

Chapel Choir

Long Metres
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THE HANDEL

W. Miller

COLLECTION OF CHURCH MUSIC,

CONTAINING A COMPLETE COLLECTION OF

Psalm and Hymn Tunes, Chants, Sentences and Anthems,

TO WHICH IS ADDED A

FULL AND COMPLETE ELEMENTARY COURSE,

A CANTATA FOR SINGING SCHOOLS, ENTITLED

THE STORM KING, BY B. F. BAKER,

AND AN ABRIDGED ARRANGEMENT OF

HANDEL'S ORATORIO OF SAMSON.

By A. N. JOHNSON.

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CONTENTS.

ELEMENTARY DEPARTMENT. This department it is believed will commend itself to teachers, as a very convenient arrangement for elementary schools.

CULTIVATION OF THE VOICE. This department is a new feature in a work of this character, but it is impossible for singers to sing correctly without an acquaintance with its principles.

PSALM AND HYMN TUNES. The collection of church tunes is varied and complete, and adapted to the wants of choirs and societies. In many churches it is customary for the congregation to unite with the choir in at least one hymn in each service. To provide for this service a number of familiar tunes in each metre, are inserted, which, to save room, are printed on two staves.

ANTHEMS. Great care has been employed in the arrangement of this department, and it is believed the collection of Anthems contained in this work, is unsurpassed for beauty and excellence.

CANTATA. This piece is in the style of easy Glee music, and will prove an interesting feature for singing school practice, as well as for concerts and public performances.

ORATORIO. Most of the anthems and other pieces contained in this work, are arranged in an easy and simple style. Every class of singers ought to have some practice in Classical Music. To provide material for such practice, an abridgement of one of Handel's sublime Oratorios is inserted, the choruses in which will be found of comparatively easy execution, although among the best of the majestic choruses of the great composer.

CHANTS. The collection of chants contains most of the best chants of the best authors, which have been in popular use, and which are adapted to the various services of the Church.

ELEMENTARY PRINCIPLES.

It has long been customary to arrange the elementary principles in collections of church music, as if the teacher was as ignorant of them as his Scholars. In this work the liberty has been taken to make the elementary department consist of things which the pupils *must do*, and it has been taken for granted that whoever undertakes to teach a singing school is himself familiar with the elementary principles, and consequently able to explain to the pupils how to do them. All the explanations which are made in this work, are to be regarded as *memoranda* to refresh the memories of the pupils, and not as a connected system of elementary instruction. The teacher is at liberty to adopt any system of explanation he may prefer. Material for the practise of his pupils is here furnished him, but he can take his own method for making the explanations, availing himself of the suggestions in the various notes, or not, as he pleases. Where the direction is given "exercise upon" (as for example "exercise upon sharp four", &c.) the design is that the teacher shall invent exercises which shall impart the ability to do the thing required, before requiring the practise of the printed exercise or tune,—as for example, to get them so they can sing sharp four correctly, before requiring them to sing the exercises and tunes in which sharp four occurs, &c. The names of a few tunes are given, in such an order, that the pupils in practising them will need only to avail themselves of the knowledge they have acquired up to that point. Numerous other tunes can also be introduced if desirable. These are only mentioned, that the teacher may always know where to find a tune illustrative of the principle he is explaining.

§ 1. THE SCALE, is composed of eight tones, named ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

In singing the tones of the scale the following Italian syllables are employed.

	1	2	3	4	5	6	7	8.
Written.	Do	RE	MI	FA	SOL	LA	SI	Do.
Pronounced.	Doe	Ray	Me	Fah	Sole	Lah	See	Doe.

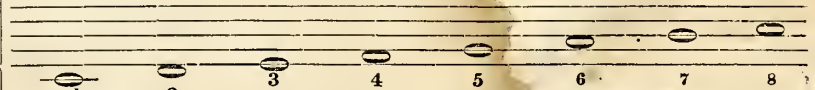
The pupils must learn to sing the scale, by imitating the teacher, or those pupils who are already familiar with it. It should now be practised ascending and descending, until all, or nearly all the class are able to sing it correctly.

§ 2. The tones of the scale are represented by characters called **NOTES**, placed upon lines and spaces constituting the **STAFF**.

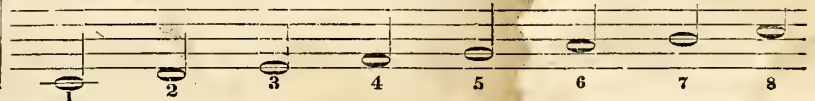


ONE is represented by a note placed upon a short line (i.e. the *added line*) written below the staff. TWO is represented by a note written immediately below the first (lowest) line of the staff; (i.e. on the *space below*). THREE is represented by a note placed on the first line of the staff. FOUR is represented by a note placed on the space between the first and second lines of the staff, (i.e. on the *first space*). FIVE is represented by a note placed on the second line of the staff. SIX is represented by a note placed on the space between the second and third lines of the staff, (i.e. on the *second space*). SEVEN is represented by a note placed on the third line of the staff. EIGHT is represented by a note placed on the space between the third and fourth lines of the staff, (i.e. on the *third space*.)

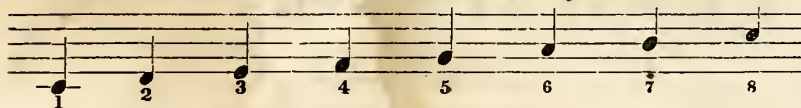
THE TONES OF THE SCALE REPRESENTED BY WHOLE NOTES.



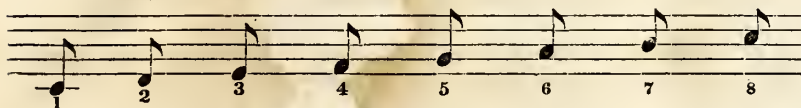
THE TONES OF THE SCALE REPRESENTED BY HALF NOTES.



THE TONES OF THE SCALE REPRESENTED BY QUARTER NOTES.



THE TONES OF THE SCALE REPRESENTED BY EIGHTH NOTES.



THE STAFF.



The pupils should now be thoroughly questioned as follows:— How is *one* represented? (Ans. by a note placed on the added line below.) How is *six* represented? (Ans. by a note placed on the second space,) &c. &c., continuing the exercise until all in the class can readily tell how each tone of the scale is represented.

The lines and spaces which compose the staff are sometimes called **DEGREES**.

What degree is next above the second line? Ans. The second space. What degree is next below the fourth space? Ans. The fourth line, &c. &c.

§ 3. A **MEASURE** containing four equal parts, is called a **QUADRUPLE** measure.

Let the pupils now be taught to beat and count quadruple time. The teacher should endeavor to impart the ability to accurately divide the time mentally. Indeed the motions of the hand can scarcely be considered as useful in any other view, than as an index of the pupil's thoughts. If he is accurately dividing the time in his mind, his hand will move correctly. If he is not mentally making accurate divisions of the time, his hand will move irregularly. If the attention of the pupil is fixed upon the absolute necessity of keeping the thoughts employed upon the divisions of time, he will gradually acquire the ability to make them correctly, even when motions of the hand are not made. If allowed to acquire the idea that swinging the hand backwards and forwards, is all that is implied by "keeping time," he will never make a good timist. The attention of the pupils, should be exclusively confined to quadruple time, until they arrive at the 33d exercise.

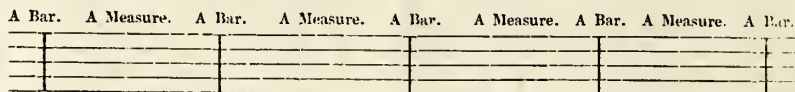
§ 4. In beating quadruple time four motions of the hand are necessary, one **DOWN**—wards. One towards the **LEFT** hand, one towards the **RIGHT** hand, and one **UP**—wards. These motions of the hand are called **BEATS**

A **WHOLE** NOTE. A **HALF** NOTE. A **QUARTER** NOTE.



When a **WHOLE** NOTE is employed to represent a tone of the scale, the tone must be four beats long. When a half note is employed to represent a tone of the scale the tone must be two beats long. When a quarter note is employed to represent a tone of the scale, the tone must be one beat long.

The perpendicular lines drawn across the staff are called **BAR**s. The spaces between the bars represent **MEASURES**.



How many Bars are there in exercise No. 1, (page 11)? Ans. Ten. How many measures? Ans. Nine. How many Bars in exercise No. 2? &c.

Let exercises No. 1, 2, 3, 4, 5, 6, & 7, (Page 11) now be thoroughly practised, taking care that the pupils acquire the ability to sing No. 1, before they commence No. 2. No. 2, before they commence No. 3, and so on. The double bars in Nos. 1, 2, 3, 4, 5, & 6, indicate that they may be sung as rounds, one part singing the first note, when the other sings the one next after the double bar. No. 7 can be sung with the words of any 7s metre hymn. The double bars in that exercise indicate the close of the lines. The exercise should first be practised with syllables. Afterwards words may be used if desired.

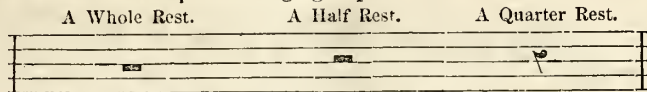
§ 5. **DOUBLE BARS**, are used at the close of a tune or line of poetry, and to denote some particular point in the music.

For example in exercise No. 1, a double bar is placed at the end of the line to denote that the close of the exercise, and another is placed at the end of the second measure to denote that the exercise may be sung as a round, the second part commencing when the first passes the double bar.

§ 6. The letters **D. C.**, placed at the close of a tune or exercise, denote that it must be commenced again and close at the word **FINE**. They are an abbreviation for the Italian words **DA CAPO**.

Practise exercises No. 8, 9 and 10. These are familiar airs, and after being practised with syllables, can if desired be sung with the words, "Haste thee winter, haste away," "Bounding billows, cease thy motion," &c.

§ 7. RESTS denote that a measure or part of a measure must be passed over in silence. A WHOLE REST denotes that as much time must be passed over in silence as would be occupied in singing a whole note. A HALF REST denotes that as much time must be passed over in silence as would be occupied in singing a half note. A QUARTER REST denotes that as much time must be passed over in silence as would be occupied in singing a quarter note.



Practise exercises No. 11, 12, 13, & 14. These exercises may be sung as rounds, one part commencing when the other passes the double bar.

§ 8. For base voices, tones are frequently written so low, that it would require additional added lines below to represent them. To obviate this necessity, it is customary to represent the tones of the scale for base voices, by placing the note representing ONE, on the second space, two on the third line, &c.

The tones of the Scale, as represented on the Staff for Base voices

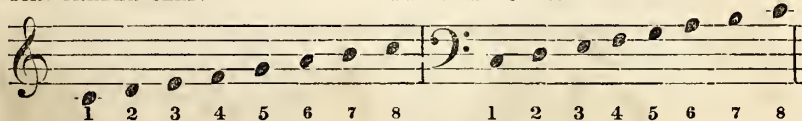


Question thoroughly as follows. On the staff for base voices how is one represented? Ans. by a note placed on the second space, &c.

§ 9. To distinguish the two ways of representing the tones of the scale, characters called CLEFS are used—the BASE CLEF, denoting the staff for base voices, and the TREBLE CLEF, denoting the staff for the other voices.

THE TREBLE CLEF.

THE BASE CLEF.



Practise exercise No 15. This exercise may be sung as a round.

Practise exercise No 16, singing each part singly at first, and then both parts together, the gentlemen singing base, and the ladies treble, or vice versa.

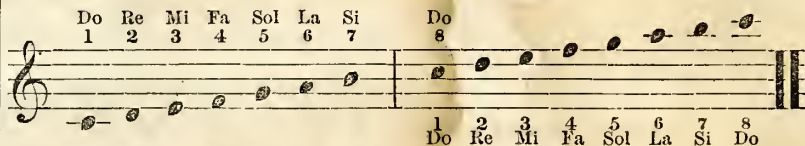
§ 10. Dots placed between the lines of the staff, as in exercise No. 17, are called a REPEAT, and denote that the strain must be repeated.

Practise exercise No. 17.

§ 11. A note with a dot after it, represents a tone one half longer than is represented by the same note without the dot. Thus if a Whole Note represents a tone four beats long, a DOTTED WHOLE NOTE, will represent a tone six beats long. If a Half Note represents a tone two beats long, a DOTTED HALF NOTE will represent a tone three beats long, &c.

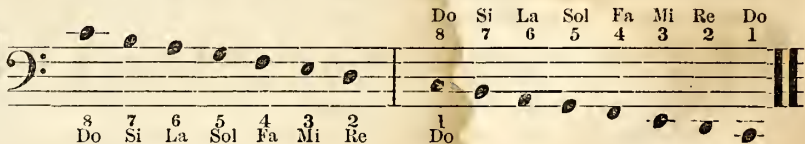
Practise Exercises No. 18, 19, 20, & 21.

§ 12. The tones of the scale can be repeated in the higher part of the voice.



Practise Exercises No. 22, 23, 24, & 25.

§ 13. The tones of the scale can be repeated in the lower part of the voice.



Practise Exercise No. 26, 27, 28 & 29.

NOTE. The voices should now be arranged into Treble, Alto, Tenor, and Base. Practise "Sienza," page 186, and "Bartlett," page 93.

§ 14. The first seven letters of the Alphabet are frequently used to indicate the tones of the scale.

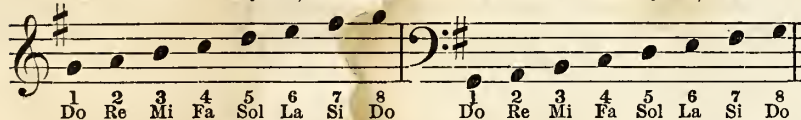


Commence at Exercise No. 16, and name the tones of the scale, by letters, until fluency is attained.

§ 15. When a character called a SHARP (#) is placed at the commencement of a tune or exercise, (as in Exercise No. 30.) it is said to be in the KEY OF G.

"Key of G," means that G is taken as ONE of the scale. Consequently A is TWO, B THREE, &c.

The tones of the scale in the key of G, Treble Staff. The tones of the scale in the key of G, Base Staff.



In the key of G, treble staff, upon which line or space is the note which represents ONE placed? Ans. The second line. Two? Ans. The second space, &c.

In the Key of G, base staff, upon which line or space is the note which represents ONE placed? Ans. The first line, &c. &c.

The pupils should now be thoroughly questioned, until the line and space representing every tone is perfectly understood. The places of the tones in the keys of C and G should also be contrasted, until they are perfectly committed to memory. It is strongly recommended that the pupil shall not be troubled with explanations of the philosophy of the change of keys, but shall merely be required to impress upon his memory the degrees of the staff on which the different tones are represented.

Practise exercises No. 30, 31 & 32.

§ 16 A measure containing three equal parts is called TRIPLE MEASURE. In beating Triple time, three motions of the hand are required, one DOWN-wards, one towards the LEFT hand,—and one UP-wards.

Exercise in beating Triple time. Practise exercise No. 33. Practise "Blake," page 44.

§ 17. A measure containing two equal parts is called DOUBLE MEASURE. In beating Double time, two motions of the hand are required, one DOWN-wards and one UP-wards.

Exercise in beating Double time. Practise exercise No. 34.

Practise exercises No. 35, 36, 37, 38 & 39.

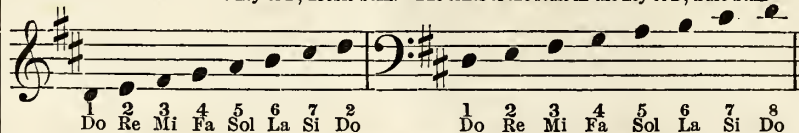
§ 18. If a quarter note is one beat long, an eighth note is a half a beat long, or, in other words two eighth notes must be sung in the time occupied by one beat.

Practise exercises No. 40, 41, 42, 43, 44, 45, 46, 47 & 48. Previous to singing each exercise, hereafter, question with regard to the key in which it is written.

Practise Ellington, and Scarborough, page 86, Phillips, page 88, Smithfield, page 126 and Hartland, page 130.

§ 19. When two sharps are placed at the commencement of a tune or exercise, (as in exercise No. 49) it is said to be in the Key of D. Key of D means that D is taken as ONE of the scale. Consequently E is two, &c.

The tones of the scale in the key of D, Treble Staff. The tones of the scale in the key of D, Base Staff.



In the key of D Treble staff, upon which line or space is the note which represents ONE placed? Ans. On the space below. Two? Ans. On the first line, &c. &c.

In the key of D, Base staff, upon which line or space is the note which represents ONE placed? Ans. On the third line, &c.

The pupil should now be thoroughly questioned, until the degrees of the staff upon which the tones of the scale in the key of D, are represented, are firmly impressed upon the memory.

Practise Exercises No. 49, 50, 51, 52, 53, 54 & 55.

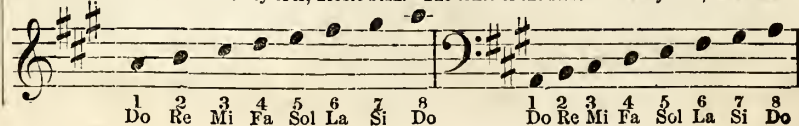
§ 20. A quarter note is equal to two eighth notes, consequently a dotted quarter, is equal to three eighth notes, or, in other words, if a quarter note is one beat long, a dotted quarter, is a beat and a half long. An EIGHTH REST (7) is a mark of silence, equal in length to an eighth note.

Practise Exercises No. 56, 57, 58 & 59.

Practise Homer, page 42, Rangely, page 43, Horsley, page 54, Sears, page 84, Bridgeton, and Chapin, page 85.

§ 21. When Three Sharps are placed at the commencement of a tune or exercise (as in Exercise No. 60.) it is said to be in the key of A, consequently A is ONE, B is TWO, &c.

The tones of the scale in the key of A, Treble Staff. The tones of the scale in the key of A, Base Staff.



Question thoroughly, and practise Exercises No. 60, 61, 62, 63, 64, 65 & 66.
Practise, Godiel, page 65.

§ 22. The teacher should now impart a knowledge of the intervals of the scale, in the following manner. Sing or play a tone, and then sing or play another tone a major second above it. Then sing or play the first tone again, and another tone a minor second above it. Repeat this exercise on different tones, requiring the pupils to tell whether tones a major or a minor second apart are sung or played, until they can readily discriminate between them. It may be well to exercise by requiring the pupils to sing a given tone, and then one a major or a minor second above, and require them to acquire the ability to sing tones a major or a minor second apart, with fluency. After acquiring the ability to discriminate, let them sing ONE and TWO, TWO and THREE, THREE and FOUR, FOUR and FIVE, FIVE and SIX, SIX and SEVEN, SEVEN and EIGHT, requiring them to tell whether the intervals are major or minor seconds.

NOTE. As some difference of opinion exists in relation to the terms which should be applied to these intervals, the terms used in works on Harmony, are here employed—leaving the teacher at liberty to use any of the terms in common use which he may prefer.

Between those tones of the scale which are a whole step apart, tones called INTERMEDIATE TONES may be sung.

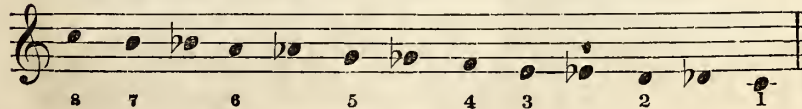
The character called a SHARP (#) denotes that the note before which it is placed, represents a tone a half step higher than the tone which is represented by it when the sharp is not expressed.

The character called a FLAT (b) denotes that the note before which it is placed represents a tone a half step lower than the tones which is represented by it when the flat is not expressed.

THE SCALE WITH THE INTERMEDIATE TONES REPRESENTED BY SHARPS.



THE SCALE WITH THE INTERMEDIATE TONES REPRESENTED BY FLATS.



When the intermediate tone between one and two is represented by a note with a sharp before it, it is called SHARP ONE. When it is represented by a note with a flat before it, it is called FLAT TWO, &c. &c.

The syllables used for the intermediate tones represented by sharps, are the same as those of the tones of the scale, represented upon the same degree of the staff, with the termination changed to i (ee). Thus, as the syllable sung to one is Do, that sung to sharp one is Di (Dee), to sharp two. Ri (Ree) to sharp four Fi (Fee), to sharp five Si (Sec), and to sharp six Li (Lee).

Exercise upon sharp four, and practise Exercise No. 67.

Practise the tunes on pages 38, 39, 40, 90 & 198, Lenton, page 58, Chandler, page 95, and Copeland, page 104.

§ 23. A sharp or flat placed upon a line or space, affects all the notes upon the line or space in the measure. If the last tone of a measure is an intermediate tone, and the first tone of the next measure is represented by a note on the same line or space, the influence of the sharp or flat extends through that measure also.

Practise Exercise No. 68.

§ 24. A NATURAL (♮) counteracts the influence of a sharp or flat, or in other words, denotes that the note represents the tone it would have represented, if no sharp or flat had been introduced.

Practise Exercise No. 69.

Exercise upon sharp five, and practise Exercise No. 70.

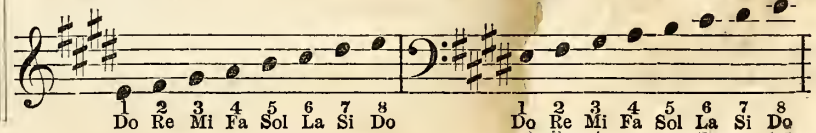
Sharp four and sharp five are the intermediate tones which occur most frequently in common music. It is recommended that the pupils acquire the ability to sing these fluently, and give particular attention to the other intermediate tones when practising tones in which they occur.

Practise Exercises No. 71, 72, 73 & 74.

Practise Lanesboro, page 87, and Sprague, page 135.

§ 24. When four sharps are placed at the commencement of a tune, it is said to be in the key of E. Key of E means that E is ONE, &c.

The tones of the scale in the key of E, Treble Staff. The tones of the scale in the key of E, Base Staff.



ELEMENTARY PRINCIPLES.

In the key of E, Treble Staff, upon which line or space is the note which represents ONE placed? Ans. On the first line. Two? Ans. On the first space, &c., &c.

In the key of E, Base staff, upon which line or space is ONE written? Ans. On the third space, &c., &c.

Practise Exercises 75, 76, 77 & 78.

Practise Shenstone, page 107, Banister, page 108, Nashville, page 161, and Watchman, page 286.

NOTE. If deemed desirable to impart a knowledge of the Philosophy of the scale to the pupils, it can now be done. The following is perhaps as good a method as any other,—viz. Describe the scale as *any* series of eight tones, the second of which is a major second above the first, the third a major second above the second, the fourth a minor second above the third, &c. Prove it by requiring the pupils to sing a tone, and then one a major second higher, another a major second higher still, another a minor second higher than the last, repeating the exercise commencing on various tones, until it is clearly understood that the scale is a series of tones at specified distances from each other, and that it is immaterial what the abstract pitch of the tones is, provided they maintain the specified relative relation to each other. When this idea is comprehended, it only remains to show, that when the scale commences on C, the order of intervals is right. When it commences on G, F \sharp must be substituted for F, to preserve the order of intervals. When it commences on D, F \sharp and C \sharp , must be used, to preserve the required order, &c. &c.

§ 26. The syllables used in singing the intermediate tones represented by flats, are the same as those of the tones of the scale represented upon the same degree of the staff, with the termination changed to e (ay) Thus, as the syllable sung to seven is Si, that sung to flat seven is Se (Say), to flat six, Le (Lay), to flat five Se (Say), to flat three Me (May), and to flat two Re (Ray).

Exercise upon flat three and flat seven, and practise No. 79.

Practise Carlton, page 94, and Harris, page 96.

§ 27. Sharps or flats placed at the commencement of a tune or exercise to denote the key, are said to form the SIGNATURE.

When the effect of a sharp which is in the signature is counteracted by a natural, the tone represented by the note after the natural, is one of the intermediate tones represented by flats. For example the note after the natural in exercise No. 80, represents flat seven.

Practise exercise No. 80.

Practise Irasburg, page 43, Fenno, page 44, Landgrove, page 58, Dartmouth, page 61.

§ 28. When the signature of a tune is ONE flat it is said to be in the key

of F.

The tones of the scale in the key of F, Treble Clef. The tones of the scale in the key of F, Base Clef.

1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do 1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do

§ 29. When the effect of a flat which is in the signature is counteracted by a natural, the tone represented by a note after the natural, is one of the intermediate tones represented by sharps. For example, the note after the natural in exercise No. 81, represents sharp four.

Practise Exercises No. 81, 82, 83 & 84.

Practise Blessing, page, 176, and Armington, page 174.

§ 30. If a quarter note is one beat long, a sixteenth note is a quarter of a beat long, or in other words, four sixteenth notes must be sung in the time occupied by one beat.

Practise exercise No. 85.

Exercise upon dotted eighth notes, and practise exercise No. 86

Practise Angel's Hymn, page 45, New Sabbath, page 46, Wycherly, page 59 Holman, page 84, Thyne, page 88, Arundel, page 92, Rymer, page 97, Ritson, page 132, Milgrove, page 133, Montague, page 161, Folsom, page 192, and Let every heart, page 208.

§ 31. When the signature of a tune is Two flats, it is said to be in the key of B FLAT.

The tones of the scale in the Key of B \flat , Treble Clef. The tones of the scale in the Key of B \flat , Base Clef.

1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do 1 Do 2 Re 3 Mi 4 Fa 5 Sol 6 La 7 Si 8 Do

Practise Exercise No. 87, 88, 89 & 90.

Practise Antler, page 69, Lanesville, page 77, Martyrdom, page 111, Concord, page 142, Belmont, 144, Malden, page 167,

§ 32. A figure 3 placed over or under a group of three notes, denotes that the three notes must be sung in the time in which two of the notes would be sung if the 3 was not expressed. In exercise No. 91 three eighth notes are grouped together with a figure 3 under them, and they must consequently be sung to one beat. Such groups of three notes are called TRIPLETS. Not unfrequently, the 3 is omitted, as in the last part of exercise No. 91.

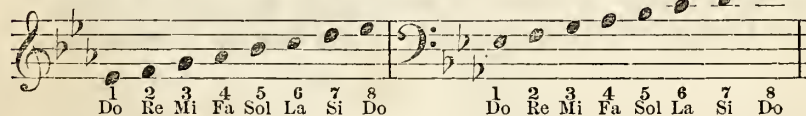
Practise exercise No. 91.
Practise Portugal, page 46.

§ 23. A variety of measure is sometimes used containing six parts, called **SEXTUPLE MEASURE, or SEXTUPLE TIME.** In beating this variety of time six beats are used—the first **DOWN**—wards (the hand falling half way) the second **DOWN**—wards (the hand falling the rest of the way) the third towards the **LEFT** hand, the fourth towards the **RIGHT** hand, the fifth **UP**—wards (the hand rising half way) the sixth **UP**—wards (the hand rising the rest of the way.) There is, however, no necessity for beating this kind of time, for if the movement is slow, triple time can be employed, and if fast, double time can be employed, and a triplet be considered as occupying each part of the measure.

Practise exercise No. 92 in three ways. First beating sextuple time, (See § 37), second, beating triple time (i.e. making two triple measures out of each measure) and third, beating double double time (i. e. making each measure consist of two triplets.)

§ 34. When the signature of a tune is **THREE flats**, it is said to be in the key of **E FLAT.**

The tones of the scale in the key of **E \flat** , Treble Clef. The tones of the scale in the key of **E \flat** , Base Clef.

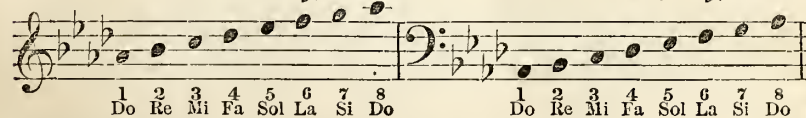


Practise Exercise No. 93 & 94.

Practise Albano, page 69. Also the tunes on pages 79, 80, 122, & 169.

§ 35. When the signature of a tune is **FOUR flats**, it is said to be in the key of **A FLAT.**

The tones of the scale in the key of **A \flat** , Treble Clef. The tones of the scale in the key of **A \flat** , Base Clef.



Practise exercises No. 95 & 96.

Practise Holston, page 125.

§ 36. Simple music is seldom written with more sharps or flats in the signature than four. Exercise No. 97 has the signature **FIVE sharps**, denoting the key of **B.** The syllables in this key occur on the same degree of the staff that they do in the key of **B flat.** Exercise No. 98 has the signature **SIX sharps**, denoting the key of **F sharp.** The syllables in this key occur on the same degrees of the staff that they do in the key of **F.** Exercise No. 99 has the signature **FIVE flats**, denoting the key of **D flat.** The syllables in this key occur on the same degrees of the staff that they do in the key of **D.** Exercise No. 100 has the signature **SIX flats**, denoting the key of **G flat.** The syllables in this key occur on the same degrees of the staff that they do in the key of **G.**

§ 37. A quarter note is usually one beat long. Composers sometimes prefer to make one of the other notes one beat long. To denote what kind of a note is one beat long, two figures in the form of a fraction are sometimes placed at the commencement of a tune, the upper (numerator) indicating the number of beats in the measure, and the lower (denominator) indicating the note which is one beat long. Thus $\frac{3}{8}$ denotes that there are three beats in the measure (i. e. that it is triple measure) and that an eighth note is one beat long, $\frac{4}{2}$ denotes that it is quadruple measure, and that a half note is one beat long, $\frac{2}{4}$ denotes that it is double measure, and that a quarter note is one beat long. Sometimes the numerator alone is used (as on page 108) and frequently no figures at all are placed at the commencement, it being taken for granted that singers can see for themselves, both what kind of measure it is, and what kind of a note is one beat long.

Practise Petition, page 67, Richmond, page 83, China, page 89, Siloam, page 107, Aliph, page 108, and Wintervale, page 163, &c.

§ 38. The following Italian words are used to denote the degrees of force or power with which certain passages should be sung.

Pianissimo, (*pp*) very soft.

Piano, (*p*) soft.

Mezzo Piano, (*mp*) moderately soft.

Mezzo, (*m*) medium force, neither loud nor soft.

Mezzo Forte, (*mf*) moderately loud.

Forte, (*f*) loud.

Fortissimo, (*ff*) very loud.

Crescendo, \llcorner louder and louder.

Diminuendo, \lrcorner softer and softer.



Sforzando, *sfz*, *fz* or $>$, explosive. Suddenly loud and instantly diminishing.

Practise Barkhampstead, page 50, Thyne, page 88. The tunes on page 90, and Chandler, page 95.

§ 39. A double Sharp (× or ##) denotes that the note before which it is placed represents a tone a half step higher than would be represented by it if a single sharp was placed before it. In other words a double sharp denotes that the note which is placed after it represents a tone a whole step higher than is represented by the same note in the key of C, with no sharp or flat before it.

A DOUBLE FLAT (bb) denotes that the note before which it is placed is a half step lower than would be represented by it if a single flat was placed before it.

Practise Hardy, page 65.

CONCLUDING REMARK. In addition to the principles that have been explained, it remains for the teacher to exercise the pupils upon the more difficult Rhythmical combinations, as for example  (as in Thompson, page 93, Wilhelmina, page 177, &c.)  (as in Blanchard, page 162,) and in such combinations as are found in Miller, page 176, Errol, page 170, &c, &c. It may also be desirable to exercise upon the more difficult chromatic intervals, as in Bath, page 168, &c. In difficult music, other explanations may be necessary. It is the design of the elements as arranged in this book merely to treat of those principles, a knowledge of which is indispensable to the performance of simple music. The ability of the teacher to explain whatever is here left unexplained, is taken for granted throughout.

END OF ELEMENTARY PRINCIPLES.

EXPLANATION OF THE PLATE ON PAGE 29.

The Plate represents all the parts of the mouth and throat brought into action in singing. A. B. C. show the position of the tongue when the mouth is shut. O shows the cavity of the mouth. G the passage that communicates with the nose. F the soft palate. E the Uvula. H the expansion of the throat. I the Epiglottis. L the Rima Glottis, or opening of the Larynx through which the air in ascending from the lungs produces the vocal sounds. H shows the Larynx. K the Vocal Chord. M the Trachea or Windpipe. m the Spinal Vertebrae.

- A. B. C. The Tongue.
- O. The Cavity of the Mouth.
- F. The Soft Palate.
- E. The Uvula.
- G. The Passage communicating with the Nose.
- N. The Expansion of the Throat.
- I. The Epiglottis.
- L. The Rima Glottis, or Opening of the Larynx.
- K. The Vocal Ligaments, or Chorde Vocali
- H. The Larynx.
- M. The Trachea or Windpipe.
- m. The Spinal Vertebrae.

ELEMENTARY EXERCISES.

1

2

3

4

5

6

7

The image displays seven staves of musical notation, numbered 1 through 7. Each staff begins with a treble clef and a key signature of one flat (B-flat). The exercises consist of single melodic lines. Staff 1 features a sequence of eighth notes. Staff 2 introduces quarter notes. Staff 3 includes half notes. Staff 4 contains dotted half notes. Staff 5 uses eighth notes with beams. Staff 6 features sixteenth notes. Staff 7 includes dotted eighth and sixteenth note patterns. Each staff concludes with a double bar line.

FINE. D. C.

8

9

10

11

12

13

14

15

6

Musical exercise 6, consisting of two staves (treble and bass clef) and 16 measures of music. The piece is in G major and 2/4 time. It features a simple melody in the treble staff and a steady accompaniment in the bass staff.

17

FINE.

D. C.

Musical exercise 17, consisting of two staves (treble and bass clef) and 16 measures of music. The piece is in G major and 2/4 time. It features a simple melody in the treble staff and a steady accompaniment in the bass staff. The word "FINE." is written above the 10th measure, and "D. C." is written above the 16th measure.

18

Musical exercise 18, consisting of one staff (treble clef) and 16 measures of music. The piece is in G major and 2/4 time. It features a simple melody.

19

FINE.

D. C.

Musical exercise 19, consisting of two staves (treble and bass clef) and 16 measures of music. The piece is in G major and 2/4 time. It features a simple melody in the treble staff and a steady accompaniment in the bass staff. The word "FINE." is written above the 10th measure, and "D. C." is written above the 16th measure.

20

Musical exercise 20, consisting of two staves (treble and bass clef) and 16 measures of music. The piece is in G major and 2/4 time. It features a simple melody in the treble staff and a steady accompaniment in the bass staff.

21

Musical exercise 21, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a common time signature. The exercise features a melody in the treble staff and a supporting bass line in the bass staff.

22

Musical exercise 22, consisting of a single staff in treble clef. The exercise is a single-line melody composed of eighth and quarter notes.

23

Musical exercise 23, consisting of two staves. Both the treble and bass staves contain a complex, fast-moving melody with many sixteenth and thirty-second notes.

24

Musical exercise 24, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The exercise features a melody in the treble staff and a supporting bass line in the bass staff.

25

Musical exercise 25, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The exercise features a melody in the treble staff and a supporting bass line in the bass staff.

Musical notation for exercise 25, consisting of two staves with treble and bass clefs. The music is written in a common time signature and features a sequence of eighth and sixteenth notes, with some rests and a final double bar line.

26

Musical notation for exercise 26, consisting of one staff with a bass clef. The music is written in a common time signature and features a sequence of eighth and sixteenth notes, with some rests and a final double bar line.

27

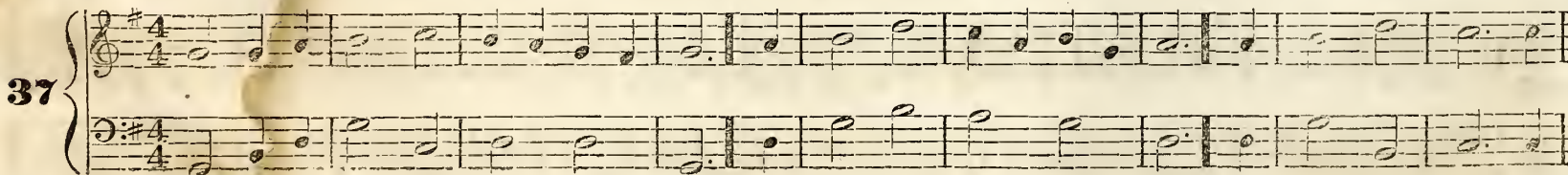
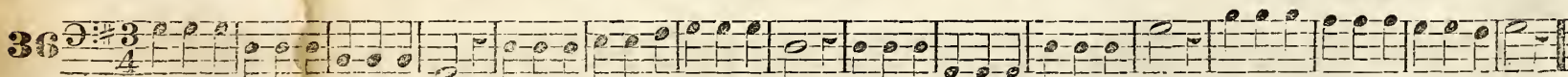
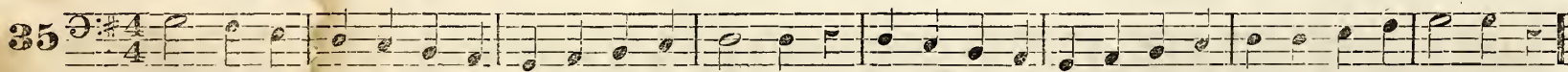
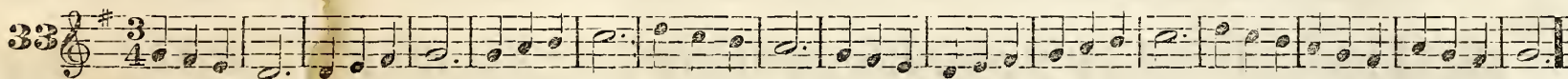
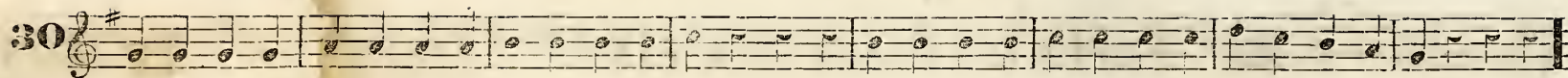
Musical notation for exercise 27, consisting of two staves with treble and bass clefs. The music is written in a common time signature and features a sequence of eighth and sixteenth notes, with some rests and a final double bar line.

28

Musical notation for exercise 28, consisting of two staves with treble and bass clefs. The music is written in a common time signature and features a sequence of eighth and sixteenth notes, with some rests and a final double bar line.

29

Musical notation for exercise 29, consisting of two staves with treble and bass clefs. The music is written in a common time signature and features a sequence of eighth and sixteenth notes, with some rests and a final double bar line.



38

39

40

41

42

43

44

44

Musical exercise 44, consisting of a single melodic line in 3/4 time, G major, consisting of 16 measures. The melody starts on G4 and moves stepwise up to D5, then descends stepwise back to G4.

45

Musical exercise 45, consisting of two parts in 4/4 time, G major, consisting of 16 measures. The right hand has a melodic line, and the left hand has a bass line.

46

Musical exercise 46, consisting of two parts in 3/4 time, G major, consisting of 16 measures. The right hand has a melodic line, and the left hand has a bass line.

Musical exercise 47, consisting of two parts in 3/4 time, G major, consisting of 16 measures. The right hand has a melodic line, and the left hand has a bass line.

47

FINE.

Musical exercise 47, consisting of two staves (treble and bass clef) in 4/4 time, featuring a key signature of one sharp (F#). The melody is primarily quarter and eighth notes, and the bass line is a simple accompaniment of quarter notes. The word "FINE." is written above the final measure of the treble staff.

48

Musical exercise 48, consisting of two staves (treble and bass clef) in 4/4 time, featuring a key signature of one sharp (F#). The melody is primarily eighth and sixteenth notes, and the bass line is a simple accompaniment of quarter notes.

49

Musical exercise 49, consisting of a single staff in 4/4 time, featuring a key signature of one sharp (F#). The melody consists of quarter notes with some rests.

50

Musical exercise 50, consisting of a single staff in 4/4 time, featuring a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

51

Musical exercise 51, consisting of a single staff in 4/4 time, featuring a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

52

Musical exercise 52, consisting of two staves (treble and bass clef) in 3/4 time, featuring a key signature of one sharp (F#). The melody is primarily eighth and sixteenth notes, and the bass line is a simple accompaniment of quarter notes.

53

Musical score for exercise 53, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major (one sharp) and 3/4 time. The piece consists of 16 measures of music.

54

Musical score for exercise 54, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major (one sharp) and 4/4 time. The piece consists of 16 measures of music.

55

Musical score for exercise 55, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in G major (one sharp) and 2/4 time. The piece consists of 16 measures of music. The word "FINE." is written above the 8th measure, and "D. C." is written above the 16th measure.

56

Musical score for exercise 56, consisting of a single staff in treble clef. It is in G major (one sharp) and 4/4 time. The piece consists of 16 measures of music.

57

Musical score for exercise 57, consisting of a single staff in treble clef. It is in G major (one sharp) and 4/4 time. The piece consists of 16 measures of music.

58

58

58

58

58

59

Musical exercise 59, consisting of two staves (treble and bass clef) in G major (one sharp) and 4/4 time. The piece features a melody in the treble staff and a bass line in the bass staff.

Continuation of musical exercise 59, showing the second system of the two-staff piece.

Continuation of musical exercise 59, showing the third system of the two-staff piece.

60

Musical exercise 60, consisting of a single staff (treble clef) in G major (one sharp) and 4/4 time. The piece features a melody of quarter and eighth notes.

61

Musical exercise 61, consisting of a single staff (treble clef) in G major (one sharp) and 3/4 time. The piece features a melody of quarter and eighth notes.

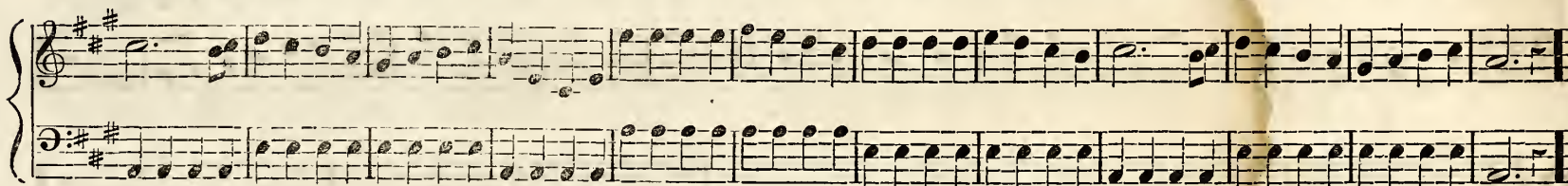
62

Musical exercise 62, consisting of a single staff (bass clef) in G major (one sharp) and 4/4 time. The piece features a bass line of quarter and eighth notes.

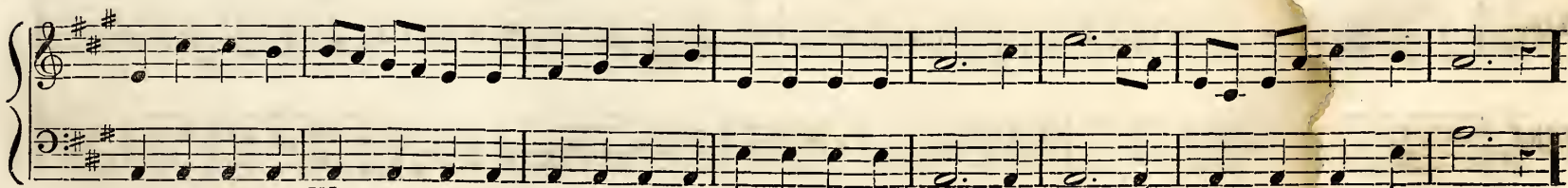
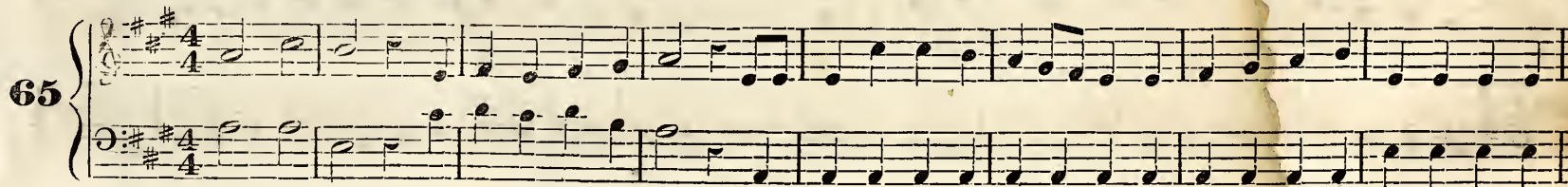
63



64



65



66

Musical score for exercise 66, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The music features eighth and sixteenth note patterns in both hands.

Musical score for exercise 67, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The music features eighth and sixteenth note patterns in both hands.

67

Musical score for exercise 67, consisting of a single staff in 4/4 time with a key signature of two sharps (F# and C#). The music features eighth and sixteenth note patterns.

68

Musical score for exercise 68, consisting of a single staff in 4/4 time with a key signature of two sharps (F# and C#). The music features eighth and sixteenth note patterns.

69

Musical score for exercise 69, consisting of a single staff in 4/4 time with a key signature of two sharps (F# and C#). The music features eighth and sixteenth note patterns.

70

Musical score for exercise 70, consisting of a single staff in 4/4 time with a key signature of two sharps (F# and C#). The music features eighth and sixteenth note patterns.

71

Musical exercise 71 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has one sharp (F#). The exercise features a sequence of eighth and sixteenth notes in the treble staff, with corresponding chords and single notes in the bass staff.

72

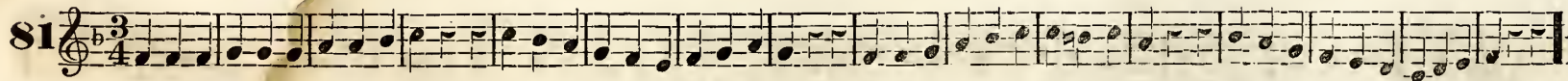
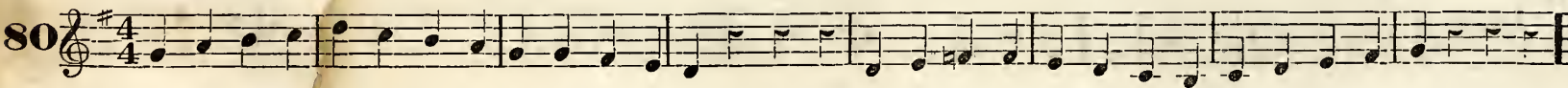
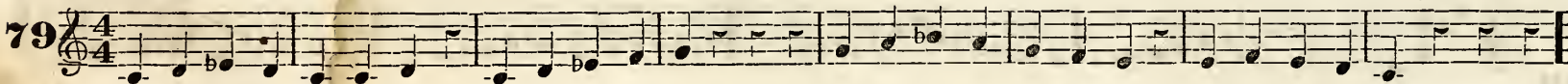
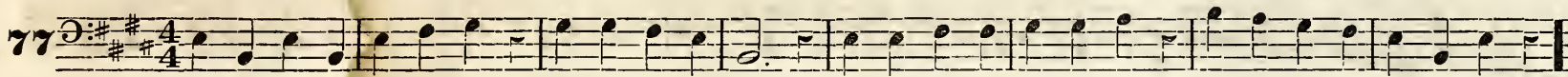
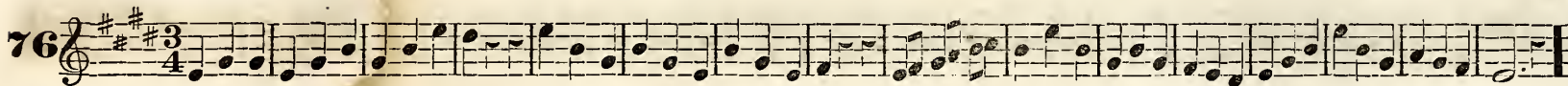
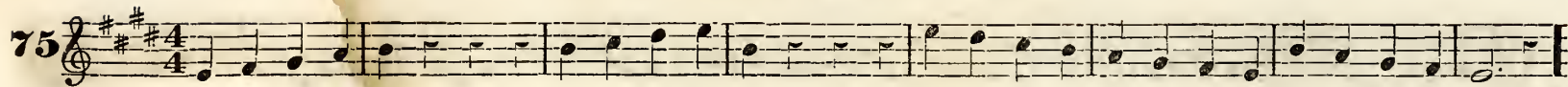
Musical exercise 72 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has two sharps (F# and C#). The exercise features a sequence of eighth and sixteenth notes in the treble staff, with corresponding chords and single notes in the bass staff.

