On rest-less wing to roam,

Be - hold the ark of God! Be - hold the o - pen door; Oh, haste to gain that dear a - bode, And rove, my soul, no more.

Soli. Tutti, *f*

Unisons.

TUDOR. S. M.

V. C. T.

161

With purity of tone and expression, and not too loud. (Messa di voce.)

1. I love thy kingdom Lord, The house of thine a - bode, The church, our blest Re - deem - er saved With his own precious blood.
 3. For her my tears shall fall; For her my prayers ascend; To her my cares and toils be given, Till toils and cares shall end.
 4. Be - yond my highest joy I prize her heavenly ways, Her sweet communion— sol - emn vows, Her hymns of love and praise.
 6. Sure as thy truth shall last, To Zi - on shall be given The brightest glo - ries earth can yield, And bright - er bliss of heaven.

PADDINGTON. S. M.

Choral. Majestic.

2d ending.

1. Sing praises to our God, And bless his sa - cred name: His great sal - va - tion, all abroad, From day to day proclaim, From day to day proclaim.
 2. Midst heathen na - tions place The glo - ries of his throne; And let the wonders of his grace Thro' all the earth be known, Thro' all the earth, &c.

Moderato. Sing every ♯ in the piece *staccato*.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it-self is but thy shade, Yet cheers both earth and sky.
 3. How beauteous na-ture now! How dark and sad be-fore! With joy we view the pleas-ing change, And na-ture's God a-dore.

2. Oh let thy ris-ing beams Dis-pel the shades of night; And let the glo-ries of thy love, Come like the morn-ing light.
 4. May we this life im-prove, To mourn for er-rors past; And live this short re-volv-ing day As if it were our last.

Soli. *Tutti.*

Gentle and gliding. *Messa di voce.*

1. How sweet the melt-ing lay, Which breaks up - on the ear, When at the hour of ris - ing day, Christians u - nite in prayer.
 2. The breez-es waft their cries Up to Je - ho - vah's throne; He list - ens to their hum - ble sighs, And sends his bless - ings down.
 3. So Je - sus rose to pray Be - fore the dawn of light; Once on the chill - ing mount did stay, And wres - tle all the night.

CELICIA. S. M.*

English Theme.
WM. TURNER.In medium time. *Semplice.*

1. O God, to earth in - cline, With mercies from a - bove; And let thy presence round us shine, With beams of heavenly love.
 2. Thro' all the earth be - low, Thy ways of grace proclaim Till dis - tant nations hear and know The Saviour's blessed name.

* If the small notes are sung by the Treble and Alto, omit the large  before them.

ASSYRIA. S. M.*

With plainness and simplicity of style.

With hum-ble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee, the liv-ing way.

The musical score for 'ASSYRIA. S. M.*' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody line and a piano accompaniment consisting of two staves (treble and bass clef). The melody is simple and plaintive, with lyrics written below the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

CALLIAS. S. M.

V. C. T.

With plaintive expression. Quite Slow.

1. Can sinners hope for heaven, Who love this world so well? Or dream of future hap-pi-ness, While on the road to hell, While on the road to hell?
2. Can sin's deceit-ful way Con-duct to Zi-on's hill? Or those expect with God to reign Who dis-regard his will? Who disregard his will?

The musical score for 'CALLIAS. S. M.' is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody line and a piano accompaniment consisting of two staves (treble and bass clef). The tempo is marked 'Quite Slow' and the expression is 'With plaintive expression'. The lyrics are written below the melody, with two verses provided. The piano accompaniment uses chords and moving lines to support the vocal line.

Tempo di chorale.

1. My Mak - er and my King! To thee my all I owe, Thy sovereign boun - ty is the spring, Whence all my blessings flow.
 6. Oh let thy grace in - spire My soul with strength di - vine; Let all my powers to thee as - pire, And all my days be thine.

SALONICA. S. M.*

Semplice, Divoto.

Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.

Soli. - - - - Tutti.

Choral style. Allegretto.

1. How ebar-ming is the place Where my Re-deem-er God Un-vails the glo-ries of his face, And sheds his love a-broad!
 2. Here, on the mer-ey seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

NORTHAM. S. M.

V. C. T.

Soft and gentle.

1. How charm-ing is the place Where my Re-deem-er God Un-vails the glo-ries of his face, And sheds his love a-broad!
 2. Here, on the mer-ey seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.
 4. Give me, O Lord, a place With-in thy blest a-bode; A-mong the chil-dren of thy grace, The ser-vants of my God.

In Choral style.

How hon - ored is the place, Where we a - dor - ing stand, Zi - on, the glo - ry of the earth, And beau - ty of the land!

BOWDOIN STREET. S. M.

V. C. T.

Choral.

1. Sure there's a dread-ful God Though men re - nounce his fear; His jus - tice, hid be - hind the cloud, Shall one great day appear.
 2. His truth transcends the sky, In heaven his mer - cies dwell; Deep as the sea his judgments lie, His an - ger burns to hell.
 3. How ex - cel - lent his love, Whence all our safe - ty springs! Oh nev - er let my soul remove From un - derneath his wings.

MIDDLETOWN. S. M.

With earnest emotion, keeping exact time, and not too slow.

{ Notice the dynamic directions given to }
{ the first and second strains of this tune. }

V. C. T.

1. Oh for the death of those Who slumber in the Lord! Oh be like theirs my last re - pose, Like theirs my last re - ward.
 2. Their bod - ies, in the ground In si - lent hope may lie, Till the last trumpet's joy - ful sound Shall call them to the sky.

m (Tenor and Alto loudest.) *f* (Treble and Alto the loudest.) (Parts equal.) *f* Retard slightly.

PERSIA. S. M.

With earnestness and cheerfulness.

V. C. T.

1. O God to earth in - cline, With mer - cies from a - bove; And let thy pre - sence round us shine, With beams of heavenly love. With beams of heavenly love.

2. Thro' all the earth be - low, Thy ways of grace pro - claim, Till dis - tant na - tions hear and know The Sa - viour's blessed name. The Saviour's bless - ed name.

Soli - - - - - Tutti.

MERLIN. S. M.

V. C. T.

169

Rather slow. In chantant style.

1. How charm-ing is the place Where my Re-deem-er God Un - vails the glo - ries of his face, And sheds his love a - broad.
 2. Here, on the mer - cy seat, With ra - dant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.
 3. To him their prayers and cries Each con - trite soul pre - sents; And while he hears their hum - ble sighs, He grants them all their wants.

LYDIA. S. M.*

English Theme. J. BATTISHILL.

Medium movement.

1. Come, Ho - ly Spi - rit, come! Let thy bright beams a - rise: Dis - pel the sor - row from our minds, The dark - ness from our eyes.
 3. Re - vive our droop - ing faith, Our doubts and fears re - move; And kin - dle in our breasts the flame Of nev - er - dy - ing love.

[22—S. M.]

Cheerful.

My Sa-viour, and my King, Thy beau-ties are di - vine; Thy lips with blessings o - ver - flow, And eve - ry grace is thine.

SIMESBURY. S. M.

V C. T.

Choral style, not too slow.

1. Thy name, al-migh-ty Lord, Shall sound thro' distant lands; Great is thy grace—and sure thy word; Thy truth for - ev - er stands, Thy truth for - ev - er stands.
 2. Far be thine honor spread, And long thy praise en-dure, Till morning light, and evening shade Shall be exchanged no more, Shall be exchanged no more.

With serenity, yet cheerful.

1. While my Re-deem-er's near, My shepherd, and my guide, I bid farewell to eve-ry fear; My wants are all sup-plied.
 2. To ev-er fragrant meads, Where rich a-bundance grows, His gra-cious hand in-dul-gent leads, And guards my sweet re-pose.
 3. Dear Shep-herd, if I stray, My wandering feet re-store; And guard me with thy watch-ful eye, And let me rove no more.

Cres. - - - m

RACINE. S. M.

V. C. T.

Moderato. Staccato first two strains.

1. If through un-ruf-pled seas, Toward heaven we calm-ly sail, With grate-ful hearts, O God, to thee, We'll own the fostering gale.
 2. But should the sur-ges rise, And rest de-lay to come, Blest be the sor-row-kind the storm, Which drives us near-er home.
 3. Soon shall our doubts and fears All yield to thy con-trol: Thy ten-der mer-cies shall il-lume The mid-night of the soul.
 4. Teach us, in eve-ry state, To make thy will our own; And when the joys of sense de-part To live by faith a-lone.

m

Allegretto.

Let songs of end - less praise From eve - ry na - tion rise; Let all the lands their trib - ute raise, To God, who rules the skies.

NEW BRITAIN. S. M.

V. C. T.

Allegretto. Bold and animated.

1. A - wake, and sing the song Of Moses and the Lamb! Wake every heart, and every tongue, To praise the Saviour's name! To praise the Saviour's name!
 2. Sing of his dying love— Sing of his ris - ing power— Sing how he in - ter - cedes a - bove, For us, whose sins he bore, For us, whose sins he bore.
 3. Sing, till we feel our heart Ascending with our tongue; Sing, till the love of sin de - part, And grace inspire our song, And grace inspire our song.
 4. Sing on your heavenly way, Ye ransomed sinners, sing; Sing on, rejoicing eve - ry day, In Christ, th' eternal King, In Christ, th' eternal King.
 5. Soon shall we hear him say, "Ye blessed children, come!" Soon will he call us hence a - way, To our e - ter - nal home, To our e - ter - nal home.
 6. There shall our raptured tongue His endless praise proclaim; And sweeter voices tune the song Of Moses and the Lamb! Of Moses and the Lamb!

ARGOS. S. M.

ENGLISH TUNE.

173

Allegretto.

1. O Lord, our heaven-ly King, Thy name is all di-vine; Thy glo-ries round the earth are spread, And o'er the heavens they shine.
 2. When to thy works on high I raise my wondering eyes, And see the moon, complete in light, A-dorn the dark-some skies;—
 3. When I sur-vey the stars, And all their shin-ing forms, Lord, what is man—that worth-less thing, A-kin to dust and worms?

IONIA. S. M.

V. C. T.

Affetuoso.

1. Is this the kind re-turn? Are these the thanks we owe? Thus to a-buse e-ter-nal love, Whence all our bless-ings flow.
 4. Let past in-grat-i-tude Pro-voke our weep-ing eyes; And hour-ly, as new mer-cies fall, Let hour-ly thanks a-rise.

Choral.

1. Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.
 4. Ex - alt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jeal - ous for his name.

DISCERNMENT. S. M.

V. C. T.

Choral.

1. Our heaven - ly Fa - ther's eye Sees through the dark - est night; In deep re - tire - ment he is nigh, With heart - dis - cern - ing sight.
 2. Then let that eye sur - vey Our du - teous hom - age paid, With eve - ry morn - ing's dawn - ing ray, And eve - ry even - ing's shade.

THESSALY. S. M.*

From an English Chant.

175

Moderato.

1. Je - ho - vah, God most high! Thou art the God I own: O let my sup - pli - ca - ting cry Be heard be - fore thy throne.

CYPRUS. S. M.

V. C. T.

Dolce. With fervor, and impassioned utterance.

1. The Lord my shep - herd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?
 2. He leads me to the place, Where heavenly pas - ture grows; Where liv - ing wa - ters gent ly pass, And full sal - va - tion flows.

Soli. ——— Tutti. ——— Rt.

With earnest and impassioned utterance. Not boisterous.

1. The Lord my shep - herd is; I shall he well sup - plied, Since he is mine, What can I want be - side.

Solo. all parts, - - - - - and I am his,

Since he is mine, and I am his, What can I want he - side.

Tutti. *f* *Len.*

- 2 He leads me to the place,
Where heavenly pasture grows;
Where living waters gently pass,
And full salvation flows.
- 3 If e'er I go astray,
He doth my soul reclaim;
And guides me in his own right way,
For his most holy name.
- 4 While he affords his aid,
I cannot yield to fear;
Tho' I should walk thro' death's dark shade,
My shepherd's with me there.
- 5 Amid surrounding foes
Thou dost my table spread;
My cup with blessings overflows,
And joy exalts my head.
- 6 The bounties of thy love
Shall crown my future days;
Nor from thy house will I remove,
Nor cease to speak thy praise.

ATHOS. S. M.

V. C. T. 177

Choral. With solemnity.

I saw, be - yond the tomb, The aw - ful Judge ap - pear, Prepared to scan with strict ac - count, My blessings wasted here.

VALLANT. S. M. (QUARTETTE.)

V. C. T.

Supplicatory. Tender and pathetic.
Tenor.

1. Have mer - cy, Lord, on me, As thou wert ev - er kind; Let me, oppressed with loads of guilt, Thy wont - ed par - don find.
4. With - draw not thou thy help, Nor cast me from thy sight, Nor let thy Ho - ly Spir - it take its ev - er - last - ing flight.
5. The joy thy fa - vor gives, Let me a - gain ob - tain; And thy free Spir - it's firm sup - port My faint - ing soul sus - tain.

Alto.

1st Bass.

2d Bass.

Choral. With majesty.

ST. HELEN'S. L. P. M, or L. M. 6 lines. (NEW ARRANGEMENT.) JENNINGS.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je-ho-vah's name; His glo-ry let the hea-then know,

mf *m* *Cres.* *mf*

EBRO. L. P. M, or L. M 6 lines. v. c. t.

With solemnity. (Doloroso.)

His won-ders to the na-tions show, And all his sa-ving works proclaim.

m *Cres.* *f*

1. Think, might-y God, on fee-ble man, How few his hours, how short his span!

mp

Short from the cra-dle to the grave; Who can se-cure his vi-tal breath, A-against the bold demands of death, With skill to fly—or power to save?

f *p* *mf* *f*

ARREGON. L. P. M, or L. M, 6 lines.

V. C. T. 179

Cheerful. Chantant style, and sing the *eighths* staccato.

1. I love the vol-ume of thy word; What light and joy those leaves afford To souls be-night - ed and distressed! Thy precepts guide my doubtful way,

m *Cres.* *m* *Cres.*

Thy fear for-bids my feet to stray, Thy promise leads my heart to rest.

m *mf*

Tutti.

PROVIDENCE. L. P. M, or L. M, 6 lines.

Moderato.

Soli.

V. C. T.

1. The Lord my pas-ture shall prepare, And feed me with a shepherd's care;

Soli. *m* *Soli.*

His pres-ence shall my wants sup-ply, And guard me with a watchful eye: My noon-day walks he shall attend, And all my mid-night hours de - fend.

Tutti. *Cres.*

Choral. With majesty.

Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je-ho-vah's name; His glory let the heaven know,

His wonders to the nations show, And all his saving works proclaim.

BURNHAM. L. P. M. or L. M. 6 lines. v. c. t.
 With fervor & earnestness. (Cantabile.) If convenient, transpose this tune to the key of B♭.

I love the volume of thy word; What light and joy those leaves afford

To souls benighted and distressed! Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

CARLTON. C. P. M.

V. C. T. 181

Allegretto, Vigoroso.

m *f*

1. Oh, could I speak the match-less worth, Oh, could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar, and touch the heavenly strings,

m *f* *Cres.* *m* *f*

Rt.

And vie with Ga-briel, while he sings In notes al-most di-vine. In notes al-most di-vine.

Rt.

Soli. *Tutti.* *Rt.* *Rt.*

- 2 I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.
- 3 I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.
- 4 Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face.
Then, with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

With earnest expression. Allegretto.

Semi Chorus.

Tutti. *f*

I'd soar and touch the

Oh, could I speak the matchless worth, Oh, could I sound the glo - ries forth, Which in my Sa - viour shine! I'd soar and touch the heavenly strings, the

Semi Chorus.

Tutti. *f*

the heav - ly

I'd soar and touch the

*ff*heaven-ly strings, *ff*

heaven-ly strings, And vie with Ga - briel while he sings, In notes al - most di - vine, In notes al - most di - vine, In notes al - most di - - vine.

strings,

heavenly strings,

RAPTURE. C. P. M.

HARWOOD.

183

Allegro. Declamando. In exact time, and staccato.

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured tho't o - bey, And praise th'Almighty's name: Lo! heaven and earth, and seas and skies,

f *Unison.* *ff*

FALCET. C. P. M.*

Sing the Eighths Staccato.

In one me-lo - dious con-cert rise, To swell th'in - spir - ing theme.

m *cres.* *ff*

m

The fes-tal morn, my God, has come, That calls me to thy sa-cred dome,

Thy presen- ce to a - dore; My feet the sum-mons shall at-tend, With willing steps thy courts ascend, And tread the hallowed floor, And tread the hallowed floor.

mf *Soli.* *Tutti.*

Supplicatory.

O thou that hear'st the prayer of faith, Wilt thou not save a soul from death That casts it - self on thee? I have no ref - uge of my own,

DALSTON. S. P. M.

A. WILLIAMS.

In medium time. Staccato.

But fly to what my Lord hath done, And suf - fered once for me. The Lord Je - ho - vah reigns, And roy - al state main - tains,

His head with aw - ful glo - ries crowned; Ar - rayed in robes of light, Be - girt with sove - reign might, And rays of ma - jes - ty a - round.

Affetuoso.

1. Friend af - ter friend de - parts: Who hath not lost a friend? There is no un-ion here of hearts, That finds not here an end: Were this frail world our

HASTINGS. C. L. M.

THOS. HASTINGS.
From "Manhattan Coll." by permission.*Moderato Con Expressivo. Messa di voce.*

fi - nal rest, Liv-ing or dy-ing, none were blest.

1. How calm and beau-ti - ful the morn That gilds the sacred tomb, Where once the Cru - ci -

fied was borne, And veiled in mid-night gloom! O, weep no more, the Sa-viour slain; The Lord is ris'n - He lives a - gain.

Cres. *Soli.* *Tutti. f* *ff*

TRANQUILITY. C. L. M.

V. C. T.

Larghetto Sostenuto. With careful expression, (Delicatamente.)

1. Heav'n is the land where troubles cease, Where toils and tears are o'er; The bliss-ful clime of rest and peace, Where eares distract no more,
Heav'n is the dwell-ing place of joy, The home of light and love; Where faith and hope in rap-ture die, And ransomed souls a-bove

And not the sha-dow of dis-tress Dims its un-sul-lied bless-ed-ness.
En-joy be-fore th'e-ter-nal throne, Bliss ev-er-last-ing and un-known.

Ah! who can soothe his wo, And give him sweet re-lief? Earth can-not heal the wound-ed breast, Or give the troub-led sin-ner rest.

VITTORIA. H. M.

V. C. T.

With feeling & solemnity.

2. Where can the mourner go, And tell his tale of grief?

WESTON. H. M.

V. C. T.

187

With seriousness, and not too loud.

*

1. Where is my Sa-viour now, Whose smiles I once possessed? Till he re-turn, I bow, By heaviest grief oppressed: My days of hap - pi -
 2. Where can the mourner go, And tell his tale of grief? Ah! who can soothe his wo, And give him sweet re - lief? Earth cannot heal the

p m mf f mp mp

* From here, Treble and Tenor may change parts.

SOMERS. H. M.

V. C. T.

Affettuoso. Sempre Sotto voce. (Dolente.)

ness are gone, And I am left to weep a-lone.
 wounded breast, Or give the troubled sin-ner rest.

Cres. f

1. Ye dy - ing sons of men, Im-merged in sin and wo!

mf m

Now mer-cy calls a - gain, Its mes-sage is to you! Ye per-ish - ing and guil - ty, come! In mer-cy's arms there yet is room.

mf Dim. m

In a lofty and majestic manner. (Declamando.)

1. To spend one sa - cred day Where God and saints a - bide, Af - fords di - vin - er joy Than thou - sand days be - side.
2. God is our sun and shield, Our light, and our de - fence: With gifts his hands are filled; We draw our bless - ings thence.

mf Soli or Semi-chorus. *Tutti, f*

CELLINA. H. M.*

Pathetic. With earnest and importunate expression.

Where God re - sorts, I love it more To keep the door, Than shine in courts.
He shall be - stow On Ja - cob's race Pe - cu - liar grace, And glo - ry too.

ff *f*

1. Ye dy - ing sons of men, Inmerged in sin and wo!

Now mer - cy calls a - gain, Its ines - sage is to you! Ye per - ish - ing and guil - ty, come! In mer - cy's arms there yet is room.

Soli. *Tutti.*

WARSAW. II. M.

T. CLARK. 189

Allegro Risoluto.

(Arranged with Inst. Bass.)

1. To God I lift mine eyes, From him is all my aid; The God that built the skies,
2. My feet shall nev - er slide, And fall in fa - tal snares, Since God, my guard and guide,

Accomp.

Soli. *f* *ff* *f* **Repeat Tutti. *f***
And earth and na - ture made : God is the tower To which I fly : His grace is nigh in eve - ry hour.
De - fends me from my fears. Those watchful eyes, That nev - er sleep, Shall Is - rael keep When dangers rise.

Soli. *mp* *f* *ff* *f* **Repeat. *f*** **Dim.**

Cheerful. Sing the ♩ Staccato.

1. Join all the glorious names Of wisdom, love, and power, That ever mortals knew, Or angels ever bore : All are too mean to speak his worth, Too mean to set the Sa - viour forth.

4. O thou almighty Lord, Our Conqueror, and our King ; Thy sceptre and thy sword, Thy reigning grace we sing ; Thine is the power, oh make us sit in willing bonds beneath thy feet.

GREENFIELD. H. M.*

In Choral style, medium movement. (*Semplice.*)

1. Thou, Lord, our dwelling place In every age hath been ; Before the hills, or earth, Before the world was seen, From everlasting thine abode, To ev - er-last-ing thou art God.

2. Thou carriest them a - way, Borne down as by a stream ; We are but as a sleep, And like a morning dream ; Like grass that springs in morning gay, Cut down, and wither'd with the day.

3. Thine anger, who can know ? And who its power can bear ? Ev'n so thy wrath is felt According to thy fear : Teach us to number so our days, Our hearts may study wisdom's ways.

Allegretto. Andantino. Sing the lower score Staccato.

1. A - wake, our drow - sy souls, And burst the sloth - ful band; The won - ders of this day . . . Our no - blest songs de - mand:
 2. At thy ap - proach - ing dawn, Re - luc - tant death re - signed The glo - rious Prince of life, . . . In dark do - mains con - fined:

Au - spi - cious morn! thy bliss - ful rays Bright seraphs hail, in songs of praise. Au - spi - cious morn! thy bliss - ful rays
 Th'an - gel - ic host a - round him bends, And midst their shouts the God ascends. Th'an - gel - ic host a - round him bends, Bright ser - aphs hail, in songs of praise.
 And midst their shouts the God as - cends.

m mf m ff

Unisons.

Affettuoso. Not too slow.

1. Where is my Sa - viour now, Whose smiles I once pos - sessed? Till he re - turn, I bow, By heav - iest grief op-pressed:

BRIMFIELD. H. M.*

In Choral style, Allegretto.

My days of hap - pi - ness are gone, And I am left to weep a - lone.

I hail thy kind re - turn; Lord, make these moments blest. From low de - lights and mor - tal toys, I soar to reach. . . . im - mor - tal joys.
 Thy shep - tre, Lord, ex - tend, While saints address thy face: Let sin - ners feel thy quickening word, And learn to know. . . . and fear the Lord.
 Dis - close a Saviour's love, And bless these sa - cred hours: Then shall my soul new life ob - tain, Nor Sabbaths be . . . in - duced in vain.

Choral. *Maestoso.*

1. On thy church, O Power di-vine, Cause thy glo-rious face to shine; Till the nations from a-far Hail her as their gui-ding star.
 2. Then shall God, with lav-ish hand, Seat-ter bless-ings o'er the land; And the world's re-mot-est bound With the voice of praise re-sound.

CORNELL. 7s.

V. C. T.

In a smooth and flowing manner. (*Glissando.*)

1. Lord of hosts, how love-ly, fair, Ev'n on earth, thy temples are! Here thy wait-ing peo-ple see Much of heaven—and much of thee.
 2. From thy gra-cious prom-ise flows Bliss that sof-tens all our woes; While thy Spir-it's ho-ly fire Warms our hearts with pure de-sire.
 3. Here we sup-pli-cate thy throne; Here, thy pard-'ning grace is known; Here, we learn thy righteous ways—Taste thy love and sing thy praise.

Allegro Moderato. Bold and cheerful


1. Christ whose glo - ry fills the skies, Christ, the true, the on - ly light, Sun of Righteousness, a - rise,

2. Dark and cheer - less is the morn, If thy light is hid from me; Joy-less is the day's re - turn,

3. Vis - it, then, this soul of mine, Pierce the gloom of sin and grief; Fill me, ra - dant Sun di - vine!

Cres.


Triumph o'er the shades of night: Day - spring from on high, be near; Day - star in my heart ap - pear.

Till thy mer - cy's beams I see; Till thy in - ward light im - part, Glad my eyes and warm my heart.

Scat - ter all my un - be - lief; More and more thy - self dis - play, Shin - ing to the per - fect day.

Cres.

Tri-umph o'er the shades of night: Day - spring from on high, be near; Day-star in my heart ap - pear.

Till thy mer - cy's beams I see; Till thy in - ward light im - part, Glad my eyes and warm my heart.

Scat - ter all my un - be - lief; More and more thy - self dis - play, Shining to the per - fect day.

Cres.

Cres.

Treble sing words under
Tenor, Bass under Alto.

DEVOTION. 7s, 6 lines. (KEY OF E $\flat$, OR E $\sharp$.)

V. C. T.

195

Moderato. Con Moto. Messa di voce.

MORNING. { 1. In this calm, im - pres - sive hour, Let my prayer as - cend on high; God of mer - cy, God of power,
 2. With this morn - ing's ear - ly ray, While the shades of night de - part; Let thy beams of light con - vey,
 EVENING. { 4. Now, from la - bor and from care, Eve - ning shades have set me free; In the work of praise and prayer,
 5. Sin, and sor - row, guilt, and wo, With - er all my earth - ly joys; Naught can charm me here be - low,

< < < > cres. - - - - dim. mf <

Hear me, when to thee I cry, Hear me, from thy lof - ty throne, For the sake of Christ thy Son.
 Joy and glad - ness to my heart; Now o'er all my steps pre - side, And for all my wants pro - vide.
 Lord, I would con - verse with thee; O, be - hold me from a - bove, Fill me with a Sa - viour's love.
 But my Sa - viour's melt - ing voice; Lord, for - give; thy grace re - store, Make me thine for - ev - er - more.

< < < f - - - - cres. < dim. < p ritard. <

WARNING. 7s.

V. C. T.

Slow, with earnest and entreating expression. Sing the *Eighths* staccato, and be careful to observe the dynamic directions throughout the piece.

1. Haste, O sin-ner, now be wise; Stay not for the mor-row's sun; Wis-dom, if you still de-spise, Hard-er is it to be won.
 2. Haste, and mer-cy now im-plore; Stay not for the mor-row's sun; Lest thy sea-son should be o'er, Ere this eve-ning's stage be run.
 3. Haste, O sin-ner, now be blest; Stay not for the mor-row's sun; Lest thy lamp should cease to burn, Ere sal-va-tion's work is done.

WILNA. 7s.

Avoid singing this tune in a *lifeless* and *drawing* manner. Observe *strictly* the dynamic characters given it.

V. C. T.

Larghetto, Glissando. Be careful to make the notes in the triplets of equal length.

1. Thou that dost my life pro-long, Kind-ly aid my morn-ing song; Thankful from my couch I rise, To the God that rules the skies.
 2. Thou didst hear my eve-ning cry; Thy pre-serv-ing hand was nigh; Peace-ful slum-bers thou hast shed, Grate-ful to my wea-ry head.
 3. Thou hast kept me thro' the night; 'Twas thy hand re-stored the light; Lord, thy mer-cies still are new, Plen-teous as the morn-ing dew.

BRINLY. 7s. (FUGATA.)

V. C. T. 197

BOLD and majestic.

1. Praise the Lord—his glo - ry bless— Praise him in his ho - li-ness; Praise him as the theme inspires, Praise him as his fame re-quires.
 4. All who dwell be-neath his light, In his praise your hearts u - nite; While the stream of song is poured, Praise and mag - ni - fy the Lord.

m *mf* *f* *ff*

Unisons.

BELLEFONTE. 7s.

V. C. T.

With spirit and animation.

1. Chil-dren of the heavenly King As ye jour-ney, sweetly sing; Sing your Saviour's worthy praise, Glo - rious in his works and ways.
 2. Ye are travelling home to God, In the way the fa-thers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.
 4. Lord, sub-mis-sive make us go, Glad-ly leav-ing all be-low; On - ly thou our lead-er be, And we still will fol - low thee.

mf *ff*

Slow, and sing every $\frac{2}{4}$ nearly as short as a $\frac{2}{4}$. Sotto voce,

1. Lamb of God, who thee re - ceive, Who in thee de-sire to live, Day and night they cry to thee, As thou art, so let us be!
3. Dust and ash-es though we be, Full of guilt and mis - e - ry; Thine we are, thou Son of God; Take the purchase of thy blood.

2. Fix—oh fix our wavering mind! To thy cross our spirits bind: Gladly now we would be clean; Cleanse our hearts from every sin Cleanse our hearts from every sin.
4. Sin-ners who in thee be - lieve Ev - er - lasting life re - ceive; They with joy behold thy face, Triumph in thy pardoning grace. Triumph in thy pardoning grace.

Soli. *Tutti. f* *ff* *f* *< m*

RESURRECTION. 7s. No. 1.

V. C. T.

199

In a solemn, dignified manner.

Soli. Tutti. *m* *cres.*

An - gels! roll the rock a - way! Death! yield up thy migh - ty prey! See!—he ris - es from the tomb, Ris - es with im - mor - tal bloom.

RESURRECTION. 7s.* No. 2.

Full, choral-like style.

Soli. Tutti. *m* *f* *cres.*

'Tis the Sa - viour— seraphs, raise Your tri - umph - ant shouts of praise; Let the earth's re - mot - est bound Hear the joy - in - spir - ing sound.

MONTICELLO. 7s.

V. C. T.

In medium time, with earnest, and impassioned utterance.

f *p* *f* *p* Ritard.

Depth of mercy!—can there be Mercy still reserved for me! Can my God his wrath for - bear? Me, the chief of sin - ners spare? Me, the chief of sinners spare!

In a close connected style. (Cantabile.)

Soli.

1. Je - sus, Sa - viour of my soul, Let me to thy bos - om fly; While the rag - ing bil - lows roll, While the tempest still is high;
 2. Oth - er ref - uge have I none— Help - less hangs my soul on thee; Leave, oh! leave me not a - lone! Still sup - port and com - fort me.

Tutti. *f*

Tutti. *f* *ff* *

Soli.

Tutti. *f*

All my trust on thee is stayed; All my help from thee I bring: Cov - er my de - fenceless head With the sha - dow of thy wing.
 Hide me, O my Saviour! hide, Till the storm of life be past; Safe in - to the ha - ven guide; Oh re - ceive my soul at last!

Soli.

Tutti. *m* *cres.*

* The Dynamic directions given to this tune apply only to the words of the first stanza.

ELLINGTON. 7s.*

201

With solemnity. Doloroso.

Sin - ner, art thou still se - cure? Wilt thou still re - fuse to pray? Can thy heart or hand en - dure, In the Lord's a - veng-ing day?
 At his presence na-ture shakes, Earth, af - fright-ed, hastes to flee; Sol - id mountains melt like wax, What will then be-come of thee?
 Lord, prepare us by thy grace! Soon we must re - sign our breath; And our souls be called to pass Through the i - ron gate of death.

m *mp* *mf* *Cres.*

ORANGE. 7s.*

Allegretto. Plain articulation, and rather staccato.

1. High in yon-der realms of light, Dwell the raptured saints a - bove, Far be - yond our fee - ble sight, Hap - py in Im - man-uel's love!
 2. Hap - py spir - its! ye are fled, Where no grief can entrance find, Lulled to rest the a - ching head, Soothed the an - guish of the mind!
 4. 'Mid the cho - rus of the skies, 'Mid th'an - gel - ic lyres a - bove, Hark! their songs me - lo - dious rise, Songs of praise to Je - sus' love.

[26—s. M.]

Larghetto, Sentimento.

See the love-ly blooming flower, Fades and with-ers in an hour; So our transient com-forts fly; Pleasure on - ly blooms to die.

CONVICTION. 7s.* (Same tune as TYROL., L M., page 53.)*Andante Strictly, and very staccato.*

1. Depth of mer-cy!—can there be Mer-cy still re-served for me? Can my God his wrath for - bear? Me, the chief of sin-ners spare?
 2. I have long withstood his grace; Long provoked him to his face; Would not hear his gracious calls; Grieved him by a thousand falls.
 3. Yet how great his mercies are! Me he still de-lights to spare; Cries, “how shall I give thee up?” Lets the lift - ed thun-der drop.
 4. Je - sus, an-swer from a - bove: Is not all thy na-ture love? Wilt thou not the wrong for - get?—Lo, I fall be - fore thy feet.
 5. Now incline me to re - pent! Let me now my fall la - ment! Deep-ly my re-volt de - plore! Weep, be-lieve, and sin no more.

With lofty and majestic expression.

Praise the Lord—his glo - ry bless— Praise him in his ho - li - ness ; Praise him as the theme in - spires, Praise him as his fame re - quires.

cres.

This musical system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the top staff, aligned with the notes. A 'cres.' marking is placed above the piano staff towards the end of the system.

CODA. (MAY BE OMITTED.)

Praise him as the theme in - spires, Praise him as his fame re-quires, Praise him as his fame re - quires.

Soli. Praise him as the theme in-spires, Praise him as the theme in - spires, **Tutti.**

Praise him as the theme in - spires, Praise . . him as the theme inspires,

This musical system consists of three staves. The top staff continues the melody from the first system. The bottom two staves are the piano accompaniment. The lyrics are split across the staves. The section is marked 'CODA. (MAY BE OMITTED.)'. It includes dynamic markings for 'Soli.' and 'Tutti.' and a crescendo hairpin.

Spirito, loud, and joyful expression.

Bright and joy - ful is the morn, For to us a Child is born; From the high - est realms of heaven Un - to us a Son is given.

Instrumental.

VENICE. 7s.

V. C. T.

Slow, with expression. Strong accent upon the *quarters*; and the *eighths* very light; with plain articulation.

1. Pleasing spring again is here! Trees and fields in bloom appear! Hark! the birds, with artless lays, Warble their Creator's praise! Warble their Cre - a - tor's praise!
 2. Lord, af - ford a spring to me! Let me feel like what I see: Ah! my winter has been long, Chilled my hopes, suppressed my song, Chilled my hopes, suppressed my song!
 3. How the soul in win - ter mourns, Till the Lord, the Sun, re - turns! Till the Spirit's gen - tle rain Bids the heart re - vive a - gain! Bids the heart re - vive a - gain.

m *mf* *f* *m* *m*

Moderato. Affettuoso. (Lamentevole.)

1. Cease, ye mourners, cease to languish O'er the grave of those you love; Pain, and death, and night, and anguish, En-ter not the world a-bove.
 2. Light and peace at once de-riv-ing From the hand of God most high, In his glo-rious presence liv-ing, They shall nev-er-nev-er die!

Sing the Staccato.

Soli.

2. While our si-lent steps are straying, Lonely, through night's deepening shade, Glory's brightest beams are play-ing Round th' immortal spir-it's head.
 4. End-less pleasure, pain ex-clud-ing, Sickness there no more can come; There, no fear of wo-in-tud-ing, Sheds o'er heaven a moment's gloom.

Soli.

Tutti. *Rall.*

Spirituoso. Bold and loud. No suspension of time at the double bars.

1. Lo! the Lord Je-ho-vah liv-eth! He's my rock, I bless his name; He, my God, sal-va-tion giv-eth, All ye lands, ex-alt his fame.
 3. O'er his en-e-mies ex-alt-ed, Great Re-deem-er!—see him rise! Tho' by powers of hell as-sault-ed, God sup-ports him to the skies.

2. God, Mes-si-ah's cause main-tain-ing, Shall his right-eous throne ex-tend: O'er the world the Sa-viour reigning, Earth shall at his footstool bend.
 4. Je-sus, hail! enthroned in glo-ry, There for-ev-er to a-bide; All the heav-enly host a-dore thee, Seat-ed at thy Father's side.

Soli. **Tutti.**

In medium time, Sempre Sotto Voce.

On the tree of life e - ter - nal, Oh, let all my hopes be laid! This a - lone, for - ev - er ver - nal, Bears a leaf that can - not fade.

ELVAH. 8s & 7s.

Allegretto, Staccato. No suspension of time at the Double Bars.

1. Hark!—what mean those holy voices, Sweetly sounding thro' the skies? Lo! th' an - gel - ic host re - joic - es; Heavenly hal - le - lujahs rise, Heavenly hal - le - lu - jahs rise.

2. Hear them tell the wondrous story, Hear them chant in hymns of joy, "Glo-ry in the highest—glo - - - ry! Glo-ry be to God most high! Glo-ry be to God most high!"
 5. Haste, ye mortals, to adore him; Learn his name—and taste his joy; 'Till in heaven ye sing be - fore him, Glo-ry be to God most high! Glo-ry be to God most high!

Choral.

1. Blest be thou, O God of Is - rael, Thou, our Father, and our Lord! Blest thy ma - jes - ty for - ev - er! Ev - er be thy name a - dored.
 2. Thine, O Lord, are power and greatness, Glo - ry, vic - tory, are thine own; All is thine in earth and heaven, O - ver all thy boundless throne.

The musical score for the 1st version is written for a choral voice part and a piano accompaniment. The voice part is in G major (one sharp) and 2/4 time. The piano accompaniment consists of a grand staff with treble and bass clefs. The melody is simple and hymn-like, with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment features a steady eighth-note bass line and a treble line with various chords and melodic fragments. Dynamics include accents (>) and a forte (f) marking.

* Change this tune from 1st to 2d version, when sung to words requiring considerable variety of expression, either soft or loud. The first arrangement being adapted to a hymn or stanza to be sung loud and full, the second, to that of a more mild and subdued character. When the second *alone* is sung, it will be found fully as well suited to the key of E natural, as D.

WILMER. 8s & 7s.* 2D VERSION.

Choral.

1. Blest be thou, O God of Is - rael, Thou, our Father, and our Lord! Blest thy ma - jes - ty for - ev - er! Ev - er be thy name a - dored.
 2. Thine, O Lord, are power and greatness, Glo - ry, vic - tory, are thine own; All is thine in earth and heaven, O - ver all thy boundless throne.

The musical score for the 2nd version is similar to the 1st but with a more subdued character. It is written for a choral voice part and a piano accompaniment. The voice part is in G major (one sharp) and 2/4 time. The piano accompaniment consists of a grand staff with treble and bass clefs. The melody is simple and hymn-like, with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment features a steady eighth-note bass line and a treble line with various chords and melodic fragments. Dynamics include accents (>) and markings for Crescendo (Cres. - - -) and Diminuendo (Dim. - - -).

Quite slow, in a subdued manner.

1. Sweet the moments rich in blessing, Which be-fore the cross I spend; Life, and health, and peace pos- sessing, From the sin-ner's dying Friend.
 3. Love and grief my heart di-vid-ing, With my tears his feet I'll bathe; Constant still, in faith a-bid-ing, Life de-riv-ing from his death.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *m* (mezzo) and *f* (forte) markings.

2 Tru-ly bless-ed is this sta-tion, Low be-fore his cross to lie; While I see di-vine com- passion Beaming in his gracious eye.
 4. May I still en-joy this feel-ing, Still to my Re-deem-er go; Prove his wounds each day more healing, And him-self more tru-ly know.

The second system of the musical score continues the piece. It follows the same three-staff format. The piano accompaniment includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *m* (mezzo), and *cresc.* (crescendo). The melodic line in the top staff has several slurs and accents. The piano part continues with its characteristic eighth-note accompaniment.

Moderato. Glissando.

1 Light of those whose drea-ry dwell-ing Bor-ders on the shades of death! Rise on us, thy-self re-veal-ing, Rise, and chase the clouds be-neath.
 2 Thou, of life and light Cre-a-tor! In our deep-est dark-ness rise; Seat-ter all the night of na-ture, Pour the day up-on our eyes.

PHARSALIA. 8s & 7s.

Words by HUTTON.

V. C. T.

Larghetto. Sostenuto. With feeling and expression.

1. Cares and toils of earth for-sak-ing, Here our souls have sa-cred rest; Joys at heaven-ly springs par-tak-ing, Springs which cleanse and soothe the breast.
 2. Here en-gaged in sweet de-votion, How our hearts their woes for-get! Dis-tant far the world's eom-motion, Hushed the mur-murs of re-gret.
 3. Prayer our in-most thoughts re-fin-ing, Raiseth our de-sires on high; Du-ty, hon-or, bliss eom-bin-ing, Strength-ening eve-ry mor-al tie.
 4. Thus in prayers and hopes u-nit-ed, While we praise our Fa-ther's love, By his word of prom-ise light-ed, We ad-vance to realms a-bove.

cres. - - Rall.

ERITH. 8s & 7s. DOUBLE.*

The beautiful melody of this tune is from the Spanish, and has never before it is believed, been published in its present form.

211

Moderato. With expression.

1. Sav - iour, source of eve - ry blessing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ceas - ing, Call for ceaseless songs of praise.
 3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from dan - ger, Didst redeem me with thy blood.

2. Teach me some me - lo - dious measure, Sung by raptured saints a - bove; Fill my soul with sa - cred pleasure, While I sing re - deem - ing love.
 4. By thy hand re - stored, defend - ed, Safe thro' life, thus far, I'm come; Safe, O Lord, when life is end - ed, Bring me to my heavenly home.

Distinct. Not too loud.

See, from Zi-on's sa-cred mountain, Streams of liv-ing wa-ter flow; God has opened there a foun-tain That sup-plies the plains be-low;
 (Or,) On the mountain's top ap-pearing, Lo! the sa-cred her-ald stands! Welcome news to Zi-on bear-ing; Zi-on long in hos-tile lands.

mf *m* *f* *m*

Soli. **Tutti.** **Ritard...** **2d ending.** **Ritard.**

They are bless-ed, They are blessed, Who its sovereign vir-tues know, Who its sovereign vir-tues know, Who its sovereign vir-tues know.
 Mouru-ing cap-tive! Mourning cap-tive! God him-self shall loose thy bands, God him-self shall loose thy bands, God him-self shall loose thy bands.

p *f* **Soli.** { Omit this strain when the } **Ritard...** **Ritard.**
 { 2d ending is sung. }

TRENTON. 8s, 7s & 4s.*

Devozione. *m* **Cres.** *m* *p* *m* *mf*

God of our salvation, hear us; Bless, oh bless us, ere we go; When we join the world be near us, Lest we cold and careless grow, Saviour keep us, Saviour keep us, Keep us safe from every foe.

Smooth and connected style.

Gent - ly, Lord, O gent - ly lead us, Thro' this lone - ly vale of tears; And, O Lord, in mer - cy give us, Thy rich grace in all our fears:

ENFIELD. 8s, 7s & 4s.*

Subject from CHEETHAM.

Choral style.

O refresh us, O refresh us, O re - fresh us with thy grace.

1. Lo! he comes, with clouds descending, Once for favored sinners slain.
3. When the solemn trump has sounded, Heav'n and earth shall flee away.

Thou - sand, thousand saints, at - tend - ing, Swell the triumph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes—and comes to reign.
All who hate him must, con - found - ed, Hear the summons of that day; 'Come to judgment! Come to judgment! Come to judgment! come a - way.

Connected style. Cantabile.

1. God of our sal - va - tion, hear us; Bless, oh bless us, ere we go; When we join the world, be near us, Lest we cold and care - less grow;

AURIN. 8s, 7s & 4s.*

In chantant style. Sing the ♪ staccato.

Sa-viour, keep us—Sa - viour, keep us—Keep us safe from eve - ry foe.

p *mp* *f*

Choral style.

See the kin - dreds of the peo - ple Lost in sin's be - wil - dering maze: Dark - ness brood - ing On the face of all the earth.
Light to light - en all the Gen - tiles! Rise with heal - ing in thy wing; To thy brightness Let all kings and na - tions come.

Majestic.

1. Songs a - new, of hon - or framing, Sing ye to the Lord a - lone; All his wondrous works proclaiming— Je - sus wondrous works hath done!
 2. Now he bids his great sal - va - tion Through the heathen lands be told: Tidings spread thro' every na - tion, And his acts of grace un-fold.

BRIGHTON. 8s, 7s & 4s.*

A medium movement. The eighths staccato.

Glorious victory! His right hand and arm hath won, His right hand and arm hath won.
 All the heathen, Shall his righteousness be-hold, Shall his righteousness be-hold.

1. O'er the gloomy hills of darkness, Look, my soul—be still, and gaze;

Choral like.

See the prom-i - ses ad - vanc-ing To a glo-rious day of grace! Blessed Ju - bi - lee! Blessed Ju - bi - lee! Let thy glo-rious morn-ing dawn.

Soli, all parts. - - - - - Tutti, *f*

Allegretto. In exact time, with strong accent upon the first part of the measure.

1. O Shepherd of Is - rael di - vine! Too far from thy fold I have stray'd; What hand can restore me, but thine, Thus wounded, cast down, and dismay'd?

2. Thou, thou art my strength and my shield, Henceforth in thy arm I'll confide; The weapons a - lone I will wield, Thy wisdom and mer - cy provide:

3. O Shepherd of Is - rael di - vine, Thy life - giv - ing presence I feel; Let the light of thy countenance shine; Thine arm now in mercy reveal;

My soul would look up-ward to thee, Tho' prostrate I'll cry from the dust; No oth - er sal - va - tion I see, In no oth - er name will I trust.

Sal - va - tion be - longs to the Lord, De - liv'rance must come from his hand, Oh! who would not trust in his word, Acknowledge his right to command.

For strength and de - liverance I wait; On thee, in my trou - ble I call, My sin - ful backslid - ings I hate, Up - hold me, dear Lord, or I fall.

Cres. - - - - -

Moderato.

The first system of the musical score is for the song 'Wilmington'. It features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 3/4 time, marked 'Moderato'. The lyrics are: 'In - spi - rer and hear - er of prayer, Thou Shepherd and Guar - dian di - vine; My all to thy cov - e - nant care, I sleep - ing or wak - ing re - sign;'. The piano accompaniment consists of a right hand with a flowing eighth-note melody and a left hand with a steady eighth-note bass line. Dynamics include accents (>) and a piano (p) marking.

In - spi - rer and hear - er of prayer, Thou Shepherd and Guar - dian di - vine; My all to thy cov - e - nant care, I sleep - ing or wak - ing re - sign;

The second system of the musical score continues the song. The vocal line and piano accompaniment maintain the same key and time signature. The lyrics are: 'If thou art my shield and my sun, The night is no dark - ness to me; And fast as my min - utes roll on, They bring me but near - er to thee.' The piano accompaniment features a crescendo (cres.) leading to a forte (f) dynamic, followed by a decrescendo (Dim.) towards the end of the system. The score concludes with a double bar line.

If thou art my shield and my sun, The night is no dark - ness to me; And fast as my min - utes roll on, They bring me but near - er to thee.

[28—s. M.]

Medium movement.

1. In-spir - er and hear-er of prayer, Thou Shepherd and guardian of thine, My all to thy cov-e-nant care I sleeping or waking resigna.
 2. If thou art my shield and my sun, The night is no dark-ness to me; And, fast as my moments roll on, They bring me but near-er to thee.

Soli. *Rall.*

BERTON. 8s.

From a German Air.

Allegretto.

My gracious Re-deemer I love, His praises a-loud I'll proclaim, And join with the armies a-bove, To shout his a-dor-a-ble name.

Allegretto. With spirit—joyfully.

1. Hark, hark! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds, Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.
 2. Come, sinners, hear the joyful news, Nor longer dare the grace re-fuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.
 3. Ye saints in glory, strike the lyre; Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, Forever worthy is the Lamb Of endless praise.

BIRGE. 8s & 4s.

V. C. T.

Moderato. (Supplicatory.) With earnestness, not too loud.

1. Create, O God, my powers anew, Make my whole heart sincere and true; Oh cast me not in wrath a-way, Nor let thy soul-enlivening ray Still cease to shine.
 2. Restore thy favor, bliss di-vine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

Moderato. Cantabile. Messa di voce.

COREA. 8s & 4s. TRIO.

Words by MONTGOMERY.

V. C. T.

1. There is a calm for those who weep, A rest for wea-ry pil-grims found; They soft-ly lie and sweet-ly sleep, Low in the ground.
 2. I long to lay this pain-ful head And ach-ing heart be-neath the soil, To slum-ber in that dreamless bed, From all my toil.

Tenor Soli.

Alto Soli.

mp

Bass Soli.

With spirit.

CARLINI. 8s & 6s.* (PECULIAR.)

1. Sing hal-le - lu - jah! praise the Lord! Sing with a cheerful voice; Exalt our God with one ac-cord, And in his name re - joice; Ne'er cease to

Unisons. *f* *m* **Unisons.** *f* *mf*

sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall u-nite, Your praises shall u-nite.

Cres. *f* *mf* *f* *ff*

With feeling, but not too loud or fast.