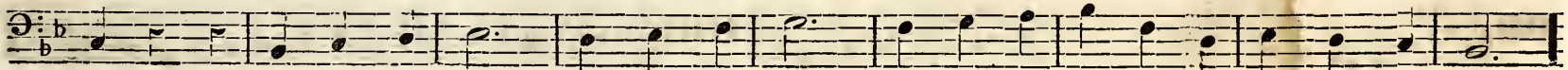
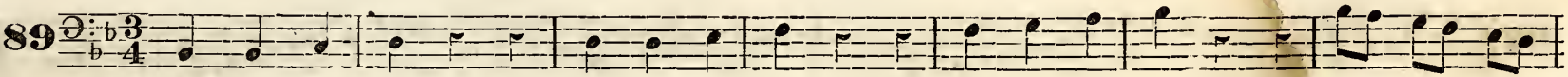
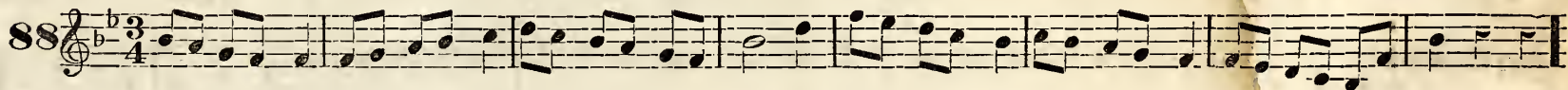
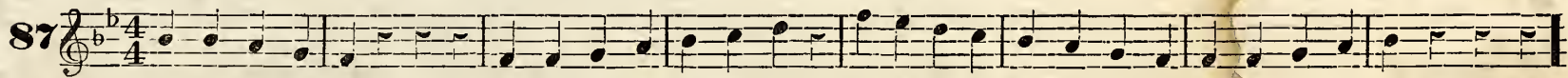
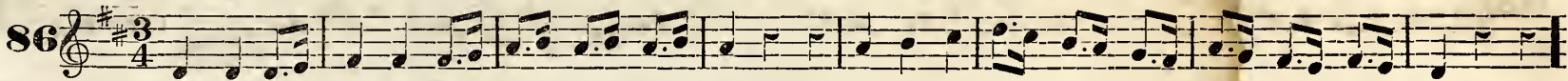
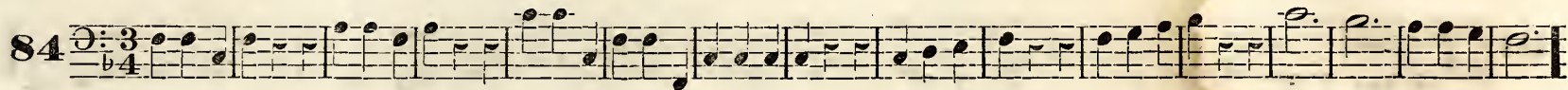
73

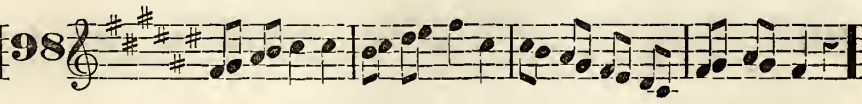
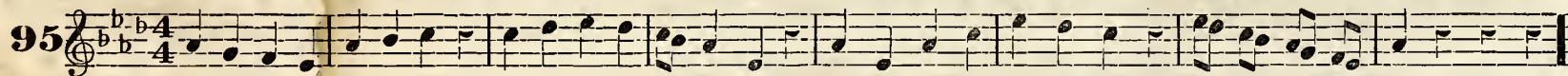
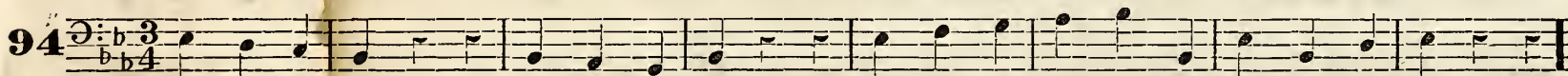
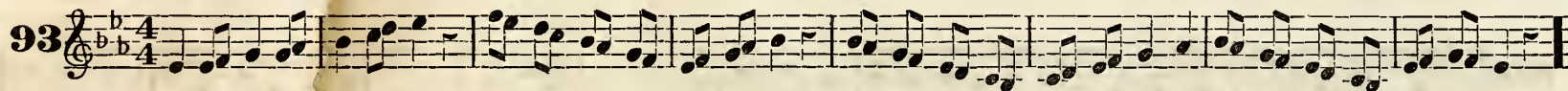
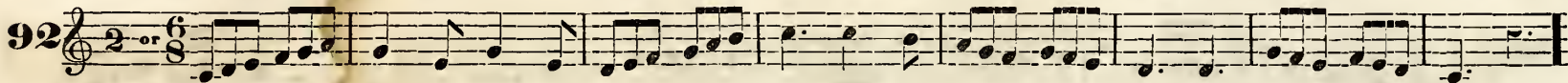
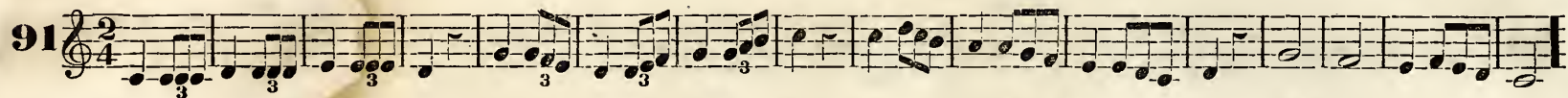
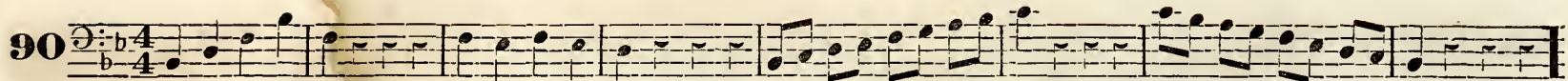
Musical exercise 73 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has two sharps (F# and C#). The exercise features a sequence of eighth and sixteenth notes in the treble staff, with corresponding chords and single notes in the bass staff.

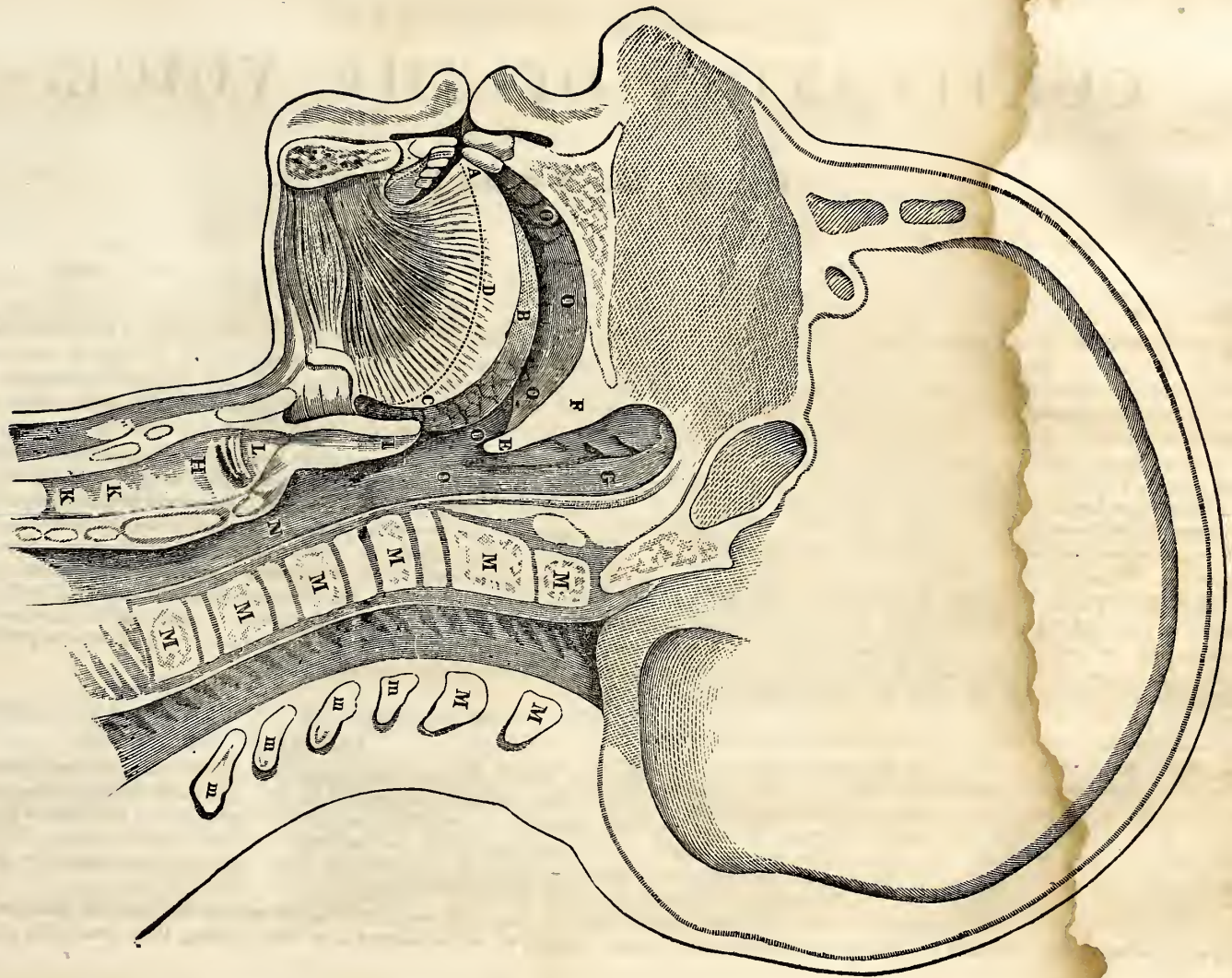
74

Musical exercise 74 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has three sharps (F#, C#, and G#). The exercise features a sequence of eighth and sixteenth notes in the treble staff, with corresponding chords and single notes in the bass staff. The piece concludes with a double bar line, followed by the word "FINE." and the instruction "D. C." (Da Capo).









CULTIVATION OF THE VOICE.

By E. H. FROST.

In offering a few remarks on the human voice, we do not intend to enter within the limits of science. The knowledge we possess on the subject would not without presumption, induce us to attempt anything of the kind. And had we the ability it would not answer our purpose. It is not for the scientific student our address is intended—if it were, other language would be required; but it is for the amateur Singers, and for those who are engaged in the cultivation of the human voice. To these I wish to be useful, and by these I desire to be understood. I therefore lay aside the scientific applications, regardless of the two sets of movements of the vocal organ, and lay down some rules for its development, which accord with science and are established by experience.

For explanation of plate see page 10.

THE POSITION OF THE BODY AND HEAD.

The formation of pure and full tone depends in all cases to a very great extent on the correct position and action of the larger organs of speech. The true resonance of the voice cannot be obtained without a free, erect and firm posture of the whole form, and especially of the chest, the main organ of sound in the human being.

Every full and vigorous sound of the voice implies the following points in the posture and attitude of the body:— 1st. That the head be kept *erect* and perfectly vertical—neither drooping nor thrown back. 2d. The windpipe and larynx unembarrassed by cravats, bonnet-strings or other impediments to free and vivid action of the muscles. 3d. The shoulders *down* and *back*. 4th. The chest fully *expanded* and well *projected*, the same position as in the correct attitude of horsemanship; the bashful drooping of the head not only affects the eye of the hearer disagreeably, but stifles and deadens the sound of the voice by depressing and partially obstructing the vocal organs, from the chest upward to **the very lips, and preventing the possibility of a free or distinct emission of sound.**

Throwing the head backward, on the contrary, to the extent practised by some singers, is not only extremely ungraceful but injurious to the true and natural sound of the voice; by cutting it off from its proper connection with the chest, and thus depriving it of that resonance or ringing quality which is indispensable to the demands of an ear regulated by a cultivated taste.

The tossing and nodding of the head, and the languishing inclination of it to one side, all are faults which are not only offensive to the eye, but which more or less effectually detract from the genuine fullness and perfect purity of the voice, and impair the exactness and propriety of enunciation, by disturbing the repose and unnecessarily varying the position of the organs of sound. The downward and backward pressure of the shoulders not only favors appropriate and graceful attitude of body to the eye, but securing a firm and projected position of the chest, is an indispensable aid to perfect purity of voice, and to exact and easy utterance, whether we regard the language of emotion and effective expression, or that of correct and spirited enunciation.

THE POSITION OF THE MOUTH, AND MANNER OF INFLATING THE LUNGS.

The mouth should be kept smiling, without distortion, and opened sufficiently to admit the end of the two first fingers. The jaws should not always remain perpendicular, one over the other, (as has wrongly been said) but in the position which is most natural for the conformation of the singer's mouth. The tongue should be suspended, and placed in such a manner, as to leave the greatest possible open space in the mouth.

A long and easy breathing is one of the essential qualities for the singer. Hence we advise singers to practise holding their breath for a long time, even

without singing, taking care to make the chest rise and expand as much as possible. When inhaling they should remain in this position as long as they can, and then let the breath flow out very slowly, until the chest has regained its natural position, afterwards begin again, observing that the mouth is moderately open as well in drawing in the air as in pressing it out. By this kind of exercise lungs of a moderate capacity will become able to furnish a well formed sound, which will last from sixteen to twenty seconds. Besides the full breath which can only be taken slowly and at the end of phrases or strains, there are half breathings, which can be taken rapidly at need, at the end of each melody, member or quarter cadence, the mechanism is the same, only that as the action of the lungs is necessarily more rapid, a little more fatigue is experienced from it. Hence it is necessary that singers should accustom themselves to as few half breathings as possible. For those who have practised inflating the lungs and holding the breath, the phrases will almost always be sufficient points of rest for breathing. To inhale the air, to retain it, and to dispose of it with art in the tones, it emits from the throat is in truth a most important point in singing. It is absolutely necessary in all cases to breathe without effort, unaccompanied by any wheezing sound or unnatural motion of the body. It is said of Rubini, the most celebrated tenor singer that has ever appeared on the stage, that he had acquired the ability of taking his breath and disguising the act at the same time, in such a manner while singing as to make it absolutely impossible for people listening to tell when he inhaled. When a vocal period occurs in which the opportunity for taking breath is not indicated by a pause or rest, or demi-rest, or yet less period of repose, the respiration should be made between notes, taking the time of breathing out of the note previous, in order to touch the succeeding in perfectly strict and true time.

ON THE VOICE.

A good natural voice ought never to be considered as the *chief* essential for a good singer; yet this precious gift is not on that account to be overlooked or slighted, for we well know that in order to play on the violin, a violin itself is a preliminary requisite, be it good or bad; equally so with regard to the piano-forte. Granted then that a voice is necessary either to sing or to learn singing! be it a fine one, so much the better; but labor, great labor has to be diligently gone through, ere the pupil can pretend to assume the title of singer; I only address myself here to those who are destined to the profession. It would be as much out of place, and most likely wearisome in a work of this kind, to enter

into the details of scientific definition, and disquisition on the form and properties of the larynx, the trachea, lungs, &c. &c., as it would be unnecessary for a poet to be conversant with the structure of the brain, to be enabled to compose verses, or a singer to be acquainted with the anatomy of the vocal organs, in order that he may sing. A voice is not always defined by its compass, but often and in part much the better by its inherent quality of sound or timbre. As the pen cannot convey the slightest idea of the timbre of a vocal organ, the various kinds are denominated and classed according to their several compasses. The quality of the voice depends chiefly upon the size of the larynx, and upon its position in the throat.

The organ of the lowest voices in quality, is placed lower than that of the higher quality. (By lower position or higher is meant the combined distance from the opening of the glottis to the back of the mouth.)

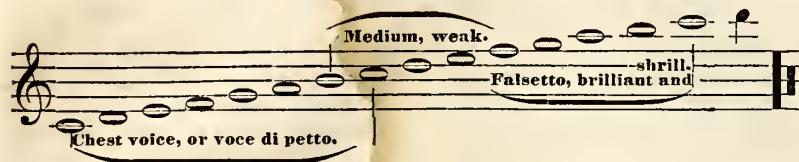
Thus the organ of the base is lower than that of the barytone, and the barytone lower than that of the tenor; the same is true in relation to female voices. The Contralto is lower than that of the Mezzo Soprano, and the Mezzo Soprano lower than that of the Soprano.

Teachers generally are content to teach their pupils to sing lessons or melodies, leaving them to form their own voices, without giving them any sure principle to guide them. The voice remains in an imperfect state, and hence arises the difficulty of intonation, and the subsequent loss of voice. The least effort or compression disturbs or impedes the natural action. This is not felt at first, but the muscles soon relax, and lose their flexible power; the voice becomes harsh, and the sound more and more imperfect; the intonation becomes incorrect; and the singer is accused of a want of ear or voice, when the fault really consists in the imperfect development of the vocal organ.

We now proceed to give scales representing the compass of the different voices, showing where they pass from the chest to medium, head or falsetto Register, commencing with the Soprano.

THE SOPRANO.

The Soprano ought to have a compass of two octaves. This voice, weakest in its lower notes, is that which most easily accommodates itself to the acquirement of flowing and flexible execution. A pure Soprano voice is very rarely found in this country. The chest and medium registers are weak, the tone thin, lacking that volume in the lower register which is found in the Mezzo Soprano. The registers are distributed in the following manner.



THE MEZZO SOPRANO.

The Mezzo Soprano, a third lower than the Soprano, has about the same compass. This voice, the most ordinary in females, and at the same time the most limited, is that which is the most effective in powerful declamation and expression.

The uncultivated will find it difficult to sing in tune in the medium register, it being the most defective part in this kind of voice. Ladies having Mezzo Soprano Voices should use great care in the delivery, keeping it free from all guttural or throaty sound.



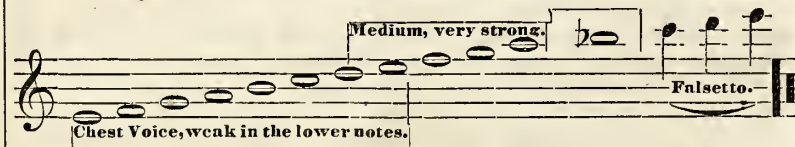
THE CONTRALTO.

The contralto often comprises the greatest compass: in this species of voice the different registers are extremely perceptible, the chest notes have almost the quality or timbre, and strength of the Tenor voice; The medium is exceedingly weak, and the upper notes often shrill and piercing.



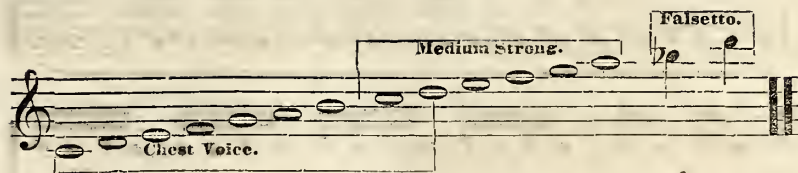
THE HIGH OR COUNTER TENOR.

The high or Counter Tenor Voice can comprise all the tones from E, to E, in its chest register; a very rare occurrence. Some voices from southern countries, denominated likewise Counter-Tenors or Altos possess this quality. This voice is of great scarcity; where the higher octave from C, to C, unites all the power of the male with the sweetness and grace of the female organ.



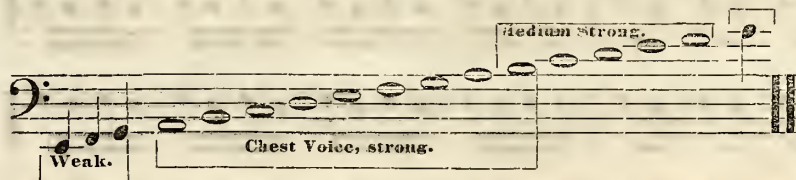
THE TENOR.

This Voice is that, which as well as the Barytone, is the most usually assigned by nature to men. There is besides the Counter Tenor what the Italian call Tenor Aussario or Chest Tenor. This kind having the ability to sing with the chest voice the entire compass; by the chest voice, I mean that ringing clarion quality which is produced by uniting the softness of the head voice, so called, with the ringing quality of the chest. A great many Tenors have not the ability to do this; these are what are called Tenormista or mixed. This voice can use the full chest voice as far as the chest register extends; they then mix the head and medium, making the two partake as largely as possible of the volume of the chest.



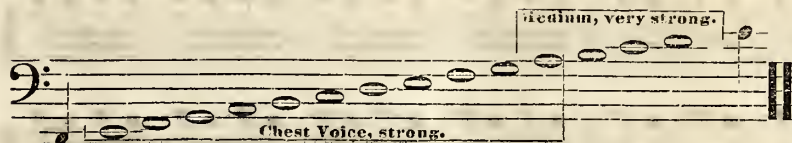
THE BARYTONE.

This voice is the most prevalent amongst male voices of this country. A Primo Basso or full Tenor are rarely found. It is the most useful. Like the contralto it has great compass, sometimes running as low as the Bass and high as the Tenor.



THE BASSO.

This voice is not extraordinary, but rarely good and perfect, the upper notes thin and nasal in uncultivated voices.



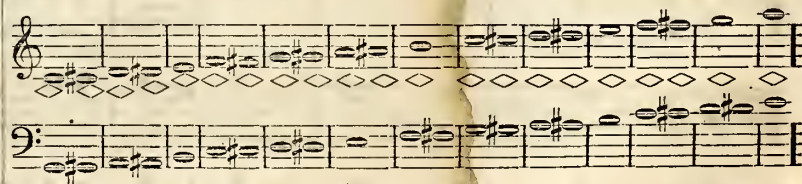
Besides those already cited, there are intermediate and limited qualities of voice, only appreciable by their peculiar timbre or depth. It is an impossibility, also, to find two voices exactly alike. You possess some kind of an organ, with taste, and an earnest desire to develop it—study, practise, persevere, and you will accomplish a great deal.

We now give the scale, and a few exercises for developing the voice.

Experience has shown that in order to form the voice, and equalize it, the pupil should sing much on the vowel sound *a* (as in far). This is called vocalizing; by which the faults of the voice are laid bare, which would be in part disguised by using words.

SWELLING SOUNDS.

To swell a sound, is to strike it with firmness; but as softly as possible, augmenting the force gradually, to the middle of its duration, and from this point to the end insensibly diminishing to the degree of force with which it was commenced. To execute the swell properly, it is necessary to take breath before each note, according to the instruction given in Chapter I. To remain a moment with the chest raised, before giving forth the voice, and then to strike the sound in the manner just mentioned; taking care to make no movement, either with the mouth or tongue while the sound lasts.



The practise of the scale to swelling sound, says Lablache, is the most useful exercise which can be performed for good singing. By this means one corrects the faults of the voice, gives firmness to it, increases its power, and gives to it that flexibility which is indispensable for coloring the melody. Pupils who desire to gain speedily, command of their vocal organs, should sing at least four scales with the swell, every day for two months. Each sound ought to last about eighteen or twenty seconds; thus a scale will last about ten minutes; so we advise them to devote about forty minutes to this exercise. These forty minutes if taken at different hours of the day, will not fatigue the chest, and will be time most usefully employed in the study of singing.

This musical score is for a piece titled "FOR BASE OR BARITONE VOICES." It is page 34 of a larger work. The score is written for a single voice part and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The first staff features a complex melodic line with many sixteenth notes, while the subsequent staves show a more gradual ascent in pitch, with notes becoming more widely spaced and eventually moving into a higher register. The notation includes various note values, rests, and bar lines. There is a significant tear in the paper on the left side of the page, partially obscuring the staves.

Sostenuto. Legato.

Musical score for Bass, measures 1-12. The score consists of two systems of two staves each. The first system contains measures 1-6, and the second system contains measures 7-12. The music is in G major (one sharp) and 3/4 time. It features a melodic line with slurs and accents, and a bass line with triplets and a *pp* dynamic marking in measure 5. The piece concludes with a fermata in measure 12.

Moderato.

Musical score for Bass, measures 13-24. The score consists of two systems of two staves each. The first system contains measures 13-18, and the second system contains measures 19-24. The music is in G major and 3/4 time. It features a melodic line with slurs and accents, and a bass line with triplets and a *b* dynamic marking in measure 20. The piece concludes with a fermata in measure 24.

*lento.**pia mosso.*

Musical score for Bass, measures 25-32. The score consists of two systems of two staves each. The first system contains measures 25-28, and the second system contains measures 29-32. The music is in G major and 3/4 time. It features a melodic line with slurs and accents, and a bass line with triplets and a *titard.* dynamic marking in measure 30. The piece concludes with a fermata in measure 32.

Follow in all cases the expression and feeling indicated by the various signs ; and only take breath in those places indicated by the crosses and rests.

Andante Religioso.

The musical score is divided into two main sections. The first section, marked *Andante Religioso*, consists of four staves in 4/4 time with a key signature of one flat (B-flat). The first staff contains the main melody with several 'x' marks above notes indicating breath-taking points. The second staff continues the melody with dynamic markings *f* and *p*. The third staff features a more complex texture with dynamic markings *ff* and *mf*. The fourth staff concludes this section with a *Decrescendo.* marking and 'x' marks. The second section consists of four staves in 2/4 time with a key signature of one flat. The first two staves are in treble clef, and the last two are in bass clef. This section features a rhythmic accompaniment of eighth and sixteenth notes, ending with a double bar line.

HANDEL COLLECTION.

WILLCOX. L. M.

1. My God, how endless is thy love! Thy gifts are every evening new; And morn - ing mercies from above Gently dis - til like early dew.

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

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sover-eign word restores the light, And quickens all my drowsy powers.

3. I yield my powers to thy command, To thee I consecrate my days; Per - pet - ual blessings from thine hand Demand perpetual songs of praise.

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

Maestoso.

1. E-ternal Power, whose high abode Becomes the grandeur of our God— In-finite lengths beyond the bounds Where stars revolve their little rounds!

2. Lord, what shall earth and ashes do? We would adore our Ma-ker too; From sin and dust to thee we cry, The Great, the Holy, and the High!

3. Earth from a-far has heard thy fame, And worms have learnt to lisp thy name; But O the glo-ries of thy mind Leave all our soaring thoughts behind.

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

ROLLE. L. M.

Allegro.

1. Je-sus shall reign where'er the sun Doth his successive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

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

3. Peo-ple and realms of eve-ry tongue Dwell on his love with sweetest song; And in-fant voice-s shall proclaim Their ear-ly blessings on his name.

Unison. 6 6 6 # - - 1/2 6 6 6

Dim.



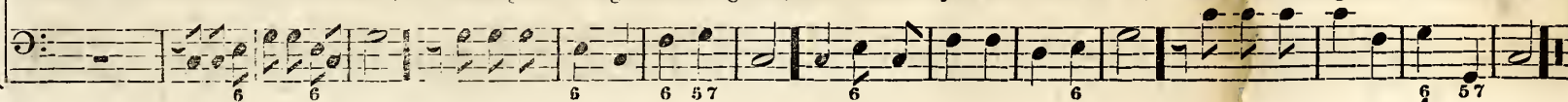
1. Now to the Lord a no-ble song! Awake, my soul, a-wake, my tongue; Ho-san-na to th'e - ter-nal name, And all his boundless love pro-claim.



Dim



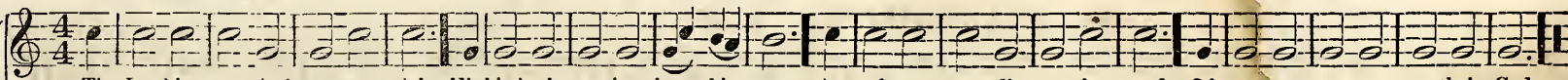
2. See where it shines in Je-sus' face, The brightest im-age of his grace; God, in the per-son of his Son, Has all his mightiest works out-done.



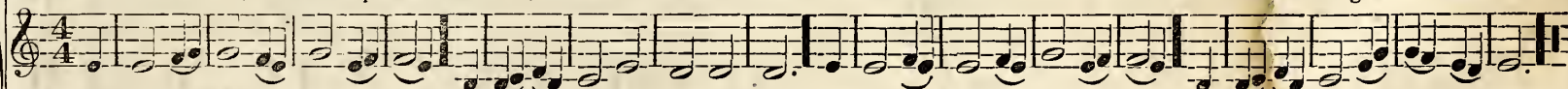
Allegro. 126-

Abbot. L. M.

From WEBER.



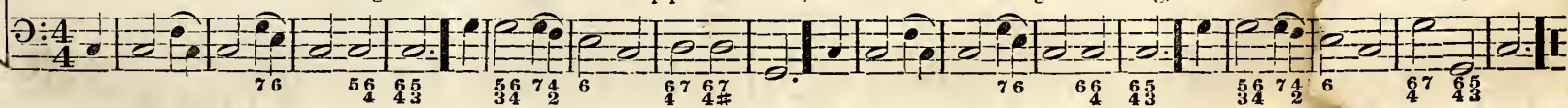
1. The Lord is come, the heavens proclaim His birth, the na-tions learn his name: An unknown star di-rects the road Of east-ern sa-ges to their God.



2. All ye bright ar-mies of the skies, Go, worship where the Sa-viour lies: An-gels and kings be-fore him bow, Those gods on high, and gods be-low.



3. Let i-dols tot-ter to the ground, And their own wor-ship-pers con-found, Zi-on shall still his glo-ries sing, And earth con-fess her sov'reign king.



LINLEY. L. M.

1. Arise! a-rise; with joy sur-vey The glory of the lat-ter day: Al-ready is the dawn be-gun, Which marks at hand a rising sun, Which marks at hand a ris-ing sun.

2. 'Behold the way! 'ye heralds, cry: Spare not, but lift your voices high: Convey the sound from pole to pole, 'Glad tidings' to the captive soul, 'Glad tidings' to the cap-tive soul.

3. Behold the way to Zi-on's hill, Where Israel's God delights to dwell! He fixes there his lofty throne, And calls the sacred place his own, And calls the sacred place his own.

4. The north gives up, the south no more Keeps back her consecrated store; From east to west the message runs, And either India yields her sons, And either India yields her sons.

4. Auspicious dawn! thy rising ray With joy we view, and hail the day: Great Sun of Righteousness! arise, And fill the world with glaa surprise, And fill the world with glad surprise.

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

TRANQUILITY. L. M

1. O praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heav'n, where he his face Unveil'd in perfect glory shows, Unveil'd in perfect, &c.

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

3. Let all who vital breath enjoy, The breath he doth to them afford: In just re-turns of praise employ: Let every creature praise the Lord, Let every creature praise the Lord.

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

Musical score for 'ANTIGUA' in common time (L. M.). The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

The King of saints how fair his face, A - dorned with maj - es - ty and grace, He comes with bless - ings from above, And wins the nations to his love.

WINCHELSEA. L. M.

Musical score for 'WINCHELSEA' in 3/4 time (L. M.). The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

In - cumbent on the bending sky, The Lord descended from on high, And bade the dark - ness of the pole, Beneath his feet tremendous roll.

ARNHEIM. L. M.

Musical score for 'ARNHEIM' in 4/4 time (L. M.). The score consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

All ye bright armies of the skies, Go worship where the Saviour lies, Angels and kings before him bow, Those gods on high, and gods be - low.

HOMER. L. M.

1. Why will ye waste on trifling cares That life which God's compassion spares ? While, in the various range of tho't, The one thing needful is for - got ?

2. Shall God invite you from a - bove? Shall Jesus urge his dying love? Shall troubled conscience give you pain? And all these pleas - ure - nite in vain?

3. Not so your eyes will al - ways view Those objects which you now pursue ; Not so will heav'n and hell appear When death's de - ci - sive hour is near.

6/4 6/4 7 5/34 7 6 6/45 6/43

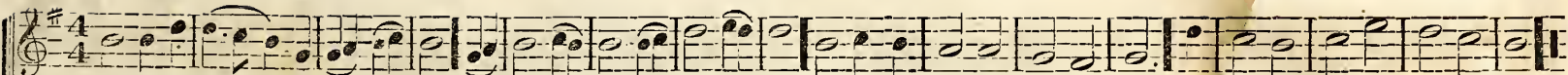
SYMONDS. L. M.

1. Jesus shall reign where'er the sun Doth his suc - cessive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

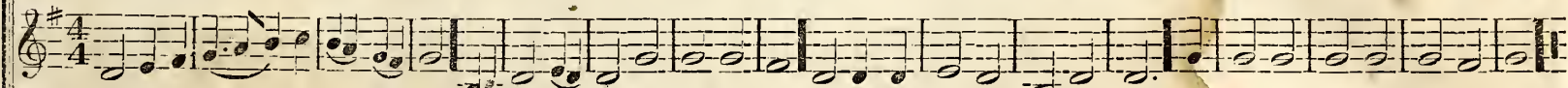
2. For him shall endless pray'r be made, And praises throng to crown his head ; His name, like sweet perfume, shall rise With every morning sae - ri - fice.

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

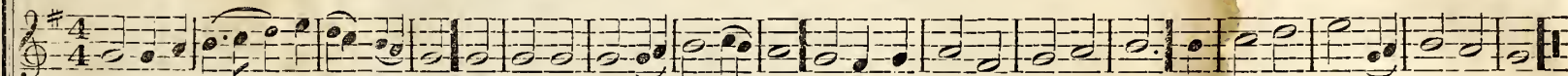
4/4 6 6 # 6/4 6 # # # 4/2 6 6/4 7



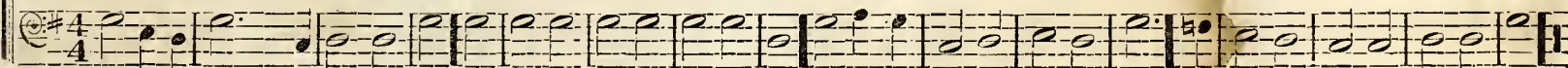
1. Oh come, loud an-thems let us sing, Loud thanks to our al - migh - ty King; For we our voic - es high should raise, When our sal - va - tion's rock we praise.



2. In - to his pres - ence let us haste, To thank him for his fa - vors past; To him ad - dress, in joy - ful song, Prais - es which to his name be - long.

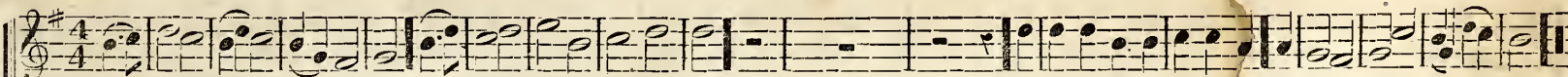


3. Oh let us to his courts re - pair, And bow with ad - o - ra - tion there; Down on our knees, de - vout - ly, all Be - fore the Lord our Ma - ker fall.

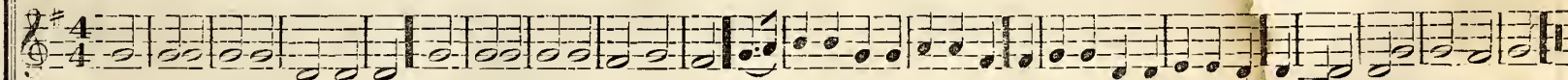


67 67 52 65 67 65 4 6 4 6 6 56 6 7
45 45 32 43 45 43 3 6 2 6 6 4 7

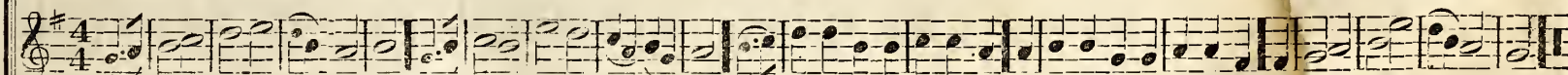
RANGELY. L. M.



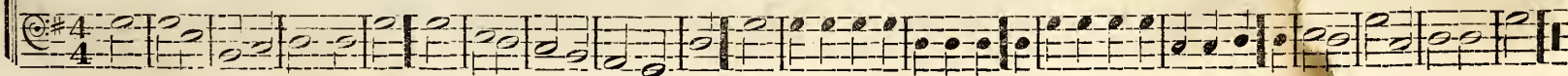
1. Al - mighty Rul - er of the skies, Thro' all the earth thy name is spread, And thine eternal glories rise, Above the heavens thy hands have made, Above the heavens thy, &c.



2. To thee the voices of the young Their sounding notes of honor raise; And babes with uninstructed tongue, Declare the wonders of thy praise, Declare the wonders of thy praise.



3. Amidst thy temple children throng, To see their great Redeemer's face; The son of David is their song, And loud hosannas fill the place, And loud hosannas fill the place.



BLAKE. L. M.

KNECHT.

How pleasant, how di - vine - ly fair, O Lord of hosts thy dwellings are,

With long de - sire my spir - it faints To meet th' assemblies of thy saints; My flesh would rest in thine a - bode,

My God, my King, why should I be So far from all my joys and thee. My panting heart cries out for God,

Fine. *D. C.*

87 6 7 7 67 6 6 7 97 6

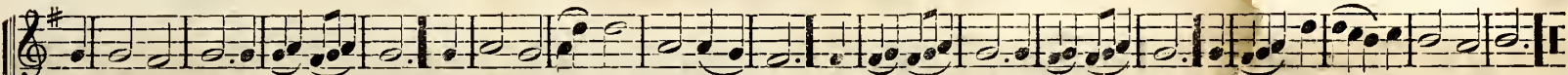
4 4 4

FENNO. L. M.

1. O all ye people, clap your hands, And shout with triumph while you sing Of God, who all the earth commands— Of God—the dreadful, mighty King.

2 The trumpet swells a - long the sky; We hear the joy - ful, solemn sound; The righteous God ascends on high, And shouts of gladness ecb - o round.

3. The Lord, who o'er the earth bears sway, Sits on his throne of ho - li - ness; The heathen now his laws o - bey; Let all the earth his praise ex - press.



1. On God the race of man de - pends, Far as the earth's re - mot - est ends; At his commands the morn - ing ray Smiles in the east, and leads the day.



2. Sea - sons and times o - bey his voice; The morn and evening both re - joice To see the earth made soft with showers, La - den with fruit, and dressed in flowers



3. The des - ert grows a fruit - ful field; A - bun - dant food the val - leys yield; The plains shall shout with cheer - ful voice, And neigh - b'ring hills re - peat their joys.

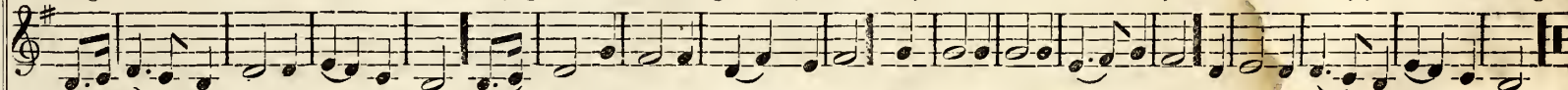


ANGELS' HYMN. L. M.

TANSUR.



1. High in the heav'ns, e - ter - nal God, Thy good - ness in full glo - - ry shines; Thy truth shall break thro' ev'ry cloud That veils thy just and wise de - signs



2. For - - ev - - er firm thy jus - tice stands, As mountains their foun - da - tions keep; Wise are the wonders of thy hands, Thy judgments are a .mighty deep.



3. O God, how ex - cel - lent thy grace! Whence all our hope and com - fort springs; The sons of Adam, in distress, Fly to the shadow of thy wings.



Musical score for 'OLD HUNDRED' in 2/4 time, featuring two staves with treble and bass clefs. The melody is simple and hymn-like, with a key signature of one sharp (F#).

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, obeyed.

ROCKINGHAM. L. M.

Musical score for 'ROCKINGHAM' in 3/4 time, featuring two staves with treble and bass clefs. The melody is more rhythmic and features a key signature of one sharp (F#).

Now I resolve with all my heart, With all my powers to serve the Lord; Nor from his ways will I de - part, Whose service is a rich re - ward.

EVENING HYMN. L. M.

TALLIS.

Musical score for 'EVENING HYMN' in 4/4 time, featuring two staves with treble and bass clefs. The melody is more complex and features a key signature of one sharp (F#).

Glo-ry to thee, my God, this night, For all the blessings of the light; Keep me, oh keep me, King of kings, Beneath thine own al - mighty wings.

Andante. $\text{♩} = 92$.

1. He lives, the ev - er - last - ing God, Who built the world, who spread the flood; The heav'ns, with all their host, he made, And the dark regions of the dead.

2. He guides our feet, he guards our way; His morning 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 - vine - ly blest, May rise se - cure, se - cure - ly rest: Thy ho - ly guardian's wakeful eyes Ad - mit no slumber, nor sur - prise.

4. Long as I live, I'll trust his pow'r; Then in my last, de - part - ing hour, Angels, that trace the ai - ry road, Shall bear me homeward to my God.

Rockport. L. M.

A. KREISSMANN.

Soft and Slow. $\text{♩} = 72$.

1. There is a stream whose gen-tle flow Sup-plies the ci - ty of our God! Life, love and joy still gliding thro', And watering our di-vine a-bode.

2. That sacred stream, thine ho-ly word, Sup-ports our faith, our fear con - trols; Sweet peace thy prom-i - ses af - ford, And gives new strength to fainting souls.

BARKHAMPSTEAD. L. M.

1. How vain is all be-neath the skies! How transient eve-ry earthly bliss! How slen-der all the fond-est ties, That bind us to a world like this
 2. The evening cloud, the morning dew, The with'ring grass, the fading flow'r, Of earth-ly hopes are em-blems true— The glo-ry of a pass-ing hour!

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

3. But, tho' earth's fairest blossoms die, And all be-neath the skies is vain, There is a land, whose confines lie Be-yond the reach of care and pain.
 4. Then let the hope of joys to come Dis-pel our cares, and chase our fears: If God be ours, we'er travelling home, Tho' passing thro' a vale of tears.

6 7

ACKWORTH. L. M.

1. Soon may the last glad song a-rise, Thro' all the millions of the skies—That song of triumph which records That all the earth is now the Lord's, That all the earth is now the Lord's.
 2. Let thrones, and pow'rs and kingdoms be Obedient, mighty God, to thee! And over land, and stream, and main, Now wave the sceptre of thy reign, Now wave the sceptre of thy reign.

mf *Cres.* *Cres.*

3. Oh let that glorious anthem swell; Let host to host the triumph tell, That not one rebel heart remains, But o-ver all the Saviour reigns! But over all the Saviour reigns.

Unison. 3 6 7 6 6 6 7

Sandusky. L. M. (Double.)

72 =

1. So let our lips and lives express The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the doctrine all di - vine.

3. Our flesh and sense must be denied, Pas - sion and en - vy, lust and pride; While jus - tice, temp'rance, truth and love, Our inward pi - e - ty ap - prove.

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

2. Thus shall we best pro - claim a - broad The hon - ors of our Sa - viour God, When the sal - va - tion reigns with - in, And grace subdues the pow'r of sin.

4. Re - li - gion bears our spir - its up, While we ex - pect that bless - ed hope, The bright ap - pear - ance of the Lord, And faith stands leaning on his word.

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

120

Truro. L. M.

BURNEY.

1. 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, And all his boundless love proclaim.
2. Oh! may I reach that hap - py place Where he un - vails his love - ly face! Where all his beauties you be - hold, And sing his name to harps of gold.

Blendon. L. M.

GIARDINI.

80

1. Great is the Lord! what tongue can frame An hon - or e - qual to his name? How aw - ful are his glo - rious ways! The Lord is dread - ful in his praise.
2. The world's foundations by his hand Were laid, and shall for - ev - er stand; The swelling billows know their bound, While to his praise they roll a - round.

Wells. L. M.

HOLDRAD.

60

1. Life is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vil - est sin - ner may re - turn.
2. Life is the hour that God hath giv'n T'escape from hell, and fly to heav'n; The day of grace, and mor - tals may Se - cure the bless - ings of the day

Fine.

1. Come let our voi - ces join, to raise, A sa - cred song of sol - emn praise, His hon - or in ex - alt - ed verse.
God is a sovereign king, re - hearse, (omit,).....

2. Come let our souls ad - dress the Lord, Who fram'd our na - ture with his rod, His mer - cy choose his pas - tures keep.
He is our shep - herd, we the sheep, (omit,).....

3. Come let us hear his voice to - day. The coun - sels of his love o - bey, The sins and plagues that Is - rael knew.
Nor let our hard - est hearts re - new, (omit,).....

4. Come, seize the prom - ise while it waits, And march to Zi - on's her - ald gates, Nor lose the blessings by de - lay.
Be - lieve and take the prom - ised rest, (omit,).....

D. C.

4. Look back, my soul, with ho - ly dread, And view those an - cient reb - els dead, Nor lose the blessings by de - lay.
Ae - cept the of - fur'd grace to - day, (omit,).....

1. With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

2. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names be - low, So much thy power and glo-ry show.

6
3

4 = 87 6#
5 47

876
4

56 6 7
4

HORSLEY. L. M.

Preserve me, Lord, in time of need, For succor to thy throne I flee, But have no merits there to plead, My goodness cannot reach to thee, My goodness cannot reach, &c

6 6 6
4 5

6 4 6 5
3 43

4 6 6 6 5
2 43

6 6 6 6
4

Andante. 72-6



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 truths at night.



2. Sweet is the day of sa-cred rest; No mor-tal care shall seize my breast; Oh, may my hear in tune-oe found, Like David's harp of sol-emn sound.



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

Kensington. L. M.

LANDLEY.

Andante. 84-6

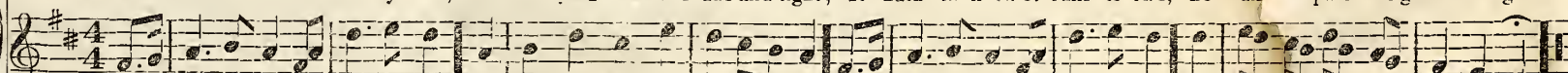


1. There is a land mine eye hath seen, In vi-sions of enraptured thought, So bright that all which spreads between Is with its ra-diant glo-ry fraught.

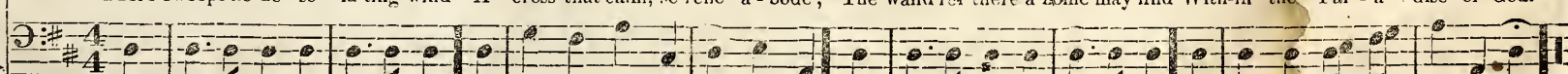
2. A land up-on whose blissful shore There rests no shadow, falls no stain; There those who meet shall part no more, And those long parted meet a-gain.



3. Its skies are not like earthly skies, With va-rying hues of shade and light; It hath no need of suns to rise, To dis-si-pate the gloom of night.



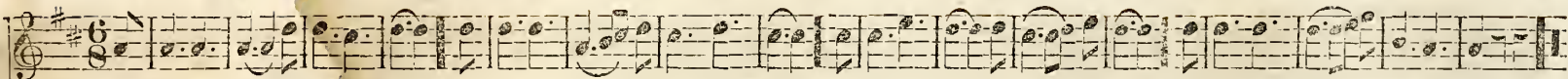
4. There sweeps no de-so-la-ting wind A-cross that calm, se-re-ne a-bode; The wand'rer there a home may find With-in the Par-a-dise of God.



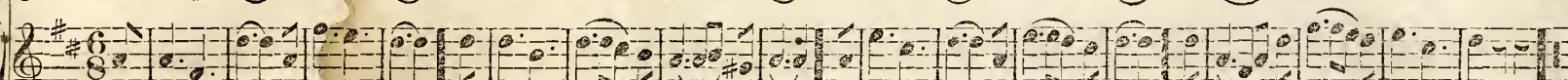
6 4 6 7 6 6 4 #5 6 4 6 6 6 7

Mulhegan. L. M.

A. KREISSMANN.



1. Awake, our souls, away, our fears, Let every trembling thought be gone; Awake, and run the heavenly race, And put a cheer-ful courage on.
 2. True, 'tis a strait and thorny road, And mor-tal spir-its tire and faint; But they for-get the migh-ty God, Who feeds the strength of every saint;—



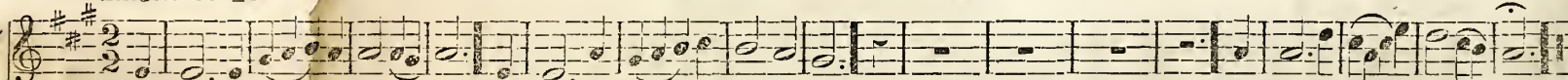
3. The mighty God, whose matchless pow'r Is ev-er new and ev-er young; And firm endures, while end-less years Their ev-er - last-ing cir-cles run.
 4. From thee, the o-ver-flow-ing spring, Our souls shall drink a full sup-ply; While those who trust their native strength, Shall melt away, and droop, and die.



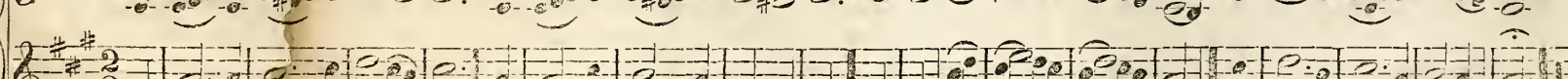
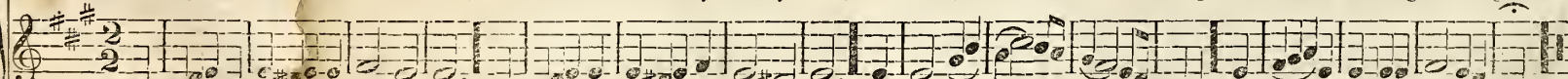
7 4 4 4 7 7 6 6 6

Milton. L. M.

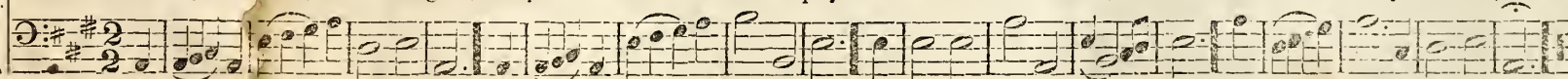
STANLEY.

Allegro. 120 = 

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



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



[8]

$\sharp 1$ 6 6 5 6 6 6 7 6 6 6 7

China. L. M.

CUZZENS.

104 = ♩

Allegro.

1. Oh! for a sight, a pleasing sight, Of our Almighty Father's throne! There sits our Savior, crown'd with light, There sits our Savior, crown'd with light, Clothed with a body like our own.
2. Adoring saints around him stand, And thrones and pow'rs before him fall; The God shines gracious thro' the man, The God shines gracious thro' the man, And sheds bright glories on them all.

Ellenthorpe. L. M.

LINLEY.

100 = ♩

1. Say how may earth and heaven unite? And how shall man with angels join? What like harmonious may be found, Discordant nature's to combine?
2. Loud swell the pealing organ's notes, Breathe forth your souls in raptures high, In praises men with an - gels join, Music's the language of the sky.

Leyden. L. M.

COSTELLOW.

120 = ♩

Moderato.

- E - ternal God, ce - les-tial King, Ex - alt - ed be thy glorious name; }
 [8] Let hosts of heaven thy praises sing, [omit.] } And saints on earth thy love proclaim, And saints on earth thy love proclaim

1. Sweet harp of Ju-dah, shall thy sound No more be heard on earthly ground, No mortal raise the lay a - gain That rung thro' Judah's sainted reign.
 2. No! for to high-er worlds belong The wonders of thy sa-cred song: Thy prophet bards might sweep thy chords, Thy glorious burthen was the Lord's.

3. Tho' faintly swell thy notes sublime, Far dis-tant down the stream of time; Yet, to our ears the sounds are given, And ev'n thy e - cho tells of heav'n.
 4. Thro' worlds remote, the old, the new; Thro' realms nor Rome, nor Israel knew; The Christian hears, and by thy tone, Sweet harp of Judah! tunes his own.

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

LENTON. L. M.

A. N. JOHNSON.

1. The Lord is come—the heav'ns proclaim His birth, the nations learn his name: An unknown star di-rects the road Of eastern sa - ges to their God.

2. Let i - dols tot - ter to the ground, And their own worshippers confound; Zion shall still his glo-ries sing, And earth confess her sovereign king.

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



1. Thus far the Lord has led me on; Thus far his power prolongs my days: And eve - ry evening shall make known Some fresh me - mo - rial of his grace.



2. Much of my time has run to waste, And I, perhaps, am near my home; But he forgives my fol - lies past; He gives me strength for days to come.



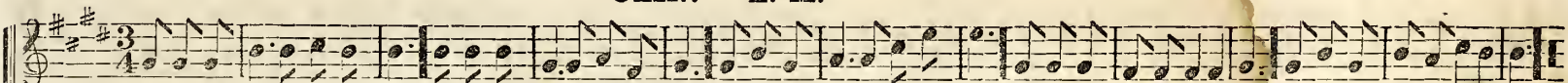
3. I lay my bo - dy down to sleep; Peace is the pillow for my head; While well - ap - point - ed an - gels keep Their watchful stations round my bed.

4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to break my tomb, With sweet sal - va - tion in the sound.



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

OLIN. L. M.



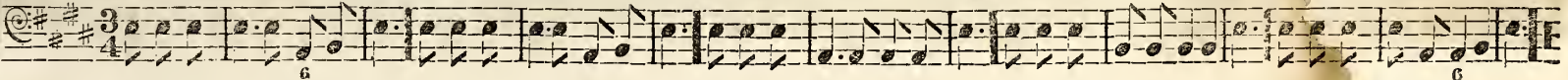
1. Nature, with all her powers, shall sing Her great Creator and her King: Nor air, nor earth, nor skies, nor seas Deny the tribute of their praise, Deny the tribute of their praise.



2. Ye seraphs, who sit near his throne, Begin to make his glories known, Tune high your harps, and spread the sound Throughout creation's utmost bound, Throughout creation's utmost bound.



3. Oh! may our ardent zeal employ Our loftiest thoughts, and loudest songs; Let there be sung, with warmest joy, Hosanna, from ten thousand tongues, Hosanna, from ten thousand tongues.



6 6

1. There is a God, all nature spe - o' earth, and air, and sea, and skies, See, from the clouds his glory breaks, When earliest beams of morning rise.

2. The ris - ing sun, se - rene-ly bright, Thro'out the world's extended frame, Inscribes in char - ac-ters of light, His mighty Ma - ker's glorious name.

3. Ye cu - rious minds, who roam abroad, And trace creation's wonders o'er, Confess the footsteps of your God, Bow down before him, and a - dore.

SHATTUCK. L. M.

S. HILL, 1854.

Moderato.

1. Come, O my soul, in sa - cred lays, Attempt thy great Creator's praise ; But, O, what tongue can speak his fame? What mortal verse can reach the theme?

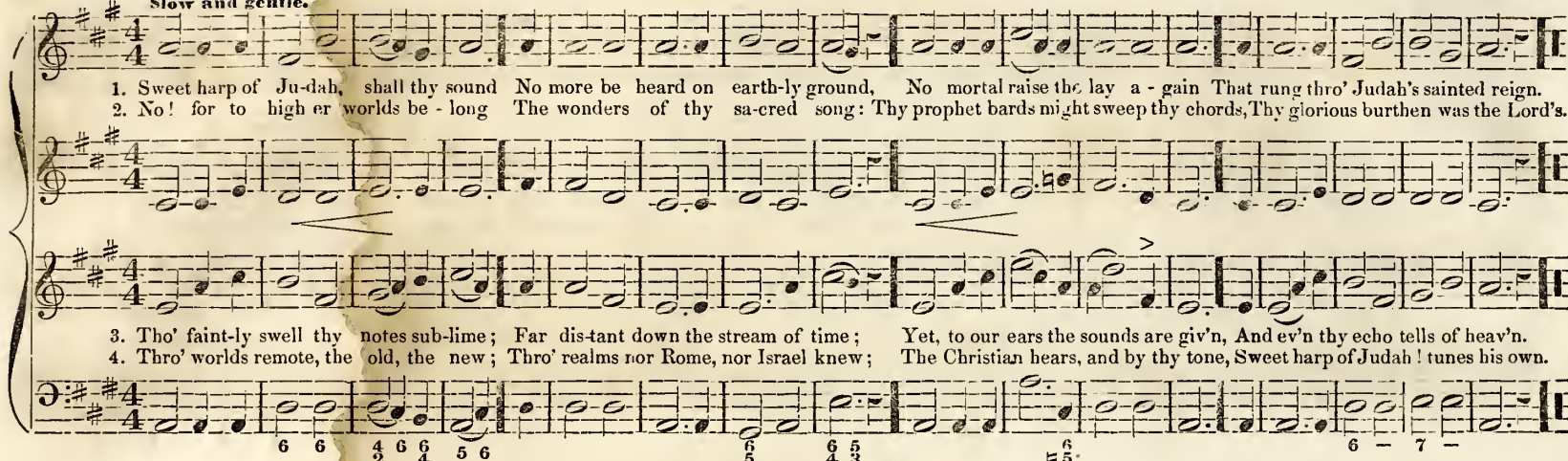
2. Enthroned a - mid the radiant spheres, He glory like a garment wears : To form a robe of light di - vine, Ten thousand suns around him shine.

Landgrove. L. M.

A. KREISSMANN.

72 = 

Slow and gentle.

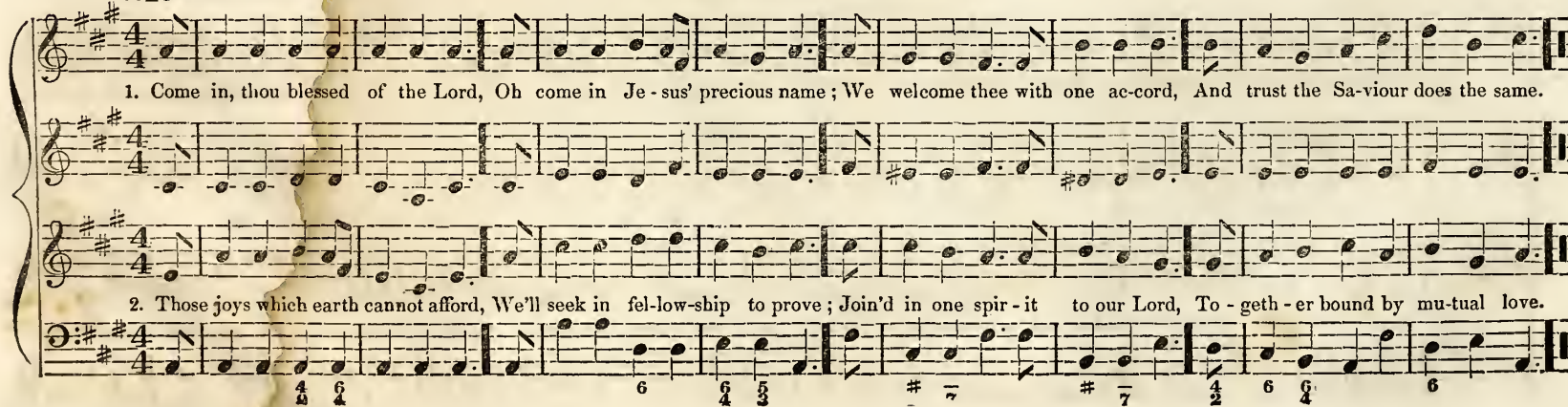


1. Sweet harp of Ju-dah, shall thy sound No more be heard on earth-ly ground, No mortal raise the lay a - gain That rung thro' Judah's sainted reign.
2. No! for to high er worlds be - long The wonders of thy sa-cred song: Thy prophet bards might sweep thy chords, Thy glorious burthen was the Lord's.

3. Tho' faint-ly swell thy notes sub-lime; Far dis-tant down the stream of time; Yet, to our ears the sounds are giv'n, And ev'n thy echo tells of heav'n.
4. Thro' worlds remote, the old, the new; Thro' realms nor Rome, nor Israel knew; The Christian hears, and by thy tone, Sweet harp of Judah! tunes his own.

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

Hayward. L. M.

69 = 


1. Come in, thou blessed of the Lord, Oh come in Je - sus' precious name; We welcome thee with one ac-cord, And trust the Sa-voir does the same.

2. Those joys which earth cannot afford, We'll seek in fel-low-ship to prove; Join'd in one spir-it to our Lord, To - geth - er bound by mu-tual love.

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

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

1. My dear Redeemer and my Lord, I read my du-ty in thy word, But in thy life the law appears, Drawn out in liv - ing char - ac - ters.

Musical notation for the second staff of 'HANOVER', continuing the melody from the first staff.

Musical notation for the third staff of 'HANOVER', continuing the melody.

2. Such was thy truth, and such thy zeal, Such deference to thy Father's will, Such love and meekness so divine, I would transcribe and make them mine

Musical notation for the fourth staff of 'HANOVER', including figured bass notation below the staff.

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

PAUL. L. M.

Arranged from MENDELSSOHN. by L. MARSHALL.

Macstoss.

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

1. God of my life, thro' all my days, I'll tune the grateful notes of praise; The song shall wake with op'ning light, And warble to the silent night, And warble to the silent night.

Musical notation for the second staff of 'PAUL', continuing the melody.

Musical notation for the third staff of 'PAUL', continuing the melody.

2. When death o'er nature shall prevail, And all the pow'rs of language fail, Joy thro' my swimming eyes shall break, And mean the thanks I cannot speak, And mean the, &c.

Musical notation for the fourth staff of 'PAUL', including figured bass notation below the staff.

Nazareth. L. M.

S. WEBBE.

60—
Moderato.

1. When at this distance, Lord, we trace The va-rious glo-ries of thy face, What transport pours o'er all our breast, And charms our cares and woes to rest!
2. A-way, ye dreams of mor-tal joy! Raptures di-vine my thoughts employ; I see the King of glo-ry shine; I feel his love, and call him mine.

Danvers. L. M.

84—
Moderato.

1. That man is blest, who stands in awe Of God, and loves his sa-cred law; His seed on earth shall be renown'd. And with suc-ces-sive hon-ors crown'd.
2. Be-set with threat'ning dangers round Unmov'd shall he maintain his ground; 'The sweet remembrance of the just, Shall flour-ish, when he sleeps in dust.

Uxbridge. L. M.

L. MASON,
By permission.

92—
Allegretto.

1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth away: Now, let our no-blest passions rise With ar-dor to their na-tive skies.
2. Then, when our Sabbaths here are o'er, And we ar-rive on Canaan's shore, With all the ransomed, we shall spend A Sabbath which shall nev-er end.

GADIEL. L. M.

B. F. BAKER.

Andante.

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

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

6 6 6 6 6 6 6 6 6 6

HARDY. L. M.

KREUTZER.

1. Thou, Lord, through every changing scene, Hast to the saints a refuge been; Through every age, e - ter - nal God! Their pleasing home— their safe a-bode.

2. In thee our fathers sought their rest, And were with thy protection blest; Be-hold their sons, a fee-ble race! We come to fill our fathers' place.

3. Through all the thorny paths we tread, Ere we are numbered with the dead, When friends desert, and foes invade, Be thou our all suf - ficient aid!

[9] 6 5 6 5 6 # - * 4 = 98 6 6 4

Seaver. L. M.

72

Andantino.

1. Come hith-er, all ye wea-ry souls, Ye heavy la-den sin-ners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

2. They shall find rest, who learn f me; I'm of a mee-k and low-ly mind; But pas-sion ra-ges like the sea, And pride is rest-less as the wind.

3: Blest is the man, whose shoulders take My yoke, and bear it with de-light; My yoke is ea-sy to the neck, My grace shall make the bur-den light.

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

Hardwick. L. M.

A. KREISSMANN.

66

Slow.

1. My soul, in-spired with sa-ered love, God's ho-ly name for - ev - cr bless; Of all his fa - vors mind - ful prove, And still thy grateful thanks express.

2. The Lord abounds with ten - der love, And un - ex - am - pled acts of grace; His waken'd wrath does slowly move, His wil - ling mer - cy flies a - pace.

3. As far as 'tis from east to west, So far has he our sins remov'd, Who, with a fa - ther's ten - der breast, Has such as fear him al - ways loved.

4. Let eve - ry creature joint - ly bless The mighty Lord; and thou, my heart, With grateful joy thy thanks express, And in this concert bear thy part.

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

Andante.

1. God of my life, thro' all its days My grateful tongue shall sound thy praise, The song shall wake with dawning light, And warble to the si - lent night.

2. When anxious cares would break my rest, And grief would tear my throbbing breast, Thy tuneful praises, raised on high, Shall check the murmur and the sigh.

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

PETITION. L. M.

Words by MRS. S. B. BALL. Music by S. B. BALL.

Legato Sostenuto.

1. With grateful hearts we reverent bow Before thy throne, O God of love, And ask thine aid to guard us now, In paths that lead to heaven above.

2. Thou know'st the weakness of our hearts; How prone we are to go astray, Give us the light thy truth imparts, To keep us in the heavenly way.

1. My God per-mit me not to be A stranger to myself and thee : Amid a thousand thoughts I rove, Forget - ful of my high - est love.

2. Why should my passions mix with earth, And thus debase my heavenly birth? Why should I cleave to things below, And let my God, my Saviour, go ?

ALBANO. L. M.

Arranged from MOZART.

Tenderly.

1. Go, spir - it of the sainted dead, Go to thy longed-for, happy home: The tears of man are o'er thee shed ; The voice of an - gels bids thee come.

2. If life be not in length of days, In silvered locks, and furrowed brow, But living to the Sa - viour's praise, How few have lived so long as thou!

3. Tho' earth may boast one gem the less, May not e'en heaven the richer be? And myriads on thy foot - steps press, To share thy blest e - ter - ni - ty.

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

ALL-SAINTS. L. M.

W. KNAPP.

1. Who shall ascend the ho - ly hill, Great God ! which all thy glories fill ? Who, in thy temple's hallowed dome, Se - cure his ev - er - last - ing home ?
 2. Whose hands are clean, whose heart sincere, Whose purpose pure, whose actions clear, Whose soul no vanity allures, And truth his plighted vows se - cures.

ATLANTIC. L. M.

OATES.

1. Je - ho-vah reigns, his throue is high, His robes are light and maj - es - ty ; His glo - ry shines with beams so bright, No mor - tal can sus-tain the sight.

ALFRETON. L. M.

- 1 Bless, O my soul, the living God, Call home thy tho'ts that rove abrad ; Let all the powers within me join, In work and worship so di - vine.

Musical score for 'Windham' in 3/4 time, key of B-flat major. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes with some grace notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A 'Cres.' (Crescendo) marking is present in the middle of the piece.

1. Shall man, O God of light and life, For - ev - er moulder in the grave? Canst thou for - get thy glorious work, Thy promise, and thy pow'r to save?
2. In those dark, si - lent realms of night Shall peace and hope no more a - rise? No fu - ture morning light the tomb, Nor day - star gild the darksome skies!

Dresden. L. M. 6 lines.

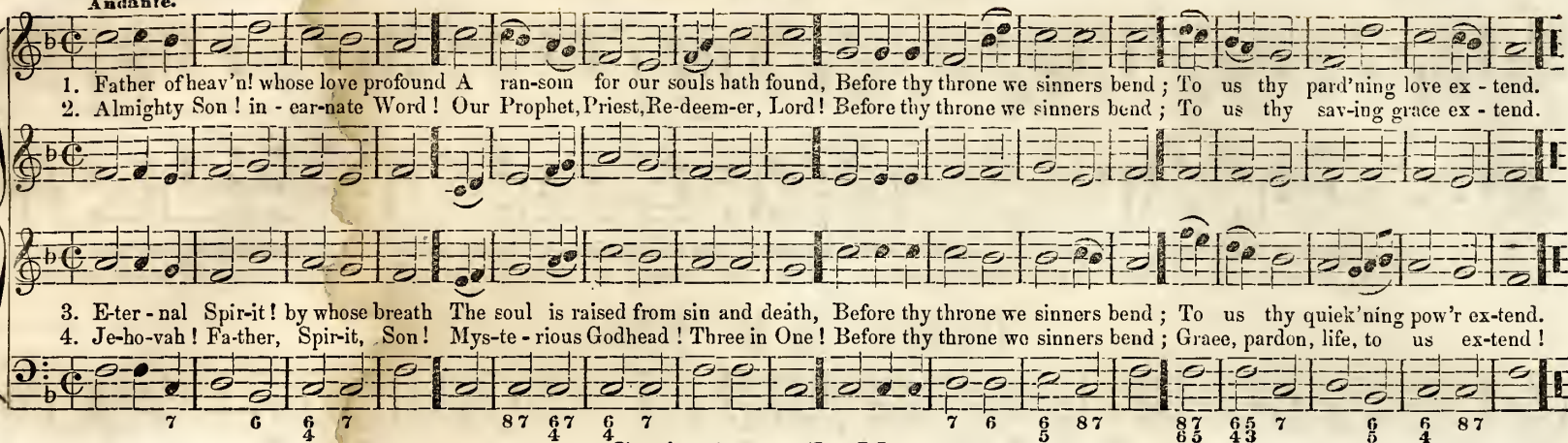
Musical score for 'Dresden' in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, characterized by a steady eighth-note accompaniment with occasional melodic phrases. The bass staff provides a simple harmonic support. The piece concludes with a 'D. C.' (Da Capo) marking and a 'Fine.' marking.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His pres - ence shall my wants sup - ply, And guard me with a watchful eye:
My noonday walks he shall at - tend, And all my midnight hours defend.

Wakefield. L. M.

Musical score for 'Wakefield' in 4/4 time, key of B-flat major. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, featuring a series of chords and some melodic lines. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

1. Come, wea - ry souls, with sin oppress'd, Oh come! ac - cept the promised rest: The Saviour's gracious call o - bey, And cast your gloo - my fears a - way.
2. Oppressed with guilt, a pain - ful load, Oh come, and bow be - fore your God! Di - vine compassion, migh - ty love, Will all the pain - ful load re - move.

92 = 
Andante.


1. Father of heav'n! whose love profound A ran-som for our souls hath found, Before thy throne we sinners bend; To us thy pard'ning love ex-tend.
2. Almighty Son! in - ear-nate Word! Our Prophet, Priest, Re-deem-er, Lord! Before thy throne we sinners bend; To us thy sav-ing grace ex-tend.

3. E-ter-nal Spir-it! by whose breath The soul is raised from sin and death, Before thy throne we sinners bend; To us thy quick'ning pow'r ex-tend.
4. Je-ho-vah! Fa-ther, Spir-it, Son! Mys-te-rious Godhead! Three in One! Before thy throne we sinners bend; Graece, pardon, life, to us ex-tend!

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

Springton. L. M.

MOZART.

76 = 


1. Lord, I will bless thee all my days: Thy praise shall dwell upon my tongue; My soul shall glo-ry in thy grace, While saints rejoice to hear the song.
2. Come, mag-ni-fy the Lord with me; Let every heart ex-alt his name; I sought th'e-ter-nal God—and he Has not exposed my hope to shame

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

1. My soul, inspired with sa - cred love, God's holy name for - ev - er bless; Of all his favors mindful prove, And still thy grateful thanks express.

2. The Lord abounds with tender love, And unex - ampled acts of grace; His wakened wrath does slowly move, His willing mercy flies a - pace.

3. As far as 'tis from east to west, So far has he our sins re - moved, Who, with a father's tender breast, Has such as fear him al - ways loved.

MAYNE. L. M.

HAYDN.

1. E - ter - nal God— ce - les - tial King, Ex - alt - ed be thy glo - rious name; Let hosts in heav'n thy praises sing, And saints on earth thy love proclaim.

2. My heart is fixed on thee, my God, I rest my hope on thee a - lone; I'll spread thy sacred truths a - broad, To all mankind thy love make known.

3. Awake my tongue— a - wake, my lyre, With morning's earliest dawn a - rise; To songs of joy my soul in - spire, And swell your music to the skies.

O may my heart in tune be found, Like David's harp, Like David's harp of solemn sound.

Sweet is the day of sacred rest, No mortal care shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound.

O may my heart in tune be found, Like David's harp, Like, &c. Like David's harp of solemn sound.

O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

6 6 4 6 6 4 7

CONSOLATION. L. M.

E. K. PROUTY,
LEBANON, N. H.

God is the re-fuge of his saints, When storms of sharp distress in - vade, Ere we can of - fer our complaints, Be-hold him pre-sent with his aid.

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

Allegro.

It means thy praise, how-

For-give the song that falls so low, Be-neath the grat - i - tude I owe, It

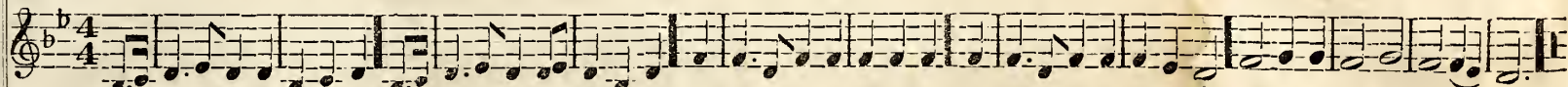
It means thy praise, how-ev-er poor;

It means thy praise, how-ev - er poor; It means thy

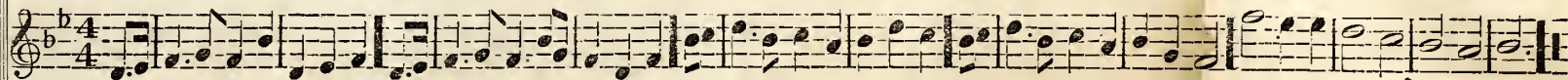
ev - - er poor;

means thy praise how-ev - er poor; An angel's song can do no more. It means thy praise, howev - er poor; An an-gel's song can do no more.

praise, how-ev - er poor;

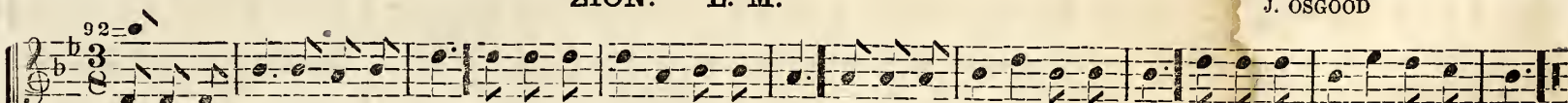


See gentle patience smile on pain, See dying hope revive again, Hope wipes the tear from sorrow's eye, While faith points upward to the sky, While faith points upward, &c.

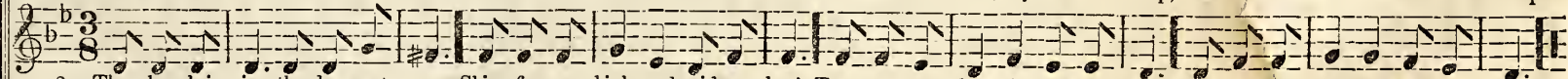


ZION. L. M.

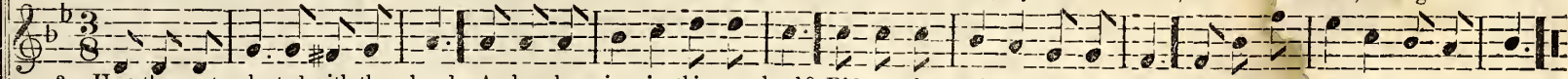
J. OSGOOD



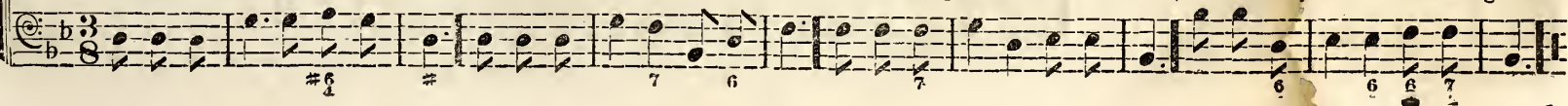
1. Great shepherd of thine Is - ra - el, Who didst between the cherubs dwell, And lead the tribes, thy cho-sen sheep, Safe thro' the des - ert and the deep.



2. Thy church is in the des - ert now, Shine from on high, and guide us thro'; Turn us to thee, thy love re - store, We shall be saved, and sigh no more.



3. Hast thou not planted with thy hand A love-ly vine in this our land? Did not thy pow'r de-fend it round, And heavenly dew enrich the ground.



1. Thus far the Lord has led me on, Thus far his pow'r prolongs my days! And eve-ry evening shall make known Some fresh me-mo-rial of his grace.

2. Much of my time has run to waste, And I, per-haps, am near my home; But he for-gives my fol-lies past, He gives me strength for days to come.

3. I lay my bo-dy down to sleep, Peace is the pil-low for my head; While well-ap-point-ed an-gels keep Their watchful sta-tions round my bed.

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

Harpwell. L. M.

Moderato.

1. Great Source of be-ing and of love! Thou wat'rest all the worlds above; And all the joys which mor-tals know, From thine exhaustless fountain flow.

2. A sa-cred spring, at thy com-mand, From Sion's mount, in Canaan's land, Be-side thy temple cleaves the ground, And pours its limpid stream a-round.

3. This gen-tle stream, with sud-den force, Swells to a riv-er in its course; Thro' des-ert realms its windings play, And scatter blessings all the way.

6 6 6 6 6 6

Moderato.

The musical score for 'HAMBURG. L. M.' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and single notes.

1. Kingdoms and thrones to God belong: Crown him, ye nations, in your song: His wondrous name and power rehearse; His honors shall en - rich your verse.
2. God is our shield, our Joy, our rest; God is our King, proclaim him blest: When terrors rise, when nations faint, He is the strength of eve - ry saint.

DUKE-STREET. L. M.

The musical score for 'DUKE-STREET. L. M.' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and single notes.

1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.

STONEFIELD. L. M.

STANLEY.

The musical score for 'STONEFIELD. L. M.' and 'STANLEY.' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and single notes.

- O all ye people shout and sing, Ho-san-nas to your heavenly King; Where'er the sun's bright glo - ries shine. Ye na - tions, praise his name divine.

1. My heart is fixed on thee, my God, Thy sacred truth I'll spread abroad; My soul shall rest on thee a - lone, And make thy loving-kindness known.

2. With those who in thy grace abound. I'll spread thy fame the earth around; Till eve - ry land, with thank - ful voice, Shall in thy ho - ly name re - joice.

6/4 6/4

HOLME. L. M.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call o - bey, And cast your gloom-y fears a - way.

2. Oppressed with guilt, a painful load, Oh come, and bow be - fore your God! Divine com - pas - sion mighty love, Will all the pain - ful load re - move.

9 7 7 56 34 6 7

1. Thine earthly Sabbaths, Lord, we love, But there's a no - bler rest a - bove; To that our longing souls as - pire, With cheer-ful hope and strong desire.

2. No more fa - tigue, no more distress, Nor sin, nor death shall reach the place: No groans shall mingle with the songs, Which warble from im-mortal tongues.

3. No rude alarms of raging foes, No cares to break the long repose; No midnight shade, no clouded sun— But sacred, high, e - ter - nal noon

6 6 4

LACOMBE. L. M.

MOZART.

Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a - bove; To that our longing souls as - pire, With cheer-ful hope and strong de-sire.

[11] 5 6 6 5 3 3 3 7 - - 6 6 5 - b7 - 6 = 7 6

Musical score for 'GREENVALE. L. M.' in 4/4 time, featuring a vocal line and a bass line. The key signature has two flats (B-flat and E-flat). The lyrics are: "No rude alarms of ra-ging foes, No cares to break the long repose, No midnight shade, no clouded sun, But sa-cred, high, e-ter-nal noon." The score includes a 'Solo.' marking above the bass line.

No rude alarms of ra-ging foes, No cares to break the long repose, No midnight shade, no clouded sun, But sa-cred, high, e-ter-nal noon.

RICHMOND. L. M.

M. D. RANDALL.

Musical score for 'RICHMOND. L. M.' in 3/2 time, featuring a vocal line and a bass line. The key signature has three flats (B-flat, E-flat, and A-flat). The tempo is marked 'Andante'. The lyrics are: "Your streams were floating me along, Down to the gulf of dark de-spair, And whilst I listened to your song, Your streams had e'en conveyed me there." The score includes 'Andante.' and 'Solo.' markings.

Andante. Your streams were floating me along, Down to the gulf of dark de-spair, And whilst I listened to your song, Your streams had e'en conveyed me there.

1. When I pour out my soul in prayer, Do thou, great God! at - tend; To thy e - ter - nal throne of grace Oh let my cry as - cend.

2. Hide not, O Lord, thy glorious face, In times of deep dis - tress; In - cline thine ear, and when I call, My sor - rows soon re - dress.

3. My days, just hastening to their end, Are like an evening shade; My beau - ty does, like withered grass, With waning lus - tre fade.

SEARS. C. M.

L. MARSHALL.

Andante.

1. Calm on the listening ear of night Come heaven's melodious strains, Where wild Jude - a stretches far Her sil - ver - mantled plains!

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

3. The an - swer - ing hills of Palestino. Send back the glad re - ply; And greet, from all their ho - ly heights, The dayspring from on high.

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

Andante

1. O thou, from whom all good-ness flows, I lift my soul to thee: In all my sor-rows, con - flicts, woes, Kind Lord, re - mem - ber me.

2. When on my ach - ing, burdened heart My sins lie heav - i - ly, Thy pardon grant new peace im - part; Kind Lord re - mem - ber me.

3. When tri-als sore ob - struct my way, And ills I can - not flee, O let my strength be as my day; Kind Lord, re - mem - ber me.

CHAPIN. C. M.

**

Legato piano.

1. Oppressed with guilt, and full of fears, I come to thee my Lord; While not a ray of hope appears, But in thy ho - ly word.

2. The vol - ume of my Father's grace, Does all my grief dis - pel; Here I be - hold my Saviour's face, And learn to do his will.

3. Here liv - ing wa - ter free - ly flows, To cleanse me from my sin; 'Tis here the trec of knowledge grows, Nor dan - ger dwells there-in.

4. Oh! may thy coun-sels, migh - ty God, My rov - ing feet command, Nor I for - sake the hap - py road, That leads to thy right hand.

57
6 4 = 5 6 4 = 7 5

ELLINGTON. C. M.

1. Far from these narrow scenes of night. Un-bound-ed glo - ries rise, And realms of joy and pure de - light, Un - known to mor - tal eyes.
 2. Fair dis-tant land! could mortal eyes, But half its charms explore, How would our spir - its long to rise, And dwell on earth no more.

3. No cloud those blissful regions know, Realms ev - er bright and fair! For sin, the source of mor - tal wo, Can nev - er en - ter there.

4. Oh may the heav'nly prospect fire Our hearts with ar - dent love! Till wings of faith, and strong de - sire, Bear eve - ry thought a - bove.

4/3 6 4/2 6 4/3 4/6 6 4/3 6 4/2 6 4/3 6/4 7/5 8/6 7/5 6/4 6 6/4

SCARBOROUGH. C. M.

Allegro.

1. All hail, the great Imman-uel's name! Let an - gels prostrate fall: Bring forth the roy - al di - a - dem, And crown him Lord of all.
 2. Crown him, ye martyrs of our God, Who from his al - tar call; Praise him who shed for you his blood, And crown him Lord of all.

3. Let eve - ry kindred, eve - ry tribe, On this ter - res-trial ball, To him all ma - jes - ty ascribe, And crown him Lord of all.

4. Oh! that with yon - der sa - cred throng, We at his feet may fall; And join the ev - er - last - ing song, And crown him Lord of all.

6 6 6/6 6/6 7/4 6 6 6/7

Musical score for 'HOWARD. C. M.' in 3/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a simple, hymn-like style with eighth and sixteenth notes. The accompaniment features a steady bass line with chords and some melodic movement.

1. Let us adore the grace that seeks To draw our hearts a - bove: For, lo! the great Je - ho - vah speaks, And eve - ry word is love.

CONWAY. C. M.

Musical score for 'CONWAY. C. M.' in 4/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is more complex than the previous piece, featuring sixteenth and thirty-second notes. The accompaniment is a rhythmic pattern of eighth notes.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Father there, And smile to see our Father there, Upon a throne of love.

LANESBORO'. C. M.

Musical score for 'LANESBORO'. C. M.' in 2/4 time. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is a simple, hymn-like style with eighth notes. The accompaniment features a steady bass line with chords.

1. Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a - way, My thirs - ty spir - it faints a - way, Without thy cheering grace.

THYNE. C. M.

1. A - wake, my soul, stretch every nerve, And press with vigor on,
A heavenly race demands thy zeal, (OMIT.....) A bright, immortal crown.

2. 'Tis God's all-an-i - ma-tion voice That calls thee from on high;
'Tis his own hand presents the prize (OMIT.....) To thine as-pir-ing eye.

3. A cloud of witness - es around Hold thee in full sur-vey:—
For - get the steps already trod, (OMIT.....) And onward urge thy way.

4. Blest Saviour, introduced by thee, Have we our race begun, (OMIT.....) And, crowned with victory, at thy feet We'll lay our laurels down.

6 6
5

PHILLIPS. C. M.

From the M. Ed. Soc. Coll.

2d ending.

Andante Sostenuto.

1. When I sur - vey life's varied scene, A - midst the darkest hours, Bright rays of com - fort shine be-tween, And thorns are mix'd with flowers.

2. This thought can all my fears control, And bid my sor - rows fly; No harm can ev - er reach my soul, Be - neath my fa - ther's eye.

3. Is blooming health my happy share? O may I bless my God! Thy goodness let my song declare, And spread thy praise a - broad.

COVENTRY. C. M.

1. Oh, could our thoughts and wish-es fly, A - bove these gloom - y shades; To those bright worlds be - yond the sky, Which sor - row ne'er in - vades.

2. Oh then, on faith's sub - lim - est wing, Our ar - dent souls shall rise, To those bright scenes, where pleasures spring, Im - mor - tal in the skies.

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

CHINA. C. M.

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 desired a - bode? Why should we wish the hours more slow, Which keep us from our God.

3. Why should we tremble to con - vey Their bod - ies to the tomb? 'Twas there the Saviour's bod - y lay, And left a long per - fume.

Allegro.

1. Sing, all ye ransomed of the Lord, Your great De-liv-er-er sing: Ye pilgrims, now for Zi-on bound, Be joy-ful in your King.

2. His hand di-vine shall lead you on, Thro' all the bliss-ful road: Till to the sa-cred mount you rise, And see your gracious God.

Unison. $\frac{6}{8}$ $\#6$ 6 6 $\#$ Unison. $\frac{6}{5}$ $\#$ $\frac{6}{5}$ 6 $\frac{6}{4}$

WAVERLY. C. M.

S. E. WHITEHOUSE.

Moderato.

1. E-ter-nal Wisdom, thee we praise, Thee all thy creatures sing; While with thy name, rocks, hills, and seas, And heaven's high pal-ace ring.

2. Thy hand, how wide it spread the sky! How glorious to be-hold! Tinged with a blue of heavenly dye, And starred with sparkling gold.

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{7}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{9}{8}$ $\frac{9}{8}$ $\frac{6}{4}$

The first system of music for 'JORDAN' consists of two staves. The upper staff is the treble clef and the lower is the bass clef. Both are in 4/4 time with a key signature of one sharp (F#). The music features a melody in the treble and a supporting bass line with chords.

1. There is a land of pure de-light, Where saints im-mor-tal reign; }
 E-ter-nal day ex-cludes the night, [OMIT.] } And pleasures ban-ish pain. 3. Sweet fields be-yond the

The second system of music continues the melody and bass line from the first system. It includes a repeat sign at the end of the system.

swell-ing flood, Stand dress'd in liv-ing green, So to the Jews fair Canaan stood, While Jor-dan rolled be-tween.

CLIFFORD. C. M.

Allegro.

The first system of music for 'CLIFFORD' consists of two staves. The upper staff is the treble clef and the lower is the bass clef. Both are in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music features a melody in the treble and a supporting bass line with chords.

1. Sing to the Lord in joy-ful strains, Let earth his praise re-sound; Let all the cheer-ful na-tions join, Let

The second system of music continues the melody and bass line from the first system. It includes a repeat sign at the end of the system.

all..... the cheer-ful..... na-tions join, To spread his glo-ry round, To spread his glo-ry round.

1. A-wake, my heart, a - rise my tongue, Pre-pare a tune-ful voice; In God, the life of all my joys, A-loud will I re - joice.

The musical score consists of four staves. The first three staves are vocal lines in G major (one sharp) and 2/4 time. The fourth staff is a bass line with figured bass notation: 6 4, 7 #, 6, 6 4, 7.

ARUNDEL. C. M.

1. All ye who serve the Lord with fear, In praise . . . lift up your voice; Let Jacob's faithful children hear, Let Israel's sons rejoice.

2. The great, who have his bann - ty known, And they who mer - cy crave, A-like shall at his feet bow down; For he a - lone can save.

3. Throughout the world's extend-ed bound, His good - - - - - ness shall be shown; And every tongue the earth around, Shall worship at his throne.

The musical score consists of four staves. The first three staves are vocal lines in G major (one sharp) and 2/4 time. The fourth staff is a bass line with figured bass notation: 6, 6, 6 7, 6 5#6, 6 6 7, 8 7, 5 6 4 7.

1. O all ye lands, rejoice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts proclaim;— 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 a - bove;— To share the joys a - bove.

3. Tell how the Holy Spirit's grace Forbids their feet to slide; And, as they run the Christian race, Vouchsafes to be their guide, Vouchsafes to be their guide.

6/4 Unison.

BARTLETT. C. M.

HAYDN.

1. Let children hear the mighty deeds, Which God performed of old; Which in our younger years we saw, And which our fathers told.

2. He bids us make his glories known, His works of power and grace; And we'll convey his wonders down Thro' every rising race.

6/8

1. Yes, I will bless thee, O my God! Thro' all my mortal days, And to e - ter - ni - ty prolong Thy vast, thy boundless praise, Thy vast, thy boundless praise

2. Nor shall my tongue alone proclaim The honors of my God! My life, with all its active powers, Shall spread thy praise abroad, Shall spread thy praise abroad.

6 7 8 7 8 6 5 # 6 6 # 6 5 8 7 6 # 4 2 6 # 6 6 7 6 7 4 2 6 6

4 5 6 5 6 4 3 6 5 4 # 2 6 5 4 5 4 # 2 6 6

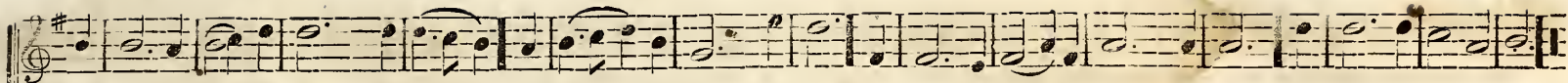
DALE. C. M.

1. O thou to whom all crea - tures bow, Within this earth - ly frame, Thro' all the world, how great art thou! How glo - rious is thy name.

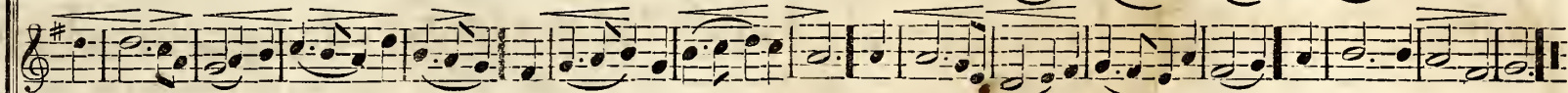
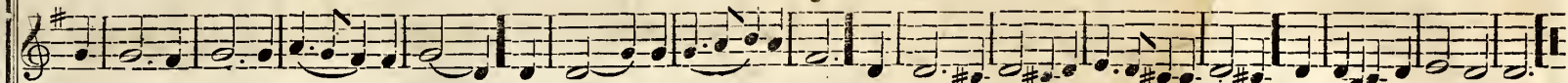
2. When heav'n, thy glorious work on high, Employs my wandering sight; The moon that nightly rules the sky, With stars of fee - ble light.

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

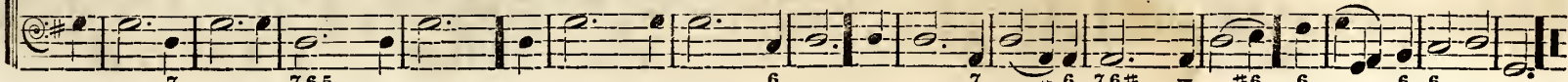
6 6 4 3 4 5 6 4 5 6 4 5 6 7 6 7 7



1. All ye, who feel distressed from sin, And fear e - ter - nal wo, You Christ in - vites to en - ter in, This hour to Je - sus go!

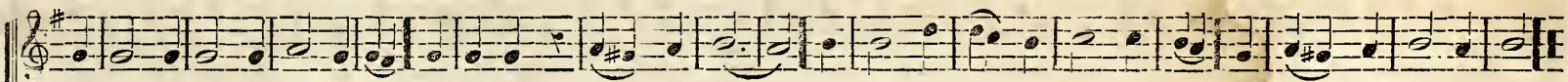


2. He, by his own al - migh - ty word, Will all your fears re - move; For every wound his pre - cious blood A sovereign balm shall prove.

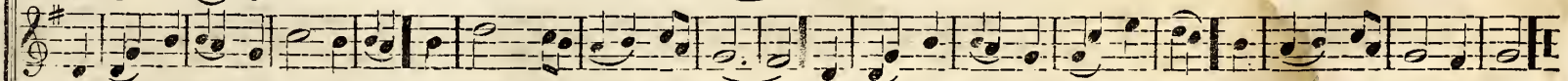
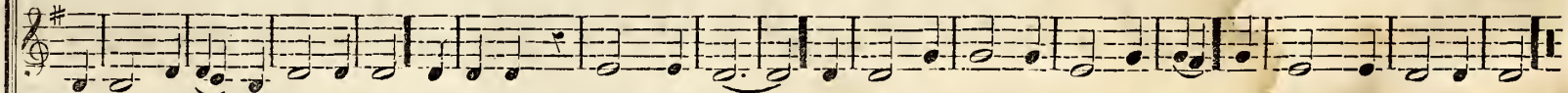


7 7 6 5 / 4 3 6 7 # 6 7 6 # - # 6 6 6 6 3

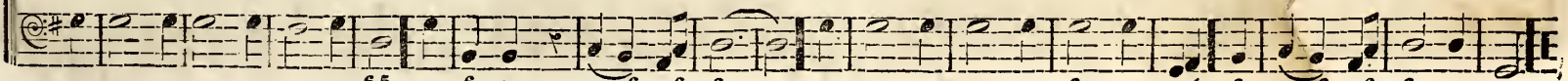
CANTICA. C. M.



1. Je - sus, I love thy charming name; 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n might hear.



2. Whate'er my noblest powers can wish In thee doth rich - ly meet; Not to my eyes is light so dear, Nor friendship half so sweet.



6 5 / 4 3 6 - 6 # 6 6 6 6 - 6 6 # 6 6 6

1. Thy goodness, Lord, our souls con - fess; Thy good-ness we a - dore; A spring whose bless - ings nev - er fail— A sea with-out a shore.

2. Sun, moon, and stars, thy love de - clare In eve-ry golden ray; Love draws the cur - tains of the night, And love brings back the day.

mf

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

PERKINS. C. M.

1. In vain I trace cre - - a - tion o'er, In search of sol - id rest; . . The whole cre - a - - tion is too poor, To make me tru-ly blest. .

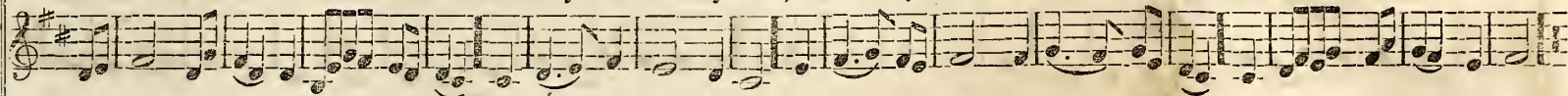
2. Let earth and all her charms depart, Un - wor-thy of the mind; In God a-lone this restless heart En - dur-ing bliss can find. . .

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

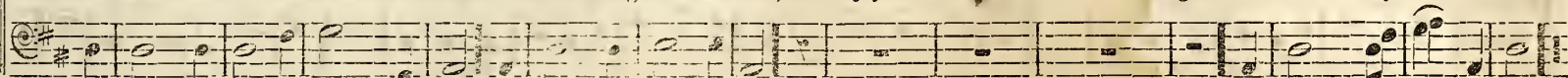
Not too fast.



1. Shine on our souls, E-ter - nal God, With rays of beau - ty shine; O, let thy fa - vor crown our days, And all their roud be thine.



2. Did we not raise our hands to thee, Our hands might toil in vain; Small joy suc - cess it - self could give, If thou thy love restrain.



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

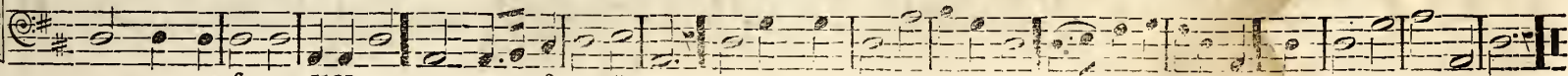
RYMER. C. M.



1 Oh 'twas a joyful sound to hear, Our tribes devout-ly say, 'Up, Is-ra-el to the temple haste, And keep your festal day! And keep your festal day!'



2. At Salem's courts we must appear, With our assembled pow'rs, In strong and beauteous order ranged, Like her united towers, Like her united towers.



6 [13] 6 # 7 6 6 1

Andante.

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

When sorrow bows the spir - it down, Or vir - tue lies distressed Beneath some proud op - pres-sion's frown, Thou giv'st the mourners rest.

The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante'.

LOGAN. C. M.

S. B. BALL. 1853.

Andante.

What shall I ren - der to my God, For all his kind ness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

Now I am thine, for ev - er thine, Nor shall my pur - pose move, Thy hand hath loosed my bonds of pain, And bound me with thy love.

The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante'.

Gideoni. C. M.

S. VALENTINE.

99

50

Adagio.

1. Come, let us lift our joy-ful eyes Up to the courts a - bove, And smile to see our Fa-ther there Up - on a throne of love

2. Come, let us bow be - fore his feet, And ven-ture near the Lord; No fi - ery cher-ub guards his seat, Nor dou-ble - flam - ing sword.

Detailed description: This is a musical score for the hymn 'Gideoni'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first two lines of the hymn. The second system contains the next two lines. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Salvador. L. M.

MANSUR.

76

Adagio.

1. High let us swell our tune-ful notes, And join th'an-gel-ic throng; For an-gels no such love have known, To wake the cheer-ful song.

2. Good-will to sin-ful men is shown, And peace on earth is giv'n; For lo! th'in-ear-nate Sa-viour comes With mes-sa-ges from heav'n.

mf

Detailed description: This is a musical score for the hymn 'Salvador'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first two lines of the hymn. The second system contains the next two lines. The piano part includes various musical notations such as slurs, accents, and dynamic markings. The first system has a dynamic marking of *mf*.

1. Blest is the man, who shuns the place, Where sinners love to meet; Who fears to tread their wick - ed ways, And hates the scoffer's seat:

2. He, like a plant of generous kind, By liv - ing waters set, Safe from the storm and blast - ing wind, En - joys a peaceful state;

3. Not so the impious and un - just:— What vain designs they form! Their hopes are blown a - way like dust, Or chaff, be - fore the storm;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are printed below the vocal line, with the first three lines of text corresponding to the first system.

But in the statutes of the Lord Has placed his chief de - light; By day, he reads or hears the word, And med - i - tates by night.

Green as the leaf, and ev - er fair, Shall his pro - fes - sion shine; While fruits of ho - li - ness ap - pear, Like clusters on the vine

Sin - ners in judgment shall not stand A - mong the sons of grace, When Christ, the Judge, at his right hand Ap - points his saints a place.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues from the first system. The lyrics are printed below the vocal line, with the first three lines of text corresponding to the second system.

benedict. C. M.

Arranged from FR. SHUBERT.

101

76 =

Andante.

1. There is an hour of hallowed peace For those with cares oppressed, When sighs and sorrowing tears shall cease, And all be hush'd to rest.
 2. 'Tis then the soul is freed from fears And doubts which here an - noy ; Then they that oft had sown in tears Shall reap a - gain in joy.

3. There is a home of sweet re - pose, Where storms as-sail no more ; The stream of end-less pleas-ure flows On that ce - les - tial shore.
 4. There pu - ri - ty with love ap-pears, And bliss with-out al - loy ; There they that oft have sown in tears Shall reap a - gain in joy.

Figured bass notation: 6 4, 6 4, 6 4, b 6 6 4, 3 4 7

Perley. C. M.

A. KREISSMANN.

66 =

Moderato.

1. To thee, be-fore the dawn-ing light, My gra-eious God, I pray ; I med - i - tate thy name by night, And keep thy law by day.

2. My spir - it faints to see thy grace ; Thy prom-ise bears me up ; And, while sal - va-tion long de-lays, Thy word sup-ports my hope.

Figured bass notation: 6 6 6, 6 6, #6 6, #6 6 6 7

Peterborough. C. M.



1. When I can read my ti - tle clear, To mansions in the skies, I'll bid fare-well to eve - ry fear, And wipe my weep-ing eyes.
 2. Should earth a-gainst my soul en-gage, And fi - ery darts be hurl'd, Then I can smile at Sa - tan's rage, And face a frown-ing world.

Devizes. C. M.

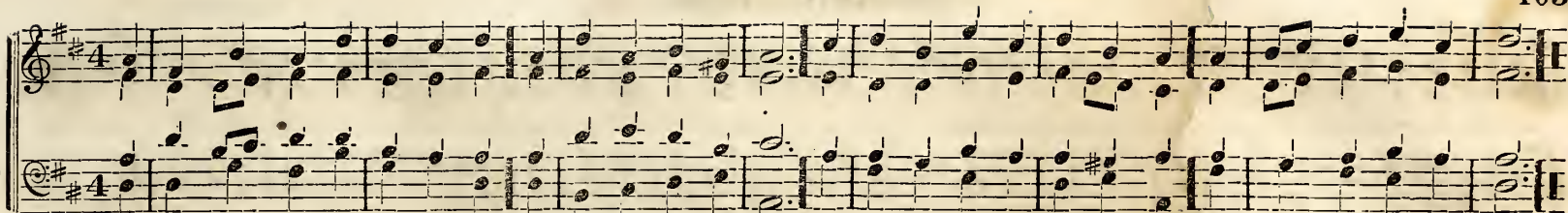


1. Awake, my soul, stretch every nerve, And press with vig-or on; A heavenly race demands thy zeal, A bright, im-mor-tal crown, A bright, im-mor-tal crown.

Dedham. C. M.

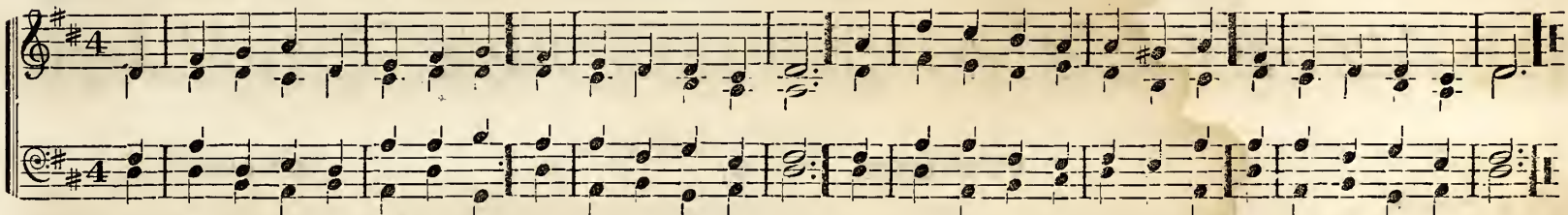


1. Sing to the Lord a new-made song, Who won-drous things has done; With his right hand and ho - ly arm, The con-quest he has won.