1. Why sinks my soul, de-spond-ing? Why fill my eyes with tears? While na-ture all sur-rounding, The smile of beau-ty wears:
 2. The pleas-ure that de-ceived me, My soul no more can charm; Of rest they have bereav'd me, And fill'd me with a-larm,

Why burden'd still with sor-row, Is eve-ry lab'ring thought? Each vis-ion that I bor-row With gloom and sad-ness fraught?
 The ob-jects I have cherished, Are emp-ty as the wind; My earth-ly joys are perished, What com-fort shall I find?

Moderato.

1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Kind Fore-run - ner, sooth my fears, Light me through the darksome way;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The music is in a moderate tempo, indicated by the 'Moderato' marking. The lyrics are written below the vocal line.

Break the sha - dows, Break the sha - dows, Ush - er in e - - ter - nal day.

The second system of the musical score continues the vocal line and piano accompaniment. It includes a dynamic marking of 'f' (forte) and a 'Cres.' (crescendo) marking. The lyrics are written below the vocal line.

2. Upward from this dying state
 Bid my waiting soul aspire,
 Open thou the chrystal gate,
 To thy praise attune my lyre.
 Then triumphant,
 I will join the immortal choir.
3. When the mighty trumpet blown,
 Shall the judgment dawn proclaim;
 From the central, burning throne,
 Mid creation's final flame.
 With the ransomed,
 Thou wilt own my worthless name

HALSTED. 7s & 6s. PECULIAR.

V. C. T.

223

In Medium time. (Allegro Moderato.)

1. What sight on earth more bliss-ful, Than that do-mes-tic scene, Where un-ion, pure and peace-ful, As sun-lit clouds at e'en.
 2. There dis-cord is a stran-ger, There strife can nev-er come; And many a fear and dan-ger, Are ex-iled from that home;
 3. And there how sweet and pre-cious, The grate-ful song to raise, To Him so kind and gra-cious, Who claims the high-est praise;
 4. In such a hab-i-ta-tion, May we be ev-er found, Where wa-ters of sal-va-tion, In heal-ing streams a-bound;

Each kin-dred heart en-light-ens, With many a heaven-born ray, That ev-er shines and bright-ens, "Un-to the per-fect day.
 While in-do-lence and fol-ly, Are ban-ish-ed with their train. And con-verse pure and ho-ly, Ex-erts her gen-tle reign.
 With glad har-mo-nious voi-ces, Pa-rents and chil-dren join; While ev-ery heart re-joic-es, In bles-sings so di-vine.
 Af-fec-tion's voice to chide us, When-c'er we go as-tray; And mer-cy's hand to guide us, A-long the nar-row way.

Cres. - - - - - m

ALISTER. 6s & 4s.*

Medium movement. Un poco staccato.

Medium movement. Un poco allegro.

1. Child of sin and sorrow, Filled with dismay, Wait not for to-morrow, Yield thee to day. Heaven bids thee come, While yet there's room: Child of sin and sorrow, Hear and obey.

2. Child of sin and sorrow, Why wilt thou die? Come, while thou canst borrow, Help from on high: Grieve not that love, Which from above, Child of sin and sorrow, Would bring thee nigh.

The musical score is written for four staves. The first staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, and the fourth for the Bass voice. The key signature is B-flat major (two flats) and the time signature is 2/4. The music is in a medium movement, un poco allegro. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff. The music is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written in a clear, legible font.

ITALIAN HYMN. 6s & 4s.

GIARDINI.

With cheerfulness, and in exact time. Recitando.

With cheerfulness, and in exact time. Recitando.

1. Come, thou almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.
2. Jesus, our Lord, arise, Scatter our enemies, Now make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee bestad, Lord, hear our call!
3. Come, thou, incarnate Word, Gird on thy mighty sword; Our prayer attend! Come, and thy people bless, Come, give thy word success; Spirit of holiness, On us descend!

Semi chorus. *Tutti.* *mf* *m*

Unisons. *Unisons.*

Supplicatory. Moderato.

1. Low-ly and sol-lemn be Thy children's cry to thee, Fa-ther di-vine, A hymn of suppliant breath, Owning that life and death A--like are thine.

2. O Fa-ther, in that hour, When earth all helping power, Shall dis-a-vow, Wheu spear, and shield, and crown, In faintness are cast down, Sus-tain us, thou.

3. By him who bowed to take, The death-cup for our sake, The thorn, the rod, From whom the last dis-may Was not to pass a-way, Aid us, O God.

4. While trembling o'er the grave, We call on thee to save, Fa-ther di-vine: Hear, hear our suppliant breath; Keep us in life and death, Thine on--ly thine.

WILLARD. 6s & 5s. (PECULIAR:)

Soft and gentle.

1. Through thy protecting care, Kept till the dawning, } Taught to draw near in prayer, [Omit] } Heed we the warning, O thou great One in three, Gladly our souls would be Evermore praising thee, God of the morn-ing.

2. God of our sleeping hours, Watch o'er us waking, } All our imperfect powers [Omit.] } In thine hands taking: In us thy work ful-fil, Be with thy children still, Those who obey thy will Nev-er for-sak-ing.

mp *Cres.* *mf* *f* *Dim.*

[29-S. M.]

Allegretto, Declamando. (Staccato.)

Soli, Larghetto, Cantabile.

1. No war nor bat-tle sound Was heard the earth a-round, No hos-tile chiefs to fu-rious combat ran; But peace-ful was the night,

m *Soli*, *Tutti. mf* *ff* *p* *Soli, Larghetto, Cantabile.*

Soli, Larghetto, Cantabile.

pp *Tutti.* *cres.* *Rit.*

In which the Prince of light His reign of peace up-on the earth be-gan.

Soli. *pp* *Tutti.* *cres.* *Rit.*

p *Soli. Trebles.* *pp* *Tutti.* *cres.* *Rit.*

pp *cres.* *Rit.*

- 2 No conqu'ror's sword he bore,
Nor warlike armor wore,
Nor haughty passions roused to contest wild.
In peace and love he came,
And gentle was his reign,
Which o'er the earth he spread by influence mild.
- 3 Unwilling kings obeyed,
And sheathed the battle blade,
And called their bloody legions from the field,
In silent awe they wait,
And close the warrior's gate,
Nor know, to whom their homage thus they yield.
- 4 The peaceful conqu'ror goes,
And triumphs o'er his foes,
His weapons drawn from armories above.
Behold the vanquished sit,
Submissive at his feet,
And strife and hate are changed to peace and love.

Allegretto.

Andretto.

1. Come, let us a - new, Our jour-ney pur - sue— Roll round with the year, And nev-er stand still till the Mas-ter ap - pear.
2. His a - dor - a - ble will Let us glad-ly ful - fill, And our tal-ents im - prove By the pa-tience of hope, and the la-bor of love.

The musical score is for a hymn titled "Come, let us a-new, Our journey pursue". It is in 3/8 time and features four staves. The first staff is for the vocal melody, with two parts: a soprano part (treble clef) and an alto part (treble clef). The second staff is for the piano accompaniment, with a right hand (treble clef) and a left hand (bass clef). The key signature is one flat (B-flat). The lyrics are written below the staves, with the first part of the hymn in red ink and the second part in black ink. The lyrics are: "1. Come, let us a - new, Our jour-ney pur - sue— Roll round with the year, And nev-er stand still till the Mas-ter ap - pear. 2. His a - dor - a - ble will Let us glad-ly ful - fill, And our tal-ents im - prove By the pa-tience of hope, and the la-bor of love." The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are written in a simple, clear style, with the first part of the hymn in red ink and the second part in black ink.

MONROE. 6s.*

In Chantant Style. Distinct.

1. Flung to the heedless winds, Or on the waters cast, Their ashes shall be watch'd, And gathered at the last, Their ashes shall be watch'd, And gathered at the last.
2. And from that scattered dust, Around us and abroad, Shall spring a plenteous seed Of wit-nes-ses for God, Shall spring a plenteous seed Of wit-nes-ses for God.
3. Je-sus hath now received Their lat-est living breath; Yet vain is Satan's boast Of victory in their death, Yet vain is Satan's boast, Of victory in their death.
4. Still, still, tho' dead, they speak, And triumph-tongued, proclaim To many a waking land The one availing Name, To many a waking land The one availing Name.

ms

Solid.

Tutti.

Dine

CHURCH STREET. 6s & 4s.

Medium movement.

1. To - day the Sa - viour calls: Ye wand - 'ers, come; O ye be - night - ed souls, Why long - er roam?

2. To - day the Sa - viour calls: O, hear him now; With - in these sa - cred walls To Je - sus bow.

m *mp* *Cres.* *m*

THEBES. 6s, 8s & 4s.*

Bold and Majestic.

1. Yes, God himself hath sworn, I on his oath depend, I shall, on eagle's wings upborne, To heav'n ascend: I shall behold his face, I shall his power adore, And sing the wonders of his grace Forevermore.

2. He keeps his own secure; He guards them by his side; Arrays in garments white and pure His spotless bride: With streams of sacred bliss, With groves of living joys, With all the fruits of Paradise, [He still supplies.

3. Before the great Three, One; They all exulting stand, And tell the wonders he hath done Thro' all their land: The list'ning spheres attend, And swell the growing fame, And sing, in songs which never end, The wondrous Name.

Quite Slow; Distinct, and in steady time.

1. Thou, who didst stoop below, To drain the cup of woe, And wear the form of frail mortality, Thy bless'd labors done, Thy crown of victory won, Hast pass'd from earth, pass'd to thy home on high.
2. It was no path of flowers, Thro' this dark world of ours, Beloved of the Father, thou didst tread, And shall we, in dismay, Shrink from the narrow way, When clouds and darkness are around it spread?

WARDEN. 7s, 6s & 8s.

(The Psalmist; Hy. 1093.) V. C. T.

With tenderness and emotion.

1. Broth - er, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - it longed to be
2. Broth - er, thou art gone to rest; Thine is an ear - ly tomb; But Je - sus sum - moned thee a - way; Thy Sa - viour called thee home.
3. Broth - er, thou art gone to rest; Thy toils and cares are o'er; And sor - row, pain, and suffering, now Shall ne'er dis - tress thee more.
4. Broth - er, thou art gone to rest; Thy sins are all for - given; And saints in light have welcomed thee To share the joys of heaven.
5. Broth - er, thou art gone to rest; And this shall be our prayer - That, when we reach our journey's end, Thy glo - ry we may share.

*Soli. Moderato.**Tutti.*

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go To sad Geth-sem-a - ne ; His countenance is all divine, Yet grief appears in eve-ry line.
 2. He bows beneath the sins of men ; He cries to God, and cries a-gain, In sad Geth-sem-a - ne ; He lifts his mournful eyes above—" My Father, can this eup remove?"
 3. With gentle res-ig - nation still, He yielded to his Father's will, In sad Geth-sem-a - ne ; " Be-hold me here, thine only Son ; And Father, let thy will be done."
 4. The Father heard ; and angels there, Sustain'd the Son of God in prayer, In sad Geth-sem-a - ne ; He drank the dreadful eup of pain—Then rose to life and joy a-gain.

*Soli.**m**Tutti.**p**>**<**Soli.**Tutti.*

RESIGNATION. 8s & 6s.* PECULIAR.

Gentle and tranquil.

1. My God, my Fa-ther, while I stray, Far from my home, on life's rough way, O, teach me from my heart to say, "Thy will, my God, be done."
 2. Tho' dark my path, and sad my lot, Let me be still, and mur-mur not, And breathe the prayer divinely taught, "Thy will, my God, be done."
 3. What tho' in lone-ly grief I sigh For friends below'd no lon-ger nigh ; Sub-mis-sive still would I re-ply, "Thy will, my God, be done."
 4. If thou shouldst call me to re-sign What most I prize,—it ne'er was mine,—I on-ly yield thee what is thine ; "Thy will, my God, be done."

m

Close and gliding style.

1. Blest is the hour when cares de-part, And earth-ly scenes are far ; When tears of woe for - get to start, And gent-ly dawns up on the heart De - vot-ion's ho - ly star.

2. Blest is the place where angels bend To hear our worship rise, Where kindred tho'ts their musings blend, And all the soul's af-fec-tions tend Be-yond the veil-ing skies.

3. Blest are the hallowed vows that bind Man to his work of love ; Bind him to cheer the humble mind, Console the weeping, lead the blind, And guide to joys a - bove.

m *Dim.*

NASHUA. S. H. M.*

Allegretto, Staccato.

1. Faith is the Christian's prop, Whereon his sorrows lean; It is the substance of his hope, His proof of things unseen ; It is the anchor of his soul When tempests rage and billows roll.

2. Faith is the polar star That guides the Christian's way, Directs his wanderings from afar, To realms of endless day ; It points the course where'er he roam, And safely leads the pilgrim home.

3. Faith is the rainbow's form, Hung on the brow of heav'n, The glory of the passing storm, The pledge of mercy giv'n ; It is the bright, triumphal arch, Thro' which the saints to glory march.

m *mf* *f*

A little faster than medium.

1. Weep not for the saint that as - cends To par - take of the joys of the sky ; Weep not for the ser-aph that bends With the wor-ship-ping cho-rus on high.
 2. Weep not for the spir-it now crown'd With the gar - land to mar-tyr-dom given ; O, weep not for him : he has found His re-ward and his ref - uge in heaven.
 3. But weep for their sor-rows who stand And la - ment o'er the dead by his grave ; Who sigh when they muse on the land Of their home far a - way o'er the wave.
 4. And weep for the na-tions that dwell Where the light of the truth nev - er shone, Where anthems of peace never swell, And the love of the Lord is un - known.

KINGSTON. 8s & 7s., PECULIAR.

V. C. T.

Affettuoso. Distinct, but not too loud.

1. O, lay not up - on this earth Your hope, your joy, your treas-ure ; Here sor - row clouds the pil - grim's path And blights each opening pleasure.
 2. Earth's joys, like dew-drops, fade a - way ; Life's clouds its vis - ions van - ish, A - bove, no night can chase the day ; Those joys, no change can ban-ish.
 3. All, all be - low must fade and die ; The dear - est hopes we cher - ish, Scenes touch'd with brightest ra - dian-cy, Are all de-creed to per - ish.

Medium movement.

1. When shall we meet a - gain? — Meet ne'er to sev - er? When will Peace wreath her chain Round us for - ev - er! Our hearts will ne'er re - pose

Soli. *Tutti.*

Safe from each blast that blows In this dark vale of woes, Nev-er— no, nev-er!

- 2 When shall love freely flow
Pure as life's river?
When shall sweet friendship glow
Changeless forever?
Where joys celestial thrill,
Where bliss each heart shall fill,
And fears of parting chill
Never—no, never!
- 3 Up to that world of light
Take us, dear Saviour;
May we all there unite,
Happy forever:
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel
Never—no, never!

With life and animation.

1. Yes, God him - self hath sworn, I on his oath de - pend, I shall, on ea - gle's wings up - borne, To heaven as - cend: I shall be - hold his face,
2. Tho' nature's strength de - cay, And death and hell with - stand, To Canaan's bounds I urge my way, At his com - mand; The wa - tery deep I pass,

I shall his power a - dore, And sing the won - ders of his grace For - ev - er - more.
With Je - sus in my view, And thro' the howl - ing wil - der - ness My way pur - sue.

- 3 The goodly land I see,
With peace and plenty blest,
The land of sacred liberty
And endless rest.
There milk and honey flow,
And oil and wine abound,
And trees of life forever grow,
With mercy crowned.
- 4 There dwells the Lord our King,
The Lord our Righteousness,
Triumphant o'er the world and sin:
The Prince of peace,
On Zion's sacred height,
His kingdom still maintains,
And, glorious with his saints in light
Forever reigns.

With spirit and resolution.

1. Onward speed thy conquering flight; An-gel, on-ward speed; Cast abroad thy radiant light, Bid the shades recede; Tread the i-dols in the dust,

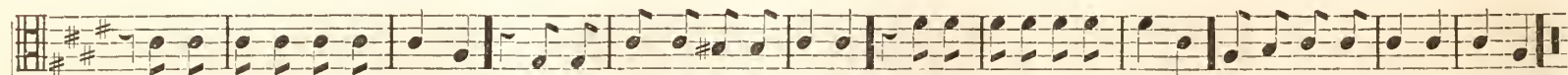
Heathen fanes de-stroy, Spread the gos-pel's ho - ly trust, Spread the gos-pel's joy.

- 2 Onward speed thy conquering flight;
 Angel, onward haste;
 Quickly on each mountain's height
 Be thy standard placed;
 Let thy blissful tidings float
 Far o'er vale and hill,
 Till the sweet-ly echoing note
 Every bosom thrill.
- 4 Onward speed thy conquering flight;
 Angel, onward speed;
 Morning bursts upon our sight—
 'Tis the time decreed:
 Jesus now his kingdom takes,
 Thrones and empires fall,
 And the joyous song awakes,
 "God is all in all."

With distinct utterance. (Rather Staccato.)



1. Lift not thou the wail-ing voice; Weep not; 'tis a Christian di-eth: Up, where blessed saints re-joice, Ransomed now, the spir-it fli-eth:
 2. They who die in Christ are blest: Ours be, then, no thought of grieving: Sweetly with their God they rest, All their toils and troubles leaving:



High in heaven's own light she dwelleth; Full the song of triumph swelleth: Freed from earth, and earthly failing, Lift for her no voice of wailing.
 So be ours the faith that sav-eth, Hope that eve-ry tri-al braveth, Love that to the end en-dur-eth, And, thro' Christ, the crown secureth.

Choral. With awe and solemnity.

1. Great God, what do I see and hear? The end of things cre-a - ted: The Judge of man I see appear, On clouds of glo-ry seat - ed: The trumpet sounds; the graves restore
 2. The dead in Christ shall first a - rise, At the last trumpet's sounding, Caught up to meet him in the skies, With joy their Lord surrounding: No gloomy fears their souls dis-may;

The dead which they contained be - fore: Pre-pare, my soul, to meet... him.
 His pres-ence sheds e - ter - nal day On those prepared to meet... him.

3 But sinners, filled with guilty fears,
 Behold his wrath prevailing;
 For they shall rise, and find their tears
 And sighs are unavailing:
 The day of grace is past and gone;
 Trembling they stand before the throne,
 All unprepared to meet him.

4 Great God, what do I see and hear!
 The end of things created:
 The Judge of man I see appear,
 On clouds of glory seated:
 Before his cross I view the day
 When heaven and earth shall pass away,
 And thus prepare to meet him.

Medium movement.

1. Safe-ly through an - oth - er week ; God has brought us on our way ; Let us now a blessing seek, Waiting in his courts to - day, -
 3. Here we come thy name to praise ; Let us feel thy presence near ; May thy glo - ry meet our eyes, While we in thy house ap - pear ;

Day of all the week the best, Emblem of e - ter - nal rest, Day of all the week the best, Emblem of e - ter - nal rest.
 Here af - ford us, Lord, a taste Of our ev - er - last - ing feast, Here af - ford us, Lord, a taste Of our ev - er - last - ing feast.

Soli. - - - - - Tutti. *f* Cres. >

Medium movement.

1. A-las! how poor and little worth Are all those glit'ring toys of earth That lure us here! Dreams of a sleep that death must break: Alas! before it bids us wake, 'They dis - ap-pear.
 2. Our birth is but the starting-place; Life is the running of the race, And death the goal: There all those glit'ring toys are brought; That path alone, of all unsought, Is found of all.
 4. O, let the soul its slumbers break, Arouse its senses and awake To see how soon Life, like its glories, glides away, And the stern footsteps of de - cay Come stea-ling on.

The musical score is for a song with piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. Dynamics include *m* (mezzo), *p* (piano), and *>* (accent). The piece ends with a double bar line.

CONSOLATION. 11s & 10s.

V. C. T.

Medium movement. With pathos.

1. Come, ye disconsolate, where'er you languish: Come, at the shrine of God, fervently kneel; Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heav'n cannot heal.
 2. Joy of the comfortless, light of the straying, Hope when all others die, fadeless and pure, Here speaks the Comforter, in God's name saying, Earth has no sorrow that heav'n cannot cure.
 3. Here see the bread of life; see waters flowing Forth from the throne of God, pure from above; Come to the feast of love; come, ever knowing Earth has no sorrow but heav'n can remove.

The musical score is for a song with piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. Dynamics include *m* (mezzo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *Cres.* (crescendo). The piece ends with a double bar line.

Allegretto.

1. O, wor-ship the King, all-glo-ri-ous a-bove, And grate-ful-ly sing his won-der-ful love, Our Shield and De-fend-er, the Ancient of days,

Ped Base for the Organ.

Pa-vil-ioned in splen-dor, and gird-ed with praise.

- 2 O, tell of his might, and sing of his grace,
Whose robe is the light, whose canopy, space;
His chariots of wrath the deep thunder-clouds form,
And dark is his path on the wings of the storm.
- 3 Thy bountiful care what tongue can recite?
It breathes in the air, it shines in the light,
It streams from the hills, it descends to the plain,
And sweetly distils in the dew and the rain.
- 4 Frail children of dust, and feeble as frail,
In thee do we trust, nor find thee to fail;
Thy mercies how tender! how firm to the end!
Our Maker, Defender, Redeemer, and Friend.
- 5 Father Almighty, how faithful thy love!
While angels delight to hymn thee above,
The humbler creation, though feeble their lays,
With true adoration shall lips to thy praise.

TRIUMPH. 11s.*

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Bold and energetic.

1. Daughter of Zion, awake from thy sadness; A - wake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; Arise, for the night of thy sorrow is o'er.

Soli. *Tutti.* *f*

THE LORD IS GREAT. 11s & 8s.

From Boston Academy's Coll.
by permission.

Allegretto. With majesty.

1. The Lord is great; ye hosts of heaven a-dore him. And ye who tread this earthly ball; In ho - ly songs re-joice a-loud be - fore him, And shout his praise who made you all.
2. The Lord is great; his maj-es - ty how glorious! Re-sound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigus forevermore.

mf *m* *m* *f* *ff*

Unisons. *Unisons.*

Allegro. With boldness and sublimity.

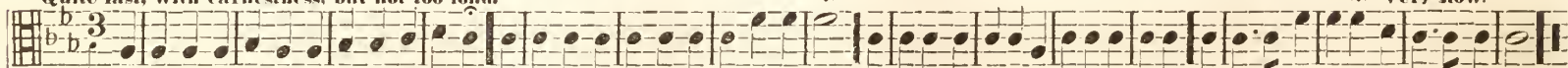


1. The Prince of salvation in triumph is rid-ing, And glo-ry attends him along his bright way ; The ti-dings of grace on the breezes are gliding, And nations are own-ing his sway.
 2. Ride on in thy greatness, thou conquering Saviour ; Let thousands of thousands submit to thy reign, Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.
 3. Then loud shall ascend, from each sanctified nation, The voice of thanksgiving, the chorus of praise, And heaven shall re-echo the song of salvation, In rich and me-lodious lays.

ADMONITION. 12s & 11s*

Quite fast, with earnestness, but not too loud.

Very slow.



1. Hark, sinner, while God from on high doth entreat thee, And warnings with accents of mercy doth blend ; Give ear to his voice, lest in judgment he meet thee ; " The harvest is passing, [the summer will end.]
 2. How oft of thy danger and guilt he hath told thee ! How oft still the message of mercy doth send ! Haste, haste, while he waits in his arms to enfold thee ; " The harvest is passing, &c.
 3. Despised, rejected, at length he may leave thee : What anguish and horror thy bosom will rend ! Then haste thee, O sinner, while he will receive thee ; " The harvest is passing, &c.
 4. Ere long, and Jehovah will come in his power ; Our God will arise, with his foes to contend : Haste, haste thee, O sinner ; prepare for that hour ; " The harvest is passing, &c.

With deep solemnity.

1. This place is ho - ly ground; World, with its cares, a - way; A ho - ly, sol - emn still - ness round This life - less, moul - dering clay;
 2. Be - hold the bed of death, The pale and mor - tal clay; Heard ye the sob of part - ing breath? Marked ye the eye's last ray?

Nor pain, nor grief, nor anx - ious fear, Can reach the peace - ful sleep - er here.
 No; life so sweet - ly ceased to be, It lapsed in im - mor - tal - i - ty.

3 Why mourn the pious dead?
 Why sorrows swell our eyes?
 Can sighs recall the spirit fled?
 Shall vain regrets arise?
 Though death has caused this altered mien,
 In heaven the ransomed soul is seen.

4 Bury the dead, and weep
 In stillness o'er the loss;
 Bury the dead; in Christ they sleep
 Who bore on earth his cross;
 And from the grave their dust shall rise,
 In his own image, to the skies.

With seriousness.