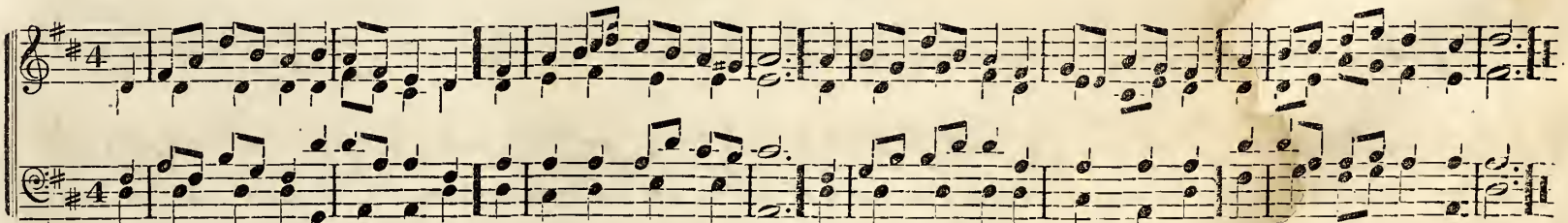
1. Oh 'twas a joy - ful sound to hear Our tribes de - vout - ly say, "Up, Is - rael, to the temple haste, And keep your fes - tal day!"
 2. At Sa - lem's courts we must ap - pear With our as - sembled powers, In strong and beauteous or - der ranged, Like her u - ni - ted towers.

DUNDEE. C. M.



Let not de - spair nor fell re - venge, Be to my bo - som known, Oh give me tears for others' woes, And patience for my own.

WARWICK. C. M.



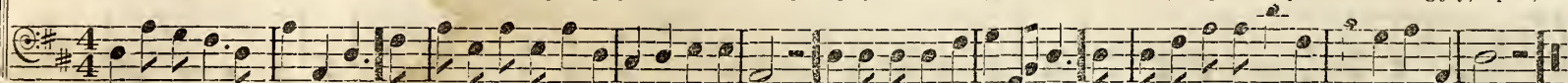
1. Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye.
 2. Up o the hills, where Christ is gone To plead for all his saints, Pre - sent - ing at his Fa - ther's throne Our songs and our complaints

Allegro.

1. Joy to the world! the Lord is come! Let earth receive her King; Let earth receive her King; Let every heart prepare him room, And heaven and nature sing. And heaven and, &c.

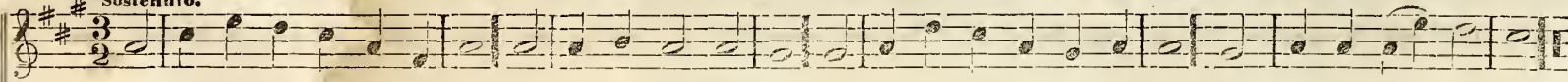


2. Joy to the earth! the Saviour reigns! Let men their songs employ; Let men their songs employ; While fields, and floods, rocks, hills, and plains, Repeat the sounding joy, Repeat, &c.

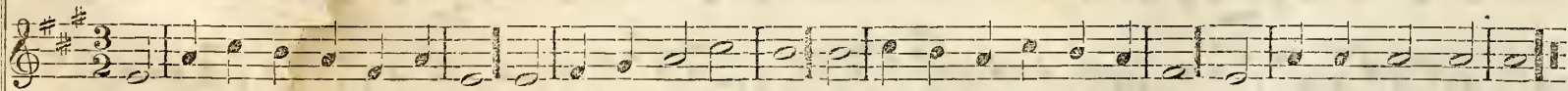
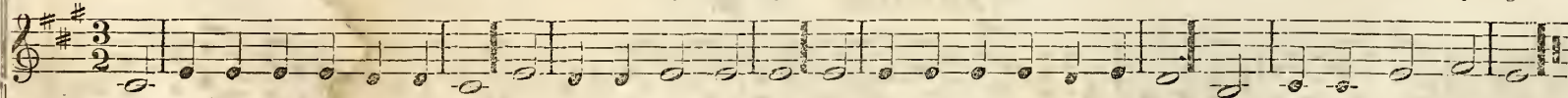


VERGENES. C. M.

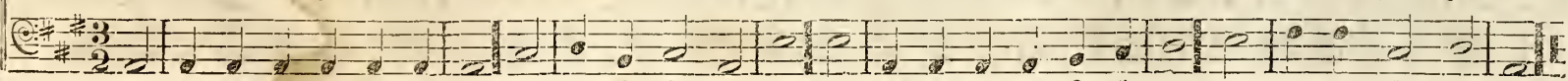
B. F. BAKER.

Sostenuto.

1. O How I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - tations draw Di - vine ad - vice by night.



2. My wak - ing eyes prevent the day, To med - i - tate thy word; My soul with long - ing melts a - way To hear thy gos - pel, Lord.



Delicata.

1. Fa - ther of mer - cies, send thy grace, All powerful from a - bove, To form in our o - be - dient souls The im - age of thy love.

2. O may our sym - pa - thizing breasts That generous pleas - ure know, Kind - ly to share in oth - ers' joy, And weep for oth - ers' woe.

KIDBROOK. C. M.

S. S. WESLEY, of Exeter Cathedral.

Andante.

1. My thoughts surmount these lower skies, And look with - in the veil; There springs of endless pleasure rise, The wa - ters nev - er fail.

2. There I be - hold, with sweet delight, The bless - ed Three in One; And strong af - fec - tions fix my sight, On God's in - car - nate Son.

The Lord descend-ed from a - bove, And bow'd the heavens most high, And underneath his feet he cast, The dark - - ness of the sky.

The dark - - ness of the sky.

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

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef. The lyrics are written between the vocal staves. The piano part includes figured bass notation below the notes.

Full royal -ly he rode,

And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad

Full roy-al -ly he rode,

On cherubs and on cheru-bim, Full royal-ly he rode.

6 7 6 6 6 4 7

Detailed description: This system continues the musical score with four staves. It features two vocal lines and two piano accompaniment staves. The lyrics are interspersed between the vocal staves. The piano part includes figured bass notation.

1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sharon's dew - y rose!

2. Lo! such the child whose ear - ly feet The paths of peace have trod, Whose se - cret heart, with influence sweet, Is upward drawn to God.

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

SHENSTONE. C. M.

Arranged from T. CLARK.

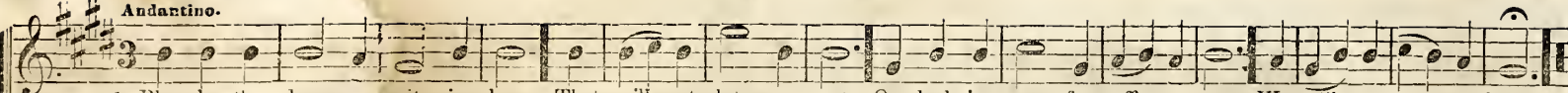
Yes, I will bless thee, O my God! Thro' all my mortal days, And to e - ter - ni - ty prolong Thy vast, thy boundless praise, Thy vast, thy boundless praise.

Thy vast, thy boundless praise, Thy vast, thy boundless praise.

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

BANISTER. C. M.

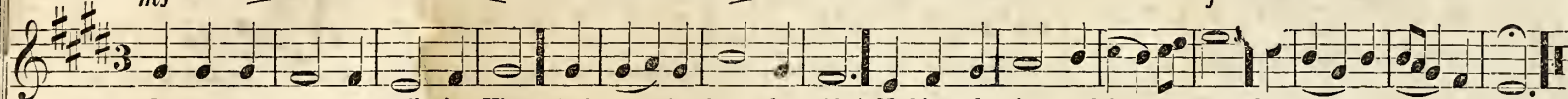
Andantino.



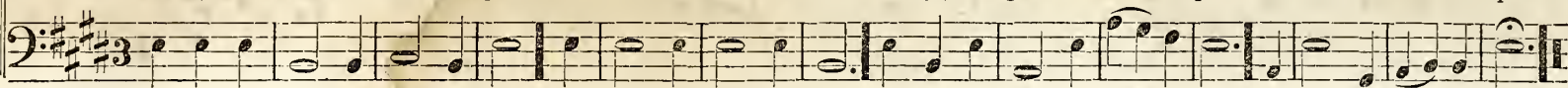
1. Blest be the dear, u - nit - ing love, That will not let us part: Our bod - ies may far off re - move, We still are one in heart.
 2. Joined in one spir - it to our Head, Where he ap - points we go; We still in Je - sus' footsteps tread, And still his praise we show.



mf *Cres.* *Cres.* *f* *Dim.*



3. O may we ev - er walk in Him, And noth - ing know be - side! Nothing de - sire - noth - ing es - teem, But Je - sus eru - ci - fied.
 4. Rich - ly we share the Saviour's grace - We're one in mind and heart; Not joy, nor grief - not time, nor place, Not life, nor death can part.



5 6 3 4 6 6 6 7

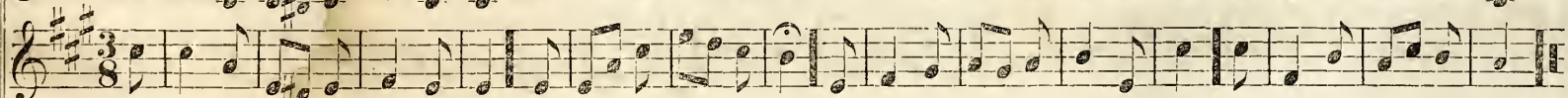
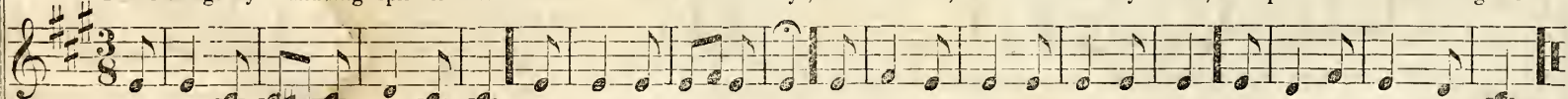
ALIPH. C. M.

A. KREISSMANN.

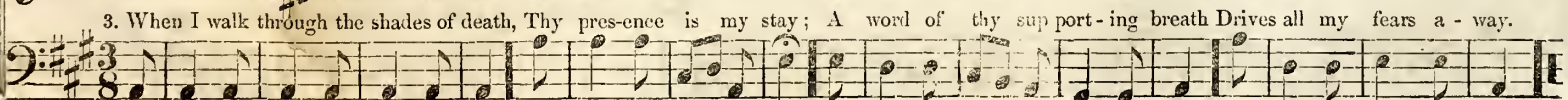
Allegretto.



1. My Shepherd will sup - ply my need; Je - ho - vah is his name; In pastures fresh he makes me feed, Be - side the liv - ing stream.
 2. He brings my wand'ring spir - it back When I for - sake his ways, And leads me, for his mer - cy's sake, In paths of truth and grace.



3. When I walk through the shades of death, Thy pres - ence is my stay; A word of thy sup - port - ing breath Drives all my fears a - way.



5 4 6 6 4 6 5 6 4 7

Dolente.

1. Times with-out number have I pray-ed, This on-ly once for-give; Re-laps-ing when thy hand was stayed, And suffered me to live.

2. Yet now the kingdom of thy peace, Lord, to my heart restore; For-give my vain re-pent-an-ees, And bid me sin no more.

LOUGHTON. C. M.

C. WESLEY.

Allegro Con Spirito.

1. Be-hold my servant; see him rise Ex-alt-ed in my sight; Him have I cho-sen, and in him I place su-preme de-light.

2. On him, in rich ef-fu-sion poured, My Spir-it shall de-scend; My truths and judgment he shall show 'To earth's re-mot-est end.

Moderato.

1. Thy way, O Lord, is in the sea; Thy paths I can-not trace, Nor com-pre-hend the mys-te-ry Of thy 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 prov-i-dence and grace; And spend an ev-er-last-ing day In won-der, love, and praise.

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

Maine. C. M.

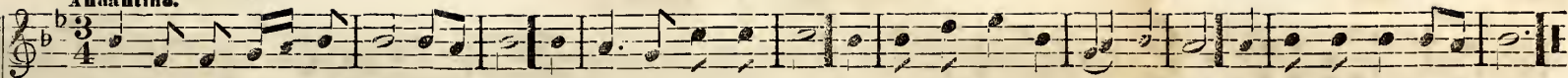
A. KREISSMANN.

Moderato.

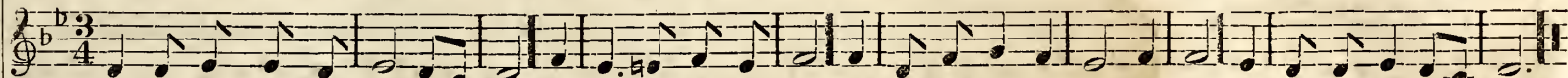
1. To heav'n I lift my wait-ing eyes; There all my hopes are laid; The Lord, who built the earth and skies, Is my per-pet-ual aid.
 2. Their stead-fast feet shall nev-er fall, Whom he designs to keep; His ear at-tends their hum-ble call, His eyes can nev-er sleep.

4 7 2 7

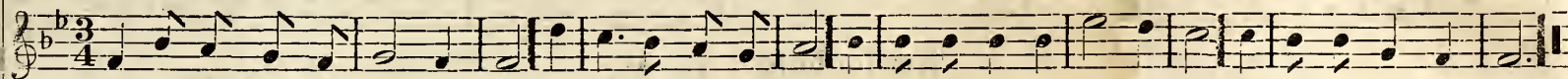
Audantino.



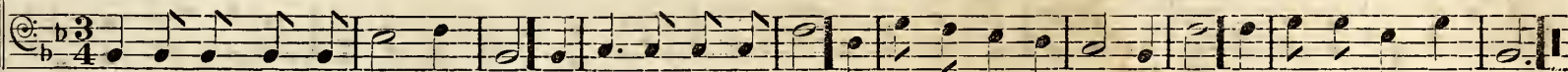
1. In all my vast concerns with thee, In vain my soul would try To shun thy presence, Lord, or flee The notice of thine eye.



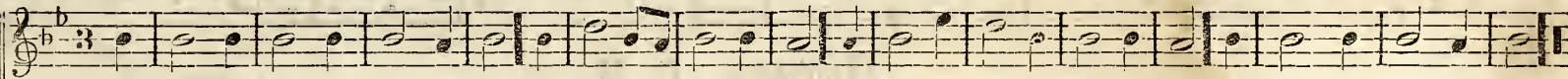
2. Thine all-surrounding sight surveys My rising and my rest, My public walks, my private ways, And secrets of my breast.



3. My thoughts lie open to the Lord, Before they're formed within; And ere my lips pronounce the word, He knows the sense I mean.



MARTYRDOM. C. M.



1. Dear Father, to thy mercy seat My soul for shelter flies; 'Tis here I find a safe retreat When storms and tempests rise.



2. My encircling hope can never die, If thou my God, art near, Thy grace can raise my comforts high, And banish every fear.



3. My great Protector, and my Lord, Thy constant aid impart; Oh! let thy kind, thy gracious word Sustain my trembling heart.



6
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6
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7

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3

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6
4

5
3

Coronation. C. M.

HOLDEN

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 diadem, And crown him Lord of all.
2. Let every kindred, every tribe, On this terrestrial ball, To him all maj-es - ty as-cribe, And crown him Lord of all, To him all majesty ascribe, And crown him Lord of all.

Nottingham. C. M.

CLARK.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise, For - ev - er spread thy fame a-broad, And dai - ly sing thy praise.
2. My soul shall glo - ry in the Lord, His wond'rous acts pro - claim; Oh let us now his love re - cord, And mag - ni - fy his name.

Stephens. C. M.

JONES.

Moderato.

1. Teach me the meas-ure 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 flow'r and prime.

Ramah. C. M.

Gregorian Melody.

113

76

Andante.

2d Ending.

1. Oh praise the Lord with one consent, And mag-ni-fy his name; Let all the ser-vants of the Lord His worthy praise proclaim.

2. For this our tru-est interest is, Glad hymns of praise to sing, And with loud songs to bless his name, A most de light-ful thing.

6 - 6 6 6 6 6 7 6 7 x6 6 7 6 7

Manchester. C. M.

WAINWRIGHT.

58

Moderato.

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 pow'r unknown, Oh let his praise be great; I'll sing the hon-ors of thy throne, Thy works of grace re - peat.

3. Thy grace 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.

[15]

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

1. Come, humble souls, ye mourners, come, And wipe away your tears: A-dieu to all your sad complaints, Your sorrows and your fears, Come, shout aloud the Father's grace,

2. God, the e - ter - nal, mighty God, To dearer names descends: Calls you his treasure, and his joy, His children, and his friends, My Father, God! and may these lips

3. For - ev - er let my grateful heart His boundless grace adore, Which gives ten thousand blessings now, And bids me hope for more, Transporting hope! still on my soul

6/4 7/4 6/4 6/4 5/4 6/4 = 7/4 6/4 7/4

And sing the Saviour's love: Soon shall you join the glorious theme In lof - tier strains above, Soon shall you join the glorious theme In lof - tier strains a - bove.

Pronounce a name so dear? Not thus could heaven's sweet harmony De-light my listening ear, Not this could heaven's sweet harmony Delight my listening ear,

With radiant glories shine, Till thou thyself art lost in joys, Im - mor - tal and di - vine, Till thou thyself art lost in joys, Im - mor - tal and di - vine.

6/4 7/4 6/4 6/4 7/4 7/4 6/4 6/4 7/4

Treble & Alto.

Tenor & Bass.

Tutti.

O praise the Lord with one consent, And mag - ni - fy his name ; } Let all the servants of - the Lord, His wor - thy praise proclaim.
 Let all the ser - vants of the Lord, His wor - thy praise proclaim ; }

CLARENDON. C. M.

TUCKER.

What shall I ren - der to my God For all his kindness shown ? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

BROOMSGROVE. C. M.

Oh render thanks, and bless the Lord Invoke his sacred name ; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless deeds proclaim

Marlow. C. M.

1. The heavens de-clare thy glo - ry, Lord, Which that a - lone can fill: The fir - ma - ment and stars ex - press Their great Cre - a - tor's skill.
2. The dawn of each re - turn - ing day Fresh beams of knowledge brings, And from the dark re - turns of night, Di - vine in - struction springs.

Arlington. C. M.

DR. ARNE.

1. Oh hap - py they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm sup - ports them well.
2. To them in each dis - tress - ing hour, His throne of grace is near; And when they plead his love and power, He stands en - gaged to hear.

Woodstock. C. M.

DUTTON.

1. My Shepherd will sup - ply my need, Je - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream.
2. He brings my wand'ring spir - it back, When I for - sake his ways; And leads me, for his mer - cy's sake, In paths of truth and grace

1. Be - hold us, Lord with hum-ble fear Approach thy tem-ple gate ; Tho' most un - worth - y to draw near, Or in thy courts to wait.
 2. But trust - ing in thy boundless grace, To all so free-ly giv'n, We wor-ship in thy ho - ly place, And lift our souls to heav'n.

Balerna. C. M.

1. O hap - py is the man who hears In - struction's faith - ful voice ; And who ce - les - tial wis - dom makes His ear - ly, on - ly choice !
 2. Wisdom has treas - ures great - er far Than east or west un - fold ; And her re - wards more pre - cious are Than is the gain of gold.

Cambridge. C. M.

1. With cheeful notes let all the earth To heav'n their voi-ces raise ; Let all, inspir'd with godly mirth, Sing solemn hymns of praise, Sing solemn hymns of praise, Sing solemn hymns of praise.
 2. God's tender mercy knows no bound ; His truth shall ne'er decay ; Then let the willing nations round Their grateful tribute pay, Their grateful tribute pay, Their grateful tribute pay.

Allegro.

Thy works of glo-ry mighty Lord, That rule the boisterous sea, The sons of courage shall record, Who tempt the dangerous way, At thy command the

At

At thy command the

At thy command the winds arise.

winds arise, And swell the towering waves, And swell the towering waves; The men astonished mount the skies, And sink in gup - ing graves.

thy command the winds arise, And swell the towering waves.

winds arise, And swell the towering waves.....

BRATTLE STREET. C. M.

PLEYEL.

119

1. While thee I seek, protect - ing Power! Be my vain wish - es stilled; And may this con - se - crat - ed hour With bet - ter hopes be filled;

Thy love the power of tho't bestowed; To thee my tho'ts would soar: Thy mercy o'er my life has flowed: That mer - cy I a - dore.

CHRISTMAS. C. M.

HANDEL.

1. Awake, my soul, stretch every nerve, And press with vigor on:..... A heavenly race demands thy zeal, A bright, immortal crown, A bright, immortal crown

Legato Piano.

1. Oh what a - mazing words of grace Are in the gos-pel found! Sui - ted to eve-ry sin - ner's case, Who knows the joy - ful sound.

2. Poor, sin - ful, thirs - ty, fain - ting souls, Are free-ly welcome here; Sal - va-tion, like a riv - er, rolls, A - bun - dant, free, and clear.

3. Come then, with all your wants and wounds, Your eve-ry bur-den bring! Here love un-chan-ging love a - bounds, A deep, ce - les - tial spring!

pp *Cres.*

$\frac{6}{54} \frac{4}{3}$ 6 $\frac{6}{5}$ 6 $\frac{6}{4}$ 7

WHITNEY. C. M.

W. ARNOLD.

1. Now shall my solemn vows be paid, To that al - mighty power, Who heard the long request I made, In my dis - tress - ful hour.

2. My lips and cheerful heart pre - pare To make his mer - cies known; Come, ye who fear my God, and hear The won - ders he hath done.

$\frac{6}{6} \frac{7}{1}$ 6 $\frac{5}{34}$ 6 $\frac{6}{4}$ 7

Andante.

1. When musing sorrow weeps the past, And mourns the pres - ent pain, 'Tis sweet to think of peace at last, And feel that death is gain.

2. 'Tis not that murmuring thoughts arise, And dread a Father's will; 'Tis not that meek sub-mis-sion flies, And would not suf - fer still;—

3. It is, that heaven-born faith surveys The path that leads to light, And longs her ea - gle plumes to raise, And lose her - self in sight.

SUPPLICATION. C. M.

From Beethoven.

1. Thy gracious aid, great God, im - part To give thy word suc-cess; Write all its precepts on the heart, And deep its truths im - press.

2. O speed our progress in the way That leads to joys on high, Where knowledge grows without de - cay, And love shall nev - er die.

1. Let Zion and her sons rejoice, Behold the promised hour! Her God hath heard her mourning voice, And comes to exalt his power. Her dust and ruins that remain are precious in his eyes; Those ruins shall be built again, And all that dust shall rise.

2. The Lord will raise Jerusalem, And stand in glory there; Nations shall bow before his name, And kings attend with fear. He sits a Sovereign on his throne, With pity in his eyes; He hears the dying prisoners' groan, And sees their sighs arise.

3. He frees the soul condemned to death; And, when his saints complain, This shall be known, when we are dead, And left on long record, That ages, yet unborn, may read, And trust and praise the Lord. Shall it be said that praying breath Was ever spent in vain.

Uni-on. 3 6 4 6 4 6 4 6 4 6 4

EASTON. C. M.

1. Father 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!

2. Here may the wretched sons of want Ex-haust-less rich-es find; Rich-es, a-bove what earth can grant, And last-ing as the mind.

3. Here springs of conso-la-tion rise To cheer the faint-ing mind; And thirsty souls re-ceive sup-plies, And sweet re-freshment find.

6 6 7 6 6 6 4 5 8 1 8 1 6

Legato.

1. Thou dear Redeemer, dying Lamb, We love to hear of thee; No music's like thy charming name, Nor half so sweet can be, Nor half so sweet can be.

2. Oh may we ever hear thy voice! In mercy to us speak; In thee, O Lord, let us rejoice, And thy Sal-va-tion seek, And thy Sal-va-tion seek.

3. Jesus shall ev-er be our theme, While in this world we stay; We'll sing of Je-sus' lovely name, When all things else de-cay, When all things else de-cay.

4. When we appear in yonder cloud, With all his favoured throng, Then will we sing more sweet, more loud, And Christ shall be our song, And Christ shall be our song.

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

4̣3̣ 2̣1̣ 5̣ 6̣5̣ 5̣4̣ 5̣ - 6̣5̣ 4̣3̣ 6̣5̣ -

SICHEM. C. M.

CALCOTT.

1. My soul, how lovely is the place To which thy God re-sorts! 'Tis heaven to see his smiling face, Though in his earthly courts.

2. There the great Monarch of the skies His sav-ing power dis-plays; And light breaks in up-on our eyes, With kind and quickning rays.

3. With his rich gifts the heavenly Dove Descends and fills the place; While Christ reveals his wondrous love, And sheds a-broad his grace.

4. There, mighty God, thy words declare The se-crets of thy will: And still we seek thy mercies there, And sing thy praises still.

6̣ 6̣ 6̣5̣ 6̣ 6̣5̣ 6̣5̣ 6̣ 6̣ 5̣6̣ 6̣

Irish. C. M.

Musical score for 'Irish. C. M.' in 3/8 time, featuring a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures.

Oh! happy is the man who hears In-struction's warning voice; And who ce - les - tial wis - dom makes, His ear - ly, on - ly choice.

St John's. C. M.

Musical score for 'St John's. C. M.' in 3/8 time, featuring a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures.

1. To our al - mighty Ma - ker, God, New hon - ors be addressed; His great sal - va - tion shines a - broad, And makes the na - tions blest.
2. Let all the earth his love proclaim, With all her diff - erent tongues, And spread the hon - or of his name, In mel - o - dy and songs.

Mear. C. M.

Musical score for 'Mear. C. M.' in 3/8 time, featuring a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures.

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.
2. At Salem's courts we must appear, With our as - sembled pow'rs, In strong and beau - teous or - der ranged, Like her u - ni - ted towers

Larghetto.

1. If hu-man kind - ness meets return, And owns the grateful tie; If ten-der thoughts with - in us burn To feel a friend is nigh;

3. While yet his anguished soul surveyed Those pangs he would not flee, What love his la - test words displayed! "Meet and remember me."

2. O shall not warmer ac-cents tell The grat - i - tude we owe To Him who died our fears to quell, And save from sin and woe.

4. Re-mem-ber thee! thy death, thy shame, The griefs which thou didst bear! O memory, leaye no oth - er name But his re cord-ed there.

1. Be - hold the lof - ty sky De - clares its mak - er God; And all the star - ry works on high Proclaim his power a - broad.

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di - vine - ly teach his name.

7 - 6 7 7 - 7

4/7

SYREN. S. M.

1. How swift the tor - rent rolls, That bears us to the sea! The tide which hurries thoughtless souls To vast e - ter - ni - ty!

2. Our fa - thers! where are they, With all they called their own?— Their joys and griefs, and hopes and cares, And wealth and hon - or— gone!

3. But joy or grief suc - ceeds Be - yond our mor - tal thought, While still the remnant of their dust Lies in the grave for - gon.

- 6 6

4

Musical score for 'CALMAR. S. M.' in B-flat major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is a simple, hymn-like melody with a steady rhythm.

1. Be - hold the morn - ing sun Be - gins his glo - rious way; His beams thro' all the na - tions run, And life and light con - vey.
 2. But where the gos - pel comes, It spreads di - vin - er light, It calls dead sin - ners from their tombs, And gives the blind their sight.

SILVER STREET. S. M.

T. SMITH.

Musical score for 'SILVER STREET. S. M.' in C major, 2/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has no sharps or flats, and the time signature is 2/4. The music is a simple, hymn-like melody with a steady rhythm.

1. Come, sound his praise abroad, And hymns of glo - ry sing: Je - ho - vah is the sov' - reign God, The u - ni - ver - sal King.
 2. Come, wor - ship at his throne Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.

ST. THOMAS. S. M.

A. WILLIAMS.

Musical score for 'ST. THOMAS. S. M.' in D major, 2/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is a simple, hymn-like melody with a steady rhythm.

1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.
 2. His pow'r subdues our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.

1. While my Re-deem-er's near, My shepherd and my guide, I'll bid fare-well to eye-ry fear; My wants are all sup-plied.

2. To ev-er fra-grant meads, Where rich a-bun-dance grows, His gra-cious hand in-dul-gent leads, And guards my sweet re-pose.

3. Dear Shep-herd, if I stray, My wand'ring feet re-store; And guard me with thy watch-ful eye, And let me rove no more.

MILGROVE. S. M.

1. My soul, re-peat his praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea--dy to a-bate.

2. His pow'r sub-dues our sins, And his for-giv-ing love, Far as the east is from the west, Doth all our guilt re-move.

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

Andantino.

1. Thou Judge of quick and dead, Be - fore whose bar se - vere, With ho - ly joy, or guil - ty dread, We all shall soon ap - pear.

2. Our cau - tioned souls pre - pare For that tre - men - dous day; And fill us now with watchful care, And stir us up to pray.

The musical score for 'Greenhithe' is in 3/2 time with a key signature of one flat (Bb). It features two systems of music. The first system contains the first two staves of music, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The second system contains the next two staves of music, also with the vocal line on the top staff and the piano accompaniment on the bottom staff. The lyrics are printed below the vocal line.

WATERFORD. C. M.

S. B. BALL, 1853.

Maestoso.

Unison. Cres.

1. Come, let us join our cheer - ful songs. With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

2. "Worthy the Lamb that died," they cry, "To be ex - alt - ed thus: Worthy the Lamb, our lips re - ply, For he was slain for us."

The musical score for 'Waterford' is in common time (C) with a key signature of one flat (Bb). It features two systems of music. The first system contains the first two staves of music, with the vocal line on the top staff and the piano accompaniment on the bottom staff. The second system contains the next two staves of music, also with the vocal line on the top staff and the piano accompaniment on the bottom staff. The lyrics are printed below the vocal line.

HARTLAND. S. M.

Moderato.

1. The day is past and gone, The evening shades appear; Oh may I ever keep in mind, The night of death draws near.

2. Lord, keep me safe this night, Secure from all my fears; May angels guard me while I sleep, Till morning light appears.

3. And when I early rise, To view th' un-wearied sun, May I set out to win the prize, And after glory run.

6 3 5 6 6 5 6 4 3

PALEY. S. M.

Moderato.

1. Sweet is the work, O Lord, Thy glorious name to sing; To praise, to pray, and hear thy word, And grateful offerings bring.

2. Sweet, at the dawn-ing light, Thy boundless love to tell; And when approach the shades of night, Still on the theme to dwell.

7 7 7 # 7 # 4 6 6 6

Shirland. S. M.

STANLEY.

1. Behold the morn-ing sun Be-gins his glo-rious way; His beams thro' all the na-tions run, And life and light convey.
 2. But where the gos-pel comes, It spreads di-vi-ner light, It calls dead sin-ners from their tombs, And gives the blind their sight.

Watchman. S. M.

READ.

1. Sing praises 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 heathen nations place The glo-ries of his throne; And let.... the wonders of his grace Through all..... the earth be known.

Dover. S. M.

1. Great is the Lord our God, And let his praise be great; He makes the churches his a-bode, His most de-light-ful seat.
 2. In Zi-on God is known, A ref-uge in dis-tress; How bright has his sal-va-tion shone! How fair his heav'nly grace!

RITSON. S. M.

1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

2. His power sub-dues our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.

3. High as the heavens are raised A - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.

6/4 6 # 6 6 6/4 6 6/4

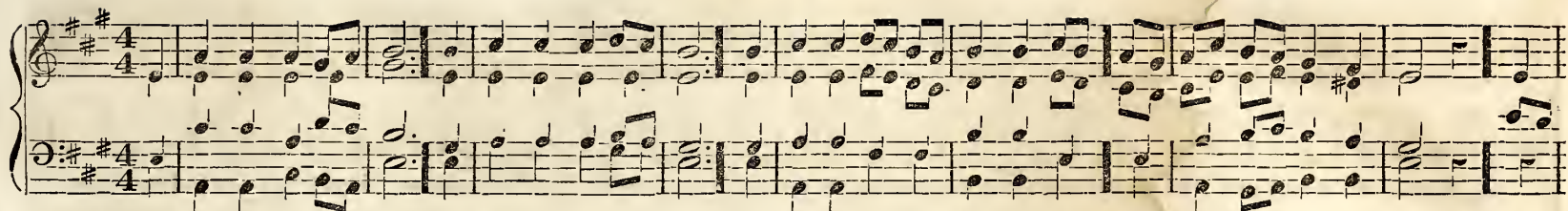
PRYNNE. S. M.

1. Sweet is the work, O Lord, Thy glorious name to sing, To praise and pray, to hear thy word, And grateful offerings bring, And grateful offerings bring.

2. Sweet, at the dawning light, Thy boundless love to tell, And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell.

3. Sweet, on this day of rest, To join in heart and voice, With those, who love and serve thee best, And in thy name rejoice, And in thy name rejoice.

6 # 6/4 6 6/4 6 6/4



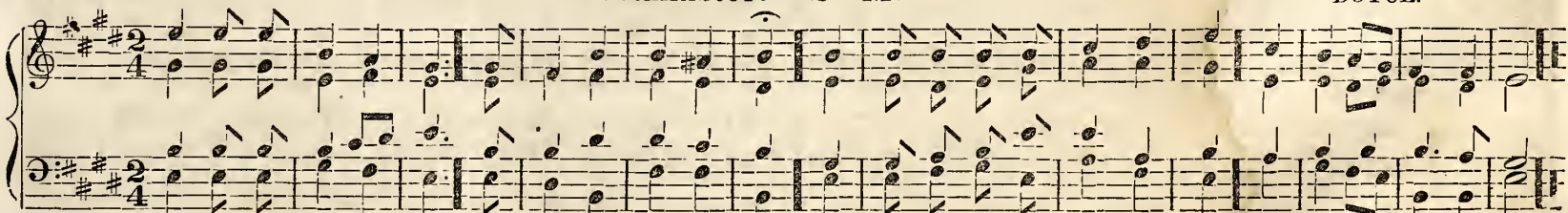
1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ae-cord, And thus sur-round the throne. 2. Let
3. The hill of Zi-on yields A thou-sand sa-ered sweets, Be-fore we reach the heavenly fields, Or walk the gold-en streets. 4. Then



those re-fuse to sing, Who nev-er knew our God; But children of the heav'nly King May speak their joys abroad, May speak their joys abroad.
let our songs a-bound, And ev'-ry tear be dry; We're marching thro' Immanuel's ground, To fair-er worlds on high, To fair-er worlds on high.

Westminster. S. M.

BOYCE.



1. My Sa-voir and my King, Thy hon-ors are di-vine; Thy lips with bless-ings o-ver-flow, And ev'-ry grace is thine.
2. Thy laws, O God, are right, Thy throne shall ev-er stand; And thy vic-to-rious gos-pel prove A scep-tre in thy hand.

Alliegretto.

1. Hail to the Sabbath day! The day di - vine - ly given, When men to God their homage pay, And earth draws near to heav'n, And earth draws near to heav'n.

2. Lord, in this sa - cred hour With - in thy courts we bend, And bless thy love, and own thy power, Our Father and our Friend, Our Father and our Friend.

3. But thou art not a - lone In courts by mortals trod; Nor on - ly is the day thine own When man draws near to God, When man draws near to God.

Soli. *Tutti.*

PERRY. S. M.

Arr. by E. H. FROST.

Legato Piano.

1. Like sheep we went a - stray, And broke the fold of God; Each wandering in a different way, But all the downward road.

2. How dread - ful was the hour, When God our wanderings laid, And did at once his vengeance pour, Up - on the Shepherd's head.

3. How glo - rious was the grace, When Christ sustained the stroke! His life and blood the Shepherd pays, A ransom for the flock.

5. "I'll give him," saith the Lord, "A por - tion with the strong: He shall pos - sess a large re - ward, And hold his lon - ors long."

56 5 7 - 4 7 6 6 7 57 #6 83

Allegro.

1. We come with joy - ful song, To hail this hap - py morn: Glad ti-dings from an an-gel's tongue, 'This day is Je - sus born.'

2. Glo - ry to God on high, All hail the hap - py morn: We join the an-thems of the sky And sing "The Sa-viour's born."

3. What transports doth his name To sin - ful men af - ford! His glo-rious ti - tles we proclaim— A Saviour—Christ—the Lord.

6 7 6 5 7 7 6 = = 7

MORNINGTON. S. M.

1. Sing to the Lord most high, Let eve - ry land a - dore; With grateful heart and voice make known His good-ness and his power.

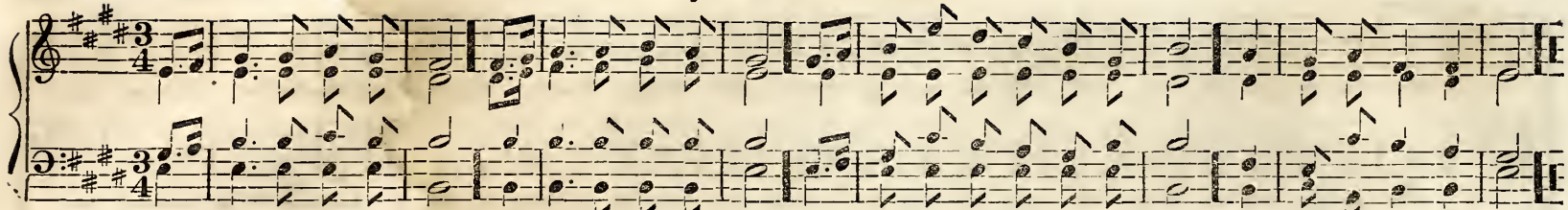
2. En - ter his courts with joy; With fear ad - dress the Lord; 'Twas he, who formed us with his hand, And quickened by his word.

3. His hands pro-vide our food, And eve - ry bless-ing give; We're guarded by his dai - ly care, And on his boun-ty live.

4. Good is the Lord our God; His truth and mer - cy sure; And while e - ter - ni - ty shall last, His prom-is - es en - dure.

6 6 6 7 6 5 6 6 4 3 6 5 9 3 4 3 4 3 6 5 6

Riley. S. M.



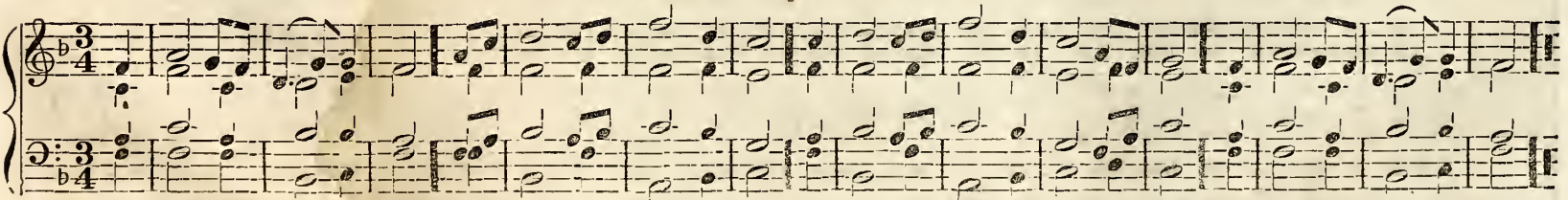
1. Let songs of end-less praise From ev'-ry na-tion rise; Let all the lands their trib-ute raise, To God, who rules the skies.
 2. His mer-cy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth re-mains the same.

Badea. S. M.



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.
 2. When Is-ra-el was his church, When Aa-ron was his priest, When Mo-ses eried, when Samuel prayed, He gave his peo - ple rest.

Golden Hill. S. M.



1. Once more, be - fore we part, Oh bless the Saviour's name; Let ev'-ry tongue and ev'-ry heart A-dore and praise the same.
 2. Lord, in thy grace we came. That bless-ing still im-part; We meet in Je - sus' sa - cred name. In Je - sus' name we part

1. Your harps, ye trembling saints, Down from the wil-lows take : Loud to the praise of love di-vine, Bid ev'-ry string a - wake.
 2. Though in a for - eign land, We are not far from home ; And near-er to our house a - bove We ev'-ry mo-ment come.

Lisbon. S. M.

READ.

1. Welcome, sweet day of rest, That saw the Lord a-rise ; Welcome to this re-viv-ing breast, And these re-joic-ing eyes ; Welcome to this re-viv-ing breast, And these re-joic-ing eyes.
 2. Je - sus himself comes near, And feasts his saints to-day ; Here we may sit, and see him here, And love, and praise, and pray. Here may sit, and see him here, And love, and praise, and pray.

Eastburn. S. M.

HARWOOD.

1. To God, in whom I trust, I lift my heart and voice ; Oh ! let me not be put to shame, Nor let my foes re-joice.
 2. Thy mer - cies, and thy love, O Lord, re - call to mind ; And gra-cious - ly con - tin - ue still, As thou wert ev - er, kind.

1. And am I born to die; To lay this bo - dy down; And must my Trembling spir - it fly In to a world un-known.

2. I must from God be driven—Or with my Saviour dwell; Must come at his com - mand to heaven—Or else de-part to hell.

3. Show me the way to shun Thy dread-ful wrath se - vere; That, when thou com - est on thy throne; I may with joy ap - pear.

CLARK. S. M.

**

Andante.

1. The spir - it in our hearts, Is whispering, sin-ner, come; The bride the Church of Christ, Proclaims To all his Children Come.

2. Let him that hear - eth say, To all a - bout him, come, Let him that thirsts for righteousness, To Christ, the fountain, 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.

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

7 - 3 6#6 6 6 7 -

Vivace.

1. My soul be on thy guard, Ten thousand foes a - rise ; The hosts of sin are press - ing hard, To draw thee from the skies.

2. Oh watch, and fight, and pray, The bat - tle ne'er give o'er ; Re - new it bold - ly eve - ry day, And help di - vine im - plore..

KIRKDALE S. M.

S. WEBBE, JR.

Andante e Dolce.

1. The Lord, the sovereign King, Hath fixed his throne on high ; O'er all the heav - enly world he rules, And all be - neath the sky.

2. Ye an - gels great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleasure ye ful - fil.

Moderato.

The man is ev - er blest, Who shuns the sinner's ways ; Among their councils nev - er stands, Nor takes the scorner's place ; —

Not so th' ungodly race ; They no such blessings find : Their hope shall flee like empty chaff Be - fore the driv - ing wind.

CHRIST CHURCH. S. M.

S. WESLEY.

Cantabile.

A - wake, and sing the song Of Mo - ses and the Lamb : Wake, every heart and every tongue, To praise the Saviour's name.

Cres.

Sing of his dy - ing love ; Sing of his rising power ; Sing how he in - ter - cedes a - bove, For those whose sins he bore.

100-♩
Moderato.

1. When gloomy thoughts and fears The trembling heart in - vade, And all the face of na-ture wears An u - ni - ver - sal shade,—

2. Re - li - gion can as - suage The tempest of the soul; And ev'-ry fear shall lose its rage At her di - vine con - trol.

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

Tremont. S. M.

B. F. LEAVENS.

80-♩

1. Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these re - joie - 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.

6 7 7 6 6 4 7 6 7 6 7 6 7 6 6 4

Allegro.

The hill of Zi - on yields A thousand saered sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets

The hill of Zi - on yields A thousand saered sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets

The hill of Zi - on yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the, &c., Or walk the golden streets.
Before we reach the heav'nly fields, . . . Before, &c.

♭6 4 3 7 6 6 7 ♭6 3 5 6 4 6 6 7 6 6 7

LUDGATE. S. M.

1. Ye trembling eaptives, hear! The gospel trumpet sounds: No music more can charm the ear, No music more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar: Salvation's news it spreads a - far, Salvation's news it spreads a - far, And vengeance is no more.

6 7 6 6 7 - 8 7 6 6 7

1. While my Redeemer's near, My shepherd, and my guide, I bid farewell to every fear; My wants are all supplied, My wants are all supplied.

2. To ev - er fragrant meads, Where rich abundance grows, His gracious hand indulgent leads, And guards my sweet repose, And guards my sweet re-pose.

3. Dear Shepherd, if I stray, My wand'ring feet restore; And guard me with thy watchful eye, And let me rove no more, And let me rove no more.

Figured bass notation: 6 4, 6 4 5, =, 6 6 4, 7 6

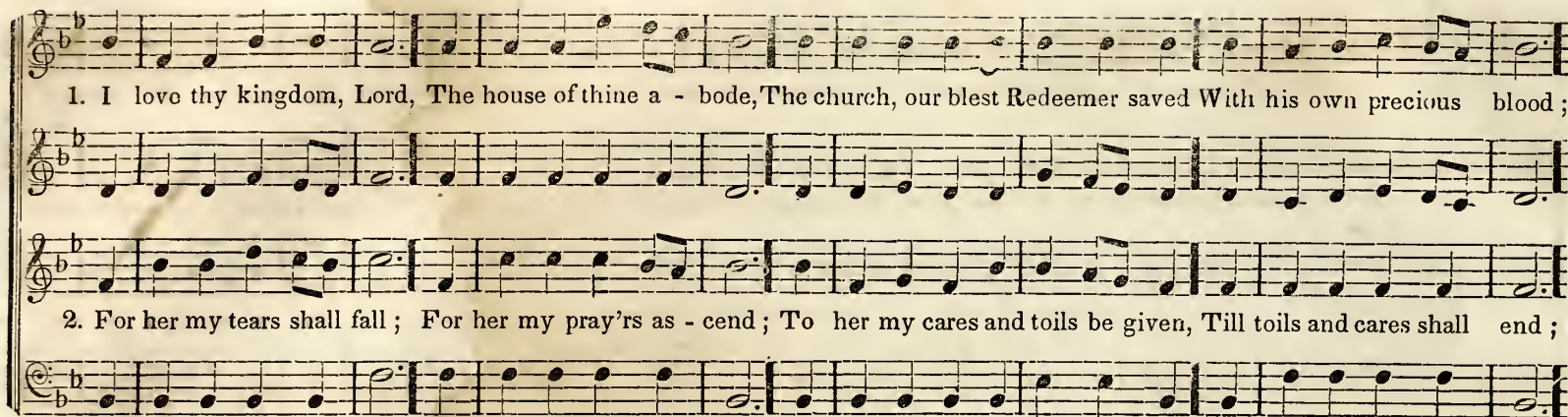
HARRINGTON. S. M.

1. My Saviour, and my King, Thy hon - ors are di - vine; Thy lips with blessings o - verflow, And every grace is thine, And eve - ry grace is thine.

2. Thy laws, O God, are right, Thy throne shall ever stand; And thy vic - to - rious gospel prove A sceptre in thy hand, A sceptre in thy hand.

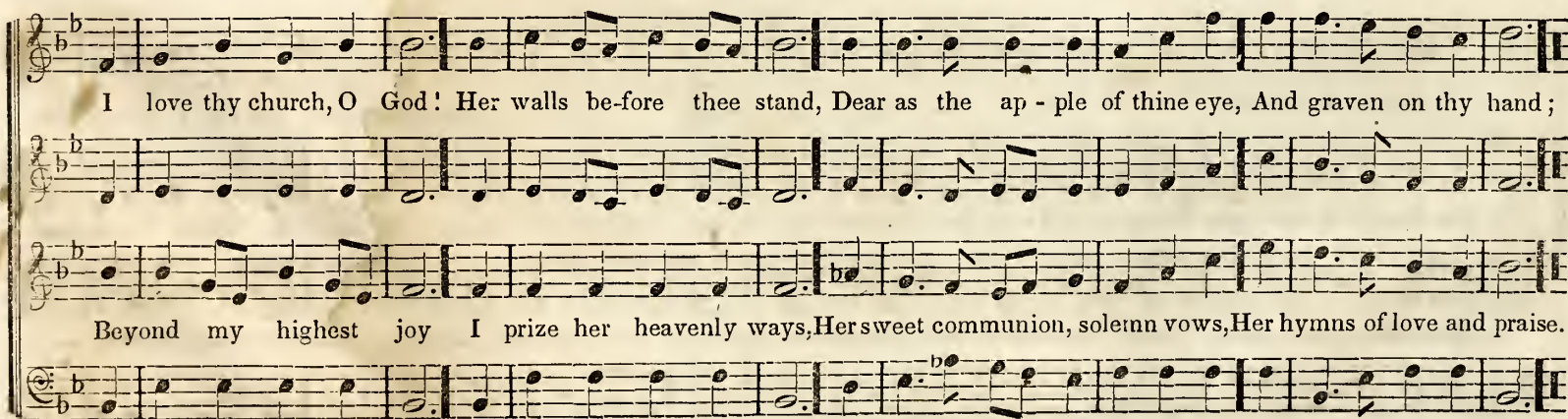
3. Now make thy glory known, Gird on thy powerful sword, And ride in maj - es ty to spread The conquests of thy word, The conquests of thy word.

Figured bass notation: 7 6, 7 6, 7 6 7, 6 7, 6 98, 96 4 7



1. I love thy kingdom, Lord, The house of thine a - bode, The church, our blest Redeemer saved With his own precious blood ;

2. For her my tears shall fall ; For her my pray'rs as - cend ; To her my cares and toils be given, Till toils and cares shall end ;



I love thy church, O God! Her walls be-fore thee stand, Dear as the ap - ple of thine eye, And graven on thy hand ;

Beyond my highest joy I prize her heavenly ways, Her sweet communion, solemn vows, Her hymns of love and praise.

1. How beautiful are their feet Who stand on Zi-on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!

2. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found;

3. The watchmen join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy;

How charming is their voice! How sweet their tidings are! "Zion, behold thy Saviour King, He reigns and triumphs here;" "He reigns and triumphs here."

How blessed are our eyes, That see this heavenly light! Prophets and kings desired it long, But died without the sight, But died without the sight.

The Lord makes bare his arm Thro' all the earth a - broad! Let every nation now behold Their Saviour and their God, Their Saviour and their God.

Musical score for 'ST. HELEN'S. L. P. M.' featuring a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of two systems of staves.

1. I'll praise my Mak-er with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs; My days of praise shall ne'er be past,

NEWCOURT. L. P. M.

Musical score for 'NEWCOURT. L. P. M.' featuring a vocal line and a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The music consists of two systems of staves.

While life, and tho't, and being last, Or im - mor - tal - i - ty endures.

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

Continuation of the musical score for 'NEWCOURT. L. P. M.', showing the vocal line and piano accompaniment for the second system. The key signature remains two flats and the time signature is 4/4.

To souls benight - ed and distress'd! Thy pre - cepts guide my doubt - ful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

Phillipston. L. P. M.

1. Let all the earth their voi - ces raise, To sing a psalm of no - bler praise, To sing and bless Je - ho - vah's name ;

2. Oh ! haste the day—the glo - rious hour, When earth shall feel his sav - ing pow'r, And barb'rous na - tions fear his name :

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

His glo - ry let the heath-en know, His won-ders to the na - tions show, And all his sav - ing works pro-claim.

Then shall the race of man con - fess The beau - ty of his ho - li - ness, And in his courts his grace pro-claim.

6 6 6 7 6 = 7 6 7

Andante e Cantabile.

1. O God, mine in - most soul con - vert. And deep - ly on my thoughtful heart E - ter - - nal things im - press ;

2. Be - fore me place in dread ar - ray, The pomp of that tre - men - dous day, When thou with clouds shalt come

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

Give me to feel their sol - - - - emn weight, And trem - ble on the brink of fate, And wake to right - eous - ness.

To judge the na - tions at thy bar ; And tell me, Lord, shall I be there To meet a joy - - ful doom.

$\frac{4}{4}$ - 6 - $\frac{4}{2}$ - 6 6 $\frac{4}{3}$ 6 $\frac{4}{2}$ 6 $\frac{7}{3}$ 6 $\frac{6}{4}$ 5 $\frac{4}{3}$ 6 5 $\frac{9}{3}$ $\frac{6}{3}$ 6 7

60-0

1. O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts it - self on thee?

2. Slain in the guilt - y sin - ner's stead, His spot - less right - eous - ness I plead, And his a - vail - ing blood :

4. The King of ter - rors then would be A wel - come mes - sen - ger to me, To bid me come a - way :

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes a bass line with a 6 and a treble line with a 5, 6, 7, 7, 7, 6 sequence.

I have no ref - uge of my own, } And suf - fered once for me.
But fly to what my Lord hath done, }

That right - eous - ness my robe shall be, } And bring me near to God.
That mer - it shall a - tone for me, }

Un-clogged by earth, or earth - ly things, } [Omit.....] To ev - er - last - ing day.
I'd mount, I'd fly with ea - ger wings, }

The second system of the musical score continues the vocal and piano parts. It features the same key signature and time signature. The piano accompaniment includes a bass line with a 6 and a treble line with a 6, 7 sequence.

Rather slow, and in exact time.

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
 2. I'd sing the pre-cious blood he spilt, My ran-som from the dread-ful guilt Of sin and wrath di-vine: I'd sing his glo-rious

mf *Cres.* *f*

3. I'd sing the char-ac-ters he bears, And all the forms of love he wears, Ex-alt-ed on his throne: In loft-iest songs of
 4. Well—the de-light-ful day will come, When my dear Lord will bring me home, And I shall see his face: Then, with my Sa-viour,

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

heavenly strings, And vie with Ga-briel, while he sings In notes al-most di-vine, In notes al-most di-vine.
 right-eous-ness, In which all-per-fect, heavenly dress My soul shall ev-er shine, My soul shall ev-er shine.

sweet-est praise, I would to ev-er-last-ing days Make all his glo-ries known, Make all his glo-ries known.
 broth-er, friend, A blest e-ter-ni-ty I'll spend, Tri-um-phant in his grace, Tri-um-phant in... his grace.

6 6

Allegretto Con Spirito.

1. My God,.... thy boundless love I praise; How bright,.. on high, its glo - - ries blaze! How sweetly bloom be - low!

2. 'Tis love..... that paints the pur - ple morn, And bids the clouds in air..... upborne, Their genial drops dis - til:

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

It streams from thine e - - - ter - nal throne; Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

In eve - ry ver - nal beam it glows, And breathes in eve - ry gale that blows, And glides in eve - - ry rill.

6 4 6 4 6 6 7 6 7

1. The festal morn my God is come, That calls me to thy sacred dome, Thy presence to adore : My feet the summons shall attend, And tread the hallowed floor.
With willing steps thy courts ascend,

2. With ho-ly joy I hail the day, That warns my thirsting soul away; What transports fill my breast! For, lo! my great Redeemer's power And leads me to his rest!
Un-fold thy ever - lasting door,

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

COSINNA. H. M.

1. Ye dying sons of men, Immerg'd in sin and woe! Now mercy calls again, Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.

2. No longer now delay, Nor vain excuses frame; Christ bids you come today, Tho' poor, and blind, and lame, All things are ready, sinners come, For ev'ry trembling soul there's room.

7 # 6 7 6 7 6 5 6

Limington. S. P. M.

98—

1. How pleasant 'tis to see Kindred and friends a-gree, Each in his proper sta-tion move; And each ful-fil his part, With sympathizing heart, In all the cares of life and love.
 2. Like fruitful show'rs of rain, That water all the plain, De-scending from the neighboring hills; Such streams of pleasure roll Thro' every friendly soul, Where love, like heav'nly dew, distils.

Wellington. S. P. M.

92—

1. How pleas'd and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zi-on's hill, And there our vows and hon-ors pay.

Milford. S. P. M.

B. F. BAKER.

100—

1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Arrayed in robes of light, Begirt with sov'reign might, And rays of ma-jes-ty a round.

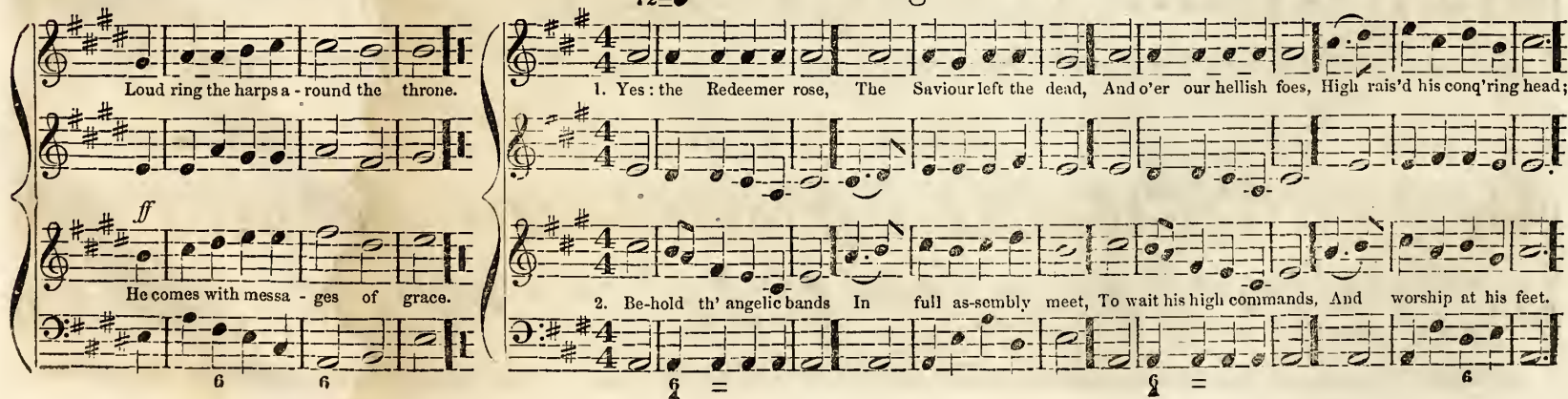
Winhall. H. M.

84 = 


1. Hark, hark! the notes of Joy, Roll o'er the heav'nly plains: And seraphs find em - - ploy, For their sublim-est strains. Some new delight in heav'n is known

2. Hark, hark! the sounds draw nigh, The joy-ful hosts de - - scend; Je - - - sus forsakes the sky, To earth his footsteps bend; He comes to bless our fal-len race,

Montaigne. H. M.

72 = 


Loud ring the harps a - round the throne.

1. Yes: the Redeemer rose, The Saviour left the dead, And o'er our hellish foes, High rais'd his conq'ring head;

2. Be-hold th' angelic bands In full as-sembly meet, To wait his high commands, And worship at his feet.

In wild dis - may, The guards a - round Fall to the ground, And sink a - way.

m \longrightarrow *mf*

Joy - ful they come, And wing their way From realms of day To Je - sus' tomb.

6 6 6 6 6

Ye tribes of Adam, join, With heav'n, and earth, and seas,

Ye tribes of Adam, join, With heav'n, and earth, and seas,

6 6 7

And of - fer notes di - vine, To your Cre - a - tor's praise. Ye ho - ly throng of angels bright, In worlds of light be - gin the song.

Ye ho - ly throng of angels bright, In worlds of light begin the song.

And of - fer notes di - vine, To your Cre - a - tor's praise. Ye ho - ly throng of angels bright, In worlds of light be - gin the song, In worlds of light be - gin the song.

6 6 6 6 6 6 6 6

Ye ho - ly throng of angels bright, Ye ho - ly throng of angels bright, In worlds of light be - gin the song.

69=

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

1. When I can trust my all with God, In tri - al's fear - ful hour, } A joy springs up a mid distress, A fountain in the wil-der-ness.
Bow, all resigned, be-neath his rod, And bless his spar - ing pow'r. }

The second system of music continues the piece with two staves in the same key signature and time signature. Below the bass staff, there are figured bass notations: 6 #4, 7, 5 4 6, 6 5 4, 4 2 6 4, 6, 6 #, 4.

Canton. S. H. M.

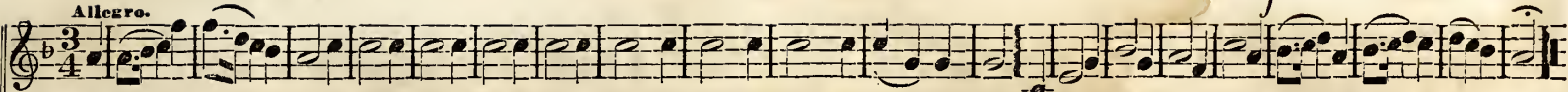
58=

The first system of music for 'Canton. S. H. M.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

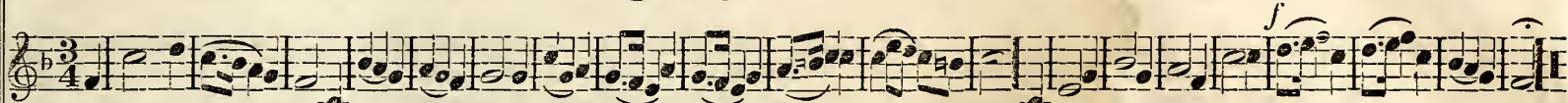
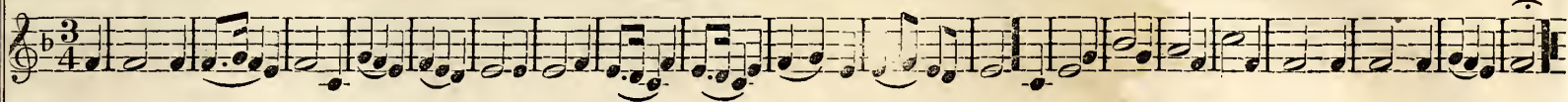
Friend after friend departs! Who hath not lost a friend? There is no union here of hearts, That finds not here an end: Were this frail world our fi-nal rest, Liv-ing or dy-ing none were blest.

The second system of music continues the piece with two staves in the same key signature and time signature. Below the bass staff, there are figured bass notations: 6, 6 4 7, 6, 6 #, 6, 6 4 7, 3, 6, 4, 6 7.

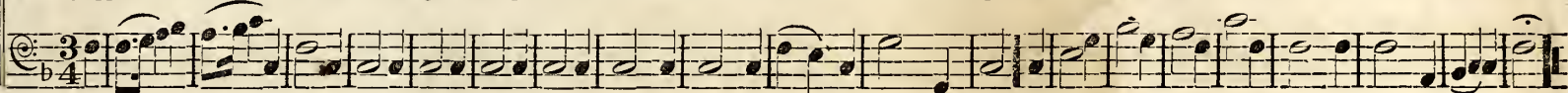
Allegro.



1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand; Auspicious morn! thy blissful rays Bright seraphs hail In songs of praise.



2. At thy approaching dawn, Reluctant death resigned The glorious Prince of life In dark domains confined: Th'angelic host around him bends, And midst their shouts the God ascends.



HARWICH. H. M.

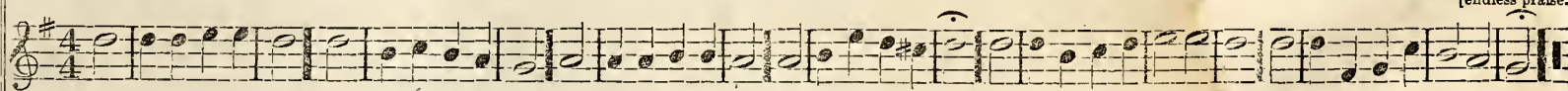
Soli.



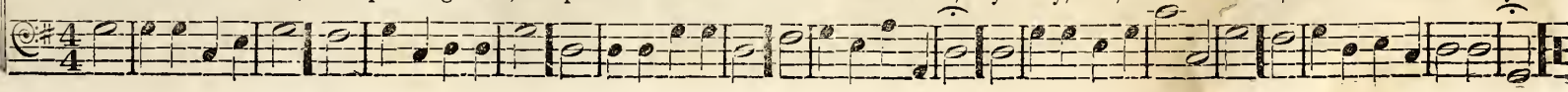
1. Give thanks to God most high, The universal Lord: The sov'reign King of kings: And be his grace adored; Thy mercy, Lord Shall still endure, And ever sure Abides thy word.



2. How mighty is his hand! What wonders hath he done! He formed the earth and seas, And spread the heav'ns alone; His pow'r and grace Are still the same; And let his name Have endless praise.



3. He saw the nations lie, All perishing in sin, And pitied the sad state The ruined world was in; Thy mercy, Lord, Shall still endure; And ever sure Abides thy word.



Cosinna. H. M.

A. N. JOHNSON.

1. Ye dying sons of men, Immersed in sin and wo! Now mercy calls again, Its message is to you! Ye per-ish-ing and guilty, come! In mer-cy's arms there yet is room.

2. No longer now delay, Nor vain excuses frame; Christ bids you come today, Tho' poor, and blind, and lame, All things are ready, sinners come, For ev'ry trembling soul there's room.

Egremont. H. M.

G. W. PRATT.

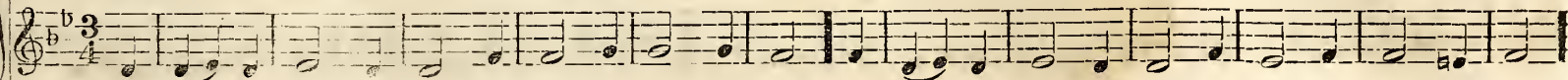
1. Where can the mourner go, And tell his tale of grief? Ah! who can soothe his wo, And give him sweet relief? Earth cannot heal the wounded breast, Or give the troubled sinner rest.

2. Je sus, thy smiles impart; My dearest Lord, re-turn, And ease my wounded heart, And bid me cease to mourn: Then shall this night of sorrow flee, And peace and heav'n be found in thee

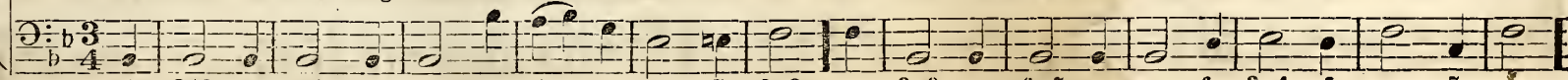
Cantabile.



1. Mark the soft - fall - ing snow, And the dif - fu - sive rain! To heav'n from whence it fell, It turns not baek a - gain :



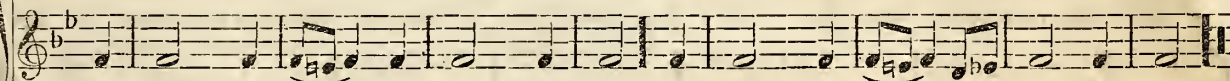
1. Mark the soft - fall - ing snow, And the dif - fu - sive rain! To heav'n, from whence it fell, It turns not baek a - gain ;



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



But wa - - ters earth Thro' ev' - ry pore, And calls forth all Her se - cret store.



But wa - - ters earth Thro' ev' - - ry pore, And calls forth all Her se - cret store.



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

2

Arrayed in beauteous green,
The hills and valleys shine,
And man and beast are fed
By providence divine :

The harvest bows
Its golded ears,
The copious seed
Of future years.

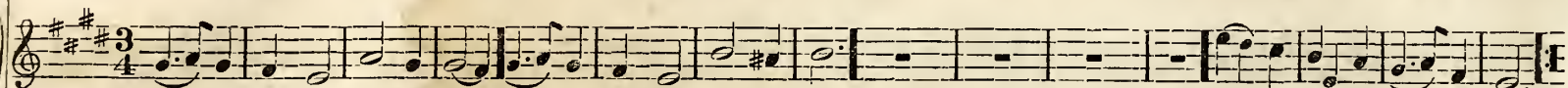
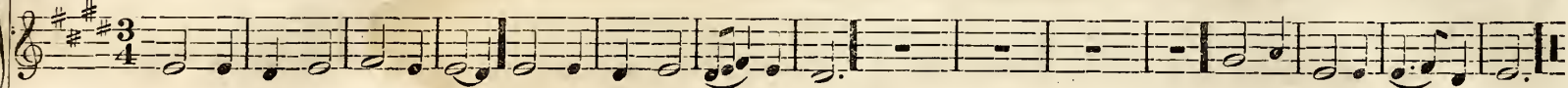
3

'So,' saith the God of grace,
'My gospel shall descend,
Almighty to effect

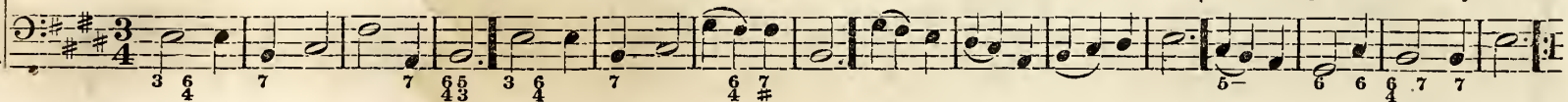
The purpose I intend ;
Millions of souls
Shall feel its power,
And bear it down
To millions more.'

Andantino Sostenuto.

1. High, in yon - der realms of light, Dwell the raptured saints a - bove, Far be - yond our fee - ble sight, Hap - py in Im-man-uel's love.

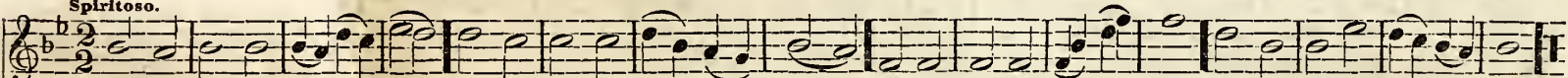


2. Pil - grims in this vale of tears, Once they knew like us be - low, Gloomy doubts, dis-tressing fears, Torturing pain and hea - vy woe.

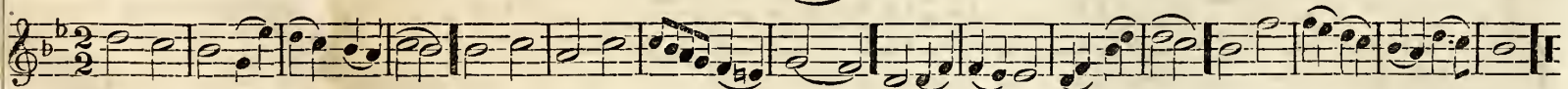
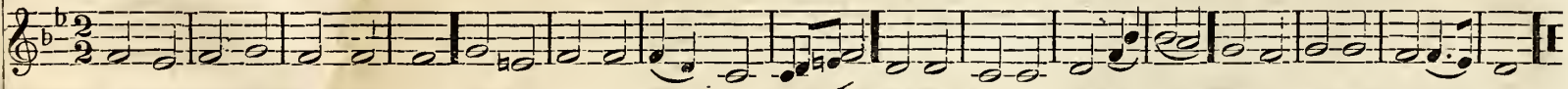


CONCORD. 7s.

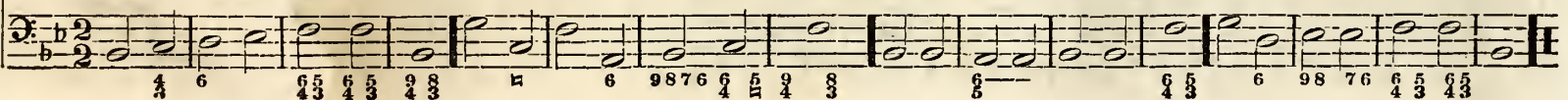
B. F. BAKER.

Spiritoso.

1. Sin - ners, turn ; why will ye die ? God, your Maker, asks you why ; God, who did your be - ing give, Made you with himself to live.



2. Sinners, turn ; why will ye die ? God, your Saviour, asks you why : Will ye not in him be - lieve ? He has died that ye might live.



Andante e legato.

1. Soft-ly now the light of day Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

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

MONTAGUE. 7s.

GEO. W. PRATT.

1. Gra-cious Spir-it— Love di - vine! Let thy light with - in me shine; All my guil - ty fears re - move, Fill me with thy heavenly love.

2. Speak thy pardoning grace to me, Set the burdened sin - ner free; Lead me to the Lamb of God, Wash me in his pre - cious blood.

3. Life and peace to me im - part; Seal sal - va - tion on my heart, Breathe thyself in - to my breast, Earnest of im - mor - tal rest.

[21] 6 6 7 6 7

Maestoso.

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ev-er faithful, ev-er sure, Ever faithful, ev-er sure.

2. He, with all-commanding might, Fill'd the new-made world with light: For his mercies shall endure, Ev-er faithful, ev-er sure, Ever faithful, ev-er sure.

3. All things living he doth feed: His full hand supplies their need: For his mercies shall endure, Ev-er faithful, ev-er sure, Ever faithful, ev-er sure.

6 7 6 7 6 6 6 5 6 5 6 7 6 6 6 7 6 7

4 5 4 5 4

CORSIKA. 7s.

ROSSINI.

1. Songs of praise the angels sang, Heav'n with hal-le-lu-jahs rang, When Je-ho-val's work be-gun, When he spake, and it was done.

2. Songs of praise awoke the morn, When the Prince of Peace was born: Songs of praise a-rose, when he Cap-tive led cap-tiv-i-ty.

3. Heav'n and earth must pass away, Songs of praise shall crown that day: God will make new heavens and earth, Songs of praise shall hail their birth.

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

4 4 4 # 4 4 4 5, 6 5 =

1. Mag - ni - fy Je - ho-vah's name ; For his mer-cies ev - er sure, From e - ter - ni - ty the same, To e - ter - ni - ty en - dure.

2. Let his ransomed flock re - joice, Gath-ered out of ev' - ry land, As the peo-ple of his choice, Pluck'd from the de-destroy - er's hand.

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

Rastel. 7s.

1. Lord of hosts, how love-ly, fair, Ev'n on earth thy tem-ples are! Here thy wait-ing peo-ple see Much of heav'n, and much of thee

2. From thy gra-cious pres-ence flows Bliss that soft-ens 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.

f *p* *f* *p* *m* *res.*

6 4 6 4

Nuremburg. 7s.

1. Oh that men their songs would raise, All his good - ness to de - clare ! All Je - ho - vah's wonders praise, Wonders which their chil-dren share.
2. Where his ho - ly al - tars rise, Let his saints a - dore his name ; There pre - sent their sac - ri - fice, There with joy his works pro - claim.

Pleyel's Hymn. 7s.

1. Children of the heavenly King, As ye jour - ney, sweet - ly sing ; Sing your Sa - viour's wor - thy praise, Glo - rious in his works and ways.
2. Ye are trav'ling home to God, In the way the fa - thers trod ; They are hap - py now—and ye Soon their hap - pi - ness shall see.

Bowdoin. 7s.

WEBER.

Keep me, Sa - viour, in thy word, Help me to r in God : Ev - er would I trust in thee. Great Re - deem - er, save thou me.

1. Thou that dost my life prolong, Kindly aid my morning song; } Thou didst hear my evening cry; Thy preserving hand was nigh: Peaceful slumbers thou hast shed, Grateful to my weary head.
Thankful from my couch I rise, To the God that rules the skies. }

3. Thou hast kept me thro' the night; 'Twas thy hand restor'd the light; } Still my feet are prone to stray; O, preserve me thro' the day; Dangers ev'ry where abound; Sins and snares beset me round.
Lord, thy mercies still are new, Plenteous as the morning dew. }

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

1. Storms may gath-er o'er the way, Of life's dark and drea-ry day, Press we still the toil-some road, On-ward to our Fa-ther, God.

2. There, be-yond these low-er skies, Storms and tempests nev-er rise, There no cares dis-tract the breast, There the wea-ry soul shall rest.

3. Thith-er may our spir-its soar, When life's troub-led scenes are o'er, Then, a-round the throne a-bove, May we chant Re-deem-ing Love.

[24] 7# 5 4# 7 5 4# 7 7 5 6 7

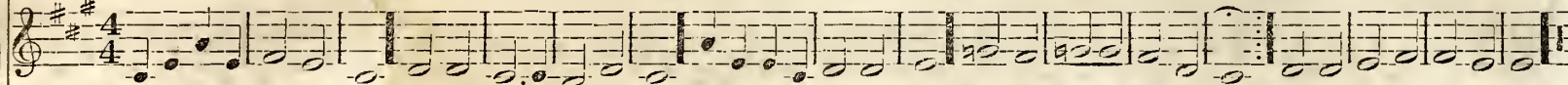
Alema. 7s.

92 - 0

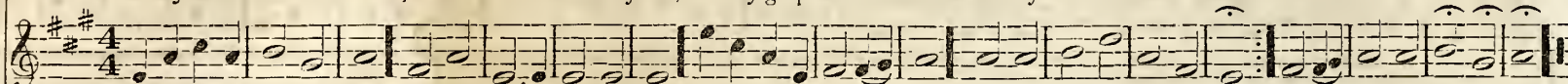
To be sung without interludes.



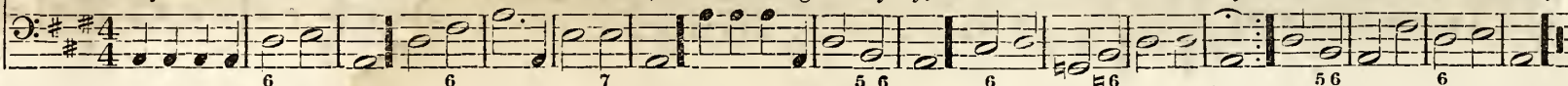
1. To thy temple we re-pair; Lord, we love to worship there; There, within the veil, we meet Christ up on the mer-cy-seat.
 2. While thy glorious name is sung, Tune our lips, inspire our tongue; Then our joyful souls shall bless, Christ, the Lord our Righteousness.



3. While to thee our prayers ascend, Let thine ear in love attend; Hear us when thy Spirit p'eads; Hear, for Je-sus in-ter-cedes.
 4. While thy word is heard with awe, While we tremble at thy law, Let thy gospel's wondrous love Ev'ry doubt and fear re-move.



5. From thy house when we return, Let our hearts within us burn; Then at ev'ning, we may say, 'We have walk'd with God to-day, We have walk'd with God to-day.'



6

6

7

5 6

6

6

5 6

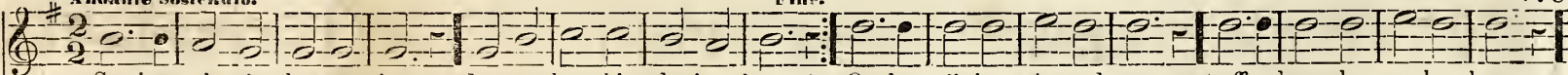
6

Erie. 7s. (Double.)

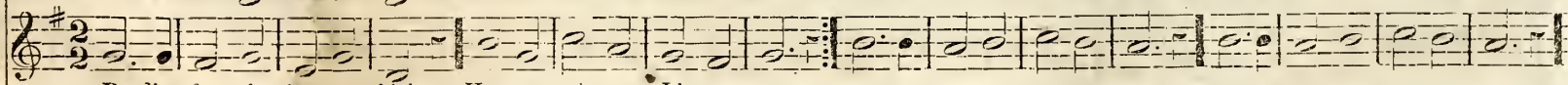
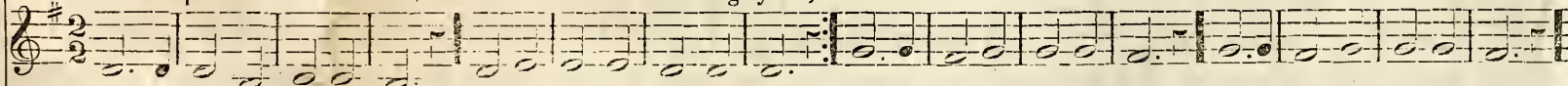
Andante Sostenuto.

Fin.

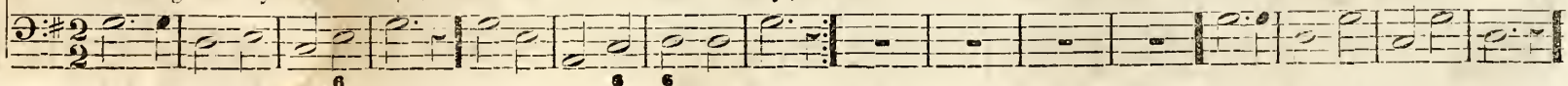
F. C



Sa-viour, when in dust to thee, I bow we bow th'a - dor-ing knee; } O by all the pains and wo, } suffered once by man be - low:
 When re-pent-ant to the skies, } Once we lift our streaming eyes. }



Bending from thy throne on high, Hear our so - emn' Lit - a - ny;



6

6

6

1. Praise to thee, thou great Cre-a - tor, Praise to thee from every tongue; Join, my soul, with ev' - ry creature, Join the u - ni - ver-sal song.

2. Fa-ther, Source of all compassion, Pure, un-bound-ed grace is thine; Hail the God of our sal - va - tion, Praise him for his love divine.

Figured bass notation: 5 6 / 3 4, 5 7, 7, —, 6 7 / 4, —, 6 / 4, —, 5 b 7 / 5, 6 / 4, 7

NORTHAMPTON. 7s.

MOZART.

1. Sweet the time, ex - ceed - ing sweet! When the saints to - geth-er meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then e - ter - nal love, Such as did the Father move; He be-held the world un-done, Loved the world and gave his Son.

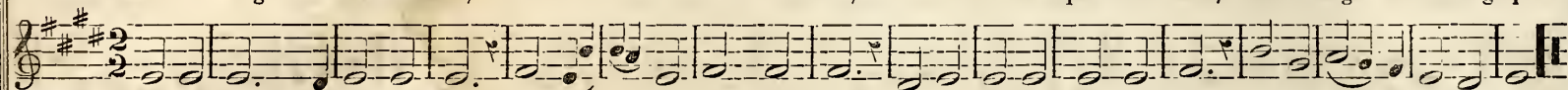
Figured bass notation: 6 5 / 4 3, 6 5 / 4 3, 6, —, 7, —, 7 8 / 6, 9 8 / 7 6, 9 6 5 / 7 4 7, 6 5 / 4 3, 5 6 / 4, 6, 2 3, 6, 6 / 4, 7

BATH. 7s.

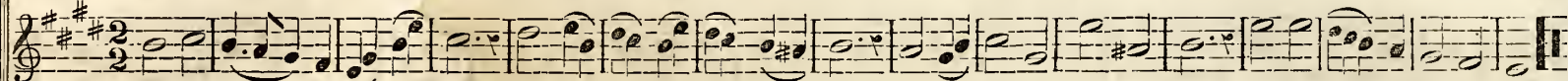
B. F. BAKER.

Maestoso.

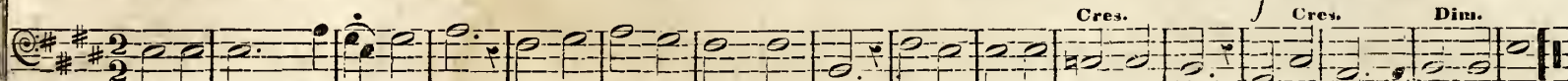
1. Wake the song of Ju - bi - lee; Let it ech - o o'er the sea; Now is come the promised hour; Je - sus reigns with sov'reign pow'r.



2. All ye na - tions, join and sing, "Christ, of lords and kings, is King;" Let it sound from shore to shore; Je - sus reigns for - ev - er - more.



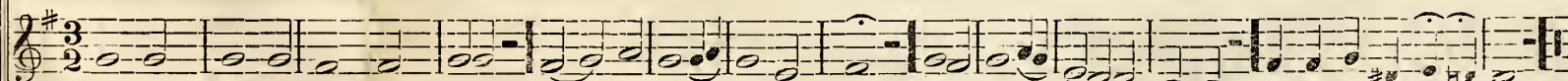
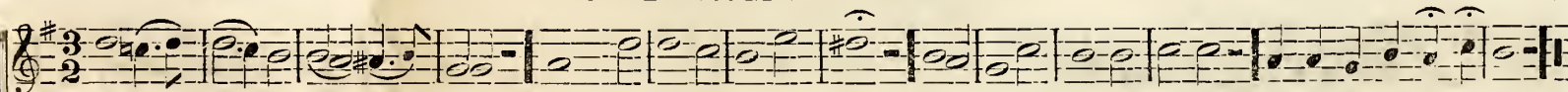
3. Now the des - ert lands re - joice, And the is - lands join their voice; Yea, the whole cre - a - tion sings, "Je - sus is the King of kings.



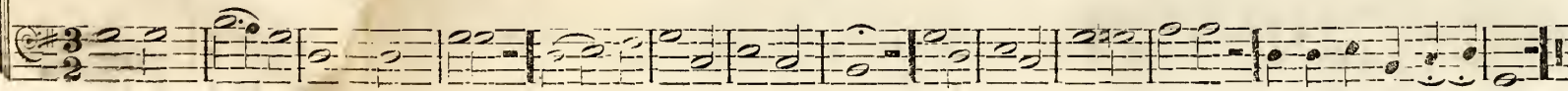
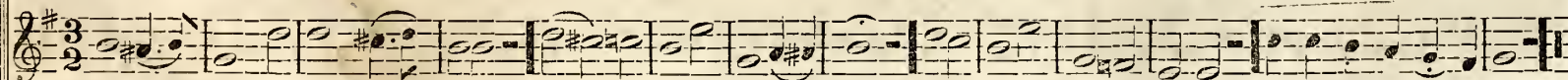
6 3 6 3 4 6 - - 4 6 9 8 6 6 7 6 # 4 6 # 6 - 6 9 8 9 6 6 7

WINTERVALE. 8 & 7s.

M. D. RANDALL.



When the win - ter's temp - est lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.



While with ceaseless course the sun Hasted through the for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here :

Fixed in an e - ter - nal state, They have done with all be - low; We a lit - tle long - er wait; But how lit - tle none can know.

BERLIN. 7s.

J. OSGOOD.

1. "Give us room, that we may dwell," Zi - on's chil - dren cry a - loud: See their num - bers, how they swell! How they gather like a cloud!

2. O how bright the morn - ing seems! Brighter from so dark a night: Zi - on is like one that dreams, Filled with wonder and delight.

3. Lo! thy sun goes down no more, God him - self will be thy light: All that caused thee grief be - fore, Buried lies in endless night.

[22] 57 79 6 5 6 6 6 6 57 6 6 5 6 6 6 7
4 3 4 6 4 4 4 3 4 3 4

NOTE. This tune may be sung as a 7s, four lines, and as an 8s & 7s. For both of these metres it should close with the note after the fourth double bar

WEBER.

QUARTETTE.

1. Safe - ly thro' an - oth - er week, God has brought us on our way; Let us now a bless - ing seek,

2. While we seek sup - plies of grace, Thro' the dear Re - deem-er's name; Show thy re - con - cil - ing face—

3. Here we come thy name to praise; Let us feel thy presence near; May thy glo - ry meet our eyes,

#1 2 4 7 6 5 4 7 4 7

Chorus.

Wait - ing in his courts to day; Day of all the week the best, Em - ble of e - ter - nal rest.

Take a - way our sin and shame; From our world - ly cares set free, May we rest this day in thee.

While we in thy house ap - pear; Here af - ford us, Lord, a taste Of our ev - er - last - ing rest.

b7 4 6 #1 2 4 3

1. Praise the Lord, ye heav'n's adore him, Praise him, an-gels in the height; 2. Praise the Lord, for he hath spo-ken, Worlds his migh-ty voice o-beyed,
Sun and moon re-joice be-fore him, Praise him, all ye stars of light.

3. Praise the Lord, for he is glorious, Nev-er shall his prom-ise fail, 4. Praise the God of our sal-va-tion, Hosts on high his pow'r pro-claim,
God has made his saints vic-to-rious, Sin and death shall not pre-vail.

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

Laws which never can be broken, For their guidance he hath made, Halle-lujah, A-men, Halle-lu-jah, A-men, A-men, A-men, A-men.

Heav'n and earth and all creation, Praise and magnify his name, Hal-le-lu-jah, A-men, Halle-lu-jah, A-men, Halle-lu-jah, A-men, A-men, A-men.

6 6 6 $\frac{4}{3}$ 6 6 8 7 6 #8 7 6 8 7 6 6 $\frac{6}{4}$ 7

1. Yes! we trust the day is breaking; Joy-ful news is near at hand; }
 God, the migh-ty God is speaking By his word in eve-ry land; } When he choos-es, Darkness flies at his com-mand.

2. While the foe be-comes more dar-ing, While he en-ters like a flood, }
 God, the Sa-viour, is pre-par-ing Means to spread his truth a-broad; } Eve-ry language Soon shall tell the love of God.

6 4 4 6 6 7 6 6 7

EDEN. 8s & 7s.

J. OSGOOD.

1. Crown his head with endless blessing, Who, in God the Father's name, With com-pan-sion, nev-er ceas-ing Comes, sal-va-tion to proclaim!

2. Lo! Je-ho-vah, we a-dore thee! Thee, our Saviour! thee, our God! From thy thronc, let beams of glo-ry Shine thro' all the world a-broad.

3. Je-sus, thee our Sa-viour hail-ing, Thee Our God in praise we own; High-est hon-ors, nev-er fail-ing, Rise e-ter-nal round thy throne.

4. Now ye saints, his pow'r con-fess-ing, In your grate-ful strains a-dore; For his mer-cy nev-er ceas-ing, Flows and flows for-ev-er-more.

6 6 7 Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, A - men

1. Saviour, source of eve-ry blessing, Tune my heart to grate-ful lays; Streams of mer-ey, nev-er ceas-ing, Call for cease-less songs of praise.

2. 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.

Teach me some me-lo-dious measure, Sung by raptured saints a-bove; Fill my soul with sa-cred pleasure, While I sing redeeming love.

By thy hand restored, de-fended, Safe thro' life, thus far, I'm come; Safe, O Lord, when life is ended, Bring me to my heavenly home.

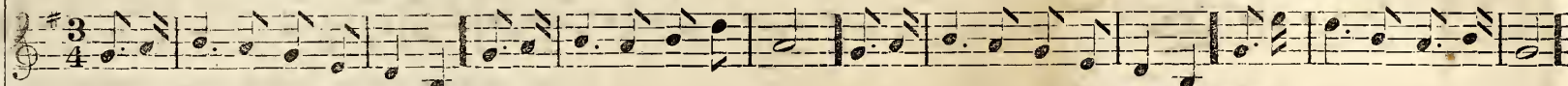
89=

Andante.

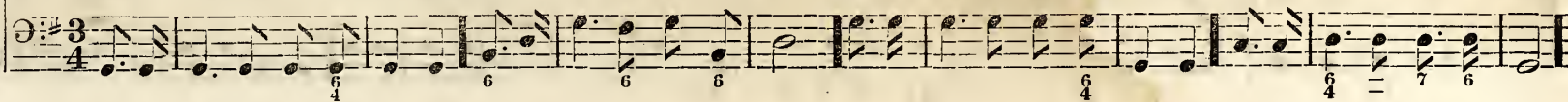
1. Hark! what mean those ho - ly voi - ces, Sweetly sounding thro' the skies? Lo! th'an-gel - ie host re - joie - es; Heavenly hal - le - lu - jabs rise.



3. Peace on earth, good will from heav-en, Reaching far as man is found.' Souls redeem'd, and sins for - giv - en, Loud our gold-en harps shall sound.



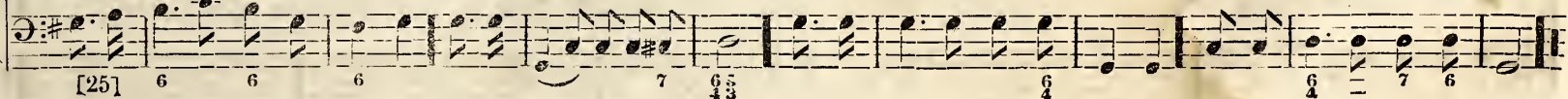
5. Haste, ye mor-tals, to a - dore him; Learn his name, and taste his joy; Till in heaven ye sing be - fore him, Glo-ry be to God most high.



2. Hear them tell the wondrous sto - ry, Hear them chant in hymns of joy, 'Glo-ry in the high-est, glo-ry! Glo-ry be to God most high.



4. Christ is born, the great A - noint-ed; Heav'n and earth his praises sing! Oh re - ceive whom God ap - point-ed, For your Prophet, Priest, and King.



MILLER. 8s & 7s.

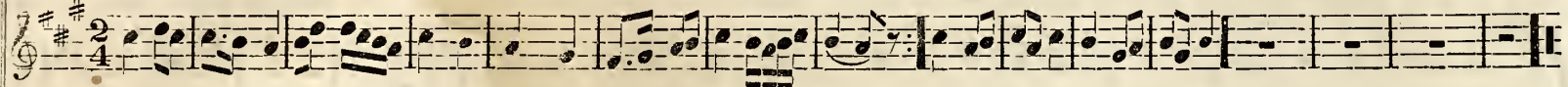
PLEYEL.

D. C.

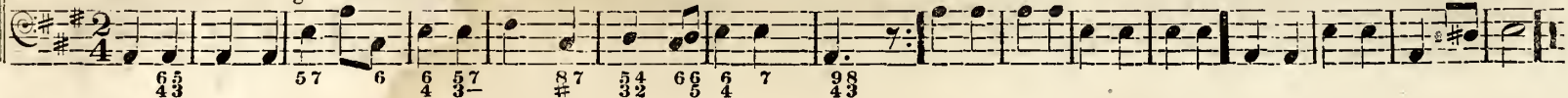
Fine.



1. One there is above all others Well de - serves the name of Friend; } Which of all our friends, to save us, Could, or would have shed his blood;
 His is love beyond a brother's, Cost-ly-free—and knows no end. }
 But this Saviour died to have us Rec - on - ciled in him to God.



When he lived on earth a - based, Friend of sin - ners was his name; } Oh for grace our hearts to soften, Teach us, Lord, at length to love.
 Now a - bove all glo - ry raised He re - joices in the same, }
 We a - las! for - get too of - ten What a friend we have a - bove.



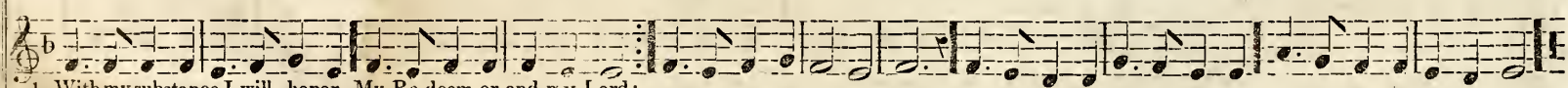
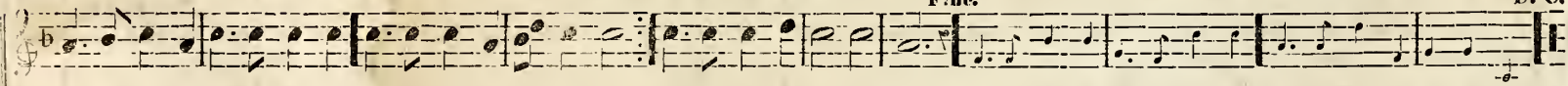
6 5 4 3 5 7 6 6 5 7 # 7 5 4 6 6 6 4 7 9 8 4 3

BLESSING. 8s & 7s.

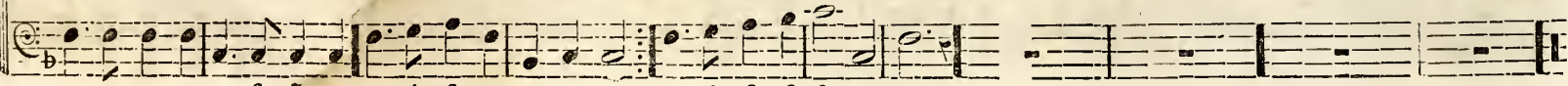
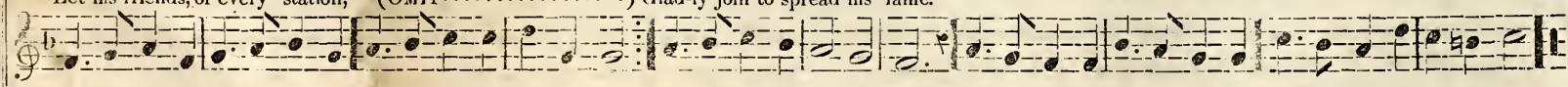
STANLEY

D. C.

Fine.



1. With my substance I will honor My Re-deem-er and my Lord;
 Were ten thousand worlds my manor, (OMIT) All were nothing to his word. While the heralds of Sal - va-tion, His abounding grace proclaim.
 Let his friends, of every station, (OMIT) Glad-ly join to spread his fame.



6 7 4 3 6 4 3 6 6 4

1. Come, thou fount of every blessing, Tune my heart to sing thy grace; Streams of mer-cy, nev-er ceasing, Call for songs of loud-est praise.

2. Teach me some me-lodious sonnet, Sung by flaming tongues above: Praise the mount, O fix me on it, Mount of God's unchanging love.

3. Here I raise mine Eb-en-e-zer, Hith-er by thy help I'm come; And I hope, by thy good pleasure, Safe-ly to ar-rive at home.

WILHELMINA. 8s & 7s.

Fin.

D. C.

1. One there is, a - bove all oth - ers, Well de-erves the name of Friend; } Which of all our friends, to save us, Could, or would have shed his blood?
His is love beyond a brother's, Costly—free—and knows no end; }
But this Saviour died to have us Re - con - ciled in him to God.

2. When he lived on earth abased, Friend of sin-ners was his name; } Oh, for grace our hearts to soften! Teach us, Lord at length to love.
Now, a-bove all glo - ry raised, He re - joic - es in the same. }
We, a - las! for - get too of - ten, What a Friend we have a - bove.

[23] $\frac{4}{4}$ = = $\frac{6}{4}$ $\frac{7}{8}$ $\frac{7}{8}$

Wilmot. 8s & 7s.

WEBER.

1. Brightness of the Fa-ther's glo-ry! Shall thy praise un-ut-tered lie? Break, each tongue, such guil-ty si-lence, Praise the Lord, who came to die.
2. Hosts of an-gels sang thy com-ing, Watchful shepherds learnt their lays, Shame would eov-er us, un-grate-ful, Should our tongues re-fuse their praise.

Greenville. 8s & 7s.

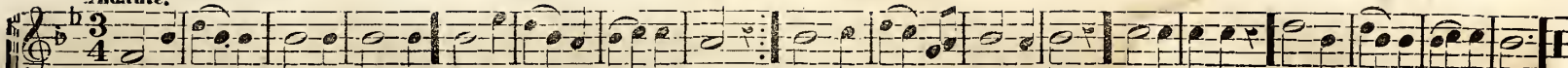
ROSSEAU.

1. One there is, a - bove all oth-ers, Well deserves the name of Friend; } Which of all our friends, to save us, Could, or would have shed his blood?
His is love be-yond a brother's, Cost-ly, free, and knows no end. }
But this Sa-viour died to have us Rec-on-ciled in him to God.

Sicily. 8s & 7s.

1. Hark! what mean those ho-ly voi-ces, Sweetly sounding thro' the skies? Lo! th'an-gel-ic host re-joices; Heav-en-ly hal-le-lu-jahs rise.
2. Hear them tell the wondrous sto-ry, Hear them chant in hymns of joy, Glo-ry in the high-est, glo-ry! Glo-ry be to God most high.

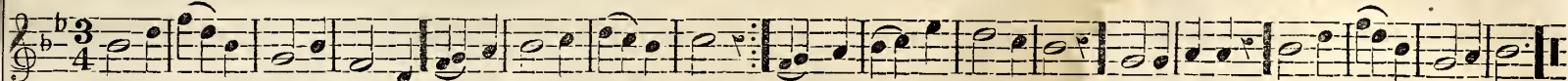
Andante.



1. Guide me, O thou great Je - ho - vah, Pilgrim thro' this barren land. } Hold me with thy powerful hand; Bread of heaven, Feed me till I want no more.
I am weak, but thou art mighty; (OMIT.....)



2. O - pen now the crystal fountain, Whence the healing streams do flow; } Lead me all my journey thro'; Strong Deliverer, Be thou still my strength and shield.
Let the fie - ry cloudy pil - lar (OMIT.....)

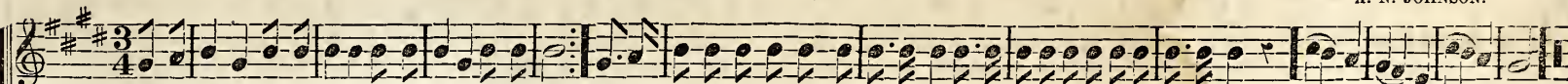


3. When I tread the verge of Jor - dan, Bid my anxious fears sub - side; } Land me safe on Canaan's side; Songs of praises I will ev - er give to thee.
Bear me through the swelling current, (OMIT.....)

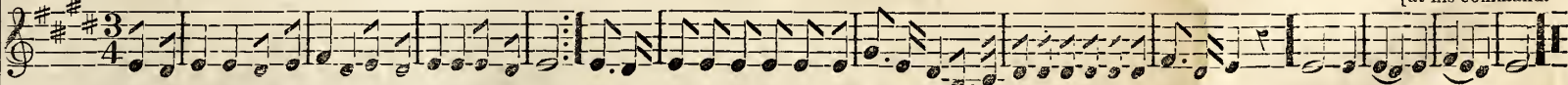


VERILIUS. 8, 7 & 4.

A. N. JOINSON.



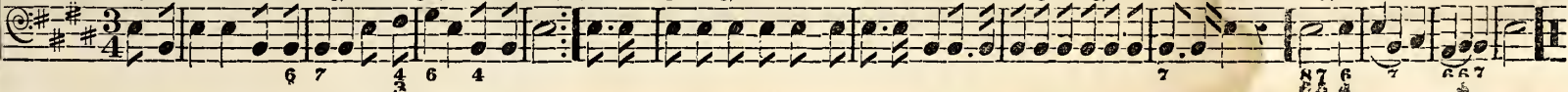
1. Yes! we trust the day is breaking; Joyful times are near at hand; }
God—the mighty God, is speaking By his word, in every land; } When he chooses, Darkness flies at his command, When he chooses, Darkness flies at his command, Darkness flies [at his command.]



2. While the foe becomes more daring, While he enters like a flood; }
God, the Saviour, is preparing Means to spread his truth abroad; } Every language Soon shall tell the love of God, Every language Soon shall tell the love of God, Soon shall tell the love of God.



3 Oh! 'tis pleasant—'tis reviving To our hearts to hear each day, }
Joyful news from far arriving, How the gospel wins its way; } Those enlight'ning, Who in death and darkness lay, Those enlight'ning, Who in death and darkness lay, Who in death and darkness lay.



Rhodes. 6s & 5s.

B. F. BAKER.

79-♩

Andante.

1. Thro' thy protecting care, Kept till the dawning, Taught to draw near in prayer, Heed we the warning: O thou great One in Three, Gladly our souls would be Evermore praising thee, God of the [morning.
 2. God of our sleeping hours, Watch o'er us waking, All our imperfect powers In thine hands taking: In us thy work fulfil: Be with thy children still, Those who obey thy will Never forsaking.