1. O, what is life? 'tis like a flow'r That blossoms and is gone; It flourishes its little hour, With all its beauty on: Death comes, and, like a wintry day, It cuts the lovely flow'r away.

2. O, what is life? 'tis like the bow That glistens in the sky; We love to see its colors glow; But while we look, they die: Life fails as soon: today 'tis here; To-morrow it may disappear.

3. Lord, what is life? if spent with thee In humble praise and prayer, How long or short our life may be, We feel no anxious care: Tho' life depart, our joys shall last When life and all its joys are past.

Soli. Treble or Alto. Tutti. *p* *m* Cres. *mp* *m* Rall.

MESSIAH. C. H. M.

V. C. T.

With solemnity. (Con Expressione.)

Inscribed to G. F. R., New-York.

1. He knelt; the Saviour knelt and prayed, When but his Father's eye Look'd, thro' the lonely garden's shade, On that dread agony: The Lord of all above, beneath, Was bow'd with sorrow unto [death].

2. The sun went down in fearful hour; The heav'n's might well grow dim, When this mortality had pow'r To thus o'ershadow him; That he who gave man's breath might know The very [depths of human woe].

Org. *mf* Voice. *m* Cres. Tutti.

Base Solo. > Cres.

*Adapted more particularly to the 2nd stanza.

Larghetto, Cantabile.

1. Vi - tal spark of heavenly flame, Quit, O quit this mor-tal frame; Trembling, hop-ing, linger-ing, fly-ing, O, the pain, the bliss of dy-ing!

mp *m*

Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life.

Cres. *Rall.*

2 Hark!—they whisper; angels say,
 “ Sister spirit, come away; ”
 What is this absorbs me quite?—
 Steals my senses, shuts my sight,
 Drowns my spirits, draws my breath?—
 Tell me, my soul, can this be death?

3 The world recedes; it disappears;
 Heaven opens on my eyes; my ears
 With sounds seraphic ring;
 Lend me your wings! I mount! I fly!
 “ O Grave, where is thy victory?
 O Death, where is thy sting?”

Allegretto. With animation.

1. Let eve - ry heart re - joice and sing; Let cho - ral an - thems rise; Ye reverend men and chil - dren, bring To God your sac - ri - fice;
 For he is good; the Lord is good, And kind are all his ways; With songs and honors sound - ing loud, The Lord Je - ho - vah praise.
 2. He bids the sun to rise and set; In heaven his power is known; And earth, subdued to him, shall yet Bow low be - fore his throne;
 For he is good; the Lord is good, And kind are all his ways: With songs and honors sound - ing loud, The Lord Je - ho - vah praise.

While the rocks and the rills, While the vales and the hills, A glorious anthem raise; Let each pro - long the grate - ful song, And the God of our fathers praise.
 While the rocks and the rills, &c.

Allegretto, Staccato.

From Jesse's root, behold a branch arise, Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter and from heat a shade.

BELMONT. 10s.***Adagio, Staccato. (Chantant style.)**

1. Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.
 2. The tuneless harp, that once with joy we strung, When praise employed and mirth inspir'd the lay, In mournful silence, on the willows hung, And growing grief prolonged the tedious day.

Un Poco. Staccato.

House of our God, with cheer-ful an-thems ring, While all our lips and hearts his glo-ry sing; The ope-ning year his gra-cies shall pro-claim,

And all its days be vo-cal with his name; The Lord is good, his mer-cy nev-er end-ing, His bless-ings in per-pet-ual showers de-scend-ing.

Cres.

Medium movement. Recitando.

Cantabile.

The God of glo - ry sends his summons forth, Calls the south na - tions and a-wakes the north; From east to west the sov'reign or - ders spread,

mf *m* *f* *Cres.*

Choral-like.

Recitando.

Thro' dis - tant worlds and regions of the dead; The trumpet sounds; hell trembles, heaven re - joice - es; Lift up your heads ye saints, with cheerful voices.

m *p* *mf* *f* *mf* *ff* *f* *Unisons.*

Allegretto. Staccato, with strong accent upon the first part of the measure.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - ni - ted the anthem prolong, And show forth his praises in mu - sic di - vine.

mf *Soli. m* *Tutti. cres. - - Ritard.*

LANCASTER. 11s.*

With seriousness and solemnity.

- De-lay not, de-lay not, O sin-ner draw near; The waters of life are now flowing for thee! No price is demanded, the Saviour is here, Redemption is purchased, salvation is free.
- De-lay not, de-lay not, why lon-ger a - buse The love and compassion of Jesus thy God? A fountain is opened, how can'st thou refuse To wash and be cleans'd in his pardoning blood.
- De-lay not, de-lay not, O sin-ner, to come, For mercy still lingers, and calls thee to-day: Her voice is not heard in the vale of the tomb; Her message, unheeded, will soon pass away.
- De-lay not, de-lay not, the Spirit of Grace, Long griev'd and resisted, may take its sad flight; And leave thee in darkness to finish thy race, To sink in the vale of e - ter - ni - ty's night.
- Delay not, delay not, the hour is at hand, The earth shall dissolve, & the heav'ns shall fade; The dead, small & great, in the judgment shall stand; What pow'r then, O sinner! shall lend thee [its aid.]

Ritard.

Medium movement, Cheerful.

The Lord is my Shep-herd, no want shall I know; I feed in green pas-tures, safe fold-ed I rest; He lead-eth my

Soli.

soul where the still wa-ters flow, Re-stores me when wan-dering, re-deems when op-pressed. Re-stores me when wan-dering, re-deems when op-pressed.

Tutti. mf *mp* *f* *m* *mp* *Slow.*

Cheerful.

1. O thou in whose presence my soul takes de-light, On whom in afflic-tion I call; My com-fort hy day, and my song in the night, My hope, my sal-va-tion, my all.

m *mp* *m* *cre.*

Soli.

Slow.

Where dost thou at noon-tide re-sort with thy sheep, Say, why in the val-ley of death should I weep, Or a-lone in the wil-derness rove?

To feed on the pastures of love. *Tutti.* *m* *Slow.*

Where dost thou at noon-tide re-sort with thy sheep, *Soli.*

Allegretto Andantino. Declamando.

1. Stand up, O ye heralds, your mission proclaim, And wide be your banners unfurled; Declare to the heathen, In-man-u-el's name, Speak, speak to a per-ish-ing world.

mf

Unisons.

See millions unnumbered in darkness profound, Still groping their des-o-late way; Unheard the mild accents of mercy's sweet sound, Unseen the bright glimm'ings of day.

Allegretto.

1. Brightest and best of the sons of the morn-ing, Dawn on our darkness and lend us thine aid, Star of the east, the ho -

mf *<* *<* *<* *m*

ri - zon a - dorn - ing, Guide where our in-fant Re - deem - er is laid.

Cres. *f* *<* *<* *>*

2 Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3 Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4 Vainly we offer each ample oblation;
Vainly with gifts would his favors secure
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor

VIRGILIUS. 12s & 11s.

Adapted more particularly to the third stanza.

V. C. T.

255

Allegro. Moderato. Con Moto.

1. Thou art gone to the grave—but we will not de-plore thee; Though sor-rows and dark-ness en-com-pass the tomb, The Saviour has passed through its
 2. Thou art gone to the grave—we no lon-ger de-plore thee; Nor tread the rough path of the world by thy side; But the wide arms of mer-cy are
 3. Thou art gone to the grave—and its man-sions for-sak-ing, Per-haps thy tried spi-rit in doubt lin-gered long; But the sun-shine of heaven beamed
 4. Thou art gone to the grave—but 'twere wrong to de-plore thee, When God was thy ran-som, thy guar-dian and guide; He gave thee, and took thee, and

mp *cres.* *mp* *mf*

por-tals be-fore thee, And the lamp of his love is thy guide through the gloom—
 spread to en-fold thee, And sin-ners may hope, since the Sa-viour hath died—
 bright on thy wak-ing, And the song that thou heardest, was the seraphim's song—
 soon will re-store thee, Where death hath no sting, since the Sa-viour hath died—

And the lamp of his love is thy guide through the gloom.
 And sin-ners may hope, since the Saviour hath died.
 And the song that thou heardest, was the seraphim's song.
 Where death hath no sting, since the Saviour hath died.

Slow.
Soli. Dolce. *p* *Tutti. f* *cres.* *m*
Sym. *Slow.* *Slow.*

HYMN. "When the orb of life is waning."

V. C. T.

Moderato. Gentle and flowing style. Con moto.

1. When the orb of life is wan - ing, Weep not for me, And the grave its prey ob - tain - ing, Weep not for me.
 2. When the pangs of death as - sail me, Weep not for me, Christ my ref - uge can - not fail me, Weep not for me.

Soli. mp *Tutti. m*

When the sil - ver cord is break - ing, When the soul this world for - sak - ing, Her e - ter - nal home is seek - ing, Weep not for me.
 Sin and doubt in vain en - deav - or, From his love my soul to sev - er, Je - sus is my strength for - ev - er, Weep not for me.

mf *f* *p* *Ritard.*

HYMN. "Why that look of sadness."

THOS. HASTINGS.
From "Manhattan Coll." by permission.

257

Moderato. Sing the *Eighths* staccato. (*Affettuoso*.)

1. Why that look of sad - ness? Why that down - cast eye? Can no thought of glad - ness Lift thy soul on high?
2. Is thy bur - dened spir - it Ag - o - nized for sin? Think of Je - sus' mer - it; He can make thee clean:
3. Is thy spir - it droop - ing? Is the tempt - er near? Still in Je - sus hop - ing, What hast thou to fear?

m *cres.* *f*

O thou heir of hea - ven, Think of Je - sus' love, While to thee is giv - en, All his grace to prove.
Think of Cal - vary's moun - tain, Where his blood was spilt on; In that pre - cious foun - tain, Wash a - way thy guilt.
mf Set the prize be - fore thee, Gird thy ar - mor on; Heir of grace and glo - ry, Strug - gle for thy crown.

f *m*

Allegro, Risoluto. (Staccato.)

1. Je - sus, im - mor - tal King, a - rise! As - sert thy right - ful sway, As - sert thy right - ful sway, Till earth, sub - dued, its
2. Ride forth, vic - to - rious Con - queror, ride Till all thy foes sub - mit, Till all thy foes sub - mit, And all the powers of
3. Send forth thy word - and let it fly The spa - cious earth a - round; The spa - cious earth a - round; Till eve - ry soul be -
4. From sea to sea - from shore to shore, May Je - sus be a - dored; May Je - sus be a - dored; And earth, with all her

Soli.

trib - ute brings, Till earth, sub - dued, its trib - ute brings, And dis - tant lands o - bey. And dis - tant lands o - bey. .
hell re - sign And all the powers of hell re - sign Their tro - phies at thy feet. Their tro - phies at thy feet. .
neath the sun Till eve - ry soul be - neath the sun Shall hear the joy - ful sound. Shall hear the joy - ful sound. .
mil - lions, shout And earth, with all her mil - lions, shout Ho - san - na to the Lord. Ho - san - na to the Lord. .

Tutti. *ff* *f*

TRIO & CHORUS. THE ORPHAN'S PRAYER.

Words by MISS CARTER.

JOHN COLE,
Baltimore.

259

Alto. Soli. Moderato Affettuoso, (Cantabile.)

*1. What tho' worldly friends may frown, Why should I de-ject-ed be; Fa-ther let thy love be known, Let me find my all in thee,
2. Sorrow's child I long have been, Of-ten for un-kindness mourn'd: Friendless Orphan, poor and mean; By the proud and weal- thy scorn'd,
Soprano. Soli.
3. Earthly com-forts fade and die, Sorrows oft our joys at-tend, But if we on God re-ly, He will prove our con-stant friend,
Bass. Soli.

Moderato Andantino.

Tutti.!

Nev-er let my soul de-spair—God will hear the Orphan's prayer. Nev-er let my soul de-spair—God will hear the Or-phan's prayer.
Still to God did I re-pair, And he heard the Orphan's prayer. Still to God did I re-pair, And he heard the Orphan's prayer.
Tutti. On him I'll cast eve-ry care—He re-gards the Orphan's prayer. On him I'll cast eve-ry care—He re-gards the Or-phan's prayer.

mf *Soli.* *Tutti. mf* *m*

Tutti.!

Tutti.

* This tune can be used as a 7s, double, and is well adapted to the words of the 466 Hymn "Church Psalmody."

Close connected style.

Soli. I will lay me down, I will lay me down, will lay me down in peace, to sleep;

I will lay me down, I will lay me down, I will lay me down in peace, to sleep,

Soli. I will lay me down, I will, &c. **Sym.**

Tutti. m *cres.* . . .

For thou, O Lord, on - ly mak-est me to dwell safe ly, Thou, O Lord, on - ly mak-est me to dwell safe - ly; dwell safe - ly.

Tutti. m *cres.*

HYMN. "I would not live alway." (DUET & CHORUS.)

V. C. T. 261

Medium movement.
Soli.

(If more convenient, the Treble & Alto may sing the small notes to the Double Bar, and the Tenor be omitted.)

1. I would not live al-way: I ask not to stay Where storm af-ter storm ri-ses dark o'er the way;
Soli. (Treble & Alto; Sing *this*, or the arrangement below.)

2. I would not live al-way, no,— Wel-come the tomb, Since Je-sus has lain there I dread not its gloom;
Soli. (Treble & Alto; Sing *this*, or the arrangement above.)

3. Who, who would live al-way, a-way from his God; A-way from yon heav-en that bliss-ful a-bode,

4. Where the saints of all a-ges in har-mo-ny meet, Their Sa-viour and breth-ren trans-port-ed to greet;

Tutti. *m*

1. The few lu-cid moments that dawn on us here, Are e-nough for life's woes, full e-nough for its cheer.
Tutti. *m* *cres.* *ff*

2. There sweet be my rest till he bid me a-rise To hail him in tri-umph de-scend-ing the skies.
Tutti. *m* *cres.* *ff*

3. Where the riv-ers of pleasure flow o'er the bright plains, And the noon-tide of glo-ry e-ter-nal-ly reigns.
Tutti. *m* *cres.* *ff*

Legato. Con Moto.
Alto.

1. Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day—A jour - ney to the tomb:

Soprano.

CHORUS.

Larghetto. (A little slower than the Duet above.)

Youth and vig - or soon will flee, Bloom - ing beau - ty lose its charms; All that's mor - tal soon shall be En - closed in death's cold arms.

mp (Doloroso.) *mf* *f* *p* *pp*

The movement, a little faster than the 1st chorus.

1. Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day—A jour - ney to the tomb.

Soprano.

CHORUS.

Allegro, cheerful and joyful. (Giusto.)

But the Christian shall en-joy Health and beauty, soon, above, Far beyond the world's alloy, Secure in Je - sus' love, Se - cure in Je - sus' love.

mf *ff* *f* *<* *>* *f* *Dim.* *p* *Ritard.*

HYMN. "How precious is the book divine."*

Arranged from T. CLARK,
for this work.*Larghetto. Cantabile.*

How pre - cious is the book di-vine, By in - spi - ra - tion given! Bright as a lamp, its doe-trines shine, To guide our souls to heaven, To

How pre - cious is the book di-vine, By in - spi - ra - tion given! Bright as a lamp, its doc-trines shine. To guide our souls to heaven, To

Bright as a lamp its doc - trines shine.

guide our souls to heaven. It sweet - ly cheers our droop - ing hearts, In this dark vale of tears; Life, light, and joy it still imparts, And quells our rising fears.

guide our souls to heaven. It sweet - ly cheers our droop - ing hearts, In this dark vale of tears; Life, light, and joy it still imparts, And quells our rising fears.

Dolce. *Dolente.* *Cres.* *Dim.*

Dolce. *Dolente.* *Cres.* *Dim.*

QUARTETT, OR SEMI CHORUS. "Father, I call on thee." KOERNER'S PRAYER*

265

Arranged in four parts for this work.

Moderato. With earnest expression.

m *f* *mf*

1. Fa-ther, I call on thee, As I stand 'midst the smoke and the cannon's loud boom— Whilst their lightnings are flash-ing all
 2. O Fa-ther, strengthen me— Un-to vic-to-ry lead me; or lead me to death; I'll ac-knowledge thy pow-er to

3. I bow my God, to Thee; When the Autumn's in prime with its grandeur of leaves; As well when its thunder the
 4. Fa-ther, show grace to me; My life in-to thy hands I cheer-ful-ly re-sign, Thou re-sum-est thy gift— I

m *f* *mf*

Cres. *mp Più Largo.*

dim through the gloom— Thou ru-ler of bat-tles, I call up-on thee; O Fath-er, strength-en me.
 my lat-est breath; O Lord, as Thou wilt; be it done un-to me; I bow my God to Thee.

bat-tle field heaves; Thou foun-tain of mer-cy, I bow un-to thee; Fa-ther, show grace to me.
 will not re-pine; Throughout life, as in death, Oh be gra-cious to me, Fa-ther, I hon-or thee.

Cres. *mp Più Largo.*

* Theodore Koerner, author of the above words, entitled "Koerner's Prayer on the field of battle;" a German poet who entered the Prussian army, and fell at the battle of Leipsic, in 1813.

SENTENCE. "The Lord is in his holy temple."*

JOHN H. WILCOX.
Presented for this work.

Medium movement, with awe and reverence.

The Lord is in his ho-ly tem-ple; The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence; Let

m *Cres.* *mp* *Sw. Org. Dul.*

The Lord is in his ho-ly tem-ple; The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence; Let

all the earth keep si-lence; Keep si-lence be-fore him, be-fo- - - re him.

Sw. St Diap. *p* *pp*

all the earth keep si-lence Keep si-lence be-fore him, be-fo- - - re him.

HYMN. "Our Father in heaven."

V. C. T.

267

Moderato.

1. Our Fa - ther in hea - ven, We hal - low thy name! May thy king - dom ho - ly On earth be the same!

2. For - give our trans - gres - sions, And teach us to know That hum - ble com - pas - sion Which par - dons each foe;

m

Oh give to us dai - ly Our por - tion of bread; It is from thy boun - ty That all must be fed.

Keep us from temp - ta - tion, From weak - ness and sin, And thine be the glo - ry For ev - er — A - - men.

Soli. *Tutti.*

ANTHEM. "Like as a Father."

V. C. T.

Cantabile. Portamento Di Voce. Gentle and delicate.

Like as a Fa - ther pi - ti - eth his chil-dren, So the Lord pi - ti - eth them that fear him. So the Lord

pi - ti - eth them that fear him, pi - ti - eth them that fear him, that fear him.

Sym. p Cres.

Ad lib.

Like as a Father pit - i - eth his chil-dren, So the Lord

Ad lib.

p.

f *m* Cres. Adagio.

pit - i - eth them that fear him, So the Lord pit - i - eth them that fear him, So the Lord pit - i - eth them that fear him, that fear... him.

f *m* Cres. Adagio.

Allegretto.

Soli. Blest be thou, O God of Is-rael, *m* *mf*

Blest be thou, O God of Israel, Thou, our Fa-ther and our Lord! *m* *mf* Ev-er

Soli. Blest be thou, O God of Is-rael, *m* *mf*

f *Tutti. mf*

be thy name a-dored, Ev-er be thy name a-dored. Blest be thou, O God of Is-rael, 'Thou, our Fa-ther, and our Lord!

f *Tutti. mf*

ff *mf* *f* *ff* *mf* *Slow.*
 Blest thy ma-jes - ty for-ev-er! Ev - er be thy name a-dored! Blest thy ma - jes - ty for-ev-er! Ev - er be thy name adored.

HYMN. "There is an hour of peaceful rest." QUARTETT.

V. C. T.

Alto. Moderato, Dolce.

1. There is an hour of peaceful rest, To mourning wand'ers given; There is a tear for souls distressed, A balm for every wounded breast—'Tis found alone—in heaven
2. There is a home for wea-ry souls, By sins and sorrows driven; When toss'd on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear—but heaven.
3. There faith lifts up the tear-less eye, The heart with anguish riven; It views the tempest passing by, Sees evening shadows quickly fly, And all serene—in heaven.
4. There fragrant flowers immortal bloom, And joys supreme are given; There rays divine disperse the gloom; Beyond the dark and narrow tomb Appears the dawn—of heaven.

2d Soprano.

1st Soprano.

Tenor.

Moderato. With fervent expression. Cantabile.

Soli.

1. O weep not for the joys that fade, Like eve - ning lights a - way, For hopes that like the stars decayed, Have left their mor - tal day;
 2. O weep not for the friends that pass In - to the lone - ly grave, As bree - zes sweep the with - erd grass A - long the rest - less wave;

dim. m dim.

Tutti. *mf*

For clouds of sorrow will de - part, And bril - liant skies be given, And tho' on earth the tear may start, Yet bliss awaits the ho - ly heart, Amid the bow'rs of heaven.
 For tho' thy pleasures may de - part, And mourn - ful days be given, And lonely though on earth thou art, Yet bliss awaits the ho - ly heart, When friends rejoice in heaven.

p . . . mf

HYMN. "Unfading Hope."

Words by CAMPBELL. V. C. T.

273

Moderato. Grazioso.

* 1. Un - fad - ing Hope! when life's last em - bers burn, When soul to soul, and dust to dust re - turn!
 2. What though each spark of earth from rap - ture fly! The quiv' - ring lip, pale cheek, and clos - ing eye!

Heav'n to thy charge re - signs the aw - ful hour! Oh! then, thy king - dom comes! im - mor - tal Power!
 Bright to the soul thy ser - aph hands con - vey The morn - ing dream of life's e - ter - nal day.

* This tune is adapted particularly to the words of the first stanza.

ANTHEM. "He shall come down like rain."*

The Symphonies in the Duet, together with many portions of the Choral part of this piece, have been *added* to the original by the Editor, expressly for this work.

Moderato. Andantino.

Alto. Soli.

He shall come down like rain up - on the mown grass. He shall come down like rain up - on the mown grass.

Soprano. Soli.

Sym.

As show'rs that wa - - ter that wa - ter the earth, In his days shall the righteous flour -

Sym.

- ish, In his days shall the right - eous flour - ish.

Chorus. *f* And his name shall en - dure, shall en - dure for - ev - - er, And his name shall en - - dure for - ev - - er, In *m*

Chorus. *f*

his days shall the right - eous flour -- ish, And his name shall en - dure for -- ev - - er, In his days shall the

right-eous flour - ish, And his name shall en - - dure for -- ev - er, Shall en - - dure for - - - ev - - - er, for - - - ev - - er.

Adagio.

HYMN. "Hark! the herald angels sing."*

Arranged from MOZART.

277

Allegretto. With life and cheerfulness. A tempo giusto.

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and mer - cy mild, God and sin - ners rec - on-ciled."

4. Veiled in flesh—the God-head see, Hail th'in - car - nate De - i - ty; Pleased as man with men to ap - pear, See the great Im-man-u-el here.

Soli.

Tutti.

2. Joy-ful, all ye na - tions, rise,
5. Hail the heaven-born Prince of Peace!

Join the tri - umph of the skies; With th'an - gel - ic host pro - claim, "Christ is born in Beth - le-hem."

Soli.

Tutti.

Hail the Sun of Righ-teous-ness! Light and life to all he brings, Risen with heal - ing in his wings.

HYMN. "The Lord my pasture shall prepare."* (As a Quartett only.)

Altered from SMITH,
for this Work.

Larghetto. Cantabile. (Dolec.)

His pres - ence shall my

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

To fer - - tile vales and

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

wants sup - ply, And guard

ply, And gua - - rd me with a watch - ful eye: My noon - - - day walks he shall at - - tend, And

dew - y meads My wea - ry

meads My wea - - - ry, wand' - ring steps he leads, Where peace - - ful riv - ers, soft and slow, A -

p *Cres.* *f*

p *Cres.* *f*

p *Cres.* *f*

Cres. *f*

all my mid-night hours de-fend, My noon-day walks he shall at-tend, And all my mid-night hours defend.

mid the ver-dant land-scape flow, Where peace-ful riv-ers soft and slow, A-mid the ver-dant land-scape flow.

Soli. In close flowing style. SENTENCE "O that my ways were directed."*

O that my ways, O that my ways, O that my ways, my ways were di-rect-ed, To keep thy statutes, To keep thy statutes.

O that my ways, O that my ways, O that my ways, my ways were di-rect-ed, To keep thy statutes, To keep thy statutes.

Sym.

Tutti. A little faster.

O that my ways, O that my ways, O that my ways were di-rect-ed, to keep thy statutes, to keep thy stat - utes. A - men, A - men.

O that my ways, O that my ways, O that my ways were di-rect-ed, to keep thy statutes, to keep thy stat - utes. A - men, A - men.

Tutti. A little faster.

HYMN. "The Lord our God is clothed with might."