Waterland. 10s & 8s.

B. F. BAKER.

90-♩
Maestoso.

Be-hold how the Lord Has girt on his sword; From conquest to conquest pro-ceeds! How happy are they Who live in this day, And wit-ness his won-der-ful deeds.

Twisden. 10s.

B. F. BAKER.

104-♩
Vivace.

Rise crowned with light, imperial Salem, Rise; Exalt thy towering head, and lift thine eyes; See heaven its sparkling portals wide display, And break up-on thee in a flood of day.

1. In thy name, O Lord, as - sembling, We, thy peo - ple, now draw near ; Teach us to re - joice with trembling ; Speak, and let thy ser - vants hear—

2. While our days on earth are lengthen'd, Let us give them, Lord, to thee : Cheer'd by hope, and dai - ly strengthen'd, We would run, nor wea - ry be,

Hear with meekness— Hear thy word with god - ly fear.

Till thy glo - ry With - out clouds in heaven we see.

Magnus. 11s & 8s.

B. F. BAKER.

96 = $\frac{1}{2}$
Masctoso.

1. The Lord is great; ye hosts of heav'n, adore him, And ye who tread this earthly ball; In holy songs rejoice aloud before him, And shout his praise who made you all.
2. The Lord is great; his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.

Epiphany. 11s & 10s.

HUSSITE MELODY.

96 = $\frac{1}{2}$
Allegretto.

1. Brightest and best of the sons of the morning, Dawn on our darkness, and lend us thine aid; Star of the east, the ho-rizon adorning, Guide where the infant Redeemer is laid.
2. Cold, on his cradle, the dew-drops are shin - ing; Low lies his bed with the beasts of the stall; Angels adore him, in slumber re-clin-ing, Maker, and Monarch, and Saviour, of all.

Benteen. 12s & 11s.

MEDITERRANEAN MELODY.

96 = $\frac{1}{2}$
Andante.

1. See, day - light is fad - ing o'er earth and o'er o - cean; The sun has gone down on the far - dis - tant sea; O,
2. Full oft wast thou found a - far on the mountain, As e - ven - tide spread her dark wing o'er the wave: Thou

1. Head of the Church tri-umph-ant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy members here Shall sing like those in glo-ry:

2. Thou dost conduct thy peo-ple Thro' torrents of temp-ta-tion; Nor will we fear, while thou art near, The fire of trib-u-la-tion.

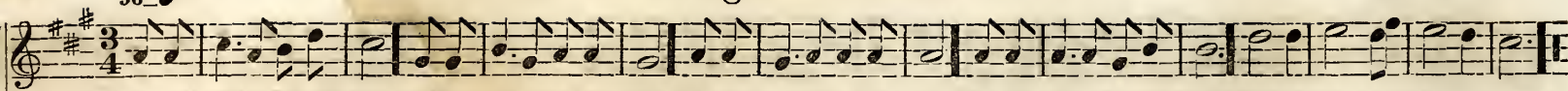
3. By faith we see the glo-ry To which thou shalt re-store us; The cross de-spise for that high prize Which thou hast set be-fore us:

We lift our hearts and voi-ces With blest an-ti-ci-pa-tion; And ery a-loud, and give to God The praise of our sal-va-tion.

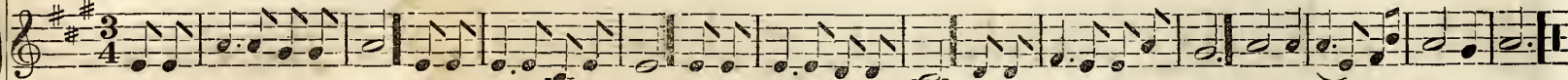
The world, with sin and Sa-tan, In vain our march op-pos-es; By thee we shall break thro' them all, And sing the song of Mo-ses.

And if thou count us wor-ty, We each, as dy-ing Stephen, Shall see thee stand, at God's right hand, To take us up to heav-en.

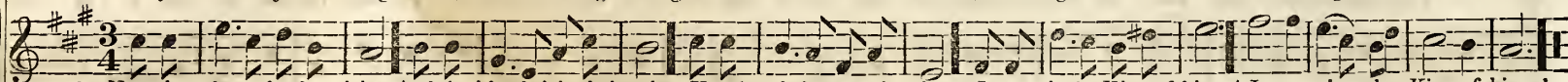
96=♩



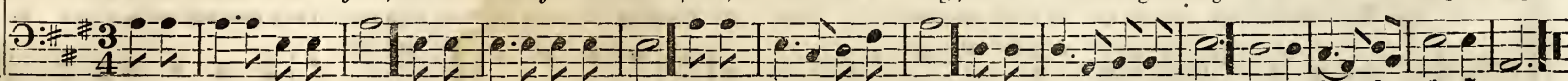
1. Wake the song of ju-bi - lee, Let it ech-o'er the sea! Now is come the promised hour; Jesus reigns with sov'reign pow'r, Jesus reigns with sov'reign pow'r.



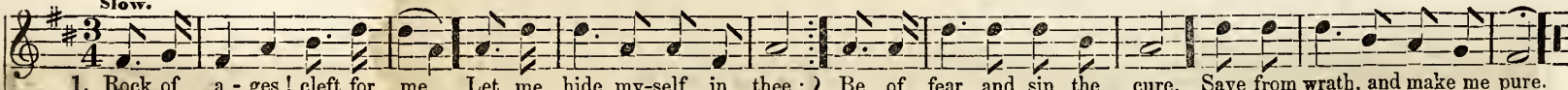
2. All ye nations, join and sing, 'Christ, of lords and kings is King!' Let it sound from shore to shore, Jesus reigns for-ev-er-more, Je-sus reigns for - ev - er-more.



3. Now the desert lands re-joice, And the islands join their voice; Yea, the whole cre-a-tion sings, 'Je-sus is the King of kings! Je-sus is the King of kings.'



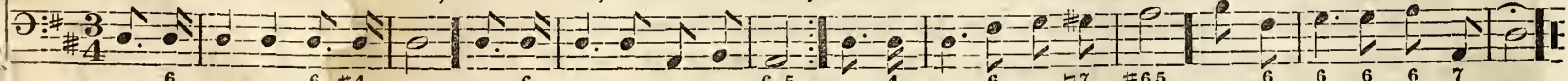
Israel. 7s.

66=♩
Slow.

1. Rock of a - ges! cleft for me, Let me hide my-self in thee; } Be of fear and sin the cure, Save from wrath, and make me pure.
Let the wa - ter and the blood, From thy side, a healing flood, }



2. Should my tears for - ev - er flow, Should my zeal no lan-guor know, } In my hand no price I bring, Sim-ply to thy cross I cling.
This for sin could not a - tone; Thou must save, and thou a - lone: }



Andante e Sostenuto.

Bless-ed be thy name for-ev-er, Thou of life the glorious giver; Thou canst guard thy creatures sleeping; Heal the heart long broke with weeping, Thou who slumb'rest

Bless-ed be thy name for-ev-er, Thou of life the glorious giver; Thou canst guard thy creatures sleeping; Heal the heart long broke with weeping, Thou who slumb'rest

not nor sleep - est, Blest are they that kindly keepest; Thou of ev'ry good the giver, Blessed be thy name for-ev - er, Blessed be thy name for - ev-er.

not nor sleep - est, Blest are they that kindly keepest; Thou of ev'ry good the giver, Blessed be thy name for-ev - er, Blessed be thy name for - ev-er.

1. O Praise ye the Lord! pre-e your glad voice, His praise in the great as-sem-bly to sing;

2. Let them his great name de-vout-ly a-dore; In loud swell-ing strains his prais-es ex-press,

3. With glo-ry a-dorned, his peo-ple shall sing To God, who de-fence and plen-ty sup-plies:

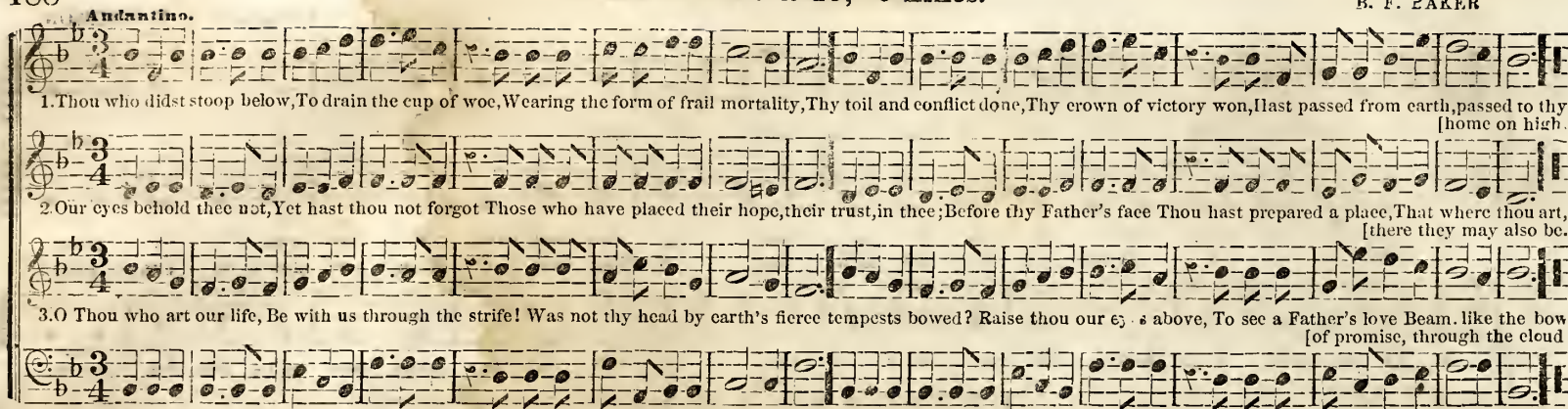
4. Ye an-gels a-bove, his glo-ries who've sung, In lof-ti-est notes, now pub-lish his praise:

In their great Cre-a-tor let all men re-joice, And heirs of sal-va-tion be glad in their King.

Who gra-cious-ly o-pens his boun-ti-ful store, Their wants to re-lieve, and his chil-dren to bless
Their loud ac-cla-ma-tions to him, their great King, Thro' earth shall be sound-ed, and reach to the skies

We mor-tals, de-light-ed, would bor-row your tongue; Would join in your num-bers, and chant to your lays.

Andantino.



1. Thou who didst stoop below, To drain the cup of woe, Wearing the form of frail mortality, Thy toil and conflict done, Thy crown of victory won, Hast passed from earth, passed to thy [home on high.

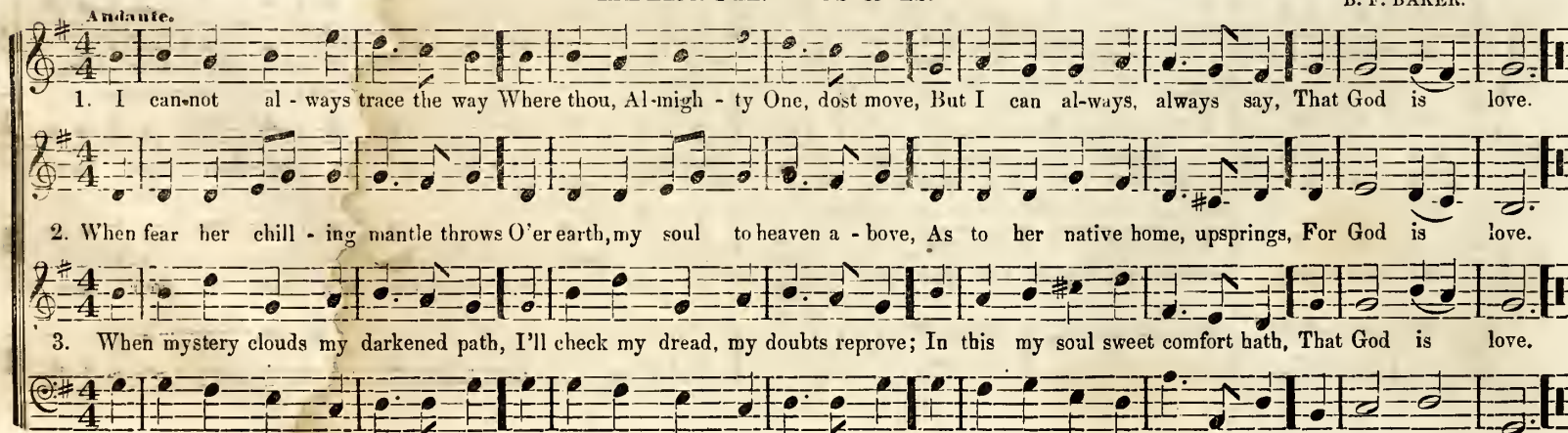
2. Our eyes behold thee not, Yet hast thou not forgot Those who have placed their hope, their trust, in thee; Before thy Father's face Thou hast prepared a place, That where thou art, [there they may also be.

3. O Thou who art our life, Be with us through the strife! Was not thy head by earth's fierce tempests bowed? Raise thou our eyes above, To see a Father's love Beam, like the bow [of promise, through the cloud

SALERNUM. 8s & 4s.

B. F. BAKER.

Andante.



1. I can-not al-ways trace the way Where thou, Al-migh - ty One, dost move, But I can al-ways, always say, That God is love.

2. When fear her chill - ing mantle throws O'er earth, my soul to heaven a - bove, As to her native home, upsprings, For God is love.

3. When mystery clouds my darkened path, I'll check my dread, my doubts reprove; In this my soul sweet comfort hath, That God is love.

1. My country! tis of thee, Sweet land of liber - ty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From ev'ry mountain-side, Let freedom ring.
 2. My native country! thee—Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound
 4. Our father's God! to thee, Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King. [prolong.

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

Italian Hymn. 6s & 4s.

GIARDINI.

1. Come, thou al-migh - ty King, Help us thy name to sing, Help us to praise! Father all glo - ri - ous, O'er all vic - torious, Come, and reign o ver us, Ancient of Days.

2. Je - sus, our Lord, a - rise, Scatter our en - e - mies, Now make them fall! Let thine al mighty aid Our sure defence be made, Our souls on thee be stay'd, Lord hear our call!

3. Come, thou in - car - nate Word, Gird on thy migh - ty sword; Our pray'r attend! Come, and thy people bless, Come, give thy word success; Spirit of ho - li - ness, On us de - scend!

6 6/6 5/3 [2 | 6 Unison. 5/3 6/4 7 5/3 6/4 7 Unison. 5/3 6/4 6/4 7

Allegretto.

1. We come, our hearts with glad-ness glowing, Thee, Lord of harvest, to a-dore, For gar-ners filled to over-flow-ing With

2. Our praise for this a-bun-dant blessing With fa-vor, gracious Fa-ther, hear, More deep-ly on our minds impressing Thy

3. Since thou, on us com-pas-sion tak-ing, With dai-ly bread our wants dost feed, So, pi-ty in our breasts a-waking, Make

treasured heaps and plenteous store; To thank thee that thy Fa-ther hand Has blest a-new our hap-py land.

mercies, each suc-ces-sive year, That so our thankful praise may be A life de-vot-ed all to thee.

us to feel for oth-ers' need: Thou rich and poor a-like dost love, Then let them both thy boun-ty prove.

Moderato.

1. One thing first and only knowing, Elsewhere not a thought bestowing, Now I quit the paths I trod; Stranger to the world's vain pleasure, Here I've no abiding treasure, Hid my life with Christ in God.

2. Let me now in thee inherit; O, let hearts and soul and spirit To thy service, Lord, be bowed! Thine henceforth, O blessed Saviour! May I in my whole behaviour, Practise what my lips have vowed.

3. No fatigue or pain declining, All my heart to thee re-sign-ing, I will go where thou dost lead; If my every word and action In thy sight give sat - is - faction, Nothing more I then can need.

BODLEY. 10s.

B. F. BAKER.

Expressivo.

1. Nearer, my God to thee, Nearer to thee! E'en though it be a cross That raiseth me: Still all my song would be, Nearer, my God, to thee,— Nearer to thee!

2. Though like the wanderer, The sun gone down, Darkness be o - ver me, My rest a stone; Yet in my dreams I'd be, Nearer, my God, to thee,— Nearer to thee!

3. There let the way appear Steps un-to heaven; All that thou sendest me In mer-cy given; Angels to beckon me Nearer, my God, to thee,— Nearer to thee!

47
4 15 14

Allegro.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid; Star of the east, the ho-

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

5 4 5 6 2 3 4 3

ri - zon a - dorn'ing, Guide where our infant Re - deem - er is laid.

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

5 4 5 6 4 4 3 5

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.

Allegro.

1. Onward speed thy conquering flight; An - gel, onward speed; Cast abroad thy radiant light, Bid the shades recede;

2. Onward speed thy conquering flight; An - gel, onward haste; Quickly on each mountain's height Be thy standard placed;

3. Onward speed thy conquering flight; An - gel, onward fly; Long has been the reign of night; Bring the morning nigh;

Tread the i - dols in the dust, Heathen fanes de - stroy, Spread the gospel's ho - ly trust, Spread the gospel's joy.

Let thy bliss - ful ti - dings float Far o'er vale and hill, 'Till the sweetly - echoing note Every bosom thrill.

'Tis to thee the heathen lift Their im - ploring wail; Bear them Heaven's ho - ly gift, Ere their courage fail.

1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand, From many an ancient river,
2. What though the spicy breez - es Blow soft o'er Ceylon's isle, Tho' every prospect pleas - es, And on - ly man is vile; In vain, with lavish kindness,

Amsterdam. 7s & 6.

From many a palmy plain, They call us to de - liv - er Their land from error's chain.
The gifts of God are strown. The heathen in his blindness, Bows down to wood and stone.

Rise, my soul, and stretch thy wings, Thy better portion trace, }
Rise from all terrestrial things, Towards heav'n thy native place, }

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

1. Head of the church tri-umphant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy mem-bers here, Shall sing like those in glo-ry.

2. While in af-flic-tion's fur-nace, And pass-ing thro' the fire, Thy love we praise, that knows our days, And ev-er brings us nigh-er.

3. Thou dost con-duct thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while thou art near, The fire of trib-u-la-tion.

Unison. 6 6 6 6 6 #

We lift our hearts and voi-ces In blest an-tic-i-pa-tion, And cry a-loud, and give to God The praise of our sal-va-tion.

We lift our hands, ex-ult-ing In thine al-migh-ty fa-vor; The love di-vine, that made us thine, Shall keep us thine for-ev-er.

The world, with sin and Sa-tan, In vain our march op-pos-es; By thee we will break thro' them all, And sing the song of Mo-ses.

6 6 6 6

Persepolis. 10s.

J. B. HALLETT.

92 - Moderato.

1. Again returns the day of holy rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be pi - e - ty, and all be peace.
2. Let us devote this con-se - cra - ted day To learn his will, and all we learn o - bey; So shall he hear, when fervently we raise Our sup - pli - cations and our songs of praise.

Rotherlithe. 10s & 11s.

B. F. BAKER.

96 - Allegro.

1. My soul, praise the Lord, speak good of his name! His mercies record, his bounties proclaim: To God, their cre - tor, let all creatures raise The song of thanksgiving, the chorus of praise
2. Tho' hid from man's sight, God sits on his throne, Yet here by his works their author is known: The world shines a mirror its maker to show, And heaven views its image reflected be - low

Sahara. 11s.

Maestoso.

pp *Cres.*

1. A voice from the desert comes awful and shrill; The Lord is advancing! prepare ye the way! The word of Je - hovah he comes to fulfil, And o'er the dark world pour the splendour of day.
2. Bring down the proud mountain, tho' tow'ring to heaven, And be the low valley exalted on high: The rough path and crooked be made smooth and even, For Zion! your King, your Redeemer is nigh.

Allegretto.

1. Daughter of Zi - on, a - wake from thy sad - ness! A - wake! for thy foes shall op - press thee no more;

2. Strong were thy foes, but the arm that sub - dued them, And scattered their le - gions, was might - i - er far;

3. Daughter of Zi - on, the power that hath saved thee, Ex - tolled with the harp and the tim - brel should be;

Bright o'er thy hills dawns the day - star of gladness, A - rise! for the night of thy sor - row is o'er.

They fled like the chaff from the scourge that pur - sued them, Vain were their steeds and their char - i - ots of war.

Shout! for the foe is destroyed that en - slaved thee; Th' oppressor is vanquished, and Zi - on is free.

1. When shall the voice of singing Flow joy - ful - ly a - long? When hill and val-ley ring-ing, With one tri-umph-ant song, Proclaim the contest end - ed,

2. Then from the crag-gy mountains The sa - cred shout shall fly; And sha-dy vales and fountains Shall e - cho the re - ply. High tower and lowly dwelling

The first system of music consists of four staves. The top three staves are vocal lines in G major (one sharp). The bottom staff is a bass line with figured bass notation: 6, 6, 6, 4, #, 6.

And him who once was slain, Again to earth descended, A - gain to earth descended, A - gain to earth de - scend-ed, In right-eous-ness to reign?

Shall send the chorus round, All hal - le - lu - jah swell - ing, All hal - le - lu - jah swelling, All hal - le - lu - jah swelling In one e - ter - nal sound!

The second system of music consists of four staves. The top three staves are vocal lines in G major. The bottom staff is a bass line with figured bass notation: 6, 6, 6, 6, 7.

Je - ru - sa - lem ! my glo - rious home, Name ev - er dear to me, When shall my la - bors have an end, In joy and peace in thee ;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment (treble and bass clefs). The lyrics are written below the piano part. The music is in a key with one flat (B-flat) and a common time signature.

FINE.

When shall my labors have an end, In joy and peace in thee. Oh when, thou ci - ty of our God, Shall I thy courts as - cend,

The second system of the musical score also consists of four staves. It begins with the word "FINE." above the vocal staff. The lyrics continue below the piano part. The musical notation and accompaniment are consistent with the first system.

Where con-gre - gations ne'er break up, And Sabbaths have no end, Where congre - gations ne'er break up, And Sab-baths have no end.

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are printed below the vocal line, with the first phrase ending with a comma and the second phrase ending with a period. There are horizontal lines above the piano accompaniment staves, likely indicating phrasing or dynamics.

There hap-pier bowers, than E - den bloom, No sin nor sor-row know, Blest seats, blest seats, Thro' rude and stormy scenes,

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues in the same key and time signature. The lyrics are printed below the vocal line, with dynamic markings *p* and *m* placed above the piano accompaniment staves. There are horizontal lines above the piano accompaniment staves, likely indicating phrasing or dynamics.

mf *f* *ff*

I on-ward press to you, Thro' rude and stormy scenes, I onward press to you, Thro' rude and stormy scenes, I on-ward press to you.

A little slower. **Tempo primo.** **D. C.**

m *f* *ff*

Why should I shrink at pain and wo? Or feel at death dis-may? I've Canaan's good-ly land in view, And realms of end-less day.

Allegro Moderato.

pp *pp*

pp *pp*

1. Wel - come, ye hap - py ones, chil - dren of a King! Chil - dren of a King.
 2. Here must we strive a - while, and a bat - tle win, And a bat - tle win.

3. Now to a fa - ther's board, ye may free - ly come. Ye may free - ly come.
 4. Bright shall our wel - come be, on the bet - ter shore. On the bet - ter shore.

He shall e'er guard you, He shall re-ward you, Shall sing, till ye in glo-ry sing, in glo-ry sing, in glo-ry sing.
Clad in bright ar-mour, Forth and to con-quer, Shall reign, till Christ on earth shall reign, on earth shall reign, on earth shall reign.

Our home, from heav'n our dis-tant home, our dis-tant home, our dis-tant home.
Are o'er, when toil and care o'er o'er, (OMIT.)

Blessings he'll send you, An-gels at-tend you, Till ye shall sing,..... in glo-ry sing, in glo-ry sing.
Ev-er-more prais-ing, Pleas-ure un-ceas-ing, Till Christ shall reign,..... on earth shall reign, on earth shall reign.
From out our home,..... our dis-tant home, our dis-tant home.
When toils are o'er,..... (OMIT.)

When toils are o'er, when toils and cares are o'er.

When toils are o'er, when toils and cares are o'er.

ANTHEM. O be joyful in the Lord.

A. N. JOHNSON.

Allegro.

O be joy-ful in the Lord, all ye lands, Serve the Lord with glad - - ness, And come be - fore his pres - ence with a song;

O be joy-ful in the Lord, all ye lands, Serve the Lord with glad - - ness, And come be - fore his pres - ence with a song;

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

Mesto. *Andante.*

Be ye sure that the Lord he is God, It is he that hath made us, and not we ourselves; For we are his peo-ple, and the sheep of his

Be ye sure that the Lord he is God, It is he that hath made us, and not we ourselves; For we are his peo-ple, and the sheep of his

Unison. 5 6

Allegro.

pas-ture, We are his peo-ple, and the sheep of his pas-ture; O go your way in - to his gates with thanks - giv-ing, And

pas-ture, We are his peo-ple, and the sheep of his pas-ture; O go your way in - to his gates with thanks - giv-ing, And

Unison.

6 6 6

in - to his courts, his courts with praise, Be thank-ful un - to him, Be thank-ful un - to him, and speak good of his name.

in - to his courts, his courts with praise, Be thank-ful un - to him, Be thank-ful un - to him, and speak good of his name.

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

Andante.

For the Lord is gracious, his mer-cy is ev-er - last-ing, And his truth en - dur-eth to all gen-e - ra-tions, to all gen-e - ra-tions;

For the Lord is gracious, his mer-cy is ev-er - last-ing, And his truth en - dur-eth to all gen-e - ra-tions, to all gen-e - ra-tions;

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

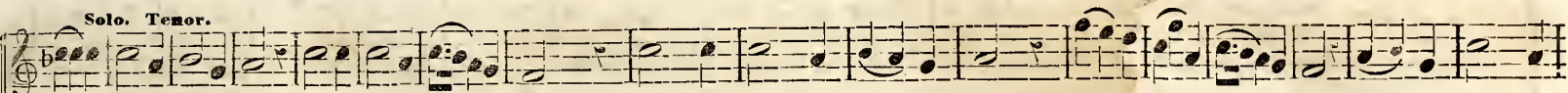
Allegro. **Slow.**

Glory be to the Father, and to the Son, and to the Holy Ghost, As it was in the beginning, is now, and ever shall be, world without end, Amen, Amen

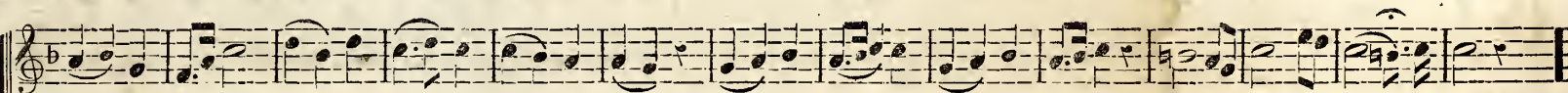
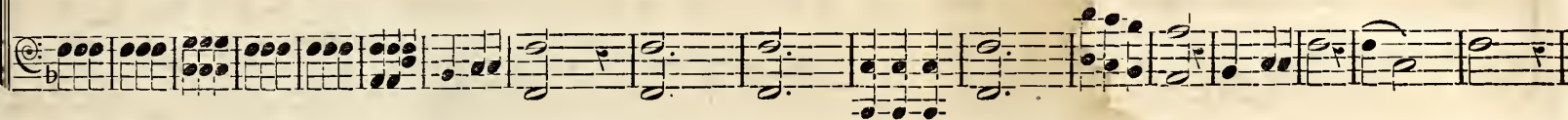
Glory be to the Father, and to the Son, and to the Holy Ghost, As it was in the beginning, is now, and ever shall be, world without end, Amen, Amen.

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

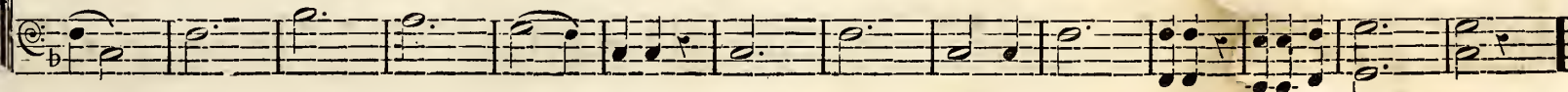
Solo. Tenor.



1. Strike! strike the harp in praise of God! Wake the timbrel's louder mirth, Glorious the song must be, Of the great Creator's worth. Na - ture in her
 2. Honor Him, ye host of heav'n, Worship Him ye realms below, Not with out - ward form a - lone, But with hearts that purely glow. He who rules the



calmness raises Strains of glad-ness, peace and love, Man re - e - chos forth his praises, Glory to the God a - bove.
 Earth, the o - cean, Keep-eth si - lent watch o'er thee. He can tell with what de - vo-tion, Bows the heart, or bends the knee.



Chorus.

Strike! strike the harp in praise of God, Wake the timbrel's loud - er mirth; Glo - ri - ous the song must be, Of the great Cre - a - tor's worth.

Strike! strike the harp in praise of God, Wake the timbrel's loud - er mirth; Glo - ri - ous the song must be, Of the great Cre - a - tor's worth.

Theme from Donizetti.

"LET EVERY HEART REJOICE AND SING."

A. N. JOHNSON.

1. Let ev'-ry heart re - joice and sing; Let cho - ral an - thems rise; } For he is good; the Lord is good, And kind are all his ways;
Ye reverend men and chil - dren bring, To God your sac - ri - fice. }

2. He bids the sun to rise and set; In heaven his power is known, } For he is good, &c.
And earth, subdued to him shall yet Bow low be - fore his throne; }

With songs and hon-ors sound-ing loud, The Lord Je - ho - vah praise ; While the rocks and the rills, While the vales and the hills, A

Cres. *ff* *p* *f*
 glo - rious an - them raise ; Let each pro - long the grate - ful song, And the God of our fa - thers praise.

Cres. *ff* *p* *f*

ANTHEM. The Lord is great.

RIGHINI.

Larghetto Maestoso. *p* *ff* *p*

greatly to be prais-ed, greatly to be praised,
The Lord is great, And great-ly to be prais-ed, The Lord is great, And great-ly to be praised,
greatly to be praised, greatly to be praised,

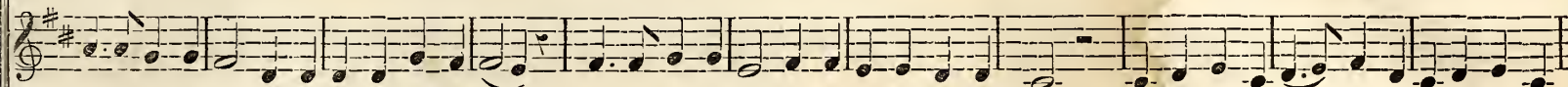
4 2 4 6 5 6 6 5 #

f *p* *pp*

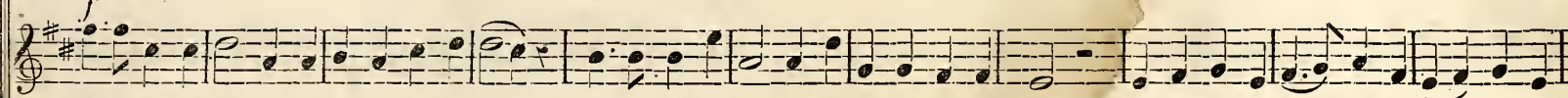
Who shall not fear him, Who shall not fear him, Who shall not fear him,

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

Allegro. f



Blessed is the peo-ple that know the joyful sound; Blessed is the peo-ple that know the joyful sound; They shall ev-er walk in the light of his



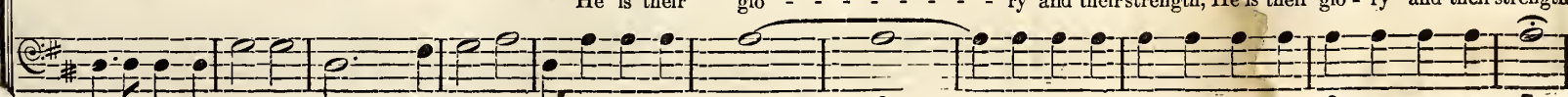
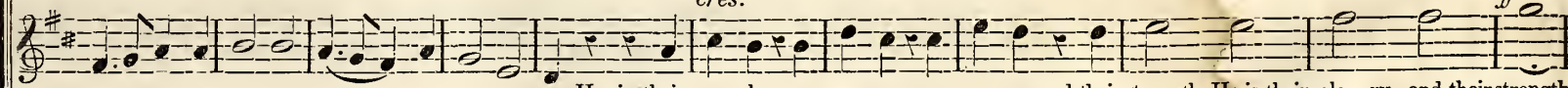
7 - 6 - 6 $\frac{4}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{\#4}{2}$ = 6 - $\frac{4}{2}$ 6 - $\frac{6}{5}$ = $\frac{6}{4}$ 7 $\frac{5}{3}$ $\frac{6}{4}$ 7

cres.



countenance, and in his name shall they re-joice; Their glo-ry, their glo-ry, their glo-ry, their glo - -ry and their strength.

cres.



6 6 $\frac{3}{2}$ $\frac{2}{2}$ = = $\frac{3}{2}$ 7 6 = 6 $\frac{6}{5}$ = = = 7

f

Blessed is the peo - ple that know the joy - ful sound, Bless-ed is the peo - ple that know the joy - ful sound. A - men, A - men.

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

Praise ye the Lord.

A. N. JOHNSON.

Maestoso. *Allegro.*

Praise ye the Lord, Praise God in his sanc - tu - a - ry: Praise him in the fir - ma - ment of his power.

Praise ye the Lord, Praise God in his sanc - tu - a - ry: Praise him in the fir - ma - ment of his power.

6 $\frac{6}{4}$ = $\frac{6}{4}$ = =

Praise him for his mighty acts; Praise him according to his excellent greatness. Praise him with the sound of the trumpet:

Praise him for his mighty acts; Praise him according to his excellent greatness. Praise him with the sound of the trumpet:

6 7 7 4 6 6 6

Praise him with the psaltery and harp. Praise him with the timbrel and dance: Praise him with stringed instruments and organs.

Praise him with the psaltery and harp; Praise him with the timbrel and dance; Praise him with stringed instruments and organs.

9 7 4 6 6

Praise him, praise him upon the loud cymbals; Praise him up - on the high sounding cymbals. Praise him up - on the high sounding cym - bal.

Praise him up - on the high sounding cym - bals.

Praise him, praise him upon the loud cymbals; Praise him up - on the high sounding cymbals. Praise him up - on the high sounding cym - bals.

6 3 4 3

Masstoso.

Let eve-ry thing that hath breath praise the Lord..... Let eve - ry thing that hath breath praise the Lord, Praise ye the Lord.

Let eve-ry thing that hath breath praise the Lord..... Let eve - ry thing that hath breath praise the Lord, Praise ye the Lord.

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

HYMN. Hark! the herald angels sing.

Arranged from Dr. ARNOLD.

215

pp *Moderato.* *p* *f*

Hark! the her-ald an-gels sing, Hark! the her-ald an-gels sing, Glo-ry to the new-born King, Glo-ry to the new-born King.

Hark! the her-ald an-gels sing, Hark! the her-ald an-gels sing, Glo-ry to the new-born King, Glo-ry to the new-born King.

6 5 7 - - 6 4 6 6 7

pp

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled, God and sin-ners re-con-ciled.

Peace on earth and mer-cy mild, God and sin-ners re-con-ciled, God and sin-ners re-con-ciled.

6 6 6 7 6 - 6 7 #

f **Accelerando.***f* **Tempo Primo.**

Joy-ful all ye nations rise, Join the triumph of the skies, With th' angel-ic host proclaim, Christ is born in Bethle-hem, Christ is

Joy-ful all ye nations rise, Join the triumph of the skies, With th' angel-ic host proclaim, Christ is born in Bethle-hem, Christ is

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

*p**m*

born in Beth-le-hem,

Mild he lays his glo-ries by, Born that man no more may die, Born that man no

*p**m*

born in Beth-le-hem,

Mild he lays his glo-ries by, Mild he lays his glo-ries by, Born that man no more may die, Born that man no

7 6

6/3

pear. See the great Immanuel here, See the great Immanuel here, See the great Immanuel here, Hail the heav'n-born Prince of Peace, Hail the Son of Righteousness,

f *f*

f *p cres.* *Dim.* *f*

pear. See the great Immanuel here, Hail the heav'n-born prince of peace, Hail the Son of Righteousness,

3 3 3 3 3 3 $\frac{6}{8} =$ $\frac{6}{8} =$ $\frac{6}{4}$ 7 $\frac{6}{4}$ $\frac{6}{8}$

Life and light to all he brings, Risen with healing in his wings, Life and light to all he brings, Risen with heal-ing in his wings.

cres. *f*

Life and light to all he brings, Risen with heal-ing in his wings, Life and light to all he brings. Risen with heal-ing in his wings.

cres. *f*

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

Allargro Moderato.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Cre-a - tor let all men re-joice, And heirs of sal-

3. With glo-ry adorned his people shall sing, To God who defence and plen-ty sup-plies, Their loud aeclamations to Him, their great King, Thro' earth shall be

6 65 46 6 6 76 6 6 43 6 65 46 6
43 2 4 5 5 6 43 2 4

SOLI.

CHORUS.

vation be glad in their King. 2 Let them his great name de-vout-ly a - dore; In loud swelling strains his praises ex - press, Who gra-ciously o - pens his

sounded and reach to the skies. 4. Ye an - gels a - bove, his glories who've sung, In lof - ti - est notes now publish his praise, We mortals, de - lighted would

6 4 76 6
5 9 4

boun-ti-ful store, Their wants to re-lieve, and his chil-dren to bless, Who gracious-ly o-pens his boun-ti-ful store, Their wants to re-lieve, Their

bor-row your tongue, Would join in your numbers, and chant to your lays, We mor-tals de-light-ed would borrow your tongue, Would join in your numbers,

Omit

6 65 46 6 6 5 4 76 6 7 8 7 8 3 33 3 3 3 3 3

43 2 4 5 9 4

Time. 21 *Time.*

wants to relieve, and his children to bless. | Would join in your numbers, and chant to your lays.

Would join in your numbers, and chant to your lays.

Omit.

3 3 3 3 3 #4 6 6 3 33 3 3 6 6 6

2 4 5 5

We mortals would borrow your tongue, Would join in your numbers, and chant, We mortals de-light-ed would bor - - - row your

We mor-tals de-lighted would borrow your tongue, Would join in your numbers and chant to your lays. We mortals de-light-ed, de-

We mortals, de-light-ed would borrow your tongue, Would join in your numbers and chant to your lays. We mor-tals, de-light-ed, would borrow your

4/2 6 6 4/2 6 4/6 #6/4 6 6 6/4 4/2

1st Time. 2d Time.

tongue, Would join in your numbers and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

lighted, Would join in your numbers and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

tongue, Would join in your numbers and chant to your lays, and chant to your lays, and chant to your lays.

Omit.

6 - #6/b5 6 6/5 6/5

ANTHEM. O Sing unto the Lord.

Dr. CLARK.

Allegro.

O sing un-to the Lord a new song, a new song,

O sing unto the Lord a new song, a new song,

Let the con-gre-ga-tion of the saints praise him, O

Let the con-gre-ga-tion of the saints praise him, O sing un-to the

Let the con-gre-ga-tion of the saints praise him, O

sing, O sing a new song, Praise.....him; Let the eon-gre-
 Lord, the Lord a new song; O sing un-to the Lord a new song, Let the eon-gre-ga-tion of the saints praise him, Let the eon-gre-
 sing un-to the Lord, O sing un-to the Lord, un-to the Lord a new song, Let the eon-gre-

3 7 6 7 3 3 6 4 3 6

ga-tion of the saints praise him, Let the congregation of the saints praise him, Let the congregation of the saints praise him, the saints praise him, the saints praise him.
 gation of the saints praise him, Praise.....him, Let the congregation of the saints praise him, the saints praise him, the saints praise him.

6 7 6 5 6 4 7 6 5 3

Moderato.

I will wash my hands in in - no - cen - cy, I will wash my hands in in - no - cen - cy, O Lord, O Lord, And so will I go, And

SOLO.

I will wash my hands in in - no - cen - cy, I will wash my hands in in - no - cen - cy, O Lord, O Lord, And so will I go, And

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

CHORUS. Allegretto.

so will I go, and so will I go to thine al - tar. I will praise the Lord, I will praise the Lord in the con - gre - gation,

so will I go, and so will I go to thine al - tar. I will praise the Lord, I will praise the Lord in the con - gre - gation,

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

I will praise the Lord, I will praise the Lord in the con-gre-ga-tion, I will praise the Lord, praise the Lord in the con-gre-ga-tion, praise the Lord, I will praise the Lord

I will praise the Lord, I will praise the Lord in the con-gre-ga-tion, praise the Lord, praise the Lord in the con-gre-ga-tion,

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

I will praise the Lord in the con-gre-ga-tion, I will praise the Lord in the con-gre-ga-tion. Praise the Lord.

I will praise the Lord in the con-gre-ga-tion, I will praise the Lord in the con-gre-ga-tion. Praise the Lord.

6 4 3 = [29] 6 6 6 4 6 4 3 = 6 6 6 4 7

Maestoso.

Mighty Je - hovah, accept our praises, God our Father, O hear us thy children ;

Mighty Je - hovah, accept our praises, God our Father, O hear us thy children ;

6 - # - 6 6 4 7 #

Un-to Thee we offer praise, Un-to Thee we offer praise, Un-to Thee we offer praise,

mf *f*

Un-to Thee we offer praise, Un-to Thee we offer praise, Unto Thee, Thee we offer praise,

7 - - - 6 = 7 = # 6 # 6 7

For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy undeserved

For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy undeserved

7 - - - 7 - - - 7 - - - 7 - - -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment with a forte dynamic marking 'f'. The bottom staff is a piano accompaniment with a 7-finger fingering indicated below the notes.

mercies we will offer thee our thanks, we will of - fer, we will of - fer, we will of - fer, we of - fer thee our grateful thanks, we

We will of - fer, we will of - fer thee our thanks, we will offer thee our grateful thanks, we

mercies we will offer thee our thanks, we will of - fer, we will of - fer, we will of - fer, we of - fer thee our grateful thanks, we

7 - - - 7 - - - 7 - - - 7 - - -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The bottom staff is a piano accompaniment with a 7-finger fingering indicated below the notes.

1st time. 2d time.

of - fer thee our grate - ful thanks, thanks, grate - ful thanks, grate - ful

of - fer thee our grate - ful thanks,

of - fer thee our grate - ful thanks, thanks, grate - ful thanks, grate - ful

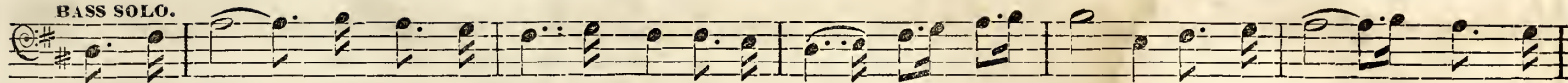
6 4 = 7 - 6 4 6 4

thanks, we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks, our grate - ful thanks,

thanks, we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks, our grate - ful thanks,

7 - - 7 7 6

BASS SOLO.

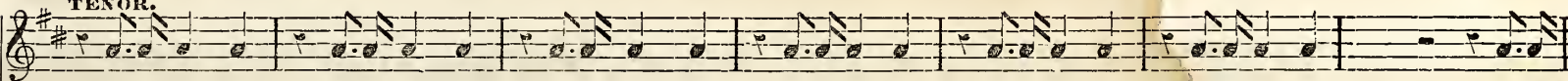


Oh, sing prais - es to his ho - ly name, and re - joice in his mer - cy, Sing to Him.... with the



lute and harp, Call up - on his name, And re - joice in Him with thanks

TENOR.



With thanksgiving and with gladness, O sing prais - es, O sing praises, with thanksgiving and with gladness, O sing

TREBLE & ALTO.



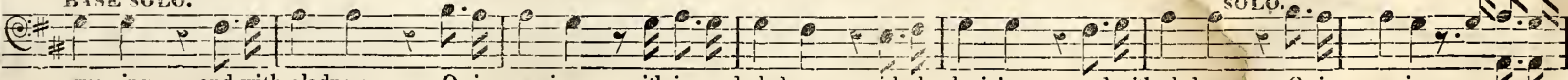
O sing

BASS.



With thanksgiving and with gladness, O sing prais - es, O sing praises, with thanksgiving and with gladness, Unto his

BASS SOLO.



- giv - ing, and with gladness, O sing praises with joy and gladness, with thanksgiving, and with gladness, O sing praises, **Chorus**

O sing

Ad Libitum.

prais - es to his name, O sing prais - es to his name, with lute and harp,

prais - es to his name, O sing prais - es to his name, with lute and harp,

name,

SOLO. O sing

Chorus.

A Tempo.

Praise His name, Sing prais-es to his name, Sing praises to his ho - ly name, Sing praises to his name.

Praise His

praises to his name, Sing praises to his name, Sing praises to his ho - ly name, Sing praises to his name.

Praise His

6/4 7 6/4 7 6/4 7 6/4 7 6/4 7

ANTHEM. — "Sing, O Heavens."

KREISSMANN.

231

f Allegro. ♩ = 132.

Sing, O heavens, and be joy - ful, O earth, And break forth in - to sing - ing, O mountains,

Sing, O heavens, and be joy - ful, O earth, And break forth in to sing - ing, O mountains, For the Lord hath com - fort - ed his peo - ple;

p He will have mer - cy on his af - flict - ed, The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces; He will

p He will have mer - cy on his af - flict - ed; The Lord will com - fort Zi - on, He will com - fort all her waste pla - ces; He will

make her wil-der-ness like E-den, And her des-ert like the gar-den of the Lord. Joy and glad-ness shall be found there-in, Thanks-

make her wil-der-ness like E-den, And her des-ert like the gar-den of the Lord. Joy and glad-ness shall be found there-in, Thanks-

f

giving, and the voice of mel-o-dy. Joy and gladness shall be found therein, Thanks-giving, and the voice of mel-o-dy. Joy and

giving, and the voice of mel-o-dy. Joy and gladness shall be found therein, Thanks-giving, and the voice of mel-o-dy. Joy and

p

f

2 7

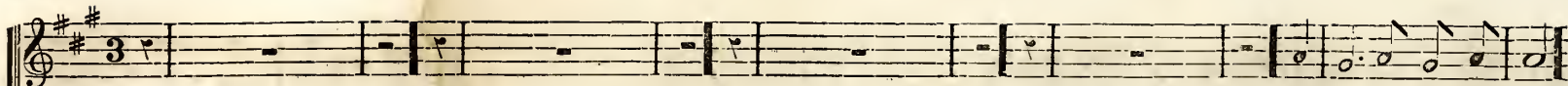
ff

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Joy and glad-ness shall be found there - in, Thanks-

glad-ness shall be found there-in, Joy and glad-ness shall be found there-in, Joy and glad-ness shall be found there - in, Thanks-

giving and the voice of mel-o - o dy, Joy and glad-ness shall be found there-in, Thanksgiving and the voice of mel - - o dy.

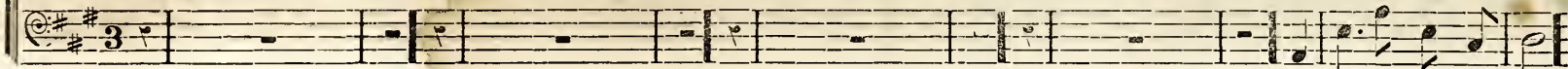
giving and the voice of mel-o - o dy, Joy and glad-ness shall be found there-in, Thanksgiving and the voice of mel - o - o dy.



1. Tell me, ye win-ge-d winds That round my pathway roar, Do you not know some spot Where mortals weep no more? Some lone and pleasant dell,
 2. Tell me, thou migh-ty deep, Whose billows round me play, Know'st thou some favored spot, Some island far a-way, Where weary man may find



3. And thou, se-re-nest moon, That with such love-ly face Dost look up-on the earth, A-sleep in night's embrace, Tell me, in all thy rounds
 4. Tell me, my sec-ret soul, Oh! tell me, hope and faith, Is their no resting place From sorrow, sin and death? Is their no hap-py spot



Some val-ley in the west, Where, free from toil and pain. The weary are at rest, The loud wind dwindled to a whisper low. And sighed for pity as it answered, "no?"
 The bliss for which he sighs, Where sor-row nev-er lives And friendship never dies? The loud waves rolling in perpetual flow, Stopped for a while and sighed to answer "no."



Hast thou not seen some spot Where mis-er-a-ble man Might find a hap-pier lot? Behind a cloud the moon withdrew in woe, And in a sweet voice, but sad, responded "no."
 Where mortals may be blessed, Where grief may find a balm, And weariness a rest? Faith, Hope, and Love, best boons to mortals given, Waved their bright wings, and whi-pered, "Yes, in
 [Heaven.]"



ANTHEM. Praise ye the Lord.

MEDELSSOHN.

235

Allegretto.

Tenor.

Alto. Treble. Alto.

Praise ye the Lord, O praise thy God, O Zi-on, Praise ye the Lord, O praise him, Praise ye the Lord, O praise thy God, O Zi-on, Praise ye the

Praise ye the Lord, O praise thy God, O Zi-on, Praise ye the Lord, O praise him, Praise ye the Lord, O praise thy God, O Zi-on, Praise ye the

Lord, O praise him, Sing un-to the Lord and praise him for - ev - er, Praise his ho - ly name, his ho - ly name; O praise ye the Lord for -

Lord, O praise him, Sing un-to the Lord and praise him for - ev - er, Praise his ho - ly name, his ho - ly name; O praise ye the Lord for -

ev - er, O praise ye the Lord for - ev - er, For ev - er and ev - er more, For ev - er and ev - er more.

ev - er, O praise ye the Lord for - ev - er, For ev - er and ev - er more, For ev - er and ev - er more.

Detailed description: This block contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The lyrics are printed below the vocal lines. The music is in 3/4 time, key of B-flat major, and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The piano part provides harmonic support with chords and moving lines.

Great is the Lord.

HAYDN.

Great is the Lord, and greatly to be praised, in the ci - ty of our God, in the mountain of his ho - li - ness. Great is the Lord, and

Detailed description: This block contains a single system of musical notation. It features a vocal line (treble clef) and a piano accompaniment line (treble clef). The lyrics are printed below the vocal line. The music is in 3/4 time, key of B-flat major, and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The piano part provides harmonic support with chords and moving lines.

greatly to be praised, in the mountain of his ho-li-ness, In the ci - ty of our God, in the mountain of his ho - li - ness, A - men,

This system contains the first four staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. The second staff is a vocal line in G major with a treble clef, containing the lyrics. The third staff is a piano accompaniment in G major with a treble clef. The fourth staff is a piano accompaniment in G major with a bass clef. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men.