V. C. T.

Maestoso. f

The Lord our God is clothed with might, The winds o - bey his will; He speaks—and in his heaven-ly height The roll - - - ing sun stands still.

The Lord our God is clothed with might, The winds o - bey his will; He speaks—and in his heaven-ly height The roll - - - ing sun stands still.

Unisons.

f Re - bel, ye waves—and o'er the land With threatening as-pect roar! The Lord up - lifts his mighty hand, *f* *Cres.*

f Re - bel, ye waves—and o'er the land With threatening as-pect roar! The Lord up - lifts his mighty hand, *f* *Cres.*

Sym. f *Unisons.* With threatening as-pect roar, *f* *Cres.*

ff And chains you to the shore. *mf* *f* *mf*

ff *Sym. ff* *Unisons. mf* Howl, winds of night! your force com - bine! With - out his high be - hest, *f* *mf*

ff *p*

Ye shall not, in the moun-tain pine, Dis-turb the spar-row's nest; the spar-row's nest.

ff *p*

Sym.p *Cres.*

m *pp* *f Allegro.* *ff*

His voice sub-lime, is heard a - far, In dis-tant peals it dies; He yokes the whirl-winds to his car, And

m *pp* *f Allegro.* *ff*

tr *m* *pp* *f Allegro.* *ff*

Unisons.

sweeps the howl-ing skies, And sweeps the howl-ing skies.

Larghetto Maestoso.

Sym. ff

Unisons.

bend—in rev-erence bend, Ye mon-archs, wait his nod, And bid the cho-ral song as-cend To cel-e-brate our God.

Cres. f

Cres. f

Cres. f

Cres. f

ANTHEM. "I will sing unto the Lord." *

CHAPPLE,
Altered for this work.

Moderato Andantino.

Sym.

I will sing, I will sing, I will sing un - to the Lord,

f Declamando.

Sym. m

for he hath tri-umphed glo - rious-ly, he hath triumphed glo - rious-ly, he hath triumphed glo - rious-ly,

Sym. m

The Lord is my strength, my strength and song; my song, my song, And is be - come my sal - va - tion. He is my God, and

I will ex - alt him, ex - a - - - - - lt him.

Solo. Treble or Tenor.

Chorus. *Piu Allegro, Giusto.*

Sing, sing, sing, Sing ye to the Lord; Sing ye to the Lord; Sing, sing, Sing ye to the Lord; For he hath triumph'd glorious - ly, for

Sing, sing, sing, Sing ye to the Lord; Sing ye to the Lord; Sing, sing, Sing ye to the Lord; For he hath triumph'd glorious - ly, for

Sing, sing, sing, Sing ye to the Lord; Sing ye to the Lord; Sing, sing, Sing ye to the Lord; For he hath triumph'd glorious - ly, for

Unisons.

he hath triumph'd glorious - ly, He hath tri - umph'd glorious - ly; He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly,

he hath triumph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly,

glo - - - rious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly,

ff

Sing, sing, Sing ye to the Lord, for he hath triumph'd glorious - ly, The Lord shall reign for - - - ev - - - er, The Lord shall

Sing, sing, Sing ye to the Lord, for he hath triumph'd glorious - ly, The Lord shall reign for - - - ev - - - er, The Lord shall

Sing, sing, Sing ye to the Lord, for he hath triumph'd glorious - ly, The Lord shall reign for - - - ev - - - er, The Lord shall

reign for - ev - - - er, The Lord shall reign, The Lord shall reign, For-ever and ever, for - ev - er and ev - er, Amen, Amen.

reign for - ev - - - er, The Lord shall reign, The Lord shall reign For-ever, and ever, for - ev - er and ev - er, Amen, Amen.

reign for - ev - - - er, The Lord shall reign, The Lord shall reign, For-ever, and ever, for - ev - er and ev - er, Amen, Amen.

Largo.

MOTETTE. "Thou wilt keep him in perfect peace." (FOR FOUR VOICES.)

ASAHEL ABBOT, New-York. 287

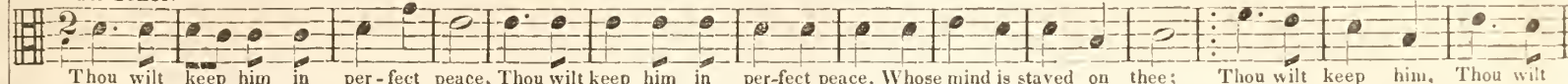
Moderato, with expression.

2d Tenor.



Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt

1st Tenor.



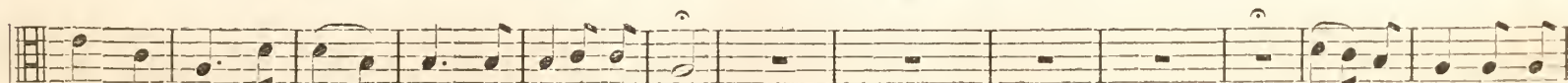
Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, Whose mind is stayed on thee; Thou wilt keep him, Thou wilt

Alto.



Thou wilt keep him

Base.



keep him, Thou wilt keep him in per - fect peace.

Thou wilt keep him in



keep him, Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect, per - fect peace,

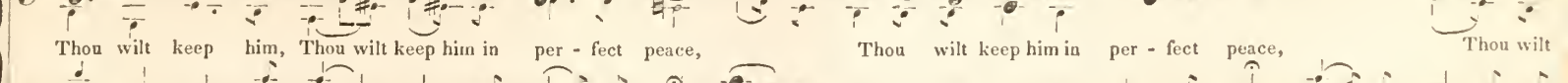
Thou wilt



Thou wilt keep him, Thou wilt keep him in per - fect peace,

Thou wilt keep him in per - fect peace,

Thou wilt



Thou wilt keep him, keep him in per - fect peace, Thou wilt keep him in per - fect, per - fect peace, Thou wilt keep him in

per - fect, per - fect peace, be - cause he trust - eth in thee, he trust - eth in thee, he trusteth in thee, he trust - eth in thee, because he

keep him in per - fect peace, because he trust - eth in thee, he trust - eth in thee, because he trust - eth in thee, he trust - eth in thee,

keep him in per - fect peace, be - cause he trust - eth, trusteth in thee, because he trust - eth in thee, he trust - eth in thee,

per - fect, per - fect peace, in peace, in per - fect peace, because he

trust - eth in thee, he trust - eth in thee, he trust - eth in thee, be - cause he trust - eth in thee. . . .

he trust - eth in thee, he trust - eth in thee, be - cause he trust - eth in thee. . .

he trust - eth in thee, because he trust - eth, he trust - eth in thee. . . .

trust - eth in thee, he trust - eth in thee, because he trust - eth in thee, be - cause he trust - eth in thee. . . .

Larghetto, Sentimento.

ELEGY. "Rest in peace." QUARTETT.

Words from the German.

V. C. T.

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Rest in peace, rest in peace, thy pains are en - ded, Rest in peace, rest in peace, thy pains are en - ded,

Gent - ly flowed thy soul a - way, Gent - ly flowed thy soul, thy soul a - way.

Gent - ly flowed thy soul a - way, thy soul, thy soul a - way, thy soul a - way.

Gent - ly flowed thy soul a - way, thy soul a - way, Gent - ly flowed thy soul a - way, thy soul a - way.

Gent - ly flowed thy soul a - way, thy soul a - way, Gent - - - ly flowed thy soul a - way, thy soul a - way.

Ritard.

Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

Ritard.

Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

Ritard.

Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

Ritard.

Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

T. P. f. *Accelerando.* *f* *ff*

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

T. P. f. *f* *ff*

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

T. P. f. *Accelerando.* *f* *ff*

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

T. P. f. *f* *ff*

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

m

An-gels of heav'n are round thee; He, the Lord is now thy light.

m

An-gels of heav'n are round thee; He, the Lord is now thy light. Angels of heav'n are round

m

An-gels of heav'n are round thee; He, the Lord, is now . . . thy light. Angels of heav'n are round

m

An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

thee; He, the Lord is now thy light. An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow,*

thee; He, the Lord is now thy light. An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

An-gels of heav'n are round thee; He, the Lord is now thy light.

CHRISTMAS ANTHEM. "Hark! The Herald Angels Sing."

THOS. LOUD,
Philadelphia.

Allegro. Spirito.

f *fz* *p* *mf*

f *ff* *p* *mp*

Chorus, *f* *ff* *p* *mp*

Hark! the her-ald an-gels sing, Glo-ry to the new-born King; Peace on earth, and mer-cy mild, God and sin-ners re-con-ciled!

f *ff* *p* *mp*

Hark! the her-ald an-gels sing, Glo-ry to the new-born King; Peace on earth, and mer-cy mild, God and sin-ners re-con-ciled.

f *ff* *p* *mp*

Soli. Andantino.

Joy - ful all ye na - tions, rise, Join the tri - umph of the skies; Join the tri - umph of the skies; With th'an - gel - ic

hosts pro - claim, Christ is born, Christ is born in Beth - - le - hem! Christ is born in Beth - le - hem!

Chorus. *f*

Christ, by high - est heav'n a - dored, Christ, the ev - er - last - ing Lord, Late in time be - hold him come, Off - spring of the vir - gin's womb.

Largo. *Soli. p* Veil'd in flesh, the God-head see, **Vivace. f** Hail th'in-car-nate De-i-ty, **Chorus. ff** Hail th'in-car-nate De-i-ty.

Largo. *Soli. p* Veil'd in flesh, the God-head see, **Vivace. f** Hail th'in-car-nate De-i-ty, **Chorus. ff** Hail th'in-car-nate De-i-ty.

Largo. *Soli. p* Veil'd in flesh, the God-head see, **Vivace. f** Hail th'in-car-nate De-i-ty, **Chorus. ff** Hail th'in-car-nate De-i-ty.

Sym. p *Soli. p* *Vivace. f* *Chorus. ff*

Soli. Larghetto. Pleased, as man, with man to dwell, Je-sus now E-man-u-el, Je-sus now E-man-u-el! **Soli. Andante Grazioso**

Soli. Larghetto. Pleased, as man, with man to dwell, Je-sus now E-man-u-el, Je-sus now E-man-u-el! **Soli.** Risen with heal-ing **Soli. Andante Grazioso.**

Soli. Larghetto. Je-sus now E-man-u-el! **Soli.**

f Light and life to all he brings, *p* Risen with heal - ing in his wings, *f* Light and life to

(Alto sing this strain if inconvenient for the Tenor.)

f in his wings, *p* Light and life to all he brings; *f* Risen with heal - ing in his wings, *f* Light and life to all he brings,

f Light and life to all he brings; *p* Light and life to all he brings, *f* Light and life to

f Chorus. *ff* Vivace. all he brings, Light and life, Light and life to all he brings. Hail the Sun of Right-cous - ness, Hail the heaven - born

f Chorus. *ff* Vivace. Light and life, Light and life to all he brings. Hail the Sun of Right-cous - ness, Hail the heaven - born

f Chorus. *ff* Vivace.

f Chorus. *ff* Vivace.

Prince of Peace, Hail the heaven-born Prince of Peace, Hail the heaven - - - born Prince of Peace.

Prince of Peace, Hail the heaven-born Prince of Peace, Hail the heaven - - - born Prince of Peace.

Prince of Peace, Hail the heaven-born Prince of Peace, Hail the heaven - - - born Prince of Peace.

Prince of Peace, Hail the heaven-born Prince of Peace, Hail the heaven - - - born Prince of Peace.

SENTENCE. "From the rising of the Sun."

V. C. T.

Allegretto. *Solo.* From the ris-ing of the Sun,

Soli. Even un-to the go-ing down of the same, Even un-to the go-ing

Soli. From the ris-ing of the Sun,

Chorus. *f*

My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

down of the same, My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

ff

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

ff

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

ff

HYMN. "Remember the poor."

Words by Rev. H. G. BARRUS. V. C. T.

Allegretto, Recitando.

DESIGNED FOR CHARITABLE OCCASIONS.

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed,—no traveller in sight,—But

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed,—no traveller in sight,—But

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed,—no traveller in sight,—But

Unisons.

Allegretto p

few will dare brave the dark tem-pest to-night. Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow,—

few will dare brave the dark tem-pest to-night Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow,—(a

few will dare brave the dark tem-pest to-night. Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow,—(a

Larghetto Doloroso.

There, des - o - late, lone-ly, and worn down with care, She thinks of her chil-dren, and breathes out her prayer. O

home but in name;) There, des - o - late, lone-ly, and worn out with care, She thinks of her chil-dren, and breathes out her prayer. O

home but in name;) There, des - o - late, lone-ly, and worn out with care, She thinks of her chil-dren, and breathes out her prayer. O

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

Cres. **Allegretto.**

burthen'd with grief, And send thou, O send to my children re - lief,

Cres. **Allegretto.**

burthen'd with grief, And send thou, O send to my children re - lief,

Cres. **Allegretto.**

burthen'd with grief, And send thou, O send to my children re - lief. A footstep is heard, her heart bounds with delight; A female has braved the dark storm of the

Solo Allegretto.

Moderato. **Soli.**

Bless God, O my soul, for my pray'r thou hast heard, Still faithful my

Moderato. **Soli.**

Bless God, O my soul, for my pray'r thou hast heard, Still faithful my

Flute, Dolce. **Soli.**

night! I've come, lonely wid-ow, to give you re - lief, To feed your dear children, and banish your grief.

Solo Moderato. **Moderato.**

heart shall con-fide in thy word; Kind angel of mercy, thrice welcome to me, May heaven's best blessings e'er rest upon thee. Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

heart shall con-fide in thy word; Kind angel of mercy, thrice welcome to me, May heaven's best blessings e'er rest upon thee. Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

heart shall con-fide in thy word; Kind angel of mercy, thrice welcome to me, May heaven's best blessings e'er rest upon thee. Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

heart shall con-fide in thy word; Kind angel of mercy, thrice welcome to me, May heaven's best blessings e'er rest upon thee. Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

ANTHEM. "How holy is this place."

V. C. T.

Very slow and expressive.

Soli.

(SUITABLE FOR ORDINATION, OR DEDICATION.)

Cres. - - - $\searrow$

Dim.

Very *And. espressivo*. **Soli.**

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

Soli.

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

Soli.

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

Soli.

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

Allegro, Giusto.

Tutti.

Lord, I have loved the place of thine a - bode; of thine a - bode.

Tutti. Lord, I have loved the place of thine a - bode; Lord, I have loved the place of thine a - bode; of thine a - bode. And the tem-ple where thy glo - ry

Soli.

Lord, I have loved the place of thine a - bode; of thine a - bode.

Musical score for the hymn "The Temple Where Thy Glory Dwelleth". The score is arranged for Soprano, Alto, Tenor, and Organ. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Lord, I have loved the place of thine abode; And the temple where thy glory dwelleth, and the temple where thy glory dwelleth." The organ part includes a section marked "Sym." (Symphony). The score features various musical notations including dynamics (f, Cres., Tutti), articulation (accents), and phrasing slurs. The organ part has a section marked "Sym." (Symphony).

Soprano:
 dwell-eth; And the tem - ple where thy glo - ry dwell-eth. Lord, I have loved the place of thine a - bode. Lord, I have loved the place of thine a - bode. Lord, I have loved the place of thine a - bode. **Soli.**

Alto:
 dwell-eth; And the tem - ple where thy glo - ry dwell-eth Lord, I have loved the place of thine a - bode; Lord, I have loved the place of thine a - bode. Lord, I have loved the place of thine a - bode. **Soli.**

Organ:
 Accompanying the vocal parts with chords and melodic lines in the right and left hands.

[36—S. M.]

Tutti. ff. *Ritard.*

I have loved the place of thine a - bode; And the tem - ple where thy glo - ry dwel - leth.

Tutti. ff. *Ritard.*

Tutti. ff. *Ritard.*

I have loved the place of thine a - bode; And the tem - ple where thy glo - ry dwel - leth.

ff. *Ritard.*

MOTETT. "Go not far from me, O God."

With earnestness, Soft and slow. (*Portamento Di Voce.*)

Alto Soli. *m*

Cres. . .

V. C. T.

Treble Solo. mp

Go not far from me, O God; Cast me not a - way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Accompaniment.

m *Cres. . .*

Soli. *m* *Cres.* *p* *m* *f Accel.* *p Ritard.* *pp*

Go not far from me, O God; Cast me not a-way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Soli. *m* *Cres.* *p* *m* *f Accel.* *p Ritard.* *pp*

Go not far from me, O God; Cast me not a-way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Soli. *m* *Cres.* *p* *m* *f Accel.* *p Ritard.* *pp*

Go not far from me, O God; Cast me not a-way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Soli. *m* *Cres.* *p* *m* *f Accel.* *p Ritard.* *pp*

Go not far from me, O God; Cast me not a-way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Tutti. Allegro. **Soli.** **Tutti. *ff***

O let my mouth be fill - ed with thy praise, O let my mouth be fill-ed with thy praise, That I may sing of thy glo - ry, all the day long, **Soli.**

Tutti. **Soli.** **Tutti. *ff***

O let my mouth be fill - ed with thy praise, O let my mouth be fill-ed with thy praise, That I may sing of thy glo - ry, all the day long, **Soli.**

Tutti. **Soli.** **Tutti. *ff***

O let my mouth be fill - ed with thy praise, O let my mouth be fill-ed with thy praise, That I may sing of thy glo - ry, all the day long, **Soli.**

ff *Soli.* *Tutti. ff*

All the day long; All the day long; That I may sing of thy glo-ry, All the day long;

Tutti. ff *Soli.* *Tutti. ff* *Soli.*

I may sing of thy glo-ry, All the day long; All the day long; All the day long, That I may sing of thy glo-ry,

Tutti. ff *ff* *Soli.*

All the day long, All the day long; All the day long,

ff *mf* *f* *ff*

All the day long, That I may sing of thy glo-ry, All the day long, All the day long, . . . All the day long.

Tutti. ff *mf* *f* *ff*

All the day lo - - - - - ng, All the day long, All the day long, All the day long, All the day long.

Tutti. ff *mf* *f* *ff*

All the day long, That I may sing of thy glo-ry, All the day long, All the day long, . . . All the day long.

ff *mf* *f* *ff*

HYMN. "Child of Mortality."

V. C. T.

307

Larghetto. (In part, an Anthem Chant.)

Child of mortality, whence dost thou come,

Organ.

Unisons. From the dark womb of earth, I first de-riv'd my birth, And when the word goes forth, That is my home.

Solo.

Tutti.

Child of mortality, whence dost thou come,

Organ.

Tutti. From the dark womb of earth, I first de-riv'd my birth, And when the word goes forth, That is my home,

Solo.

Chorus. *p* *>* *>* *>* *>* *p* **Soli. Moderato.**

p **Soli.**

Child of a transient day. 'There shalt thou rest, there, there, there shalt thou rest. No, when this dream is o'er, No, when this dream is o'er,

Unisons. *p* *>* *>* *>* *>* *p* **Soli.**

Chorus. *Len.* **T. P.**

Chorus. *Len.* **T. P.**

Then thy freed soul will soar, To where sor-row comes no more, Realms of the blest.

Chorus. *Len.* **T. P.** *tr*

Chorus. *Len.* **Sym. f** **T. P.**

Solo.

Heir of e - ter - ni - ty, Heir of e - ter - ni - ty, Teach me the road, Teach me the road.

Soli.

Trust a Re - deem-er's love, Faith by o - be-dience prove, And

Organ.*m***Org.****Semi-Chorus. Spirito.****Tutti. ff**

There, in e - the-real plains, Join th' angel-ic strains, Je - sus for - ev - er reigns, Glo - ry, Glo - ry to

share in courts a - bove, Christ's own abode. There, in e - the-real plains, Join th' angel-ic strains, Je - sus for - ev - er reigns, Glo - ry, Glo - ry, Glo - ry to

Semi-Chorus. Spirito.**Tutti. ff**

There, in e - the-real plains, Join th' angel-ic strains, Je - sus for - ev - er reigns, Glo - - - ry, Glo - ry to

Semi-coro. *Tutti. ff* *Semi-coro.* *Tutti. f*

God Glo - ry, Glo - ry to God. Glo - ry, Glo - ry, Glo - ry, Glo - ry, There, in e - the-real plains, Join th'an-gel - ic strains, Join th'an-gel - ic

God. Glo - ry, Glo - ry, Glo - ry to God. Glo - ry, Glo - ry, Glo - ry, Glo - ry, There, in e - the-real plains, Join th'an-gel - ic strains, Join th'an-gel - ic

Semi-coro. *Tutti. ff* *Semi-coro.* *Tutti. f*

God. Glo - ry, Glo - ry to God. Glo - ry, Glo - ry, There, in e - the-real plains, Join th'an-gel - ic strains, Join th'an-gel - ic

Semi-coro.

strains, There, in e - the-real plains, There, in e - the-real plains, Join th'an-gel - ic strains, Join th'an-gel - ic strains,

strains, There, in e - the-real plains, There, in e - the-real plain, Join th'an-gel - ic strains, Join th'an-gel - c strains,

strains, There, in e - the-real plains, There, in e - the-real plains, Join th'an-gel - ic strains, Join th'an-gel - ic strains,

Allegretto

Praise the Lord, Praise the Lord O my soul, and all that is with-in me praise his ho - ly name, Praise the Lord . . . O my soul, and for-get not

Andante.

all his ben-e - fits, and for - get not all his ben-e - fits, Who for - giv - eth all thy sins, and healeth all thine in - firm - i - ties. Who

Allegro.

sav - eth thy life from de - struction, and crowneth thee with mercy, crowneth thee with mercy and lov - ing kind - ness. O praise the Lord, ye angels of his

Allegro.

sav - eth thy life from de - struction, and crown - eth thee with mer - cy and lov - ing kind - ness. O praise the Lord, ye angels of his

Allegro.

and crowneth thee with mercy, crowneth thee with mercy and lov - ing kind - ness. *Allegro.*

ye, ye that ex - cel in strength; ye that ful - fil, ful - fil his commandments, and hearken un - to the voice of his word.

ye, ye that ex - cel in strength, ye that ful - fil his com - mand - ments, and hearken un - to the voice of his word.

O praise the

ye . . . that ex - cel in strength, ye . . . that ful - fil, ful - fil his commandments, and hearken un - to the voice of his word.

O praise the Lord all ye his hosts, ye ser-vants of his that do his pleasure. O speak good of the Lord all ye works of his in all

O praise the Lord all ye his hosts, praise the Lord ye servants of his that do his pleasure. O speak good of the Lord all ye works of his in all

Lord all ye his hosts, praise the Lord, praise the Lord ye servants of his that do his pleasure.

O praise the Lord all ye his hosts,

pla-ces of his do-min-ion, all places of his do-min-ion, Praise thou the Lord O my soul.*

pla-ces of his do-min-ion, all places of his do-min-ion, Praise thou the Lord O my soul.

* For Gloria Patri, see Anthem Chants Nos. 10 & 11, page 363.