This system contains the next four staves of music. The top staff is a vocal line in G major with a treble clef. The second staff is a vocal line in G major with a treble clef, containing the lyrics. The third staff is a piano accompaniment in G major with a treble clef. The fourth staff is a piano accompaniment in G major with a bass clef. The music continues with a similar rhythmic pattern to the first system.

1. Far from these narrow scenes of night, Unbounded glo-ries rise, And realms of joy and pure delight, Unknown to mortal eyes. 2. Fair dis - tant land!

The first system of the hymn consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

Could mortal eyes But half thy charms explore, How would our spir - its long to rise, And dwell on earth no more. 3. No cloud those blissful

4. O, may the heavenly

The second system of the hymn consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music continues from the first system, with a change in time signature to 2/4 for the final two staves of the system.

regions know, Realms ever bright and fair; For sin, the source of mortal wo, Can never enter there, For sin, the source of mortal wo, Can never enter there.

prospect fire Our hearts with ardent love, Till wings of faith and strong desire Bear every thought above, Till wings of faith and strong desire Bear every thought above.

5. Prepare us, Lord, by grae di - vine, For thy bright courts on high; Then bid our spir - its rise and join The eho - rus of the sky.

Legato, Ardent. Devotional.

Musical score for the first system of "Come unto me." It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "Come un - to me, all ye that la - bor and are hea - vy la - den, And I will give you rest, I will give you rest;". Dynamic markings include *mp*, *mf*, and *pp*. There are also accents and a hairpin crescendo over the word "rest".

Come un - to me, all ye that la - bor and are hea - vy la - den, And I will give you rest, I will give you rest;

mp *mf* *pp*

4 = 3 = 4 =

Musical score for the second system of "Come unto me." It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "Take my yoke up - on you, and learn of me, Take my yoke upon you, and learn of me, For I am meek and low - ly of". Dynamic markings include *m*, *pp*, and *mp*.

Take my yoke up - on you, and learn of me, Take my yoke upon you, and learn of me, For I am meek and low - ly of

m *pp* *mp* *mp*

me,

heart, And ye shall find rest un-to your souls, For my yoke is easy and my burden is light, His yoke is ea-sy and his burden is light.

m *Cres.* *mp* *pp* *Ritard.*

light,

SENTENCE. "Teach me, O Lord, the way of thy statutes."

E. L. WHITE.

Moderate.

Teach me, O Lord, the way of thy statutes; teach me, O Lord, the way of thy statutes; make me to walk in the way of thy com-

mp

Teach me, O Lord, the way of thy statutes; teach me, O Lord, the way of thy statutes; make me to walk in the way of thy com-

[31] 6 5 6 6 5 7 6 5 6 6 7 5 7 #4 8 7 = = = 7

- mandments; make me to walk— make me to walk in the way— in the way, in the way of thy commandments, for-ev - er - more, for -

Cres.

- mandments; make me to walk— make me to walk in the way— in the way, in the way of thy commandments, for-ev - er - more, for -

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

- ev - er - more; Make me to walk in the way of thy commandments forevermore, for-ev-er-more, for - ev - er - more. A - men, A - men.

p

- ev - er - more; Make me to walk in the way of thy commandments forevermore, for-ev-er-more, for - ev - er - more. A - men, A - men.

Unison.

5 5 6 5 6 5 6 4 7 7

The Church's Welcome. *

OLIVER SHAW.

243

66=1
Moderato. TENOR.



1. Chil-dren of Zi-on! what harp-notes are steal-ing, So soft o'er our sen-ses, So sooth-ing-ly sweet.
2 Chil-dren of Zi-on! no long-er in sad-ness, Re-frain from the feast that your Sa-viour hath giv'n:

BASS.

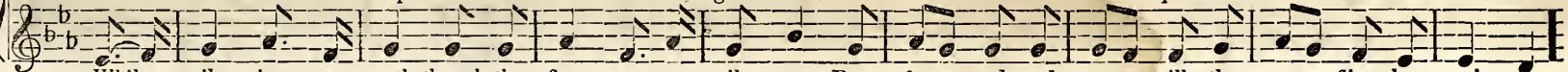


3. Chil-dren of Zi-on! we joy-ful-ly hail you, Who've en-ter'd the sheep-fold through Je-sus the door;

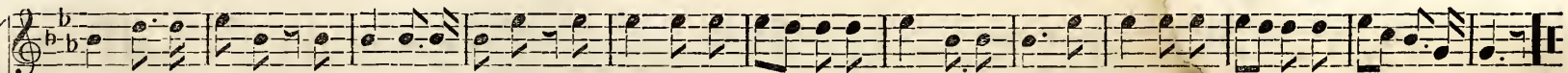
TREBLE.



'Tis the mu-sie of an-gels their rap-tures re-veal-ing, That you have been brought to the Ho-ly One's feet.
Come taste of the cup of sal-va-tion with glad-ness, And think of the ban-quet still sweet-er in heaven.



While pil-grims on earth though the fire may as-sail you, Press for-ward, and soon will the eon-flict be o'er.



Children of Zi-on! we join in their welcome: 'Tis sweet to lie low at that blessed re-treat, *Cres.* 'Tis sweet to lie low at that bless-ed re-treat.



Children of Zi-on! our hearts bid you welcome 'To the church of the sanctified, the kingdom of heav'n, To the church of the sanctified, the kingdom of heav'n.



Children of Zi-on! Oh welcome, thrie welcome, Till we meet where the foe shall oppress you no more, Till we meet where the foe shall oppress you no more. *Cres.*



* Published by permission of Mrs. Shaw.

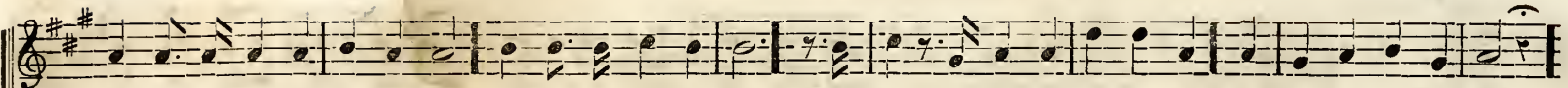
65
42

87
65 = =

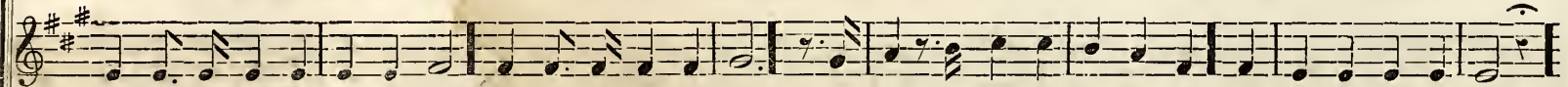
6
4

65
43

87
65 = =



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 praise a- broad.



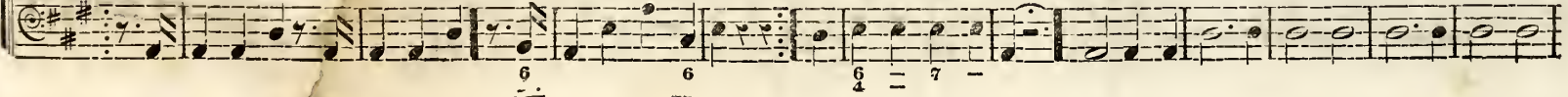
When as re- turns this sol- emn day, Man comes to meet his God, What rites, what hon- ors shall he pay, How spread his praise a- broad.



From marble domes and gild-ed spires, Shall clouds of incense rise? The cost-ly sac- ri- fice, Vain sin-ful man, cre- a- tion's Lord, Cre- a- tion's And gems and gold, and garlands deck, (OMIT.....)



From marble domes and gild-ed spires, Shall clouds of incense rise? The cost-ly sac- ri- fice, Vain sin-ful man, cre- a- tion's Lord, Cre- a- tion's And gems and gold, and garlands deck, (OMIT.....)



Lord thy offerings, well may spare, But give thy heart, But give thy heart, And thou shalt find thy God will hear thy prayer, And thou shalt find thy God will hear, &c.

Lord thy offerings, well may spare, But give thy heart, But give thy heart, And thou shalt find thy God will hear thy prayer, And thou shalt find thy God will hear, &c.

Unison. 3 5 4 6 6 6 6 6 7 5

HYMN. Hark! the song of Jubilee.

A. N. JOHNSON.
Ritard.

Allegro.

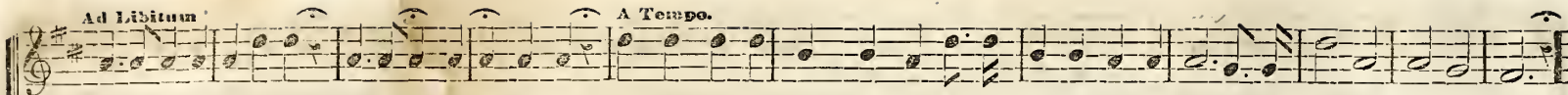
Hark! the song of Ju - bi - lee, Loud as mighty thunders roar, or the full - ness of the sea when its breaks upon the shore, When its breaks upon the shore.

Hark! the song of Ju - bi - lee, Lord as mighty thunders roar, or the full - ness of the sea when its breaks upon the shore, When its breaks upon the shore.

Unison.

Ad Libitum

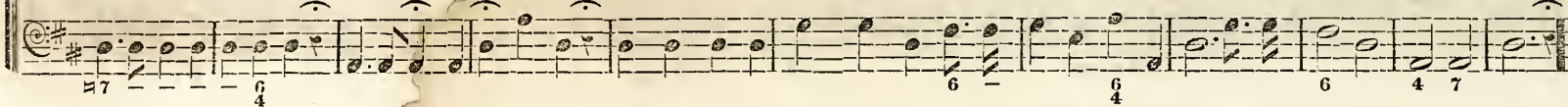
A Tempo.



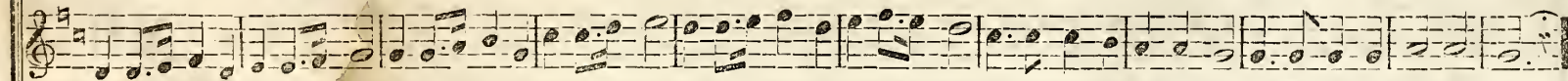
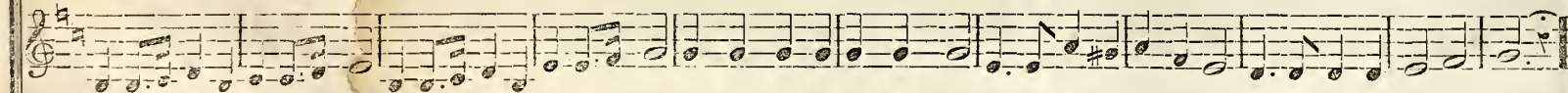
See Jehovah's banners furled, sheathed his sword, He speaks, 'tis done, Now the kingdoms of this world, Are the kingdoms of his Son, Are the kingdoms of his Son.



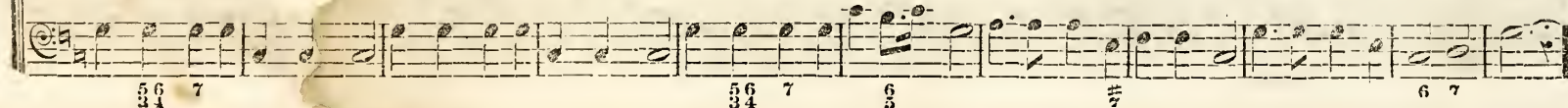
See Jehovah's banners furled, sheathed his sword, He speaks, 'tis done, Now the kingdoms of this world, Are the kingdoms of his Son, Are the kingdoms of his Son.



He shall reign from pole, to pole, With supreme unbounded sway, He shall reign when like a seroll yonder heavens have pass'd away, Yonder heavens have pass'd away,



He shall reign from pole to pole, With supreme unbounded sway, He shall reign when like a seroll yonder heavens have pass'd away, Yonder heavens have pass'd away,



Hal - le - lu - jah, Hal - le - lu - jah, For the Lord God Om - nip - o - tent shall reign, Hal - le - lu - jah, Hal - le - lu jah, Let it

Hal - le - lu - jah, Hal - le - lu jah, For the Lord God Om - nip - o - tent shall reign, Hal - le - lu - jah, Hal - le - lu - jah, Let it

6 6 6 - 6 6 6

e-cho, Let it e-cho, Let it e-cho, Let it e-cho o'er the earth and main, Halle - lu - jah, Let it e-cho, Round the earth and main.

e-cho, Let it e-cho, Let it e-cho, Let it e-cho o'er the earth and main, Halle - lu - jah, Let it e-cho, Round the earth and main.

- # 6 6 7 6 6

LORD OF MY SALVATION.

DE MONTI.

Moderato.

Lord of my sal - va - tion, Lord of my sal - va - - tion, Be thou ev - er, ev - - er near me, Lord of my sal -

m *f*

3 3 3 3 6 4 6 6 4 3

- - va - tion, Lord of my sal - va - - tion, Be thou ev - - er near to me, Be thou ev - - er

m *f*

3 3 3 6 4 6

Fine. *p*

near to me. Be near to me, be near to me, thou Lord..... of my sal -

near to me. Be near to me, be near to me, thou Lord of my sal - va - tion, of my sal -

thou Lord..... of my sal -

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

f *Cres.*

- - va - tion be thou ev - er near to me, thou Lord be ev - - er near, be near to

- - va - - tion be..... thou ev - - - er near..... to me, thou Lord..... be near to

- - va - - tion be . thou ev - - er near to me, thou Lord be ev - er near, be near to

6 5 6 7 6 5 6 5 3 b5 6

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

me, thou Lord be ev - er near, be near to me; will trust in

me, thou Lord..... be near to me; I will trust, will trust in

me, thou Lord be ev - er near, be near to me; will trust in

8 3 3 3 b5 3 9 8 6 4 11 6 4 7

p *ff*

thee, will trust in thee, will trust in thee, will trust in thee;

thee, will trust in thee, will trust..... in thee, will trust in thee, will trust in thee.

thee, will trust in thee, will trust in thee, will trust in thee;

6 4 11 6 4 7 6 11 6 11

be near to me, Be thou near to me, be near to

Be thou near me, be near to me, Be thou near me, be near to me, be near to

be near to me, Be thou near to me, be near to

6 7 6 5 6 4 7

ff me, be near to me, be near..... to me, be near to me, be near to me. *ad. C.*

me, be near to me, be near..... to me, be near to me.....

me, be near to me, be near to me, be near to me, be near to me.

6 4 6 4 [39] 6 4 7 8 8 8 8 8 8 5 3 3

From the Oratorio of the "Creation."

SOLO TREBLE.

p *f* *p* The marv' - - lous, The

marv'lous work behold amazed, *f* The glo - rious hie-rar-chy of heaven, *f* And to th'e-theral vaults resound,

f The praise of God, The praise of God, and of the second day, and of the sec - ond

TREBLE SOLO.

day, And to th'etheral vaults resound, The praise of God, The praise of God, and of the

CHORUS. TENOR.

And to th'etheral vaults resound, The praise of God, The praise of God,

TREBLE & ALTO.

And to th'etheral vaults resound, The praise of God, The praise of God, And of the

6 6 5

sec - ond day, and of the second day! The mar'ulous work behold amazed the glorious hierarchy of heav'n,

and of the second day, the second day,

sec - - ond day, and of the sec-ond day,

and of the sec-ond day, the sec-ond day,

6 7 4 6 4 7

And to th'etereal vaults,..... resound the praise of God, and of the second day, The

And to, And to th'etereal vaults resound the praise of God, and of the second day,

And to, And to th'etereal vaults resound the praise of God, and of the second day,

6 6 4 # 6 6 4 #

marv' - - - lous work behold amazed, The glorious hierarchy of heaven, And to th'etereal vaults resound,

And to th'etereal vaults resound, And

And to th'etereal vaults resound, And

f *p*

6 6 7

The praise of God, the praise of God, and of the see - ond day, and to th'ethereal vaults,

to th'ethereal vaults, the praise of God, the praise of God, and of the second day, the second day, and to the and of the see - ond day, and, &c.

the praise of God, the praise of God, and of the second day, the second day, and to the

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

resound the praise of God and of the see-ond day,

vaults, and to th' ethereal vaults resound, the praise of God and of the see-ond day,

vaults, and to th' ethereal vaults resound, the praise of God and of the see-ond day,

vaults, and to th'ethereal vaults resound, the praise of God, and of the see-ond day,

6 6 6 6 6 4 7 6 4 5

The Happy Land.

♩ = 4

1. There is a hap - py land, Fast by the throne; Where, with a sin - less band, God reigns a - lone!
 2. There is a hap - py cline, Christ is the Sun; Light, from whose orb sub - lime, Shines ev - er on:

3. Earth's charms shall ne'er de - coy Thee back a - gain; For earth hath not a joy With - out its pain:
 4. On to thy hap - py home, No more to sigh— Where sin nor sor - row come, Where none may die;

6 6

Where, a - mid E - den's bloom, Flow - ers, gath - er'd from the tomb, Breathe fra - grance to per - fume, Bow'rs, glo - ry's own.
 A - dieu, the earth for aye, Spir - its burst thy bonds of clay; Hasten! thith - er haste a - way, To end - less day.

Bliss is a thing that seems; Hopes are on - ly fleet - ing dreams, Till death in Christ re - deems, All, all is vain
 On, to that hap - py cline; O break forth, thou all sub - lime— An - gel, I bide my time, To soar on high.

[32] 4 4

QUINTETTE AND CHORUS. "THOUGH THE SINNER BLOOM."

ROSSINI. 257

TENOR. *Cres.* *Dim.* *3* *Cres.* *Dim.* *3* *Cres.*

Though the sin - ner bloom at morn - - - - ing, Yet at noon his beau - ty wast - - - - eth, Tho' in

1st & 2d TREBLES.

TREBLE Solo.

Though the sin - ner bloom at morn - - - - ing, Yet at noon his beau - ty wast - - - - eth, Tho' in

Dim. *Semi Coro.*

mer - - cy God a - bound - - - - eth, Yet doth jus - tice form his throne; Tho' the

mer - - cy God a - bound - - - - eth, Yet doth jus - tice form his throne; Tho' the

sin - - ner bloom at morn - - ing, Yet at noon his beau - ty wast - - eth, Though in mer - cy God a -

p *f* Cres.

sin - - ner bloom at morn - - ing, Yet at noon his beau - - ty wast - - eth, Though in mer - cy God a -

6 7 6 6 b7 6

bound - eth, Yet doth jus - tice form his throne, form his throne, form his throne, form his

bound - eth, Yet doth jus - tice form his throne, doth jus - tice form . . . doth jus - tice form . . . doth jus - tice form form his throne, form his throne, form his

7 4 6 6 7 6 b5

throne, form his throne, Tho' in mer - cy God a - bound - eth, Yet doth ju - - stice form his

Coro.

Dim.

doth ju - stice form, form his throne, Tho' in mer - cy God a - bound - eth, Yet doth ju - stice..... form his

throne,

throne, Yet doth ju - - stice form his throne, Yet doth ju - - stice form his throne.

Smorzando.

throne doth ju - stice form, ju - - stice form his throne, doth ju - stice form ju - - stice form his throne

throne, Yet doth ju - - stice form his throne Yet doth ju - - stice form his throne

THE STORM. A Cantata.

WORDS BY HOWARD M. TICKNOR,

MUSIC BY B. F. BAKER.

Mas-to-o.

Hear the migh - ty storm-king's voice! How it rings o'er land and sea! land and sea! See how his troops of slaves come

Hear the migh - ty storm-king's voice! How it rings o'er land and sea! land and sea! See how his troops of slaves come

rush - ing, rushing, Ea - ger for his stern de - cree; And now they gath - er round his throne, While in his clear and

rush - ing, rushing, Ea - ger for his stern de - cree; And now they gath - er round his throne, While in his clear and

trumpet tone, He issues forth his high be-hest, To let their fu - ry sleep no more, But mad - ly sweep the o - cean o'er,

Cres.

trumpet tone, He issues forth his high be-hest, To let their fu - ry sleep no more, But mad - ly sweep the o - cean o'er,

Detailed description: This system contains two staves of music. The top staff is a trumpet part, and the bottom staff is a vocal line. Both are in a key with two sharps (F# and C#) and a 2/4 time signature. The music consists of eighth and sixteenth notes. The vocal line has lyrics underneath. A 'Cres.' (Crescendo) marking is placed above the second staff.

BASS SOLO.

From north to south, from east to west, No delay, Hence away, Tem - pests rouse ye, Rend the sail, Bid winds wail,

Detailed description: This system contains two staves of music. The top staff is a bass line, and the bottom staff is a vocal line. Both are in a key with two sharps (F# and C#) and a 2/4 time signature. The music consists of eighth and sixteenth notes. The vocal line has lyrics underneath.

Instrument.

From north to south, from east to west,

Detailed description: This system contains two staves of music. The top staff is an instrumental part, and the bottom staff is a vocal line. Both are in a key with two sharps (F# and C#) and a 2/4 time signature. The music consists of eighth and sixteenth notes. The vocal line has lyrics underneath.

Smite the sea, Blind the sun, Spare not one On the deep, But be - - neath

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle staff is the piano accompaniment, featuring a complex texture with many sixteenth notes. The bottom staff is a lower instrumental part, possibly for a cello or bass, with some triplet markings.

Ocean's roll - ing bil - lows, Let them sleep; Quick as thought we haste a - way, Haste our king's word to o - bey,

f *Cres.* *f* *Cres.* *ff*

col. voce. Quick as thought we haste a - way, Haste our king's word to o - bey,

The second system of the musical score also consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, with dynamic markings *f*, *Cres.*, *f*, *Cres.*, and *ff* placed below it. The bottom staff is a lower instrumental part, with the instruction *col. voce.* (colla voce) written below it.

to o - bey, Flashing, Crash - ing, Comes the light - ning from the skies, from the skies, We drive the bark a - cross the

pp *ff* *p* *Cres.* *p* *Dim.* *ff*

an - gry ocean, We re - vel in the bil - low's wild com - mo - tion, Our hearts are fill'd with great and glad emotion, When man, weak trembling man be

p

fore us flies, None so joy - ous now as we, Rushing o'er the rag-ing sea, Shout then, shout then Once more, Once more we are free,

fore us flies, None so joy - ous now as we, Rushing o'er the rag-ing sea, Shout then, shout then Once more, Once more we are free.

ff *>* *ff* *>*

Andantino.

Hark, how sad and drea - ry,

Hark, how sad and drea - ry,

Rall.

Sounds the wind ne'er wea-ry, Whence it comes none knoweth, Where it lists it blow-eth, Sweepeth onward ev-er, stayeth, resteth nev -

Sounds the wind ne'er wea-ry, Whence it comes none knoweth, Where it lists it blow-eth, Sweepeth onward ev-er, stayeth, resteth nev -

er. Well may the watcher's cheek turn pale, Her hope-ful-ness may fail, Joy I reign su -

m Cres. *m Dim.*

Ah, this night fond hearts shall mourn for those who pass death's bourne; Well may the watcher's cheek turn pale, Her hope-ful-ness may fail, Joy I reign su -

BASS SOLO. *F* *o* *n* *d* *o* *s* *o*.

Fly from the fearful storm-king's path, Or suffer wrath, his wrath, For he reigns su - preme - ly now, And

f Cres.

preme - ly now, And all before me bow, Fly from the fearful storm-king's path, Or suffer wrath, his wrath, For he reigns su - preme - ly now, And

all before him bow, For he reigns su-preme - ly now, And all be - fore him bow, All be - fore him bow, Be - - fore him bow, All be - fore him

all before him bow, For he reigns su-preme - ly now, And all be - fore him bow, Be - - fore him bow,

Smorzando. **Tempo.**

All before him, All be - fore him bow, All, all bow, all bow, be - fore him bow, Would the storm were

All, all bow,

bow, All before him bow, all bow, all bow, be - fore him bow.

All before him, Would the storm were

breaking, Tempests no more shaking, Earth and heav'n with mighty jar, May peace now reign, O'er land and sea,

May peace..... now reign o'er land and sea, The

breaking, Tempests no more shaking, Earth and heav'n with mighty jar, May peace now reign o'er land and sea,

The sun come forth glo - rious - ly, And soft breezes blow o'er the woodland and the sea, May peace now reign

sun come forth So glo - - rious - ly, May peace now reign o'er

And soft breezes blow o'er the woodland and the sea, May peace now reign

o'er land and sea; The sun come forth glo - rious - ly, And where storm-clouds lower, The love-ly rain-bow be, And

land and sea, The sun come forth so glo - - rious - ly, And where storm-clouds lower, The love-ly rain-bow be, And *p*

o'er land and sea, The sun come forth glo - rious - ly,

to the a-zure skies, Let joy-ous notes a-rise, And tell to all a-bove, below, That conquered is the mighty foe; Sweet peace

f *Cres.* *Cres.* Sweet peace now

to the a-zure skies, Let joy-ous notes a-rise, And tell to all a-bove, below, That conquered is the mighty foe; Sweet peace

now reign o'er land and sea, The sun come forth glo-rious-ly, Sweet peace now reigns

reigns o'er land and sea, The sun come forth so glo-rious-ly, Sweet peace now reigns o'er

now reign o'er land and sea, The sun come forth glo-rious-ly, Sweet peace now reigns

o'er land and sea, The sun come forth glo - rious - ly, The bat - tle is won, The storm-king's race is run,

land and sea, The sun come forth so glo - rious - ly,

o'er land and sea, The sun come forth glo - rious - ly, The bat - tle is won, The storm-king's race is run,

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. The lyrics are: "o'er land and sea, The sun come forth glo - rious - ly, The bat - tle is won, The storm-king's race is run," followed by "land and sea, The sun come forth so glo - rious - ly," and then "o'er land and sea, The sun come forth glo - rious - ly, The bat - tle is won, The storm-king's race is run,".

is run, Now the storm is breaking, tempests no more shak - ing Earth and heaven with mighty jar, See how the waves of gray old o - cean

is run, Now the storm is breaking, tempests no more shaking, Earth and heaven with mighty jar, See how the waves of gray old o - cean

Detailed description: This system contains four staves of music. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The music continues from the previous system. The lyrics are: "is run, Now the storm is breaking, tempests no more shak - ing Earth and heaven with mighty jar, See how the waves of gray old o - cean" followed by "is run, Now the storm is breaking, tempests no more shaking, Earth and heaven with mighty jar, See how the waves of gray old o - cean".

Dance and play! they hail with joy the sun's all cheering ray, And in it gaily roll and toss and glitter, Happy to be free, gai-ly roll and toss and glitter, Happy to be free,

Dance and play! they hail with joy the sun's all cheering ray, And in it gaily roll and toss and glitter, Happy to be free, gai-ly roll and toss and glitter, Happy to be free,

See how the waves of gray old ocean dance and play! They hail with joy the sun's all cheering ray, For from the demon of the storm now they are free, are free.

See how the waves of gray old ocean dance and play! They hail with joy the sun's all cheering ray, For from the demon of the storm now they are free, are free.

TENOR SOLO. *Andante.*

Thus tho' the tem - pests a - while fierce - ly roar, There com - eth a sea - son of

qui - et once more, Tempests the fierc - est, last not for aye; Marks of de -

struc - tion at last pass a - way, And storms may but threat - en to crush, then blow o'er.

QUARTETTE.

Thus tho' the temp-ests a - while fierce - ly roar, There com - eth a season of qui - et once more. Storms tho' fierce last not for

Thus tho' the temp-ests a - while fierce - ly roar, There com - eth a season of qui - et once more. Storms tho' fierce last not for

CHORUS.

aye; Marks of de-struc - tion at last pass a - way; Whirl-winds may but threaten to crush then blow o'er. On - ly threaten.

aye; Marks of de-struc - tion at last pass a - way; Whirl-winds may but threaten to crush then blow o'er. On - ly threaten.

SOLO. CHORUS.

Storms may but threat - en to crush, then in qui - et pass o'er, Storm may but threat - - en, Storms may but threat-en, Then

Storms may but threat - en to crush, then in qui - et pass o'er, Storms may but threat-en,

Inst.

SOLO. CHORUS.

quick - ly blow o'er. Thus though the tempests a - while fierce - ly roar, There com-eth a season of qui - et once more,

Inst.

Thus though the tempests a - while fierce - ly roar, There com-eth a season of qui - et once more,

storms tho' fierce last not for aye; • Marks of destruction at last pass a - way, tempests but threaten to

storms tho' fierce last not for aye; Marks of destruction at last pass a - way, tempests but threaten to

Lento.

crush, then blow o'er, On - ly threaten to crush, then blow o'er, Then blow o'er, Then blow o'er, Quickly blow o'er,

crush, then blow o'er, On - ly threaten to crush, then blow o'er, Then, Then blow o'er, blow o'er.

Andante.

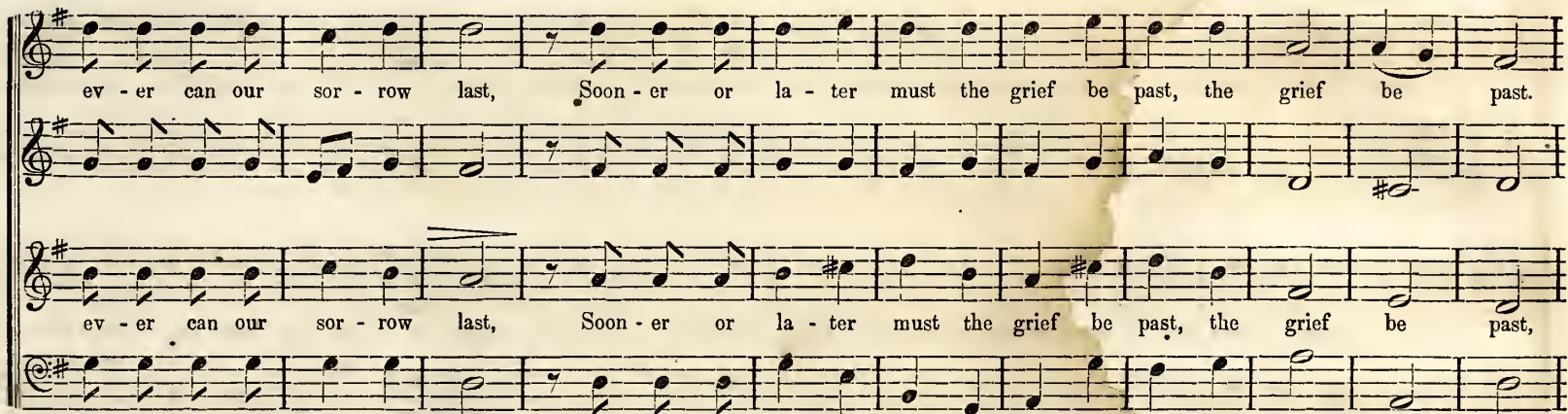
'Tis thus in life— The waves of trouble roll, And dash re - sist - less o'er the soul, With anguish rife, There

'Tis thus in life— The waves of trouble roll, And dash re - sist - less o'er the soul, With anguish rife, There

seems no prospect of a bright-er day, And e - ven hope is al - most swept a - way, But not for -

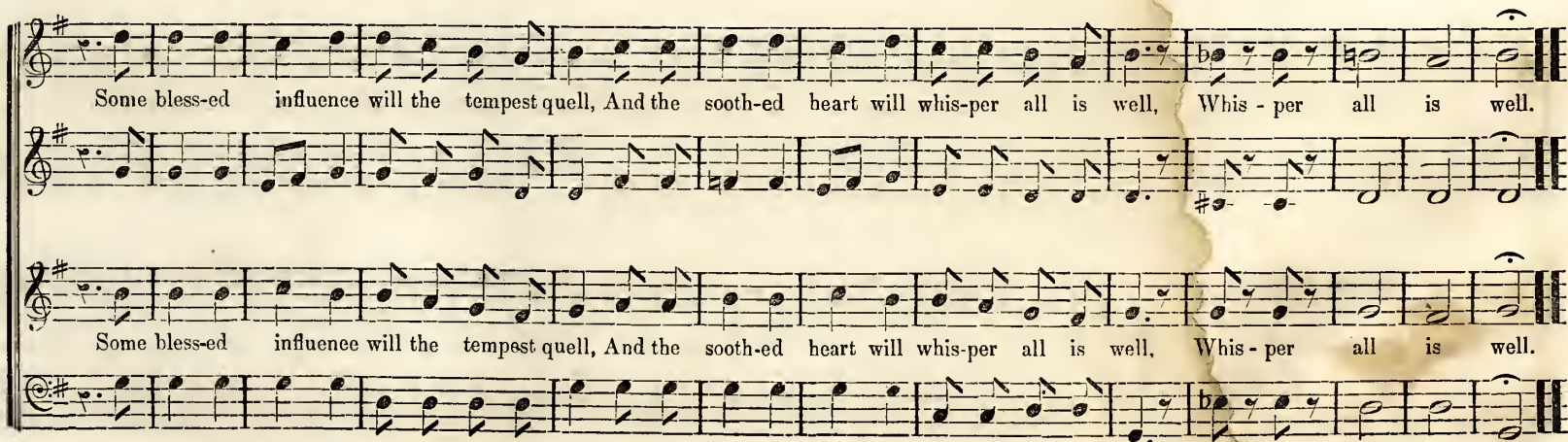
seems no prospect of a bright-er day, And e - ven hope is al - most swept a - way, But not for -

Inst.



ev - er can our sor - row last, Soon - er or la - ter must the grief be past, the grief be past.

ev - er can our sor - row last, Soon - er or la - ter must the grief be past, the grief be past,



Some bless-ed influence will the tempest quell, And the sooth-ed heart will whis-per all is well, Whis - per all is well.

Some bless-ed influence will the tempest quell, And the sooth-ed heart will whis-per all is well, Whis - per all is well.

Mae-stoso.

Then keep a brave heart When the storm threatens worst, Fear not though the thun-der cloud o - ver you burst, Press on, bold - ly

Then keep a brave heart When the storm threatens worst, Fear not though the thun-der cloud o - ver you burst, Press on, bold - ly

on through the bel-low - ing gale, And nev - er let cour-age or for - ti - tude fail; Heed not howl-ing of wind, nor the dash - ing of wave, Let your

on through the bel-low - ing gale, And nev - er let cour-age or for - ti - tude fail; Heed not howl-ing of wind, nor the dash - ing of wave, Let your

Watch word be, For - tune e'er fa - vors the brave, And when the hard con - flict at last shall be done, Your foe shall be

Watch word be, For - tune e'er fa - vors the brave, And when the hard con - flict at last shall be done, Your foe shall be

conquered, your vic - to - ry won, And when the hard con - flict at last shall be done, Your foe shall be conquered, your vic - to - ry won, Heed not

conquered, your vic - to - ry won, And when the hard con - flict at last shall be done, Your foe shall be conquered, your vic - to - ry won, Heed not

howling of wind nor the dash-ing or wave, Let your watch-word be, For - tune e'er fa - vors the brave, And when the hard con - flict at

last shall be won, Your foe shall be conquered, your vic - to - ry won, Your vic - t'ry won, Your vic - t'ry won.

1. Hail, happy day! thou day of holy rest! What heavenly peace and transport fill my breast, When Christ the God of grace, in love descends And kindly holds com-

6 6 6 7

munion with his friends. 2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone, Its flattering, fading glories I despise, And to im-

munion with his friends. 2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone, Its flattering, fading glories I despise, And to im-

6 7 [36] 6 6 - # - # 6 # 7 # 6 6 - # -

praise the Lord, for he is good, praise the Lord, for he is good, his mer-cy en-dur - eth ev - er,

he is good, praise the Lord, for he is good, his mer-cy en-dur - eth ev - er,

Detailed description: This system contains two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system also has a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: a right-hand staff with treble clef and a left-hand staff with bass clef. The key signature has one flat (B-flat). The music is in a common time signature. The lyrics are: "praise the Lord, for he is good, praise the Lord, for he is good, his mer-cy en-dur - eth ev - er," and "he is good, praise the Lord, for he is good, his mer-cy en-dur - eth ev - er,".

for..... he is good, for he is good, praise the Lord, for

for..... he is good, for he is good, praise the Lord, for he is good, praise the Lord, for

Detailed description: This system contains two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system also has a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: a right-hand staff with treble clef and a left-hand staff with bass clef. The key signature has one flat (B-flat). The music is in a common time signature. The lyrics are: "for..... he is good, for he is good, praise the Lord, for" and "for..... he is good, for he is good, praise the Lord, for he is good, praise the Lord, for".

he is good; his mer-cy is ev - er - last - ing. O praise the Lord, for he is good, O praise the

he is good; his mer-cy is ev - er - last - ing. O praise the Lord, for he is good, O praise the

2 5 4 7

Lord, for he is good. O praise the Lord, for he is good; O praise the Lord; O praise the Lord.

Lord, for he is good; O praise the Lord, for he is good; O praise the Lord; O praise the Lord.

7 9 7

HYMN. Watchman! tell us of the Night.

A. N. JOHNSON

Moderato. SOLO.

1. Watchman! watchman, tell us of the night, What its signs of promise are; Trav'ler! trav'ler, o'er yon mountain's height, See that glory-beaming star! Watchman, watchman [does its

2. Watchman watchman, tell us of the night, Higher yet that star ascends; Traveller! Traveller, blessedness and light. Peace and truth its course portends! Watchman, watchman, will its

3. Watchman! watchman, tell us of the night, For the morning seems to dawn; Traveller! traveller, darkness takes its flight, Doubt and terror are withdrawn! Watchman, watchman, let thy

CHORUS.

beauteous ray, Aught of hope or joy fore-tell? Traveller! yes, it brings the day, Promised day of Is - ra - el. Traveller! yes, it brings the day, Promised day of Is - ra - el.

beams a-lone, Gild the spot that gave them birth? Traveller! a - ges are its own, See, it bursts o'er all the earth, Traveller! a - ges are its own, See, it bursts o'er all the earth.

wanderings cease, Hie thee to thy quiet home; Traveller! lo! the Prince of Peace, Lo! the Son of God is come. Traveller! lo! the Prince of Peace, Lo! the Son of God is come!

Is - ra - el. 6 6 7
4

MOTETT. "THE LORD WILL COMFORT ZION."

VON WEBER.

287

Andante Con Moto.
SOPRANO SOLO.

The Lord will com - fort, the Lord will comfort Zi - on;

p

he will com - fort . . . her waste places; joy and glad - ness shall be found therein;

joy and glad - - - - - ness shall be found therein, Shall be found there - in;

Allegretto.

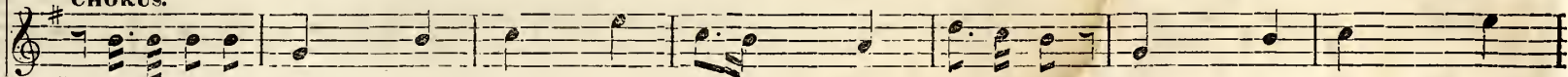
joy and gladness, joy and gladness, joy and gladness shall be found therein; joy and gladness, joy and glad - - - ness shall be found there-

SOLO.



- - in, Thanksgiving, thanksgiving, And the voice of mel - o - dy; joy and gladness, joy and glad - ness,

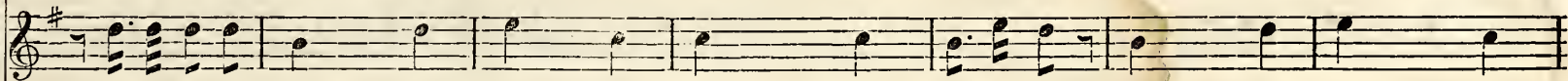
CHORUS.



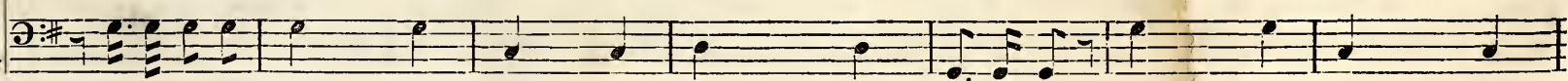
p joy and gladness, joy and glad - ness shall be found therein; And the voice of



p joy and gladness, joy and glad - ness shall be found therein; And the voice of



p joy and gladness, joy and glad - ness shall be found therein; And the voice of



And the voice of mel-o - dy; joy and peace shall dwell... .. with..... thee, Zi - on, ci - ty of.... our

mel - - o dy;

mel - - o - - dy;

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of five staves: two treble clefs and three bass clefs, all with a key signature of one sharp. The lyrics are placed below the voice staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'V' (forte).

God; Zi - - on, ci - - ty of our

Joy and gladness, joy and gladness shall be found there - in; Zi - - on, oi - - ty of our

Zi - on, ci - ty of our

Joy and gladness, joy and glad - ness shall be found there - in; Zi - on, ci - ty of our

God; joy and gladness, joy and gladness, joy and peace shall dwell in thee, joy and peace, joy and peace shall

God; Zi-on, ci - - - - - ty of our God; joy and peace shall

pp

God; Zi-on, ci - - - - - ty of our God; joy and peace shall

dwelt in thee; joy and peace, joy and peace shall dwell in thee.....

dwelt in thee; joy and peace shall dwell in thee.....

f *pp*

dwelt in thee; joy and peace shall dwell in thee.....

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in the key of D major (one sharp) and 4/4 time. The lyrics are: "dwelt in thee; joy and peace, joy and peace shall dwell in thee.....". The score includes dynamic markings of *f* (forte) and *pp* (pianissimo). The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The vocal parts are written in a style typical of 19th-century hymn books, with clear lyrics and a focus on the text.

ANTHEM. O pray for the peace of Jerusalem.

Moderato.

O pray for the

O pray, pray for the peace, the peace of Je - ru - sa - lem, they shall prosper, they shall

pp Cres.

peace of Je - ru - sa - lem. Peace be with - in thy walls, with - in thy walls,

pros - per, that love thee. Peace be with - in thy walls, with - in thy walls,

pros - per, that love thee. Peace be with - in thy walls, with - in thy walls,

b7 4 3 6 7 46

pp
 Peace, peace be with - in thy walls,
 Peace, peace be with - in thy walls, and plenteousness with - in thy pal - a - ces, and plenteousness with -
 Peace, peace be with - in thy walls,
 6 b5 5

f
 For my brethren and com - pan - ions' sake I will wish thee pros -
 For my brethren and com - pan - ions' sake I will wish thee pros -
 in thy pal - a - ces; For my brethren and com - pan - ions' sake, I will wish thee pros -
 6 6 7 6 4 8 4 6 6 6#6 5 6

per - i - ty Yea, be - cause of the house..... of the Lord our

per - i - ty, Yea, be - cause of the house..... of the Lord..... our

per - i - ty, Yea, be - cause of the house of the

Yea, be - cause of the house of . the Lord our

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

God, I will seek to do thee good, I will seek to do thee good, Yea, be -

God, I will seek to do thee good, I will seek to do thee good,

Lord, I will seek to do thee good, I will seek to do thee good. Yea, be

God. 6 4 6 6 # 6 6 6 6 4 5 7

cause of the house of the Lord, the Lord our God, I will seek to do thee good, Yea, be -

Yea, be - cause of the house of the Lord, I will seek to do thee good,

cause of the house of the Lord, the Lord our God,..... I will seek to do thee good, Yea, be -
Yea be - cause of the house of the Lord, I will seek to do thee good,

$\frac{4}{2}$ 6 - 6 $\frac{6\bar{5}}{4\bar{7}}$

cause of the house of the Lord, the Lord our God, I will seek to do thee good.

Yea, be - cause of the house of the Lord, I will seek to do thee good.

cause of the house of the Lord, the Lord our God I will seek to do thee good.
Yea, be - cause of the house of the Lord, I will seek to do thee good.

[381] $\frac{4}{2}$ 6 - 6 $\frac{6\bar{5}}{4\bar{7}}$

ANTHEM.—“Praise ye the Lord.”

Allegro.

Praise ye the Lord, O praise him all ye people, Bless his name, O praise the Lord, and magnify the God of Is-rael, O mag-ni-fy the God of Is-rael,

Unison.

6 6 6 = 7 > 6 = 7

Praise the Lord, and mag-ni-fy the God of Is-rael's name! Who is like our God, the glo-rious God of Is-rael, Praise his

Unison.

5 - 6 7 5 6 3 6 4

name, O praise his name, O bless and magnify his name for-ev - er - more! For this God is our God for - ev - er-more, He will be our guide ev-en

6 4 7 6 6 6 6 7 6 6 6 4

un - to the end. This God is our God for - ev - er more, He will be our guide ev-en un - to the end. A - men, A - men.

6 4 6 4 6 4 6 4 4 3

SELECTIONS FROM HANDEL'S

ORATORIO OF SAMSON.

Handel's Choruses are now, and have been since their production, the admiration of the musical world. For choral beauty and grandeur on the one hand, and graceful simplicity on the other, they have not been equalled by any other writer. The practice of these Choruses is no less fitted to develope and cultivate the voice, than to form a pure taste for classical music, and it is strongly recommended to all who are engaged in cultivating music. The number of each piece is given, so that its relative place in the Oratorio may be known. For a public performance, any of the Solos contained in the Oratorio may be introduced, in addition to those contained in this work, regard being had to the numbers in their introduction.

Awake the Trumpet's lofty sound.

No. 3.

TENOR. *Allegro.*

Chorus of the priests of Dagon.

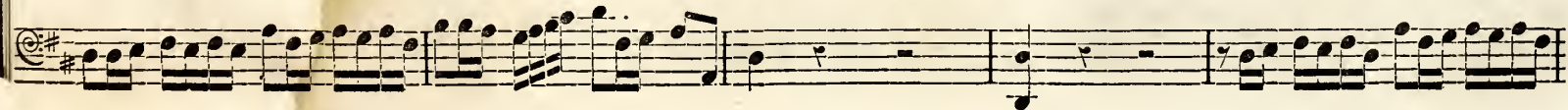


Awake the trumpet's lofty sound!

ALTO.



Awake the trumpet's lofty sound!



Awake the trumpet's lofty sound, Awake, A - wake the trumpet's lofty sound, The joyful

Awake the trumpet's lofty sound, Awake, Awake the trumpet's lofty sound, The joyful

Awake, Awake, Awake, Awake the trumpet's lofty sound, The joyful

sa - cred fes - ti - val comes round; When Da - gon, king of all the earth, of all the earth is crowned;

sa - cred fes - ti - val comes round; When Da - gon, king of all the earth, of all the earth is crowned;

sa - cred fes - ti - val comes round; When Da - gon, king of all the earth, of all the earth is crowned;

Unison.

The sacred, joy - ful fes - ti - val comes round; Awake, Awake, Tha

The sacred, joy - ful, joy - - - - ful fes - ti - val comes round; Awake, Awake,

Awake, Awake, Awake, The sacred,

The sacred, joy - - ful, joy - - ful, sacred fes - tival comes round; Awake, A - wake,

sacred, joy - ful fes - - tival comes round; When Dagon, king of all the earth, of all the earth is crowned, When Dagon,

The sacred, joy - ful fes-tival comes round; When Dagon, king of all the earth, of all the earth is crowned, When Dagon,

joy - - ful fes - - - tival comes round; When Dagon, king of all the earth, of all the earth is crowned,

Awake, A - wake, When Dagon, king, when Dagon,

king of all the earth is crown'd; Awake the trumpet's lof - ty sound, The joy - ful,

king..... of all the earth is crown'd; Awake the trumpet's lof - ty sound, The joy - ful, joy - - ful,

Awake the trumpet's lofty sound, The joy - ful,

king of all the earth is crown'd; A - wake the trumpet's lof - ty sound,

sacred fes - ti - val comes round, When Dagon, king of all the earth, of all the earth is crown'd;

sacred fes - ti - val comes round, When Dagon, king of all the earth, of all the earth is crown'd; The sacred,

sacred fes - ti - val comes round, When Dagon, king of all the earth, of all the earth is crown'd, The sacred, joy - - ful

6 6 Unison.

The sacred, joy

The sacred, joy - - ful, joy - - ful fes - ti - val comes round, Awake the trumpet's lof - ty
 joy - - ful fes - - - ti - val comes round,
 fes - - - ti-val comes round, The joy - ful fes - ti - val comes round, A - wake,
 - - ful, joy - - ful, sa - - cred, joy - - ful fes - - ti - val comes round, A - wake,

sound, A - wake the trumpet's lof - ty sound, the joy - ful, sa - cred fes - ti - val comes round,
 A - wake the trumpet's lof - ty sound,
 A - wake the trumpet's lof - ty sound, the joyful sa - cred fes - ti - val comes round,
 A - wake the trumpet's lof - ty sound,

6 6

When Dagon, king of all the earth, of all the earth is crown'd.

When Dagon, king of all the earth, of all the earth, is crown'd.

6 33 33 33 33 765 6

SONG. Total Eclipse.

SAMSON.

No. 14.

Larghetto.

Total eclipse! no sun! no moon! All dark, All

f *p* *p*

[39]

dark.... a-midst the blaze of noon, O glo-rious light, no cheering ray To

glad my eyes with wel-come day! To-tal e-clipse— no sun, no moon! All dark..... amidst the blaze of noon,

Why thus deprived thy prime de-ree? Sun, moon and stars are dark to me, Sun, moon and stars, Sun, moon and stars are dark to me,

Sun, moon and stars, Sun moon and stars..... are dark to me.

CHORUS. Then round about the starry throne.

No. 31.

Moderato.

Then round a - bout the starry throne..... of Him who ev - er rules a - - - lone,

Then round a - bout the starry throne..... of Him who ev - er rules a - - - lone.

Then round a - bout the starry throne..... of Him who ev - er rules a - - - lone,

6 6 6 6 34 6 65 76 6

Your heaven - ly guid - ed soul,..... Your heaven - ly guid - ed soul,..... Your heaven - ly guid - ed soul,..... Your heav'nly guided soul shall climb, Your heaven - ly guided soul shall climb, Your heav'nly guid - ed soul,..... Your heav'nly guid - ed soul,.....

soul shall climb, Of all this earthly grossness quit, With glo - ry crown'd, soul shall climb, Of all this earthly grossness quit, With glo - ry crown'd,..... soul shall climb, Of all this earthly grossness quit, With glo - ry crown'd,..... With glo - ry crown'd,.....

4 11 4 6 # 4 # With glo - ry crown'd,

for - ev - er, for - ev - er sit, And triumph o - ver death, and thee, O time! And tri - - umph o - ver death, and thee, O time!...