MOTETT. "Blessed are the dead who die in the Lord." (*As a QUARTETT, only.*) Words from Rev. 14th, 13th. V. C. T. 315

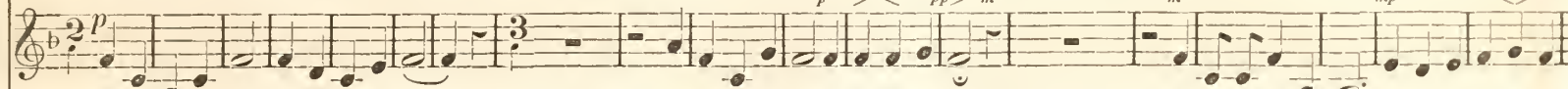
Larghetto. With calmness and serenity of expression. (*Delicatamente.*)

p > < *pp* > *m* *mp* <



Blessed are the dead, Blessed are the dead, Who die in the Lord, Who die in the Lord, Yea, saith the Spir-it, That they may rest from their

p > < *pp* > *m* *mp* <



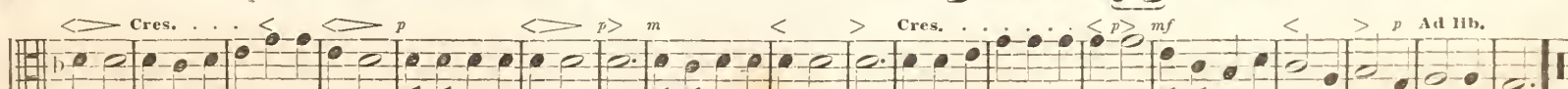
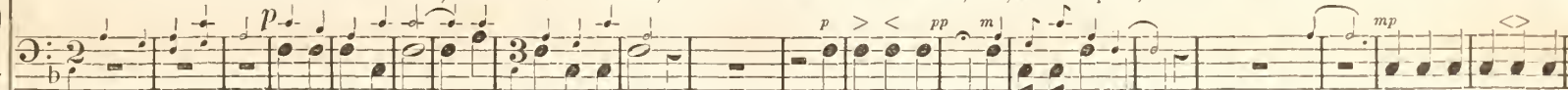
Blessed are the dead, Blessed are the dead, Who die in the Lord, Who die in the Lord, Yea, saith the Spir-it, That they may rest from their

p > < *pp* > *m* *mp* <

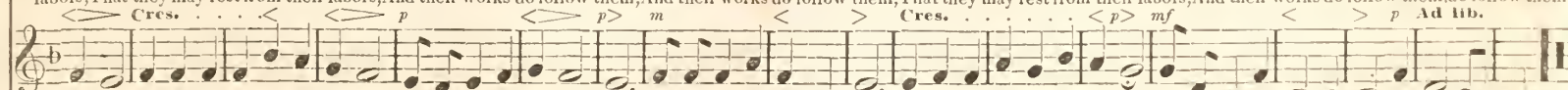


Blessed are the dead, Who die in the Lord, Who die in the Lord, Yea, saith the Spir it,

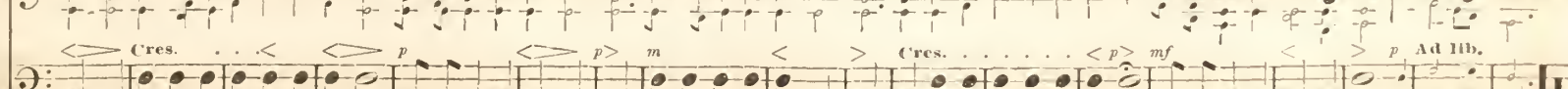
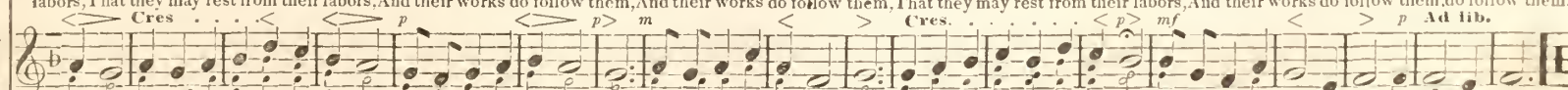
p > < *pp* > *m* *mp* <



labors, That they may rest from their labors, And their works do follow them, And their works do follow them, That they may rest from their labors, And their works do follow them, do follow them.



labors, That they may rest from their labors, And their works do follow them, And their works do follow them, That they may rest from their labors, And their works do follow them, do follow them.



ANTHEM. "O Lord our Governor." (SEXTETT & CHORUS.) Altered from
Sir J. STEVENSON.

Medium movement.
1st & 2d Tenor. Soli.



Alto. Soli. O Lord our Gov-ern-or,

how ex-cel-lent,

how ex-cel-lent is thy name,

how



O Lord our Gov-ern-or,

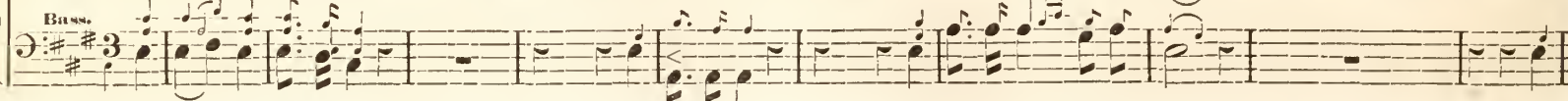
how ex-cel-lent,

how ex-cel-lent is thy name,

1st & 2d Soprano. Soli.



Bass.



O Lord our Gov-ern-or,

how ex-cel-lent,

how ex-cel-lent is thy name,

how

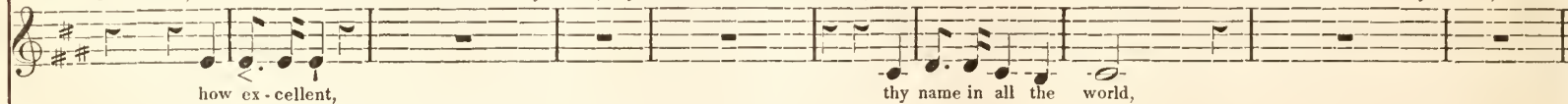


ex-cel-lent,

how ex-cel-lent is thy name, thy name in all the world,

how ex-cel-lent is thy name, O

1st Tenor only.



how ex-cel-lent,

thy name in all the world,



ex-cel-lent,

how ex-cel-lent is thy name, thy name in all the world,

how ex-cel-lent is thy name,

thy name, O

Lord, thy name in all the world. O Lord, thy name, how ex-cel-lent, how ex-cel-lent thy name, thy name, O Lord, in all the world, how

O Lord, how ex-cel-lent, how ex-cel-lent thy name, thy name, O Lord, in all the world, how

1st Soprano only.
O Lord, thy na - - me,

Lord, thy name in all the world. how

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all, all the world. How ex-cel-lent is thy name . . . O Lord, . . . thy name, in

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all, all the world. How ex-cel-lent is thy name, O Lord, in

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all . . . the world. How ex-cel-lent is thy name, O

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all, all the world. How ex-cel-lent is thy name, O Lord, . . . O Lord, how

all, in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, how
 ex-cel-lent thy name in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, how
 Lord, thy name in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, how
 ex-cel-lent thy name in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, How ex-cel-lent is thy
 ex-cel-lent is thy name, thy name, O Lord, thy name in all the world, O Lord thy name, thy name O Lord, thy name how ex-cel-lent, O Lord in all the world.
 ex-cel-lent is thy name, thy name O Lord, thy name in all the world, . . . thy name O Lord, thy name how ex-cel-lent O Lord in all the world.
 name, thy name, thy name O Lord in all the world, O Lord thy name, thy name how excellent thy name O Lord, thy name in all the world.

O Lord thy name, thy name how ex-cel-lent, thy name how ex-cel-lent, O Lord, in all . . . the world.

Ad lib.

Ad lib.

Ad lib.

Ad lib.

ANTHEM. "I'll wash my hands in innocency."

(The Bass and Treble in the first score of this piece may be sung as a Duett before being sung in Chorus.)

CHAPPLE.

mp Medium movement. (Cres. *Can Expressivo.*) Dim. *p* *f* *m* *f* Dim.

I'll wash my hands in innocency, I'll wash my hands in in-no-cen-cy, O Lord, O Lord, And so will I go, so will I go, And so will I go to thine al-tar.

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

I'll wash my hands in innocency, I'll wash my hands in in-no-cen-cy, O Lord, O Lord, And so will I go, so will I go, And so will I go to thine al-tar.

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

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

Sym. *tr* Treble Solo. Sym.

(Play the Accompaniment Staccato.)

That I may show the voice of thanksgiving, That I may show the

Sym. *tr* *tr* *tr*

voice of thanksgiving, And tell of all, tell of all, and tell of all, thy wond'rous works, and tell of all, tell of

[Omit 2d time to] 1

all, and tell of all thy wondrous works, and all, and tell of all thy wondrous works. Sym. *tr* *tr*

[Omit 2d time to] 1

Soli. Alto. >

I will walk, in - no - cent - ly, O de - liv - er me, O de - liv - er me, And be

Soli. Treble. >

I will walk, I will walk, in - no - cent - ly, **Sym. Sw, Str dia wood.** O de - liv - er me, **Sym.** O de - liv - er me, And be

Dul, Ch. Org.

m < > *mf* < > *f* < > **Dim.** 1st time. 2d time.

mer - ei - ful un - to me. O be mer-ci - ful, O be mer-ci - ful, O be mer-ci - ful un - to me, to me.

m < > *mf* < > *f* < > **Dim.** 1st time. 2d time. **Sym.**

mer - ei - ful un - to me. O be mer-ci - ful, O be mer-ci - ful, O be mer-ci - ful un - to me, to me.

1st time. 2d time.

Tutti Allegro (Staccato.)

I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord,

Tutti Allegro.

I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, I will

Tutti Allegro.**Tutti Allegro.**

I will praise the Lord,



Praise the Lord, in the congre - gation, praise the Lord, praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord.

Largo.

Praise the Lord, in the congre - gation, praise the Lord, praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord.

Largo.**Largo.**

ANTHEM. "Hearken unto me."

CHAPPLE.

323

Allegretto Andantino.

Soli.

Hearken, hearken, hearken, hearken un - to me,

Sym Marcato

Duett Soprani.

mf *f* *m* *f* *m*

hearken un - to me, Ye that fol - low, Ye that fol - low, Ye that fol - low af - ter righteousness, Ye that fol - low af - ter righteousness.

mf *f* *m* *f* *m*

Ye that

Ye that seek the Lord, Ye that seek the Lord, Ye that fol-low af-ter righteousness, Ye that seek the Lord, seek the Lord, Sym. *f*.

For the Lord shall com-fort Zi-on, He will com-fort all her waste pla-ces, The Lord shall com-fort Zi-on, He will com-fort

Chorus Allegro.

all her waste pla - - ces.

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there -

Sym. f

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there -

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there -

in, Joy, . . . Joy and gladness shall be found, shall be found therein, Thanksgiving, thanksgiving, and the voice of

in, Joy, . . . Joy and gladness shall be found, shall be found therein. Thanksgiving, thanksgiving, and the voice of

in, Joy, . . . Thanksgiving, thanksgiving, and the voice of

Tasto.

mel - o - dy. Joy and glad-ness shall be found, Joy and glad-ness shall be found there-in, Thanksgiving, thanks -

mel - o - dy. Joy and gladness shall be found, shall be found there-in, Thanksgiving, thanks -

mel - o - dy. Joy and glad-ness shall be found, Joy and glad-ness shall be found, shall be found therein, Thanksgiving, thanks -

Joy and gladness shall be found, Joy and glad-ness shall be found, Joy and glad-ness shall be found therein, Thanksgiving,

giv-ing and the voice of mel-o - dy, the vo - - - ice, the vo - - - ice, the voice of mel-o-dy.

giv-ing and the voice of mel-o - dy, the vo - - - ice, the voice, the voice, the voice of mel-o-dy,

giv-ing and the voice of mel-o - dy, the vo - - - ice, the vo - - - ice, the voice of mel-o-dy, the

the vo - - - ice, the voice of mel-o-dy

the vo - - - ice, the vo - - - ice, the voice of mel - o - dy, the voice of mel - o - dy.

the vo - - - ice, the voice, the voice, the voice of mel - o - dy, the voice of mel - o - dy.

vo - - - ice, the vo - - - ice, the voice of mel - o - dy, the voice of mel - o - dy.

Soli. Alto.

Therefore the re - deem - ed of the Lord shall re - turn, The re - deem - ed of the

Sym. Allegro Moderato. Andante.

Soli. Soprano.

Therefore the re - deemed of the Lord shall re - turn, The re - deem - ed of the

Org.

Lord, shall re - turn, the re - deem - ed of the Lord, shall re - turn, with singing, with sing - ing, and come with sing - ing, and

Lord, shall re - turn, the re - deem - ed of the Lord, shall re - turn, and come, and come, with sing - ing, and come with

come with singing, and co - - - - - me with singing, with sing - - ing, un - to Zi - - - on.

singing, and come, and co - - - - - me with singing, with sing - - ing, un - to Zi - - - on.

Chorus. Allegro.

Ev - er - last - ing joy, Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their head, up -

Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their head, shall be up -

Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their head, shall be up -

Ev - er - last - ing joy, Ev - er - last - ing joy, shall be up - on their head, up -

on their head, they shall ob - tain, glad - ness and joy, They shall ob - tain, glad - ness and joy,

on their head, they shall ob - tain, glad - ness and joy, They shall ob - tain, glad - ness and joy,

on their head, they shall ob - tain, glad - ness and joy, They shall ob - tain, glad - ness and joy, And sor row and mourning shall flee a -

And sor-row and mourning shall flee a-way, They shall ob -
Soli. *Tutti.*
 And sor-row and mourning shall flee a-way, And sor-row and mourning shall flee a-way, sor-row and mourning shall flee a-way, They shall ob -
Soli. *Tutti.*
 way, And sor-row and mourning shall flee a-way, sor-row and mourning shall flee a-way, They shall ob -
 And sor-row and mourning shall flee a-way, They shall ob -

Adagio.
 tain, glad-ness and joy, and sor-row and mourn-ing shall flee a-way, And sor-row and mourn-ing shall flee a-way.
Adagio.
 tain, glad-ness and joy, and sor-row and mourn-ing shall flee a-way, And sor-row and mourn-ing shall flee a-way.
Adagio.
 tain, glad-ness and joy, and sor-row and mourn-ing shall flee a-way, And sor-row and mourn-ing shall flee a-way.
Adagio.

ANTHEM. "Thou O God."

THOS. LOUD, Philadelphia.
Rearranged by the Author, for this work.

331

Sym. Moderato

Chorus. Moderato.

Thou O God art prais-ed in Zi-on, and un---to thee shall the vow be per-formed in Je-ru--sa-lem; and un--to

Thou O God art prais-ed in Zi-on, and un---to thee shall the vow be per-formed in Je-ru--sa-lem; and un--to

Thou O God art prais-ed in Zi-on, and un---to thee shall the vow be per-formed in Je-ru--sa-lem; and un--to

Soli. Larghetto.

thee shall the vow be perform'd in Je - ru - sa - lem, Thou that hear - est the pray'r un - to thee shall all flesh come, Thou that

Soli.

thee shall the vow be perform'd in Je - ru - sa - lem, Thou that hear - est the pray'r un - to thee shall all flesh come, Thou that

Soli.

Ad Lib.

hear - est the pray'r un - to thee shall all flesh come.

Ad Lib.

hear - est the pray'r un - to thee shall all flesh come.

Ad Lib.

Sym. Andante.

Treble Solo.

O how a - mia - ble are thy dwell-ings, thou Lord of hosts.

O how a - mia - ble are thy dwell-ings thou Lord of hosts, My soul hath a de - sire, My soul hath a de - sire, and

Bass Solo.

O how a - mia - ble are thy dwell-ings thou Lord of hosts, My soul hath a de - sire, and

long - ing to en - ter in - to the courts of the Lord, and long - - ing to en - ter in - to the courts of the Lord.

Allegretto.

My heart and my flesh re - joi - - ce in the liv - - ing God, My heart and my flesh re - joi - - ce in the liv - ing God,

My heart and my flesh.

re - - joi - ce, re - - joi - ce, re - joi - ce in the liv - ing God, My heart and my flesh re - joi - ce in the liv - ing God, re - - joi - ce, re -

joi - ce in the liv - ing God, re - - joi - ce, re - joi - ce in the liv - - - - ing God.

Chorus. *Largo.**Spiritoso.*

Bless - ed, bless - ed, bless - ed are they that dwell in thy house,

Bless - ed, bless - ed, bless - ed are they that dwell in thy house, They will be al - - ways prais-ing thee, be prais - - ing

Bless - ed, bless - ed, bless - ed are they that dwell in thy house, They will be al - - ways,

They will be al - - ways prais-ing thee, be prais-ing thee, They will be al-ways prais-ing thee, be prais - ing thee, be

prais - ing thee, They will be al - ways prais - ing thee, be prais-ing thee, They will be al - ways prais-ing thee, be prais-ing thee, be

prais - ing thee, be prais - ing thee, be prais-ing thee. *f* be prais - ing thee, they

prais - ing thee, be prais - ing thee, be prais-ing thee, be prais - - - ing, prais - - - ing, be prais - ing thee, they

will be al - ways prais - ing thee, A - - men, A - men, A - men, A - men, A - men, A - - men. *Adagio.*

will be al - ways prais - ing thee, A - - men, A - men, A - men, A - - men, A - men, A - men, A - - men. *Adagio.*

will be al - ways prais - ing thee, A - - men, A - men, A - men, A - men, A - men, A - - men. *Adagio.*

ANTHEM. "Praise ye the Lord."* Arranged to the words set, with alterations and additions, for this work.

MOZART.

337

Allegro. In exact time.

Treble.
f Praise ye the Lord, . . . and glo - ri - fy him for - ev - er; Praise ye the Lord, . . . and glo - ri - fy him for - ev - er,

Alto.
f Praise ye the Lord, . . . and glo - ri - fy him for - ev - er; Praise ye the Lord, . . . and glo - ri - fy him for - ev - er,

Accompaniment.

Bass.

Organ Bass.

Glo - ri - fy him, Glo - ri - fy him, Glo - ri - fy his name for - ev - er, glo - ri - fy his name for -

Glo - ri - fy him, Glo - ri - fy him, Glo - ri - fy his name for - ev - er, glo - ri - fy his name for -

Accompaniment.

Glo - ri fy him, Glo - ri - fy him, his name for - ev - er, glo - ri - fy his name for -

Glo - ri - fy

ev - - er, Glo - ri - fy his name for - ev - - er, for - ev - er, for - ev - -

ev - - er, Glo - ri - fy his name for - ev - - er, for - ev - - er, for - ev - -

Accompaniment.

(Bass sing words under Tenor.)

Glo - ri - fy, &c.

er, Glo - ri - fy his name for - ev - - er, for - ev - er, for - ev - er, A - men.

er, Glo - ri - fy his na - - - me for - ev - er, for - ev - er, for - ev - er. A - men.

er, Glo - ri - fy, &c.

Rall.

Rall.

Rall.

Rall.

MOTETTE. "We praise thee, O God."* "Benedictus" from Mozart's Requiem.* 339
Adapted to English Words for this work,
By V. C. TAYLOR.

Medium movement. Andantino.

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked "Medium movement. Andantino.".

Soprano and Alto parts:

- Measures 1-10: Rests.
- Measure 11: *Soli.* (Soprano and Alto enter together).
- Measures 12-15: Melodic phrase with a trill (tr) in measure 15.
- Measures 16-20: Rests.
- Measure 21: *Soli.* (Soprano and Alto enter together).
- Measures 22-24: Melodic phrase.

Lyrics:

Hal-le - lu-jah! We praise thee, we praise..... thee, O God,

Hal-le - lu-jah! We

Piano part:

- Measures 1-10: Accompaniment.
- Measure 11: *mf* (mezzo-forte).
- Measures 12-15: Melodic phrase with a trill (tr) in measure 15.
- Measures 16-20: Accompaniment.
- Measure 21: *p* (piano).
- Measures 22-24: Melodic phrase with a trill (tr) in measure 23.

* "In song he closed life's fleeting day, Like the swan when death is nigh, His Requiem was his parting lay, Its closing strain, his latest sigh."
(The Requiem was composed during Mozart's last illness; he died immediately after it was finished.)

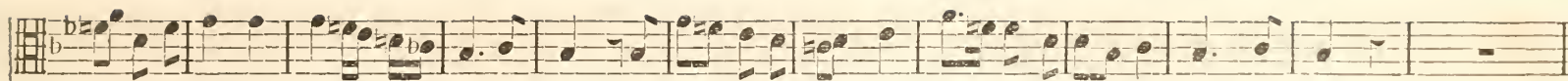
Tutti.
Hal-le-lu-jah! We praise thee, We

Tutti.
Halle-lu-jah! We praise thee, we praise thee, O God, We praise thee, O God. . . .

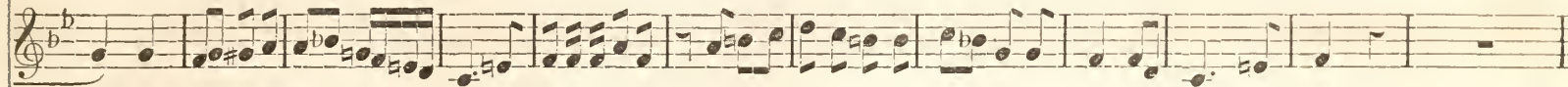
Tutti.
praise thee, we praise thee, O God, We praise..... thee, O God, Halle - lu - jah! We praise thee, we praise thee, O

Tutti.
Halle - lu - jah! We praise thee, we praise thee, we praise thee, O

Tutti.
Halle - lu - jah! We praise thee, we praise thee, we praise thee, O



praise thee, O God, We praise thee for - ev - er - more. We praise thee, O God, We praise thee, O God, for - ev - er - more.



..... We praise thee, O God, for - ev - er - more, Hallelujah! We praise thee, O God, we praise thee, O God, for - ev - er - more.



God, We praise thee, O God, for - - ev - er - more, Hallelujah! We praise thee, we praise thee, O God, for - ev - er - more.



God, We praise thee, O God, for - ev - er - more, We praise thee, O God, We praise thee, O God, for - ev - er - more.



Hal-le - lu-jah! We praise thee, we praise thee, we praise thee, O

Hal-le - lu-jah! We praise thee, we praise thee, we praise thee, O

Hal-le - lu-jah! We praise thee, we praise thee, we praise thee, O

Halle-lu-jah! We praise thee, we praise thee, we praise thee, O

f *sf* *mf*

God, Soli. Hal - le - lujah! We praise thee, we praise thee, we praise thee, O

God,

God,

God, Soli. Halle - lu-jah! We praise thee, we praise. . . . thee, O God,

sf sf p

God, **Tutti.** Hallelujah! We praise thee, O God, We praise thee, we praise thee, O God, for-ev - er-more, Halle-

Tutti. Hal-le - lu - jah! We praise thee, we praise thee, O God, We praise thee, O God, for-ev - er-more, Halle-

Tutti. Hallelujah! We praise thee, We praise thee, we praise thee, O God, We praise thee, O God, for - ev - er - more, tr *m*

Tutti. Halle - lu - jah! We praise thee, O God, We praise thee, O God, for - ev - er-more, *m*

m

lu - jah! We praise thee, we praise thee, we praise thee, O God, We praise thee, O God, We praise thee for - ev - er -

lu - jah! We praise thee, we praise thee, O God, We praise thee, O God, We praise thee for - ev - er -

Halle - lu - jah! We praise thee, Halle - lu - jah! We praise thee, O God, We praise thee for - ev - er -

Halle - lu - jah! We praise thee, we praise thee, we praise thee, Halle - lu - jah! We praise thee, O God, for - ev - er -

Cres. Dim.

Cres. Dim.

Cres. Dim.

Cres. Dim.

Cres. Dim.

more; Halle - lu - jah! We praise thee, we praise thee, O God, for - ev - er - more, Halle - lu - jah! We praise thee, we praise thee,

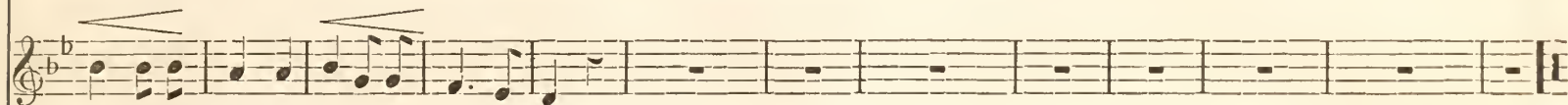
more; Halle - lu - jah! We praise thee, we praise thee, O God, for - ev - er - more, Hal-le - lu - jah! We praise thee, we

more; Halle-lu-jah! We . . . praise thee, O God, we praise thee for - ev - er - more, Hal-le - lu - jah! We praise thee, we

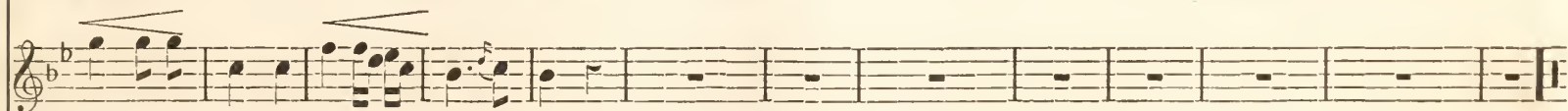
more; Hallelu-jah! We praise thee, O God, for - ev - er - more, Halle - lu - jah! We praise thee, we praise thee,



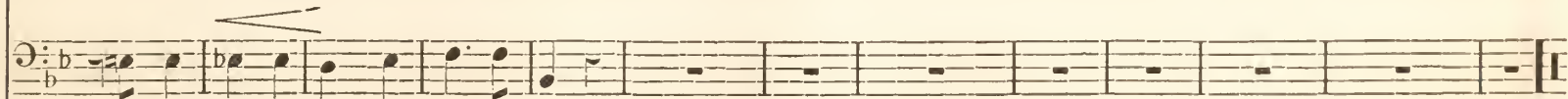
we praise thee, O God, for - ev - er-more.



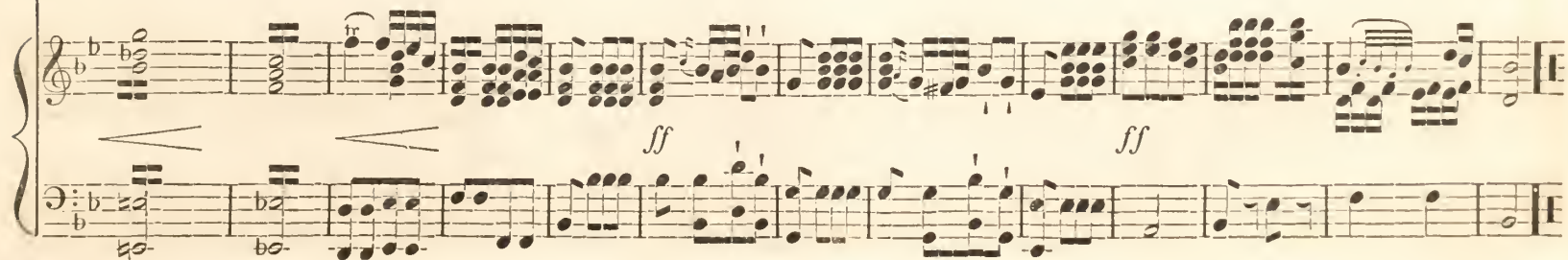
praise thee, O God, we praise thee for - ev - er-more.



praise thee, O God, we praise thee for - ev - er-more.



we praise thee, O God, for - ev - er-more.



MOTETT. "Holy Father, we praise thee."*

From Mozart's first Mass. Adapted to English words for this work, by Wm J. BARCOCK.

Andante Moderato.
Ch. Flute & Dule.

Sw. Hautboy.

Dim.

Soli.

Ho - ly Fa - ther, we praise thee,

Ho - ly Fa - ther, we praise thee, we praise thee, we bless thee, for - ev - er - more.

Soli.

Ho - ly Fa - ther, we praise thee,

Ho - ly Fa - ther, we praise thee, we praise thee, we bless thee for - ev - er - more,

Ho - ly Father,

we praise. . . . thee, we praise thee, we bless thee for - ev - er - more,

Soli.

Ho - ly Father,

we praise. . . . thee,

we praise thee, we bless thee for-ev-er, ev - er - more,

Ch. Bass.

[41—S. M.]



Ho - ly Fa - ther, we praise thee, Ho-ly Father, we praise thee, we bless thee for - ev - er-more, we praise thee for

Ho - ly Fa - ther, we praise thee, Ho-ly Father, we praise thee, we bless thee for - ev - er-more, we praise thee, we

Ho - ly Father, Ho-ly Father, we prai - se thee, we praise thee, we praise thee, we

bless thee, Ho - ly Fa-ther, we praise thee, we praise thee, we praise thee, we praise thee, we

The musical score is written for four parts: Soprano, Alto, Tenor, and Piano. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Ho - ly Fa - ther, we praise thee, Ho-ly Father, we praise thee, we bless thee for - ev - er-more, we praise thee for". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



ev - er - more, for - ev - er - more, Halle - lu - jah, Halle - lu - jah, we praise thee, we bless thee for - ev - er - more, Ho - ly Father, we praise thee, we bless thee,



bless thee for - ev - er - more, Hal - le - lu - jah, Halle - lu - jah, we praise thee, we bless thee for - ev - er - more, Ho - ly Father, we praise thee, we bless thee,



bless thee for - ev - er - more, Halle - lu - jah, Halle - lu - jah, we praise thee, we bless thee for - ev - er - more, Ho - ly Father, we praise thee, we bless thee,



bless thee for - ev - er - more, Halle - lu - jah, Halle - lu - jah, we praise thee, we bless thee for - ev - er - more, Ho - ly Father, we praise thee, we bless thee,



*Allegro Assai.**Tutti. f*

Ho - ly Fa-ther, we praise thee, we bless thee for - ev - er - more.

Ho - san-na in the high-est,

Ho - san-na

*Allegro Assai.**Tutti. f*

Ho - ly Fa-ther, we praise thee, we bless thee for - ev - er - more.

Ho - san-na in the high-est,

Ho - san-na

*Allegro Assai.**Tutti. f*

Ho - ly Fa-ther, we praise thee, we bless thee for - ev - er - more.

Ho - san-na in the high-est,

Ho - san-na

*Allegro Assai.**Tutti. f*

Ho - ly Fa-ther, we praise thee, we bless thee for - ev - er - more.

Ho - san-na in the high-est,

Ho - san-na

Allegro Assai.

Cres. - - - *Andante Moderato.*
Soli.

in the high-est, in the high - est. Ho - ly Fa - ther, we praise thee, Ho-ly Fa - ther, we praise thee, we praise thee, we

Cres. - - - *Andante Moderato.*
Soli.

in the high-est, in the high - est. Ho - ly Fa - ther, we praise thee, Ho-ly Fa - ther, we praise thee, we praise thee, we

Cres. - - - *Andante Moderato.*
Soli.

in the high-est, in the high - est. Ho - ly Father, we prai - se thee, we praise thee, we

Cres. - - - *Andante Moderato.*
Soli.

in the high-est, in the high - est. Ho - ly Father, we prai - se thee, we praise thee, we bless

Cres. - - - *Andante Moderato.*
p



bless thee, we pra - - - ise thee for - ev - - er - more.

Ho - san-na in the highest, in the high - est,

Ho -



bless thee, for - e - - - v - er, for - ev - - er - more.

Ho - san-na in the highest, in the high - est,

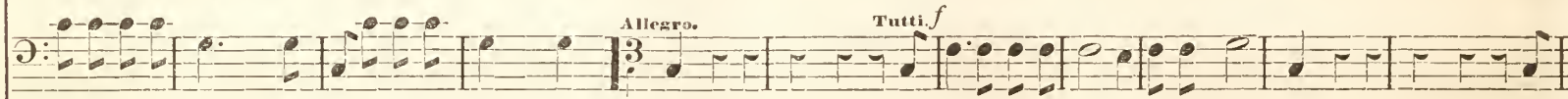
Ho -



bless thee, we pra - - - ise thee for - ev - - er - more.

Ho - san-na in the highest, in the high - est,

Ho -

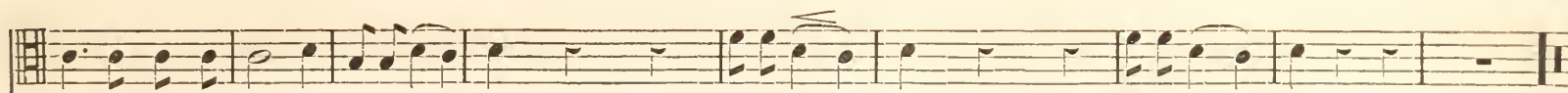


thee, for-ev-er, ev - er-more, for-ev-er, ev - er more.

Ho - san-na in the highest, in the high - est,

Ho -





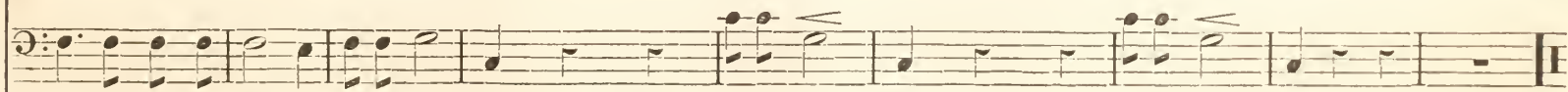
san - na in the high-est, in the high - est, in the high - est, in the high - est.



san - na in the high-est, in the high - est, in the high - est, in the high - est.



san - na in the high-est, in the high - est, in the high - est, in the high - est.



san - na in the high-est, in the high - est, in the high - est, in the high - est.



No. 1. VENITE EXULTEMUS.

DOUBLE CHANT.

V. C. T.



1. O come, let us sing un- - to the Lord, - let us heartily rejoice in the - - - strength of our sal- vation. 2.
 3. For the Lord is a - - great - God; - and a great - - - King a - bove all gods. 4.
 5. The sea is his, and - - he - - made it: - and his hands pre- - - pared the dry - - land. 6.
 7. For he is the - - Lord our God; - and we are the people of his pasture, and the - - sheep - of his hand. 8.
 10. Glory be to the Father, and - to the Son; - and - - - to the Ho - ly Ghost: 11.

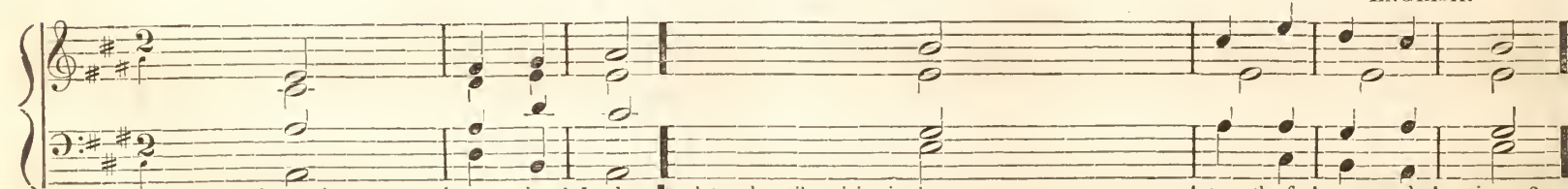


2. Let us come before his presence - with thanks- giving, and show ourselves - - - glad in him with - psalms. 3.
 4. In his hand are all the corners - of the earth; and the strength of the - - - hills is his - also. 5.
 6. O come, let us worship, and - full - - down; and kneel be - - - fore the Lord our Maker. 7.
 8. O worship the Lord in the beauty of ho - li - - ness; let the whole earth - - - stand in awe of - him. 9.
 9. For he cometh, For he cometh, to judge the - earth; and with righteousness to judge the world, and the peo - ple with his - truth. 10.
 11. As it was in the beginning, - is - - now, and ever - - - shall be - world without end. A - men.

No. 2. VENITE EXULTEMUS.

DOUBLE CHANT.

ENGLISH.



1. O come, let us sing un- - to the Lord, let us heartily rejoice in the - - - strength of our sal- vation. 2.
 3. For the Lord is a - - great - God; and a great - - - King a - bove all gods. 4.
 5. The sea is his, and - - he - - made it; and his hands pre- - - pared the dry - - land. 6.
 7. For he is the - - Lord our God; and we are the people of his pasture, and the - - sheep - of his - hand. 8.



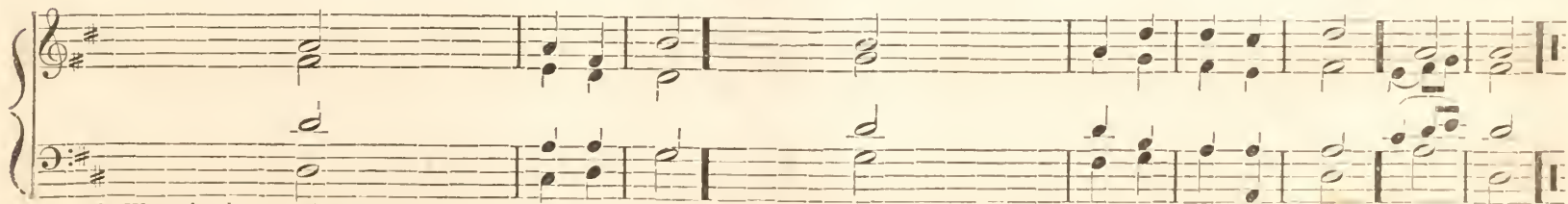
2. Let us come before his presence - - - with thanks- giving, and show ourselves - - - glad in him with psalms. 3.
 4. In his hand are all the corners - - - of the - - - earth; and the strength of the - - - hills is his - - - also. 5.
 6. O come, let us worship, and - - - fall - - - down; and kneel be - - - fore the Lord our Maker. 7.
 8. O worship the Lord in the beauty of - - - ho- li- - - ness; let the whole earth - - - stand in awe of him. 9.
 9. For he cometh, For he cometh, to - - - judge the - - - earth; and with righteousness to judge the world and the peo - ple with his truth.

No. 3. GLORIA IN EXCELSIS.

V. C. T.



1. Glory be to - - - God on high, and on earth - - - peace, good will towards men. 2.
 3. O Lord God, - - - heavenly King, God the - - - Fa- ther Al- - - mighty. 4.
 9. For thou only - - - art - - - holy; thou - - - on- ly art the Lord; 10.



2. We praise thee, we bless thee, we - - - wor- ship thee, we glorify thee, we give thanks to - - - thee for thy great glory, 3.
 4. O Lord, the only begotten Son, - - - Je- sus Christ; O Lord God, Lamb of God, - - - Son - - - of the Father. 5.
 10. Thou only O Christ, with the - - - Ho- ly Ghost, art most high in the - - - glory of God the Father. A- - - men.



5. That take away the	- - - - -	sins	of	the	world,	have mercy up-	- - - - -	on	us.	6.
6. Thou that takest away the	- - - - -	sins	of	the	world,	have mercy up-	- - - - -	on	us.	7.
7. Thou that takest away the	- - - - -	sins	of	the	world,	receive - -	- - - - -	our	prayer.	8.
8. Thou that sittest at the right hand of	- - - - -	God	the	Father,	have mercy up-	- - - - -	on	us.	9.	

No. 4. GLORIA IN EXCELSIS.*



1. Glory be to	- - - - -	God	on	high,	And on earth,	- - - - -	peace, good	will	towards	men.	2.
3. O Lord God,	- - - - -	heaven-ly	King,	God the	- - - - -	Fa - ther	Al -	-	-	mighty.	4.
9. For thou only	- - - - -	art	holy;	thou	- - - - -	on	ly	art	the	Lord.	10.



2. We praise thee, we bless thee, we	- - - - -	wor - ship	thee,	we glorify thee, we give thanks to	- - - - -	thee	for	thy	great	glory.	3.
4. O Lord, the only begotten Son,-	- - - - -	Je - sus	Christ,	O Lord God, Lamb of God,	- - - - -	Son	-	of	the	Father.	5.
10. Thou only, O Christ, with the	- - - - -	Ho - ly	Ghost,	art most high in the	- - - - -	glory	of	God	the	Father.	



5. That takest away the	- - - -	sins of the	world,	have mercy up-	- - - -	on	us.	6.
6. Thou that takest away the	- - - -	sins of the	world,	have mercy up-	- - - -	on	us.	7.
7. Thou that takest away the	- - - -	sins of the	world,	re-	- - - -	ceive our	prayer.	8.
8. Thou that sittest at the right hand of	- - - -	God the	Father,	have mercy up-	- - - -	on	us.	9.

No. 5. JUBILATE DEO. DOUBLE CHANT.

V. C. T.



1. O be joyful in the Lord,	- - - -	all ye	lands;	serve the Lord with gladness, and come before his	pres - ence	with a	song. 2.
3. O go your way into his gates with thanksgiving, and into his	- - - -	courts with	praise;	be thankful unto him, and speak	good - - -	of his	name. 4.
5. Glory be to the Father, and	- - - -	to the	Son,	and	to the	Ho - ly	Ghost; 7.



2. Be ye sure that the Lord	- -	he is	God;	it is he that hath made us, and not we	}	and the	sheep of his	pasture.	3.
4. For the Lord is gracious, his mercy is	ev - er -	lasting;	and his truth endureth from generation to	ourselves; we are his people		gen - e -	ra -	tion	5.
6. As it was in the beginning,	- -	is . .	now,	and ever	- - - -	shall be	world without	end.	A - men.

ff *p* *mp* *cres.*

Glory be to God on high, and on earth peace, good will towards men, We praise thee, we-bless thee, we - worship thee, we - glorify thee, we give-thanks to thee for - thy great

ff *f* *p*

glory, O Lord God, heavenly King, God the Fa - ther Al - mighty, O Lord, the only begotten Son, Je - sus Christ; O Lord God, Lamb of God, Son of the

pp *p* *pp* *Len.*

Father, That takest away the sins of the world, have mercy up - - on us, Thou that takest away the sins of the world, have mercy up - - - on us.

p *pp* *p* *mp* *cres.* - - - *p*

Thou that takest away the sins of the world, re - ceive, re - ceive our prayer, Thou that sittest at the right hand of God the Father, have mercy up - on us,

f *f* *ff* *p* *ff*

For thou only art holy; thou on-ly art the Lord; Thou only, O Christ, with the Ho-ly Ghost art most high in the glory of God the Father. A-men, A - - men.

No. 7.

EXAUDI, DEUS.

SINGLE CHANT.*

D.
Presented for this Work.

Con Dolore.

1. Hear my - - - crying, O God; - give - - - ear un - to my prayer
2. From the ends of the earth will I - - call up - on thee, when my - - heart is in - heaviness.

3. O set me up upon the rock that is - - higher than I; for thou hast been my hope, and a strong tower for me a - gainst the enemy.
4. I will dwell in thy - - house for - ever; and my trust shall be under the - - cover-ing of thy wings.

5. For thou, O Lord, has heard - - my de - - sires, and hast given a heritage unto - - those that fear thy name.
6. Thou shalt grant the King a - - long - life, that his years may endure through - - out all gen - e - rations.

7. He shall dwell before - - God for - - ever; O prepare thy loving mercy and faithfulness, that they may pre - serve him.
8. So will I sing praise un - - to thy name; that I may - - daily per - form my vows.



1. Blessed be the Lord God of - - - Is - ra - el; for he hath visited and re - - - deemed his people; 2.
 3. As he spake by the mouth of his - - - ho - ly Prophets, which have been since the - - - world be - gan; 4.
 5. Glory be to the Father, and - - - to the Son, and to the - - - Ho - ly Ghost; 6.



2. And hath raised up a mighty salvation for - - us, in the - - - house of his ser - vant David; 3.
 4. That we should be saved from our - en - e - mies, and from the hand of - - - all that hate us. 5.
 6. As it was in the beginning, - - is - now, and ever - - - shall be world with-out end. A - men.

No. 9.

HOLY, LORD GOD OF HOSTS.*

T.

Soli. *Largo.*Tutti. *ff Allegretto.**p* Very Slow.

Ho - ly, ho - ly, ho - ly, Lord God of hosts; Heaven and earth are full of thy glory; O Lord most high. A - men, A - men.

No. 10. GLORIA PATRI. ANTHEM CHANT.

V. C. T.

363

f *m* *mf* *Cres.* *<f* *ff*

f *m* *mf* *Cres.* *<f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost; As it was in the be-gin-ning, is now, and ev-er shall be, world without end, A-men, A-men.

f *m* *mf* *Cres.* *<f* *ff*

f *m* *mf* *Cres.* *<f* *ff*

No. 11. GLORIA PATRI. ANTHEM CHANT.

V. C. T.

f *Soli.* *Tutti. f*

f *Soli.* *Tutti. f*

Glo-ry be to the Fa-ther, and to the Son, And to the Ho-ly Ghost, As it was in the be-gin-ning, is now, and ev-er shall be, world without end, A-men, A-men.

f *Soli.* *Tutti. f*

f *Soli.* *Tutti. f*

No. 12. ANTHEM CHANT. Gloria Patri.

V. C. T.

f *mf* *f* *mf* *Soli.* *Cres.* *Tutti.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, world without end, A-men, A-men.

f *mf* *Soli.* *Cres.* *Tutti.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end; A-men, A-men.

f *mf* *Soli.* *Cres.* *Tutti.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, world without end, A-men, A-men.

No. 13. ANTHEM CHANT. Gloria Patri.

V. C. T.

ff *m* *f* *f* *Soli.* *Tutti.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, is now, and ev-er shall be, world without end, A-men, A-men.

ff *m* *f* *f* *Soli.* *Tutti.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

ff *m* *f* *f* *Soli.* *Tutti.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

ff *Unisons.* *Soli.* *Tutti.* *f* *ff*

No. 14. CANTATE DOMINO. DOUBLE CHANT.*

D.

365

Presented for this work.



- | | | | | | | | | |
|---|---------|------------------------------|---------|------------------------------|-----------------------|--------------|--------------|----------|
| 1. Sing unto the | - - - - | Lord a new | song, | for | - - - - | he hath done | marvellous | things. |
| 3. The Lord declared | - - - - | his sal- | vation, | his righteousness | hath he openly showed | in the | sight of the | heathen. |
| 5. Show yourselves joyful unto the Lord, | - - - - | all ye | lands, | sing, re- | - - - - | joyce, and | give - - | thanks. |
| 7. With trumpets | - - - - | also, and | shawms, | O show yourselves joyful be- | - - - - | fore the | Lord the | King. |
| 9. Let the floods clap their hands, and let the | - - - - | hills be joyful together be- | - - - - | fore the | Lord, | for he | - - - - | - - - - |
| 11. Glory be to the Father, and | - - - - | to the | Son, | and | - - - - | cometh to | judge the | earth. |
| | | | | | | to the | Ho - ly | Ghost. |



- | | | | | | | | | |
|--|---------|------------|-----------|------------------------------------|---------|-------------|--------------|----------|
| 2. With his own right hand, and with his | - - - - | ho - ly | arm, | hath he | - - - - | gotten him- | self the | victory. |
| 4. He hath remembered his mercy and truth toward the | - - - - | house of | Israel, | and all the ends of the world have | - - - - | va - tion | of our | God. |
| 6. Praise the Lord up | - - - - | on the | harp, | sing to the harp with a | - - - - | psalm of | thanks- | giving. |
| 8. Let the sea make a noise, and all that | - - - - | there - in | is, | the round world, and | - - - - | they that | dwell there- | in. |
| 10. With righteousness shall he | - - - - | judge the | world, | and the | - - - - | peo - ple | with - - | equity. |
| 12. As it was in the beginning, is now, and | - - - - | ev - er | shall be, | world with- | - - - - | out - - - | end, A - | men. |

1. Praise the Lord - - - - - O my soul; and all that is within me - - - - - praise his ho - ly name. 2.
 5. O praise the Lord, ye Angels of his, ye that ex - cel in strength, ye that fulfil his commandments, and
 hearken unto the - - - - - voice of his - - - - - word. 6.
 8. Glory be to the Father, and - - - - - to the Son, - - - - - and - - - - - to the Ho - ly Ghost. 9.

2. Praise the Lord - - - - - O my soul, - - - and - - - - - for - get not all his benefits. 3.
 6. O praise the Lord, all - - - - - ye his hosts; - ye servants - - - of his that do his pleasure. 7.
 9. As it was in the beginning, is now, and - - - ev - er shall be, - - - - - world - - - with - out end, A - - men.

* Sing the small notes to
words of the Gloria Patri.

3. Who for-giv-eth all thy sin, and healeth all thine in-fir-mi-ties; 4. Who saveth, thy life from destruction, And crowneth thee with mercy, and

Soli. Treble & Alto. *Sym.p* *Sym.p* *Org.*

Dim. *Sym.* *8 va. Soli. Treble & Alto.* *f* *Chorus. ff* *D. C.*

lov - ing kindness. (repeat from 5) 7. O speak good of the Lord, all ye works of his, in all places - - - of } his dominion, Praise thou the Lord, O my soul, Praise thou the Lord, O my soul; Praise thou the Lord, O my soul. 8.

RESPONSES TO THE DECALOGUE.

No. 16.*

T.

No. 17.*

T.

Lord, have mercy upon us, and incline our - - - - } hearts to keep this law.

RESPONSES AFTER THE TENTH COMMANDMENT.

No. 18.*

T.

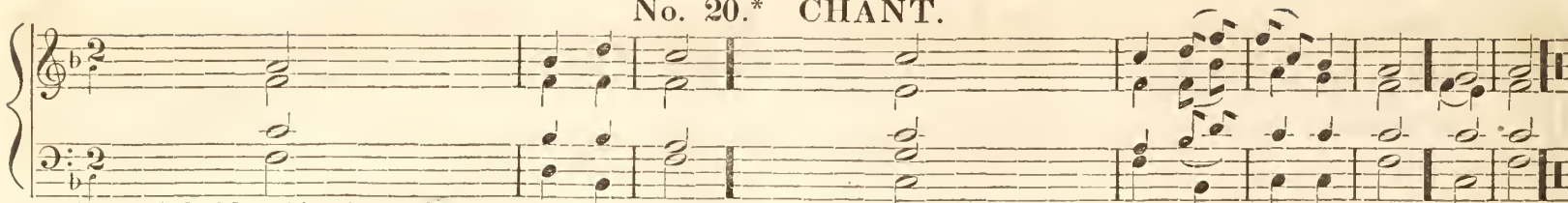
No. 19.*

T.

Slow. Lord, have mercy upon us, and write all these thy laws in our - - - - } hearts, we be - seech thee.

(44-S. M.)