..... for - ev - er sit, And triumph over death, and thee, O time! And

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

..... for - ev - er sit, And

..... And thee, O time! and thee, O time! With glo - ry crown'd,..... with glo - ry crown'd,..... with

thee, O time,..... and thee, O time, and thee, O time! with glo - ry crown'd,..... with glo - ry crown'd,..... with

And triumph over death, and thee, O time! With glo - ry crown'd, for -

triumph over death, and thee, O time! and thee, O time! with glo - ry crown'd,..... with glo - ry crown'd,.....

glo - ry crown'd, for - ev - er sit, And triumph over death, and thee, O time! And triumph over death, over death, and thee, O time! And

glo - ry crown'd, for - ev - er sit, And triumph over death, and thee, O time! and thee, O time! With

ev - - er, for - ev - er sit, And triumph over death, ... And triumph over death, and thee, O time! And

..... for - ev - er sit, for - ev - - - - er sit, And tri - - - umph o - ver death and thee, O time! With

Adagio.

triumph over death, And triumph over death, And triumph over death, and thee, O time! And triumph over death and thee, And thee, O time!

glo - ry crown'd, And triumph over death, and thee, O time! and thee, O time! And thee, O time! And triumph over death and thee, And thee, O time!

triumph over death, and thee, O time! With glo - ry crown'd, for - ev - er sit, And triumph o - ver death and thee, And thee, O time!

glo - ry crown'd, for - ev - er sit, And triumph over death, And thee, O time,

4 6 6 7 6 4 3

SONG. "Return, O God of Hosts."

MICAH.

311

No. 35.

Largo. ALTO SOLO.

Re-

- turn, Re-turn, O God of Hosts! O God, Re-turn, O God of Hosts, Behold, Behold Thy ser-vant in dis-tress,

. . . . Be-hold thy servant in dis-tress, Return, O God: Be-hold Thy ser-vant in distress, Re-

- turn, O God, Re-turn, O God of Hosts, behold, be-hold, Behold, behold thy servant, thy ser-vant in distress, behold, behold thy

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music is in a minor key with a 3/4 time signature. The lyrics are: "- turn, O God, Re-turn, O God of Hosts, behold, be-hold, Behold, behold thy servant, thy ser-vant in distress, behold, behold thy".

servant, thy servant in dis-tress;..... Return, re-turn, O God, Re-turn, O God of hosts: be-hold, be - hold Thy servant

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music continues from the first system. The lyrics are: "servant, thy servant in dis-tress;..... Return, re-turn, O God, Re-turn, O God of hosts: be-hold, be - hold Thy servant". There are dynamic markings *f* and *p* in the piano part.

in distress.

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music concludes the phrase. The lyrics are: "in distress.". There is a dynamic marking *f* in the piano part. The word "FINE" is written in the upper right corner of the system.

His mighty griefs, His mighty griefs redress, His mighty griefs. His mighty griefs, . . . His mighty griefs redress,

pp

Nor by the heathen be they told, Nor by the heathen be they told, His mighty griefs re -

- dress, Nor by the heathen, by the heathen be they told, Nor by the heath - en be they told. D. C.

[40]

CHORUS. To dust his glory they would tread.

No. 38.

mf Largo.

To dust his glo - ry they would tread, And number him amongst the dead, And number him, And

To dust his glo - ry they would tread, And number him amongst the dead, And number him amongst the dead, ... And

To dust his glo - ry they would tread, And number him amongst the dead, amongst the dead,.....

6 = = = = = 5 $b\flat_4$

number him amongst the dead, *p* And number him amongst the dead, SOLO.

number him amongst the dead, *p* And number him amongst the dead, Return, Return O God of hosts, Behold, behold, thy

..... a - mongst the dead, And number him amongst the dead,

6 = 4 $b\flat_7$ 7 6

mf To dust his glo-ry they would tread, *p* And number him a-mongst the dead, *SOLO.*

SOLO.
servant in distress, Be - hold,..... Behold O God of hosts,..... Behold thy servant, Thy

Chorus Treble.

Chorus Alto.

mf To dust his glo - ry they would tread, *p* And number him a - mongst the dead,

4 2 = = = 7 6 6 5 =

p And number him amongst the dead, *SOLO.*

servant in dis - tress, O God behold! To dust his glo - ry they would tread, To dust his glo - ry they would

p And number him amongst the dead.

6 - - - - - 7

mf To dust his glo - ry they would tread, And num - ber

Chorus.

tread, And num - ber him a - mongst the dead,

mf To dust his glo - ry they would tread, And num - ber

him amongst the dead, And number him a - mongst the dead, *pp* And number him a - mongst the dead.

him amongst the dead, And number him a - mongst the dead, *pp* And number him a - mongst the dead.

4 3 7 b 6 7 4 3

f Allegro.

Honor and arms Scorn such a foe, Scorn such a foe,

Tho' I could end thee at a blow,

Tho' I could end thee at a blow, Tho' I could end thee at a blow, Poor vic - to - ry,

To con - quer thee, Or glo - ry in thy

o - verthrow. Hon - or and arms. scorn

such a foe, scorn such a foe, Tho' I could end thee at a blow, Tho' I could end thee at a blow, Poor vic - to -

- ry, To con - quer thee, Poor vic - to - ry, To con - quer thee, Or glo - ry, Or glo -

- ry in thy o - verthrow, Or glo - ry, Or glo - ry, Or

glo - ry in thy o - ver - throw.

FINE.

p
Vanquish a slave that is half slain! So mean a tri - umph I disdain, So mean a tri - umph I dis-dain,

I disdain. Vanquish a slave that is half slain! So mean a tri - umph I dis - dain.....

..... I disdain, I disdain, So mean a triumph, So mean a triumph

I dis - dain, So mean a triumph I dis-dain!

[41]

No. 61. *Allegro.*

SAMSON and HASAPHA.

f

SAMSON.

Go, baffled coward, go! Go, baffled coward, go! go!

go, Lest vengeance lay thee low! In safe-ty fly my wrath,..... fly, fly my wrath, with speed fly!

Go, go, baffled coward, baffled coward, baffled coward, Go, baffled coward, go, Lest vengeance lay thee low, In safety fly my

wrath,..... fly, fly my wrath with speed.

HARAPHA.

Presume not on thy God, Presume not on thy God, who under foot has trod, who un-der foot has

coward, Go, baffled coward, go, Lest vengeance lay thee low,..... Go flv.
 - sume not on thy God, on thy God, Who under foot has trod thy strength and thee at great - - - est

In safety fly my wrath,..... Go, baffled coward, go, Go, baffled coward, baffled coward, baffled
 need, Presume not, Presume not, Presume not on thy God, Pre - sume not, Presume not, Pre -

coward, go, In safe - ty fly my wrath, ... Go, fly my wrath, with
 - some not on thy God, Who un - der foot has trod, Thy strength and thee, at greatest, greatest need,

speed, Go, fly, Go baffled cow - ard, baffled cow - ard, In safe - - ty fly..... my
 At greatest, great - - - est need,

wrath with speed.

f

This system contains two staves. The top staff is a vocal line with lyrics 'wrath with speed.' The bottom staff is a piano accompaniment starting with a forte (*f*) dynamic. The music is in a key with one sharp (F#) and a 3/4 time signature.

DOUBLE CHORUS. Fixed in his everlasting seat.

No. 67. Israelites and Philistines.

Allegro Moderato.

This system contains two staves. The top staff is a vocal line with the tempo marking *Allegro Moderato.* The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.

Israelites. Philistines. Israelites.

Fix'd in his ev - er - last-ing seat, *f* Je - ho - vah, *f* Je -

Fix'd in his ev - er - last-ing seat, *f* Je - ho - vah, *p* Je -

6 6 6

Philistines. Both.

- ho - vah, rules the world, rules the world in state,

rules the world, . . . rules the world in state,

- ho - vah, GREAT DRAGON rules the world, . . . rules the world, rules the world in state,

Rules the world . . . in state;

roars, heav'n shakes, His thunder roars, roars, roars, heav'n shakes,

roars, heav'n shakes, His thunder roars, roars, heav'n shakes,

His thunder roars, roars,

His thunder roars,

and earth's a - ghist, His thunder roars, Heav'n shakes, and earth is aghast, and earth is a - ghist,

and earth's a - ghist, His thunder roars, Heav'n shakes, and earth is aghast, and earth is a - ghist,

and earth's a - ghist, His thunder roars, Heav'n shakes, and earth is aghast, and earth is a - ghist,

and earth's a - ghist, His thunder roars, Heav'n shakes, and earth is aghast, and earth is a - ghist,

The stars with deep a - - maze, Re - main in stead - fast gaze, in

The stars with deep a - - maze, Re - main in stead - fast gaze, in

6 6

Israelites. steadfast gaze, *f* Je - ho - vah, **Philistines.** *f* Je - hovah is of Gods the first and last, **Israelites.** **Both.** Is of

Is of Gods,

steadfast gaze, *f* Je - ho - vah, *p* GREAT DAGON IS, Je - hovah is of Gods the first and last,

Gods, the first and last, the first and last, the first,
 the first and last of God's, the first and last of, of God's, the first and last, the first,
 is of
 is of God's the first and last, the first,

the first and last, the first and last, of God's, the first and
 the first and last, the first and last, of God's, the first and
 the first and last, the first and last, of God's, the first and
 the first and last, the first and last, of God's, the first and

6 4/2 6 4/2 6 4/2 6 4/2 6 7

Israelites. Philistines. Israelites. Both.

last, *f* Je - ho - vah, *f* Je - ho - vah is of Gods the first and last.

last, *f* Je - ho - vah, Great Da - gon is, *f* Je - ho - vah is of Gods the first and last.

6 4

CHORUS. Great Dagon has subdued our foe.

No. 79.

Allegro. TREBLE.

Philistines. ALTO.

mf

Great Da - gon has subdued our foe, And bro't their boasted he - ro low, Great Da - gon has subdued our foe, And bro't their boasted

Sound out his pow'r in notes di - vine, Praise him with mirth, high cheer and wine, Great Dagon has subdued our foe, And bro't their

Sound out his pow'r in notes di - vine, Praise him with mirth, high cheer and wine, Great Dagon has subdued our foe, And bro't their

Sound out his pow'r in notes di - vine, Praise him with mirth, high cheer and wine, Great Dagon has subdued our foe, And bro't their

Sound out his pow'r in notes di - vine, Praise him with mirth, high cheer and wine, Great Dagon has subdued our foe, And bro't their

boast-ed he - ro low; Sound out his pow'r,..... Sound out his pow'r, Sound out his pow'r,

boast-ed he - ro low; Sound out his pow'r,..... Sound out his pow'r, Sound out his pow'r,

boast-ed he - ro low; Sound out his pow'r,..... Sound out his pow'r, Sound out his pow'r,

boast-ed he - ro low; Sound out his pow'r,..... Sound out his pow'r, Sound out his pow'r,

boast-ed he - ro low; Sound out his pow'r,..... Sound out his pow'r, Sound out his pow'r,

Sound, Sound, Sound, Sound out his pow'r in notes divine, Praise him with mirth, high cheer and wine,.....

Sound, Sound, Sound, Sound out his pow'r in notes di - vine, Praise him with mirth, high cheer and wine,.....

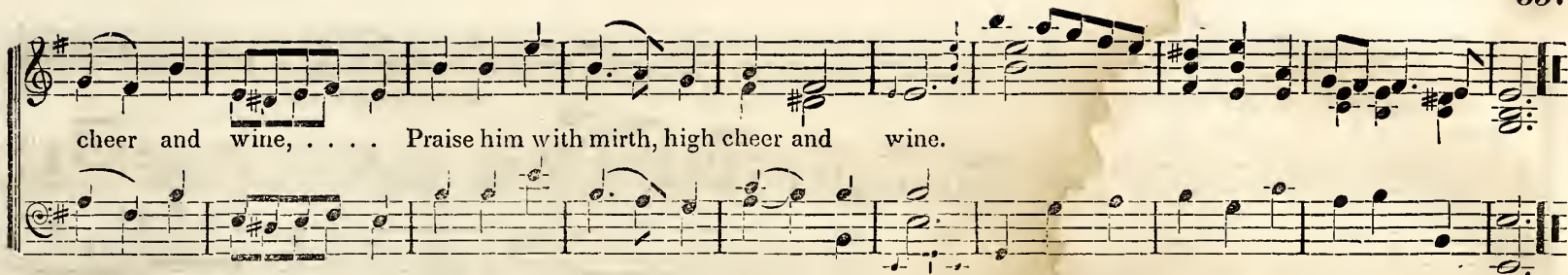
6 6 6 6 6 8 7

..... Sound out his pow'r in notes di - vine ; Praise him with mirth, high

..... Sound out his pow'r in notes di - vine ; Praise him with mirth, high

6 #6
4
3

6 #6
4
3

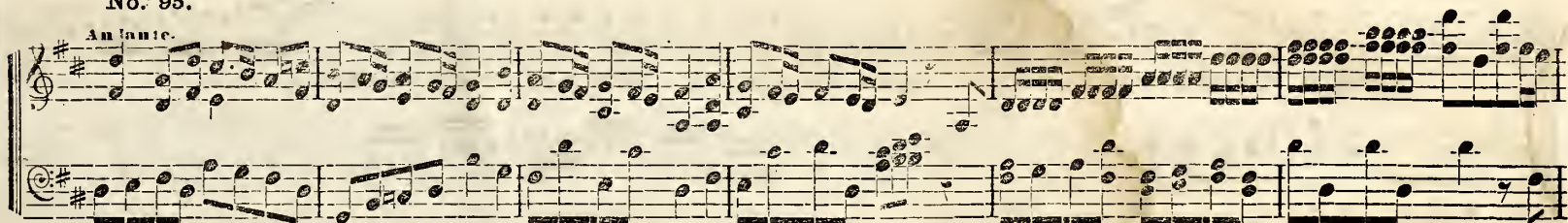


cheer and wine, Praise him with mirth, high cheer and wine.

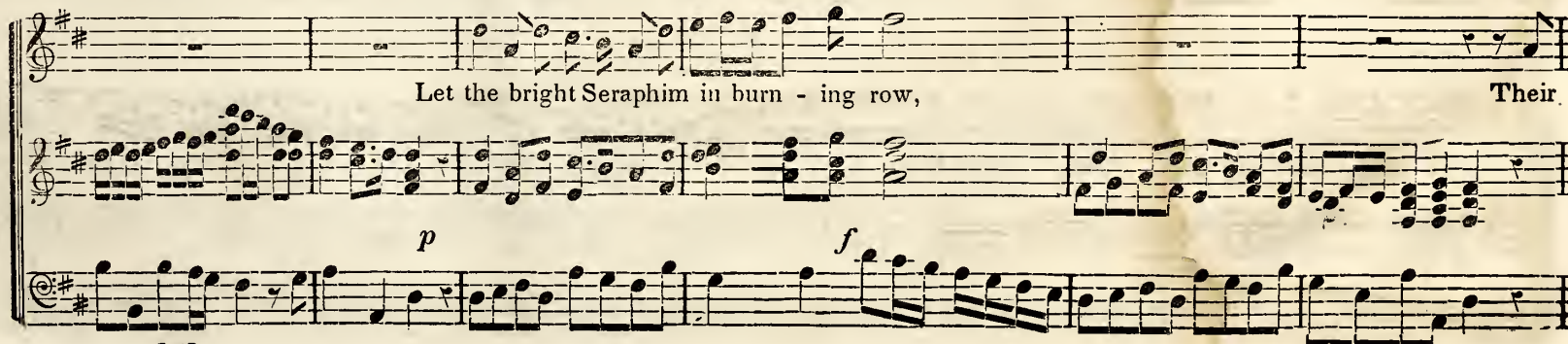
SONG. Let the bright Seraphim.

No. 95.

An Imite.



Let the bright Seraphim in burn - ing row, Their



Let the bright Seraphim in burn - ing row, Their

p *f*

loud, up-lift - ed an-gel trumpets blow, Let the bright seraphims, In

f

burn - ing row, in burn - ing, burn - - - - ing row, Their loud, up - lift-ed an-gel trum - pets blow,..... their

loud, up - lift-ed an-gel trum - pets blow,.....

f

Their loud,..... Their loud,uplifted an - gel trumpets blow,
 SOLO - TRUMPET.
p *f*

Let the bright ser-a-phims in burn - ing row, in
p

burn - ing, burn - - - ing row, Their loud, up-lift - ed an-gel trumpets blow, Their loud up - lift - ed
 TRUMPET.

angel trumpets blow,..... Their loud.... up-lift-ed an-gel trum-pets blow,

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "angel trumpets blow,..... Their loud.... up-lift-ed an-gel trum-pets blow,". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes, with a forte dynamic marking (*f*) appearing in the second measure.

FINE.

Detailed description: This system contains the third and fourth staves of music. The top staff continues the piano accompaniment from the first system, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff continues the piano accompaniment. The system concludes with a double bar line and the word "FINE." written in the upper right corner.

Let the cherubic host, in tune - ful choirs, Touch their im - mor-tal harps with gold - en wires, Let the che-ru-bic host; in

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The lyrics are "Let the cherubic host, in tune - ful choirs, Touch their im - mor-tal harps with gold - en wires, Let the che-ru-bic host; in". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It features a rhythmic pattern of eighth and sixteenth notes.

tune - ful choirs, Touch their im - mor - tal harps, touch their im - mor - tal harps.....

The first system consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

..... with gold - - en wires,.....

The second system continues the musical piece. The vocal line has a melodic phrase with a long note on 'gold' and a dotted note on 'en'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

..... Touch their im - mor - tal harps.... with gol - den wires.

Da Capo.

The third system concludes the page. It begins with a repeat sign and the lyrics 'Touch their im - mor - tal harps.... with gol - den wires.' The piano part includes a dynamic marking of *f* (forte) and ends with a double bar line. The instruction 'Da Capo.' is placed at the end of the system.

No. 96.

Andante.

Let their ce - lestial concerts all u - nite, Let their ce - les - tial concerts all u - nite,

#6 ev - er to sound his Praise,..... to sound his

To sound his Praise, in endless blaze of

Ev - er to sound his Praise, in endless blaze of light,.....

To sound his Praise,.....

Praise,..... in end less blaze of light,.....

light, Let their ce - les - tial concerts all u - nite, Let their ce - les - tial concerts all u - nite, Ev - er, ev - er, Ev - er to sound his

Let their ce - les - tial concerts all u - nite, Let their ce - les - tial concerts all u - nite, Ev - er ev - er, Ev - er to sound his

..... Let their ce - les - tial concerts all u - nite, Let their ce - les - tial concerts all u - nite, Ev - er, ev - er, Ever to sound his

Let their ce - les - tial concerts all u - nite, Let their ce - les - tial concerts all u - nite, To sound his praise,

praise in endless blaze of light, Ev - er, ev - er, Ev - er to sound, to sound his praise in endless, in endless blaze

praise in endless blaze of light, Ev - er, ev - er, Ev - er to sound, to sound his praise in endless blaze, in

praise in end-less blaze of light, to sound his praise, to sound his praise in endless blaze, in

..... in end - less blaze of light, Ev - er, ev - er, Ev - er to sound, to sound his praise in endless blaze, in

end - less, end - less blaze of light, Let their ce - les - tial concerts all u - nite to sound his praise,.....

end - less, end - less blaze of light, Let their ce - les - tial concerts all u - nite,

end - less, end - less blaze of light, Let their ce - les - tial concerts all u - nite, Let their celestial concerts all u - nite, ev -

end - less, end - less blaze of light, Let their ce - les - tial con - certs all u - nite,

..... in end - less blaze of light, To sound his

Let their ce - les - tial con - certs all u - nite, To sound his praise, To sound his praise,.....

- - er to sound, to sound his praise,..... To sound his praise, Ev - er, ev - er to

Let their ce - les - tial concerts all u - nite.

praise,..... in endless blaze of light, Let their ce-les - tial concerts all u - nite, Let their ce-les - tial concerts
 in end - - - - - less blaze of light,
 sound his praise in end - - - - - less blaze of light, Let their ce - lestial concerts all u - nite, Let their ce - lestial concerts
 ev - er to sound his praise,..... in endless, $\frac{4}{4}$ # $\#6$

all u - nite, Ev - er to sound, to sound his praise,..... in
 Ev - er to sound,.....
 all u - nite, Ev - er, ev - er to sound,.....
 $\frac{6}{8}$ Ev - er, ev - er, ev - er, Ev - er to sound his praise,.....

f Ev - er to sound, To sound his praise in end - less blaze of light, in endless blaze of light,

f Ev - er to sound, To sound his praise in end - less blaze of light, in endless blaze of light,

f Ev - er to sound... his praise, in 4 = = = 6 - - 6

p Let their ce - les - tial concert all u - nite, *f* Ev - er, Ev - er to sound his praise In end - less blaze... of light.

Ev - er, Ev - er to sound his praise,

Trumpets.

Ever to sound his praise In end - less blaze... of light.

Ev - er, ev - er to sound his praise, 6 6 4 - 3

END OF THE ORATORIO.

VENITE.

MORNINGTON.

BEFORE THE PORTION OF PSALMS.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom, also with a key signature of two flats. The music is written in a simple, hymn-like style with whole and half notes.

1. O come, let us sing un- - - - to the Lord, Let us heartily rejoice in the..... strength of our sal - vation.
 3. For the Lord is a..... great.... God, and a great..... King a - bove all gods.
 5. The sea is his,..... and he made it, and his hands pre-..... par - ed the dry land:
 7. For he is the..... Lord our God, and we are the people of his pasture and the.... sheep of his..... hand:
 10. Glory be to the Father, and..... to the Son, and..... to the Ho - ly Ghost.

The second system of musical notation consists of three staves, identical in format to the first system. It continues the melody and accompaniment from the first system.

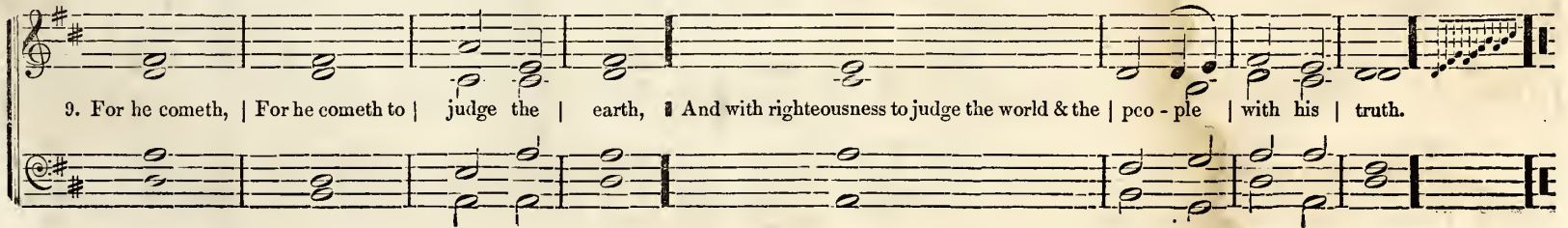
2. Let us come before his presence..... with thanks - giving, and show ourselves..... glad in him with psalms.
 1. In his hand are all the corners..... of the earth, and the strength of the..... hills is his..... also.
 6. O come, let us worship..... and fall down, and kneel be-..... fore the Lord our Maker.
 8. O worship the Lord in the..... beauty of holiness, let the whole earth..... stand in awe of him.
 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
 11. As it was in the beginning, is now, and ev - er shall be, world..... with - out end, A - men.



<p>1. Oh come let us sing un</p> <p>3. For the Lord is a</p> <p>5. The sea is his</p> <p>7. For he is the</p> <p>10. Glory be to the Father, and</p>	<p>to</p> <p>great</p> <p>and</p> <p>Lord</p> <p>to</p>	<p>the</p> <p>....</p> <p>he</p> <p>our</p> <p>the</p>	<p>Lord ;</p> <p>God,</p> <p>made it;</p> <p>God;</p> <p>Son,</p>	<p>Let us heartily rejoice in the</p> <p>And a great</p> <p>And his hands pre-</p> <p>And we are the people of his pasture, . .</p> <p>and</p>	<p>strength of</p> <p>King a-</p> <p>par - ed</p> <p>and the</p> <p>to the</p>	<p>our sal -</p> <p>bove all</p> <p>the dry</p> <p>sheep of his</p> <p>Ho - ly</p>	<p>vation.</p> <p>gods.</p> <p>land.</p> <p>hand.</p> <p>Ghost.</p>
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<p>2. Let us come before his presence</p> <p>4. In his hand are all the corners</p> <p>6. Oh come let us worship</p> <p>8. O worship the Lord in the</p> <p>11. As it was in the beginning, is now, and</p>	<p>with thanks-</p> <p>of the</p> <p>and fall</p> <p>beauty of</p> <p>ev - er</p>	<p>giving,</p> <p>earth;</p> <p>down</p> <p>holiness,</p> <p>shall be,</p>	<p>and show ourselves</p> <p>And the strength of the</p> <p>And knee be-</p> <p>Let the whole carth</p> <p>World</p>	<p>glad in</p> <p>hills is</p> <p>fore the</p> <p>stand in</p> <p>with - out</p>	<p>Him with</p> <p>his -</p> <p>the Lord our</p> <p>awe of</p> <p>end, A-</p>	<p>psalms.</p> <p>also.</p> <p>Maker.</p> <p>hum.</p> <p>men.</p>
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9. For he cometh, | For he cometh to | judge the | earth, | And with righteousness to judge the world & the | pco - ple | with his | truth.

GLORIA IN EXCELSIS.

AFTER THE PORTION OF PSALMS

TRIPLE CHANT.

1. Glory be to..... God on high, and on earth..... peace, good will towards men.
 2. We praise thee, we bless thee, we..... wor - ship thee, we glorify thee, we give thanks to..... thee for thy great glory.
 9. For thou only..... art..... holy, thou only..... art..... the..... Lord.
 10. Thou only, O Christ, with the..... Ho - ly Ghost, art most high in the..... glory of God the Father. A-men.

3. O Lord God,..... heav'n-ly King, God the..... Fa - ther al - - mighty.
 4. O Lord, the only begotten Son..... Je - sus Christ, O Lord God, Lamb of..... God, Son of the Father.

5. That takest away the..... sins of the world, have mercy..... up - on us.
 6. Thou that takest away the..... sins of the world, have mercy..... up - on us.
 7. Thou that takest away the..... sins of the world, re..... ceive our prayer.
 8. Thou that sittest at the right hand of..... God the Father, have mercy.... up - on us.

VENITE.

TALLIS.

1. O come let us sing un - - - to the Lord; Let us heartily rejoice in the..... strength of our sal - vation;
 2. Let us come before his presence with thanks - giving, And show ourselves..... glad in him with psalms;
 3. For the Lord is a great God, And a great King a - bove all gods;
 4. In his hand are all the corners.. of the earth; And the strength of the hills is his also;
 5. The sea is his, and he made it, And his hands pre - - - par - ed 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 land; 8.

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 holiness; 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 & the peo - ple with his truth;

10. Glory be to the Father, and to the Son, and to the Ho - ly Ghost; As it was in the beginning, Is now, and ever shall be, world without end; A - - men, A - men.

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. 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,

Be ye sure that the Lord..... he is God, it is he that hath made us, and not we ourselves, we are } sheep of his..... pasture.
his people, and the }

For the Lord is gracious, his mercy is..... ev - er lasting, and his truth endureth from genera..... tion to gen - er - ation.

Glory be to the Father, and to the Son, and to the holy Ghost, As it was in the beginning, Is now, and ever shall be, world without end, A-men.

1. We praise 3. To Thee all angels 5. Holy, holy, 7. The glorious company of the apostles 9. The Father of an 11. Thou 13. When thou tookest upon thee to de 15. Thou sittest at the right 17. We therefore pray thee, 19. O Lord, save thy people, and 21. Vouch 23. O Lord, let thy mercy	thee, cry a Ho - ly praise infi - nite art the liv - er hand of keep thy bless thine safe, O be up-	God; loud; ly, thee, majesty; King; man, God, servants, heritage, Lord, on us,	we acknowledge the heavens and Lord the goodly fellowship of the thine adorable, the King of thou didst humble thyself to be in the whom thou hast redeemed govern them, and to keep us as our	thee to all the God of proph - ets true, and Glo - ry, born Glo - ry with thy lift them this day trust	be the powers there- Sa - ba - praise on - ly O of a of pre - cious up for with - out, is in	Lord. in. oth. thee. Son. Christ. virgin. Father. blood. ever. sin. thee.
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2. All the earth doth 4. To thee cherubim and 6. Heaven and 8. The noble army of martyrs 10. Also the 12. Thou art the ever 14. When thou hadst overcome the 16. We believe that 18. Make them to be numbered 20. Day by day we 22. O Lord, have 24. O Lord in thee	wor - ship scr - a earth are praise Ho - ly last - ing sharpness of thou shalt with thy magni - fy mercy up - have I	thee, phim, full thee, Ghost, death, come, saints thee, on us, trusted,	the con - of the the holy church throughout all the world the of thou didst open the kingdom of shalt in and we worship thy name, ever, have let me	Fa - ther tin - ual majes - ty doth ac - Com - the heaven to come to glo - ry world mcr - cy nev - er	ev - er ly do of thy knowledge fort - Fa - all be - be our ev - er with - out up - on be con -	lasting. cry. glory. thee, er. ther. lievers. Judge. lasting. end. us. founded.
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CANTATE DOMINO.

1. O sing unto the	Lord, a new	song,	For he hath done	mar - vel -	lous	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-	joice, 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	cometh to	judge the	earth.
11. Glory be to the Father, and.	to the	Son,	and	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 seen the sal -	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. O Praise God	in his	holiness,	Praise him in the.....	firma - ment	of his	power.
2. Praise him in his	no - ble	aets,	Praise him according.....	to his	excellent	greatness.
3. Praise him in the	sound of the	trumpet,	Praise him up.....	on the	lute and	harp.
4. Praise him in the	cymbals and	dances,	Praise him up.....	on the	strings and	pipe.
5. Praise him upon the.....	well - tuned	eymbals,	Praise him up.....	on the	loud -	cymbals
6. Let every thing that hath breath	praise the	Lord,	Let every thing that hath.....	breath -	praise the	Lord.
7. Glory be to the Father, and	to the	Son,	and.....	to the	Ho - ly	Ghost.
8. As it was in the beginning, is now, and.....	ev - er	shall be,	world	with - out	end, A -	men.

BENEDIC ANIMA MEA.



1. Praise the Lord,.....	O my	Soul;	And all that is within me	praise his	ho - ly	name.
2. Praise the Lord,.....	O my	Soul;	And for.....	get not	all his	benefits.
3. Who forgiveth	all thy	sins,	And healeth	all	thine in-	firmities.
4. Who saveth thy	life from de-	struction;	And crowneth thee with.....	mercy and	lov - ing	kindness.
5. O praise the Lord, ye angels of his, ye that ex-	ceel in	strength,	Ye that fulfil his commandments, and hearken unto the	voice of	his -	word.
6. O praise the Lord, all	ye his	hosts;	Ye servants of	his that	do his	pleasure.
7. O speak good of the Lord all ye works of his, in all places of	his do-	minion;	Praise thou the	Lord -	O my	soul.
8. Glory be to the Father, and to the Son, and to the	ho - ly	Ghost;	As it was in the beginning, is now, and ever shall be.	with - out	end, A -	men.

CANTATE DOMINO.

DR. RANDALL.

EVENING PRAYER. AFTER FIRST LESSON.

1. O 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-... joice, 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... cometh to judge the earth.
 11. Glory be to the Father, and... to the Son, and... to the Ho - ly Ghost.

2. With his own right hand, and with his... ho - ly arm, hath he gotten him-... self the vie - to - ry.
 4. He hath remembered his mercy and truth towards the } house of Israel, and all the ends of the world have seen } the sal- } 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.

Benedic Anima Mœ.

DR. HAYES.

1. Praise the Lord, | O my | soul:
And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul;
And for- | get not | all his | benefits.
3. Who forgiveth | all thy | sin;
And healeth all | thine in- | firmi- | ties.
4. Who saveth thy life | from des- | truction,
And crowneth thee with | mercy..and | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | eel in | strength:
Ye that fulfil his commandment, and hearken unto the | voice of | his— |
word.
6. O praise the Lord, all | ye his | hosts;
Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in all places of | his do- |
Praise thou the Lord | O— | my— | soul. [minion];

GLORIA PATRI. No. 1.

Glory be to the Father, and to the Son, and to the | Holy | Ghost:
As it was in the beginning, is now, and ever shall be, world | without |
end. A- | men.

GLORIA PATRI. No. 2.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

Gloria in Excelsis.

KING.

1. Glory be to | God on | high:
And on earth | peace, good | will towards | men.
2. We praise thee, we bless thee, we worship thee,
We glorify thee, we give thanks to thee for | thy great | glory;
O Lord God, heavenly King, | God the | Father..Al- | mighty.
3. O Lord, the only begotten Son, Jesus Christ:
O Lord God, Lamb of God, Son of the Father, that takest away the |
sins.of the | world:
Have | mercy..up- | on— | us.
4. Thou that takest away the | sins..of the | world,
Have | mercy..up- | on— | us.
5. Thou that takest away the | sins..of the | world,
Re- | ceive | our | prayer.
6. Thou that sittest at the right hand of | God the | Father,
Have | mercy..up- | on— | us.
7. For thou | only art | holy,
Thou | only | art the | Lord.
8. Thou | only, O Christ, with the | Holy | Ghost,
Art most high in the glory of | God the | Father. A- | men.

DEUS MISEREATUR.

H. PURCELL.

AFTER SECOND LESSON.

MINOR.

- | | | | | | | |
|-------------------------------|----------------|------------|---|--|----------------------|--------|
| 1. God be merciful unto | us, | and | bless us, | and show us the light of his countenance, and be | mer - ci - ful un | to us, |
| 2. That thy way may be | known upon | earth, | thy saving.. | health a - mong all | nations. | |
| 3. Let the people | praise thee. O | God ; | yea, let all the | peo - ple praise.... | thee. | |
| 4. O let the nations re- | joice and be | glad ; | for thou shalt judge the folk righteously and | } govern the | na - tions up - on | earth. |
| 5. Let the people | praise thee, O | God ; | yea, let all the | | peo - ple praise.... | thee. |
| 6. Then shall the earth bring | forth her | increase ; | and God, even our own | God shall give us his | blessing. | |
| 7. God | shall | bless us ; | and all the ends of the | world shall fear..... | him. | |

MAJOR.

- | | | | | |
|---|---|-------------------|-------|-------------------------|
| 8 | Glory be to the Father, and | to the Son, | and | to the Ho - ly Ghost. |
| 9 | As it was in the beginning, is now, and | ev - er shall be, | world | with - out end, A - men |

Bonum est Confiteri.

FARRANT.



- 1 { It is a good thing to give thanks un- | to the | LORD :
And to sing praises unto thy | name— | O Most | Highest.
- 2 { To tell of thy loving kindness early | in the | morning ;
And of thy | truth..in the | night— | season.
- 3 { Upon an instrument of ten strings, and up- | on the | lute ;
Upon a loud instrument, | and up- | on the | harp.
- 4 { For thou, Lord, hast made me glad | through thy | works :
And I will rejoice in giving praise for the oper- | a-tions | of thy | hands.

GLORIA PATRI.

{ Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be.
World | without | end. A- | men.

Benedictus.

DR. NARES.



- 1 { Blessed be the Lord | God of | Israel :
For he hath visited | and re- | deemed..his | people.
- 2 { And hath raised up a mighty sal- | vation | for us ;
In the | house of his | servant | David.
- 3 { As he spake by the mouth of his holy | prophets ;
Which have | been..since the | world be- | gan.
- 4 { That we should be saved | from our | enemies !
And from the | hand of | all that | hate us.

GLORIA PATRI.

{ Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

Single Chant.

PURCELL.



SELECTION.

A - men, A - men.

- 1 { O sing unto the LORD a new song ;
Sing unto the LORD, | all the | earth.
Sing unto the LORD, bless his name :
Show forth his sal- | vation..from | day to | day.
- 2 { Declare his glory among the heathen,
His wonders a- | mong all | people.
For the LORD is great, and greatly to be praised,
He is to be | feared a- | bove all | gods.
- 3 { For all the gods of the nations are idols ;
But the | LORD..made the | heavens.
Honor and majesty are before him ;
Strength and | beauty..are | in his | sanctuary.
- 4 { Give unto the LORD, O ye kindreds of the people,
Give unto the LORD | glory..and | strength :
Give unto the LORD the glory due unto his name ;
Bring an offering, and | come in- | to his | courts.
- 5 { O worship the LORD in the beauty of holiness :
Fear before him, | all the | earth.
Say among the heathen, that the LORD reigneth :
The world also shall be established that it shall not be moved :
He shall | judge the | people | righteously.

- 6 { Let the heavens rejoice, and let the earth be glad,
Let the sea roar, and the | fulness..there- | of.
Let the field be joyful, and all that is therein .
Then shall all the trees of the wood
Re- | joice be- | fore the | LORD ;

SELECTION.

A - men, A - men.

- 1 { I was glad when they said unto me,
Let us go into the | house..of the | LORD.
- 2 { Our feet shall stand within thy gates, O Jerusalem,
Jerusalem is builded as a city that | is com- | pact to- | gether.
- 3 { Whither the tribes go up ; the tribes of the LORD.
Unto the testimony of Israel,
To give thanks unto the | name..of the | LORD.
- 4 { For there are set thrones of judgment,
The | thrones..of the | house of | David.
- 5 { Pray for the peace of Jerusalem,
They shall | prosper..that | love thee.
- 6 { Peace be within thy walls ;
And pros- | peri-ty with- | in thy | palaces.
- 7 { For my brethren and companions' sakes,
I will now say, | Peace..be with- | in thee.
- 8 { Because of the house of the LORD our God,
I will | seek, will | seek thy | good.

CHANT. "God be merciful unto us."

1st & 7th verses. 2d, 4th, 6th & 8th verses. 3d & 5th verses.

A - men.

- | | |
|---|---|
| <p>1 { God be merciful unto us, and bless us ;
And cause his face to shine up- on us.</p> <p>2 { That thy way may be known upon earth,
Thy saving health a—mong all nations.</p> <p>3 { Let all the people praise thee, O God.
Let all the people praise thee.</p> <p>4 { O let the nations be glad, and sing for joy,
For thou shalt judge the people righteously,
And govern the na—tions up- on the earth.</p> | <p>5° { Let the people praise thee, O God ;
Let all the people praise thee.</p> <p>6 { Then shall the earth yield her increase,
And God,— even our own—God will bless us.</p> <p>7 { God shall—bless us,
And all the ends of the earth shall fear him.</p> <p>8 { God shall bless us.
And all the ends—of the earth shall fear him.</p> |
|---|---|

CHANT. "I will lift up mine eyes."

Play the interlude previous to commencing, and between each of the verses.

St. Dia. and Dul.

- | | |
|--|--|
| <p>1 I will lift up mine eyes unto the }
hills, From whence } cometh</p> <p>2 He will not suffer thy foot to be }
moved, he that keepeth thee.... } will</p> <p>3 The Lord is thy keeper, The Lord }
is thy shade upon thy..... } right—</p> <p>4 The Lord shall preserve thee from }
all evil, He shall pre- } -serve</p> | <p>my help { My help cometh from the Lord,
which made..... } heaven and earth</p> <p>slumber. Behold he that keepeth Israel }
shall not..... } slumber nor sleep</p> <p>hand, The sun shall not smite thee by }
day, nor the } moon by night</p> <p>thy soul; { The Lord shall preserve thy.... }
going out, and thy coming in, }
{ From this time forth, and even }
{ for evermore..... } A - - men</p> |
|--|--|

SELECTION.

A - men, A - men.

- 1 { The heavens declare the Glory of God;
And the firmament showeth his handy- | work.
- 2 { Day unto day uttereth speech,
And night unto night showeth | knowledge.
- 3 { There is no speech nor language
Where their voice is not | heard.
- 4 { Their line is gone out through all the earth,
And their words to the end of the | world.
- 5 { In them hath he set a tabernacle for the sun,
Which is as a bridegroom coming out of his chamber,
And rejoiceth as a strong man to run a | race.
- 6 { His going forth is from the end of the heaven,
And his circuit unto the ends of it,
And there is nothing hid from the heat | there-of.
- 7 { The law of the LORD is perfect,
Converting the | soul.
- 8 { The testimony of the LORD is sure,
Making wise the | simple.
- 9 { The statutes of the LORD are right,
Re-joicing the | heart.
- 10 { The commandment of the LORD is pure,
En-lightening the | eyes.

- 11 { The fear of the LORD is clean,
Enduring for- | ever
- 12 { The judgments of the LORD are true,
And righteous alto- | gether.
- 13 { More to be desired are they than gold,
Yea, than much fine gold,
{ Sweeter also than honey and the honey- | comb.
- 14 { Moreover by them is thy servant warned,
And in keeping of them there is great re- | ward.
- 15 { Who can understand his errors?
Cleanse thou me from secret | faults.
- 16 { Keep back thy servant also from presumptuous sins.
Let them not have do- | minion | over me.
- 17 { Then shall I be upright, and I shall be innocent
From the great trans- | gression.
- 18 { Let the words of my mouth, and the meditation of my heart,
Be acceptable in thy sight, O LORD, my strength and my
Re- | deemer.

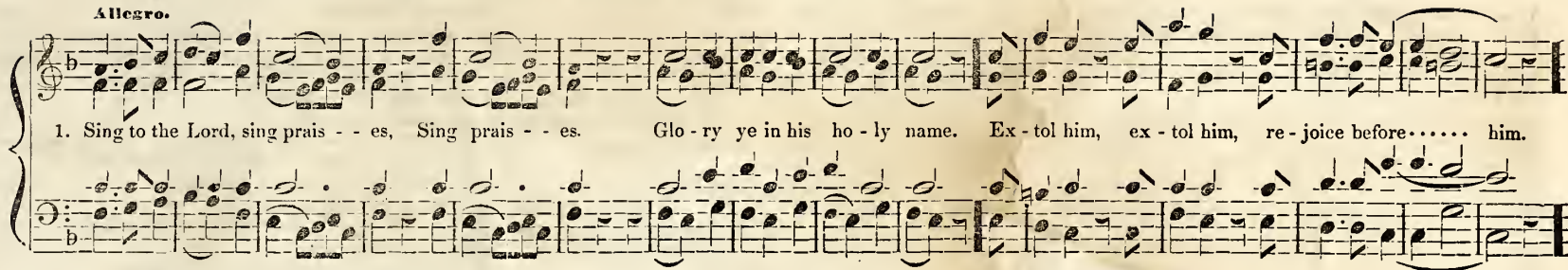
SELECTION.

- 1 { Make a joyful noise unto the Lord | all ye | lands.
Serve the Lord with gladness, and 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 our- | selves:
{ 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 | ever- | lasting:
And his truth en- | dureth. to | all-gener- | ations.

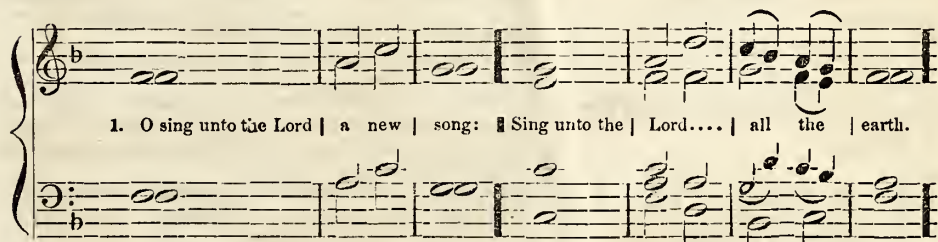
ANTHEM CHANT. "Sing to the Lord."

92 = 

Allegro.



1. Sing to the Lord, sing prais - - es, Sing prais - - es. Glo - ry ye in his ho - ly name. Ex - tol him, ex - tol him, re - joice before..... him.



1. O sing unto the Lord | a new | song: ¶ Sing unto the | Lord.... | all the | earth.

PSALMS XCVI.

- 2 { Sing unto the Lord | bless—his | name;
 { Shew forth his sal- | vation—from | day—to | day.
- 3 { Declare his glory a- | mong—the | heathen,
 his- | wonders—a- | mong—the | people.
- 4 { For the Lord is great, and greatly | to-be | praised:
 He is to be | feared—a- | bove—all | gods.
- 5 { For all the gods of the | nations—are | idols:
 but the | Lord | made—the | heavens.
- 6 { Honor and majesty | are-be- | fore him:
 Strength and | beauty—are | in—his | sanctuary.



5. Sing to the Lord a new.... song, a new.... song, Glo-ry ye in his ho-ly name, Ex-tol him, ex - - tol him, Re - joice be-fore..... him. A - - men.

A; an Italian preposition, meaning to, in, by, at, &c.
ACCELERANDO; Accelerating the time, gradually faster
ADAGIO, or **ADASSIO**; slow. [and faster.
ADAGIO ASSAI, or **MOLTO**; very slow.
AD LIBITUM; at pleasure.
AFFETUOSO: tender and affecting. **AGITATO**; with
ALLA CAPELLA; in church style. [agitation.
ALLEGRETTO; less quick than Allegro.
ALLEGRO; quick. **ALLEGRO ASSAI**; very quick.
ALLEGRO MA NON TROPPO; quick, but not too quick.
AMABILE; in a gentle and tender style.
AMATEUR; a lover but not a professor of music.
AMOROSO, or **CON AMORE**; affectionately, tenderly.
ANDANTE; gentle, distinct, and rather slow, yet connected.
ANDANTINO; somewhat quicker than Andante. [sion.
ANIMATO, or **CON ANIMA**; with fervent animated expres-
ANIMO, or **CON ANIMO**; with spirit, courage, and bold-
ANTIPHONE; music sung in alternate parts. [ness.
ARIOSONO; in a light, airy, singing manner.
A TEMPO; in time.
A TEMPO GIUSTO; in strict and exact time.
ARPEGGIO; play the notes of a chord one after another.
BEN MARCATO; in a pointed and well marked manner.
BIS; twice. **BRILLIANTE**; brilliant, gay, shining, sparkling.
BRIO, or **CON BRIO**; with spirit and vivacity.
BUFFO; Comic.
CODA; a phrase added to the end of a piece by way of
CRESCENDO; a gradual rise of the sounds. [conclusion.
CADENCE; closing strain; also a fanciful extemporaneous
 embellishment, at the close of a song.
CADENZA; same as the second use of Cadence. See
CALANDO; softer and slower. [Cadence.
CANTABILE; graceful singing style; a pleasing flowing
CANTO; the treble part in a chorus. [melody.
CHOIR; a company or band of singers; also that part of
 a church appropriated to the singers.
CHORIST, or **CHORISTER**; a member of a choir of singers.
COL, or **CON**; with. **COL ARCO**; with the bow.
CON DOLCESSA; with delicacy.
CON DOLORE, or **CON DUOLO**; with mournful expression.
CON ENERGICO; with energy.
CON ESPRESSIONE; with expression.
CON FUOCO; with ardor, fire.
CON GRAZIA; with grace and elegance.

CON IMPETO; with force, energy.
CON JUSTO; with chaste exactness.
CON MOTO; with emotion.
DAL SEGNO; from the mark ♩
CON SPIRITO; with spirit, animation. **CORO**; chorus.
DA; for, from, of. **DUETT**; for two voices or instruments.
DIMINUENDO; gradually diminishing the sound.
DA CAPO; from the beginning.
DECRESCENDO; diminishing, decreasing.
DEVOZIONE; devotional. [music.
DILETTANTE; a lover of the arts in general, or a lover of
DI MOLTO; much or very. **DIVOTO**; devotedly, devoutly.
DOLCE; soft, sweet, tender, delicate.
DOLOROSO; in a plaintive, mournful style. E; and.
ELEGATE; elegance.
ENERGICO, or **CON ENERGIA**; with energy.
ESPRESSIVO; expressive.
FORTE; loud.
FORTISSIMO; very loud.
FINE, **FIN**, or **FINALE**; the end.
FORZANDO, **FORZA**, or **FZ.**; sudden increase of power.
FUGATO; in the fugue style.
FIEREZZA; with wildness.
FURIOSO; fierce.
GRAZIOSO; smoothly, gracefully.
GRAVE; a slow and solemn movement.
IMPRESSARIO; the conductor of a concert.
LACRIMANDO, or **LACRIMOSO**; mournful and pathetic.
LARGHETTO; slow, but not so slow as Largo.
LANGUENDO; languishing.
LARGO; slow. **LEGATO**; close, gliding, connected style.
LENTANDO; gradually slower and softer.
Loco; at the usual place after having played an Octave
LENTO, or **LENTAMENTE**; slow. [higher.
MEZZO; half or medium.
MAESTOSO; majestic, majestically. [church music.
MAESTRO DI CAPELLA; chapel master, or conductor of
MESSA DI VOCE; moderate swell. [erate time.
MODERATO, or **MODERATAMENTE**; moderately, in mod-
MOLTO; much or very. **MOLTO VOCE**; with a full voice.
MORENDO; gradually dying away.
MORDENTE; a beat or transient shake. **MOSSO**; emotion.
MOTO; motion. **ANDANTE CON MOTO**; quicker than
NON; not. **NON TROPPO**; not too much. [Andante.

ORGANO; the organ. [mers.
ORCHESTRA; a company or band of instrumental perfor-
PASTORALE; applied to graceful movements in sextuple
 time. **PIU MOSSO**; with more motion, faster.
PIANO; soft. **PIU**; more.
PIANISSIMO; very soft.
PIZZICATO; snapping the violin string with the fingers
POCO; a little. **POCO ADAGIO**; a little slow.
POCO A POCO; by degrees, gradually.
POLACCA; a Polish dance.
PRESTO; quick. **PRESTISSIMO**; very quick.
RISOLUTO; bold.
RONDO; a piece ending with the first strain.
RECITANDO; a speaking manner of performance.
RECITANTE; in the style of recitative.
RECITATIVE; musical declamation. [ing in power.
RINFORZANDO, **RINF.**, or **RINFORZO**; suddenly increas-
RITARDANDO; slackening the time.
SONATA; a piece with two or more movements.
SEMPLICE; chaste, simple. [throughout.
SEMPRE; throughout, always, as **SEMPRE FORTE**, loud
SENZA; without; as, **SENZA ORGANO**; without the Organ.
SFORZANDO, or **SFORZATO**; with strong force or emphasis,
 rapidly diminishing.
SICILIANA; a movement of light graceful character.
SMORENDO, **SMORZANDO**; dying away.
SOLEGGIO; a vocal exercise.
SOLO; for a single voice or instrument.
SOSTENUTO; sustained.
SOTTO; under, below. **SOTTO VOCE**; with subdued voice.
SPIRITOSO, **CON SPIRITO**; with spirit and animation.
STACCATO; short, detached, distinct. **SUBITO**; quick.
TREMANDO; trembling.
TRIO; a piece for three instruments.
TACE, or **TACET**; silent, or be silent. **TARDO**; slow.
TASTO SOLO; without chords.
TEMPO; time. **TEMPO A PIACERE**; time at pleasure
TEMPO GIUSTO; in exact time.
TUTTI; the whole, full chorus.
UN; a; as, **UN POCO**; a little.
VERSE; same as, **SOLO**. **VIGOROSO**; bold, energetic.
VIVACE; quick and cheerful.
VIRTUOSO; a proficient in art. **VOCE SOLA**; voice alone.
ZELESO; with ardor.

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