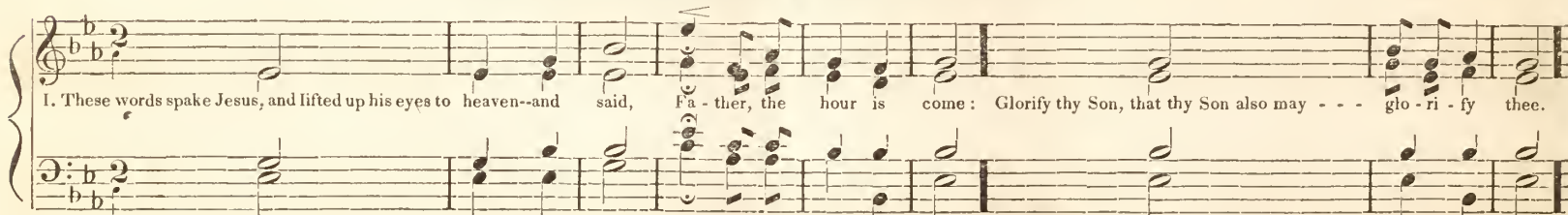
No. 20.* CHANT.



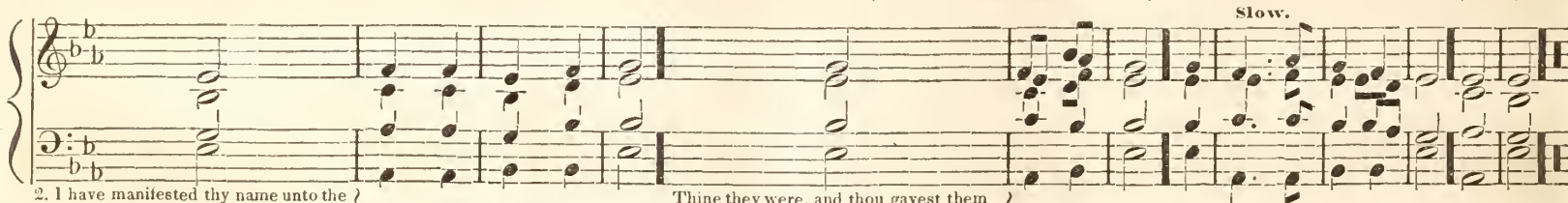
1. Give unto the Lord, O ye mighty, give unto the Lord - - glory--and strength. Give unto the Lord the glory due unto his name; worship the - - Lord--in the beauty--of holiness.
2. The voice of the Lord is upon the waters; the God of glo - ry thundereth; The voice of the Lord is powerful, the voice of the Lord--is - - full of majesty.
3. The Lord sitteth upon the flood; yea, the Lord sitteth King - - for - ever. The Lord will give strength unto his people; the Lord will - - bless - - his people with peace. A - men.

No. 21.* CHANT.

From John, 17th. T.



1. These words spake Jesus, and lifted up his eyes to heaven--and said, Fa - ther, the hour is come: Glorify thy Son, that thy Son also may - - glo - ri - fy thee.



Slow.

2. I have manifested thy name unto the men which thou - - gavest--me out of - - the world: Thine they were, and thou gavest them me; and they have - - kept--thy word.
3. I have given them thy word; and the world hath hated them, because they are not of the world, even as - - I - - am not of - the world: I pray not that thou shouldst take them out of the world, but that thou shouldst keep them from the evil.
4. Neither, pray I for those alone, but for them also which shall be - - lieve--on me through--their word, That they may be one; as thou, Father, art in me, and I in thee, that they also may be one in us; that the world may believe that - - thou hast sent me.
5. O righteous Father, the world hath not known thee--but I have known thee; And these have known that - - thou hast sent me.
6. I have glorified thee on the earth; I have finished the work which thou gavest - - me - - to - do. (Omit. - - - - -) And now--come I - to thee. A - men

CHANT. No. 22.*

From Ps. 5.

T.

369

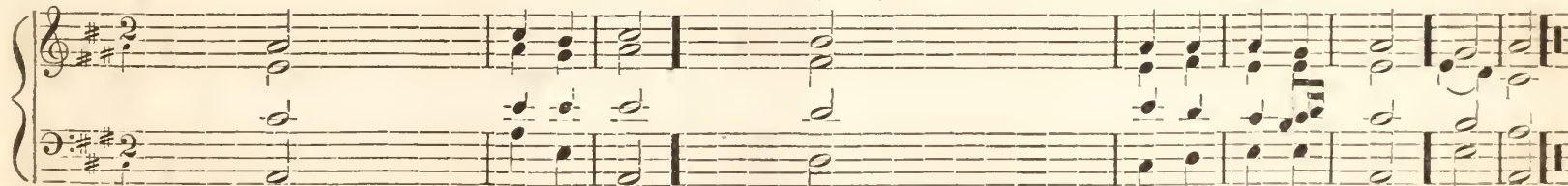


1. Give ear to my words, O Lord; consider my meditation; Hear-
ken unto the voice of my cry, my King and my God; for unto thee—will I pray. My voice shalt thou hear in the morning, O Lord; In the
2. For thou art not a God that hath pleasure in wickedness, morning will I direct my prayer unto thee, and - } will look up.
neither shall evil dwell—with thee. The foolish shall not stand in thy sight; thou hatest all workers of in - iquity.
3. Thou shalt destroy them that speak falsehood; the Lord But as for me, I will come into thy house in the multitude } ho - ly temple.
will abhor the bloody and de- ceit - ful man. of thy mercy; and in thy fear will I worship toward thy
4. Let all those that put their trust in thee rejoice; Let them shout for joy because thou defendest them; Let them that love thy name be joyful in thee. For thou Lord, wilt - - - - - bless the righteous. A - - - - men.

CHANT. No. 23.*

From Ps. 100.

T.

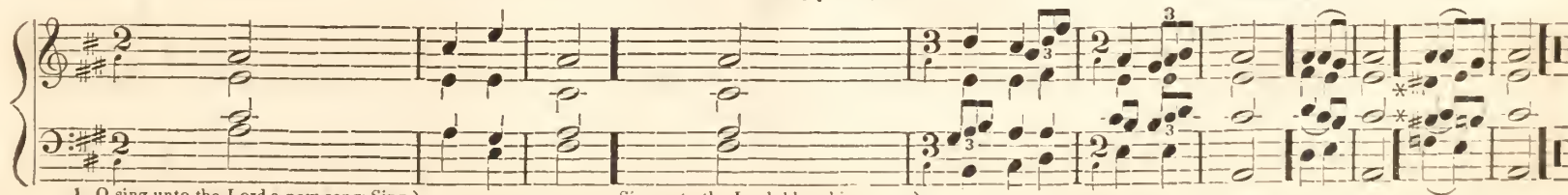


1. Make a joyful noise unto the Lord, - - - all ye lands. Serve the Lord with gladness; come before his - - - presence with a song.
2. Know ye that the Lord, - - - he is God:—It is he that hath made us and not we ourselves; we are his people and the sheep of his pasture.
3. Enter into his gates with thanksgiving, and into his courts with praise;—Be thankful unto him and bless his name.
4. For the Lord is good, his mercy is - - - ev - - er - - - lasting,—And his truth endureth to - - - all gene - rations. A - men.

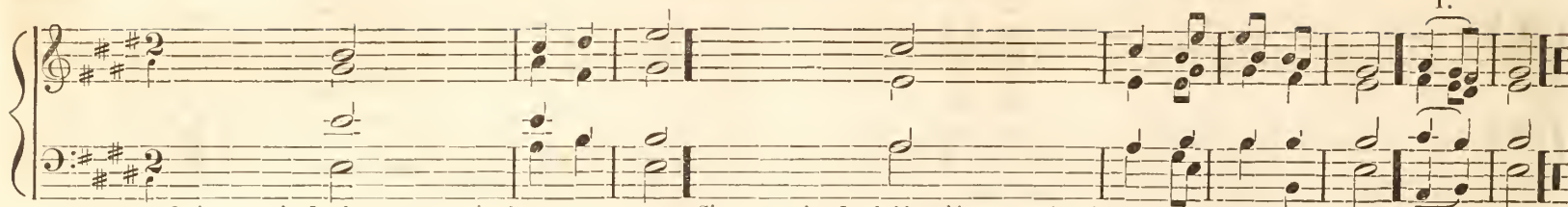
CHANT. No. 24.*

From Ps. 96.

T.



1. O sing unto the Lord a new song; Sing } Sing unto the Lord, bless his name; }
unto the Lord - - - } all the earth, show forth his sal- - - } va-tion from day to day.
7. For he cometh; for he cometh to - - - judge the earth,—He shall judge the world with righteousness—and the-peo-ple with his truth. A - - men. (A - - - men)
* Sing "Amen," to either cadence



1. O sing unto the Lord a new song; sing } Sing unto the Lord, bless his name; show }
 unto the Lord } all the earth. } forth his sal - - - vation from day to day.
 2. Give unto the Lord O ye kindreds of } Give unto the Lord the glory due unto his }
 the people; give unto the Lord } name; bring an offering, and } come in - - to his courts.
 4. Let the heavens rejoice and let the earth } Let the field be joyful and all that is therein: }
 be glad, let the sea roar, and the } fulness thereof } then shall the trees of the wood re - - } joice be - fore the Lord. A - - men.

CHANT.

No. 26.*

From Ps. 94.

T.



1. Unless the Lord had been my help, my soul had almost dwelt in (omit.) silence. When I said, my foot slippeth, thy mercy O Lord, held me up.
 2. In the multitude of thy tho'ts within me, thy comforts de- (omit.) light my soul, The Lord is my defence; and my God is the - rock of—my refuge.
 6. Return unto thy rest O my soul; for the Lord hath } For thou hast preserved my soul from death, }
 dealt - - - } (omit.) bountifully with thee; mine eyes from tears, and my - - } feet from falling. A - men.

CHANT.

No. 27.*

From Ps. 85.

T.



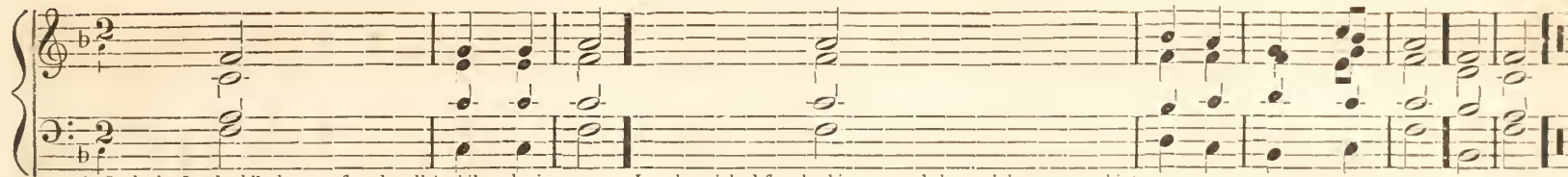
1. Turn us, O God of our Salvation, and cause } Wilt thou be angry with us forever? wilt thou }
 thine anger - - - } toward us—to cease. } draw out thine } anger to all gene - rations.
 2. Wilt thou not revive us again, that thy people may re - joice in thee? Show us thy mercy, O Lord and - - } grant us thy sal - vation. A - men.

CHANT. No. 28.*

From Is. 55.

T.

371

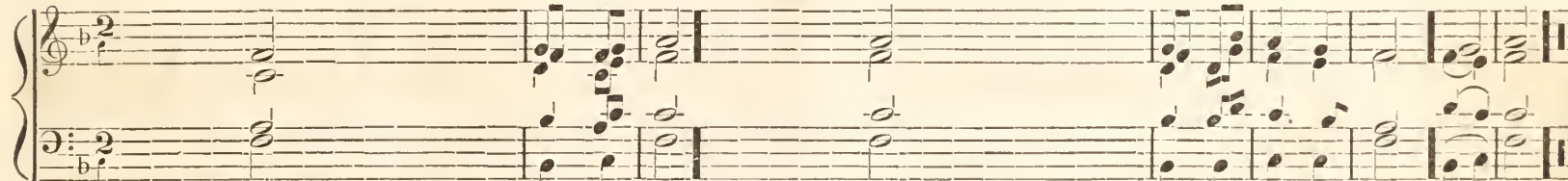


1. Seek the Lord while he may found, eall } while he is near; Let the wicket forsake his way, and the unrighteous man his } he will a- bundant - ly pardon.
ye upon him } thoughts; and let him return to the Lord, and he will have }
2. For my thoughts are not your thoughts, } saith the Lord; For as the heavens are higher than the earth, so are my ways } my - - tho'ts than your thoughts. A - men.
neither are your ways my ways, - - } higher than your ways, and - - }

CHANT. No. 29.*

From Ps. 41.

T.



1. Blessed is he that con- - - side-reth the poor; The Lord will deliver - - - him in time of trouble.
2. The Lord will preserve him and keep him alive; } on the earth; The Lord will strengthen him upon the bed of lan- } all his bed in his sickness. A - men.
and he shall be blessed up- - - } gushing; thou wilt make - }

CHANT. No. 30.*

From Ps. 13.

T.

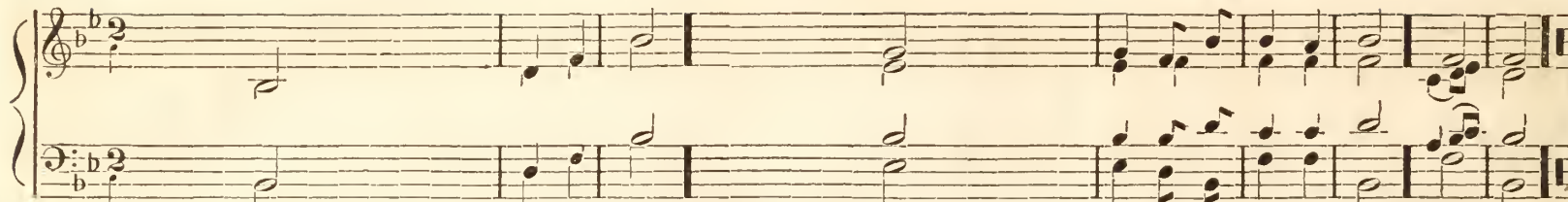


1. How long wilt thou forget, O Lord? for ever? How long wilt thou hide thy face-from - me. How long shall I take council in my }
soul, having sorrow in my heart dai- }
2. Consider and hear me, O Lord my God; Lighten mine eyes, lest I sleep the-sleep of death. } alt - ed o - ver me.
Lest mine enemy say, I have prevail- }
ed against him; and those that trouble me re- }
3. But I have trusted - - in thy mercy; My heart shall rejoice in - thy sal - vation. I will sing unto the Lord, because }
he hath dealt - - - } bounti-fully with - - me. A - men.

CHANT. No. 31.*

From Isaiah, 9th.

T.

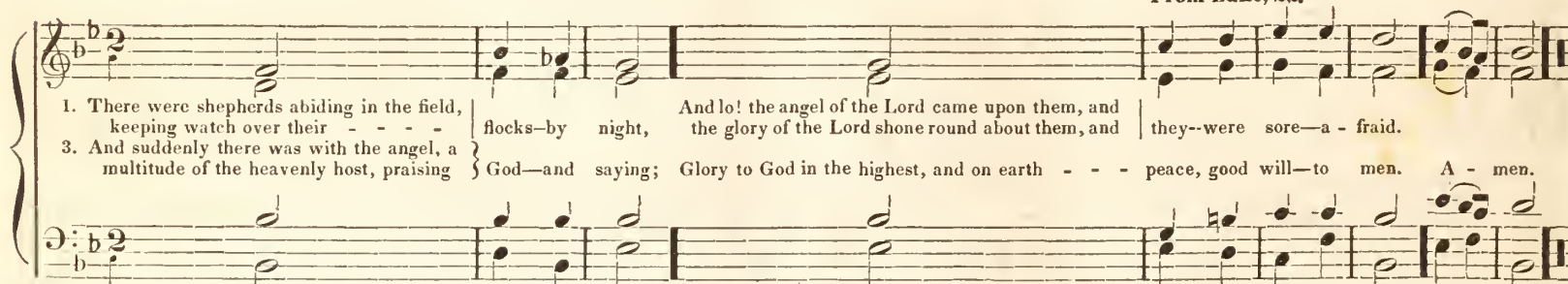


1. The people that walked in darkness, have seen a great light; They that dwell in the land of the shadow of death, upon - - - - - } them—hath the light - - - shined.
2. For unto us a child is born, unto us a Son is } And his name shall be called Wonderful, Coun-
given; and the government shall be up - - } on—his shoulder; sellor, the Mighty God, the Everlasting- - - } Father;—The Prince of Peace. A - men.

CHANT. No. 32.*

From Luke, 2d.

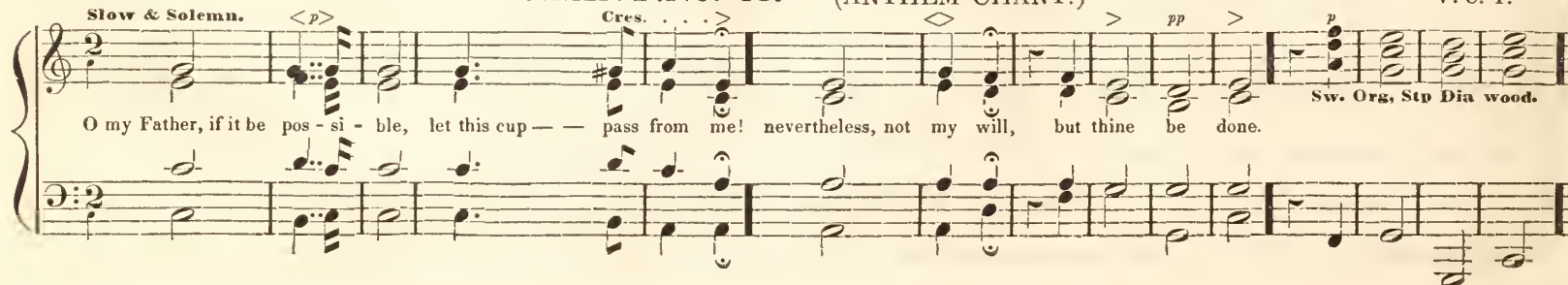
T.



1. There were shepherds abiding in the field, keeping watch over their - - - - - } flocks—by night, And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and } they--were sore—a - - afraid.
3. And suddenly there was with the angel, a multitude of the heavenly host, praising } God—and saying; Glory to God in the highest, and on earth - - - peace, good will—to men. A - men.

CHANT. No. 33.* (ANTHEM CHANT.)

From Matt. 26. 39 & 42. V. C. T.



O my Father, if it be pos - si - ble, let this cup — — pass from me! nevertheless, not my will, but thine be done.

Sw. Org, Stp Dia wood.

mp *pp Very Slow.*

1. O my Fa - ther, if this cup may not pass - - - - - from me, ex - cept I drink it; thy will be done.

HYMN CHANTS.

CHANT. No. 34.*

Church Psalmody, 80th Ps.

T.

With earnestness.

Great shepherd of thine Israel, Who didst between the cher-ubs dwell, And lead the tribes, thy chosen sheep, Safe thro' the des - ert and the deep.

CHANT. No. 35.*

Church Psalmody, 26th Ps. 2d part.

T.

Cheerful. *Cres. - - - - - Rt. - - -*

We love thy holy temple, Lord, For there thou - - deign'st to dwell; And there the heralds of thy word, Of - - - all thy mer - cies tell.

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

I was glad when they } Let us go in - to the house of the Lord. Our feet shall stand within thy } Wither the tribes go up; the tribes
said unto me, - - } gates, O Jerusalem; Jerusalem } of the Lord, unto the testimony of
is builded as a city that is com- } pact--to - geth - - - er, Israel to give thanks unto the-- - }

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

Soli, Larghetto. *Tutti. m.*

name of the Lord. For there are set thrones of } of Je - ru - sa - lem, *Tutti. m.*
judgment, the - - - } thrones of the house--of David, Pray for the peace of Je - ru - sa - lem, They shall

Soli, Larghetto. *Tutti. m.*

Larghetto. *Tutti. m.*

Soli. *Tutti. m.*

Soli. *Tutti. m.*

pros-per that love thee. Peace be with-in thy walls; and prosperity within thy --- pal - a - ces, For my brethren and companions' sake, }
I will now say, - - - - - }

Soli. *Tutti. m.*

Soli. *Tutti. m.*

Soli. *Tutti.* *f. Allegro.* *Len.*

Soli. *Tutti.* *f. Allegro.* *Len.*

Peace be with-in thee, Because of the house of the Lord our - - God, I will seek thy good, Hal-le-lu-jah, Hal-le-lu-jah, A - men.

Soli. *Tutti.* *f. Allegro.* *Len.*

Soli. *Tutti.* *f. Allegro.* *Len.*

Cheerful.

My Shepherd will supply my need, Jehovah - - is his name; In pastures fresh he makes me feed, Be- - - side the liv - ing stream.

CHANT. No. 38.*

Church Psalmody, 23d Ps. 4th Part.

T.

Cheerful.

The Lord my Shepherd is; I shall be - - well sup - plied; Since he is mine, and I am his, What - - - can I want be - - side?

CHANT. No. 39.*

Church Psalmody, 24th Ps. 4th Part.

T.

With reverence.

Lord, who among the sons of men, May visit - - thine a - - bode? He, who has hands from mischief clean, Whose - heart is right with God.

CHANT. No. 40.*

Church Psalmody. Hy 463.

T.

377

With reverence.

Within thy house, O Lord, our God, } now ap - pear; And this a place of thine abode, } shed thy bless - ings here.

CHANT. No. 41.*

Church Psalmody. 24th Ps. 3d Part.

T.

Bold and Majestic.

f

ff

Our Lord is risen from the dead, } up on high: The powers of hell are captive led, } port - als of the sky.

Unisons.

CHANT. No. 42.*

Church Psalmody. 13th Ps. 2d Part.

T.

Plaintive.

Cres.

How long wilt thou conceal thy face, } long de - - - lay? When shall I feel those heavenly rays, } chase my fears a - - - way?

CHANT. No. 43.

Church Psalmody, 84th Ps. 1st Part. T.

Cheerful.

How pleasant—how divinely fair, }
O Lord of hosts, thy dwell - ings are ; With long desire my spirit faints, }
sem - blies of thy saints.

CHANT. No. 44.*

Church Psalmody, Hy 465. T.

With Seriousness.

In thy great name O Lord, we come, }
To worship - - - - - } at thy feet ; Oh pour thy Holy Spirit down on all that now shall meet.

CHANT. No. 45.*

Church Psalmody, Hy. 339. T.

Father, whate'er of earthly bliss }
Thy sovereign - - - - - } will - de - nies, Accepted at thy throne of grace }
Let - - - - - } this pe - ti - - tion rise.

SENTENCE. "If a man die, shall he live again?"

v. c. t. 379

Soli. Largo. **Tutti Allegretto.** **> ! Cres.** **> !**

If a man die, shall he live a-gain? If a man die, shall he live a-gain? I know that my Re-deem-er liveth; I know that my Re-deem-er liveth,

Soli. Largo. **Tutti Allegretto.** **> ! Cres.** **> !**

If a man die, shall he live a-gain? If a man die, shall he live a-gain? I know that my Re-deem-er liveth; I know that my Re-deem-er liveth,

Soli. Largo. **Tutti Allegretto.** **> ! Cres.** **> !**

Soli. Largo. **Tutti Allegretto.** **> ! Cres.** **> !**

f **Ritard.**

And that he shall stand, at the latter day up - on the earth, in my flesh, in my flesh shall I see God, shall I see God.

f **Ritard.**

And that he shall stand, at the lat-ter day, at the latter day up - on the earth, and that in my flesh, and that in my flesh shall I see God, shall I see God.

f **Ritard.**

And that he shall stand, at the latter day, up - on the earth, in my flesh, in my flesh shall I see God, shall I see God.

f **Ritard.**

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IN presenting this work to the public, the publishers of the Sacred Minstrel would respectfully invite the attention of Teachers of music, Leaders of choirs and all others interested in the subject of Church Music to a careful examination of its claims and merits. The Metre tunes are mostly new, and consist of as great a variety as can be required to suit the adaptation of any collection of Psalms and Hymns for Church use to which they may be sung. It will be observed that the tunes, while so arranged as to render the Treble a distinct melody, the other parts, besides making the harmony full, partake also sufficiently of the leading melody to render them agreeable, though each be heard by itself.

Such old tunes as have long been considered standard music, and used by all religious denominations, have been retained in this work. The Anthems consist of a variety which can be sung without the aid of instrumental accompaniments, as well as those of the most elaborate character from the compositions of Mozart and other eminent writers. Among the various Chants, will be found many adapted to Metre Hymns; the use of which will contribute essentially to the interest of Church singing. The Elementary part of the work contains an extensive series of Rhythmical and Melodic exercises in which the Bass has the same part as the Treble written in its own appropriate Cleff. From the many new and interesting features which characterize this work, it is confidently believed that if carefully examined, its many excellencies will procure for it the general favor and use of the musical public.

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